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NAKAMURA, Kayoh. A Study of the *Genzu Mandala*: Four Buddha Figures on the Crown of the Buddha Vairocana in *Shiin-e*

This paper considers a type of mandala known as the *Genzu Mandala* (現図曼荼羅) and discusses the small Buddha figures represented on the crown of the Buddha Vairocana (Jpn: Dainichi Nyorai 大日如来). Typically, the crown of the Vairocana is shown with five Buddha figures. The Vairocana figure in the ninth-century *Takao Mandala's* (高雄曼荼羅) Vajradhātu (*Diamond World*) mandala *Ichiin-e* (一印会) section wears a crown with five Buddha figures. The crown of the Vairocana in the *Shiin-e* (四印会) section, however, has only four Buddhas. There are only a few examples of iconography that depict the Vairocana with a four-Buddha crown, including the *Ko-hon* (甲本) and *Einin-bon* (永仁本) owned by the monastery Tōji (東寺). In the Vajradhātu of the *Genzu*, the *Ichiin-e* adjacent to the *Shiin-e* shows a Vairocana wearing a five-Buddha crown. The different manifestations of the Buddha crown in the same picture lead us to assume a different meaning for each type of crown. This paper presents a proposal concerning how this difference in meaning affects the whole of the *Genzu Mandala*.

The first section describes suggestions in previous research and various historical materials. For the Vairocana figures, there are no examples of a four-Buddha crown, so there is a possibility that it is an error that occurred during tracing. The section considers the method used to represent the arrangement of Buddha figures in the crown, and the rules governing the use of five-Buddha crowns depicted in other figures seen in Vajradhātu and Garbha (Womb World) Mandalas.

The second section, based on a comparison with the *Shiin Mandala* (四印曼荼羅) in the *Gobu-Shinkan* (五部心觀), considers the relationship between the doctrines of *Shiin-e* and its representations. In the *Gobu-Shinkan*, the central Buddha image in the *Shiin-Mandala* is depicted as a tathāgata form with no crown. On the other hand, the four bodhisattvas around the central Buddha wear the crown with a small Buddha figure. From this point of view, we examine if there is the possibility of a four-Buddha crown depicted in the *Genzu Mandala*.

The third section considers not only the issue of the four-Buddha crown Vairocana in the *Shiin-e* section but above all considers its relationship to the five-Buddha crown Vairocana of the *Ichiin-e*. Additionally, it stresses the point that the four-Buddha crown Vairocana in the *Shiin-e* section is situated in the uppermost row of the *Genzu Ku-e* (nine squares Vajradhātu-Mandala) side by side with the five-Buddha crown Vairocana in the *Ichiin-e* and the five-Buddha crown Vajrasattva (金剛薩埵) in the *Rishu-e* (理趣会) section and here compares the compositional principles of the three sections to the images in the *Gobu-Shinkan*. As a result, there are relative meanings. The four-Buddha crown of *Shiin-e* represents the left side of the *Ichiin-e*, represents the selfish training, and the five-Buddha crown of *Rishu-e* the right side of *Ichiin-e*, the altruistic training, and the Vairocana with five-Buddha crown of *Ichiin-e* represents the dharma body as an essential truth of reality, which unifies the whole *Ku-e* sections of Vajradhātu-Mandala.

Finally, in section four, based on the concept of the Busshinron (Buddha body) of the three forms of Buddha and its relation with the Vairocana of Garbha-Mandala, we consider the inevitability that the image in *Ichiin-e* is the Vairocana and not the Vajrasattva, and a deeper meaning of the four-Buddha crown and its depiction in the *Shiin-e*.

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