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THE EASTERN BUDDHIST

THE SCHOOL OF SHINGON BUDDHISM

PART II

THE MANDARA¹

I. THE TAIZŌ-KAI²

The Meaning of the Mandara

In exoteric Buddhism, the body of the universe is considered to be Shinnyo (*tathatā*), the Absolute, but in Shingon, the Six Elements³ constitute the universe, and these elements have two aspects, which, however, cannot be separated. The first five are the material of the universe and the last one represents its spiritual side. When the phenomenal is studied, the Mandara is used, for in the Mandara is contained symbolically everything in the universe. The Mandara is a pictorial representation of the Five Elements and the activity of the Three Secrets,⁴ and everything finds its place within it. The theory of the Mandara teaches us that the universe is really the form of Mahāvairochana (Dainichi), the One Reality, and reflects his virtues and powers.

The one and all of Shingon teaching is Mahāvairochana (Dainichi). In his highest form, he is the Absolute Buddha, all other forms of Buddhas and Bodhisattvas being the outflowings of his being and symbols of his activities and

¹ In Sanskrit, *Maṇḍala*. I prefer to use the Japanese form of Mandara. In this essay only a brief exposition of the subject is given.

² One of the two parts of the Daimandara which consists of the Taizōkai (*garbhakosa-dhātu*) and Kongō-kai (*vajradhātu*). The Taizō-kai is based upon the *Dainichikyō* and is called the "Mercy-Bearing Mandara," as it emphasises the compassionate side of Dainichi the Buddha.

³ The Six Elements are earth, water, fire, air or wind, ether, and consciousness.

⁴ The Three Secrets are Body, Speech, and Thought of Dainichi, which make up the activity of the universe.

virtues. It is a mistake to think of the different Buddhas and Bodhisattvas of Shingon from a polytheistic standpoint and consider them as separate Buddhas or gods. They are simply different manifestations or representations of the One Buddha to give believers forms for meditation.

Shingon regards this universe as the form of one Buddha: the workings of this universe are his behaviour, every sound is his voice. Shingon therefore sees the universe as one person, his substance as the six elements, his faculties as the three secrets and his various aspects as the four Mandaras.

The Mandara is considered as the backbone of Shingon Mikkyo. The Mandara shows the state of the Buddha's enlightenment and the Mikkyo explains it. The state of the Buddha's enlightenment is the true state of the universe which is again the expansion of the Mandara. The Buddha is always manifesting himself, preaching the truth and revealing states of his consciousness, but ignorant sentient beings cannot see or comprehend it, so the Mandara was made in order to help them.

The word "Mandara" is not a technical term special only to Shingon, it is found in classical literature, the hymns of the Rigveda were divided into parts called "mandara." In Buddhism it means "circle" or "ball." But in Mikkyo, the secret teaching of Shingon, it has several meanings, one of which is "essence"; so Mandara composed of *manda* (*manḍa*) meaning "essence" and *ra* (*la*) "possession," signifies the thing possessing essence, which in Buddhism means "Bodhi," the state of enlightenment. According to old school translators Mandara also means "altar," a holy place containing Buddhas. Another meaning is "collection." The Mandara of Shingon shows the state of Self-enlightenment of the Buddha. The usual meaning of Mandara is "altar" or "circle," but the specific meaning here in our study is the pictorial representation of Shingon philosophy. Any picture which represents even one Buddha

and one Bodhisattva is a Mandara, but in general we mean by Mandara a picture in which many Buddhas are shown.

There is the formless Mandara and form Mandara. The former can only be understood by the pure enlightened mind but the latter which is only its copy is used for the meditation of the Shingon student.

Generally speaking, there are three kinds of Mandara: 1. the universe as viewed by the Tathagata himself; 2. what appears in the meditation of the practiser; and 3. the picture drawn to represent these states. The true aim of the Mandara is to have beings concentrate their consciousness toward the Buddha and his various manifestations and aspects. In Shingon Buddhism, the two important Mandaras are the Dai-mandara (great Mandaras) of Taizōkai and Kongōkai. They are pictured according to the sutras, *Dainichikyō* and *Kongōchōkyō*,¹ and show the practical forms of the enlightened states of Buddha. There is also the Samaya Mandara of Symbols, the Hō Mandara of characters and the Katsuma Mandara of poses and gestures. In our study we shall consider only the two chief Mandaras, Taizō and Kongō which are however to be considered as two aspects of one form.

The two Mandaras Taizō and Kongō are planned to include all objects existing in the universe; this is especially true of the Taizō-kai Mandara. All religious beliefs, whether deep or shallow, are supposed to contain good and Shingon takes this point of view, so the Mandaras are truly comprehensive. The Taizōkai comprehends the forms of all beliefs in the time in which it was composed.

Buddhas, Bodhisattvas, Indian gods, Shinto gods, Chinese divinities are all included and Shingon is quite willing for Christ to have a place in the Mandara. There is not room in these Mandaras for all of the divinities and we find that some important Buddhist ones are omitted, such as Aizen, Yakushi and others but they also may be taken as

¹ See *The Eastern Buddhist*, Vol. V, p. 302.

objects of meditation and considered to belong to the Mandara, for they may be regarded as belonging to the same family, or as having the same vow or as attendants, so the Mandara may include all religious doctrines and views.

The Mandara shows the ideal forms of the body and mind of beings. When Mahavairochana realised the reality of his own mind, he made Kongōkai Mandara appear to explain the real nature of his own mind, when he realised the real nature of his own body, he made Taizōkai appear to explain it. The two Mandaras can be realised by the highest mind only.

As the Kongōkai represents wisdom, the Taizō reveals reason, it turns from effect to cause. In it there is nothing which does not reveal the virtue of Mahāvairochana. All the images in the Mandara are not separate Buddhas and Bodhisattvas but manifestations of Mahāvairochana, different aspects of the One. Any one of these forms can be taken for special worship and homage since at bottom they are all Mahāvairochana.

The Taizō Mandara shows Dainichi in his earthly relations. As the Kongō Mandara shows its appearances in the spiritual realm, so Taizō does in the earthly realm. It is the fundamental teaching of Shingon that everything in the universe has a substance, a form and an activity, so the various forms of Mahāvairochana are graphically shown and described in the Mandara.

In Kongō the holy ones sit on a lotus flower in the moon. In Taizō they sit on the moon whose support is a lotus flower. The moon is the symbol of *Chi*, the spiritual aspect. The lotus is the symbol of *Ri*, the material aspect. The lotus in the moon shows that all material things come from mind, or wisdom with no difference between mind and matter in their nature. The moon on the lotus shows that wisdom exists in *Ri* or material things and material things are not different from mind in their nature. All come from *Rokudai*, the six elements, and show the oneness of mind.

The chief differences between the Taizōkai and Kongōkai are these. The Taizōkai represents *Ri* (Reason) in the World of Buddhas and the true state of things in the worlds of sentient beings. The Kongōkai represents *Chi* (Wisdom) but *Ri* and *Chi* really exist together.

The Taizōkai embodies the idea of *Honnubyōdō* (every being is equal in its fundamental aspect) and shows the inborn Buddhahood in all creatures. This Mandara includes the first five of the six elements, so it is called *Shikihō-no-Mandara* (Mandara of materials). It is called the Renge (Lotus) Mandara for the lotus is the symbol for *Ri*. Of the two states of *Ingwa* (cause and effect) the Taizōkai Mandara represents the former. But the Kongōkai embodies the theory of *Chishabetsu*, i.e. that every being has its individual differences although equal fundamentally. The Kongōkai represents the sixth and last element, consciousness, so it has sometimes been called the *Shinpō-no-Mandara* (Mandara of Soul). Each part of the Mandara is composed of five lunar circles of enlightenment. As the Kongō Mandara tells of the final phase of Buddhahood, it is Kwa Mandara (the Mandara of Effect).

The Taizō shows reason and equality as the Kongō shows wisdom and difference. But they are really not separate and different but simply different aspects of the principle *Ni ni fu ni*, ("two but not two").

The Kongōkai has, for attributes, wisdom, difference, mind, spiritual world, length, consciousness, Buddhas, induction, while the Taizōkai has reason, equality, matter, the physical world, width, the five other elements (other than consciousness), great mercy, ignorant beings, and deduction.

Both the universal principle and the individual principle are essentially one, but the Taizōkai lays stress upon the equality of all creatures. The Taizōkai shows our nine states of mind which are the germs of becoming Buddhas, but the Kongōkai represents the progress by which the nine causal phases of mind ascend to the final Buddhahood and

transform themselves into the five higher wisdoms. The moon signifies the intellectual activity which is limited to animate our *citta* (mind), so the emblem of five full moons is everywhere emphasised throughout the whole Mandara of Kongōkai, while the lotus symbolises the mental phenomena common both to animate and inanimate.

We may say that the Kongōkai shows the principle of individuality, differentiation, spiritual world and Wisdom and Buddhahood; while the Taizōkai shows the principle of universality, equality, the material world and Mercy and the world of creatures.

In the Taizōkai Buddha descends to the world of creatures in order to save them thereby revealing Mercy. On the contrary Kongō shows the ascent from man to Buddha and so it reveals Wisdom, which are of five aspects. The five wisdoms are:

1. Daienkyōchi (Sk. Ādarśanañāna), great round mirror wisdom which reflects all things. This is the samadhi of Tenkōraiyan.
2. Byōdoshōchi (Sk. Samatājñāna), the wisdom of sameness or equality. The samadhi of Hōdō Buddha.
3. Myōkwansatchi (Sk. Pratyavekṣaṇājñāna), the wisdom of exquisite observation. The samadhi of Muryōju Butsu.
4. Hōkaitaishōchi (Sk. Dhātusvabhāvājñāna), the all-embracing omniscient wisdom. The samadhi of Mahāvairochana.
5. Jōshōsatchi (Sk. Kṛtyānuṣṭhānajñāna), the wisdom of action. The samadhi of Kaifukeo-Butsu.

The Taizōkai Mandara

Let us begin our study with the Taizō Mandara. Its full title is Daihitaizōshō Mandara, the Great Mercy Bearing Mandara. It sprang from the fundamental letter of principle of A. Aji. A is synonymous with the aspiration for Buddhahood and so figures spring up from the abounding universe and take their shape according to Bodaishin (aspiration for Buddhahood). The Taizō Mandara is to be taken as a revelation of great mercy. It represents the pheno-

menal world and the universal consciousness of the Buddha. As this is too difficult to express in words, it is expressed by a painting. According to tradition, this painting was made for Kōbō Daishi by his teacher Keikwa who drew it according to teachings handed down by Nāgārjuna.

This Mandara shows the innumerable forms of the preachings and vows of the Buddha, generating from his Great Compassion.

The word *Taijō* means the "mother's womb," or "to hold," or "to preserve," and is regarded as the lotus which although growing in mud bears pure and beautiful flowers, and in like manner the enlightenment latent in the possession of all beings can be cultivated and brought fully to perfection, i.e. Buddhahood.

The Master of the Taizōkai Mandara is the Dharmakāya Buddha in meditation. The Dharmakāya Buddha in Shingon is Mahāvairochana.

The Buddha manifests, according to the usual teaching in three bodies: 1. Hosshin or Dharmakāya, the reality of Shinnyo, the Absolute substance pervading all objects in the universe, the Absolute Being; 2. as Hōshin, Sambhogakāya, the body of bliss and blessing obtained in consequence of the meritorious deeds performed in numberless existences; 3. the Nirmānakāya is the body in which the Buddha appears in some place, in some time, in some world for the purpose of helping and saving beings, as, for example, Śākyamuni, who appeared in human form in a human world.

The Shingon way of classifying the bodies of the Buddha is this:

1. The Jishōjin, the Body of Self-Nature, the Dharmakāya of the Taizōkai and Kongōkai.
2. The Juyōjin (Sambhogakāya) which consists of two forms, A. The Jijuyōjin manifested for his own enjoyment and B. The Buddha's manifestation of himself for the benefit of Bodhisattvas.
3. The Hengejin (Nirmanakāya), manifested for the Bodhisattvas of lower ranks, for Śrāvakas, Pratyeka-

Buddhas and ordinary people. 4. The Tōrujin, manifestation of the Tathagata in the form of Bodhisattvas and others.

Tōrujin is peculiar to Shingon. Tōrujin means the person of a similar kind and has the meaning that the Buddha manifests himself in the same kind of body as the sentient beings he wishes to save; therefore, he may come as a Bodhisattva, as a deva, as a human being, as an animal: his manifestation is a temporary one. In the Mandara the Tōrujin is represented by devils, dragons and others in the Gekongōbu.

The Taizōkai represents the germ in our minds which develops into the mind of Buddha whereas the Kongōkai represents the completed state which has already become Buddha. Taizō in Sanskrit is *garbha* which means womb. Just as the mother's womb brings forth the germ in the birth of a child so Compassion brings forth the Buddha mind to completion.

The Taizō Mandara is based upon the *Dainichi sutra* translated into Chinese from the Sanskrit by Subhakarasiṃha in 724 C.E. There is also a Tibetan translation.

Buddhas and Deities

There are 414 great beings in the Taizō Mandara representing Buddhas, Bodhisattvas, Kings, generals and ordinary beings including animals. They are all manifestations of the nine divine beings in the Central Enclosure. The Mandara represents all the ten Buddhist worlds from hell up to the world of Buddhas.

All of the divinities cannot be included in the picture. so it is assumed that all the followers of a special divinity are included. Again, some have more than one form, in which case generally but one form is included.

There are in the Mandara the following classification of divinities: Buddhas such as Śākyamuni, Amitābha; Bodhisattvas such as Avalokiteśvara and Mañjuśrī; Vidyārājas or Myōōs such as Acala (Fudō) and Gōzanze; and Devas such

as Sarasvati, Ganapati; and besides these those in the Outer Circle (Gekongōbu) represent ignorant beings who are on the roundabout way of the six worlds, but they all have Buddhahood latent in them.

Therefore, they are thus classified in four groups: 1. Buddhas (such as Śākyamuni or Amida), 2. Bodhisattvas (such as Avalokiteśvara, Monju), 3. Vidyārājas (Fudō, Gōzanze), and 4. Devas (Ganapati, Shōden; Sarasvati, Benzaiten). Besides these are ordinary and ignorant beings included in the Gekongōbu (Outer Circle). There are also other ways of classification.

The Inner Circle is composed of three families: 1. The Buddha, 2. The Renge or Lotus, and 3. The Vajra or Diamond. The Lotus Family represents the manifestation of Great Compassion and the Diamond Family the Great Wisdom. All these make up the Body of Great Meditation and show the manifestation of Mahāvairochana as Absolute Wisdom, Compassion and Will.

The body, speech and thought of Dainichi make up the life of the universe.

The deities embody aspects of cosmic life. The inner meaning is to be outwardly expressed. The Mandara symbolises the two aspects of the life of the universe, being and vitality, the harmony of unity and diversity. All are manifestations of Dainichi. The ideal side of the world is the Kongōkai. The dynamic expression of the universe is represented in Taizō (Garbhakosha) as illuminating wisdom and all embracing love (Compassion). The potential and dynamic aspect represents the life and being of Dainichi, from which his wisdom and mercy outflow.

Shingon ritual proceeds from the Mandara by acts of worship,—imitating the Mandara by posture, gesture (mudra), mantra, etc. Religious acts are manifestations of the Three Secrets.

The evocation of power through mystic symbols by worship makes Shingon ritual.

Mudra and ritual are closely connected; we make the mudra, we chant the mantra and meditate upon the truths which the Buddha represents. This is the practice of the Mandara. Through the depicted Mandara, we learn the practice of the Three Secrets.

Now we shall briefly consider the different figures of the Taizō Mandara. A detailed description is given only of the chief or representative figures as many of them are very similar and therefore too much repetition would be needed.

In the Mandara, each figure has a special posture seated generally upon a lotus and with the hands making gestures (mudra) or holding religious objects. Each Buddha or Bodhisattva has a symbol (samaya), a character (shuji), a gesture (mudra), a word (mantra) and is noted for a certain efficacy or virtue (kudoku).

The Enclosures or Assemblies

There are twelve enclosures, sometimes called assemblies or temples. There should really be one more, the Shidaigo but as it is really attached to every enclosure in the form of the four gates which stand in the four directions it cannot be described separately.

The different enclosures or assemblies represent certain powers. The Buddhas of the Central Lotus enclosure represent the four wisdoms and the four Bodhisattvas their acting faculties, for example, Fugen represents Bodaishin, (the desire for Enlightenment), Monju Prajñā (Wisdom), Kwannon Shōbodai (attainment or perfection of Vows and Deeds), and Miroku Jihi (Mercy). The other enclosures represent the virtues of Maha Vairochana. Henchi In shows the overcoming of evils, Jimyō In, the virtues of saving and subduing. The Kwannon and Jizō In represent compassion and the Kongōshu In and Jokaishō In, wisdom. The Shaka In shows Buddha as the Nirmanakāya. The Monju In symbolises wisdom, the Kokuzō In the virtues of wisdom which is the first of discipline and the Soshitsuji In the virtues

which can accomplish self-improvement and save others. The Gekongōbu In appears as showing that the unenlightened possess latent Buddhahood and that therefore Buddha and beings are one.

The Central Assembly

The Central Temple, the Chūtai-hachiyō-In, the Central Lotus Assembly, is the heart of the Taizō Mandara and shows the action of our mind which is divided into nine consciousnesses, namely, those of the eye, ear, nose, tongue, body, mind, manas, ālaya, amala.

The workings of our mind contain all those of the Buddha and is called *Bonshōfuni gasokudainichi* which means that all are equal, that I am really Mahāvairochana, and my consciousness is that of Mahāvairochana, so that the entire world is a modification of my own mind.

The five Buddhas of the Central Temple represent the Five Wisdoms and the Bodhisattvas in the four corners of the Central Temple represent the deeds which bring about the action of the Five Wisdoms. The eight petals of the central enclosure bursts into bloom and reveals the five Buddhas and the four Bodhisattvas.

The Central Eight-Petaled Lotus Assembly represents the nine consciousnesses in a latent state: the Buddha Tenkuraion the first five; Amitābha, the sixth (*ishiki*, the mind consciousness); Kaifukey Buddha, the seventh (manas consciousness); Hōdō Buddha, the eighth (Ālaya Consciousness); and Dainichi the ninth (Amala Consciousness).

Why are there eight petals? This is to represent the mind of ordinary beings which is like a folded lotus but which must expand to full enlightenment. The central eight leaves means the form of the five wisdoms unfolded from the eight Vijñāna which is the bases for original ignorance. The four wisdoms are represented by Buddhas and Maha Vairochana himself symbolises the fifth which is the most fundamental and out of which the other four proceed.

Dainichi.

Now we will consider the Buddhas and Bodhisattvas in the Central Assembly. The center one is *Dainichi* (Sanskrit, Mahāvairocana).

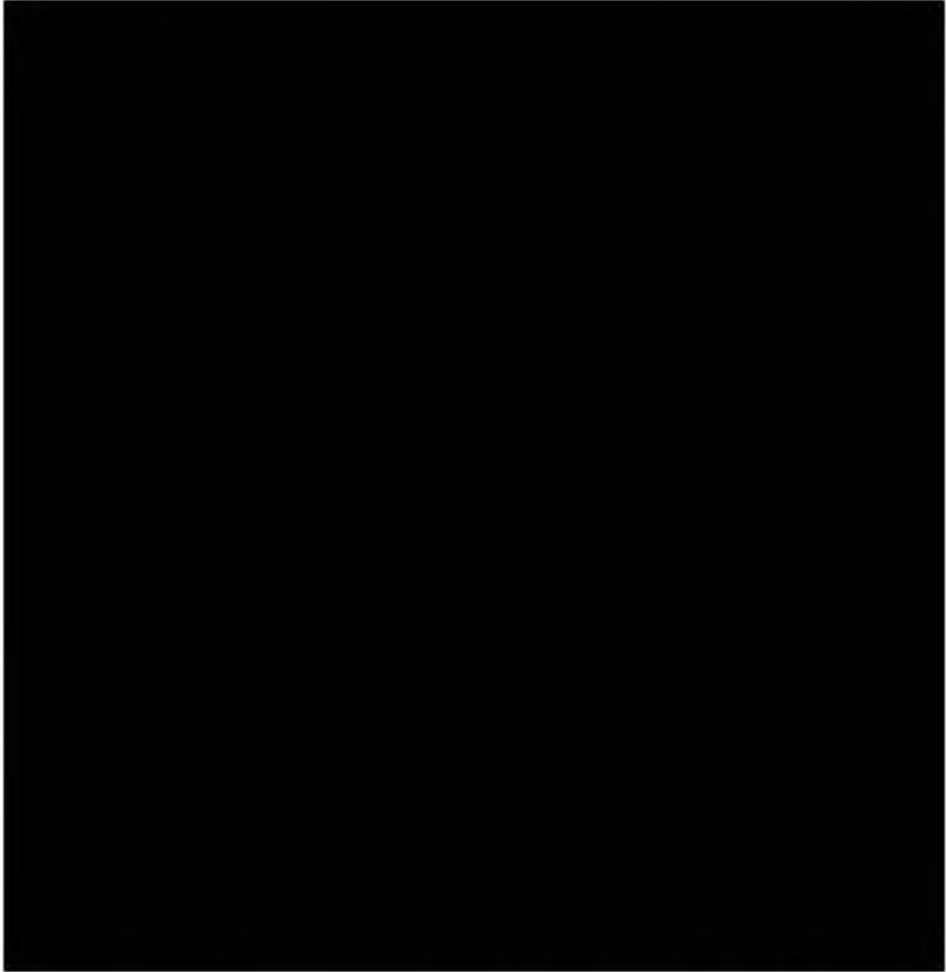
In the Central Lotus Assembly Mahāvairocana (*Dainichi*) sits in the middle with four Buddhas and four Bodhisattvas around him.

He is the main Buddha of the Central Lotus Assembly of the Taizōkai, the Master of the Mandara, the Dharmakāya. Like the *Dainichi* in the Kongōkai, he sits cross-legged on a jewelled lotus-seat and instead of the crown of the five Buddhas he has the crown of five hair tufts. His hands form the meditation mudra (*Hokai-Jō-In*). This is the mudra of the Buddha Assembly. The right hand is placed palm upward on the left with the tips of the thumbs touching and placed before the navel.

Dainichi is the supreme Buddha of the Shingon. The Sanskrit word *mahā* means "great"; *vai* means "universal, lofty" and *rocana* means "light"; Mahāvairocana therefore is to be translated Great Universal Light, hence Great Sun, called in Japanese *Dainichi*. He pervades all space and manifests himself as all the Buddhas. This *Dainichi* differs from the physical sun in that he shines not only in the daytime but universally at all times and in all places and not only does he give light necessary for growth but he illuminates the world of laws and sentient beings. Then, too, the physical sun is hidden sometimes by clouds but the wind blows them away and the sun shines again. So is it with Mahāvairocana. The Sun of the Buddha mind may be covered with the dark clouds of ignorance but in the end his spiritual light is revealed.

Dainichi is the supreme *Ritai* (Reason Body) and *Chitai* (Wisdom Body) of all the Buddhas, he pervades all the universe.

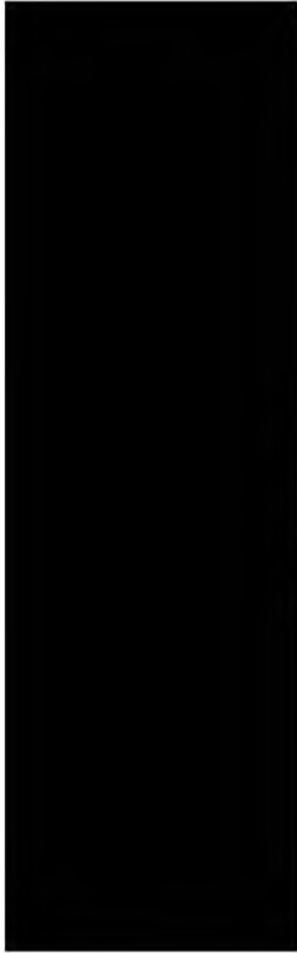
His esoteric name is *Henjō Kongō* (the Universally Shining Diamond).



1. The Central Assembly



2. The Heuchi-In



3. The Jimyô-In

His sammayagyo (symbol) is a stupa which represents the nature of enlightenment in the consciousness of living beings.

His shuji is *A*, representing the highest stage of the *Goten*, the Five Kinds of Evolution.

His mudra in the Taizōkai is the meditation, Hōkaijō-In.

His mantra is *A-bi-ra-un-ken*. This represents all the mantras of all the Buddhas as Dainichi represents all the Buddhas. There is also the meaning that *A-bi-ra-un-ken* (*A-vi-ra-hum-kwan*) represents the five elements so that this mantra represents everything in the universe.

According to the *Dainichikyō*, he is "of golden colour,¹ with a brilliant crown of hair tufts he bears the brightness of perfection which benefits the world: he abides in meditation, free from heat." A *Dainichikyō Commentary* says, "The character *A* changes to the body of Dainichi. The colour is gold. He is of Bodhisattva form with a hair crown. His body has the brightness of various colours."

Hōdō Butsu (Sk. Ratnaketu).

Hōdō is one of the five principal Buddhas in the Taizōkai and is seated on the east petal of the Central Lotus. Ratnaketu means Jewel Flag or Star. He is by some identified with Hōshō Butsu of the Kongōkai.

His esoteric name is *Fukuju Kongō*, the Bliss-gathering Diamond.

The flag symbolises the commander of an army, because Hōdō is a Buddha representing the virtue of the Bodaishin and, coming from the East, the first of all the directions, he is likened to a general. Buddhist discipline starts with the Bodaishin.

He is seated on a lotus seat, cross-legged. His body is light blue and his robe dark red. His right shoulder is bare, his mudra is that of "giving vows." With his left hand, he holds his robe to his breast. To bare the right shoulder

The golden colour represents firmness and immovability.

means to worship one's teacher and all the Buddhas when the Bodaishin is first aroused.

The giving-vows-mudra means to bestow the merciful vows of his Bodaishin to sentient beings.

His shuji is *A*, the first Sanskrit sound and letter symbolising the East which is the first of all directions and therefore representative of the Bodaishin, and *ram* symbolises the fire of the wisdom of the Bodaishin.

His sammaya is flame, symbol of the fire of the wisdom of the Bodaishin.

His mudra: the *Kūshin gasshō* signifying the Bodaishin.

His mantra: *Ram raḥ svāhā* which means the fire of the wisdom of the Bodaishin.

Kaifukeo-Butsu (Sk. Saṃkusumitarāja).

Kaifukeo is one of the four principal Buddhas in the Taizōkai situated in the south petal of the Central Lotus Assembly.

He is sometimes identified with Fukūjōjū of the Kongōkai, as *kaifuke* like *jōjū* means the work accomplished; but really this Buddha represents the virtue of discipline which finally blooms forth as the flower of perfect merit.

His esoteric name is *Byōdō Kongō* (Diamond of Equality).

He is called the King of Blooming Flowers; the idea is that from the seed of the Bodaishin grow the trunk and branches of discipline and when these are well nurtured by the performance of various deeds of lovingkindness they bloom out in perfect flowers.

The posture he assumes in the Taizōkai is similar to Akshobhya in the Kongōkai. Sitting cross-legged on the lotus seat with his right shoulder bare, his right hand is stretched towards the ground and the fingers touch it. This is Akshobhya's "touching-ground" mudra signifying the conquest of Mara (the Evil One). The fist of his left hand is placed on his navel.

His shujis are: 1. *A*—the result of enlightenment, 2. *Hañ*—which symbolises one of the five elements.

His sammaya is the *Bantoku shōgon* mudra (Decorated with Ten Thousand Merits) and a crescent surrounded by dots.

His mudra is the *Bantoku shōgon* and his mantra “*Hañ, Hañ svāhā*” which means that his work of salvation is inexhaustible.

Muryōju, Amida (Sk. Amitāyus and Amitābha) is situated to the West just below Dainichi, the Master of Sukhavatī, the Western Paradise. Amitābha means Immeasurable Light and Amitāyus is Immeasurable Length of Life.

According to the *Muryōjukyō*, there lived many kalpas ago a Bhikkshu named Hōzo. He made forty-eight vows for the benefit of sentient beings, and after long ages he became a Buddha and now dwells in the Western Paradise. In Shingon, Amida is one of the four principal Buddhas of the four directions in the moon of the Kongōkai and in the West petal of the Central Lotus of the Taizōkai. When in the Taizōkai he is called Muryōju which means immeasurable length of life. He represents the virtue of the wisdom, *myōkwansatchi*, wonderful observation. He preaches to beings and destroys their illusions in order to show them their original nature and bring them to enlightenment. As a Buddha of enlightenment, he is called Kwanjizaiō (Avalokitesvararāja) or Seijisaiō (Lokesvararāja).

His esoteric names are *Shōjō Kongō* (Pure Diamond) and *Daiji Kongō* (Diamond of Lovingkindness).

Amida has several postures, especially the meditation and the preaching postures. In the Taizōkai, he sits in the meditation posture.

His shuji are *am* and *sañ*, and *hriḥ* in the Kongōkai meaning that the three passions are Nirvana itself.

His sammayagyō is a full-blown lotus.

He has also several mudra, but the usual one and the one he assumes in the Taizōkai is that of Meditation.

His mantra in the Taizōkai is *Om Saṃsāsvāhā, saṃh* having the meaning of Truth.

According to the deeper meaning of Shingon, Amida is the same as Dainichi and is simply the faith aspect of Dainichi. All Buddhas and Bodhisattvas as we have said before are different aspects of the one Buddha Dainichi, and the Buddhas and Bodhisattvas of the Central Lotus Assembly represent the four wisdoms and the four activities of Dainichi.

According to *Hizōki*, "Muryōju Nyorai is in the West, red gold in colour, in the posture of meditation with his eyes somewhat closed looking downward." According to *Zuzōhō*, "His body is yellowish white, he makes the meditation mudra, he wears light clothes and is seated upon a lotus of gems."

Tenkuraion Butsu (Sk. Divyadundubhimeghanirghoṣa)

Tenkuraion is one of the four principal Buddhas in the Taizōkai situated in the north petal of the Central Assembly on the right of Dainichi. The meaning of the Sanskrit term is "heavenly drum thunder sound." His proper name is therefore "the Tathagata of the Drum Sound" signifying the heavenly drum, which is shapeless and has no abode and preaches the sound of the Law in order to enlighten sentient beings. He is identified with Akshobhya of the Kongōkai. He symbolises Nirvana.

A commentary to the *Dainichikyō* says, "To the North is Fudo Butsu, separated from heat, having cool meditation and the wisdom of Nirvana. He preaches the Dharma with a sound that awakens beings and benefits them as thunder comes forth and benefits the fields."

His esoteric name is Fudo Kongō (Immovable Diamond).

He sits cross-legged in a dark red robe on the lotus. His right arm is bent at the elbow and the hand is upturned toward the left. His left hand holds a corner of his robe.

His shūji is *Ā*, meaning the accomplishment of various kinds of studies of Buddhism based on the Bodhi-mind, and *Vam* is the symbol of the water of lovingkindness.

His sammaya is *Ā*, *Kongōfuein*, a vajra¹ in a flaming circle.

His mantra: *Vamvali svāhā*, the water of lovingkindness.

A commentary of *Dainichikyō* says, "To the South, meditate on the Sharajuō-kaifu Butsu (of the Sala tree), with the golden body brilliantly shining on all sides, symbolising the Samādhi of Perfect Freedom from Defilements. Beginning with the seed of Bodaishin, the deeds of lovingkindness are nourished, which results in the blooming of the flowers of Perfect Enlightenment and all kinds of merit."

Fugen (Sanskrit, Samantabhadra)

In the Taizōkai, he sits at the South-East corner of the central square and also with Monju in the Monju-In Enclosure. He has various postures.² In the Taizōkai he wears a crown of five Buddhas³ on his head and holds in his left

¹ The Vajra (Japanese *Tokko*) is a Buddhist religious implement, symbolising the thunderbolt of Indra. Vajras may be one pointed, three pointed (*sankō*) or five pointed (*gokō*). A *sankogeki* is a spear with a *sanko* on the top. It symbolises the power of prayer and meditation.

² Other forms of *Fugen* are:

1. With the crown of five Buddhas on his head, holding a bell in his left hand and with a five-pointed vajra in his left;
2. With the crown of five Buddhas on his head, holding a sword in his right hand and making the bestowing mudra with his left;
3. He holds lotus flowers in both hands and from the flowers arise swords;
4. With a lotus flower in his left hand, and his right hand at his waist;
5. He holds a tree in his right hand with his left fist at his waist;
6. Sometimes he holds his hands in the prayer mudra (*gasshō*);
7. He rides on an elephant, sometimes with many arms each one holding Buddhist symbols, but sometimes he holds only a sutra box.

³ The crown is adorned with gems and the images of the five Buddhas of Wisdom showing that the weavers of this crown all possess

hand a lotus on which stands a vajra from which rises a flaming sword, and with his right hand, he makes the mudra called *sangō-myōzen* which signifies that "the triple action of body, mouth, and mind is perfectly good." The mudra is formed with the right palm which is turned up to the right with the fourth and fifth fingers inwardly. In the Monju-In of the Taizōkai, his right palm is on his breast with the thumb and middle fingers bent, and in his left hand he holds a lotus flower on which stands a three-pointed vajra. But generally the vajra he carries is a five-pointed one; he has also a sword or a bell which latter is occasionally substituted by a sutra-case. He is also found seated upon an elephant, for the elephant signifies power of stability. He is decorated with ornaments and around him is a flaming mandorla.

Fugen means universal and wise. He presides over the Bodaishin (desire for Enlightenment) whereby all sentient beings are led to Enlightenment. As Vajrasattva also does the same, Fugen and Vajrasattva are often taken to be the same Bodhisattva. His esoteric name is *Fusetsukongō* (All-holding Diamond). As he represents the Bodaishin, he extinguishes errors and passions by increasing the power to realise the highest virtue. Monju represents wisdom (*prajñā*) and Fugen compassion (*karuṇā*) as he is always thinking of sentient beings and wishing to help them.

The colour of his body is generally spoken of as flesh colour or yellow. He has various mantras according to his position in the Mandara; and his letter of the Taizōkai is *am*.

His sammayagyō are: 1. A five-pointed Vajra signifying the ten Tathagata staves; 2. *Kalacah* (a vase) symbolising the water of the Bodaishin; 3. A sword or a sword on a lotus flower symbolising wisdom latent in beings; 4. A Vajra on a lotus symbolising also wisdom latent in beings; 5. A jewel symbolising the Bodaishin.

the five wisdoms. Dainichi, Kongosatta, Jōshō, Butchō, Miroku and the five Kokuzōs all wear this crown.

He has several shuji: 1. *Hūm*: symbol of the Bodai-shin; 2. *Aḥ*: symbol of Nirvana; 3. *Am*: symbol of limitlessness (this is the shuji for Fugen in the Central Lotus of Taizōkai); 4. *Ka*: his symbol in the Monju-In of the Taizōkai.

His mantra is *Samaya Satvam* which signifies the oneness of Dainichi and sentient beings because *sattva* means sentient beings and *Vam* is the shuji of Dainichi.

The mudra for the Fugen in the Monju-In of the Taizōkai is *Uchigokoin* (the mudra of the inner five-pointed vajra).

There is the Life-prolonging Fugen, so one of his powers is that of giving long life thereby helping beings to realise the Bodaishin in one life.

Fugen's ten vows are famous. We find them in the *Samantabhadracaryā* as follows: 1. To pay respect to all the Buddhas; 2. To praise all the Tathagatas; 3. To make offerings to all the Buddhas; 4. To confess all karma hindrances; 5. To join with others in their happiness or merit; 6. To ask the Buddha to revolve the wheel of the Dharma; 7. To ask Buddha to stay in the world all the time; 8. To study Buddhism in order to propagate it in all forms; 9. To benefit all living beings in every possible way; 10. To turn all one's own merit to the benefit of living beings.

Monju Bosatsu (Sk. Mañjuśrī).

In the Taizōkai he is situated in the Central Lotus Assembly and also in the middle of the Monju-In.

He wears a crown of five hair-knots, holds a sutra book in his right hand and a blue lotus in his left upon which stands a five-pointed vajra. His (posture) position in the Monju-In is similar to this, but his right hand is outstretched and upon the lotus held in the left hand a three-pointed vajra is placed. His colour is supposed to be golden which symbolises his profound wisdom, the five hair partings signify the five kinds of wisdom of the Tathagata. The blue

lotus signifies the Buddha's teaching; the sword, wisdom cleaving the clouds of ignorance; the sutra book, the wonderful wisdom of the Prajñāpāramitā, and the vajra, the illumination of tranquility throughout the Dharmadhātu.

His mudra is the Kashin-gasshō.

His mantra in English translation is: O Monju who stands at the path of emancipation, remember your original vow to deliver all sentient beings!

Monju represents wisdom (*prajñā*), and as wisdom is the source of enlightenment, Monju is regarded as the mother of all the Buddhas. In this sense Monju is the innermost virtue of Dainichi, that which constitutes the very essence of the Buddha.

His shuji is *A* or *Am* meaning the wisdom of enlightenment. The shuji for the Monju in the Monju-In is *Mam* symbolising the Wisdom of the Void above all duality.

Other forms of Monju are: 1. Riding on a lion; 2. Preaching the Law.

Monju is the patron saint of the Meditation Hall. He is mentioned in the *Smaller Sukhāvati Vyūha Sūtra*, and also referred to by Fa-hien, Hsüan-chuang and I-tsing.

Images found in Sanath, Nepal, were worshipped by Mahayanists in various forms. Later than Kanishka he had a human personality, later still considered as an emanation of Amida or Akshobhya. He is found in a triad with Buddha Śākyamuni and Samantabhadra. Popularly and in paintings he is associated with the lion as Fugen is with the elephant.

The golden colour of his body represents the wisdom of Kongō (diamond) and the five tufts of hair represent the five Wisdoms of his inner *satori* (enlightenment). He holds a blue lotus in his left hand. Sometimes he sits cross-legged, sometimes with one foot on the ground. He is also found clad as a monk.

His efficacy is generally for acquiring wisdom and the power of eloquence.

There are many sutras in which references are made to Monju, but the most important ones are the whole series of the *Prajñāpāramitā Sūtras*, and the *Gaṇḍavyūha*. In China the Wu-tai Shan is where Monju is considered to have his earthly abode, and many pilgrims from all parts of China, including Tibet and Mongolia, come here to pay their respect to the patron Bodhisattva of Prajñā (transcendental wisdom).

Kwannon (Sanskrit, Avalokiteśvara, the Lord Who Looks Down).

Kwanzeon or Kwanjizai Bosatsu, popularly in Japan called Kwannon Sama, Kwan-yin in China, and Avalokiteśvara in Sanskrit, is the spiritual son of Amitābha and the most popular of all Bodhisattvas, and found in many different forms. As Avalokiteśvara this Bodhisattva is sexless although generally represented in India as a handsome prince in flowing robes and with many ornaments. In China, Kwan-yin is conceived of as feminine and this is also true of Kwanzeon in Japan.

In the Taizō we find the seven main Kwannons. Sitting in the Central Enclosure is Shō-Kwannon. In the Kwannon Enclosure are Shō-Kwannon, Juntei, Fukū-Kenjaku, Batō (horse-headed), Nyoirin (jewel), and others. Besides these are found the Jūichimen (eleven-faced) in the Soshitsuji-In, and Senju (one-thousand-handed) in the Kokuzō-In.

Shō-Kwannon (Shō-Kwanjizai-Bosatsu) is, we may say, the fundamental or original Kwannon, most approaching the conception of Avalokiteśvara in general style. Shō-Kwannon sits in the north-western petal of the Central Lotus Enclosure, also in the Kwannon-In, beside Shaka in the Shaka-In and beside Monju in the Monju-In. Shō means "holy" and another character with the same sound signifies "proper." By "proper" is meant that this Kwannon is the fundamental Kwannon and represents all the others. By "holy" is comprised the idea of omnipotence, for Kwanjizai

means omnipotence to save those sentient beings which are seen or contemplated by her. The word *Kwan*, "contemplation," means "to see with eyes" and "to enlighten by wisdom." The idea of Kwannon connected with the sense of sight is explained in the *Karuṇāpūṇḍarīka Sūtra* where his life before becoming a Bodhisattva is described. In Shingon he is called Fugen Renge (universal-eye-lotus), Myōgen Kongō (marvellous-eye-diamond), Kongōgen Bosatsu (the diamond-eyed Bodhisattva). Kwannon represents sight-consciousness among the nine Buddhas and Bodhisattvas of the Central Lotus Assembly of the Taizōkai, who represent the nine kinds of consciousness. So, the idea of Kwannon is connected with enlightenment by wisdom: Kwannon therefore represents the *Myōkwansattchi* (wisdom of the marvellous contemplation of the Tathāgata). Kwannon is also called Shōbō Kongō (the Diamond of the Right Law) for she preaches to sentient beings in order to enlighten them as to their original nature which is as pure as the lotus: other names connecting Kwannon with purity are "Honjō Kongō" (the Diamond of Original Purity), Shōjō Kongō (the Diamond of Purity), Renge Kongō (the Lotus Diamond).

There are many postures of Kwannon, but at the present time, we are interested only in those of the Taizōkai. Kwannon in the Central Lotus Assembly holds a lotus flower in her right hand, the right hand symbolising the world of Buddhas and a lotus bud in the left hand, the left hand symbolising the world of sentient beings. Her colour is flesh which is a combination of white and red, the white symbolises the original nature of purity and red symbolises loving-kindness. The image of Amida on her crown shows her sonship with Amida.¹ In the Kwannon-In Kwannon sits in the meditation posture. Her left hand is at her navel

¹ For the postures of Jūichimen Kwannon, Senju Kwannon, Juntei Kwannon, Fuki-kenjaku Kwannon, Batō Kwannon, and Nyoirin Kwannon, see the description of these respective Bodhisattvas.

holding a lotus bud. The lotus in the left hand signifies the inner mind of all beings. It is difficult for this mind to develop owing to ignorance which covers it but Kwannon vows to open it so her right hand makes the opening gesture. Her right hand is opening the lotus bud which signifies opening the mind of beings to the world of Buddhas, i.e. enlightenment. She wears a crown.¹ In the Shaka-In, her left hand makes a fist and she holds a *hossu* in her right hand.²

Kwannon is the symbol of Truth, Love, Compassion, Wisdom and Enlightenment.

Kwannon's *samayagyō* are: 1. A lotus flower about to bloom: this symbolises the mind of sentient beings not yet enlightened while the mind of Buddhas is symbolised by a lotus flower in bloom. Kwannon brings the spiritual lotus (the original pure nature latent in all beings, Japanese Bodaishin). Just as the lotus arises from muddy water and blooms as a pure flower so the Bodaishin (pure enlightened mind) of sentient beings arises from ignorance; 2. A *hossu*: Kwannon brings beings to enlightenment, sweeping away all illusions with the *hossu*; 3. A vajra standing upon a full-blown lotus—signifying the oneness of Reason and Wisdom.

Kwannon's *shuji* are, *Sa*, for all forms of Kwannon so specially for Shō-Kwannon. *Sa* means: 1. to see the spiritual lotus in sentient beings, 2. Purity of the spiritual lotus, and 3. attainment of Nirvana.

There are various mudra and mantra. The mantra most used especially for Shō-Kwannon is *Om arolīk svāhā* meaning "O Thou Lovely One."

There are many Kwannon sutras, the most famous being the Kwannon chapter from the *Saddharma-Puṇḍarīka*.

¹ At first there was no image of Amida in her crown, this dates from the 6th century. Some believe this to be not Amida but the Dharmakāya.

² In the Jōdo sect Kwannon accompanies Amida on his left with Seishi on his right. In this case Kwannon represents Compassion and Seishi Love.

The Shō-Kwannon in the central enclosure according to *Hizōki* is of white colour with an opening red lotus in the right hand. The Kwannon which is also Shō-Kwannon and sits in the centre of the first right hand line of the Kwannon enclosure is Master of the Lotus Assembly. The *Dainichikyō Guembon* says, "The Avalokiteśvara of great diligence is brilliant like the bright moon, white like a conch-shell or a kunda flower, seated upon a white lotus, smiling, with Amida upon his head."

A commentary on the *Dainichikyō* says, "This is the master of the Lotus Assembly, which means that he has thoroughly studied the problem of causation in its ten different forms and perfected this lotus of universal sight, so he is called *Kwanjizai, Avalokiteśvara* (He who looks upon all sides), when he is regarded from the point of view of practising the deeds of Tathagatahood, he is a Bosatsu. On his head Amida is enshrined which indicates that he has perfected all the deeds in their utmost perfection which is to say that he is now in possession of the Tathagata's *upaya-prajñā* ("wisdom of skilful means") working on all sides. This figure and other Bodhisattva forms of Kwannon are in a state of perfect bliss, hence their expression of happiness. The colour of his body is white like the moon or conch-shell or like the kunda flower of extreme whiteness.

The *Hizōki* says, "Shō-Kwanjizai Bosatsu in his left hand holds a lotus and with his right tries to open it." According to one of the books dealing with the rules of the Kwannon cult (*kalpa*), we have this: "The character *su* changes to the Bosatsu who sits cross-legged with a body of golden colour, exceedingly bright; he wears a light silk garment with a red skirt, his left hand is upon his navel; he takes a lotus bud in his right hand, holding it against his breast, and tries to open it. He has a crown upon his head in which Amida in meditation is enshrined, and also wears a necklace. This description is similar to that in the *Hizōki*. The lotus bud represents the mind of beings, which, originally

pure, but covered by the passions of ignorance, is found all closed up. Amitābha in his crown signifies that Kwannon also belongs to the Western paradise over which Amida presides. According to the deeper sense, this symbolises the non-duality of Substance and Form, of Cause and Effect.

In the Shaka-In, Kwannon is the attendant at the left of Shaka, and in his right hand holds a white whisk. In the Monju-In, he attends Monju at his right.

Different sutras describe figures of Kwannon varying in some points, but all of them emphasise his great compassionate heart, which, being infinite in its capacity, requires many forms to express itself.

Miroku (Sanskrit, Maitreya).

Miroku is a Bodhisattva but is the future Buddha, now waiting in the Tushita heaven. He is the only Bodhisattva of Hinayana Buddhism. In Gandhara figures he is generally represented seated and in India standing. In Japan he is generally seated and holds a vase or a pagoda. He is considered the King of Enlightenment and the representation of Mercy, but where Kwannon delivers from suffering, Miroku confers happiness.

His position in the Taizōkai is north-east of Dainichi seated upon a lotus and wearing a crown on which is a stupa. In his right hand he holds a lotus flower on which is placed a vase and in the left he makes the mudra of fearlessness. Other postures show him sometimes with a vase or holding a lotus or a three-pointed vajra or forming various mudras. In all these postures he is generally seated; a standing Miroku is rare.

His sammayagyo are three: 1. a stupa, 2. a vase, and 3. a stupa in a vase, in which case the vase symbolises Miroku and the stupa Dainichi. There is the closest relationship between Miroku and Dainichi, Miroku representing the virtues and powers of Dainichi in the highest degree. All Buddhas, Bodhisattvas, and Myoos are representations of

Dainichi, but some manifest in a higher degree than others.

In regard to the stupa alone, in exoteric Buddhism Miroku holds a stupa containing the ashes of Śākyamuni, but in Shingon, the esoteric doctrine, the pagoda is the symbol of Dainichi. The vase represents the idea of pouring the water of *amritam*, the symbol of the wisdom of Buddha, upon those who study the Shingon doctrine to take away all their delusions and hindrances in order that they may quickly attain to enlightenment. It also is the symbol of compassion.¹

Miroku's shuji *A* is the same as Dainichi's signifying that Miroku and Dainichi are one: Miroku has also the shuji *Yu* which represents his vow to help sentient beings to cross the sea of birth and death carrying them in the large vehicle, i.e., the Mahayana. Another shuji is *Van*, the symbol of water.

Miroku's mudra is the one known as Sotoba mudra, showing that Miroku holds the Dharmakāya-stupa. He also has several mantra, the chief one being "Om Maitreya svāhā."

Maitreya is sometimes identified with Ajita, the invincible, but Ajita is really the world-ruler while Miroku is a lord of enlightenment. Miroku's esoteric name is *Jinsoku Kongō* (the Diamond of Rapidity). This shows that there is some connection between Ajita the world-ruler and Miroku who revolves the wheel of the Dharma. Miroku is a kinsman of Amida. The four Bodhisattvas around Dainichi represent Mercy (Miroku), Compassion (Kwannon), Joy (Monju) and Indifference (Fugen). As Kwannon (Avalokiteśvara) re-

¹ According to Rev. Gonda, in the vase are contained treasures of this and other worlds which Miroku gives to beings to make them happy, but, according to Shingon's deep esoteric meaning, the vase is the symbol of the Go-Rinto. The Go-Rinto is the *sotoba*, Sanskrit *stupa*. In Japan it is generally found as a stone monument for graves and composed of five parts, a cube at the bottom represents earth; next, a sphere represents water; next, a pyramid represents fire; then, a crescent symbolises air and at the top a ball symbolises ether.

presents Compassion, Miroku represents Mercy, Mercy and Compassion being the two forms of Love. Miroku is the Bodhisattva of preaching the Dharma and turning the wheel of the Dharma.

The vajras we see between the petals of the Central Enclosure are three-cornered (*sanko*) and represent wisdom.

The vases in the four corners are commonly taken to represent the homage given to the Buddhas and Bodhisattvas. But in reality, the four vases stand for the four wisdoms. The five-coloured border is the path of homage whereby the practiser enters into the Central Enclosure.

The Henchi-In

Above the Central Enclosure is the Henchi-In or Butsumo-In, or Busshin-In (Sk. Sarvajñā-vṛitta, "all-knowledge enclosure").

Henchi-In represents Universal Wisdom. In the center is the Sarva Tathagata Jñāna mudra (Issai Nyorai Chi In). This is not a figure of a Buddha or Bodhisattva but a mudra only in the form of a triangle. This Triangle represents the Buddha's inner fire of wisdom which destroys the power of Māra, the Evil One. It is considered the father who generates all Buddhas as against Hannya Bosatsu in the Jimyō-In or Godai-In, who is mother of the Buddhas. Wisdom is male, meditation is female.

The Triangle represents the Buddha's self-enjoyment-wisdom-body, while the Bodhisattvas surrounding him represent his out-going virtues operative in the work of delivering all beings from the misery of this world. In the centre of the Triangle is a *manji* (*swatika*) as well as upon the apex. The inner *manji* represents the Buddha's self-enjoyment-body; the outer one, his other-enjoyment-body and transformation-body, because the outer one grows out of the inner one. The triple flame and the triple triangle represent the trinity of the Buddha's wisdom realised within himself.

The lotus seat upon which the Triangle rests signifies

that all the virtues belonging to the Buddha's enjoyment-body are contained primarily and innately in the lotus-mind of all beings. The lotus is *Ri* (Reason) while the Triangle is *Chi* (Wisdom), showing that *Chi* has its abode in *Ri*. In the present Mandara, the Triangle stands on its base while in the sutra and commentaries it is upside down. In the first case it refers to self-realisation and in the second to helping others to emancipation.

On the right of the Triangle is Butsugen Butsumo.

Butsugen (Sk. Buddha-locana).

Butsugen Butsumo is the fourth Buddha from the South and to the left of the Triangle in the Henchi-In of the Taizō-kai, corresponding to Nyoraihō (Sarva-tathagata-mani) situated at the north of Śākyamuni in the Shaka-In. Butsugen or Buddha-locana means the Buddha-eye and is also called "the eye of universal wisdom." He represents the principle of the virtues inherent in the five eyes of Buddha: the eyes are the gate of wisdom, leading one to inner enlightenment. That he is called Butsumo, the Buddha-mother, does not mean that he is the procreator of the Buddhas, but that the principle of wisdom he represents is the generating power that makes up Buddhahood.

According to the *Dainichikyō*, Butsumo is of true golden colour brilliantly shining, and wrapped in a white robe; illuminating all things like the sun, he sits in the state of perfect meditation. A commentary explains that this true golden coloured body of Butsumo is the substance of Suchness itself; the white robe shows the purity of all its outer manifestations; it shines because it puts an end to the darkness of every form of falsehood. The *Yugikyō* says, "The body of Butsumo is on a great, white lotus, has the whiteness of the moonlight, his eyes are smiling, his hands are on the navel, forming the mudra of meditation."

Butsugen is sometimes regarded as the manifestation of Dainichi, sometimes as that of Śākya, sometimes as that of

Kongōsatta (Vajrasattva). As a transformed Dainichi Butsugen sits in the Henchi-In and is known here as Kōkūgen (space-eye), for Suchness forming the essence of Buddhahood is like vacuity of space. Butsugen as Śākya's manifestation is found in the Shaka-In, he is then called Nōjakumo, the mother of benevolence and tranquillity, which is the literary meaning of Śākyamuni. Butsugen referred to in the *Yūgi Sutra* is the manifestation of Vajrasattva.

His esoteric name is *Shushō Kongō* (Diamond of Special Excellence).

Butsugen takes the form of a Bodhisattva in the Taizōkai, but it seems to be more proper to consider him a Buddha.

His mudra is the Hōkaijō In, the same as that of Dainichi.

His shuji is *Ga*, the first letter of the Sanskrit term *gagana* meaning "sky" or "space."

His sammayagyo is 1. a Buttehō (Buddha-head) with an eye on either side of it; 2. a lotus flower upon which is placed Butsumo's mudra with eyes upon it; 3. a single vajra with eyes; 4. a jewel with eyes (this one represents Nōjakumo-Butsugen).

The mudra is a complicated one, and differs in detail in the different schools, but it is formed in its outline by folding hands, somewhat hollowed inside, with index fingers bent over the upper parts of the middle fingers, while the thumbs press the middle parts of the middle fingers. The little spaces thus formed between the various fingers are meant to represent the five eyes of Butsugen; the wisdom-eye, the Dharma-eye, the Buddha-eye, the heavenly eye and the physical eye.

There are several mantra the shortest of which is *Om Buddha-locanā-svāhā*. As Nōjakumo the mantra is *Om tathāgata cakṣuryavalokya svāhā*.

Butsugen is worshipped chiefly for his efficient help to avoid disasters or to conquer enemies.

Daijūmyō Bosatsu (Sk. Mahāvīra).

He is situated at the south (i.e., to the right) of the Triangle in the Henchi-In. Mahāvīra means "great hero" and this Bosatsu represents all the Bodhisattvas.

His esoteric name is *Gonjin Kongō* (Strict Rapid Diamond).

He sits in the Taizōkai upon a lotus, holding a sword in his right hand, and a jewel in his left.

His shuji is *Ka* meaning work or deed.

His sammayagyo is a cintamani (jewel).

His mudra is the cintamani mudra.

His mantra in English is, "Adoration to the Tathāgata's mysterious deeds whereby all ignorance is wiped away and we are born in the Dharmadhātu."

Jundei Butsumo, or *Jundei Kwannon* (Sk. Cuṇḍī (Śundhī) Saptakoṭi-Buddhabhavagatī).

He is one of the Buddha-mothers situated at the north end of the Henchi-In. The Sanskrit for Jundei is not definitely settled, and *śundhī* (purity), *sunda* (bright and beautiful), *cuṇḍī* (a well), or *cuṇḍī* (to become smaller) is considered its equivalent. His esoteric name is *Saishō Kongō* (Supreme Diamond). Some authorities think that Jundei is one of the six Kwannons, while others regard him as belonging to the Buddha-group. He is known as mother of the seven kotis (that is, innumerable) of the past Buddhas.

In the Taizōkai he is seated upon the lotus with arms varying in number from two to eighty-four, and with three eyes. The various hands hold various religious objects.

His sammaya are: 1. A vase with a lotus flower in it, which means bringing the spiritual lotus flower in the hearts of sentient beings into bloom; 2. Armour for protecting beings; 3. A five-pointed vajra symbolising him as a Butsumo (Buddha-Mother) because the five-pointed vajra represents the virtues of all the Buddhas.

His mudra is the Sanko symbolising the triple parts of

the Mandara, Butsubu, Rengebu and Kongōbu and the usual mantra is *Oṃ kamala vimala śundhe svāhā*.

The power of Jundeī is to give intelligence to sentient beings, health, long life, children, mutual love, and so on.

The shuji is *Bu*, the first letter of *Buddhabhagavatī*, meaning enlightenment.

Daiānrakushinjitsu Bosatsu (Sk. *Vajrāmogha-Samaya-Sattva*), *Fugen Emmei* (*Samanta-bhadrāyu*).

This Bodhisattva who is another form of Fugen, is situated at the south end of Henchi-In. He is the mother of the Kongō family. He and Daiyūmyō represent the virtue of universal intelligence in the Henchi-In while Butsugen and Jundeī represent the virtue of motherhood.

Fugen Emmei is in both the Taizō and the Kongō Mandara. Sitting as he does in the Henchi-In which is the source of generation, he holds in himself all the thirty-seven Buddhas of the Kongōkai; he also represents all the three-thousand Buddhas of the triple world of the past, present, and future. He is sometimes identified with Kongosatta.

Fugen is the name he obtains while in the stage of discipline, Emmei after he has attained Buddhahood, and Fugen Emmei Bosatsu shows that in him there is the unity of cause and effect. He is the Bodhisattva of longevity, because, furnished with the virtues of all the thirty-seven Buddhas in the Kongōkai, he abides in the primary state of no-birth.

His esoteric name is *Shinjitsu Kongō* (The Diamond of Truth).

He has a number of postures but in the Taizōkai is seated on a lotus with twenty arms with each hand holding a symbolical object such as a rosary, vajra, etc.; another form very often seen in paintings is seated upon a lotus the petals of which are carried by elephants and this representation has a deep meaning.

His *sammaya* is a suit of armour or a three-pointed

vajra, the armour giving the idea of protection and the vajra symbol of the union of the three parts of the Mandara. Sometimes a five-pointed vajra takes the place of the three-pointed one, which is Vajrasattva's symbol.

The shuji is *Yu* meaning self-protection.

As there are various sammayas there are also various mudras, the fundamental one being *kongō ken* both hands forming the diamond fists and the mantra connected with it is *Om Vajrāyuse Svāhā*, and sometimes, *Huṃ, Huṃ Cikhī* symbolising long life, is added.

The virtue of this Bodhisattva is the giving of long life, protection against disease and good fortune.

In this Assembly are two Śrāvakas, attendants of Sākyamuni, who directly awake to wisdom by coming here.

The Jimyō-In

Below the Central Enclosure is the Jimyō- or Godai-In. There are five holy ones here, Hannya Bosatsu and four Myōōs (Sk. Vidyarāja, lit., "kings of knowledge").

Hannya Bosatsu (Sanskrit, Prajñāpāramitā Bodhisattva).

In the Taizōkai this Bosatsu sits in the middle of the Godai-In and secondly next to Kokuzō in the Kokuzō-In and represents the mother of all the Buddhas. As the four great Vidyarājas represent the power of subduing, Hannya Bosatsu represents that of accepting. With these two ways accepting and subduing beings are helped.

Her esoteric name is *Daiye Kongō* (The Diamond of Great Wisdom).

In the Kokuzō-In she is represented with two arms, in the Jimyō- (Godai-) In with six. In the Kokuzō-In she holds a sword in her right hand and forms a mudra with the left. Of the six handed Hannya the *Hizōki* says, "This Bodhisattva is of heavenly female form, of white flesh colour, with six hands. One hand on the left side holds a Sanskrit

MS, the other five hands form mudras. She wears a kind of armour on her shoulder. She destroys the karma seed of ignorance and has three kinds of wisdom of non-discrimination, as to the emptiness of a personal ego, of a substantial entity, and of both personality and substantiality. Understanding all things in this world and beyond, she attains the deep meaning of all sciences, and perfecting Prajñā Pāramitā, has a clear wisdom and an understanding of all things in this transient world and also in the transcendental world. . . .”

Her three eyes represent the three assemblies of the Mandara: the Buddha, the Lotus, and the Vajra. Being mother of all the Buddhas this Bosatsu is portrayed in a female form; Prajñā is the wisdom of Buddha, the cause of enlightenment. The six hands represent the six Pāramitās. Hannya Bosatsu represents the totality of the triple part of the Butsubu (Buddha Assembly or Family), of the Rengebu (Lotus Family) and of the Kongōbu (Vajra or Diamond Family).

Hannya's sammayagyō are: 1. a bonkyō (sutra) which contains the truth of Prajñā, teacher of all the Buddhas; 2. a sword for the two-armed Hannya, this represents wisdom.

Her chief shuji are *Jñā* for the six-armed Hannya in the Jimyō-In, which symbolises wisdom. The two-armed Hannya in Kokuzō-In has *Pra*, the first syllable of *Prajñā*.

Her chief mudra is the Bonkyō-In.

Mantra for this Bosatsu is *Oṃ dhi cwi cruta vijaye svāhā*, Perfect adoration to the Honoured One with the fame of good omen.

Her efficacy is the bestowal of wisdom.

In the practice of the Mandara ritual, the practiser sits in the seat of Hannya Bosatsu.

*Daiitoku Myōō*¹ (Sanskrit, Yamāntaka).

¹ All Myōōs are represented in the "form of anger," but the anger of a myōō is not similar to the anger of an ignorant person: it rather

This Bosatsu is on the right of Hannya Bosatsu. One of the five or eight lords of knowledge. He sits in the Taizōkai at the South-Eastern corner of the Jimyō-In (Godai-In). He is also supposed to be the incarnation of Monju and so is sometimes seen in the Monju-In. He kills Yama and thereby sets beings free from hindrance, hence the name Yamāntaka, "destroyer of death or obstruction." His secret name is *Daiitoku Kongō* (Diamond of Great Power) and he is generally known by this appellation. His other secret name is *Jimyō Kongō* (Magic-Formula-Holding Diamond).

He has various postures: one often seen is that of riding upon an ox, but in the Taizōkai he sits surrounded by fire with six faces, eighteen eyes, six arms, and six feet; one pair of hands makes a mudra, the right hands hold a sword and a stick, and the left hands a spear and a wheel.

His six faces, six hands and six legs signify that he is able to purify the six worlds, to perfect the six virtues of Pāramitā, and to exercise the six divine powers. The ox he rides on is said to be able to walk through water, which means that the rider can cross the ocean of birth and death. His open mouth indicates his shouting away hindrances.

He has several shuji: one is *Hrih* the same as Amida's, is showing his relationship to Amida; another *Huin*, signifying conquest; still another *Man*, the same as Monju's.

His chief mudra is with the hands folded, but with the middle fingers like a spear.

He has several mantra, the most significant being "Om sthri kala rupa hum kham svāhā." Black is the colour of this lord of power.

His virtue is to remove all hindrances.

Shōzanze (Sk. Trilokavidyārāja).

To the left of Daiitoku, he is similar to Gōzanze and sometimes considered the same, but separate in the Taizōkai represents righteous indignation or assumed angry mien for the sake of converting the ignorant. At heart of course a Myōō like a Bodhisattva is free from anger.

Mandara. He represents the virtue attained by destroying evil passions.

His esoteric name is *Saishō Kongō*.

In the Taizō Mandara, he sits crowned with a crown of gems. His body is blue-black and he has flame-coloured hair, three eyes and two tusks. In his right hand he holds a *sankōgeki* and the left a *sankōshō*. He sits on a stone surrounded by fire.

His sammaya is a *sunko* or *gokosho*.

Gōzanze Myōō (Sk. Vajrahūmkara Trailokavijaya).

He is one of the five or eight Myōōs who manifest anger, and represents conquest over the triple world, that is, the three poisonous passions of greed, anger, and ignorance. He is situated to the left of Hannya.

Gōzanze and Shōzanze are practically the same. The Jimyō-In of the Taizōkai has both Gōzanze and Shōzanze.

When the five Myōōs represent the five main Tathāgatas, Ashuku (Akshobhya) is represented as Gōzanze.

Fudō represents the beginning of the Bodaishin, which consists in destroying all illusions, and Gōzanze the end of its work, that is, the attaining of enlightenment. Gōzanze is prominent in the Kongōkai.

His posture in the Taizōkai is seated upon an eight-petalled lotus seat which represents that in reality he stands for the Dharmakāya Tathāgata. In the Taizōkai he has three faces and eight hands, and the hands make mudras and hold objects. Gōzanze with two hands is called Shōzanze. He is sometimes represented as trampling on Jizaiten (Mahesvara) and Uma (wife of Jizaiten), but in Taizō, he is seated on a lotus with a background of flames.

His shuji is *Huñ*, the symbol of air which is the great vehicle of conquest.

His sammayas are the five-pointed vajra (which represents the virtues of five Buddhas), arrow, rope, and sword—all symbolising conquest.

His mudra is the *dai riki ke* with the little fingers hooked and the forefingers standing upright and the hands back to back.

His shorter mantra is "Om nisumbha vajra hum hum phat."

His virtue is the conquest over devils, victory in war and the healing of disease.

Fudō Myōō (Sk. Acalavidyārāja).

Originally Fudō was an Indian god, the King of Immovability, which means the stable immovability of the Bodaislin. He destroys illusions and for this purpose Dainichi manifests himself in the form of Fudō. His esoteric name is *Jōjū Kongō* (the Permanently-Abiding Diamond), another form of Dainichi.

Fudō is one of the Five or Eight Vidyarājas, Lords of Knowledge, and he is one of the Kroddharājas, the Lords of Wrath. A Buddha has three vehicles: 1. his natural form; 2. his Bodhisattva form, and 3. as a Lord of Wrath. Dainichi as a Bodhisattva is Prajñā (Hannya) and as a lord of wrath is Fudō.

Fudō's fundamental vow is the Samadhi of a servant. He is the incarnation of obedience, faithfulness, and loyalty and helps all without discrimination. He serves his worshippers faithfully. His entire aim is to remove hindrances and obstacles for sentient beings and to give them a firm mind in their troubles.

He has several postures, sitting and standing. In the Taizōkai, he sits at the south end of the Jimyō-In. The colour of his body is red or yellow or black or blue. His robes are red. His hair is arranged in seven knots; these denote the seven kinds of illusions, and one knot hanging down is to represent his loving-kindness for sentient beings. His face wears an angry expression and he shows his tusk-like teeth. He sits upon a stone which represents his immovability and ability to conquer evil; around him are

flames which signify the burning up of all the illusions of sentient beings. In his right hand he holds a sword which is the sword of wisdom, powerful to destroy illusions. In his left hand he holds a rope which is to bind the unsubdued and tie up all ignorance, sometimes understood as drawing beings by it to the right way. Besides this most usual form of Fudō in the Taizōkai, there are eighteen others. Sometimes he holds a vajra; in some forms he is seen with many hands; in others he has three faces, each with three eyes, and six hands each holding objects such as a sword, vajra, rope, etc.

His sammayagyō are: 1. a rope, and 2. a sword, and 3. the Kulika sword around which a dragon is coiled where the dragon symbolises the rope, or according to another meaning, the sword symbolises the wisdom of Buddha and the dragon the Triple Poison (greed, anger, and folly), and 4. a one-pointed vajra, which represents wisdom strong as a diamond conquering all hindrances.

His shuji are: 1. *Huṃ Aṃ*, meaning to frighten all devils; 2. *Haṃ*, meaning his conquest over all things with the Bodaishin which he protects; 3. *Huṃ*, meaning to break all obstacles.

Of mudra there are fourteen different kinds the most common of which is the one-pointed vajra (Kompon-limitsuin) and the sword (Ken-in).

There are also several mantra, the shortest being in general use. This is *Nomaku samanta bodanan kwan*.

His virtue is to help sentient beings to attain their aim of the immovability of the Bodaishin; to drive away evil and attract good; to serve beings and help them out of their difficulties.

In Japan he is one of the most popular of divinities. He is associated with rocks and waterfalls. His ritual is elaborate, his talismans in great demand, his pictures revered. Artists and sculptors including the great Kōbō Daishi have painted his pictures and carved his statues. At

Kōyasan is the famous Aka (Red) Fudō by the priest-painter Chishō Daishi, a remarkable picture shown only occasionally.

Fudō is generally accompanied by two young boy-attendants, Kinkara and Chetaka. At Narita near Tokyo is a famous Fudō temple much frequented by innumerable pilgrims: the statue of Fudō by Kōbō Daishi is said to possess miraculous powers. Perhaps this is the most famous of Fudō temples in Japan but there are many others in different parts of the Empire.

(To be continued)

BEATRICE LANE SUZUKI

Note: In this essay the writer generally refers to the Bodhisattvas as "he", but occasionally, for example, in the cases of Kwannon and Hannya "she" is used. The reader should remember that these Bodhisattvas are really sexless, so that the masculine or feminine pronouns may be indiscriminately used.