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A WINDOW OPEN ON THE WORLD

The



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Twenty-five
centuries of
**Buddhist Art
and Culture**

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Rudyard Kipling once described the great carvings which flourished in north-west India and Pakistan between the 1st and 7th centuries A.D. as "Greco-Buddhist sculptures, done savants know how long since, by forgotten workmen whose hands were feeling, and not unskillfully, for the mysterious Grecian touch." Actually the term "Greco-Buddhist" still used today to describe this school of architecture and sculpture is misleading. It is more closely allied to Roman art. Many Roman coins and statuettes from Alexandria, Syrian glass and Roman metals have been unearthed in this "easternmost region of the Roman Empire." Some of the most notable examples of Greco-Roman art are found in the region of Gandhara from which this detail, above, is taken. It depicts Buddha descending from Heaven watched by worshippers. The resemblance to the cathedral sculptures of medieval Europe is striking.

Victoria and Albert Museum

N° 6 - JUNE 1956
9th YEAR

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The "Smile of Bayon" is seen on this head of a Buddhist monk carved by an unknown 13th century sculptor and found in the ruins of the Bayon temples at Angkor, ancient capital of Cambodia. The smile of Bayon has been called "without doubt the supreme expression of Buddhist beatitude". Head is presumed portrait of King Jayavarman VII, builder of the Bayon Temple. (See page 26).

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ONE of the great merits of our present century is the attempt being made to know and to appreciate the arts of other lands, other peoples and ages. The parochial attitude of the past, marked so often by snap-judgment antipathy of blind-spot vision, has been superseded by a broader, more catholic taste and a sincere desire to understand and love works of art which are the expression of cultures wholly different from our own.

We have come a long way from the astounding statement made by Ruskin that the art of India was "unnatural... and wanting in truth," or such peremptory announcements concerning Asian art as the one made by a European professor of archaeology who wrote in 1864: "There is no temptation to dwell at length on the sculpture of Hindustan. It affords no assistance in tracing the history of art, and its debased quality deprives it of all interest as a work of art."

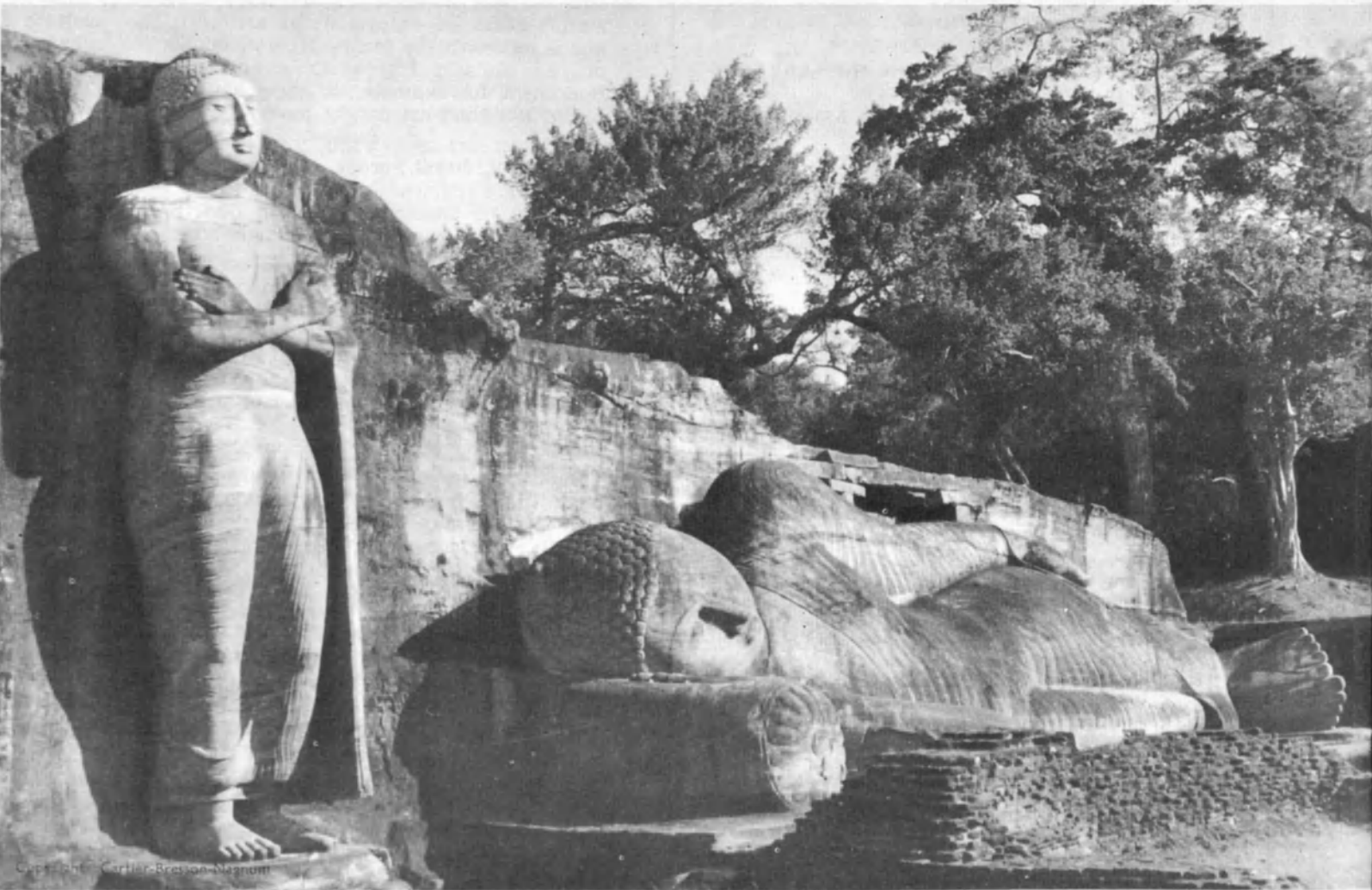
Yet even in more recent times, the appreciation of the ancient arts of Asia has often been hampered by those who have most ardently attempted to interpret them to the newcomer. As one writer recently expressed it in India, we must take care lest a "smokescreen of spiritualism" be laid between the *uninitiated* beholder and the simple aesthetic enjoyment of art, with the result that one is left with the feeling that without a full knowledge of the philosophical writings and religious canon of Buddhism, for example, no approach to the understanding of Buddhist art can be made.

Buddhist art is essentially religious, but the arts of Egypt, of Medieval Europe, of Negro Africa and the ancient Mayas were religious too. Are we to say that no attempt to grasp the beauty of Luxor or Chartres can be made without a fine knowledge of their religious portent?

In this special issue, prepared on the occasion of the 2,500th anniversary of the Supreme Enlightenment and death (*pari-nirvana*) of the Buddha, the UNESCO COURIER has sought to give its readers both a panorama of the great masterpieces of sculpture, architecture and painting of Buddhist art in Asia, and a glimpse of some of the ethical ideals and the message of peace, gentleness and mercy which Buddhism, "one of the noblest edifices of thought ever created by the human spirit," has inspired.

Buddhists, particularly in South Asia, celebrate the birth, the Enlightenment and the death of the Buddha on May 24—the day of the May full moon. But for the 2,500th anniversary special festivals, ceremonies and pilgrimages will continue for one full year. As the birth-place of Buddhism, India has made elaborate arrangements for the historic event. At the great historical centres of Buddhism—the village of Lumbini, outside Kapilavastu (now in Nepal) where Buddha was born; Bodhi Gaya where he achieved Enlightenment, Sarnath, where he preached his first sermon, and Kusinagar where he died—pilgrims have already arrived from all parts of the world.

In November, a congress on Buddhism and an exhibition of Buddhist art will coincide with Unesco's 9th General Conference in New Delhi, and with a symposium organized there by Unesco on Buddhism's contribution to philosophy, literature and the arts during its 2,500 years' history.



Gautama the Buddha

Teacher of infinite compassion

by Sarvepalli Radhakrishnan

Vice-President of the Republic of India

IN Gautama the Buddha we have a master mind from the East second to none so far as the influence on the thought and life of the human race is concerned, and sacred as the founder of a religious tradition whose hold is hardly less wide and deep than any other. He was born in the year 563 B.C., the son of Suddhodana, at Kapilavastu on the Nepalese border one hundred miles north of Benares. The spot was afterwards marked by the emperor

Asoka with a column which is still standing. His own name was Siddhartha, Gautama being his family name. His mother died seven days after his birth, and Suddhodana's second wife, Mahaprajapati, brought up the baby. In due course Gautama married his cousin Yasodhara and had a son Rahula. Gautama was of a religious temperament and found the pleasures and ambitions of the world unsatisfying. The ideal of the mendicant life attracted him and we hear frequently in his discourses of the "highest goal of the holy life for the sake of which clansmen leave their homes and go forth into homelessness". The efforts of his father to turn his mind to

secular interests failed, and at the age of twenty-nine he left his home, put on the ascetic's garb, and became a wandering seeker of truth. This was the great renunciation.

Determined to attain illumination by the practice of asceticism, he withdrew with five disciples to Uruvela, "a pleasant spot and a beautiful forest", soothing to the senses and stimulating to the mind. He started a series of severe fasts, practised exercises of meditation, and inflicted on himself terrible austerities. Weakness of body brought lassitude of spirit. Though often during this period he found himself at death's door, he got no glimpse into the riddle of life.

He therefore decided that asceticism was not the way to enlightenment and tried to think out another way to it. He remembered how once in his youth he had an experience of mystic contemplation, and now tried to pursue that line. It was then that he found the answer. In the last watch of the night "ignorance was destroyed,

knowledge had arisen... as I sat there, earnest, strenuous, resolute". Gautama had attained bodhi or illumination and becomes the Buddha, the Enlightened One.

Buddha started on his ministry after much hesitation. He not merely preached, which is easy, but lived the kind of life which he taught men should live. He adopted a mendicant missionary's life with all its dangers of poverty, unpopularity, and opposition.

In the deer park near the modern Sarnath "where ascetics were allowed to dwell and animals might not be killed", he preached his first sermon. Disciples began to flock to him. At the end of three months there were sixty. He said to them one day: "Go now and wander for the gain of many, for the welfare of many, out of compassion for the world, for the good, for the gain and for the welfare of gods and men. Let not two of you go the same way. Preach the doctrine which is glorious in the beginning, glorious in the middle and glorious in the end, in the spirit and in the letter: proclaim a consummate, perfect and pure life of holiness." The Buddha himself travelled far and wide for forty-five years and gathered many followers. *(Cont'd on next page)*

SACRED STUPAS AND GIANT STATUES.

After the Buddha's death and cremation, his ashes were divided into eight parts and enshrined in eight great stupas, or pagodas (the number 8 corresponds to the Noble Eightfold Path of Buddhism and The Wheel of the Law with its eight spokes). Later, thousands of these dome or tower-like shrines to house sacred relics of the Buddha or his disciples were built in cities and in the countryside throughout the Buddhist world. Upper photo shows ancient Ruweli Stupa, at Anuradhapura, Ceylon, restored in the 19th century. Giant statues, below, depict the Reclining Buddha (46 feet long) at the moment of his death, and beside him his favourite disciple, Ananda (23 feet high). These colossal 12th century statues were cut from solid rock at Polonnaruwa, Ceylon.



Courtesy A. Vigier

THE BIRTH BENEATH THE TREE: The birth of Buddha as depicted in an 11th century relief from Ananda Temple, Pagan, in Burma. Maya, Mother of the Buddha holds a branch of the Sala tree while the infant is seen emerging from above her right side. This richly gilded relief has a contrasting background of deep red terracotta.

Sir Sarvepalli RADHAKRISHNAN, one of the greatest thinkers of modern Asia, has done much to explain the philosophy and religions of the orient to the western world. Among his many works: "Indian Philosophy", "East and West in Religion", "Eastern Religions and Western Thoughts", "Religion and Society", an English translation of Dhammapada and "Gautama the Buddha".

Test by logic and life

In view of the variety of counsel he advised his disciples to test by logic and life the different programmes submitted to them and not to accept anything out of regard for their authors. He did not make an exception of himself. He says: "Accept not what you hear by report, accept not tradition: do not hastily conclude that it must be so. Do not accept a statement on the ground that it is found in our books, nor on the supposition that this is acceptable, nor because it is the saying of your teacher."

With a touching solicitude he begs his followers not to be hampered in their thought by the prestige of his name. "Such faith have I, Lord", said Sariputta (one of his closest disciples) "that methinks there never has been nor will be nor is now any other greater or wiser than the Blessed One".

"Of course, Sariputta", is the reply, "you have known all the Buddhas of the past?" "No, Lord." "Well then you know those of the future?" "No, Lord." "Then at least you know me and have penetrated my mind thoroughly?" "Not even that, Lord." "Then why, Sariputta, are your words so grand and bold?"

There is nothing esoteric about Buddha's teaching. "O disciples, there are three to whom secrecy belongs and not openness. Who are they? Secrecy belongs to women, not openness; secrecy belongs to priestly wisdom, not openness; secrecy belongs to false doctrine, not openness... The doctrines and the rules proclaimed by the perfect Buddha shine before all the world and not in secret."

There is little of what we call dogma in the Buddha's teaching. With a breadth of view rare in that age and not common in ours he refuses to stifle criticism. Intolerance seemed to him the greatest enemy of religion. Once he entered a public hall at Ambalathika and found some of his disciples talking of a Brahmin who had just been accusing Gautama of impiety and finding fault with the order of mendicants he had founded. "Brethren", said Gautama, "if others speak against my religion, or against the Order, there is no reason why you should be angry, discontented or displeased with them. If you are so, you will not only bring yourselves into danger of spiritual loss, but you will not be able to judge whether what they say is correct or not correct"—a most enlightened sentiment, even after 2,500 years of energetic enlightenment.

He denounced unfair criticism of other creeds. "It is", he said, "as a man who looks up and spits at heaven; the

spittle does not soil the heaven, but comes back and defiles his own person."

There was never an occasion when the Buddha flamed forth in anger, never an incident when an unkind word escaped his lips. He had vast tolerance for his kind. He thought of the world as ignorant rather than wicked, as unsatisfactory rather than rebellious. He met opposition with calm and confidence. There was no nervous irritability or fierce anger about him. His conduct was the perfect expression of courtesy and good feeling with a spice of irony in it.



Skeel

THE GREAT DEPARTURE of the future Buddha from the palace of his father, King Suddhodana. As Prince Siddhartha, he left his wife and child and renounced a life of ease and plenty, setting forth on his search for enlightenment. This major event is depicted here on a fragment of an 11th century fresco from Chortchuk, Central Asia.

On one of his rounds he was repulsed by a householder with words of abuse. He replied: "Friend, if a householder sets food before a beggar, but the beggar refuses to accept the food, to whom does the food then belong?" The man replied: "Why, to the householder of course."

The Buddha said: "Then, if I refuse to accept your abuse and ill will, it returns to you, does it not? But I must go away the poorer because I have lost a friend." Conversion by compulsion was unknown to him. Practice, not belief, is the foundation of his system.

After many years of toil and travel, the Buddha died at the age of 80 in a village in Utar Pradesh.

The message of the Buddha was not only for his age but for all time. The impermanence of the world, its sorrow and suffering provoked his religious quest. When he met the old man bowed down with years, the dead man being carried to the

cremation ground and the man stricken with a foul disease as also the holy man who carried himself with great dignity and detachment, he was distressed by the first three sights and attracted by the serenity of the ascetic. Buddha felt the threat of nothingness, of non-being which one experiences when one looks upon the passing world of birth and death, of disease and old age. The question is whether we can acquire strength and courage, whether we can discover the centre of freedom in ourselves which will save us from the insecurity of time, from the body of this death. Buddha gives us the answer, "By deepening our awareness and by changing ourselves". The way to change the world is to change the nature of man.

This change of nature is not automatic: The seed becomes a plant, the puppy becomes a (Cont'd on page 8) dog, but the human being has to develop his potentiality consciously and deliberately. The



LIFE OF POVERTY. This remarkable 2nd century tablet also from Amaravati depicts the Elevation of the Buddha's Begging Bowl. As a religious mendicant the Buddha carried an alms bowl and never refused what was offered him for his daily food. Today a life of poverty is essential for a Buddhist monk whose belongings include only his robe, an alms bowl, a needle, a string of beads to count while meditating, a razor to shave his head, and a filter to strain insects from his drinking water lest he inflict suffering on living beings. Amaravati sculptures are often marked by frenzied body movements as is seen in photo, left

Photos Govt. Museum, Madras

THE TALE OF THE MAD ELEPHANT is recalled in this medallion made between 2nd and 3rd century A.D., from Amaravati in Andhra Province, southern India. The legend associated with this incident relates: "Now Devadatta, a kinsman of the Exalted One, was filled with a jealous fury and 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. The great beast, running amok, saw the Blessed One approach and was overcome by his calm power and knelt before him." Kneeling elephant is seen at right.



Noble eightfold path to perfection

Buddha asks us to find the teacher within ourselves and attain enlightenment. He asks us to develop strength of spirit through meditation and moral discipline. He asks us to abstain from injury to living beings, to refrain from taking other people's possessions, to develop chastity of body and mind, to refrain from telling lies and to avoid intoxicants. He does not merely say, "Thou shalt not kill". He says, "thou shalt remove the inward attitudes towards other beings, of anger, of resentment, of exploitation, of the lust of the heart." His morality was not one of outward conformity but of inward cleansing.

The text of his first sermon has come down to us. There is no reason to doubt that it contains the words and the ideas of the Buddha. Its teaching is quite simple.

After observing that those who wish to lead a religious life should avoid the two extremes of self-indulgence and self-mortification and follow the middle way, he enunciates the four truths about sorrow, the cause of sorrow, the removal of sorrow, and the way leading to it.

For the removal of ignorance a strict morality is essential. Simple goodness in spirit and deed is the basis of his religion. The noble eightfold path represents a ladder of perfection. Right views, right aspirations, right speech, right action, right living, right effort, right mindfulness, right contemplation. The eightfold path is more than a code of morality. It is a way of life.

The Buddha gave a workable system for monks and lay people. He laid down five moral rules binding on all people, which are: refraining from taking what is not given, from wrongful indulgence in the passions, from lying and from intoxicants. It is not abstention from work that he demanded. A Jain layman asked him if he taught the doctrine of inaction, and the Buddha replied: "How might one rightly say of me that the ascetic Gautama holds the principle of inaction? I proclaim the non-doing of evil conduct of body, speech and thought. I proclaim the non-doing of various kinds of wicked and evil things... I proclaim the doing of good conduct of the body, speech and thought. I proclaim the doing of various kinds of good things."

In the Buddha's scheme of ethics, the spirit of love was more important than good works. "All good works whatever are not worth one-sixteenth part of love which sets free the heart. Love which sets free the heart comprises them. It shines, gives light and radiance." "As a mother, at the risk of her life watches over her only child, so let every one cultivate a boundless love towards all beings."

Respect for animal life is an integral part of morality. A good Buddhist does not kill animals for pleasure or eat flesh. They are his humble brethren and not lower creatures over whom he has dominion by divine right. He does not speak of sin but only of ignorance and foolishness which could be cured by enlightenment and sympathy. When the individual overcomes ignorance, breaks the power of his own deeds to drag him back into expiation, ceases to desire and to regret and attains enlightenment, he passes into the world of being as distinct from that of existence, being which is free from form and formlessness, from pain and delight, though that state is not humanly conceivable. It is deliverance, freedom from rebirth, Nirvana.



Honolulu Academy of Arts

YEARS OF ASCETICISM, fasting and terrible austerities often brought Buddha to death's door. During six years he underwent many fasts such as are hard for a man to endure and resisted the attempts of King Mara, a demon, to tempt him away from his purpose. But he still got no glimpse of the riddle of life and he decided that this was not the way to gain enlightenment. He therefore broke his fast. This 16th century statuette of The Penitent Buddha is from Fukien, China.



Honolulu Academy of Arts, Hawaii

At the age of 29 Gautama left his house, his young wife, his newly-born child and his parents. He wandered for six years in search of Wisdom and Truth, accepting the teachings of well-known ascetics and practising self-mortification including starvation, without finding the answer. One day he found a beautiful place on the bank of a river under a large tree not far from the town of Gaya and there he sat in meditation, determined to arrive at the truth. While plunged in his thoughts he was tempted by the Demon Mara and his hordes. Despite the temptations he remained calm and steadfast, plunged in meditation. It was then that he attained Supreme Wisdom or Enlightenment. He then rose and proceeded to Benares where he first undertook to spread his message. Photo shows a Bodhisattva (Gautama before he became the Buddha) meditating under the Bodhi tree. (Lung-Men, China 6th century)

THE SPREAD OF BUDDHIST CULTURE

by Anil de Silva Vigier

1

Two thousand five hundred years ago a great part of the world was still plunged in the darkness of ignorance and barbarism. New centres of civilization had appeared in Greece and Italy, but the Parthenon had still to be built and Rome was only a small town.

Yet already for many centuries, in the Middle East, China and India, men had known how to write and build; their ships travelled far and wide exchanging goods, works of art and ideas. All over this antique world men, becoming more and more masters of their own destinies, felt a growing need for a more human creed. Buddhism in India, Taoism in China and, five centuries later, Christianity in the West, all played the same role: man ceased to be dominated by superstition and was given an opportunity to achieve his own salvation. Buddhism spread its message in Asia as, later, Christianity spread over Europe.

Two thousand five hundred years ago Gautama Buddha lived and preached his doctrine. He taught that all men were equal in the face of suffering. By his own example he showed that suffering could be overcome by the renunciation of desire and the elimination of ignorance. This doctrine is today the living faith of many millions of Asian people.

Buddha's message is essentially a peaceful one and there is no instance in the whole history of Buddhism where violence in the form of torture or war has ever been used in its name. In a world of permanent conflicts, Buddhism met man's eternal desire for peace. In India, the Emperor Asoka (3rd century B.C.) after a bloody war against the neighbouring Kalinga Kingdom, was converted to Buddhism and issued his famous edict which he caused to be carved on rock and stone throughout his kingdom.

It said: "One hundred and fifty thousand people were deported, one hundred thousand people were killed, many times this number perished... Remorse fills the King friend of the Gods since he has conquered Kalinga. The conquest of an independent country means murder, death or captivity for men. All are victims of violence and death and separation from those who are dear to them. These thoughts weigh heavily on the King friend of the Gods..."

"Even if the number of victims in the conquest of Kalinga were a hundred thousand times smaller, the thought of this would afflict the King friend of the Gods. Even if they were in the wrong the King friend of the Gods believes we should have been as patient as possible. The victory that is the best of all is the Victory of the

Good Law (Buddhism). This text of the Law is engraved for my sons and grandchildren so that they will not dream of new victories. Let them seek real victories through the exercise of patience..."

The world in which Buddhism was born and spread was a world of vast movements of men and ideas, much vaster than we generally imagine. In this world India was, geographically, the crossroads between Western and Far Eastern civilizations. Both the great land routes entered her Northern passes from the West through Persia and from the East through China and Central Asia, over the old silk caravan route.

On the maritime routes, Persian, Greek, Roman and Alexandrian ships scoured the ports of Gujerath and Konkan on the west coast, and Coimbatore, Andhra, Bengal and Ceylon in the South. India was also the port of call for Far Eastern ships going westwards, and her own ships sailed out in all directions.

Contacts between the Western world and India were continuous. The Persian Emperor Darius left his great terraced palace at Persepolis to lead an expedition into the Punjab and the Indus valley a few years before the death of Buddha in the 5th century B.C.

Alexander's expedition in the fourth century B.C., bringing with it topographers and scientists, helped to strengthen the land route kept up by the couriers of the Persian monarchs. Alexander built a port and a fleet on the Indus and his captain, Nearchus, sailed down the Indus, forging a maritime route between the Indus and the Tigris. Alexander returned through Afghanistan with elephants and Indian soldiers in his army.

The whole of North West India, Afghanistan, Gandhara (Afghanistan and Pakistan territory) and the Punjab remained for centuries under a succession of Greek princes, one of whom, Milinda (Menander), became a Buddhist. These Greek kingdoms favoured the penetration of Greek, Hellenistic and Roman culture. Greeks intermarried with Indians and these colonies formed centres of a new Greco-Roman Buddhist culture. The new culture developed rapidly under the Kushana Empire which succeeded



Pakistan

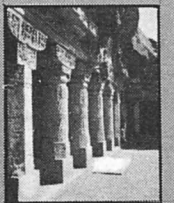
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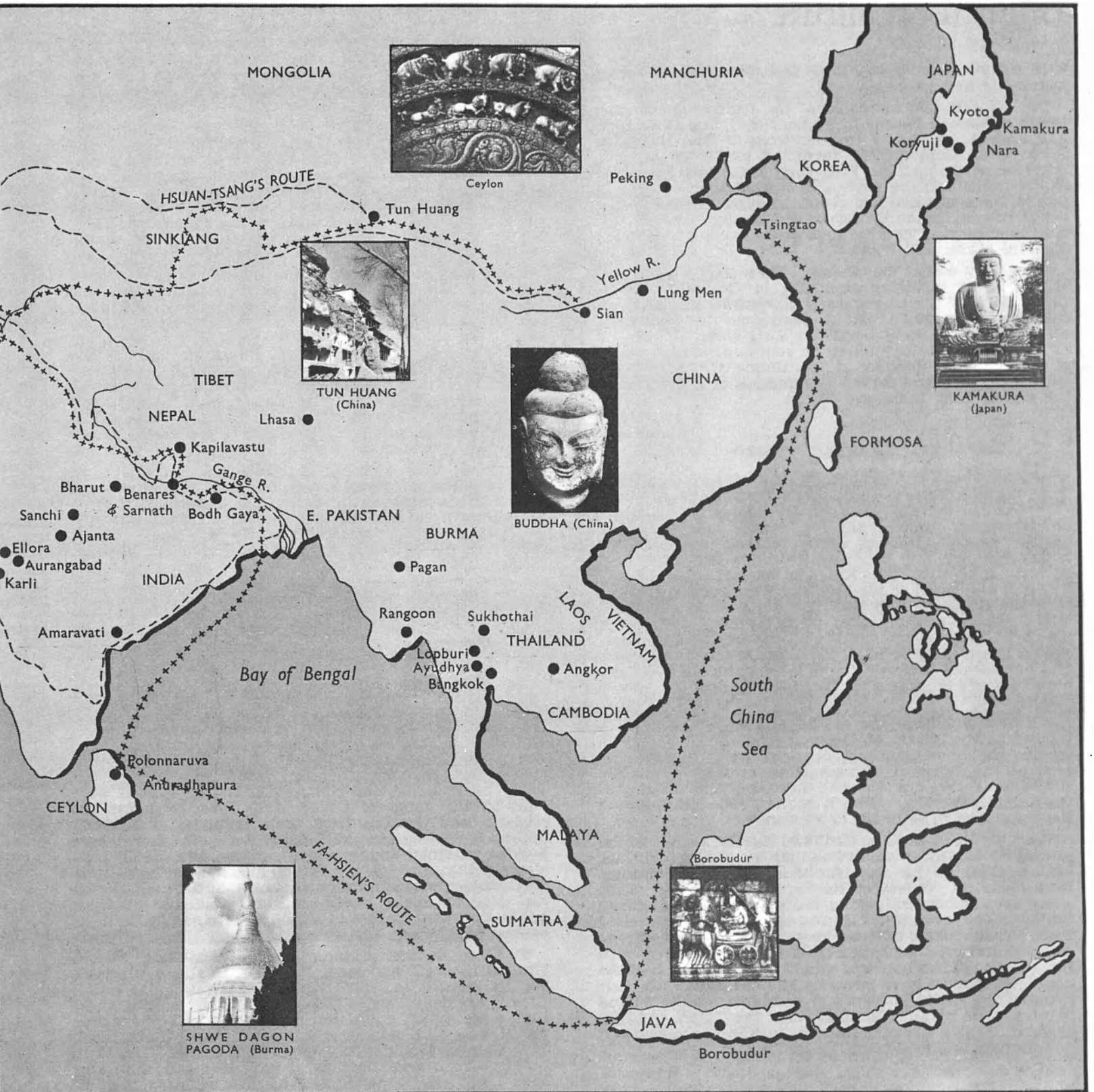


AJANTA CAVES
(India)



SARNATH
(India)

Mme Anil de Silva Vigier of Ceylon, is the first Asian woman to specialize in archaeology and art history, and has spent many years of study and research on Buddhist painting and sculpture. She is the author of "The Life of the Buddha" retold from ancient sources, published by the Phaidon Press, London, in 1955. Mme Vigier has greatly assisted in the preparation of this special issue.



UNESCO COURIER MAP

the Greeks in the 1st century A.D. (The Kushana were nomads who invaded India from China and Central Asia and whose emperors were converted to Buddhism)

More important than wars and conquests was the long period of friendship between Alexander's successors, the Seleucid kings in Persia and the Mauryan kings in North India, whose palace was modelled on that of Darius at Persepolis, Persia. Ambassadors were exchanged and foreign merchants thronged the capital Pataliputra (today Patna, capital of Bihar province, N.E. India). The Emperor Asoka married a Greek princess and sent his missionaries both to the East and the West. His emissaries to the West, carrying the message of Buddha, reached Persia, Egypt, Macedonia, Cyrenaica and N.W. Greece.

The Roman historian Pliny tells us that Rome bought 50 million sesterces worth of merchandise from India every year: cotton from Malwa, lacquer and nard from

Pataliputra, indigo, spices and precious stones from Konkan, jades, ivories, silk and elephants which the Romans used in large numbers for their army and circus. Roman coins of gold have been found in the North West and along the coast of South India at Cannanore, Coimbatore and Mahabalipuram with effigies of Augustus, Caracalla, Claudius, Theodore and Constantine. A Roman-Asian artist named Titus painted Buddhist frescoes at Miran in Central Asia. Alexandrine merchants aided Buddhist convents at Nasik and Junnar near Bombay.

History gives us only a glimpse of the vast movement of men at this time: prisoners of war, recruits in various armies (Indian archers excelled in the Persian army), and deserters who roamed about from place to place; craftsmen, metal workers, ivory carvers (Indian ivories have been found in Pompeii); weavers, jewellers, sculptors and ceramists

(Cont'd on next page)

Buddhist Culture (Cont'd)

were sought after at any price and protected by great merchants and prices.

Central Asia was composed of the regions of Bamiyan (south of ancient Bactria in Afghanistan), and of Kashgar and Kutsha, up to the frontier town of Tun Huang in North West China. This territory, closed in between immense mountains, the T'ien-chan or Celestial Mountain in the North and the massifs of Karakorum and Kouen-Lun in the south had two routes through the desert: the northern one passing by the oases of Kashgar and Kutsha, Kizil and Tourfan, and the southern one through Yarkand, Khotan, Miran and Lobnor.

All of them met at Tun Huang. These were the principal arteries of Buddhist expansion in Central Asia and China and all became powerful centres of Buddhist culture. Thousands of grottos were excavated and open-air constructions were built. At Kizil alone, the Mingoi or Thousand Grottos (not to be confused with the Cave of the Thousand Buddhas at Tun Huang, see below) were cut out, painted and carved by hundreds of artisans from the Middle East, India and China.

Cavaliers escorted Hsuan Tsang

HSUAN TSANG the famous Chinese scholar who made his pilgrimage to India by the northern route in the 7th century A.D., leaves us an unforgettable account of his journey through burning deserts and snow-clad passes, whose hardships were relieved only by the luxury and plenty of these oasis kingdoms in Central Asia. Of Kutsha he says: "The Kingdom was about a thousand li (1 li = 654 yards) to the East and West and six hundred li to the South and North. The soil produces rice, red millet, raisins, pomegranates, pears, prunes, peaches and apricots. There are mines of gold, copper, tin and plumbago. The climate is mild, the ways of the people pure and honest and their writing is taken from India. Their musicians are renowned for their skill in flute and guitar playing."

We find too historians of the Chinese T'ang dynasty talking of the charm of the women of Kutsha and recording that musicians and dancers from Kutsha were seen at the Imperial Chinese fêtes, dressed in crimson silk turbans. We are told that they sang "The Meeting of the Seventh Evening," "The Woman of Jade Takes Round the Cup," and "The Battle of Flowers."

The frescoes of Kutsha, Kizil and Kumtura show us the splendid cavaliers—those who, Hsuan Tsang tells us, escorted him on his way, for many of these paintings were made by contemporaries of Hsuan Tsang. They show cavaliers wearing long boots, riding coats of silk falling to the knees and taken in at the waist with metal belts. Their tunics of blue, grey, white and olive green were embroidered with pearls, lined and bordered with fur. Their reddish hair was caught up with ribbons at the neck. They must have formed a glorious sight with their coloured and gilded banners and standards, sculptured and painted with heraldic animals like the tiger and the dragon. Hsuan Tsang returned to China laden with manuscripts and images of the Buddha.

Marco Polo stopped here

MARCO POLO, who in the 14th century seems to have gone by Kashgar, Yarkand and Lobnor, also stresses in his memoirs the luxury and refinement in these kingdoms. For instance, writing of Khotan, he says: "Everything necessary for human life is here in the greatest plenty—cotton, flax, hemp, grain, wine. The inhabitants cultivate farms and vineyards and have numerous gardens. They also make a living by trade and manufacture." Of Lobnor he writes: "Travellers who intend to cross the desert usually halt for a considerable time, both to rest from their fatigues and to make the necessary preparations for their further journey."

But most interesting for us is his obvious reference to the large composition of the Parinirvana or The Death of Buddha. He says: "The town of Campichu is large and magnificent. The bulk of the people worship idols and they have many monasteries and abbeys built after the manner of the country. In these are a multitude of

idols, some of wood, some of stone and some of clay. They are all highly polished and covered with gilding. They are carved in a masterly style. Some are of very great size and others are small. The former lie in a recumbent posture, the smaller figures stand behind them and have the appearance of disciples in the act of reverential salutation. Both great and small are held in extreme veneration."

Bamiyan in Afghanistan was the halting place for caravans either going to or coming from the difficult passes of the Hindu Kush which barred the way into India. Into the façade of the great cliff of Bamiyan, cave sanctuaries with colossal Buddhas were carved and painted, two of these images reaching 173 and 120 feet in height. Merchants paid craftsmen and artists to paint and carve statues as thank-offerings for a safe journey.

Tun Huang at the other end of the route was developed with the help of merchants and royal benefactors, for the Wei, the T'ang and the Sung dynasties in China all contributed to the creation of one of the most extraordinary monuments of Buddhist culture. Among the hundreds of cave temples at Tun Huang the Cave of the Thousand Buddhas, sealed up for centuries, housed priceless treasures of manuscripts and paintings on silk. Today archaeologists look after the preservation of the Tun Huang monuments, while dozens of artists make copies from the innumerable frescoes. Yang Kang and Lung-Men are two of the other great Buddhist sites in China.

The first time we hear of Buddhism in China is in 65 A.D. when the Han prince, Tch'ou protected a small Buddhist community at Lo-yang. The translation of Buddhist texts from Sanskrit and Pali into Chinese was officially encouraged by the Kushna Empire in India (30-224 A.D.). Kushna missionaries were heard reciting Buddhist scriptures to a Chinese official named Ching Lu in the 2nd century A.D. In addition, Chinese travellers, merchants, imperial envoys and pilgrims came to India by sea. In fact it is to Chinese historians that we owe the only written accounts of these early kingdoms in South East Asia.

Yi-T'sin saw a thousand monks

EVENTUALLY there were large monasteries and universities in all the Buddhist countries of south east Asia, Japan and Korea. Pilgrims in their thousands from all over Asia thronged the great Buddhist universities of Takila in Pakistan and Nalanda in India. Hostels were built by the kings of Ceylon and Java to house the students and pilgrims from their countries at Nalanda and at Bodh Gaya in the Indian state of Bihar, where Buddha attained enlightenment under the Bodhi tree. Many of the ships leaving Bengal and the southern India ports carried pilgrims and missionaries and, in addition to the spices, precious stones, muslins and silks in their holds, they bore statues of the Buddha made in the busy centres of Mathura and Nalanda.

Yi-T'sin, another Chinese pilgrim, travelling by sea stopped in the kingdom of Crivijaya (Malay peninsula), for six months to learn Sanskrit grammar. He says: "There are more than a thousand Buddhist monks whose minds are set on study and good works. They examine and discuss all possible subjects exactly as in India itself. If a Chinese monk wishes to go to the West (India) in order to read and study he cannot do better than stay here for a year or two. He will then be fitted to go to India for further study." Yi T'sin spent ten years at Nalanda and later copied and translated into Chinese many Buddhist texts, and also wrote his memoirs.

The coming of Buddhism, coinciding as it did with increased trade and intercourse between Asian countries, resulted in a period of intense intellectual life. The message of the brotherhood of men — "No one is a Brahmin or an outcast by birth, but one becomes a Brahmin or an outcast by one's actions" (Vasala Sutra)—was like rain falling on parched earth. It stimulated a resurgence of popular feeling just as Christ's message did in Rome in early Christian times.

The richly human content of the Buddhist message was the spiritual basis of an art which overrode the frontiers of artistic expression, revitalized local traditions, making them truly Buddhist and at the same time free expressions of national character. It was a message of hope. It was a message of peace. And these two important factors helped the development and maturity of a noble art that has enriched the artistic traditions of the world.

The Spread of Buddhist Art



Reproduced from "The Art of India" by Stella Kramrish, courtesy The Phaidon Press, London

Two worshippers, one with folded arms, the other carrying offerings, walk within an arched niche in this fragment of sculpture made by an artist of the Gandhara school in the 2nd to 3rd century A.D. The term Gandhara art is applied to the school of architecture, sculpture and painting which flourished in north-western India and in parts of what are today Pakistan and Afghanistan, from the 1st to the 7th centuries A.D., the designation coming from the ancient name of the region. Gandhara art was outside the main stream of Indian tradition, and though its subject matter was Indian, in certain aspects it is entirely Western in form. The surrounding arch of the niche with leaf pendants, griffin socles and draped figures leaning on its outer curve shown in this 10-inches high fragment, is a well-known motif in Gandhara reliefs. (See also the photograph shown on page 2)

THE first notable monument to perpetuate the memory of Buddha was built at Sanchi in Central India some 2,200 years ago, three centuries after his death. And although Buddhism disappeared from its native soil, it spread to other countries of Asia to become the living faith of millions (some 500 million people today) who in their turn built monuments to honour Buddha throughout the vast continent.

Some of these lay hidden for over a thousand years, buried under sand or lost in the solitudes of impenetrable tropical jungles. It is only in the past 70 years or so that explorers and archaeologists have made systematic studies of these monuments, hacking their way through entangled undergrowth or digging in the desert wastes to reveal art that has amazed the world—great Buddhas in eternal sleep or standing in watchful meditation.

The opening up of the Cave of the Thousand Buddhas, at Tun Huang in Northern China, which had been walled up since the 11th century A.D., brought to light the thousand Buddhas whose mysterious smiles had remained hidden in the dark; frescoes with gorgeous colours—lapis lazuli blue, ruby red, gold, topaz, emerald green, glowed like jewels in the dim light of these incredible caves. In Cambodia, Indonesia, Burma and Siam were abandoned monuments around which huge trees had wrapped their monstrous roots like octopus tentacles.

At the death of the Buddha his ashes were divided up into eight parts; these were put in jewelled caskets and enshrined in eight stupas. (A stupa is a sacred shrine built as an enormous dome mounted on a pedestal with a stylized umbrella, symbol of royalty, on top.) Around the main Buddhist stupas containing important relics of the Buddha or his disciples, there are often smaller ones containing other reminders such as images, sacred writings and prayers.

The choice of the dome-like form may have been suggested by the sepulchral mounds or barrows of ancient times. However, according to legend, the form of the stupa was dictated by Buddha himself. It is said that when his disciples asked him how they should honour his remains, he laid out his garments one on top of the other like the steps of a pedestal, placed his alms bowl over them in reverse and held his stick over it to represent an umbrella.

The first stupas gave birth to a million others. The Emperor Asoka (3rd century B.C.) took the relics of Buddha from seven of the eight original stupas and redivided them, building another 84,000 stupas in which to house them. Down the centuries the stupa modified its form and in each country in Asia it took on distinct national characteristics. The great stupa of Borobudur in Java has been described by A.K. Coomaraswamy, the eminent Indian archaeologist as being like "a ripe fruit matured in breathless air". In China the stupa was given a different form and name—the pagoda. In Ceylon and Burma where it is called a dagoba, and in Siam, it soared skywards till its spire looked like an arrow.

Probably the most remarkable monuments of early Buddhist art (3rd to 1st century B.C.) are the stupas at Sanchi in the former Bopal State of India and at Bharut and Bodh Gaya in Central and Northern India. The striking thing about this early art is its profound kinship with nature. Processions led by gaily caparisoned horses and elephants, men, women and children, animals, luxuriant vegetation, flowers, fishes, birds, deer, tree spirits, snakes, are modelled with a natural quality which carries with it the pulse of life, of tenderness, of movement, and vitality.

(Cont'd on

At this time, Buddha was portrayed symbolically. His birth scene simply showed his next page)

Buddhist Art (Continued)

mother on a lotus flower with an elephant above. (His mother, Maya, is said to have dreamt of an elephant entering her womb; the lotus is an emblem of fertility). A riderless horse symbolized the Great Departure, when the Buddha left his palace, his wife and his child to become an ascetic. The tree with an empty seat underneath stood for the attainment of Supreme Wisdom, Buddha having sat in meditation under a tree—the sacred Bodhi tree—when he achieved Enlightenment. Buddha's first sermon is represented by a wheel—The Wheel of the Law; and finally, the stupa represented death or salvation. It is significant that early Christian art also expressed itself in symbols, the Fish, the Dove, and the Cross, while Christ on the Cross was only seen very much later.

About the 2nd century A.D. these symbols were replaced by images of the Buddha himself. The horse got its rider, the empty seat its occupant and the stupa gave way to the recumbent figure of Buddha himself with two trees near his head and feet and a group of mourning disciples. The first images of the Buddha were made independently by the sculptors of Mathura and Gandhara in the north of India. Mathura was the great trading centre where Buddhist images were made to be sold all over Asia. The Mathura artists used the earlier genii or yaksha statue of pre-Buddhist cults as their model; the sculptors of Gandhara and Taxila in the north-west (Afghanistan and Pakistan) used Greco-Roman models of the Apollo for their first Buddhas.

Later, the classical or Gupta style, (5th century A.D.) of the Buddha image was influenced by both these early types, and all three, the Mathura, the Gandharan, and the matured classical Buddha, influenced later Buddhist art in general. Indian influence on the art of Asia of the time is reflected all over the Continent—in the flying figures of the Yun Kang caves in Shansi in China; in the calm nobility of the reliefs of Borobudur in Java, in the strength of the early Siamese Buddhas, in the frescoes of Pagan in Burma, in the sensuousness of the women of Sigiriya in Ceylon and in the movement of the dancers in the grottos of Kizil in Central Asia.

The problem that faced the Buddhist artists at this time was how to standardize the Buddha's image so that it would be easily recognizable. Basing themselves on the legend that tells how Gautama the Buddha was born with certain signs of greatness, the artists depicted him with a protuberance on the skull, a third eye and long ear lobes. Right down to the present time, images of Buddha have borne these unmistakable characteristics.

The ancient Buddhist artists also depicted particular moods, such as the tenderness and compassion which characterize the Buddha. Unlike the later Christian artists who portrayed Christ undergoing human suffering on the Cross, they present the Buddha as one completely detached from human pain, looking with compassion on all humanity.

Buddha's message is conveyed through graceful gestures or mudras, derived from earlier gesture language in common use in ancient India, and from which the elaborate Indian classical dance mudras are developed. Most frequently the Buddha is shown seated on a lotus throne,

the lotus being in this case the symbol of purity; the gestures express various things, a state of Illumination, Meditation, Preaching, The Act of Giving or Charity, Fearlessness or Reassurance, setting The Wheel of the Law in motion, etc.

The main themes for the Buddhist artist were the Jataka tales (stories of Buddha's previous lives, see page 22) and incidents of his life. Side by side with these are scenes of everyday life. The figures of prince and princess, slave and peasant, soldier and merchant; ships sailing on rough seas, dancing girls whirling to the music of ancient instruments in painted and sculptured pavilions; pious devotees, standing or kneeling in reverence, holding bronze incense burners; horsemen riding out, their steeds galloping into space, leaving behind strong fortified cities; landscapes with curious shaped mountains dotted with streams and waterfalls; pools covered with lotus; peasants ploughing the earth with the help of bullocks; peacocks strutting around formal gardens; women waiting for their lovers...

The spread of Buddhism throughout Asia came in several waves emanating from India from the first century A.D. Bronze statues of the time have been unearthed from the jungles of Annam, Borneo and Celebes. Buddhist culture apparently superimposed itself on the whole of South East Asia. Nevertheless each region retained much of its own personality and character. In the 8th century A.D. Buddhist art began to mature and flower in these countries, gaining in movement and vigour when local tradition dominated. We see this clearly at Borobudur (Java) in whose 1,400 panels and 504 statues of the Buddha the Javanese pattern of composition, harmony and repose are blended with the Indian style of art. Later Javanese art threw off this influence and asserted its own national characteristics.

Chinese Buddhist sculpture includes some of the most beautiful religious sculpture in the world. The Buddha assumes a strange smile, his eyes half closed, robes fall in a gracious pattern, scarves float boldly, creating arabesques in space, groups of court ladies holding lotus buds walk out of the rock on their way to worship, flying figures plunge down like soft curling clouds.

Musée Guimet Archives, Paris

First portrayals of Buddha as a man rather than as a symbol are accredited to the Gandhara school whose images reveal its debt to Greco-Roman art in the 1st century. The resemblance of some of the Buddha heads to the Apollo Belvedere is apparent. Buddha's cranial protuberance has been disguised by the adaptation of the top-knot of the Greek sun-god, though the other marks of greatness—the third eye between the brows and the ear lobes—are in the Indian tradition.

The Chinese Buddhist artist produced countless steles which he carved out in wood, stone and bronze, as these were in great demand for shrines in Buddhist homes. These steles were decorated with interlaced dragons, floral motifs, the figures adorned with scarves, necklaces, bracelets and diadems.

In China there are literally thousands of grottos and temples. The Emperors of the Wei, the Sui and the T'ang dynasties constructed grottos in the four main sites of Tun Huang in the north (started in 366 A.D.) where there are several hundred caves of all periods; Yun Kang (455 A.D.) in Shansi; Lung Men (494 A.D.) and Tien Lang Chan (713 A.D.) near Lolang. Work on these sites went on for generations. One of the earliest sculptors whose name we know and whose work still stands is the artist monk, Hai-t'ong, who in 73 A.D. finished the colossal stone statue of the Buddha nearly 170 feet high at the temple of Kai-ting fou. (Cont'd on page 58)

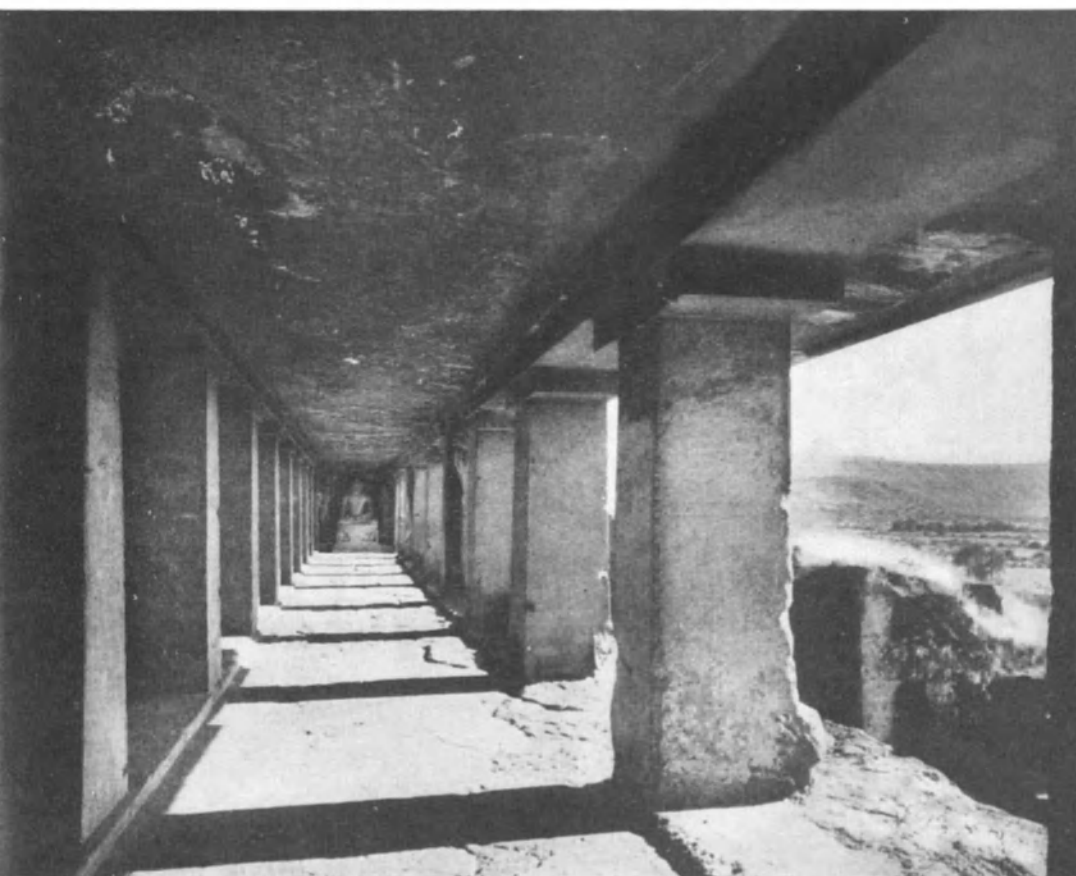
INDIA

Fountain-head and glory of Buddhist Art



ELLORA GROTTOS (Central India) are a series of rock-cut temples and cave sanctuaries which offer the only example in India of the monuments of three religions—Buddhism, Hinduism and Jainism—standing side by side. Carved out over many centuries they present a diversity of styles. Above, Inner hall of one the great Buddhist carved cathedrals at Ellora. The colossal figure of the Buddha seated in teaching position at its far end is made more impressive by the arrangement of the natural lighting. The beam of light seen shining at the Buddha's feet comes into the cave through a special window. Below, one of five pillared aisles in the Tin Thal ("three-storied") cave at Ellora. At far end is the Buddha in the posture of calling the earth to witness.

Photos Eliot Elisofon, from "The Art of Indian Asia" by Heinrich Zimmer. Copyright Bollingen Foundation Inc.



IT is a great paradox that Buddhism, as a religion, has practically ceased to exist in its own birthplace, India, since the 12th century A.D. But the art which was created and developed in India under the direct influence of Buddhism has bequeathed to this country works of art whose beauty and magnitude place them among the foremost of mankind's cultural treasures.

As Buddhism spread across the face of the Asian continent and down into south east Asia, Indian Buddhist art inspired and influenced the painting and sculpture of countries as far away as Japan and Java. Episodes in the Buddha's life and legends telling of his previous existences offered painters and sculptors a rich variety of themes with which to express their faith. For, as the texts of Buddhism declared that the making of images led to heaven, sculptors carved the image of the Enlightened One in wood and stone and on the living rock of mountainsides.

Little remains of the earliest Indian Buddhist art that was done on perishable buildings of wood and brick, carved in clay and wood or painted on walls, wooden panels, palm leaves and cloth. What do remain are the rock temples and dwellings of the early Buddhist monks like those at Karli, Ajanta, Ellora and many other sites whose semi-obscurity gave an added touch of mystery to the paintings and sculpture decorating their walls and pillars.

Other early storehouses of Buddhist art are the stupas which, in their earliest forms, like those at Sanchi and Bharut, are moundlike shrines containing sacred relics surrounded by railings and sumptuously carved gates. Most art historians regard the 4th century A.D. as the richest period of India's Buddhist art. From the new ideas brought by contacts with other lands and from the greater skills and improved techniques of the Indian painters and sculptors came a great flowering of art. This period can well be described as "classic" in the sense of describing a degree of perfection never achieved before or since and in the perfect balance and harmony of all elements stylistic and iconographic. The magnificent frescoes at Ajanta are a reflection of this supremacy of aesthetic achievement.

Despite the great evolution it underwent and the many styles it developed during its history of ten centuries, Indian Buddhist art maintained a striking unity, due to the fact that the various styles followed each other in the same religious sites: the temples and sanctuaries which art and faith enriched down the centuries.

Buddhist art lost its vitality as the religion declined in India, but its last phase has enjoyed a prolongation of nearly a thousand years in the Himalayan regions of Nepal and Tibet.



Copyright Allahabad Museum

Seen with mirrors

The founding of the first Buddhist shrine at Bodhi Gaya in N.E. India where the Buddha achieved illumination under the Bodhi tree, is attributed to the great king Asoka in the 3rd century B.C. Many alterations have been made since and elements exist there from nearly every period of Buddhist art. In the 7th and 8th centuries A.D. Buddhists raised a magnificent edifice, the Mahabodhi Temple (right), in the form of a truncated pyramid, to replace Asoka's shrine. Between the 7th and 10th centuries the temple contained a statue of Sakyamuni (one of Buddha's names: "Sage of the Sakya clan") which stood in a dark chamber and could be seen properly only with the help of a mirror to reflect the sun's rays. The stupa at Bharut, a famous Buddhist centre in the northern part of central India, is also rich in examples of early Buddhist art. Above, carving on a pillar at Bharut depicts a pyramid of acrobats flanked by a yaksa and a yakshi (the male and female guardians of the treasures of the earth).

Indian Embassy, Paris





Photo by Gilbert Etienne, taken from "Inde Sacrée", Copyright Editions Ides et Calendes, Neuchatel, Switzerland.

Unesco

AJANTA

Primitive austerity
to mellow richness

The Ajanta caves, northeast of Bombay, are justly renowned as one of the remarkable collections of the world's religious art, and its enchanting frescoes and wall paintings of Bodhisattvas, female figures, various flower and animal motifs are now fairly well known in most countries (see The Unesco Courier Nos. 1 & 11, 1954). Ajanta's sculpture, architecture and decorative pillars, however, deserve to be better known too. The earlier of the 29 cave-monasteries and chapels, all hewn from the rock in the 2nd century B.C., reflect the simple, ascetic character of Hinayana Buddhism (see page 25). Photos on this page are examples of 5th and 6th century A.D. Mahayana art. The primitive austerity and purely spiritual appeal have completely vanished, and the art has become rich, mellow and gracious under the influence of the Gupta style—the Golden Age of Indian art. While in the earlier sanctuaries of Ajanta Buddha was never represented, his images here shine forth in supramundane beauty, both in seated and standing positions (photos above and below left; detail below right). An example of how the pillars and panels were decorated with lavish bas-reliefs and carvings is seen in photo, above right.

Unesco photos





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KARLI

Rock cave chapel

The history of Buddhist architecture is defaced by many sad and dark chapters, for the monuments were levelled time and again by conquering invaders. India, like Europe, is covered with ruins of princely towns and wondrous temples. The most impressive religious remains from the period B.C., besides the great stupas, are Buddhist cave-monasteries (viharas) and chapels (chaitya) at Karli, Bhaja and Nasik in the Western Hills near the Bombay coast. There are others in the east in Orissa. They have survived only because they were carved in absolutely solid stone. Photo shows one façade of Karli chaitya (2nd century B.C.) bearing a finely sculptured donor couple.

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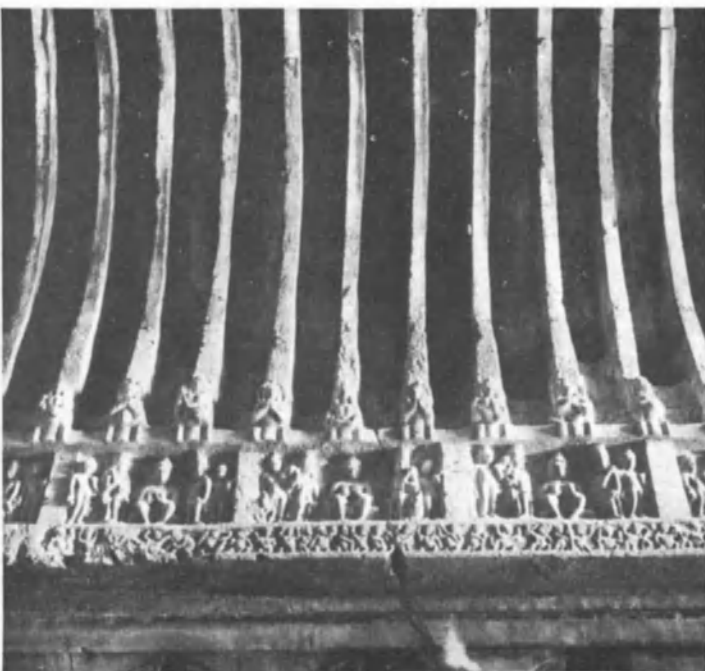
SANCHI

The pilgrims' way

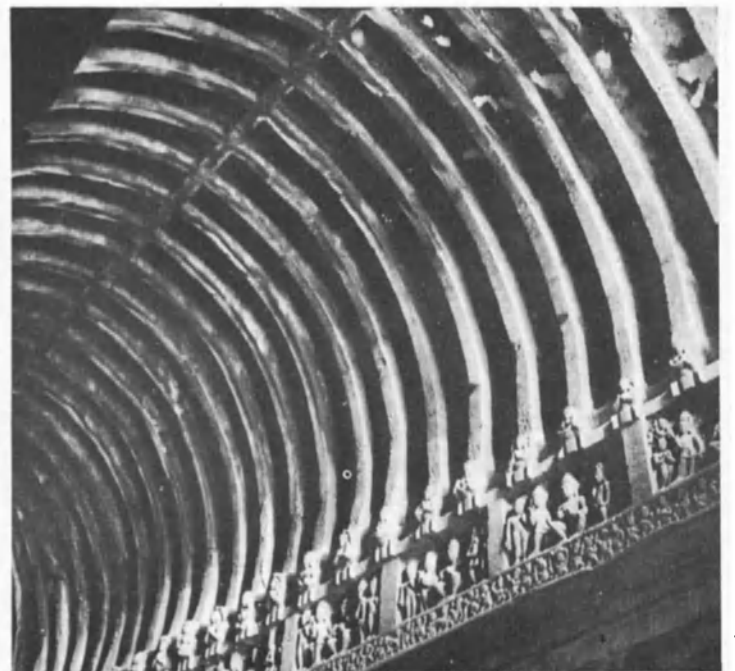
The Great Stupa at Sanchi in the Indian province of Bhopal is one of the oldest and best preserved of early Buddhist sanctuaries (1st to 2nd centuries A.D.). Photos show: (1) The ambulatory of the Great Stupa along which multitudes of pilgrims have walked around the monument. (2-3) Damaged torsos of two statues of a kind often found on the gates to the Stupa. (4) One of the richly decorated pillars flanking the East Gate.

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1-2-3-4 Govt. of India photos.

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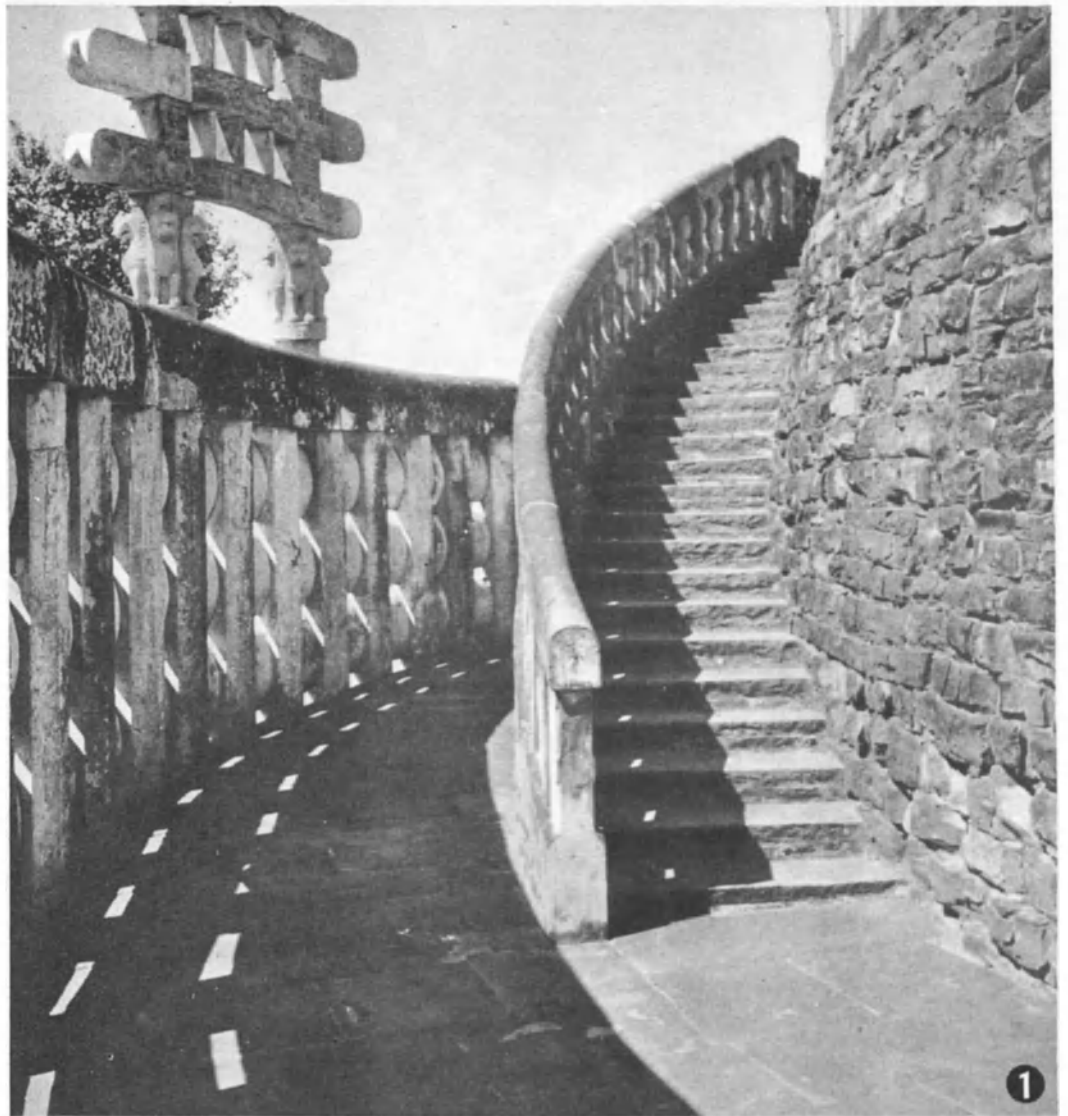


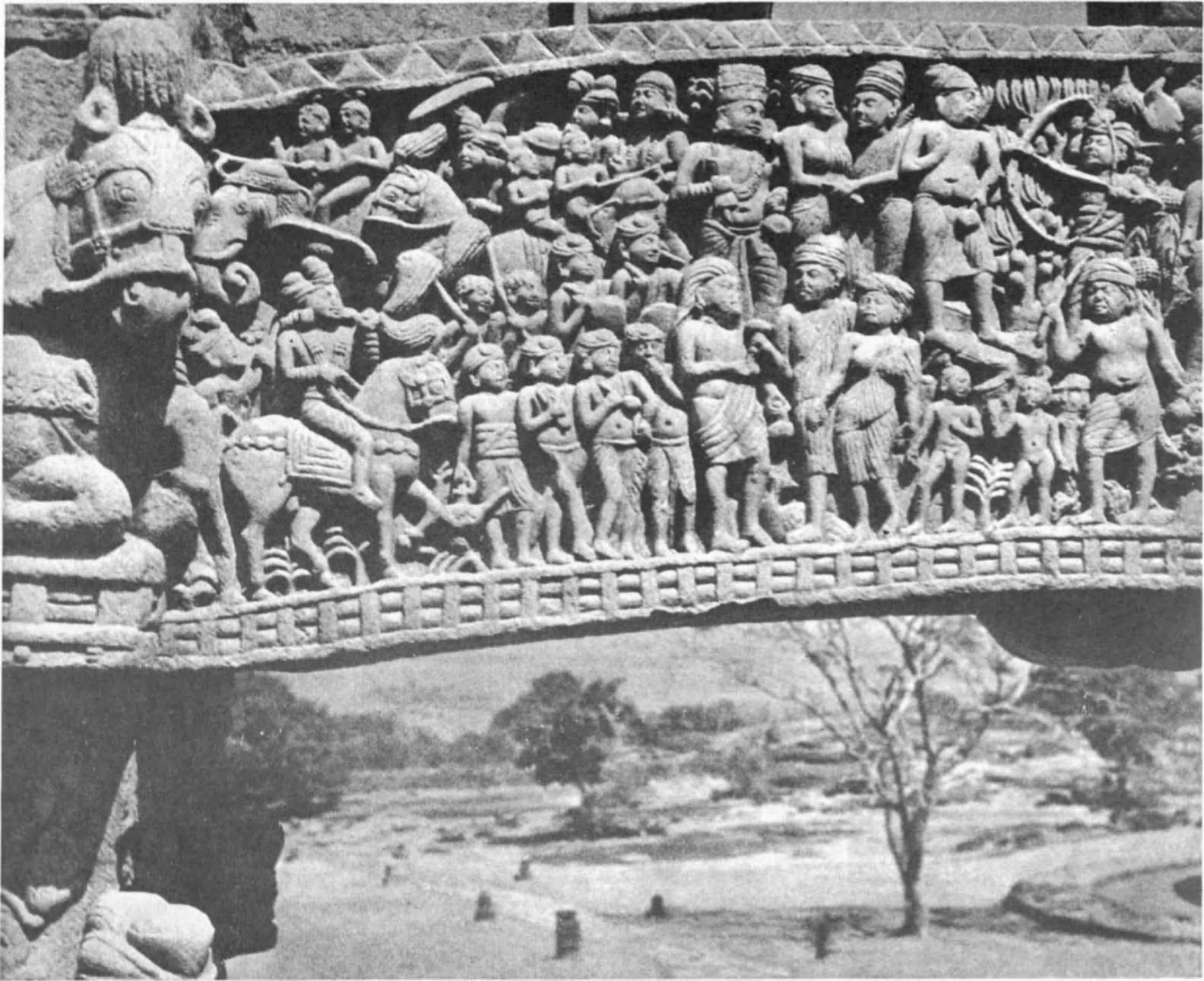
ROCK-HEWN BEAMS. In the early period of Buddhism, wood and thatch buildings were raised to house images or sacred relics. When these were replaced by structures built of stone or hewn from



Copyright Werner Bischof-Magnum.

cliffs and rocks, the sculptors often made replicas in stone of the former wooden vaulting. The two fine examples shown above are 7th century carvings at Aurangabad, in the state of Hyderabad, Central India.





A legend carved in stone—

The ancient masters who carved bas-reliefs and friezes on the walls and doorways of the sacred pagodas often took for their subject the Jataka tales (stories of the former existences of the Buddha). Many of these tales are told in stone on one of the most famous monuments of Buddhist art, the Great Stupa at Sanchi, in the Indian province of Madhya Bharat, which contains some of the oldest (1st century A.D.) and best-preserved of Buddhist carvings.

The carving on the North Gate, one of four main gates of the Sanchi Stupa, recounts the story of Prince Visvantara (the last of Buddha's incarnations before he was born as Gautama) who practised the virtue of "the perfection of giving." Prince Visvantara (the name means "one who transcends or conquers all") was the most charitable of men and could never refuse a request for alms.

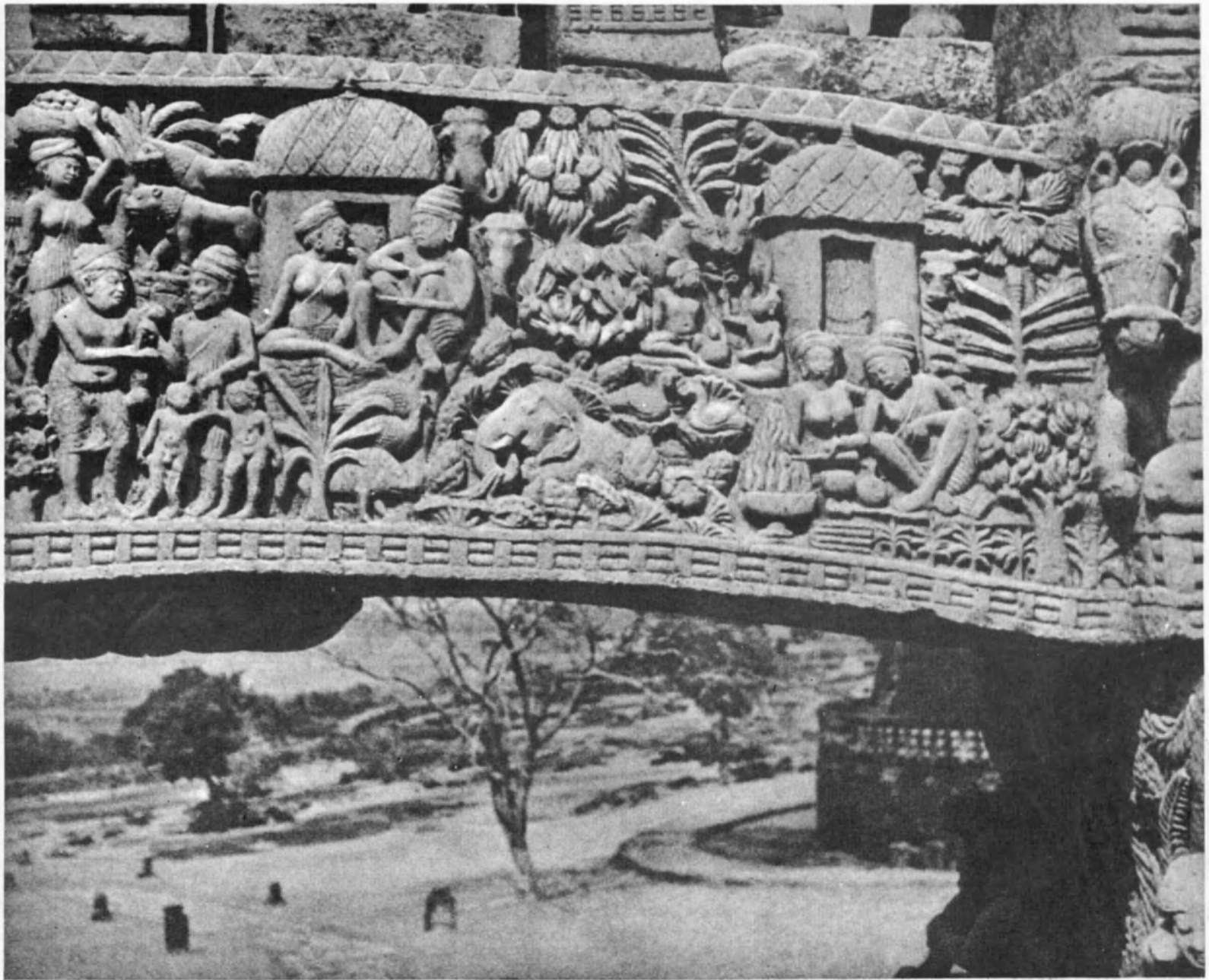
According to the legend he owned a white elephant endowed with the magical power of bringing rain. When the king of a nearby drought-stricken country asked for the elephant, Visvantara gave it to him. This so angered the people that they banished the prince, his wife and his two children. Thus began a series of trials by which Visvantara's steadfastness and charity were put to the test. Other trials came when, as he left his kingdom, two Brahmins stopped him and asked for the two horses pulling his chariot, while a third asked for the chariot itself. The prince granted their requests.

The part of the story told in the South Gate frieze shown here begins on the right, when the exiled prince and his wife Madri, have reached the foot of the Himalayas after a thousand hardships. They are shown clad as forest dwellers, tending the fire in front of their leaf-domed hut.

In the peaceable jungle, the children, the animals and the trees are friends. Then,

Musée Guimet Archives





Reproduced from "The Art of India" by Stella Kramrisch courtesy, of The Phaidon Press

The unselfish hermit-prince

while Madri has gone into the jungle to seek fruit and roots, a wicked Brahmin arrives and asks Visvantara to give him his children as servants. Despite their tears and his own anguish, Visvantara acquiesces. Even when he sees his children being tied and beaten (left of centre) he does not interfere or protest.

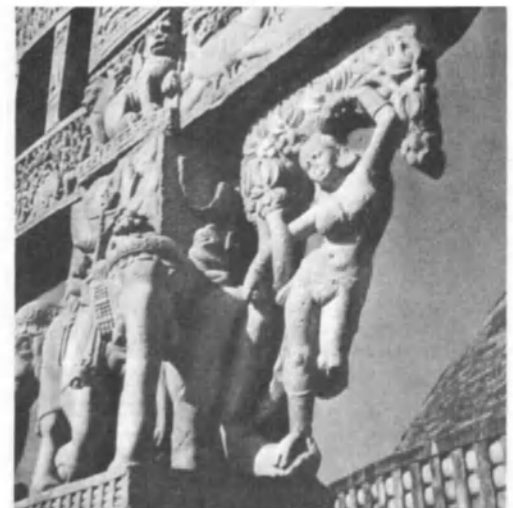
Finally another Brahmin appears and asks the hermit-prince to relinquish his beloved wife (centre left). But as the prince accepts, the trials end for the Brahmin is none other than the god Indra who has come down to earth in disguise to subject the prince to this supreme test. Directly above, Indra crowned and carrying his thunderbolts, is shown reuniting the prince and his wife.

The rest of the relief reads from the left. It shows (bottom row) the prince's father, who has purchased the children's freedom from the Brahmin, setting off to meet his son and daughter-in-law. Top row, the parents and the children (mounted on an elephant) are seen regaining their kingdom.

Sanchi art, one of the earliest of Buddhist art forms, depicts such scenes from the Jataka and from the life of Buddha in continuous narrative reliefs. The carved gateways of the Sanchi Stupa mark the transition from ivory to stone carving and at least one of the gateways was donated by the ivory carvers' guild of the Andhra Kingdom.

In effect, these carvings do give the impression of a delicate work of ivory, with their figures crowded closely together and the great attention given to details. As one critic has said, the carvings suggest that the artists were still so used to working on small ivory that they did not adapt their technique to the greater space and freedom afforded by huge blocks of stone.

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JATAKA BIRTH TALES

The jungle touched by a magical wand

by Jeannine Auboyer

Curator, Musée Guimet, Paris

THE ancient writings relating to Buddhism are neither esoteric nor philosophical; they are a collection of fables, legends and tales about the previous lives of the Buddha. This follows logically from the Indian doctrine of the transmigration of souls which teaches that the individual dies only to be born anew time after time—reborn as an animal or as a man according to his deserts. Thus the whole of nature is united in a single indissoluble fellowship, since all living creatures are partners in the same great adventure of shared immortality, whatever the forms in which they are reborn. Indians thus adopt a special attitude towards animals, for these may be reincarnations of near kinsfolk; they suffer as humans do; and so it is natural to treat them with the greatest of consideration.

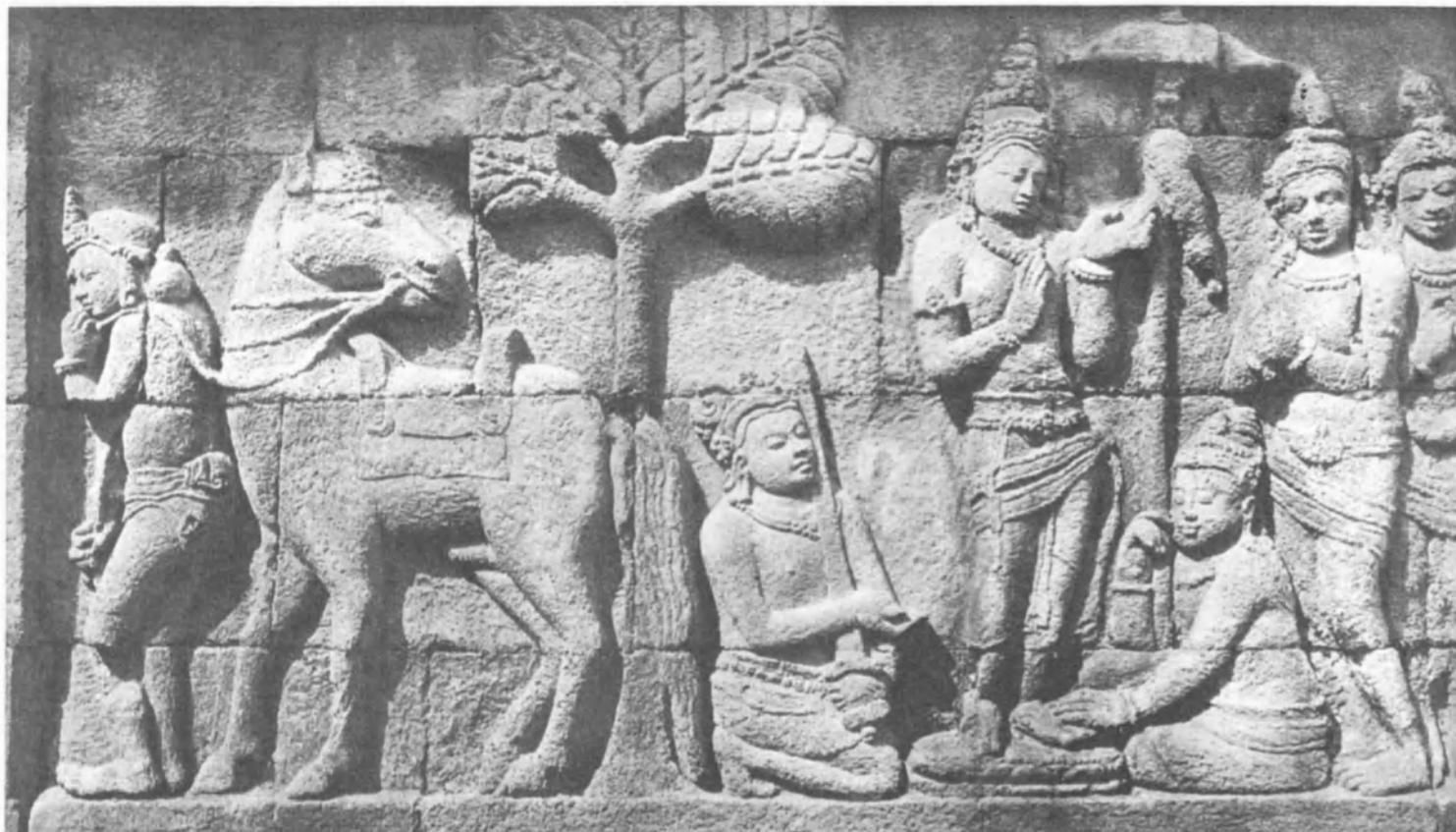
In the third century B.C. the emperor Asoka, alone of

Mlle Jeannine Auboyer is a leading French authority on ancient India. In 1950 her book *Le Trône et son Symbolisme dans l'Inde Ancienne* won the Paul Pelliot Prize. Her other works include *Art et Style de l'Inde*. She has collaborated with French orientalist, Alfred Foucher, in a recent book on the *Jataka Tales, Les Vies antérieures du Bouddha*.

all rulers throughout history, issued edicts renouncing hunting and war for himself, advocating a vegetarian diet and urging his subjects to treat every form of life with respect. In the next century the death penalty was actually abolished. Throughout the whole course of Hindu history, both in India itself and in other lands where Indian culture penetrated innumerable hospitals and refuges for sick or aged animals have been built, and when the 1949 Constitution of the Republic of India was drawn up, a special article on the protection of the cow was included.

Despite this compassionate attitude, however, cases do unfortunately occur in India, as elsewhere, of animals being ill-treated, sacrificed or killed for food. But, as Alfred Foucher, the French archaeologist and scholar of Buddhism, has said, belief in the brotherhood of all living beings still flourishes more in India than anywhere else.

Buddhism, which originated in India, made this outstanding and all embracing compassion its own and carried it to its highest pitch of perfection, while reinterpreting it in terms of Buddhist thinking. As the sole objective of



Musée Guimet Archives, Paris

KANTHAKA, THE FAITHFUL STEED. When Prince Gautama left his palace and his family to seek supreme wisdom, the legend says that he secretly rode off on his faithful horse, Kanthaka, accompanied by his charioteer. This 9th century relief from Borobudur, Java, depicts the prince saying farewell to his horse and his charioteer. On their

return to the palace, Prince Gautama's father, the King, reproached Kanthaka: "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." Hearing this reproach Kanthaka, unable to bear his grief, sinks to the ground and dies, to be born again in heaven.



Unesco

A FOREST SCENE—A SUBJECT IN WHICH BUDDHIST ARTISTS, EXCELLED—CARVED ON A DOOR AT WAT SUTAT TEMPLE, BANGKOK, PROBABLY XVIII CENTURY A.D.

the Way was deliverance from suffering and hence the escape from the terrors of transmigration, it therefore had not only to proclaim the great Law of Love but to get people to put it into practice.

So it is that animals figure largely in the Jataka, the tales of the Buddha's previous lives, showing how before the final human incarnation in which he attained Enlightenment (Bodhi), the Buddha himself had been reborn innumerable times as an animal—as various kinds of fish, a crab, a cock, a woodpecker, a partridge, a francolin, a quail, a goose, a pigeon, a crow, a zebra, a buffalo, several times as a monkey or an elephant, as an antelope, as a stag and as a horse. In other tales the characters are animals but the Bodhisattva appears as a man.

These tales are often spiced with a sly humour. Incidentally we know that they inspired La Fontaine; he must have heard many of them from Dr. François Bernier, who had learned them while serving for eight years as physician to one of the nobles of the Great Moghul.

The stories are perfect illustrations both of how Indians feel about animals and of their intimate understanding of

animals' reactions. The tales about monkeys are particularly good examples. Indians, we should remember, are extremely well acquainted with the "bandarlog" of Kipling's "Jungle Books" and their faults, every one of which—curiosity, grasshopper minds, impudence and stupidity—is faithfully recorded.

For instance, there is the tale of the King of Benares's gardener. This man thought he had earned a holiday, but he did not want to leave his garden unattended while he was away, or to pay the wages of a substitute. So he decided to ask a tribe of monkeys which had settled in the royal park to do the job gratis. Before he left, he gave them lengthy instructions, urging them in particular not to forget to water his tree-nurseries. The King of the Monkeys had a methodical mind: to spare his subjects useless exertion, he decided that the first thing to do was to pull up all the saplings and see how much water the roots were likely to need! The feelings of the gardener on his return can easily be imagined.

Then there is the story of the monkey who made a butt of a zebu, teasing it endlessly and

(Cont'd on next page)

Legends and imagery of the animal world

playing all sorts of tricks on it of which the least painful was to jump on its back and cover its eyes with his hands. Everyone was amazed at the zebu's patience until one day the monkey, while up to his pranks as usual, was thrown to the ground, trampled on and killed: it was a different zebu! The first was the Bodhisattva; the second had no Buddhist forbearance in its heart.

In all these stories—and it is indeed their whole point—the future Buddha, in whatever shape he happens to be incarnate, is always a model of virtue. Usually, for instance, the foolishness of the monkey is emphasized rather harshly, but when the Buddha takes this form, the animal shows wisdom and courage.

The tale of the self-sacrifice of Mahākapi, King of the Monkeys, is typical. The King of Benares had set off with an army up the Ganges to seek a wonderful fig tree whose fruit he desired, but when he got to the place he found the monkey people in the branches wreaking ruin on what he considered his property. Night was falling and the king had to wait till daylight for his bowmen to be sure of hitting their marks, but realizing his intentions the monkeys became terrified.

Their king then made up his mind to get them away from the danger spot. With a mighty bound he leapt over the Ganges to the farther bank and, cutting a long rattan, tied one end to a tree opposite the fig tree and the other to his own leg. Then he leapt back again and with the rattan and his own body made a bridge from tree to tree. The whole monkey people passed safely to the other side, but when the last was over their king, exhausted, let go his hold. And the King of Benares, moved by such self-sacrifice, had a cloth stretched beneath the fig tree so that the monkey should come to no harm.

Charity carried to the point of sacrificing one's own life is a favourite subject in the Jataka. The hero may be a man or an animal—the King of the Gazelles offering himself to the King's cook so that his people and in particular a doe in fawn may be spared; a captured elephant fasting to make his captors release him and let him return to his blind and lonely mother; the great six-tusked elephant letting himself be struck down and his priceless ivory be taken to make good a slight fault he had made.

Thus animals have their undisputed place in the drama of life; they are made to act, speak, suffer and behave in every respect like men. The reason, as we have seen, is the Indian concept of the brotherhood of all living things, from the least to the greatest, as beings bound to the Wheel of Life.

While the attitude of Buddha towards nature is made clear enough in ancient writings, it is brought out even more strongly in the visual arts. Even the earliest sculptures known to us (dating back to the second or third centuries B.C.) are impressive for the loving care and skill with which the forms and attitudes of animals are shown.

Gazelles, birds, elephants in a harmonious cavalcade

THE portrayal of animals is indeed one of the chief branches of Indian art and at no stage in its development has the skill of the artists faltered. At the very beginning we get the Dhauri elephant (at Orissa), carved from a single block, quietly impressive in its representation of mass and power. True, it is uncompleted—since only the forequarters have been carved out of the block—but the craftsmanship is so fine and sensitive that it is hard to believe that the sculptor stopped there because he lacked the skill or knowledge to complete his work.

Ancient Buddhist art, taking its themes from the tales of the Jataka, draws abundantly on the animal world for its images, and the storied bas-reliefs of the period from the second century B.C. to the third century A.D. are a harmonious cavalcade of beasts—ponderously majestic bull elephants; gentler cows, and calves appealing in their infant combination of clumsiness and grace; bounding gazelles, alert with heads high; fish; turtles; birds; stags

calmly dignified; predatory beasts crouching menacingly; all the animal folk whom the Indians know so well, seeming to want no more than the touch of a wand to come alive. They are sketches from daily life in the forest hermitages, where familiarity with the denizens of the wild imparts that sense of oneness already referred to.

The scenes unfold like an endless fresco, with the same themes repeated again and again—the six-tusked elephant at Bharut, Sanchi, and Ajanta; the self-sacrifice of the monkey king at Bharut, Sanchi and elsewhere. All the heroes of Buddhist legend are there, singly or in groups, portrayed against backgrounds which, though conventionalized and reduced in scale, are sufficient to indicate the setting, whether forest, town or royal park. Like the human beings, the beasts play an active part in these scenes. For instance, it is they who assemble to pay homage to the sacred fig tree of the Enlightenment; or again, it is elephants who sprinkle water with their trunks on the mother of the future Buddha, echoing the Brahmin ritual for the anointing of a king.

Nothing escapes the trained eyes of the old sculptors and painters. Their naturalistic representation of the beasts speaks of long hours spent in studying the attitudes of each species. Anatomical details are accurate. Even though an element of caricature may sometimes appear, this always follows a recognizable aesthetic principle: the corpulence of the elephant is exaggerated boldly to bring out to the full the impression of giant power and mass he conveys; the slimness of the gazelle, the grace and dignity of the stag, are exquisitely stylized; and a note of humour is supplied by comic monkeys. In a word, a whole world is called to life by no other magic than that of an artistry which despite its apparent simplicity can only have been attained by long experience.

To the two-legged, love; to the many-legged, love

THIS world is an image both of the eternal succession of transmigrations and of daily life, a world where any of us may recognize a kinsman in the animal hero of a legend and where, at the same time, man plays the part of an elder brother. Anything further removed from abstruse philosophy it would be hard to conceive; at the origin is an earnest concern to threaten no form of life, and this idea recurs time after time in Buddhist writings. Hunters, fishermen and butchers are held in the lowest esteem because of the destruction they commit. "For him," we read, "who rejoices wickedly at the slaughter of a living creature or at seeing a living creature led to the slaughter, long ages of pain and misery are reserved." (Samugutta Nikaya, III, 301.)

The life of the infinitely small is equally precious. We read again: "Fools! How can you dig the soil or have it dug by others? People think there are living beings in the soil and any monk who digs it or has it dug commits an offence for which he must atone. Fools! How can you fell a tree or have it felled? The people think that there are living beings in a tree. Destroying the growth of a plant is an offence for which atonement must be made." (Vinaya, Pitaka, IV, 32 and 34.) So likewise it is a fault in a monk knowingly to take the life of a breathing creature, to use water which he knows contains breathing creatures or to cast it on the grass or the soil (Vinaya Pitaka, IV, 124, 125, 49).

There is, on occasion, a kind of calculation in this attitude. It is not absolutely selfless charity, since the ultimate ground for reverence for all living beings is the hope that they will return it. What is remarkable—and a point to be emphasized—is that this reverence is based first and foremost on love:

To the two-legged, love;
To the legless, love;
To the four-legged, love;
To the many-legged, love.

(ANGUTTARA NIKAYA, II, 72-73.)

500 million for the 'Middle Way'



INDIA



INDONESIA



TIBET



CHINA



THAILAND



JAPAN

THE exact number of Buddhists in the world is not known.

In Asia as many as 500 million people or one-fifth of the earth's population are followers of the religion of the Middle Way. Countries of southeast Asia today have the highest proportion of Buddhists: Ceylon (62%); Burma (80%); Thailand (90%); Cambodia (80%); Laos (83%). Buddhists in China and Japan are more numerous than those in any other country although the two countries are no longer predominantly Buddhist. Japanese Buddhists are estimated at 46 million, including numerous sects and doctrines ranging from the vastly popular Shin to the austere, contemplative sects of the Zen Buddhists who believe that enlightenment comes from a sudden flash of intuition during disciplined meditation. In India, birthplace of Buddhism, the religion has practically died out since the 12th century.

BUDDHIST thought and teaching fall into two great schools.

The first, called The Way of the Elders (Theravada) is often referred to by other Buddhists as the Lesser Vehicle (Hinayana). It seeks to retain the early teachings of Buddha down to the letter, views the Buddha as a human being, a teacher whose Enlightenment raised him above all others. His Nirvana was the same as that of any other person who attains it. He dispensed no divine power. Theravada Buddhism stresses that man's destiny is moulded by his own acts; salvation comes by following monastic self-discipline. Since it exists today chiefly in Ceylon, Burma, Thailand, and Cambodia, it is often spoken of as the Southern School.

THE Northern School which spread from India to Nepal, Tibet, China, Korea and Japan is known as The Greater Vehicle (Mahayana), i.e. the boat in which all can ride. Its doctrine is less rigorous and does not limit salvation to the monastic order. Every person, however humble, may become a candidate for Buddhahood if he but wills it and holds to his purpose. The historical Gautama falls into the background, making way for a Pantheon of Buddhas viewed as redeemers or gods. The most conspicuous is Buddha Amitabha (He of Infinite Light). Each Buddha dwells in a paradise amidst a retinue of Bodhisattvas or future Buddhas who have vowed not to enter Nirvana until they have led all living creatures there. The path to salvation: love for the holy Buddhas and Bodhisattvas of the

past, love for one's fellow creatures by self-sacrifice for their needs, active compassion and charity.

DESPITE the differences in some of the outward trappings and symbolic mythology of the two schools, no violent break ever split Buddhism into two hostile camps. Instead there was contact and mutual exchange of views with members of both schools living within the same monastery. The World Fellowship of Buddhists groups members from both schools from all countries.

THE total amount of Buddhist literature is enormous. Although the Buddhist canon exists in Sanskrit, Chinese and Tibetan versions, the only complete collection of the Buddhist scriptures now existing in an Indian language is the Pali Canon of Ceylon. It is known as the *Tipitakas* (or *Tri-pitakas*), meaning "The Threefold Basket". These comprise *Vinaya*, the rules of discipline; *Sutta* (or *Sutra*) sermons, commentaries and parables; *Abhidhamma*, philosophy, psychology and physics. In addition there is the anthology of verses known as the *Dhammapada* (see page 42) and several collections of moral tales, the best known being the *Jataka* stories (see page 22).

SIX great Councils have been held during the history of Buddhism to re-examine and revise the teachings of Buddha. Four took place before the Christian

era, the last in about 29 to 13 B.C. when the texts of the teachings were committed to writing for the first time. At the Fifth Council, in Mandalay, Burma, in 1871, the texts were recorded on 729 marble slabs.

AT the Sixth Buddhist World Council which has just ended in Rangoon, 500 monks were appointed to re-examine the texts of the Buddhist scriptures after a large corps of lay scholars had first edited versions in the Pali language and had made draft translations into Burmese. These texts were the *Tipitakas* (above) and filled 54 books totalling 14,804 pages, but it was believed that the essential parts of the Buddha's teachings could be arranged in two or three volumes of about 500 pages each. The abridged *Tipitakas* would contain the essence of the doctrine in proper sequence.

THE Buddha has been known by many names. His family name was Gautama and the name he was given at his birth, Siddhartha, means "He who has reached his goal". Buddha has also been called Baghavât, or "The Blessed One" and Jina "The Victorious One". Another of his names, Sakyamuni, means "The Sage of the Sakyas" while Tathagata has been rendered as "He who has fully come through" or, more briefly, "The Perfect One". The name Buddha comes from "Budh", meaning, "to awaken", and signifies "The Enlightened One". This last name describes not only the Prince Siddhartha Gautama, but every being who has vanquished ignorance and achieved supreme wisdom.

Suggestions for further reading

Many books exist in English on Buddhism and Buddhist philosophy. A few are listed below. Others will be found in many of the volumes indicated.

The Dhammapada, Tr. and commentary by S. Radhakrishnan; Allen and Unwin London, 1954. (See also page 42.)

Buddhist Texts through the Ages, ed. by E. Conze, I.B. Horner and A. Waley; Bruno Cassirer, Oxford, 1955.

Buddhism—its Essence and Development, Edward Conze; Bruno Cassirer, Oxford, 1955.

Some Sayings of the Buddha, F.L. Woodward (tr.); Oxford, World Classics, 1938.

Buddha and the Gospel of Buddhism, Ananda K. Coomaraswamy; John Day, New York, 1947.

Introduction to Zen Buddhism, D.T. Suzuki; Philosophical Library, New York, 1949.

Jataka Tales—Birth Stories of the

Buddha, Ethel and Beswick; *Wisdom of the East* series, John Murray, London, 1956. (Several other books on Buddhism are included in this series.)

The Splendour of Asia or The Life of Buddha, Adams-Beck; Cassell, London 1950.

Buddhism, Christmas Humphreys; Penguin Books, London, 1954.

The Meaning of Life in Hinduism and Buddhism, Floyd H. Ross; Routledge and Kegan Paul, London, 1952.

In the Footsteps of the Buddha, René Grousset; G. Routledge, London, 1932.

The Teachings of the Compassionate Buddha, E.A. Burt; Mentor Religious Classics, New American Library, New York, 1955.

ANGKOR CITY OF TOWER FACES

Almost a century ago, Henri Mouhot, a French botanist who had been intrigued by reports of ancient cities hidden deep in the jungle, was making his way through the great forests of the Mekong River in Cambodia. One morning he saw an amazing spectacle—a series of stately towers rising like peaks above a sea of jungle. Mouhot had come across the city of Angkor, ancient capital of the Khmer Empire (9th to 15th centuries) and the masterpiece of an art and an architecture that had hitherto been hidden from the world.

When the Khmer Empire collapsed about 1440 A.D. after a hundred years' war with Siam, the capital was withdrawn from

Angkor to Pnompenh, present capital of Cambodia. Angkor had been described in 1490 by a Chinese pilgrim Chou Ta-kuan, and in the 17th century Spanish missionaries had brought back descriptions, but their stories were hardly believed.

It was only at the end of the 19th century that archaeologists were able to make proper studies of the Angkor temples freed at last from the invading jungle. They found on the site more than twenty major monuments covering some 10,000 acres. Gradually they reconstructed the story of an empire whose dominion extended over what is today Cochin China and part of Cambodia, and retraced the development of the singularly harmonious Khmer art.

Musée Guimet Archives, Paris.



The first city of Angkor and its Great Temple were the creation of Suryavarman II (1112-52) who was not a Buddhist. In 1181, one of his successors, Jayavarman VII, a Buddhist king, founded a new capital, Angkor Thom, close by. It was Jayavarman VII who adorned the Great Temple of the former capital (previously dedicated to the Hindu god Vishnu) with Buddhist decorations and gave it the title which this great temple-fortress still bears—Angkor Wat (the palace monastery).

In the centre of Angkor Thom, at the point where the four roads leading inwards from the principal gates meet, stands the Bayon Temple, built at the end of the 12th century as a Buddhist shrine of the

Mahayana school dedicated to Lokeshvara, the compassionate Bodhisattva. The Bayon itself is not so much a work of architecture as one of sculpture with towers like so many statues in the round. The entire site of Angkor Thom is a vast, brilliantly planned and ordered arrangement of buildings. Not only are the temples magnificent in themselves, but the great roads along which the faithful passed to the holy place were conceived and executed with genius.

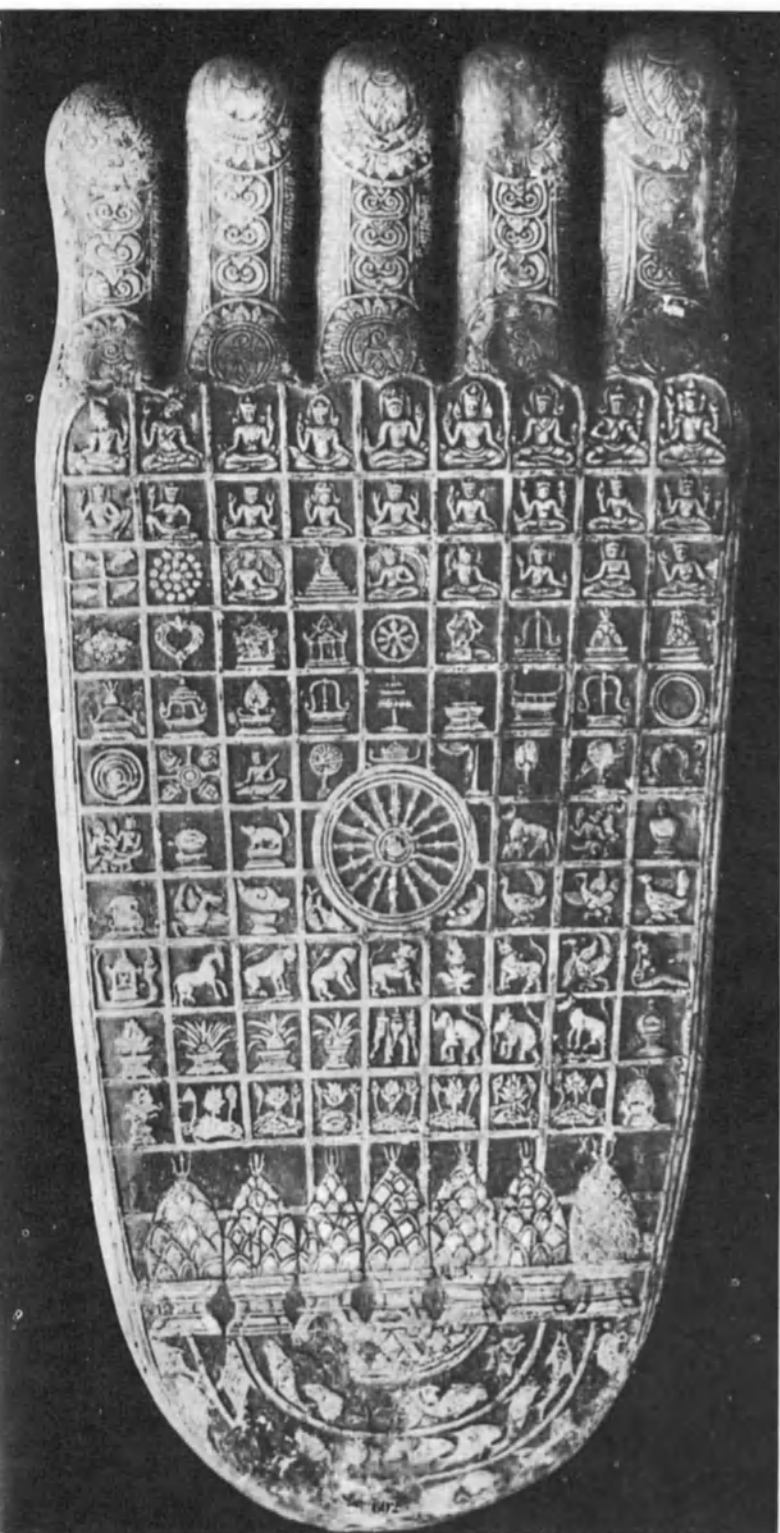
Photos of Angkor on these pages show: Left, detail of a bas-relief in the Bayon Temple, depicting the legend of the Leper King. The king is shown in his palace and, on the lower part of the relief, two

women are dancing on a stage to the accompaniment of a harp. Centre, The Footprint of Buddha covered with sacred signs and symbols including, at centre, The Wheel of the Law, carved at Angkor Wat in the 12th century. The Buddha is said to have been born with certain imprints on the soles of his feet and Buddhist iconographers have made great use of these signs of predestination, adding many other symbols including the Wheel of the Law.

Right, A manyheaded naga (snake) held by the hands of several deities. A series of figures all gripping the body of the serpent, form a balustrade along the main approaches to the Bayon Temple at Angkor Thom.

Copyright Giraudon.

Musée Guimet Archives, Paris.



ANGKOR (Cont'd)

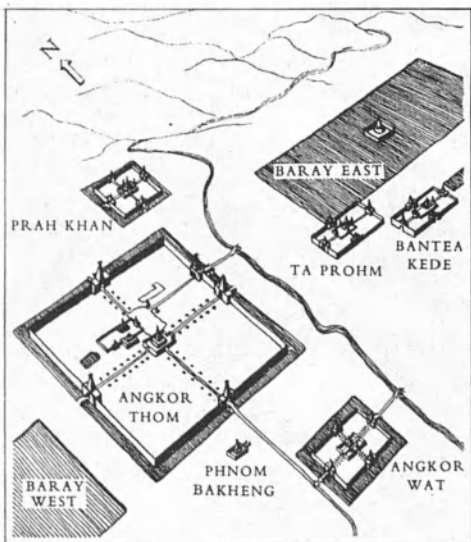


LORD OF THE WORLD. The most distinctive feature of Bayon Temple at Angkor Thom is the carving of gigantic masks of the Bodhisattva Lokeshvara ("The Lord of the World") to whom the temple is dedicated, on the four sides of each of the 50 or so towers. Similar heads are repeated on the towers of the chapels on the corners of the city walls and over the four main gateways at the points of the compass. The faces have been interpreted as ideal portraits of the king as an incarnation of the Bodhisattva Lokeshvara and their multiplication at every point of the compass as signifying and ensuring radiation of royal power over all the realm.

Top photos by H el ene Hoppenot, taken from "Extr eme-Orient", Copyright by Editions Ides and Calendes, Neuchatel, Switzerland.
Photo right, Copyright Cartier-Bresson-Magnum.

ROYAL CITY of Angkor Thom shown in this plan was built on similar lines to the palace monastery of Angkor Wat about one mile away. It is a palace city with moats measuring about 100 yards across and walls broken by five gates from which roads lead to the central temple-mountain, The Bayon.

Drawing taken from "The Art and Architecture of India" by Benjamin Rowland. Copyright by Penguin Books, London.



B u r m a

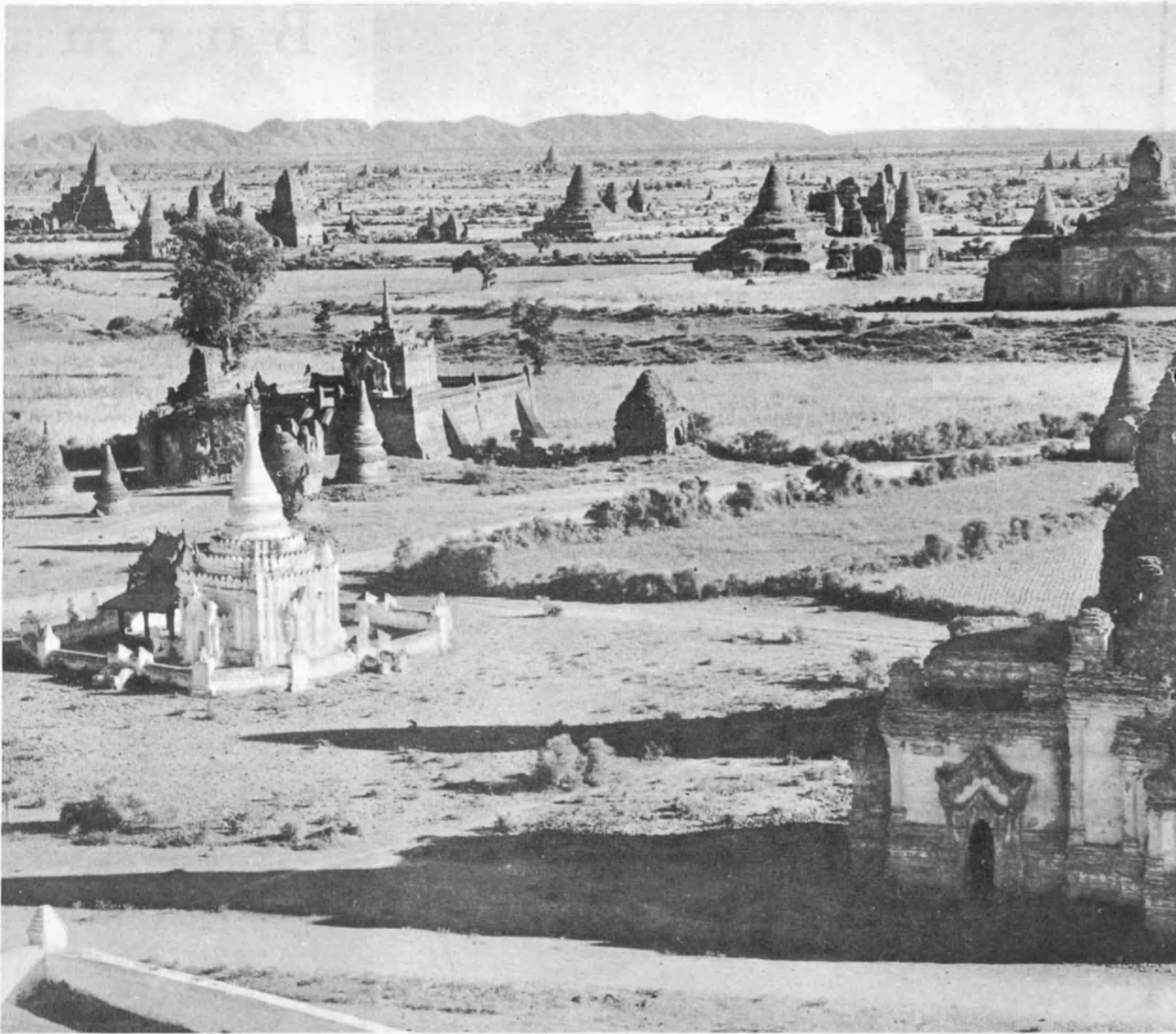


COLOSSAL STATUES OF BUDDHA in Burma are usually covered with white plaster which is then painted or entirely gilded over with real gold leaf. Time has washed away the plaster which once covered the 11th century Phandawgyer Buddha of Pagan (bottom, left), leaving an extraordinary figure full of power and grandeur. The two disemboweled statues (left and below) are typical of the state of most of the Buddhist statues in the ruined temples of Pagan. Centuries ago, plunderers and vandals smashed open the chest and abdomen of every statue they found in search of gold treasures or relics often sealed there by Buddhist benefactors.

Photos Copyright J. Lavaud.

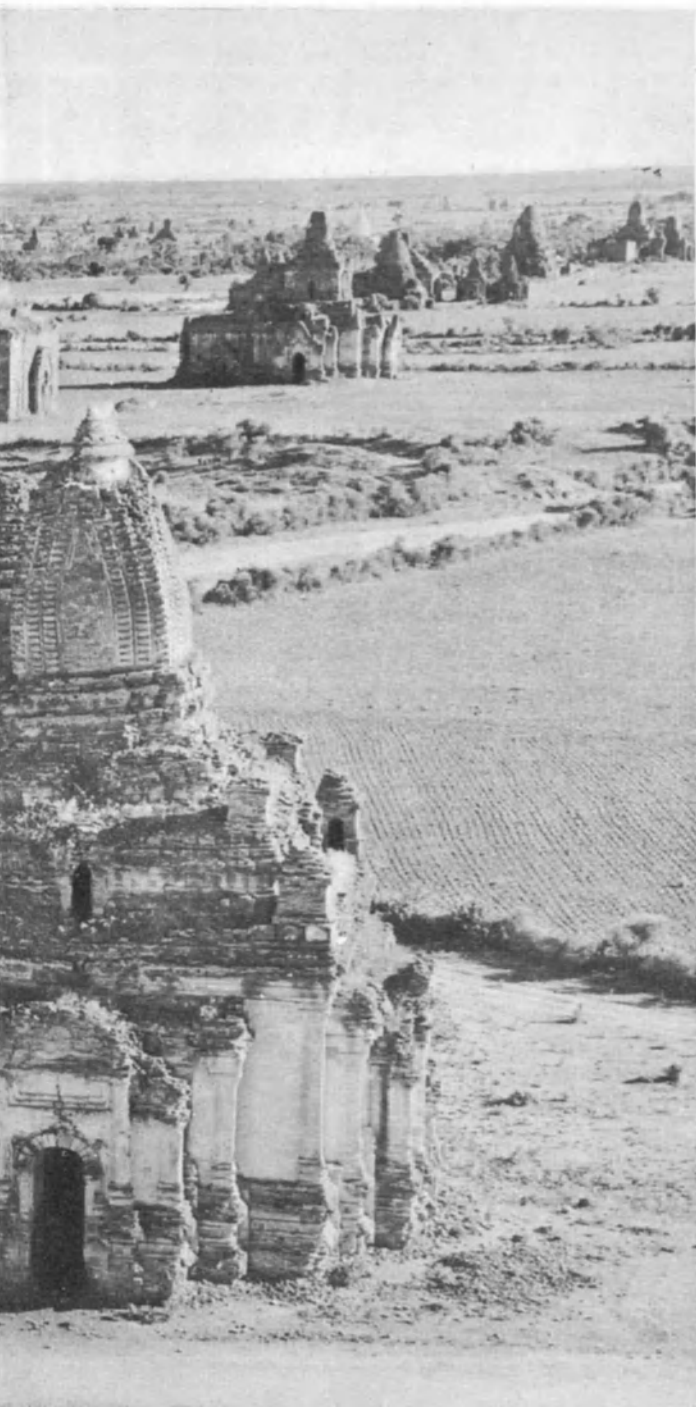
Courtesy A. Vigier.





PAGAN

Forest of stupas



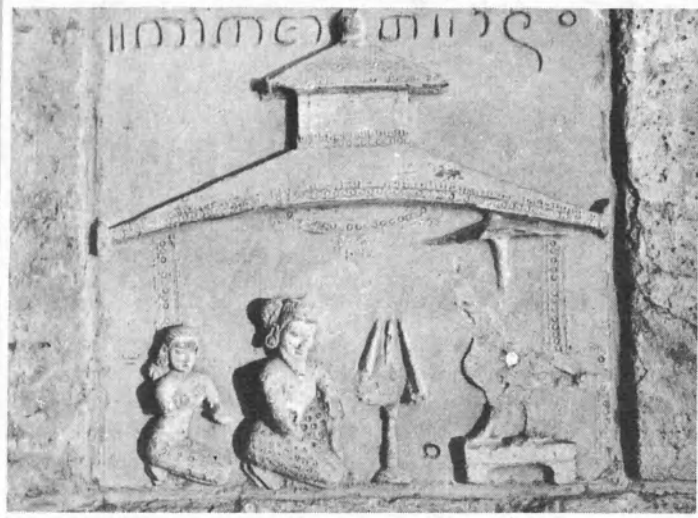
OF all the great centres of Buddhism in Asia, few can boast a more impressive concentration of monuments than the ancient holy city of Pagan (accent last syllable). For eight miles along the Irrawaddy River, in central Burma, and for two miles inland, a forest of pagodas and stupas of every size and shape extends into the horizon. Some stand out glistening white against their red-brown weather-beaten neighbours like medieval cathedrals in a fantastic landscape. About them rise round towers, bulbous mushrooms, slender pinnacles, bell-shaped pyramids, knob-like domes and pumpkin pagodas. (Photos here show general views of the former holy city). Pagan was a teeming capital of Burma a thousand years ago. It was built by King Anawrahta in the 11th century and once had no fewer than 4,000 pagodas. It remained one of the great royal and religious cities of Asia until it was reduced by the armies of Kublai Khan in 1287.

Burma is greatly indebted to India for its religion, its philosophy and its art. Buddhism reached Burma in force from India about 1057 A.D. though Buddhist colonies had appeared in Burma much earlier. Today it is virtually a one-religion country: out of 19 million people, 15,200,000 (80%) are practising Buddhists. Every Burmese lad spends a period of his boyhood in a monastery, shaves his head and wears the saffron robe as a novice. (The same colour robe is also worn in Ceylon and Thailand.) Most boys remain only a few months, a few become monks (pongyi) for life. Thus in every Burmese village are found golden-spired monasteries and pagodas. It is amazing how many pagodas jut out of every part of the Burmese countryside. No hill is too steep or rocky to prevent one from being erected.

Greatest of Burma's pagodas, and Holy of Holies to the Buddhist world, is the superbly beautiful Shwe Dagon in Rangoon (see photo on map page 11). It is the most universally visited of Asia's Buddhist shrines, its peculiar sanctity being due to the fact that it contains several original relics of Gautama including four hairs from the head of the Buddha. Built on the highest point of land in Rangoon, the Shwe Dagon is visible for a distance of 20 miles or more, brilliantly lit by floodlights at night, dazzling in the sun by day. Its spire is covered with pure gold which is renewed each generation by public subscription. Actually, though, its regilding goes on perpetually. Almost daily the devout climb its sides with little handfuls of gold leaf which they fasten on some part of its vast surface, thus adding their bit to its grandeur.

Photos copyright J. Lavaud.





In recent years magnificent terra cotta tiles have been found in the basements and corridors of several of the pagodas of Pagan. They illustrate scenes from the Jataka birth tales and from the life of Gautama the Buddha. Four examples shown here are of red baked clay from the twin Petleik pagodas, which were built in the 11th century.

Copyright J. Lavaud.



Courtesy A. Vigier.

Each of these gleaming white shrines is a stupa containing a marble slab engraved on back and front with a chapter from the Buddhist Scripture *Bitaghat*. Hundreds of these airy stupas are part of the *Ku-thu-daw*

Pagoda, the "Royal-Merit House" built in the 19th century just outside the palace city of Mandalay. It is one of the most compact and tastefully adorned of Burmese pagodas and has beautifully carved gilt gates.



Copyright J. Lavaud.

GARBED IN WHITE & CAPPED IN GOLD. Glittering in the afternoon sky, Ananda pagoda is the most famous and best preserved of the temples of Pagan. It is considered one of the wonders of Burma's former holy capital. Completed in the 11th century, its form may have been inspired by the great cave temples of India, accounts of which were brought to Burma by a group of Indian Buddhist monks from Orissa. Outside the temple are 1,500 plaques depicting Buddha's previous lives. The centre is a solid mass of brickwork with narrow galleries between the core and the outer walls. The dim light that filters into these

galleries gives the effect of a deep natural grotto. Recesses in the galleries hold deep red and gold covered figures portraying the life of Buddha. One of these (below left) shows Buddha's mother Maya who died one week after his birth. Most of the temples of Pagan were covered with elaborate frescoes, the earliest of which recall the masterpieces of Ajanta in India. Many of the temples were also decorated with delicate wooden sculptures such as the painted wooden torch bearer (below right) now at Pagan Museum. Centre photo is a beautiful example of wood carving found in the Shwe Gyaung pagoda, Mandalay.

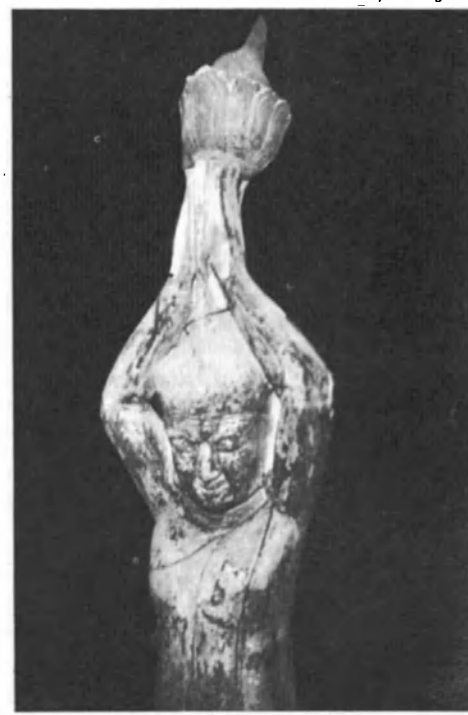
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'No one has the right to despise a fellow creature'

by G. P. Malalasekera

IF we contemplate the vastness of cosmic space and the seemingly endless number of worlds of which the human worlds form a very small part, the problems of race would appear in a different light and seem very trifling indeed. One is reminded of a comparison the Buddha made when he rebuked a section of his monks who felt superior to the rest in that they had more fame and gain than the others. He likens them to worms, who born in dung, bred in dung, and living on dung, feel superior to other worms who are not so privileged in this respect.

Whatever the picture we may get from a cosmic perspective of humanity crawling over the surface of the earth and trying to eke out an existence on it, humility is one of the lessons we have to learn from it. "Kingship on earth is a beggarly existence, in comparison with the joys of the heavenly worlds." The span of life of mortal men is insignificantly small in comparison with cosmic time and may be compared in its duration to a line drawn on the earth.

Although human life appears insignificant from a cosmic standpoint, yet it is constantly pointed out in the Buddhist texts as being of tremendous worth, as man has within him the capacity of gaining the highest knowledge or of attaining a moral pre-eminence which can make him worthy of becoming a "ruler of a world-system". This is not possible for those in lower-than-human states of existence whose actions are instinctual and too pre-occupied with securing elementary needs; nor is it possible for those in the higher worlds who are too distracted by the joys of the present for serious contemplation to be possible.

All beings are potential Buddhas

WHEN the Buddha was asked whether he was man or god, he answered that he was neither since he was the Buddha. The heights that man can attain in the matter of his intellectual, moral and spiritual attainments are so great that those who have attained them are as different from ordinary men as men are from animals. Yet such men are not mere freaks nor have they been specially favoured by any divine agency. They have attained such heights by their dint of effort directed towards developing their intellectual, moral and spiritual nature extending over many lives. And what has been achieved by one or a few is within the capacity of all to achieve.

As the Mahayana texts put it, it is not only men but all sentient beings down to the very lowest who are potential Buddhas in that a Buddha nature (Buddha-bhāva) is present within them. If only for this reason, no one has a right to despise a fellow creature since all are subject to the same laws of existence, have ultimately the same nature and the same potentialities though they



POLONNARUVA, ancient capital of the Kingdom of Ceylon, is today only a village, but the remains of its former palaces, temples and shrines tell of one of the most glorious periods in the island's history. Polonnaruva owes much of its architectural grandeur to two 12th century monarchs, Parakramabahu I and King Nissanka-Malla, his successor, who adorned the city with splendid buildings and laid out parks and

are in varying stages of growth or development and their rates of growth may differ from time to time.

At the human level the lessons that man can learn by realizing his position in the universe are not only that he needs to be humble but also that he need not despair, since he has the power to understand the world and overcome it and cease to be a mere mechanism within it. Both these lessons, the realization of our common plight as well as the potentialities within each of us, teach us but one moral—namely that it is everyone's duty to help his fellow-beings and that no one has any right or valid grounds to despise another.

Although all sentient beings are often treated as one community in Buddhism, a special emphasis is placed on the worth and dignity of human existence in view of the opportunities and potentialities that man possesses for

Professor Malalasekera is Dean of the Faculty of Oriental Studies and Professor of Pali and Buddhist Civilization at the University of Ceylon. He is President of the World Fellowship of Buddhists and of the All Ceylon Buddhist Congress. His publications include: "The Pali Literature of Ceylon" (A Royal Asiatic Society Prize publication) and other works. The above article is taken from a study written especially for Unesco as part of the series "The Race Question and Modern Thought". The volume will be entitled "Buddhism and the Race Question".

self-development. Pointed attention is also made to the unity of mankind where a comparison is made and a distinction drawn between human beings and the animal and plant kingdoms.

It is argued on biological grounds that unlike the plant and animal kingdoms where differences of species are noticeable, mankind is one species, a view which accords most remarkably with the findings of modern biological science. Not only is this view in disagreement with the scientific pretensions of the biologists of the eighteenth and early nineteenth centuries, who tried to classify men into different races which could be graded like species of animals into the higher and lower, but it cuts the ground beneath the very foundations of any racist doctrine which would divide human beings into more or less isolated groups and argue that their varying human characteristics are in their entirety genetically determined. It is also interesting to note that this passage occurs in a polemic against the pretensions of the Brahmanic caste theory and incidentally shows by implication how the Brahmins were claiming superiority for themselves on genetical grounds.



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ornamental gardens. Photos show, Left: a decorative motif on a stone pillar standing amid the ruins of the Temple of the Tooth, at Polonnaruwa, with a finely draped statue of Buddha looking silently on. Right: one of a pair of cobra kings in human form (frequently found in Buddhist art) guarding the Vatadage Temple, which contains the most complete collection of ancient relics and religious statuary of Ceylon.

"We have a controversy regarding (the distinction of) birth, O Gotama!", we read in the *Sutta Nipata*.

"Bharadvaja says, one is a Brahman by birth, and I say by deeds; know this, O thou clearly-seeing!"

"We are both unable to convince each other, (therefore) we have come to ask thee (who art) celebrated as perfectly enlightened."

"I will explain to you, O Vasettha", so said Bhagavat, "in due order the exact distinction of living beings according to species, for their species are manifold."

"Know ye the grass and the trees, although they do not exhibit (it), the marks that constitute species are for them, and (their) species are manifold."

"Then know ye the worms, and the moths, and the

different sorts of ants... also the four-footed (animals), small and great, ... also the serpents, the long-backed snakes... also the fish which range in the water... also the birds that are borne along on wings and move through the air.

"As in these species the marks that constitute species are abundant, so in men the marks that constitute species are not abundant."

"Difference there is in beings endowed with bodies, but amongst men this is not the case, the difference amongst men is nominal (only)."

"For whoever amongst men lives by cow-keeping, he is a husbandman, not a Brahman. And whoever amongst men lives by archery, he is a soldier, not a Brahman."

"And I do not call one a Brahman on account of his birth or of his origin from a (particular) mother..."

What is apparent from the above is that according to the Buddha there are no distinguishing characteristics of genus and species among men unlike the case of grasses, trees, worms, moths, fishes, beasts, birds, etc., and as Chalmers says: "Herein, Gotama was in accord with the conclusion of modern biologists that 'the *Anthropidae* are represented by the single genus and species, Man'—a conclusion which was the more remarkable inasmuch as the accident of colour did not mislead Gotama."

Caste-consciousness came from colour

THE Buddha goes on to show that the apparent divisions between men are not due to basic biological factors but that they are "conventional classifications." The distinctions made in respect of the differences in skin colour, hair-form, the shape of the head or the shape of the nose etc. are not absolute categories. One is almost reminded of the statement of the scientists that "the concept of race is unanimously regarded by anthropologists as a *classificatory device*..."

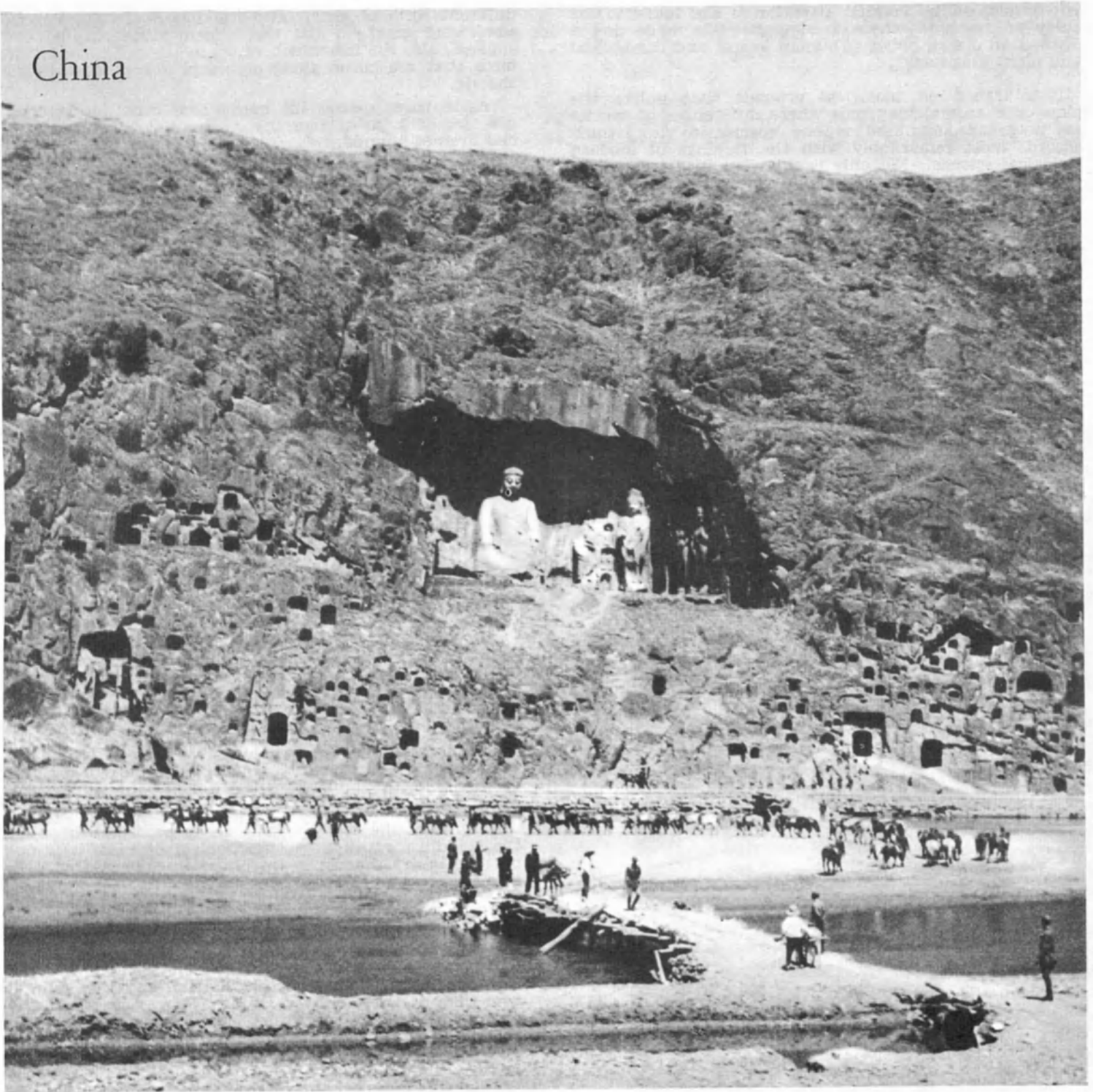
It would thus appear that Buddhism is in accord with the findings of the modern biologists who exploded the doctrines of racism and would urge the biological unity of mankind in support of the concept of a common humanity.

In spite of the fact that the above passage brings out the Buddhist attitude to the problem of race, it is not possible to say that Early Buddhism was confronted with a racial problem as such. Such a problem was, no doubt, there in Rigvedic society where the race-conscious Aryan who spoke derisively of the dark-skinned and noseless aborigines treated the latter as an inferior race. But by the time of the rise of Buddhism this race-consciousness had given place to a caste-consciousness and it was the Brahmin in particular and the "higher" castes in general who were probably derived largely from Aryan stock who claimed superiority by virtue of the fairness of their skin colour. It was claimed by the Brahmins to be one of the hereditary characteristics of a Brahmin that he was "handsome", fair, endowed with an excellent complexion and of the fairest colour by virtue of which he claimed superiority over

(Cont'd on page 58)



BEJEWELLED WOMEN, right and top of opposite page, are among oldest and best preserved of Ceylon's wall paintings (5th century) in the palace-fortress on the summit of a tremendous rock at Sigurua. In all there are 21 female figures depicted rising from the clouds, and hence all cut off at waist.



Art travelled the Silk Route to China

BUDDHISM appeared in China for the first time about 65 A. D. when Indian monks were travelling northwards across the mountain passes as missionaries and Chinese pilgrims went to India to learn about the new religion of enlightenment.

When Buddhism came to China over trade routes like the famous Silk Route through Central Asia, it had already developed a ritual with definite needs—temples, monasteries, statues and paintings. It therefore brought with it a new idea about the function of art; namely that art had to serve the divinity.

One of the effects of the new religion was greatly to increase foreign contacts. One great Buddhist pilgrim, Fa-Hsien left China for India in 399 A.D. and returned in 414 after spending 15 years compiling an eye-witness account of the country. Another scholar monk, Hsuan-Tsang, went to India in 629 A.D., staying 16 years.

Between the 4th and 6th centuries Buddhist art experienced a great period of expansion especially in northern China under the Wei dynasty. The Chinese artist was by now altering according to his own ideal the forms he had received from the west. This development continued under the Sui dynasty (581-

618), one of whose emperors ordered the making of over 105,000 statues and statuettes of the Buddha in gold, silver, wood, dried lacquer, ivory and stone.

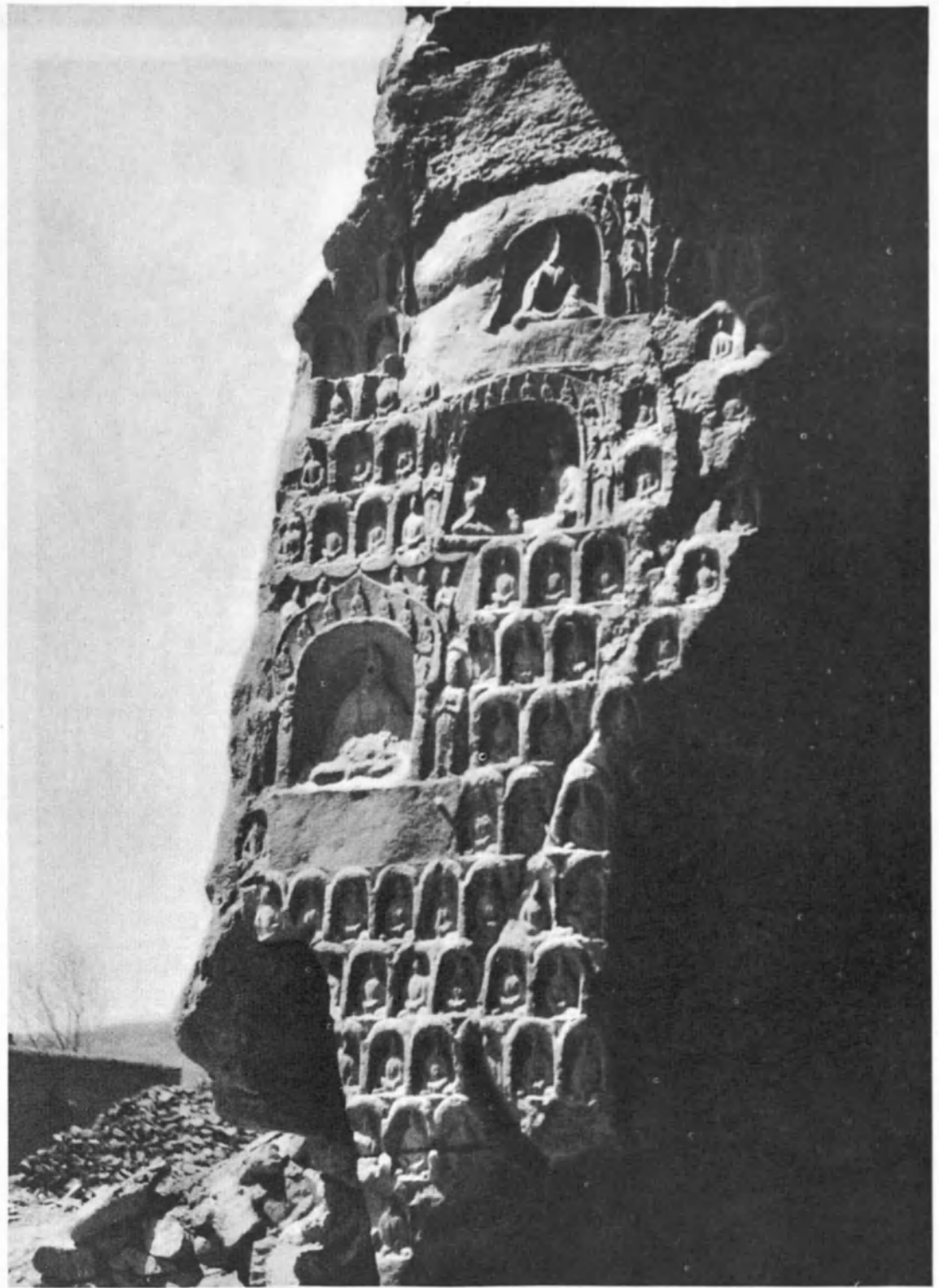
The richest period of Chinese Buddhist art came in the years of the T'ang dynasty (618 to 906 A.D.). After initial setbacks at the beginning of the dynasty, Buddhism again expanded and flourished in close association with the best artists of the period. In the T'ang capital (modern Sian) a great Buddhist monument, The Grey Goose Pagoda, was raised and in all parts of the newly-expanded Empire temples were built and richly decorated with carvings, sculptures and frescoes.

In the 11th and 12th centuries the quality of Buddhist painting was still high, but sculpture was already in a state of decline. While many sculptured works were still being produced, they lacked the inspiration and the religious fervour which the Wei period six centuries earlier, for example, had provided. The same is true, though at a much later date, of Buddhist painting, which never again reached the heights it had achieved under the great artists of the T'ang dynasty.

TEMPLES IN LIVING ROCK

were excavated by Chinese Buddhists to whom the idea came from India via Afghanistan. Some of the most impressive Buddhist rock temples in China are those hewn out of the cliff face at Lung Men in the north, about 510 A.D. At that time, the Wei dynasty, which controlled nearly all the north of China, established its capital close to Lung Men, near the Yellow River. The grottos were enriched with hundreds of images and stelae by the Wei kings and later by those of the T'ang dynasty which held sway until 759 A.D. Among Lung Men's celebrated works are giant Buddhas (one is nearly 50 feet in height) and countless smaller Buddha figures which are placed in the minor shrines.

Photos by Hélène Hoppenot, reproduced from "Extrême-Orient", copyright by Editions Ides et Calendes, Neuchâtel, Switzerland.



INNUMERABLE IMAGES of Buddha adorn the entrances and inside walls of the grottos and shrines cut into the rock face at Yun Kang, near Ta tung, the first capital of the Wei kings in Shansi Province, northern China. Of earlier date (around 414 A.D.) than the Lung Men temples (opposite page), those at Yun Kang have some of the finest existing examples of Wei period reliefs. The beauty and number of the carvings reflect the enthusiasm with which Buddhism was taken up by the Wei people. At this period, Northern Chinese Buddhist sculptors took as models the clay and mud statues of Buddha from Kucha in Central Asia, and tried to copy them as faithfully as possible. By the end of the same century, Chinese artists had begun to alter, according to their own ideals, the forms they had received from the West. Photos show, top: Facade of weatherworn Buddha images flanking the entrance to the Yun Kang grottos; bottom: Images and paintings on the wall of the 13th grotto at Yun Kang.

Chinese Buddhist Association, Peking



The Cave of the

Some of the finest treasures of Chinese Buddhist painting and sculpture are preserved in three great "art galleries" hewn out of the cliff sides of northern China. These are the Buddhist cave temples and shrines at Lung Men in Shansi Province and those at Tun Huang and Maichishan in Kansu province. Though many paintings have been damaged by time and weather, thousands of others, still in remarkably good condition, offer a panorama of Chinese Buddhist art from the 3rd to the 13th century A.D.

Portraits of merchants and princes, whose donations helped to build and decorate the shrines and temples, are often found on the walls. Group of nobles (1) were benefactors of Lung Men temples where this stone relief was carved and painted during the sixth century A.D.

Fragment of a painting on silk showing the head of a temple benefactor (2) is a 10th century work found in the Caves of the Thousand Buddhas at Tun Huang. Two thousand years ago, caravans travelling on the Great Silk Road from China to Persia and India, halted at Tun Huang to rest and replenish their food and water supplies before crossing the Gobi or Lop Nor deserts. Before facing the perils of the journey, many merchants and travellers visited the great temple which Buddhist monks had established in a cave outside the city to pray for safety and



1,000 Buddhas

success and to give donations. During the thousand years that this practice continued hundreds of temples were dug out of the rock and richly decorated with paintings, frescoes and images of the Buddha. The dry desert air has helped to preserve many of the paintings which are still exquisitely coloured, even though some of them date back some 1,400 years.

In one of the Tun Huang caves there is a remarkable painted panel whose centrepiece depicts a scene from the Buddhist paradise. Fragment of this panel (3) reveals skill and imagination of ancient Chinese artists in executing delicately frescoed figures.

More than 180 Buddhist shrines and grottos cut into a sheer cliff-face at Maichishan were found during investigations in 1941 and 1953. Here, not all the frescoes are of religious subjects. Many present a vivid picture of everyday life in past centuries, showing costumes, carriages, ceremonies and hunting and battle scenes. Painting from Maichishan (4) is thought to date from the end of the 4th century A.D.

In a different style but equally remarkable is the detail of a painting on silk (5) dating from the 9th century A.D., and found in one of the Caves of the Thousand Buddhas at Tun Huang.

Photos: (1) Musée Guimet Archives, Paris; (2 and 4) Courtesy A. Vigier; (3 and 5) Copyright Skeel-British Museum.



CHINA (Cont'd)



IN A SMALL STREET just inside one of the city gates of Peking is a Buddhist nunnery. Here, some 40 nuns of all ages live a cloistered existence in pious search for Nirvana, rarely leaving the confines of the nunnery except to go on pilgrimages. Their life is purely devotional, prayers and meditation taking up most of the day. They have shaven

ABOUT 65 A.D. the emperor Ming-ti of the Chinese Han dynasty is said to have dreamed that a golden image of the Buddha appeared from out of the west, and to have sent messengers over the Himalayas to find out the source of the dream. In 67 A.D. the mission returned to the emperor's capital, Loyang, bringing the first Buddhist images and scriptures to China. They later arrived in China by sea and

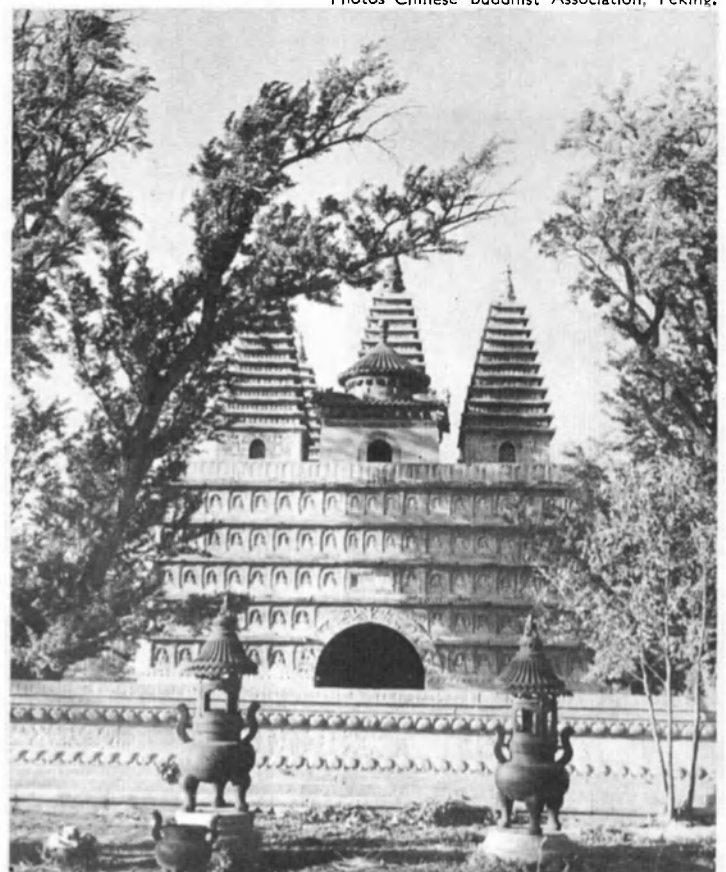


Photos by Hedda Morrisson, copyright Camera Press.

heads and wear dark red or purple robes. Each morning they hold a service in the main temple building where prayers are said and Buddhist scriptures read to the accompaniment of percussion instruments. Above, left: A shaven-headed nun beats a wooden tablet to announce the arrival of visitors for the Abbess. Right: A nun at prayer.

over Asia's trade routes. In 68, A.D. the emperor built a monastery, known as the White Horse Temple (because the sacred images and books had been brought on a white horse). Below, left: The Chi Yun Pagoda in the White Horse Temple; Right: The Wuta Temple (Five Pagoda Temple) in the western suburbs of Peking. It was built in 1403 under the Ming dynasty, in the Indian architectural style.

Photos Chinese Buddhist Association, Peking.



The lotus: a flower rich in symbolism



Photo Hedda Morrisson, copyright Camera Press.

RARE COPPER BASIN decorated all around with figures of Buddha from the Buddhist nunnery, Peking. Each summer it is used to grow lotus flowers. The lotus, or "padma", is widely used in the art and in the religious symbolism of Buddhism. Long regarded as a sacred plant, the lotus and its flower aptly symbolise life's fulfilment. With

its roots in the earth, its stem in water, its blossom in the air, and blooming in the rays of the sun, the lotus thus symbolises four elements. It is also a symbol of rebirth; its seeds pass from the air to the water and then into the earth where they germinate. It also symbolizes purity as well as Nirvana—the spiritual goal of Buddhism.

Sayings of Buddha

THE DHAMMAPADA 'Path of Virtue'

The spirit of Buddhist teaching is embodied in the Dhammapada, an anthology of 423 verses written in Pali (an Indo-Aryan language of Buddha's time). The name Dhammapada comes from Dhamma (discipline, law, religion) and pada (the path, means or way) and for Buddhists it represents "the path of virtue". The verses are attributed to The Buddha himself, as thoughts spoken during his 45 years of missionary wandering after he had attained Enlightenment under the Bodhi tree. Though the Dhammapada may not contain the very words of The Buddha, and though it is only one part of the total Buddhist canon, it does embody the whole spirit of his teaching. This collection of verses is much more than a breviary; it englobes a way of life and a code of conduct taught by Buddha who said: "My action is my possession, my action is my inheritance; my action is the matrix which bears me; my action is the race to which I belong; my action is my refuge." The verses below from the Dhammapada are taken from the complete translation by Professor N.K. Bhagwat, published in 1955 by Dr. M. Venkatrao, President of The Buddha Society, Bombay.

Never in this world can hatred be stilled by hatred; it will be stilled only by non-hatred—this is the Law Eternal.

★

Some quarrellers do not realize that in this world we must all at some time cease to live; but there are others who do so realize, and they will settle their quarrels.

★

Just as the monsoon rains fail to penetrate a house that is well thatched, so craving will not enter the mind which is collected.

★

The perfume of flowers cannot travel against the wind—be it the scent of sandal, tagara or jasmine—but the sweet odour of a good man travels even against the wind; the righteous pervade every place with their fragrance.

★

Wakefulness is the way to immortality; heedlessness is the way to death; those who are wakeful die not, the heedless are already dead.

★

As a fletcher makes straight his arrow, so does the wise man make straight the mind which, trembling and unsteady, is difficult to guard and restrain.

★

Death bears off the man whose mind is intent on plucking the blossoms of sense, as a great flood sweeps away a sleeping hamlet.

★

A fool brings grief on himself with the thought: "This son is mine, this wealth is mine." How can he, if he does not even belong to himself, be the possessor of a son or wealth?

★

An unworthy deed, like milk freshly drawn from the cow, does not all at once turn sour, but smouldering within as a fire covered with ashes, it pursues the fool.

★

As a solid rock is not shaken by a strong gale, so wise persons remain unaffected by praise or censure.

Though one should in battle conquer a thousand men a thousand times, he who conquers himself has the more glorious victory.

★

It were better to live one single day in the commencement of strong endeavour than to live a hundred years in idleness and lassitude.

★

Think not lightly of good, saying, "It will not come unto me;" even a jar becomes full with the constant dripping of water. So does the wise man, little by little, fill himself with good.

★

The gaily painted chariots of kings wear out; so also does the body wear out. But the Law of the Good wears not away; thus do the wise proclaim to the wise.

★

The man of little learning goes through life like an ox; his flesh increases, but his wisdom does not.

★

The evil done by oneself, begotten of oneself, sprung from oneself, crushes the wicked man as a diamond crushes a hard precious stone.

★

Victory breeds hatred, for the vanquished is stricken with suffering; but the tranquil man lives in happiness, disregarding both victory and defeat.

★

He who has enjoyed the flavour of solitude and the sweetness of tranquility is unperturbed and free from sin as he drinks in the sweetness of devotion for the doctrines.

★

Let a man conquer anger by absence of anger, wickedness by absence of wickedness, miserliness by liberality, and a liar by truth.

★

There never was, there never will be, nor does there now exist a being who stands wholly praised or utterly condemned.

Very easy it is to discover flaws in others, but very difficult to see one's own. One winnows the shortcomings of others like chaff, but one covers his own as a dishonest gambler covers a losing throw.

★

To control the eye is good; to control the ear is good; to control the nose is good; to control the tongue is good. To control the body is good; to control speech is good; to control the mind is good; good is control on every side. A Bhikkhu who is thus controlled on every side is freed from all suffering.

★

It is a trained elephant that is led to the field; it is a tamed elephant whereon the king mounts. It is the one who is self-controlled who is best among men, who bears patiently with abusive language.

★

If you should find a wise companion with whom to consort, a man of good life and self-possessed, walk with him joyfully and deliberately, vanquishing all troubles. But if you should not find such a wise companion, then travel as a king who has renounced his kingdom and his conquests; travel alone as an elephant who has renounced the elephant forest.

★

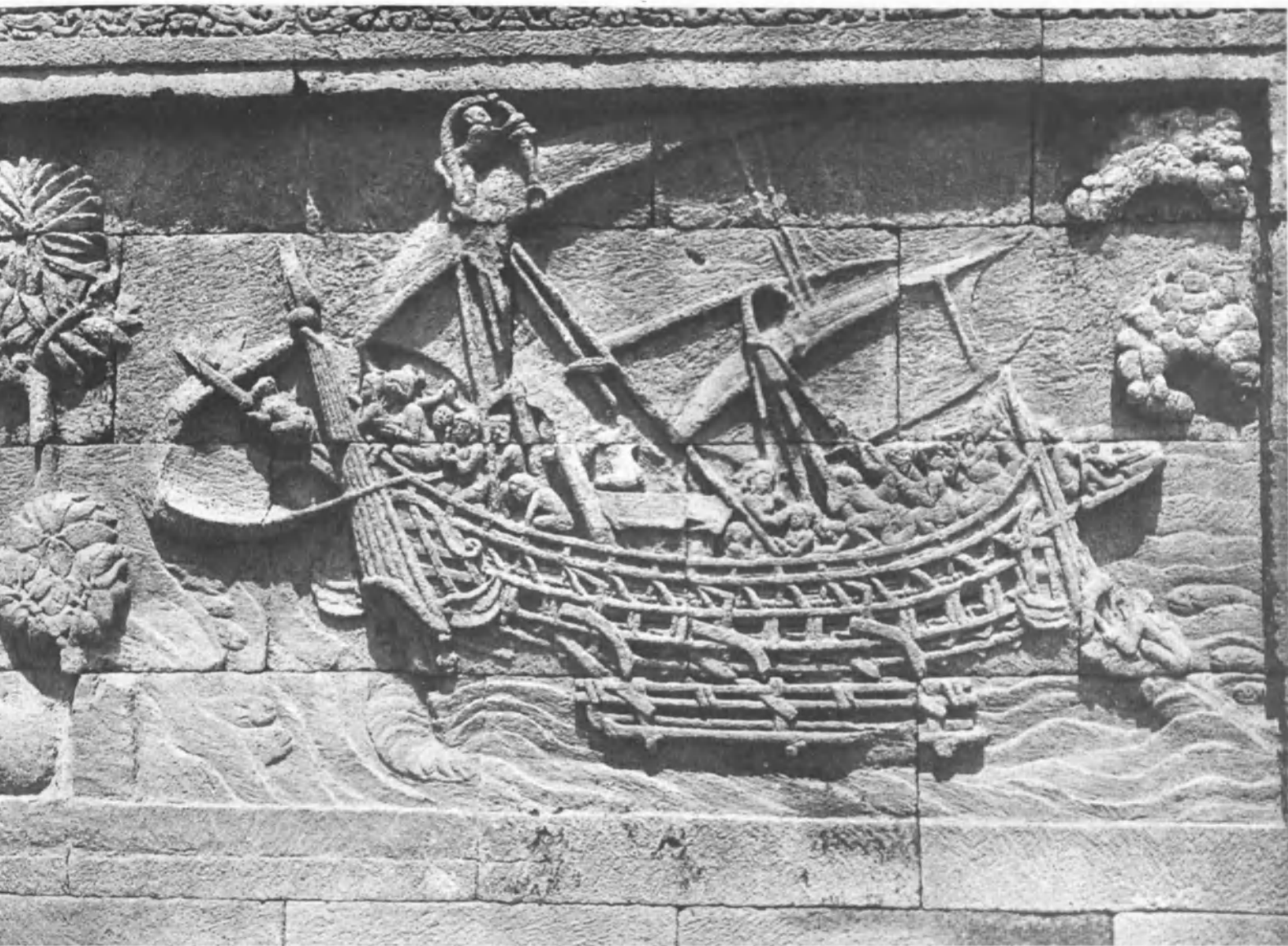
As a tree, through hewn down, grows up again and again if its roots be uninjured and secure, even so the yearnings of craving, if not destroyed, will reproduce themselves again and again.

★

He who has reached the goal, who is free from worry, who is free from craving, and who has rid himself of demeritorious tendencies—such a one has thereby destroyed the darts of existence and wears this body for the last time.

★

The sun shines by day; by night doth the moon shine; resplendent in his armour appears a warrior; lustrous in meditation a Brahmin. But the Buddha shines radiant by day and by night.



BOROBUDUR

Exaltation of Buddhist Art



From India, Buddhism spread in the first century to almost every part of Asia. Wherever it took root, it brought artistic inspiration and stimulated much of the greatest art that Asia has known. One of the most noble monuments of Buddhist art is the gigantic sanctuary raised from 750 A.D. onwards at Borobudur on the island of Java. Details, shown here, from one of Borobudur's hundreds of bas reliefs, relate one of the "avadanas" the Buddhist legends of saintly deeds. According to this particular legend there existed in the time of Buddha a realm called Roruka ruled by a Buddhist king named Rudrayana. One day a tremendous sand storm buried the kingdom, but the king's minister, Hiru, managed to save its treasures and escaped by sea. After a long and perilous voyage, he finally reached a friendly land and founded a great city.

A 'Terraced Mountain' dressed with stone



The Statues and reliefs of Borobudur, which has been called the supreme monument of mystic Buddhism in Java, illustrate the final development of Buddhist art in Asia. Detail from one of the relief panels (left) depicts Sujata, a herdsman's daughter, offering milk rice to the Buddha to break his fast.

Musée Guimet Archives, Paris



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1,400 bas reliefs

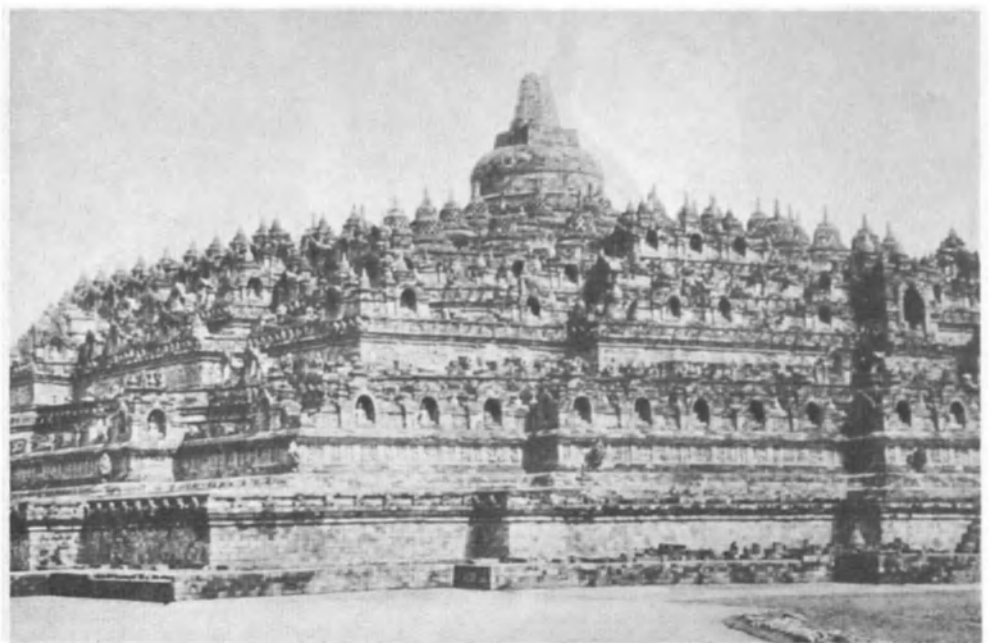
From the summit of the great stupa at Borobudur, a statue of the Buddha in meditation (above, right) gazes out over the central plain of Java towards a towering volcanic peak on the horizon. Borobudur consists of five walled-in rectangular terraces and above them, three round platforms on which are seventy-two bell-shaped stupas (left). By walking round the monument pilgrims can read in its 504 statues and 1,400 bas reliefs the story of man's journey through birth and death to

Copyright A. Martin




and 500 statues

ultimate enlightenment with the culmination of the career of the Bodhisattva in the realms of the mystic Buddhas. The three miles of carvings are arranged in such a way that by following the rite of pradaksina (walking round them and always turning with the right shoulder to the wall) pilgrims follow the footsteps of the Buddha. Crowning Borobudur, a "terraced mountain" clothed in stone, is a sealed terminal stupa, seen in photo on right. Today Indonesia is a largely Moslem country.



Courtesy A. Vigier



Thailand

UNESCO

MEDITATING BUDDHA was cast in bronze at Ayudhya, for four centuries (1350 to 1767) the capital of Thailand, where a remarkable school of Buddhist sculpture developed. Characteristic of the Ayudhya style was the crowning of the Buddha's head with a high conical mass formed by two, three or more rings surmounted by the traditional lotus-bud.

Images of Buddha outnumber the people

THAILAND has been called the land of Buddhist images and its capital Bangkok, is perhaps one of the most impressive Buddhist cities of all the world. For more than 1,300 years Thai artists have been making images of the Buddha, ranging in size from tiny miniatures to huge giants. Carved from many materials—stone, plaster, terra cotta, wood, crystal or jade, silver or gold and, most characteristic of all, bronze—images of Buddha today far outnumber the inhabitants of Thailand.

Thailand's wealth of monuments has come chiefly from the devotion of its kings who built magnificent resting places for their own ashes. The great "wats", as they are known, also serve as monasteries, schools and hospitals as well as places of Buddhist worship.

Early Buddhist art drew its inspiration from that of ancient India, Cambodia and China, while developing its own original styles. The countryside of northern and central Thailand is studded with large numbers of temples and monuments such as those at the ancient cities of Ayudhya, Chiangmai, Sukhothai and Lopburi.

Bangkok itself offers a glittering spectacle of Buddhist sculpture and architecture yet the capital is no more than two centuries old. For when two hundred years ago King Rama I, the first monarch of modern Siam (now Thailand) set up his new capital in Bangkok, it was but a tiny village. Today its skyline is enhanced by the roofs and spires of 400 temples and its streets are thronged with yellow-robed priests.



The elaborate roofs and spires of Bangkok's temples and palaces (all of them built since 1782) reveal the richness of detail which marks Thai Buddhist architecture. The sanctuaries are built largely of wood with elaborately carved gables. A distinctive feature of these modern buildings are the projecting "Ox-horns" on the gables. (One of these can be seen between the spires on the right of photo above). These "ox-horns" are actually stylized representations of *nagas*, the ancient Indian water spirit in serpent form. Left, a modern pagoda at Srimahathrat, near Bangkok.

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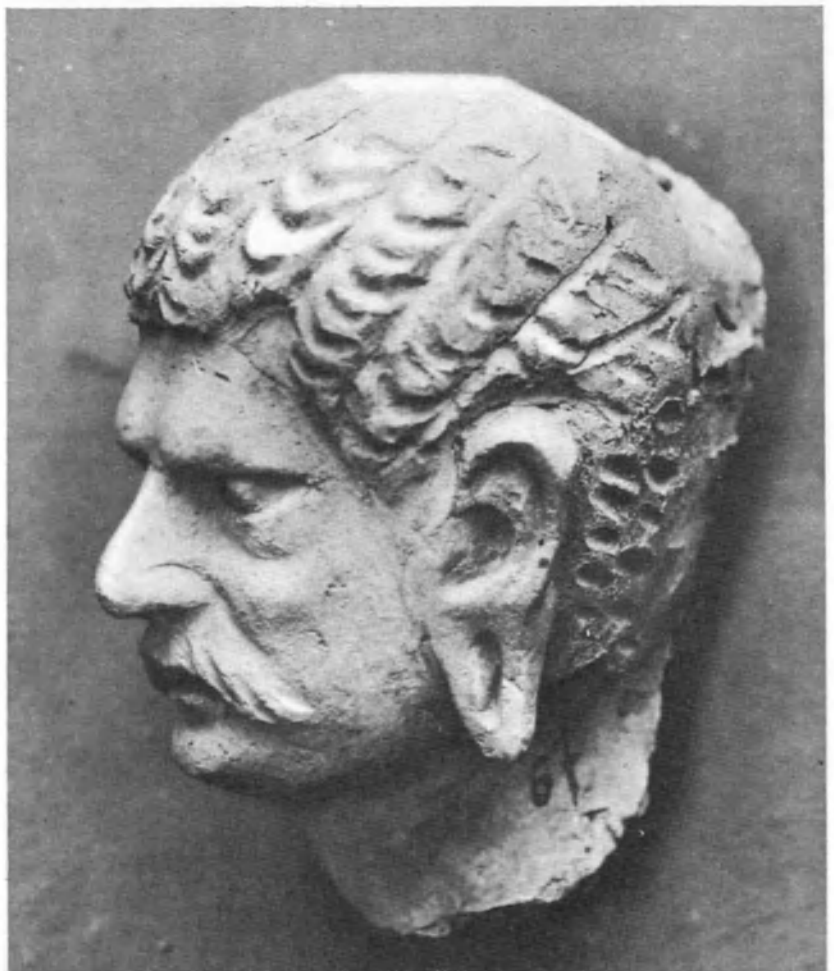


Korea

Musée Guimet Archives, Paris

Brighter flame a better year

Buddhism was introduced into Korea from China in 327 A.D. and reached its apogee between the 10th and the 14th centuries, after which Confucianism replaced it as the state religion. The Buddhist Festival, May 24, is still commemorated in Korea in the picturesque Feast of the Lanterns, when people hang lanterns of many shapes and colours on high poles. Originally the festival commemorated the founding of Buddhism, and on that day, Buddhists watched the lanterns carefully, believing that the brighter the flame burned, the better their luck would be. Still standing are some of the magnificent temples built in Korea when Buddhism was at its height. It was from Korea that Buddhism reached Japan through the sea routes, and Korean carpenters laboured ten years to raise the great temple of Horyu-ji near Nara in Japan. (See pages 56-57). Above, a Bodhisattva carved on the walls of the Buddhist cave temples of Sukku-lam, Korea, early in the 8th century.

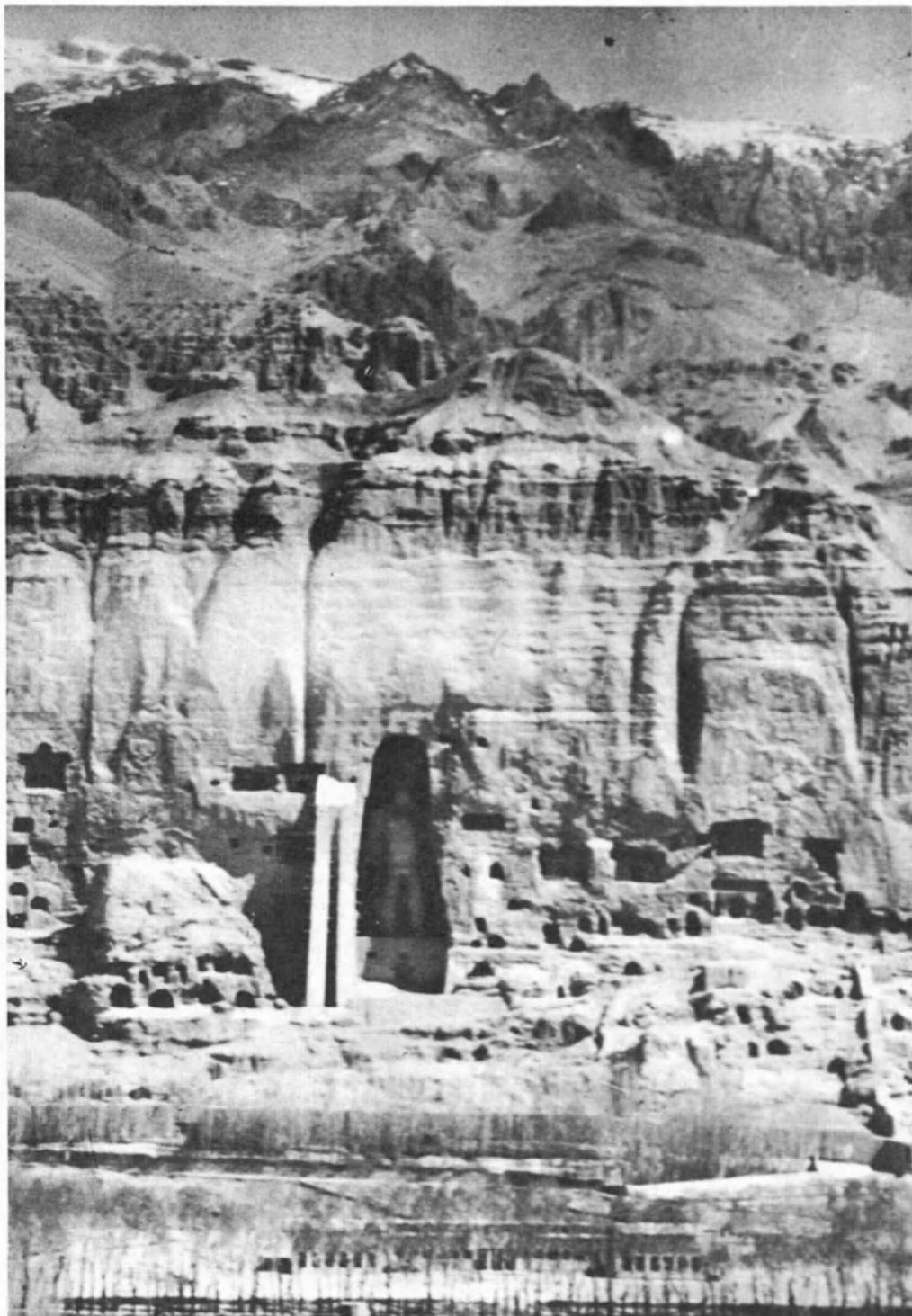


Afghanistan

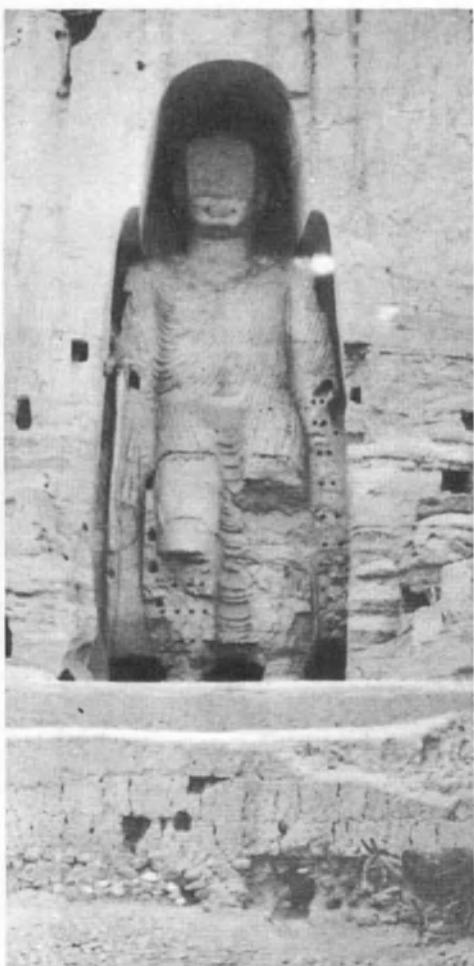
Asian 'Man of Gaul'

In 1922, French archaeologists brought to light some remarkable sculpture in the ruins of Hadda, near Jelalabad, Afghanistan. The figures, made of lime plaster or stucco and originally brilliantly coloured, had decorated the walls of innumerable stupas and monasteries. But the real significance of this sculpture is its obvious Greco-Roman inspiration. In this region, a "No man's land" of ancient conquerors, there had flourished a Greco-Roman Buddhist art of singular beauty. The fragment of the figure holding a lapful of flowers (left), for example, is believed to be a model of the Roman portrait of Antinous, favourite of the Emperor Hadrian. And the title "Warrior of ancient Gaul" could easily be applied to the head, lower left. Most of the sculpture at Hadda dates from the 3rd to the 5th centuries A.D. Further artistic development was prevented by the invasion of the Huns in the 6th century. (See page 2 for other Greco-Roman Buddhist art)

Musée Guimet, Paris



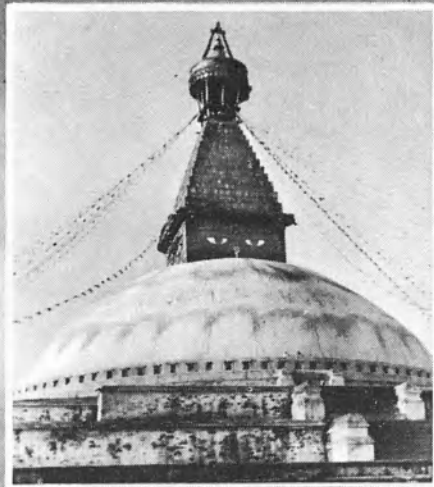
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World's largest Buddhist statue

To the north west of Kabul, capital of Afghanistan, in a green and fertile valley surrounded by pink and rose red mountains, lies Bamiyan. In ancient times it was a stopping place on the caravan route which linked Central Asia to India, and through it passed Buddhist pilgrims and missionaries. Between the 1st and the 3rd centuries A.D. Buddhist monks at Bamiyan carved innumerable shrines and monastic cells out of the sandstone rocks. The invasion by the Mongol hordes of Ghengis Khan in the 13th century brought ruin to the countryside around Bamiyan and devastation to the Buddhist shrines and sculptures. The two most imposing relics which still exist are colossal statues of Buddha, one 173 feet high, the other 120, carved out of the cliffside. Photo, left, shows the largest of these statues (the largest statue of Buddha in the world). A man can easily walk upright in the opening between the toes. Above, the second statue in its cliffside niche, surrounded by the openings of former shrines

Tibet and Nepal



Courtesy Francis Brunel.



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Call to prayer on the roof of the world

In Nepal, the birthplace of the Buddha, religious architecture has a character of its own, as is shown by the famous 9th century stupa at Bodnath near Katmandou. (inset, left) The "eyes of Buddha" above the dome are painted in blue and white on a background of gold. It was from Nepal and the neighbouring state of Sikkim that Buddhism spread

to Tibet where it led to the founding of the Lama order of Buddhist monks. Above, A lama standing beside a small shrine, holds a prayer wheel and beads during meditation. Inset, right, before a richly decorated monastery door, a lama prepares to sound the twin metal horns which are traditionally used to call the faithful to prayer.

Banner paintings from the Himalayas



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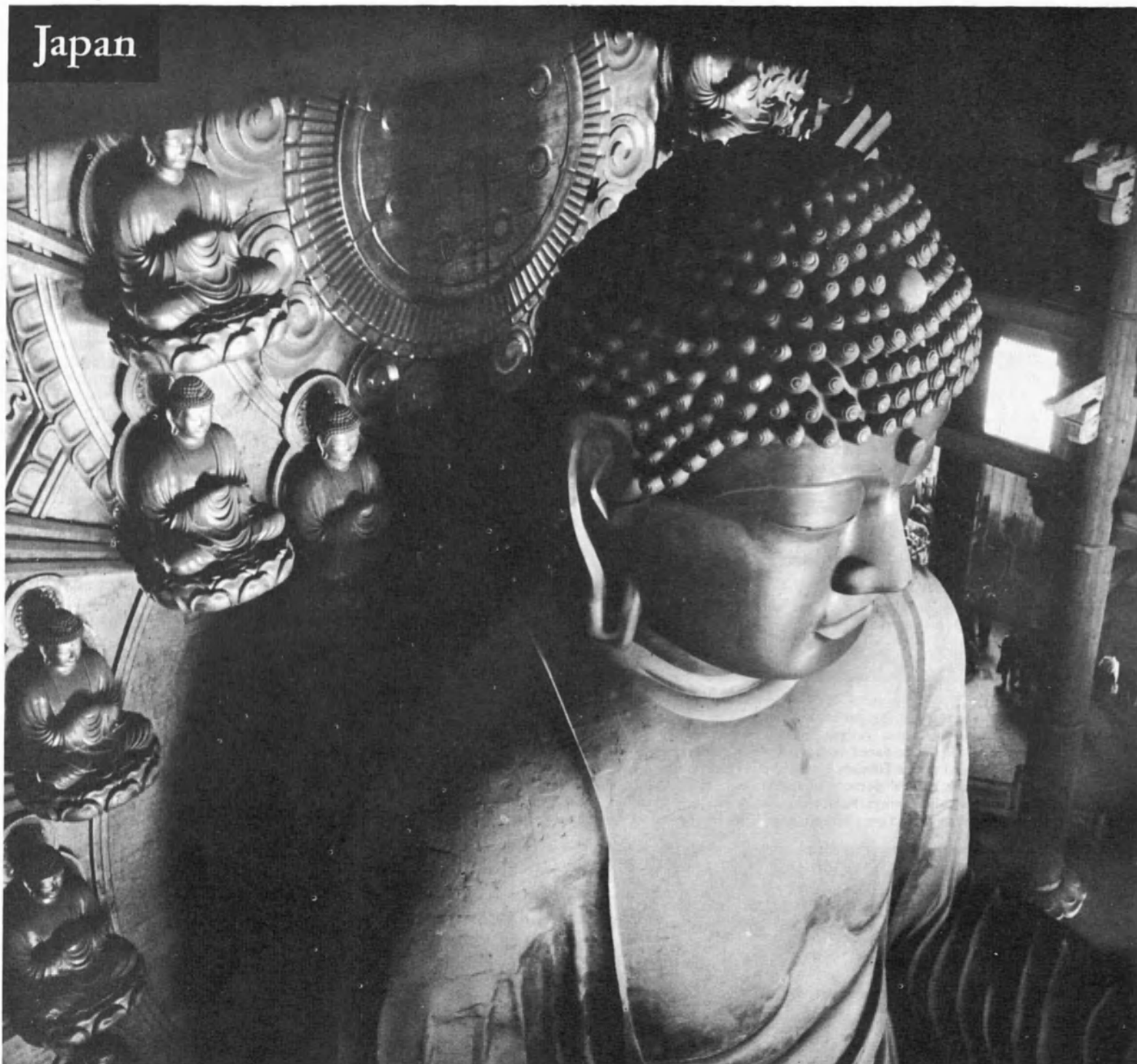
Painting on a "than-ka", or prayer banner, (above) represents the heavenly court of the Buddha with the first twelve Dalai-lamas (religious and secular rulers) of Tibet. The present Dalai Lama ("all-embracing" Lama) is considered to be the 14th reincarnation of the first. This painting follows the general pattern of the Tibetan Buddhist spiritual portraits in which figures are grouped symmetrically around the central personality portrayed. Their positions above and below the deity or saint have symbolical meanings, so also their colours, their attitudes and the details of their costumes. Below, an allegorical fresco on a temple near Bodnath, Nepal, which shows a strong Indian influence.



WITH the caravans which toiled their way through the Himalayas from Sikkim and Nepal in the 7th century A.D., Buddhism came to Tibet. Its influence soon spread with the help of the great king Song-tseen Gam-po who had married a Chinese princess of Buddhist faith. The king was converted to Buddhism and sent his chief minister to the sacred places of India to study the teachings of Gautama the Buddha. A century later, in about 750 A.D., an Indian Buddhist monk named Padmasambhava crossed the mountains into Tibet and preached a doctrine known as Tantrism. This was a mixture of Mahayana Buddhism (see page 25) and certain magical and mystical doctrines derived from Hinduism. In its popular aspects it involved prayers, ritual dances and the exorcism of devils. Padmasambhava founded the branch of monks, or lamas, known as the "red caps" and transformed a nation of warriors into a vast community of monks. Today, at the great monasteries hidden among the Himalayas, on the high plateaux of Tibet and Nepal or scattered over the Tibetan countryside, thousands of Buddhist prayer wheels turn endlessly in the wind. Here, on the "roof of the world" the people are among the most religious of any on earth, and it has been estimated that a quarter of the entire male population enters the priesthood.

IN Tibet, Buddhism brought forth a strange art in which influences from India, China and Central Asia were intermingled. A whole world of symbols came to life in sculpture and painting. Artist monks made spiritual preparations including fasting before painting the *than-kas* or temple banners which are a special feature of Tibetan Buddhist art. Painted on silk or other fabrics, these banners usually contain a spiritual portrait of one or other of the saints and deities, and also many other figures and scenes, which tell the story of the central personality.

A great historian of Asian art, the late Heinrich Zimmer, wrote of those works: "One sees here an impressive, really frightening genius for the rendition of the terrible aspect of the spiritual powers. Even the Buddhas and Bodhisattvas, who elsewhere in the extensive Buddhist domain are represented almost exclusively in benevolent guise, here appear as veritable demons." The Buddhist paintings of Tibet and of Nepal have much in common with the art of medieval India of which they were originally the faithful copies. This tradition of Tibetan painting has been maintained down the centuries.



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Bronze colossus

The period of 80 years, when the capital of Japan was established in Nara in 710 A.D. until its transfer to Kyoto in 794, is known as the Golden Age of Japanese sculpture. It was in this period (referred to by art historians as the Late Nara or Tempyo era) that the famous Great Buddha, the biggest bronze statue in the world (shown here) was made. The casting of the Bronze Buddha was first started by the order of Emperor Shomu in 743 and completed in 749. The seated figure measures 53 feet in height; the face 16 feet, the eye almost 4, the ear $8\frac{1}{2}$ ft. It is said that the casting of the statue required 437 tons of bronze, 288 pounds of gold and seven tons of charcoal. It is enshrined in the Todaiji Temple, the Buddhist cathedral meaning "The Great Temple of the East" which is the largest wooden structure in the world. Although bronze statuary flourished in the Late Nara Period, clay and dry-lacquer sculpture were most frequently used. Buddhism in Japan at this period took on all the characteristics of a national religion and the Buddhist monasteries were built as national institutions. At the same time many temples were raised, all competing with one another in their display of grandeur. Buddhist temples and monasteries were easily accessible to the public during this era and sculpture and architecture were emphasized. Later, the nucleus of Buddhist art came to be painting which has held sway ever since.





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Mourners' Lament

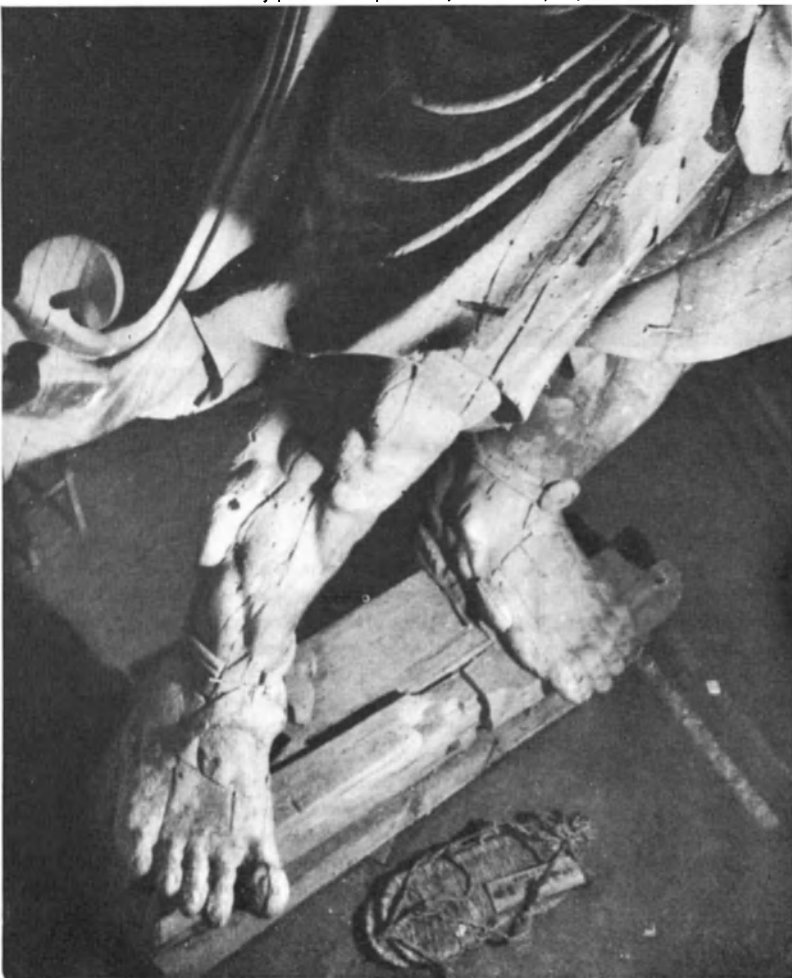


The Buddhist sanctuaries which form part of the Horyuji monastery at Nara are renowned as being among the world's greatest treasure houses of art. In one of these, the famous Five-Storeyed Pagoda, there is still preserved a series of clay statuettes remarkable for their poignant realism, their expressions of emotion, tenderness and grief. The first floor of the Pagoda is occupied by a clay miniature of Mt. Sumeru (the mountain believed in Buddhism to be the centre of the world) with recesses on the four sides resembling mountain caves. In these recesses more than 80 of the clay figures, each about a foot high, are arranged to present four scenes relating to the life of Buddha Sakyamuni. Photos here show some of the figures in the north cave which depicts a scene of the Nirvana or passing away of Sakyamuni with various saints, disciples and ascetics lamenting his departure. The Horiuji inventory of 747 A. D. records that the statuettes were made in 711. They are the oldest dated works of clay sculpture in Japan. In the late 19th century there were 114 pieces and originally a good number more, but many of the statues have been lost or seriously damaged. Most of the existing original statues have been repaired to a greater or lesser extent and some appear to have been changed about among the four caves. But many figures still retain their original appearance and are registered as important cultural properties of Japan.



Manshidi Sakamoto, copyright Toto Bunka Co., Tokyo from "Pageant of Japanese Art".

Photo by Yonpachi Fujimoto taken, as are all photos on pages 55 to 57, from "Japanese Sculpture", published by Bijutsu Shuppan-Sha, Tokyo.



A Wooden Image Floated Ashore

J^APANESE history, shrouded for centuries in myth and legend, begins in a small strip of country some 225 miles southwest of Tokyo. Here, in the green fields and tree-clad mountains around the cities of Nara and Kyoto, the Japanese nation was born. Like Athens in ancient Greece, Nara was the gateway through which religion and art, education and culture entered and spread through the land of Yamato (the native name of Japan). Nara was Japan's first great capital, the seat of its first emperor—and the birthplace of Buddhism in the country. According to legend, a Buddhist image made of camphor wood floated ashore from the Bay of Chinu (present Osaka Bay) and henceforth the new religion flourished.

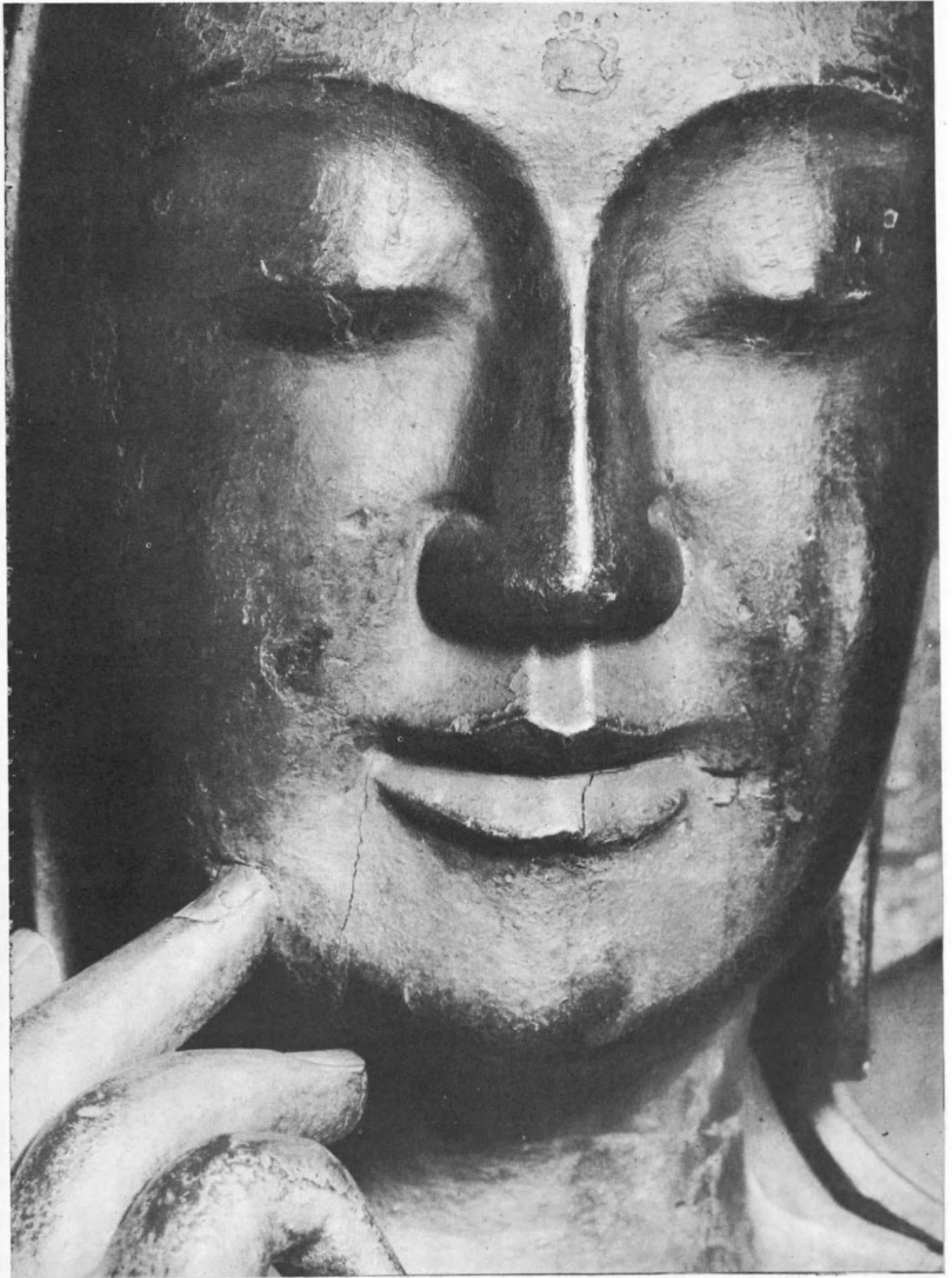
Historically, Buddhism was introduced when, in the middle of the 6th century, emissaries from Korea presented the emperor with a statue of Buddha, several scrolls of Buddhist scriptures and various ritual implements. Buddhism immediately struck a sensitive note in the minds of the people. Buddhist art in Japan starts from this period. Within 50 years, temples and monasteries, built under the patronage of the court, rose gracefully from the heavily wooded landscape at Horyuji near Nara, at Koryuji near Kyoto and from the hills and valleys of this whole area—the cradle of Japanese art and culture.

With the new religion had come echoes of the art of India but more important the powerful impact of China where Buddhism was so greatly transforming and enriching Asian art. The story of Japanese architecture and sculpture is one of successive waves of influence from China, but like Greece which absorbed and reformed the aesthetic elements it received from Egypt, Assyria and Phoenicia, and like China itself in regard to India and Afghanistan, Japan moulded to its own mode of thought and expression the artistic traditions it received from China and distant India. It gathered them up, gave them new life, added a new conception of Buddhist tenderness and dignity and a new spirit of grandeur and exaltation that we discern in the masterpieces of the Asuka, Nara, Heian and Kamakura periods (7th to 14th centuries.)

Why so much of Buddhist architecture and sculpture was made of wood instead of stone (though bronze, clay and dry lacquer were other major materials for statues) is explained by the abundance of timber from Japan's forests and the relatively small number of stone quarries. Many of the wooden treasures have disappeared—consumed by fire, destroyed by earthquake or eaten away by the ravages of time. The great bronze Amitabha Buddha of Kamakura outside Tokyo, for instance, now sits unsheltered under the open sky, but it was once enshrined in a majestic structure which was struck repeatedly by natural disasters until it was finally carried away by a tidal wave in 1495. Despite such calamities, 72,000 ancient sanctuaries and temples and countless statues, carvings and reliefs continue to testify to the unique greatness of Buddhist art in Japan.

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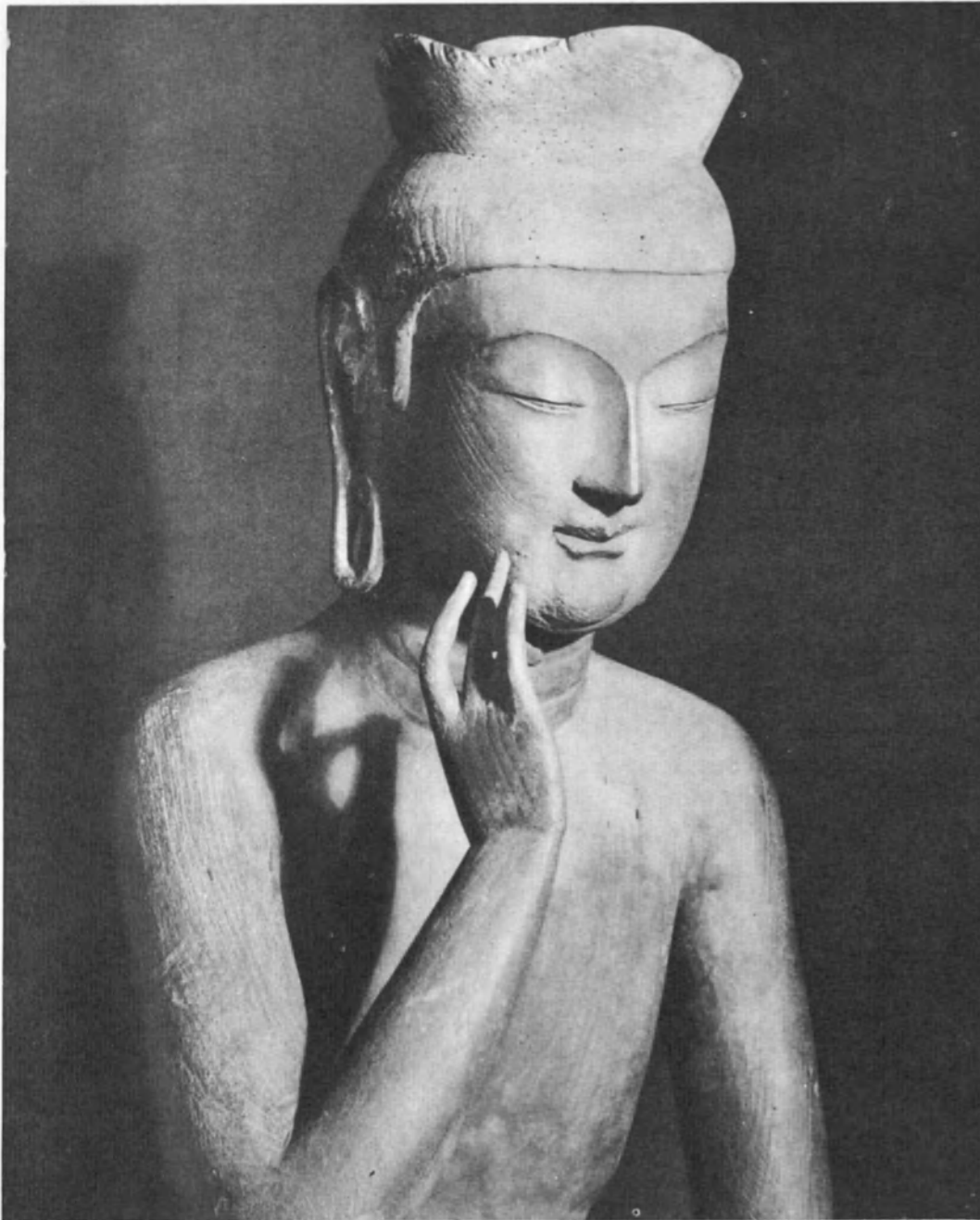
In 1180 civil war and fire ravaged the great sanctuaries of Nara. The repairs and restorations which followed (demanding meticulous knowledge of the older styles) ushered in the great school of realism of the Kamakura period in the 13th century which attained its supremacy with the sculptures of such geniuses as Unkei, his pupil Kaikei and his son Tankei. Left, a detail of one of two towering doors—guardians, 27 feet high, carved in wood by Unkei and Kaikei for the ravaged Todaiji monastery at Nara. It illustrates how "realism was the bone and manly strength the flesh" of the sculpture produced. The Kamakura spirit of renaissance affected not only sculpture. Old Buddhist sects of the Nara period were revived and new sects such as Zen Buddhism appeared after the renewal of contact with China in the 11th century (suspended in 9th). These sects shunned icon worship of divinities and developed portrait sculpture and scroll-paintings to illustrate lives of high priests and sect founders. Outstanding example of Kamakura portrait sculpture is statue of the hermit Bahisen carved by Tankei in 1254 and now at Kyoto. Note flashing eyes in parchment-like face furrowed by fasting, desiccated body leaning wearily on pilgrim's wand, hand tendering prayer scroll. This statue has been described as "one of the most powerful monastic figures of all time".



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This 7th century camphor-wood statue of the young Buddha (Miroku Bosatsu) has been called "one of the noblest images of meditation ever created by the hand of man." The figure which is in the same

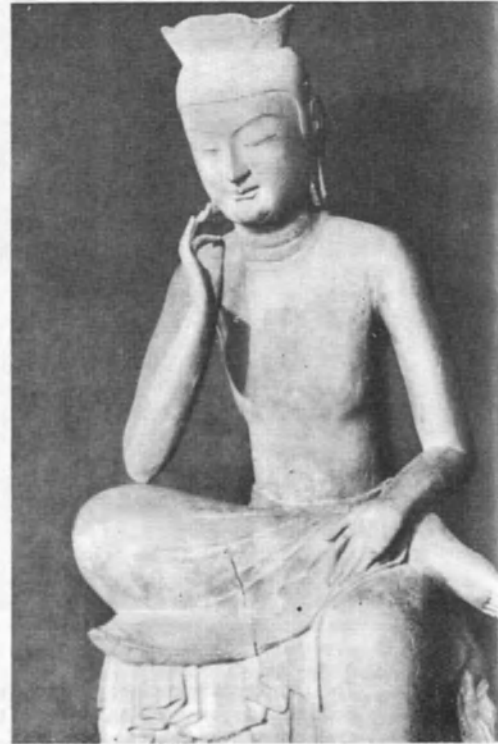
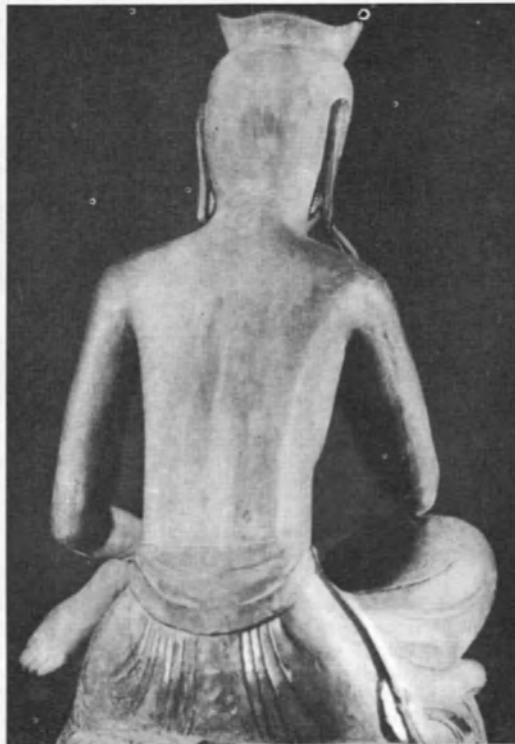
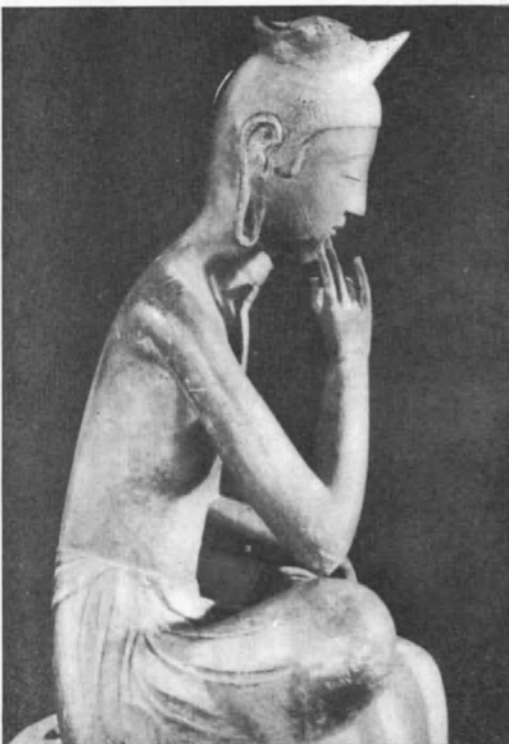
half cross-legged pose as the statue on page 56 has been compared to Rodin's "The Thinker" but the smiling lips and the non-oriental shape of eyes and face strangely recall Leonardo da Vinci's "Mona Lisa".



Matchless calm, grace and beauty

In the western suburbs of Kyoto, in an area where many of Japan's film studios are today located, stands the wooden temple of Koryuji, one of the richest yet least known storehouses of Japanese art. Some of the temple's masterpieces surpass anything to be found even in Nara, yet until 1950 no photographs of the treasures at Koryuji were permitted and they remained practically unknown. Of all the works of art in the temple, the statue of Miroku-Bosatsu (a Bodhisattva, or future Buddha) is probably the most graceful and subtle. With its gentle smile, the left hand on the left ankle and the right elbow on the right knee, two fingers at the cheek, the figure is of peerless beauty. This pose, known as the "Hanka shi-i" attitude, was the one Prince Gautama assumed when he was plunged in meditation just prior to his enlightenment. The statue is carved from a single block of plain wood but it is thought that it was originally gilded. It dates from the early 7th century period, called Asuka. The piece is now housed in the Treasure Hall of the Koryuji Temple, established in 1922.

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This clay statue of a deva or demi-god has remained in an almost perfect state of preservation since the 8th century in the Todaiji Monastery at Nara. It is prized as one of the great milestones in the history of Japanese sculpture for its composed serenity and noble humbleness. It is the outstanding example of how piety and art, holiness and beauty found perfect unity during the period of Tempyo sculpture. Especially expressive is the posture of the two hands. Clasped hands are not found in any previous periods of Buddhist sculpture. The statue is known in Japan as Nikko Bosatsu and stands near an almost identical figure (Gakka Bosatsu) almost equally well preserved in the great Hokkedo Hall of the monastery.

Photo Taikichi Irie.

Buddhist Art (Cont'd from page 14)

In Japan the technique and even the esthetics that guided the artists after the 6th century A.D. came from China and Korea. The great temple of Horyuji (an extraordinary example of wood architecture) was built in ten years by Korean carpenters working at the Imperial Japanese court. Their national genius prevented their art from being mere imitation of the Chinese style. The spirit is entirely Japanese, the most characteristic sculpture being powerful and virile, frequently leaving a disturbing impact.

As south east Asian cultures were coming into maturity in the 8th century A.D., those of Afghanistan and the Central Asian kingdoms, ravaged by repeated invasions, started to decline. Many peoples and many influences had mingled in the art of this region. Here were found hundreds of terra cotta figures, mammoth Buddhas, frescoes and reliefs in cave monasteries and in grottos along the old silk route. The colours of the frescoes show us an astonishing uniformity of technique and a rich mixture of styles.

The Muslim invasions of the Middle Ages destroyed the last stronghold of Buddhism in India. Artists and monks living in the university city of Nalanda fled for refuge to Tibet and Nepal. Nepalese art continued the mediaeval tradition of Indian Buddhist art. Tibetan painting and sculpture shows a strange mixture of Chinese, Indian and local tradition.

India and China were the two countries that spread their cultural mantle over Asia, but these two giants assimilated into their own heritage various foreign elements. Chinese Buddhist art absorbed Indian, Greco-Roman, Central Asian and Iranian influences.

During all those centuries right up to the late Middle Ages, Chinese Buddhist art passed through various styles but the essential contribution of China towards Asian Buddhist art is in the expression of the Buddha's face. The mystic smile is purely a Chinese creation and is the expression of a profound religious sentiment.

Wherever we find the suggestion of this smile, in Cambodia, in Japan, in Java, Siam or Burma, we sense the affinity with China. During the T'ang period (618-907 A.D.) the figures lose their hieratic character and become more human, but still full of majesty and divinity. It is predominantly T'ang sculpture and painting that influenced Japan.

China, whose inventive genius has benefitted the world (printing, the magnetic compass, etc.) also invented many new techniques in art such as the use of dried lacquer and metallic sheets for sculpture, and repoussé work. Not only did Buddhist artists develop landscape painting but Wang Wei (699-759 A.D.) created the monochrome landscape in Chinese ink which reached its supreme expression under the Sung dynasty (960-1127 A.D.).

Buddhist art has an amazing unity and an amazing diversity. It can be compared only to the unity and diversity of Christian art in Europe. All art seeks to bring us nearer to the values which guide all men. The Buddha brings a message of peace; Christ brings us a message of peace; the artist tries to interpret this message in his own way. In the knowledge of the similarity of all men lies also the fact of the unity of all men and with an understanding of other arts we deepen our understanding of our own.

'No one has a right' (Cont'd from page 35)

those members of the human family who have dark complexions.

The use of the word "Aryan" in the sense of "noble" and "spiritual" and "non-Aryan" in the sense of "ignoble" and "immoral" is an eloquent testimony of how Buddhism ignored racial claims and distinctions. Thus "Aryan quest" means "spiritual quest" which is defined as "the quest of one who being subject to birth, decay and death realizes the evil consequences thereof and seeks the immortal and secure haven of Nirvana". The "Aryan haven" means the "spiritual haven" which is "the state of being free from lust, hatred and delusion".

There is, however, a philosophical theory of "racism" held by some of the religious teachers in the Buddha's time which is mentioned and criticized in the Buddhist texts. It is associated with two teachers both of whom denied free will to man. One was Purana Kassapa who denied man's capacity for moral action in virtue of the fact that he had no free will. The other was Makkhali Gosala who denied both free will and causation and argued that beings were miraculously saved or doomed. They argued that human beings belonged to one or another of six species or specific types in virtue of which they had certain genetic constitutions, physical traits and habits and psychological natures which they were incapable of altering by their own will or effort. The six types were designated by six colours. They were the black species, the blue species, the red species, the yellow species, the white species, and the pure white species.

Whether these colours denoted a difference in their physical complexions is of course not clear but that they were genetically different physical cum psychological types is what is implied by the classification. To the black species belonged the butchers, fowlers, hunters, fishermen, dacoits and executioners and all those who adopt a cruel mode of living. They were, incidentally, treated among the lowest castes and their complexion was on the whole the darkest.

The other five specific types differed in virtue of their degree of wickedness or saintliness which it was not in their power to alter. The pure white species were reckoned to be the perfect saints though their saintliness was considered to be natural to them as much as their physical constitutions and was in no way achieved by any effort or will on their part.

Arguing from the reality of free will and the capacity that man has within himself of becoming either moral or immoral or even happy or unhappy by transforming himself or degenerating morally as the case may be, the Buddha denies that there are such fixed human types genetically determined. There are no men who are intrinsically good or evil by nature and must necessarily remain so, for the evil can turn out to be good and the good degenerate into the evil.

It would be seen that the emphasis is not on what a man is born with but what he does with himself, since man, irrespective of his physical constitution and psychological nature at birth, can, given the opportunity and effort, change for better or worse.

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This relief panel from a monument at Amaravati in the Andhra region of south India is a remarkable example of early Buddhist art of the 2nd century A.D. .Buddha is not yet depicted in human form. Panel shows four episodes in the life of Buddha. Top right, the dream of Maya, Buddha's mother. The legend recounts how Maya dreamed that an elephant descended from heaven and entered her right side, symbolizing the conception of Buddha. Top left, Queen Maya tells her dream to the King. Bottom right, Buddha is born under a tree, emerging from his mother's side. Bottom left, a tutelary deity worshipping the infant (not depicted). Amaravati was the capital of the Andhra dynasty known to Pliny and Ptolemy, and Roman trading posts were set up on the Andhra coast.

DELICATE MASTERPIECE. An unknown genius of the Himalayas, where Buddha was born, executed this remarkable statue of the "Illuminated One" when he was a young prince. Made of bronze covered with gold leaf, the figure, studded with rubies, turquoises, emeralds and lapis lazuli, is imbued with symbolism. The gesture of the right hand represents knowledge, the third eye in the middle of the forehead indicates penetrating vision and elevated thought, while the soft smile (reminiscent of the celebrated smile of the statues of the cathedral of Rheims) symbolizes the "Enlightenment" that the future Buddha ultimately reached. This 11th century statue, is one of the finest examples extant of Nepalese-Tibetan art.

Photo copyright, Francis Brunel

