

description of the disposition and leading traits of these wild aborigines up to the present day.\*

4th. The light thrown by the local tradition, coupled with the appearance, age, &c. of the remains, on the probable manner in which Buddhism became extinguished in this part of India, *viz.*, a sudden and complete extinction by the fierce onslaught of the Muhammadan invaders. The Buddhist monks, crowded together in large communities and in special buildings, surrounded with idols, must have appeared to the fanatical invaders as *the idolators par excellence*, and as such were undoubtedly the so-called 'unopposing *Bráhmans* with shaven heads' of Muhammadan history† who were massacred by the troops. On the massacre and flight‡ of the monks, the destruction of the temples, &c., and the permanent occupation of the country by the Muhammadan invader, it is not surprising that Buddhism, which, for its popular existence, depends so essentially on its monastic establishment, should have utterly disappeared. Brahmanism, on the other hand, being a much more personal and domestic religion, with comparatively little display of its idols, could still survive the torrent of Moslem fanaticism.

5th. The presence of so many inscriptions in the novel cuneiform headed character is remarkable.

And lastly, additional testimony is here afforded to the marvellous accuracy of that illustrious traveller, Hiuen Tsiang, as a geographer.

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*Lamaic Rosaries : their Kinds and Uses.*—By L. A. WADDELL, M. B.

The rosary is an essential part of a Lama's dress ; and taking, as it does, such a prominent part in the Lamaic ritual, it is remarkable that the Tibetan rosary does not appear to have attracted particular notice.

As a Buddhist article the rosary is especially peculiar to the northern school of Buddhists ; and the outcome of the esoteric teachings of the Maháyána school, instilling belief in the potency of muttering

\* "The dwelling-place of the *Yakás* is not in the *narakas* (hell) ; . . . they are found in the earth . . . . They marry and *delight in dances, songs and other amusements ; their strength is great ;* and some of them are represented as possessing splendour and dignity," and from what follows they are much addicted to "*intoxicating drinks.*"—Spence Hardy's '*Manual of Buddhism,*' p. 46.

† *Loc. cit.*

‡ Many of the fugitive monks, seem to have escaped into Nepal and Tibet.—'*Sketches from Nepal*' by H. A. OLDFIELD, M. D., II, p. 67.

mystic spells and other strange formulas. In the very complicated rosaries of Japan\* it has attained its highest development.

The rosary is not enumerated in the southern Scriptures among the articles necessary for a monk. But incidental mention is made by Shway Yoe† of a rosary with 108 beads; and several of the Burmese monks I have met possessed a rosary called 'Bodhí' consisting of 72 black sub-cylindrical beads which I understood, were composed of slips of a leaf inscribed with charmed words and rolled into pellets with the aid of lacquer or varnish.

The rosary is not conspicuous amongst Southern Buddhists; but amongst Tibetans, it is everywhere visible. It is also held in the hand of the image of the patron god of Tibet—Ché-ré-si (Skt. *Avalokitesvara*). And its use is not confined to the Lamas. Nearly every lay-man and woman is possessed of a rosary on which at every opportunity they zealously store up merit; and they also use it for secular purposes, like the sliding balls of the Chinese to assist in ordinary calculations: the beads to the right of the centre-bead being called *ta-thang* and registering units, while those to the left are called *chu-dó* and record tens, which numbers suffice for their ordinary wants.

#### DESCRIPTION OF THE ROSARY AND ITS APPENDAGES.

The Tibetan name for the rosary is འཕྲེང་བ་ 'hphreng-ba,' pronounced *theng-wa* or vulgarly *theng-nga*, and literally means 'a string of beads.'

The rosary contains 108 beads of uniform size. The reason for this special number is alleged to be merely a provision to ensure the repetition of the sacred spell a full hundred times, and the extra beads are added to make up for any omission of beads through absent-mindedness during the telling process or for actual loss of beads by breakage. Ché-ré-si and Dō-ma have each 108 names, but it is not usual to tell these on the rosary. And in the later Kham editions of the Lamaic Scriptures—the 'bkah hgyur,'—the volumes have been extended from 100 to 108. And the Burmese foot-prints of Buddha sometimes contain 108 Sub-divisions.‡ This number is perhaps borrowed like so many other Lamaic fashions from the Hindús, of whom the Vaishnabs possess a rosary with 108 beads.

The two ends of the string of beads, before being knotted, are passed

\* *Note on Buddhist Rosaries in Japan.* By J. M. JAMES, *Trans. Jap. As. Soc.*, p. 178, 1881.

† *The Burman: His Life and Notions* I. p. 201.

‡ *The Burman*, §c., I. p. 201.

through three extra beads, the centre one of which is the largest. These are collectively called *dok-dsin* (རྫོག་འཇུག་ *rdog-hdsin*) or 'retaining or seizing beads.' The word is sometimes spelt *mdo-hdsin*, and pronounced *dô-dsin*, which means 'the union-holder.' In either case the meaning is much the same. These beads keep the proper rosary beads in position and indicate to the teller the completion of a cycle of beads.

This triad of beads symbolises 'the Three Holy Ones' of the Buddhist Trinity, *viz.*, Buddha, Dharma (the Word) and Sangha (the Church, excluding the laity). The large central bead represents Buddha, while the smaller one intervening between it and the rosary beads proper represents the Church and is called 'Our special Lama-monitor' (མ་བཞི་སྐྱམ་), the personal Lama-guide and confessor of the Tibetan Buddhist; and his symbolic presence on the rosary immediately at the end of the bead-cycle is to ensure becoming gravity and care in the act of telling the beads, as if he were actually present.

The Geluk-pa, or 'reformed' sect of Lamas, usually have only two beads as *dok-dsin*, in which case the terminal one is of much smaller size, and the pair are considered emblematic of a vase from which the beads spring. In such cases the extra bead is sometimes strung with the other beads of the rosary, which latter then contains 109 beads; thus showing that the beads really number 111.

Attached to the rosary is a pair of strings of ten small pendant metallic rings as counters. One of these strings is terminated by a miniature *dor-je* (the thunderbolt of Indra) and the other by a small bell—in Tantric Buddhist figures the *dorje* is usually associated with a bell. The counters on the *dorje*-string register units of bead-cycles, while those on the bell-string mark tens of cycles. The counters and the ornaments of the strings are usually of silver, and inlaid with turquoise.

These two strings of counters are called *dang-dsin* (མང་འཇུག་, *grang-hdsin*) or 'count-keepers;' but vulgarly they are known as *chub-shé* (བཟུ་བཤམ་ *bchu-bshad*) or 'the ten makers.' They may be attached at any part of the rosary string, but are usually attached at the 8th and 21st bead on either side of the central bead.

They are used in the following manner. When about to tell the beads, the counters on each string are slid up the string. On completing a circle of the beads, the lowest counter on the *dorje*-string is slid down into contact with the *dorje*. And on each further cycle of beads being told, a further counter is slid down. When the ten have been exhausted, they are then slid up again, and one counter is slipped down from the bell-string. The counters thus serve to register the utterance of  $108 \times 10 \times 10 = 10,800$  prayers or mystic formulas.

The number of these formulas, daily repeated in this way, is enormous. The average daily number of repetitions may, in the earlier stages of a Lama's career, amount to 5,000 daily, but it depends somewhat on the zeal and leisure of the individual. A layman may repeat daily about five to twenty bead-cycles, but usually less. Old women are especially pious in this way, many telling over twenty bead-cycles daily. A middle-aged Lama friend of mine has repeated the spell of his tutelary deity alone over 2,000,000 times. It is not uncommon to find rosaries so worn away by the friction of so much handling that originally globular beads have become cylindrical.

Affixed to the rosary are small odds and ends, such as a metal toothpick, tweezer, small keys, &c.

#### MATERIAL OF THE BEADS.

The materials of which the Lamaic rosaries are composed may to a certain extent vary in costliness according to the wealth of the wearer. The *Khén-bo* or abbot of a large and wealthy monastery may have rosaries of pearl and other precious stones, and even of gold. Turner relates\* that the Grand Táshi Lama possessed rosaries of pearls, emeralds rubies, sapphires, coral, amber, crystal and lapis-lazuli.

But the material of the rosary can only vary within rather narrow limits. Its nature being determined by the particular sect to which the Lama belongs and the particular deity to whom worship is to be paid.

#### KINDS OF ROSARIES.

The yellow rosary or *Setheng* (སེར་འཕྲེང་), is the special rosary of the Ge-luk-pa or 'reformed school,' also called 'the yellow hat sect' (*Shá-ser*). The beads are formed from the ochrey yellow wood of the *Chang-chhub* tree (བྱང་རྩལ་), literally 'the Bodhi tree' or tree of supreme wisdom, which is said to grow in central China. The wood is so deeply yellow, that it is doubtful whether it be really that of the pipal (*Ficus religiosa*), of which was the Bodhi tree under which Gautama attained his Buddhahood. These beads are manufactured wholesale by machinery at the temple called by Tibetans *Ri-wo tse-nga* and by the Chinese *U-tha Shan*, or 'The Five Peaks' about 200 miles Southwest of Pekin. Huc gives a Sketch† of this romantic place but makes no mention of its rosaries. This rosary is of two kinds, *viz.*, the usual

\* *Embassy to Tibet*, p 261, 1800.

† *Travels in Tartary, Tibet and China.* By M. Huc. Hazlitts' trans. I. p. 79.

form of spherical beads about the size of a pea, and a less common form of lozenge-shaped perforated discs about the size of a sixpence. This rosary may be used for all kinds of worship, including that of the furies.

The *Bo-dhi-tse* (བོ་དྭོ་སྦྱོ་སྦྱོ་) rosary is the one chiefly in use among the Nying-ma-pa, or 'old, (*i. e.*, unreformed) school' of Lamas, also called the *Shá-mar* or 'red-hat sect.' It is remarkable that its name also seeks to associate it with the Bodhi tree, but its beads are certainly not derived from the *Ficus* family. Its beads are the rough brown seeds of a tree which grows in the outer Himálayas. This rosary can be used for all kinds of worship, and may also be used by the Ge-luk-pa in the worship of the fiercer deities.

The white rosary *Tungfheng* (རྩུང་འཕྲུང་), consists of cylindrical perforated discs of the conch shell (Tib. *tung*), and is specially used in the worship of Ché-ré-si—the usual form of whose image holds a white rosary in the upper right hand. This is the special rosary of nuns.

The rosary of plain crystal or uncoloured glass beads is also peculiar to Ché-ré-si.

The red sandal-wood rosary *Tsén-den-mar theng* (རྩེན་དེན་མར་འཕྲུང་) consists of perforated discs of red sandal-wood (*Adenantha pavonina*) or other wood of a similar appearance. It is used only in the worship of the fierce deity Tam-din (Skt. *Hayagríva*) a special protector of Lamaism.

The coral rosary—*Chí-ru-theng* (ཉི་རུ་)—is also used for Tam-din, and by the Nyingmapa sects for their wizard-saint Padma Sambhava's worship. Coral being so expensive, red beads of glass or composition are in general use instead. With this rosary, it is usual to have the counters of turquoise or blue beads.

The rosary, formed of discs of the human skull—the *thö-theng* (ཐོ་འཕྲུང་)—is especially used for the worship of Dorje-jik-che (Skt. *Yáma*) one of the forms of the King of the Dead. It is usually inserted within the *Bo-dhi-tse* or other ordinary rosary; and it frequently has its discs symmetrically divided by 4 large *Rak-sha* beads into 4 series, one of these beads forming the central bead. There is no rosary formed of finger bones, as has been sometimes stated.

The 'elephant-stone' rosary—*Lang-chen-dö-pa* (ལང་ཆེན་བོད་པ་)—is prepared from a porous bony-like concretion, which is sometimes found in the stomach of the elephant. It also, being suggestive of bone, is used in worship of *Yáma*. The real material, however, being extremely scarce and expensive, a substitute is usually had in beads made from the fibrous root of the bow-bambu (*Zhu-shing*) which has on section a struc-

ture very like the stomach-stone, and its name also means 'stomach or digestion' as well as 'bow.'

The *rak-sha* rosary (རཀ་ཤ་) formed of the large brown warty seeds of the *Elæocarpus Janitrus*, is specially used by the Nyingmapa Lamas in the worship of the fierce deities and demons. The seeds of this tree are normally five-lobed, and it is interesting from a botanical point of view to find, how relatively frequent is the occurrence of six lobes. Such abnormal seeds are highly prized by the Tibetans as being the offspring of the miraculous seeds of Padma Sambhava's rosary—the legend stating that the saint's rosary string broke while at his Halashi hermitage in Nepal, and several of the detached beads remained unpicked up, and from these have resulted the six-lobed seeds. The demand for such uncommon seeds being great, it is astonishing how many of them are forthcoming to diligent search. This rosary is also commonly used by the indigenous Bon-po priests, and it is identical with the rosary of the Sivaic Hindús—the *rudrāksha* (रुद्राक्ष = Rudra's, *i. e.*, fierce Siva's eyes), from which the Tibetan name of *rak-sha* is supposed to be derived.

The *Nang-ga pá-ni* rosary is only used for the worship of Nam-sé, the God of Wealth (Skt. Kubera); and by the *Ngák-pa* or wizards in their mystical incantations. It consists of glossy jet-black nuts about the size of a hazel, but of the shape of small horse chesnuts. These are the seeds of the *Lung-thang* tree which grows in the sub-tropical forests of the S. E. Himálayas. They are emblematic of the eyes of the Garuḍa bird, the chief assistant of Vajra-páni (Jupiter) and the great enemy of snakes—hence is supposed to be derived the Sanskrit name of the beads, from *nága*, a serpent. Its use in the worship of the God of Wealth is noteworthy in the association of snakes—the mythological guardians of treasure—with the idea of wealth.

The rosary of *snake-spines* (vertebræ) is only used by the sorcerers (*Ngák-pa*) for purposes of sorcery and divination. The string contains about fifty vertebræ.

The complexion of the god or goddess to be worshipped also determines sometimes the colour of the rosary-beads. Thus a turquoise rosary is occasionally used in the worship of the popular goddess *Dō-ma* who is of a bluish green complexion. A red rosary with red Tam-din, a yellow with yellow Jam-yang; and Nam-sé who is of a golden yellow colour is worshipped with an amber-rosary.

The rosaries of the laity are composed of any sort of bead according to the taste and wealth of the owner. They are mostly of glass beads of various colours, and the same rosary contains beads of a variety of sizes and colours interspersed with coral, amber, turquoise, &c., *vide* The number of beads is the same as with the Lamas, but each of the

counter strings are usually terminated by a dorje : both strings recording only units of cycles, which suffice for the smaller amount of bead-telling done by the laity.

#### MODE OF TELLING THE BEADS.

When not in use the rosary is wound round the right wrist like a bracelet, or worn around the neck with the knotted end uppermost.

The act of telling the beads is called *tang-che* which literally means 'to purr' like a cat, and the muttering of the prayers is rather suggestive of this sound.

In telling the beads the right hand is passed through the rosary, which is allowed to hang freely down with the knotted end upwards. The hand with the thumb upwards is then usually carried to the breast and held there stationary during the recital. On pronouncing the initial word 'Om' the first bead resting on the knuckle is grasped by raising the thumb and quickly depressing its tip to seize the bead against the outer part of the 2nd joint of the index finger. During the rest of the sentence the bead, still grasped between the thumb and index finger, is gently revolved to the right, and on conclusion of the sentence is dropped down the palm-side of the string. Then with another 'Om' the next bead is seized and treated in like manner, and so on throughout the circle.

On concluding each cycle of the beads, it is usual to finger each of the three 'keeper-beads,' saying respectively, 'Om!' 'Ah!' 'Hung!'

#### THE MYSTIC FORMULAS FOR THE BEADS.

The mystic formulas for the beads follow the prayer properly so-called, and are believed to contain the essence of the formal prayer, and to act as powerful spells. They are of a Sanskritic nature, usually containing the name of the deity addressed, but are more or less unintelligible to the worshipper.

The formula used at any particular time varies according to the particular deity being worshipped. But the one most frequently used by the individual Lama is that of his own *yi-dam* or tutelary deity, which varies according to the sect to which the Lama belongs.

The formulas most frequently used are shown in the following table:—

NAME OF DEITY.	THE SPELL.	ENGLISH TRANSLITERATION OF SPELL.	SPECIAL KIND OF ROSARY USED
1. Dor-je jik-che རྩོམ་འཛིགས་བྱེད་ Skt. <i>Yāma (antaka)</i> .	ཨོཾ་ཡ་མ་ན་ཏ་ཀ་ཨོཾ་པཎ།	Om! Ya-mān-ta-ka hung phāt!	Human-skull or stomach-stone.
2. Chā-na dorje བྱམ་ན་རྩོམ་ཨོཾ་ Skt. <i>Vajrapāṇi</i> .	ཨོཾ་བརྩ་པ་ཤི་རྩོཾ་པཎ། ཨོཾ་བརྩ་ཙ་ན་མ་ན་རྩོཾ་ པ་ན་ཨོཾ།	Om! Bādsra* pāṇi hung phāt! Om! Bādsra-tsan-ḍa ma-ha ro-kha-na hung!	Rak-sha. Rak-sha.
3. Tam-din རྩོམ་ཤི་ན་ Skt. <i>Hayagrīva</i> .	ཨོཾ་བརྩ་དྲ་ཤི་དྲཱི་པཎ།	Om! pād-ma ta krid hung phāt!	Red-sandal or Coral.
4. Ché-ré-si or Thuk- je-ohhen-po. བྱམ་མ་ཨོཾ་ཚེན་པོ་ Skt. <i>Avalokiteśvara</i> .	ཨོཾ་མ་ཤི་པ་ཤི་རྩོཾ།	Om! mā-ṇi pād-me hung!	Conch-shell or Crystal.
5. Dö-ma jang-khu རྩོམ་མ་ལྷ་དྲཱི་ Skt. <i>Tārā</i> .	ཨོཾ་དྲ་རེ་དྲཱི་རེ་དྲཱི་རེ་ སྲཱི་དྲཱི།	Om! Tá-re tut-tá-re tu-re swá-há!	Bo-dhi-tse or turquoise.
6. Dö-kar རྩོམ་དཀར་ Skt. <i>Śítá-Tārā</i> .	ཨོཾ་དྲ་རེ་དྲཱི་རེ་མ་མ་ ལྷ་ལྷུང་ལྷཱི་རྩོཾ་ན་ ལྷཱི་ཀཱ་ཙ་སྲཱི་དྲཱི།	Om! Tá-re tut-tá-re ma-ma á-yur pu- nye dsa-nya-na pu khip-ḍa ku-ru swá- há!	Bodhitse.
7. Dor-je phaḥ-mo རྩོམ་ཤི་པ་མོ་ Skt. <i>Vajravārahi</i> .	ཨོཾ་མ་པོ་ལྷ་ཤི་རྩོཾ་ པཎ།	Om! sar-ba Bud-ha ḍak-kin-ni hung phāt!	Bodhitse.

\* It is noticeable that the Tibetans habitually transliterate the Sanskrit *j* by the softer palatal sibilant *ds*.



NAME OF DEITY.	THE SPELL.	ENGLISH TRANS- LITERATION OF SPELL.	SPECIAL KIND OF ROSARY USED.
8. Ö-zer chén-ma འོ་ཙེ་ཙན་མ་ Skt. <i>Márcíhí.</i>	ཨོ་ཙེ་ཙན་མ་ འོ་ཙེ་ཙན་མ་	Om! Ma-ri-tseye mam swá-há!	Bodhitse.
9. Göñ-po nag-po སགོན་པོ་ནག་པོ་ Skt. <i>Mahákáta.</i>	ཨོ་ཧྲི་མ་ཏུ་གཤམ་ཏི་ མཎ་ལྷུ་ཏུ།	Om! Srí Ma-há-ká- la hung phät swá- há!	Raksha.
10. Nam-sé ནམ་སྙམ་ Skt. <i>Kubera.</i>	ཨོ་པེ་བྱ་ས་ན་ཡེ་སྙུ་ཏུ།	Om! Bai-śrá-ma-na ye swá-há!	Nanga páni or Amber.
11. Dsam-bha-la དམ་བཤ་ལ་ Skt. <i>Jambhala</i>	ཨོ་དམ་ལ་དམ་ལ་ན་ ཡེ་སྙུ་ཏུ།	Om! Dsam-bha-la dsa-len-dra ye swá- há!	Nanga páni.
12. Seng-ge-qa སེང་གེ་ཆེ་ Skt. <i>Siphanáda</i>	ཨོ་ཨྲི་མི་སིང་གེ་ཆེ་ ཡེ་སྙུ་ཏུ།	Om! á-hrîh Sing-ha- ná-da hung phät!	Conch shell or Crystal.
13. Jam-yang འཇམ་པ་གྲུང་ས་ Skt. <i>Manjuśrî.</i>	ཨོ་ཨྲ་པ་པ་ཅ་ན་ཏི།	Om! a-ra-pa-tsa-na- dhi!*	Yellow rosary.
14. Dem-ohhok དབེ་ཨོ་ཆོ་ག་ Skt. <i>Saṅvara.</i>	ཨོ་ཧྲི་མ་ཧྲི་མ་ཧྲི་མ་ ཡེ་སྙུ་ཏུ།	Om! hrîh ha-ha hung hung phät!	Bodhitse.
15. Pädma-jung-né པདྨ་འཇུང་གནས་ Skt. <i>Padma Sam- bhava.</i>	ཨོ་པདྨ་འཇུང་གནས་ ཡེ་སྙུ་ཏུ།	Om! bädra gu-ru pädma si-dhi hung!	Coral or bodhitse.

\* The repetition of this spell *ad infinitum* forms one of the earliest elocution exercises of the boy-pupil.

The laity, through want of knowledge, seldom use with their rosaries other than the well known Lamaic formula '*Om! má-ñi pé-me hung*', i. e., 'Hail! to the Jewel in the lotus! Hung.' This refers to the Bodhisatwa Chérési (Skt. *Padma-páni*), the patron-god of Tibet, who, like Buddha, is usually represented as seated or standing within a lotus-flower, and who is believed to have been born from such a flower. This formula is of comparatively modern origin, first appearing in the legendary history (*bkah bum*) of king Srong-tsan-gam-bo, which was one of the so-called 'hidden' treatises, and probably written about the twelfth or fourteenth century A. D. or later. With this formula, which is peculiar to Tibet, may be compared the Chinese and Japanese spells '*Námo Butsu*' (=Skt. *Namo Buddháya*, i. e., *Salutation to Buddha!*) and '*Námo O-mi-to Fu*' (=Skt. *Namo Amitábháya*, i. e., *Salutation to The Boundless Light*,—the fictitious Buddha of the Western Paradise.) The Burmese, so far as I have seen, seem to use their rosary merely for repeating the names of the Buddha Trinity viz., 'Phrá' or Buddha, 'Tara' or Dharma and Sangha. And the number of beads in their rosary is a multiple of  $3 \times 3$  as with the Lamas. On completing the cycle the central bead is fingered with the pessimistic formula '*Anitsa, Dukha, Anátha.*'

In conclusion may be noted the frequent use of the terms '*Rinchen theng-wa*' and '*Norbu theng-wa*,' i. e., 'the Precious Rosary' and 'the Jewelled Rosary' as the titles of anthological books containing choice extracts, especially from sacred literature.

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*The 'Tsam-chhó-dung' (rtsa-mchhog-grong\*) of the Lamas, and their very erroneous identification of the site of Buddha's death.—By L. A. WADDELL, M. B.*

In conversations some years ago with Lamas and lay Buddhists at Darjiling, I was surprised to hear that Asam contained a most holy place of Buddhist pilgrimage called '*Tsam-chhó-dung*,' which, it was alleged, next to the great temple of *Dorje-dén†* (Sanskrit *Vajrásana*) at Bodh Gayá, was the most holy spot a Buddhist could visit. Asam is usually regarded as being far beyond the limits of the Buddhist Holy Land, and the Chinese pilgrims Fa Hian and Hiuen Tsiang in the fifth and seventh centuries of our era, to whom we are mainly indebted for our knowledge of ancient Buddhist geography, not only do not mention any

\* ར་ས་མཚོལ་གྲོང་།

† ར་ས་མཚོལ་གྲོང་། rdo-rje-gdan.