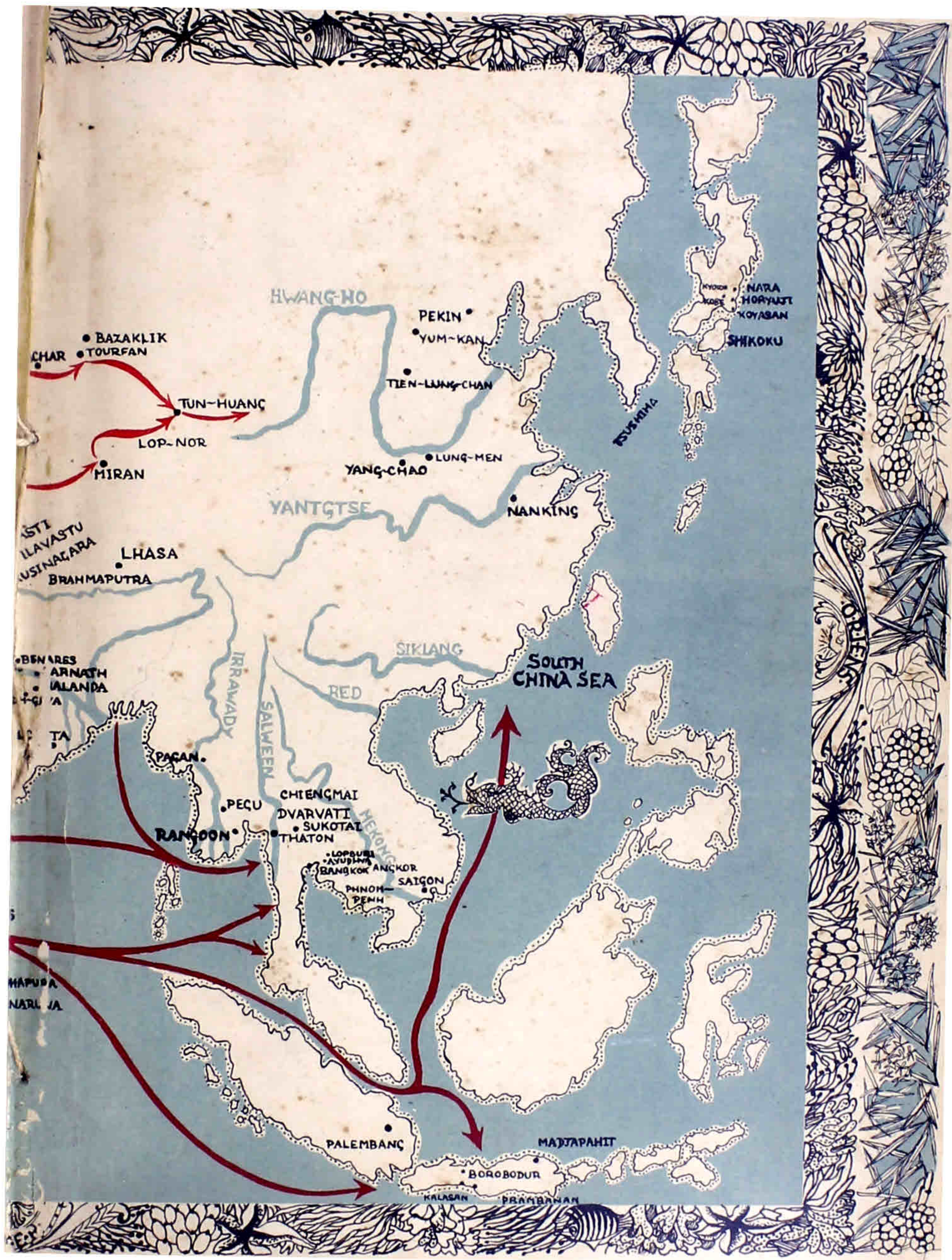






HWANG-HO

PEKIN

YUM-KAN

TIENTSUNG-CHAN

LUNG-MEN

YANG-CHAO

NANKING

YANGTSE

SIKIANG

RED

SOUTH CHINA SEA

IRRAWADDY

SALWEEN

PAGAN

PEQU

CHIENGMAI

DVARVATI

SUKOTAI

THATON

RANGOON

LOPBU

AYUDHIA

BANGKOK

ANGKOR

PHNOM

PENH

SAIGON

PALEMBANG

MADJAPAHIT

BOROBODUR

KALASAN

PRAMBANAN

● BAZAKLIK
● TOURFAN

TUN-HUANG

LOP-NOR

MIRAN

● ISTI
● ILAVASTU
● USINACARA

LHASA

● BRAHMAPUTRA

● BENARES
● ARNATH
● JALANDA

● TA

● MAPUSA
● NARAJA

● KYOTO
● KIOBE
● NATS
● HORYUJI
● KOYASAN
SHIKOKU

ORIENTS

Frontispiece
THE BODHISATTVA PADMAPANI
Wall-painting. Cave 1, Ajanta, India. Sixth century A.D.



THE LIFE OF THE
BUDDHA

RETOLD FROM ANCIENT SOURCES

BY

ANIL DE SILVA-VIGIER

Illustrated with one hundred and sixty
works of Asian art

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TO
THE MEMORY
OF
MY FATHER
WHO, WHEN I WAS A CHILD,
TAUGHT ME THE
PALI GATHAS OF THE MONKS AND NUNS
OF THE BUDDHA,
AS WE WALKED AT SUNRISE
IN THE GARDEN OF OUR HOME
IN KANDY,
CEYLON

THE LIFE OF THE BUDDHA

AT this time, winter now being past and the first month of spring arrived, all the flowers and trees put forth their blossoms and the air grew balmy and serene, neither too hot nor too cold. At this time, I say, Prabhapala Bodhisattva Mahasatwa¹ prepared to descend from the Tusita Heaven,² and in spiritual guise to enter the womb of Queen Maya, wife of the Chakravarti³ Raja Suddhodana, of the Sakya race, in the kingdom of Kapilavastu.

At this time of the conjunction of the constellation of the Dragon Kwei with the sun, on this very night, Maya Devi of the perfect form and bee-black tresses, fearless in heart and full of grace and virtue, bathed and anointed herself. The eyes of Queen Maya were like the lotus and her skin was the colour of burnished gold. Her belly was as rounded as a bow, her limbs tapered, and her thighs and legs were as the trunks of elephants. Arraying herself in a dress of the finest blue material, with her maids around her, and her heart overflowing with love and joy, Maya Devi proceeded to the great music chamber, where King Suddhodana sat at his ease. Seating herself at the king's right hand, she addressed Suddhodana Raja and spoke thus:

'O Maharaja, on this very night, I desire to pledge myself to keep the eight especial rules of self-discipline: to kill no living thing, to defraud no man, to abstain from all sexual pleasures, to tell no lies nor to deceive, to utter no slander nor hold any profane conversation. I pray moreover that I may not covet nor be angry, nor have foolish doubts, but that I may abide by all that is true and right. I henceforth bind myself to keep all these rules, and I desire to produce in myself a loving heart towards all living creatures.' Then King Suddhodana replied to Maya, saying thus: 'As your heart desires, so let your actions be.' For as it was said in the Gatha:⁴

When the King beheld the Mother of Bodhisattva
He rose respectfully from his seat before her,
Regarding her like his mother or elder sister,
His heart wholly free from any sensual desire.

Then did Prabhapala Bodhisattva, being of fixed purpose and perfect courage, descend from the Tusita Heaven to sojourn upon earth. And he entered into the right side of Queen Maya, wife of Suddhodana Raja, and rested there in perfect quiet.

The Bodhisattva then having descended into the womb of Maya the Queen, she, in the midst of her sleep, had a dream. She thought she saw a six-tusked elephant with a head the colour of rubies, who descended out of space and entered into her right side. And when the morning came, the queen spoke to her husband the king and said thus: 'O Maharaja, let it be known to you that last night I had a dream, for it appeared to me that a white elephant entered my

right side and gave me such joy as I have never known. From henceforth I will partake no more of any sensual pleasures, and I pray you to find an interpreter of dreams who can tell me the meaning of this marvellous vision.'

Then Suddhodana called to the women who were in waiting, and bade them tell the prime minister to summon to his presence the eight Brahmans who excelled in the interpretation of dreams. And soon the eight Brahmans and the prime minister entered the palace. Then King Suddhodana addressed the interpreters of dreams and said: 'Last night the queen dreamed a dream; what is the meaning of it?' So the Brahmans answered Suddhodana and said: 'O Maharaja, the dream of the queen is a good omen. Your Majesty should now regard the queen with especial respect, for the child of her womb will assuredly be a holy child and in after time will arrive at perfect wisdom. His name will be known far and wide.' When Suddhodana Raja heard the words of the Brahmans, his heart was filled with pride and joy, and he set before them sweetmeats and drinks of the most exquisite flavours, and the choicest fruits and delicacies. He also distributed food and drink and gifts of many kinds among the people of Kapilavastu, beyond the four gates, and in all the streets and alleys and lanes of the city.

THE BIRTH BENEATH THE TREE

AT a certain time, Maya the Queen felt the hour of birth approaching. Then did the father of Queen Maya send messengers to King Suddhodana, at Kapilavastu, requesting him and saying: 'O Maharaja, it is told me that my daughter Maya, the queen of your majesty, is now with child and already far gone towards her time. I fear that when the child is born my daughter will die, and I therefore pray you to let her come back to me and rest in my house, where I have prepared the Lumbini gardens and all proper distractions to receive her. Let not the king be displeased at my request.'

Then King Suddhodana, when he had heard the words of the messengers, ordered that all the roads between Kapilavastu and Devdaha should be made level and freed from weeds and pebbles and obstacles of all kinds. And Maya Devi, with her music and her dancing-women and her guards, and with attendants going before to announce her coming, set forth upon her journey. And so it came about that Queen Maya, seated on a white elephant and surrounded by a vast retinue of warriors, elephants, horses, and chariots, arrived at last at her father's house. And her father and all his ministers and nobles came out to welcome her.

At length, when the second month of spring had come, the constellation Kwei now being in conjunction with the sun, Maya, accompanied by the King her father, went out towards the Lumbini gardens, eager to see the beauties of

the earth. And when they reached the gardens, Queen Maya stepped down from her chariot and passed from place to place and from tree to tree, admiring and looking at all things. Now in the garden there was a certain tree that was called Sala. It was straight from head to foot, and its branches were outspread with perfect regularity. Its leaves shone like the plumage of a peacock's head and were as soft as Kalinda cloth, and the scent of its flowers was most exquisite. When Maya saw the tree she was delighted and slowly strolled beneath its shade. Then did the tree bend down its branches, and the queen with her right hand took hold of the curving branch of the Sala tree and looked up into the expanse of the heavens. At this very time, perceiving that his mother, Maya, stood thus with the branch in her hand, the Bodhisattva with full consciousness arose from his seat and was born.

Then the Bodhisattva, having thus been born, without any assistance or support walked forthwith seven steps towards each quarter of the horizon. And at every step, as he walked, there sprang a lotus flower from the earth beneath his feet.

Now at this time there was a great noble, a minister of state, whose family name was Bastia, and his own name was Mahanama. And he, in the company of other ministers and Brahmans, went to visit the Lumbini gardens. And when they had arrived there and were standing outside the gates, there came out a woman from Lumbini, who rejoiced greatly and could not contain herself for joy. So she cried aloud to them: 'O ye sons of Sakya, hasten back to the Maharaja, for Maya the Queen has borne a son, a child of great beauty, without his peer on earth. Listen well, O Great Minister, for the manner of the birth was very wonderful. For while Maya, our Queen, stood upright upon the ground, the child came forth from her right side, and there was no rent in her bosom, or side, or loins. And when the child was born, flowers fell from out of the air and sweet music was heard, and the Devas⁵ brought down beautiful garments, soft as the stuff of Kasi.⁶ Then the Devas wrapped the body of the babe in these garments, and holding him before his mother, said: "All joy be to you, Queen Maya, rejoice and be glad, for the child that you have borne is a holy child." And the Gandharvas and Devas flying overhead showered down flowers and garlands. Then the child, having come forth from his mother's side, said these words: "No further births have I to endure, for this is my last body. Now shall I attain to the state of Buddhahood." Then without aid, standing upright upon the ground, he took seven steps, while the lotus flowers sprang up beneath his feet. And he turned to face each quarter of the horizon. And looking towards the east, he said: "I shall destroy and pluck out the roots of the sorrow that is caused by the universal evils of birth and death." '

When Mahanama, the Great Minister, had heard the woman's story, he took his swiftest horses and his finest chariot and drove back like the wind to Kapilavastu, where, without waiting to see the king, he beat the joy-drum⁷ until

his strength was quite exhausted. Now the king was sitting upon his royal throne, conferring with his ministers of state; but when he heard the sound of the drum of joy, he sprang to his feet and said: 'Who dares to make a disturbance before the gate of the palace?' And they answered him: 'O Maharaja, Mahanama, your minister, comes as swift as the wind, driving a four-horse chariot from the direction of Lumbini. It is he who beats the joy-drum of the Maharaja, and without further ceremony demands audience with the king. Let him therefore be summoned to your presence.' Then Mahanama came before the king and cried out with a loud voice: 'May the King be victorious for ever; may the King be honoured for ever! For Maya the Queen went out into the garden of Lumbini, and there brought forth a son, whose skin is the colour of pure gold. And at his birth there was a strange light and heavenly music, and the Devas have given him a cradle.'

Then Suddhodana, hearing that all these things had come to pass, thought to himself: 'What name shall I give to the new-born child?' And he said: 'I shall name him Siddhartha,⁸ meaning Perfect Fulfilment, because on the day of his birth all things were done to perfection.'



GANDHARVA. Rubbing from a stone relief. Sixth century A.D. Wei dynasty, China.
Collection of Peter Townsend.

THE HOROSCOPE

THEN King Suddhodana commanded that all astrologers and soothsayers should go at once to the palace, to see the child and cast his horoscope. And he bade them when they arrived there to mark every sign, whether good or bad, and to make a true forecast of the child's destiny. And the Brahmans carefully examined the appearance of the child and reported thus to the king: 'Know, O King, that the child's body is marked with the thirty-two infallible signs of greatness, and that persons so marked are of two kinds: if they be laymen, they are great emperors or Chakravartis; but if they be religious persons, they are perfect Tathagatas.⁹ Know also that first among the thirty-two signs are the thousand-rayed circles, beautiful, and plainly visible on the undersides of both feet, the white circle of soft downy hair between the eyebrows, and the swelling on the top of the head.'

THE BETROTHAL OF THE PRINCE

THE prince grew up and when he reached his nineteenth year, his father, the king; caused three palaces to be built for him, each for a different season of the year. The first was a warm palace for the winter months, the second, a cool one for the summer, and the third was fit to live in during the spring and autumn. All these palaces were surrounded by gardens, in which there were water-tanks and pleasant streams, and flowers of every sweet kind to please the senses. Moreover the prince was attended by skilful servants, both male and female, and every day and every night brought him some fresh joy and new diversion. By day he was protected by a white silk umbrella, and by night he slept beneath a canopy of the finest gauze.

Now at this time, King Suddhodana, having watched his son grow up to manhood, remembered the prophecy of the astrologers. And he summoned his great ministers of the Sakya race and spoke thus to them: 'Remember, O my ministers, how at the birth of the Royal Prince, my son, it was foretold by all the Brahmans and by Astia, the soothsayer, that if he remained a prince he would become a great Chakravarti, but that if he became a monk he would be a supreme Buddha. Now therefore, my ministers, tell me how I may stay the Prince from leaving his home and adopting a religious life.'

Then the Sakyas answered: 'Let another palace be built for the Royal Prince, and let it be a house of pleasure, equipped for all voluptuous delights with women and handmaidens. Then will the prince renounce the thought of leaving his home to become a recluse.' Then Suddhodana Raja spoke again, and said: 'O Sakyas, which of all the daughters of our race is fit to be the wife of Prince Siddhartha?' And all exclaimed: 'My daughter, my daughter is fit!'

Then did King Suddhodana begin to commune with himself after this manner. For he thought: 'If I go not to the prince to consult with him about taking a wife, he will be provoked and will disobey me, and my plan will miscarry. But if I go to him, I fear that he may consider too deeply, and in the end will not obey my desire. What therefore shall I do? I will do this. I will cause all manner of precious ornaments to be made, and I will give them to the prince, and I will desire him to distribute them among the females of his race. Then will I set trusty persons about him to observe his countenance. And the lady on whom he looks with tenderness, her will I select and propose to him as his wife.' Therefore the king commanded the jewellers to make all manner of jewelled ornaments and delightful toys, and he sent heralds far and wide throughout the kingdom of Kapilavastu to make a proclamation. And the heralds proclaimed: 'Know ye, that in seven days' time the Royal Prince will summon all the ladies of the Sakya race to assemble at the court, for he proposes to distribute among them all kinds of precious jewels and delightful trinkets. Now therefore let all the ladies come when they are bidden to the great gates of the palace.'

When six days were past, on the seventh day, Prince Siddhartha came out before the great gates of the palace, and seated himself beside the pile of jewels which had been prepared, and began to distribute them. Now because of the beauty and grace of the prince the ladies dared not look him in the face, but each one passing bowed her head in obeisance, took her gift, and departed. And when all the gifts had been exhausted, at the very last, there came a damsel of the Sakya race, by name Yasodhara, a daughter of Mahanama, the Great Minister. And walking at her ease, gracefully, and looking straight before her, she approached the prince and addressed him thus: 'O Your Highness, what gift or costly ornament have you reserved for me?' But he answered: 'You come too late, Yasodhara, for all the presents have been given away.' Then she said: 'What evil have I done that you should not have saved one gift for me?' Now on the prince's hand there was a precious ring, worth a thousand gold pieces. And he took it from his finger and offered it to her. But she answered, smiling, 'O Your Highness, if I stay by your side, you may find some more precious gift for me.' And he said: 'If you desire my necklace of pearls, you may take it.' Then she said: 'It would not be well to deprive the Royal Prince of what so well becomes him.'

So the trusty servants whom Suddhodana had appointed to observe in secret the conduct of the prince returned to the king and reported thus: 'O Maharaja, at the distribution of presents, there was a damsel, the daughter of Mahanama, the Great Minister, and she stood by the prince and conversed smiling with him. And we saw that their eyes met and that they glanced secretly at one another, so that we could not doubt the meaning of their looks.'

Then the king waited for an auspicious day, and sent a Brahman to the house

of the Sakya prince, Mahanama, and bade him speak thus: 'O Mahanama, it is told me that Your Highness has a daughter, now therefore I pray you, let her contract a marriage with my son, the Royal Prince.' But Mahanama answered: 'These, my lord, are the laws of the Sakya. If a man excels in all martial exercises and is crowned victor, he wins the prize of the fairest maiden, but if he fails, he cannot win the prize. Now the Royal Prince has been gently bred. He has not learned the arts of chivalry, nor does he excel in tilting, wrestling, or boxing. How then can I give my daughter to such a man?'

When the king heard these words, he was sad, for he thought: 'The words of Mahanama are true.' And he sat still and silent, lost in thought and cast down. Then the Royal Prince, seeing that his father was sad, inquired respectfully three times in succession the cause of his sadness. And at first his father bade him not to mind. But when he had asked him for the third time, he told him the cause of his grief.

Then Siddhartha, having learned the truth, spoke to his father, saying: 'Let the king issue a proclamation that I am ready to compete with all comers in the arts of war. For is that not your will?' When the king heard these words he rejoiced greatly and could not contain himself for joy. And he sent for his heralds and commanded them to proclaim the news throughout the city. And on the seventh day, all the Sakya youths from the five hundred families assembled together with Siddhartha at their head, and went out from the city to the place of tournament. Then Mahanama, the Great Minister, caused his daughter, Yasodhara, to be adorned with jewels and ornaments of the most precious kind, and placed her in a high seat. And he cried aloud: 'Whoever is the victor of this contest in the arts of war, he shall take my daughter as his prize.'

So King Suddhodana and all the old lords of the Sakya assembled at the jousting place, and there came with them countless numbers of young men and maidens, eager to see the Royal Prince compete with the youths of the Sakya. And at first they competed in the art of writing, and then in the art of figures. But the prince was the victor in both these contests. Then began the contest in shooting, and Ananda, a young lord, shot most powerfully. But when it came to Siddhartha's turn, he broke the bow that was given him and, taking the bow of his grandfather, he drew the string until it touched his breast, and the arrow flew beyond the furthest target and vanished into the distance, so that no man could follow its flight.

At this moment, the Devas flying in the heavens sang aloud in space:

Now does the victor, the most virtuous of earthly beings,
Beheld by all the people and families of Magadha,
Triumph with the arrow and the bow.
So shall he overthrow all his enemies and opponents
When he has perfected the six *paramitas* by the power of his wisdom.

When Mahanama, the Great Minister, saw the strength and skill of Prince Siddhartha, he repented of his rash words. Then did he cry aloud: 'Now that I have beheld his skill at arms, I pray the prince to take my daughter's hand in marriage.'

So the prince waited for an auspicious day, and sent to Yasodhara all manner of costly jewels and adornments. And she, attended by her maids and dancing-women, came to the prince's palace, and they entered into the inner apartments and indulged in every nuptial delight.

LIFE IN THE PALACE

NOW on the advice of his ministers, remembering what had been foretold, King Suddhodana had a pleasure-house built for the prince as well as the three palaces. And the light in the house of pleasure was a subdued light, like that of the autumn sun when it is clouded over. And the king commanded that all things therein should be so ordered that no dirt should be seen, nor refuse of any kind, lest at any time the prince be aware of it and be disgusted. And he commanded that at all times within the palace there should be the sound of sweet music, of the harpsichord and of the dulcimer with thirteen chords, and the flat lute with twenty-three strings, and soft drums and large drums, and guitars and viols and fifes, reed pipes and copper cymbals, and conch shells, and the bamboo flutes with seven holes.

At this time the prince spent his days in the company of beautiful and accomplished women, enjoying every delight. And they, exquisitely adorned, conspired to amuse and gratify his senses with talk and smiles, music and dancing, and all manner of soft caresses.

Meanwhile King Suddhodana, in accordance with his plan, strove to avert from the prince all acquaintance with suffering and crime. And he surrounded him with everything most likely to turn his mind from the religious life, and constrained him to remain within the precincts of the palace. For it is written:

As the Prince increased in years
The Maharaja removed from him all knowledge of sorrow or evil,
And constantly conferred with his ministers how best to fulfil his purpose.

Now at this time the king caused a wall to be built around the palace. And the wall had only one gate. Behind the gate there were bars, which it required many men to remove when the gate was opened. And when the gate was rolled back on its hinges, the sound of its opening could be heard at a distance of half a *yojana*. These and many other precautions did the king take, lest his son should leave the pleasures of his house and wander away to the solitudes of the wild mountain.

THE FOUR ENCOUNTERS

AT this time, a Devaputra, dwelling in space, began to think after this manner: 'The Bodhisattva still lives within his palace, indulging in sensual pleasures and giving free rein to his passions. I must therefore arouse him by some spiritual sign.' So while the prince sat in the palace, he caused him suddenly to conceive a desire to visit the gardens that were without the city. Wherefore the prince sent for his charioteer and addressed him thus: 'O charioteer, find and prepare for me a fitting chariot, for I desire to drive out to see the birds and flowers and the beauties of the gardens without the city.' So the charioteer answered: 'I will attend my lord's commands.' But he told the thing to King Suddhodana, saying: 'O Maharaja, be it known to you that the Royal Prince now desires to drive out into the garden grounds to admire the beauties of the earth.'

Then King Suddhodana caused a proclamation to be made throughout the kingdom of Kapilavastu. And he commanded that all persons, both within and without the city, should cleanse and sweep and water the streets, so that no stone nor potsherd nor dirt of any kind lie in the way, but all places be cleansed and made smooth, and sweet perfumes sprinkled on the ground. He commanded moreover that up and down in the streets bright lanterns should be hung, and vessels of pure water placed at all the crossroads. And the images of the gods, decked out with flags and *chamaras*, were set behind lattice railings. Therefore, in obedience to the king's command, the city of Kapilavastu presently took on the appearance of the fairy city of the Gandharvas. And everything that could remind the prince of old age, disease, or death, was removed from his path, and the blind, the lame and the deaf were hidden out of sight.

So when the time was come, the charioteer prepared a fitting chariot, and the prince mounted up into it and proceeded forthwith through the eastern gate of the city wall, intending to visit the gardens that lay without. But the Devas, who watched over the prince, caused to appear before him in the streets an ancient and decrepit man, bent down with age, and supporting himself upon a staff. And seeing him, Siddhartha spoke to his charioteer, and said: 'O charioteer, what manner of man is this that looks so miserable, for the like of this have I never seen before?'

O royal coachman, hear me now!
What man is this appears before my eyes?
His body bent and crooked, and his head without hair,
Was he thus from birth, or is this what they call old age?

And the charioteer answered:

What they call old age implies sorrow and pain,
For then the sensual pleasures and the joys of marriage are gone,
The senses are dulled and the memory is lost,
The limbs tremble and the joints disobey the will.

Then the prince asked: 'And must my body also grow old like this old man's?' And the charioteer answered: 'Even so, even so, Holy Prince, for rich and poor alike must come to this, and all that lives must share the common lot.' Then said the prince: 'Turn now your horses, and let us return to the palace. For I can no longer go to the garden to laugh and be glad.'

Now when they had returned, the king inquired of the charioteer how the prince had spent his time, and he learned of the encounter with the old man. He therefore resolved to increase the number of diversions within the palace, and provided yet other means of sensual delight, and women even more desirable. For he hoped to still the prince's longing for the outer world, and to keep him within the palace. So the prince continued to dwell in his palace among the women, and indulged himself in all the pleasures of the senses, having as yet encountered none but this one cause for doubt and distress.

And it came to pass that the Devaputra caused the prince to devise another expedition to see the gardens that lay without the city. So Prince Siddhartha summoned his charioteer, and when all preparations had been made as before, according to the king's command, he mounted into his chariot and drove out of the southern gate, through the gaily decorated streets. And as he drove out of the city, behold there was a sick man, quite worn out with pain, who lay in the way, with twisted limbs and a swollen belly, crying out for help, because he could not rise. Then the prince exclaimed: 'Who, O charioteer, is this unhappy man, and what is his suffering? For my eyes cannot endure the sight of it.' And he went and raised him up. And he asked further: 'Must I, too, fall sick like this sick man? For if this is truth, I have no more wish to enjoy the gardens or see the beauty of the birds and flowers. Turn then, turn your horses towards the palace.' And the prince returned to the palace, and sat sad and pensive, reflecting on the truth that he had learned.

Then did King Suddhodana inquire of the charioteer whether the prince had enjoyed his visit to the gardens. And when he heard all that had happened, he resolved to increase still more the delights within the palace. So the Royal Prince continued for a long time to dwell therein, and was absorbed night and day in the pursuit of pleasure.

And once again did the Devaputra commune with himself, and again he caused the prince to long to go forth from his palace to admire the gardens that lay beyond the city. And it came to pass that there appeared before him, as he



THE FOUR ENCOUNTERS
Detail of a painting on silk.
Ninth century A.D. From Tun-Huang, China.
Musée Guimet, Paris.

drove out, a corpse lying upon a bier that was being borne along the road. And on either side of the bier there were women who tore their hair and beat their breasts, weeping and lamenting, with cries so mournful as are seldom heard. And when the prince saw this scene, his heart was overwhelmed with sorrow, and he turned to his charioteer and said thus: 'Honoured charioteer, who is it that lies upon his bed, and is borne by men on the four sides, and is surrounded by his friends, weeping and lamenting?' And the charioteer replied: 'Great Prince, this man is done with life. His body has no further use for beauty or desire, but is as stone, or wood, or as a fallen leaf. No more shall it see father or mother, brother or sister, and therefore is this called a dead body.' Then the prince inquired: 'And must I also die, dear charioteer?' And the charioteer answered: 'Most Holy Prince, even your sacred body must come to this end. For neither men nor Devas can escape this inevitable fate. This is the final destiny of all flesh.' Then the prince exclaimed: 'If this be true, turn again, turn again your chariot, O charioteer. Let us return to the palace, for I must meditate on these things.' And when King Suddhodana had asked the charioteer as before and had heard his reply he was deeply grieved. But he still continued to press upon the prince all kinds of sensual delights.

And the time came, after six days were past, that the Devaputra again roused the prince's longing to go abroad to admire the gardens beyond the city. And he set out once more in his chariot. But the Devaputra caused there to appear before him a man with a shaven head, who wore a Sanghati robe, with his right shoulder bare. He carried a pilgrim's staff and a beggar's bowl, and he walked with measured steps along the way. Then the prince said thus to his charioteer: 'Who is this man, with shaven head and garments the colour of the red earth, who walks in so slow and dignified a manner, looking neither to right nor left?' And the charioteer answered: 'Great Prince, this man gives himself to charity, for he does good to all living creatures and has sympathy for all.' Then said the prince: 'If this be true, drive close to him, O charioteer, for I would speak with him.' So the prince addressed the man and said: 'Honoured Sir, I pray you tell me what manner of man you are.' And he answered: 'Great Prince, I am called a mendicant.' And he said: 'What is that?' 'It is one, O Prince, who has left the world and its ways, and has forsaken friends and home, in order to find deliverance. And for this reason they call me *Parivrajaka*, the homeless one.' 'O Venerable One,' said the prince, 'what must I do to reach this state?' Then the homeless one replied: 'Illustrious Youth, if you can learn to regard the desires of the flesh as transitory, if you can think no evil, and do none; but rather, do good to all living creatures, then you will be in the way of becoming a homeless one.' Thereupon the prince descended from his chariot and, after making three circuits around the pilgrim in token of respect, ordered his charioteer to drive back towards the palace.



MOTHER AND CHILD BEFORE THE BUDDHA
Wall-painting, Cave XVII, Ajanta, India. Fifth century A.D.

At this time King Suddhodana was sitting upon his throne, surrounded by his ministers. And the prince, suddenly entering upon the assembly, bowing low, and with his hands clasped before him, approached his father and spoke thus: 'Hear me now, if it please you, O King, for I desire to become a mendicant and to seek Nirvana. For all earthly things are changing and of short duration.'

And Suddhodana, when he heard these words, trembled as a tree shakes when it feels the weight of an elephant's trunk, and the tears coursed down his cheeks. And he cried out: 'Alas, alas, my son! Let not such thoughts prevail, for you are young, and the time is shortly coming when I must give up my kingdom and retire to the forest, and you, my son, shall succeed me.'

But the prince said: 'O King, my mind is fixed. All earthly things are transitory. He has no wisdom who does not seek to free himself from the world.' But the king continued to urge him, and his ministers expounded from the Vedas, saying that a Royal Prince must first fulfil his kingly duties, and then, in his old age, retire from the world to live a hermit's life. And when King Suddhodana heard these words, he again began to weep and lament, and looked beseechingly towards his son. So the prince was overcome with doubts and returned into the palace.

THE GREAT DEPARTURE

NOW when Prince Siddhartha re-entered the palace and retired to sleep, the officer of the guard warned his men to watch well throughout the night, lest the prince escape. And at midnight, when the first watch was past, the guard exclaimed with a loud voice: 'Prosperity to His Majesty, long life and happiness!' And so the first part of the night went by. And in the city, men were wrapped in sleep, and all within the palace was quiet and still.

At this time one of the Devas approached the palace, and caused all the women, who were asleep in the chamber around the prince, to contort their bodies into unseemly attitudes, some half-clothed, some stretched upon the bed, and others lying in utter abandonment. Then did the prince suddenly awake, and when he saw the braziers, and the lamps untrimmed and defiled with oil, and in the dim light perceived the women, and the musical instruments scattered over the floor in utter confusion, he reflected thus: 'He is but a fool who is deceived by the outward show of beauty. For where is beauty when the jewelled ornaments are gone and the fine clothes laid aside, and the garlands withered and dead? What squalor is here! How impure is this place! It is like a rich vessel brimming over with filth.' And he thought, 'This sight should make me joyful, for it steels my heart to seek the highest religious happiness, and to help all men to find a refuge. This hateful sight may be a sign that my deliverance is at hand.'

Then the prince arose, and putting on his costly, jewelled slippers, went to bid farewell to his home. And he went to the apartment of Yasodhara and

opened the door of her chamber. Now a lamp fed with sweet-smelling oil burned dimly in the inner room, and by its soft light he saw Yasodhara, the mother of Rahula, his son, as she lay asleep on a bed strewn with fresh jasmine petals. But as he stood with his foot upon the threshold, the Bodhisattva thought: 'If I lift her hand and take up my son, she will awaken, and perhaps I shall not go. Rather will I return when my mission is accomplished. For never again will I partake of the pleasures of the senses.' So, taking in his hand the rich veil-like curtain that divided the inner from the outer chamber, he raised it, and proceeded through the outer apartments. Then, standing at the eastern door, he paused with clasped hands, and raising his eyes, gazed upwards into the heavens and beheld the myriad stars of the night.

At this time, as the prince looked up into the heavens he saw countless numbers of Devas assembled over the city. And at that very moment, when the star Kwei was in conjunction with the moon, he heard the Devas say: 'Holy Prince, the time has come. Now is the time to seek the Highest Law. Delay no longer amongst men. Abandon all, and lead a hermit's life.' And the prince, gazing upwards to the sky, thought thus: 'Now in the silence of the night, the star Kwei being in conjunction with the moon, all the Devas are come down to earth to confirm my resolution. The time has come, I will be gone.' And when he had thus resolved, he called to Chandaka, his charioteer, born on his birthday, and addressed him thus: 'O Chandaka, bring hither silently my horse Kanthaka, born on my birthday.'

On hearing his command, Chandaka, full of sorrow, replied: 'Where will you go, O Prince of the wide brow, whose eyes are like the lotus? You lion among kings, who are as beautiful as the hunter's moon, and as white as a lily by moonlight, whose face is as the fresh bloom of the lotus, radiant as the sun, and awful as the maddened elephant. Most Royal of Princes, is not your kingdom vast, rich and prosperous, with gardens as lofty as the palaces of Indra? Do not the apartments of your women resound with music, with the sounds of flutes and songs and dancing? Enjoy then, my lord, these enviable delights, and depart not, O you compassionate lord.' But the prince replied: 'My mind delights not in such things, Chandaka. Tarry no longer, but bring my noble horse, richly caparisoned.'

But Chandaka continued to urge him, saying: 'Leave not the beautiful *utpala* flower, the autumn crocus and the fresh scented garlands, the perfumed incense, and the costly black frankincense. Reject not these, my lord, nor the rich stuffs that warm in winter and are soothing in the summer heat, the raiment of Benares, so excellent and lovely. Where would you go? For you are young, with soft black hair and a supple body. O you who are proficient in the arts of love, enjoy them now. The time for fasts and penance will come when you are old.' Then the prince said: 'Such pleasures are fleeting, O Chandaka, they



THE DEPARTURE FROM KAPILAVASTU
Scroll painting on silk. Seventeenth century. From Thailand.
Musée Guimet, Paris.

vanish as swiftly as the mountain torrent, or as the drops of dew. They are full of sorrow, weak as the trunk of a banana tree, as hard to grasp as the head of a serpent, and to the thirsty man, they are as the waters of the sea. Indeed, indeed, Chandaka, I have no desire for such things, for I am resolved to leave the world and to become a hermit.'

Then Chandaka, seeing the fixed purpose of his heart, made up his mind, and said: 'I obey your command, O Prince.' And he proceeded to the stable, and harnessed Kanthaka in all his richest trappings. And the prince vowed a vow, saying: 'This is the last time, as a layman, that I shall ride a horse. After this time, no steed shall bear me, as I am now.' And having said this, he leapt upon Kanthaka's back, and bade him carry him well for this last time. Now as the prince rode slowly towards the outer gate of the palace, the Devas, Gandharvas and Apsarases, who had descended down to earth to witness this great departure, surrounded the prince, holding umbrellas and flags with golden bells over him, and strewing flowers in his path.

Now there was a certain Yaksha,¹⁰ a spirit dwelling in space, and his name was Patrapada. He and other Yakshas, dwelling in the air, came together at the time of the departure, and each one held the feet of Kanthaka from underneath so that he trod softly. And for this one time, the inner gate of the palace wall rolled noiselessly back upon its hinges. And all the other gates opened themselves to let him pass.

So having left the city, Prince Siddhartha commanded Chandaka to proceed in the direction of the village of Rama. And from the middle of the night until the time of the rising of the morning star, Kanthaka went forward with a light and easy pace. And when they entered the forest, the prince saw the places where the old hermits dwelt, and the birds and beasts and running waters, and he knew that Chandaka and Kanthaka were weary. He therefore dismounted from his horse and said: 'I will alight and rest.' And he patted Kanthaka and spoke affectionate words, and assured Chandaka of his love. But Chandaka said: 'O Prince, why have you done this thing, and come to this mountain?'

Then the prince replied: 'I have renounced my kingdom, O Chandaka, and my heart rejoices to leave my princely state, for now have I found peace. Now then, take my horse, and return with him to the king's palace.'

Opposite
FAREWELL TO CHANDAKA AND KANTHAKA
Painting on silk. Ninth-tenth century A.D. From Tun-Huang, China
British Museum, London.



CUTTING OFF THE HAIR AND WEARING SOILED GARMENTS

AT this time, the prince took with his own hand the priceless Mani pearl from his royal head-dress, and giving it to Chandaka said thus: 'O Chandaka, I bid you return this pearl to my father, King Suddhodana. Bid him dismiss all grief and care for me. Tell him that I seek for no reward, but that I long with all my heart to do good to all men, and to enlighten those who live in darkness and error. For this reason have I left my home and my loving father, seeing that I rejoice to carry out my purpose, should banish all sorrow and tears for me.'

Then the prince took off his jewels and precious ornaments, and uttered this vow: 'Never again will I adorn my body.' And he handed his jewels to Chandaka, and commanded him to return with them to the palace and deliver them to his kinsfolk. Then with his right hand he drew his sword from its sheath, and with the other, seized his curling locks, his tresses dark as the *utpala* flower, and severed them from his head. But after he had done all this he perceived that his garments resembled those of a Deva, rather than of a hermit. Now it happened, at this very time, that one of the Devas transformed himself into the guise of a hunter and approached the spot wearing a soiled and crumpled Kashya garment. So when the prince perceived him, he said to him: 'O worthy hunter of the lonely mountains, will you exchange your Kashya robe for my Kasika raiment?'

Yours is the yellow robe of a recluse,
Unbecoming to one who carries the bow.
Bestow it therefore upon me and rejoice my heart,
Be content to exchange it for my heavenly garment.

The hunter then replied: 'Sir, I am content to grant your request.' So the exchange was effected, and the prince rejoiced greatly. But Chandaka, when he beheld the prince clothed in the yellow robe of a hermit and with his head shorn, stood still in his grief and clasped the neck of Kanthaka as he wept. Then, sighing and crying aloud in their grief, they made their way back to Kapilavastu. But because of his sorrow, the horse, Kanthaka, spent eight days upon the return journey which, in going, had occupied but half a night.

When they reached Kapilavastu, it was as though they entered into an empty and deserted house, for there was nought but desolation. And when the people saw Chandaka returning with the horse, Kanthaka, but without the prince, they cried out: 'Where is the Prince?' But weeping, and overwhelmed with grief, Chandaka made no reply. Now King Suddhodana, on account of his great love for Siddhartha, his son, had entered the Hall of Penitence to observe the rules of purity and self-discipline. So it came to pass that Chandaka, holding Kanthaka's bridle in one hand, and in the other the jewels which had belonged to

the prince, entered the palace gates. And his demeanour, as he appeared, was as though the prince had been slain in battle. For passing the familiar spots where the prince was used to sit or walk, he exclaimed: 'Oh sorrow!' and his grief was unbearable. Then Chandaka and Kanthaka stood still, while on every side were heard the cries of lamentation. And Yasodhara reproached Chandaka, saying that he had stolen away her husband and her lord.

Then King Suddhodana, lying upon the ground and weeping, burst into reproaches against the horse, Kanthaka. For he said: 'O ungrateful steed! You have received at my hands all marks of affection and much kindness, and now you have borne my beloved son away from me. Because of this you shall die, unless you take me to the place where he is. For I would share with him his mortification.' But the horse, Kanthaka, having heard the reproaches which the king uttered in his affliction, was unable to bear his grief. And he lay down and died, and was born again in the heaven of the Trayastrimsas.¹¹

THE PRINCE CONSIDERS DIFFERENT SYSTEMS OF RELIGION

AT this time the prince, having cut off his curling locks with his own hand, and clothed himself in the soiled garments of a hermit, meditated thus: 'Now have I renounced my royal state for ever. I have left my kindred and my home. There is no longer any room for hesitation or repentance. The thing is done.' And having thus reflected, his heart was strengthened. Then the Bodhisattva proceeded on his way to the forest, where the Rishis¹² and Brahmans practised their austerities. For as it was said in the Gatha:

The King of the Elephants, the Bodhisattva,
Casting off his jewels and costly garments,
Dressed himself in a poor hermit's robe, the colour of the earth,
And from his body there arose a light that dazzled the eyes of the Rishis.

At this time, the Bodhisattva dwelt among the Rishis, and day by day witnessed their religious practices. And when he had observed their austerities and their mortification of the flesh, and had asked many questions concerning their discipline and doctrines, he addressed them thus:

O you who have given up friends and kindred and worldly joys,
And suffer pain that you may be reborn in Heaven,
Know you not that after being born on High,
You may return in future years to be reborn in Hell?
Because the mind is ever-changing the body is unquiet.
First teach the mind to rest, and thus set free the suffering body,
Which is like a stone or tree, having no knowledge.
Then let the mind fulfil its office, and let the body perish and decay.

Having said these words, the Bodhisattva added: 'Why do men practise these modes of self-inflicted pain if they gather such a poor return? What ignorance and delusion to suffer and then be born again to suffering!' Thus the Bodhisattva had great argument and wise discourse in the company of the Rishis, and they, in their turn, addressed him thus:

Reverend Sir, this wood, that was so pleasant in your company,
Seems like a desert, now that you are going.
Therefore turn not your back upon us,
Like a man who, loving life, desires to preserve his body.

Then, perceiving that they desired to make him their chief, the Bodhisattva replied that these things could not be. For he found no peace in the pursuit of their aim, and needed to go elsewhere to seek for perfect release.

The Holy King, born of the Sakya race,
Having held much converse with the Rishis,
Resolved with a fixed mind to go upon his way
To the abode of Alara," the wise man,
And to return to the Rishis when he had gained Perfection.

At this time messengers from King Suddhodana, being moved with pity for the king's grief, came by degrees to the abode of the Bodhisattva, and gave him news of his Royal Father. And the messengers told him that King Suddhodana had resolved to renounce his kingdom for his son's sake. For he said:

It is hard to resign the glory and joys of kingship,
Yet for your sake I do renounce my throne.
To see you King would be my greatest joy,
Then willingly would I become a hermit.

But the Bodhisattva replied to the messengers of his father saying:

Like a house of gold that is on fire, or sweetmeats containing poison,
Or a waterlily lake that hides a dragon,
Are the delights of sovereignty.

Like a man who escapes from a burning house
And on the impulse of the moment resolves to return,
Is he who, having left his home to be a hermit,
Returns to the world from the solitude of the forest.

When they had listened to the resolute answers of the Bodhisattva, the messengers perceived that his mind was made up. And they wept and lamented, thinking of their royal master's grief.

Then the two messengers, knowing the fixed purpose of the prince
And that he was resolved to return no more to his home,
Appointed four men to accompany him on his journeying,
Whilst they, returning to the king, considered what to say.



FOUR HORSEMEN RIDING THROUGH THE MOUNTAINS

Painting on silk. Ninth–tenth century A.D. From Tun-Huang, China. British Museum, London.

At this time, the Bodhisattva, leaving the messengers in the midst of their sorrow, went slowly onward towards the city of Vaisali:

Who is it that advances with a graceful and easy step
Like the king of the Great Oxen?
His body is adorned with the infallible signs,
And every hair is properly disposed.
Beneath his feet are the thousand-rayed circles,
And between his eyebrows the circle of curling hair.
This is none other than the Great Lion among men.

And the Bodhisattva wandered from place to place seeking the true path. For the doctrine of the Rishis, Alara, and Udra Rama, did not satisfy him. He found that the Rishis, who claimed that their systems led to Nirvana, did not

provide the conditions of complete release that admits of no return to life. As the Gatha says:

Bodhisattva perceived that this system
was one which Rama had practised in old times,
but was no means of final and complete deliverance.
He therefore turned away and was alone.

Therefore, after sojourning on Mount Pandava, he proceeded to the city of Rajagriha. Holding a lotus leaf for his alms-bowl, he went forward begging for his food.

All those that beheld him at this time,
Conceived great joy in their hearts,
So bright and glorious did he appear.

Beholding such rare beauty
They forgot their worldly cares,
And lost in admiration,
Their hearts were filled with joy.

And as he passed through the streets of Rajagriha, he was followed by a vast crowd of people.

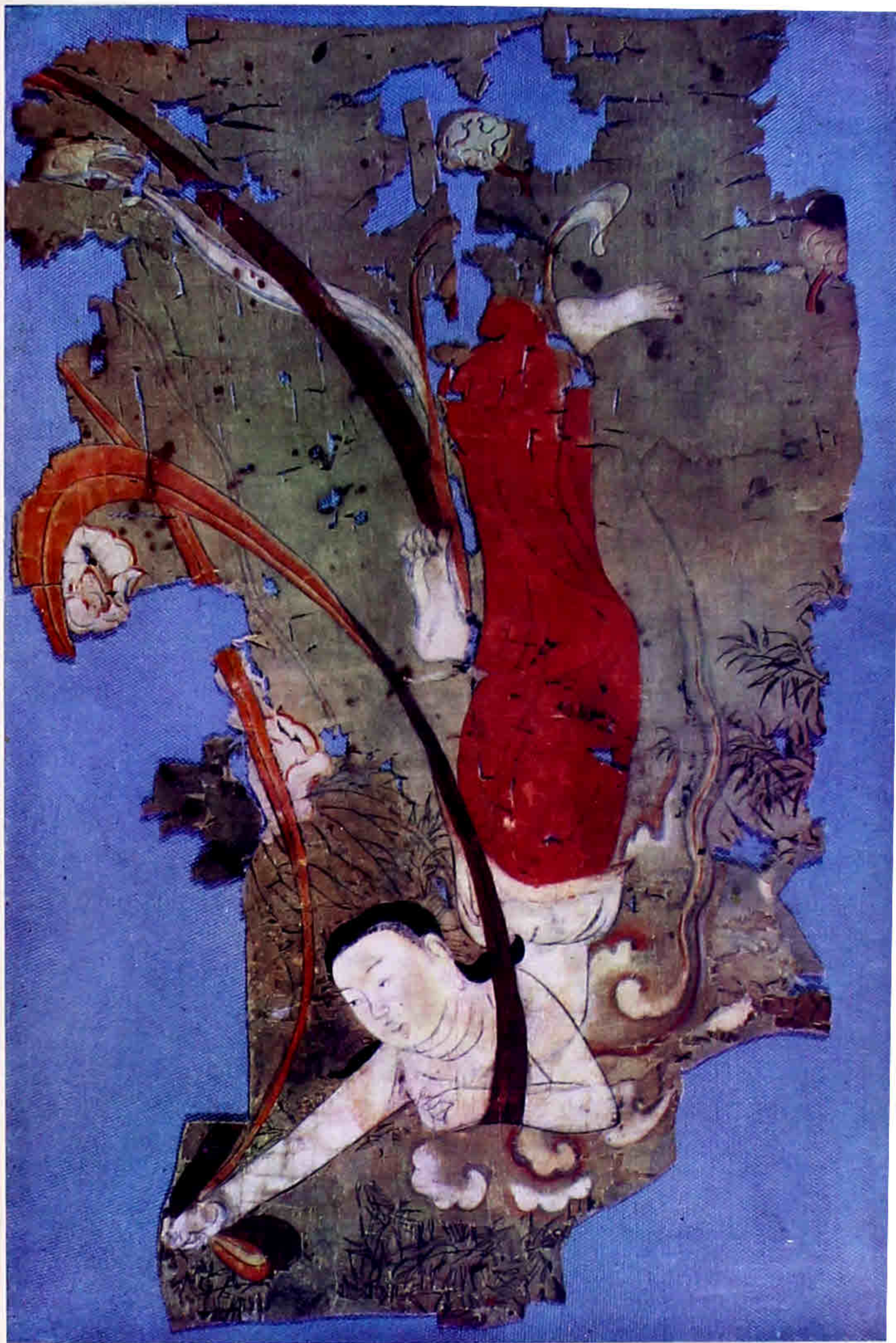
At this time, Bimbisara Raja, King of Magadha, whose palace was at Rajagriha, was standing on the city gate. And when he beheld the Bodhisattva advancing with great dignity towards the city, accompanied by a multitude of people, he exclaimed: 'Never have I seen a man so beautiful and so dignified. Now therefore inquire whence he comes, and mark the place where he takes up his abode, for I would reverence him.' But the Bodhisattva proceeded through the city, his eyes fixed before him and the lotus leaf in his hand, begging his food from door to door. Then he returned to Mount Pandava, and sat upon the ground.

Amidst the scented trees of the mountain,
The birds and beasts gambolling around him,
The Man, clad in his hermit's robe
Shone like the sun in its morning strength.

Meanwhile King Bimbisara, hearing that the Bodhisattva was seated on the southern slopes of Mount Pandava, mounted into his chariot and proceeded towards the place.

The King, seeing Bodhisattva glorious as Sakra Raja,
His body brightly shining,
Saluted him and wished him the four good wishes;
Health, happiness, freedom from pain and care.

Then the Bodhisattva, in a voice as sweet as that of Maha Brahma,¹¹



AN APSARAS. Painting on silk. Eighth century A.D.
From Tun-Huang, China. Musée Guimet, Paris.

returned the king's salutation and asked him to be seated. Whereupon the king inquired of the Bodhisattva who he was and whence he had come saying:

Your body that is bright as sandal wood
Should not wear the hermit's robe.
Your hands that are made to rule the wills of men
Should not carry a beggar's bowl.

King Bimbasara then proceeded to urge the Bodhisattva to give up his purpose and to share with him the kingdom of Magadha. But the Bodhisattva answered him, saying:

The five pleasures are inconstant, they poison virtue.
The six objects of the senses are illusory and false.
They are the inheritance of fools and madmen.
Only the sage stands firm upon the ground.

Then the Bodhisattva comforted the king, saying: 'When I have attained enlightenment I will return to instruct and convert the king.' And Bimbasara, reflecting with great joy upon the words and conduct of the sage, left the mountain and returned to his home.

Then the Bodhisattva also descended from the mountain, and pursuing his purpose to seek for the Supreme Good, betook himself to Gaya. And he whose every deed was pure, and who delighted in a lonely habitation, took up his dwelling on the pure bank of the Nairanjana river. And five mendicants, who had come there before him to practise austerities, approached him, desiring liberation, and they served him reverently, abiding as pupils under his instruction. So the Bodhisattva started upon his six years of austerities, undergoing many fasts, such as are hard for a man to endure. And in his desire for enlightenment his body became emaciated. Yet all emaciated as he was, his bright glory was undiminished, and men found great joy in him, for as the autumn moon is to the night-flowering lotus during the bright fortnight, so was he to them.

Now during the six years of penance that the Bodhisattva endured, Maha Bisuma, or the wicked demon, King Mara, sought to tempt him away from his purpose. But he tempted in vain. Thereupon the Bodhisattva, clearly seeing that his body was being tormented to no purpose, meditated thus: 'This is not the way to gain enlightenment for liberation. Nor can liberation be attained by one who is weak.' And so meditating he considered how he might increase his bodily strength, for he thought: 'Inward tranquillity is truly gained by the constant appeasement of the senses, for when the senses are appeased the mind becomes well-balanced. The man whose mind is serene and well-balanced is capable of concentrated meditation. When the mind is possessed by a concentrated meditation, then only can the practice of trance begin.' Therefore the Bodhisattva concluded that the eating of food was necessary, and made up his mind to take nourishment.

Then the Bodhisattva washed his Kashya garment in the stream and bathed, but being weak after his years of austerities, he could not reach the other bank of the river Nairanjana. Therefore the trees growing on the slope bent low in adoration and held out the tips of their branches to help him. And at this time it happened that Sujata, the daughter of the chief cowherd, went by divine instigation to that place. And her heart was overflowing with joy. She wore a dress of dark blue cloth, and her arms were adorned with bracelets of white shells, so that she resembled Yamuna, best of rivers, when her waters are ringed with foam. Her delight was inspired by faith, and her lotus-blue eyes opened wide when the Bodhisattva accepted the milk-rice which she had prepared for him.

But when the five mendicants saw that the Bodhisattva ate of the food and that it gave him strength, they thought within themselves that he had lost the power of his grace, and was renouncing his purpose to attain Supreme Wisdom. So they left him, uttering many reproaches.

Therefore, with resolution as his only support and companion, he set his mind on enlightenment and proceeded to the root of a pipal tree, where the ground was carpeted with green grass. And at that moment, Kala, the king of the serpents, blessed him, saying: 'O Prince with the lotus-eyes, since the flocks of blue jays circling in the air proceed right-handed around you, this day you will surely become a Buddha.' Then the Bodhisattva, taking some clean grass from a grass-cutter, betook himself to the root of the pure tree and vowed himself to enlightenment. So he took up the supreme cross-legged position, with his limbs massed together like the coils of a sleeping serpent, and he said: 'I will not rise from this position until I achieve the completion of my task.'

THE DEFEAT OF MARA

AND at this time the world rejoiced because the Bodhisattva had seated himself beneath the pipal tree, and had made his vow. But Mara, the enemy of the good law, trembled. He, Mara, who in the world is called the King of Passions, the Flower-arrowed One, the Enemy of Liberation, trembled and was afraid. Then did his three sons, Gaiety, Caprice, and Wantonness, and his three daughters, Discontent, Pleasure, and Thirst, ask the lord Mara why he was cast down. And he answered them thus: 'Yonder sits the sage under the pipal tree, wearing the armour of his vow, and fitting the arrow of wisdom to the bow of his resolution, and he desires to conquer my realm. Therefore am I cast down. I shall go to him, and as the swollen current causes a mighty river to break its banks, so will I cause him to break his vow.'

Then, seizing his bow of flowers, and his five world-deluding arrows, and accompanied by his children, he approached the pipal tree and said: 'O son of Kshatriya,¹⁵ it is not pleasing to me that you should sit beneath this tree, nor is it safe for you. For in the middle of the night come countless fiends to devour the flesh of men. Go therefore a little distance, O Son of the Sakya race, go to the village of Uravila and there take up your abode.' But as it was said in the Gatha,

The Bodhisattva sat cross-legged beneath the tree,
Even as the mighty snake coils up and takes his rest.
Strong in his resolve he made this vow:
Until my purpose is fulfilled, I will arise no more.

Then Mara Pusuna, Lord of the Kama-Loka,¹⁶ summoned forth his sons and daughters, and loosed his ever-destructive arrow towards the Bodhisattva. And the daughters of Mara used all their wiles to induce him to relent and to give way to his passions. And they addressed him thus:

This early springtide, how fair is the season
When all the trees begin to bud and the flowers to bloom.
Surely now is the time for love and pleasure,
For you are in the prime of youth and beauty.
Turn then your thoughts to love, and take your pleasure.
And look at us, behold our cheeks, and see
How perfect are our bodies and how fit for love.
As beautiful and joy-affording as are our forms,
So are our fingers apt in every kind of music,
And our voices to produce the softest sounds,
Our feet to dance and to delight all hearts,
So are we ravished by the thought of love.
Why feel you not, O youth, the same delight?
Why taste you not the bliss of the world's joys,
And leave Nirvana" and the path of wisdom?

But the Bodhisattva showed no concern and did not change his posture. Then thought the wicked Mara: 'This man is no fit subject for my flower arrows, nor for the sweet temptation of sexual delights. He shall rather feel threats, revilings and blows at the hands of my soldiers.' Now it came to pass that, as soon as Mara imagined an army, his troops stood all about him. They were in various forms, and in their hands they carried lances and staves and javelins and clubs and swords. They had heads like boars, fishes, horses, asses, or camels, and their countenances resembled those of tigers, bears, and lions. Some were one-eyed, with many heads and pendulous bellies, bristling with tusks or talons. Some had skulls for faces, or only half a face. They were ash-grey in colour, with red spots. Some were as tall as the toddy-palms, and others as small as children, and they stood all around brandishing their weapons, or leapt

furiously about the sage. Then said Mara: 'Hasten now, use all your strength, show no pity for this child of the Sakya race.'

Then came the armies of Mara, terribly arrayed,
But the Holy one remained calm and unmoved.
They used every stratagem to slay the Saint,
But could not shake the seat he occupied,
By virtue of his vow, his firm resolve.

At this time the Bodhisattva, having defeated and overcome all the evil influences of Mara and his hordes by his tranquillity and steadfastness, entered into a trance in order to obtain exact knowledge of the ultimate reality. And so having put away for ever all remnants of selfishness and evil desires, and the first three watches of the night being past, at the dawn of the fourth watch, he attained to the state of perfect enlightenment, which is known as the Anuttara Samyak-Sambodhi. For as it is written in the Gatha:

Three watches of that momentous night were gone.
When the stars showed that the fourth watch was come,
The Bodhisattva, all sorrow now destroyed,
Attained to what men call Perfect Enlightenment.

Then did the World-honoured One, having arrived at perfect knowledge, utter the following Gatha:

Through past ages have I acquired continual merit.
That which my heart desired have I now obtained.
Neither the sorrow of the conflict of this world,
Nor the Lord of Kama-Loka, Mara Pusuna,
Could deflect my purpose. They are destroyed for ever.
Let a man but persevere with unflinching resolution
To seek Supreme Wisdom. He will not find it hard to gain.
When once attained, then farewell to all sorrow,
For sin and guilt will for ever vanish away.

This was the first utterance of Tathagata after attaining Supreme Wisdom. Then the Sage, whose eye was like the bull's, and whose tread was as the step of an elephant, felt the desire to go to Kasi in order to convert the world. So, like the elephant, turning his entire body, he fixed his eyes upon the Bodhi tree.

THE FIRST SERMON IN THE PARK

AT this time, the Buddha considered who, among all living creatures, deserved first to hear his Law. And remembering the five Rishis who had dwelt with him in the time of his severe penance, he determined to turn the wheel of the Law for their benefit. Therefore the World-honoured One, when he had stood

for a short time near the Bodhi tree, turned away, and set his feet towards the country of Benares. Then the Buddha advanced slowly towards the banks of the Ganges and the city of Benares. There, the Blessed One, entering in at the western gate of the city, proceeded to ask for alms, and then went northward by easy stages to the grove of the deer.

Now when the Rishis saw him approaching, they spoke to one another, saying:

Behold this Gautama¹⁸ who now approaches!
Let us Rishis now be of one mind.
We will not reverence him nor worship him,
For this is one who has broken his vow.

But as they sat one beside the other, they were distressed beyond measure, for they desired above all things to rise and salute him. And at length, unable to restrain themselves, they offered him water to wash his feet, and other comforts after his journey. For as it was said in the Gatha:

The five Rishis mocked at Buddha, calling him 'Gautama',
But the World-honoured One in pity taught them, saying:
'Let not your thoughts be proud and stiff.
Relinquish now all pride of self,
For in me there is no self-pride, but perfect self-composure,
I desire to change in you the fundamental of your destiny.'

And the Buddha said further: 'There are two extremes, O Bikkhus,¹⁹ which we must avoid. The life of carnal pleasures is ignoble, contrary to the spiritual life, unworthy and vain. But a life of austerities is also sorrowful, unworthy and vain. Between these two extremes, O Bikkhus, the perfect is the middle way. For the path between the two extremes brings rest, illumination, and Nirvana. Here, O Bikkhus, lies Truth, which brings victory over sorrow. This is the eight-fold path that leads to the Kingdom of Righteousness. For there are four Great Truths:

The sacred Truth that sorrow exists.
The sacred Truth of the increase of sorrow.
The sacred Truth of the destruction of sorrow.
The sacred Truth of finding the path of Deliverance.

In the world there are: the sorrows of Truth, of death, disease, and old age; the sorrow of loving that which cannot be obtained, or hating that which cannot be avoided, and the thirst for life. These are the sacred Truths of sorrow. Here also is the Truth of the destruction of sorrow. It is the quenching of thirst by the quenching of desire.'

And in the end the five Rishis submitted to his instruction, and assumed the robes and underwent the personal preparation of the followers of Buddha.



THE BUDDHA PREACHING. Wall-painting. Cave IX, Ajanta, India. Fifth century A.D.

THE MIRACLES AND THE GREAT DECEASE OR MAHAPARNIRVANA

AFTER that time the Exalted One continued to preach and many hundreds of disciples came to him, even from among the Sakya princes of his own race. Then King Suddhodana, his father, being now advanced in years, sent messengers to his son for he wished to look on him once more before he died. So at the request of his father the Blessed One journeyed to Kapilavastu.

The cold season was now passed and the hot season had not yet begun. The earth was covered with green, the trees of the forest were in flower and the branches of the fruit trees were laden with their heavy burden. The peacocks strutted proudly about with their tails spread and birds of every kind filled the air with their singing. Nature was at its most abundant when the Blessed One resolved to make the journey to the place of his birth. Then did the princes and the members of the royal family and all the people of Kapilavastu await his coming with eagerness and they prepared for him a forest garden near the city.

And on the first morning after he had arrived, the Buddha set out with his twenty thousand disciples and walked through the streets of Kapilavastu with his begging bowl. And his father was grieved beyond words at the sight of his son begging for food, and he entreated him to come into the palace, where a feast had been prepared for him. Now after the feast was over, the ladies of the palace came in to pay respect to the Blessed One, but Yasodhara his wife did not come, for she hoped that he would show her especial favour by visiting her. When therefore the Blessed One noticed that Yasodhara was absent, he said to his father, 'Noble father, I would go to visit the Princess and receive her greeting,' and he entered the apartments of the palace accompanied by his father and his two disciples, Sariputra and Magallana.

Hardly was the Buddha seated in the place that had been prepared for him than Yasodhara came and bowed down at his feet and clasping her hands on his ankles touched his feet with her forehead. Then did King Suddhodana relate that never since the Blessed One had left his home had Yasodhara ceased to think of him. And when she learned that he had taken the yellow robe she, too, wore robes only of that colour. And when she learned that he ate but once a day and slept upon a low and narrow bed and had renounced the use of perfumes, she, too, did all these things. Now on the same day, the second day after the full moon, Nanda, the youngest son of King Suddhodana, was converted to the order, and he left his young bride with her long shining hair and he followed the Buddha.

On the seventh day after the Blessed One's entry into the city of Kapilavastu, Princess Yasodhara his wife sent to him her son Rahula saying: 'Demand



THE NIMI JATAKA. From an illustrated manuscript. Nineteenth century. From Burma. Musée Guimet, Paris.

from your father that he give you your inheritance.' Then did Rahula follow the Blessed One, and he cried out: 'O Father, give me my inheritance.' And the Blessed One said to himself: 'Rahula asks of me those things that are perishable, but I will give him the lasting truth, the most excellent law, which I learned at the foot of the Bodhi tree.' Thereupon he ordered Sariputra, his disciple, to give his son instruction, to shave his head, and to put on him the yellow robes. Now when King Suddhodana heard of this second conversion he was grieved, for he saw that he no longer had an heir to his kingdom, and he thought: 'I will ask my son that no one shall be given the instruction unless he have the consent of his parents.' And the Blessed One consented to the request of his father and so the law was made.

And it came to pass that the World-honoured One journeyed far and wide, to Rajagriha, Vaisali, Nalanda, Kotigama, and to Nadekas. And at each place he preached, and he converted many to the Good Law, even the beautiful queen of King Bimbisara was converted.

Now when the Blessed One was sojourning at Sravasti, six sects of heretics came to challenge his power to perform miracles. So the Buddha said that he would give proof of his power at the foot of a mango-tree. But when the heretics heard his words they destroyed all the mango-trees that were in the region. Now on the seventh day of that moon, a certain gardener offered the Blessed One a mango-fruit to eat, and when he had eaten it he gave the seed to Ananda, his cousin and disciple, and ordered him to plant it at a certain place. When it had been planted, the Buddha washed his hands over it and suddenly there arose a great mango-tree from out of the earth and its branches were laden with fruit and flowers. And the Buddha created a road that mounted up to the heavens, and he caused water and flames to gush out of his body, from his eyes and his ears and his nostrils, and his body became glorious beyond words. Then, seated on a lotus, he multiplied himself in all directions. And having performed these miracles he preached unto the multitude assembled there and converted many hundreds to the Good Law.

At this time, when the Exalted One was journeying throughout the country preaching the Law, he was in the seventy-ninth year of his age. And when he came to the south bank of the river Ganga, his followers looked for a boat to cross the Mother of Rivers, but the Blessed One stretched out his hands and miraculously he and his disciples were transported to the other bank. Now Devadatta, a kinsman of the Exalted One, was filled with a jealous fury and he, too, resolved to become the founder of a new religion. He therefore sought the protection of the prince of Magadha, son of King Bimbisara, and he hired archers to waylay and kill the Buddha. But when the Buddha touched the wall that stood between him and the archers they were afraid, for they felt his power, and they fell at his feet and asked his forgiveness.



SAKYAMUNI AS AN ASCETIC.
Lacquered wood. Chinese, about A.D. 1300.
The Detroit Institute of Art.

But Devadatta again tried to murder the Blessed One, for when the Buddha was in Rajagriha he caused an elephant to be maddened with intoxicating liquor and sent him across the path of the Buddha as he was journeying with his disciples. But the great beast, running amok, saw the Blessed One approach and was overcome by calm power and knelt down before him.

Again, it came to pass that the Exalted One journeyed to Vaisali, where he dwelt in the Mango Grove, which belonged to Amarapali, the famous courtesan. And when she offered him a meal at her house he silently consented. And the princes, driving to the Grove in their carriages of state to greet the Buddha, met Amarapali as she returned and they said to her: 'O Amarapali, give this meal up to us for an hundred thousand.' But she answered them, saying: 'O my lords, were you to offer me all Vaisali with its subject territories I would not renounce so honourable a feast.'

And it came to pass that while the Exalted One was staying at Sravasti, in the pleasure of Anatha Pindika in the Jeta Wood, many Bikkhus, who had returned from their alms-taking, were in religious conversation regarding previous births. So when the Exalted One, with his clear and heavenly ear, overheard their conversation, he arose from his seat and came to the pavilion where they sat, and taking his place on the mat that was spread out for him, he addressed them thus: 'Do you not desire, my brethren, to hear some religious discourse touching on former lives?' And they answered: 'Now is the time, now is the time, O Welcome One.' Then did the Exalted One relate to the brethren the Sublime Story of the Mahapadana Suttanta. And in like manner the Exalted One related to the brethren many stories of his former lives, such as the Vesantara Jataka, the Nimi Jataka, and many others, so that they were filled with joy, and they exclaimed:

'How marvellous a thing it is, O brethren, and how strange is the great genius of the mind of the Tathagata, that he should remember the lives of the Buddhas of old.'

And after many years had passed, there came a year when the Blessed One entered upon the rainy season, and there fell upon him a dire sickness, and sharp pains came upon him, even unto death. But the Exalted One, mindful and self-possessed, bore them without complaint. Then did this thought occur to the Blessed One: 'It is not right that I should pass away without addressing the disciples and taking leave of the order. Let me therefore make an effort of will and overcome this sickness, and keep hold on life till the allotted time be come.' And when he had quite got rid of his sickness, he came out from his lodging and sat down in the shadow of the house, where a mat was spread out for him. And Ananda, the best beloved of his disciples, went to the place and saluted him, and took his seat respectfully on one side. Then did the Tathagata address him thus:



A LOHAN. From an illustrated Chinese manuscript.
About seventeenth century A.D. British Museum, London.

‘O Ananda, now I am grown old and full of years. My journey draws to its close, for I am nearly eighty years of age and have reached the sum of my days. My body is like a worn-out cart, Ananda, that is held together only by the help of thongs. Even so is the body of the Tathagata. Therefore, Ananda, be a refuge unto yourself. Hold fast to the Truth as to a lamp. And after I am dead, whosoever shall be a light unto himself and a refuge unto himself, so that he needs no external refuge, but holds fast to the Truth as his lamp, he among my brethren shall reach the very height.

‘But now, Ananda, was I not wont to declare to you that in the very nature of things we must separate ourselves from all things that are near and dear to us, and leave them? For how, Ananda, can it be otherwise? Everything whatsoever that is born, brought into being, and organized, carries within itself the inherent need for dissolution. How therefore can such things not be dissolved? Ananda, it must be so.’

Then did the Blessed One speak again to the venerable Ananda, saying: ‘Come, let us go to the Sala Grove of the Mallas, in Kusinagara, on the further side of the river Hiranyavati.’ And Ananda answered: ‘Even so, my lord.’ So the Exalted One proceeded with a great company of the brethren to the Sala Grove. And when he had come there he addressed the venerable Ananda, saying: ‘I pray you, spread now my couch for me, with its head to the north, between the twin Sala trees. For I am weary and would lie down.’ Then did the Exalted One lie down on his right side, with his legs resting one upon the other, and he was mindful and self-possessed. Now at that time the Sala trees were blooming profusely, although it was not their season. And the petals fell and covered the body of the Tathagata.

At that time a wanderer named Subhadra, an unbeliever, chanced to hear the news that on that very day, at the third watch of the night, the final passing away of the Exalted One would take place. And he said to himself: ‘My mind is troubled with doubts, yet it may be that if I go to this Shramana Gautama he will resolve my doubts, for I have heard that he is able to present the truth in a new light.’ Then did the Wanderer Subhadra go to the Sala Grove of the Mallas of Kusinagara, to the place where Ananda was, and he said: ‘I have come, even I, Ananda, that I may speak with the Shramana Gautama.’ And the Venerable Ananda answered: ‘Enough! Reverend Subhadra, trouble not the Tathagata, for the Exalted One is weary.’ And the Wanderer Subhadra made the same request three times and three times received the same reply.

But the Exalted One, overhearing their conversation, said: ‘It is enough, Ananda, prevent not Subhadra, for whatever Subhadra desires to ask of me he asks it in a search for knowledge and not to trouble me.’ Then did Subhadra the Wanderer go to the place and he saluted the Exalted One and questioned the Blessed One on the subject of his doubts. And when he had finished, he

said: 'Most excellent, most excellent, O Lord, are the words of thy mouth. I, even I, O Lord, come to the Exalted One as to my refuge, and I pray to be accepted into the Order.' Then the Exalted One called the Venerable Ananda and said: 'So be it, Ananda, receive Subhadra into the Order.' And Subhadra became yet another among the Arahants, and he was the last disciple whom the Exalted One converted.

And the Blessed One said: 'Go now, Ananda, enter Kusinagara and inform the Mallas, saying: "This day, in the last watch of the night, will take place the final passing away of the Tathagata."' And the Venerable Ananda replied: 'Even so, O Lord.' And when they heard this news, the Mallas with their young men and their maidens and their wives were grieved and sad at heart, and they went to the Sala Grove of the Mallas, to the place where Ananda was. And the Venerable Ananda caused the Mallas of Kusinagara to stand in groups with their wives and their children, and he presented each family to the Exalted One in the first watch of the night.

And the Venerable Ananda went into the Vihara, and stood weeping, leaning against the lintel of the door. For he thought after this manner: 'Alas that I still remain a learner, one who has not yet worked out his own perfection, for the Master is about to pass away from me, and he is kind.' Now at this very time the Exalted One called to the brethren, and said: 'Where, O brethren, is Ananda?' And they answered: 'He stands against the lintel of the door of the Vihara, and he weeps.' Therefore the Master said: 'Go now, my brethren, call him in my name.' Then the Exalted One spoke to his disciple, saying: 'It is enough, Ananda, let not your heart be troubled, weep no more. For a long time, you have been very near to me, by acts of loving kindness, and by goodness that never varies and is beyond all measure. You have done well. Be earnest in effort and you too shall soon be free.' Then the Exalted One addressed all the brethren and said: 'Behold now, my brethren, I exhort you, saying, decay is inherent in all things that are made, work out your salvation with diligence.' These were the last words of the Tathagata.

Then the Exalted One entered into the first stage of Rapture and from the first stage he passed into the second and from the second he passed into the third, and rising out of the fourth stage of Rapture he entered into the state of mind to which the infinity of space alone is present, and passing out of the state between consciousness and unconsciousness he fell into a state in which the consciousness both of sensations and of ideas had wholly passed away, and passing out of the last stage of Rapture he immediately expired.

And those of the brethren not free from passions wept and cried in anguish: 'Too soon has the Exalted One died! Too soon has the Happy One passed away! Too soon has the light gone out in the world!' But the Venerable Maha Kasyapa exhorted them, saying: 'Enough, my brethren! Weep not, neither



WORSHIPPERS. Relief on a wooden pillar. From Kai-Feng, China.
Fourteenth century A.D. Honolulu Academy of Arts, Honolulu, Hawaii.



A MONK. Wall-painting. Cave VI, Ajanta, India. Fifth century A.D.

lament. Has not the Exalted One declared this, that anything whatever born, brought into being, contains within itself the inherent need for dissolution, how then is it possible that such a being should not be dissolved? No such condition can endure.'

The brethren who were free from the passions bore their grief with self-possession and composure, for they thought: 'Impermanent are all component things; how is it possible that they should not be dissolved.'

And the Venerable Ananda uttered these stanzas:

When he who from all craving want was free,
When the great Sage finished his span of life
No gasping struggle vexed that steadfast heart!
All resolute and with unshaken mind,
E'en as a bright flame dies away,
So was the last emancipation of his heart.

And when the Exalted One died there were spirits in the sky who thought: 'Too soon has the Happy One passed away, too soon has the Blessed One died.' And the Mallas of Kusinagara took perfumes and garlands and musical instruments and passed the day paying homage.

Then on the seventh day they carried the body of the Exalted One by the south outside the City, and when the homage of the Venerable Maha Kasyapa and the five hundred brethren was ended, the funeral pyre of the Exalted One caught fire. And when the body of the Exalted One had been burnt, the Mallas of Kusinagara brought scented water and all kinds of perfumes and extinguished the funeral pyre of the Exalted One. The Mallas carried the bones of the Blessed One and laid them in their Council Hall for seven days.

When the King of Magadha, the Licchavis of Vaisali, the Sakyas of Kapilavastu, the Bulis of Alla Kappa, the Kolis of Ramagrama, and the Mallas of Pava heard that the Exalted One had died at Kusinagara, they sent messages to claim his remains. But the Mallas of Kusinagara said: 'We will not give away any part of the remains of the Exalted One.' Then Drona, a wise man, addressed them thus:

Hear, Gracious Sirs, the word I have to say.
Forbearance was the teaching of the Buddha.
Shall the remains of him who was the best of beings
Become the cause of strife and wounds and war.
Let us unite in friendly harmony to mark eight portions.
Let stupas spring widespread in every land,
That in the Light of the World mankind may trust.

So all the kings and the nobles made a stupa in every land and celebrated a

great feast. Thus there were eight stupas for the remains, one for the vessel and one for the embers.

Eight portions then were taken of the remains
Of him of the Far-seeing Eye, of him, the Best of Men.
In India are seven worshipped;
One tooth is honoured in heaven and one in Gandharvas' City,
One in the Kalinga realm, and one by the Naga race.
By their glory the bountiful earth is made bright with offerings,
For so are the Great Teacher's relics honoured best
By Gods, by Nagas, by Kings and by the noblest of men,
Bowing down low, with hands clasped in prayer.
Hard, hard it is to find a Buddha, in a thousand years.



WORSHIP OF THE BUDDHA AS A PILLAR OF FIRE
Stone relief. Third century A.D. From Amaravati, Andhra.
British Museum, London.

NOTES

¹ Prabhupala Bodhisattva Mahasatwa: the name given to the Buddha by the Devas when he lived in the Tusita Heaven.

² Tusita Heaven: the highest of the *rupas* (heavens), the habitation of the Devas and Devaputras (celestial beings who dwell in one or other of the heavens or in space) and of the Bodhisattvas, who are born again after 4,000 years.

³ Chakravarti Raja: a universal monarch, one who governs a world.

⁴ Gathas: old memorial verses by which histories were perpetuated before they were written down.

⁵ Devas: see note 2.

⁶ Kasi: another name for Benares.

⁷ Drum of joy: a gong hanging in front of the palace which was sounded when good tidings were brought.

⁸ Siddhartha: abbreviation of Sarvarthassiddha.

⁹ Tathagata: 'one who has thus come'.

¹⁰ Yaksha: Spirits dwelling in space; other spirits are Kinaras (half bird and half man), Gandharvas (heavenly musicians), and Apsarases (heavenly nymphs).

¹¹ Trayastrimsa: the heaven of the god Sakra on top of Sumeru.

¹² Rishi: a sage or hermit.

¹³ Alara: a wise and renowned sage.

¹⁴ Maha Brahma: the great Hindu god Brahma.

¹⁵ Kshatriya: the warrior caste.

¹⁶ Kama Loka: the world of pleasure, love and carnal desire.

¹⁷ Nirvana: the state of perfect release, peace, attainment of deliverance from desire, release from rebirth.

¹⁸ Gautama: the clan name of the Buddha.

¹⁹ Bikkhus: monks.

THE PLATES

3. *Gods in the Tusita Heaven*. Fresco, 8th century A.D. From Kumtura, Central Asia. Formerly Ethnographical Museum, Berlin.

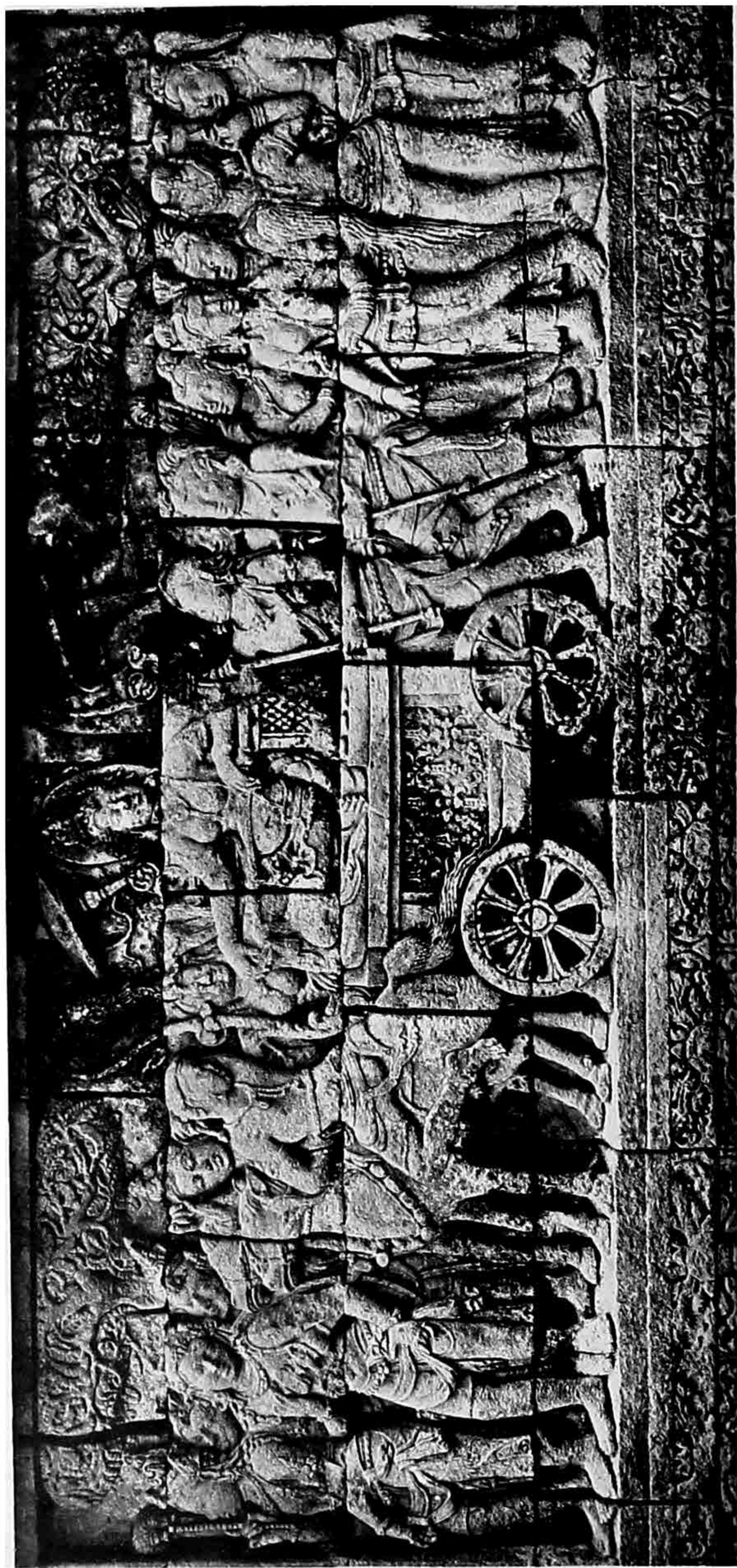




4. *The Dream of Maya*. Painting on silk. About 9th to 10th century A.D. From Tun-Huang, China. British Museum, London.



3. *Secular Scene with Horses*. Detail from a painting on silk. About 9th century A.D. From Tun-Huang, China. British Museum, London.



6. *Maya on her way to the Lumbini Gardens*. Stone. About A.D. 750. Borobudur, Java.



7. *The Nativity*. Painting on cloth. 16th to 18th century A.D. From Tibet. Musée Guimet, Paris.



8. *Portrait of a Donor, an Uighur Prince.* Painting on cloth. 8th to 9th century A.D. From Chotcho, Central Asia. Ethnographical Museum, Berlin.



9. *Portrait of a Donor, an Uighur Prince.* Fragment of a fresco. 8th to 9th century A.D. From Bāzāklik, Central Asia. Ethnographical Museum, Berlin.



10. *Deva and Gandharva*. Fresco. 7th century A.D. From Kyzil, Central Asia, Ethnographical Museum, Berlin.



11. *The Nativity*. Terracotta stele, partly gilded. 11th century A.D. Pagan, Burma.



12. *The Nativity*. Grey schist. 2nd to 4th century A.D. From Gandhara. Honolulu Academy of Arts, Honolulu, Hawaii.



13. *Maya's Dream and the Nativity*. Four scenes, limestone relief. 2nd century A.D. From Amaravati, Andhra. British Museum, London.



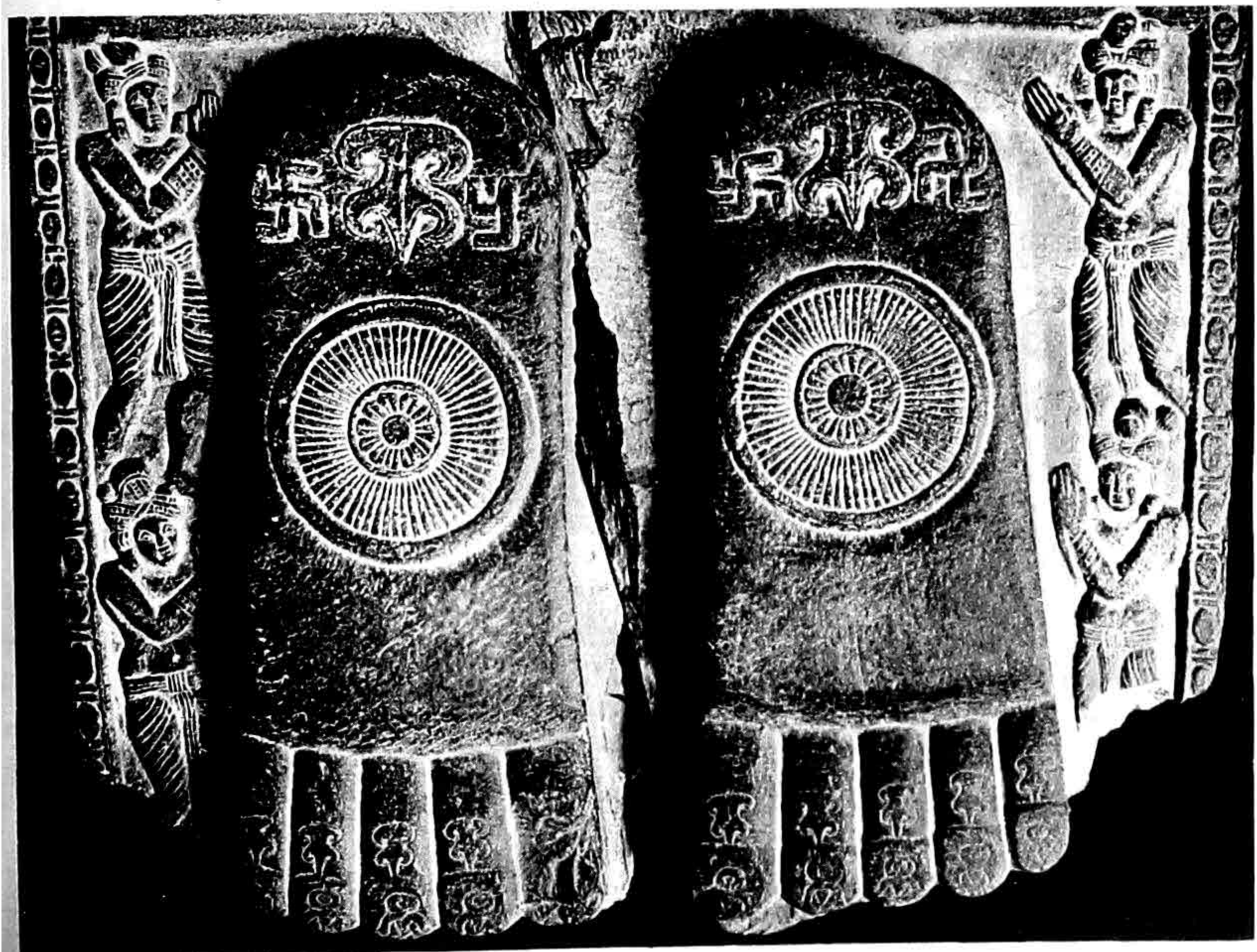
14. *The Presentation of the infant Bodhisattva*, Terracotta, partly gilt. 11th century A.D. Pagan, Burma.



15. *Female Worshippers*, Terracotta, partly gilt. 11th century A.D. Pagan, Burma.



16. *Half-Lotus*. Limestone, 2nd century A.D. From Amaravati, Andhra, British Museum, London.



17. *Footprints of the Buddha*. Limestone, 2nd century A.D. From Amaravati, Andhra, Government Museum, Madras.



18-20. *Celestial Palace Scenes*. Three stone reliefs. 1st century B.C. Sanchi, India.



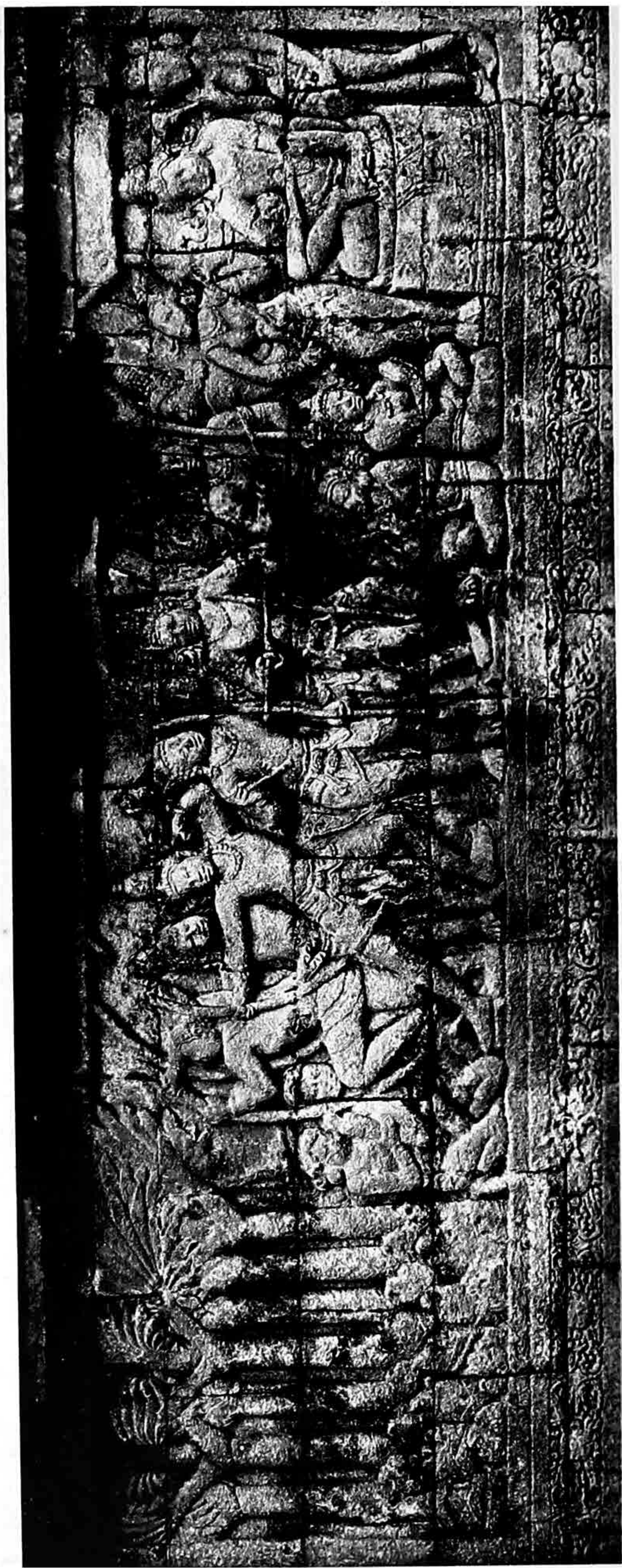
1. *Women on a Balcony*. Stone, 13th century A.D. The Bayon, Angkor Thom, Cambodia.



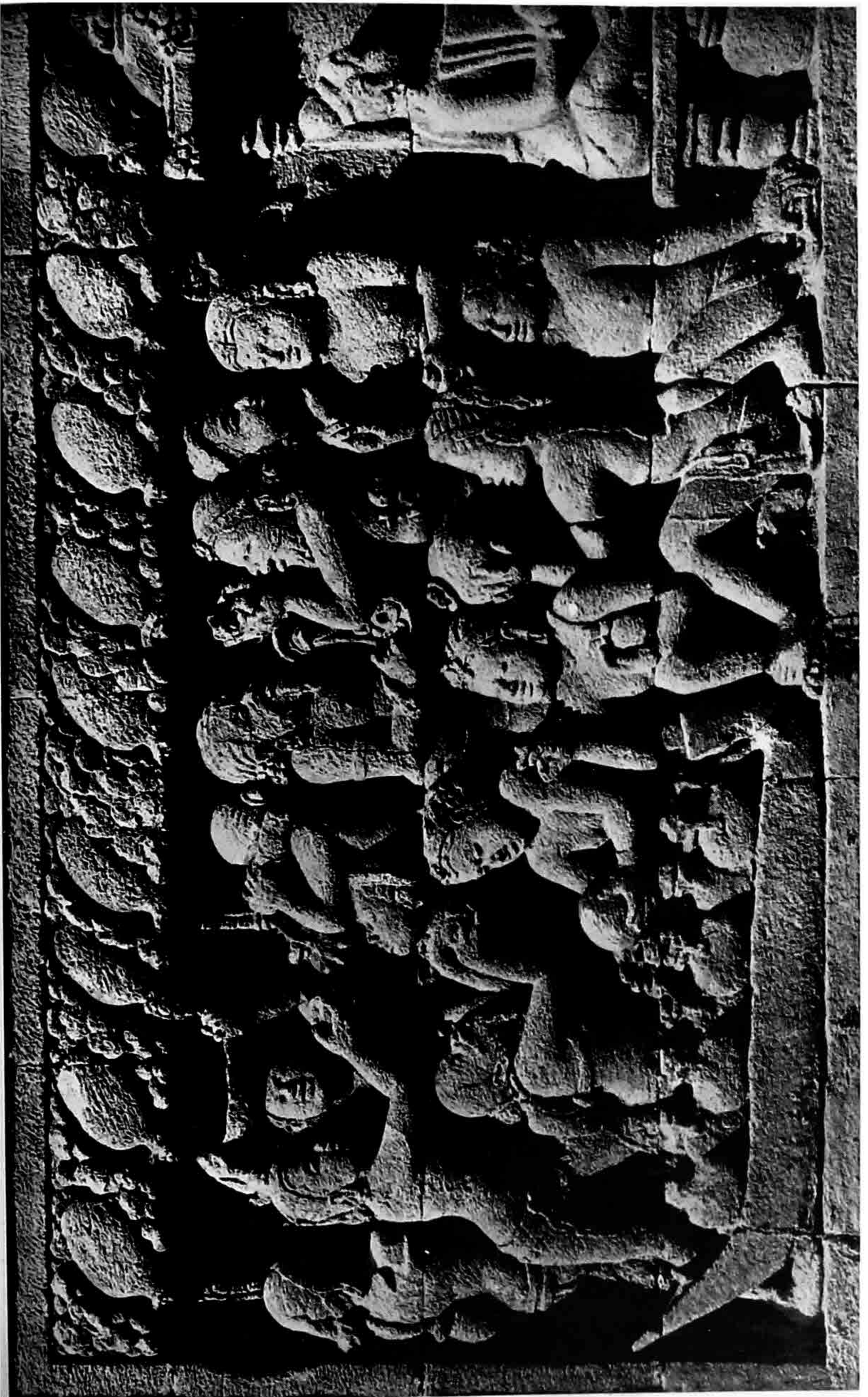
22. *The King consults the Sages.* Stone. About A.D. 750. Borobudur, Java.

27. *Royal Procession*. Detail from a painting on silk. 10th century A.D. From Tun-Huang, China. British Museum, London.





28. *The Archery Contest*. Stone. About A.D. 750. Borobudur, Java.





30. *Standing Couple*. On the façade of rock-cut temple. 1st century B.C. Karle, India.



Musicians. Stone. About A.D. 750. Borobudur, Java.



32-35. *The Four Encounters*. Terracotta steles, partly gilt. 11th century A.D. Pagan, Burma.



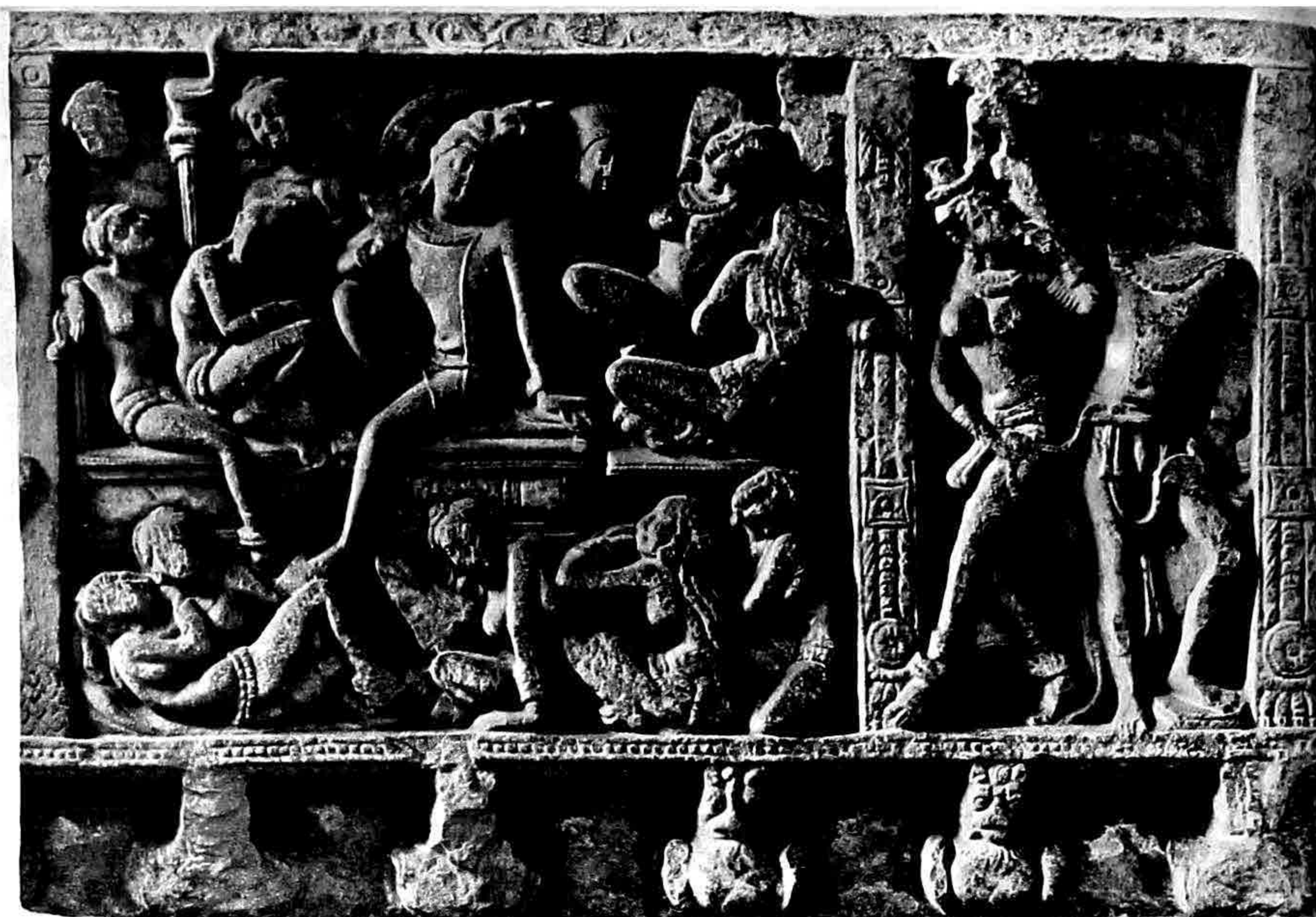
36. *Apsaras*. Painted stucco. 14th to 15th century A.D. From China. Victoria and Albert Museum, London.



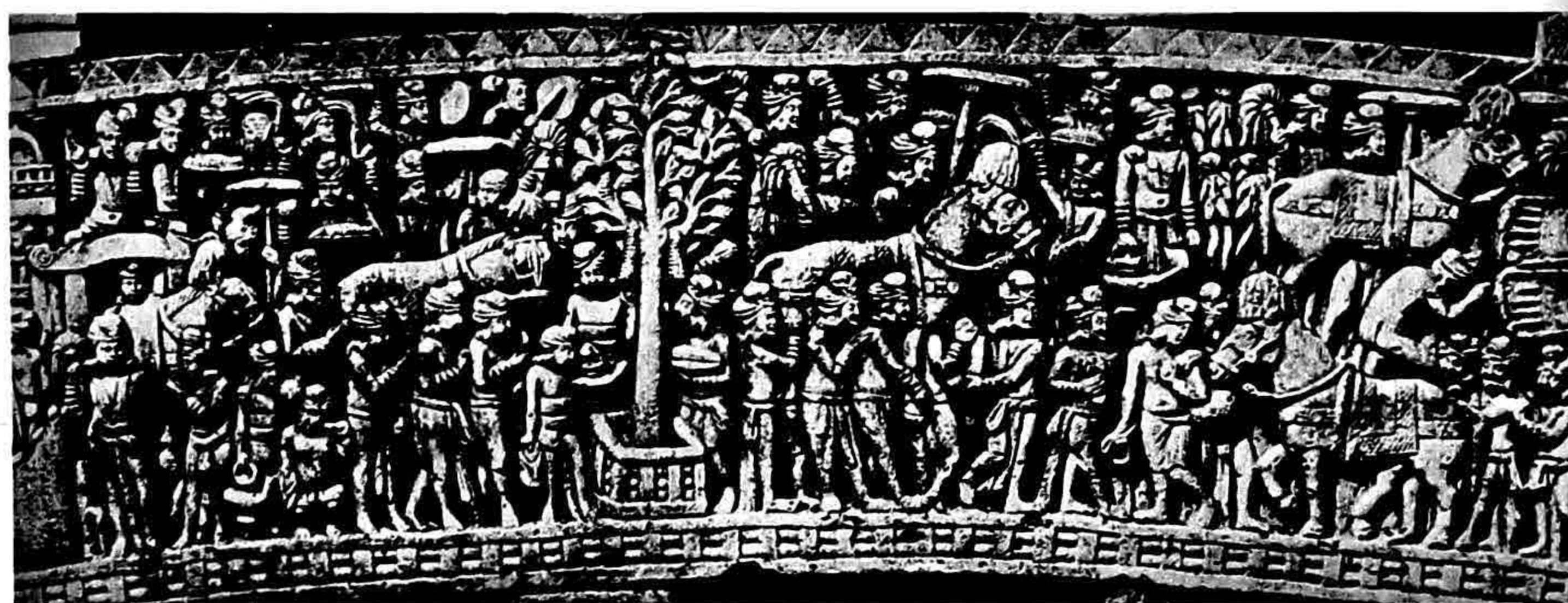
37. *Bodhisattva*. Wood, lacquered and gilt. 7th to 8th century A.D. Horyuji, Nara, Japan.



38. *Bodhisattva*. Fresco. 7th century A.D. Bagh, India.



39. *Prince Siddhartha in his Harem*. Limestone. 2nd century A.D. From Amaravati, Andhra. British Museum, London.



40. *The Great Departure*. Sandstone. 1st century B.C. Sanchi, India.



1. *Bodhisattva*. Fragment of a painting on silk. About A.D. 850. From Turfan, Central Asia. Formerly Ethnographical Museum, Berlin.



42. *Two Musicians*. Detail of a painting on silk. 9th to 10th century A.D. From Tun-Huang, China. British Museum, London.



43. *The Great Departure*. Fragment of a fresco. 11th century A.D. From Chortchuk, Central Asia. Formerly Ethnographical Museum, Berlin.



44. *Bodhisattva*. Fresco. From China. Honolulu Academy of Arts, Honolulu, Hawaii.



47. *Head of the Buddha.* Stone. 12th century A.D. Khmer, Cambodia.



48. *Bodhisattva Padmapani*. Copy of a fresco of about A.D. 600 at Ajanta, India. Victoria and Albert Museum, London.



49. *The Shaving of the Head.* Terracotta, partly gilt. 11th century A.D. Pagan, Burma.



50. *The Shaving of the Head.* Stone. About A.D. 750. Borobudur, Java.

51. *The Farewell to Chandaka and Kanthaka. Stone. About A.D. 750. Borobudur, Java.*





52. *Head of a Bodhisattva*. Wood. 12th century A.D. From China. Cleveland Museum of Art (Dudley P. Allen Collection), Clev

57. *Sujata offering Rice to the Buddha.* Stone. About A.D. 750. Borobudur, Java.





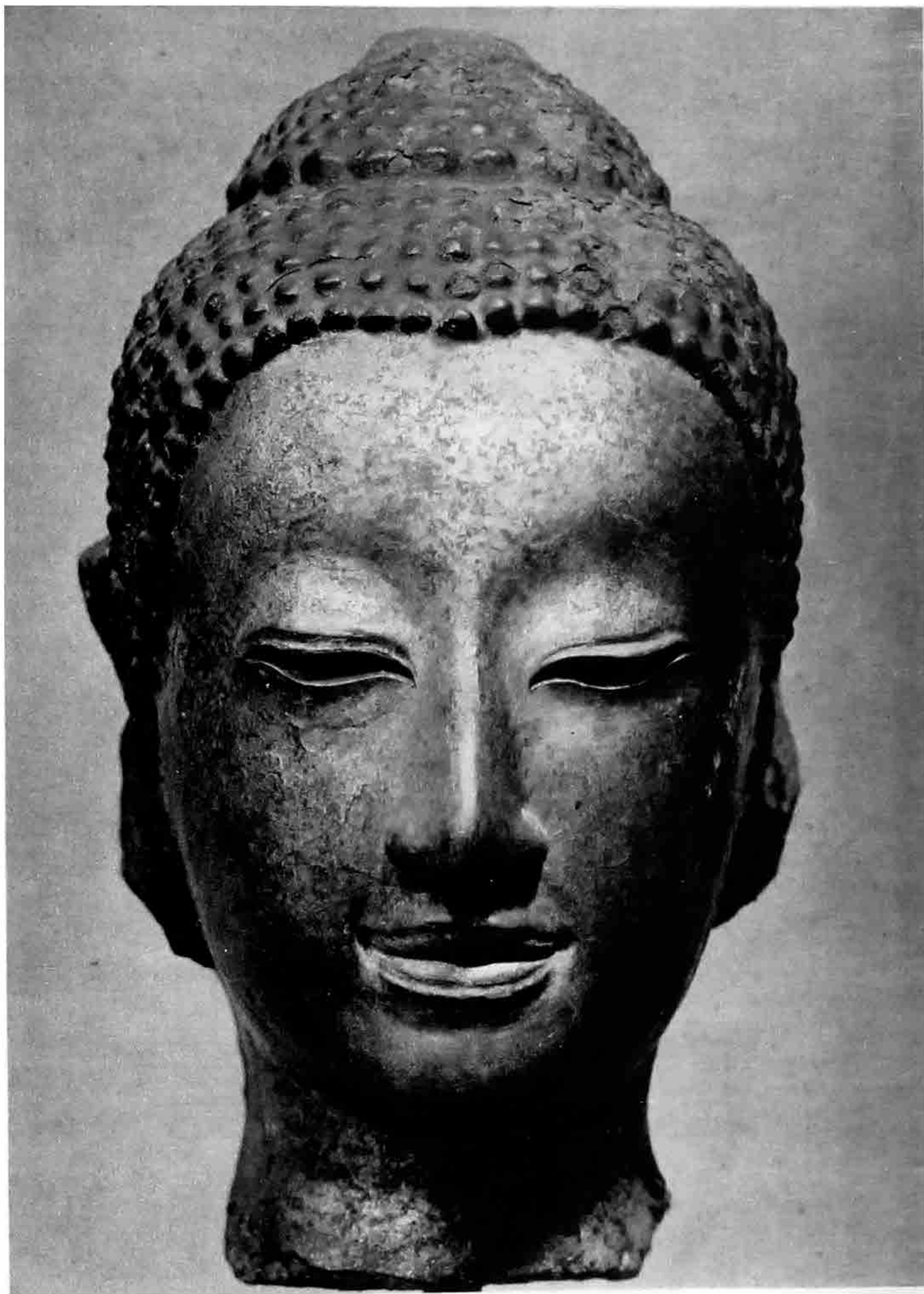
58. *Sujata*. Detail from Plate 57.



59. *Nyorin Kwannon*. Wood, lacquered and gilt. About 17th century A.D. From Japan.
Museum of Far Eastern Art, Cologne.

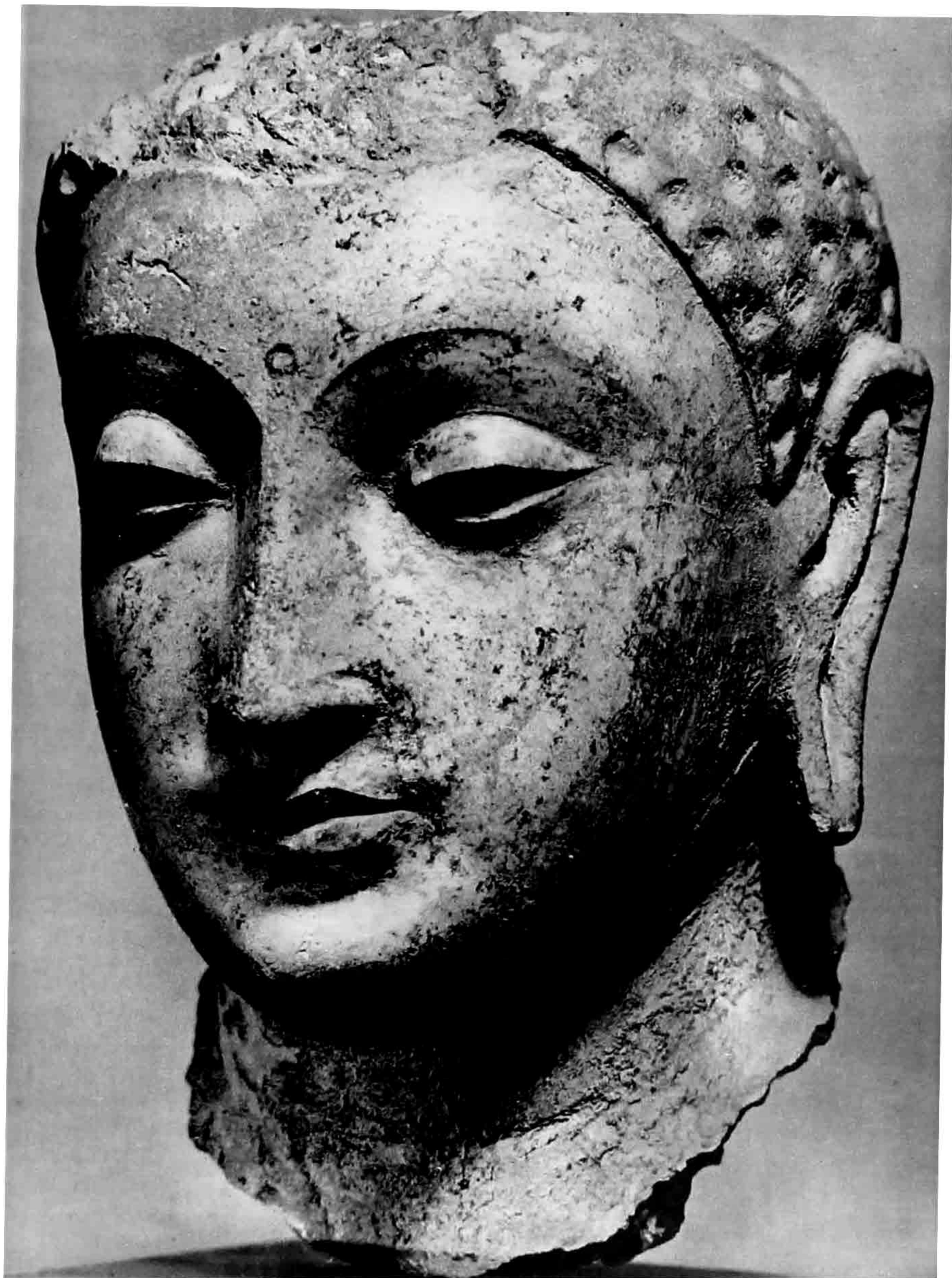


60. *Buddha*. Bronze. 5th century A.D.
From Sultanganj, India.
Art Gallery, Birmingham.

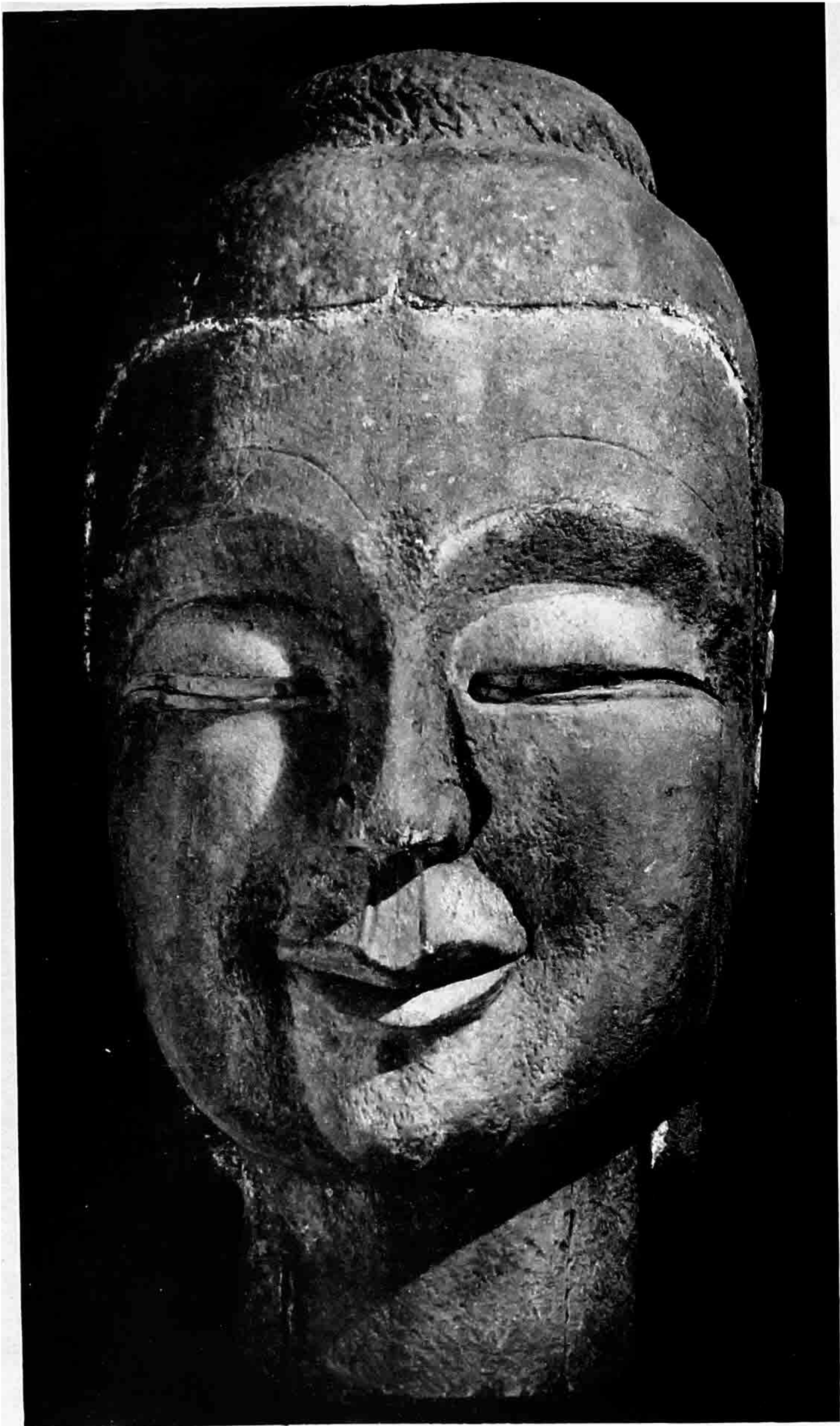




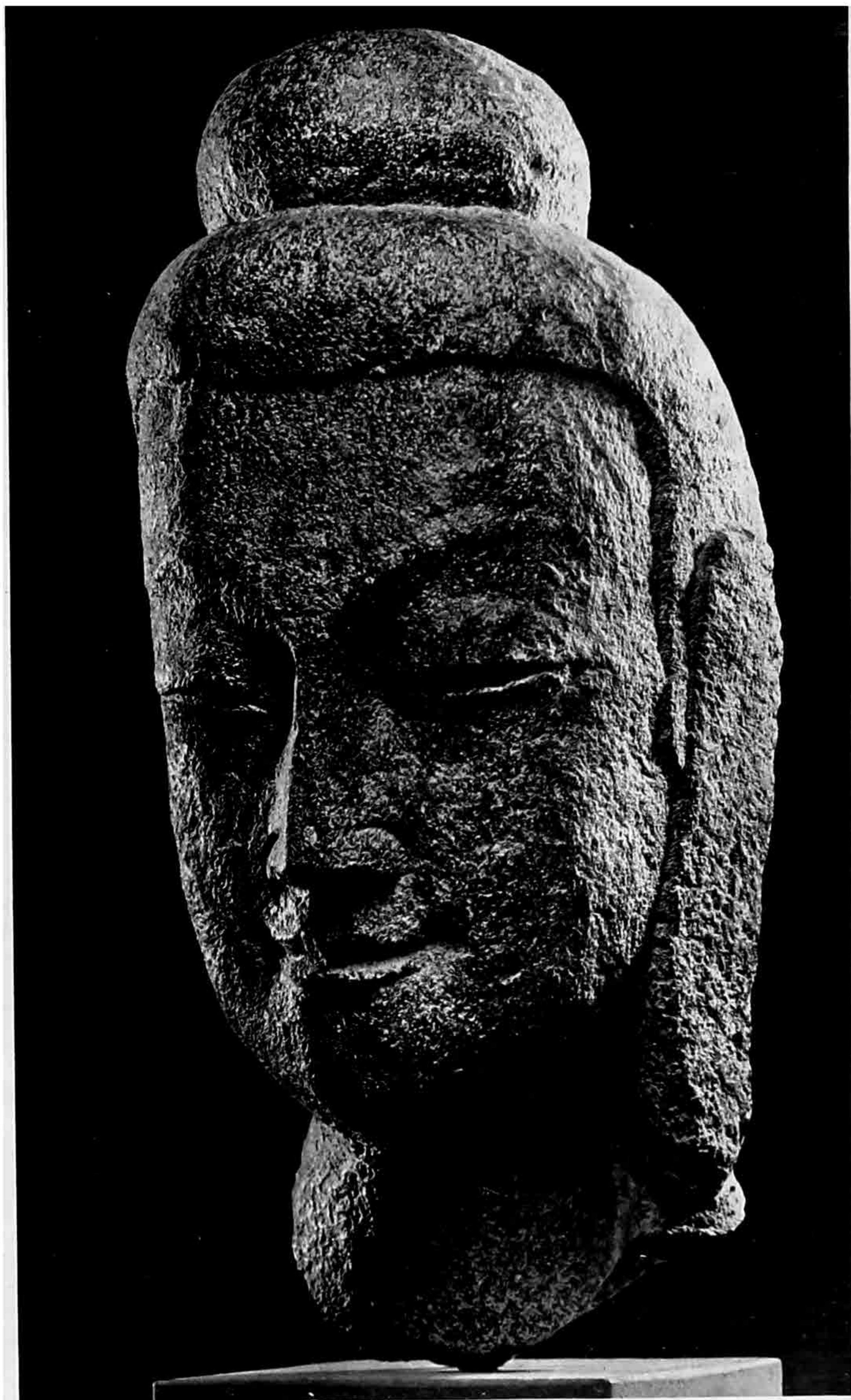
62. *Head of the Buddha.* Limestone, 6th or 7th century A.D. From Ratburi, Thailand. Museum, Bangkok.



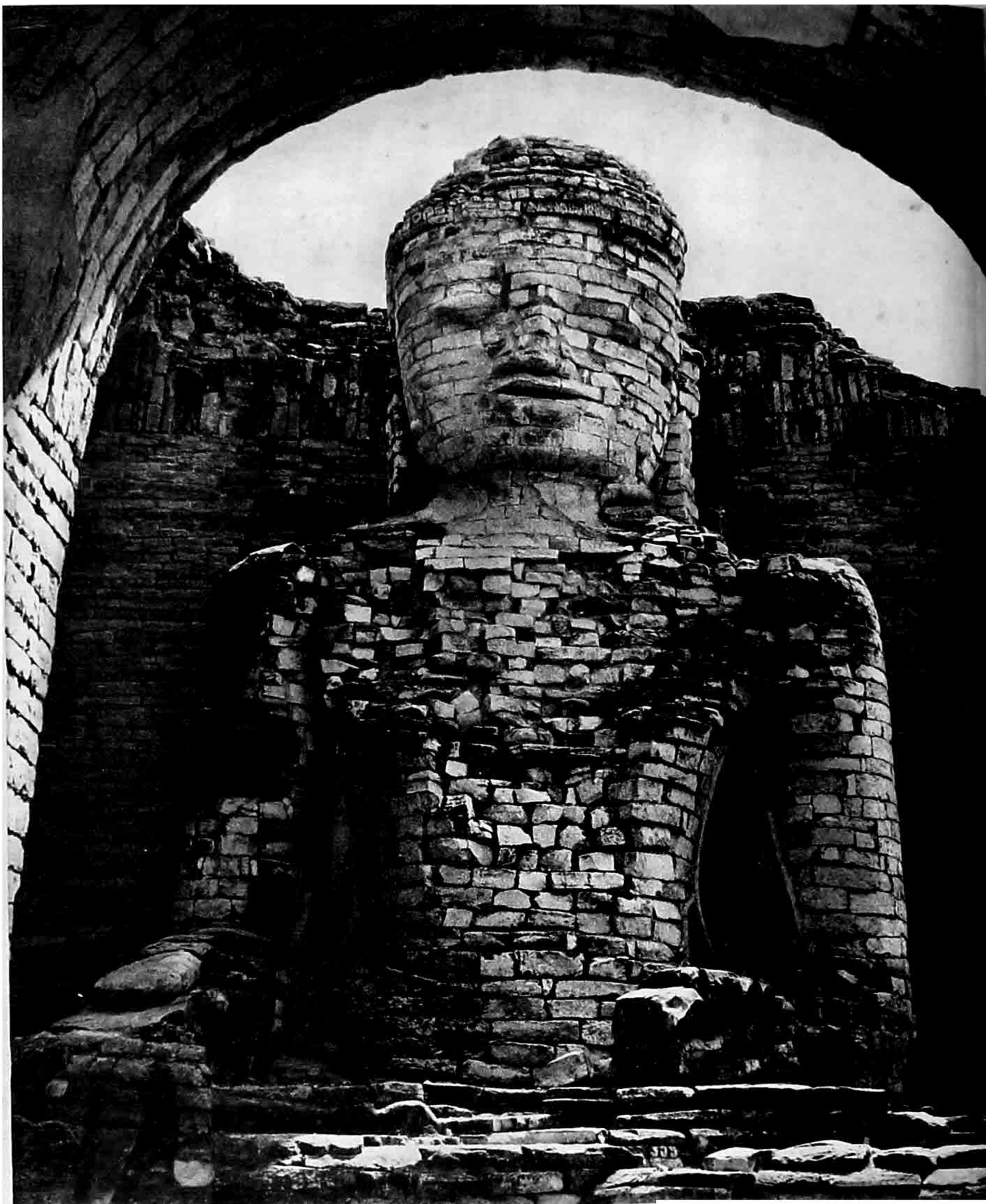
63. *Head of the Buddha*. Stucco. 3rd to 4th century A.D. From Gandhara. Metropolitan Museum of Art, New York.



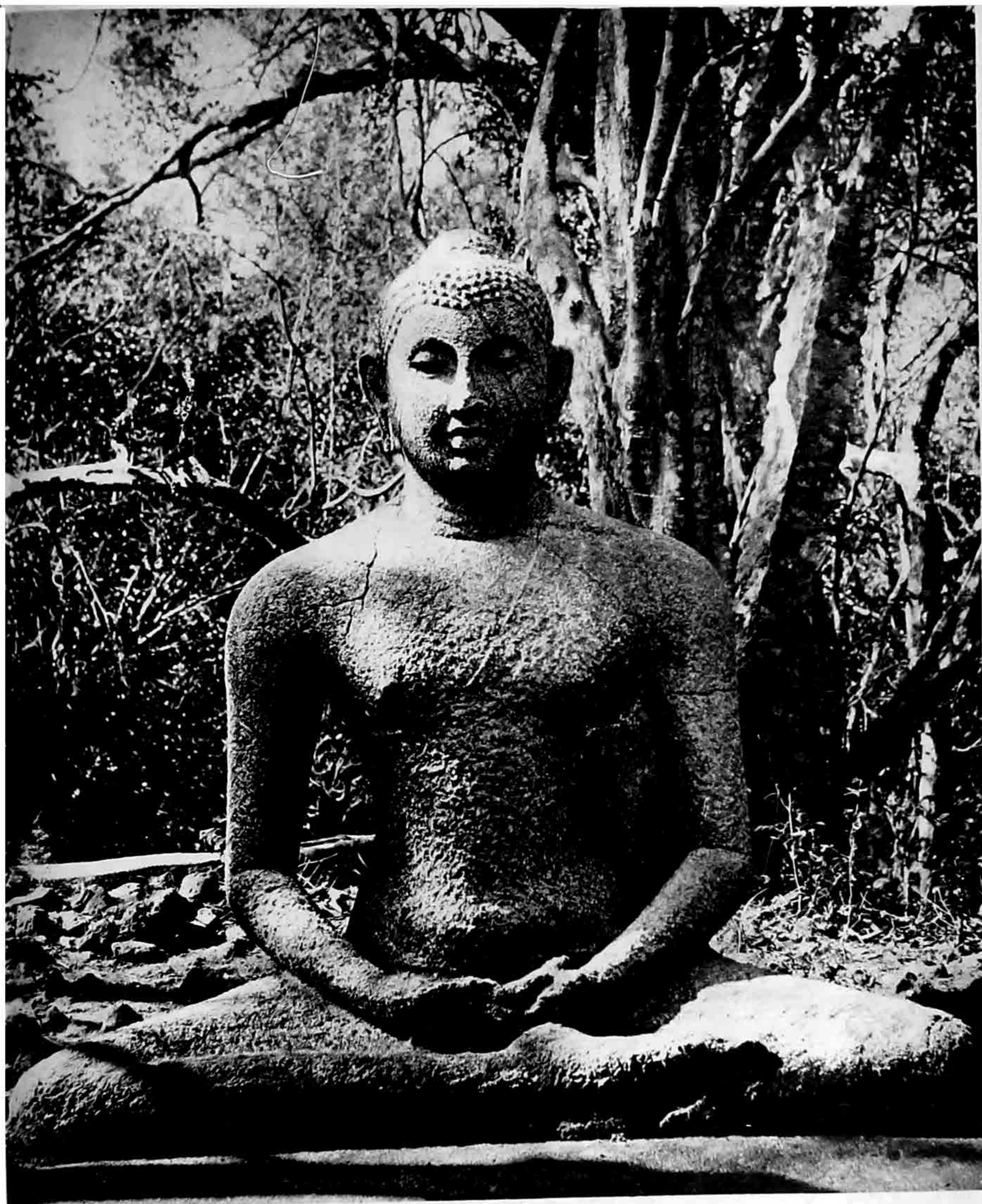
64. *Colossal Head of the Buddha*. Stone. 6th century A.D. From China. Honolulu Academy of Arts, Honolulu, Hawaii.



65. *Head of the Buddha*. Stone. 6th century A.D. From China. William Rockhill Nelson Gallery of Art, Kansas City.



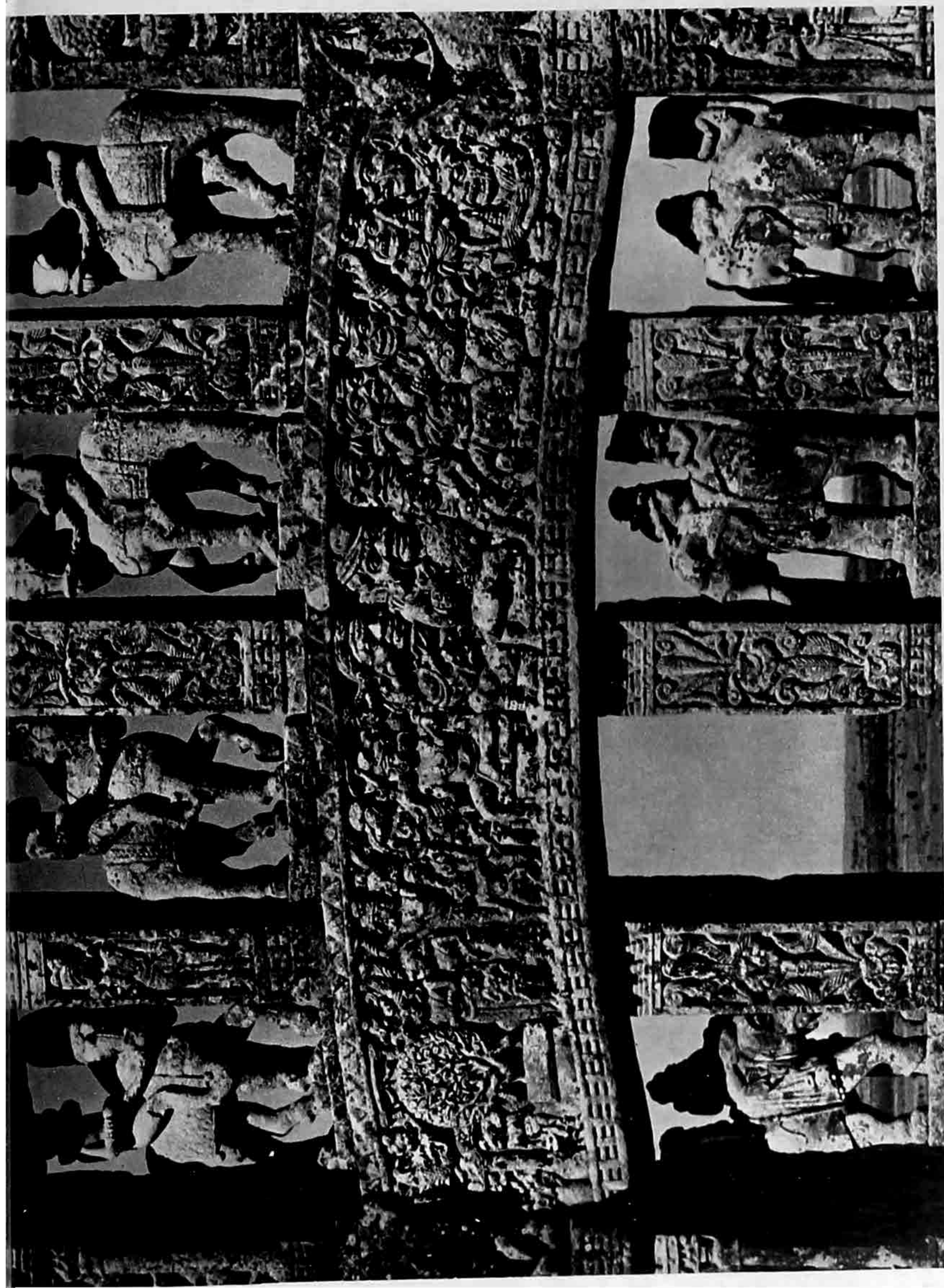
66. *The Great Phandawgyer Buddha*. Stone bricks. 11th century A.D. Pagan, Burma.



67. *Seated Buddha*, Stone. About 4th century A.D. Anuradhapura, Ceylon.



68. *The Assault of Mara*. Stone. About A.D. 750. Borobudur, Java.



69. *The Army of Mara*. Sandstone. 1st century B.C. Sanchi, India.

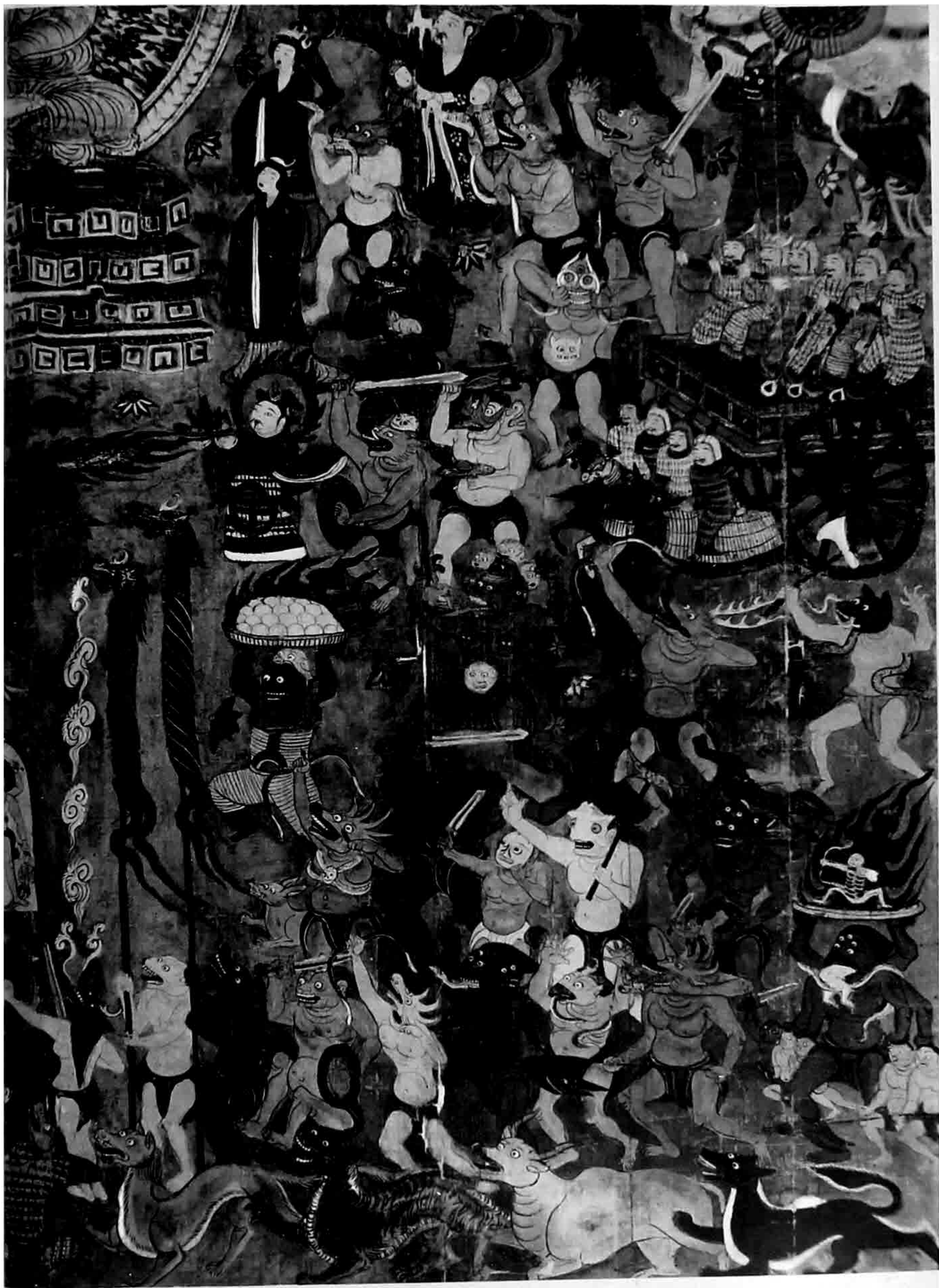


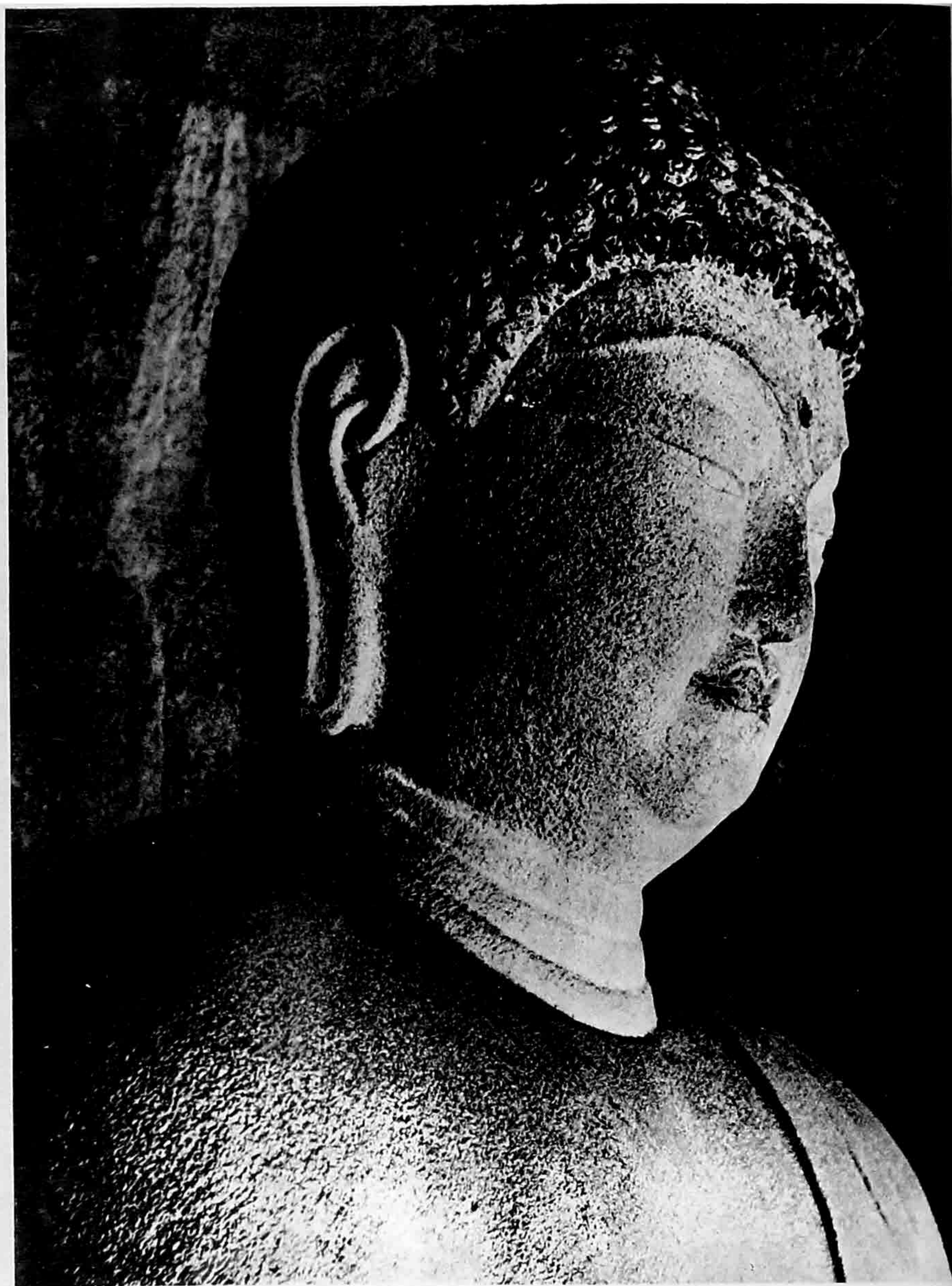
70. *The Assault of Mara*. Grey schist. 2nd to 4th century A.D. From Gandhara. Museum of Fine Arts, Boston.



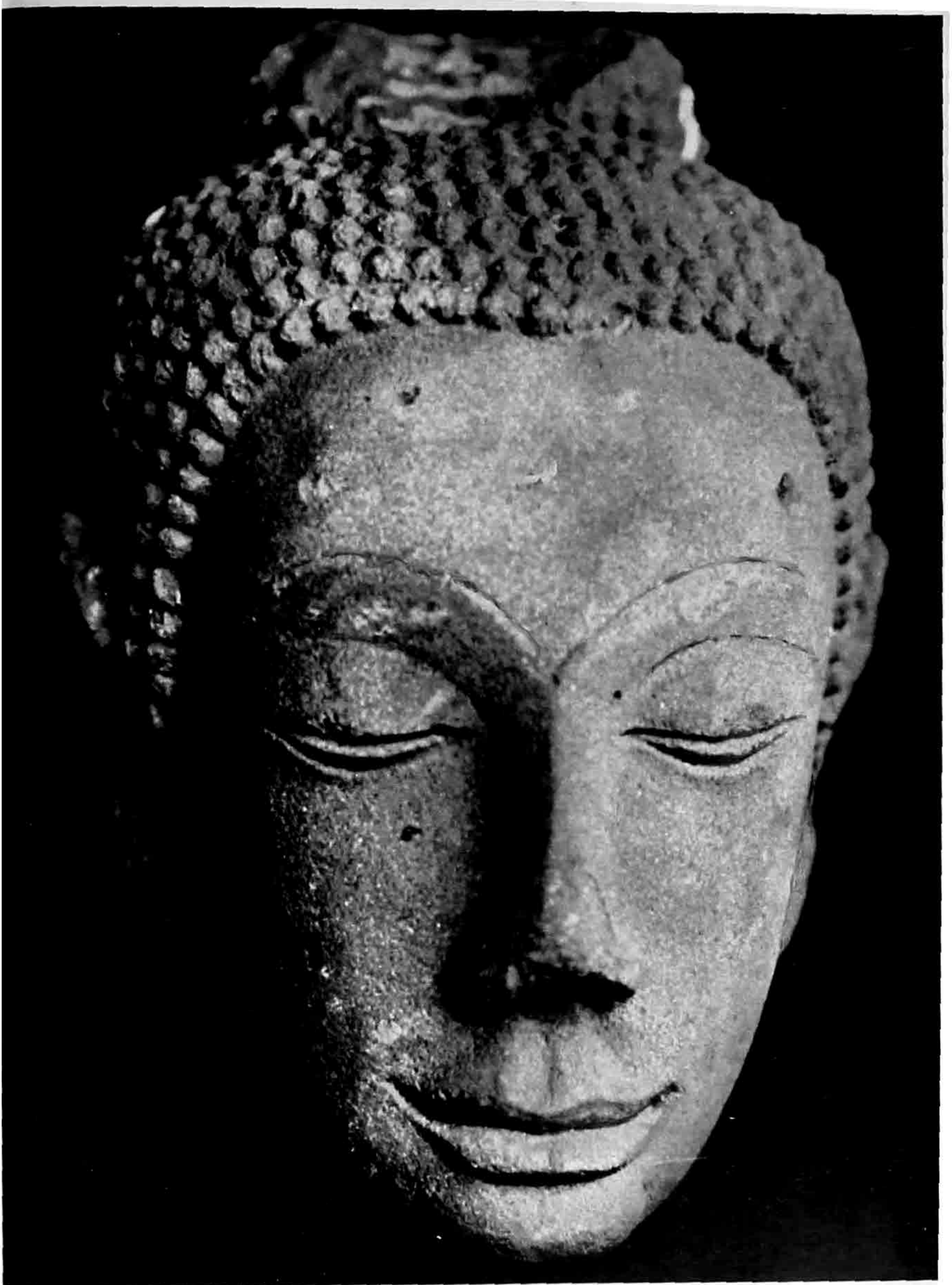
74 The Ascent of Mara Cave of a wall-painting of about A.D. 600 at Ajanta, India. Victoria and Albert Museum, London.







74. *Buddha*. Stone, 8th century A.D. Sukku-lam, Korea.



75. *Head of the Buddha*. Stone. About 13th century A.D. Form Thailand. Museum of Pnom Penh, Cambodia.



76. *Head of the Buddha*. Grey schist, 2nd to 4th century A.D. From Gandhara. Museum of Fine Arts, Boston.



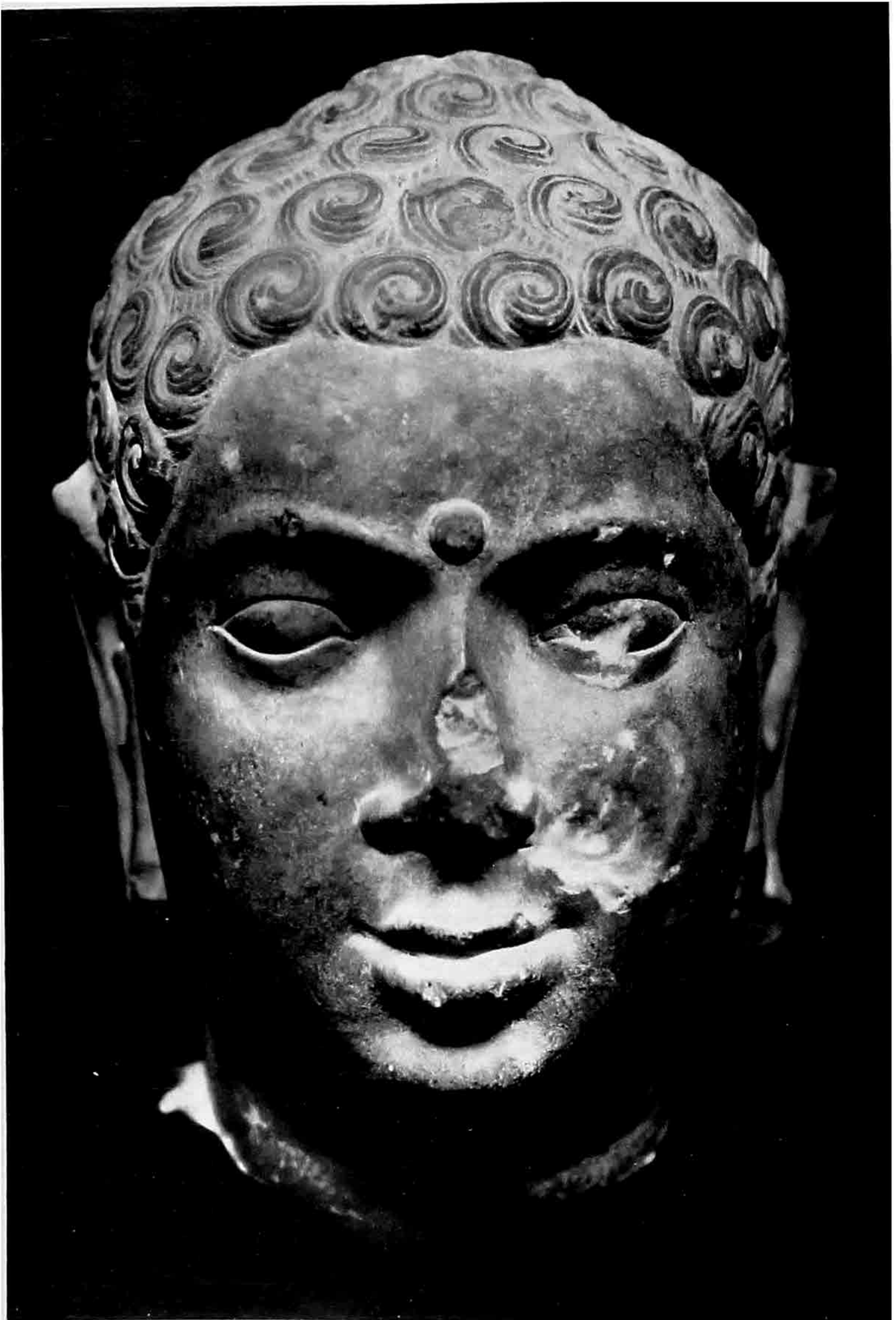
81. *Maitreya Meditating*. Stone. 6th century A.D. From Lung Men, China. Honolulu Academy of Arts, Honolulu, Hawaii.



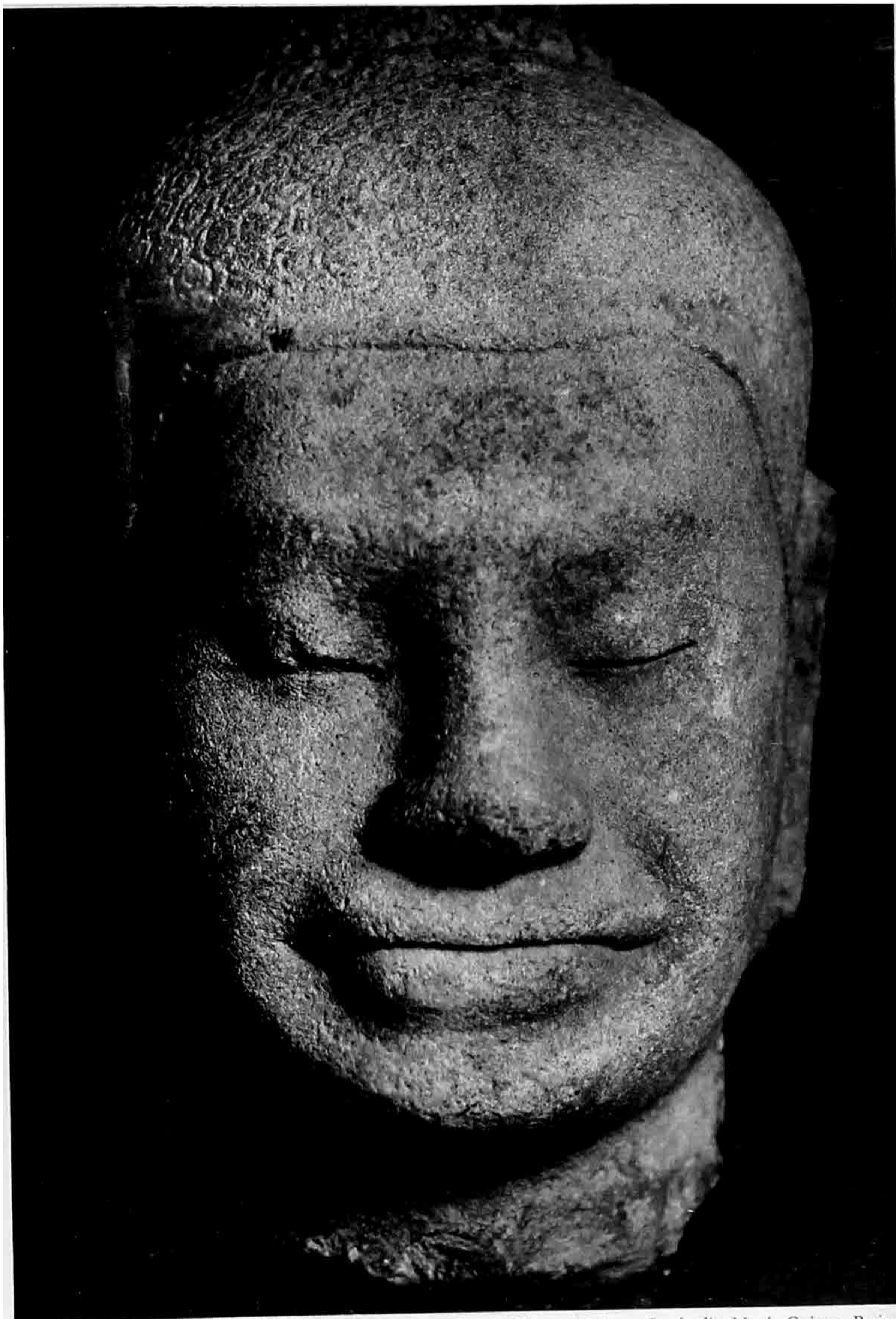
82. *Sakyamuni*. Bronze. About A.D. 300. From China. William Rockhill Nelson Gallery of Art, Kansas City.



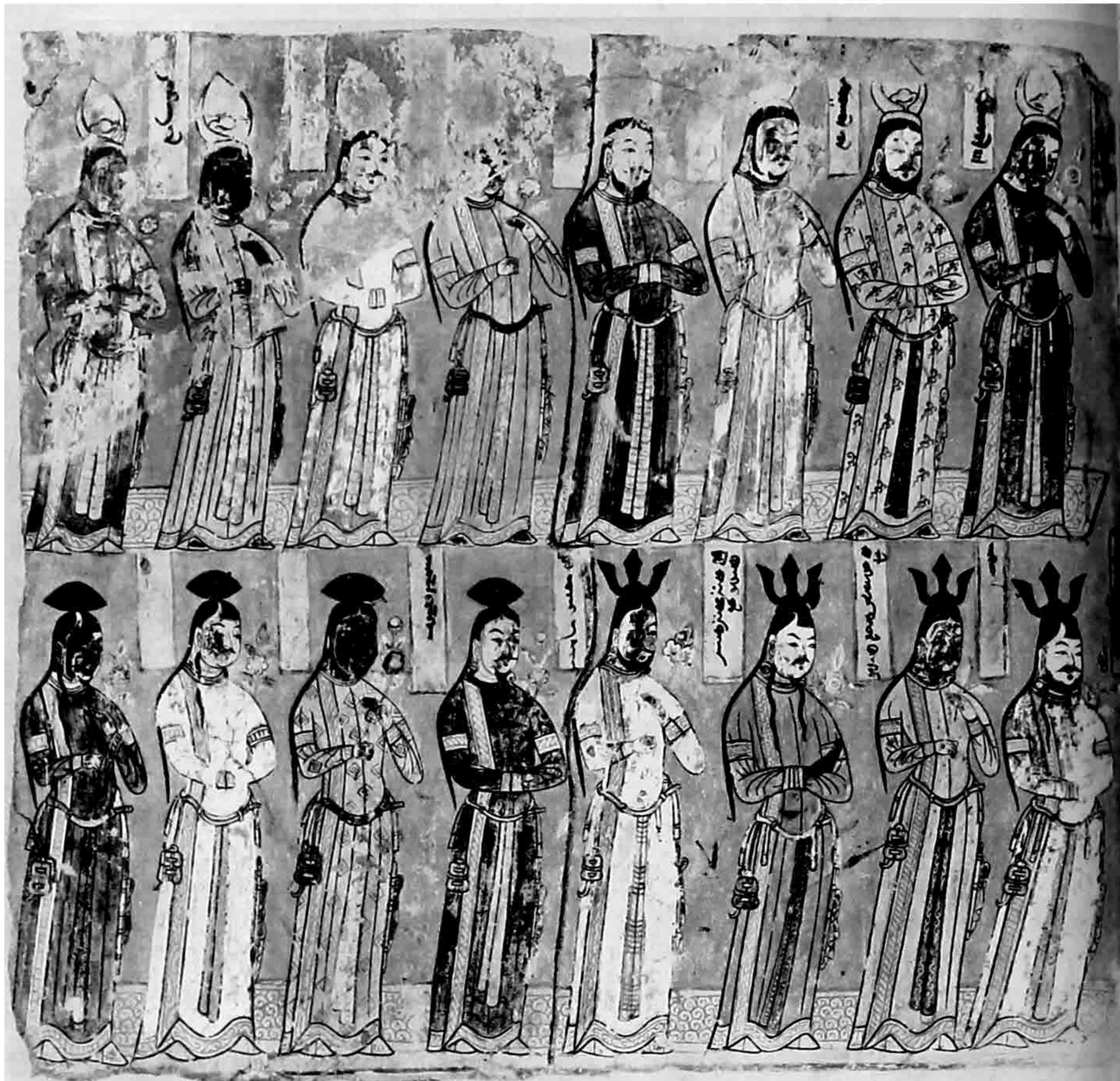
83. *Seated Buddha*. Sandstone. 5th century A.D. From Sarnath, India. National Museum, New Delhi.



84. *Head of the Buddha.* Marble. About 3rd century A.D. From Bezvada, Andhra. Musée Guimet, Paris.



85. *Head of the Buddha*. Stone. 12th century A.D. Style of Bayon, Khmer art. From Cambodia. Musée Guimet, Paris.



86. *Group of Nobles*. Fresco. 12th century A.D. From Bazaklik, Central Asia. Formerly Ethnographical Museum, Berlin.



87. *Group of Nobles.* Stone relief with traces of paint. 6th century A.D. Lung Men, China.



88. *The Child's Offering of Dust*. Grey schist. 2nd to 4th century A.D. From Gandhara. British Museum, London.



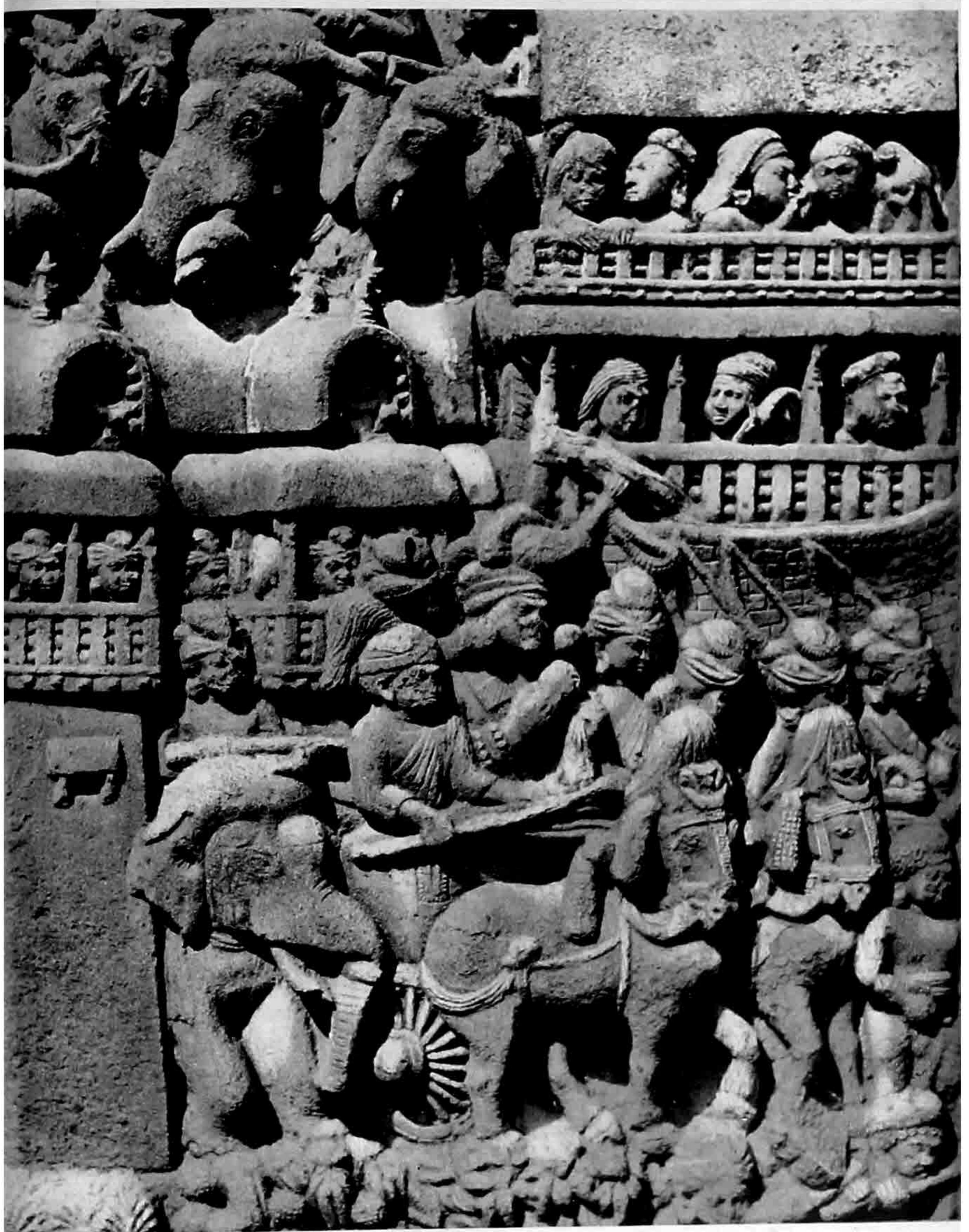
89. *The Assassins Converted*. Grey schist. 2nd to 4th century A.D. From Gandhara. British Museum, London.



90. *The Subjugation of the Mad Elephant*. Limestone. 2nd to 3rd century A.D. From Amaravati, Andhra, Government Museum, Madras



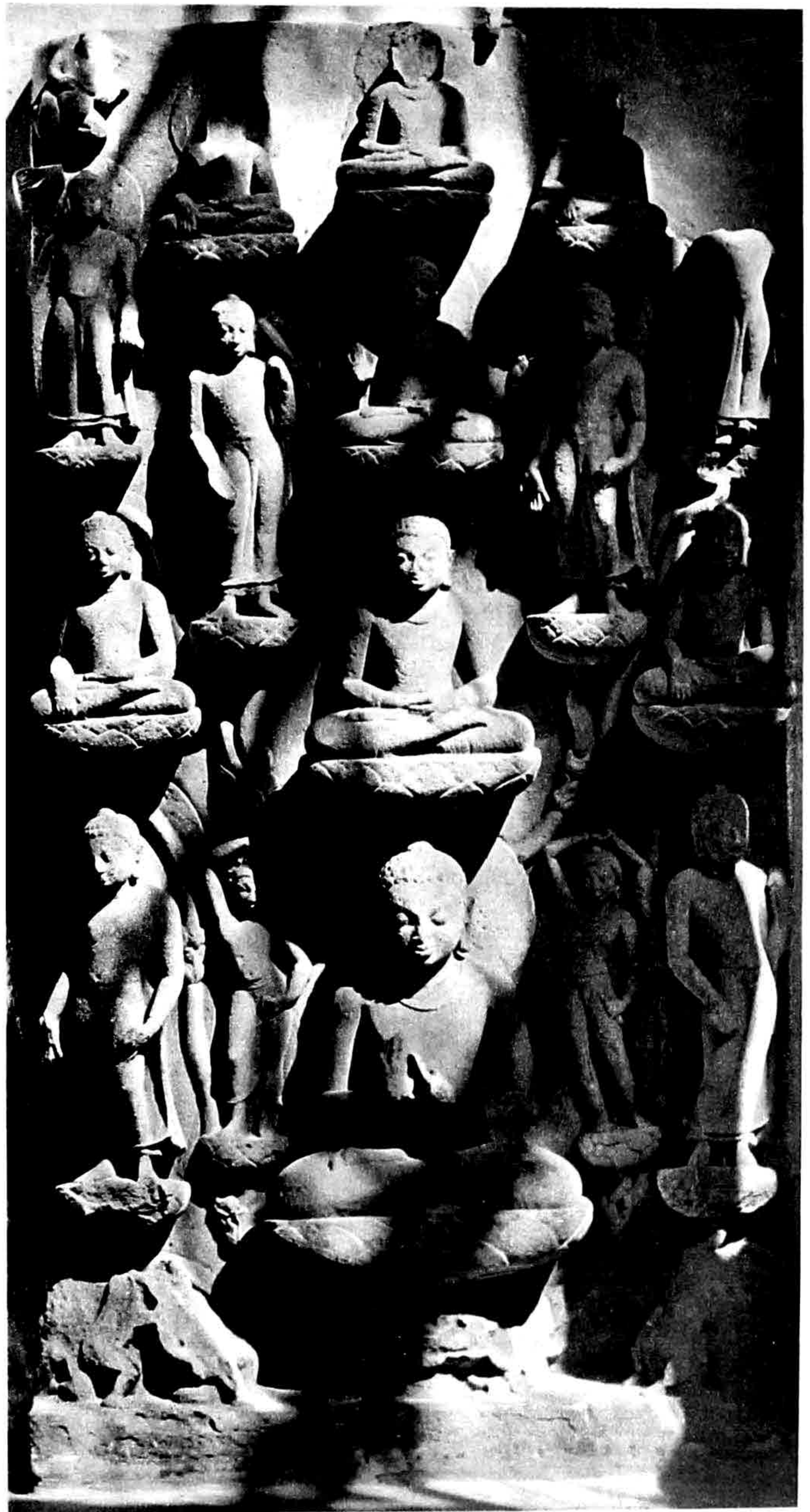
91. *The Return to Kapilavastu*. Sandstone, 1st century B.C., Sanchi, India.



Return to Kapilavastu, Sandstone. 1st century B.C. Sanchi, India.



93. *The Return to Kapilavastu*. Sandstone, 1st century B.C. Sanchi, India.



94. *The Miracle of Sravasti.*
Sandstone. 5th century A.D.
From Sarnath, India.
Indian Museum, Calcutta.



95. *Scenes from the Life of the Buddha.* Sandstone. 5th century A.D. From Sarnath, India. Indian Museum, Calcutta.

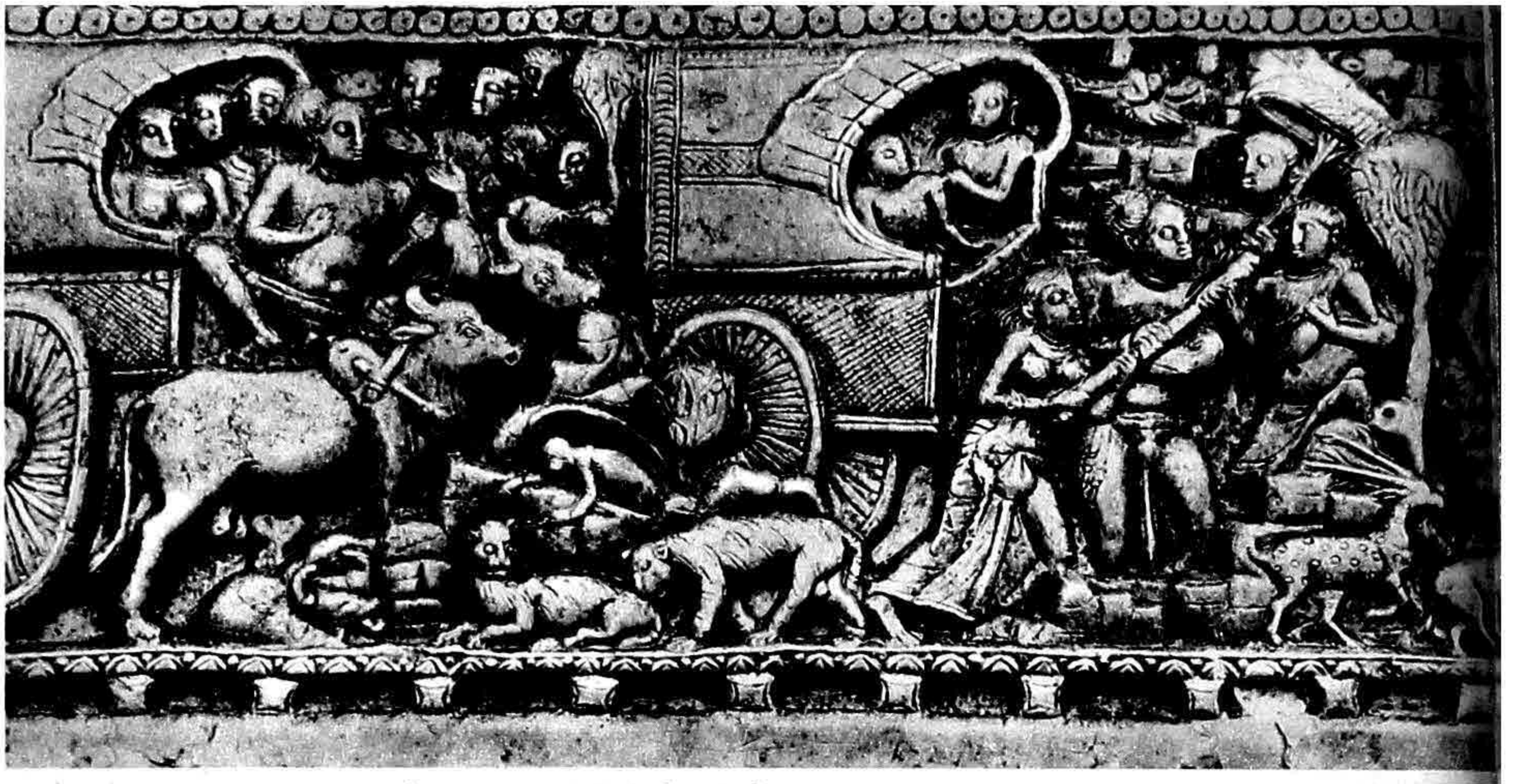


Seated Buddha. Detail of wood column, 14th century A.D. From K'ai-feng, China. Honolulu Academy of Arts, Honolulu, Hawaii.





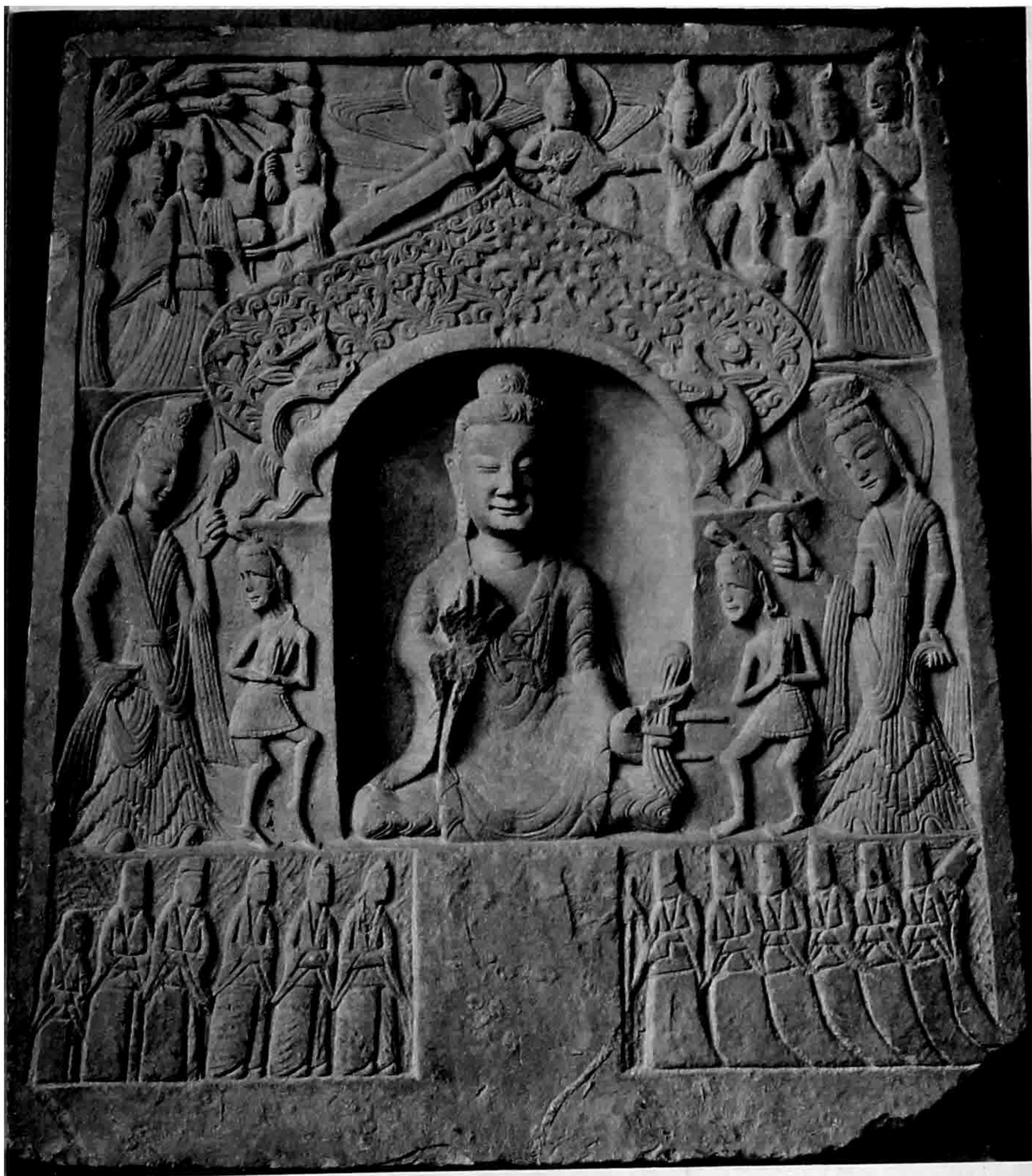
100. *The Nimi-Iatoka*. Painting in a Burmese manuscript. 19th century. Musée Guimet, Paris.



101. *Vessantara Jataka*. Limestone. 3rd century A.D. Goli, Andhra, India.



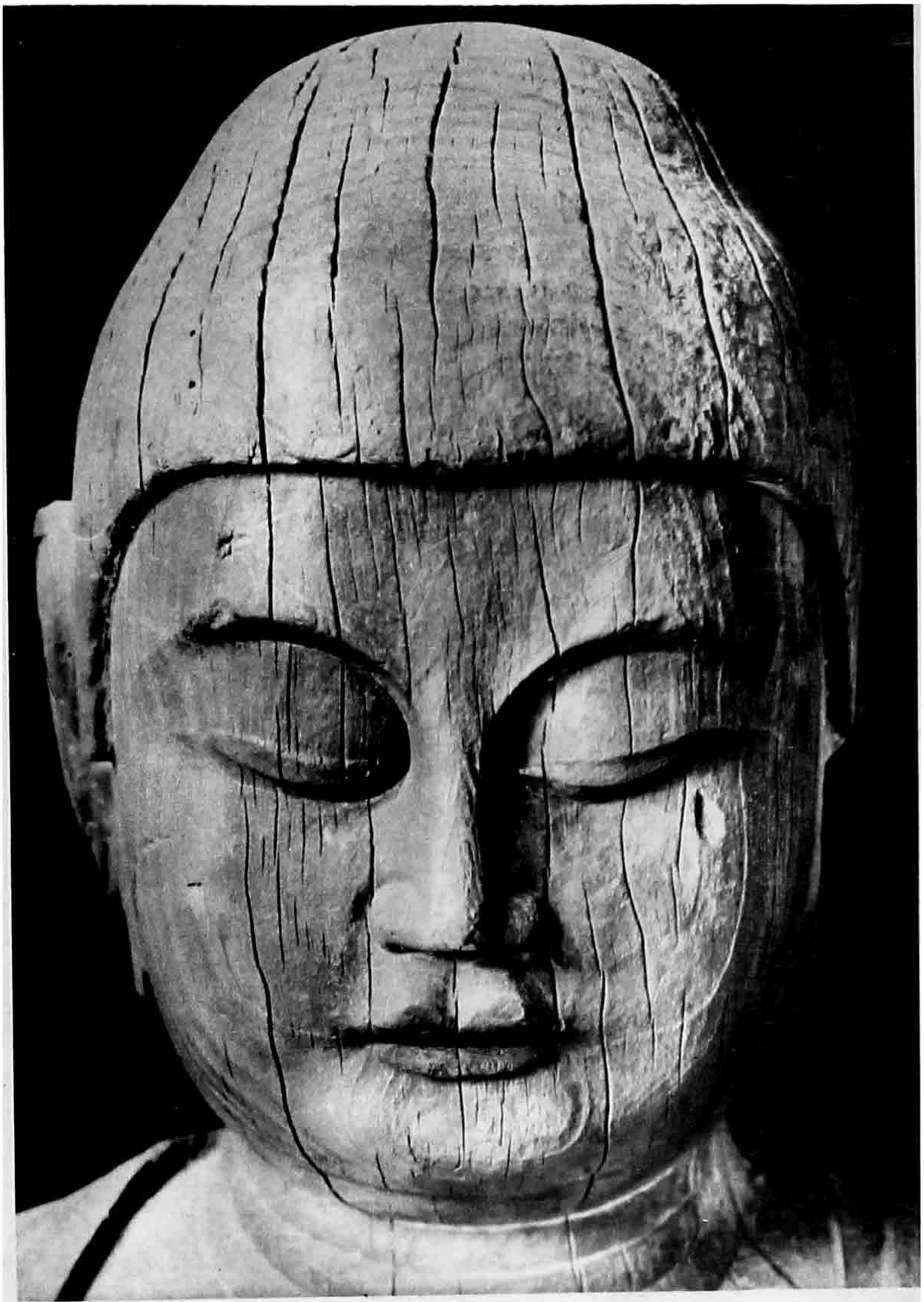
102. *Animals paying Homage*. Sandstone. 2nd century B.C. From Bharhut. Indian Museum, Calcutta.



25. *Votive Stele*. Sandstone. About A.D. 525. From Sian, China. William Rockhill Nelson Gallery of Art, Kansas City.



106. *The Buddha*. Bronze, A.D. 625. Horyuji, Nara, Japan.



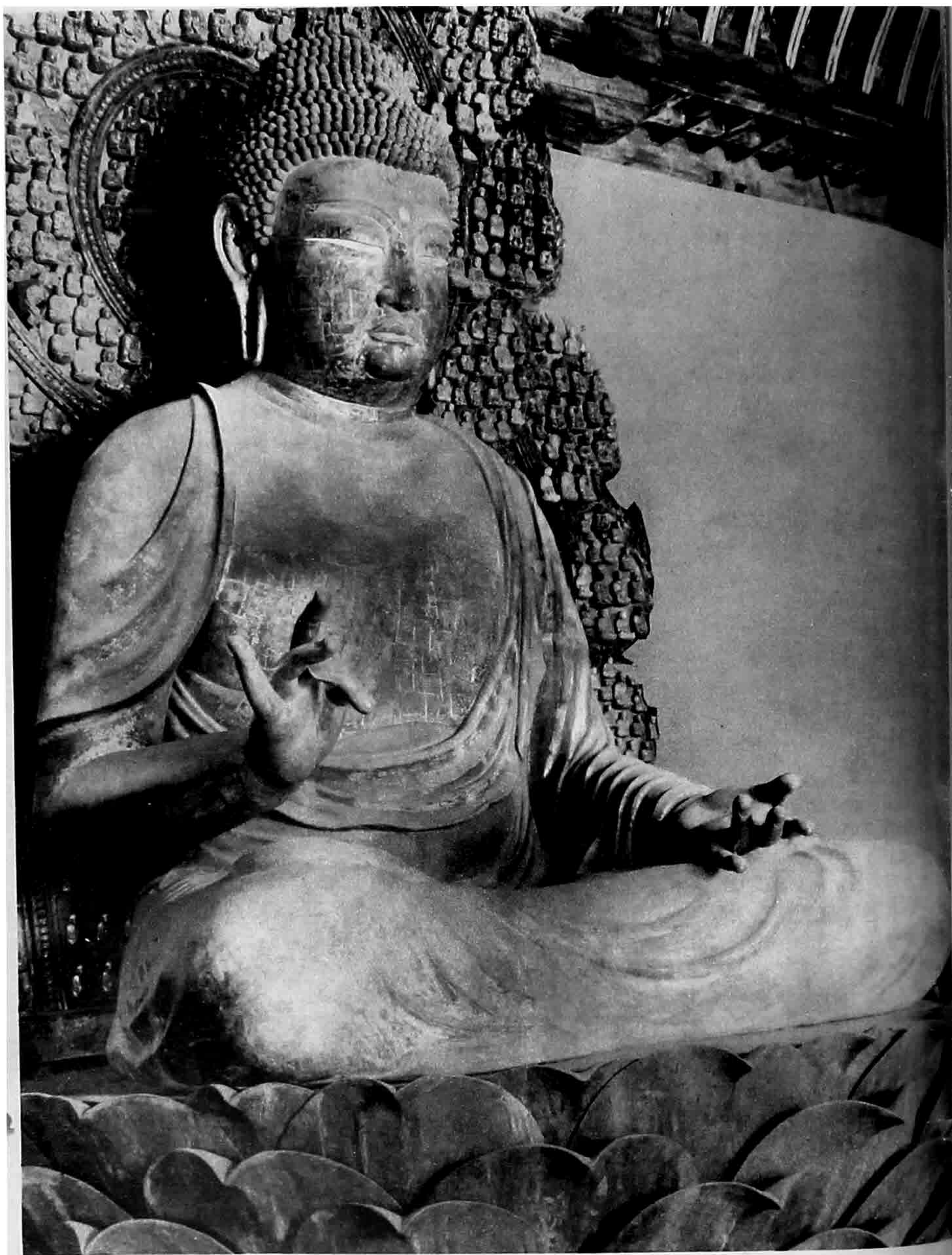
109. *Head of the Buddha.* Wood. About A.D. 800. Toshodaji, Japan.



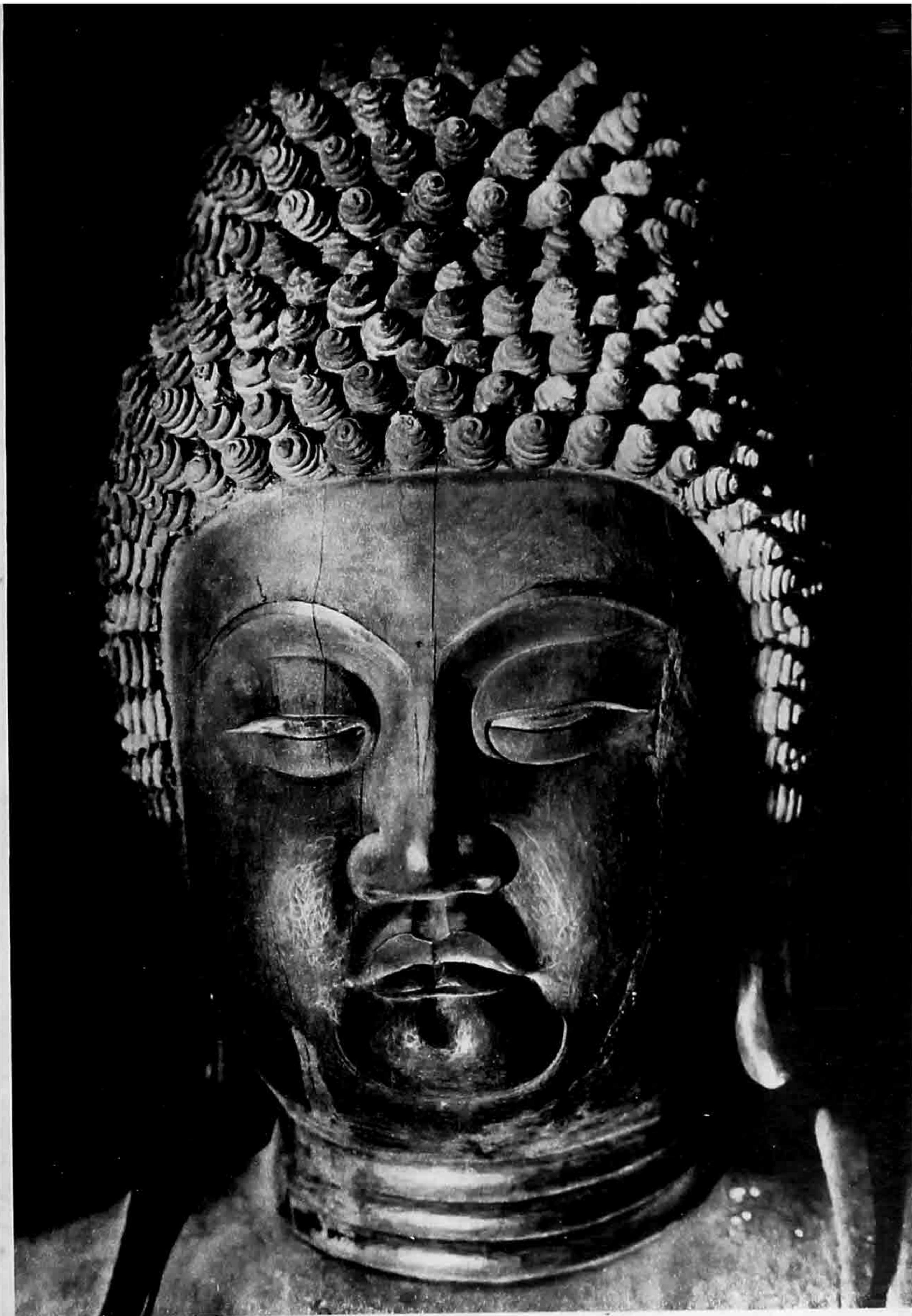
110. *Seated Buddha*. Dry lacquer. A.D. 1099. From China. Honolulu Academy of Arts, Honolulu, Hawaii.



1. *Ananda*. Stone. 6th century A.D. China.



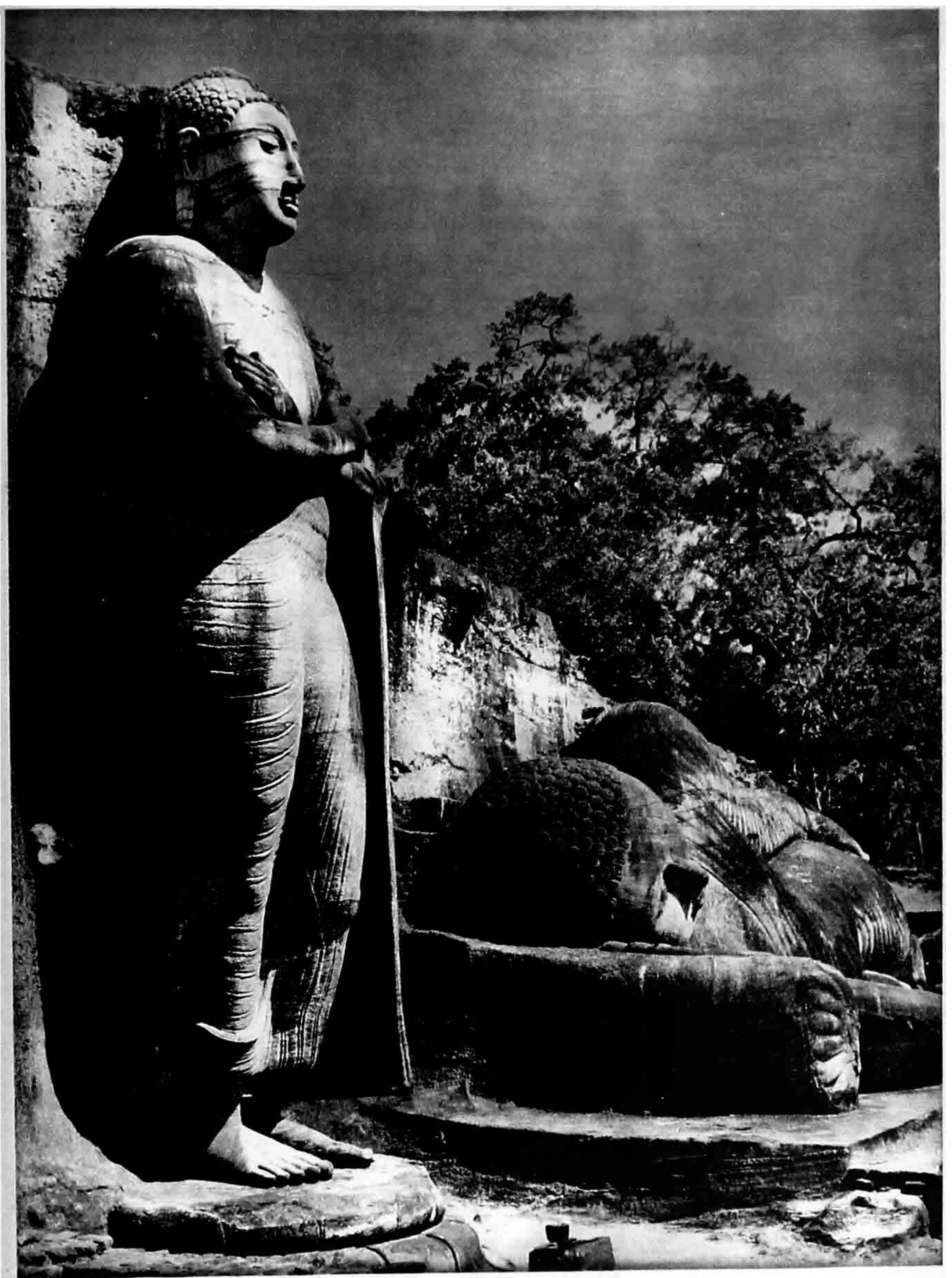
112. *The Dhyani Buddha Vairocana*. Dry lacquer, 8th century A.D. Toshodaiji Monastery, Japan.



113. *The Bodhisattva Yakushi*. Wood. A.D. 825. Yunyoji, Kyoto, Japan.



114. *Seated Buddha*. Rock-cut. 12th century A.D. Polonnaruwa, Ceylon.





116. *The Parinirvana of the Buddha*. Rock-cut. 6th century A.D. Ajanta, India.





117. *Woman Worshipping*. Rock-cut. About A.D. 600. Aurangabad, Deccan.



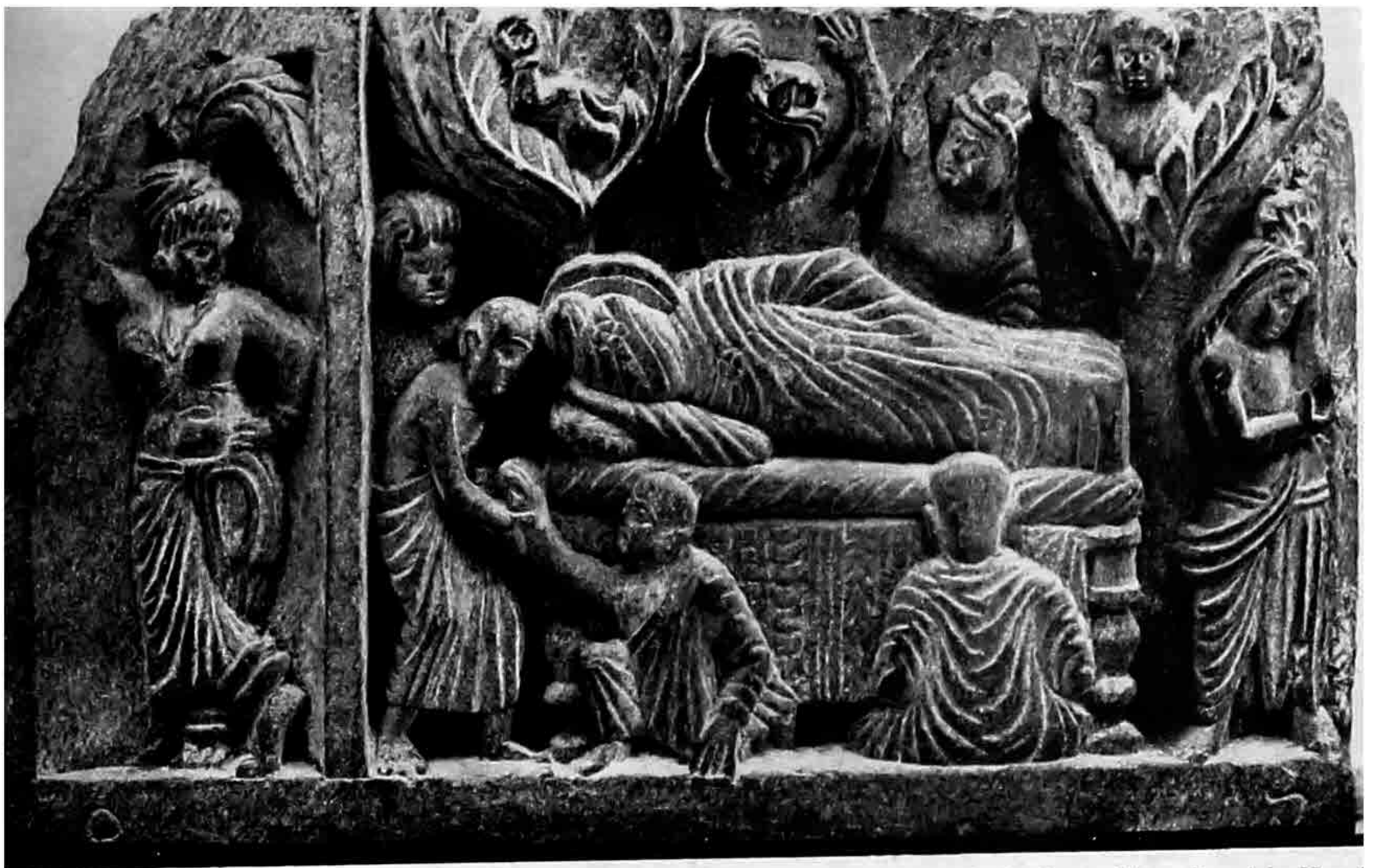
118. *Mourners*. Detail from Plate 116.



119. *A Lohan*. Stone relief. A.D. 629. From China. Honolulu Academy of Arts, Honolulu, Hawaii.



120. *Elephants adoring the Stupa*. Limestone. Early 2nd century A.D. From Amaravati, Andhra. British Museum, London.



11. *The Parinirvana of the Buddha*. Grey schist. 2nd to 4th century A.D. From Gandhara. Honolulu Academy of Arts, Honolulu, Hawaii.



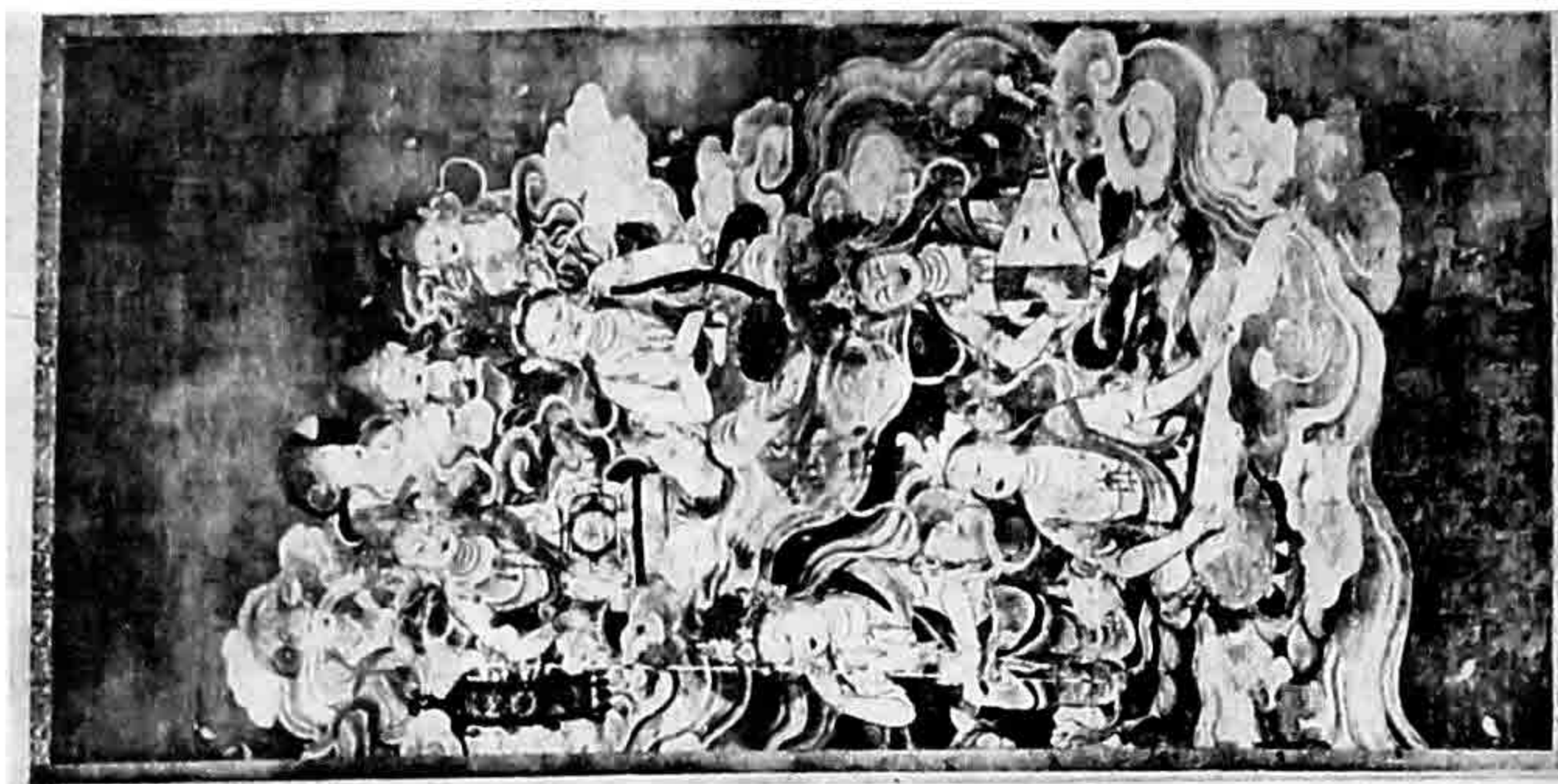
122. *Fragment of a Stele*. Sandstone. 5th century A.D. From Sarnath. Sarnath Museum, India.



123. *Portrait head of a Donor*. Painting on silk. 10th century A.D. From Tun-Huang, China. British Museum, London.



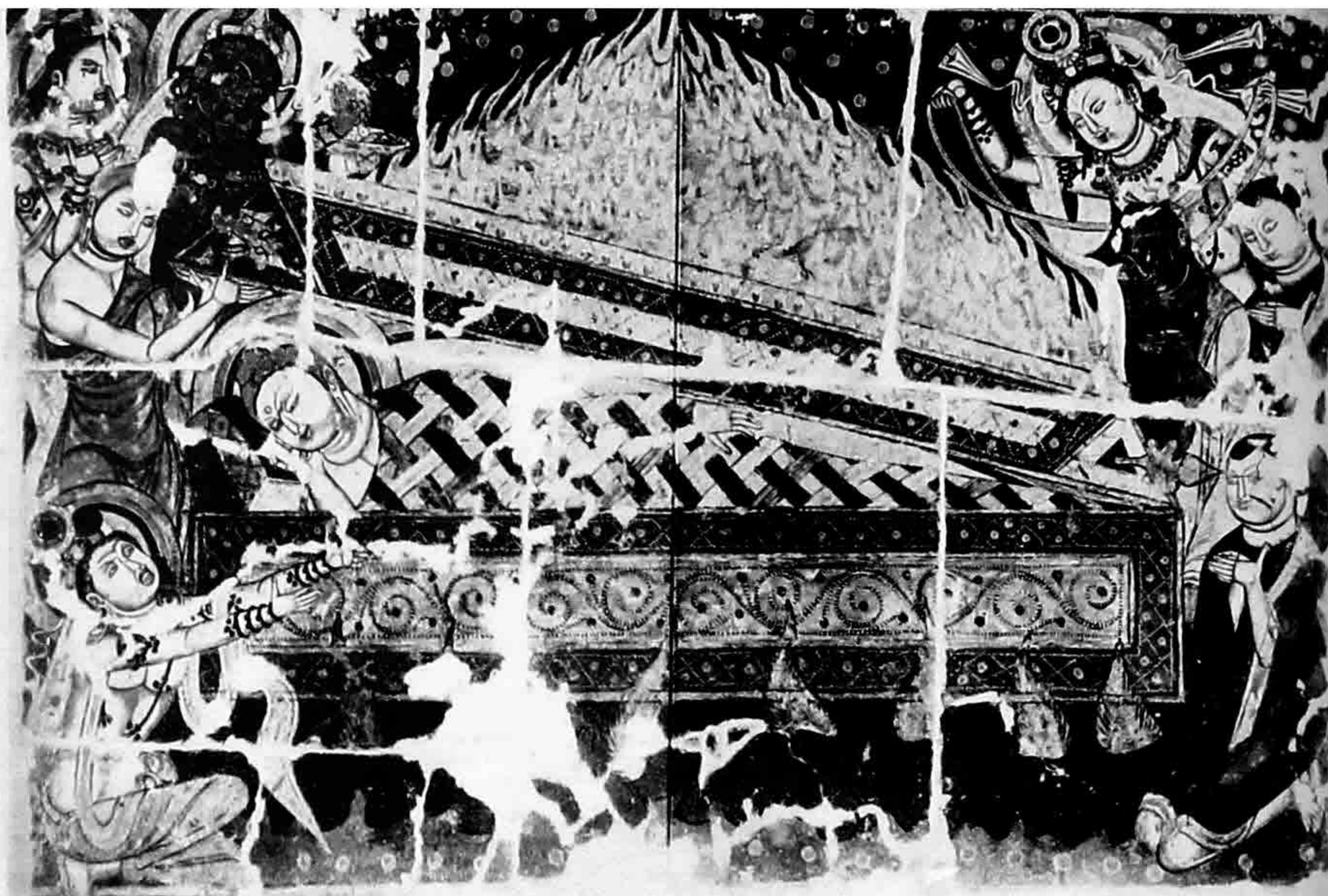
124. *A Donor, kneeling with Incense.*
Detail from a large painting on silk.
10th century A.D.
From Tun-Huang, China.
Musée Guimet, Paris.



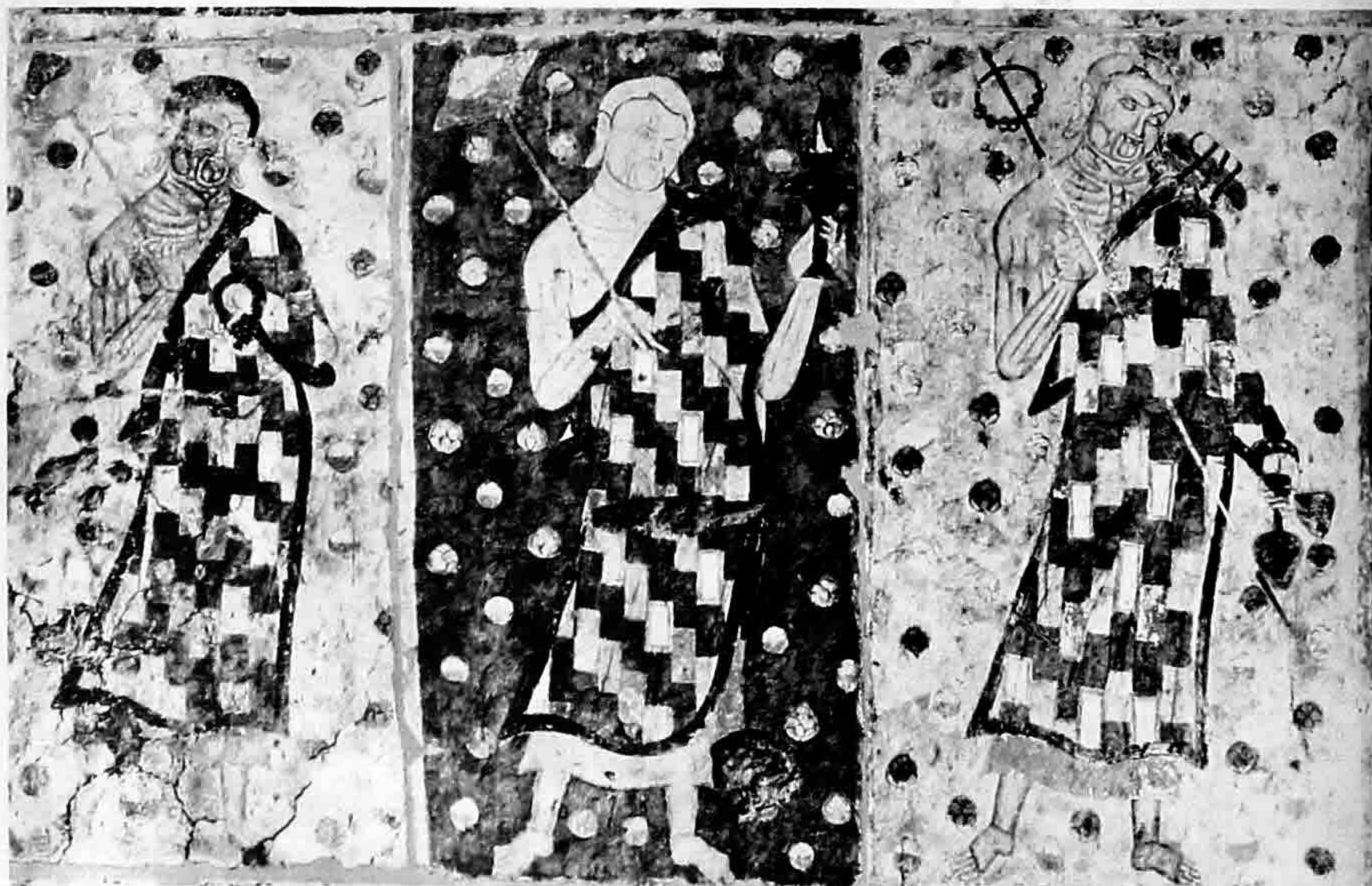
125. *Amida Buddha and the twenty-five Bodhisattvas*. Painting, about A.D. 1000. Koyasan, Japan.



126. *Bodhisattva and Monks*. Detail from a scroll painting on silk. 10th century A.D. From Tun-Huang, China. British Museum, London.



127. *The Burning of the Body*. Wall painting. 8th century A.D. From Kyzil, Central Asia. Formerly Ethnographical Museum, Berlin.



128. *Monks*. Wall painting. 8th century A.D. From Kyzil, Central Asia. Formerly Ethnographical Museum, Berlin.



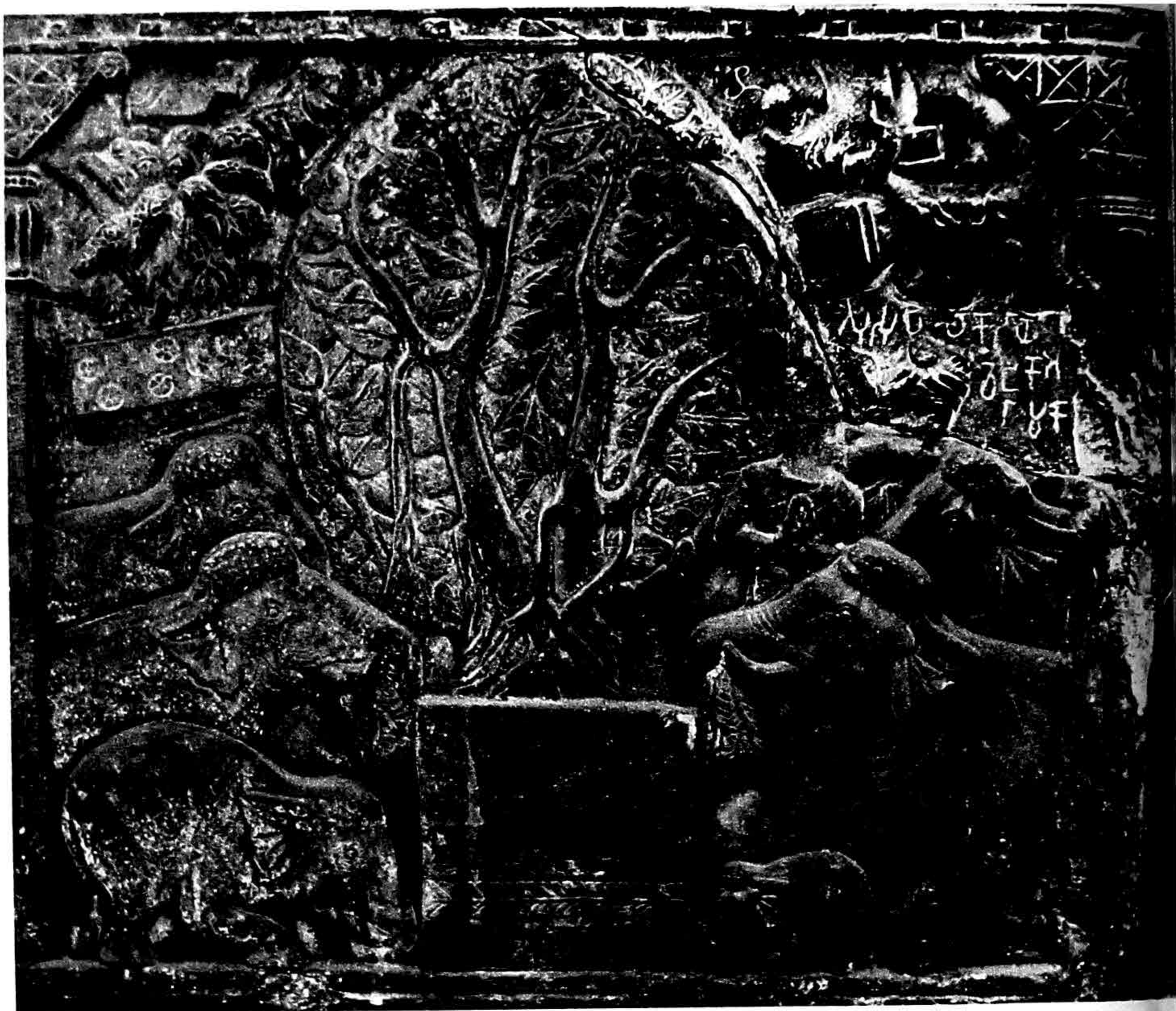
129. *The Parinirvana of the Buddha*. Wall painting. A.D. 1086. Kongobuji Temple, Koyasan, Japan.



130. *The Parinirvana of the Buddha*. Painting on silk.
14th-century Japanese copy of a painting by the Chinese artist Wu Tao-tse (about A.D. 700-760). Museum of Far Eastern Art, Cologne.



Detail from Plate 130.



132. *Elephants adoring the Buddha*. Limestone. 3rd century A.D. From Nagarjunakonda, Andhra. Archaeological Museum, Nagarjunakonda.



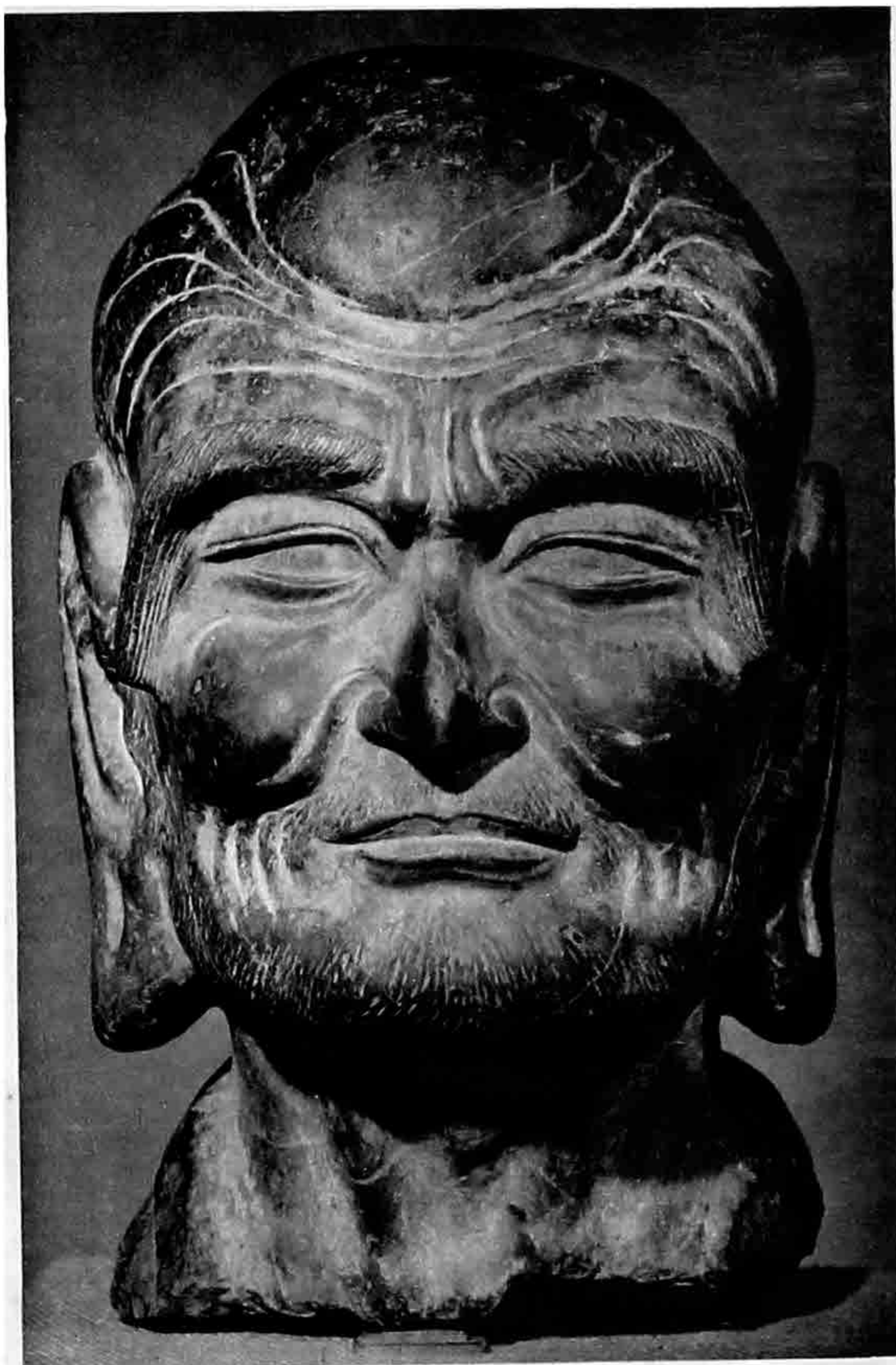
133. *The Division of the Relics*. Limestone. 2nd to 3rd century A.D. From Amaravati, Andhra. Government Museum, Madras.



134. *Stupa slab*. Limestone. 3rd century A.D. Nagarjunakonda, Andhra. Archaeological Museum, Nagarjunakonda.



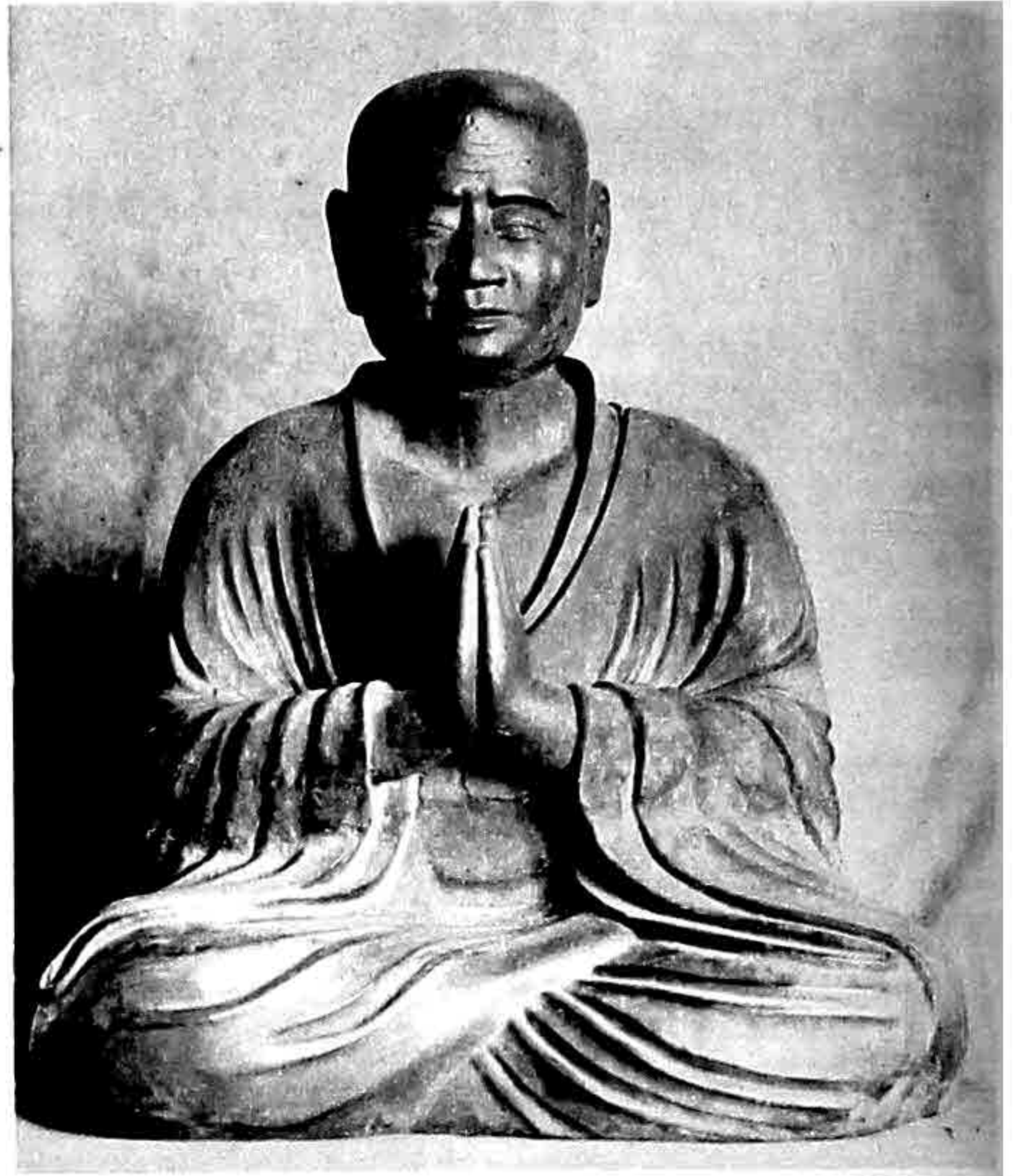
135. *A Loban*. Hard white stone ware. About 9th century A.D. From China. University Museum, Philadelphia.



136. *Head of a Lohan*. Limestone. 10th to 11th century A.D. From China.
Ethnographical Museum, Leiden, Holland.



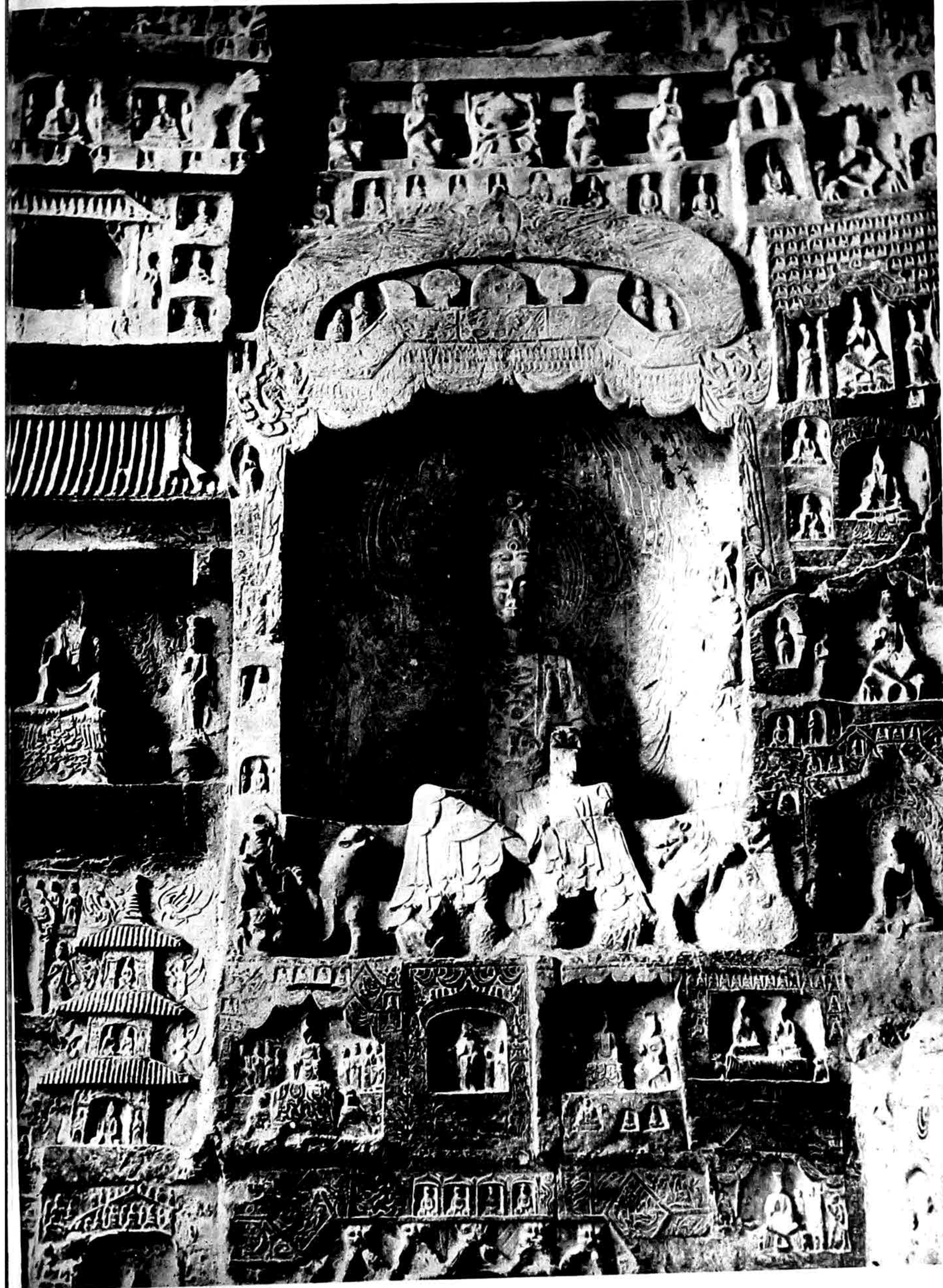
137. *Tibetan Lama: Portrait of Tsong-Kopa* (died A.D. 1414). Gilt bronze. 19th century. Pitt Rivers Museum, Oxford.



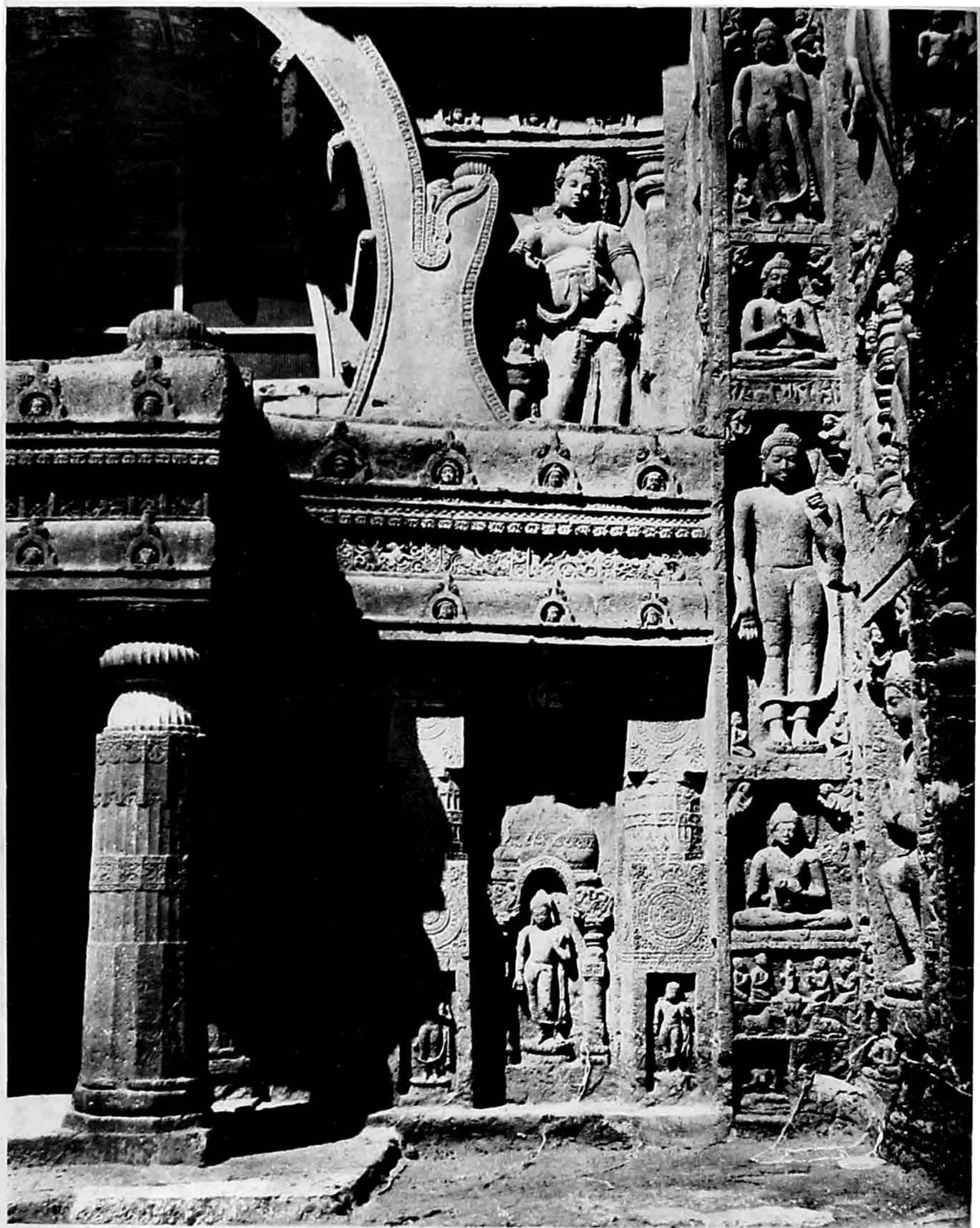
138. *A Monk*. Wood, painted black. 9th century A.D. From Japan. Museum of Far Eastern Art, Cologne.



139. *The Buddha between two Bodhisattvas*. Bronze. 14th century A.D. From Korea. Cleveland Museum of Art (Worcester R. Warner Collection), Cleveland.



140. *Buddha in a Niche.* Wall of a grotto. 6th century A.D. Lung Men, China.



141. Façade of Cave XIX. Rock-cut, 6th century A.D. Ajanta, India.



144. *The Tower of Faces.* Stone. 13th century A.D. The Bayon, Angkor Thom, Cambodia.



145. *The Elevation of the Begging Bowl*. Limestone. 2nd century A.D. From Amaravati, Andhra.
Government Museum, Madras.

EPILOGUE

ACKNOWLEDGEMENTS

SOURCES OF THE PHOTOGRAPHS

GLOSSARY

NOTES ON THE PLATES
AND TEXT ILLUSTRATIONS

EPILOGUE

THE story of the Buddha's life as told by works of art in this book belong to the category of legend rather than history. The only details about which we can be historically certain are that he was born some time between the years 566 and 553 B.C.; that he was the son of a chief of the Sakyas, a small tribe of the Himalayan foothills; that he renounced his royal inheritance to become an ascetic and to preach a new religious doctrine, and that after many years as a wandering preacher in the kingdoms around the Ganges basin, he died at the age of eighty, some time between 486 and 473 B.C.

Beyond this bare outline, the details of his life are not verifiable, and our only sources for the vivid and colourful anecdotes of his birth and early life are the comparatively late books of the Buddhist scriptures.

At the time of its inception, Buddhism was only one among several new religious movements which were challenging the old Brahmanic sacrificial cults of Vedic India. It was a period when the whole of northern India was in political as well as intellectual ferment. The old tribal units of Vedic India were breaking up and with them the tribal bond of kinship on which the earlier ritual cults had been founded. The result was a growing awareness of individuality, which found its religious expression in asceticism and mysticism. The philosophy of the Upanishads, Jainism, the Ajivika cult, and numerous other schisms besides Buddhism were all expressions of this ferment; but it was Buddhism alone which survived to become a state religion, later extending its influence throughout Asia.

The elevation of Buddhism to a state religion was the achievement of Asoka, third ruler of the Mauryan Empire, who came to the throne two hundred years after the Buddha's death (273-232 B.C.). No less significant than courtly patronage was the fact that at this time Buddhism also became a popular religion, its message of human equality and brotherhood having strong appeal. Moreover, in the transformation of its original character as a monastic order to that of a popular religion with a cult, Buddhism borrowed or adapted many of the beliefs, practices and modes of worship characteristic of the traditional cults of the soil. In particular, Buddhism assimilated the cult of *caityas*, or sacred spots, such as groves or tumuli, which were traditionally regarded as the abodes of earth-spirits. Buddhism gave sanction to the worship of tumuli or *stupas* in the form of receptacles for the divided ashes of the Buddha, or relics of his disciples. Asoka himself gave enormous stimulus to *stupa*-worship by unearthing the ashes of the Buddha from their original resting places and dividing them still further, thus multiplying the number of 'approved' *stupas* throughout India. In the same way, the primitive cult of tree-worship was given orthodox sanction by associations with the Bodhi tree, under which the Buddha

sought Enlightenment (Plates 1, 91, 93). As the art of early Buddhism shows, once such concessions had been made to primitive beliefs, it was impossible to exclude from popular worship the Yakshas, Yakshinis, Nagas and other godlings of fertility spirits of village India, whose representations occur on every sculptured monument.

Buddhism also inherited the age-old Indian gospel of reincarnation, which stressed the unity of all life and the identification of man with nature. From this arose the intense feeling for nature and animal life which we find displayed in the Bharhut and Sanchi reliefs, where animals as well as human beings bring flowers and other offerings in homage to the symbol of the Buddha (Plates 102, 120, 132). The treatment everywhere is full of sympathy, kinship and affection, and the theme unique, for its period, in the history of art.

The fact that in early Buddhist art the Buddha himself is never shown, but symbolized by such symbols as a pair of footprints (Plates 17, 40), a vacant throne (Plates 91, 93) or a Bodhi tree, is not explained in contemporary sources. The usual assumption is that he was so venerated that it seemed sacrilegious to portray him. It has also been suggested that since he himself has transcended the phenomenal world, it was thought misleading to show him in human form.

The worship of the Buddha image and its creation in art dates from the first or second century A.D., contemporary with the schism of the Buddhist movement into the 'Great' and 'Lesser Vehicles' (*Mahayana* and *Hinayana*). Early Buddhism had limited the possibility of salvation to the few; but there now arose a widespread aspiration for a transcendent faith which would deliver all people from the miseries of earthly existence and promise universal mercy and redemption. The Buddha, who had once been regarded merely as a human being preaching an ethical doctrine, was now elevated to divine status as a Saviour. The Mahayana sect went even further by transforming Buddhism into a purely theistic doctrine and creating an enormous pantheon of deities to be worshipped. After the Buddha himself, the most important of these were the Bodhisattvas or Buddhas-to-be, chief of whom, from the earthly point of view, was Avalokitesvara (Lord of Compassion), also known as Padmapani (The Lotus-Bearer). According to the new mythology, Bodhisattvas were conceived as figures of immeasurable charity and compassion ready to help each individual through the toils of transmigration on earth. But besides the Bodhisattvas and Gautama Buddha himself, Mahayana worshippers envisaged other heavenly Buddhas, conceived as emanations of different aspects of the ultimate primal being. This conception derived from the theory that Gautama Buddha had not been a mere man but the earthly expression of a mighty spiritual being with Three Bodies: a Body of Essence, a Body of Bliss and a Created Body. Of these, only the last was seen on earth. The Body of Bliss, usually called Amitabha ('Immeasurable Glory') was always depicted in

the heaven of Sukhavati ('Happy Land'), where the blessed are reborn in the buds of lotuses, which rise from a lake before him (Plate 125).

Mahayana Buddhism rapidly gained ascendancy in India and was subsequently carried to China, and thence to Korea and Japan. Hinayana Buddhism, on the other hand, which placed the main emphasis of its teaching on the achievement of Nirvana, the state of bliss, remained entrenched in Ceylon, and later competed with the Mahayana school in Burma, Siam and other parts of South-East Asia.

The main problem of the Buddhist artist was how to standardize his images in a way that would enable them to be immediately recognized. The treatment of the image of the Buddha himself involved especial difficulties, such as representing the skull-protuberance or *ushnisha*—the distinguishing mark with which he was seen to have been born—and the *urna* or 'third eye' between the brows. The first attempts were made independently by the sculptors of Gandhara and Mathura (Plates 65, 76), and the later established style of Indian Buddha image was undoubtedly influenced by both.

Indian Buddhist art found its most mature or classical expression in the style of the Gupta period (fourth to fifth century A.D.), which also marked the birth of the Middle Ages in India. Just as in Europe the Middle Ages was the period of the cultural unification of the continent, so in India a parallel process was at work. The main difference was that whereas in Europe the decisive role was played by the Church, in India it was played by the Courts, which were the leading centres of artistic patronage. At this period kingship fulfilled a progressive role in India, uniting the country in resistance to foreign invasion. Ideals of kingship influence all art of the period; and to appreciate this we have only to look at the Ajanta wall-paintings (Frontispiece and Plate 48), where Bodhisattvas are conceived as kings and represented in the mode of contemporary court life.

The Ajanta caves were the last of the great Buddhist monuments in India, and henceforth the influence of Buddhism declined. In the seventh century the Chinese pilgrim Hiuen Tsiang described how Hinduism was already gaining ascendancy over the rival faith. By the eleventh century Buddhism had ceased to have any large following in India proper, and as a result of persecution many of the remaining adherents were compelled to seek refuge in the Himalayas especially Tibet and Nepal, where Buddhism has retained its mass following up to the present day.

The earliest recorded instance of the Buddhist message being heard in China was in the second century B.C., when a Chinese official, Ching Lu by name, heard an envoy of the Kushana recite some Buddhist scriptures. However, the spread of the religion made little progress until several centuries later, and it was not until the fifth century A.D. that Buddhist art became established in

China. From the beginning it owed much to Indian influence. The early sculptured monuments at Lung Men and elsewhere are characterized by tense and angular design stemming from the North Indian schools of Gandhara and Mathura. In the sixth century a fresh wave of Indian influence introduced a style softer and more fluent in line, strongly reminiscent of Gupta sculpture. This resulted in a marked loosening of symbolic forms, and greater emphasis on movement and expression. Static and frontal postures gave place to figures which bend, turn on the hips, and look sideways or upwards. After the tenth century, Chinese Buddhist sculpture shows a decline in creative energy, and henceforth the main achievements were in painting.

Buddhism reached Korea in the fourth century and was adopted officially in A.D. 528, giving rise to the golden age of Korean culture. Native sculptors carved Buddha images of extraordinary power and refinement, fully justifying the epithet 'classical'. Besides occupying a foremost place in Asiatic art on their own merit, they are of especial interest as a link between the Buddhist art of China and Japan.

Some of the earliest Japanese Buddhas (sixth to eighth century A.D.) were not only Korean in inspiration but actually imported ready-made from Korea. Chinese influence was also expressed, both directly and indirectly, and there is no doubt that some of the large Buddha images at the Nara monasteries were ultimately derived from Chinese rock-cut figures. Lacking suitable sites for rock-carving, the Japanese were obliged to use bronze, wood, clay or lacquer. A striking example in this category is the famous seated Buddha at Horyuji monastery (Plate 106) made by Tori Busshi, the third-generation descendant from a Korean naturalized in Japan.

Early Japanese Buddhism was a comparatively simple version of Mahayana teaching, and iconographical needs were correspondingly simple. However, the abandonment of the old capital at Nara in A.D. 784 coincided with a growing emphasis on mysticism and the assimilation into Japanese Buddhism of many of the older native deities. This development accentuated a feature that was to some extent characteristic of all Buddhist art in Japan: instead of being strictly conventional and monistic like other Buddhist traditions, it allowed considerable scope for individual expression and invention.

Hinayana Buddhism, which had its main stronghold in Ceylon, demanded a simpler iconography than the Mahayana teaching which spread to China, Korea and Japan. The two abandoned city sites of Anuradhapura and Polonnaruwa embody between them more than 1,700 years of Singhalese Buddhist history. Anuradhapura was capital of the island from the third century B.C. until the eighth century A.D.; and Polonnaruwa from thence until the fifteenth century. Throughout this period Singhalese art was strongly influenced by India, yet always retained its own character and vigour. In particular, Singhalese

sculptors excelled in the creation of large Buddha images (Plates 67, 114, 115), impressive in their monumental power and dignity.

Hinayana Buddhism reached Siam about the sixth century A.D., when it was introduced by Mon people from lower Burma. Mon Buddha images are of Indian Gupta inspiration, yet simpler and more austere than their prototypes. After the conquest of Siam by the Khmers of Cambodia in the tenth century A.D., the distinctions between Hinayana and Mahayana and even distinctions between Buddhism and Hinduism lost their significance, resulting in a phase of extremely mixed art. A classic example of this mixed Khmer art is the Bayon at Angkor Thom, in Cambodia (Plate 144). There is in fact little in this art which savours of pure Buddhist doctrine, and it is only recently that the well-known carvings of colossal masks which dominate the four faces of the temple-towers have been identified as the Bodhisattva Lokeshvara, instead of the Hindu god Siva as hitherto supposed. In Siam, the Khmer phase came to an end with the invasion of the Thai people (originally from South-West China). Henceforth Siamese Buddhist art developed an independent national style, distinguished by arched eyebrows, almond-shaped eyes, a sharp nose and delicately modelled lips (Plate 75). At the same time bronze rather than stone became the principal material for sculpture.

In Burma, both Mahayana and Hinayana schools were established by the fifth century A.D., but in the absence of a proper archaeological survey, little is known about the art of that period. The general picture becomes clearer in the eleventh century A.D., when the influence of North Indian Pala art was strongly felt and gave rise to such monuments as the Ananda temple at Pagan. There are indications that Pala craftsmen actually worked there, yet a distinctively Burmese character is imparted to most of the sculpture. The stelae reproduced at Plates 11, 32-35, 49 are typical of this period and mark a departure from the traditional Buddhist method of depicting episodes of the Buddha's life in continuous narration, in favour of showing each episode in a separate panel. The treatment, although somewhat sparse, is bold and direct, notable for its clarity.

A Mahayana version of Buddhism reached Indonesia in the ninth century A.D., coinciding with the rule of the Sailendra kings who were themselves of North Indian (Orissan) origin. The outcome of their patronage was one of the greatest of all Buddhist monuments in Asia, the *stupa* of Borobudur. This monument is famous in particular for the relief carvings which depict episodes in the life of the Buddha (Plates 6, 22, 23, 28, 29, 31, 50, 51, 56, 57, 58, 68), acknowledged among the most striking examples of naturalism in art. The absence of tension in these sculptures is off-set by a very human warmth and tenderness reminiscent of earlier Indian phases of Buddhist art. With these reliefs in mind, the late A. K. Coomaraswamy wrote that: 'Borobudur is like a ripe fruit

matured in breathless air; the fullness of its forms is an expression of static wealth rather than the volume that denotes the outward radiation of power.'

When we review the extraordinary range and richness of artistic expression covered by the plates of this book we get fresh insight into Buddhism as a historical force. With the possible exception of Christianity, no other religion has shown comparable success in over-riding the frontiers of artistic expression and revitalizing local traditions in a way that made them truly Buddhist and at the same time free expressions of national character. This would have been impossible without the richly human content of the religious message itself, giving rise to the vivid and colourful stories of the Buddha's life which are the main subject of the art.

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And I could not have finished this book without the patient understanding and sympathy of my husband.

Paris, 1955

A. de S-V.

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BOSTON, Mass., Museum of Fine Arts: Plates 45, 61, 70, 76.

CALCUTTA, Indian Museum: Plates 94, 95, 102, 103.

CLEVELAND, Ohio, Museum of Art: Plates 52, 139.

COLOGNE, Museum für Ostasiatische Kunst (Museum of Far Eastern Art): Plates 59, 130, 131, 138.

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PHILADELPHIA, University Museum: Plate 135.

PNOM PENH, Cambodia, Museum: Plate 75.

SARNATH, Museum: Plate 122.

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GLOSSARY

Abhaya mudra. A gesture of assurance or protection, intended to impart fearlessness. The right hand is held with palm facing outwards and the fingers extended upwards.

Adi-Buddha. 'The Body of Essence'. The primordial Buddha without beginning or end. A Mahayana concept, according to which all Buddhas are emanations of the Adi-Buddha.

Amitabha. 'Immeasurable Glory'. The Buddha's Body of Bliss, presiding deity of the most important Mahayana heaven, Sukhavati, where the blessed are reborn in the buds of lotuses.

Ananda. One of the chief disciples of the Buddha in his lifetime.

Apsaras (plural, *Apsarases*). A class of female, nymph-like beings inhabiting the sky or atmosphere, but often visiting the earth. They are married to Gandharvas (*q.v.*).

Avalokitesvara. One of the three chief Bodhisattvas of Mahayana Buddhism, signifying 'the one who looks down' or 'shines'.

Bodhisattva. In Mahayana Buddhism a being who, although capable of attaining Buddhahood, renounces this goal in favour of acting as a ministering angel to humanity; a Buddha before Enlightenment.

Bhumisparsa mudra. A gesture calling the earth to witness. This gesture was used by the Buddha to invoke the Earth-Goddess as witness of his having resisted the temptation of Mara.

Brahma. The first manifestation of the Absolute according to Hindu tradition, the Prajapati of Vedic texts, creator of all existence.

Chandaka. The name of Prince Siddhartha's charioteer, who accompanied him in the escape from Kapilavastu.

Dharmacakra mudra. A gesture of teaching wherein the right hand is held at the breast, with the united tips of the index and thumb touching one of the fingers of the left hand, the palm being turned inwards.

Dhyana mudra. A gesture of meditation. The hands lie in the lap, the right over left with all fingers extended, and the palms turned upwards.

Dhyani-Buddhas. According to Mahayanist doctrine, the five Dhyani-Buddhas were evolved by the Adi-Buddha (*q.v.*) or primordial Buddha.

Gandharvas. A class of divinities inhabiting the sky or atmosphere, but often visiting the earth. Musicians of the gods.

Hinayana. Lit. *hina* = small, *yana* = vehicle. In other words, the vehicle of salvation which only a limited number could expect to take.

Jatakas. 'Birth stories'. Tales of previous incarnations of the Buddha in either human or animal form.

Kanthaka. The name of the horse on which Prince Siddhartha escaped from Kapilavastu (*q.v.*), on the first stage of his progress towards Enlightenment.

Kapilavastu. The capital of the kingdom ruled by the Sakyas, lying between the foothills of Nepal and the modern province of Oudh.

Kwannon. A Japanese form of the Bodhisattva Avalokitesvara (*q.v.*).

Lokapalas. Guardians of the Four Cardinal Points of the Universe, who were believed to dwell at the gates of Indra's Paradise.

Lokesvara. An esoteric form of the Bodhisattva Avalokitesvara (*q.v.*).

Lohan. A Chinese term meaning the same as Sanskrit Arhant—i.e. one who has realized Nirvana (*q.v.*) and is not only perfect himself but can give perfection to others.

Mahayana. Lit. *maha* = great, *yana* = vehicle. In other words the vehicle of salvation which everyone could take.

Maitreya. The name of the next Buddha expected to appear on earth.

Manushi-Buddha. According to the Mahayanist doctrine of the Adi-Buddha (*q.v.*), a Manushi-Buddha is one who has acquired such a degree of enlightenment by his previous Bodhisattva incarnations that he is capable of receiving Bodhi, or Supreme Wisdom, a particle of the essence of Adi-Buddha.

Maya. Mother of Prince Siddhartha, the Buddha-to-be.

Nagas. Mythical serpent gods, symbols of water.

Nirvana. Extinction of worldly desires and escape from transmigration.

Nyorin Kwannon. See under Kwannon.

Pudmapani. 'The Lotus-handed'. A form of the Bodhisattva Avalokitesvara (*q.v.*).

Parinirvana. The death and final entry into Nirvana (*q.v.*) of a being who has attained Perfection, especially of the Buddha.

Siddhartha, Prince. The worldly identity of the Buddha before he sought Enlightenment.

Stupa. A relic mound, usually in the form of a dome-like monument.

Suddhodana King. A ruler of the Sakya tribe, and father of Prince Siddhartha, the Buddha-to-be.

Trayastrimsa Heaven. The Heaven of the Thirty-three Gods, where the Buddha's mother was reborn. The Buddha visited the heaven for three months in order to preach to his mother and the deities.

Tri-ratna. 'The Three Jewels': the Buddha, Dharma, Sangha (the Buddha, the Law, the Community).

Tsong-Kopa. A reformer of Northern Buddhism who lived in Tibet in the late fourteenth century and founded the Ge-lug-pa sect or 'yellow caps', which still flourishes in Tibet today as the leading sect.

Tusita. The name of the heaven where Bodhisattvas dwell prior to their appearance on earth.

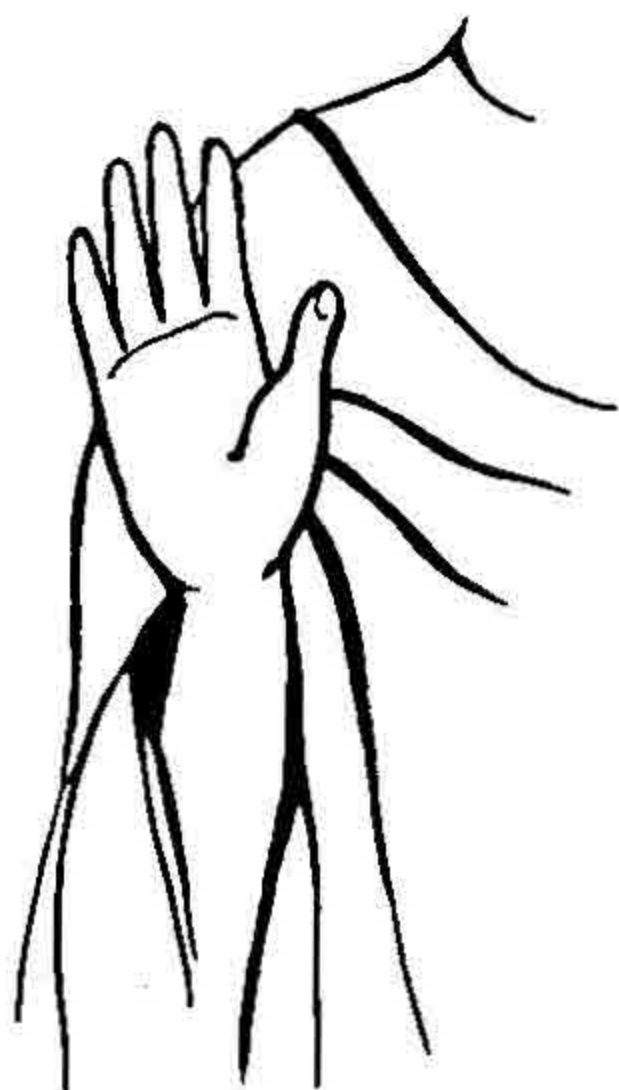
Urna. The fourth of the thirty-two distinguishing marks of a Buddha, represented in sculpture by a small round protuberance above the bridge of the nose.

Ushnisha. The protuberance on the skull of the Buddha, one of the distinguishing marks of a Buddha.

Vairocana. One of the five Dhyani-Buddhas (*q.v.*) and an emanation of the Adi-Buddha (*q.v.*).

Yaksha (masc.) and *Yakshi* (fem.). A class of supernatural beings, perhaps originally associated only with fertility cults, later assimilated into popular Buddhism as demi-gods.

Yasodhara, Princess. Prince Siddhartha's (*q.v.*) cousin to whom he was married at the age of sixteen.



Abhaya mudra



Dhyana mudra



Bhumisparsha mudra



Dharmacakra mudra

NOTES ON THE PLATES

1. *The Enlightenment*. Sandstone. Detail of front face of the Eastern Gateway, Stupa No. 1, Sanchi, Central India. First century B.C.

The Buddha's Enlightenment is symbolized by a vacant stone seat beneath a Bodhi tree. The sacred presence is further indicated by the *tri-ratna* or 'three-gem' emblem on the seat. The four praying figures are the Four Great Earthguardians (*lokapalas*).

2. *The Descent from the Trayastrimsa Heaven*. Grey schist. From Gandhara, N.W. India. Second-fourth century A.D. Victoria and Albert Museum, London.

The panel shows the Buddha, accompanied by Brahma and Indra, at three stages of the ladder-descent. The miracle is witnessed by a large assembly of worshippers on each side, some of them carrying fruits, sweetmeats and other offerings. Horsemen also approach on each side, and from the left there comes a two-horsed chariot.

3. *Gods in the Tusita Heaven*. Fresco. From Kumtura, Central Asia. Eighth century A.D. Formerly Ethnographical Museum, Berlin.

4. *Maya's Dream*. Painting on silk. From the Caves of the Thousand Buddhas, Tun-Huang, W. China. Ninth-tenth century A.D. British Museum, London.

Maya, asleep at the bottom left, dreams that a white elephant descends and enters her side.

5. *Secular Scene with Horses*. Detail from a painting on silk. From the Caves of the Thousand Buddhas, Tun Huang, W. China. About ninth century A.D. British Museum, London.

The main scroll to which this detail belongs depicts the Paradise of Maitreya.

6. *Maya on her way to the Lumbini Gardens*. Stone. Borobudur, Java. Eighth century A.D.

Maya, the mother of the Buddha-to-be, is seen riding in a four-wheeled carriage on her way to the gardens where the birth was to take place.

7. *The Nativity*. Painting on cloth. From Tibet. Sixteenth-eighteenth century A.D. Musée Guimet, Paris.

Maya, the mother of the Buddha-to-be, is shown holding a branch of the Sala tree in the Lumbini Grove, the baby having been born miraculously from her right side. For other versions of the same scene, see Plates 11, 12 and 13.

8. *Portrait of a Donor, an Uighur Prince*. Painting on cloth. From Chotcho, Central Asia. Eighth-ninth century A.D. Ethnographical Museum, Berlin.

9. *Portrait of a Donor, an Uighur Prince*. Fragment of a fresco. From Bazaklik, Central Asia. Eighth-ninth century A.D. Ethnographical Museum, Berlin.

10. *Deva and Gandharva*. Fresco. From Kyzil, Central Asia. Eighth century A.D. Ethnographical Museum, Berlin.

11. *The Nativity*. Terracotta, partly gilt. Ananda temple, Pagan, Burma. Eleventh century A.D.

Maya, mother of the Buddha-to-be, holds the branch of the Sala tree in the Lumbini Grove. The infant is seen emerging from above her right hip. For other versions of the same scene, see Plates 7, 12 and 13.

12. *The Nativity*. Grey schist. From Gandhara, N.W. India. Second-fourth century A.D. Honolulu Academy of Arts, Hawaii.

The same scene as described under the previous plate. See also Plates 7, 11 and 13.

13. *The Nativity*. Limestone. Panel forming part of the drum slab, Amaravati Stupa, Andhra, India. Second century A.D. British Museum, London.

The upper right panel illustrates Maya's Dream (see Plate 4); the left upper panel shows the Queen telling her dream to King Suddhodana with two Brahmin interpreters in the foreground. The lower right panel illustrates the Nativity (see Plates 7, 11 and 12). The lower left panel shows the infant being presented to the tutelary deity (*yaksha*) of the Sakyas.

14. *The Presentation of the Infant Bodhisattva*. Terracotta, partly gilt. Ananda temple, Pagan, Burma.

The infant is being presented by King Suddhodana to the tutelary deity (*yaksha*) of the Sakyas.

15. *Female Worshippers*. Terracotta, partly gilt. Ananda temple, Pagan, Burma. Eleventh century A.D.

This panel decorates the base of a stele in the same style as those shown at Plates 11 and 14.

16. *Basal Medallion*. Limestone. From the Amaravati Stupa, Andhra, India. Second century A.D. British Museum, London.

17. *Footprints of the Buddha*. Limestone. From the Amaravati Stupa, Andhra, India. Second century A.D. Government Museum, Madras.

18-20. *Celestial Palace Scenes*. Details from front face of the Eastern Gateway, Stupa No. 1. Sanchi, Central India. First century B.C.

21. *Woman on a Balcony*. Stone. Detail of larger scene. The Bayon, Angkor Thom, Cambodia. Thirteenth century A.D.

22 & 23. *King Consulting the Sages*. Stone. Borobudur, Java. Eighth century A.D.

24. *Dancing Apsarases*. Stone. The Bayon, Ankor Thom, Cambodia. Thirteenth century A.D.

25. *Bracket Figures*. Rock-cut. Cave XVI, Ajanta, N. Deccan, India. Fifth century A.D.
These figures fulfil a purely decorative function about eight feet above the ground.

26. *Palace Scene*. Wall painting. Ananda temple. Pagan, Burma. About eighteenth century A.D.

27. *A Royal Procession*. Detail of painting on silk. From the Caves of the Thousand Buddhas, Tun-Huang, W. China. British Museum, London.

28. *The Archery Contest*. Stone. Borobudur, Java. Eighth century A.D.
At the extreme right sits King Suddhodana watching the contest. At the extreme left are the seven Tala trees used as targets. The archer in the foreground is probably intended to represent Prince Siddhartha.

29. *Rejoicing Crowd*. Stone. Borobudur, Java. Eighth century A.D.

30. *Standing Couple*. Rock-cut. Detail of the façade of the Caitya Hall, Karle, Bombay State. First century B.C. These figures are thought to be effigies of patrons or donors.

31. *Musicians*. Stone. Borobudur, Java. Eighth century A.D.

32-35. *The Four Encounters*. Terracotta, partly gilt. Ananda temple, Pagan, Burma. Eleventh century A.D. These steles illustrate the Four Encounters which encouraged Prince Siddhartha to take the path of Renunciation. The first was with an aged man in the last stages of infirmity; the second, a very sick man covered with boils and shivering with fever; the third, a corpse being carried to cremation; the fourth, a religious mendicant, peaceful and calm, with mien of inward joy.

36. *Apsaras*. Painted stucco. China, probably early Ming. Fourteenth-fifteenth century A.D. Victoria and Albert Museum, London.

37. *A Bodhisattva*. Wood, lacquered and gilt. Horyuji monastery, Nara, Japan. Seventh-eighth century A.D.

38. *A Bodhisattva*. Modern copy of a wall-painting at Bagh, India. Seventh century A.D. Musée Guimet, Paris. This copy is by Mr. Katchaturian.

39. *Prince Siddhartha in his Harem*. Limestone. Detail of drum frieze, Amaravati Stupa, Andhra, India. Second century A.D. British Museum, London.

40. *The Departure from Kapilavastu*. Sandstone. Detail of front of the Eastern Gateway, Stupa No. 1, Sanchi, Central India. First century B.C.

Four stages are shown in the progress of Prince Siddhartha's horse, Kanthaka. The invisible presence of the Prince is indicated by the royal umbrella and fly-whisk over the horse. All round are the rejoicing demi-gods who cushioned the fall of the horse's hoofs, so that no one should hear the departure.

41. *Bodhisattva*. Fragment of a painting on silk. From Turfan, Central Asia. About A.D. 850. Formerly Ethnographical Museum, Berlin.

42. *Two Musicians*. Detail from a painting on silk. From the Caves of the Thousand Buddhas, Tun-Huang, W. China. Ninth-tenth century A.D. British Museum, London.

43. *The Great Departure*. Fragment of a fresco. From Chortchuk, Central Asia. Eleventh century A.D. Formerly Ethnographical Museum, Berlin.

44. *A Bodhisattva*. Fresco. From China. Honolulu Academy of Arts, Hawaii.

45. *A Bodhisattva*. Stone. From China. Wei dynasty, late fifth or early sixth century A.D. Museum of Fine Arts, Boston, U.S.A.

46. *Head of the Buddha*. Dark limestone, with traces of painting. China, possibly from the cave temples of Lung-Men. Northern Ch'i dynasty, sixth century A.D. Victoria and Albert Museum, London.

47. *Head of the Buddha*. Stone. Cambodia. Khmer dynasty. Twelfth century A.D.

48. *The Bodhisattva Padmapani*. Modern copy of wall painting in Cave 1, Ajanta, N. Deccan, India, c. A.D. 600. Victoria and Albert Museum, London.

49. *The Shaving of the Head*. Terracotta, partly gilt. Ananda temple, Pagan, Burma. Eleventh century A.D. The Buddha-to-be is about to shave his head and thus assume the appearance of a monk for his future life of Renunciation. For another version of the same subject, see Plate 50.

50. *The Shaving of the Head*. Stone. Borobudur, Java. Eighth century A.D.
The Buddha-to-be is about to shave his head and thus assume the appearance of a monk for his future life of Renunciation. To the right sits his charioteer Chandaka, holding in his right hand the rejected princely head-dress and in his left the sword-sheath. The horse Kanthaka is just visible at the extreme right.

51. *The Farewell*. Stone. Borobudur, Java. Eighth century A.D.
Prince Siddhartha is taking leave of the demi-gods who escorted him in the escape from Kapilavastu. To the left, his charioteer Chandaka is sadly leading off the horse Kanthaka, while the faithful beast looks back at its master.
52. *Head of a Bodhisattva*. Wood. From China. Sung dynasty, twelfth century A.D. Cleveland Museum of Art (Dudley P. Allen Collection), Cleveland, U.S.A.
53. *The Daisicishi Bodhisattva (Mahasthamaprapta)*. Detail from Plate 125.
54. *The Penitent Buddha*. Grey schist. From Gandhara, N.W. India. Second-fourth century A.D. Lahore Museum, Pakistan.
55. *The Penitent Buddha*. Bronze. From Fukien, China. About sixteenth century A.D. Honolulu Academy of Arts, Hawaii.
56. *The Bodhisattva Bathing in the Nairanjana River*. Stone. Borobudur, Java. Eighth century A.D.
The Bodhisattva has laid Sujata's bowl on the bank and is taking his bath while demi-gods throw down flowers, ointments and aloe-and-sandalwood powder.
57. *Sujata's Offering of Food*. Stone. Borobudur, Java. Eighth century A.D.
58. *Sujata*. Detail of Plate 57.
59. *Nyorin Kwannon*. Wood, lacquered and gilt. From Japan. About seventeenth century A.D. Museum of Far Eastern Art, Cologne, Germany.
The figure is seated in the pose of royal relaxation (*maharaja lilasana*).
60. *The Buddha*. Bronze. From Sultanganj, Bihar, India. Gupta, fifth century A.D. Birmingham City Museum and Art Gallery, England.
The right hand is in *abhaya mudra* (giving assurance); the left hand holding hem of garment.
61. *Head of the Buddha*. Stone, lacquered and gilt. From Siam. About thirteenth century A.D. Museum of Fine Arts, Boston, U.S.A.
62. *Head of the Buddha*. Limestone. From Ratburi, Siam. Môn type, sixth-seventh century A.D. Bangkok Museum, Siam.
63. *Head of the Buddha*. Stucco. From Gandhara, N. W. India. Third-fourth century A.D. Metropolitan Museum of Art, New York.
64. *Colossal Head of the Buddha*. Stone. From China. Sixth century A.D. Honolulu Academy of Arts, Hawaii.
65. *Head of the Buddha*. Stone. From China. Wei dynasty, sixth century A.D. William Rockhill Nelson Gallery of Art, Kansas City, U.S.A.
66. *Seated Buddha*. Originally plastered and gilt. Pagan, Burma. Eleventh century A.D.
67. *Seated Buddha*. Stone. Anuradhapura, Ceylon. About fourth century A.D.
The Buddha is seated in meditation (*dhyana mudra*).
68. *The Assault of Mara*. Stone. Borobudur, Java. Eighth century A.D.
While meditating and awaiting the great moment of enlightenment, the Buddha-to-be is assaulted by the demon hosts of Mara, who represents the spirit of worldliness and of sensual pleasure. The Bodhisattva is depicted in the earth-touching or *bhumisparsa mudra*, signifying his call to the earth goddess to witness his resistance to temptation.
69. *The Army of Mara*. Sandstone. Detail of back of the North Gateway, Stupa No. 1, Sanchi, Central India. First century B.C.
Mara is depicted as a royal personage under an umbrella. The presence of the Buddha-to-be is indicated by the Bodhi tree and vacant seat to the left. Near the extreme left stands Sujata with tray and ewer.
70. *The Assault of Mara*. Grey schist. From Gandhara, N.W. India. Second-fourth century A.D. Museum of Fine Arts, Boston, U.S.A.
For other versions and related scenes see Plates 68 and 71.
71. *The Assault of Mara*. Modern copy of wall painting in Cave 1, Ajanta, N. Deccan, India. About A.D. 600. Victoria and Albert Museum, London.
For a description of this scene, see under Plate 68.
72. *One of Mara's Daughters*. Modern copy of a wall painting in Cave 1, Ajanta, N. Deccan, India. About A.D. 600 Musée Guimet, Paris.
This copy is by Mr. Katchaturian.
73. *The Demon Hosts of Mara*. Fresco. From Tun-Huang, China. Tenth century A.D. British Museum, London.
For other versions of this theme, see Plates 68, 69, 70 and 71.
74. *The Buddha*. Stone. Cave of Sukku-lam, Korea. Eighth century A.D.
75. *Head of the Buddha*. Stone. From Siam. Thai period, about thirteenth century A.D. Museum of Pnom Penh, Cambodia.
76. *Head of the Buddha*. Grey schist. From Gandhara, N.W. India. Second-fourth century A.D. Museum of Fine Arts, Boston, U.S.A.

77. *Standing Buddha*. Sandstone. From Sarnath, N. India. Gupta dynasty, fifth century A.D. National Museum, New Delhi.

78 & 79. *Gandharvas*. Stone. From T'ien Lung Shan, China. Sixth century A.D. Honolulu Academy of Arts, Hawaii.

80. *Seated Buddha*. Stone. Lung-Men, China; Northern Wei dynasty, sixth century A.D.

81. *Maitreya Meditating*. Stone. From Lung-Men, China; Northern Wei dynasty, sixth century A.D. Honolulu Academy of Arts, Hawaii.

82. *Seated Buddha*. Bronze. China. About A.D. 500. William Rockhill Nelson Gallery of Art, Kansas City, U.S.A.

The right hand is in the attitude of giving assurance (*abhaya mudra*); the left hand holds the hem of the garment.

83. *Seated Buddha*. Sandstone. From Sarnath, N. India. Gupta dynasty, fifth century A.D. National Museum, New Delhi.

The figure is in *padmasana* posture with hands in *dharma-cakra mudra* (teaching).

84. *Head of the Buddha*. Green marble. Found at Bezwada, Andhra, India. About third century A.D. Musée Guimet, Paris.

85. *Head of the Buddha*. Stone. Attributed to Bayon, Cambodia. Twelfth century A.D. Musée Guimet, Paris.

86. *A Group of Nobles*. Fresco. From Bazaklik, Central Asia. Twelfth century A.D. Formerly Ethnographical Museum, Berlin.

87. *A Group of Nobles*. Stone relief, pigmented. Lung-Men, China. Northern Wei dynasty, sixth century A.D.

88. *The Child's Offering of Dust*. Grey schist. From Gandhara, N.W. India. Second-fourth century A.D. British Museum, London.

This panel depicts the story of the child of Rajagriha who put a handful of dust into the Buddha's begging bowl.

89. *The Assassins Converted*. Grey schist. From Gandhara, N.W. India. Second-fourth century A.D. British Museum, London.

The assassins hired by Devadatta to murder the Buddha are seen behind the wall, on the left. On the opposite side of the wall stands the Buddha, whose infinite benevolence penetrates the wall and converts the would-be assassins.

90. *The Subjugation of the Mad Elephant*. Limestone. From the Amaravati Stupa, Andhra, India. Second-third century A.D. Government Museum, Madras.

Two separate scenes are depicted. To the left, the mad

elephant Nalagiri is shown in a frenzy; to the right, he is bowing in adoration before the Buddha.

91. *The Return to Kapilavastu*. Sandstone. Detail of the pillar of the North Gateway, Stupa No. 1, Sanchi, Central India. First century B.C.

This panel is one of a series depicting different aspects of the same theme. Here the sacred presence is indicated by the Bodhi tree and vacant seat, before which King Suddhodana and members of his court pay homage. Above the tree is the flagstone (*cankrama*) symbolizing the Buddha's 'aerial path'. See also Plates 92 and 93.

92. *The Return to Kapilavastu*. Sandstone. Detail of the pillar of the Eastern Gateway, Stupa No. 1, Sanchi, Central India. First century B.C.

A panel depicting another aspect of the Return. King Suddhodana, the Buddha's father, is shown riding in pomp to meet his son. See also Plates 91 and 93.

93. *The Return to Kapilavastu*. Sandstone. Detail of the pillar of the North Gateway, Stupa No. 1, Sanchi, Central India. First century B.C.

This is a different treatment of the subject shown at Plate 91. Here King Suddhodana and members of the court are assembled round the invisible Buddha (represented by the Bodhi tree and vacant seat) to hear him preach.

94. *The Great Miracle of Sravasti*. Sandstone. From Sarnath, N. India. Fifth century A.D. Indian Museum, Calcutta.

This stele is an unusual representation of the Great Miracle in which the Buddha multiplies images of himself up to heaven and in all directions.

95. *Scenes from the Buddha's Life*. Sandstone. From Sarnath, N. India. Fifth century A.D. Indian Museum, Calcutta.

The main scenes depicted are (from the bottom) the Nativity, the Temptation of Mara, the First Sermon, and the death or *parinirvana*.

96. *Seated Buddha*. Red sandstone. From Ahichchhatra, near Bareilly, N. India. Kushan dynasty, second century A.D. National Museum, New Delhi.

The right hand is in *abhaya mudra* (giving assurance).

97. *Seated Buddha*. Painting. From Korea. About sixteenth century A.D. Honolulu Academy of Arts, Hawaii. The Buddha is making the earth-touching gesture (*bhumi-sparsa mudra*), signifying his call to the earth goddess to witness his right to take his seat beneath the Tree of Wisdom.

98. *Seated Buddha*. Wood (part of a column). From K'ai-feng, China. Fourteenth century A.D. Honolulu Academy of Arts, Hawaii.

The Buddha is making the earth-touching gesture, its significance being described under the previous plate.

99. *The Nimi Jataka*. Manuscript painting. Burmese, nineteenth century. Musée Guimet, Paris.

King Nimi is being driven through the sky in the heavenly chariot (top left), from which he looks down upon one of the celestial mansions.

100. *The Nimi Jataka*. Manuscript painting. Burmese, nineteenth century. Musée Guimet, Paris.

King Nimi is being driven through the sky in the heavenly chariot (top left), from which he looks down on Hell.

101. *Vessantara Jataka*. Limestone. Goli, Guntur District, Andhra, India. Third century A.D.

This panel is one of a series illustrating different episodes in the Jataka. Here two episodes are depicted. To the left, Prince Vessantara is shown riding in a bullock-cart with wife and children to his exile in the forest. In the right background of this section are the four Brahmins who have come to take away the bullocks. To the right, the Prince and Princess are seen taking the place of the bullocks. They are confronted by two more Brahmins who ask for further gifts.

102. *Animals Paying Homage*. Red sandstone. Detail of the ornamental coping, from Bharhut Stupa, Central India. Second century B.C. Indian Museum, Calcutta.

Spotted deer are paying homage to the Buddha, whose presence is symbolized by the Jambu tree and vacant seat. To the left is depicted fruit of the Jack tree (*Khatahal*).

103. *Pillar Medallion: The Mahakapi Jataka*. Sandstone. From Bharhut Stupa, Central India. Second century B.C. Indian Museum, Calcutta.

The relief illustrates two episodes in the Jataka. In the top half the Bodhisattva, in the form of a monkey, makes himself into a bridge over the river to allow his companions to escape from the tree surrounded by the King's archers. In the lower section, the captive monkey is seen talking to the King and about to be clothed with a yellow robe.

104. *Votive Stele*. Black stone. From S.W. Shansi, China. Wei dynasty. William Rockhill Nelson Gallery of Art, Kansas City, U.S.A.

105. *Votive Stele*. Sandstone. From Sian, China. Wei provincial style, early sixth century A.D. William Rockhill Nelson Gallery of Art, Kansas City, U.S.A.

At the top are two scenes relating to the Nativity.

106. *The Buddha*. Bronze, originally gilt. Horyuji monastery, Nara, Japan. Suiko period, A.D. 625.

The Buddha, seated between two standing attendants, is in the gesture of giving assurance (*abhaya mudra*). On the halo are the seven Yakushi Buddhas.

107. *Kwannon*. Lacquered wood. Chuguji monastery, Nara, Japan. Suiko period, seventh century A.D.

108. *Kwannon*. Detail of Plate 107.

109. *Head of the Buddha*. Wood. From Toshodaiji, Japan. About A.D. 800

110. *Seated Buddha*. Dry lacquer. From China. Sung dynasty, A.D. 1099. Honolulu Academy of Arts, Hawaii. The Buddha is depicted in the attitude of meditation (*dhyana mudra*).

111. *Ananda, Disciple of the Buddha*. Stone. From China. Style of Tsche-li, sixth century A.D.

Representations of Ananda are not uncommon in Buddhist sculpture and he usually figures prominently in scenes of the death or *parinirvana* (see Plates 115, 116, 121, 129 and 130).

112. *The Dhyani Buddha Fairocana*. Lacquer. Toshodaiji monastery, Nara, Japan. Tempyo period, eighth century A.D.

113. *The Bodhisattva Yakushi (Baishadyaguru)*. Wood. Yunyoji monastery, near Kyoto, Japan. Ninth century A.D.

114. *Seated Buddha*. Rock-cut. Gal Vihara, near Polonnaruwa, Ceylon. Twelfth century A.D.

The Buddha is in the *padmasana* posture, with hands in *dhyana mudra* (meditating).

115. *Ananda attending the Parinirvana of the Buddha*. Rock-cut. Gal Vihara, near Polonnaruwa, Ceylon. Twelfth century A.D.

116. *The Parinirvana of the Buddha*. Rock-cut. Cave XXVI, Ajanta, N. Deccan, India. Sixth century A.D.

The Buddha, at the end of his life, enters Nirvana, the State of Bliss. His chief disciple, Ananda, is shown standing near his feet. For other versions of the same scene, see Plates 115, 121, 129 and 130.

117. *A Worshipper*. Rock-cut. Cave 3, Aurangabad, Deccan, India. About A.D. 600

118. *Mourners at the Parinirvana*. Rock-cut. This is a detail from Plate 116.

119. *A Lohan*. Stone relief. From China. T'ang dynasty, A.D. 629. Honolulu Academy of Arts, Hawaii.

120. *Elephants Adoring the Stupa*. Limestone. Part of the railing or north gateway, Amaravati Stupa, Andhra, India. Early second century A.D. British Museum, London.

121. *The Parinirvana of the Buddha*. Grey schist. From Gandhara, N.W. India, second-fourth century A.D. Honolulu Academy of Arts, Hawaii.

For other versions of the same subject, see Plates 115, 116, 129 and 130.

122. *Fragment of a Stele*. Sandstone. From Sarnath, N. India. Fifth century A.D. Sarnath Museum.
123. *Portrait Head of a Donor*. Painting on silk. From Tun-Huang, China. Tenth century A.D. British Museum, London.
124. *Portrait of a Donor*. Painting on silk. From Tun-Huang, China. Tenth century A.D. Musée Guimet, Paris. This is a detail from a scroll illustrating 'The Miracles of Avalokitesvara'. It was customary in such scrolls to portray the donor or patron at the foot of the main painting.
125. *Amitabha (Amida) and the Twenty-five Bodhisattvas*. Painting. Koyasan, Japan. About A.D. 1000.
126. *Bodhisattva with Monks*. Detail from scroll painting on silk. From Tun-Huang, China. Tenth century A.D. British Museum, London.
127. *The Burning of the Body*. Wall painting. From Kyzil, Central Asia. Eighth century A.D. Formerly in the Ethnographical Museum, Berlin.
128. *Monks*. Wall painting. From Kizil, Central Asia. Eighth century A.D. Formerly in the Ethnographical Museum, Berlin.
129. *The Parinirvana of the Buddha*. Wall painting. Kongobuji Temple, Koyasan, Japan, A.D. 1086. For other versions of the same subject, see Plates 115, 116, 121 and 130.
130. *The Parinirvana of the Buddha*. Painting on silk. Fourteenth-century Japanese copy of a painting by the Chinese artist Wu Tao-tse (about A.D. 700-760). Museum of Far Eastern Art, Cologne. For other versions of the same subject, see Plates 115, 116, 121 and 129.
131. Detail from Plate 130.
132. *Elephants Adoring the Buddha*. Limestone. From Nagarjunakonda, Andhra, India. Third century A.D. Archaeological Museum, Nagarjunakonda. The presence of the Buddha is symbolized by the vacant seat beneath a tree.
133. *The Division of the Buddha's Relics*. Limestone. Amaravati Stupa, Andhra, India. Second-third century A.D. Government Museum, Madras. The actual scene of the Division is depicted in a small panel, top centre. Other scenes depicted are: the Relics being carried away by elephants (left); the Consultation (top right), and a celebration with music and dancing (bottom right).
134. *Stupa Slab*. Limestone. Nagarjunakonda, Andhra, India. Third century A.D.
135. *A Lohan*. Hard white stone ware. Chinese; Tang dynasty, about ninth century A.D. University Museum, Philadelphia.
136. *Head of a Lohan*. Limestone. From China. Sung dynasty, tenth-eleventh century A.D. Ethnographical Museum, Leiden, Holland.
137. *Tibetan Lama. Portrait of Tsong-Kopa* (died A.D. 1414). Gilt bronze. From Tibet. Nineteenth century. Pitt Rivers Museum, Oxford.
138. *A Monk*. Wood, painted black. From Japan. Ninth century A.D. Museum of Far Eastern Art, Cologne.
139. *The Buddha between two Bodhisattvas*. Bronze. From Korea. Fourteenth century A.D. Cleveland Museum of Art (Warner Collection), Cleveland, U.S.A. The Bodhisattva on the Buddha's left side is apparently Kwannon.
140. *The Buddha in a Niche*. Wall of grotto. Lung-Men, China. Wei dynasty, sixth century A.D.
141. *Facade*. Rock-cut. Cave XIX, Ajanta, N. Deccan, India. Sixth century A.D.
142. *Ornamental Lintels*. Sandstone. Part of the North Gateway, Stupa No. 1, Sanchi, Central India. First century B.C. The top two lintels depict the Seven Mortal Buddhas (*masushi-buddhas*), represented by trees and tumuli alternately. The lower lintel is part of a sequence illustrating the Vessantara Jataka.
143. *Colossal Buddha*. Bronze. Kamakura, Japan. A.D. 1253. The Buddha is portrayed in the attitude of meditation (*dhyana mudra*).
144. *Detail of Tower of Faces*. Stone. The Bayon, Angkor Thom, Cambodia. Thirteenth century A.D.
145. *The Elevation of the Begging Bowl*. Limestone. Medallion from railing of the Amaravati Stupa, Andhra, India. Second century A.D. Government Museum, Madras. The medallion illustrates the story of the elevation of the Buddha's begging bowl (*patra*) to the Tusita Heaven by the gods and goddesses, applauded by Nagas, Kinnaras and other demi-gods.

TEXT ILLUSTRATIONS

Frontispiece. *The Bodhisattva Padmapani*. Wall-painting, Cave I, Ajanta, India. Sixth century A.D.

Page 10. *Gandharva*. Rubbing from a stone relief. Wei dynasty, China. Sixth century A.D. Collection of Peter Townsend.

Page 17. *The Four Encounters*. Detail of a painting on silk. From Tun-Huang, China. Ninth century A.D. Musée Guimet, Paris.

Illustrating the Four Encounters which encouraged Prince Siddhartha to take the path of Renunciation. The first was with an aged man in the last stages of infirmity; the second, a very sick man covered with boils and shivering with fever; the third, a corpse being carried to cremation; the fourth, a religious mendicant, peaceful and calm, with mien of inward joy. See also Plates 32-5.

Page 19. *Mother and child before the Buddha*. Wall-painting. Cave XVII, Ajanta, India. Fifth century A.D.

Page 23. *The Departure from Kapilavastu*. Scroll painting on silk. From Thailand. Seventeenth century. Musée Guimet, Paris.

The demi-gods are depicted cushioning the fall of the horse's hoofs, so that no one shall hear the departure. See also Plate 40.

Page 25. *The Farewell to Chandaka and Kanthaka*. Painting on silk. From Tun-Huang, China. Ninth-century A.D. British Museum, London.

Page 29. *Four Horsemen riding through the Mountains*. Painting on silk. From Tun-Huang, China. Ninth-century A.D. British Museum, London.

Page 31. *An Apsaras*. Painting on silk. From Tun-Huang, China. Eighth century A.D. Musée Guimet, Paris.

Page 37. *The Buddha preaching*. Wall-painting. Cave IX, Ajanta, India. Fifth century A.D.

Page 39. *The Nimi Jataka*. From an illustrated manuscript. From Burma. Nineteenth century. Musée Guimet, Paris.

King Nimi is being driven through the sky in the heavenly chariot, from which he looks down on one of the celestial mansions.

Page 41. *Sakyamuni as an ascetic*. Lacquered wood. Chinese, about A.D. 1300. The Detroit Institute of Art.

Page 43. *A Lohan*. Manuscript painting. China. About seventeenth century A.D. British Museum, Or. MS. 6245.

Page 46. *Worshippers*. Relief on a wooden pillar. From Kai-Feng, China. Fourteenth century A.D. Honolulu Academy of Arts, Honolulu, Hawaii.

Page 47. *A Monk*. Wall-painting. Cave VI, Ajanta, India. Fifth century A.D.

Page 49. *Worship of the Buddha as a pillar of fire*. Limestone. From Amaravati, Andhra, India. Third century A.D. British Museum, London.

The Pillar of Fire is depicted as a spiral column, and in front of it is the vacant throne. The scene is perhaps associated with the distribution of the Buddha's relics.



INDIA

BACTRIA

GANDHARA

BAMIYAN
HADDA

GILGIT

KACHGAR

KIZIL
KUMAR

KHOTAN

KASHMIRA

TAXILA

JAMBHINA

DELHI

MATHURA

BHARUT
SANCHI

AJANTA

AURANG

KANHERI
NASHIK

BOMBAY

KARLI

BADAMI

AMARAPURA

SIGIRIYA

INDIAN OCEAN

