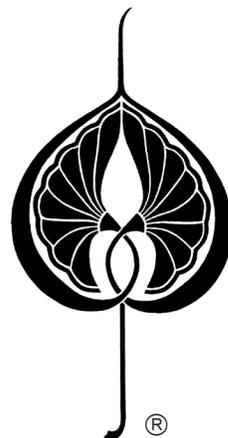


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Ritual Studies in the *Longue Durée*: Comparing Shingon and Śaiva Siddhānta Homas

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HOMA AS KEYSTONE: INTRODUCTORY METAPHOR

Think of a stone arch. Think of a second stone arch. Think of these two arches as intersecting—not necessarily at the top, that would be presumptuous, but at some point the two intersect with one another. One arch is ritual studies, the other is tantric studies. The stone best fitted for the intersection of the two is the *homa* ritual.

The *homa* is part of almost all tantric traditions, from South India to Mongolia, from Kashmir to California.¹ That alone makes it a key ritual for the study of *tantra*, a multifaceted religious tradition that places great emphasis on ritual. The importance of the *homa* for ritual studies is less easily discerned, and hence requires greater explanation.

Ritual studies, as the name implies, is an area of study, the only unifying factor being ritual itself. It is not, in other words, a discipline and as such does not have any unifying theory or method. There is, of course, a pantheon of ancestral spirits to be appeased by repeated mention—obeisances in the form of footnotes—but no unifying theory or even a single unifying theoretical orientation. And since method follows on theory, there is no agreement as to the appropriate method by which to judge the consequent claims.

This is not to say that there have not been important and valuable contributions to the field, but ones that of necessity have been surveys.² This is, of course, a horse of two colors. From one side, the horse looks white, from the other black.³ While the field as a whole lacks any coherent direction for growth, it benefits from the multiplicity of perspectives and approaches that are brought to bear on the topic.

SO, WHAT'S MISSING?

Christiane Brosius and Ute Hüsken have noted that “It is crucial to explore ritual dynamics by examining the development of a ritual in the *longue durée*.”⁴ There seem to be no studies that undertake such an approach. Studies of ritual change have tended to focus on single instances of change, rather than change over the *longue durée*.⁵ One of the difficulties of such a study, despite its desirability, is assembling adequate evidence to study. The *homa* can fill this lacuna—and is, therefore, the keystone at the intersection of ritual and tantric studies.

There is a huge body of ritual manuals recording different versions of the *homa* spanning two millennia of development, change, and transmission across the boundaries between religious cultures. This body of literature provides a perhaps unparalleled resource for the study of ritual dynamics in the *longue durée*.

The following translation provides one instance of a *homa* and contributes to a larger, ongoing project that has longitudinal aspects.⁶ In order to understand the dynamics of ritual change, a ritual's historicity, it is necessary to establish several such “data points” for comparison. The *homa* ritual manual translated here, from the Śaiva Siddhānta tradition, will be compared with a *homa* known from the Shingon tradition of Japanese esoteric Buddhism. Although this is only a single comparison, it is an instance of the kind of comparisons that cumulatively can establish the dynamics of ritual change.

HISTORICAL RELATIONS BETWEEN
ŚAIVA SIDDHĀNTA AND SHINGON

The two rituals I have chosen to compare here are from differing religious traditions, cultures, and times. On the one hand is the Śaiva Siddhānta fire ritual described in the *Somaśambhupaddhati*, a text dating from the end of the eleventh century.⁷ The chapter from this work prescribing the *homa* ritual is translated from Hélène Brunner-Lachaux's French translation, and is given below. Brunner-Lachaux identifies the author—Somaśambhu—as a South Indian *ācārya*.⁸ Although this particular work is identified as South Indian, Dominic Goodall calls attention to the fact that the “pan-Indian character of the early sect has been obscured, because almost all the extant works that bear the names of the twenty-eight principal scriptures of the Śaiva Siddhānta have been substantially altered or entirely rewritten in South India.”⁹ Thus, although we are here examining a work that comes from the

South Indian form of Śaiva Siddhānta, it derives from an older, more widespread tradition.

The second term of the comparison is the *Fudō Myōō soku sai goma* (Acalanātha Vidyarāja śāntika homa, 不動明王息災護摩). The *Fudō Myōō soku sai goma* ritual manual employed in this comparison was originally written by Dōhan (道範, 1178–1252), placing the two works within approximately a two-century span of one another (the contemporary version of Dōhan’s text used in the training of Shingon priests on Mt. Kōya today was edited by Taishin Iwahara).¹⁰ This text is standard for the Chūin (中院) lineage of Shingon, the lineage associated with Mt. Kōya and the predominant lineage of Shingon in contemporary Japan. Beyond the distinctions in religious traditions, cultures, and times, however, it seems probable that the two traditions themselves both trace their origins further back to a common tantric religious culture. The nature of the development of the two distinct traditions—Śaiva Siddhānta and Buddhist—out of that shared religious culture remains an area requiring much additional research.

Goodall has emphasized that while Indian religions are commonly identified as Hinduism, Buddhism, and Jainism, this contemporary characterization is not representative of emic categorizations. In particular, in place of the category “Hinduism,” “various soteriologies and schools of thought might be enumerated, but three streams are commonly separated out: Vedic orthodoxy, and those of the heterodox Vaiṣṇavas, and Śaivas,”¹¹ that is, the adherents of Viṣṇu and Śiva. In the early scriptures of Śaiva and Vaiṣṇava *tantra* “no concession is made to Vedism”¹² as soteriologically effective. However, “they used the Vedic ritual framework as a paradigm for their own; many tantric rites had elements calqued upon Vedic ones, in which the efficient parts of the ritual, i.e., the mantras, were taken from tantric scriptures instead of from the Vedic corpus.”¹³

One perspective on this early period is that offered by Alexis Sanderson. He has argued that tantric Buddhism appropriated much from the Śaiva traditions. Speaking of the royal patronage of both traditions in Southeast Asian kingdoms, he says that this patronage was

surely facilitated by the fact that the form of Buddhism adopted and developed was one that had equipped itself not only with a pantheon of ordered sets of deities that permitted such subsumptive equations [as Vairocana and his retinue with Śiva and his] but also with a repertoire of Tantric ceremonies that paralleled that of the Śaivas and indeed had modelled itself upon it, offering initiation by

introduction before a Maṇḍala in which the central deity of initiation (*devatāhaṃkāraḥ*, *devatāgarvaḥ*) through the use of Mantras, Mudrās, visualization, and fire-sacrifice (*homaḥ*); and this was presented not only as a new and more powerful means of attaining Buddha-hood but also, as in the Śaiva case, as enabling the production of supernatural effects (*siddhiḥ*) such as averting of danger (*śāntiḥ*), the harming of enemies (*abhicāraḥ*), and the control of the rain (*varṣāpaṇam* and *ativr̥ṣṭidhāraṇam*), through symbolically appropriate inflections of the constituents of these procedures.¹⁴

This suggests just how far-reaching the similarities between the two traditions are.

On the basis of Sanderson's statement just quoted, and others he has made, the incautious or uncritical reader may adopt the generality that Buddhist *tantra* is simply derivative from Śaiva. As with most such generalities, however, the situation proves to be rather more complicated.

Before turning to specific considerations, we can point out the high improbability that appropriations were only a matter of Buddhists appropriating from Śaivas. Similar situations, such as the relation between Buddhism and Bön in Tibet,¹⁵ Buddhism and Daoism in China,¹⁶ and Buddhism and Shintō¹⁷ in Japan, all evidence appropriations being made by both parties, what Ronald Davidson has called "reciprocal appropriation."¹⁸ By analogy, then, one would expect that appropriations were made by both Buddhists and Śaivites from each other.

However, let us consider in greater specificity some of the areas in which appropriations may have taken place. While appropriations certainly are possible in a wide variety of areas, such as myths, doctrines, etc., we can focus here on the issues involved in the appropriation of textual materials, deities, and ritual.

The question of textual appropriation plays a key role in discussions of the historical relations between Śaiva and Buddhist tantric traditions. Claims of textual appropriation obviously depend upon the dating of texts relative to one another. However, such dating is notoriously difficult in India, and in turn depends either upon outside sources, such as datable Chinese or Tibetan translations (and even these offer their own difficulties¹⁹), or upon theoretical arguments themselves based on philological principles. The philological issue affecting the discussions of the relations between Śaiva and Buddhist texts is the historical relation of more and less grammatically correct Sanskrit. Are we looking at instances in which scribes are correcting

what they perceive as bad grammar, in which case the historical relation is from less grammatically correct to more? Or, is the process one in which scribes are adding what in terms of classic Sanskrit are errors, perhaps because they are lazy or illiterate or replicating their own spoken language, with the resulting historical relation being from more to less grammatically correct? As Davidson has concluded, to take either of these as a general principle for dating entire corpora is not sound, but instead “decisions about textual borrowing are best made case by case.”²⁰ Davidson goes on to suggest “that a reciprocal appropriation model (allowing for oral recitation, partial memorization, ritual imitation, individual conversion, etc.) will prove the most useful.”²¹

In a series of studies on tantric deities,²² Gudrun Bühnemann has identified several instances in which Buddhist deities are appropriated into Hindu tantric pantheons, coherent with the reciprocal appropriation model suggested by Davidson. In dealing with the appropriation of deities, the scope of research moves beyond philological considerations to include those of art history and material culture. The understanding of art has changed over the last quarter century, a development that has been very important in understanding not only the role of religious art, but also its role in comparative historical studies. No longer is the focus on individual art pieces interpreted solely in terms of stylistic categories, such as Baroque or Gandharan, and relocated into the abstract categorizing space of a museum. Bühnemann emphasizes the importance of practice in relation to understanding the significance of iconography, thus she employs *sādhana* texts. She notes, “As in other Tantric texts, the deity descriptions in the MM [Mantramahodadhi] are not presented for their own sake but are included in the context of ritual worship to enable the worshipper to visualize the deity.”²³ For example, in discussing the appropriation of Ugratārā (“the fierce Tārā”), Bühnemann says that “It is noteworthy that not only the iconographic description of the goddess in the Buddhist *sādhana* was taken into [the Hindu] Phetkārīṇītantra, but also the characteristic Buddhist Tantric visualization pattern.”²⁴ This appropriation extends to “typically Buddhist Tantric worship mantras,”²⁵ particularly noteworthy because mantras often serve as the most important semiotic markers of religious affiliation.²⁶

Consideration of the appropriation of ritual practices requires us to consider the philosophic disagreement regarding the nature of

explanation and causality that has been at work in the study of the relation between Śaiva and Buddhist *tantra*. This disagreement has centered on the concept of a “substratum” of Indian religious culture, as employed by David Ruegg, initially in an essay in 1964.²⁷ Substratum served to identify the religious culture that constitutes the shared background of all Indian religions. For example, although the idea changes and develops over time and has particular sectarian inflections, the concept of karma can be recognized as an important element within the religious substratum of India.

Alexis Sanderson has critiqued this idea, and the comparable concept of a “common cultic stock” used by Stephan Beyer,²⁸ saying that they are problematic because “they are by their very nature entities inferred but never perceived. Whatever we perceive is always Śaiva or Buddhist, or Vaiṣṇava, or something else specific. Derivation from that hidden source cannot therefore be the preferred explanation for similarities between these specific traditions unless those similarities cannot be explained in any other way.”²⁹ Expressed in this fashion, the concept of a religious substratum does sound like Molière’s “dormitive principle”—a tautology that presents itself as explanatory, when it is in fact not. As such it seems “unsatisfactorily vague”³⁰ and potentially an obstacle to research that would otherwise lead to a better understanding of specific instances of appropriation.

Granted that it may produce such effects upon the intellectually lazy, the explanatory value of an inferred, i.e., theoretical, entity is not, however, to be dismissed out of hand. The status of such entities is a central issue in contemporary philosophy of science, specifically the discussions regarding scientific realism.³¹ A classic example of an entity inferred but not perceived is the electron. While electrons have never been directly perceived by anyone, their existence and characteristics are inferred from observations. The philosophy behind applying scientific realism to intersubjective objects such as the Indian religious culture as substratum for both Śaiva and Buddhist *tantra* would take us too far afield from the specific comparative project of this current essay.

Instead let us simply point to elements within Indian religious culture that were available for use by both Śaiva and Buddhist *tantrikas*. The components of praxis that come to be crystallized as part of both Buddhist and Śaiva *tantra* (including mantra, *mudrā*, votive rituals employing fire, and so on) are free-floating in the religious milieu,³² in

many instances being part of the Vedic ritual culture to which both are defining themselves by contrast.³³ As such these components, including the *homa*, were accessible to both traditions—as well as to others, such as Jaina *tantra*. While further historical study is necessary to clarify the detailed steps by which *homās* were constructed, including possible appropriations from one tradition to another, such appropriation takes place against the shared background knowledge regarding Vedic practices.

In other words, when considering processes of appropriation, the broader question of “Why?” needs to be asked. One only appropriates what makes sense, what appears valuable in the context of the broader religious culture, and it is that religious culture that needs to serve as an important point of reference in addition to specific texts, mythic tropes, ritual practices, deities, doctrines, or category systems.³⁴ As we examine similarities and differences between the Śaiva Siddhānta and Shingon *homās* as a basis for longitudinal considerations, this shared religious culture provides a background for both traditions. The comparative study of ritual, like the comparative study of texts, can provide additional resources for exploring the historical relations between these two traditions and the early development of *tantra*.

Structure of the Homās

The following table (table 1) gives a side by side comparison of the two *homās*. The Śaiva Siddhānta *homa* list has both a letter designation preceding the name of the set of ritual actions, which is related to the following structural analysis, and following the name the numbers of the *ślokas* in the appended translation. The Shingon *goma* actions are drawn from the analysis of the *Fudō Myōō soku sai goma*.³⁵ The identifying letters and numbers are based on two overlapping ways of organizing the ritual activities.³⁶ As I have noted previously elsewhere,³⁸ such linear representations of a ritual—whether based on observation or text—are of limited utility for comparative purposes. This is because they obscure the ways in which actions are grouped together into larger “grammatical” structures. Rituals are not, in other words, simply the doing of one thing after another, but rather a systematically organized and structured set of activities. Although this characteristic of ritual is almost universally emphasized as one of its defining characteristics, the step that might seem obvious—diagramming such structures—seems to be exceedingly rare.

Table 1. Comparison of the the Śaiva Siddhānta and Shingon *homas*.

Śaiva Siddhānta <i>homa</i>	Shingon <i>homa</i>
(a) return to Agni's residence (1-2)	• entering the hall • purification (A) dharma of endowing practitioner (A.1) dharma of Samantabhadra's vows (A.2)
(b) <i>saṃskāra</i> of the <i>kuṇḍa</i> (3-7) aspersion (3) building ritual (4, 5) kindling and fire (6, 7)	• construction (B) setting the boundary (B.3) endowing the ritual space (B.4)
(c) installation of Agni (9-13)	• encounter (C) requesting the deities (C.5)
(d) after installation (14, 15)	
(e) <i>saṃskāra</i> for impregnation (16-19a)	
(f) after the birth (19b-23)	
(g) protection of the infant (24-26)	
(h) <i>saṃskāra</i> of the ladle and spoon (27-30a)	sealing the ritual space (C.6)
(i) <i>saṃskāra</i> of the clarified butter (30b-41a)	<i>pūjā</i> offerings (C.7)
(j) aspersion of the face of Agni (41b-42)	
(k) name-giving to Agni (43)	
(l) departure of the parents (44)	
(m) initiating worship of Śiva (45, 46) feeding (45) connection of the <i>nāḍīs</i> (46) • ingredients and quantities (47-52a)	• identification (D) recitation (D.8)
(n) entirety of oblation (52b)	• entering the <i>homa</i> (D.8G)
(o) departure of Śiva (58-59)	• dissociation (E) latter <i>pūjā</i> offerings (E.9)
(p) interior & exterior offerings (60) • alternative from the <i>Līlāvati</i> (61-70a)	symbolic and material offerings ³⁷ depart the hall
(q) conclusion (70b-75a)	

The text includes an alternative version from the *Līlāvati* and the details of “ingredients and quantities,” both of which are sections of the text that are not part of the ritual *per se*. Therefore, in the tabular listing above, they are not given initial letter designations, and in the following diagrams these sections are not included.

This first diagram (fig. 1) identifies the groups of actions according to clusters associated by symbolic meaning. The ritual axis is the three actions involving the practitioner creating a link between their own *nāḍis* and those of the Śiva in the fire and the Śiva in the sanctuary. The ritual would be symmetrical, except for the large cluster of actions involved in giving birth to Agni in the *kuṇḍa*.

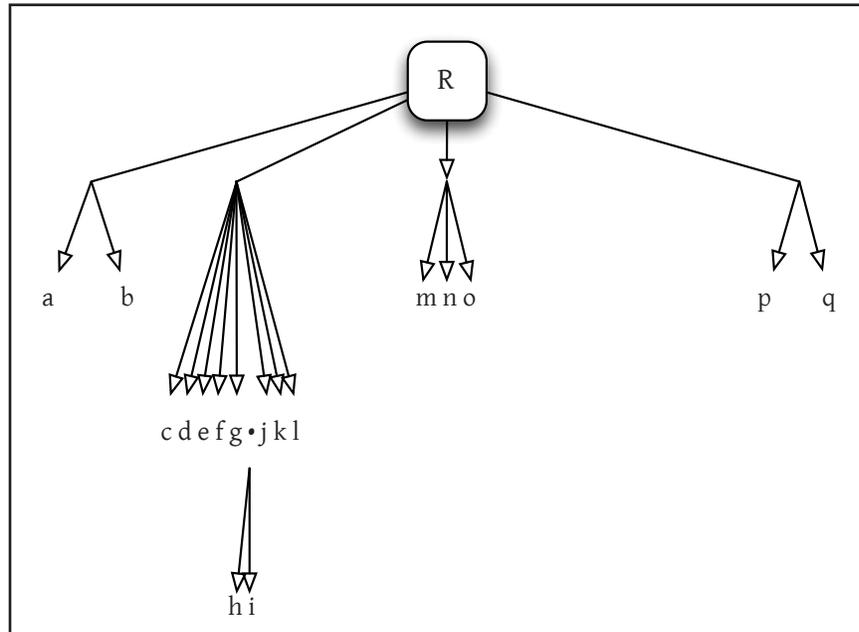


Figure 1. Diagram of the grammatical relations of actions of the ritual.

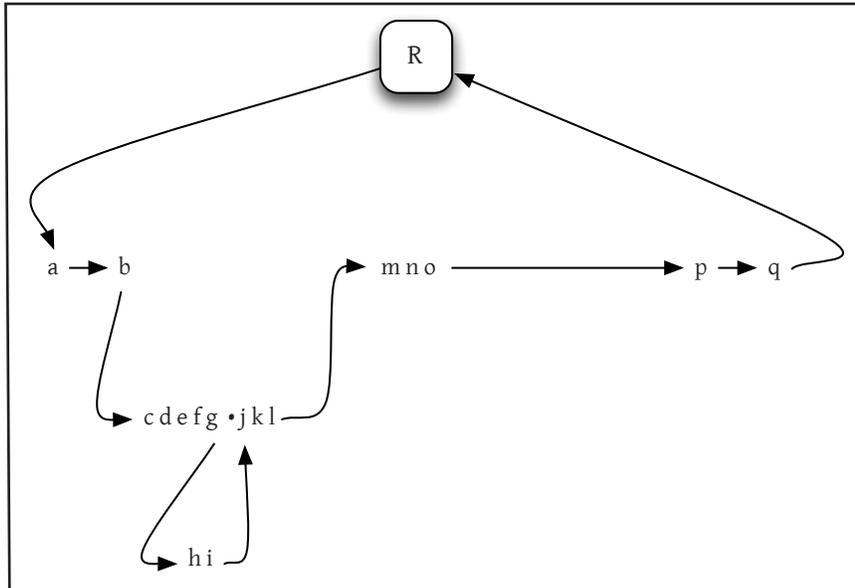


Figure 2. Diagram of the flow of actions through the ritual.

This second diagram (fig. 2) shows the flow of actions through the course of the ritual, in the order that the linear description in the table above follows, but now reflecting the grammatical relations between clusters of ritual actions.

Similarities and Differences

In comparing these two rituals there are three topics that we will focus on in this essay—a similarity, a difference, and a definitional issue. The similarity is the use of building ritual symbolism for preparing the altar-hearth. The difference is the ritual symbolism involved in evoking the deities into the altar-hearth. The definitional issue is the role of ritual identification in tantric ritual.

Building Rituals

Both the Śaiva Siddhānta tradition and the Shingon tradition employ ritual activities based on the symbolism of building, and the rituals used in building, to establish the altar-hearth where the fire is to be lit and offerings made into it. These point to a common background to be found in Brahmanic ritual culture, such as the Śulva sutras, and texts like the *Kāśyapa-Jñānakāṇḍaḥ*, which devotes a majority of its

text to questions of constructing not just hearths and temples, but also houses and towns.³⁹

The *Somaśambhupaddhati* prescribes digging up the site of the *kuṇḍa* (hearth), collecting the earth, filling and leveling the site, aspersion and pounding, and finally sweeping and coating of the site (§ 4–5 of translation). Two aspects of the text indicate that this is a set of symbolic activities, rather than literal instructions for the construction of the altar. First, the *Somaśambhupaddhati* makes reference to the *kuṇḍa* before this set of actions, and, second, the text identifies the mantra with which these actions are to be performed.

Similarly, in the Shingon *homa*, when one is first using a new hearth, one first symbolically, i.e., with *mudrā* and mantra, digs up the earth. Then the (symbolic) clay for the hearth is ritually empowered (加持, *kaji*). The ritual instructions for this are located at the end of the manual, and they indicate that this rite is to be inserted into the larger ritual when a new hearth is being used for the first time:

When starting a new hearth, after sitting down, it is proper to perform the following ritual prior to the universal homage.

[1] First, hoe *mudrā* and mantra. Vajra fist, thumbs and index fingers extended straight.

Mantra twenty-one times: *oṃ nikhana vasudhe svāhā* (*oṃ* dig the earth *svāhā*)

[2] Next: *mudrā* and mantra to empower the clay. Two hands in *añjali*. The two ring and two index fingers are bent so that the two phalanges of each are pressed together. The two thumbs are extended straight and withdrawn from the index fingers so as to form a shape like a mouth.

Mantra twenty-one times: *oṃ amṛta udbhava hūṃ phaṭ svāhā* (*oṃ* nectar producing *hūṃ phaṭ svāhā*)

[3] Next: the “great thunderbolt wheel” (*mahāvajra cakra*) *mudrā* and mantra.

[4] The class of various deities: The thirty-seven deities who are requested to come down to the altar are each represented by a seed syllable (*bīja* mantra). Note this single representation is used as a support for practice. (The thirty-seven deities are *Mahāvairocana*, *Akṣobhya*, *Ratnasambhava*, *Amitāyus*, and *Amoghasiddhi*, together with the thirty-two deities of the *Vajradhātu* Mandala.)

[5] The *devas* of the world: The twelve *devas*, together with the seven celestial lights and the twenty-eight lunar mansions.⁴⁰

Taken together, the similarity of this aspect of these two traditions indicates the perseverance of building rites across a wide diffusion of

ritual practices, here related to the performance of the *homa*. In order to further explore the commonality and perseverance of such building rites, comparisons will need to be made with the record found in the *Śulba* sutras (or, *Śulva* sutras), which “contain minute rules regarding the measurement and construction of the fire-places and sacrificial grounds.”⁴¹ Consideration should also be given to building rites more generally, such as those found in the *Kāśyapa-Jñānakāṇḍaḥ*, a text associated with the South Indian Vaiṣṇava Vaikhānasa sect, which maintained Vedic traditions.⁴² Regarding the dates of the author, Teun Goudriaan suggests that “We will not be far off the mark, if we place him in one of the two last centuries of the first millennium of our era.”⁴³ This text devotes a lengthy section to the construction of temples, providing evidence of the kinds of activities that would have been part of the culture, and available for metaphoric appropriation into ritual form. Here we find instructions for properly preparing the site by clearing it, repeatedly ploughing it, donating the land, ritual ploughing, food offerings to the deities, and so on.⁴⁴

Installation of the Deities

In contrast to the practices of preparing the site which are similar, the ritual actions associated with installing the deities in the altar-hearth differ fundamentally. The Śaiva Siddhānta use the imagery of impregnation, gestation, and birth to bring about the presence of Agni.⁴⁵ In contrast, the Shingon tradition employs the symbolism of inviting honored guests and sending a jeweled chariot for their convenience.

In her introduction to the first volume of her translation, Brunner-Lachaux gives a brief summary of the Śaiva Siddhānta fire ritual, discussing the central role of this symbolic gestation.

The cult of fire, which immediately follows the cult of Śiva when it is finished, was only seen by initiates of the first degree. The necessity of the cult is in no way questioned; it is on the contrary considered indispensable if one wishes to obtain liberation. It is a complex ritual, the object of which is Śivāgni. One must first have Agni be born: one assists in the sexual union of his parents, in the development of the embryo, in marking the customary sacraments of birth, and in the growing of the young fire. Once the fire has been created, one renders homage through a series of oblations (*homa*), after having the previously united the interior fire and Śiva.⁴⁶

Two deities, Vāgīśvara and Vāgīśvarī (who are identified as Brahmā and Sarasvatī⁴⁷) are installed in the *kuṇḍa* (§ 8). Burning coals, identified with the semen of Śiva, are poured into the *kuṇḍa*, while the practitioner imagines Vāgīśvara impregnates Vāgīśvarī (§ 12–13). Then follow the *saṃskāras* associated with impregnation, gestation, and birth: conception (*garbhādhāna*) (§ 16), production of a male child (*pūṃsavana*) (§ 17), parting of the hair (*sīmantonayana*) (§ 18). The child, Agni, is then born (§ 19b), given a bath (§ 20), the stain of birth is erased from the *kuṇḍa* (§ 21), and saliva is wiped from the child's mouth (§ 23). One informs the deities of Śiva's command that the child be protected by them (§ 26); Agni's eyes are opened (§ 39), and he is given the name Śivāgni (name-giving: *nāmakaraṇa*) (§ 43). While not all of these actions appear to follow the classic *saṃskāras* perfectly, it is clear that the structure of ritual actions is modeled on the *saṃskāra* system.⁴⁸ The sequence is constrained, however, to those most closely associated with birth.⁴⁹ The importance of this sequence is evident in the clustering of actions (c through l) in the diagrams above. It is worth noting here that this creates an asymmetry in the ritual, as there is no matching set of ritual actions associated with the death of Agni in the second half of the ritual to match his birth in the first.

In contrast, the Shingon *homa* shows none of this and is also more symmetrical in form. Agni and the other deities are evoked in the altar-hearth through an entirely different ritual symbolism. As alluded to above, this involves sending a jeweled carriage to the deities and inviting them to return to the site of the ritual—these actions being performed ritually with *mudrā* and mantra.⁵⁰ In contrast to the Śaiva Siddhānta birth symbolism, this is in keeping with the metaphor of feasting an honored guest, a metaphoric appropriation of symbolism from daily life that is found in the Vedic and Brahmanic ritual cultures as well.

The difference in the ritual symbolisms is reflected in differences in the organization of the ritual activities. In the case of the Śaiva Siddhānta *homa*, the fire is introduced into the *kuṇḍa* (altar-hearth) early in the ritual sequence, since it is the embers/semen of Vāgīśvara entering the *kuṇḍa*/vulva of Vāgīśvarī that lead to the birth of Agni. In the Shingon *homa*, the fire is not lit until after the deities have been invited into the ritual enclosure (*dōjō*, 道場), and it is sealed against external malevolent powers. Speculatively, we may suggest that the difference between the ritual symbolism employed by the two traditions

can be attributed to the difference between the Buddhist monastic tradition with its emphasis on celibacy, and the more householder oriented character of Śaiva Siddhānta. An additional consideration may be that Buddhist monastics did not adapt the life-cycle *saṃskāras* into their own ritual processes of initiation into the order. The symbolism involved in the life-cycle *saṃskāras* is strongly associated with the “twice-born” Brahmins.⁵¹

Ritual Identification

One of the recurring issues for the study of *tantra* has been its definition. Following the lead of Michel Strickmann, until the work of Davidson, I (and perhaps others) had considered ritual identification (Jpn. *nyūga ganyū*, 入我我入,⁵² Skt. *ahaṃkāra*) to be the defining characteristic of *tantra*. Previously, based simply on an examination of this ritual and an overly simplistic understanding of Śaiva Siddhānta theology as strong dualism, I had understood the tradition as one important exception to the defining character of ritual identification. An anonymous reviewer of another essay, however, drew my attention to the important role of ritual identification as part of the necessary preparations required to qualify to perform such rituals. Attempting to verify this I found, for example, that although it is only Śiva who liberates, such liberation is effected by means of initiation (*dīkṣā*) performed by an officiant who embodies the agency of Śiva.⁵³ According to Sanderson, when the officiant (*ācāryaḥ*) “prepares himself to perform the ritual he must surrender all sense of individual agency. He must see his person as the locus and instrument of the action of Śiva himself.”⁵⁴ Thus, although not constituting an explicit ritual element within the Śaiva Siddhānta *homa*, ritual identification is still a very important element of the tradition as such. Goodall characterizes Śaiva Siddhānta along with other tantric groups, by calling attention to the goal as one of equality with Śiva. “The central fact that characterises these tantric cults is that they are private cults for individuals who take a non-Vedic initiation (*dīkṣā*) that uses non-Vedic (as well as Veda-derived) mantras and that is the means to liberation, a liberation which consists in being omnipotent and omniscient, in other words realising the powers of Śiva.”⁵⁵ The nature of the relation between practitioner and Śiva, however, appears to have been conceived differently at different points in the history of Śaiva Siddhānta. Goodall suggests that “it appears likely

that the old Śaiva Siddhānta was a broadly dualist school which only after the twelfth century felt the influence of non-dualist Vedānta.”⁵⁶

Jan Gonda summarizes the Śaiva *homa* with its embryological symbolism. He adds a step that is relevant to the question of ritual identification. Once Agni has been born and ritually cleansed, Gonda explains that

Now the worshipper, soul and mind, shares in the process which is taking place. While considering himself identical with Brahmā, Viṣṇu and Rudra successively, and simultaneously performing the three ceremonies of establishing the fire, putting on the vessel and dismissal, he purifies and consecrates sacrificial butter and sprinkles with it the faces of young Agni, who then receives the name of Śivāgni. His parents, Vāgīśvarī and Vāgīśvara, are honourably dismissed, and Śiva is invoked to be present in the heart of the fire, seated on his throne, brilliant and supreme, worshipped and offered food. After that the worshipper must unite the arteries of his (yogic) body (*nāḍī*) with those of Śiva-of-the-temple and Śiva-of-the-fire, creating a sort of luminous circuit between these and proceed to perform the fire sacrifice (*homa*), consisting of oblations of ghee, and accompanied by offerings of fried rice grain, sugar-cane, flowers, etc. Finally he installs Śiva-of-the fire in his own heart and after some other observances returns to the temple to implore God to accept the *pūjā*, the *homa* and the merit produced by these.⁵⁷

Here we see the use of esoteric physiology as the means by which ritual identification is effected.⁵⁸ The same threefold identification by means of a circuit of light connecting the *nāḍī* of Śiva permanently located in the temple sanctuary, of Śiva temporarily evoked in the *kuṇḍa* altar-hearth, and the ritual practitioner himself is found in the section of the *Somaśambhupaddhati* translated below. This raises an important issue that also apparently distinguishes the Śaiva Siddhānta tradition from the Shingon form of tantric Buddhism, and which may have broader implications as a marker by which historical relations may be traced.

That is the conception of ritual identification *per se*. The visualization based on esoteric physiology found in the text examined here differs from the way in which the visualization of the three mysteries are visualized in Shingon. In the latter, it is by taking the bodily posture (by *āsana* and *mudrā*), speech (mantra), and mind (visualization and liturgical recitation) of the deity that the Shingon practitioner becomes identified with that deity. As a definitional point there may be a significant difference between being connected via an “energetic”

linkage of the *nāḍīs*, and visualized embodiment. The significance of this difference may also contribute to a deeper understanding of the histories of Śaiva Siddhānta and Shingon that a comparative study of their ritual practices will reveal, augmenting existing resources for historical studies.

CONCLUSION

These three factors, ritual construction of the altar-hearth, installation of the deities, and the nature of ritual identification, are three aspects of the ritual practices of Śaiva Siddhānta and Shingon that help us to begin to articulate the historical relations between these traditions from the perspective of ritual studies. The almost exclusively philological focus of prior study can in this way be augmented and given greater depth and nuance. In order for the method to yield more substantive results, however, many more such comparative studies of ritual praxis will be required.

SOMAŚAMBHUPADDATI: SECTION IV, FIRE RITUAL

Somaśambhupaddhati: Le rituel quotidien dans la tradition śivaïte de l'Inde du Sud selon Somaśambhu. Trans. by H  l  ne Brunner-Lachaux. Vol. 1 of 4 vols. Pondicherry: Institut Fran  ais d'Indologie, 1963.

Translated from the French by Richard K. Payne

Note: parenthetical and bracketed materials are Brunner-Lachaux's, as are the footnotes unless otherwise indicated; both text and footnote material in braces are mine; awkward grammar, etc., are also mine.

As she explains in the first footnote, Brunner-Lachaux's footnoted material largely draws on the work of Aghoraśiva and the commentary by Nirmalamaṇi: *Aghoraśiv  c  rya-paddhati* (= *Kriy  kramadyotik  *), with *Commentary (Prabh  )* by Nirmalamaṇi, ed. R  maś  strin and Ambalav  na-j  n  nasambandhapar  saktisv  min (Cidambaram: n.p., 1927). In some cases she refers to Aghoraśiva, in others to Nirmalamaṇi, and in at least one case refers to this text simply as A. She gives many internal references to other sections within the *Somaśambhupaddhati*, and with one exception, those have been left as given. The exception is notes 145 and 162, which refer to material within this section itself (i.e., to note 147), and have been revised accordingly. She also makes reference to the *Mrgendr  gama*; see her *Mrgendr  gama: Section des Rites et Section du Comportement, Avec la Vŗtti de Bhaŗṭan  r  yaṅakaṅṭha* (Pondicherry:

Institut Français d'Indologie, 1985). This latter also contains material on *homa per se*.

THE FIRE RITUAL⁵⁹

How one returns to the residence of Agni

1. And now,⁶⁰ after having obtained the permission of the master,⁶¹ he makes his return to the residence of Agni,⁶² and circumambulates in silence, with all the utensils of the cult, and carrying in his hands a vase of *arghya*.⁶³
2. Then, looking upon all of the materials of the sacrifice with a divine gaze,⁶⁴ he seats himself facing north,⁶⁵ the center of the *kuṇḍa* in front of himself.⁶⁶

Saṃskāra of the kuṇḍa⁶⁷

3. One should finish the rite of *nirikṣaṇa* (or gaze) with the *kuṇḍa*; then with [a bundle of] *kuśa*, reciting ASTRA, the rites of *prokṣaṇa* (aspersion of the top) and *tāḍana* (tapping); finally, with VARMA (KAVACA), the rite of *abhyukṣaṇa* (aspersion of the base).
4. [Then]; with ASTRA (KHADGA): digging (*khanana* or *khāta*), collecting [the earth] (*uddhāra*),⁶⁸ filling (*pūraṇa*) and smoothing (*samatā*); aspersion (*secana*) with VARMA (KAVACA); and pounding (*kuṭṭana*) with SARA (ASTRA).
5. With VARMA: sweeping (*saṃmārjana*), coating (*samālepa*), establishing the *kalā*⁶⁹ (*kalāprakalpana*), and wrapping the three blades⁷⁰ (*trisūtryāveṣṭana*); one then pays homage⁷¹ with [the *bīja*] HṚD.
6. Speaking the mantra of Śiva, [next one should place in the *kuṇḍa*] four blades of *kuśa* with three pointing north and one east, or reversed (*rekhācatuṣṭayavinyāsa*);⁷²
7. Then, lighting⁷³ with ASTRA (*vajrikaraṇa*); the fourfold *darbha*⁷⁴ (*catuṣpatha*) with HṚD; the net⁷⁵ (*akṣapāṭa*) with TANUTRA (KAVACA); the seat⁷⁶ (*viṣṭara*) with HṚD.

Invocation of Vāgīśvarī and Vāgīśvara⁷⁷

8. Install the goddess on the seat with HṚD, like a flax flower, with all the [favorable] signs, and in the same manner, the god, Vāgīśvara; then render them homage.⁷⁸

Installation of Agni

9. Then, in a pure receptacle, bring the fire to a suitable place;⁷⁹ give the demons their portion;⁸⁰ then purify with the *nirikṣana* rites and so on.

10. The officiant then performs the union of the three fires: the stomach fire, the *Bindu* fire, and the terrestrial fire;⁸¹ then one places [in the fire] the mind of Vahni, by means of the *bīja* of Vahni [HRŪṢ]:

“Om Hrūṣ, before the mind of Vahni, I bow.”

11. Then recite the *saṃhitāmantra* to Vahni; perform the transformation into nectar with the *dhenumudrā*⁸² (gesture of the cow); protect with ASTRA; encircle with KAVACA,

12–13. and render him homage;⁸³ then one carries it in a circle around the *kuṇḍa*, for three times, in the proper direction. Think of the fire as the semen of Śiva, and imagine that it is emitted by the god Vāgīśvara into the womb of Vāgīśvari.⁸⁴ The officiant, kneeling down, should pour it into the *kuṇḍa* with HRḌ [leaning] towards [the recipient which is the opening].

After the installation of Agni

14. Following that, in the navel of the *kuṇḍa*, gather together the semen which has been emitted,⁸⁵ cover with a cloth, and give [the water for] purification (*śauca*) and for *ācamana*⁸⁶ with HRḌ.

15. Next, render homage to the fire-in-the-womb;⁸⁷ to assure protection, attach a bracelet of *darbha* grass around the wrist of the goddess with ASTRA.

*The saṃskāra to start the rite of impregnation*⁸⁸

16. In order to perform the rite of impregnation (*garbhādhāna*), after having rendered homage to the fire with SADYOJĀTA, one offers three oblations⁸⁹ with the mantra HRḌAYA.

17. In order to perform the rite for producing a male (*pūṃsavana*), in the third month one renders homage with VĀMA (-DEVA), then offer three oblations, accompanying each pouring of water with ŚIRAS.

18. In order to perform the rite of parting the hair (*sīmantonayana*), in the sixth month one renders homage with RŪPIN (AGHORA), then offer three oblations with ŚIKHA; and again with ŚIKHA,

19a. one forms the face and limbs, opens the mouth, and completes the formation⁹⁰ [of the infant].

*What is to be done after the birth*⁹¹

19b. And in order to perform the rite of birth, in the tenth month one renders homage with NARA (TATPURUṢA) and VARMA (KAVACA).⁹²

20. Reviving the fire with blades of *darbha*, etc., imagine giving [the infant] a bath that cleanses the impurities [originating from] the womb and attaching a strap of gold to the goddess's wrist.⁹³ Then honor with HR̥D.

21. Then, to erase the stain caused by the birth,⁹⁴ asperge the *kuṇḍa* with water consecrated by ASTRA (*prokṣaṇa*), strike [the ground] around the *kuṇḍa* with ASTRA (*tāḍana*), and asperge with VARMA (*abhyukṣaṇa*).

22. Then with ASTRA place the blades of *kuśa*, pointing toward the north and east, on the exterior and on the *mekhalā*,⁹⁵ and install the *paridhi*⁹⁶ and the bundles of *darbha* (*viṣṭara*⁹⁷) on top with HR̥D.

23. To remove the saliva from the mouth,⁹⁸ offer five sticks⁹⁹ [into the fire] with ASTRA, the base and tip of each soaked in melted butter.

How to assure protection of the infant Agni

24. One then renders homage with HR̥D¹⁰⁰ to Brahman, Śaṅkara, Viṣṇu, and Ananta, who are held on the *paridhi*, to the east and north, in that order.

25. Then, for Indra and Īśvara¹⁰¹ who are seated on the *viṣṭara*, facing toward Agni, one should render homage to them with HR̥D, each in the proper direction, successively.

26. After which, one makes known to all the order of Śīva:
“Remove the obstacles, protect the infant!”

Saṃskāra of the ladle and spoon

27. One then takes up the ladle and spoon¹⁰²—the first turned upward, the second turned downward, heat them in the fire three times; then they are touched [three times]¹⁰³ with the base, middle, and point of a blade of *kuśa* [successively];

28. and then place the three [groups of] *tattva*, touching with the tips of the *kuśa* grass: *āmatattva*, *vidyātattva*, and *śivatattva*, with the mantras HĀṀ, HĪṀ, HŪṀ, respectively.¹⁰⁴

29. Then with HR̥DAYA “place” *Śakti* in the ladle and *Śambhu* in the spoon. After encircling their necks three times¹⁰⁵ [with *kuśa* blades], and rendering homage to them with flowers, etc.,

30a. set them down on the left,¹⁰⁶ on top of the *kuśa* grass.

Saṃskāra of the clarified butter

30b. Then take the clarified butter and the vase of milk, purify with the rite of gazing, etc. (*īkṣaṇādi*).

31. Imagine one's own body as that of Brahman, take the butter, carry it three times around {holding it} over the *kuṇḍa*, and heat it in the south-east direction¹⁰⁷ {i.e., section of the *kuṇḍa*}.

32. Then next, imagine one's own body as that of Viṣṇu, and place the butter in the north-east section, using the point of a blade of *kuśa*, and with the *bīja* ŚIRAS [at the beginning] and SVĀHĀ at the end,¹⁰⁸

33. make an oblation of these drops to Viṣṇu. Following which, imagine one's own body as that of Rudra, hold [the butter] at the center of the *kuṇḍa*.¹⁰⁹ Following which, *utplavana* [which is performed thus]:

34. grasp two blades of *darbha*, the length of a span,¹¹⁰ between the thumb and ring finger, proceed with the sprinkling of the fire¹¹¹ (*utplavana*), in the direction of the fire, with ASTRA.

35. In the same way, but toward oneself, proceed with the sprinkling of oneself (*saṃplavana*), with HRD. Then,¹¹² with HRD, take a burning blade of *darbha* and proceed with the purification by throwing it [in the butter] with ASTRA.

36. [The rite of] illumination (*nīrajāna*) is done with another burning *darbha*, and [the rite of] *dīpa* with yet another. These blades of burning *darbha* are then thrown in the fire with the mantra ASTRA.¹¹³

37. Then, first knotting it, deposit a blade of *kuśa* the length of a span in the butter,¹¹⁴ imagine the butter is divided thus: *iḍā* and *piṅgalā* are on each side, and the third [*suṣumnā* is at the center].¹¹⁵

38. Then, with the spoon, one takes butter of the three parts, successively; offer into the fire when saying "SVĀ," and replace when saying "HĀ," and the remainder in the portion from which it comes:

Oṃ Hāṃ to Agni Svāhā!

Oṃ Hāṃ to Soma Svāhā!

Oṃ Hāṃ to Agni and to Soma Svāhā!

39. Thus for the opening of the eyes, in the eyes of Agni;¹¹⁶ then with the spoon full of butter, one must offer a fourth oblation in the mouth.¹¹⁷

Oṃ Hāṃ to Agni who grants wishes Svāhā!

40. One is to then recite the six *aṅgamantra*,¹¹⁸ rejoicing with the *dhenumudrā*,¹¹⁹ encircling by TANUTRA (KAVACA), and protecting the butter with ASTRA.¹²⁰

41a. Purify the other [parts of the] clarified butter by throwing, with HRD, some drops of the butter.

*Aspersions of the face of Agni with the butter*¹²¹

41b. And now,¹²² the aspersion of the faces, their junction, their unification:

Oṃ Haṃ to Sadyojāta Svāhā!
 Oṃ Hiṃ to Vāmadeva Svāhā!
 Oṃ Huṃ to Aghora Svāhā!
 Oṃ Heṃ to Tatpuruṣa Svāhā!
 Oṃ Hoṃ to Īśāna Svāhā!

Thus, one asperses the faces (*vaktrābhighāra*), with separate oblations:

Oṃ Haṃ, Hiṃ to Sadyojāta and Vāmadeva Svāhā!
 Oṃ Hiṃ, Huṃ to Vāmadeva and Aghora, Svāhā!
 Oṃ Huṃ, Heṃ to Aghora and Tatpuruṣa Svāhā!
 Oṃ Heṃ, Hoṃ to Tatpuruṣa and Īśāna Svāhā!

*Thus, one joins the faces (*vaktrānusandhāna*).

*One must then make the unification, with the spoon let a trickle of clarified butter pour from Agni to Vāyu and from Nirṛti to Īśāna¹²³:

Oṃ Haṃ Hiṃ Huṃ Heṃ Hoṃ to Sadyojāta-Vāmadeva-Aghora-Tatpuruṣa-Īśāna Svāhā!

*Thus one unifies (*ekikaraṇa*) by dissolving the faces into the chosen face.

42. Where appropriate, one represents the chosen face¹²⁴ just as large as the *kuṇḍa*, and the disappearance of the other faces into it is called unification.

How his name is given to Agni

43. With the mantra IŚA¹²⁵ one renders homage to Agni, and one offers him a triple oblation with ASTRA; then with SARVĀTMAN (HRḌ)¹²⁶ one gives the name:

“O eater of oblations, you are Śivāgni!”

Departure of Vāgīśvarī and Vāgīśvara

44. One must then, after having rendered homage to them with HRḌ, give leave to the parents¹²⁷ of Agni; then with the *mūlamantra* followed by VAUṢAṬ, offer as directed the entirety of the oblation,¹²⁸ which ends the series of prescribed rites.¹²⁹

Worship of Śiva before the homa

45. And now, in the lotus of [Agni's] heart, one must invoke Śiva as he is called, with his limbs,¹³⁰ with his throne, resplendent, supreme, and to

him render worship;¹³¹ then, after having requested [his] permission,¹³² feed Śiva.

46. Then, having effected the connection of one's own *nāḍī* with the Śiva of the sanctuary and the Śiva of the fire,¹³³ he should proceed with the *homa*, as much of the time as possible with the *mūlamantra* and at least six times with each of the *aṅgamantra*.

Ingredients to be offered, and in what quantity

47. Each oblation of melted butter should be a *karṣa*,¹³⁴ those of milk and of honey also; it should be one *śukti* for the curdled milk, and one *prasṛti* for the sweet milk rice.

48. One places cooked solids in the dish to the extent suitable, a handful of *lāja*;¹³⁵ one cuts the roots in three, but one leaves the fruit whole.

49. One ought to offer the rice in half mouthfuls, and also the five small things;¹³⁶ the sugar cane by internodes, the lianas in fragments of two fingers' lengths;

50. the flowers and leaves are whatever; the ritual wood (*samidh*) are sticks of ten fingers' lengths; the camphor, sandal, saffron, musk, *yakṣakardama*,¹³⁷

51. one offers these in large grains, and the incense in fragments large as a jujube; the large tubers are cut into eighths. It is good to make the oblations following these rules.¹³⁸

52a. Thus one performs the *homa*, with the *brahmamantra* accompanied by their *bīja*.¹³⁹

How to proceed with the entirety of the oblation (pūrṇāhuti)

52b. Place the spoon, opening turned down, over¹⁴⁰ the ladle filled with clarified butter.

53. And, after having fixed a flower at the spout of the ladle, hold the two instruments with the *śaṅkhamudrā* (gesture of victory), the left hand holding them at their end, the right hand at their front.

54. Standing, feet together, chest inclined forward, place the point end of the instruments against your navel, gaze fixed on the spout of the ladle.

55. And, while it is successively [one before the other] Kāraṇeśvara, the first is Brahman, taking away then from *suṣumnā*¹⁴¹ without trembling bring their point end as far as level with your left breast,

56. while reciting the *mūlamantra*,¹⁴² followed by VAUṢAṬ, very distinctly. Then pour the melted butter into the fire, in a continuous stream about the size of a grain of barley.¹⁴³

57. Following which, give *ācamana*, the sandal paste, the betel, and the rest; with devotion, chant Sa glory;¹⁴⁴ then offer a full prostration.

Departure of Śiva who is in the fire

58–59. Then after having honored¹⁴⁵ Vahni as one should, one gathers with the *saṃhāramudrā*, with ASTRA followed by HUMPHAṬ, all the mantra, as well as the divinities who exist in the *paridhi*,¹⁴⁶ saying to them, “Pardon me.” Thus, as in beginning, with the *bīja* HRD, one establishes in the lotus of one’s heart, [having entered] onto the most pure path.¹⁴⁷

Interior offerings

60. Then one must take [a little of] all which has been cooked, and on the two mandalas¹⁴⁸ which one traces beside the *kuṇḍa*, on the south-east side, give the interior offerings and the exterior offerings.¹⁴⁹

to the east	Oṃ Hāṃ to Rudra Svāhā!
to the south	Oṃ Hāṃ to the mothers Svāhā!
to the west	Oṃ Hāṃ to Gaṇa Svāhā!
to the north	Oṃ Ham to the Yakṣas Svāhā!
to the northeast	Oṃ Hāṃ to the planets Svāhā!
to the southeast	Oṃ Hāṃ to the Asuras Svāhā!
to the southwest	Oṃ Hāṃ to the Rākṣasas Svāhā!
to the northwest	Oṃ Hāṃ to the Nāgas Svāhā!
to the center, toward the northeast	Oṃ Hāṃ to Nakṣatra Svāhā!
to the center, toward the southeast	Oṃ Hāṃ to Rāśi Svāhā!
to the center, toward the southwest	Oṃ Hāṃ to Viśva Svāhā!
to the center, toward the northwest	Oṃ Hāṃ to the Guardian of the domain ¹⁵⁰ Svāhā!

Then one dissolves the interior offerings.

Exterior offerings

Then in the second mandala:

Oṃ Hāṃ to Indra Svāhā!
 Oṃ Hāṃ to Agni Svāhā!
 Oṃ Hāṃ to Yama Svāhā!

Om Hām to Nirṛti Svāhā!
 Om Hām to Varuṇa Svāhā!
 Om Hām to Vāyu Svāhā!
 Om Hām to Soma Svāhā!
 Om Hām to Īśāna Svāhā!

These in the eight directions, from the east to the north-east.

Then:

Om Hām to Brahman Svāhā: directed toward the top of the north-east edge

Om Hām to Viṣṇu Svāhā: directed toward the bottom of the south-west edge

Om Hām to the Guardian of the domain:¹⁵¹ between the two

Then, outside the mandala:¹⁵²

Om Hām to the crows and their fellows,¹⁵³ to those who break their commitments and their fellows Svāhā!

Such is the rule¹⁵⁴ for the exterior offerings.

One must offer [again] the offerings to the exterior of the *yāgamaṇḍapa*.¹⁵⁵

Then gather the mantras of the internal and external offerings with the *saṃhāramudrā*, one makes them return to oneself.

The fire ritual according to the Līlāvati

61. And now, here, in summary is one form of the fire ritual which may be made in a *kuṇḍa* or to a *sthaṇḍila*, and which is described in the Śaivite *āgama* named *Līlāvati*.¹⁵⁶

62. In “depositing” the *mūlamantra* on the eyes, one performs the rite of gazing (*ikṣana*), then the rite of aspersion toward the top (*prokṣana*) and the tapping (*tāḍana*), with ASTRA followed by HUMPHAT; then give the demons their share,

63. and as previously, with VARMA (KAVACA) proceed to the rite of aspersion toward the base (*abhyukṣana*), with the *mūrtimantra* pour the fire into the *kuṇḍa*:

“Om Hām Haṃ Hām, before the form of the fire, I bow down.”

And with the same mantra, one makes Vahni enter the *Bindu*¹⁵⁷ with the *saṃhāramudrā*,¹⁵⁸

64–65a. to begin. Then, holding one’s breath, arrest it in the navel. Following which, with *udbhavamudrā*, and exhaling with the mantra

“Om Hām Hrūṃ Hām, before the form of the fire, I bow down,”

one [places] the *bīja* of Agni,¹⁵⁹ in the form of a glowing wick, into the fire in the *kuṇḍa*, then render homage with the five *brahmamantra*.

65b. That finished, one offers five oblations (*āhuti*), with the *mūlamantra*.

66. With (the *bīja*) HRD preceded by OM,¹⁶⁰ one gives the name:

“You are Śivāgni.”

And with HṚD, render homage to Brahman, Śaṅkara, Viṣṇu, and Ananta,

67. from the east to the north, in the four directions, on the exterior of the *kuṇḍa*.

Following which one offers a cult to Śiva, as given above, to the section [at the invocation] of *Ādhāraśakti*.¹⁶¹

68–69a. One is to offer the oblations [in the fire], every time possible with the *mūlamantra*, and at least ten times with each *aṅgamantra*. One then gives leave to Śiva. Then one offers four oblations (*āhuti*) with the three mantra: Bhūḥ, etc., accompanying the *praṇava*, which are spoken at first separately, then all together.¹⁶²

69b–70a. Mentally reciting: “Om Hām Hūm Hṛdayāya,” one dismisses Agni in his turn. This is the opinion of the *Līlāvati*.

[Conclusion of the worship of Śiva]

70b–71a. One then approaches Śiva,¹⁶³ saying: “Oh Bhagavan! Take these *karman*: *pūjā*, *homa*, etc., and the fruit attached which is its merit!”

71b–72a. and with *arghya* water, with the *mudrā* called *udbhavā*, with the *mūlamantra* preceding the *bīja* HṚD, and a firm heart, one completes the offerings.¹⁶⁴

72b–73a. Then one should render homage as has been described,¹⁶⁵ praising with the hymns, say good-bye, give the final *arghya*,¹⁶⁶ and say, “Pardon me!”¹⁶⁷

73b–74a. Then gather together with the *nārācamudrā* with ASTRA followed by HUMPHAT, the entire group of mantra,¹⁶⁸ making the *divyamudrā*, reunite them on the *liṅga* by uttering the *mūrtimantra*.

74b–75a. If it is a *sthaṇḍila* upon which homage has been rendered to the god,¹⁶⁹ it is into oneself that the mantra are to re-enter in the fashion described.

After which one proceeds to the cult of Caṇḍa.

An earlier version of this paper was presented to the 1997 conference of the Society for Tantric Studies, Flagstaff, Arizona. I would like to thank my fellow Society members for their helpful comments at that time, and for their support and interest in my work over the intervening years.

NOTES

1. To this extent, then, our approach here—looking for characteristics that spread most widely through the tantric cosmopolis—is effectively the opposite of that taken by David Gordon White in his *Kiss of the Yoginī: “Tantric Sex” in Its South Asian Contexts* (Chicago and London: University of Chicago Press, 2003). In that work he specifically focuses on tantric sex “because sexualized ritual practice is the sole truly distinctive feature of South Asian Tantric traditions” (p. 13).
2. See in particular, Jens Kreinath, Jan Snoek, and Michael Strausberg, eds., *Theorizing Rituals: Issues, Topics, Approaches, Concepts* (Leiden and Boston: Brill, 2006); idem, *Theorizing Rituals: Annotated Bibliography of Ritual Theory, 1966–2005* (Leiden and Boston: Brill, 2007); and the five volume series, Axel Michaels, ed., *Ritual Dynamics and the Science of Ritual* (Wiesbaden: Harrassowitz Verlag, 2010–2011).
3. If you have never heard this old folk expression, that is good, because I just made it up.
4. Christiane Brosius and Ute Hüsken, “Preface,” in Christian Brosius and Ute Hüsken, eds., *Ritual Matters: Dynamic Dimensions in Practice* (London, New York, and New Delhi: Routledge, 2010), ix.
5. Jens Kreinath, Constance Hartung, and Annette Deschner, eds., *The Dynamics of Changing Rituals: The Transformation of Religious Rituals within Their Social and Cultural Context*, Toronto Studies in Religion, vol. 29 (New York: Peter Lang, 2004) does not include any longitudinal studies of change. Similarly, among the ten “Theoretical Approaches” included in Kreinath, Snoek, and Strausberg, *Theorizing Rituals*, vol. 1, history is not included.
6. See Richard K. Payne, “Conversions of Tantric Buddhist Ritual: The Yoshida Shintō Jūhachishintō Ritual,” in *Transformations and Transfer of Tantra in Asia and Beyond*, ed. István Keul (Berlin: de Gruyter, 2012); idem, “A Comparison of Tibetan and Shingon Homas,” *Pacific World: Journal of the Institute of Buddhist Studies* 3, no. 11 (2008); idem, “Ritual Syntax and Cognitive Theory,” *Pacific World: Journal of the Institute of Buddhist Studies* 3, no. 6 (2004); and idem, “The Tantric Transformation of Pūjā: Interpretation and Structure in the Study of Ritual,” in *India and Beyond: Aspects of Literature, Meaning, Ritual and Thought, Essays in Honour of Frits Staal*, ed. Dick van der Meij (Leiden: International Institute for Asian Studies, and London: Kegan Paul, 1997).
7. Alexis Sanderson, “The Śaiva Age—The Rise and Dominance of Śaivism during the Early Medieval Period,” in *Genesis and Development of Tantrism*, ed. Shingo Eisnoo, Institute of Oriental Culture Special Series, no. 23 (Tokyo: Institute of Oriental Culture, University of Tokyo, 2009), 56.
8. Hélène Brunner-Lachaux, *Somaśambhupaddhati, Première Partie, Le rituel*

quotidien dans la tradition śivaïte de l'Inde du Sud selon Somaśambhu (Pondicherry: Institut Français d'Indologie, 1963), xli–xlii.

9. Dominic Goodall, ed. and trans., *Hindu Scriptures* (Berkeley and Los Angeles: University of California Press, 1996), xxxiii.

10. For a translation of this text, see Richard K. Payne, *The Tantric Ritual of Japan: Feeding the Gods, The Shingon Fire Ritual* (Delhi: International Academy of Indian Culture and Aditya Prakashan, 1991).

11. Goodall, *Hindu Scriptures*, xxxi.

12. *Ibid.*, xxxi.

13. *Ibid.*, xxxi–xxxii.

14. Sanderson, “The Śaiva Age,” 124.

15. Jacob P. Dalton, *The Taming of the Demons: Violence and Liberation in Tibetan Buddhism* (New Haven: Yale University Press, 2011).

16. Christine Mollier, *Buddhism and Taoism Face to Face: Scripture, Ritual, and Iconographic Exchange in Medieval China* (Honolulu: University of Hawai‘i Press, 2009).

17. Richard Bowring, *The Religious Traditions of Japan: 500–1600* (Cambridge: Cambridge University Press, 2005).

18. Ronald M. Davidson, *Indian Esoteric Buddhism: A Social History of the Tantric Movement* (New York: Columbia University Press, 2002), 386n105.

19. See for example, Lewis Lancaster, “The Editing of Buddhist Texts,” in *Buddhist Thought and Asian Civilization: Essays in Honor of Herbert V. Guenther on His Sixtieth Birthday*, eds. Leslie S. Kawamura and Keith Scott (Emeryville, CA: Dharma Publishing, 1977); and Jan Nattier, “The Heart Sūtra: A Chinese Apocryphal Text?” *Journal of the International Association of Buddhist Studies* 15, no. 2 (1992): 153–223.

20. Davidson, *Indian Esoteric Buddhism*, 386n105. See this note for a fuller discussion of the specific issues involved.

21. *Ibid.*

22. Gudrun Bühnemann, “Buddhist Deities and Mantras in the Hindu Tantras: I, The *Tantrasārasaṃgraha* and the *Isīnaśivagurudevapaddhati*,” *Indo-Iranian Journal* 42 (1999): 303–334; *idem*, “Buddhist Deities and Mantras in the Hindu Tantras: II, The *Śrīvidyārṇavatantra* and the *Tantrasāra*,” *Indo-Iranian Journal* 43 (2000): 27–48; and *idem*, “The Goddess Mahācīnakrama-Tārā (Ugra-Tārā) in Buddhist and Hindu Tantrism,” *Bulletin of the School of Oriental and African Studies, University of London* 59, no. 3 (1996): 472–493.

23. Gudrun Bühnemann, *The Iconography of Hindu Tantric Deities*, 2 vols. (Groningen: Egbert Forsten, 2000), 1:21. See also, David L. Snellgrove, “Indo-

- Tibetan Liturgy and Its Relationship to Iconography,” in *Mahayanist Art After A.D. 900*, ed. William Watson, *Colloquies on Art and Archaeology in Asia*, no. 2 (London: School of Oriental and African Studies, University of London, 1971).
24. Bühnemann, *Iconography*, 1:35.
25. *Ibid.*
26. For example, Sanderson notes that Vedic and tantric religious forms differed most importantly in the mantras employed. “This became the chief formal criterion: in Vedic worship (*pūjā*) the actions that compose the liturgy were empowered by the recitation of Vedic *mantras* drawn from the *Rgveda* and *Yajurveda* rather than by that of the heterodox *mantras* of the Tantras.” Alexis Sanderson, “Śaivism and the Tantric Traditions,” in *The World’s Religions*, eds. Stewart Sutherland et al. (London: Routledge, 1988), 662.
27. David Seyfort Ruegg, “Sur les rapports entre le bouddhisme et le ‘substrat religieux’ indien et tibétain,” *Journal asiatique* (1964): 77–95. Cited in David Seyfort Ruegg, *The Symbiosis of Buddhism with Brahmanism/Hinduism in South Asia and of Buddhism with ‘Local Cults’ in Tibet and the Himalayan Region* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2008).
28. Stephan Beyer, *The Cult of Tārā: Magic and Ritual in Tibet* (Berkeley: University of California Press, 1973), 42.
29. Alexis Sanderson, “Vajrayāna: Origin and Function,” in *Buddhism into the Year 2000: International Conference Proceedings*, ed. Dhammakaya Foundation (Bangkok: Dhammakaya Foundation, 1994), 92–93.
30. Robert Mayer, “The Figure of Maheśvara/Rudra in the rñin-ma-pa Tantric Tradition,” *Journal of the International Association of Buddhist Studies* 21, no. 2 (1988): 271–310, 272.
31. Anjan Chakravartty, “Scientific Realism,” *The Stanford Encyclopedia of Philosophy (Summer 2011 Edition)*, ed. Edward N. Zalta, <http://plato.stanford.edu/archives/sum2011/entries/scientific-realism/>.
32. See, for another perspective, David Gordon White, *Kiss of the Yoginī: “Tantric Sex” in Its South Asian Contexts*. White explains his decision to focus on tantric sex on the grounds that “All of the other elements of Tantric practice—the ritual use of mandalas, mantras, and *mudrās*; worship of terrible or benign divinities; fire offerings [i.e., *homa*]; induced possession; sorcery; and so on—may be found elsewhere, in traditions whose emic self-definitions are not necessarily Tantric. In addition, all of the elements of Tantric exegesis, that is, Tantric ‘mysticism,’ are second-order reflections not unique to Tantra, and that in fact have, over time, brought Tantra back into the fold of more conventional forms of South Asian precept and practice” (p. 13).
33. Richard K. Payne, “Tongues of Flame: Homologies in the Tantric Homa,” in *The Roots of Tantra*, eds. Katherine Anne Harper and Robert L. Brown (Albany:

State University of New York Press, 2002).

34. Ronald M. Davidson makes this point in his forthcoming “Rise and Development of Tantric Buddhism.” My thanks to the author for sharing a prepublication draft of this essay.

35. Payne, *Tantric Ritual of Japan*, 285–321.

36. *Ibid.*, 92–93.

37. These two sets of offerings in the Śaiva Siddhānta *homa*, one to the inner mandala and one to the outer, take place at the same place in the ritual structure as the two sets of offerings in the Shingon *homa*, one symbolic offerings and one material. The parallel here is noteworthy, and perhaps significant enough to warrant attention in future studies based on ritual history.

38. Payne, “Conversions of Tantric Buddhist Ritual,” 376.

39. T. Goudriaan, trans., *Kāśyapa’s Book of Wisdom (Kāśyapa-Jñānakāṇḍaḥ)* (The Hague: Mouton, 1965).

40. Richard K. Payne, “From Vedic India to Buddhist Japan: Continuities and Discontinuities in Esoteric Ritual,” in *Esoteric Buddhism and the Tantras in East Asia*, eds. Charles D. Orzech, Henrik H. Sørensen, and Richard K. Payne (Leiden: Brill, 2011), 1048. Text is adapted from Richard K. Payne, trans., *Ritual Directions for the Śāntika Homa Offered to Acala* (Koyasan: Department of Koyasan Shingon Foreign Mission, 1988), 101–103.

41. Jan Gonda, *The Ritual Sūtras: A History of Indian Literature*, vol. 1, fasc. 2 (Wiesbaden: Otto Harrassowitz, 1977), 470.

42. Goudriaan, trans., *Kāśyapa’s Book of Wisdom*, 7.

43. *Ibid.*, 10.

44. *Ibid.*, chaps. 21–33: 78–116.

45. Cf. J. Gonda, *Viṣṇuism and Śivaism: A Comparison* (orig. ed., 1970; reprint, New Delhi: Munshiram Manoharlal, 1996), 84–86.

46. Brunner-Lachaux, *Somaśambhupaddhati*, xxviii.

47. Carl Gustav Diehl, *Instrument and Purpose: Studies on Rites and Rituals in South India* (Lund: C.W.K. Gleerup, 1956), 125.

48. See Raj Bali Pandey, *Hindu Saṃskāras: Socio-Religious Study of the Hindu Sacraments*, 2nd ed. (Delhi: Motilal Banarsidass, 1969), 48–85.

49. For a discussion of the different ways in which the life cycle rituals are organized, see Lakshmi Kapani, *La Notion de Saṃskāra*, 2 vols. (Paris: Collège de France, Publications de l’Institut de Civilisation Indienne, 1992), chap. 2, “Nature et Fonctions des Śarīra-saṃskāra dans les Gṛhya- et Dharma-sūtra: Du Cycle d’Une Vie.”

50. See for instance, Payne, *Tantric Ritual of Japan*, 104.
51. Carl Gustav Diehl, *Instrument and Purpose: Studies on Rites and Rituals in South India* (Lund: CWK Gleerup, 1956), 180.
52. The interpenetration of the three mysteries (*sanmitsu*, 三密) of the buddha and the three acts (*sangō*, 三業) of the practitioner (body, speech, and mind, which in the case of ritual are: *mudrā*, mantra, and visualization) as the central ritual act for Shingon tantric rituals. Not all Shingon rituals have this characteristic act at their center, indicating a different source that can be traced back to China.
53. Dominic Goodall, “Initiation et Délivrance selon le Śaiva Siddhānta,” in *Rites Hindous: Tranferts et Transformations*, eds. Gérard Colas and Gilles Tarabout (Paris: École des Hautes Études en Sciences Sociales, 2006).
54. Alexis Sanderson, “The Doctrine of the Mālinīvijottaratantra,” in *Ritual and Speculation in Early Tantrism: Studies in Honor of André Padoux*, ed. Teun Goudriaan (Albany: State University of New York Press, 1992), 285.
55. Dominic Goodall, *The Parākhyatantra: A Scripture of the Śaiva Siddhānta* (Pondicherry: Institut Français de Pondichéry and École française d’Extrême-Orient, 2004), xxi.
56. Goodall, *The Parākhyatantra*, xxvi.
57. Gonda, *Viṣṇuism and Śivaism*, 85; internal citations to primary sources elided.
58. On esoteric physiology, see Gavin Flood, *The Tantric Body: The Secret Tradition of Hindu Religion* (London: I.B. Tauris, 2006). Symbolically related to ritual identification is possession, and in his discussion of possession, Flood notes that the distinction between the possessing being and the possessed person is in some cases not maintained (p. 92).
59. This section is by far the most detailed in our text, like those manuals of Aghoraśiva. The ritual complex that Somaśambhu presents as the daily ritual of fire is given as a special ritual by Aghoraśiva, for example, in the section “*Pavitraavidhi*,” in the section “*Dikṣa*,” etc., it is situated in the section of the work dealing with *naimittikakarman*. It is in these sections, commented on also by Nirmalamaṇi, to which we will appeal for elucidation of our text, for all the details which are not in the daily ritual according to Aghoraśiva.
60. The primary question to resolve is the following: who is qualified to officiate in the ritual? According to Nirmalamaṇi who cites the *Sārasaṅgraha*: only those who have received *abhiṣeka*, otherwise known as *deśika* or *ācārya* [1a]. But we have summarized (see Introduction, p. xxiii) other opinions, according to which initiates of the second degree (*putra*) may already perform the ritual. The ritual of fire is indispensable for obtaining liberation, according to a majority of texts [1b].

61. According to Appayadīkṣita one requests, “Svāmin, agnikāryaṃ karomi.”
62. *Agni-niketana*, *-sadana*, *-āgāra*: the place at which one performs the ritual of fire. For grand occasions, temples have a hall especially reserved for the cult; but on ordinary days it is performed in the *ardhamaṇḍapa*, in a *kuṇḍa* permanently dug into the floor.
63. Ordinary *arghya*, probably.
64. This is a look trained by the invisible eye (*aparacaḥsus*), says the editor of our text. The difference between this action and that which carries the name *nirikṣana* is not clear, but Aghoraśiva also distinguishes between the two.
65. Facing the East or the North, according to A. (RKP: A is the abbreviation Brunner-Lachaux uses for the *Aghoraśivācārya-paddhati*.)
66. The *kuṇḍa* is a pit dug into the floor but surrounded by raised walls, and bordered on the exterior by a ditch or belt (*mekalā*) of decreasing width toward the center, formed like stairs (see plate VIII [in Brunner-Lachaux, *Somaśambhupaddhati*, unnumbered page, following p. 372]). For special rituals the shape is variable, depending upon the goal that one seeks to attain; for the daily ritual (of Śivāgni) it is cubic, and the sides are of the length of a forearm. There are mobile *kuṇḍa*, small containers of metal in which one may perform the ritual of fire. In the absence of a *kuṇḍa*, the fire will be lit in an area specially prepared (*sthaṇḍila*): a square platform constructed of sand or of clay, a forearm’s length on each side, and three *aṅgula* in height. It is to be very regular, without undulations [2a]. It is in this fashion that the *mekhalā* is drawn. In each case, a vulva (*yoni*) having the form of a sheet of *aśvattha* must be symbolized at the middle of the side of the uppermost belt (see plate VIII [in Brunner-Lachaux, *Somaśambhupaddhati*, unnumbered page, following p. 372]), and it is on this side that the officiant is seated. The *kuṇḍa* or the *sthaṇḍila* is prepared in the south, the southwest, or the north, or elsewhere [2b].
67. The rites that are described in this section prepare the *kuṇḍa* (or the *sthaṇḍila*) to receive Agni. They are for an empty *kuṇḍa*. The first four, already encountered, assure its purification (see III, 2, note 1; and 5, note 7). The following six “construct” the receptacle; it is evidently a fictive construction, performed by the mantra, and it is at the same time a transformation, and a purification. The next two assure the birth following on the balance of the construction (one should note *samālepa*, application of a slurry of cow dung)—equally fictive. The last install on and in the *kuṇḍa* the objects required for the ritual. To facilitate references, I have given in parentheses, if it is not in the text, the Sanskrit term that designates each *saṃskāra* in the usual lists.
68. It was the earth (by thought) for in removing the debris of coals, bones, etc., and gives into a hole in part of that earth (*pūrana*). The same rites are given in the *Mrgendrāgāma* [4a] and explained in its commentary, with some differences; for example, *khāta* is not distinguished from *uddhāra* (here

utkīraṇa) nor *rehācatuṣṭayavinyāsa* from *vajrīkarṇa*; and in the description of *vajrīkarṇa*, the commentator gives it as in our *śloka* 6, but the lines are drawn instead of being formed by the blades of *kuśa* [4b].

69. One distributes the five *kalā* of *Bindu* (see Introduction, p. xix) in the following fashion:

- at the center of the *kuṇḍa*: *śāntyatītakalā*
- on the east edge: *śāntikalā*
- on the south: *vidyākalā*
- on the north: *pratiṣṭhākalā*
- on the west: *nivṛttikalā*.

The *kuṇḍa* is then “made of *kalā*” [5a]. The correspondence between the *kalā* and the directions is that of the “faces” of *Sadāśiva* with which the *kalā* are associated, and the directions.

70. According to the authors, the son is in cotton or in *darbha*. It is nothing other than simply the construction of the three *mekhalā* that the *kuṇḍa* has, which has been ritually constructed. The action, according to *Aghoraśiva*, is done with *ASTRA* [5a].

71. Enjoined in accord with the two preceding actions; according to A., the mantra is: “*Oṃ Hāṃ kalāmayāya kuṇḍāya Namaḥ*” (*HĀṀ* is the *bīja* of *HRD*).

72. Three parallel blades, the fourth across the first. If the officiant is turned toward the north, perform as described; if the is turned toward the east, perform the contrary [6a].

73. The *vajra* is made with of three blades of *kuśa* formed as a trident (double) [7a].

74. The fourfold is made by to blades of *kuśa* crossed: one pointing toward the east, the other toward the north [7a].

75. The net: one places vertically in the interior of the *kuṇḍa*, against the walls, blades of *kuśa* spaced evenly. [7a].

76. The seat is called *kūrcarūpa*: it is formed of a stack of blades of *kuśa*. According to A., one welcomes the deities to this *āsana* with the invocation: “*Oṃ Hāṃ Vāgīśvarī-Vāgīśvarāsanāya Namaḥ!*” [7a].

77. *Vāgīśvarī* (Goddess of Speech) is one of the names of *Sarasvatī* in the *Purāṇa*. One could, through the association of ideas, think that *Vāgīśvara* of our text is *Brahman*. But the *dhyāna-śloka* is described with the characteristic attributes of *Śiva*, and there is no indication suggesting that there should be a linking of the names.

78. With *gandha*, *puṣpa*, etc. [9a].

79. That is to say, it must either come from friction between the two *araṇi*, that is, the “stones of the sun” (*sūryakānta*, which gives fire when seeing the sun,

says a legend), or from the home of a *dvija* (Śaivite initiate) [9a]. Needless to say there is a third procedure that is used daily. One brings the embers on a ceramic or copper tray.

80. One throws some embers in the direction of Nirṛti (southwest) with ASTRA. For the four rites of purification, see III, 2 and 5.

81. The details of the procedure, as described by Aghoraśiva, are: one says, “Om Hām Haṃ Hām Vahnimūrtaye Namaḥ” as one captures the terrestrial fire with the *saṃhāramudrā* (evidently a simulated action), one attracts it [to the interior {of the *mudrā*?}] and breathes in through the left nostril; retaining the air, with HRD one unites the fire of the navel and the fire of *Bindu*; then, breathing out through the right nostril, one says, “Om Hrūṃ Vahnicaityāya Namaḥ!” and deposits with the fire as the recipient, using the *udbhavamudrā* and the *bīja* of Vahni, as a bouquet of bright flames [10a]. The *bīja* HRŪṂ (*śikhābīja*) is not in the first mantra, but it does appear in the second, symbolizing Śivāgni (H = Śiva; R = Agni; Ū = vowel of the Śikhā; see III 12, note 4, p. 107) or Agni in his divine form, in relation with Śiva. One “places” the *bīja* in the fire of the *kuṇḍa*, which is no longer an inert fire (*jaḍa*) but a divine fire (*cit*), of the same seed as Śiva, as we shall see.

82. By reciting the *mūlamantra* followed by VAUṢAṬ.

83. With a flower.

84. The god and the goddess have their heads toward the northeast side [13a].

85. A lotus is drawn in the center of the *kuṇḍa* in relief (see plate VIII {in BL}); it is this lotus that marks the “navel” [14a]. As one gathers the embers together, imagine that the semen of the god is being gathered in the same way in the womb of the goddess. {A lotus also occupies the center of Siddhānta mandalas; see Hélène Brunner, “Maṇḍala and Yantra in the Siddhānta School of Śaivism: Definitions, Description and Ritual Use,” trans. Raynald Prévèreau, in *Maṇḍalas and Yantras in the Hindu Traditions*, ed. Gudrun Bühnemann (Leiden: Brill, 2003).}

86. This is done with a few drops of the *arghya* water, which one throws into the fire [14b].

87. First, one covers the dry *darbha* (*sad-indhana*) and one empowers {“attise”: fuels} with ASTRA. One then renders homage with the mantra: “Om Hām garbhāgnaye Namaḥ!” [14b].

88. The rites that follow occur in the intra-uterine life of the embryo, then in the young infant. They are accomplished with the five *brahmantra* and the five corresponding *aṅgamantra*, imagining the growth of Agni. The fifth is described in *śloka* 43.

89. Oblations of sesame, according to A.

90. Here we follow the editor rather than Somaśambhu, who places the last two actions after the birth. On the contrary they appear to be prior to the birth: complete the formation of the infant, and render him perfect. Nirmalamani explains *vaktrāṅgakalpanā* as: one gives form to the head, the face, the neck, etc. [19a]; and *niṣkṛti* is glossed as *niḥśeṣakaraṇa* by a commentator of Somaśambhu, cited by Nirmalamani. This is also found in the *Rāmanāthapaddhati* which clearly distinguishes the three actions: *vaktrāṅgakalpana*, *vaktrodghāṭana*, and *niṣkṛti*, as in our text [19b]. If *niṣkṛti* means, as the editor of our text says, purification of the mouth, the rite would duplicate that described in *śloka* 23.

91. We have relocated this title, see preceding note.

92. VARMA for the oblations.

93. One first removes the bracelet of *darbha*.

94. Not only the mother, but all the close parents are impure, as one knows, for several days following the birth of an infant. It is this state of impurity that is ended immediately here by the three ordinary rites of purification.

95. Or: on the *mekhalā* and on the exterior.

96. According to the *Mṛgendrāgama*, the *paridhi* are sticks from sacrificial trees; they are of a forearm's length (like the side of the *kuṇḍa*), as large as the little finger, and they should be fresh, regular, and without fault [22a]. One places these as the first or the second *mekhalā* (we say the *gurukka!*); but according to the *Mṛgendrāgama*, they are placed outside, at some distance from the last *mekhalā*. This is the *āsana* of Brahman, Śaṅkara, Viṣṇu, and Ananta (*śloka* 24).

97. *Viṣṭara* = bundle of thirty *darbha*, the length of a forearm. One places these as the third *mekhalā*, and it is the *āsana* of the *Lokapāla*.

98. And to nourish Agni [23a].

99. For Agni with five mouths (see *infra*).

100. "Om Hām Brahmaṇe Namaḥ!" etc. Each *mantra* evokes the corresponding deity, and installs them on their seat. The texts are not in accord on the subject of which direction to direct each of these; but Aghoraśiva gives the same directions as Somaśambhu.

101. These eight deities (the *Lokapāla*) are the cardinal and ordinal compass points. Aghoraśiva adds two: Brahman and Viṣṇu.

102. *Sruc* is the ladle; *sruva* smaller and masculine, the spoon. They are made of hardwood.

103. Following Aghoraśiva, first *prokṣaṇa*, *abhyukṣaṇa*, and *avakuṅṭhana*. Then heat, turning round in a circle once above the fire, touch the point of the *kuśa* to the points of the instruments; heat again, turning in a circle, and touch with the middle of the *kuśa* the middle of the instruments, etc. [27a].

104. Aghoraśiva, while maintaining the correspondences given here, indicates the *nyāsa* in inverse order, as he indicates an inverse order of touching {*kuśa* to instruments} to that given in our text.

105. With VARMA [29a].

106. With the *mūlamantra* [29a].

107. The text appears to be very incomplete here. *Śloka* 31 may be completed as follows: ...place it there, and with the point of the blade of *kuśa*, and taking a drop of offering, say, “Om Hām, Brahmaṇe Svāhā!”; to which Aghoraśiva adds, “this is the rite called *sthāpana*, or installation [of butter into the fire]” [31a]. But one also finds *tāpana* [31b].

108. Therefore, “Om Hīm Viṣṇave Svāhā!” to which Aghoraśiva adds, “this is the rite called *adhīśrayaṇa*, that is to say, maintaining [of the fire]” [31a].

109. Ending with “...and by saying, ‘Om Hūm Rudrāya Svāhā!’ one should offer with the point of a blade of *kuśa* a drop [of butter for Rudra]. This is the rite called *udvāsana* or cessation [of the fire]” [31a]. The names of these three rites are related to the functions of Brahman, Viṣṇu, and Rudra respectively; but their symbolic significance is not entirely clear.

110. One first makes a knot (*brahmagranthi*) at the middle; the instrument so constituted is called *pavitra* (purifier) [34a]. One grasps the two ends, between the thumb and ring finger of each hand, and in the left hand hold the bases of the *darbha*, the right hand the points [34b]. The same gesture for *saṃplavana*.

111. According to the *Bālajñānaratnāvalī*: “*utplavana* makes it possible to rise over the highest obstacles that exist in the most subtle form; the descent is made with *saṃplavana*” [34c].

112. First throw the *darbha* that was being used into the fire, after having undone the knots.

113. Just as the first time when one throws the butter—one throws it into the fire.

114. According to Aghoraśiva, two blades knotted and then separated to form a V, with which one divides the surface of the melted butter, upon which the V is floated, into three parts.

115. *īḍā* on the left, *piṅgalā* on the right.

116. If one believes Aghoraśiva, the order indicated is followed during the light fortnight (waxing moon): one begins by taking the butter in the right part (*piṅgala*) and offering it into the right eye in invocation of Agni; then one draws from the left (*īḍā*) and offers the butter into the left eye in invocation of Soma; finally, one draws from the center (*suṣumnā*) and offers the butter into the center eye of Agni with the three mantra. In the dark fortnight {waning moon} one inverts the first two actions, and in performing the third one days

Somāgnibhyām in place of *Agniṣomābhyām* [38a].

117. Taking the butter from the center.

118. *Brahmamantra* and *aṅgamantra*, according to Aghoraśiva [38a].

119. “Recayet” is surely an error; read: “rocayet.” The *dhenumudrā* is accompanied by the *mūlamantra* and completes the rite of *amṛtikaraṇa*. This is the last of the eighteen *saṃskāras* of the butter, according to A., which are given after *rakṣaṇa* and *avakuṅṭhana* [38a].

120. According to Aghoraśiva, one renders homage here with the *mūlamantra* [38a].

121. For this section we follow the Kāśmīr edition, which presents the actions in a more satisfactory manner than does the text of Dēvakōṭṭai; that one seems to have significant errors, because the mantra clearly show that the rite has three stages, and it gives the second the name of the third. The modified verses are marked with an asterisk.

122. The Dēvakōṭṭai edition gives “matam” instead of the “tataḥ” reading of the Kāśmīr edition which we have adopted.

123. Then cross, over the *kuṅḍa*.

124. Nirmalamāṇi comments on the expression *abhilaṣitavaktra* (here *iṣṭavadana*) in the section entitled *pavitravidhi*. He cites the *Bṛhatkālottārāgama* which indicates that the face to which one must make these oblations (and therefore the others have to be melted) depends on the goal of the *homa*. For a *homa* performed with the goal of liberation it would be Īśa; Puruṣa for obtaining *siddhi* (*aṇimā*, etc.); Aghora for rituals of reparation or when the intention is malevolent; Vāmadeva if one seeks to make other people dependent upon you; and Sadyojāta (the western face) for the daily performance of the fire ritual [42a]. This citation is reproduced (in truncated form) by the editor of Somaśambhu (p. 50); but he does not indicate the divergence of opinion between Somaśambhu and the others since it retains the face of Īśa for the daily ritual, instead of Sadyojāta. One is to imagine the chosen face takes the dimension of the *kuṅḍa*, and that it is placed in the upper part, i.e., it is turned toward the top, so as to receive the oblations [42b].

125. The giving of the name (*nāmakaraṇa*) is the fifth of the *saṃskāras* of which Agni is the object (the first four are described in *śloka*s 16–19). It is completed with the fifth *brahmamantra* and with the fifth *aṅgamantra*.

126. Assuming again (cf. I, 20) that SARVĀTMAN is synonymous with the HRD (*bīja*), this is also in accord with the parallel passage of Aghoraśiva [43a]. The mantra is in effect: “Om Hām Śivāgnis tvam Hutāśana!” The name Śivāgni reminds us that Agni is here not an independent deity, but an aspect of Śiva. The form of Śivāgni meditated upon differs in its attributes from Agni in other traditions (see *Rauravāgama*, I, p. 59, note 23).

127. One then offers three *āhuti*, according to Aghoraśiva. Prior to the following phase, that author describes a ritual (perhaps prescribed solely for exceptional occasions), which consists of evoking one by one, then joining together, the seven tongues of Agni, as was done for the faces. The oblations are to be made to the one tongue that remains.

128. *Pūrṇāhuti*, will be described later.

129. This entire oblation effects in a single act the *saṃskāras* that remain, up to and including the tonsure (*cūḍā-karman*) [44a]. The first five have been effected one after the other, according to the regular lists; the sixth is *niṣkramaṇa* (first outing of the infant), the seventh *prāśana* (first solid food), and the eighth is *cūḍā-karman* (tonsure).

130. *Sāṅga* is perhaps to be understood in a technical sense (see II, 3, note 1).

131. Begin with the invocation of Śiva in the heart of Agni, to be meditated upon in the form of Śivāgni. The mental worship which one offers following is, according to the *Jñānaratnāvalī*, cited by Nirmalamani, a complete worshipping, ranging from the invocation of the throne to the offering of *pavitra* [45a] (see section III, 47–92). The term *bhāsvara* of our text perhaps means “accompanied by the heart,” which indicates that the *pūjā* must include an *āvaraṇa* (see III, 85b, note 1).

132. According to a passage from Aghoraśiva, permission is requested of Agni in these terms, “O Agni, you are the splendor of Īśvara, you are pure, you are supreme; that is why I am establishing in the lotus of your heart, that I may offer these oblations” [45b]. This begins the invocation of Śiva in the heart of Agni. But in the passage of the *Jñānaratnāvalī*, just cited, the permission to offer oblations is requested of Śiva, after one has made the invocation [45a]. It seems that this is the opinion of Somaśambhu.

133. This action is described in detail by Aghoraśiva, “After this, one is to penetrate into the *nāḍī* that is in the middle of Agni’s body (*suṣumnā*); then, in the lotus of his heart offer *dhūpa* and *dīpa*; unite the faces of Śiva with those of Agni, and exit by pronouncing the *mūlamantra*; and imagine that the luminous *śikhā* exits through the nose of Śiva who is in Agni, and passes into the Śiva in the sanctuary, a continuous line of light uniting the two” [46a]. And, this is the union with the *nāḍī* of the Śiva of the sanctuary. One is to then effect in an analogous fashion the union of one’s own *nāḍī* with those of the two Śiva [46b]. A sort of imaginal luminous circuit is established, whereby the three aspects of Śiva {in the fire, the sanctuary, and the practitioner} are united. It is said that after the invocation of Śiva in Agni one is to separate the fire into two parts, one which serves to cook the rice (and where one does not evoke Śiva), the other where Śiva is evoked and the *homa* performed [46c].

134. A *karṣa*, a *śukti*, a *prasṛti*, weigh respectively a quarter, a half, and two *pala*. A *pala* is approximately equal to 93 grams.

135. *Lāja* is rice expanded {soaked in water?} and dried.
136. The term *sūkṣāṇi* seems to designate the small things such as sesame, barley, etc., as well as flours and similar powders. But, we do not know for sure what the five varieties to which our text alludes actually are.
137. See III, 84, note 1.
138. It must be added that it is not necessary to offer all of these ingredients, a single ingredient will suffice, and the one that is preferred is melted butter. In the absence of that, one offers black sesame, or grains of rice, or barley, or *samidh*.
139. With SVĀHĀ at the end. The recitation of each mantra is accompanied by an oblation.
140. It reads: *puṣkara-upari* in Aghoraśiva, that is, above the hollow portion of the ladle.
141. Action explained above, see III, 62b, note 1.
142. As it is said in the section *japa* (III, 93).
143. Following Aghoraśiva and Appayadikṣita, at this time one gives cooked rice to the fire as *naivedya* [57a].
144. It seems clear that the beginning of the half *śloka* 57b is corrupt. One finds in Aghoraśiva's manual, at this stage, the following injunction, "*tad bhasmābhivandya*," that is, render homage to the ashes [57a]. Nirmalamaṇi details this, "light some blades of *darbha*, and make a mark on your front with the ashes in which the nature of Śiva manifests" [57b]. *Bhūti* may perhaps be placed for *vibhūti*, but *āvartya* is surely wrong. It is not customary to chant the hymns at the end of the *homa*, beginning with *visarjana*.
145. By offering the eight flowers (see below, note 147).
146. And by *viṣṭara*.
147. That is, *suṣumnā*. The text is not very clear. One installs in the heart not only the various mantra and divinities who have been disturbed {displaced from the sanctuary and brought to the hearth?}, but above all Śivāgni, that aspect of Śiva who has been invoked in the form of Agni. Aghoraśiva describes this action as follows (parentheticals add the details given by Nirmalamaṇi), "Then render homage with the eight flowers, and give *arghya* for departing, one should make up those (the mantra) which are in Agni, they unite with the *mūrti* (of Agni), give separately leavetaking to Śiva (i.e., install in his own heart), then with: *Om Bhūḥ-Svāhā, Om Bhuvaḥ Svāhā, Om Svaḥ-Svāhā. Om Bhūr-Bhuvāḥ-Svaḥ-Svāhā*, give the four *āhuti*, then the *bali* to Brahman and the others. Greet Agni; in making the oblation, one says "rest yourself," and then give leavetaking with the mantra, *Om Hraum Hrūm Śivāgnaye Namaḥ!*; one should then give leavetaking to Brahman and the others in inverse order

(of their installation, that is, the placement like Agni in one's heart)" [59a].

148. These are two squares that have been drawn to the right, toward the sun, and southeast of the *kuṇḍa*; that which is more west (the left) is called the interior; that which is more east (the right) is called the exterior [60a].

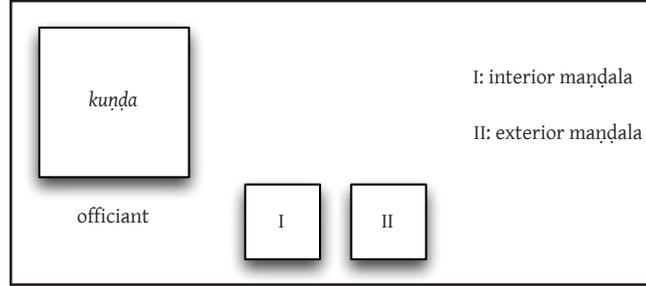


Figure 3. Location of the two mandalas for the interior and exterior offerings, stanza 60.

149. Offerings of cooked rice mixed with water [60b].

150. The *kṣetrapāla* is Bhairava.

151. In A., "Nīlālohitāya Svāhā!"

152. Coat the surface with cow dung [60c].

153. That is, dogs, *bhūta*, outcastes, *preta*, crows, etc. [60c].

154. A bit more extended in Aghoraśiva, who has furthermore offerings to the fire, the sun, etc.

155. Not indicated precisely. It seems that it may be new offerings that are given outside the temple. But according to actual usage, the offerings to the crows and so on are the same as those given outside the temple; one should perhaps adopt the reading of the Kāśmir edition, "Yāgamaṇḍapād bahir vābalir deyaḥ," one should make these (last) offerings outside.

156. *Āgama* is taken here in the larger sense of Śaivite texts, since the *Līlāvātī* does not figure in the list of *Śaivāgama*. A manual by this name is not known in our time, but the ritual of fire that is given {here} is well known; it is a simple ritual, whose different phases have already been commented upon above.

157. That is, unite the fire with *Bindu*.

158. *Mudrā* by which Agni was first grasped.

159. Hrūṃ.

160. *Dhruva* = *praṇava*.

161. That is, following the start of the *pūjā* proper (see III, 47, et seq.).

162. As shown in note 147 to *śloka* 59 above.

163. Here one returns to the sanctuary, or to the place of the worship of Śiva (section III) to bring this worship to a close. According to Aghoraśiva, one is to chant the hymns and make *sakalīkaraṇa*, then approach Śiva holding *arghya* [71a].

164. One completes the offerings of *japa* (see III, 94 et seq.): a knee on the ground, one deposits one's offerings, mentally, with a little of the *arghya*, into the hands of Śiva who makes the *varamudrā* [71a].

165. By means of the eight flowers ritual [73a].

166. *Parāṇmukhārghya*: this is the *arghya* given at the moment that the *pūjā* is brought to a close. One presents to the "members" from ASTRA, and to the "faces" of Sadāśiva from the Sadyojāta, that is, in the inverse of the normal order [73a]. See III, 76a, note 4 and 90a, note 3. Nirmalamaṇi explains that this *arghya* does not mean that given upon the leavetaking of Śiva, but simply marks the end of the *pūjā* [73b]. One is to understand that Śiva continues to be present in the *liṅga* (if there is a *liṅga*), but it is not more than a "special presence" that has been obtained by the rites of invocation. According to certain texts, a distinction is made between the fixed *liṅga* (the rite is then as described here) and the mobile *liṅga* which requires the application of the relative injunctions as in the case of the *sthaṇḍila* (last *śloka*).

167. The *śloka* given by Aghoraśiva is as follows:

"Oh master, your insignificant servant, who has an impure heart, importunes you.

"However, for the speck of true devotion that I have for you, deign to pardon me!" [73c].

168. The mantra that are outside of Śiva, in the locations called *bhogasthāna*, are to be honored separately. They are to be replaced in the *mūrti*, so that they do not totally disappear [73d]. The mantra that are around the god (*āvāraṇadeva*) return into the *liṅga*, and the mantras invoked during the worship of the throne return into the *pītha* [73e]. In the case of a mobile *liṅga*, it is explained that these return into the box, "By mentally repeating the *mūlamantra*, the *deśika* should take the *liṅga*, envelop it in colored cloths, and place it in the middle of the box; one then closes the cover, recollecting Bhīma-Rudra [by which one requests his protection]" [74a].

169. That is, if one has worshipped without the use of a *liṅga* as a support.