LEGENDS CONCERNING THE BIRTH OF THE BUDDHA IN NON-CANONICAL LITERATURE

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IF the accounts of the birth and early career of Sakyamuni are somewhat meager and disappointing in the Canonical books of the Pali scriptures, this lack is well made up when we come to the Sanscrit writings. Here there is a wealth of detail and vivid description which makes the stories most interesting. That they are far removed from the realm of history is also amply evident. Not only is the Buddha a prehistoric being whose incarnation is attended by signs and miracles, but the events which take place among the spirits in the unseen Tushita heaven are also described in detailed and vivid language.

It will be impossible to outline all the elements which these various stories contain. We must content ourselves with mentioning a few of the more outstanding legends which seem to be more or less common to the various Buddhist countries. We will follow the general plan of considering the most important works which have been translated into English, and which are probably the most representative types of the Buddhist teachings on the subject, that have come down to us. We give below a list of those which contain the most biographical material, with the approximate dates of their authorship.

1. Questions of King Milinda. (*S. B. E.*, XXXV-VI). 100 B. C.-200 A. D.

2. Lalita Vistara. (Translated by Mitra) C. 1st century A. D.

3. Buddha Charita. (*S. B. E.* XLIX) C. 1st century A. D.

4. Fo. Sho Hing Tsan King. (*S. B. E.* XIX) Chinese translation of Buddha Char.

5. Fo. Pen Hing Tsi King. (Romantic Hist. of Buddha, Beal) c. 1st century.

6. Jataka Tales Introduction. (Fausboll, trans. by R. Davids) c. 5th century.

7. Thibetan Vinaya. (Rockhill's Life of Buddha) Date uncertain but late.

8. Jina Charita, perhaps 12th century.

9. Malalankara Watthu, (The Legend of the Burmese Buddha, translated by Bigandet) Perhaps the 15th century.

This list does not by any means exhaust the material, but will probably be sufficient for practical purposes, and will give us an idea as to how far the imaginations of Buddhist scholars have run in the process of apothesis.

1. The Investigations or Reflections on Birth.

It is interesting to find that in many of the legends of Buddha, there is a story to the effect that in his pre-existent state he actually investigated the various possibilities as to the time, place and manner of his birth, and made the choice of those conditions which seemed to him most suitable. The story takes different forms in the different traditions, but the general purport is the same.

While there is an unsolved problem as to the date of the various scriptures, the most original form of the story seems to be that which we find in the work known as the *Questions of King Milinda* (or Meander) where certain problems, which were probably practical problems to the devout Buddhist of the early Mahayana period, are taken up and discussed, in the form of a dialogue between King Milinda and a Buddhist teacher named Nagensa. The teacher quotes the Blessed One as the authority for his statements, claiming that he was taught these things in the Dhammata-dhammapariyaye, or *Discourse on Essential Conditions*,—a work which Rhys Davids, the greatest authority on the Pali Scriptures says he has been unable to find. While it is always possible that such a work really existed, and may yet come to light, it seems more probable that we have here an attempt to sanctify with the authority of the Master, a saying which had its origin in a later period, and was in consequence not included in the Pali Canon. The quotation is as follows:

"Long ago have his parents been destined for each Bodhisat, and the kind of tree he is to select for his Bo tree, and the Bhikkus who are to be his chief disciples, and the lad who is to be his son, and

the member of the order who is to be his special attendant. . . . . When yet in the condition of a god in the Tushita heaven, the Bodhisat makes the eight great Investigations,—he investigates the time (of his appearance) and the continent, and the country, and the family, and the mother, and the period (in the womb) and the month (of his birth) and his renunciation."[42]

In the Lalita Vistara, the Fo Pen Hing Tsi King, the Jataka Introduction, and the Thibetan and Burmese Legends there are modifications or elaborations of this story of the Investigations. The Lalita Vistara tells of the Bodhisattva upon his throne in the Tushita heavens, meditating upon the four questions of the "time, continent, district and tribe" where he should be born. The reasons for the importance of these four things are as follows: The time must be when the world is at peace, and men know what is the nature of birth, decay, disease and death. The continent is of importance because Bodhisattvas do not take their birth in outlying continents, but are born in "Jambudvipa". The country is important, because Bodhisattvas are not born in the country of savages, where men are born blind, dumb, uncivilized or ignorant,—but in the 'middle country". The family is also important, because they are not born of a low family, such as a basket-maker or a chariot-maker, but in the family of either a Kshatriya or a Brahman. In this case, since the Kshatriyas are in the ascendent, the Bodhisattva was born in a Kshatriya family. A discussion then occurs among the Devas as to which of the well-known families is most suitable, and the Buddha informs them that there are 64 qualities which the family must have, of which the Buddha is born, and 32 noble qualities in the mother into whose womb he will enter. The Devas then consider and conclude that it is only to the family of the king Suddhodana of the Sakya clan that all these qualities can belong, and only his wife, Mayadevi, the queen, fulfills all the requirements of the mother.[43]

In the Chinese story translated by Beal,—the *Fo Pen Hing Tsi King*,—much the same account is given, with certain variations. The discussion takes the form of a dialogue between the "Prabhapala Bodhisattva" or the Buddha about to be, and one of the Devas in the Tushita heaven. Various towns and cities are discussed as pos-

[42]*S. B. E.*, XXXV, pp. 170-2.

[43]Lalita Vistara, translated by Mitra, Ch. III.

sible birth places, until at last one, almost forgotten, the city of Kapilavastu, where reigns Suddhodna, the king of the Satkyas, is suggested. This the Bodhivisattva agrees is the proper place, for here alone is a family possessing the 60 marks of excellence, and a mother with the 32 signs of female excellence, which are required.[44]

In the Jataka Introduction, the Investigations take the form of "reflections" on the part of the Buddha concerning the "five" subjects, the Time, the Continent, the District, the Tribe, and the Mother. The order followed is much the same as before, with the variation in the number of problems investigated from eight, as in the Questions of King Milinda, or four as in the Lalita Vistara, to five in the Jatakas.

The Burmese Legend returns to the number of four. It pictures the Phralaong (Bodhisattva) in the "Tocita" heaven, surrounded by "nats" or intermediate beings who live in the heavens. The announcement that he was to be born upon earth has just been made, and he is meditating upon the "four" questions relative to the incarnation of the Buddha, viz. the Epoch or Time; the Place of appearance; the Race or Caste; and the Age and quality of the mother. The Present time is chosen because previously men have lived for over 100 years, and their passions have become so deeply rooted that it was useless to preach the law to them. Now, however, they live for only 100 years and are more easily influenced to the truth. The "great central island" where is the district of "Kapilawot" is chosen as the suitable place. Prince "Thoododana" of the Sakyans is selected as the father; and for his mother "one who during 100,000 worlds has lived in the practice of virtue,—the great and glorious Princess Maia."

These legends represent evidently a widespread and quite generally accepted tradition concerning the birth of the Buddha. As we have seen, there is no parallel tradition in the Pali Scriptures, and they did not make their appearance until four or five centuries after Sakyamuni's death. In other words, they appeared just at the time when Mahayana influences were beginning to be felt, and were one of the consequences of that stream. With the new conception of the person and nature of the Buddha, which we find there, it was easy and natural to let the imagination run to picturing scenes and

[44]Beal's *Romantic History of Buddha*, p. 27.

conversations in the Tushita heaven, and the pre-incarnate splendour of the Eternal Buddha.

Conception and Birth

We have already seen that there is a story in the Digha Nikaya[45] which tells how Sakyamuni described to his disciples the conditions under which "it is the rule" for a Buddha to be born. This seems to be the source of the later stories concerning his birth which we are about to study. The many points of similarity are so plain as to need no special mention as we proceed.

The Lalita Vistara gives a long account of the preparations in the Tushita heaven for the descent of the Bodhisattva. This finally takes place in the form of a white elephant,—or one of "yellowish white colour",—"with six tusks, well proportioned trunk and feet, blood-red veins, adamantine firmness of joints, and easy pace" which the queen Maya saw in a dream entering her womb. Upon awakening, she sends for her husband, the King, to come to the Asoka grove where she is, and relates to him the dream, asking for an explanation of its meaning. He sends for the learned Brahmans, who interpret the dream as meaning that a son will be born to them, who is to become a Buddha.

After ten months had elapsed the time for his birth arrived, and 32 omens are seen in the garden attached to the palace. Hither the Queen Maya resorts, when she realizes her time has come. Orders are given for the guarding and decoration of the garden, and she is borne along in a sort of triumphal procession to the place. The most extravagant language is used in attempting to picture the beauty, and the elaborate preparations which have been made for the coming of the holy child. Impossible numbers of attendants of all kinds accompany her. The earth is filled with sweet music and fragrant odours, which are wafted from rare and beautiful trees. Here in the garden the child is born from the right side of his mother, "with full memory, knowing everything, and undefiled." Sakra, the lord of the Devas, and Brahma, the lord of the whole earth, are present to receive the Bodhisattva in a beautiful piece of silk cloth. The child immediately takes seven steps toward the east, saying, "I shall be the easternmost (foremost) in all virtuous actions, the source of all goodness"; seven steps toward the south, saying,

[45] See above, pages 36-38

"I shall be worthy of reward from gods and men" etc., etc. His birth is the signal for great upheavals of nature, and for many wonderful signs among men. Sickness and calamity cease, and great rejoicing and mirth takes place everywhere. Language is exhausted in attempting to describe the glory of the great procession which wends its way back from the garden to the palace of the King. Here he is later visited by the sage Asita, who predicts for the child a great career, because of the 32 signs of excellence upon his person. The story of his weeping follows, quite similar to that already related from the Mahavagga.[46]

The Buddha Charita version is much more simple and less extravagant. It seems to represent an earlier tradition than that of the Lalita Vistara. The child takes seven steps, it is true, but only in one direction, uttering the words, "I am born for supreme knowledge, for the welfare of the world,—this is my last birth. Two streams of water then appear from heaven to bathe and refresh his body, and many natural phenomena bear witness to the greatness of the event which has taken place. The sage Asita also appears, and in a lengthy but prophetic address outlines the glorious career which awaits the young Prince. There is a trace of fear in the father's heart at the prospect of losing his son when he becomes a Buddha, suggestive of the tragedy which later breaks into the home. So, while the first part of the story is less developed, and more like the primitive Mahavagga tradition, the latter portion bears strong traces of Mahayana influence.

The two Chinese versions differ in details more or less, but add little that is new. The chief variation is found in the Fo Sho Hing Tsi King, which describes Maya as standing under a tree with a branch in her hand when she is delivered. The Jataka Introduction adds a further slight variation. It describes the Queen besporting herself in the Lumbini grove beneath a "sal" or sandal-wood tree, the branch of which she wanted to grasp. The branch bends for her, and while holding it in her hand, the pains come upon her and she is delivered. As in the other stories, the child is born free from any impurity, "pure and fair, and shining like a gem placed upon fine muslin of Benares".[47]

Other slight variations are also found in this tradition, such for

[46] See above, p. 35.

[47] Cf. the Dgha Nikaya account related above.

instance as the visit of seven Brahmans after that of the sage, Asita. These Brahmans make certain prophesies concerning the future Bodhisattva, but are themselves too old, also, to see their prophesies fulfilled. Their sons later take Buddhist vows, however, and become the "Company of the Five Elders."

The Thibetan version gives a very brief and clear account of the stories related above, omitting some details and adding others. Asita the sage is accompanied by his nephew, Nalada, who later joined the disciples of the Buddha. The same story with some variations is found also in the Burmese legend.

3. Early Life and Training

As already mentioned, there are practically no references to the early life of Sakyamuni in the Pali Tripitaka, apart from the later Jataka Introduction. Even in the story of the career of Vipassi upon which many of the later traditions seem to be based, the references to early life and training of the Buddhas are of the very slightest. It is not till we come to the later scriptures, that we find any attempt to throw light upon the years which intervened between the birth of Sakyamuni and his great renunciation.

The Buddha Charita gives a beautiful picture of the youth as he grows up in the palace of his father. The queen mother, unable to sustain the joy brought by giving birth to so noble a son, "went to heaven that she might not die", and her sister undertakes the task of bringing up the child. His father's kingdom enjoys a period of unprecedented prosperity, of fruitful crops and increase of flocks and herds, as well as of justice and righteousness. The Prince meanwhile grows "in all due perfection like the moon in the fortnight of brightness". The King, ever mindful of the prophecies of the Sage is anxious to turn the Prince to sensual pleasures as a means of stopping him from "going to the forest". He seeks for him a bride of unblemished excellence, Yasodhara, and prepares for him a dwelling place apart, where no inauspicious sight might disturb his mind. He is surrounded by beauty and music, with lovely women to dance and wait on him. In the course of time a son is born to him by Yasodhara, greatly to the joy of the King, who sees in this one more link to bind his son to the home.

One day, however, the Prince expresses the desire to go out and see the woods in their spring verdure. The King causes the

road to be made beautiful, and removes all signs of sickness and death, and any sights or sounds which might disturb the happiness of his son. The path of the Prince is a sort of triumphal procession. The people everywhere come forth to greet him with praises and rejoicing. But the gods create an old man "to walk along on purpose to stir the heart of the King's son". The Prince asks the Chariot-driver who is this old man "whose limbs are bent down and hanging loose", and is told that it is old age which has thus broken him down, for he too once was young. "What!" he asks, "will this evil come upon me also?" Upon being told that it is the fate of all men, the Prince becomes deeply agitated, and orders the return of the chariot to the palace that he may meditate. Once more he goes forth and sees an old man diseased, with swollen belly, and his whole frame shaking. He is told that this is sickness, which is also common to all men, and again returns in agitation to the palace. His father, the King, is much disturbed by the failure of the guards to prevent such scenes, and very special preparations are made next time, in order to please and divert. Again, however his plans are foiled by the deities who carry a dead man past the Prince, that he may see it. Thus he learns that death, as well as old age, and disease are the common fate of all. On his return to the palace he is met by a band of beautiful women who dance about him with all the grace and beauty they can command, seeking to fascinate and ensnare him. They exhaust all possible means to beguile him, but he neither rejoices nor smiles, "thinking anxiously, 'One must die! These women can know nothing of death so they can sport and laugh'." Udayin, the King's agent, remonstrates with him for his coldness, but he replies that if old age, disease and death did not exist, he might enjoy these things.[48]

The story as told in the Fo Sho Hing Tsan King, the Chinese version of the Buddha Charita is a very close replica of the original, differing only in minor details.

A very different and much more detailed tradition is that represented by the Lalita Vistara, and its Chinese translation the Fo Pen Hing Tsi King. (Beal's "Romantic History"). Space forbids that we should enter into all the details of the story. We will have to confine ourselves to giving a few of the main points which this tradition adds to the simpler and probably more original story of

[48] *S. B. E.*, XLIX, Buddha Charita, Chaps. II-IV.

the Buddha Charita. (1) The visit to the temple when a child, is a tradition which the Lalita Vistara contains, though it is omitted from the Chinese version. The story is of little value except to indicate the extravagant degree to which apotheosis has been carried. It relates that when the Bodhisattva set his foot within the temple, all the images of the gods bent down and worshipped him, whereupon hundreds of thousands of gods and men burst into laughter, so that the city of Kapilavastu shook in six different ways, and the gods in the temple recited the Gathas.

(2) Another story told by both traditions is that of the adorning of the child with garlands and festoons of flowers. This was done upon the order of the King, in order that he might receive the praises of the people, but the story naively continues, "they were all eclipsed by the splendour of the Prince's body,—they did not sparkle nor glow nor look bright". The passage concluded with an exhortation, "Remove those ornaments, O ye inconsiderate people; insult not the intelligent one by these. He desires no artificial ornaments,—this being of noble object. Give away these nice looking ornaments to slaves."[49]

(3) The story of the childhood of the Prince which deserves first place perhaps from the standpoint of interest and humor, is that of his attendance at school. The picture is painted in such extravagant colours we cannot but wonder if, even on such a sacred subject, the writer was not prompted by a sense of humour when penning the words. The story tells how the young Prince is taken to school accompanied by 10,000 boys, followed by 10,000 cars loaded with food and gold ingots and coins, while 8,000 maidens scattered flowers in the way. His arrival at School is marked by the prostration of the teacher, who is overcome by the beauty and glory of the Bodhisattva. Upon his recovery this new pupil asks him which of the sixty-four languages he is to be taught, and names them over one by one. Whereupon the Schoolmaster "wonderstruck and deprived of vanity and self-importance, recited these Gathas with a cheerful face. 'Wonderful this is of the Bodhisattva, the leader of men, that he should have learned every sastra on coming to school.' "[50]

(4) The Lalita Vistara has also[51] a story of an excursion to a farming village, where the young prince sits beneath a tree to medi-

[49]Lalita Vistara, Ch. IX; also Beal's Romantic History, pp. 64-6.
[50]Lalita Vistara, Ch. X.
[51]*Ibid.*, Ch. XI.

tate, while some Devas stand and watch him in delight and wonder. When his father inquires for him, he is told that his son is sitting beneath a tree in the village, and wonderful to relate, the shade of the tree had continued to shelter him, not changing its position with the course of the sun. This legend is duplicated in the Chinese version, but is preceeded there by two short tales to illustrate the compassion which he had toward the animal world. The first tells how he rescued a goose, which had been shot by Devadatta, his wicked cousin, but had not been killed. He protects it, drawing forth the arrow, and applying healing medicines to the wound, to signify, he says, "that when I have arrived at the condition of perfection to which I tend, I shall thus receive and protect all living creatures." The other story relates the serious meditations aroused in his mind, upon human suffering, after witnessing the strenuous toil of the men and oxen who are engaged in a plowing match. It is while engaged in these meditations that he sits under the Jambu tree, whose shade never leaves him, as related above.

4. Betrothal and Marriage

The story of the betrothal and marriage of the Prince to Yasodhara is told in much greater detail in the Lalita Vistara and its Chinese translation, than in the Buddha Charita and the Fo Sho Hing Tsan King. The Lalita Vistara tells of the King discussing with his courtiers the question of a suitable marriage for the Prince. He finally sends out the family Brahman Priest to search for a bride, "irrespective of caste, for the Prince is not anxious about race, or lineage, but about quality." The daughter of Dandapani, a Sakyan, is selected, but in order that the wishes of the Prince himself may be consulted, on an appointed day a large number of the most beautiful maidens are brought before him in procession, and to each he gives a string of flowers. Gopa, (or Yasodhara,) the daughter of Dandapani is the last to come, but, alas, all the flowers are given out, so the Prince gives her his ring. The King's spies, who are watching from a concealed place, report that she is the maiden of his choice.

Here however, a complication arises, for Dandapani is also a Rajah and is unwilling to give his daughter in marriage, even to a Prince, unless the Prince shall first exhibit his skill and strength in arms, as is the custom. The King is thrown into despair, for

the Prince has never practiced these things. The Prince however reassures him, and declares he can defeat all comers. A tournament is accordingly arranged for the seventh day, and Gopa is present with a flag to be given to the one who exhibits the greatest skill. On the way to the grounds, Devadatta, his cousin and rival, slaps a white elephant so forcefully that it falls dead upon the road. The hero Prince dismounts from his car and drags the elephant by the tail outside the walls,—thus winning the praise and admiration of the crowd.

The first contest is in writing, after which the Schoolmaster, "smiling with approval at the superiority of the Bodisattva" proclaims his excellence in "Gathas" or psalms. Then follows a contest in numbers in which not only are all the youths defeated, but "the astrologer-councilor, and the whole host of the Sakyans were pleased, exhilarated, delighted and wonderstruck. Each of these remained garbed in a single piece of cloth, and covered the Bodisattva with all their clothes and ornaments." The Prince then wrestles with 500 Sakyan youths, and with Devadatta, each of which he vanquishes individually, and finally the whole group at once, by his "majesty, vigour, prowess and firmness." In archery also, he is able to far surpass all his opponents, and even strings the bow of his grandfather, which no one else had ever been able to do. When he shot an arrow, it pierced the earth in falling to such a depth that it made a well,—called to this day the arrow-well. In other accomplishments also, the Prince displays such marvellous powers that Gopa is made his bride,—to the great joy of all.

The Chinese version very closely resembles the above in most respects, though it is in greater detail, and works in additional legends. One of these tells of Yasodhara in a previous existence; another, a story of a nobleman who became a skilful needlemaker in order that he might win the hand of a needlemaker's daughter. Parallel with the story of Yasodhara is that of another maiden who became the wife of the Prince, Gotami by name.[52] In her case, however, it was she who made the choice of the Prince from among three competitors. In later years, after attaining enlightenment, the Buddha explains how in a previous existence he, as a lion, and Gotami, as a tigress had formed an alliance. Gotami together with Gopa or Yasodhara, and a woman named Manodara are spoken of

[52]In the Pali Canon, Gotami is the name of his aunt and foster-mother.

as the three wives of Sakyamuni,—though the names differ in the various legends. Each of these lives in one of three places built by the King for his son, and in each of which the Prince stays for part of the night.

A high wall is built around the palace, with great gates, and guards are placed there to keep the Prince from wandering away into solitude.[53]

The Excursions outside the Palace, as told in these traditions, follow much the same lines in general as those related above. There are two main differences, however, which need to be noted. *First,* the Chinese version gives a tradition of a series of dreams, seen by the King, and interpreted to him by the Brahmans as meaning that his son is to go away to a life of asceticism.[54] *Second,* instead of but three sights on the road the Prince sees four. The fourth is a Shaman or mendicant. While the Lalita Vistara only makes incidental mention of this, the Chinese version features it,—a later development, no doubt, attempting to explain the psychological processes by which the Prince became a mendicant, after his illumination. The Charioteer, in explaining the meaning of mendicancy to the Prince, says that those who adopt this form of life do good to all and are in sympathy with all. The mendicant himself explains that "It is one who has left the world and its ways, and has forsaken friends and home in order to find deliverance for himself, and desires nothing so much as by some expedient or other to give life to all creatures and to do harm to none."[55] The Prince thereupon descends from his chariot and worships the mendicant, and upon his return to the palace announces to his father that his purpose in life is to become a mendicant and seek Nirvana. This distresses his father, who remonstrates with him, but to no avail. Then follows the scene where the women, led by Udayin, seek in vain to beguile him.

The other traditions which we have in the Jataka Introduction, and the Thibetan and Burmese legends give a large variety of forms of these stories. Into these we need not enter here. For the most part, they are briefer than those outlined above, and leave out many minor details. The Burmese legend, for instance makes this competition with the other youths, not a condition of marriage, but a

[53] Beal's *Romantic Legend* pp. 78-107.

[54] Also mentioned incidentally in the Lilata Vistara.

[55] For a fuller discussion see next chapter.

response to the the accusation that he is a weakling.[56] The Thibetan legend postpones the birth of Rahula till after the renunciation, etc., etc.[57]

It is very difficult, with so large an amount of material before us, and necessarily in translated form, to attempt to disentangle the strands of which it is composed. There seem to be at least two streams of tradition, one of which is represented by the Buddha Charita and the Jataka Introduction, with their Chinese, Thibetan and Burmese counterparts, giving us on the whole a simpler and more primitive account. The other is represented by the Lalita Vistara and its Chinese translation or paraphrase, which is much more elaborate in its method. This suggestion is further carried out by the fact that the Lalita Vistara, which seems to have been well known and is frequently mentioned in early Buddhist history, deals mainly with the early period up to the Renunciation, and is not so interested in the later story of Sakyamuni's life. It is therefore definitely an attempt to popularize and extend the "information" about the early career or the "play" of the Buddha, knowledge of which the author evidently felt was of value.

The somewhat perplexing problem remains: Is the Lalita Vistara tradition to be thought of as a development of the simpler and more primitive traditions represented in the other stories? Or is it to be thought of as the original upon which the shorter records are based,—the curtailing of material being an accomodation in order to fit in with the writer's larger purpose of a complete history of the Buddha? A third possibility also exists. They may represent absolutely diferent traditions, mutually independent of each other, except as they may be based upon a still more primitive, and probably oral tradition. The large number of differences in minor detail would suggest the last of these three solutions as the most probable. The problem will not be solved however, till new data on the subject becomes available

What is of more importance to us is the fact that these traditions are all of very late date. None of them, it would seem, go back farther than the first century A. D., and are at least five hundred years after the time of Sakyamuni. If it were possible to trace these fantastic legends to their source, it would be well worth while to do so. In the absence of sufficient data, however, we must decide for our-

[56]Bigandett's *Legend of the Burmese Buddha*, Vol. I, p. 52.
[57]Rockhill's *Life of Buddha*, p. 24.

selves whether we can place any value upon them. Historically, the value cannot be large. They serve however, as interesting sidelights upon the developing Mahayana view of the Buddha. Asvaghosha, the first to attempt to systematize the Mahayana doctrines lived during the latter half of the first century A. D. and belonged therefore to the very period in which some of these scriptures originated. The roots of both Mahayana Buddhism and the traditions which we have been studying lay still further back in the previous centuries however. We may expect to find a close relationship between these two movements to enlarge the scope and meaning of Buddhism.