

The Shingon Subordinating Fire Offering for Amitābha, “Amida Kei Ai Goma”

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INTRODUCTION

EXAMINATION OF THE RITUAL corpus of contemporary Shingon Buddhism reveals that it has a very complex history, and that it includes practices devoted to a much greater variety of deities than one might expect from textbook summaries. These latter tend to highlight contrasts and to reduce the complexities of history to simplistic formulae. In the case of Shingon, the focus of attention is placed almost solely on the Tathāgata Mahāvairocana (Dainichi Nyorai, 大日如来)—as if the Shingon tradition were organized around the figure of a central deity in a fashion mimicking Christianity. Such a representation of the tradition, however, marginalizes the many other forms of practice found within the Shingon tradition. At the same time it distorts the historical record and the perception of Shingon per se, and our understanding of the dynamics of Japanese religion, including Buddhism, as a whole.

The formulaic reductions found in textbooks and other popular treatments all too frequently lead to mistaken conceptions. As these misleadingly simplistic formulae become increasingly standardized in the educational system, they come to constitute what Francis Bacon referred to as “idols of the theatre,” sources of error based upon “received or traditional philosophic systems.”¹

One way in which mistaken conceptions are created is when an accurate characterization is mistakenly thought to entail the negation of its opposite. Specifically of interest here is the true general claim that “all Pure Land practitioners are devoted to Amida.” It is sometimes assumed that this claim asserts an exclusive relation, in other words it is mistakenly concluded that “no practitioners of other forms of Buddhism are devoted to Amida.”² In this case the exclusive devotional focus on Amida found in the Pure Land Buddhist tradition is misunderstood to mean that devotion to Amida is only found in the Pure

Land tradition. The much more complex actuality is that many other Buddhist traditions also revere Amida, and indeed Amida has been—and continues to be—one of the most popular buddhas throughout Mahayana Buddhism. One of the Buddhist traditions in which Amida plays a significant role is the Shingon tradition.³

There are two additional sources for such pseudo-problems. The first of these is the tendency to project the idea of strict sectarian affiliation familiar from the present—both in Japan and the West—back onto the medieval situation. Prior to the restrictions imposed on Buddhist institutions during the Tokugawa era, lineal affiliation based on ordination and initiations should not be equated with exclusive sectarian affiliation.⁴ The second additional source is the tendency to treat founders as if their ideas were created *ex nihil*. While this may serve the interests of sectarian apologists who wish to emphasize the unique creativity of the founder of their own sect, it is historically misleading. The romantic notion of the creative genius, whether in the field of art or of religion, promotes an unrealistic view, that of the isolated individual solely expressing his or her own most unique experiences and insights as the sole source of progress and novelty in the world. For the study of religious praxis, a metaphor different from that of the isolated artistic genius is more appropriate. At any one time, a wealth of religio-philosophic ideas is present in a sociocultural milieu. Some individuals are in a sense catalytic, in that out of this solution they crystallize a new form. This metaphor may help us to balance the creative contribution with the reality of ideas already in circulation.

One strategy for avoiding these sources of error is to shift away from presuming that all religion is necessarily fundamentally motivated by doctrine. If instead of taking a doctrinally informed view of Shingon—one that, for example, places Dainichi in a role comparable to the Christian creator god—we examine the actual practices of the tradition, we find a much more varied reality.

The *goma* (Skt. *homa*, 護摩), a ritual in which votive offerings are made into a fire, is widely practiced in Shingon Buddhism, and includes forms devoted to Amitābha (Amida, 阿弥陀). From textbook summaries, this might seem surprising, as according to such summaries, Amitābha is associated with Pure Land, rather than Shingon. In the following we explore some of the theoretical implications of shifting from a doctrinally informed model of Japanese Buddhism to one based on actual practices, and follow with a specific example, a *goma* devoted

to Amitābha, the Amida Kei Ai Goma (阿弥陀敬愛護摩, employed for gaining the love and respect of others).

In addition to giving doctrine a privileged position, modern Western historical studies of Japanese Buddhism have usually been structured according to sectarian forms familiar from our own time. Thus, studies of the Pure Land sects⁵ have generally linked the practice of vocal nenbutsu (*shōmyō nenbutsu*, 稱名念仏), exclusivistic devotion to Amida, and desire for birth in Sukhāvātī—Amida’s Pure Land—together as if they form a monolithic whole. Approaches to the history of Buddhism that look only at sectarian history narrowly defined tend to promote sectarian lineages as the exclusive historical conveyors of a tradition, excluding from consideration figures and movements that may have been instrumental in the history of that tradition. In the case of Pure Land Buddhism, such a perspective also tends to give the practice of vocal nenbutsu, devotion to Amida, and desire for birth in Sukhāvātī the appearance of being a closely integrated whole that is unique to the Pure Land sects.

The same kind of dynamic affects the representations of Shingon. Summary descriptions that work by highlighting contrasts and the presumption that all religions are necessarily exclusivistic can all too easily effectively produce a distorted, almost grotesque caricature of the tradition. As with Pure Land a set of three elements are identified with Shingon—the symbolic centrality of the Tathāgata Mahāvairocana, the doctrinal emphasis on awakening in this present embodiment (*sokushin jobutsu*, 即身成仏), and ritualized visualization practices. These three can be (mis-)taken as forming the same kind of unique whole for Shingon as vocal nenbutsu, devotion to Amida, and desire for birth in Sukhāvātī do for Pure Land Buddhism. While Japanese Buddhism was forced into a form of institutional organization based on exclusive sectarian identity during the Tokugawa era, modern Shingon practice can be examined “archeologically” as a record of the complex history of actual praxis. The contemporary fire offering (*homa, goma*, 護摩) devoted to Amitābha that is translated below provides an example of the complexity hidden behind the grotesque distortions of overly simplistic “textbook” representations of both the Shingon and Pure Land traditions.

We find, for example, that belief in the existence of pure lands, devotion to Amida, and vocal nenbutsu practice were very widespread throughout Japanese Buddhism in the Heian and Kamakura eras. The

common association made between devotion to Amida and *mappō*—belief that the dharma has declined to the point of its being ineffective in enabling ordinary foolish beings to become awakened—is also problematic in light of broader, synchronic perspectives on Buddhist practice. While *mappō* was central to Pure Land cosmology and conceptions of the path, it did not play any such role in Shingon practices devoted to Amida.

A full picture of the context of the rise of Pure Land Buddhism in Heian and Kamakura Japan would require the examination of a wide variety of related practices and beliefs that formed the religious culture of the time as a whole. For example, a variety of meditative nenbutsu practices were developed on Mt. Hiei and spread within the Tendai sect.⁶ Similarly, recitation of the title of the *Lotus Sūtra* (*daimoku*, 題目) existed in a variety of forms prior to Nichiren.⁷ To use a metaphor from chemistry, there were a wide variety of different elements in solution, some of which crystallized into a particular form when the catalyst of Hōnen and Shinran were added.

The phrase “Kamakura Buddhism” is still frequently used to refer to the forms of Buddhism newly established during the Kamakura era, such as Pure Land, Zen, and Nichiren. Historiographically, these new forms are then taken as characterizing Buddhism of the period. However, during the Kamakura era itself Shingon-shū was by far much more influential than the then only newly established forms. The new Buddhisms are typically the ones identified with reform and popularization, while the established forms are treated as decadent and otiose. However, there were reformers within the Shingon sect itself,⁸ and there were several leaders who made efforts to reach out to the general population.⁹ The influence of Shingon-shū during the Kamakura era was only exceeded by that of Tendai-shū. However, the esoteric half of Tendai was itself deeply informed by Shingon-shū, and, therefore, would have had many of the same kinds of teachings and practices, as well as effects, on the broader religious culture of the time.

DISTORTING PRESUMPTIONS

It is not all that uncommon to come across authors who write as if their discovery of beliefs or practices that relate to Amida (Amitābha, or Amitāyus) in any Buddhist tradition other than Pure Land or Shin indicates either an influence by Pure Land Buddhism, or an appropriation

from Pure Land Buddhism. The rhetorical connotations (or, metaphoric entailments) of both of these causal notions—*influence by and appropriation from*—are based upon two presumptions. First, they presume a greater separate identity throughout the course of Buddhist history than we now have reason to believe has been the case. This presumption itself seems to be based on the idea that the kind of sharp sectarian delineations found in both modern Japanese Buddhism and modern Christianity are the norm for all religious traditions.

Second, they presume an imbalance of some kind. Influences flow from the greater or stronger to the lesser or weaker, making the latter derivative from the former. Appropriation presumes that the one doing the appropriation sees something of value in that which is being appropriated, something that is needed in place of some lack or inadequacy in the appropriator's own tradition.

Two examples, ready at hand, demonstrate the character of the usual formulations of the relation between tantric Buddhism and Pure Land. The first is from a general survey of Japanese religion: "Mukū, who became abbot of Kongōbu-ji, on Mount Kōya, in 894, regularly practiced the nenbutsu and can be regarded as the originator of the Shingon lineage of Pure Land teachings."¹⁰ Here it is not the facts that are at issue, but the interpretation and implication that are problematic—that Mukū was "the originator of the Shingon lineage of Pure Land teachings" seems to indicate, first, that there were no such teachings within Shingon prior to his time, and second, that a specific "Shingon lineage of Pure Land teachings" was created at that time. While the latter may simply be the consequence of overly-loose usage of the term "lineage," the first implication is certainly mistaken, as will be further discussed below.

The second example is from Marc Buijnsters's study of Jichihan (ca. 1089–1144), in which he convincingly demonstrates the importance of Jichihan in the developments in Buddhist praxis (that is, the dialectic of thought and practice) during the late Heian era. Buijnsters calls attention to the fact that although Jichihan was a Tendai monk deeply trained in tantric Buddhism (*mikkyō*), Gyōnen "considered him . . . one of the six patriarchs or sages of Japanese Pure Land Buddhism."¹¹ A majority of the scholarship on Pure Land Buddhism focuses almost exclusively on the schools established by Hōnen and Shinran, framed historically by the lineage of ancestors defined by Shinran. For this reason Gyōnen's

evaluation of Jichihan's importance to the establishment of the Pure Land tradition has gone largely unnoticed and unmentioned.

Buijnsters highlights the importance for Japanese Pure Land attributed to Jichihan by Gyōnen in such a fashion as to create the appearance of it being an incongruity. However, an important reason for the appearance of incongruity results from the reduction of Pure Land and tantric Buddhist (that is, Shingon) thought to slogans.

The underlying principle of the doctrines in the Shingon school implies that the practitioner strives for the realization of direct enlightenment in this world and in the present body (*sokushin jōbutsu* 即身成仏). In the Pure Land teaching, on the other hand, this world is considered as impure (*edo* 穢土), and the ulterior aim is rebirth in the paradise of a saving buddha (*gongu jōdo* 欣求淨土), which is situated outside the world. . . . It seems that there is hardly any room to unite these two ideologies.¹²

And indeed, reduced to such simplistic formulae, there is not. It is, however, both inaccurate and misleading to represent religious traditions as if they were only axiomatic–deductive systems, ones in which doctrinal slogans serve as the axioms. There is an important difference between the wonderfully messy character of lived religious traditions and the logically coherent religio–philosophic systems of thought to which some theologians and philosophers of religion would like to reduce them.

Buijnsters argues that Jichihan “tried both to actualize and simplify esoteric practice.”¹³ One instance is Jichihan's explanation of the visualization of the syllable A (*ajikan*, 阿字觀). In one presentation Jichihan gives the standard three-part interpretation of it as originary, all-per-vading, and empty.¹⁴ A second instance is Jichihan's presentation of the triple mystery (*san mitsu*, 三密) of the identity of the practitioner's body, speech, and mind with the body, speech, and mind of the deity. According to Buijnsters, Jichihan here introduces what is a new interpretation of the three syllables of the name of Amida and the three aspects of the significance of the syllable A:

At this point, Jichihan distributes the threefold explanation of the A-syllable over the three syllables of Amida's name: “A” symbolizes that all things are uncreated 不生, “mi” that the self is not subject to changes 有, and “da” that the true state of things is enlightenment

空.¹⁵ In this way, Jichihan actualized esoteric practice by being the first who conflated the visualization of the A-syllable and the visualization of Amida.¹⁶

This kind of interpretation of the name of Amida as emblematic of tantric teachings seems to have been influential on Kakuban, whose work on this is much more widely known.¹⁷

On the basis of these and other examples, Buijnsters concludes that “it was Jichihan with whom the development of esoteric Pure Land thought started.”¹⁸ And, slightly more cautiously, “Jichihan was one of the first who tried to adapt Pure Land thought to Shingon doctrines.”¹⁹ Again, it is not the facts about Jichihan’s work that are at issue here, but rather these latter conclusions about his primacy.

In considering these historiographic issues, it seems that one of the main problems is the ambiguity inherent in the use of the phrase “Pure Land” to refer to a kind of Buddhism. The received sectarian understanding—now no longer accepted uncritically—is that there is a monolithic, continuous, singular, and distinct tradition of Pure Land Buddhism. According to this image of Pure Land Buddhism, it originated in India with the preaching by the Buddha Śākyamuni of the three Pure Land sutras and was transmitted to China and then to Japan, where it was perfected in the work of Hōnen and Shinran. Upon reflection it should be clear that this is a sectarian mythistoric construct.²⁰ As such, it is no doubt useful, but much less so as a framework for historical understandings in *stricto sensu*. By employing the phrase “Pure Land Buddhism” uncritically, the kinds of misleading interpretations and pseudo-problems discussed here seem almost inevitable.

As I have suggested elsewhere, it may be appropriate to employ a revised set of categories that avoid inappropriately carrying a connotation of clearly delineated, separate sectarian identities.²¹ Once having separated sectarian intents from scholarly ones, this would next involve distinguishing our usages between doctrinal and philosophic on the one hand, and socio-historical on the other. For the latter usages, use of the phrase “Pure Land Buddhism” would be limited to those religious movements that are self-identified as such.²² Thus, by “Pure Land Buddhism” we would be identifying those movements that claim that identity as their own, specifically the Jōdo and other sects that employ the phrase in reference to themselves. For other forms of praxis, the terminology of “cult” seems more than adequate. Thus, what we have is a Shingon Amida cult that employs tantric elements in at least

some of its practices (such as the *goma* ritual translated below), and not a “Shingon Pure Land lineage.” At the same time, the terminology of “cult” would help to avoid the presumption that religions can be defined by a logically coherent systematization of their doctrine.

ON THE SHINGON CULT OF AMIDA

The Japanese tantric Buddhist tradition of Shingon takes as its main buddha the figure of Dainichi Nyorai. However, the Shingon tradition has a large number of rituals devoted to a wide variety of buddhas, bodhisattvas, and other deities within its ritual corpus—including rituals devoted to Amida. In part this is because both Shingon and Pure Land originate in the same early medieval period of Indian Buddhism.

The practices of the Shingon tradition are based upon two ritual lineages that had been brought to China in the seventh century. The two complexes of ritual lineage, mandala and sutra, were introduced to China by Śubhākarasiṃha (673–735) and Vajrabodhi (671–741). Śubhākarasiṃha is considered to be responsible for the *Vairocanābhisambodhi* ritual lineage, while Vajrabodhi is credited with the *Vajraśekhara*.²³ Huiguo (Jpn. Keika, 惠果, 746–805) had received initiation into both lineages, and in turn initiated Kūkai into both as well. Upon his return to Japan, Kūkai worked to create a unified system out of these two lineages, and is now considered the founder of the Shingon tradition in Japan.

India: Iconography of Amitābha in the Two Mandalas

Amitābha is found in both of the two mandalas described by the two texts that are central to the Shingon tradition. Attention to the iconography of tantric mandalas is not simply an art historical matter. Because the mandalas were used in tantric ritual, such iconography points directly to the ritual praxis of medieval Indian tantric Buddhism. The two mandalas central to the Shingon tradition as it developed in Japan are linked to two sutras and to two ritual lineages. The Taizōkai Mandara (Skt. Mahākaruṇā Garbha Mandala, or more briefly Garbha Mandala) is described in the *Vairocanābhisambodhi-sūtra*,²⁴ while the Kongōkai Mandara (Skt. Vajradhātu Mandala) is described in the *Vajraśekhara-sūtra*.²⁵

The presence of Amitābha may be dismissed as simply evidence of a rhetorical strategy of incorporating everything—all buddhas, bodhisattvas, protectors—into a single imperium dominated by Mahāvairocana. However, there is a direct correlation between the mandalas and ritual altars.²⁶ It seems reasonable, therefore, to assume that the importance of Amitābha along with the other figures was not solely rhetorical, but was also based in the cultic practices of the groups out of which the two texts arose.

Within the medieval Indian Mahayana context of tantric origins, there is a suggestive similarity between the idea of buddha-fields (Skt. *buddhakṣetra*), such as Amitābha's Sukhāvātī (Jpn. Gokuraku, 極樂, commonly rendered into English as “the Pure Land”), and mandalas. Buddha-fields are often located in particular cardinal directions—Amida's of course being in the western direction, both in the cosmology of medieval Buddhism and in mandalas. It is tempting to speculate that at some point the idea of there being buddha-fields located in various cardinal directions was combined with the symbolic representation of the mandala as imperial court,²⁷ producing a systematic and complete cosmology, one in which the buddha-field of the main buddha of a practice is located in the center and the buddha-fields of attendant buddhas are located in each of the four directions. This fivefold system—center and four cardinal directions—later becomes a frequently recurring organizing principle for much of Mahayana symbolism and thought, both in Tibetan and East Asian Buddhism.

The Shingon-shū vision of the universe as experienced by awakened consciousness is that of a vast, integrated whole that contains a great number of buddhas, bodhisattvas, guardians, and other deities. This universe may be experienced under two modes, awakened wisdom and compassionate action. These two modes are represented as two mandalas, awakened wisdom by the Vajradhātu Mandala, and compassionate action by the Garbhakośadhātu Mandala, rendered into English as the Vajra-World Mandala and the Matrix-World Mandala (Kongōkai Mandara, 金剛界曼荼羅, and Taizōkai Mandara, 胎藏界曼荼羅, respectively). At the center of each of these two mandalas is Dainichi Nyorai (Mahāvairocana Tathāgata), who is surrounded by four attendant buddhas, including Amida (Amitābha). The Shingon practitioner accesses the two mandalas by means of ritual practices. Generally speaking, Shingon practices are structured meditations utilizing visualization as a key element in the ritual performance. The

uniquely tantric aspect of such rituals is that the visualization is of the practitioner's identity with the deity evoked in the ritual.²⁸

The Shingon tradition considers the two mandalas to form a whole, each reflecting the other. This complex is known as the dual mandala (Jpn. *ryōbu mandara*, 兩部曼荼羅) system, and functions as an organizing principle for its practices and teachings.²⁹ The Vajra-World Mandala expresses the cosmic embodiment of wisdom, while the Matrix-World Mandala expresses the cosmic embodiment of compassion. Each of the mandalas employs a structure of five buddha families (Skt. *kula*), and each family is headed by one particular buddha. Amida finds a prominent place in both mandalas as the head of the lotus family (Skt. *padmakula*, Jpn. *rengebu*, 蓮華部), not surprisingly located in the western quarter of each of the two mandalas.³⁰

Mahākaruṇā Garbha Mandala

In the Garbha Mandala there are twelve "halls," the central of which is an eight-petalled lotus blossom, which in some renderings is white and in others red.³¹ Seated upon the pericarp of the lotus is the main buddha of the Shingon tradition, Mahāvairocana. On the petals of the lotus, in the four cardinal directions, are four *tathāgatas*: Ratnaketu (Jpn. Hōdō) to the east, Saṃkusumita-rāja (Jpn. Kaifuke ō) to the north, Amitāyus³² (Jpn. Amida) to the west, and Divyadundubhi-meghanirghoṣa (Jpn. Tenkurai on) to the north. In the four intercardinal directions are four bodhisattvas seated on the rest of the eight lotus petals: Samantabhadra (Jpn. Fugen) to the southeast, Mañjuśrī (Jpn. Monjushiri) to the southwest, Avalokiteśvara (Jpn. Kanjizai) to the northwest, and Maitreya (Jpn. Miroku) to the northeast.³³

The thirteenth chapter of the *Vairocanābhisaṃbodhi-sūtra*, "Access to the Existence of the Esoteric Mandala," describes an almost identical mandala that is to be visualized in the center of one's heart. Ryūjun Tajima explains that what one is accessing is "the state that consists of finding oneself equal to the Dharmakāya Buddhas."³⁴ The sutra states:

Then the world-honored one said to Vajradhara, the Master of Mysteries: "A person of good birth (*kalaputra*) vigilantly attends to the mandala of the inner heart. Master of Mysteries! We find that we ourselves are of the nature of the Dharmadhātu. By the *adhiṣṭhāna* of mantras and *mudrās* is produced the *adhiṣṭhāna* of your heart; it is pure by nature, and by the protective action of the *karmavajra* (*vajra*

with four branches, cruciform) all stains are purified and cleaned. . . . The mandala [of the inner heart] is square with four entrances; one faces west, and it is entirely surrounded by encircling paths. In the interior appears a great, royal lotus of eight petals produced by your spirit;³⁵ from the stem it opens into pistils and stamens adorned and very beautiful. The Tathāgata is found in the center of the lotus. His body is the most excellent in the world. He has surpassed the form of body, of speech, and of thought; he has attained the form of the heart;³⁶ he has attained the delicious, supreme fruit. On the eastern side [of Mahāvairocana], Hōdō Nyorai (Ratnaketu Tathāgata); on the south side, Kaifukeō Nyorai (Sāmkusumita-rāja Tathāgata); on the north side, Koin Nyorai (Divyadundubhi-megha-nirghoṣa Tathāgata); on the west side, Muryōju Nyorai (Amitāyus Tathāgata); on the south-east side, Fugen Bosatsu (Samantabhadra Bodhisattva); on the northeast side, Kanjizai Bosatsu (Avalokiteśvara Bodhisattva); on the southwest side, Myōkichijō Dōji (Mañjuśrī Kumāra); on the northwest side, Jishi Bosatsu (Maitreya Bodhisattva). On each of the pistils and stamens rests the mother of buddhas and bodhisattvas (Buddhalocanā) and the acolytes of the six *pāramitā samādhis*. Below are ranged a multitude of wrathful *vidyādharas*. It is Vidyādhara Bodhisattva who constitutes the stem (of the flower), placed in the midst of a great, endless ocean. All of the terrestrial *devas* (*jigo ten = bhauma*)³⁷ and others surround the flower in infinite numbers.”³⁸

This description differs from the Garbha Mandala in that the places of Avalokiteśvara and Maitreya are inverted.³⁹

Iconographically, Amitāyus is shown as a buddha, with a red robe (Skt. *kāśāya*, Jpn. *kesa*) covering both shoulders, seated in lotus posture (Skt. *padmāsana*, Jpn. *kekka-fuza*) on a jewel lotus. His hands form the Amitābha *dhyāna mudrā*⁴⁰ (Jpn. *Amida jō in*): both hands palm up on the lap, right hand resting atop the left, the top two phalanges of the index fingers held upright and touching back to back, while the tips of the thumbs touch the tips of the index fingers.⁴¹

Vajradhātu Mandala

The Vajradhātu Mandala is divided into nine assemblies, represented by nine squares arranged three by three. The central and most important of these is the karma assembly.⁴² As in the Garbha Mandala, four buddhas are arranged in the cardinal directions around the centrally placed Mahāvairocana. Akśobhya (Jpn. *Ashuku*) is to the east,

Ratnasambhava (Jpn. Hōsho) to the south, Amitābha (Jpn. Amida) to the west, and Amoghasiddhi (Jpn. Fukūjōju) to the north. In the Vajradhātu Mandala each of the five buddhas is himself surrounded by four bodhisattvas⁴³ arranged in the cardinal directions. Around Amitābha are Vajradharma to the east, Vajratikṣṇa to the south, Vajrahetu to the west, and Vajrabhāṣa to the north.

Amitābha is also referred to as Lokeśvara-rāja and as Avalokiteśvara-rāja, because “Examining the degree of development of beings, he makes known that all *dharma*s are originally pure in nature, like a lotus blossom.”⁴⁴ According to “oral tradition recorded in Bunpi’s *Hizōki*,”⁴⁵ Amitābha is gold in color and makes the *samādhi mudrā*, that is, the same *mudrā* as in the Garbha Mandala representation.

China: Tantric Interpretations of the Amituo Cult

The important role of Amitābha in the tantric streams of Buddhist praxis (thought and practice) is continued in China. In his work on the doctrinal history of Pure Land Buddhism in China, Mochizuki discusses the introduction of tantric iconography of Amitābha in the mandalas introduced during the Tang dynasty. Citing the *Zuzōshō* by Ejū, Mochizuki tells us that in the second volume of this work Ejū explains that there are two kinds of Pure Land mandalas in the tantric teachings. Quoting Mochizuki *in extenso*,

According to the second volume of the *Zuzōshō* written by the Japanese monk Ejū, there are two kinds of maṇḍala in the secret teachings: first is a maṇḍala drawn according to the specifications given in a tantra. In such a maṇḍala the central deity is the Buddha Amitābha surrounded by the eight great bodhisattvas who are sitting on the eight petals of the lotus flower. These eight are Avalokiteśvara, Maitreya, Ākāśagarbha, Samantabhadra, Vajrapaṇi, Mañjuśrī, Sarva-nivāraṇaviśkambin, and Kṣitigarbha. This maṇḍala is based on the teachings of the *Pa-ta p’u-sa man-t’o-lo ching*,⁴⁶ a tantric text first translated into Chinese by Amoghavajra.

The second type of maṇḍala is the *Amida ku-hon mandara* (Maṇḍala of the Nine Grades of Rebirth), as introduced to Japan by the master Eun. In the middle of it is a fully opened, eight-petaled lotus flower, and in the middle of this flower sits the Buddha Amitābha with his hand in the *mudrā* symbolizing the highest grade of the highest rank of rebirth. On each of the eight petals sit eight other figures of Amitābha, with their hands in *mudrās* expressive of the remaining

eight grades and ranks of rebirth. In the four corners of this maṇḍala sit the deities Dharma, Artha, Hetu, and Vāc. In the second enclosure of the maṇḍala there are the twelve buddhas of light, the four *saṃgraha* deities, and the outer four pūjā offerings. In the third level enclosure sit the twenty-four bodhisattvas; there are six bodhisattvas in each corner, for a total of twenty-four bodhisattvas. However, the Bodhisattva Dharma from the inner enclosure (the Bodhisattva Avalokiteśvara) is added to these twenty-four for a total of twenty-five bodhisattvas.⁴⁷ We can see from this description, then, that from the time of the introduction of the secret teachings, or tantra, into China by the masters Vajrabodhi and Amoghavajra, a certain type of tantric Amitābha maṇḍala became popular in China.⁴⁸

Another instance is Yu-yen (?–1101), abbot of the Ch'ung-shan ssu Monastery and author of the *Hsüan-ch'ien pei-chien*, his major work, and of the *Ching-t'u hsiu-yin huo-tui*. According to Mochizuki, "It is reported that Yu-yen always sought rebirth in the Pure Land and cultivated the Pure Land faith most diligently."⁴⁹ In his discussion of the various kinds of teachings that lead to birth in the Sukhāvātī, Yu-yen explains that

The Tathāgata, through his expedience in teaching, set up various different teachings, such as single-minded acts of good (*ting-shan*), mentally dispersed acts of good (*san-shan*), the power of the Buddha (*fo-li*), or the power of the dharma (*fa-li*). Single-minded acts of good refer to "the marvelous insight attained through cultivation of the mind"; mentally dispersed acts of good are the cultivation of the ten recitations, "repeated continually, sound following sound"; the power of the Buddha means that one can attain rebirth through receiving the power of the great compassion and vows of the Buddha; and the power of the dharma signifies the recitation of mantras, receiving the tantric abhiṣeka [empowerment or ordination, *kanjō*, 灌頂], and if empowered sand is sprinkled over a corpse, the deceased will be reborn into the Pure Land.⁵⁰

Here we find a tantric interpretation of Pure Land ideas and practices in China contemporaneous with Jichihan in Japan, which leads one to suspect that such interpretations were much more widespread within East Asian Mahayana than could be explained if Jichihan were the first to have created such interpretations. This includes not only the equation of the power of the dharma to mantra recitation and tantric empowerment, but also the practice of empowering sand with mantra so as to assist the dead to be born in Sukhāvātī. Although Mochizuki's

summary does not specify, this is presumably a reference to the practice of empowering sand with the Clear Light Mantra (Kōmyō Shingon, 光明眞言), made popular in Japan by Myōe Kōben (1173–1232).⁵¹

In 1200, under the rule of the Hsi-hsia in North China, the master Chih-kuang wrote the “Secret Mantras as the Perfect Cause of Rebirth” (“Mi-shou yuan-ying wang-sheng chi,” 1 *chuan*, T. 46, 1956). Mochizuki tells us that in this work

he gives the *mūla-mantra* of the Buddha Amitābha [阿弥陀仏根呪], his Heart Mantra [阿弥陀心呪], the One-Syllable Mantra of Amitābha [阿弥陀一字呪], and the One Hundred and Eight-Syllable Dhāraṇī of the Tathāgata Amitāyus the King [無量壽王如来一百八多陀羅尼]. . . . He explains further that by recitation of these mantras, one will be able to extinguish the weighty transgressions incurred by the five heinous crimes and be reborn directly into the pure land of Sukhāvātī.⁵²

Although there may have been relatively few such explicitly interpretive works in China, their very presence is more than suggestive.⁵³ This work, particularly in light of the works and mandalas already discussed, demonstrates that the Amituo cult played an important role within the broad range of tantric praxis in China, and that the goal of birth in Sukhāvātī was not thought to be contradictory to tantric praxis.

Japan: Amida Cult and Nenbutsu Recitation in Shingon-shū

It appears that the Kōya *hijiri* were one of the main vehicles for the spread of the cult of Amida within the context of the Shingon tradition. Mount Kōya was established by Kūkai in the second decade of the ninth century⁵⁴ and became one of the most important centers of the Shingon tradition. By the beginning of the eleventh century, however, the temples had suffered from repeated fires, and the mountain was almost empty of practitioners. At that time Jōyo (Kishin Shōnin; 958–1047) initiated efforts to revive the mountain. Much of the fundraising for these efforts was handled by the Kōya *hijiri*, who combined devotion to Kūkai with recitation of the Amida nenbutsu. As the Kōya *hijiri* traveled around the country they spread the cult of Kūkai and nenbutsu recitation.⁵⁵ Kōyasan itself came to be identified with Amida’s Pure Land. The bridge at the base of the mountain is known as Gokuraku-bashi. (Today, the rail line ends there, and the final station is likewise known as Gokuraku-bashi.)

Kakuban (1095–1143), founder of the Shingi (new teachings)⁵⁶ Shingon-shū, seems to have been the Shingon priest most instrumental in integrating Amida and nenbutsu into the Shingon tradition. Motivated to reinvigorate both practice and study, as abbot of the Daidenpōin, Kakuban integrated what he had learned from several traditions, including Pure Land,⁵⁷ establishing what is known to us today as Shingi Shingon. In his *Gorin Kuji myō himitsu shaku* he equates Amida with Dainichi Nyorai.⁵⁸ This identity provided a doctrinal basis for the practice of reciting Amida nenbutsu within the Shingon tradition. Kakuban also built a temple devoted to nenbutsu practice, the Mitsugon-in (密嚴院).⁵⁹ The name of this temple refers to Mahāvairocana’s pure land, known as the Terrace of Esoteric Grandeur.⁶⁰

Kakukai (1142–1223) of the Sambōin-ryū, apparently influenced by Kakuban’s thought although not a disciple, equated the pure lands of Amida, Maitreya, and Mahāvairocana. However, not only are Gokuraku Jōdo (Amida’s Pure Land of Supreme Bliss), Tosotsuten (Maitreya’s Heaven of the Satisfied Gods), and Mitsugon Dōjō (Mahāvairocana’s Terrace of Esoteric Grandeur) ultimately the same, they are all identical with this world. This interpretation is in keeping with the fundamental soteriological principle of the Shingon tradition, “becoming Buddha in this body” (*sokushin jōbutsu*, 卽身成佛).⁶¹

The practice of nenbutsu in Shingon would, of course, be understood very differently from the understanding of it in Shin. It would simply be another instance of a mantra or *dhāraṇī*,⁶² of which there are many hundreds in the Shingon tradition. The term “mantra” has basically the same meaning as nenbutsu (*buddhānuṣṛti*, 念佛), that is, to “hold mentally.” Jan Gonda defines mantra as “means of creating, conveying, concentrating and realizing intentional and efficient thought, and of coming into touch or identifying oneself with the essence of divinity which is present in the mantra.”⁶³ *Anuṣṛti* means “to keep in mind,” and *buddhānuṣṛti* is to keep the Buddha in mind.⁶⁴ Thus, mantra is a vocal means by which one is able to keep the Buddha in mind.

While there are hundreds of mantras known to the Shingon tradition, some of these spread to popular use. One of the most popular mantras in medieval Japan is the Kōmyō Shingon (光明眞言), or Clear Light Mantra. Like other esoteric practices, its use was not delimited by sectarian boundaries, and was widely employed in such public functions as funerals. For example, during the Zen Abbot Meiho’s funeral in 1350 the Kōmyō Shingon was recited “by a group of 100 monks,

chanting nonstop in three shifts.”⁶⁵ In addition, other *dhāraṇīs*, such as the Great Compassion and Śūraṅgama, that were “mentioned in Chinese monastic regulations”⁶⁶ were employed.⁶⁷

Probably the most common mantra for Amida in the Shingon tradition is ON AMIRITA TEISEI KARA UN (*om amṛta-teje hara hūṃ*).⁶⁸ This is, for example, the mantra used when Amida is invoked as a member of the “thirteen buddhas” (*jūsan butsu*, 十三仏). This is a group of buddhas that seems to have become popular in the later medieval period, and includes (1) Fudō Myōō (Acalanātha Vidyārāja, 不動明王), (2) Shaka Nyorai (Śākya Tathāgata, 釋迦如来), (3) Monju Bosatsu (Mañjuśrī Bodhisattva, 文殊菩薩), (4) Fugen Bosatsu (Samantabhadra Bodhisattva, 普賢菩薩), (5) Jizō Bosatsu (Kṣitigarbha Bodhisattva, 地藏菩薩), (6) Miroku Bosatsu (Maitreya Bodhisattva, 彌勒菩薩), (7) Yakushi Nyorai (Bhaiṣajya-guru Tathāgata, 藥師如来), (8) Kanjizai Bosatsu (tantric name for Amida; Avalokiteśvara Bodhisattva, 觀自在菩薩), (9) Seishi Bosatsu (Mahāsthāmaprāpta Bodhisattva, 勢至菩薩), (10) Mida Nyorai (Amitābha Tathāgata, 彌陀如来), (11) Ashuku Nyorai (Akṣobhya Tathāgata, 阿閼如来), (12) Dainichi Nyorai (Mahāvairocana Tathāgata, 大日如来), and (13) Kokūzō Bosatsu (Ākāśagarbha Bodhisattva, 虛空藏菩薩). This grouping is particularly associated with the sequence of post-mortem memorial services. For example, Fudō Myōō would be the chief deity of the first service, while Kokūzō would be the chief deity of the fiftieth anniversary service.

CONCLUSION: THREE SOURCES OF PSEUDO-PROBLEMS

From its very beginnings in India it seems that the tantric tradition of Buddhism contained within itself cultic practices devoted to Amitābha and the *shōmyō* nenbutsu-like practice of mantra recitation. When these were established in Japan, they contributed to the religious culture of the Kamakura era and were spread to the general populace via the efforts of many Shingon masters, as well as by the Kōya *hijiri*. As such they formed part of the religious culture, out of which Pure Land Buddhism arose, and were in turn brought to the foreground by such figures as Kakuban and Kakukai—probably as a result of the rising general devotion to Amida stimulated by the Pure Land sects themselves. What seems to have not been changed, at least among practitioners of the Shingon ritual tradition, was the soteriology of “becoming awakened in this body.” This was not displaced by aspiration for rebirth in

the Pure Land, nor do the two seem to have been seen as necessarily contradictory. It is only under a much more narrowly exclusivistic interpretation of Pure Land teaching that the two can be considered to stand in opposition. Many monastics important during the Kamakura, such as Jōkei, were extremely eclectic in their devotions, including practices devoted to Amida along with many others.⁶⁹

At the same time that Shingon practitioners did not see any particular incongruity in including Amida cult practices within the range of tantric practices, Shingon thinkers generally do not appear to have accepted the doctrine of *mappō*. This idea that the dharma is in a process of decay and has reached such a state that it is no longer effectively available, leaving only the vows of Amida as effective for us in this period, takes on a central, motivating role in the cosmology of Pure Land Buddhism. Such a position, though, is consistent with the Shingon position that practice has as its goal awakening in this lifetime.⁷⁰

As discussed in the Introduction, the reduction of religious traditions to simplistic formulae, the presumption of exclusive affiliation, and the metaphor of founder as romantic creative genius all create pseudo-problems for the study of religion in general, and the study of the role of Amida in tantric Buddhism in particular. Abandoning these presumptions, we may then be able to perceive the complexities of actual historical processes more accurately.

TRANSLATION OF THE AMIDA KEI AI GOMA

Introduction

Shingon rituals can be divided into two categories, those that employ ritual identification (Skt. *adhiṣṭhāna*, Jpn. *kaji*, 加持, and also *nyū ga ga nyū*, 入我我入) and those that do not. Those that do not may in a technical sense not be considered tantric rituals per se, while those that do are. This Amida Keiai Goma is tantric, since it includes ritual identification—the visualized identity of the practitioner’s body, speech, and mind with the body, speech, and mind of Amida. This is in keeping with the soteriology of the Shingon tradition mentioned above, *sokushin jōbutsu* (becoming awakened in this body). The function of ritual identification is to give the practitioner access to his or her own already awakened consciousness. The inherent purity of the practitioner’s mind and its identity with the mind of the buddhas is not

just symbolized by ritual identification, but is rather made present in “this body.”

Shingon rituals are categorized into five kinds according to function (*goshuhō*, 五種法): (1) *sokusaihō* (息災法), rituals for protection from calamities (probably the most commonly performed today in Japan); (2) *sōyakuō* (增益法), rituals for prosperity and increase of merit; (3) *kōchōhō* (鉤召法), rituals for summoning; (4) *keiaiō* (敬愛法), rituals for love and respect (rendered here as “subordination”); and (5) *jōbukuhō* (調伏法), rituals for subduing one’s enemies.

The ritual manual translated here is number five from a collection entitled *The Complete Goma Collection* (*Goma zenshū*, 護摩全集; Osaka: Tōhō Publishers, 1982).

**RITUAL MANUAL FOR THE SUBORDINATING FIRE
OFFERING DEVOTED TO AMITĀBHA, THE BUDDHA OF
INFINITE LIGHT, CHUIN LINEAGE**

Next: entering the *homa*.

Following the additional recitations, hang the rosary on the left wrist, throughout the *homa*.

First, empowerment of Mahāvairocana: form the wisdom fist *mudrā*, recite the mantra ON BAZARA DATO BAN.

Next, empowerment of the Lord of the Assembly—Shōkannon: make the lotus blossom assembly heart *mudrā*: the two hands form an inner fist, extend the great finger of the right hand, empower the four actions, recite ON ARORIKYA SOWAKA.

Next, empowerment of the chief deity: form an outer fist, lotus blossom between the two [hands], empower the four actions, recite ON ROKEI JINBARA KIRIKU SOWAKA.

Next, visualize the three identities using the *dharmadhātu* meditation *mudrā*. Contemplate the following: the heart of the Tathāgata is identical with what actually exists, what actually exists is identical with the fire of wisdom; the hearth is identical with the body of the Tathāgata, the fire is identical with the *dharmakāya* fire of wisdom; the mouth of the hearth is identical with the mouth of the Tathāgata; the fire is nothing other than the wisdom within the practitioner’s body. Thus, the mouth of the Tathāgata’s body, the mouth of the body of the hearth, and the mouth of the practitioner’s body are all three the same.

Next, empower the poppy seeds: take the censer and place it in the left corner of the altar. Next, take the bowl of poppy seeds from the left table and place it where the censer had been; empower using the single-pronged *vajra*, reciting the mantra of the Fire Realm seven times (there is an oral instruction: recite the single syllable chant twenty-one times); at the end scatter the poppy seed to the four directions, to the four corners, above and below, with the right hand. Beginning from the northeast corner, recite the chant of the Fire Realm once for each of the directions, throwing a total of ten times. Then return the bowl to its original location.

FIRST, THE SECTION FOR AGNI

Start with Agni's *mudrā* and name: grasp the right wrist with the left hand; bend the thumb of the right hand, placing it in the middle of the palm; the remaining fingers extend straight out. Empower the four places, recite UN AGYANAU EI BASYU KYARADA JYAKU.

Next, take the rosary and recite the short Agni mantra 108 times.

Next, take the ball incense, chip incense, and flowers, placing them in order beside the hearth. Next, take the *vajra* bell and place it where the ball incense had been on the left table. Next, take the three-pronged *vajra* and hold it in the left hand. Next, take the powdered incense and *pujā* offerings from the right table and then place them beside the hearth. Next, untie the string around the twenty-one pieces of sapwood, turn the base toward the practitioner, and place on the *vajra* plate. Throw the string into the hearth.⁷¹ Next, take the pincers and insert the offering wood, piling it up in the hearth in sequence. From the orientation of the practitioner, in sequence from left to right place six sticks in line; eleven sticks total. Next, with the pincers, insert a piece of pine into the flame of the lamp on the right and place it under the right corner of the fire wood.

Next, take the fan and fan the flames. Hold the fan partially open in the right hand, recite the mantra and fan three times; imagine a syllable KAN (*hām*) on the surface of the fan; it changes, becoming a wind *cakra*; recite ON BOKU JINBARA UN, three times. Close it in the right hand and return to its original location.

Next, purification: sprinkle the wood in the hearth three times, sprinkle directly, recite the *kili kili* chant [ON KIRI KIRI BAZARA UN HATTA⁷²].

Next, empower the firewood on the hearth: using the three-pronged *vajra*, empower by reciting the *kili kili* chant three times.

Next, invite Agni, form Amitābha's meditation *mudrā* [lit. *samādhi añjali*].

First, visualize one's own body: visualize a syllable RAN (*raṃ*) above your heart moon *cakra*; this changes, becoming a triangular fire *cakra*. Your entire body becomes this fire *cakra*; the fire *cakra* changes, becoming the white body of the four-armed Agni, blazing flames completely surrounding his body; this is the great body of the vast *dharmadhātu*.

Next, empower oneself: form the *mudrā* of Agni, recite the short chant, adding the appropriate phrase: BASYU KYARADA JYAKU; empower the four actions.

Next, request Agni into the hearth: take one flower, empower it by reciting the short chant of Agni three times, place it on top of the firewood in the hearth.

Next, visualize Agni in the middle of the hearth: form Amida's meditation *mudrā*, and visualize the flower going to the middle of the hearth, becoming a lotus leaf seat, over which is a syllable RAN (*raṃ*), which changes, becoming a wish-fulfilling jar; the wish-fulfilling jar changes, becoming the body of Agni, white in color, complete with four arms. His first right hand bestows fearlessness, his second holds a rosary. His first left hand grasps a sage's staff, his second grasps a water bottle. Blazing flames surround his body.

Next, request Agni to arise from the mandala: form Agni's *mudrā* and recite his mantra, beckon three times with the wind finger. Next, form and recite the *mudrā* and mantra of the four wisdoms: recite ON AGYANAU EI BASYU KYARADA EI KEI KI JYAKU UN BAN KOKU JYAKU.

Next, contemplation: form Amida's meditation *mudrā*, and imagine inviting Agni, located in his original place in the mandala, to mysteriously unite with the Agni in the hearth, forming a single body, not two.

Next, declaration, ring the gong. "Only desiring that Agni descend to this seat and compassionately accept this marelous *homa* offering."

Next, rinse the mouth: sprinkle directly three times, imagine washing the mouth of Agni, recite ON BARADA BAZARA DAN.

Next, declaration, ring the gong. "Sincerely offering perfumed water for rinsing the mouth, only requesting that Agni accept this *homa*, protect his disciple, and perfect *siddhi*."

Next, powdered incense, three times; recite ON AGYANAU EI BASYU KYARADA JYAKU each time.

Next, contemplation: form Amitābha's meditation *mudrā*, and imagine the incense entering Agni's mouth, going to the lotus blossom of his heart, becoming excellent offerings. Limitless, ocean-like clouds of powdered incense flow from his heart, through his body, and out his pores, offered to all the buddhas, bodhisattvas, solitary enlightened ones (*pratyekabuddhas*), auditors (*śrāvakas*) and worldly deities (Vedic *devas*).

Next, declaration, ring the gong. "I now present the powdered incense offering, only requesting that Agni accept this *homa*, protect his disciple, and perfect *siddhi*."

Next, ghee, large and small ladles three times each; chant, visualization and declaration as with the powdered incense; same with the sap wood and following; except contemplate "limitless ocean-like clouds of ghee flow out," and so on; change declaration to "ghee offering."

Next, sap wood, three pieces, "limitless, ocean-like clouds of pieces of wood flow out," and so on; "pieces of wood for the *homa*."

Next, food, three ladles, "limitless, ocean-like clouds of food offerings flow out," and so on; "food offering."

Next, five cereals, three ladles, "limitless, ocean-like clouds of the five cereals flow out," and so on; "five cereals offering."

Next, flowers, three times, "limitless, ocean-like clouds of flower offerings flow out," and so on; "flower offering."

Next, ball incense, three times, "limitless, ocean-like clouds of ball incense flow out," and so on; "ball incense offering."

Next, chip incense, three times, "limitless, ocean-like clouds of chip incense flow out," and so on; "chip incense offering."

Next, ghee, large and small ladles one time each, "limitless, ocean-like clouds of ghee flow out," and so on; "ghee offering."

Next, recite the universal offering and the three powers, ring the gong.

Next, vows, ring the gong. "Sincerely requesting, and only desiring that Agni compassionately accept this *homa* offering, protect his disciple, and perfect *siddhi*."

Next, rinse the mouth: sprinkle directly three times, recite UN BARADA BAZARA DAN BASYU KYARADA JYAKU. Imagine washing Agni's mouth.

Next, declaration, ring the gong. “Sincerely offering perfumed water for rinsing the mouth only requesting that Agni accept this *homa*, protect his disciple, and perfect *siddhi*.”

Next, leave-taking: take one flower, recite the short chant of the fire world and throw it to the original location in the mandala: the northeast corner of the altar.

Next, contemplation: form Amida’s meditation *mudrā*, and imagine that this flower, arriving at its original location, becomes a lotus leaf seat.

Next, form Agni’s *mudrā*: press the empty finger against the back of the water finger which is curled down; extend the wind finger sharply three times, recite UN AGYANAU EI BASYUDA KYARADA GESSYA GESSYA BOKU.

Next, contemplation: form Amida’s meditation *mudrā*, and imagine Agni returns to his original location in the mandala from the middle of the hearth.

Next, declaration, ring the gong. “Solely requesting Agni return to his original seat.”

With the above the first section, the portion for Agni, is finished.

SECOND SECTION, FOR THE LORD OF THE ASSEMBLY, SHŌ KANNON

First, purify the offerings: repeat three times, wash clockwise, recite the *kili kili chant*. Wash the various offerings.

Next, karma empowerment: empower the various offerings clockwise and counterclockwise three times each, recite ON BAZARA KYARAMA KEN.

Next, rinse the mouth and empower, sprinkle clockwise three times; imagine washing the mouth of the hearth, recite ON BARADA BAZARA DAN.

Next, empower the hearth: three times, using the three-pronged *vajra*, recite the *kili kili chant*.

Next, pile the kindling: four pieces.

Next, take a flaming piece of pine and insert it.

Next, take the fan and fan the fire; imagine the syllable KAN (*ham*) on the surface of the fan; it changes, becoming a wind *cakra*, recite ON BOKU JINBARA UN, three times.

Next, purification: sprinkle the wood in the hearth three times, sprinkle directly, recite the *kili kili* chant.

Next, empower the kindling on the hearth: using the three-pronged *vajra*, empower by reciting the *kili kili* chant three times.

Next, invite the Lord of the Assembly.

First, visualize one's own body: form Amitābha's meditation *mudrā*, and visualize the syllable KIRIKU (*hrīḥ*) in the middle of the heart moon *cakra*; this changes, becoming a lotus blossom beginning to open, which becomes Āryāvalokiteśvara Bodhisattva, sitting with his legs crossed,⁷³ his beautiful body colored golden with a bright nimbus of flames, wearing bodhisattva robes and a red undergarment. His left⁷⁴ hand is at his navel, holding an unopened lotus flower, while his right is at his chest and is working to open the petals of the flower; on his head he has a jewelled headdress which is crowned with Amitāyus Buddha in karma *mudrā*.

Next, empower oneself: form the lotus assembly heart *mudrā*—the two hands form an inner [fist], empower by extending the right great finger four times. UN ARORIKYA BASYU KYARADA JYAKU.

Next, request the Lord of the Assembly onto the firewood in the hearth: hold one flower cluster with both hands, insert it with the flower-holding *mudrā*; recite the mantra of the lord of the assembly three times, empower, offer on top of the kindling and make the request.

Next, visualize in the middle of the hearth: form Amida's meditation *mudrā* and visualize the flower going to the center of the hearth, becoming a jewelled lotus flower bud, above this is the syllable KIRIKU (*hrīḥ*) colored red; this changes, becoming a lotus blossom beginning to open, which becomes Āryāvalokiteśvara Bodhisattva, sitting with his legs crossed,⁷⁵ his beautiful body colored golden with a bright nimbus of flames, wearing bodhisattva robes and a red undergarment. His left⁷⁶ hand is at his navel, holding an unopened lotus flower, while his right is at his chest and is working to open the petals of the flower; on his head he has a jewelled headdress which is crowned with Amitāyus Buddha in karma *mudrā*.

Next, request the lord of the assembly out of the mandala—lotus assembly heart *mudrā*: make inner [fist] and beckon three times with the right great finger. Next, make the *mudrā* of the four holy ones⁷⁷ and recite the mantra, UN ARORIKYA BASYU KYARADA EI KEI KI JYAKU UN BAN KOKU JYAKU.

Next, request the entourage of the lord of the assembly to come out of the mandala: form the great hook *mudrā* and recite the mantra, at the proper place form the *mudrā* and add the mantra of the four embracing deities, recite NAUMAKU SANMANDA BODANAN AKU SARABA TARA HARA CHIKATEI TATAGYATA KUSYA BŌJI SYARIYA HARI HORAKYA BASYU KYARADA EI KEI KI JYAKU UN BAN KOKU JYAKU.

Next, contemplation: form Amitābha's meditation *mudrā*, and imagine inviting the lord of the assembly, located in his original place in the mandala, to mysteriously unite with the lord of the assembly in the hearth, forming a single body, not two.

Next, declaration; ring the gong. "Only desiring the lord of the assembly descend to this seat and compassionately accept this marvelous *homa* offering."

Next, rinse the mouth: sprinkle directly, three times; imagine washing the mouth of the lord of the assembly, recite ON BARADA BAZARA DAN.

Next, declaration; ring the gong. "Sincerely presenting perfumed water for washing the mouth solely requesting the lord of the assembly accept this *homa*, protect his disciple, and perfect *siddhi*."

Next, powdered incense, three times, recite UN ARORIKYA BASYU KYARADA JYAKU.

Next, contemplation: form Amitābha's meditation *mudrā*; imagine the incense entering the lord of the assembly's mouth, going to his heart's lotus flower bud, becoming excellent offerings. Limitless, ocean-like clouds of powdered incense flow from his heart, through his body and out his pores, and are offered to all the buddhas, bodhisattvas, *pratyekabuddhas*, *śravakas*, and worldly deities.

Next, declaration; ring the gong. "I now present the powdered incense offering only requesting the lord of the assembly accept this *homa*, protect his disciple, and perfect *siddhi*."

Next, ghee: large and small ladles three times each; chant, visualization and declaration as with the powdered incense; same with the sap wood and following, except contemplate "limitless ocean-like clouds of ghee flowing out," and change declaration to "ghee offering."

Next, sap wood, three pieces: "limitless, ocean-like clouds of pieces of wood flow out," "pieces of wood for the *homa*."

Next, food offerings, three ladles: "limitless, ocean-like clouds of food offerings flow out," "excellent offerings of food."

Next, five cereals, three ladles: “limitless, ocean-like clouds of the five cereals flow out,” “excellent offering of the five cereals.”

Next, ball incense, three times: “limitless, ocean-like clouds of ball incense flow out,” “excellent offerings of ball incense.”

Next, chip incense, three times: “limitless, ocean-like clouds of chip incense flow out,” “excellent offerings of chip incense.”

Next, ghee, large and small ladles one time each: “limitless, ocean-like clouds of ghee flow out,” “excellent offerings of ghee.”

Next, recite the universal offering and the three powers, ring the gong.

Next, vows, ring the gong. “Sincerely requesting and only desiring the lord of the assembly compassionately accept this *homa* offering, protect his disciple, and perfect *siddhi*.”

Next, rinse the mouth, sprinkle directly, and imagine washing the mouth of the lord of the assembly, recite ON BARADA BAZARA DAN.

Next, declaration, ring the gong. “Sincerely offering perfumed water for rinsing the mouth only requesting the lord of the assembly accept this *homa*, protect his disciple, and perfect *siddhi*.”

Next, leave-taking: take one flower cluster, recite the mantra of the lord of the assembly three times, and throw it to its original location in the mandala, the northeast corner.

Next, contemplation: form Amitābha’s meditation *mudrā*, and imagine this flower arriving at its original location in the mandala and becoming a jewelled lotus flower seat.

Next, leave-taking of the lord of the assembly, form inner [fist], extend two head [fingers] three times. UN ARORIKYA BASYU KYARADA GESSYA GESSYA BOKU.

Next, send off the entourage of the lord of the assembly: form the great hook *mudrā* and recite the mantra, adding the appropriate phrase at the end, recite UN NAUMAKU SANMANDA BODANAN AKU SARABA TARA HARA CHIKATEI TATAGYATA KUSYA BOJI SYARIYA HARI HORAKYA BASYU KYARADA GESSYA GESSYA BOKU.

Next, contemplation: form Amitābha’s meditation *mudrā*, and imagine the lord of the assembly returns to his original location in the mandala from the middle of the hearth.

Next, declaration, ring the gong. “Solely requesting the lord of the assembly return to his original seat.”

With the above, the second section, the portion for the lord of the assembly, is finished.

THIRD SECTION, PORTION FOR THE
CHIEF DEITY, AMITĀBHA

First, purify the offerings, repeat three times: wash clockwise, recite the *kili kili* chant. Wash the various offerings.

Next, karma empowerment: empower the various offerings clockwise and counterclockwise three times each, recite ON BAZARA KYARAMU KEN.

Next, rinse the mouth and empower, sprinkle clockwise three times, imagine washing the mouth of the hearth, recite ON BARADA BAZARA DAN.

Next, empower the hearth: three times using the three-pronged *vajra*, recite the *kili kili* chant.

Next, pile the kindling, six pieces: set six pieces as offering.

Next, take a flaming piece of pine and insert it.

Next, take the fan and fan the fire: imagine the syllable KAN (*ham*) on the surface of the fan; it changes, becoming a wind *cakra*, recite ON BOKU JINBARA UN, three times.

Next, purification: sprinkle the wood in the hearth three times, sprinkle directly, recite the *kili kili* chant.

Next, empower the kindling on the hearth: using the three-pronged *vajra*, empower by reciting the *kili kili* chant three times.

Next, invite the chief deity.

First, visualize one's own body: form Amitābha's meditation *mudrā*, and visualize the syllable KIRIKU (*hriḥ*) above the heart moon *cakra*; it changes, becoming a fully open red lotus blossom having a five-pronged *vajra* as its stem and set upon a horizontal five-pronged *vajra* that emits a great clear light,⁷⁸ which fills the lotus blossom *dharmadhātu* entirely; in the midst of this clear light is the *nirmāṇakāya* of Amitābha; the lotus blossom changes, becoming the Tathāgata Avalokiteśvara-rāja⁷⁹ (Amitābha) wearing the crown of the five wisdoms⁸⁰ and dwelling in the meditation *mudrā*.⁸¹

Next, empower oneself: *mudrā*—form the *vajradhātu* assembly *mudrā*, middle two [fingers] forming a lotus leaf; mantra—*vajradhātu* karma assembly mantra (sagely wisdom⁸² chant), UN ROKEI JINBARA ARANJYA KIRIKU BASHY KYARADA JYAKU.

Next, request the chief deity onto the kindling on the hearth: hold one flower cluster with the hands in the flower-holding *mudrā*, em-

power by reciting the chief deity's mantra three times into the *mudrā*. Invite by placing the flower on top of the kindling.

Next, visualization in the center of the hearth: form Amida's meditation *mudrā* and visualize the flower going to the center of the hearth, becoming a jewelled lotus flower throne, above which is the syllable KIRIKU (*hrīḥ*); it changes, becoming a fully open red lotus blossom having a five-pronged *vajra* as its stem and set upon a horizontal five-pronged *vajra* that emits a great clear light which fills the lotus blossom *dharmadhātu* entirely; in the midst of this clear light is the *nirmāṇakāya* of Amitābha; the lotus blossom changes, becoming the Tathāgata Avalokiteśvara-rāja (Amitābha) wearing the crown of the five wisdoms and dwelling in the meditation *mudrā*.

Next, request the chief deity from out of the mandala-assembly: *mudrā*—lotus blossom section heart *mudrā*: making an inner fist, summon with the right great finger three times, form the four holy ones while reciting, as usual. UN ARORIKYA BASYU KYARADA EI KEI KI JYAKU UN BAN KOKU JYAKU.

Next, contemplation: form Amitābha's meditation *mudrā*, and imagine inviting the chief deity, located in his original location in the mandala, to mysteriously unite with the chief deity in the hearth, becoming one body, not two.

Next declaration, ring the gong. "Only desiring the chief deity descend to this seat and compassionately accept this excellent *homa* offering."

Next, rinse the mouth: sprinkle directly three times, imagine washing the mouth of the chief deity,⁸³ recite ON BARADA BAZARA DAN.

Next, declaration, ring the gong. "Sincerely presenting perfumed water for washing the mouth solely requesting the chief deity accept this *homa*, protect his disciple, and perfect *siddhi*."

Next, powdered incense: three times, recite UN ROKEI JINBARA ARANJYA KIRIKU BASYU KYARADA JYAKU.

Next, contemplation: form Amitābha's meditation *mudrā* and imagine the incense entering the chief deity's mouth, going to the lotus flower bud of his heart, becoming excellent offerings; limitless, ocean-like clouds of powdered incense flow from his heart, through his body, and out his pores, offered to all buddhas, bodhisattvas, *pratyekabuddhas*, *śravakas*, and worldly deities.

Next, declaration, ring the gong. "I now present the powdered incense offering, only requesting that the chief deity accept this *homa*, protect his disciple, and perfect *siddhi*."

Next, ghee, large and small ladles three times each; chant, visualization and declaration as with the powdered incense; same with sap wood and following, except contemplate "limitless, ocean-like clouds of ghee flowing out," change declaration to "ghee offering."

Next, sap wood, one hundred eight pieces: take three pieces at a time, put the ends into the ghee, turning the wood over, and offer up, chanting three times; burn thirty-six sets [of three] for a total of 108 pieces. Throw the binding string into the middle of the hearth. In the contemplation, "limitless, ocean-like clouds of pieces of wood flow out," in the declaration, change to "pieces of wood for the *homa*."

Next, food offerings, three ladles; "limitless, ocean-like clouds of food offerings flow out," "excellent offerings of food."

Next, five cereals, three ladles; "limitless, ocean-like clouds of the five cereals flow out," "excellent offerings of the five cereals."

Next, flowers, three times; "limitless, ocean-like clouds of flowers flow out," "excellent offerings of flowers."

Next, ball incense, three times; "limitless, ocean-like clouds of ball incense flow out," "excellent offerings of ball incense."

Next, chip incense, three times; "limitless, ocean-like clouds of chip incense flow out," "excellent offerings of chip incense."

Next, mixed offerings: first, take the chip incense, put it into the flowers cup; next, take the ball incense, put it into the same cup; next, take the ball incense cup and put it on top of the chip incense cup; next, take the flowers cup and put it into the food offerings cup; next, put the flowers cup on top of the ball incense and chip incense cup; next, take the five cereals cup and put it into the food offerings cup and mix thoroughly; next, separate the two cups and divide evenly; next, return each cup to its original place.

Next, ghee, large and small ladles one time each; "limitless, ocean-like clouds of ghee flow out," "excellent offering of ghee."

Next, *mudrā* and mantra of universal offering, one repetition, adding the appropriate phrase [BYASU KYARADA] as usual; the two head fingers are jewel-shaped.

Next, sap wood: take six pieces together from the bundle of twenty-one, offer together into the hearth; "limitless, ocean-like clouds of pieces of wood flow out," "excellent wood for the *homa*."

Next, medicinal herbs, seven times: take the cup and place it where the censer had been; the offering done, return the cup to its original place: “limitless, ocean-like clouds of medicinal herbs flow out,” “excellent offerings of medicinal herbs.”

Next, *pujā* offerings: use white rice flour dyed red and formed into balls the size of a *go* stone; take the cup and place it where the censer had been; holding the three-pronged *vajra*, take up the single-pronged *vajra* and empower using the Hayagrīva mantra UN AMIRITO DOHANBA UN HATTA BASYU KYARADA JYAKU, twenty-one times.

Next, offer the heart mantra of the chief deity 108 times:

tai[zō kai]: UN NAN SANSAKU BASYU KYARADA JYAKU

kon[gō kai]: UN ROKEI JINBARA ARANJYA KIRIKU BASHYU
KYARADA JYAKU

Next, contemplation: form Amitābha’s meditation *mudrā* and imagine these *pujā* offerings enter the mouth of the chief deity, going to the lotus blossom of his heart, becoming vast numbers of brightly shining *cakras*; then from each and every one of his pores these brightly shining *cakras* flow out through the entirety of empty space; next, the various buddhas and bodhisattvas of the world, having received the *pujā*, these brightly shining *cakras* return, entering one’s own and the donor’s heads; the evil consequences of greed, hatred, and ignorance are completely erased from our bodies, the calamities and unhappiness caused by evil people and evil destinies are destroyed, vitality and lifespan increase, and peace and tranquility are attained.

Next, declaration, ring the gong. “I now present *pujā* offerings only requesting that the chief deity accept this *homa*, protect his disciple, and perfect *siddhi*.”

The offering finished, return the cup to its original location.

Next, recite the universal offering and the three powers, ring the gong.

Next, vows; put down the three-pronged *vajra*, rub the rosary, and when finished make the pledge; ring the gong. “Sincerely request and only asking the chief deity compassionately accept this excellent *homa* offering, protect his disciple, and perfect *siddhi*.”

Next, take up the three-pronged *vajra*.

Next, rinse the mouth: sprinkle three times directly, and imagine washing the mouth of the chief deity, recite ON BARADA BAZARA DAN.

Next, declaration, ring the gong. “Sincerely presenting perfumed water for washing the mouth solely requesting that the chief deity accept this *homa*, protect his disciple, and perfect *siddhi*.”

Next, leave-taking: holding one flower cluster, recite the mantra of the chief deity, to the northeast corner of the altar.

Next, contemplation: form Amitābha’s meditation *mudrā* and imagine this flower arriving at its original position in the mandala, becoming a jewelled lotus flower throne.

Next, form the *mudrā* and recite mantra of the chief deity, imagine escorting the deities, recite ON ARAHASYANAU SENJIKYA GESSYA GESSYA BOKU.

Next, contemplation: form Amitābha’s meditation *mudrā* and imagine the chief deity returns from the middle of the hearth to his original location in the mandala.

Next, declaration, ring the gong. “Solely requesting that the chief deity return to his original seat.”

With the above, the third section, the portion for the chief deity, is finished.

FOURTH SECTION, PORTION FOR THE VARIOUS DEITIES: THE THIRTY-SEVEN DEITIES

First, purification: wash the various offerings three times, wash clockwise, recite the *kili kili* chant.

Next, karma empowerment: empower the various offerings, clockwise and counterclockwise three times each, recite ON BAZARA KYARAMA KEN.

Next, rinse the mouth and empower: wash clockwise three times, and imagine washing the mouth of the hearth, recite ON BARADA BAZARA DAN.

Next, empower the hearth: three times, using the three-pronged *vajra*, and recite the *kili kili* chant.

Next, pile the kindling, ten pieces: on top of a square of four, set six pieces in order from the left. Next, order the offerings in place.

Next, take a flaming piece of pine and insert it.

Next, take the fan and fan the fire, imagine the syllable KAN (*ham*) on the surface of the fan, it changes becoming a wind *cakra*, recite ON BOKU JINBARA UN, three times.

Next, purification: sprinkle the wood in the hearth three times, sprinkle directly, recite the *kili kili* chant.

Next, empower the kindling on the hearth: using the three-pronged *vajra*, empower by reciting the *kili kili* chant three times.

Next, invite the various deities.

First, visualize one's own body: form Amitābha's meditation *mudrā*, and visualize the five syllables BAN, UN, TARAKU, KIRIKU, AKU (*vām*, *hūm*, *trāh*, *hrīh*, *aḥ*) above the heart moon *cakra*; these change, becoming first like a *stūpa*, the five wisdoms, a jewel, a lotus, a karma-sign, these change into the five buddhas: Mahāvairocana (Dainichi), together with Akṣobhya (Ashuku), Ratnasambhava (Hossho), Amitābha (Mida), and Śākya (Shakka) with perfected features; the four *pāramitā* bodhisattvas, sixteen great, eight *pujā*, and four embracing-wisdom bodhisattvas all surround them.

Next, empower oneself: inner five-pronged *vajra mudrā*, empower the four locations, recite ON BAZARA DATO BAN UN TARAKU KIRIKU AKU SENJIKYA SOWAKA.

Next, invite the various deities onto the kindling in the hearth: invite by offering five flower clusters onto the kindling, reciting ON KYARAMA SENJIKYA SOWAKA, three times.

Next, visualize the various deities in the hearth: form Amitābha's meditation *mudrā*, and visualize these flowers going to the middle of the hearth, becoming unlimited lotus blossom seats; on top of the seats are the five syllables BAN, UN, TARAKU, KIRIKU, AKU (*vām*, *hūm*, *trāh*, *hrīh*, *aḥ*); these change, becoming first like a *stūpa*, the five wisdoms, a jewel, a lotus, a karma-sign; these change into the five buddhas: Mahāvairocana (Dainichi), together with Akṣobhya (Ashuku), Ratnasambhava (Hossho), Amitābha (Mida), and Śākya (Shakka) with perfected features; the four *pāramitā* bodhisattvas, sixteen great, eight *pujā*, and four embracing-wisdom bodhisattvas all surround them.

Next, invite the various deities from the mandala assembly: form the outer five-pronged *vajra mudrā*. At the end of the mantra for the various deities add the phrase of propitiation and the beckoning phrase, beckon three times with the right hand finger. Next, form the *mudrā* and recite the mantra of the four wisdoms, ON BAZARA

DATOBAN UN TARAKU KIRIKU AKU SENJIKYA EI KEI KI JAKU UN BAN KOKU SOWAKA.

Next, contemplation: form Amitābha's meditation *mudrā* and imagine inviting the various deities, located in their original places in the mandala, to mysteriously unite with the various deities in the hearth, becoming one body, not two.

Next, declaration, ring the gong. "Only desiring that the various deities descend to this seat and compassionately accept this excellent *homa* offering."

Next, rinse the mouth: sprinkle directly three times, imagine washing the mouths of the various deities, recite ON BARADA BAZARA DAN.

Next, declaration, ring the gong. "Sincerely offering perfumed water for washing the mouth solely requesting the various deities accept this *homa*, protect their disciple, and perfect *siddhi*."

Next, powdered incense, three times, recite ON BAZARA DATO BAN UN TARAKU KIRIKU AKU SENJIKYA SOWAKA.

Next, contemplation: form Amitābha's meditation *mudrā* and imagine the incense enters the mouths of the various deities, going to the lotus blossoms of their hearts, becoming vessels with offerings of delicacies; limitless, ocean-like clouds of powdered incense flow from their hearts, through their bodies and out their pores, offered to all the buddhas, bodhisattvas, *pratyekabuddhas*, *śravakas*, and worldly deities.

Next, declaration, ring the gong. "I now present the excellent offering of powdered incense only requesting that the various deities accept this *homa* protect their disciple, and perfect *siddhi*."

Next, ghee, large and small ladles three times each; chant, visualization, and declaration as with the powdered incense, same with sap wood and following, except contemplate "limitless, ocean-like clouds of offerings of ghee flow out," change declaration to "excellent offering of ghee."

Next, sap wood, three pieces, "limitless, ocean-like clouds of pieces of wood flow out," "pieces of wood for the *homa*."

Next, mixed offerings.

First, Mahāvairocana, three ladles. ON BAZARA DATOBAN SENJIKYA SOWAKA.

Next, Akṣobhya, one ladle. ON AKISYUBYA UN SENJIKYA SOWAKA.

Next, Ratnasambhava, one ladle. ON ARATANAUN SENBANBA TARAKU SENJIKYA SOWAKA.

Next, Amitābha, one ladle. ON ROKEI JINBARA ARANJA KIRIKU SENJIKYA SOWAKA.

Next, Śākya, one ladle. ON ABOKYA SHIDDEI AKU SENJIKYA SOWAKA.

Next, the thirty-two deities, three ladles; recite the universal offering mantra.

Next, the deity who extinguishes evil destinies, three ladles. NAUMAKU SANMANDA BODANAN DOBO SENAN ABITA RAN JISE TOBA DATON SENJIKYA SOWAKA.

Next, for the chief deity of the temple, three ladles, add the phrase of propitiation (*senjikya*, *śāntika*) to the recitation.

Next, for the Great Teacher Kūkai, one ladle, same as above.

Next, for the clear light mantra which when practiced extinguishes sins, one repetition, same as above.

Offering to the sacred spirits of the site, three ladles, same as above.

Next, retinue of this group: recite the universal offering mantra, at the end offer all of the remaining mixed offerings.

Next, declaration, ring the gong. “I respectfully offer these excellent mixed offerings only desiring that the various deities accept this *homa*, protect their disciple, and perfect *siddhi*.”

Next, ghee, large and small ladles one time each, “limitless, ocean-like clouds of ghee flow out,” “excellent offerings of ghee.”

Next, recite the universal offering and the three powers, ring the gong.

Next, vows, ring the gong. “Sincerely requesting and only desiring that the various deities compassionately accept this excellent *homa* offering, protect their disciple, and perfect *siddhi*.”

Next, rinse the mouth: three times, sprinkle directly, and imagine washing the mouths of the various deities, recite ON BARADA BAZARA DAN.

Next, declaration, ring the gong. “Sincerely offering perfumed water for rinsing the mouth only requesting that the various deities accept this *homa* protect their disciple, and perfect *siddhi*.”

Next, leave-taking: take five flower clusters and offer to the northeast corner of the altar, recite ON KYAMARA SENJIKYA SOWAKA.

Next, contemplation: form Amitābha’s meditation *mudrā*, and imagine these flowers arrive at their original location in the mandala, becoming jewelled lotus blossom thrones.

Next, form the outer five-pronged *vajra mudrā*, and recite the leave-taking mantra together with the mantra of the various deities, recite ON BAZARA DATO BAN UN TARAKU KIRIKU AKU SENJIKYA GESSYA GESSAY BOKU.

Next, contemplation: form Amitābha's meditation *mudrā* and imagine the various deities return to their original locations in the mandala from the middle of the hearth.

Next, declaration, ring the gong. "Solely requesting that the various deities return to their original seats."

With the above, the fourth section, the portion for the various deities is finished.

FIFTH SECTION, PORTION FOR THE WORLDLY DEITIES:
ACALA (FUDŌ) AND THE TWELVE DEVAS

First, purification: wash the various offerings three times, wash clockwise, recite the *kili kili* chant.

Next, karma empowerment: empower the various offerings clockwise and counterclockwise three times each, recite ON BAZARA KYARAMA KEN.

Next, rinse the mouth, and empower: wash clockwise three times, imagine washing the mouth of the hearth, recite ON BARADA BAZARA DAN.

Next, empower the hearth: three times using the three-pronged *vajra*, recite the *kili kili* chant.

Next, pile the kindling: set five pieces in order from the left.

Next, take a flaming piece of pine and insert it.

Next, take the fan and fan the fire; imagine the syllable KAN (*ham*) on the surface of the fan, changes becoming a wind *cakra*, recite ON BOKU JINBARA UN, three times.

Next, purification: sprinkle the wood in the hearth three times, sprinkle directly, recite the *kili kili* chant.

Next, empower the kindling on the hearth: using the three-pronged *vajra*, empower by reciting the *kili kili* chant three times.

Next, invite the worldly *devas*: take three flower clusters, break the stems off by twisting, take one more leaf and wrap around the rest, recite the one syllable mantra of Acala, and invite the worldly *devas* onto the kindling on the hearth.

Next, visualize the worldly *devas* in the hearth: form Amitābha's meditation *mudrā* and visualize one's own body as the class of worldly *devas*; empowering oneself is usually omitted. Visualize these flowers arriving at the center of the hearth, becoming a flower throne for the Vidyārāja and lotus leaf thrones for the *devas*; above the flower throne is the syllable KAN (*hām*), which changes, becoming Acala Vidyārāja (Fudō Myōō) complete with four arms; further, above each of the lotus leaf thrones is the syllable UN (*hūm*), which change, becoming the twelve *devas*, the seven celestial lights, and the twenty-eight lunar mansions; the dignified bearing and appearance of each and every one is clearly evident.

Next, invite the worldly *devas* from their assembly in the mandala; at the end of the great hook *mudrā* and mantra say the phrase of propitiation, together with forming and reciting the four embracing wisdoms *mudrā* and mantra recite NAUMAKU SANMANDA BODANAN AKA SARABA TARA HARACHI KAKEI TATAGYATA KUSYA BOJISYARIYA HARI HORAKYA SENJIKYA EI KEI KI JYAKU UN BAN KOKU SOWAKA.

Next, contemplation: form Amitābha's meditation *mudrā* and imagine inviting the worldly *devas*, located in their original places in the mandala, to mysteriously unite with the worldly *devas* in the hearth, forming one body not two.

Next, declaration, ring the gong. "Only desiring that the worldly *devas* descend to this seat and compassionately accept this excellent *homa* offering."

Next, rinse the mouth: sprinkle directly three times, imagine washing the mouths of the worldly *devas*, recite ON BARADA BAZARA DAN.

Next, declaration, ring the gong. "Sincerely offering perfumed water for washing the mouth solely requesting that the worldly *devas* accept this *homa*, protect their disciple, and perfect *siddhi*."

Next, powdered incense, three times, recite NAUMAKU SANMANDA BAZARA DAN KAN SENJIKYA SOWAKA.

Next, contemplation: form Amitābha's meditation *mudrā* and imagine the incense enters the mouths of the worldly *devas*, going to the lotus blossoms of their hearts, becoming vessels with offerings of delicacies, limitless, ocean-like clouds of powdered incense flow from their hearts, through their bodies and out their pores, being offered to all the buddhas, bodhisattvas, *pratyekabuddhas*, *śravakas* and worldly deities.

Next, declaration, ring the gong. “I now present the excellent offering of powdered incense only requesting that the worldly *devas* accept this *homa*, protect their disciple, and perfect *siddhi*.”

Next, ghee, large and small ladles three times each; chant, visualization, and declaration as with powdered incense, same with the sap wood and following, except contemplate “limitless, ocean-like clouds of ghee flow out,” change declaration to “excellent offering of ghee.”

First, Acala, three pieces with the one-syllable mantra; as above, but alter contemplation: “limitless, ocean-like clouds of pieces of wood flow out,” and so on.

Declare: “I now present pieces of wood for the *homa* only requesting that Acala accept this *homa*, protect his disciple, and perfect *siddhi*.”

Next, Agni, three pieces, short Agni chant, the following as above—this is to be done as in the previous Agni section. “I now present pieces of wood for the *homa* only requesting that Agni accept this *homa*, protect his disciple, and perfect *siddhi*.”

Next, mixed offerings.

First, Acala, three ladles, compassion chant—with the phrase of propitiation added.

Next, Īšana, one ladle. NAUMAKU SANMANDA BAZARADAN
ISYANAYA SENJIKYA SOWAKA.

Next, Indra, one ladle. NAUMAKU SANMANDA BAZARADAN
INODARAYA SENJIKYA SOWAKA.

Next, Agni, three ladles. NAUMAKU SANMANDA BAZARADAN
AGYANAU EI SENJIKYA SOWAKA.

Next, Yama, one ladle. NAUMAKU SANMANDA BAZARADAN
EIMAYA SENJIKYA SOWAKA.

Next, Rākṣasa, one ladle. NAUMAKU SANMANDA BAZARADAN
JIRICHIEI SENJIKYA SOWAKA.

Next, Varuṇa, one ladle. NAUMAKU SANMANDA BAZARADAN
BARODAYA SENJIKYA SOWAKA.

Next, Vāyu, one ladle. NAUMAKU SANMANDA BAZARADAN
BAYABEI SENJIKYA SOWAKA.

Next, Vaiśravaṇa, one ladle. NAUMAKU SANMANDA BAZARADAN
BEISHIRAMANDAYA SENJIKYA SOWAKA.

Next, Brahma, one ladle. NAUMAKU SANMANDA BAZARADAN
BORAKANMANEI SENJIKYA SOWAKA.

Next, Pṛthivī, one ladle. NAUMAKU SANMANDA BAZARADAN
BIRICHIBIEI SENJIKYA SOWAKA.

Next, Āditya, one ladle. NAUMAKU SANMANDA BAZARADAN ANICHYA SENJIKYA SOWAKA.

Next, Candra, one ladle. NAUMAKU SANMANDA BAZARADAN SENDARAYA SENJIKYA SOWAKA.

Next, the seven celestial lights, one ladle. NAUMAKU SANMANDA BAZARADAN GYARAKEI JINBARIYA HARA HAT JYU CHI RAMAYA SENJIKYA SOWAKA.

Next, the twenty-eight lunar mansions, one ladle, and the *dhāraṇī*. NAUMAKU SANMANDA BAZARADAN DAKISYA TARA JIRINDANI EI SENJIKYA SOWAKA.

Next, for the practitioner or the donor, the four sets of constellations, one ladle each:

birth star: that star of the seven stars that applies to the year of birth,

birth celestial light: that star of the seven celestial lights that applies to the year of birth,

birth lunar mansion: that star of the twenty-eight lunar mansions that applies to the day of birth, and

birth constellation: that star of the twelve constellations that applies to the month of birth.

Next, retinue of the worldly *devas*; recite the clear light mantra, at the end offer the entirety of the remaining offerings.

Next, ghee, large and small ladles, one time each, “limitless, ocean-like clouds of ghee flow out,” “excellent offering of ghee.”

Next, recite the universal offering and the three powers, ring the gong.

Next, vows, ring the gong. “Sincerely requesting and only desiring that the worldly *devas* compassionately accept this excellent *homa* offering, protect their disciple, and perfect *siddhi*.”

Next, rinse the mouth: sprinkle directly three times, and imagine washing the mouths of the worldly *devas*, recite ON BARADA BAZARA DAN.

Next, declaration, ring the gong. “Sincerely offering perfumed water for rinsing the mouth only requesting that the worldly *devas* accept this *homa*, protect their disciple, and perfect *siddhi*.”

Next, leave-taking: take three flower clusters, break the stems off by twisting, take one more leaf and wrap around the rest; recite the

one syllable mantra of Acala—throw to the northwest corner of the altar.

Next, contemplation: form Amitābha’s meditation *mudrā* and imagine these flowers arrive at their original location, becoming a flower throne and lotus blossom seats.

Next, form Acala’s single-pronged *vajra mudrā*. Next, reciting the mantra, open the wind fingers of the *mudrā*, extending them out three times, recite NAUMAKU SANMANDA BAZARADAN KAN SENJIKYA GESSYA GESSYA BOKU.

Next, snap the fingers of the right hand three times, recite ON BAZARA BOKISYA BOKU.

Next, contemplation: form Amitābha’s meditation *mudrā* and imagine the worldly *devas* return to their original location in the mandala from the middle of the hearth.

Next, declaration, ring the gong. “Solely requesting that the worldly *devas* return to their original seats.”

The above finishes the *homa*.

NOTES

1. *Stanford Encyclopedia of Philosophy*, s.v. “Francis Bacon,” <http://plato.stanford.edu/entries/francis-bacon/#3.1> (accessed December 12, 2006).
2. From “All S is D” it does not follow that “No non-S is D” (or, “All non-S is non-D”), where S is “Shin practitioner” and D is “devoted to Amida.”
3. It would be easy to assume, as several scholars seem to have done, that the presence of Amida in the Shingon tradition is a reflex to the rise of Pure Land Buddhism in the Kamakura era—the presumption being that members of the Shingon tradition were attempting to take advantage of the popularity of Amida for their own purposes. Again, the situation is more complex. It is no doubt the case that there was a certain amount of competition with the increasingly popular Pure Land traditions—not only through the promotion of Amida, but also through the promotion of other, “simple” practices such as *ajikan* (visualization of the syllable A, written in the Siddham script). However, it is also the case that Amida was an important part of Shingon practice in Japan prior to the Kamakura era, and in the tantric tradition as a whole as well.
4. This distinction between lineage and strict sectarian affiliation is much more generally applicable throughout Buddhist studies.
5. Although the term “Pure Land Buddhism” has been used to identify the entirety of the cult of Amitābha/Amitāyus, I find such usage misleading on two counts. First, there are many more pure lands than just Sukhāvātī, and identification between the term Pure Land and Sukhāvātī tends to obscure or marginalize these other pure lands. Second, it is only with Hōnen that the term pure land (*jōdo*) is used as a term identifying a sect (*shū*). To read the term backwards onto earlier forms of the Amitābha/Amitāyus cult is to construct a single, unified line of development when such a construction seems to be highly problematic. (It is comparable to Shinran’s construction of a line of patriarchs.) Hence, in this paper, I will use the term *Pure Land sects* to identify those that use the term as their own name, i.e., Jōdo-shū and Jōdo Shinshū, those sects from Hōnen on.
6. Akihisa Shigematsu, “An Overview of Early Japanese Pure Land,” in *Pure Land Buddhism*, ed. James Foard, Robert Solomon, and Richard Payne, Berkeley Buddhist Studies Series no. 3 (Berkeley, CA: Berkeley Buddhist Studies Series, 1996), 287–290.
7. Jacqueline Stone, “Chanting the August Title of the Lotus Sutra: Daimoku Practices in Classical and Medieval Japan,” in *Re-Visioning “Kamakura” Buddhism*, ed. Richard K. Payne, Kuroda Studies in East Asian Buddhism (Honolulu: University of Hawaii Press, 1998).

8. Matthias Eder, *Geschichte der japanische Religion*, vol. 2, *Japan mit und unter dem Buddhismus*, Asian Folklore Studies Monograph, no. 7, 2 (Nagoya: Asian Folklore Studies, 1978), 90–93.
9. Particularly by the Kōya *hijiri* in their fundraising efforts as discussed *infra*. Fundraising necessitated efforts to spread particular forms of Buddhism to the general populace. Janet Goodwin, *Alms and Vagabonds: Buddhist Temples and Popular Patronage in Medieval Japan* (Honolulu: University of Hawaii Press, 1994).
10. Toshio Ōhashi, “The Pure Land School,” in *A History of Japanese Religion*, ed. Kazuo Kasahara, trans. Paul McCarthy and Gaynor Sekimori (Tokyo: Kosei Publishing, 2001), 120.
11. Marc Buijnsters, “Jichihan and the Restoration and Innovation of Buddhist Practice,” *Japanese Journal of Religious Studies* 26, nos. 1–2 (1999): 40. Parentheticals deleted.
12. *Ibid.*, 61.
13. *Ibid.*, 68.
14. See Richard K. Payne, “Ajikan: Ritual and Meditation in the Shingon Tradition,” in *Re-Visioning “Kamakura” Buddhism*, ed. Richard K. Payne (see note 7).
15. The character 空 indicates “emptiness” (*śūnya*, *śūnyatā*), and hence I would render this as “that the true state of things is empty.” As an interpretation, however, realization of emptiness is, of course, central to awakening in Buddhist thought. My thanks to Charles Orzech for pointing out this discrepancy.
16. Buijnsters, “Jichihan and the Restoration and Innovation of Buddhist Practice,” 68.
17. See, for example, James H. Sanford, “Breath of Life: The Esoteric Nembutsu,” in *Tantric Buddhism in East Asia*, ed. Richard K. Payne (Boston: Wisdom Publications, 2006).
18. Buijnsters, “Jichihan and the Restoration and Innovation of Buddhist Practice,” 70.
19. *Ibid.*, 77.
20. See Joseph Mali, *Mythistory: The Making of a Modern Historiography* (Chicago: University of Chicago Press, 2003). See also William H. McNeill, “Mythistory, or Truth, Myth, History and Historians,” *The American Historical Review* 91, no. 1 (February 1986): 1–10.
21. Richard K. Payne, introduction to *Shin Buddhism: Historical, Textual, and Interpretive Studies*, ed. Richard K. Payne (Berkeley: Numata Center for Buddhist Translation and Research, 2007), xii.

22. This should not be considered as a criterion in all instances, as there are clearly other situations in which a category that is not part of a self-identification does serve an important intellectual function. Both “tantra” and “new religious movement” are instances that come to mind.
23. Ryūichi Abé, *The Weaving of Mantra: Kūkai and the Construction of Esoteric Buddhist Discourse* (New York: Columbia University Press, 1999), 116.
24. Commonly referred to in Japanese as the Dainichi kyō (大日經), T. 848 translated by Śubhākarasiṃha and Yixing, and T. 849 translated by Vajrabodhi.
25. J. Kongōcho gyō (金剛著經), T. 865 translated by Amoghavajra, and T. 866 translated by Vajrabodhi; also known as the *Sarvatathāgatattvasaṃgraha-sūtra*, T. 882 translated by Dānapāla.
26. For a discussion of this relation as found in the *Sarvatathāgatattvasaṃgraha-sūtra*, see Charles Orzech, “Maṇḍalas on the Move: Reflections from Chinese Esoteric Buddhism Circa 800 C.E.,” *Journal of the International Association of Buddhist Studies* 19, no. 2 (1996): 223.
27. Ronald M. Davidson, *Indian Esoteric Buddhism: A Social History of the Tantric Movement* (New York: Columbia University Press, 2002).
28. As Davidson has pointed out, ritual identification (*adhiṣṭhāna*) cannot be considered the defining characteristic of all tantra. In addition to the qualifications he identifies, there are also Hindu tantric traditions, such as the Śaiva Siddhanta, which are dualistic and do not involve ritual identification as part of their practices. Within a polythetic understanding, however, ritual identification is one of the most important threads linking together much of tantric Buddhism.
29. There are various ideas about the origin of this dual-mandala system as found in Japanese Shingon. One is that it is the result of systematization that Kūkai did while awaiting permission to return to the court in Kyoto. Another is that it was the work of his teacher, Huikuo, who brought together the lineal teachings and practices brought to China at slightly different times by Śubhākarasiṃha and Amoghavajra. Recent archeological discoveries, however, suggest that there was a version of this symbolism already at work in China even before the work of Śubhākarasiṃha and Amoghavajra. A related question regards the much-disputed monument at Borobudur, which some scholars interpret as representing the union of the two mandalas. See Hudaya Kandahjaya, “A Study on the Origin and Significance of Borobudur” (PhD diss., Graduate Theological Union, 2004). There are other scholars, however, who deny any tantric dimension to Borobudur. Should such a connection be firmly established, then it would suggest either that the dual-mandala system was already created in Indian tantric Buddhism, or that it was created in Java and then exported to China. There is, obviously, still much research to be done on

these questions.

30. Marie-Thérèse de Mallman, *Introduction a l'Iconographie du Tāntrisme Bouddhique* (Paris: Libraire d'Amérique et d'Orient, Adrien Maisonneuve, 1986), 94.

31. Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism*, Sata-Pitaka Series Vol. 354, 2 vols. (New Delhi: Aditya Prakashan, 1988), 162, 207, and 208.

32. Following Snodgrass, who asserts that Amitāyus is the name proper for the Garbha Mandala while Amitābha is the name proper for the Vajradhātu Mandala. *Ibid.*, 232. However, since the two are understood to be two names for the same buddha, many authors seem to use either name without distinction. This may be appropriate for the East Asian context where it is clear that the two are understood to be two names for the same buddha; however, it is my understanding that the Tibetan tradition does treat these as two separate buddhas.

33. *Ibid.*, 208.

34. Tajima Ryūjun, *Étude sur le Mahāvairocana-Sūtra* (Paris: Adrien Maisonneuve, 1936), 125.

35. Tajima notes: Isho = yid.las.byuñ.ba.

36. This may mean that at this stage the practitioner is no longer dependent upon identification with the body, speech, and mind of Dainichi, but has rather attained identity in the heart.

37. Tajima notes: Rākṣasa, Vāyu, Agni, Vaiśravaṇa, etc. (cf. Ōmura Chōkaku 林村澄覺 et al., *Mikkyō daijiten* 密教大辭典, rev. and enlarged in 6 vols. Kyoto: Hōzōkan, 1970, 1717). (Originally published in 3 vols., 1931; 1 vol. photographically reduced ed. Kyoto: Hōzōkan, 1983. My copy is 6 vols., Taipei: Hsin wen feng, 1979.)

38. Tajima notes: *Taishō*, vol. 18, 36 c1–16. The passage is from *Étude sur le Mahāvairocana-Sūtra*, 126. My translation from the French.

39. Tajima, *Étude*, 126.

40. See Dale Saunders, *Mudrā: A Study of Symbolic Gestures in Japanese Buddhist Sculpture*, Bollingen Series, no. 58 (New York: Pantheon Books, 1960), 85–93; esp. “type C” (p. 87), and pp. 91–92.

41. *Ibid.*, 234–235. For illustration, see, *Mikkyō daijiten* (see note 37), appendices, p. 62, *mudrā* no. 329. Discussing this *mudrā*, Tajima Ryūjun notes that “however, the descriptions in various texts allow of slight differences; sometimes the last three fingers are extended, etc.” (Tajima Ryūjun, *Les Deux Grands Maṇḍalas et la Doctrine de l'Esoterisme Shingon* [Bulletin de la Maison Franco-Japonaise, n.s., vol. 6. Tokyo: Maison Franco-Japonaise and Paris: Presses Universitaires

de France, 1959], 180). Ulrich Mammitzsch identifies this as “the *rikitan* (“ultimate power”) version of the meditation *mudrā*” (*Evolution of the Garbhadhātu Maṇḍala* [Śata-Piṭaka Series, vol. 363. New Delhi: International Academy of Indian Culture and Aditya Prakashan, 1991], 190).

42. Also known as the perfected body assembly, a name of Japanese origin. Snodgrass, *Matrix and Diamond*, 555, n. 2.

43. Mahāvairocana is surrounded by four *pāramitā* bodhisattvas, while the other four buddhas are surrounded by four *prajñā* bodhisattvas (Minoru Kiyota, *Shingon Buddhism: Theory and Practice* [Los Angeles and Tokyo: Buddhist Books International, 1978], 97).

44. Tajima, *Deux Maṇḍalas*, 179.

45. Snellgrove, *Matrix and Diamond*, 585.

46. T. 1167, “Maṇḍala of the Eight Great Bodhisattvas.” Charles Orzech has kindly examined the text briefly; he indicates that it is quite short and is used for general benefits, such as increasing fortune. The key deity’s Sanskrit name can be tentatively reconstructed as Ratnagarbha Candraprabha. In the course of the ritual described in the text, one sets up a mandala, makes offerings of flowers, and so on. The practitioner then visualizes the golden body of the Tathāgata complete with the thirty-two marks. Then, Avalokiteśvara with a red body is visualized, then Akaṣagarbha, Samantabhadra, Vajrapani, Mañjuśrī, Sarvanivāraṇaviṣkambhin, and Kṣitigarbha, including directions on how they should be arrayed as well. The text ends with verses in praise of the eight. Note that it is related to 1168A and to the siddham text 1168B. Personal communication, July 3, 2007.

47. Orzech also suggests that this description matches the *Jiu pin wang sheng Amituo sanmadi ji tuoloni jing* (T. 933, attributed to Amoghavajra). See his discussion in “A Tang Esoteric Manual for Rebirth in the Pure Land: *Rites for Contemplation of and Offerings to Amitāyus Tathāgata*” in *Path of No Path: Contemporary Studies in Pure Land Buddhism Honoring Roger Corless*, ed. Richard K. Payne (forthcoming). Personal communication, July 3, 2007.

48. Mochizuki Shinkō, *A Doctrinal History of Chinese Pure Land Buddhism*, trans. Leo Pruden, ed. Richard K. Payne (forthcoming), ch. 24, “The Mid and Late T’ang Dynasty I” (ms. pp. 433–434).

49. Mochizuki, *A Doctrinal History*, ch. 27, “The Mid and Late T’ang Dynasty IV,” section 3, “The Pure Land Faith of Pen-ju and His Disciples” (ms. p. 483).

50. *Ibid.*, ms. pp. 483–484.

51. Mark Unno, *Shingon Refractions: Myōe and the Mantra of Light* (Boston: Wisdom Publications, 2004).

52. Mochizuki, *A Doctrinal History*, ch. 32, “The Southern Sung and the Chin

Dynasties,” section 3, “The Chin Dynasty” (ms. p. 593). Again, my thanks to Charles Orzech for supplying the characters for these various mantra found in the text. Personal communication, July 3, 2007.

53. Mochizuki, *A Doctrinal History*, ms. p. 593. Orzech also suggests that T. 930 is another example of this same phenomenon. Personal communication, July 3, 2007.

54. Imperial permission requested in 816, construction initiated in 819. Taikō Yamasaki, *Shingon: Japanese Esoteric Buddhism* (Boston & London: Shambhala, 1988), 30.

55. Yamasaki, *Shingon*, 39.

56. *Ibid.*, 42.

57. *Ibid.*, 41.

58. Shigematsu Akihisa, “An Overview of Early Japanese Pure Land,” in *The Pure Land Tradition*, ed. James Foard, Michael Solomon, and Richard K. Payne, Berkeley Buddhist Studies Series, no. 3 (Berkeley, CA: Berkeley Buddhist Studies Series, 1996), 293.

59. Yamasaki, *Shingon*, 41.

60. For information regarding the scriptural sources for this land, see Robert E. Morrell, *Early Kamakura Buddhism: A Minority Report* (Berkeley: Asian Humanities Press, 1987), 95.

61. *Ibid.*, 95.

62. The differences between the application of these terms is not clear cut. As a simple rule of thumb, one may say that *dhāraṇī* are usually significantly longer than mantra. A functional distinction that is sometimes made is that while mantra are meditative or concentrative, *dhāraṇī* are mnemonic, i.e., for remembering doctrines, similar to creeds in Christianity. However, the way in which *dhāraṇī* are actually employed does not reflect this latter distinction.

63. Jan Gonda, “The Indian Mantra,” *Oriens* (1963): 255. See also, Alex Wayman, “The Significance of Mantra-s, From the Veda down to Buddhist Tantric Practice,” *The Adyar Library Bulletin* 39 (1975): 65–89. And, Monier-Williams, *A Sankṛit-English Dictionary*, s.v., “Anu-smṛiti” and “Mantra.” For a comprehensive discussion of mantra, see Harvey P. Alper, ed., *Understanding Mantras* (Albany: State University of New York Press, 1989).

64. See Paul Harrison, “Commemoration and Identification in *Buddhānusmṛti*” in *In the Mirror of Memory: Reflections on Mindfulness and Remembrance in Indian and Tibetan Buddhism*, ed. Janet Gyatso (Albany: State University of New York Press, 1992).

65. William M. Bodiford, *Sōtō Zen in Medieval Japan*, Kuroda Institute Studies in

East Asian Buddhism, no. 8 (Honolulu: University of Hawaii Press, 1993), 192.

66. Ibid.

67. Regarding the Great Compassion Dhāraṇī, see Maria Dorothea Reis-Habito, *Die Dhāraṇī des Großen Erbarmens des Bodhisattva Avalokiteśvara mit tausend Händen und Augen*, Monumenta Serica Monograph Series, no. 27 (Nettetal, Germany: Seyler Verlag, 1993).

68. Takubo Shūyo, *Shingon Daranizō no kaisetsu* (Explanation of the Mantra Dhāraṇī Piṭaka), rev. ed. (Tokyo: Roku Ya En, 1967), 62.

69. James L. Ford, *Jōkei and Buddhist Devotion in Early Medieval Japan* (Oxford: Oxford University Press, 2006), 7.

70. Dōgen also held both the idea of attaining awakening in this life and rejected *mappō*.

71. If the bundle has been tied with plastic string, as is often the case in contemporary Japan, the string is set aside and discarded later.

72. In Sanskrit this frequently used mantra is: “*om kili kili vajra huṃ phaṭ.*”

73. *Japanese-English Buddhist Dictionary* (hereafter JEBD; Tokyo: Daita Publishing Co., 1965): “*kekka-fuza,*” *paryankam ābhujya*; Snodgrass gives “*padmāsana*” (Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism*, 2 vols. Sata-Pitaka series, no. 354. New Delhi: Aditya Prakashan, 1988; 1:248).

74. Reading left for right, see Snodgrass, *Matrix and Diamond World Mandalas*, 1:294.

75. See note 73.

76. Reading left for right, see Snodgrass, *Matrix and Diamond World Mandalas*, 1:294.

77. “Shishō,” although *A Dictionary of Japanese Buddhist Terms* (hereafter DJBT; Kyoto: Nagata Bunshodo, 1984) gives the “four holy ones,” i.e., *śrāvakas*, *pratyekabuddhas*, *bodhisattvas*, and *buddhas*, for “*shishō*”; in this context this seems to refer to the “four bodhisattvas of attraction” (*shishō bosatsu*), as indicated by the four-mantra phrase, “*jyaku un ban koku.*” These are Vajrāṅkuśa Bodhisattva (Kongōkō bosatsu, “Diamond Goad-Hook”), Vajrapāśa Bodhisattva (Kongōsaku bosatsu, “Diamond Noose”), Vajrasphoṭa Bodhisattva (Kongōsa bosatsu, “Diamond Chain”), and Vajrāveśa Bodhisattva (Kongōrei Bosatsu, “Diamond Bell”). See Snodgrass, *Matrix and Diamond World Mandalas*, 2:629–633. Snodgrass explains that these are the

four aspects of Mahāvairocana’s function of drawing in and holding beings, namely, the giving of alms (*dāna*, *fuse*); loving speech (*priya-vacana*, *aigo*); beneficial practices (*arthakṛtiya*, *rigyō*); and adaptation of actions (*samānārthatā*, *dōji*). These are the expedient means (*upāya*,

hōben) and the practices of Great Compassion (*daihi-gyō*) for the benefit of others (*rita*), based on the Bodhisattva Vows, whereby beings are converted to the Buddhist Way and attracted towards Liberation (*gedatsu*). (2:629–630)

78. “*Komyō*.”

79. “*Kanjizai-ō-nyorai*,” which is in esoteric Buddhism the original name of Amitābha; see JEBD.

80. “*Gochi*,” represented by the five *tathāgatas*; see DJBT.

81. “*Jōin*.”

82. “*Shōken*,” which NAKAMURA Hajime (*Bukkyō go daijiten* [Tokyo: Tokyo shoseki, 1975]) gives as “*devatā*.”

83. The manual says “lord of the assembly” at this point, but that seems to be a scribal error.