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THE SCHOOL OF SHINGON BUDDHISM

PART II

THE MANDARA

1. THE TAIZOKAI

(Concluded)

The Kwannon-In

On the right of the Central Assembly, we find the Kwannon-In. There are twenty-one Bodhisattvas* in this Assembly, sitting in three rows from North to South or in seven rows from East to West.

Renge Hossho Bosatsu (Sk. Padma-Kulodbhava).

He sits at the North-East corner at the head of the first line of Bodhisattvas in the Kwannon-In. His name means "producing lotus." His esoteric name is Mujin Kongo (Inexhaustible Kongō) meaning "inexhaustible production." He sits cross-legged on a lotus, and holds an open red lotus in his left hand, and his right hand is raised to his breast.

His sammaya is a lotus-flower not yet opened. His mantra is that common to the lotus family, *Oṃ arolīk svāhā*.

Daiseishi Bosatsu (Sk. Mahāsthāmaprāpta).

He is the second below in the first line, one of the attendants of Amida as is to be seen from the *Kwammuryōju-Kyō* ("Meditation Sutra"). In Shingon he is represented as one of the eight great Bodhisattvas, and in the *Dainichi-Kyō* as one of the Bodhisattvas in the Kwannon family. In the Taizōkai, he sits in the second seat on the inner line.

His name means "obtaining great power" and the power which he obtains is to work freely for mercy. His esoteric names are *Jirin Kongō* (Wheel-possessing Diamond), *Jikō*

¹ They are referred to as belonging sometimes to the male sex and sometimes to the female.

Kongō (Light-obtaining Diamond), *Tenrin Kongō* (Wheel-rotating Diamond), and *Kūshō Kongō* (Void-generating Diamond).

He has several postures, but the one in the *Taizōkai* is seated upon a red lotus, with the left hand holding a lotus and the right hand held out with four fingers closed. When *Seishi* is pictured as an attendant of *Amida*, he sits or stands upon the right of *Amida* and represents Wisdom as *Kwanon* upon the left represents Mercy.

His *shuji* is *sah* meaning "immovable," and *sam*, "great sky" or "space." His *mudra* is *mihatsu rengo*, the lotus not yet opened. His *mantra* is *Namaḥ samanta buddhānāṃ jam saḥ svāhā*.

Bikuti Bosatsu (Sk. *Bhṛkuti*).

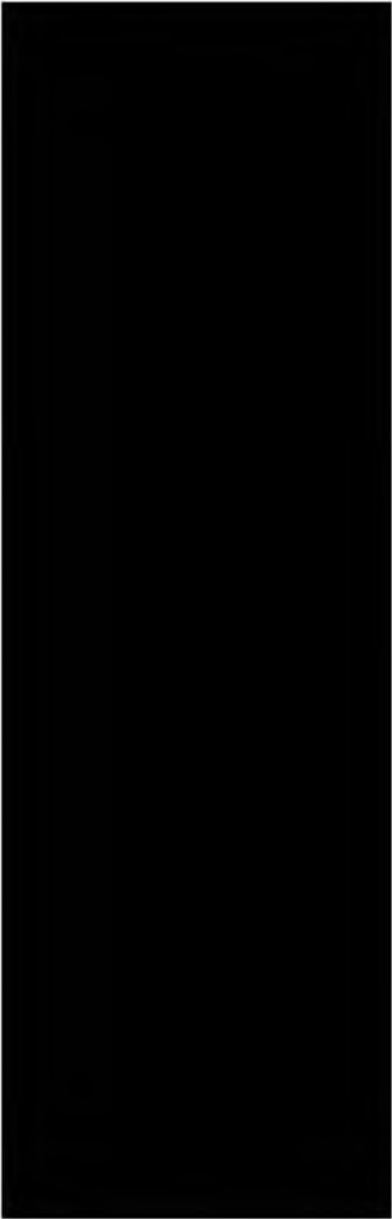
He is the third *Bodhisattva* and his name means "he of the glaring eyes."

Shō Kwanjizai Bosatsu (Sk. *Avalokiteśvara*).

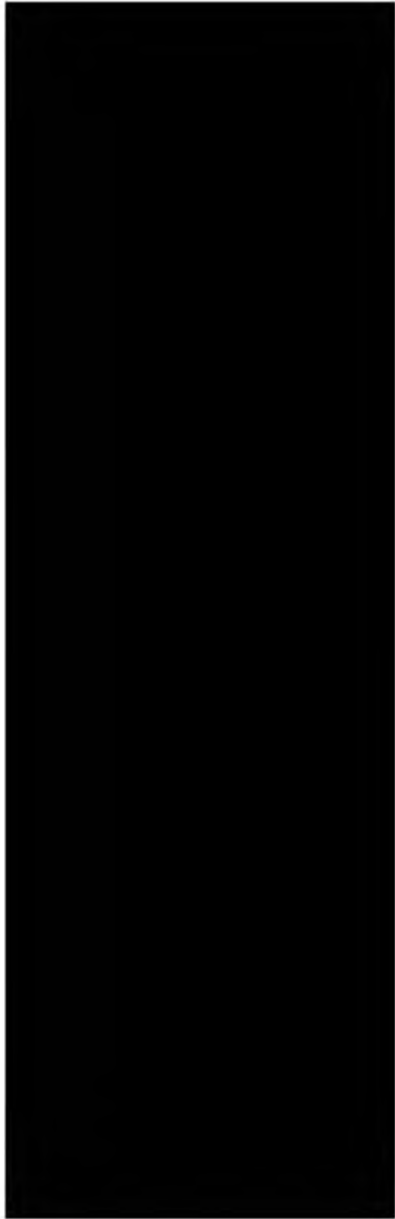
He is the fourth *Bodhisattva* who has been already described elsewhere.

Tara (Sk. *Tārā*).

Tara the fifth in the first line means "eye" and also "save and let cross." The *Dainichi Sutra* states that she was born from the merciful one meaning *Kwannon* and especially from his eye. This is according to *Shingon* tradition; in *Tibetan Buddhism*, the second meaning "save and let cross" is used. Her esoteric name is *Hishō Kongō* which signifies that she was born from *Kwannon*, the merciful one. In the *Taizōkai* she sits in the lotus assembly and seems to be a woman. She is sometimes shown holding a lotus in her folded hands. This lotus is said to be blue and means pure and immaculate. Looking with the eye of mercy *Tara* embraces all sentient beings. As she is the *samadhi* of *Kwanjizai* itself, she takes the form of a woman.



3. The Kwannon In.



4. The Kongo In.

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Her sammaya is a blue open lotus representing purity. The Tathagata's eye is called the eye of blue lotus mercy, so this is most significant for Tara is born from the eye of mercy (Kwannon).

The *Dainichi-Kyō* in *Guembon* says, "The Holy One, Tara, in colour mingled blue and white, assumes the form of a female of middle age, holding a blue lotus in a circle of brightness illuminating like pure gold, smiling, clothed in a pure white robe."

The Commentary says, "Tara means eye, blue lotus representing pure without taint. With such an all-sided eye she benefits all beings in the proper time, not too soon nor too late, hence she is represented as a middle-aged woman. The blue colour denotes conquest and white great compassion and the two colours are mingled. A blue lotus is held in her folded hands."

Her shuji are: 1. *tā*, meaning practice of suchness, 2. *tra*, dust (freedom from spiritual dust), and 3. *tam*, light representing Tara. Her mudra is the Kompon In. Her mantra is *Om padma tāre hūm* (Lotus flower Tārā).

Daimyō Byakushin Bosatsu (Sk. Gaurī-mahā-vidya).

Daimyo Byakushin, the sixth in the first line, means "pure and immaculate."

His esoteric name is Jōjō Kongō (Diamond of Eternal Purity) and also Kōkō Kongō (Light-emitting Diamond). His sammaya is an open lotus. His shuji is *Sa*. His mudra and mantra are those of the Rengebu (Lotus Family). He belongs to the Rengebu.

Hizōki says, "Of yellowish white, in his left hand he holds an open lotus flower."

Batō Kwannon (Sk. Hayagrīva).

The seventh is one of the eight Myōwōs (Vidyā-rāja) and represents the virtue of cutting evil passions, he is a transformation of Kwanjizai Bosatsu. Since he has a horse-

head on his crown he is called Ba (horse) and Tō (head). The horse seeks his food earnestly, in like manner Kwannon, especially this Batō Kwannon, who pities beings deeply, thinks only of eating up their evil passions. His three faces represent the virtues belonging to the three Assemblies: (the Buddha, the Lotus, and the Vajra), or they symbolise the devouring of the three poisonous passions (greed, anger, and folly). His three eyes represent the wisdom-eye of the three Assemblies.

He is found in different postures and differs as to the number of his faces and arms, but in the Taizokai he has three faces and two arms with a horse's head on the crown. He sits on a lotus with his right leg elevated. His expression is angry; he has the third eye (of wisdom); his hair which should be white stands upright.

His chief shuji is *ham* which symbolises eating. His sammayagyo is a white horse symbolising deep mercy and great devotion. His mudra is the *saishōkompon*. The shape of this mudra resembles his sammayagyo. The mantra is *Om amritodbhava hūm phat*, meaning "to destroy all the hindrances by producing the nectar of enlightenment."

The power which Batō gives to his worshippers is that of removing all hindrances. Evil cannot exist in his environment. He protects from all disasters and provides safety in all troubles.

Daizuigu or *Zuigu* (Sk. Mahāpratisarah).

Daizuigu is at the head of the second line. Pratisarah means "charm", "servant", etc., and as these answer to what the master desires, so Zuigu answers his devotees' prayers.

His esoteric name is *Yogwan Kongō* (Wish-granting). His postures are various but in Taizōkai with eight arms he is seated on a lotus.

He belongs to the Rengebu Family and his power is to protect from natural and other disasters of all kinds.

According to *Hizōki*, "he is of deep yellow colour, with eight arms, the upper left one holding a lotus on which is a golden circle flame, next a Sanskrit MS, next a treasure banner; next a rope." The upper right hands hold a five-pointed vajra, a spear, a sword, and an ax."

His cult relates to the destruction of sin, his seat is a red lotus. This Bodhisattva is called *Daimyō-ō*. As he is expert in giving, he will give whatever beings wish.

Sotoba Daikichijo (Sk. Stupa-mahāṣṛī).

The second Bodhisattva of the second row. His (or her) name signifies the stupa of Great Happiness.

Yaşodhara.

She, the third Bodhisattva in the second line, is a female Bosatsu, wife of Śākyamuni.

Her esoteric name is *Jigen Kongō* (Manifesting Diamond).

She sits upon a lotus and holds a branch, perhaps a willow, in her left hand, and makes a mudra of Yogwan with her left. Her Sammaya is a flower branch.

Nyoirin (Sk. Cintāmaṇi-cakra) is the fourth figure. The meaning of Cintāmaṇi is a jewel ball from which all desires are produced.

He has a number of postures but the most popular and the one represented in the Taizōkai is the one with six arms. On the right side, the first hand is called the thinking hand, for he rests his head upon it as if in deep thought. Sinners are difficult to save, so he thinks deeply and this hand saves beings in hell. The second hand saves the Preta world (world of the hungry ghosts), so it holds the jewel which grants wishes and strives to satisfy the hunger and thirst of those beings. The third hand helps the animal kingdom: as animals are ignorant, it is wisdom that destroys ignorance, so a rosary is held in the third hand because the rosary re-

presents the remembering of things connected with wisdom. Of the three hands on the left side the first saves the Asuras. As Asuras are generally ignorant, the pushing mountain hand is used, for a mountain represents arrogance. The second hand saves human beings and as man is supreme in intelligence, a lotus is held, for the lotus represents purity by nature. The third hand relates to the beings of the heavenly regions who are difficult to subdue, so a wheel is held as this symbolises the power to destroy. So, these six arms show that all the beings of the six states of existence are saved.

His *sammaya* is the jewelled ball or a red lotus flower. His *shuji* is *hriḥ*, symbol of the lotus, the substance of Kwan-non, and *trah*, a ball and a wheel representation of happiness and wisdom.

His efficacy is that of saving beings in the six paths of existence besides satisfying desires and protecting from disaster.

Daikichijodainyo (Sk. Mahāsrīmahāvidyā).

He is the fifth Bodhisattva. His name signifies great happiness or great illumination.

Daikichijomyo (Sk. Srīmahāvidyā).

He is the sixth. His name signifies great happiness and illumination.

Jakurumyo (Sk. Sivāvaha-vidyā).

He is the seventh. His name means "the illumination which abides in tranquillity."

Hiyāe Bosatsu (Sk. Paḷāṣavali).

He is the first Bodhisattva of the third row. His name means "he who wears clothes of leaves."

Byakushin Kwanjizai (Sk. Sveta-bhagavati).

He is the second. His name denotes "whiteness."

Buzai Bosatsu (Sk. Bhagavati).

He is the third Bodhisattva. His name means "rich prosperity."

Fukūkenzaku Bosatsu (Sk. Amoghapāśa).

He is the fourth Bodhisattva. *Ken* means "net", *zaku* (or *saku*) "a line", "a fishing hook". He spreads his net of mercy across the wilderness of evil passions and catches the birds of transmigrating sentient beings. He drops a line of benevolence in the turbulent waves of birth and death and catches the fishes of sinking sentient beings. There are none who escape from his salvation. So he is called Fukūkenzaku. His cord represents his vow. On one end of the cord is a lotus and at the other a sankoho. The lotus is the bait and when this bait of Myōhō Renge ("Lotus of the Good Law") is thrown into the sea of birth and death, beings flock to the bait and are drawn out. He is sometimes called Roku (deer) Kwannon from his wearing a deer-skin garment. From wearing the skin of a deer, he got killed by a hunter who mistook him for a deer, so now he asks for mercy for animals. There is also the idea that a deer loves its young most tenderly, so the deer Bodhisattva loves his people in the same way, as the deer skin signifies love and compassion. His esoteric name is Tō-In Kongō (Equally-Pulling Diamond).

He has many postures, but the one in the Taizokai shows him as having three faces: the middle one representing Buddha, the right-hand one the lotus, and the left-hand one the Vajra. The three faces represent relieving the three worlds of their sufferings and giving happiness and mercy. His sammaya is a cord or an open lotus.

His efficacy is that those who are his devotees are free from illness, from disasters, and from evil passions.

Suikichijō (Sk. Dakaśrī).

He is the fifth Bodhisattva. His name signifies "the happiness of water."

Daikichijōhen (Sk. Lakṣma-mahāvīdyā).

He is the sixth Bodhisattva. His name means "the versatile activity of great happiness."

Byakusho Kwanjizai (Sk. Paṇḍura-vāsīnī) or *Byakue*.

He is the seventh Bodhisattva and his name signifies "he who abides in white." He sits always on a white lotus, signifying the Bodhicitta out of which Buddhas are produced. His postures are many but in Taizokai he is seated on a lotus, with a lotus flower in the left hand and with the right-hand palm opened outwardly over the thigh.

His esoteric name is *Riku Kongō* (Pure Diamond). His sammaya is an opened lotus flower, symbol of mercy. His mudra is the *Koshingassho* with the fourth fingers representing water bent inwardly within the hollow and the thumbs representing the void, pressing against them, for the Bodhisattva in the Kwannon Assembly generates Buddhism and water and wind are necessary to bring up things. The whole is a symbol for the lotus flower. His efficacy is to prevent war and natural disasters. His mantra is *Namo samantabuddhānāṃ tathāgataviśaya sambhave padma mālini svāhā* ("Adoration to all Buddhas, to the one coming from the state of Tathāgata and adorned with the wreath of the Buddha's merits").

Some small figures are to be seen near some of the Bodhisattvas. These are attendants.

The Kwannon Assembly comprises the Bodhisattvas of Compassion as the Kongo Assembly does the Bodhisattvas of Wisdom. These two symbolise the two virtues which need each other and therefore cannot be separated because they are complementary. Mercy must be combined with wisdom and wisdom is not true if it is not the cause of manifesting compassion. The Bodhisattvas of the Assembly all belong to the Lotus Family.

The Kongō-In

On the left (right of the spectator) of the Central Assembly is the Kongō (Vajra Diamond) Assembly of the Bodhisattvas of Wisdom. They sit also in three rows from the top, of seven Bodhisattvas each. They all hold vajras of some kind, one-pointed, or three-pointed, or five-pointed, or standing on a lotus, or at the top of a spear. As the lotus is the symbol for the Lotus Family, sitting in the Kwannon Assembly, so here the vajra is the symbol. The one-pointed vajra represents the enlightened mind of one's real nature. The three-pointed vajra symbolises that Buddha, Beings, and Mind are One. The five-pointed represents the five wisdoms.

The Bodhisattvas of the first row are:

1. *Hossho Kongōbu Bosatsu* (Sk. Vajrakulodbhava), meaning the generation of the Vajra Family.
2. *Kongōkōnyo* (Sk. Vajrāṅkusī), the female of the hook of the vajra.
3. *Kongōshuji* (Sk. Vajrahastadhara), or Māmakī, that is, the holder of the vajra hand or the mother of many.
4. *Kongōsatta* (Sk. Vajrasattva).

Kongōsatta as the Master of this Assembly will be described as representative of all the others. He is also called *Shukongō* and *Kongōshu*. The name means that the Bodhicitta is hard and firm. His esoteric name is *Shinnyo Kongō Daiyu* (the Vajra of Suchness and Great Valour). There are many sutras relating to this Bodhisattva, so his vows are various.

He is considered in different lights:

- (1) As one of the four attendants of Ashuku (Akshobhya);
- (2) To represent the truth that evil passions are Bodhi;
- (3) As the chief Bodhisattva in Kongōshu-In;
- (4) The first of the attendants of Dainichi (Vairocana);

(5) The second patriarch of the Shingon sect.

The most important is that Kongōsatta represents the Bodhicitta. Dainichi is the representation of enlightened Bodhicitta and Kongōsatta of ignorant or latent Bodhicitta.

He has different postures, but in Taizokai he sits cross-legged on a red lotus, his right hand holds a sankōsho cross-wise in front of his breast, and his left hand is in the form of a grip held up with the thumb in front before his breast.

His sammaya is a *goko* or *sankōsho*. His shuji is *hūn* which symbolises the inspiration of the Bodhi-mind in weak human beings. He has also other shuji. His mudra is that of the inner five-pointed vajra and his mantra is *namaḥ samanta buddhānām vajrānām caṇḍa mahā roṣana hūn*.

His efficacy is generally to benefit sentient beings.

5. *Jikongōfu* (Sk. Vajrāgradhārī), "the holder of the spear head of the vajra."

6. *Kongōken* (Sk. Vajramuṣṭī), "the vajra fist."

7. *Funnu Gwatten* (Sk. Krodhacandratilaka), "the moon of anger."

The Bodhisattvas of the second row are:

1. *Kokūmukujikongō* (Sk. Gaganāmala-vajradhara), "the stainlessness."

2. *Kongō-rōji* (Sk. Śivajradhara), "holding Diamond-like solidity."

3. *Funnujikongō* (Sk. Vajrāgra-vajra-dhara), "the vajra holding anger."

4. *Kokūmuhenchōotsu* (Sk. Gaganānta-vikrama), "the boundless transcendence above the empty sky."

5. *Kongōsa* (Sk. Vajrasṅkhala), "the diamond chain."


6. *Kongōji* (Sk. Vajradhara), "the diamond-like holder."

7. *Jikongōri* (Sk. Vajrāgradhara), "the holder of the sharpness of the diamond."


The Bodhisattvas of the third row are:



5. The Shaka In.



6. The Monju In.



7. The Kokuzo In and Soshitsuji In.

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1. *Kongōrinji* (Sk. Cakra-vajradhara), "the holder of the diamond wheel."
2. *Kongōei* (Sk. Vikhyāta Vajradhara), "the sharpness of the diamond."
3. *Chakuetsujikongō* (Sk. Surata-vajradhara), "the diamond to hold rejoicing."
4. *Kongōge* (Sk. Vajradamṣṭra), "the tusk diamond."
5. *Rikeron* (Sk. Niṣprapañcavihāri-vajradhara), "the remoteness from sportive Discourse."
6. *Jimyōkongō* (Sk. Suvajradhara), "Diamond holding consummate exquisiteness."
7. *Dairinkongō* (Sk. Mahācakra-vajra), "Diamond of the great wheel."

As the Vajrasattva is the Master of the Vajra Family, all have *Va*, as a seed-word.

Ten attendants are seen in this enclosure.

The Shaka-In

North of the Henchi-In is the Shaka-In (Sk. Śākya-vṛiti). The central figure of this enclosure is *Shakamuni*. On his right is Kokūzo Bosatsu and on the left Kwannon Bosatsu with two attendants Munōshō and Munōshōhi. Seated on the lower right of Shaka are eight Buddhas. They are:

1. *Issai Nyoraihō* (Sk. Sarvatathāgatamaṇi), "the gem of all the Buddhas."
2. *Nyoraigōsō* (Sk. Tathāgatorṇa), "delicate hairs on the Tathāgata's forehead."
3. *Dai-tenrin-butcho* (Sk. Mahoṣṇiṣa-cakravarti), "crown of Buddha's head of great rotation of the wheel."
4. *Kōju-butcho* (Sk. Tejorāṣi-buddhoṣṇiṣa), "crown of Buddha's head accumulating light."
5. *Muryoonjobutcho* (Sk. Ananta-svaraghoṣa-cakravarti), "crown of Buddha's head of boundless voice."
6. *Nyoraihi* (Sk. Tathāgata-karunā), "Buddha's compassion."

7. *Nyoraimin* (Sk. Tathāgata-mṛiditā, "Buddha's compassion.")

8. *Nyoraiji* (Sk. Tathāgata-maitrī), "Buddha's love."

Those figures seated upon Shaka's upper right are:

9. *Nyorai-shakichi* (Sk. Tathāgata-śakti), "the Buddha's short spear."

10. *Sendankō-Byakushibutsu* (Sk. Candana-gandha-pratyekabuddha), "the Pratyeka-Buddha of sandal wood fragrance."

11. *Tamarakō-Byakushibutu* (Sk. Tamalapatra), "Pratyeka-Buddha of incense of the tamala plant."

12. *Dai-Mokukenren* (Sk. Maudgalyayana), "Shakamuni Buddha's disciple."

13. *Shubodai* (Sk. Subhūti), "Shakamuni Buddha's disciple."

14. *Kasho* (Sk. Kāśyapa), "Shakamuni Buddha's disciple."

15. *Sharihotsu* (Sk. Śāriputra), "Shakamuni Buddha's disciple."

16. *Nyoraiiki* (Sk. Tathāgata-mudita), "Tathāgata's delight."

17. *Nyoraiisha* (Sk. Tathāgatopekṣa), "Tathāgata's non-attachment."

Seated upon Shaka's lower left are:

18. *Byakusangai-butcho* (Sk. Sitātapatroṣṇa), "crown of Buddha's head of the white umbrella."

19. *Shō-butcho* (Sk. Jayoṣṇa), "crown of Buddha's head of supremacy."

20. *Saichō-butcho* or *Kinrin-butcho* (Sk. Vijayoṣṇa), "crown of Buddha's head of great supremacy."

21. *Kō-butcho* or *Hossho-butcho* (Sk. Abhyud-gatoṣṇa), "crown of Buddha's head of generation."

22. *Joshō-butcho* (Sk. Vikiraṇoṣṇa), "crown of Buddha's head of the removal of hindrances."

23. *Nyoraijetsu* (Sk. Tathāgata-jihva), "the Tathāgata's tongue."
24. *Nyoraigo* (Sk. Tathāgata-vaktra), "the Tathāgata's word."
25. *Nyoraisho* (Sk. Tathāgata-hasa), "the Tathāgata's smile."
26. *Nyoraige* (Sk. Tathāgata-damṣṭrā), "the Tathāgata's tooth."

On Shaka's upper left are to be seen:

27. *Rinpuku-byakushibutsu* (Sk. Nemi-pratyekabuddha), "Pratyeka-Buddha of the wheel."
28. *Hofukū-byakushibutsu* (Sk. Ratna-nemi), "Pratyeka-Buddha of precious wheel."
29. *Kuchira* (Sk. Koṣṭhila), "Shakamuni's disciple."
30. *Anan* (Sk. Ānanda), "Shakamuni's disciple."
31. *Kasennen* (Sk. Kātyāyana), "Shakamuni's disciple."
32. *Ubari* (Sk. Upali), "Shakamuni's disciple."
33. *Chikuchira* (Sk. Jñāna-koṣṭhila), "the knee."
34. *Kuyoukai* (Sk. Puja-megha-sagara), "the clouds and sea of offerings."

All of these Buddhas, Bodhisattvas, and Śrāvakas are seated upon lotuses or lotus leaves, forming mudras or holding lotuses.¹ The Buddhas are the personified virtues and actions of Shaka: for example, Buddhoṣṇiṣa represents the preaching of the doctrine, Mahoṣṇiṣa represents the great wheel used as a weapon when preaching to people to release them from ignorance; Sitātapatroṣṇiṣa is a shelter for living beings; Abhyudgatoṣṇiṣa has the power to produce the virtues of Buddha; and Tathāgatavikiraṇoṣṇiṣa the power to break down evil deeds; and so on. Besides, there are the eight Butcho representing the head of Buddha as the head

¹ There are slight variations here between the present Mandala and the *Dainichi Sutra*.

is the most sacred part. The personal Śrāvaka followers of Shaka, such as Ānanda, Upāli, Subhūti, Śāriputra, Kāshyapa, and Maudgalyayana also have their places in this enclosure.

The mudra of Shaka is Chikichijo. The palms of the hands are held upward before the navel: for the left hand this means to break ignorance and for the right hand to gain freedom for the whole world of Buddhas. This is the mudra called *Hōke-nishinseppo* and combines inner obtainment with external activity. The mantra has the same meaning, *Namaḥ samanta-buddhānām sarvakleśa nirsudana sarva-dharma vaśitā-prāpta gagana samāsama svāhā*.

Shaka appears three times in the Taizo Mandara, viz.:

1. In the North quarter of the Central Enclosure he is Tenkoraion Jishōshin in his Self-nature Body.
2. In the third enclosure he is in his Transformation Body (*Hengeshin*) although still abiding in the Dharmadhātu Palace he preaches the esoteric doctrine of Mikkyo for those who are capable of it.
3. For ignorant beings he manifests himself in this world and appears as the historical Shakamuni of esoteric Buddhism, but in reality he is one whether in his Self-nature Body, or in his Transformation, or in his historical form.

The Monju-In

North of the Shaka-In is the Monju-In.

Monju (Sk. Mañjuśrī) represents wisdom. The difference between the wisdom of the Vajra Family and that of Monju is that the former is the inner wisdom of Buddha while the latter displays it in action. Monju has five knots to his hair. He holds a blue lotus in his left hand, on the lotus is a vajra. He sits upon a white lotus which signifies that his wisdom cannot be disturbed by anything and the vajra and the five knots of hair symbolise that he finished the five wisdoms in former times. The blue represents that he is not attached to anything and his vajra symbolises his

wisdom. The light of his wisdom gives light to living beings. With his right hand he forms the Yogwan-no-In, subduing all the wrong desires of sentient beings, for this mudra is that of preaching the Law. Kwannon representing compassion and Fugen meditation are on his upper right and left respectively, and on his lower right and left are attendant-messengers.

Now seated in a row there are six Bodhisattvas to the right of Monju. The first one is *Kōmō-bosatsu* (Sk. Jālinī-prabha), "the shining net." He has a net which represents that he decorates everything for he has the attribute of doing good actions, not inclined to wisdom only, but to other qualities like mercy. In his right hand he holds a rope, and in his left a half-opened blue lotus.

Next him is *Hōkwān-bosatsu* (Sk. Ratnamakūta), "the jewel crowned." He holds a threefold mani-jewel in the right hand and a lotus in the left. He represents the body of Jālinī.

The third Bodhisattva on the right is *Mukukō Bosatsu* (Sk. Vimalaprabha), "the immaculate light." In the right hand he holds a bowl and in the left a half-opened lotus. He represents the action of Jālinī.

The fourth Bodhisattva is *Gwakkō Bosatsu* (Sk. Chandraprabha), "the moonlight." In his right hand there is a blue lotus with a crescent on it while in his left is an unfolding lotus.

The fifth is *Myōon* (Sk. Manjughōṣa), "exquisite voice," representing a beautiful voice. In his right hand he holds a blue lotus-flower; in his left a *bonkyō* (manuscript box).

Next to Myōon there is a group of five, with *Tomuro* (Sk. Tumburu), "heavenly music," in the centre who is surrounded by his four sisters: *Ajita* (Sk. Ajitā), "the unconquerable," to the upper left of Tomuro; *Aharajita* (Aparājitā), "the unconquerable," to the lower left; *Bijaya*

(Sk. Vijayā), “great victory,” to the upper right, and *Jaya* (Sk. Jayā), “victory,” to the lower right. These sisters are considered to correspond to the four Pāramitās: Hō-Haramitsu (*dharma*), Katsuma-Haramitsu (*karma*), Hō-Haramitsu (*ratna*), and Kongō-Haramitsu (*vajra*).

On the left of Monju sits Keijini-Dōji (Sk. Keśinī), “beautiful hair.” He has a sword in his right hand and a lotus-flower in his left. Beautiful hair symbolises the immaculate spiritual wisdom.

The second is *Ubaekishini* (Sk. Upakeśinī), “next-beautiful hair.” In his right hand he holds a one-pointed vajra and with the left forms a mudra.

The third is *Shittara* (Sk. Citra), “miscellaneous colours,” attendant of Monju. These colours signify Monju’s manifestation of himself in every way. In the right hand he holds a staff with a crescent on top and on the crescent is a mani (jewel). In the left hand he holds a lotus.

The fourth is *Jiye* (Sk. Vasumati), “wisdom of earth,” meaning abundance of natural resources. In his right hand he holds a banner and in his left a lotus.

The fifth is *Kōchō* (Ākarṣanī), “seizing with a hook.” He has a spear in his right hand and a lotus in his left.

Then comes a group of five attendants of Monju called *Bukyosha* (Sk. Kinkārinī), “service to the instructions.” They are sometimes called Fushigidōji, “boys of mystery.”

The Kokūzō-In

Extending from right to left of the Mandara below the Godai-In is the Kokūzō-In.

Kokūzō (Sk. Ākāsagarbha, (Gaganaganijah), represents the fruit of the Tathāgata and the three families of Butsu (Buddha), Renge (lotus), and Kongō (*vajra*). He also sits in the Shaka-In as an attendant to the right of Śākyamuni. He also has place in the Kongōkai. Kokū is the sky and therefore means both covering and no-limitation. Zō is store-

house, so it has the meaning of storing or generation. This Bodhisattva stores virtues for sentient beings. From his benevolence he opens the store-house of dharma and gives them the treasures of happiness and wisdom. The Commentary of the *Dainichikyō* says, "This Kokuzō is Daihitaizō (womb of great compassion which nourishes and achieves great compassion)." So, Kokuzō signifies the womb of Vairochana. In the womb of Vairochana are contained happiness and wisdom, so Kokuzō takes these two virtues of Vairochana as his original vow. The sun, moon, and stars are all considered as Kokuzō's incarnations.

In the Kokuzō-In, this Bodhisattva wears the five Buddhas' crown because it signifies the development of all qualities, with a sword surrounded by flames in his right hand which symbolises the wisdom of his inner attainment and in the left a lotus flower on which is a jewelled ball representing inner development. He represents the fruit of discipline, so his sword is not pointed like Monju's who has to cut his way through to Buddhahood. In the Shaka-In he holds a white *hossu*, and in the left a lotus on which is a gem.

His sammayagyō are sword, gem and *hossu*.

He has a number of shuji the chief one being *trah*, signifying "above relativity", Nirvana, the same as Hoshō's. His special shuji in Kokuzō-In is \bar{A} signifying the Void. His mudra is Kokuzō-In. His mantra is (in English) "like the empty sky the Buddha satisfies various vows and various forms to bring happiness to sentient beings." His efficacy is for wisdom and memory, and the salvation of sinners.

Merit and Wisdom are divided among the ten Pāramitā Bodhisattvas who sit in his Enclosure and work for him. They are on his upper right and left: those on the right representing Merit and those on the left Wisdom. They are supposed to be facing the Dainichi, so his right will be left and his left right.

The first Bodhisattva on the right is *Fuse-haramitsu* (Sk. Dāna-pāramitā), "Giving." The second is *Kaiharamitsu* (Sk. Śīla-pāramitā), "Morality." The third is *Nin-niku-haramitsu* (Sk. Kṣānti-pāramitā), "Patience." The fourth is *Shōjin-haramitsu* (Sk. Vīrya-pāramitā), "Energy" or "Diligence." The fifth is *Zenna-haramitsu* (Sk. Dhyāna-pāramitā), "Meditation." These Bodhisattvas sit upon lotus seats. Dāna-pāramitā holds with both hands a dish or tray containing cakes, cake standing for offerings of food. Śīla-pāramitā holds a mirror in the left hand, signifying illumination or enlightenment. Vīrya-pāramitā holds a vajra-staff and Dhyāna-pāramitā sits in the attitude of meditation.

On the left of Kokūzō Bosatsu are seated the other five Pāramitā-Bodhisattvas. The first is *Hannya-haramitsu* (Sk. Prajñā-pāramitā), "Wisdom," the second is *Hōben-haramitsu* (Sk. Upāya-pāramitā), "Skilful Means"; the third is *Gwan-haramitsu* (Sk. Praṇidhāna-pāramitā), "Prayer" or "Vow"; the fourth is *Riki-haramitsu* (Sk. Bala-pāramitā), "Power"; and the fifth is *Chi-haramitsu* (Sk. Jñāna-pāramitā), "Knowledge." Prajñā-pāramitā holds a sword; Upāya-pāramitā, a rope; Praṇidhāna-pāramitā, a net; Bala-pāramitā, a lotus-leaf on which sits a lion symbolising power; and Jñāna-pāramitā holds a book.

Below on the right of Kojūzō are four Bodhisattvas. They are: 1. *Guhocchitenrin* (Sk. Sahācittodpadā-dharmacakra), "the Bodhisattva of revolving the Dharma-wheel by awakening the thought for enlightenment." In his right hand is a lotus flower containing a wheel and in his left hand a one-pointed vajra. 2. *Shōnenjō* (Sk. Smṛtisajātya), "the Bodhisattva who generates memory." In his right hand he holds a shell for the shell signifies purity. 3. *Funnu-kō-kwanjizai* (Sk. Amoghakrodhāṅkuṣarāja) who holds "a hook of wrath." He has three faces and four hands. In his upper right hand he holds the hook of anger. 4. *Fukūkō*

(Sk. Amoghāṅkuṣa) who holds "the hook of reality" which catches all beings in order to save them. He also has three faces and four hands.

On the lower left of Kokūzō are four Bodhisattvas. They are: 1. *Mandara Bodhisattva* (Sk. Mahācakra), he is "the great wheel" who makes things complete which are not yet perfect; 2. *Soshitsuikyara* (Sk. Susiddhikara), "he who is good in perfecting all works"; 3. *Kongōshin* (Sk. Vajrasuci). "the Vajra needle"; 4. *Sobako* (Sk. Subahu) "he of the good arms"; and 5. *Mukuze* (Sk. Vimalagata), "he without stain."

The Soshitsuji-In

Below the Kokūzō-In is the Soshitsuji-In (Sk. Susiddhi) which properly belongs to Kokūzō-In, but is separated to match the four fields at the top. Susiddhi represents the excellent attainment of the Bodhisattvas belonging to Kokūzō-In.

The first to the left of the spectator of the Centre of this Enclosure is *Fukūkyūō Bosatsu* (Sk. Amoghapūjamaṇi), "the gem of the offering of non-emptiness." He saves sentient beings through the illumination of their sufferings. He has four hands and is seated upon a lotus flower.

The second is *Kujakuōmo* or *Kujakumyōō Bosatsu* (Sk. Mahāmayūrī), the great peacock whose chief quality is to counteract poison. Kujaku is female and although she is called Myō she is so gentle and charming, she is oftener referred to as Bodhisattva. Her vow is to give an antidote to the poisons of the evil passions of sentient beings like a peacock which eats poisonous weeds and harmful insects without injury.

In the Taizōkai she sits cross-legged upon a lotus seat, holding a peacock feather in her right hand and an open

lotus flower in the left. There are other postures, the best-known one of which being that with four arms riding upon a peacock. In this case she is represented as a very beautiful woman.

Her *samayagyo* is a peacock feather and the peacock feather is supposed to promote health.

The third *Ikkerasetsu* (Sk. *Ekajāta-rakṣana*) is a servant of Kwannon.

The fourth is *Jūichimen Kwannon* (Sk. *Avalokiteśvara-ekadaśamukha*), "the Eleven-faced Kwannon." The traditional explanation for the eleven faces is that ten of them represent the completion of the ten *pāramitās* and the eleventh represents the attainment of enlightenment, so this *Bodhisattva* wishes to deliver beings from ignorance and brings them to enlightenment. Another explanation found in the *Jūichimenkyō* is that this *Bodhisattva* has a mantra which teaches the eleven *oku* (hundred million) of Buddhas and therefore that he has eleven faces to represent them.

The esoteric names are: 1. *Hen-i-kongō*, "the Vajra of Loving-kindness, 2. *Jimin*, "the Merciful One of Shingon," 3. *Daikōfushō-Kwannon*, "the Kwannon of Great Light."

On each side of the main face there is one face. On these again there are five, and again on these, three—eleven faces in all. The main face is beautiful and calm as are some of the other faces, but there are still others which look angry, even the merciful and kind Kwannon may look angrily at beings when it serves his purpose to do so.

He has four hands, one holds a rosary, denoting compassion, one a *semui*, symbolical of benevolence, one a lotus representing the truth of *samādhi*, and the fourth holds a kind of vase representing wisdom and mercy.

His *samayagyō* is a vase (*sobyō*) from which he pours the honey of benevolence.

He has the special *shuji* of *ka* from *karuṇika*, bene-

volence, besides sharing the general shūji of *sa* and *hrih* common to all Kwannons.

His mudra is formed by folding both hands with the fingers crossed over the head. This means that these ten fingers are the ten faces and adding the main face become Jūichimen Kwannon. Another mudra is the Eight-petalled Lotus.

His efficacy is the bestowal of the Ten Virtues and the Four Merits.

1. The first on the right of the spectator is *Fukū Kongō* (Sk. Amoghavajra), "Vajra of reality."
2. *Kongōgundari* (Sk. Vajrakundali), "Vajra-vase," or "Vajra-ring," Butsubu Family, always ready to work.
3. *Kongōsho* (Sk. Vajrasena), "Vajra-commander."
4. *Kongō Myōo* (Sk. Vajravidyārāja), "Vajra-illuminator."

In the middle there is no principal Bodhisattva as this enclosure is really to be considered as belonging to Kokūzō, as Kokūzō is also the Master of this enclosure, although sometimes Soshitsujikara is supposed to be and other authorities assert Mahācakra to be at the head.

At the end of this enclosure on the Kokūzō's right is a large figure of the *Senju Kwannon* (Sk. Sahasrabhujārya-Avalokiteśvara) which is related to the Kwannon-In. His full name is *Senju-sengen-kwanjizai*, "the thousand-handed and thousand-eyed Kwannon." Here "thousand" has the meaning of being innumerable, therefore complete. He represents the attainment of Kwannon. The thousand hands symbolise the innumerable means he has for showing compassion to sentient beings. The thousand eyes signify his wisdom to see where to help; these thousand eyes are in the palms of his thousand hands. This Kwannon vowed to benefit and bless all sentient beings and prayed to be endowed

with a thousand hands and a thousand eyes, according to the *Senju-sengèn-dharani sutra*.

In reality in the picture, forty hands and eyes are shown, for as he saves beings in the twenty-five worlds of existence, these forty are enough. Although he is a Kwan-non, he sits in the Kokūzō-In because he represents attainment and is called Renge-Ō (King of the Lotus-Family).

His esoteric name is *Daihikongō* (the Vajra of Great Compassion). His posture is seated cross-legged on a jewelled lotus with twenty-seven faces and forty arms or really forty-two as two of the folded hands are counted as one.

Two of the hands are in the *gassho mudra* (folded together) and two in the *Jō-in* (meditation mudra), the other hands hold various objects: lotus, sutra box, jewelled ball, bell, rope, vase, axe, willow, wheel, rosary, arrow, sword, mirror, etc. Each object symbolises one of his vows. Of the twenty-seven faces, twenty-five are for the purpose of saving the twenty-five worlds of existence, one is the Kwan-non's own true face and another of the face of Amitābha. Another explanation is that his faces show the virtues of the ten Pāramitās. Some sutras state that this Bosatsu has one face, another eleven faces, and still another five hundred faces.

His *sammayagyo* is an open lotus, also a jewelled ball on a lotus. His *shuji* is *hrih*. His mudra is the *Renge-gokō-in*, "the lotus of the five-pointed vajra" and also the *Hachiyō-in*, "eight-petalled lotus mudra." His mantra is *Om vajra dharma hrih*.

Two little figures on the right and left of Senju Kwan-non are *Kudokuten* (Sk. *Srīdevī*) who gives bliss to the family of Kwannon on the right, and *Baso-sen* (*Vasu-ṛṣi*), an attendant on the left.

At the extreme end of the enclosure on Kokūzō's left is



(1)



(2)

8. The Jizo In.



(1)



(2)

9. The Jokaisho In.

Facing p. 198

the large figure of Kongōzōo (Sk. Aṣṭottarasatabhuja-vajra) who resembles Kwannon but is not the same and has a relation to the Kongō Assembly.

He is situated at the southern end of the Kokūzō-In in the Taizokai and is called King of Kongōzō. He has sixteen faces and one hundred and eight arms. He is the same as Kongōsatta who represents the Mirror-Wisdom of Great Perfection, the Ālayā-Vijñāna containing everything in it. He is also the same as Kongōken. In one of his left hands he holds a *genbyō*, a vase meaning that all the universe is contained in it. As for the rest of his many hands some are making mudra, some hold vajras, wheels, swords, ropes, etc. He sits on a jewelled lotus.

In the clouds above him, there are two *hiten* (flying deva). These represent "Kuyō" (offerings, *pūja*) in the clouds. The sixteen faces of Kongōzō represent the sixteen Buddhas and the 108 arms are to break down 108 evil passions and represent the 108 Dharma-enlightening gates.

His *sammayagyo* is a vase in which there is a lotus-flower. His *shuji* is *hūm*, common in the Kongōbu. His mudra is a one-pointed vajra mudra with all the fingers folded and the middle fingers standing. His mantra is "*Om vajra dhavāya svāhā.*"

He is one of the sixteen Buddhas of the present cosmic age (*bhadrakalpa*), and is also found in the Kongōkai. His esoteric name is *Jikyō Kongō* and *Riku Kongō*.

The Jizo-In

There are two long and narrow enclosures extending North to South from the top of the Shaka-In to the foot of Soshitsuji-In. On the left-hand side is the Jizō-In which has a relation to Kwannon because it represents the active exercise of Mercy. The *Dainichi-kyō* and the present Mandara differ somewhat, I shall name the nine Bodhisattvas according to the present Mandara:

1. *Jo-umyō* (Sk. Sarvaśokata-moghātamati), who is the Bodhisattva who assists beings "to get rid of the darkness of worry."

2. *Fukuken* (Sk. Amoghadarśana), "he who makes all beings open their eyes and see the reality of things."

3. *Hōinshu* (Sk. Ratnamudrapāṇi), "he who holds the jewel-seal."

4. *Hōkō* (Sk. Ratnakara or Ratnaprabha), "the jewel rays."

5. *Jizō*, the central figure of this Assembly. See below.

6. *Hōshu* (Sk. Ratnapāṇi), "the jewel hand."

7. *Jiji* (Sk. Dharaṇīdhara), "the holder of the earth."

8. *Kengojinshin* (Sk. Dṛiḍhadhayāśya), "the one with a deep, solid heart."

9. This Bodhisattva is traditionally identified with Jokaishō Bodhisattva who takes away hindrances, supposed to visit here from Jokaishō-In, but really he is *Nikkō Bosatsu* (Sk. Sūryaprabha), "a ray of sunlight."

All these Bodhisattvas sit on lotus-seats forming mudras with one hand and holding lotuses in the other on which are vajras or other religious objects. *Jizō* only will be described as representative of this group.

Jizō (Sk. Kshitigarbha), "the treasure-holding earth." He is the master of the Enclosure and sits in the middle of the group. His Bodhi-mind is hard and unbreakable as a diamond, so he is able to suffer pains in the place of sentient beings. He also holds like the earth all good things and helps them to grow in all beings, so he is called *Jizō*. His esoteric name is *Higwan Kongō*, the "Vajra of the Vows of Loving-kindness," *Himin Kongō*, the "Vajra of Merciful Compassion," and *Yogwan Kongō* the "Vajra of Granting Desires."

In the Taizōkai he sits in the Bodhisattva meditation posture in the centre of the *Jizō*-In, with a *nichirin* (sun-disk) upon the right palm, and in the left hand a lotus-flower

on which there is a banner. There are many other postures of Jizō, the most popularly and commonly seen is in the form of a priest, wearing priestly robes, holding a gem in his left hand and a *shakujō* (khakkharam, staff) in the right.

His *sammayagyo* is a gem on a banner, meaning inexhaustible virtue to benefit sentient beings, and also a *shakujō* which is a staff with six rings at the top, which he shakes as he walks to warn sentient beings in the six paths of existence. His *shuji* is *ha* which signifies "joy." His *mudra* is the flag *mudra* and his *mantra* is *Namaḥ samanta-buddhānām ha ha ha vismaye svāhā*.

His efficacy is to benefit sentient beings in the six worlds of existence, to wake them from the sleep of ignorance. Many beautiful stories are told of Jizō's efforts to help people out of their troubles. He still holds his own among popular Bodhisattvas. He is considered the patron of travellers and the protector of children.

The Jokaishō-In

On the right side is the Jokaishō-In. All the Bodhisattvas of this Assembly try to deliver beings from difficulties: their action is outward, entirely for the benefit of others.

The Bodhisattvas are, beginning at the top:

1. *Himin* (Sk. Karuṇāmreṣita), who represents mercy.
2. *Haakushu* or *Jo-akushu* (Sk. Sarvapāyajaha), representing the power to break down hell, i.e., relieve beings in hell.
3. *Semui* (Sk. Abhayamdada), "giver of fearlessness." He helps sentient beings¹ by removing their fears, worries, etc.
4. *Kengo* (Sk. Bhadrapāla), "protector of the good and wise," or *Jogike* (Sk. Kantūhala), "removing doubts," in the *Dainichi-kyo*.

¹ Notice that in this essay the term "sentient" rather than "human" beings is used. "Sentient" includes animals and plants and other forms of life.

5. *Jokaishō* (Sk. Sarvanivāranaviṣkambhī), “remover of hindrances.”

He is the Master of this Assembly. In his left hand he holds a lotus flower with a gem on it; in the left hand and with the right makes a mudra which is a variation of the Cintamani mudra. The Cintamani here signifies the jewel of the mind of Bodhi.

6. *Gugoye* or *Himinye* (Sk. Paritānācaya). He gives the wisdom of mercy.

7. *Jihossho* (Sk. Maitreyabhijudgata). He produces compassion.

8. *Shakushonetsunō* or *Jonetsunō* (Sk. Sarvadagha-prāsamita). He rescues beings from their agony by pouring nectar over them.

9. *Fushigie* (Sk. Acintyamatidatta), Bodhisattva of Wisdom, sometimes confused with Fushigie (Surya-prabha) in the Jizō-In.

The Gekongōbu-In

The extreme outer (*ge*) circle (*in*) is called the Gekongō because there are eight Kongōs on guard. Among the figures are not only deities but those who are not yet saved, but they are included because they belong to the group of Śākyamuni.

At the north-eastern corner stands *Ishana* (Sk. Iśāna), one of the eight guardian gods and with him *Ishanī*, his wife. The second is *Kimenten* (Sk. Nandimukha). The third is *Josuiten* (Sk. Sadāmatta). The fourth is *Kishuten* (Sk. Karoṭapani) and his wife *Kishutenko* (Sk. Karoṭapanī). The sixth is *Kenrojijin*, (Sk. Dharanidhari), the earth deity, and his wife, *Kenrojijin* or *Jitenko* (Sk. Dharanidharī). All of these are fierce deities who belong to the Ishana group.

In a deeper sense Ishana represents wisdom and Ishanī meditation. He converts ignorant beings through subduing and with his spear destroys passions and illusions. In his left hand he holds a bowl containing blood and this blood



(1) Upper Row, explanation from left to right.



(2) Second Row, from top to bottom.



(3) Lower Row, from right to left.



(4) Fourth Row, from bottom to top.

10. The Gekongobu In.

represents transmigration. His body is blue, his hair red, and he has three eyes, representing the three poisonous passions and the three illusions. Originally, Ishana was a fire or wind deity and later identified with the Hindu God, Śiva.

Next to this group are four pagodas which represent the four heavens of formlessness.

Next comes *Nitten* (Sk. Aditya-parivara), the sun-god, mounted on five horses: he revolves the wheel of the sun. He is attended by his wife, *Nittenko*.

Next is Vijaya who carries bow and arrows.

Now comes *Taishakuten* (Sk. Śakra). There are two Taishakutens, North and East, this eastern one is Śakra and the northern one is Indra: the eastern one guards Buddha (as one of the eight gods); the northern one belongs to those beings who are yet to be converted by Śakya before becoming Buddhas. He wears no crown but a suit of armour and has not the third eye. He holds a one-pointed vajra-spear in the right hand. His *sammayagyo* is a *tokko sho*.

Now come the two gate-keeping gods (*Dvārapāla*): Shumonten and the Shumontenmyo (wives).

Next is *Jikokuten* (Sk. Dhṛtaraṣṭra), another guardian god: he holds a sword, and guards the East.

Next is Bonten (Sk. Brahma), one of the twelve gods: he has four faces.

Next is a group of seven figures representing the twenty-eight constellations and these seven belong to the East. To their right is a sheep and a bull belonging to the Twelve Houses of Astrology.

Next are two figures, *Fūfukū* (Mithuna), a man and a woman, belonging also to the Twelve Houses.

Next are two figures representing a comet and a shooting star.

Now we find *Nichio* (Sk. Sūrya), the sun-god who rides upon three horses.

On his left is *Nichio-kenzoku* (Sk. Sūrya-parivāra), his family.

Next to him is *Basosenko*, the wife of *Basosen* (Sk. Vasu-riṣi), an old man with a lotus and rosary, the lord of peace, a sennin (hermit).

Beside *Basosen* is *Kwatenkō* (Sk. Agnāyī), wife or attendant of *Kwaten* (Agni) who sits in the south-eastern corner. He is one of the six celestial gods. He holds a triangle, rosary, club, and jar in his four hands.

Accompanying him are two sennins (Sk. Rīṣi), *Akeira-sen* (Sk. Angiri), attendant of *Kwaten*, and his wife *Akeira-Senkō*; and *Gudonsen* (Sk. Gotama), another attendant, and his wife *Gudonsen*.

Then follow three deities, *Bichunyo* (Sk. Raudrī), goddess representing the functions of Vishnu. She carries a lotus-flower in her right hand and an eight-pointed spear; *Yamanyo* (Sk. Yamī), one of the six deities of desire, she carries a cup in her right hand and a three-pointed spear in the left.

Now come symbols of the constellations: a flower-vase (*Kumbha*), a fish (*Makara*) and a couple of fish (*Mīna*); then the *Rāhu*, the seizer who devours the sun and the moon at the times of eclipse, *Mokuyō* (Jupiter, Sk. Brīhaspati) and *Kwayō* (Mars, Sk. Angāraka), with a staff representing three of the nine planets. Of the following seven gods of the twenty-eight lunar mansions belonging to the four quarters, the first three represent *Sei-shuku* (Sk. Maghā), *Shin-shuku* (Sk. Hasta), *Kōshuku* (Sk. Svāti). The next four represent *Chō-shuku* (Sk. Pūrva-phalgunī), *Yoku-shuku* (Sk. Uttara-phalgunī), *Kaku-shuku* (Sk. Citrā) and *Tei-shuku* (Sk. Viśakhā).

Next comes *Yakushajimyo* (Sk. Yakṣavidyādhara) with his two women-attendants. He is an attendant of *Zōjōten*.

Below him sits *Zōjōten* (Sk. Virūdhaka), one of the four guardian gods, with his one attendant Daishisha (Sk. Mahādūtā). He is generally detailed to guard the South.

Within the southern gate are four figures, the upper left one is *Nandaryūwo* (Sk. Nandanāgarāja), he carries a sword and rope; the upper right is *Ubanandaryūwo* (Sk. Ubandanārarāya), he holds a sword and serpent; both of these are dragon kings, and crowned with serpents: the lower left is *Ashurawo* (Sk. Asurarāja), king of the Asuras, he holds a flower staff: on the lower right are *Ashurashu* (Sk. Asura), attendants.

Next below is *Emmaten* (Sk. Yamarāja), the God of Death, accompanied by *Kokuanyoten* (Sk. Kālārātrī), the lady of darkness. Emmaten is one of the *Jūniten* (gods of the twelve heavens), or of the *Happōten* (gods of the heavens of the eight directions). Emmaten is popularly called Emma-ō. In the Taizokai he is situated in the south of the outer circle. Of his name Yamarāja, *rāja* means a king and *yama* binding or fastening. He is the Master of Hell and the King of Death and judges men after death, thus fastening their punishments upon them, in reality thereby to remove their illusions and delusions. He holds a *danḍa*, a staff with a crescent on it and on the crescent is a human head.

Below Yamarāja is *Taisenbukun* (Sk. Citragupta) who carries a mirror which reflects men's deeds; *Gaki* (hungry ghosts, Sk. Preta) precede him. *Itten* (Sk. Piśāca) is a kind of imp who carries a bag made of skin, she is found with companions belonging to Taisenbukun's group of Emmaten's family. They are symbols of demons and bad spirits.

Next comes a trinity of devils, one male, and two females, *Dakini* (Sk. Dākini). Before them lies the *Shiki* (Sk. Mrityu) symbolising Death, which, however, is now mentioned in the *Dainichi-kyo*.

Next comes a group of four riṣis: *Jōjūjimyōsen* (Sk.

Siddha-vidyādhara). They belong to Emmaten's group; they carry bags of skin and are sometimes represented as attending the god of wind.

They are followed by a trinity of *Ashuras*, (Sk. *Bandhirasura*), representing the vanguards of the Ashuras; the middle one is the king, and holds a sword.

Now comes another Ashura trinity: 1. *Karura* (Sk. *Garuḍa*), heavenly musicians with wings; 2. *Kubanda* (Sk. *Kumbhāṇḍa*), head of nightmares, and 3. *Rasetsu* (Sk. *Rākṣasa*), one male, one female, with *Rasetsudō*, attendants.

They are followed by *Rasetsuten* (Sk. *Nairṭtirāja*), King of the *Rākṣasa*. He sits in the south-west corner and is one of the twelve gods or eight gods of the heavens. With him are two female *Rasetsu* (Sk. *Rākṣasī*), attendants. He protects the south-western corner. He presides over destruction and eats up flesh, but according to Shingon this symbolises eating up the illusions of human beings. He is clad in armour; his right hand holds a sword and the left hand makes a sword mudra.

Next comes *Daijizaiten* (Sk. *Maheśvara*) with Uma, his wife.

Then come four figures who represent the seven mothers: 1. *Bontenyo* (Sk. *Brāhmī*), 2. *Taishakutenyo* (Sk. *Sindrī*), 3. *Kumari* (Sk. *Kaunārī*), 4. *Shamonda* (Sk. *Cāmuṇḍā*). The other three, *Kauverī*, *Raudrī*, and *Vaiṣṇavī* are not represented here.

Next we have *Nannyo* (Sk. *Manuṣya*), a man and a woman, human beings.

Next follow *Suiyō* (Sk. *Buddha*), the star Mercury, *Doyō* (Sk. *Sanaīścara*), the planet Saturn; *Getsuyō* (Sk. *Soma*), the Moon God.

Of the astrological mansions three are depicted: 1. *Byokū* (Sk. *Tulā*) is the scale; 2. *Kyuku* (Sk. *Dhanu*) is the bow; 3. *Katsuhuku* or *Tenkatsu* (Sk. *Vṛṣeika*) is the scorpion.

Of the twenty-eight constellations, seven are shown here: 1. Joshuku (Sk. Sravaṇā), 2. Tōshuku (Sk. Uttarāśādhā), 3. Gyūshuku (Sk. Abhijit), 4. Kishuku (Sk. Pūrvāśādhā), 5. Bishuku (Sk. Mūla), 6. Shinshuku (Sk. Jyesthā), 7. Bōshuku (Sk. Anurādhā). They are all alike except for gestures of the right hand.

Next comes *Suiten-kenzoku* (Sk. Varuṇaparicarā), attendant of Varuna, followed by *Suiten* (Sk. Varuṇa) himself. He is the god of water. He holds a sword in his right hand and a lotus in his left. He is sometimes shown holding a snake.

Now come the protectors of the gate, the dragon kings: *Nandaryūwo* (Sk. Nandanāgarāja) on the upper right, and *Upanandaryūwo* (Sk. Upananda) on the upper left, and also *Taimenten* (Sk. Abhimukha) on the lower right and *Nanpaten* (Sk. Dhurdhara) on the lower left.

Next comes *Kōmokuten* (Sk. Virūpākṣa), the guardian god of the West. He is regarded as a manifestation of *Daijizaiten* (Sk. Maheśvara) and furnished with a third eye on his forehead though ordinarily he is represented without it. He carries a three-pronged spear in his right hand, while his left fist rests on his thigh.

Next comes a number of water deities, although some authorities consider them to be snake gods for they are crowned with snakes. They are *Suiten* (Sk. Nāgarāja, Varuṇa) and *Suitenhi* (Sk. Nāgarāja Varuṇānī), a water goddess, and *Suitenhi-kenzoku* (Sk. Varuṇānī-paricarā), a family of the water goddess.

Now comes *Narayenten* (Sk. Nārāyaṇa) corresponding to the Indian god Vishnu shown riding on a bird. Next is his wife *Narayendenhi* (Sk. Nārāyaṇī).

The next is *Benzaiten* (Sk. Sarasvatī), shown as a woman with a lute. She is popularly called Benten. She is considered as the goddess of beautiful sounds so she presides over music and is also the patroness of happiness and

wisdom, and especially of literature and eloquence. Sarasvatī means the presider over lakes and streams so in India she is worshipped as a deity of rivers. She is a very popular Bodhisattva in Japan and on nearly every island large or small is a shrine to Benten. The snake is her messenger. Her posture in the Taizokai is seated, playing upon a *biwa* (lute). She is often seen in postures with many arms. Her *sammayagyo* is a *biwa*. Her *shuji* are *sa*, the first syllable of her name meaning giving pleasure and *su*, meaning beautiful song. Her *mudra* is the playing *biwa* *mudra* and her chief mantra *Oṃ Sarasvatīye svāhā*.

Next comes *Kumara* (Sk. Skandadeva) with six faces seated on a peacock.

He is followed by *Gwatten* (Sk. Candra), the moon god seated on three white geese. Next sits his wife *Gwattenhi* (Sk. Candraprivāra).

Now comes a group of five of *Fūten's* attendants: 1. *Koten* (Sk. Vādyadevatā), a drum player; 2. *Katen* (Sk. Gītadevatā), a flute player; 3. *Katennyō* (Sk. Gīta), a female flute player. They are followed by *Fūtenhi-kenzoku* (Sk. Vāyu), the attendant of *Fūten's* wife, *Fūtenhi* (Sk. Vāyī).

Fūten (Sk. Vāyu) himself with his attendants *Futen-dōji* (Sk. Vāyudevatā), occupies the north-western corner. *Fūten* is the god of the wind and one of the guardian-gods of the eight points of the compass.

Now comes a trinity, *Kōonden* (Sk. Ābhāsvaras), symbolising the world of light, where speech is through light, not through sound. He holds a lotus and makes a *mūdra*.

Next is the trinity *Daikōonden* (Sk. Bṛhābhāsvaras), the god of great light.

The *Tosotsuten* trinity (Sk. Tuṣita), of the Tushita heaven, belongs to the world of Desire. This is divided into two compartments, inner and outer, and it is in the inner sanctuary that the Bodhisattva finds his last abode before his attainment of Buddhahood.

The *Jōjujimyōsen* trinity (Sk. Siddha-vidyādhara) and *Jōjumyōsenmyō* (Sk. Siddha-vidyādhari) who come next are those rishis who are enjoying the full benefits gained by holding (*dhara*) the magical formulas.

Now come the *Magoraga* trinity (Sk. Mahoraga), the great serpents.

After them, we see two *Kinnara* (Sk. Kinnara); Two *Kōten*, and *Gakuten*, and players and singers, and *Myōōnyō* (Sk. Vādyadhari), a dancer.

This brings us to *Taishakuten* (Sk. Indra) himself.¹

Now comes *Kubira* (Sk. Kuvera) the god of wealth, popularly known as Bishamon. *Kubiranyō* (Kauveri) sits by his side. Kuvera is sometimes regarded as the real name of Bishamon (Vaiśravaṇa), the god of learning and happiness, or sometimes as one of his family.

Now follow *Nanda* and *Batsunanda* (Sk. Upananda), two more dragon kings who guard the North gate.

Then comes *Bishamon* or *Tamonten* (Sk. Vaiśravaṇa), the god of learning. He is one of the eight and also twelve groups of gods. He protects the North. In general Buddhism, he is greatly esteemed as a protector and in Shingon he is revered for his efficacy of bestowing happiness and good fortune and is the most admired of the twelve Heavenly Kings. The Sanskrit word *Vaiśravaṇa* means "hearing much" which means that he listens attentively to the Buddhist teaching. He wears a crown and armour. He holds a treasure-stick in his right hand and holds aloft a pagoda: In the Mandara he is seated, but generally he is found standing in an unusually manly and vital pose.

Next comes again the pair, *Jōjujimyōsen* and his wife, *Jōjumyō-sennyō*, this time however, of the family of Bishamonten.

Now come the *Twenty-Eight Mansions of Stars*, of which

¹ Already described under Taishakuten (Śakra).

seven only are given here: 1. Kyō-shuku (Sk. Dhaniṣṭha); 2. Ki-shuku (Sk. Śata-bhiṣā); 3. Shitsu-shuku (Sk. Pūrva-bhadrapadā); 4. Kei-shuku (Sk. Revatī); 5. Heki-shuku (Sk. Uttara-bhadrapadā); 6. Rō-shuku (Sk. Aśvini); and 7. I-shuku (Sk. Bharanī).

These of the *Twelve Astrological Houses* are represented by *Shonyoku* (Sk. Kanyā), a girl, by *Bōkaiku* (Sk. Karkataka), the crab, and by *Shishiku* (Sk. Simha), the lion. *Kin-yo* (Sk. Śukra) the planet Venus, and *Senki* (Sk. Kampa, or Mr̥dha-yuddhāji-bhūta), god of tremors or earthquake, sit side by side.

Now comes *Kwangiten* or *Shōden* (Sk. Vināyaka, Gaṇapati, Ganesa), the elephant god. *Gaṇa* literally means "multitude" or "group," here it means Maheśvara's army, while *Pati* means literally "master," so Gaṇapati means the leader of Maheśvara's army. This is the reason that Gaṇapati is in Isana's group for Isana is an incarnation of Maheśvara. Master or leader of a multitude is a better translation of Shōden's name than Kwangiten which means the god of delight. Shōden means "holy god." There are many interesting stories connected with Shōden, but these must be deferred for another time.

Shōden has many different postures, but in the Taizokai with an elephant-head he is seated holding a radish in his left hand and a hook or an ax in his right. There are more than ten different kinds of Shōden according to the number of feet, hands, and eyes. There is a secret Shōden standing in sexual embrace with another female Shōden. It is kept secret because the true symbology is not understood by ordinary people and so misunderstanding arises. It symbolises the saving of a sentient being by Buddha and their oneness when once saved or enlightened. The meaning of the elephant-head is that an elephant is powerful and yet tame. He takes a form of illusion in order to protect his devotees. They will follow him more easily if he makes him-

self as they are, forms of illusion, but in the end he leads them to enlightenment.

Shōden has a number of *sammayagyō*, the chief ones are: 1. a radish and *kwangidan* (*modaka*, sweetmeat), symbolising a man and a woman; 2. an ax or spear; 3. a *mino*, a straw rain-coat which resembles an elephant's ear and *mino* also means to take away falsehood and reveal truth. According to Mikkyō, in prayers for health, welfare, conquest over evils and reverence and affection, *mino* symbolises health, *modaka* welfare, an ax the conquest over evils, and a gem affection.

His shuji are *ga* and *h*: *ga* signifies the accomplishment of good deeds and destruction of bad ones while *h* symbolises Nirvana which is the stopping of all karmic hindrances and the attainment of Enlightenment. Shōden's mudras are the *mino*-mudra symbolising the sexual embrace, the tooth-mudra, and the treasure-mudra. He also has a number of mantras.

The Shōden ritual is performed on a round altar. There are many sutras in praise of Shōden.

Above Shōden is *Daikoku* (Sk. Mahākāla) who belongs to the Ishana family. The Sanskrit *kāla* means "black" or "time." Daikoku is blue-black, has innumerable thousands of years of life. In Japanese Daikoku means "Great Black." The *Rishukyo* says that Mahākāla means "great time." Originally, he was a war-god, a god of fortune, and a god of death. As a war god, he is believed to be an incarnation of, or an attendant to Śiva and presides over destruction and death. But as a god of fortune, Daikoku is supposed to be an incarnation of Vishnu who brings things to life and fruition, so Daikoku is considered as an incarnation of the deity of the earth who generates things and brings them up. As a god of death, he is identified with Yama. In Japan, he is chiefly regarded as a god of good fortune.

In the Taizokai Mandara he presents his fierce aspect;

he has three faces and six arms. In the first of both hands he holds a sword, the second right-hand the hair of a human being, in the second left-hand a sheep. In his third hands, the body of an elephant. His head-dress and necklace are of skulls. But the ordinary and popular depiction of Daikoku in Japan is of a little man holding a hammer in his right, a big bundle in the left which is flung over his shoulder, and standing upon two bales of rice, hence he has come to be associated with prosperity and good fortune.

His sammaya are a sword symbolising war and a bundle symbolising prosperity. His shuji is *ma*, the initial character of his name. His mudra is the *Kongō Gassho* and his mantra, *Mahākāla svāhā*.

Above Daikoku is *Ishanī*, the wife of Ishana with whom the Gekongōbu begins.

The external border of the Gekongōbu-In shows peony grass. The peony is the flower of prosperity. The colour of this border on which the peony grass is spread is in red, blue, and black. It represents the three-coloured way and the three assemblies to which all the Honzons (Holy ones) of the Taizokai belong, and the internal border is white representing purity by nature because all the enclosures are pure and of one quality.

BEATRICE LANE SUZUKI.

NOTE.

According to some authorities, the Buddhas representing the Five Wisdoms as given on page 6 of Part I of the Taizō Mandara in the *Eastern Buddhist*, Vol. VII. No. 1. should be differently arranged. Daienkyōchi (Sk. Ādarsanajñāna), great-round-mirror-wisdom, should be attributed, not to Tenkoraion Buddha, but to Hōdō Buddha (Ashuku in the Kongō Mandara); Byōdoshōchi (Sk. Samatājñāna), the wisdom of sameness or equality, is the samādhi, not of Hōdō Buddha, but of Kaifukeō Buddha (Hōshō Buddha of the Kongō Kai); Jōshosatchi (Sk. Kṛtyānustānājñāna), the wisdom of action, is the wisdom of Tenkoraion Buddha (Fukūjōjū of the Kongō Kai). Readers will please note this change which is the more usual explanation, although the former one has adherents.

The Five Wisdoms are not generally referred to in the Taizō Kai as they are in the Kongo Kai, because the Taizō Kai is the mandara of efficient cause and has reference to Hoshin (aspiration), Shugyō (discipline), Shobodai (enlightenment), and Niunchan (attainment of Nirvana).