

E029P

THE GODS OF THE  
FOURTH WORLD,

being

PROLEGOMENA TOWARDS A DISCOURSE

UPON THE BUDDHIST RELIGION

AND ITS ACQUIRED PANTHEON,

*read before*

YE SETTE OF ODD VOLUMES

at the 459th Meeting of ye Sette held at the  
Savoy Hotel, on the 28th April, 1931

*by*

EDWARD HERON-ALLEN, F.R.S.

Necromancer to ye Sette

LONDON

IMPRYNTED AT YE PELICAN PRESS

AND TO BE SOLD BY NO BOKE-SELLERS

MCMXXXI

Bibliothèque Maison de l'Orient



157808

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RALPH STRAUS,  
Scribbler to Ye Sette.

Chairman of ye Publications Committee.

Opusculum No. XCII

1931

This Edition is limited to 155 copies (of which Nos. 1-13 are imprinted upon Japon vellum) and is imprinted for Private Circulation only.

This is copy No. <sup>79</sup>, and is presented unto

*Am. Salomon Brinich*

by

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Necromancer to Ye Sette,

this 22 day of *January* 1932

"Buddhism teaches Perfect Goodness and Wisdom without a personal God, the highest Knowledge without a Revelation, a moral World-Order and just Retribution carried out with necessity by reason of the Laws of Nature and of our own Being, continued Existence without an Immortal Soul, the possibility of Redemption without a vicarious Redeemer, a Salvation in which everyone is his own Saviour, and which can be attained in this Life and on this Earth by the exercise of our own faculties, without Prayers, Sacrifices, Penances, and Ceremonies, without ordained Priests, without the mediation of Saints, and without Divine Grace."

SUBHADRA BHIKSHU, *The Buddhist Catechism.*

(Translated by C. T. Strauss)

## WORKS REFERRED TO IN THIS DISCOURSE

*Note.*—Not one line of this Discourse being the result of original research, I have considered that it may be useful for those who are interested in the subject to have marginal references to the works from which it has been compiled.(1)

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## LIST OF PLATES

*Note.*—The figurines represented in the Plates are in the Victoria and Albert Museum (Indian Section) and in the Collections of Vyvyan B. Holland, *Idler*, and of the Author, *Necromancer*, to the Sette of Odd Volumes. I take this opportunity to render my sincere thanks to Miss Joan Maude for enabling me to figure the most important *mudrás* and the use of the Prayer-wheel.

1. The Buddhist Prayer-wheel. "*Mani-Khorlo*."
2. "Aum! mani padme. Hum." The *mantrá* of Avalokiteshvara.
3. Gautama-Buddha. Shákya-muni. (H-A. Coll.)
4. The Buddha, entering Pari-nirvána. (V. B. H. Coll.)
5. (a) The Buddha, meditating, in the Seraglio.  
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- 7, 8. Avalokiteshvara, the Dalai Lama form. (H-A. Coll.)
9. Maitreya. The Buddha-to-come.
10. Abháya, the *mudrá* of Protection.

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12. Dharmachakra, the *mudrá* of Teaching.
13. Dhyána, the *mudrá* of Meditation.
14. Namahkára, the *mudrá* of Prayer.
15. Tarjaní, the *mudrá* of Menace.
16. Vajra-húm-kára, the *mudrá* of the Supreme Buddha.
17. Vara and Vitarka, the *mudrás* of Charity and Argument. (The White Tárá.)
18. Amitábha. (H-A. Coll.)
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20. Gautama-Buddha. (H-A. Coll.)
21. Padmapáni. (V. B. H. Coll.)
22. Amoghapása (Avalokiteshvara). (H-A. Coll.)
- 23, 24. Áryávalokiteshvara. (Vic. & Alb. Mus., and V. B. H. Coll.)
25. Sita-tárá, the White Tárá. (H-A. Coll.)
- 26, 27. Shyáma-tárá, the Green Tárá. (H-A. Coll.)
28. Yamántaka, with his Shakti. (V. B. H. Coll.)
29. Yama. (V. B. H. Coll.)
30. Lha-mo. (Vic. & Alb. Mus.)
- 31, 32. Hevajra, with his Shakti. (H-A. Coll.)
33. Maitreya. The Buddha-to-come.



I wish to record my deep obligation to Mr. A. J. D. Campbell, Keeper of the Indian Section of the Victoria and Albert Museum, for continual assistance and encouragement in the preparation of this Opusculum, and for his ready concurrence in the use made of the Collection under his charge in the preparation of the Plates. Information derived from him is acknowledged in the margins by the initials A.J.D.C.

E. H-A.



“THE GODS OF THE FOURTH WORLD”

BEING

PROLEGOMENA TOWARDS

A DISCOURSE UPON THE BUDDHIST  
RELIGION AND ITS ACQUIRED  
PANTHEON

“AUM! MANI PADME HUM”—AUM! the Jewel is in the Lotus.—Amen (2). To plunge at once, by way of illustration, into the vernacular, so to speak (though we shall avoid it as much as possible), this is the *mantra* of Avalokiteshvara, who is the Dhyáni Bodhisattva of Shákya-Muni, the Mánushi Buddha of the Fourth Kalpa—or World. A *mantra* is a short mystic formula of words, often meaningless, but powerfully efficacious for the acquisition of merit, and generally claimed to be of celestial origin. This particular formula, according to the Tibetans, “fell from heaven” in the 4th Century A.D., and is probably the most voluminously reproduced sentence ever composed. Its mere repetition invests the repeter with merit, and the Tibetans have amplified and simplified the process of repetition by various mechanical means. Every revolution of a *mani-khorlo*, the Prayer-Wheel (Pl. 1) with which we are familiar, credits the gyrator with the repetitions of the formula inscribed upon the ribbons enclosed in its rotating cylinder (Pl. 2), and these may amount to any number up to half-a-million or more. In some of the

W.148

G.191-3

S.1863. 120/1  
W.149 n.  
C.51

larger prayer-wheels, according to Schlagintweit, it is printed or inscribed a hundred and fifty million times (3)—and the wheel may be turned by water or by wind-power, or by hot air. No doubt among the wealthy classes in the Tibet of to-day, or of the near future, motor prayer-wheels may become a religious luxury. It may be observed in this place that Tibetan being read (as are our languages) from left to right, the cylinder, whether it is rotated by a swinging movement of the weight on the chain attached to the hand-wheels, or by a twist of the axial knob in the table-wheels, or by a push given in passing to the enormous cylinders set in temple-walls, must be rotated from right to left so that the invocation is reading forwards and not backwards. Should an enemy get hold of your prayer-wheel and rotate it in the opposite direction he would unsay and cancel all the prayers which you have industriously ground out of it (4). It is not, however, to be taken as a reliable indication of the moral integrity of its manipulator, for we learn that highway robbers carry them habitually, hastily concealing them when a rich traveller appears upon the road, and substituting for them the more appropriate lethal weapons (5).

C.49

S.115

It is, however, hardly accurate to describe Buddhism as a "religion." There is often a difference of opinion as to whether Buddhism is a religion or a philosophy. This depends upon what meaning is given to the word "religion." The word "religion" seems to connote a deity or deities of some kind, but it is very difficult to define. Martineau (6) understood it to be "a belief in, and worship of a supreme Mind and Will directing the

Universe"; to Newman (7) it meant "the knowledge of God, and our duties towards Him"; I would prefer the definition given by a writer in *Faiths of the World* (8) "Religion is the communion between a worshipping subject and a worshipped object—the communion of a man with what he believes to be a god." But Buddhism has no supreme god or gods—as Frederika Macdonald has said (9) "Buddhism is the one great religion which dispenses with supernatural powers and super-human authority," and, save as represented by the mystic repetition of the *mantras*, it has no prayers—there being no one to address them to, in spite of the fact that we are informed that there have been fifty thousand Buddhas—a computation perhaps analogous to Miss Pross's "hundreds of people," and the thousand or twenty thousand arms credited to some of the images of the deities, of which, at most, not more than a few score are visible. S.53

Thus we are confronted with a contradiction in terms—an atheistic religion, or rather a code of morals and manners, recognising neither creator, controller, nor organiser of the Universe in its primitive form, neither personal soul nor universal, and admitting the worship of deities as something secondary; as Principal Caird said (10) half a century ago "a system of religious doctrines in which the very idea of God is left out—without immortality, without heaven, but which nevertheless became the religion of more than one-third of the human race"—or as Rhys Davids puts it Rh.D.213 "by far the largest in numbers of all the religious orders that the world has seen."

W.324

Rh.D.207

G.xxiii

G.191

Rh.D.60, 115  
W.119-120

Rh.D.14 n 117  
125

S.1863.27

This was Primitive Buddhism (*Hinayána*), though so high an authority as Waddell considered that Buddha himself seems to have been, in respect of the absence of a Creator or Absolute Being, an agnostic, rather than an atheist. Rhys Davids meets this by defining the characteristic of Gautama's system of philosophy as an agnostic atheism. We shall see, though I shall not go into how it came about, that in its later form (the developed Maháyána and Tantra systems) each of the Four Cycles, or *Kalpas*, or Worlds has its complete Pantheon of personal objects of veneration, each with his (or her) appointed place and duties, and we find ourselves face to face with the delightful anomaly of an atheistic polytheism, the object of whose cult is to triumph over man's predestination to metempsychosis—to re-births which must necessarily involve a renewed existence of suffering, with its inseparable connotation of old age and death (11), and to attain, at last, immunity from human re-incarnations—in a word to Nirvána, which is not, as so many conceive it to be, annihilation after death, but the extinction of all earthly desires—"the blowing out of the flame of selfish longing"—the "Three Fires" of Egotism, *i.e.*, of Lust, of Hatred and of Delusion.

Nirvána, then, does not necessarily involve physical death. Gautama (Pl. 3) attained it in life after his protracted meditation and struggle with self under the Bodhi Tree. It is a moral condition that can be attained in life, though we only know of one or two recorded instances of its attainment by Laymen. Nirvána is the attainment of Spiritual freedom (*Arahat*), a sinless,

calm state of mind attainable in this life, whilst the later physical death that ends the human existence is known as *Pari-nirvána*. At the risk of labouring the subject, which has been open to misconception, one may give Rhys Davids' admirable description. The Arahát, *i.e.*, he who has attained *Nirvána*, is still alive, his body remains with its powers, the fruit of his former errors. These are impermanent and soon pass away. Then, there being nothing left to bring about a new individual, the Arahát will no longer be alive or exist in any sense at all, he will have reached *Pari-nirvána*, *i.e.*, bodily death. Rhys Davids compares it to the extinct Stars whose light is till reaching us. But this will come to an end and, as no new body can be found, where life was, there will be nothing (11a). The representations in stone, or bronze, frequently profusely jewelled, of the Buddha entering into *Pari-nirvána*, are often beautiful in the extreme. An exceptional specimen, probably the finest in Great Britain, is figured in Pl. 4, shewing him lying reclined "in the lion attitude on his right side" on the Couch of the Seven Precious Things (12).

Rh.D.111-114

E.56

In spite of fundamental differences, no one who has given even the most passing attention to the subject can have failed to note the close parallels between the teaching of the Buddha and that of Christ, and one is continually confronted with the realisation of how much of the teaching of the New Testament was derived from the far older Buddhism, just as much of that teaching was anticipated by Confucius (13). In all three we find the sentiment of human love and compassion.

F.83

G.xxv

Rh.D.83-4, 151,  
181, 199

Rh.D.1908.  
143-4

Confucius was the undisputed author of the maxim "Whatsoever ye would that others should not do unto you, do not ye unto them"—even more striking parallels may be found in the Canonical writings of Buddhism—matters, however, which do not come within the scope of the present Discourse. It must be borne in mind that Buddhism has this also, in common with Christianity, that its founder left nothing in writing: the Canons came into existence gradually, and became collected, into the Code known as the Tripitaka ("the three Baskets," *i.e.*, "Collections"), and were finally codified, in a form of which the oldest manuscript, now extant, was written in Ceylon in 45 B.C. (14).

It must be borne in mind, also, that the Buddha was born, brought up, and died a Hindu. He did not intend at any time in his career to be the founder of a new religion; he hoped, like Christ, who like the Buddha ignored Castes (a circumstance which made the new doctrine—as was the case with Christianity—very popular with men of humble origin), that the new wine would go into the old bottles, by all men (the Brahmans included) being won over to his creed of universal love and compassion. Ritual and Ceremonial Observances he also ignored, preaching, like Christ, that it is not the eating of unclean food that defiles a man, but his own evil deeds—exactly as it is expressed in the Gospels (15). Rhys Davids (in a later work) lays stress upon a significant feature differentiating Buddhism from Christianity—the elimination of the doctrine of the Immortality of the Soul, which tends to make men selfish, and to lead them to live pure lives, primarily,



even if subconsciously, in the hope of future reward. The protagonist of Buddhism argues that the noblest qualities of man are discouraged by a belief in the immortality of a semi-material soul, and that the belief in an immortal individuality is a delusion, resulting in a life of desires and cares, from which it is the sole object of the Buddhist to emancipate himself.

It must be borne in mind that, like Christianity, Buddhism did not take form as a religious system until centuries had elapsed since the death of its founder. V.11-19

The teaching and traditions of the Buddha were, we are expressly told in the scriptures, transmitted orally and so became necessarily modified, amplified, and dogmatised (15a). Vassilief claims that written characters were not introduced into India until V.26

centuries after his death, but against this we have the Asoka vase, found in a Stúpa in Nepal described by Bühler(16) as of the 4th Century B.C., which bears an inscription which reads "This casket of the relics of the blessed Buddha is the pious foundation of the Shákayas, their brothers and sisters, together with children and wives." But all so-called "relics" of the Buddha have been shown by later writers to be of very doubtful authenticity.

And this is all that we shall say—though the subject might be indefinitely prolonged (17)—about what, for want of a better term, we must call the Buddhist "religion," the principles of which have been reduced, in the Canonical literature, to Ten Precepts or Commandments. One has heard of the Arab who, when he saw our own Ten Commandments, "cursed and burst

G.xxv  
Rh.D.160

into tears”—had it been the Buddhist Decalogue he would undoubtedly have at once committed suicide.

In studying the Life of the Buddha, one has the choice of a very varied collection of biographical principia—all of them legendary. According to the Traditions, after passing through five hundred and fifty (some say five thousand) previous existences (18), and an undefined period as Bodhisattva in the Third *Kalpa* (or World) preceding the present one, the Gautama Buddha, Shákya-Muni, came to earth towards the end of the 6th Century B.C.(19), to manifest himself as a Mánushi (or human) Buddha.

Let us explain, at once, the names by which he is impartially known. It is related that he came to earth(20) at Kapilavastú, a city in the province of Gorakhpúr in Nepal, by a miraculous birth, as Siddhártha(21), son of Prince Shuddhodana and his wife Máyá. This prince was one of the chiefs of an Aryan tribe, the Shákya(22), and belonged to the *gotra* (or clan)(23) of Gautama(24). In the south he is generally called Gautama Buddha, and in the north Shákya-Muni—*muni* being a Sanskrit word meaning “wise”—so it merely signifies “The Sage of the house of Shákya.” Vassilief points out that it is extremely improbable that the title Shákya-Muni was conferred upon him until after his death, and the same remark and arguments may apply with equal force to the more exalted title of Buddha—for before him there was really no Buddha, in spite of the earlier legendary bearers of the title, variously computed as six, twenty-four, fifty-four, a hundred and so on—*viresque acquirunt*

G.16

G.xvii

E.11

V.11

*eundo*. The chief authority for his official (or traditional) biography is the collection of fabulous episodes known as the *Lalita Vistara*(25), from which the only precise conclusions to be drawn are that he was born of an immaculate conception—his mother Mâyá(26) having been carried by archangels to heaven, where the future Buddha entered her right side in the form of a superb white elephant(27)—and died about 477 B.C.(28), being then over eighty years of age, of an indigestion of pork, eaten at a meal prepared for him by a low-caste man, a goldsmith named Chundá(29).

Rh.D.183

E.50

T.149 ff.

F.79

Thomas Carlyle has said somewhere that "great men have short biographies." This is abundantly manifest when we seek for biographical details of the lives of the Buddha, of Confucius, and of Christ. The Buddha is probably most widely known to the western world by the late Sir Edwin Arnold's remarkable poem *The Light of Asia*. In this work many beautiful and miraculous episodes of his youth, culminate in his adolescence, and in his meeting with the lovely Yashodhará, daughter of a neighbouring Prince. His wooing was prompt and practical. The moment he saw her:—

"he loosed

"The emerald necklet from his throat, and clasped  
"Its green beads round her dark and silk-soft waist;  
"And their eyes mixed, and from the look sprang love."

His luxurious and protected life with her is described at length, in the midst of which comes his confrontation with Age, Disease and Death, and then follows

"The Great Renunciation"—his flight into the Wilderness, and his Meditation or Mystic Trance under the Bodhi-tree. His parting with Yashodhará is beautifully described:—

"So with his brow he touched her feet, and bent  
"The farewell of fond eyes, unutterable,  
"Upon her sleeping face, still wet with tears.

"Then o'er his head drawing his cloth, he turned  
"And raised the Purdah's edge."

He then bids a mute farewell to his *Harim*

"That lovely garden of his Indian girls,"  
saying:—

"While life is good to give, I give, and go  
"To seek deliverance and that unknown Light"

and his last message sent to his father by his charioteer Channa, is:—

"if I conquer, lo! all earth is mine—  
"Mine by chief service!—tell him—mine by love!  
"Since there is hope for man only in man,  
"And none hath sought for this as I will seek  
"Who cast away my world to save my world."  
(See Pl. 5.)

Thus Sir Edwin Arnold. It is sad to have to turn from this beautiful Epic to the cold facts as summed up by the late Edgar Saltus(30), who opens his case with a devastating gem of destructive criticism. He says: "As a literary contribution, Mr. Arnold's poem is simply charming; as a page of history it has the value of a zero from which the formative circle has been eliminated.

The Kingdom of Kapilavastú was an insignificant hamlet. The Buddha's father was a petty chieftain, the rájáh of a handful of ignorant savages. Palaces he had none; his wealth was his strength; and could his concubine be recalled to life, she would, had she any sense of humour, which is doubtful, be vastly amused at finding that she had been given a rôle in the Solar Myth."

This painful conclusion was arrived at after diligent researches by Vassilief (or Wassiljew), and confirmed by those of Oldenberg(31), which suggested that "Prince" Siddartha's pessimistic view of life may have been forced upon him by the loss of his territories through conquest by Virúdhaka (or Vidúdabha)(32), a neighbouring king or rájáh. The view expressed by Vassilief is that the entire race of the Shákya had been exterminated by Vidúdabha, not, as the legend has it, whilst the Buddha was preaching his doctrine, but before he had entered upon his Great Renunciation (which was, in fact, an involuntary exile), meditating upon the transient nature of human greatness. There are even indications, which it would take too long to go into, that family disagreements and political intrigues may have influenced his departure from Kapilavastú. Vassilief suggests with great show of reason that the subsequent conversion of his parents and relations and their joining him in his wanderings were similarly brought about by these disasters. Thus it would appear that Buddhism also has its iconoclasts.

As regards the Solar Myth referred to by Saltus, M. Senart has published a learned and remarkable

W.6 n.

V.10-11

S.6 n.

V.11

V.10

V.24

Rh.D.184,  
187-96

work(33) connecting the accounts of the miraculous birth of Gautama, and particularly the collaboration of the White Elephant and other incidents in the life of the Buddha, with the older Sun-worship which crept into Buddhism from Zoroastrianism, through the identification of Ahura-mazda (Ormuzd) with the Dhyáni-Buddha Amitábha, the god of the setting sun(34).

A.J.D.C.

It is not, however, only with the Solar Myth that the Buddha has been connected. He has entered the Roman Calendar of Saints to be worshipped on November 27 as St. Josaphat(35). In folk-lore he finds a place as a Devil, and also as the Man in the Moon, as is recorded in the "Dictionnaire Infernel."(36)

Rh.D.195-7

As regards Kapilavastú, its precise position was unknown until Colonel L. A. Waddell, a Bengal Army Surgeon and author of perhaps the most notable work extant upon Lamaism and Tibetan Buddhism, following clues provided by the ancient writings, located it (37), and the British Government having cleared away forests at great expense, Waddell discovered the actual birth-place of the Buddha late in the last century (38).

Y.241

The reformation of the Buddhist religion in Tibet was effected by Tson-kha-pa at the end of the 14th Century, at which time Buddhism had become very debased, and the monasteries and convents had become sinks of iniquity. To him is due the dogma of "Living Buddhas"—that is to say, priests and monks in whose very flesh and bones are incarnated the famous saints and even the different deities. The 15th Century saw

W.1898.288

S.1863.69

G.xxxi

the institution of the Grand Lama, and in the 17th Century we reach the first great spiritual head of the Lamaist religion, confirmed as King of Tibet in 1650 by the Chinese Emperor—the Dalai (or Talé) Lama, “Vajradhara,” “The All-embracing Lama: the Holder of the Thunderbolt,” in whom is incarnate the Dhyáni Bodhisattva Avalokiteshvara, the mention of whom brings us to the Gods of the Fourth World. W.39  
B.1924.34

Though there are many early references to names that are familiar to us in the Buddhist Pantheon, they really owe their systematization to the doctrine of Vajrayána, a degenerated but attractive form of Buddhism, which was developed by Indrabhúti, King of Uddiyána, who flourished in the first half of the 8th Century A.D., and which is still the form of Buddhism most prevalent in Tibet. The feminine element then introduced attracted many followers: it is true that, though in the earliest days of Primitive Buddhism, women, even those living in concubinage, could become Buddhists (39), their constitution in communities—as nuns—was permitted by Shákya-Muni only very reluctantly, and at the instance of his aunt Mahápajápatí, who had reared him, and who may, therefore, be regarded as the first Suffragette. He maintained, however, that the time of his Apostolate on earth as Manushi-Buddha, and therefore the total benefit which he could confer upon humanity, had been reduced one-half by this concession. We read in the chronicle *Anguttara-nikáya* (iv.274) that the Buddha having refused his aunt’s request three times, she cut off her hair, put on yellow robes and followed Batt.xviii  
Batt.xxvi  
C.18  
G.xxxiii  
T.107 ff.

T.108

him to Vesálí with other Shákya women. They arrived with swollen feet and covered with dust and persuaded his favourite disciple, Ánanda, to plead with the Buddha for them. He refused thrice again, and at last, being worn down, granted the women admission under Eight Strict Rules designed to keep them in their proper place. Buddha had no illusions about the matter, he made the statement above referred to, to Ánanda, adding "For just as houses, where there are many women and few men are easily broken into by robbers, even so in the doctrine and discipline in which a woman goes forth, the religious system will not last very long." He added other equally apprehensive similes. We find later that Ánanda had to admit that it was a mistake—a fault for which he asked pardon—to have assisted the admission of these "militant suffragists" (40) to the Order.

T.109

Rh.D.200

With the doctrine of Vajrayána, in the 7th Century, the five Dhyáni-Buddhas and Bodhisattvas (who are Buddhas-elect, or future Buddhas) made their appearance with their Shaktis, or Female Emanations—in fact, concubines—with whom, especially in their Tantric forms—they are generally represented in the *Yab-yum chudpa* attitude, that is, in the actual sexual embrace, *Yab* signifying "father" and *Yum* "mother," which explains these very "frank" figurines whose origin dates from this era, and to which we shall refer later.

S.1863.112

Batt.xix

It must be borne in mind that the whole host of these gods and goddesses are merely manifestations of "the Ultimate Reality" (*Shúnya*) and are represented



by the figurines or images, which are not objects of worship properly so-called, for it must be remembered the gods had no personal existence. They merely represent the attributes with which the deities are invested in the Dhyánas—guides to meditation upon the essential features of each particular emanation—or deity—and their purpose is to fix the attention of the worshipper—or meditator—who has to identify himself in meditation with the “deity” occupying his attention at the moment (40a). The figurines have their origin in the great collection of “Rituals for Worship” known as the Sádhanas (the collection is entitled the Sádhanamálá), of which the earliest known manuscript dates from A.D. 1167. In this, each “deity” with his attributes, his appearance and his symbols are minutely described so as to fix the attention of the worshipper upon the matter in hand, and the artists who made the images gave their own “rendering” of the description, which accounts for the many embarrassing variants that render their identification often extremely difficult. The principal seat of this religious art was in Nepal, and the artists are almost exclusively Lamas, though some of the best images in Lhása are made by Newari artisans from Nepal, and by Chinese artificers (41); and as all these figurines are “cire-perdu,” the finishing touches imparted by the artist were—and are—frequently a matter for his own selection and taste. As a result the difficulty in identifying any image with any particular “deity” is often—as Grünwedel admits (42)—quite insurmountable. But let us see whom and what they actually represent—as aids to meditation and religious absorption.

Batt.165

Batt.ii, iv

W.328

- C.17                    In the beginning is the Great First Cause, the  
 G.2                    Primordial Buddha—the Adí-Buddha—“the first  
                           Wise One” (Pl. 6), from whom all Buddhas emanate.  
                           “When nothing else was—Shambhú was, and, as he  
                           was before all, he is also called Adí-Buddha.” Thus  
 A.J.D.C.               speaks the Guna Karanda Vyuha, one of the earliest of  
                           the Buddhist Scriptures, the germ of which dates  
                           from the 1st Century A.D., and which appears in  
 Rh.D.206              complete form in the 6th. Rhys Davids opines that  
                           Adí-Buddha was invented in the 10th Century by  
                           “the Tibetans and Nepalese hankering after gods  
                           many.” The Sacred Books tell us that “In the beginning  
 C.38-9                the Universe was void, and there existed only two  
                           Spirits, Adí-Buddha and his Consort” (or Shakti).  
                           Meditating upon the work of Creation, Adí-Buddha  
                           set, as the foundations of the World, two thunderbolts  
                           (*dorje* in Tibetan—*vajra* in Sanskrit) crossed. Then,  
                           revolving ideas in his mind, he created the Elements  
                           and the Worlds, and finally a white ray emanated from  
 C.40                    him, and a red ray from his Consort, which united and  
                           produced Life in the Universe, and finally, for its  
                           protection and guidance, he evolved the Buddhas.
- The Buddhas are stated in the Books to be “more  
 G.10                    numerous than the grains of sand on the banks of the  
                           Ganges,” but little is known of the early Buddhas—and  
                           that little is purely legendary—before the appearance  
 V.11                    of Shakya-Muni—who was, as a fact, the First Buddha.  
 E.14                    Nepal adopted one thousand Buddhas, fifty-six of  
                           whom appear in the Lalita Vistara, but the most  
                           popular and permanent grouping is that of the Five,  
                           directing the affairs of the Five Worlds (*Kalpas*), of
- Rh.D.204

which three are past and gone. We are now inhabiting the Fourth World, and it is with its own particular Pantheon that we are concerned.

The Personages of each *Kalpa* (or World) have each their allotted position and duties. From the Adí-Buddha is evolved a Dhyáni-Buddha—the Buddha of Meditation, who is the head of a Trinity or Triple Manifestation (*Trikáya*). The Adí-Buddha lives in heaven in an abstract form of perfect purity, inspiring his Dhyáni-Buddha with wisdom and meditation, by means of which the latter evolves a Dhyáni-Bodhisattva. The status of the Bodhisattvas has been succinctly defined by Vassilief. The superior Bodhisattvas are almost equal to the Buddhas—and indeed there are sects who give them precedence. They may be emanations from the Buddha, and they might at any moment become Buddhas themselves were they not restrained by a sentiment of infinite love and pity for human beings(43). Such is Avalokiteshvara, to whom we shall refer later, who is equally venerated in Tibet and China, and whose protection and assistance are universally implored. The Bodhisattvas do not appear in the earliest Tibetan and Nepalese books. They were probably the invention of Buddhists, whose minds were steeped in Brahman philosophy and mythology and craved after Buddhist gods to fill the places of the dead gods of the Hindu Pantheon. A Dhyáni Bodhisattva may, by merit, become or evolve a Manushi (or Human) Buddha, but the popular system in Tibet treats the Manushi as an emanation from, or manifestation of, the Dhyáni-Buddha, and so we get the Triple

G.28

V.125

Rh.D.200-1

G.10

G.11

S.1863.51-2

Manifestation (*Trikáya*) in which each Buddha has three bodies or natures, living in three spheres at the same time, that is:—

- (a) On earth as Manushi Buddha, mortal, ascetic, material, visible and perishable, but having attained the highest state of *Bodhi*, or Knowledge;
- (b) in Nirvána as Dhyáni Buddha, an abstract body of absolute purity; and
- (c) in reflex, in heaven, as Dhyáni-Bodhisattva, a body of supreme happiness(43a). It is he who inspires the Manushi Buddha upon earth, when he is preaching the Esoteric Doctrine; when the Manushi Buddha preaches Exoteric Doctrine he does so upon his own responsibility, and it is only after his attainment of Supreme Wisdom that he develops the *Ushnisha*, that protuberance on the skull which is characteristic of the Buddhas.

G.28

G.11

G.46

The Fourth World—that which we now inhabit—was created by the Dhyáni-Bodhisattva Avalokiteshvara (Pls. 7, 8). He is an emanation from his spiritual father, the Dhyáni-Buddha Amitábha, who manifested himself upon earth as Gautama Buddha, Shákya-Muni. The Tibetan Buddhists believe that Avalokiteshvara is continuing the work that Gautama Buddha began, and that in order to do so he incarnates himself in each successive Dalai (Talé) Lama in Lhása. This he will continue to do until, five thousand years after the death of Gautama Buddha, Maitreya (the Buddha to come) will appear as Manushi Buddha of the Fifth World (Pl. 9), which will be created by Vishvapáni, the Fifth

Dhyáni-Bodhisattva, who now dwells in heaven waiting for the Fifth Kalpa, on the arrival of which he will receive from his spiritual Father Amoghasiddha (the Dhyáni Buddha of the Fifth Kalpa) active powers of creation, and will create the Fifth World. To emphasise his quasi-human status Maitreya is usually represented seated with legs pendent in the European manner, and not in the "adamantine" (fixed or unchangeable) pose with which we are familiar in the images—the legs firmly locked, with the soles of the feet turned fully upwards(44). In this respect it differs slightly from the "Bodhisat" pose in which the legs are looser and unlocked, the soles of the feet being scarcely seen, and from the "Sub-active" pose in which the legs are unlocked, the left being quite under the right and the soles of the feet invisible. An annual festival known as "The Great Prayer" is held in Lhasa, consisting of continuous religious services held with the object of shortening the spiritual reign of Shákya-Muni, and of hastening the advent of Maitreya.

W.335

G.29

W.335

B.1928.272

Now let us deal one after another with these Gods of the Fourth World, as they are represented in our several collections. These images, to the origin and significance of which we have already referred, vary in size from half-an-inch to many feet in height, and are made of wood, papier-maché, ivory, stone, copper, iron, silver and gold, but especially of bronze which may be left as it is, or, as is more usually the case, covered with gilding. It is compulsory that the base of each figure should be a hollow cavity in which is placed, tightly packed, rolls of paper inscribed with

G.xlix

W.329

prayers (*mani* and *mantras*); to these are added strange collections of holy objects, fragments of wood of the Sacred Bodhi-tree, grains of consecrated rice, wheat and other cereals from the begging bowls of *Bhikshus*—Religious Mendicants—fragments of their robes, beads from their Rosaries, especially those made from the bones of the human skull and skeleton, little pieces of gold, silver and copper, rough pearls and uncut gems, and it is, unhappily, on this account that the great majority of the images which reach Europe have been violated, that is to say, the copper or bronze plates with which they are closed, generally engraved with the double or crossed thunderbolt (*dorje-vajra*), have been forced out in search of treasure. The symbol of the *dorje* corresponds to the Thunderbolt of Jove, and, as we have seen, in the Tibetan Cosmogony, the foundations of the Universe are set upon it in its “crossed” form—and this, we are told, was made of “blue air” hard and imperishable. The higher ranks of collectors will not add these violated figurines to their collections. Before being filled with the Spiritual Body (the collection of relics just referred to) the image is merely a work of art, but after it has been filled and sealed up and “consecrated” by the Lamas, it becomes a sacred object—but it merely *represents* a “deity,” and is used, as I have pointed out, to fix the attention in meditation: it is not an idol to be worshipped, but merely a sacred image such as one sees in Christian churches.

C.39

W.77

W.328

W.328

Waddell, however, says that many of the images are naturally holy, like fetishes, capable of hearing and

answering prayers. The mode of executing the images, as regards the materials, the auspicious time at which to commence their construction and to form their essential parts, such as the eyes and hands, are all duly defined in the Scriptures (the *Sádhana-máldá*), which details are, as we have already said, more or less strictly attended to. The most costly ones are inlaid with precious stones. When they leave the consecrating authority they are usually wrapped up tightly in yellow silk and sealed with the seal of the Monastery where they were consecrated. Usually they represent a single deity, but groups of three, five or eight are not uncommon, perhaps the most interesting and valuable being those in which the deity holds his Shakti—female emanation or concubine—in the actual sexual embrace. These have the highest spiritual significance. According to Battachariyya they signify that the deity has attained *Shúnya*, which is the highest stage of Nirvána; and the quintessence of meditation is reached in the contemplation of these eternally united figures.

S.1863.203

W.329

A.J.D.C.

Batt.163-4

But this cannot be technically correct, for, as Mr. Campbell points out in a "note" which he has put at my disposal, "the *yab-yum* gods are imagined (meditated upon) as having form, but if they were in the state of *Shúnyatá*, they would be outside the circle of phenomenal existence, formless and unmarked by properties of any kind. The Meditator (*Sadhaka*) in imagination (meditation) resolves the gods into the Void (*Shúnya*) and himself enters the state of *Shúnya* thereby." These coupled figures signify the penetration of the Material by the Spiritual, which thus become

inseparable. In and for purposes of worship, Wisdom is regarded as female, and Power and Method as male, and they are depicted as being in sexual union, touching at all points of contact, denoting that Wisdom and Method, Power, and the Mind that guides and uses it, are ever in union. It is a mere symbolism for worship or meditation. The curved dagger (*Gri-gug*) which the *Yum* holds symbolises the Wisdom-Consciousness that cuts away every thought and destroys all sinful passions, whilst she confers the Supreme Bliss(45a). In this way she may represent, as Battachariyya has suggested, *Shūnyatá* or the Great Void.

W.338

The Images are almost invariably cast, seated upon a throne which represents a Lotus-flower, the symbol of Divinity. In paintings the individual species of Lotus are indicated by the colour of the Lotus-throne, but in the bronze images the differences are such as can only be appreciated by very keen specialist observers.

A very important feature to be noted in the images is the *mudrás*—these are mystic poses of the hands and fingers, upon which the identification of an image often depends, for each Dhyáni-Buddha and Bodhisattva has his own characteristic *mudrá*, though they may vary in different forms of the same deity. There are a vast number of these “attitudes” recognised(46); but the principal ones, and those which especially concern us, represent or recall certain phases or incidents in the life of the Buddha. We will show you some of these:—

W.337

*Abhaya* is the *mudrá* of Protection. The arm is elevated and slightly bent. The hand is lifted, the palm turned outward and all the fingers extended upward (Pl. 10).



*Anjali* is the *mudrá* of Salutation. Both arms are stretched upward, the palms turned upward with all the fingers extended.

*Bhūmisparśa* is the *mudrá* of Witness, or "Earth-touching." It is typical and characteristic of Gautama Buddha, and represents him invoking the Earth-goddess as witness of his having resisted the temptations of Mára, the Spirit of Evil, and his attendant Houris. The right arm is pendent over the right knee. The hand with the palm turned inwards has all the fingers extended downwards, the thumb touching the Lotus-throne (Pls. 3, 11, 20).

E.22-3

*Buddhasmarana* is also a *mudrá* of Salutation. The right hand, alone, is raised to the level of the head, the palm turned outward and the fingers extended.

*Dharmachakra* is the *mudrá* of Teaching—"Turning the Wheel of the Sacred Law." Both hands are held against the breast, the left covering the right, the united tips of the index and thumb of the right hand touching one of the fingers of the left, whose palm is turned inwards (Pls. 12, 32, 33).

*Dhyána* is the *mudrá* of Meditation. The hands lie in the lap, the right on the left, with all the fingers extended and the palms turned upwards. It is typical of Amitábha, and is the attitude of intense self-absorption, of mystic trance or meditation by which supernatural wisdom (*abhinna*) and supernatural powers (*iddhi*) may be acquired (Pls. 11, 13, 18).

Rh.D.174-5, 190

*Namahkára* is the *mudrá* of Prayer. The hands are at the breast in the attitude of prayer, with the palms and

fingers touching. It is typical of Avalokiteshvara, when he has more than two arms—as (*e.g.*) when he is incarnate in the Dalai Lama (Pl. 14).

*Padma* is the *mudrá* of Perfection. The two hands are elevated as in *Namahkára*, but only the indices are extended and touching, the other fingers being folded against the palms.

*Tarjaní* is the *mudrá* of Menace. The right hand is raised with the index extended, or, sometimes, the middle finger bent on to the thumb, as in *Vitarka*, the other fingers being folded in the palm (Pl. 15). This is also a western attitude of warning or menace.

*Vajra-hum-kára* is the *mudrá* of Buddha Supreme and Eternal. The wrists are crossed at the breast and hold symbols usually the *vajra* (thunderbolt) and *ghanta* (bell) (Pl. 16). Most of the deities adopt this *mudrá* in *yab-yum*.

*Vara* is the *mudrá* of Charity. The arm is pendent, the palm turned outward and all the fingers extended. It is typical of several of the female deities, and especially of the *Tárás* (Pls. 17, 25, 26).

*Vitarka* is the *mudrá* of Argument. The right arm is bent, the hand forward with all the fingers extended excepting the index, second or third finger, which touches the tip of the thumb, forming a circle or triangle. It is typical of the *Tárás*, and of all the *Bodhisattvas*, especially of Avalokiteshvara (Pls. 17, 25, 26, 34).

(The Indian *mudrá*, *Karana*, is identical with the Neapolitan pose of the fingers, assumed to avert the

Evil Eye. The index and fourth finger are extended, the rest being folded upon the palm of the hand.)

It is essential for the student of Buddhist Iconography to have at least these *mudrás* in his mind, for purposes of rough identification of the figures.

The deity who claims our attention first is, of course, the wholly nebulous Adí-Buddha to whom we have already referred as the abstract Beginning and Founder of the Universe (Pl. 6). He dates from the beginning of the 10th Century, and comes into the purview of the Fourth World in his form Vajradhara, the Bearer of the Thunderbolt, and he was the spiritual progenitor of Amitábha. There is some controversy among the Sects into which Tibetan Buddhism is divided as to who, or which, is really the Adí-Buddha, or whether his emanation Amitábha is not himself the Adí-Buddha. Vajradhara is represented seated, and with the same attributes which we shall describe when considering Amitábha, but he wears the crown and ornaments of an Indian Prince, and his hands, in the *vajra-hum-kára mudrá* hold the thunderbolt and the bell as indicated in describing this *mudrá*. Batt. 161 n. G.4

Amitábha, our Dhyáni-Buddha of the Fourth World, is "the Buddha of Infinite Light" and the ethereal form of Shákya-muni (Pl. 18). He is peculiar to Northern (Tibetan) Buddhism, and is Lord of the Blissful Western Paradise (*Sukhávati*)(47), whence women are debarred, though by acts of merit they may attain to masculinity in the next world, and so qualify for admission. He is represented seated in the "adamantine" pose, his hands in *dhyána mudrá*, and G.37-8

G.11, 198

he has the *ushnīśá* protuberance on his skull, which is the seat of the intellectual faculties, and the receptacle of the divine *manas*, or mind, of the Buddhas, of whom it is the first and most important of the thirty-two superior signs, though probably the last acquired(48). He also bears the *úrñá*, the small protuberance upon the forehead, between the eyes, which is the fourth of the superior signs(49). A small image of him is seen usually in the head-dress of his Dhyáni-Bodhisattva, Avalokiteshvara, whom he brought forth by meditation (by means of a red ray from his right eye) in the *Sukhávati* heaven where he resides, sitting enthroned beneath a Bodhi-tree surrounded by innumerable Bodhisattvas.

W.338, G.39  
Batt.xxiv,  
Rh.D.206,  
S.1863.84

G.39

As bestower of longevity he is called Amitáyus, and in this form he holds in his hands (still in *dhyána*) the Ambrosia Vase, which is his especial emblem (Pl. 19). Amitáyus is a confirmed bachelor; unlike Amitábha he has no consort, and is never represented embracing a Shakti. Amitábha, under his Tibetan name Obamé, is an object of especial worship in Tibet, and entrance into his heaven is the cherished ultimate goal of his devotees, that Blissful Heaven "where there are no rocks or mountains, but flowers in plenty and the sweet sound of birds singing, and all the time he can see Obamé's face very bright and beautiful."

C.xiv, 13, 87

B.1924.35  
S.1863.153-4

Amitábha is regarded as incarnate in the rival of the Dalai Lama, the Grand Lama of Tashi-lhümpo, and, as the spiritual father of Avalokiteshvara (who is incarnate in the Dalai Lama), he is held by many Tibetans to be his superior, but his power in worldly

affairs is small. The image shown in Pl. 18 was made in Nepal by a Chinese artist, and is said by experts to be of superlative quality; it bears an inscription on the base which reads: "Wealth—Merit—Virtue—Buddha." B.1924.36

Of the Fourth Mánushi—or Human Buddha, Gautama—we have already said all that is necessary for the purposes of this Discourse. The Image shown in Pls. 3 and 20 is judged by the experts at South Kensington to be of unsurpassable perfection as a work of art. An inscription upon the Lotus-throne reads: "Offered in the Yung Lo period of the great Ming Dynasty." This would date it in the early years of the 15th Century, but the Keeper of Metals at the Victoria and Albert Museum, Mr. Koop, and the Curator of the Indian Section, Mr. A. J. D. Campbell, are of opinion that it was the work of a Chinese artist in a Tibetan Monastery in the 18th Century faithfully copied from an earlier image. It may be said at once that it is practically impossible, in the absence of direct evidence, to tell the date of execution of the great majority of these images. This one has the Pearl surmounting the *ushnîshá* protuberance, the right hand is in the "Earth-touching" and the left in the "Meditation" *mudrá*. A wavy line borders the upper fold of his cloak or shawl(50), which has an interesting origin: the first image of the Buddha was made, according to the Chinese Pilgrim-historian, Hsüan Tsang (629-645)(51), by order of Udayana, King of Benares, and the Buddha himself posed for it when he visited Benares in the 6th Century B.C., but the artist was so dazzled by the glory of his sitter that the Buddha G.17, 20  
G.1900.22

caused himself to be mirrored in water and was modelled from the reflection. The artist with typical Chinese fidelity reproduced the ripple on the water in the form of this wavy line(52).

- G.45 Second in importance only to Gautama Buddha in the Pantheon of the Fourth World is the Dhyáni Bodhisattva Avalokiteshvara (Pls. 7, 8). We have described his origin, and his "job," which was to evolve from his own essence a material and perishable world, over which he is to preside until the advent of Maitreya, the Mánushi-Buddha of the ensuing, the Fifth, World, continuing the work of the propagation of Buddhism until then. Thus, therefore, Gautama Buddha having entered into Pari-nirvána, Avalokiteshvara is carrying on, incarnate in each successive Dalai Lama until Maitreya, the Buddha to come, manifests himself. In this form his image is shown in Pls. 7 and 8 dressed in princely garments and wearing the thirteen precious ornaments which invariably distinguish the Tantric forms of the Celestial Buddhas and Bodhisattvas. In the centre of his five-leaved crown, is the small image of his spiritual father Amitábha, by which he may always be definitely identified; his "upper" hands are in the Prayer *mudrá* (*namahkára*)—sometimes, as in our image (Pl. 7), holding a jewel between them, but this is very rare. The other two—the lower hands—are raised, holding Lotus-flowers, one in bud, the other fully open.
- G.46, 59
- W.349, 351
- G.65
- G.57
- S.1863.84

his right eye, which brought Avalokiteshvara into existence. It goes on to say that Amitábha blessed him, whereupon the Bodhisattva brought forth the invocation "Aum! mani padme, hum," to which we referred in our opening paragraph, as filling the Prayer-wheels, and which is also repeated one hundred and eight times, every time a Tibetan "tells off" the hundred and eight beads of his Rosary(54). Each syllable of this *mantra* is regarded as a charm to help those occupying one of the six categories of mankind doomed to the bonds of metempsychosis; in other words, each syllable is operative to Salvation in one of the six Regions of Re-birth—since Avalokiteshvara is the controller of Metempsychosis.

His worship was introduced into Tibet in the 7th Century, when he was proclaimed as incarnate in the King Rong-tsan-sgampo(55). He is the most widely diversified deity in the Pantheon, and he is represented in no less than one hundred and eight forms, all of which are represented in sculptures at Khatmandu, in Nepal, and are figured by Battachariyya in his "Iconography."

We have said that he is responsible for the creation of this Fourth World: the Tibetans according to their traditionary History are descended from him in a somewhat remarkable manner. He came to earth at Tse-tang, in Tibet, and became incarnate in a monkey. In this incarnation he met a She-devil called Drasinmo, who thus addressed him:—"By reason of my actions in my former life, I have been born in a Demon-race, but, being in the power of the god of Lust, I love you

S.1863.86-7

C.47

Rh.D.209

C.48

A.J.D.C.

G.58

Batt.33

Batt.177

B.1924.21,  
1928.9

W.19

greatly." Somewhat—and not unnaturally—taken  
aback by this rather original conversational opening,  
Avalokiteshvara hesitated for a while, and finally  
consulted Amitábha on the matter. The outcome of  
the conference was that he married the lady and they  
had six children. Their father fed them on sacred  
grain until the hair on their bodies decreased, and  
their tails became shorter and finally disappeared.  
Another Chronicle tells us that the children who took  
after their father were exemplary persons, whilst those  
that took after their mother were quite the reverse; but  
all of them were brave and strong. This accounts for  
the Tibetans of to-day. A highly elaborated account  
of this early and semi-divine ménage was given to  
Combe by his delightful informant, the *raconteur*, Mr.  
Paul Sherap—whose Tibetan name was Dorje Zödba  
—and is recorded in full in his very interesting book,  
*A Tibetan on Tibet*.

C.24.36-7

We have referred to the manifold forms of Avalo-  
kiteshvara, as portrayed in the Khatmandu sculptures  
—it is not surprising, therefore, that his physical  
attributes are also diversified in the extreme. With  
one head he may have anything from four to twenty  
arms, all bearing symbols and the lower pair posed in  
various *mudrás*. With three heads he may have four  
arms; with five heads anything up to twenty-four  
arms; with eleven heads, six to eight arms; and there  
are forms of him described as having a thousand arms  
—again suggesting the “hundreds of people” of Miss  
Pross, of adventurous memory(56).

G.55



His best known form, after that which represents his incarnation in the Dalai Lama, and perhaps the most popular, is that of Padma-páni—the Lotus-bearer (Pl. 21). It is as Padma-páni that he is supposed to create all animate things, the Lotus which he frequently carries in both hands being the symbol of Creation. His hands however, are, more usually, the right in "Charity" (*vara*) or "Argument" (*vitarka mudrá*), the left in "Charity," holding either the stem of a Lotus-flower, or a Vase. As Padma-páni also, he should have a small figure of Amitábha in his head-dress, but this is often missing. G.61

We cannot—even had we the time—go into the doctrines of the Tantric System, which was grafted upon Primitive Buddhism when it became corrupted. It is stated to have been revealed to the great Asanga, an influential monk at Peshawar, in the Punjáb, in the 6th Century by Maitreya when he visited him in the *Tushita* heaven. Asanga managed with great dexterity to combine Shivaism and Buddhism by placing a number of Shivaite gods and devils both male and female in the inferior heavens of the then prevailing Buddhism, representing them as worshippers and supporters of the Buddha and of Avalokiteshvara. The Tantric literature developed rapidly, and even the conscientious Burnouf found the later Tantra books to be as immoral as they were absurd. "The pen," he says, "refuses to transcribe doctrines as miserable in respect of form as they are odious and degrading in respect of meaning"(57). Suffice it to say that Tantra is a mixture of magic and witchcraft and Shiva-worship in which G.22  
S.1863.32 (n.)  
Rh.D.208  
Rh.D.209

- the sexual element predominated, and the Buddhas and Bodhisattvas were allotted consorts and concubines—Shaktis—with the exception of Manjusri, the god of Wisdom, and Amitáyus, the misogynist. The repulsive and monstrous demon-kings, the tutelary Yi-dams, with their equally repulsive “female emanations” of which individuals are figured in Pls. 28–32, here made their appearance. It was then that the Dhyáni Buddhas were given “emanations” of adorned (or “crowned”) Buddhas wearing the princely jewels and ornaments—in our Fourth World Amitáyus is the “crowned” reflex of Amitábha.
- C.15  
G.141
- W.349
- G.65
- G.66
- G.1900.132
- G.67
- W.357
- The Tantra forms differ from the non-Tantra by having four or more arms instead of two—as in the Dalai Lama incarnation of Avalokiteshvara and others. His Tantra forms may have anything up to eight heads and twenty-four arms—a particularly splendid form is figured in Pl. 22, Amoghapása, six of whose eight arms hold his special symbols—the Lasso—the Rosary—the Trident—the Ewer—the Book and the Lotus, whilst the original (or upper) two are in Charity (*vara*) and Argument (*vitarka mudrá*(57a)).
- The eleven-headed Áryávalokiteshvara (Pls. 23, 24) had a remarkable origin. Avalokiteshvara, having descended into hell to redeem and convert the wicked, conducted them to the *Sukhávati* Heaven of his father, Amitábha. Here, to his horror, he found that, for every criminal converted, another took his place, which so preyed upon his mind that his head split into ten pieces. Amitábha caused each piece to become a separate head and arranged them on Avalokitesh-

vara's shoulders in tiers of three, with the tenth surmounting the lot and his own image surmounting the whole. Āryávalokiteshvara was thus—having twenty-two eyes—able to look about him better, and having eleven brains he was able to concentrate better on the best means of saving mankind. This is one story—there are others(58). He may have anything up to “thousands” of arms, but the original (upper) pair of hands are always either in Prayer (*namah-kára*) or in Teaching (*dharmachakra mudrá*). The other hands hold his special Symbols, and each one of them may have an eye in its palm, in which case he is called “of the thousand eyes”—each eye ever on the look-out to perceive distress and carrying with it a helping hand. W.357

I cannot close my Discourse without referring finally to the consorts and concubines (“female emanations” or Shaktis) of the gods of the Fourth World. Amitábha possessed a Shakti called Pándará—by the grace, apparently, of Asanga, who at the same time invested Avalokiteshvara with the Tárás. Other goddesses appeared in the 7th Century, but none ever attained to the popularity of the White Tárá—the Saviouress Sita-tárá—who was the Consort of Avalokiteshvara. She is always represented, as you see her in Pl. 25, seated in the Bodhisat pose, her hands in Charity and Argument *mudrá*. When, as in this figure, she has the supplementary eyes in her forehead and on the palms of her hands and feet she is known as “The White Tárá of the Seven Eyes.” G.118, 122

At the same time Asanga, having introduced these “female emanations”—the Shaktis—of the Deities,

Shyáma-tárá, the Green Tárá, was manifested as the Shakti of Avalokiteshvara. She is, in appearance, less benign but distinctly prettier than Sita-tárá, the White Tárá, and is generally represented with her right leg pendent, the foot resting upon a Lotus-flower which springs from her Lotus-throne (Pls. 26, 27) (59).

G.120

Tibetan Legend ascribes to the original Tárá a romantic birth. A tear fell from the eye of Avalokiteshvara and, falling into a valley beneath him, formed a lake. From the waters of the lake arose a Lotus-flower, which, opening its petals, disclosed the pure goddess Tárá, who became incarnate in all good women, starting with the two pious wives of the Tibetan King Rong-tsan-sgampo, the White Tárá becoming incarnate in the Chinese Princess and the Green Tárá in the Nepalese. Thus "the Saviouress" became two distinct and separate deities, the Symbol of the White Sita-tárá being the full-blown white Lotus-flower, and that of the Green Shyáma-tárá being the bud of the blue Lotus-flower, with its petals closed. As deities they are of equal rank, but it must be borne in mind that the White Tárá is the wife, and the Green Tárá is the concubine—the Shakti—of Avalokiteshvara. Both of them are of Bodhisattva rank, and usually wear the thirteen princely ornaments and the five-leaved crown.

S.1863.66

G.121

With the coming of the Shaktis belief throughout Tibet developed in favour of the view that a god was more amenable to the prayers of his devotees when worshipped in company with his Shakti. As a result we get the representations of the majority of the deities

in the *yab-yum* attitude, that is in an actual, if somewhat S.1863.112  
gymnastic, sexual embrace. Miss Alice Getty, who  
figures many of these "groups," regards them as "the  
final sign of the degradation of the Mahayáná School."

The tutelary deities, the Yi-dam and the Dharma-  
pála or "Eight Terrible Ones," are almost invariably  
thus represented. Of these perhaps the most hideous W.362  
is Yamántaka, who is figured with his Shakti, in  
Pl. 28, the destroyer of Yama, the King of Death  
(Pl. 29). He is a ferocious demon, with many heads, of  
which the lowest is that of a bull; his innumerable  
arms and legs brandish weapons, and he tramples upon  
enemies of the established Lamaist church. And the  
amazing thing is that he is conceived to be a metamor-  
phosis or "emanation" of the mild and merciful  
Avalokiteshvara, according to Waddell, or of Manjusri G.164  
according to Getty. It is perhaps even more amazing  
that the more than horrible Lha-mo, the Shakti of  
Yama, the King of Death (Pl. 30), is not only held to  
be the special protectress of the Dalai Lamas, but by a  
curious chain of reasoning, arising it is thought out of  
some early pictures in the *Illustrated London News*, C.42  
she is held to have been incarnate in the late Queen  
Victoria of pious memory(60).

Of the tutelary Yi-dams (any of whom can be adopted G.142  
as a personal protector by any Buddhist) one, at least,  
is not repulsive, and that is Hevajra, who is figured in  
Pls. 31-32. He has eight hands, sixteen arms and  
four legs—his right hands hold figures of seven  
different animals and a man, his left hands of gods, of  
the elements, the Sun and Moon, Riches and Death.

Rh.D.184 n.

Both he and his Shakti stand on one leg upon a pile of human beings—or perhaps Rishis, the mythical poets of the Rig-Veda—in an attitude of dancing, Hevajra's left leg being raised, and his Shakti's right leg in the accustomed position. It will be observed that all their ornaments are fashioned as human skulls.

G.22

There remains only to refer in conclusion to the Fifth Mánushi Buddha, Maitreya, the Buddha-to-come, whom we have mentioned as waiting patiently as a Bodhisattva, in the Tushita Heaven for a period, variously computed as from 3500 to 5000 years from the death of Gautama Buddha, to manifest himself as the Human Buddha of the Fifth World (Pl. 33). It was there that Gautama Buddha visited him and appointed him to be his successor. We have seen that Asanga also visited him one thousand years after the death of Shákya-Muni, and was initiated into the mystic doctrine of the Tantra—for which reason Maitreya is by some Sects regarded as the founder of the Tantric system. For a Buddha who has not yet entered officially upon the duties of his profession, Maitreya has already a good deal to answer for!

G.15, 23

G.1900.128

When he comes to earth he will at once proceed to Mount Kukkutapáda, in Northern India, where Káshyapa, the Third Mánushi Buddha, is buried. The mountain will open and Káshyapa will come forth and invest Maitreya with the robes of a Buddha, after which Káshyapa's body will be consumed by fire and he will enter Pari-nirvána. This would seem to us to have been Gautama's business, but he appears to have successfully evaded it.

Maitreya is represented in many poses, and is often very difficult to identify, but we can always be sure of him when he is seated, as in our image (Pls. 9 and 33), with his legs hanging down in the European manner, his feet either unsupported or resting upon small Lotus-flowers (*Padma-ásana*), with his hands in the Teaching (*dharmachakra*) *mudrá*. In modern Tibet he is confounded with the enormously fat Chinese god of Happiness, Ho-shang, who is said to be the last incarnation of Maitreya in the Tushita Heaven. His portliness is ascribed to his "good works," and many of his statues are of colossal dimensions. Sometimes, in the smaller Tibetan figurines, standing, Maitreya has an antelope-skin over his left shoulder, with his hands in Argument (*vitarka*) and Charity (*vara*) *mudrá*, in which case he is easily to be confounded with Padmapáni; but his distinctive marks are the *Stúpa* (a tiered temple-like ornament), on his crown, or in his hair(61), and a scarf round his waist knotted on the left side with the ends falling to his feet.

G.23

W.378

C.42, 175

G.23

\* \* \*

Should we, therefore, one day, meet a gentleman thus distinguishable from the crowd, in the street, the tube or the omnibus, we shall know that the Ceremonies of the Religious Festival of "The Great Prayer" at Lhasa have at last been efficacious, that the Fourth World has been "short-circuited," and that the Fifth Kalpa has begun. What happens to *us* in these circumstances I have not been able, so far as my researches have led me, to ascertain.

## NOTES

(1) I have been frequently asked what works I would recommend to the student who would wish to obtain a general knowledge of the subject, out of the vast mass of Buddhistic literature. My own choice would be, from among the works above cited, Rhys Davids, 1882; Waddell, 1895; Getty, 1908; and Thomas, 1927.

G.191/2  
S.1863.120

(2) *Om* or *Aum* is a mystic syllable so venerated that the most devout do not pronounce it, but merely form it on the lips. Its power is irresistible, and the Circle of Existences (*Samsara*) may be broken by pronouncing it. *Hum* is equivalent to "Amen." As to the origin of this *mantra* see p. 29 and note 53.

S.1863.121

(3) When Baron Schilling de Canstadt paid a visit to the temple at Subulin, in Siberia, the Lamas were just occupied with preparing 100,000,000 copies of this *mantra* to be put into a gigantic prayer-cylinder. His offer to have the necessary number executed at St. Petersburg was most readily accepted, and in return for the 150,000,000 copies he had made, printing from rollers, and sent to them, he was presented with an edition of the Kanjur (a vast compilation of "translations of the Commandments" of the Buddha), the sheets of which amounted to about forty thousand.

S.1863.198n

(4) For the same reason persons passing the inscribed slabs of the Mani-prayer-walls always leave them on the left, according to Schlagintweit—and not on the right as stated by A. Gerard (*Kanawur*. Ed. by G. Lloyd, London, 1841, p. 123). We are not told how the devotee manages when he happens to be walking in the other direction.



(5) The work of Schlagintweit, to which, like all writers upon Buddhism since his day, I owe much, S.1863.120 contains (pp. 229-232) a very careful and detailed study of the Prayer-wheels of all sizes and kinds, to which he paid very particular attention.

(6) J. Martineau. *A Study of Religion*. Oxford, 1888. Vol. I, p. 15.

(7) J. H. Newman. (Card.) *Essay in Aid of a Grammar of Assent*. London, 1870, p. 378.

(8) Dr. R. Flint on "Christianity" in *The Faiths of the World*, 2nd Series. London, 1882. Lecture XII, p. 409.

(9) "Buddha and Buddhism" in *Religious Systems of the World*. London, 1908, p. 152.

(10) In *The Faiths of the World*, pp. 57-8. See also pp. 67-8.

(11) This is no place in which to enter into the Buddhist dogma of re-births. The interval between death and re-birth (which is prolonged in the case of sinful persons and those who have died untimely deaths) is called "Bardo." The soul exists in this interval without any shape whatever, and the wretched ones, who for their sins have been seized by evil spirits, make earnest efforts, but without success, to get placed within a body. At such moments they appear to men as a raw and shapeless piece of meat, and such a vision is considered unlucky, boding illness and even death. S.1863.109

(11a) In the above attempt to set forth in, I hope, a short and intelligible form, the doctrine of Nirvána, which is unavoidable in a Discourse dealing with the

early or primitive Buddhism (*Hinayana*), the interpretation is in the terms of the *Hinayana*. As we shall see, the idea of "the Gods of the Fourth World" is a product of the later developed *Mahayana* and *Tantra* Systems. It would be impossible in such a Discourse as this to discuss how *Hinayana* developed into those later systems, but broadly speaking the difference between them is that whereas the Hinayanists seek Nirvána and Arahatship each for himself, the Mahayanists strive for the enlightenment of the whole Universe (see the Introduction to the Shrichakrasambhara, *Tantric Texts*, Vol. VII, London, 1919, p. xxxi). I am indebted to Mr. A. J. D. Campbell for a "note" which may usefully be interpolated at this point. He writes:—"For the Hinayanist the idea of Extinction of physical attributes was the goal, but for the Mahayanist, the goal was *Sukhavati* (*Devachan*) first—the Buddha-field of Amitábha—and ultimately the attainment of perfect Buddhahood, *i.e.* Cosmic Consciousness—*Shúnya*—the State which is void of all the limitations which hamper the Wheel of Becoming—the indestructible Vajra-state. Thus, the story of Kashyapa and Maitreya (*vide post* p. 36) seems to point to the continuity of the Buddha-individual after death, for it is only with the destruction of the physical or Karma-body that he can pass forward beyond the reach of metempsychosis—not to annihilation, but to a State of changeless Bliss (*Mahasukha*)."

S.1863.53

(12) "The Seven Precious Things," frequently to be found delineated in Buddhist pictures, are:  
 1. *Khorlo*—the Wheel; 2. *Norbu*—the Precious Stone;

3. *Tsunpo*—the Royal Consort; 4. *Lonpo*—the best Treasurer; 5. *Tachog*—the best Horse; 6. *Langpo*—the Elephant; and 7. *Maglou*—the best Leader. The *sutta*, "Great Discourse of the attainment of Parinirvána," is fully analysed by Thomas (*Op. cit.* pp. 143 ff.). We read that "though it was out of season, flowers fell from the *sál* trees in full bloom, and covered his body. Divine *mandárava* flowers and sandal-wood powder fell from the sky, and divine music and singing sounded through the air in his honour."

(13) "On sait quelle est la morale de cette religion qui, à première vue et avant qu'on entre dans le détail, semble comme une grossière ébauche du Christianisme. Le Bouddha a prêché le mépris du monde, l'égalité des hommes, l'amour de la vérité, la douceur, la charité, le sacrifice. Mais, chose triste à dire, cette religion si pure, au moins à l'origine, est une religion sans Dieu." E. Laboulaye *Discours préliminaire* to Vassilief, 1863, p. vii.

(14) Upon the highly important and deeply interesting question of how far Christianity and the recorded events in the life of Christ were derived from the Buddhist Scriptures many very significant works have been written. We have referred elsewhere to Lillie's earlier work (Note 17), we may refer also to his work *The Influence of Buddhism on Primitive Christianity*, London, 1893. The whole of the "evidence" is to be found in G. A. van den Bergh van Eysinga *Indische Einflüsse auf evangelischen Erzählungen* (Göttingen, 1904), G. Faber *Buddhistische und Neutestamentliche Erzählungen* (Leipzig, 1913) and R. Seydel

*Das Evāngelium von Jesu in seinem Verhältnissen zu Buddha* (Leipzig, 1882). These works have been analysed by Thomas (*Op. cit.* Ch. xvii), who sets forth the striking parallels. The most striking of these (besides the Immaculate Conception and Virgin Birth) are: (a) Simeon in the Temple, Luke ii, 25 ff. Cf. the visit of Asita. (b) The Baptism of Buddha. Cf. Matt. iii, 13. (c) The Temptation in the Wilderness. Cf. the Temptation of Buddha by Mára. (d) Peter walking on the water, Matt. xiv, 28. Cf. the disciple of Buddha at the river Arciravatí. (e) The Samaritan Woman, John iv, 9. Cf. Ānanda and the Mátanga girl. There are sixteen such parallels given by the authors above cited, but Thomas does not appear to have been strongly impressed by them.

Rh.D.131

(15) Cf. Matthew xv, 10-21; Mark vii, 14-23. This is elaborated in the *Āmagandha Sutta*, 7, 11.

V.21

(15a) Vassilief's analysis and tabulation of these conditions, contained in the opening pages of his remarkable work, rank among the most masterly contributions to the literature of Buddhism. *Op. cit.* pp. 9 *et seq.* As an instance, he points out that in the sayings attributed to the Buddha he predicts the personalities of all the later Teachers, the splitting of Buddhism into Sects, and even adumbrates the doctrines of *Mahayana* and *Tantra*.

(16) *Journ. R. Asiatic Soc.* xxx, 1898, p. 389. The inscription is in the Brahmi script which Bühler is of opinion was in use in India in the 5th, perhaps in the 6th Century B.C. It is figured in the plate to the article "Alphabet" in the *Encycl. Brit.* Vol. 1, p. 287

(11th Edn.). The *stúpa* was excavated in 1898 by Mr. W. C. Peppé on his estate fourteen miles S.E. of the ruins of Kapilavastu. The whole matter is discussed at length by Thomas (pp. 160 ff.), who challenges the sources of Bühler's readings, and gives subsequent emendations and variant readings of the inscription. His conclusion is that the inscription records simply the name of the donors, the nature of the deposit and the name of the person to whom the relics are attributed. The evidence is in favour to their having been placed in the shrine where they were found, in the 3rd Century B.C. But the relics may, of course, be earlier "and criticism has nothing to say against their being authentic."

(17) The student who would carry this inquiry farther should read *Buddhism in Christendom, or Jesus the Essene*, by A. Lillie, London, 1887.

(18) It is related that in the eighth year of his "Wandering" he was accosted by one Nakulapítá and his wife, saying "That is our son." The reason was that Nakulapítá had been his father five hundred times in former births, his paternal uncle in five hundred, his grandfather in five hundred and his maternal uncle in five hundred more, whilst his wife, Nakulamátá, had been his mother, aunt and grandmother. The Buddha seems to have accepted the situation and placed this worthy couple in the chief rank of "those that win confidence." T.115

(19) According to Edkins he was born 623 B.C., attained the rank of Buddha in 588 B.C., and died 543 B.C. "These are Ceylonese dates, too late," says E.15

Turnour, "by sixty-five years." In Burmah and Siam his birth and death are given as 653 and 628 B.C., whilst in China his birth is fixed in 1027 B.C. Mr. Campbell informs me that according to the latest computation he was born in 543 and died in 483 B.C.

(20) For Shákya-muni's prenatal existence, see Thomas (*op. cit.* pp. 28 ff.), who gives a succinct résumé of several accounts.

S.1863.4,  
T.43, 44

(21) This name, which signifies "the Establisher," was given him in pursuance of the high destiny foretold for him at his birth by one hundred and eight learned Brahmans who were summoned by his father to cast his horoscope. In some of the chronicles he is called Sarvárthasidda—"he who has accomplished all his aims." His high destiny had already been prophesied by the sage (*rishi*) Asita, who flew from his hermitage in the Himalayas on observing "many marvellous wonders" at the moment of the birth of the Buddha.

T.39 ff.

(22) On the origin of the Shákya, see Thomas, *op. cit.* pp. 7-10.

T.22

(23) A *gotra* (*lit.* cow-stall) is a clan whose members claim to be all descended from one ancestor—in this case the ancient Brahmin *rishi* Gotama; and his descendants are known as Gotamas, or in Sanskrit by the derived name Gautamas. Cf. Max Müller *History of Ancient Sanskrit Literature*. London, 1859, p. 380.

(24) The correct pronunciation would be transliterated "Gow-tomer" (as in "how" and "hand-somer"), not "Gor-tarma," as he is usually called.

(25) The *Lalita Vistara*, according to M. Foucaux (who translated it into French), existed in Tibet in the

6th Century A.D. Rhys Davids points out a close parallel between it and Milton's *Paradise Regained* (Buddhism, 1882, pp. 11 and 37). Rh.D.11, 37

(26) Maya (or Mahamaya) was the fairest of the seven daughters of Subhuti, the Shakya of Devadaha. Suddhodana asked for her in marriage, but was told she would be given him when her six elder sisters were married. Suddhodana solved the difficulty by asking for all seven. He put Maya and her sister Mahapajapati in his seraglio, and gave the others to his five brothers. Mahapajapati was the aunt who brought up the Buddha after the death of Maya, which took place seven days after his birth. T.25

(27) A full account of this miraculous conception and birth, from the *Discourse of the Wondrous and Marvellous Events*, is given by Thomas (*Op. cit.* pp. 29 ff.). A parthenogenesis has been allocated to the Buddha. St. Jerome (*Contra Jovinian Bk. i, 42*) says: "It is handed down as a tradition among the Gymnosophists of India that Buddha, the founder of this system, was brought forth by a virgin from her side." Rh.D.183  
The heretic Jovinian had asserted that virginity was a state no higher than marriage and St. Jerome, to show how greatly virginity was esteemed among the Pagans, refers to some of their fables of virgin births. The origin of the Buddha instance above cited has been sought for in vain, notably by the great Tibetan scholar Csoma. T.237

(28) Rhys Davids, after exhaustive researches, puts the date within a few years of 412 B.C. See his *Ancient Coins and Measures of Ceylon*. Rh.D.213  
Schlagintweit gives the

S.1863.7

date as calculated by Lassen as 544 or 543 B.C., and by Westergard (*Ueber Buddha's Todesjahr*. Breslau, 1862) between 370 and 368 B.C.

E.56/7

(29) Picturesque accounts of his death are given by Edkins (*op. cit.* pp. 56-7) and Thomas (*op. cit.* pp. 148 ff.).

(30) E. Saltus. *The Anatomy of Negation*, New York, 1886, p. 17.

Rh.D.15

(31) H. Oldenberg. *Buddha, sein Leben, seine Lehre und seine Gemeinde*. 1881. Transl. by Rhys Davids, Oxford, 1882.

T.138-9

(32) This prince was the son of Prasenajit, King of the Kosalas, who had been tricked by the Shákyas into marriage with the daughter of a slave woman. Vidúdabha, when adolescent, discovered the fraud and vowed vengeance on the Shákyas when he should become King. When he had usurped his father's throne he set out to destroy them three times, but on each occasion the Buddha, surveying the world and observing his intention, induced him to turn back. When he set out a fourth time the Shákyas poisoned the waters of their river, and this the Buddha could not forgive, so Vidúdabha slew the whole race of Shákyas, from the youngest to the oldest.

(33) E. Senart. *Essai sur la Légende du Bouddha*, Paris, 1875 and 1882.

(34) On the connection of the Buddha with the Solar Myth, see also Thomas (*Op. cit.* pp. 267 ff.).

(35) T. Rhys Davids. *Buddhist Birth Stories*, London. Introd. pp. xxxvi-xli.

(36) C. de Plancy. *Dictionnaire Infernel*, Paris, 1863 (6th Edn.).



(37) On the banks of the River Rohini, the modern Kohána, about 100 miles N.E. of the city of Benares.

(38) On the precise location and extent of the Shákya country, and the site of Kapilavastu in the light of later researches, see Thomas (*Op. cit.* pp. 16-19).

(39) Primitive Buddhism, as one might expect, was not without its Delilahs, and even the Buddha himself was not immune so far as their attempts could reach. The curious may read the episodes of the lady-student Cincá, and the female ascetic Sundarí in the *Jataka* (iii, 1; iv, 187) and the *Dhammapada commentary* (iii, 178). T.111

(40) It is not surprising that a Dutch lady, Miss M. E. Lulius van Goor, in a work entitled *De Buddhistische Non* (Leiden, 1915), has contested these facts and rejects the legend entirely. But it is interesting to observe that the methods employed by ladies to promote the equality of the sexes has not undergone material change in 2,400 years. It would have been of interest and value to posterity had some contemporary chronicler transmitted the methods by which the Seventh and Eighth of the "Eight Strict Rules" were enforced. They were as follows:—vii. A nun is not to rebuke or abuse a monk on any pretext. viii. From this day forth utterance of nuns to monks is forbidden; of monks to nuns it is not forbidden. T.108-9

(40a) Mr. Campbell gives me the following "note" upon this passage, in which I have endeavoured to put the matter as simply as the complexity of the matter allows. "The meditation of the *Sadhaka* (meditator) is thus caused to proceed from the Gross to the Subtile;

from the Subtile to the feet of the Dhyáni Buddhas; from them to *Shúnyatá*, the formless, timeless, inexpressible Ultimate Reality." The matter is too deeply involved to be analysed here, but the inquirer may be referred to the Shrichakrasambhara Tantra (published in Arthur Avalon's *Tantrik Texts*, Vol. VII (Luzac), London, 1919), where (p. 2, note 1) the entry upon meditation and the state of *Shúnyatá* is described as comprehensively as the subject allows.

S.1863.203

(41) The images were originally introduced into Tibet by the Chinese, from whom the Lamas learned how to overcome the technical difficulties connected with their manufacture.

(42) A. Grünwedel. *Mythologie du Buddhisme au Tibet*. Leipzig, 1900, pp. 111, 121, 126, 129, et passim.

T.223

(43) Thus Shákya-muni became a Bodhisattva from the moment when, in his previous existences, he made a vow to become a Buddha. The "training," so to speak, of a Bodhisattva consisted in "acquiring merit" by the performance of the Ten Supreme Virtues (*páramita*), viz., Almsgiving, Morality, Renunciation, Wisdom, Energy, Patience, Truthfulness, Resolution, Love and Equanimity.

(43a) In the Tantra referred to in Note 40a, the Editor in a note (p. 41, n. 14) defines this doctrine of "the three bodies of Buddha, namely: (a) *Dharma-káya*, the essential formless Bodhi which is true experience free of all error; (b) *Sambhoga-káya*, the reflected body of glory of the same; (c) *Nirmána-káya*, the transformed body of the human Buddhas. The first is the essential, the second the reflected, and the third the practical aspects of the one Wisdom."

(44) This is said to have been the attitude assumed by the Buddha in the womb of his mother, which was transparent. S.1863.210

(45) At the Temple at Kámrup, the pilgrimage station of the death—the entrance into Pari-nirvána—of the Buddha, Col. Waddell, who visited it, tells us that there is a colony of Nati or Dancing Girls, who are supported out of the funds of the Temple, and who, on the numerous festivals, dance naked in a room adjoining the Shrine. These orgies are part of the Shakti-worship peculiar to Kámrup; but nowhere is it so grossly conducted as at this Temple. It is part of the Shakti Panchatatra ritual of Bengal Tantricism, and bears no relation whatever to the incidence of these Shakti (*yab-yum*) figurines in the Meditation Ritual of Tibetan Buddhism, and must not be connected in the remotest degree with the Gods of the Fourth World. One may compare it with the Hieroduli (*ἱεροδῦλοι*) so frequently mentioned by Strabo. (Strabo. *Geographia*. Bk. vi, c. ii, §6. Eryx (*Casaubon*, 1620, p. 272); Bk. viii, c. vi, §20. Corinth (*Cas.*, pp. 377-8); Bk. xii, c. ii, §3. Comana (*Cas.*, pp. 534-5); c. iii, §36. Comana (*Cas.*, 558-9). At the Corinth reference we get, apropos of the costly seductions of the city, οὐ παντὸς ἀνδρὸς εἰς κόρινθον ἔσθ' ὁ πλοῦς, which Horace elegantly translated "Non cuivis homini contingit adire Corinthum.") It may be observed in this place that Waddell was afforded extraordinary facilities for studying Lamaism, for the Lamas interpreted in his favour a prophetic account in their Scriptures concerning a Buddhist incarnation in the West. They W.ix

convinced themselves that he was a reflex of Amitábha, and thus they overcame their conscientious scruples and freely imparted the information which he sought.

(45a) For a complete exposition of these Symbolisms, see the Tantra referred to in Note 40a (p. 27 and p. 28, notes 1 and 12).

(46) Tyra de Kleen has published a remarkable work containing sixty plates representing "*Mudrás*, the Ritual Hand-poses of the Buddha Priests and the Shiva Priests of Bali," with an Introduction by A. J. D. Campbell (London, 1924).

(47) Sukhávati is declared to be a large lake, the surface of which is covered with Lotus-flowers (*Padmas*), red and white, with perfumes of rare odour. These flowers form the couches for pious men whose virtues were the cause of their growth, while yet sojourners upon earth. Such men, after being purified from their sins, soar up into their Lotus-flowers. The inhabitants of this paradise are moved to earnest devotion by the beautiful song of paradisiacal birds, and receive food and clothes for the mere wishing, without any exertion on their part. They can also assume human forms and revisit the earth temporarily. Re-birth into a Padma-flower of this Paradise is obtained by invocation of the Buddhas, and more particularly of Amitábha.

(48) The Buddhist believes this to be an excrescence of the skull, but the etymology of the word points to its signifying a turban or head-dress. Schlagintweit considers it to be derived from the top-knot from the earliest times left on the crown of the otherwise

S.1863.101-2

S.1863.209

shaved head of the Brahmans. It was natural for the Buddhists to have conferred upon their sublime masters this prerogative of the highest Hindu caste.

(49) The *úrṇá*, a Sanskrit word meaning "wool," represents a tuft of white hair which arose between the eyebrows at the top of the nose, but which went up and grew in the middle of the forehead. It is thus represented on statues as a circular lump, or sometimes by the insertion of a precious stone. T.222-3

(50) This shawl (in Tibetan "*Lagol*") is generally of wool ten to twenty feet long, and is thrown round the body and over the left shoulder sometimes with a small end coming up over the right shoulder also. It may be that the bare right shoulder is to be explained from the rejection of castes by Shákya-muni, the border of the shawl across the breast representing the triple cord which is worn only by the three highest castes. S.1863.172, 210

(51) Variouslly transliterated Hiouen-Tsang, Heuen-Tsang, Hiuen-Tsiang, Yuan-Chwang, etc. Translations of his "Life" and his voyages by S. Julien were published in Paris 1853-8.

(52) This is, of course, purely traditional. There were no figures of the Buddha prior to the Gandhára sculptures of the 1st Century B.C. Prior to that, in representations of scenes from the life of the Buddha, he is only indicated by implication, or by symbols, e.g. by the Wheel of the Law, or by his footprints. On this see A. Foucher. *L'Art grécobuddique du Gandhára*, Paris, 1905-1918, and *The Beginnings of Buddhist Art* (Trs. by L. A. and F. W. Thomas), London, 1917, pp. 5-7. As Foucher says: "The artists abstained T.221

absolutely from representing the Buddha in the course of his last earthly existence. There was no reason apparently for this—it was simply because it was not the custom to do it.”

- S.1863.77 (53) It is attributed to the first Buddhist sovereign, King Rong-tsan-gam-po, who lived in the 7th Century A.D., and the title signifies “a hundred thousand precious commandments.” It contains a detailed account of the legendary tales concerning Padmapáni (Avalokiteshvara) and a statement of the origin and application of the sacred formula (*mantra*) “Aum! mani padme hum.” An elaborate analysis of the work is given by Schlagintweit (*op. cit.* p. 84 ff.).
- S.1863.84 ff. W. W. Rockhill (*The Land of the Lamas*. London, 1891, pp. 327-334) says: “It is probable, from internal evidence, that it was written . . . in all likelihood in the 15th Century after the establishment of the Lhasa Pontificate”; and in his *Life of the Buddha* (London, 1884, p. 213): “I have been informed, by Prof. Wassilief, that this work is undoubtedly modern and was written by the order of the Dalai Lamas to maintain their authority.” Waddell places the composition of the work in the reign of the first Dalai Lama, Nag-dban (1617-1682), who was the inventor of the theory of the celestial incarnate Lamas, and claimed to be the incarnation of Avalokiteshvara. He adds: “To ensure prophetic sanction for his scheme, he wrote, or caused to be written, the mythical so-called *History Mant-kah-bum*.” It is safe to say that it dates from not earlier than the 15th or later than the 17th Centuries.
- W.230-1

(54) The Buddhist Rosary is usually fastened to the girdle, and generally has hanging on it a pair of tweezers, an ear-pick, a needle-case and a small *dorjé*. The beads are made of wood, pebbles, precious stones, S.1863.174 or—the most valued—of the bones of holy Lamas.

(55) Nat. 617; ob. 698 A.D. S.1863.65

(56) See Schlagintweit's *Analysis of the Mani Kambum*. *Op. cit.* p. 86.

(57) E. Burnouf. *Introduction à l'Histoire du Bouddhism*. Paris, 1844, p. 558.

(57a) He stands upon his throne in front of a magnificent double *torana* (ornamental gate), the further one of which, composed of Lotus-flowers, is decorated with turquoises.

(58) For instance, in the *Mani Kambum* it is related that his head split into a thousand pieces which Amitábha collected into the ten heads. From a Mongolian work it would appear that his head split into ten, and his body into a thousand pieces, which Amitábha proceeded to re-integrate. S.1863.85-6

(59) The image of Shyáma-tára (Pl. 34) is peculiar in that her right hand, in *Vara*, holds the Ambrosia vase, which is the distinctive symbol of Amitáyus (*q.v.*).

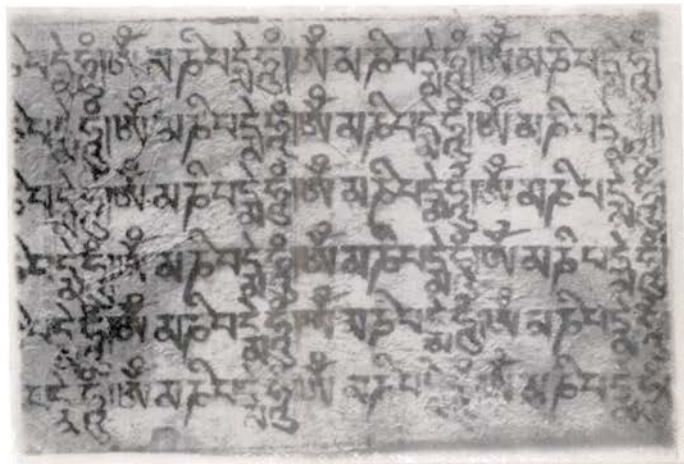
(60) The legend of Lhamo is set out at length by Schlagintweit—she appears, in quite a good cause and apparently with the best intentions, to have murdered her son, eaten his flesh, drunk his blood out of a cup made from his skull, and having flayed him, used his skin as a saddle. One's mind inevitably turns to the story of the old lady who observed on an historic occasion: "How unlike our own dear Queen!" S.1863.112

(61) Grünwedel connects this *Stúpa* ornament with Maitreya's release of Káshyapa. According to the Chinese historian, Hüen-tsang (already referred to), this event has already taken place, and a *Stúpa* has raised itself on the summit of the mountains.





The Buddhist Prayer-wheel. "*Mani-Khorlo.*"



"Aum! mani padme. Hum."

The *mantrá* of Avalokiteshvara.



Gautama-Buddha. Shákya-muni.

*(H-A. Coll.)*



The Buddha, entering Pari-nirvána.

(V. B. H. Coll.)



- (a) The Buddha, meditating, in the Seraglio.  
(b) The Flight into the Wilderness, from the Amaravati Stope. (from E. J. Thomas.)



Adi-Buddha,  
as Vajradhara, "The Bearer of the Thunderbolt."  
(*Vic. & Alb. Mus.*)



Avalokiteshvara.  
The Dalai Lama form.

*(H.-A. Coll.)*



Avalokiteshvara.  
The Dalai Lama form.

*(H-A. Coll.)*





Maitreya.  
The Buddha-to-come.



Abháya.  
The *mudrá* of Protection.



Bhūmisparsá and Dhyána.  
The *mudrás* of Witness and Meditation.



Dharmachakra.  
The *mudrā* of Teaching.



Dhyána.  
The *mudrá* of Meditation.



Namahkára.  
The *mudrá* of Prayer.



Tarjani.  
The *mudrá* of Menace.



Vajra-húm-kára,  
The *mudrá* of the Supreme Buddha.  
(*The Bell is reversed.*)





Vara and Vitarka.  
The *mudrás* of Charity and Argument.  
(The White Tárá.)



Amitábha.

*(H-A. Coll.)*



Amitáyus.

(Vic. & Alb. Mus.)



Gautama-Buddha.

*(H-A. Coll.)*



Padmapáni.

(V. B. H. Coll.)



Amoghapása.

*(H-A. Coll.)*



Āryāvalokiteśvara.

(Vic. & Alb. Mus.)



Āryāvalokiteshvara.

(V. B. H. Coll.)





Sita-tará.  
The White Tára of the Seven Eyes.  
(H-A. Coll.)



Shyāma-tārā.  
The Green Tārā.

*(H-A. Coll.)*



Shyāma-tará.  
The Green Tára (with Ambrosia Vase).  
(H.-A. Coll.)



Yamántaka  
(with his Shakti).

*(V. B. H. Coll.)*



Yama.

(V. B. H. Coll.)



Lha-mo.

(Vic. & Alb. Mus.)



Hevajra  
(with his Shakti).

*(H.-A. Coll.)*



Hevajra  
(with his Shakti).

*(H-A. Coll.)*





Maitreya.  
The Buddha-to-come.