

## JOSHIMA, Satoshi. The Production and Consecration of the Genroku Era “*Genzu Mandala*” in the Collection of Tō-ji Temple

The designation “*Genzu Mandala*” refers to mandalas following in the lineage of the Mandala of the Two Realms that was brought to Japan from China by Kūkai in the ninth century and which has been copied numerous times. Among these copies, those handed down in Tō-ji Temple have served as the principal icons of the Goshichinichi Mishiho, the most important rite in Shingon Esotericism and an annual court ceremony. This paper draws on primary source documents to clarify the circumstances surrounding the production and consecration of the fourth copy of the *Genzu Mandala* that was made in the Genroku era (1688–1704) (hereafter “Genroku version”) and its significance to the individuals involved.

Dr. Yoritomi Motohiro and Nakamura Kōshin, scholars of Esoteric Buddhism, have clarified the iconographic differences between mandalas considered to be of the genuine *Genzu* lineage and the Genroku version. They have also discussed the background and beliefs behind Edo-period *Genzu mandalas* as represented by the Genroku version. However, despite the recognition of its importance and its designation as an Important Cultural Property, the Genroku version has not been the subject of art historical research. To date, only the names of the head painter, prayer leader (*ganshu*), and sponsor have been clarified.

First, the author clarifies the circumstances surrounding the performance of the consecration ceremony and how it was coordinated based on several primary sources, including *Tō-ji Mandala Offering Documents* (Cabinet Library et al.), *Michitomo kōki* (Archives and Mausolea Department, Imperial Household Agency), and *Miscellaneous Notes by the Magistrate of the Imperial Consecration Ceremony of the Tō-ji Mandala* (Archives and Mausolea Department, Imperial Household Agency). According to these documents, the imperially sponsored consecration ceremonies were conducted under the auspices of the court, but in reality they strongly reflected the will of the shogunate, who provided the funds for the production of the Genroku version. In addition, it is shown that details such as the date, time, and venue for the consecration were undecided until just prior to the ceremony.

Next, the author clarifies the trends and ideas of the main actors involved in the production and consecration of the Genroku version. The prayer leader was the priest Kōgen of the Ninna-ji sub-temple Shinjō-in. Kōgen had just resigned as head priest of Tō-ji and is credited with restoring the Hirosawa school of Shingon Esotericism. Not only did he supervise the production of the mandala, but he was also the central figure in negotiations between the court and the shogunate regarding the consecration ceremony. As a religious centripetal force, Kōgen should be seen as playing a central role in facilitating the many projects related to the ceremony. Two other key figures, Prince Kanryū, who served as ritual master of the ceremony, and Vinaya Master Sōkaku of Kushuon-in Temple, who was head painter of the Genroku version, were both disciples of Kōgen. However, the context of the sources analyzed suggests that Keishōin, the birth mother of Tokugawa Tsunayoshi and the Genroku version’s sponsor, and Konoe Iehiro, who was involved in the clean copy for the dedicatory text that was recited at the ceremony, were also key figures who were actively engaged in the project. In particular, the head painter Sōkaku, who was a Vinaya monk of the Southern Mountain (Nanshan) Vinaya school, was ambitious in his copying of the Genroku version, through which he demonstrated an investigative approach that sought to return to the source’s origins.

Finally, the author discusses the workshop involved in producing the Genroku version. In addition to Sōkaku, recorded names of his disciples suggest the involvement of these ordained monks in painting the mandala. Shinjō-in monks also supervised the production of another Mandala of the Two Realms made after the eighteenth century, and a painting of Mahāmāyūrī Vidyārājñī (J: *Kujaku Myōō*) created after 1779 as a Shinjō-in project shares iconography with the Genroku version. This suggests the continuous existence of a Buddhist painting studio associated with the Shinjō-in temple.

The above reveals that the production and consecration ceremony of the Genroku version was the result of collaboration between religious sects, the court, and the shogunate that was conditioned by the complex intertwining of their ideas and interests.