

Alexander S. Pitt

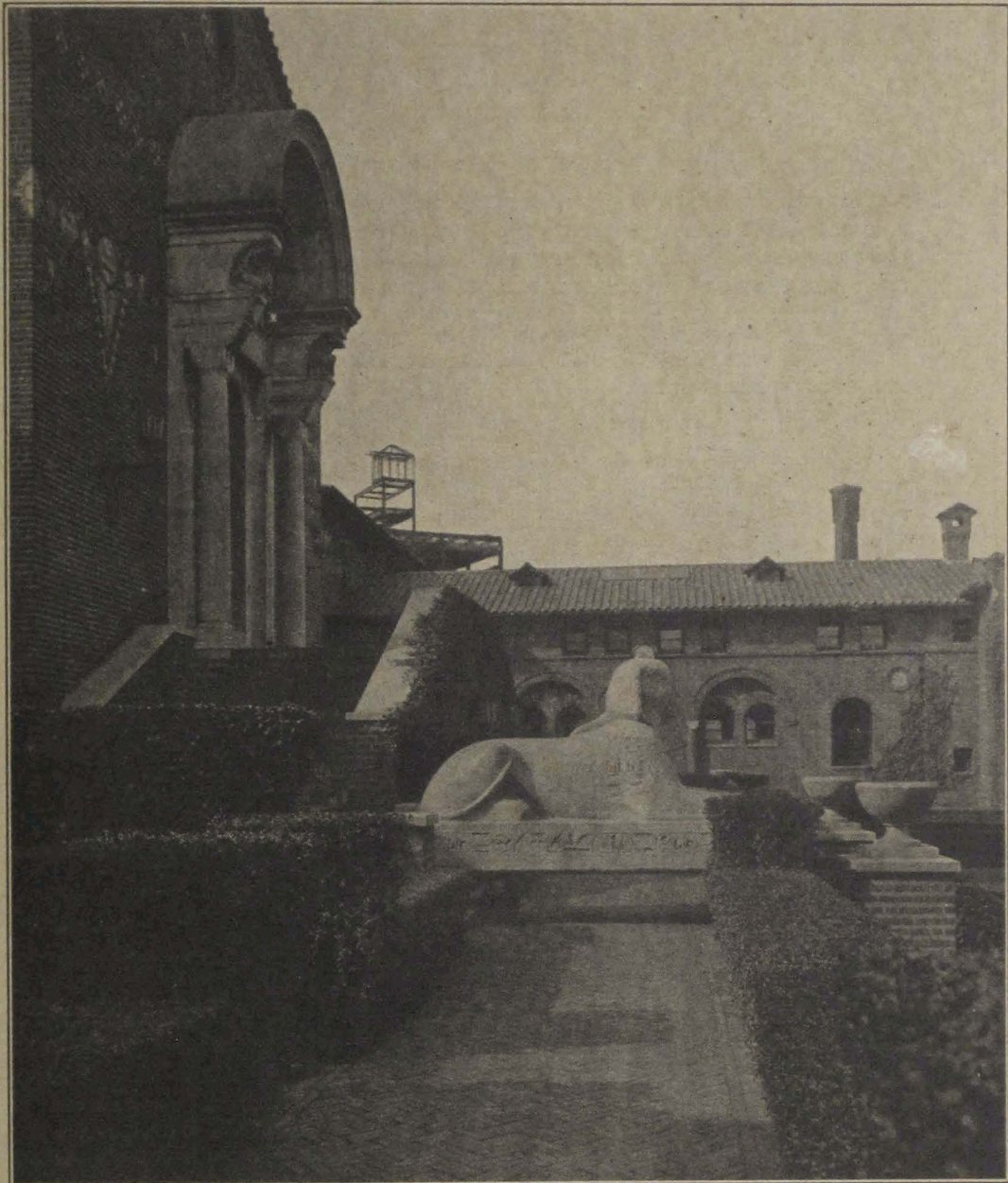
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THE ALEXANDER SCOTT COLLECTION

IN the last number of the JOURNAL, announcement was made of the purchase of the Alexander Scott Collection of art objects from Tibet and Nepal. The collection as a whole sustains a high level of artistic merit and out of the three hundred and twenty-five objects comprising it, there are about fifty of quite exceptional interest.

Genuine examples of good Tibetan workmanship are rarely seen in western museums, and the utensils and other articles which find their way into public or private collections and which in that closed country have served in connection with religious rites, are usually brought surreptitiously across the Indian border and sold in the bazaars, or otherwise disposed of for money. Mr. Scott enjoyed unusual opportunities for acquiring such objects during the twenty-six years of his residence in Darjeeling. He moved freely among the people of all classes and even counted among his intimate acquaintances some of the Tibetan lamas whose taste in matters of Buddhist art was formed under the best conditions and whose knowledge of Tibetan history and tradition was reliable. Mr. Scott was a sympathetic student of the religious art of the Orient, and being himself an artist, approached the subject in the right direction. The objects in the Scott collection were chosen with reference to their artistic merit and to their bearing upon the religious traditions which are embodied in them. They will form a basis upon which a collection illustrating the culture of Tibet may be assembled as one of the features of the University Museum.

The collection consists almost entirely of metalwork. There are, however, at least four objects of a different class. One of these is the lama's apron, covered with carved bone tablets and beads; another is a drinking cup carved from a rhinoceros horn; the third is a crystal Buddha and the fourth and most remarkable is the ivory tablet illustrating the life of Buddha.

The fact that Tibet is a country closed to Europeans leaves us in ignorance about its archæology and in doubt as to how far a really native art was developed. However this may be, it is clear that most of the metalwork as well as the carvings was either made in India or derived its inspiration from Indian sources. Chinese influence, while not so strong as that of India, was also influential in shaping the artistic tradition of Tibet.



FIG. 27.—Alexander Scott, Esquire, at work in the Himalaya Mountains.

Among Mr. Scott's acquaintance at Darjeeling was a Tibetan, Dousand Up, himself a lama and a man well versed in the history and traditions of his country. Accompanying the Scott collection is a package of notes, written by Dousand Up in English and in his own hand, describing various objects in the collection. These notes contain much information not usually accessible. A few of these will be given in the following pages in connection with the illustrations and without altering the style of their author. A letter from Mr. Scott referring to the author of these notes is of so much interest that I give it in full.

G. B. G.

PHILADELPHIA, April 20, 1914.

DEAR DR. GORDON:—

In response to your kind invitation to share the task with you of cataloguing and explaining my collection of statuettes, altar vessels and various objects from Tibet, I enclose a number of detailed and carefully considered explanations written for me by Lama Dousand Up of Darjeeling. He is a Tibetan and was educated for monastic life, but his ability in speaking and writing English brought him under the notice of the British authorities and he was given the position of Government Interpreter to the Law Courts of Darjeeling. His notes will show what a friendly interest he took in this collection. It was my practice on acquiring a new specimen to send it to him for description from the Buddhistic point of view. This he always did with enthusiasm for the reason, as he expressed it, of opening the eyes of the Christian to the beauties of his faith. Whilst of course his mind was centered on the religious significance of these objects, mine was more directed to their artistic interest and the history of the art which produced them. I therefore enclose two papers which I have written inviting attention to Buddhistic art as it appeals to me and to the wonderful ivory carving of the episodes in the life of Gautama-Sakya-Muni, together with some other objects of interest not included by Dousand Up in his catalogue. Trusting these may be of use for your MUSEUM JOURNAL,

Believe me

Yours very sincerely,

ALEX. SCOTT.

BUDDHISTIC ART

When I saw Indian gods and temple ornaments for the first time I remember feeling, like others, a sense of dislike. They gave me little pleasure on the æsthetic side and as for their religious significance, the words of an old hymn, "The heathen in his blindness, bows down to stocks and stones," rang in my ears every time I looked at them. This it must be frankly acknowledged was the outcome of ignorance and want of sympathy common to all but a very few. It is only of recent years that the general public has had opportunities of knowing anything about Buddhism, either from its historical, archæological or artistic aspect. During the last thirty years, however, a great deal of interest has been felt in the subject, and when Sir Edwin Arnold wrote his beautiful poem, "The Light of Asia," he opened the gates, as it were, to what had been a close preserve. Since then exploration has proceeded with vigour, and collectors from all lands have been busy,—books have been written and photography has faithfully and vividly exhibited to larger audiences the skill, the patience, the fervour of a race of craftsmen, who wrought unceasingly for a full thousand years, and who then, as many years ago, ceased its activities. Of even greater value as a help to the inquiring mind are the museums, affording as they do, ready facilities and intelligently arranged collections for easy reference. In this connection one can only think with admiration of what has been done in the Royal Museum at Berlin in bringing together a classified series of original sculptures and casts of ancient Indian origin and it is devoutly to be hoped that other museums will follow its good example. With all they can do, however, only an imperfect idea of what this art has achieved, will be formed. Wonderful as are the gateways of the Sanchi Tope in Bhopae and the rock-hewn temples of Ellora and Elephanta and Ajunta, and marvelous as are the temples of Mt. Abu and Amaravati and Barhut they were surpassed by the Indian artist emigrants who found refuge in Java after the disaster to their religion in Khatiawar. There, high up on a stony ridge, stands to this day the most magnificent monument of Buddhist art in the whole of Asia.

It is built in seven stories; around five of them are sculptured galleries or pilgrims' procession paths. The entire building is encrusted with sculptures which if placed side by side would extend

nearly three miles. These are not rough and coarse carvings, very far from it: symbolism in exquisite detail is everywhere. The whole scheme was sublime, the idea being for pilgrims to visualize in sculptured form and ordered sequence the complete history and philosophy of the Buddhist faith; an open book for the most ignorant to understand at a glance, telling in plastic art the whole life story and message of Gautama.

How many generations or even hundreds of years were consumed in such a stupendous task, who knows? This makes it all the more marvelous, as it could hardly have been all designed by one man. Yet the continuity in style suggests that however long the work may have taken one original design had been adhered to. Could this be proved, he who thus created this astounding thing might well be acclaimed as the greatest designer who ever lived. There is, too, an evident joyousness throughout the work itself, telling assuredly that patient, lifelong tasks of succeeding generations were the fruits of willing devotion and not of enforced labor.

This indeed is the keynote to an art which developed centuries before the birth of Christ and continued in varied forms of expression for seven or eight centuries after, for just as there were great men of zeal like the Emperor Asoka to encourage art, so must there have been thousands of small men but of great zeal too, determined to give all the energy of their lives to a training and practice for the service and glory of the Master. To those who do not know the rudiments of Buddhistic history it should be recalled that in the thirteenth century A. D. India was to a great extent conquered and overrun by the Mahomedan, Timun, under whose orders the destruction and mutilation of shrines and images were carried on with a venom similar to that of the Puritans in England, three hundred years later. They may have flattered themselves that they were original, when with gunpowder and sledge hammers they ruined delicate stone traceries and made havoc of the effigies of knights and ladies and of the blessed Lord himself, but they were not. Even as then all semblance of a truly religious art was killed in England, so in India did Buddhist art receive its death stroke and from that time till the present it has only survived in the form of smaller objects for temple use.

It is not possible to be exact as to when such objects were first made. Perhaps, when the great works of antiquity were created, a race of metal workers and craftsmen in ivory and other materials

also developed, whose traditions were and still are carried on in Nepal. To the skill and genius of the Wewaris, the artisan class of this country is perhaps due the credit of nearly all the fine work that comes from Tibet.

It is usual to speak of Tibetan work and workmanship—but there has, in truth, been very little of that, though some knowledge of painting and metal work has been acquired by the monks with the help and tuition of Chinese and Nepalese artists. There must have been some extraordinarily talented men among these in bygone days, and Mr. W. T. Heely, an English official in the Indian Civil Service, has made a most interesting translation from an old history of Buddhism written in 1608 by a Tibetan lama named Târanâth, extracts from which are well worth reading.

He says, "In former days human masters who were endowed with miraculous powers produced astonishing works of art. It is expressly stated in the 'Vinaya-agama' and other works that the wall-paintings of those masters were such as to deceive by the likeness to the actual things depicted. For some centuries after the departure of the Teacher, many such masters flourished. After they had ceased to flourish, many masters appeared who were gods in human form: these erected the eight wonderful chaityas of Magadha—the Mahâbodhi, Manjusridund-hubh-îshvara, etc. (the relic-shrines marking the chief sacred places of Buddhism) and many other objects.

"In the time of King Asoka, Yaksha artisans (a race of demi-gods or supernatural beings) erected the chaityas of the eight great places, the inner enclosure of the Vajrâsana.

"In the time of Nâgârjuna many works were performed by Nâga artisans. Thus the works of the Yakshas and Nâgas for many years deceived by their reality. When, in process of time, all this ceased to be, it seemed as if the knowledge of art had vanished from among men. Then for a long course of years appeared many artistic efforts, brought to light by the striving of individual genius, but no fixed school or succession of artists.

"Later, in the time of Buddhapaksha (the identity of this monarch is uncertain) the sculpture and painting of the artist Bimbasâra were especially wonderful, and resembled those early works of the gods. The number of his followers was exceedingly great, and, as he was born in Magadha, the artists of his school were called Madhyadesha artists. In the time of King Shîla there lived

an especially skilful delineator of the gods born in Marwâr, named Shringadhara: he left behind him paintings and other masterpieces like those produced by the Yakshas. Those who followed his lead were called the Old Western school.

“In the time of kings Devapâla and Shrimant Sharmapâla there lived in Varendra (Northern Bengal) an exceedingly skilful artist named Dhîmân, whose son was Bitpâlo; both of these produced many works in cast-metal, as well as sculptures and paintings which resembled the works of the Nâgas. The father and son gave rise to distinct schools; as the son lived in Bengal, the cast images of the gods produced by their followers were usually called gods of the Eastern style, whatever might be the birthplace of their actual designers. In painting, the followers of the father were called the Eastern school; those of the son, as they were most numerous in Magadha, were called followers of the Madhyadesha school of painting. So in Nepal the earlier schools of art resembled the Old Western school; but in the course of time a peculiar Nepalese school was formed which in painting and casting resembled rather the Eastern types; the latest artists have no special character.

“In Kashmir, too, there were in former times followers of the Old Western school of Madhyadesha; later on, a certain Hasurâya founded a new school of painting and sculpture, which is called the Kashmir school.

“Wherever Buddhism prevailed, skilful religious artists were found, while wherever the Mlechchas (Muhammadans) ruled they disappeared. Where, again, the Tirthya doctrines (orthodox Hinduism) prevailed, unskilful artists came to the front. Although in Pakam (Burma) and the southern countries the making of images is still going on, no specimens of their works appear to have reached Tibet. In the south three artists have had many followers: Jaya, Parojaya and Vijaya.”

This shows clearly that there was probably never a time when art in its many forms, but especially in painting and symbolism was not of the most serious importance to professors of the Buddhist faith. The lament that even in his day this art was already on the downward path and that the conquering Moguls had been the cause, is of especial interest as being penned so long ago in far away Tibet.

A. S.

A CARVED IVORY TABLET AND SOME OTHER
EXAMPLES OF BUDDHISTIC ART

The carving is executed in a section of elephant's tusk fashioned into a tablet. It is arranged in medallions, representing some of the episodes in the life of Buddha-Gautama-Sakya-Muni. At the first glance it presents an artistic and skilful arrangement of



FIG. 28.—Buddhist hermit at Pedong in Sikim.
From a study by Alexander Scott.

forms so intricate as almost to repel study, but no known specimen of Oriental art better deserves the very closest attention. This may be stated for many reasons, amongst which, priority I think should be given to the fact that it depicts an early and pure form of the Buddhist faith which has for centuries been almost lost sight of. Upon it, what have been called the parallels in the Life of Buddha and the Gospel of St. Luke are strikingly in evidence. These parallels have been made much of by sceptics, but must not be pushed

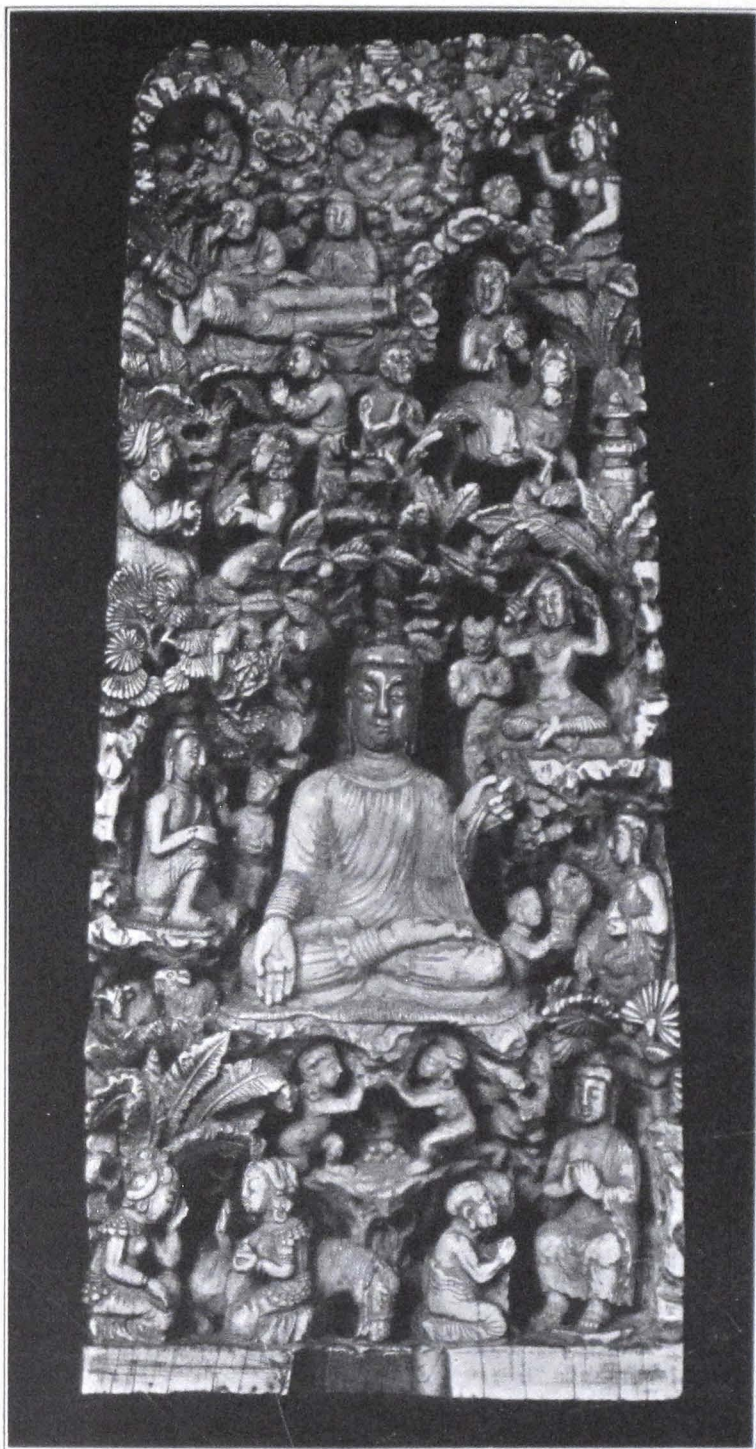


FIG. 29.—Carved Ivory Tablet, representing chief episodes in the life of Gautama Buddha.

too far. Nevertheless, it is strange to find in this ancient carving, more than a hint of the Annunciation; of the Divine Message; of the dispute with priests of a rival faith; of the wayside supplication and of the Temptation in the Wilderness. Another point of great interest lies in the question as to what Christian art owes to Buddhism. Modern opinion agrees that it owes much and this old relic of the past helps to prove it. Look for instance at the top of the tablet, where, in the center, is a representation of the birth of Buddha. It is enclosed by pastoral emblems, among which are seen sheep and hares. Do not these recall the pictures of the Nativity by painters of the Renaissance? Look at the plinth or foundation of the large figure of Gautama in meditation under the sacred bohi-tree in the cave of Budh-Gaya; you will see that it is supported by two cherubs. Do not these recall the design of the holy water receptacles of St. Peter's at Rome.

As in Christian art there have been changes from realism to idealism and back again to realism, so have archæologists revealed the history of Buddhist art to us. They have taught us that there was, co-existent with the early teaching of this faith, a genuine love and worship of nature. Turn to this tablet again and observe the love and appreciation of nature which guided the hand that carved the leaves, the birds in their nests and the tiny animals. Note the natural lines of the draperies and even the expressions of the faces. Look at Ananda, the beloved disciple, sitting with his master in the cave trying not to laugh whilst a demon is tickling his ear with a feather. And this again is a very special point of interest, for humor has no place in Indian art. That art is devoted wholly and solely to sacred purposes and with this single exception I have never seen an instance to the contrary.

It may well be asked, who made this ivory tablet. Where and when was it made? My own belief, confirmed by lamaistic traditions and what is known to the archæological world of the history of Indo-Buddhist art is that it was made by an Indian, probably in Kamrup (Assam) at the old city of Gauhati, possibly in the fifth or sixth century A.D. Whoever he may have been, it is certain that he must have been a Buddhist of the old faith who knew nothing of the later developments and symbolisms. The lamas themselves with whom I talked are certain that it is very much older and say that it would quite inevitably have been designed on an entirely different plan with many added features if



FIG. 30.—Antique Crystal Buddha on Pedestal with Symbolical Screen.

it had been made later than King Asoka's time (250 B. C.) which was when the gates of Sanchi were made. Almost in corroboration of this, Professor Vincent Smith, the famous archæologist, remarks that "the art of Asoka's time was characterized by frank naturalism, thoroughly human, a mirror of the social and religious life of ancient India," and he adds, "apparently a much pleasanter and merrier life than that of the India of later ages," and furthermore that "the ancient Indian artists, like Cellini and the other great craftsmen of the Renaissance, were able to turn from one material to another without difficulty. Similar versatility was displayed by the Bhilsa ivory carvers, who executed some of the stone reliefs at Sanchi and by still earlier craftsmen, who readily applied to stone the skill previously acquired in working materials of a less permanent kind." (No. 1162.)

ANTIQUÉ CRYSTAL BUDDHA ON PEDESTAL WITH SYMBOLICAL SCREEN (Fig. 30).—This is, so far as can be ascertained, the only *Indian* crystal statuette of Gautama known to collectors. It came from Tibet, but was probably made at Gauhati, Assam, over a thousand years ago. This is the belief of the lamas. There is a Buddha of crystal in the temple of the Sacred Tooth at Kandy, Ceylon, but it is of Chinese make and comparatively modern. (No. 1116.)

CHUNGA OR PORTABLE BARREL FOR MURWA BEER (Fig. 31), brewed from the fermented juice of millet seeds. In general use in Tibet, Butan and Sikim. This is an exceptional specimen, the rich ornamentation being fine old Nepalese repousse or hammered work. Eighteenth century. (No. 1165.)

LIBATION CUP of rhinoceros horn, bearing ten plaques outside and one inside, carved in relief and representing the Hindu Pantheon from a Nepalese Temple. Spoon used with it, copper. Nepalese workmanship. Eighteenth century. (No. 1131.)

FIGURE OF DÖLMA OR TARA (Fig. 32).—She is the Tutelar goddess of the established church of Tibet, the Gelukpas. She is the personification of divine charity and protection. She is said to be inviting all the wise and righteous to a feast of divine wisdom, with her right hand extended, saying, "Come and partake." With her left hand she holds the lotus of immortal rebirth and makes the sign of the Trinity with her fingers saying, "Fear not, come and I will protect. I am the manifestation of the three in one. I will protect now and give you immortal birth hereafter," symbolized by the lotus. She is the combined form of all the merciful, attrac-

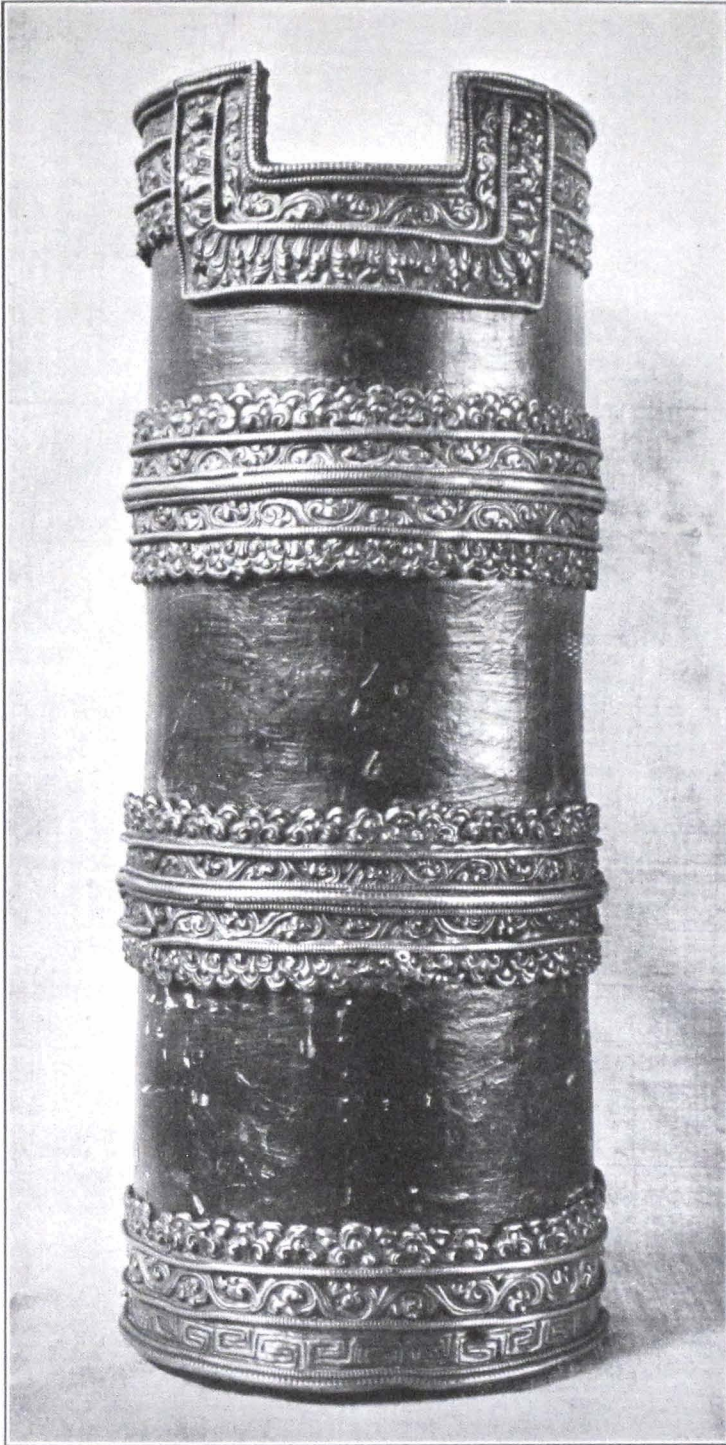


FIG. 31.—Chunga or Portable Barrel for Murwa Beer.



FIG. 32.—Dölma or Tara, Tutelar goddess of the Established Church of Tibet.

tive, loving and lovable attributes of the *Cause of all Causes*. The attitude of her feet is called the Bodhisattvic Asan or posture of Bodhisattvas.

She sits upon the throne of double petalled lotuses, meaning that she is an eternal and immortal being herself and is able to give eternal life unto others.

She is fully dressed and most beautifully adorned with jewels, meaning that she is perfect from every point of view.

She is surrounded by a halo of rainbow light, meaning that she dispels the darkness of ignorance and bestows the beauty of wisdom and enlightenment. (No. 1123.)

A. S.

NOTES BY DOUSAND UP

AN IMAGE OF BUDDHA (Fig. 33).—This figure is one of a very rare series of images made at Gaya at least two thousand years ago, in the reign of the great Emperor Asoka. But whether it is one of the original or one subsequently made in the same mould, it is very difficult to tell.

But from the fact of the Dorji on the throne, right in front of the image, and the double throne of lotus petals all round in which respect it is not like any other Tibet or Nepal made images, it is clearly one of those moulded in Gaya. And there is a restriction forbidding it to be copied exactly. Mere copies must have the Padma or lotus throne unfinished, that is, only carried around three fourths of the circumference. Also the patches on the priestly garb are never depicted as minutely in the copies as in the originals.

There are thirty-two signs of auspiciousness upon this image, among them the upraised crown on the head, the curls of hair which turn always to the right, long and tapering fingers, the whirl of hair on the spot where the eyebrows meet, dark blue eyes, eyelashes like those of a cow (sweeping), even teeth closely set together, possessed of very sensitive and fine palate, cheeks like those of a lion (round), the shoulders very round and gracefully shaped, wide shoulders, both in front and back, fine skin of flesh, the upper portion of the body resembling a lion's front, the lengthened lobes of the ear, the marks of Chakra on the hands and feet. The possession of this image is said to ensure wealth, fame, prosperity and long life to the possessor.



FIG. 33.—An Image of Buddha.

If we keep this image on the altar in our house and think of how Buddha Gautama Sidhartha (Sakya Muni) lived, how he loved all sentient beings, how he gave up a kingdom for the purpose of seeking a path whereby all might obtain Nirvana, and if we once ponder on the nature of Nirvana to which he aspired, we shall obtain this Nirvana. (No. 1110.)

JETCHÜN MILA REPA (Fig. 34).—This is a likeness of a saint and there are few symbols to explain besides his Yogi's dress, the skull bowl and the lotus throne, as well as the antelope skin that he sits on. The band that he has on the right shoulder is the meditation supporting band, called Gomthak in Bhutia or Tibetan. He sits in the Sempay Kyilting, or Bodhisattvic Asan posture. The Gomthak is a band used to support the devotee in a particular posture even in sleep.

He holds his right hand in the position expressive of reciting his psalms, of which there are a great many. They are quoted by the Buddhists as next to Buddha's and Padma Sambhava's sayings in authority. He is represented with the skull bowl from which he used to eat.

Now for a little history of the saintly man himself. He was the son of a well-to-do man named Mila Sherap Gyaltehhan, and his mother's name was Yiun Myangtchhu Kangyan, of Kyangatcha, on the northern frontier of Nepal, about eight or nine hundred years ago. He was orphaned by the death of his father, who willed that his property should be looked after by Mila Repa's uncle and aunt during his youth and childhood, but restored to him when he came of age, which they never did. Then at last the false trustees fairly undeceived the poor widow and orphan of their intention to rob them of their patrimony. Upon knowing this, Jetchün's mother sent him to study black magic, by the power of which Jetchün destroyed thirty-five members of his uncle's and aunt's family. Repenting afterwards, he sought to make up for his sin by devoting his life to religious studies under Pha Marpa, a disciple of Pal Naropa, who in turn was a disciple of Pal Tailopa and Dorji Chhang. Under Marpa's guidance and instructions Jetchün obtained initiation and confirmation. After that he lived as an ascetic Yogi in Takar Taso for about eighteen years and for about eighteen years longer on top of Mount Everest called by the Tibetans, Lapchi Kang, and from there, after having obtained supernatural powers, he finally ascended heaven by transfiguration. (No. 1111.)



FIG. 34.—Jetchün Mila Repa, Nepalese Saint.



FIG. 35.—Nigönpö Jeatchün Rdorje Achhang. Founder of the Karjyüt Pa sect of Tibet.

FIGURE OF NIGÖNPO JEATCHÜN RDORJE ACHHANG (Fig. 35), (pronounced as Gonpo Jetchün Dorja Chhang) in Bhutia, the saint who propagated the present system of Bajrayana doctrine in India about 1200 A. D. He is called Bajra Dhara in Sanscrit, from the fact that he holds the Dorji (thunderbolt) in his right hand, symbol of almighty power, and the Tchebun, or urn of life, in the left, symbol of life eternal. He is the first saint who puts on a Hayruka's dress, that is the Yogi's dress: bone ornaments, bone beads on his breast and arms, and a double row of beads crossed round his breast with a Mehlong or mirror, meaning the power of reading thoughts clearly.

He has his hair knotted at the crown of his head and wears conch earrings. This is the dress of a Sivaic Yogi, meaning that his doctrine is Yogic. But over all these, he wears a Buddhistic priest's mantle, meaning that he is a Buddhist. He sits upon a throne of double petalled lotus, meaning that he has obtained celestial rebirth for himself and can also give it to others. His own name is Pal Dan Gönpe Jetchün Dorji Chhang Pal Tailo Gnyana-Bhadra, meaning the noble and all-powerful Tailo of the suspicious wisdom.

He is the founder of the Karjyüt Pa sect of Bhutan and Tibet and lived about twelve hundred or thirteen hundred years ago in India. (No. 1113.)

THE FIGURE OF THE FOUR-FACED, TEN-HANDED IMAGE WITH TARA OR THE FEMALE DEITY ON ITS LAP. THIS IS CALLED PALKHORLODOMPA (Fig. 36).

Item 1.—The sexagonal throne, same as in the figure of Buddha.

Item 2.—The lotus throne and the sun and moon tiers, same as in the figure of Buddha.

Item 3.—The throne is supported by two elephants, meaning Bodhi Satwic Path or that this state of the conception of the Paramatma or Nirvana is founded on the Mahamic doctrines, which preach the path of the Paramitas. The Paramitas mean in Sanscrit transcendental wisdom.

Item 4.—There are the male and female in this. The male stands for wisdom and power; the female for love and mercy.

Item 5.—The male has eight hands (the noble eightfold path and the eight paramitas to be obtained thereby) each bearing a symbolical weapon or symbols of auspiciousness.

I will now begin with the upper of four right hands. It has a sword, which signifies wisdom to cut ignorance; next below that,



FIG. 36.—Palkhorlodempa. Four-faced, ten-handed figure with Tara on its lap.

the hand bears a hook like an elephant's goad, meaning the hook of grace. The third below holds an arrow, meaning method and will. The fourth hand bears the Dorji in the front of the heart, meaning eternal peace and immortal life.

The upper of the four left side hands bears a jewel sprouting from a lotus, meaning celestial rebirth and full attainment of one's wishes. The second one below holds a lasso, which means affection. The third hand holds a bow meaning divine power. The fourth hand holds a bell signifying spiritual bliss and comprehension or omniscience.

Item 6.—The male figure sits in the Bajra Assan posture, meaning that his state is to be attained by Samadhi, or ecstatic spiritual bliss.

Item 7.—He has four faces, which means that he is always in the four incomprehensible and unbounded states of mind. They are:

First.—Boundless and incomprehensible compassion which says, "Let all sentient beings be ever happy and let them always exist in happiness."

Second.—Boundless and incomprehensible affection and sympathy saying, "Let all sentient beings be separated from pain and the causes thereof."

Third.—Boundless and incomprehensible love saying, "Let all sentient beings ever enjoy pure and holy happiness unalloyed with any pain and grief or tinge thereof."

Fourth.—Boundless and incomprehensible equality saying, "Let all sentient beings always exist in the state of equality and harmony, let them be always separated from ideas of partiality and likes and dislikes."

Item 8.—He is adorned with all sorts of ornaments, signifying that he is the idea of perfection, for you may regard him from all sides, yet everything in him is perfect.

Item 9.—Tara is sitting on one of his knees, meaning that she is an emanation of himself.

Item 10.—Tara is the goddess of wisdom. She holds her right hand in the free gift posture (Chhokjin Chhakgya) which seems to say, "Come and take," and the left hand in the Kyapjin Chhakgya, meaning protection granting posture which says, "Do not fear."

Item 11.—Then last of all there is the floral halo around them both, thereby meaning that they who obtain this state of divine

knowledge obtain also the power of enlightening others. The auroral, rainbow-like halo, is depicted upon metal in this floral style, else it should be a halo of rainbow. (No. 1114.)

BUDDHA KHORWAZEEK, THE ENLIGHTENED BEING WHO IS LOOKING DOWN ON THE SAMSARA WITH PITY (Fig. 37).—It must not be confounded with Buddha Gautama, for this is the figure of a Buddha who lived prior to Sakya Muni, by about three ages or Kalpas.

During the Buddha's kingdom, the human beings of this world enjoyed the long life of ten thousand years each or more, and the world was not so full of sin as now.

This figure seems to have been separated from its pedestal. The thick coat of gold with which it is heavily overlaid and the fine make of high finish bespeak its being the property of a large monastery in Tibet or Nepal. The Nepalese inscription on the lotus throne is in Sanscrit, which I am unable to decipher. The lotus throne means rebirth and immortal life as in all similar and previous figures. The garb is the universal garb of Buddhas in all ages, consisting of the plaited and simple gown and wrapper of a Buddhist monk. The eruptions or cones on the head are supposed to be curls of hair, all curling to the right. The posture of the hand is called "Thap-Shay," meaning "method and intelligence" or "energy and wisdom." (No. 1115.)

GURU PADMA-SAMBHAVA, the Lotus Born Teacher. This is a miniature statue or figure of the renowned and much worshipped Guru, who was the founder of the Tantric school of Buddhism in Tibet. His history goes that he was born out of a lotus in the midst of a lake somewhere in Kashmir or Uryen.

The lake was called Danakosh Lake. The lotus birth means birth unsullied by a mother's pangs or mother's womb. And he is said to be the only incarnation of Buddha who is born out of a lotus flower, a birth which is only existing in the Dewa Lokas, or the paradise of the Dewas. His costume is the Regal costume of a prince of Tahor, ancient Cabul. His trident is significant of his having subdued the three poisons, lust, anger and sloth. His Dorje promises protection and obtainment of eternal life and almighty power, and the skull that he holds in the left hand is filled with Amrit of red color resembling blood signifying temporal blessings and inspirations.

His Mitre is also full of symbolisms, signifying a variety of

attributes. I will not describe it minutely, but only say that it is surmounted by the feather of a vulture, meaning thereby that as the vulture is the highest and farthest flier among birds, his doctrine is the most aspiring and the noblest and highest spiritual knowledge. (No. 1118.)

ELEVEN-HEADED AVALOKITESHARA (Fig. 38); the God of Mercy, Chenraze, the God of Compassion, who is ever looking down upon the beings in the Samsara with pity. The legend runs thus. Once upon a time many Kalpas (ages or eras) previous to the present one, Buddha Amitabha (of the boundless light and the source of life) emanated from himself a deity with the purpose of incarnating in the Samsara, to teach, guide and help all sentient beings existing in the Samsara (carnal world or sensual world) to liberate themselves from the web and network of Karma, the ocean of grief and misery, and to obtain Buddhahood (enlightenment).

This divine emanation was Chenraze (the four-handed Avalokita of white color). Thereupon Chenraze incarnated himself into innumerable Bodhisattvas and Arhats, who devoted themselves to preach the truth in all the six lokas (states of existence, that is Deva, Asura, Manna, Preta, Tiryaka and Naraka Lokas): gods, demigods, human, ghost, brute and hell regions.

In all these six lokas he multiplied himself innumerable and went on teaching, preaching, and showing the way to salvation. His mercy was boundless, his power almighty and his high and noble vow was that as long as there were any sentient beings grovelling in Samsaric ignorance and pain, he, the noble Lord of mercy, would not seek rest in the ecstatic tranquillity of Nirvana, but would remain active.

Thus the Lord had continued saving and redeeming the beings of the Samsara, and thrice emptied the six lokas of their inhabitants whom he had redeemed.

Then the Lord was about to seek rest in Nirvana and ascended far above the highest sphere of the world of forms and from there he surveyed the illimitable worlds of the Samsara below which, by his mercy and wisdom, had been saved and enlightened and the Lord was regarding his work with satisfaction. But on longer observation the Lord beheld the beings existent in the cavity of the mountain Meru, which in numbers exceeded the saved ones so much that it seemed that the numbers of the saved to the unsaved was like a drop to an ocean, the drop representing the saved ones,



FIG. 37.—Buddha Khorwazeek, the Enlightened Being.



FIG. 38.—Eleven-headed Avalokiteshara. The God of Mercy.

while the unsaved ones were like the ocean in comparison. Thereupon the Lord, almighty and merciful as he was, despaired of being able to fulfill his vow of saving all, and wished to seek rest in Nirvana. But the divine vow was not broken nor set aside lightly; his divine head burst into nine parts like the lotus and the Lord fainted with pain, anguish and sorrow for the suffering of the beings whom he had vowed to save and was about to leave unredeemed. This divine repentance was accepted by Buddha Amitabha and the concourse of Buddhas, who thereupon bound up the nine broken parts, transforming each part into a whole head, and endowing each head with a divine power. Upon these nine they conferred the gift of two more heads, that is, the black head of Siva (lord of destruction) and above all the head of Amitabha of the red color (source of life eternal). They armed him with one thousand arms, supported on eight main arms bearing the following symbols: the two uppermost folded in the attitude of prayer at the breast, the second right arm bearing the beads (symbol of saving), the fourth right arm bearing the Chakra (wheel of sovereignty), the second left hand bearing lotus (symbol of celestial rebirth), the third hand bears the urn of relics (symbol of eternal fame and renown), and the fourth hand, bearing bow and arrow (symbol of wisdom and power, intelligence and energy). Then the remaining nine hundred and ninety-two arms or hands are each decked with an eye in the palm thereby making one thousand hands in all with one thousand eyes. The hands are meant to represent one thousand Chakravarti emperors, each of whom will rule over the whole world for a time, by virtue of the power given by the Dhurma, and the one thousand eyes are symbols of the one thousand Buddhas who will come during this Maha Kalpa or other period of the existence of the present system of the universe. (No. 1119.)

FIGURE OF MACHIK LAP-KYI DÖNMA (Fig. 39) (abbreviated name, Machik Lapdön).—A saint of Chötyül Sect of Nyingmapas. She is deified, and worshipped as an incarnation of Dorji Phagmo or Dorji Naljorma (the diamond sow) Lady.

It is said of her (Lapdönma) that "There are millions of books translated from Sanscrit into Tibetan, and adopted by the Tibetan Buddhists, but it is only Machik Lapdön who has succeeded in preaching an original Tibetan Buddhist doctrine, which has been appreciated and adopted by the Indians themselves, rich as they are in Shastras, Vedas, and Puvans." Her doctrine is that the cling-

ing to life and self should be destroyed by practising at first an imaginary gift of one's own body, the flesh, blood, brains, entrails and lastly, of one's merits and demerits, and everything that one clings to, to one's most hateful enemies, such as the enemies (visible and invisible) who may wish to shorten one's life, covet one's fortunes and luck and those who may long for one's meat and blood.

She holds in her right hand, the Damaru or Chötdam (timbrels) which she sounds in accompaniment to her incantations and prayers. She holds in the left hand the skull filled with offerings, which she offers as gifts to the deities and demons (which her imagination conjures up). She is adorned with bone beads and a simple headdress.

Regarding the figure itself, it seems to be at least six or seven hundred years old and must have been made by a devotee in her doctrine, as is visible by the patched up rent in the throne of lotus. She was the founder of a sect called the Chötyul Gyütpas, who are always seen with a thigh bone trumpet, a skull bowl, a timbrel and a bell, and sometimes a trident. This figure is made of copper, which came out in pure state and did not require to be smelted in fire, and hence is held as sacred amongst Tibetans. It is held to be dearer than silver. (No. 1121.)

FIGURE OF GYALWA LOPZANG TAKPA and his tutelary guardian angels, disciples and saints whom he equals in knowledge. He is believed to be the incarnation of Manjusri, as is seen by the emblems that he bears, that is, the sword of wisdom on the right, and the sacred volume upon a lotus flower of truth and resurrection or rebirth and surmounted by the Mani (gem) emblem of the three-fold refuge.

He holds his hands in the mystic posture of Thale and Shay, meaning method and knowledge, signifying thereby that he is possessed of both in the spiritual sense.

He combines the discipline of Buddha with the mystic and sacred symbolism of Esoteric Tantricism preached by Guru Padma Sambhava.

There is Buddha on his crown, with two of his most eminent disciples, Shariputra and Mondgalyawa Putra on his right and left. This signifies that this saint Gyalwa Lopzang Takpa, the founder of the Getukpa creed, the present established church of Tibet, is a true descendant of Buddha in whose time he had lived in the shape of Ananda, the most beloved of all of Buddha's Sramana disciples.



FIG. 39.—Machik Lap-Kyi Dönma.

Gyalwa Lopzang Takpa is surrounded by four of the most renowned saints of his line and doctrine who succeeded him.

Below him are his three tutelar deities who guard his faith and hierarchy. They are Tamcheu-Chhoigyal (Yama Raja) or king of truth, that with the buffalo face to the left. Then there is Thamchen Dorji-Jigjit, the small pair in the front below the saint's lotus throne (these are the deities who superintend Yama Rajah). There is a third figure (which I am not familiar with) called Sannzi-Zuchan Pao (incarnation of Gonpo Zyal Zhyi). There is a figure of Jetchun Mila Ropa to the left and Dupthop or Siddhi Purush called Dögon Liugji Repa.

The four disciples are Khedupje, to the left—Gyaltchhapze, second figure to the right—Jamyang Chhoji (head of Depmy monastery), second figure to the left—Khedup Gyatchho (head of Sera monastery).

This group is for the use of a beginner in meditation to make him familiar with the names of the previous saints and tutelar deities of his line. (No. 1122.)

NEPALESE LAMP (Fig. 40).—This is the lamp used in Nepal by all men of position, and especially on altars. The post or run is the oil reservoir and the dish is the lamp itself.

The figure on the lamp is the image of Vishnu and the two smaller ones are Ganeshes. The nine serpents are the nine heads of the Shesa Naga, mentioned in the Maha Bharata who is supposed to be the supporter of the earth (Sec. XXXVI Astika Parva Maha Bharata).

The four-handed figure is Narayana with Garuda under him. The spoon is used to pour out the oil from the urn into the lamp. (No. 1124.)

DHARMA KAYA—MAHA MATRI (Fig. 41), "The Original Word," "The Great Mother," Prajna Paramita or Maha Matri, The Mother of All the Foregone Attainers of Nirvanas, called Jinas, conquerors or victors.

1. The triple tyres and the double petalled lotus thrones here mean subjugation of three vices (anger, lust and sloth) and triumph of the saving virtues of love, purity, untiring perseverance and watchfulness. The double throne of lotus petals signifies that those who contemplate this symbol and act according to her divine enlightenment and omniscience are able to show the path and give the power to do so to others also.

2. Here the lotus is only half way around the throne. That there are no petals on the back part of the image is not an omission, but has a significance of its own. It means that she, the doctrine mother of all truths, is attainable only by those who seek

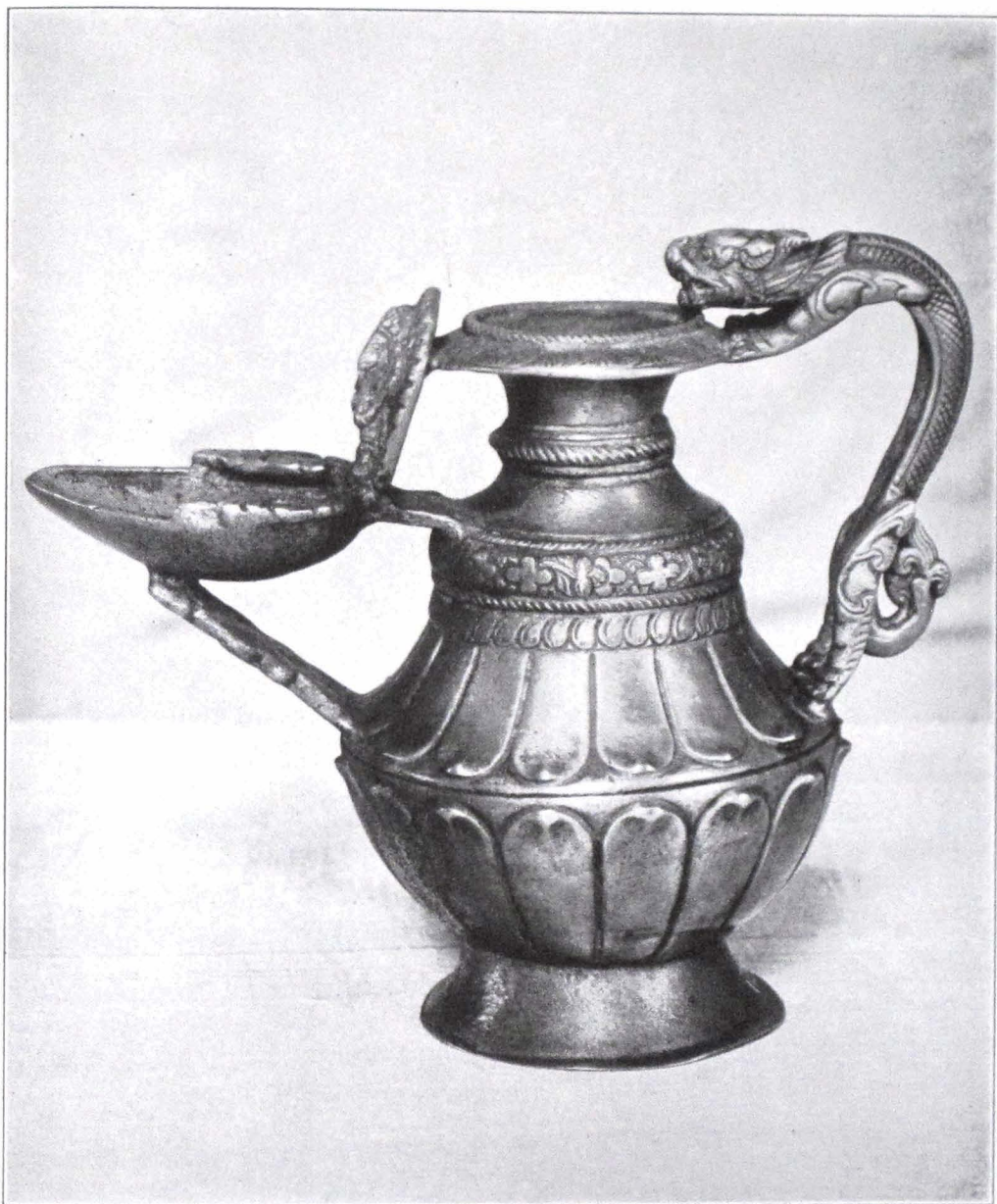


FIG. 40. Brass Nepalese Altar Lamp. 18th Century.

her intently and from the depth of their hearts and not by those who do not seek her.

3. She is adorned with the thirteen items of a perfectly dressed lady, the headdress, the earrings, the arm and bracelets, the



FIG. 41.—Dharma Kaya—Maha Matri, "The Great Mother."

necklace and garland, the jewel on the waistband, adornment for the feet, the silken folds behind the ears attached to the crown, the upper garment of silk of various colors, the waistband, three separate pieces of clothing below the waist, and the ring on the ankles, in all thirteen, which symbolize the thirteen degrees of perfection which complete Nirvana.

4. In the right hand she bears the beads, which signify "I take you all up one by one." In the left hand she holds the Dharma Volume. "I am the truth, and I hold the law." The two extra hands are in the attitude signifying the turning of the Dharma Chakra, or setting the wheel of truth in motion. The forefingers and the thumbs in both hands touch each other, making a ring, and the tips of the fingers touch each other, meaning the conjunction of truth and wisdom in the right hand, justice and mercy in the left, and the conjunction of these four typifies the act of turning the "Wheel of Truth" setting the "Dharma Chakra" in motion (in other words preaching the true gospel).

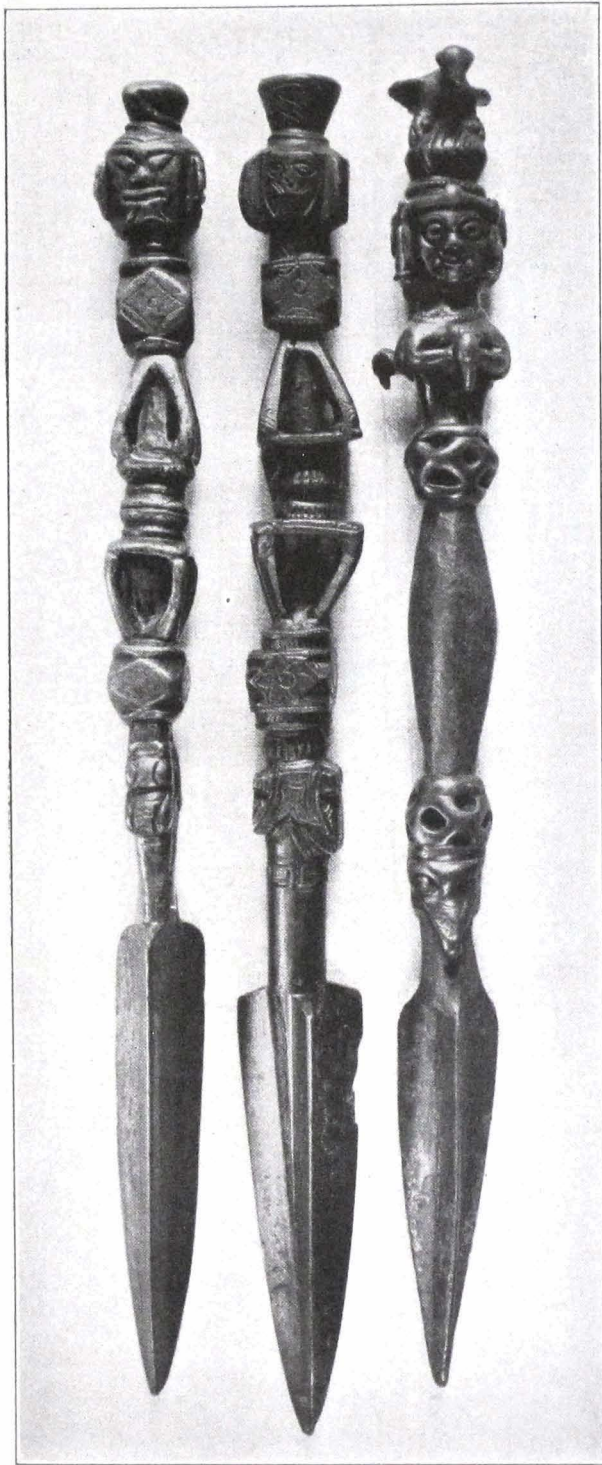
5. The four hands here signify compassion, affection, love and impartiality or equality of regard for all sentient beings.

6. The mitre has four tiers surmounted by a Dorji (or the symbol of eternal life or eternity itself) and this means that the boon she can grant or confer is above anything which is to be found in the four states of existence, (1) which the human or Titan world can give, (2) Indra's or the sensual paradise can afford, (3) Brahma's heaven can give, (4) above everything that the spiritual or formless heavens can grant. It means the obtaining of eternal life and merging into the Omnipresent.

7. The five crowns or jewel peaks typify the five perfect attributes of the divine perfection expressed in Tibetan short style as Gwalwa Reenga, literally the five kinds of Jinas or victorious ones. One attribute is symbolized by one Buddha or Jina. And the five Buddhas are

- (1) Bajra-satva (Eternal Truth or Soul Immortality).
- (2) Ratna Sambhava (The Precious Product).
- (3) Amitabha (The Boundless Light or the Source of Life).
- (4) Amogha Sidhi (That which fulfills all that has to be done).
- (5) Vairochana (The Creator of Forms). (No. 1125.)

THE OLD IRON PHURPA WITH BRASS MOUNTINGS (Fig. 42 c); Devil Killing Dagger.—The three edges of the dagger mean the three virtues. The dragon's head is what we call a Chhusen, meaning



(a)

(b)

(c)

FIG. 42.—Iron Phurpas with brass mountings.
Devil Killing Daggers.

a sea lion or some antediluvian creature like the leviathan, which was most terrible to look at and was therefore adopted as the symbol of divine and righteous wrath that would exterminate sin. Psychologically, it would be the will, which is a terrible power and carries everything through whether it be guided by good or bad motives. The simple pillar here represents Mount Meru, which is

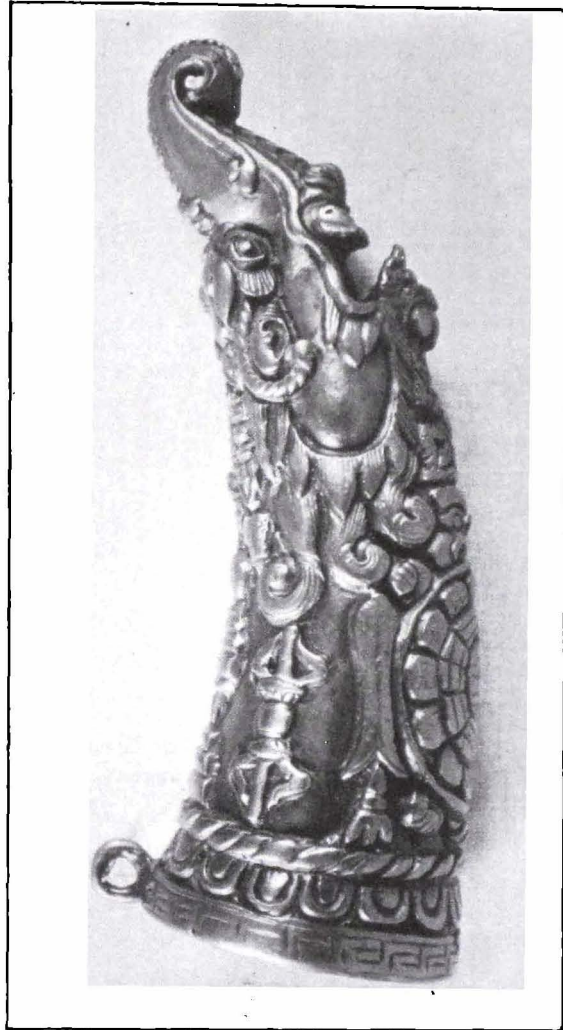


FIG. 43.—Brass Magician's Mesmeric Horn.

supposed to be of this shape, tapering towards both ends. It is surmounted by the same symbols, only more elaborately done for the sole purpose of religion, and is not for sale. The three heads also are Bajrapani, Hayagriva and Amrita Kundali. The bird on the top is supposed to be Garuda, the personification of aspiration and righteous ambition. This Phurpa is from five hundred to six hundred years old. (No. 1126.)



FIG. 44.—Eucharist's Inkstand.



FIG. 45.—Nepalese Altar Lamp, Hammered Brass. 18th Century.



FIG. 46.—Dölma or Tara. 18th Century.

THE BRASS MAGICIAN'S MESMERIC HORN OR EXORCISING HORN (Fig. 43) called Thūn-Ro or Magic Horn. I have given the explanation of another article of the same kind; I remember it was of horn, but as this is more elaborately decorated and has all the required signs and symbols upon it I will go over this minutely.

1. The dragon's head (leviathan's or literally speaking, sea










FIG. 47. (a) Brass statuette of Krishna with flute.
 (b) The Eighth Avatar of Vishna as Krishna.
 (c) Brass Casting of Jobhpore Rajputana.





lion's head) is a symbol of divine wrath. The terrible feature of the eternal being which consumes all iniquitous actions and does thereof by the flames of his righteous wrath, and hence the mesmerized mustard seeds, each supposed to appear to the unclean spirits as a deity, can only be propelled forth from the mouth of a leviathan.

2. The magic power and force of the mesmerized seeds are supposed to be so strong and powerful that nothing but an emblem of the Dharma Kaya, "the word" or "truth" alone can hold it down, and hence the Chörten on the top.

3. It is so wayward, that only the seven planets can balance it, herein symbolized by the astrological signs of the seven planetary spirits presiding on the seven days.

-  Sunday—the sun.
-  Monday—the crescent.
-  Tuesday—a red eye.
-  Wednesday—a hand.
-  Thursday—a phurpa.
-  Friday—a knot.
-  Ketu—or Rahu—or Saturday—a bird of ill omen.

4. Then there are the symbols of all the deities invoked in the ceremony.

-  The club of Hayagriva.
-  The Diguk or crooked hacking knife for Phaktno, the diamond sow lady.
-  The Dorji for Bajrapani.
-  Manjusri's sword.

There are two or three signs more wanting in this, which, if added, would make it perfect. They are a row of Dorjis along the rim and a Dorji Gyadam on the base (crossed Dorji). (No. 1127.)

THE MAGICIAN'S HORN.—This horn is used to contain the mesmerized mustard seeds used by the lama sorcerers, in exorcising demons. The mesmerized mustard seeds are supposed to strike the evil spirits with the force of thunderbolts, and appear to them like the fierce tutelary deities invoked by the sorcerers.

The mustard seeds are supposed to be such terrible spiritual

missiles that they cannot be kept down unless a Chörten is carried on the upper portion of the horn, the Chörten being the emblem of truth. Nor can this Mthün (missile) be supported, except by the tortoise emblems (Patience). Nor is it issued from any other but of the leviathan's mouth (Chusing, sea lion). Such is the



FIG. 48.—Nepalese Tea Pot. 18th Century.

brief explanation of the horn, which is a constant companion and appendage of the tantric Buddhist lamas. (No. 1271.)

THE PHURPA OR MAGIC DAGGER.—The Dorji on the top is significant of immortal life, invincible power and irresistible force. The three faces of divine wrath are the three times deified, in which the supreme being exists eternally and the law in their active phase.



FIG. 49.—Brass Canopy in form of temple with four lamps designed to hang over a statuette of Buddha or of a saint on temple or private altar. Nepal, 18th Century.



FIG. 50.—Brass Altar Lamp from Nepal.

The widely opened mouth of one suggests that the divine wrath is consuming vice and vicious beings now.

The half open mouth means that it has done so in the past.



FIG. 51.--Brass Jewel Box. Lucknow, 18th Century.

The closed mouth, with the nether lips bit by the upper one, and showing the teeth with a menacing aspect is expressive of future wrath, or contemplation of future punishment.

The knot of immutability is expressive of the fact that the law is immutable through all time, space and eternity. The pillar of lotus ending in the lower knot is a symbol of stability, symbolized



FIG. 52.—Silver and Copper Gilt Chaman Box. Nepal, 19th Century.

by Mount Meru which it is supposed to represent. The head of the water dragon, lion or leviathan is the combination of all the terrible features of the divine and eternal being, embodied in one imaginary form of terrific wrath, the vastness and magnitude of

which cannot be comprehended by any finite being, but which can only strike him dumb with terror and awe.

The dragon's mouth not only projects for the sharp pointed, three edged dagger (phurpa) but it is supposed to emit flashes of fire, flame, smoke, and thunderstorm. The capacious throat gives



FIG. 53. —Copper and Silver Relic Box. Tibet, 17th Century.

vent to a roar which equals the roar of a thousand claps of thunder and the rumbling noise after it.

The dragon's nostrils send forth a volume of smoke and piercing wind or cyclone which envelops the three regions, with a pall thicker than night; the cyclone whisks the unhappy evil-doer from any part of the boundless universe and drifts him in the dreadful presence of the terrible judge. The sight of the terrible being,



FIG. 54.—Brass Treasure Box. Nepal, 18th Century.



FIG. 55.—Brass Perforated Box, used for perfumes, rose leaves and treasures. Nepal, 18th Century.

the roar of the spacious throats, strike him motionless and dumb.
He is powerless to move, yet conscious of his impending fate.

The terrible Phurpa is descending.

His Atma flies out of itself; it is attracted by the keen edge
of the weapon.

Below this is a secret.

Even thus far is scarcely permissible, but as I read of similar



FIG. 56.—Brass Temple Dogs. Nepal, 17th Century.

ceremonies and rituals of the ancient druids, I think it no harm to
publish them. Such is an extract from the explanation of a phurpa
of this type, which is called Pal-Dorji-Zyönu, the noble eternal youth.
There are others of different types. (No. 1128.)

THE EUCHARIST'S INKSTAND (Fig. 44).—This inkstand is used
in a certain ceremony called Wang koor or Baptismal, where it is
represented as being the mother of the truth, inasmuch as it is from



FIG. 57.—Embossed Brass Jewel or Treasure Box. Nepal, 19th Century.

it that the ink is supplied with which Holy Scriptures containing divine truths are written.

It is surmounted on the top by the image of Amitabha (Buddha), the Dharma Kaya, or the source of illimitable light. He is enthroned upon the usual throne of upturned lotuses and a double throne of inverted lotuses. This means that as he is the



FIG. 58.—Brass Perforated Treasure Box. Nepal, 18th Century.

source from which all life and light springs, he is above all, perfect, which state suggests forms and qualities. But Amitabha exists in the state of the formless, past all qualities or adjectives. The pattern wrought upon the inkstand itself is meant only to beautify it and does not mean anything more than some symbols of auspiciousness and luck.

The two handles are sea lions or leviathan. The middle figure



FIG. 59.—Brass Perforated Treasure Box. Nepal, 18th Century.

is a Chimiuda or something which does not resemble anything and the two other devices are meant to be sea horses. (No. 1129.)

THE SAUDAL PHURPA. Some of the same type have been explained before, so this only differs from many others in its being surmounted by the hairs tied up in a knot on the triple head of the deity, Palcheu Dorji-Zyönu, the great and noble, eternal youth.

Although to those who are not acquainted with the inner mysteries, it may appear that this slight difference does not mean anything beyond a little matter of taste or so on, yet to the Buddhist lamas themselves, the slight differences mean much, as the Phurpa surmounted by a horse head (as is often seen) is not and cannot be used where this one would be, nor vica versa. In the lower portions the explanation is the same as in the others, so I need not reiterate them. (No. 1130.)

PAGODA WITH FOUR BUDDHAS.

1. The base consists of three tiers, meaning the three material worlds, that is, the Human, the Titans and the Pretas, which are the lowest.

2. The perpendicular base hung with garlands of beads or rather, network of garlands, the celestial regions of the long-lived Devas.

3. Five more tiers of smaller sizes, meaning the sensual paradises of Devachan or Deva Lokas.

4. The lotus throne, as explained before, meaning in this case the heaven of Tushita where Buddha Maitreya of the future is at present dwelling in the shape of a Bodhisattva and ruler of that heaven.

5. The double throne of sun above and moon below, means that thenceforth a Jina who has attained thus far, is able to enlighten others and has gained omniscience himself.

6. The throne supported by eight lions, signifying the eight Paramitas, six described in my sixth explanation of Tara, and two more being, seventh—boundless power of prayers or wishes (Mön Lam) the path of wishes; eighth, boundless method (Tib Thabkyi Pharoltu Chhiupa).

7. The four Buddhas who have come to preach the noble four-fold truth (the four-sided pillar) to the world out of the list of one thousand and two who are to come during this Mahakalpa, or Great Period: (1) Shakya Thubpa, (2) Wöt Sung (Sangay), (3) Sangay Murmedzat, (4) Khorwajik.

8. The lotus flower above them means that their doctrine leads to rebirth in the sacred and holy Nirvanic regions.

9. The snake above in a ring means eternity, signifying thereby that rebirth in Nirvana means immortal rebirth indeed.



FIG. 60. — Embossed Brass Jewelry Treasure Box.

10. The dome above that means that the word or Dharma Kaya is above all emanations, or in other words, "the word is above all," and that it is adorned with thirty-two signs of perfection wherever it incarnates.

11. The four-sided pillar adorned with light eyes means that

the supreme cause of all causes, the Dharma Kaya, regards the all-existent sentient beings with compassion, affection, love and impartiality in all the directions of the compass.

12. Thence upward there are thirteen grades or rings, each ring implying the attainment of one perfection up to the thirteenth which is considered to be the highest state of perfection. (No. 1132.)

IRON PHURPA, OR DEVIL KILLING DAGGER.—The triangular blade or point signifies charity, chastity and persevering patience which are the three virtues capable of destroying the three vices, hatred, sloth and lust. The dragon's head signifies the terrible feature of the righteous wrath, with which we ought to confront the three carnal sins.

The knot above the head is the knot of immutability, preserving the same nature under all circumstances.

The Dorji above that is the symbol of the immortal indestructible nature of our souls or Akma, which emanate originally from the cause of all causes, that is, the eternal being.

The three heads on the top signify that when the three vices are destroyed by the three virtues, the Atma develops into the three-fold divinity. This Phurpa seems to be about one hundred and fifty years old. (No. 1152.)

FIGURE OF KÜNKHYEN PAYKAR; whose real name is Künkhyen Ngawang Norhu, meaning the foremost omniscient jewel of the power of speech. He is the foremost incarnation of the present Dharma Rajah of Bhutan, and is now supposed to have been reborn about fourteen times since he first came as Künkhyen.

He wears the usual Nyingma lama's dress, and has the peaked long hat of that sect, but which is flat on his head.

His right hand is in the posture signifying the turning of the Dharma Chakra, and his left hand bears an emblematical urn of life, called a Tchebun, an emblem which the lamas put upon the head of their laymen or disciples. He wears the plaited dress of a Buddhist priest, and the usual Lötchi or Töngak and Shamthap, the vest and gown of a lama. This is supposed to be a likeness and must have been made for the benefit of his future incarnation and his then existing disciples. This figure must be about two hundred and fifty or three hundred years old. (No. 1163.)

GREEN TARA.—The figure of Dölma or Tara incarnation of Avalokita, or the god to whom the prayer Om mann Padmehium is recited.

She is the goddess of wisdom, mercy, providence, saviour, guide (and bounty giver).

She is represented in twenty-one different kinds, postures and colors, some of which have been explained exoterically by Waddell in



FIG. 61. —Equestrian Statuette of Royal Bridgeman with Four Attendants.

his "Lamaism," in verses, the meanings of which are quite credible.

It is said that by worshipping Tara, the personification of motherly affection, divine wisdom and sin-forgiving power, one obtains both protection from evils and accidents, one's wishes are

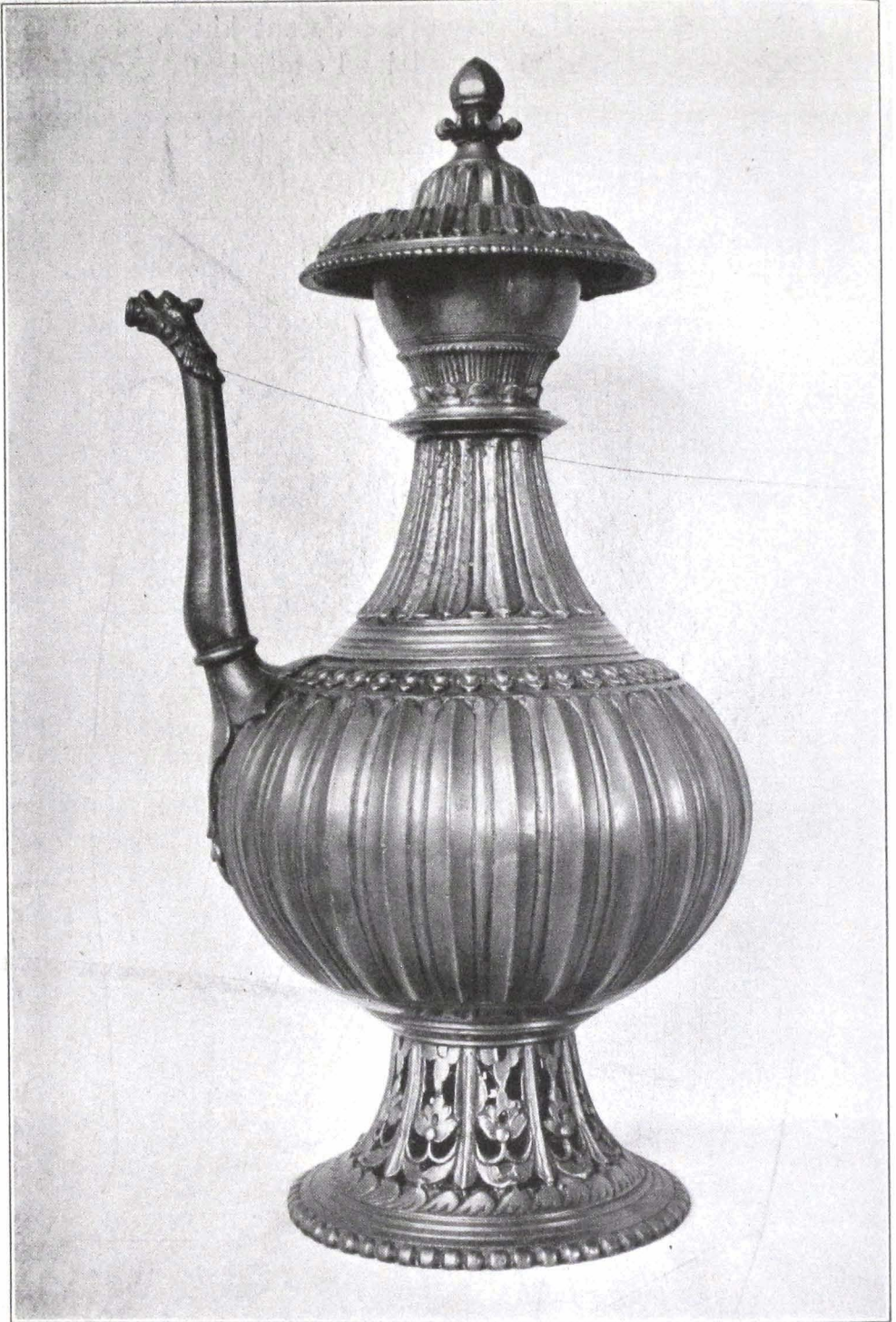


FIG. 62.—Cast and Chiseled Water Vessel. Nepal, 18th Century.



FIG. 63.—Brass Water Vessel. Nepal.

fulfilled, obtaining sons, wealth, prosperity, long life, health, and power in this world and spiritual development and growth in the next.

She is a symbolical figure.

She is represented as being a lady in her sixteenth year (budding of virginity) to show that she is the personification of all the attractive and lovable attributes of the *cause of all causes* combined in one form.

She sits in the Padma Asan posture resorted to by Bodhisattvas, meaning thereby that she is to attain by self-sacrifice (self-denying resignation) the path of the Bodhisattvas and Samadhi combined together.

She holds her right hand in the Chhokjin or Gaining Posture, meaning thereby that she is calling every one to the feast of plenty that she can yield without any partiality, saying, "Come and take." She holds her left hand in the Kinchoksoomtchhor posture (threefold refuge symbol), meaning thereby that she is the combination of the threefold refuge (Buddha, Dharma and Saugha). She holds the stem of the lotus of celestial and immortal birth typified by the lotus. She also sits upon the double throne of lotus, meaning thereby that for herself she is immaculate and exists in the immortal regions, and also that for others she takes various forms to fulfill the wishes of all other Jinas and Buddhas; she descends into the Samsara under various guises, in all forms, but always as a transcendental and somewhat supernaturally beautiful being, thus serving to attract those around her to something higher and nobler; inspiring them with love, admiration, confidence, faith and other noble, virtuous sentiments which human nature is capable of.

Her one foot (the right one) is extended and supported by a smaller lotus flower, meaning thereby that, in so incarnating herself and coming upon her mission of love, into this Samsara, she has a dual existence, one existing in the eternal heavens among the immortal Jinas in the purely spiritual state of ecstatic bliss of Nirvana, and the other in the worldly form possessing all the divine powers and intelligence in a microscopic form, capable of developing into the all-pervading knowledge of wisdom and power herself and also of imparting that power to others. She also has the floral halo around her (which should be of rainbow-like color) which symbolizes fivefold perfection, because the simple primitive colors are five: white, blue, yellow, red, and black, each standing for one attribute and perfection.

She is adorned with the six ornaments: headdress, earrings, necklace, bracelets and armlets and feet adornments, typifying that she has obtained perfection in the six Paramitas, that is, Dana

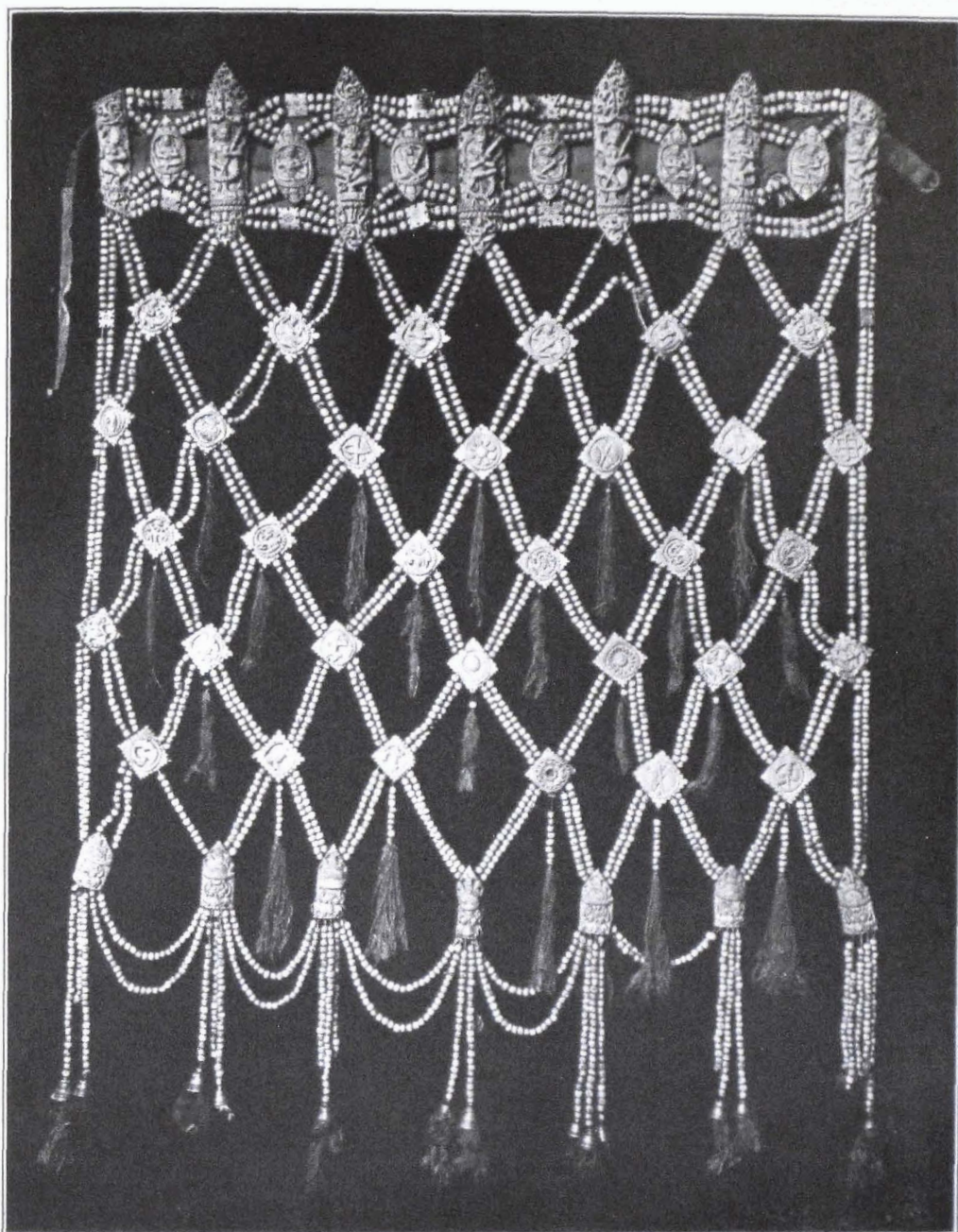


FIG. 64.—Lama's Apron made from human bones. Worn on high ceremonial occasions and carefully guarded as sacred.

Paramita (boundless charity), (2) Sila Paramita (boundless discipline and purity), (3) Khsauti Paramita (boundless perseverance), (4) Birya Paramita (boundless patience), (5) Dhyana Paramita

(boundless tranquillity), (6) Prajna Paramita (boundless spiritual wisdom). (No. 1171.)

ALTAR VESSEL FOR HOLDING MANDALA RICE.—The rice is offered and thrown towards the altars in the name of the Trinity (Buddhist), and it is only a great and devout Avatar Lanca, or head of a monastery, who is allowed to use the vessel for this ceremony. The cover of the vessel is surmounted by the pineapple, the symbol of plenty. The sides are decorated with figures of the dragon, the symbol of power and influence, and the bat, the symbol of luck. It is a modern pattern after Tibetan religious objects had been influenced by Chinese signs and symbols. (No. 1172.)