

BUDDHA PICTURES AND STATUES.

BY THE EDITOR.

WE MAY fairly assume that in Buddhism the Buddha pictures, like the Christ pictures in the history of Christianity, belong to a comparatively late period. The original method of keeping the memory of the teacher vivid in the minds of his followers was by relics. These relics were and are still kept buried under dagobas or preserved in artistic caskets in the Buddhist temples. With few exceptions they are not human bones, but dainty little pearl-like bodies, in size like a grain of rice and scarcely larger than a pea. They are said to have oozed out from the metal coffin when Buddha's body was burnt,¹ and were distributed at the time among his followers in the various Buddhist countries.

Relics are still held in reverence in Buddhist countries, but Buddha images are not less dearly cherished. Representations of Buddha are almost more frequent among Buddhists than Christ images among Christians, and in spite of the typical similarity of all Buddha-images



BUDDHA AFTER HIS SEVERE FASTS.

The condition of Buddha reminds us some what of the emaciated figures on Christian crucifixes. Since Buddha is commonly represented as the Blessed One, a statue exhibiting his sufferings is very rare.

¹ See *The Open Court*, Vol. XI., No. 489, p. 122, where a Buddhist High Priest of Ceylon gives his view of Buddhist relic worship.

there is a great variety of them, conforming to national taste and religious preferences. There are the old Hindu Buddha pictures dating from the time when India was still a Buddhist country. There are the wall frescoes in the Buddhist caves showing Buddha in almost every attitude. There are the Gândhâra sculptures of Græco-Buddhist origin which date back to the time when after the Alexandrian invasion Greek princes ruled in the northwestern



AN EMBLEM OF DIVINE OR
MAGIC POWER.
Especially used by the priests
of the Shingon sect.



A JAPANESE RELIC CASKET.
Containing (1) a relic of Buddha himself, (2) a relic of a
Buddhist saint, and (3) a small beryl. The walls are
made of crystal.

part of India; the most famous of these Greek princes being King Meleander, the King Milinda of the Buddhist scriptures. There are the Buddha statues of Tibet, of China, of Japan, of Siam, and of Ceylon, all of them differing in taste and expressing different aspects in the interpretation of the doctrines of the Buddha. The Cibetan pictures are more mystical than the others, while those of Thina and Japan show almost every shade of sectarian belief.

Occidental taste differs greatly from Oriental taste. This becomes most obvious in religious art. There are few Buddha statues which appeal to us as directly as do the best Christ statues,

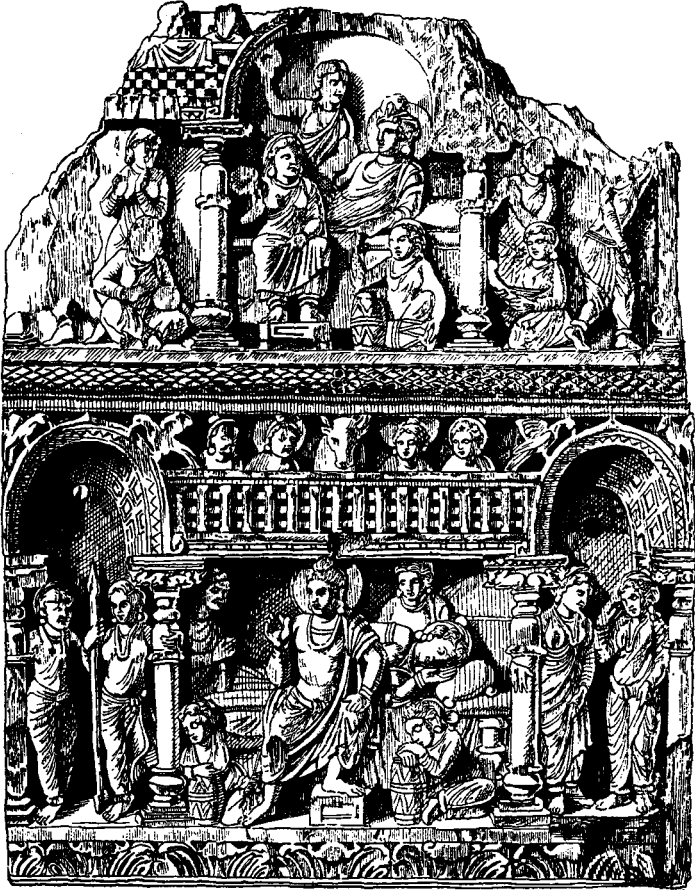


A FRESCO FROM THE AJANTA CAVES.

(The central piece appears like a Buddhist illustration of "Suffer little children" etc.)

such as Thorwaldsen's famous masterpiece. And there can be no doubt that of all the Buddha statues Western people will give the preference to the Gândhâra sculptures.

A Japanese statue which is here reproduced (p. 348) has played of late an important part in connexion with the Budh-Gâya temple. The Budh-Gâya temple which had fallen into ruins has been re-



BUDDHA'S RENUNCIATION.

Gandhâra Sculptures of Jamalgârhi. The upper part shows the prince surrounded by servants, musicians, and dancers. The lower part represents the moment when he leaves his wife. The ox in the gallery indicates the date, which was the full moon of the month Ashâdâ, when the moon stood in the zodiacal sign of the Bull (Uttarâshâdhâ). (See Grünwedel, *Buddh. Kunst.* page 109.)

stored through the action of the English Government to its pristine beauty. It is in the possession of a Hindu high priest called the mahant, who derives a considerable income from the pilgrims visit-

ing it. The Anagárika H. Dharmapála had received from the Japanese Buddhists a Japanese Buddha statue made of sandalwood to be set up in the Budh Gâya temple, but the mahant had it removed.



BUDDHA HEALING. From the Gandhâra Sculptures. (Takht-i-bahâi.)

At first the British Government sided with the mahant, but Dharmapála appealed to the courts, and after a thorough investigation of the claims of the Buddhists to the usage of the temple, a document



A GRÆCO-INDIAN BUDDHA. From the Gandhāra Sculptures. (Takt-i-bahāi.)

was found which substantiated their right to a rest-house for pilgrims within the precincts of the temple, whereupon the decision was rendered that the Japanese Buddha-image should receive an appropriate place in the temple and Buddhist pilgrims should not be interfered with in their devotional services.

Among the other Buddha statues here reproduced, some possess a historical value. There is, for instance, Dharmapâla's Bud-



ONE OF THE PROTECTORS OF THE GOOD LAW.
A favorite Buddhist saint.



ENTERING INTO SAMADHI (trance).
A Tibetan Buddha, showing the mystic bias
of Lamaism.

dha statue, which he carried with him round the world when visiting the Chicago Parliament of Religions in 1893. The image was found in the Budh-Gâya temple near the spot which, according to tradition, marks the place where Buddha attained to enlightenment. The inscription reads as follows :

“Om! Ye dhammā hettappabhavā,
Tesaṃ hetuṃ tathāgato āha.

Tesañ ca yo nirodho.
Evam-vādi mahāsamaṇo."

Which means, according to Henry C. Warren's translation :

"Om! The Buddha hath the causes told
Of all things springing from a cause ;
And also how things cease to be
'Tis this the Mighty Monk proclaims."¹



A TYPICAL BUDDHIST STATUE OF DARJEELING.
(Indian workmanship.)



BUDDHA.
An ancient Indian bronze carried by
Buddhist missionaries, probably of
the sixth century of our era, from In-
dia to Japan.

The inscription on the pedestal reads :

"Om [namo] kamaladeva dharmmadā [nam],"²

which means: "Om, adoration! The religious gift of Kamala-
deva!"

¹H. C. Warren, *Buddhism in Translations*, p. 89. The inscription at the base mentions the donor's name.

²The bracketed letters, especially the latter syllable, marked with an asterisk, do not come out clearly.

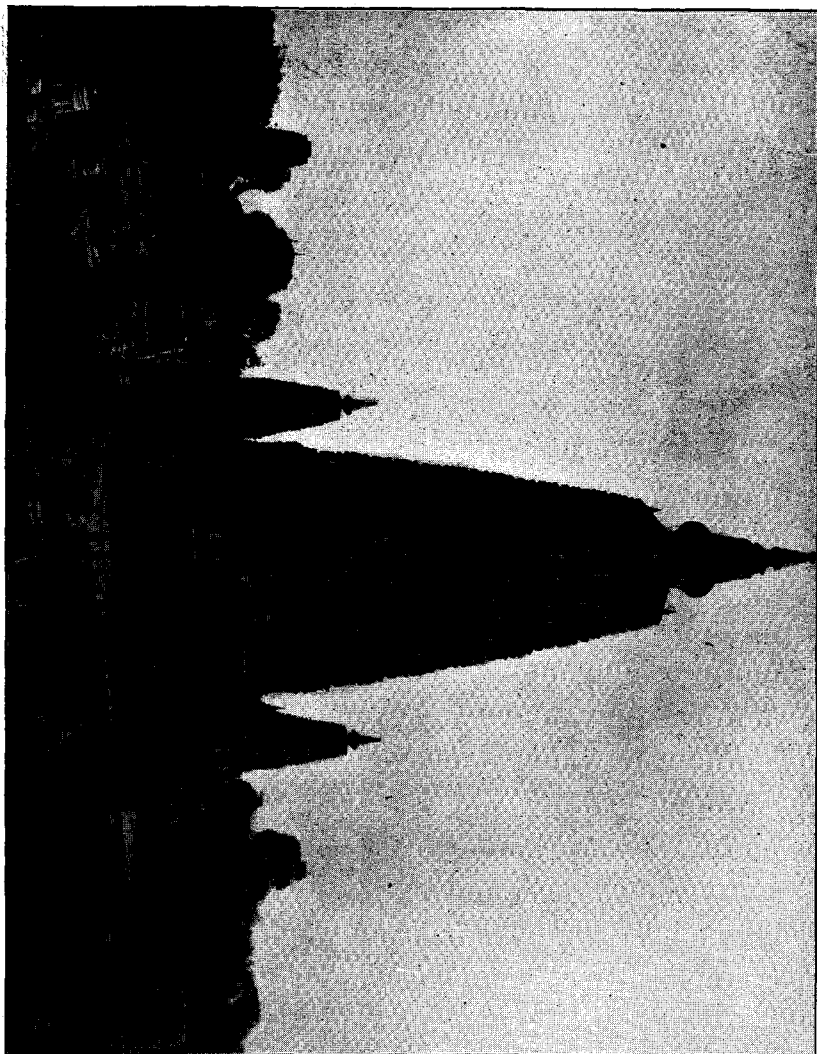


BUDDHA STATUE OF BUDH-GAYA.

Now in possession of the Anagárika H. Dharmapála.

Professor Bühler, in a private letter, says :

"The characters are of a late type which is the immediate precursor of the modern Devanāgarī, and may belong to the eighth or ninth century A. D., possibly



BUDHA-GAYA, AFTER ITS RESTORATION. FROM A RECENT PHOTOGRAPH.

even to the tenth. You will find plenty like them on Plate V. of my palæography in the *Grundriss der Indo-Arischen Philologie und Alterthumskunde*, published by Mr. Karl J. Trübner in Strassburg."



BUDDHA THE TEACHER. Carved wood of the sixteenth or seventeenth century. A typical image such as is found in almost every household shrine.

Another Buddha statue of great interest is the little figure made of bronze which, according to the testimony of the Rev.

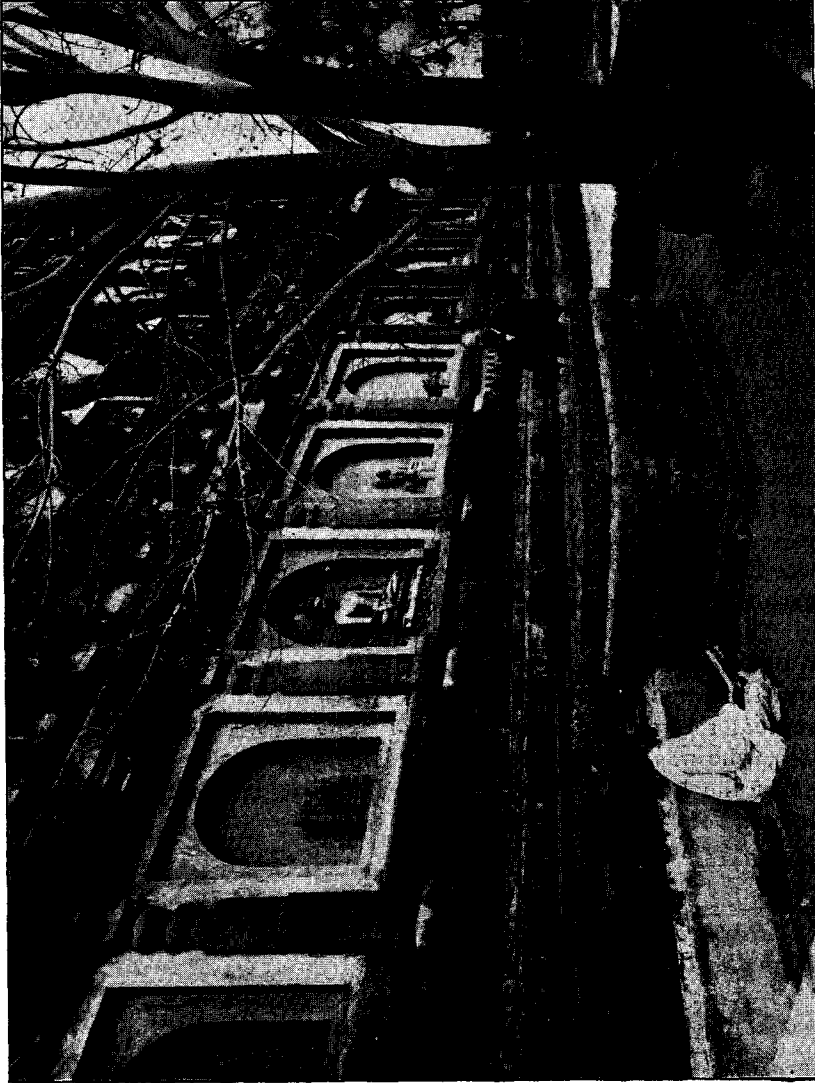


JAPANESE BUDDHA. (Modern taste.)

This statue is a present which was given by the Japanese to the Budh-Gāya temple, where it was set up by the Anagārika H. Dharmapāla. The Mahant (a Hindu high priest) had it removed, but after a long law-suit it was restored to its place by a decree of the courts.

Shaku Soyen, a Buddhist abbot of Kamakura, was brought centuries ago from India to China and from China to Japan by Bud-

dhist missionaries. The bronze is of poorest Indian workmanship, but, judging from the fact that it is solid, not hollowed out, as are



THE DIAMOND-SEAT. This stone indicates the place where Buddha attained to enlightenment. In front is seen the Anagarika H. Dharmapala reading in the Buddhist Suttas.

all later bronzes, it must be very old. Its historical value is extraordinary. Think of a cross which Christian missionaries had brought from Rome to Great Britain! The size of the figure is small enough

to allow it be carried in a pocket without any inconvenience. The statue was some time ago in the possession of the Rt. Rev. Fukuda Gyokai, the Superintendent-General of the Jodo sect, who was so pleased with the success of the Kokyosha, a society devoted to the publication of all Chinese, Corean, and Japanese Buddhist scriptures, that he gave this precious little statue to its founder Mr. Irokawa Teiichi, who, in his turn, handed it over to the Rev. Shaku Soyen on his departure to the Religious Parliament with the request to hand it to some one in America whom he would deem worthy of it. Shaku Soyen thereupon met at Chicago the author of the *Gospel of Buddha*, to whom he presented the statue together with an explanation of its history and significance.

THE WESTERN PARADISE OF THE BUDDHISTS.

Paradise, this dearest thought of the pious Buddhists, is quite analogous to the idea of the Christian heaven. The doctrine prevails in the Mahâyâna, and cannot as yet be traced in the older Hinayâna. The Mahâyâna sects believe that all good people, and especially good Buddhists, who have invoked the name of the Buddha in faith, will be reborn in the Paradise of the West, which is praised in many beautiful hymns and described in sutras as the Pure Land where only goodness prevails and no disharmony, no passion, no trouble, will worry the souls of the faithful.

The Paradise, or Pure land, is pictured in many wall-hangings in Buddhist temples, and the Pure Land sect derives its name from the importance which its priests attach to the belief in an eventual rebirth in the Pure Land. The Rev. Hampden C. Du Bose, who was fourteen years a missionary at Soochow, translates one of the hymns to Amitâbha, the Buddha of Infinite Light, in the home of the blest, as follows :

HYMN TO AMITA IN THE HOME OF THE BLESSED.

" See, streaming forth radiance for thousands of miles,
 Ever sits the compassionate Buddha and smiles,
 Giving joy to victims of sorrow and strife,
 Who are saved by his law from the evils of life.
 All his features of beauty no words can express,
 For the sands of the Ganges in number are less ;
 The flowers of the lotus encircle his seat,
 As if of themselves they spring up round his feet.
 Whoever would enter the home of the blest,
 In his innermost thoughts should incessantly rest
 On that beautiful form like the moon on high,
 When she marches full-orbed through an unclouded sky.

By that halo of light that encircles his head,
 On all living beings a radiance is shed ;
 The sun at noon-day is less glorious than he,
 His compassion resembles a bottomless sea.
 His golden arms are outstretched to relieve
 The sufferers that weep and the hearts that do grieve ;
 His mercy is such as none else can display,
 And long years of gratitude cannot repay."

The favorite thought of the Buddhist devotee, however, is the Buddha of the life beyond, the supreme ruler of Paradise.

In explanation of the Buddhist belief in the Paradise of the West, the same missionary translates from some of the sacred books of Buddhism the following passage :

"Ten million miles to the west there is an earth called Paradise, the home of Amita. Why is it called Paradise? Answer: Because all the creatures born there have no sorrow. There are seven rows of balustrades, seven rows of precious trees around, and seven precious lakes with golden sands. The streets are a compound of gold, silver, pearls, and crystal. There are towers and pavilions adorned with gold, silver, pearls, crystal, and agate. In the lakes are lilies the size of wheels, azure, yellow, red, and white.

"Six hours of the day and six hours of the night there is a rain of flowers. The inhabitants gather them in their robes in the morning, take them to other lands to the ten billion other Buddhas, and return, being absent about as long as it takes to eat rice.

"The birds of Paradise, variegated in plumage, are famous; white cranes, peacocks, and parrots, chant the Buddhist prayers. These birds have no original sin.

"In that happy land the three evils do not exist,—not even the names of the three evils are known. Amita, wishing the 'law-sound' (our word gospel is 'happy sound' to be constantly chanted, expelled these evils.

"If a gentle zephyr blows amid the trees, there are delicate surprising sounds like to a hundred thousand musical instruments; the listener must necessarily have a heart to chant of Buddha, the Law, and the Church."

Mr. Du Bose quotes the following lines on the Pure Land from a Buddhist hymn :

"The pure land of the West, say, what language can tell
 Its beauty and majesty? There ever dwell
 The men of this world, and the Devas of heaven,
 And to each has the same wreath of glory been given.
 The secrets of wisdom unveiled they behold,
 And the soil that they tread on is bright yellow gold ;
 In that land of true pleasure the flowers never fade,
 Each terraced ascent is of diamond and jade.
 The law of great Buddha sung by each bird,
 From thicket and grove in sweet music is heard ;
 The unwithering Upata, fairest of flowers,
 Sheds fragrance around in those thrice-lovely bowers.

There, each from the world that he governs, are found,
 Assembled in conference long and profound,
 The ten supreme Buddhas, who cease not to tell
 The praise of the land where the genii dwell :
 For there is no region so happy and blest
 As the heaven of Amita far in the West.
 On the moment of entering that peaceful scene,
 The common material body of men
 Is exchanged for a body ethereal and bright,
 That is seen from afar to be glowing with light.
 Happy they who to that joyful region have gone,
 In numberless *kalpas* their time flows on ;
 Around are green woods, and above them clear skies,
 The sun never scorches, cold winds never rise,
 And summer and winter are both unknown
 In the land of the Law and the Diamond Throne.
 All errors corrected, all mysteries made clear,
 Their rest is unbroken by care or by fear ;
 And the truth that before lay in darkness concealed,
 Like a gem without fracture or flaw is revealed."

In explanation of further details connected with the Buddhist belief in the Western Paradise, Mr. Du Bose says :

"The beautiful lotus is the flower of Paradise. Buddhists never say, 'go to heaven,' but to be 'born in heaven.' The faithful believer records a vow to be born in the 'pure land,' at which time a lotus springs up in a pond. If he is pious the flower will flourish, and when he dies a man will be born out of the flower. This exhortation is given in one of the Buddhist sutras : 'At the approach of death, do not fear it ; always think this body has many sorrows ; it is defiled by sin, and subject to transmigration. If this unclean body is thrown off and you are reborn in a pure land, is it not a happy event? It is like throwing off old clothes and putting on a new suit. If any one will call upon Amita with a fixed heart, at death Amita with his holy throng will appear before him ; his heart will not be agitated, and he will be reborn in Paradise.' "

The frontispiece to the present number is an illustration of the traditional view of the Western Paradise, painted especially for The Open Court Publishing Co. by a well-known Japanese artist, Mr. K. Suzuki, and reproduced by Hasegava of Tokio. You see flowers raining down, angels playing musical instruments, and birds of Paradise hovering in the air. The triune Buddha is sitting on lotus seats, and in the background the city of Nirvâna is visible.¹ The lotus pond below shows the budding lotuses from which the faithful Buddhists are reborn at the moment of the discontinuance of their earthly life.

¹ The frontispiece to the April number, by Mr. Mishima, represented the same subject. The three main figures, however, do not represent the triune Buddha, but Buddha Shakyamuni with his two companions Samânta-bhadra and Mandjuśrî, the former of whom is frequently represented as standing on a lion, the latter on an elephant.