Einoo, Shingo; Jun Takashima, *From Material to Deity. Indian Rituals of Consecration* [Japanese Studies on South Asia No. 4]  

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The book edited by two Japanese scholars, Prof. Shingo Einoo and Prof. Jun Takashima, is devoted to the Indian concept of consecration of the images of god—one of the crucial temple rituals in Indian religious traditions. It is the result of research of a group of Japanese scholars being involved in the study of the South Asian ritual for several years. The material gathered in the book deals with the presence of consecration in the Vedic tradition as well as in Hinduism and Buddhism.

Shingo Einoo wrote the *Introduction* and contributed two chapters entitled *The Formation of Hindu Ritual* and *Notes on the Installation Ceremonies described in the Grhyaaparishiṣṭas.*

In the *Introduction*, after emphasizing the role of the installation ceremony (*pratิṣṭhā*) and after noticing a discontinuity between Vedic and post-Vedic rituals, Einoo comments shortly on all contributions to the volume; at the end he goes back to the question of discontinuity, presenting his opinion about only quasi-Vedic remnants of the ceremony in later times. Though post-Vedic ritual borrowed a lot from the Vedic one, it offered, in Einoo’s opinion, a completely different system. This opinion can be verified while examining all the contributions.

In his first contribution entitled *The Formation of Hindu Ritual*, Shingo Einoo refers not only to his research on textual sources, but also to his field research in Bihar devoted to the observations of the *mahādevapūjā*. Mentioning his previous articles, Einoo speaks about historical development of the *saṃdhyopāsana* and the formation of the *pūjā* ceremony. In his earlier publications Einoo worked on the *grhyaśūtras*, *grhyaapariṣṭhas* and *dharmasūtras*, tracing the elements of the ritual typical for the post-Vedic stage already in the time of the latest *grhyaśūtras*. At that time he had determined a particular group of the *grhyaapariṣṭa*-level texts, which were the basis...

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of his present research. In the present article Einoo, determining the date of these texts before the end of the fifth century AD, argues that the rites described in them for the first time were then developed in later religious literature such as purāṇas and then Tantric texts. Einoo provides the information given by the śrāutasūtras concerning different descriptions of the sacrificial ground (altars and huts) constructed in the Vedic times, observing that none of these places was called maṇḍapa. Nevertheless, judging by the usage of the term in the much later Kauświkapaddhati, dated by Einoo to 11th century, he noted the fact that at that time the term had become prevalent and is frequent in the purāṇas. Further Einoo presents the second important element of the sacrificial space, which is kuṇḍa, referring to its descriptions in different texts connecting the shapes of the kuṇḍas with the different aims to be achieved in the ritual. The next analyzed term, maṇḍala had already appeared in some of grhya texts, but not in an exactly the same meaning as it was in the case of the purāṇas and Tantric traditions, and these differing usages are further considered by Einoo. The next element of the sacrificial space dealt with by Einoo, with the reference mainly to the grhya texts, is the sthaṇḍila. The author subsequently presents homa offerings with the usage of samidh, pointing out to the fact that kindling sticks put into the fire could be themselves an offering. After mentioning other substances used in the homa offerings, Einoo concludes by stressing differences in the homa from the Vedic texts to those described in the post-Vedic ritual texts.

In his second contribution entitled Notes on the Installation Ceremonies described in the Grhyapariśiṣṭas Shingo Einoo begins with a presentation of an outline of the installation procedures presented in the five texts of the grhyapariśiṣṭa class. Further he deals with the usage of mantras recommended for the installation and in the next part he presents three other elements of the ritual, namely puṇyāhavācana, paṇcagavya and nyāsa. The first element (puṇyāhavācana) means proclamation of an auspicious day, which took form of a particular ritual securing success of the rite. The second element (paṇcagavya) means bathing of the image to be installed with the five products of the cow. While presenting this element Einoo points out to the differing number of ingredients constituting it. They are not necessarily five and quite often they could be six in number, especially in earlier texts. The third element is nyāsa, which is explained by Einoo as touching of parts of the image. It is however not clear if the term nyāsa is to be understood as the imposition of mantras or as simple touching. In the case of the usage of mantras one would probably prefer to translate nyāsa as deposition or imposition of mantras on the parts of the image, since just touching does not have power without imposing mantras; also while Einoo recalls the translation of VaikhGS 4.11 by Caland on p. 109, it is not clear that these particular mantras (here vyāhritis) are deposited in particular, respective places. In footnote 23, both cases of touching appear—only touching without mentioning the usage of mantras and the imposition of mantras, and nyāsa in this footnote is once translated as imposition. In a further reference to G. Colas’ remark about Tantric context nyāsa seems to mean imposition and indeed nyāsa is usually done with something (with mantras, potencies, etc.). This is also clear, for example, from A. Padoux’s opinion cited by Einoo on page 110. Even if, as in the portion quoted from BodhGŚŚ 4.7.5, one simply touches the parts of the body with particular fingers, it should be noted that, as Padoux observes on page 61 of the cited work, previously fingers or rather