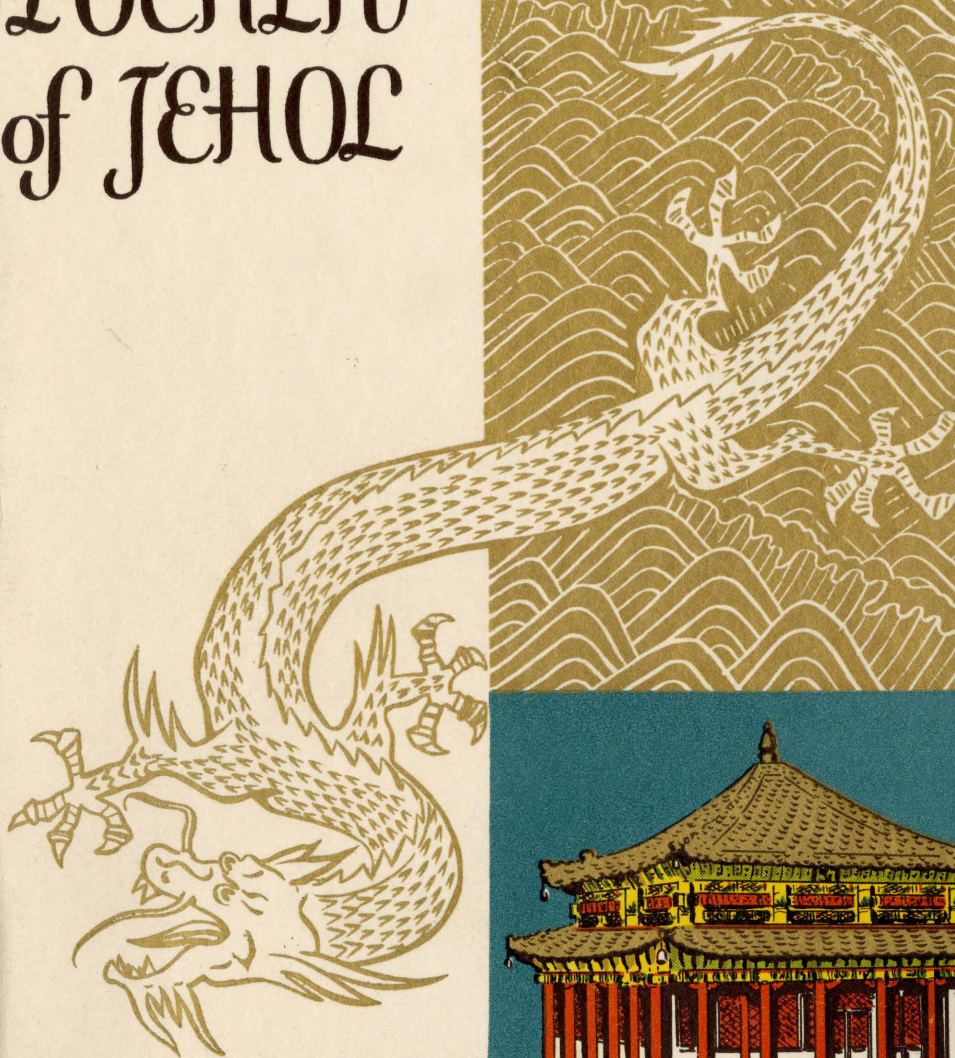
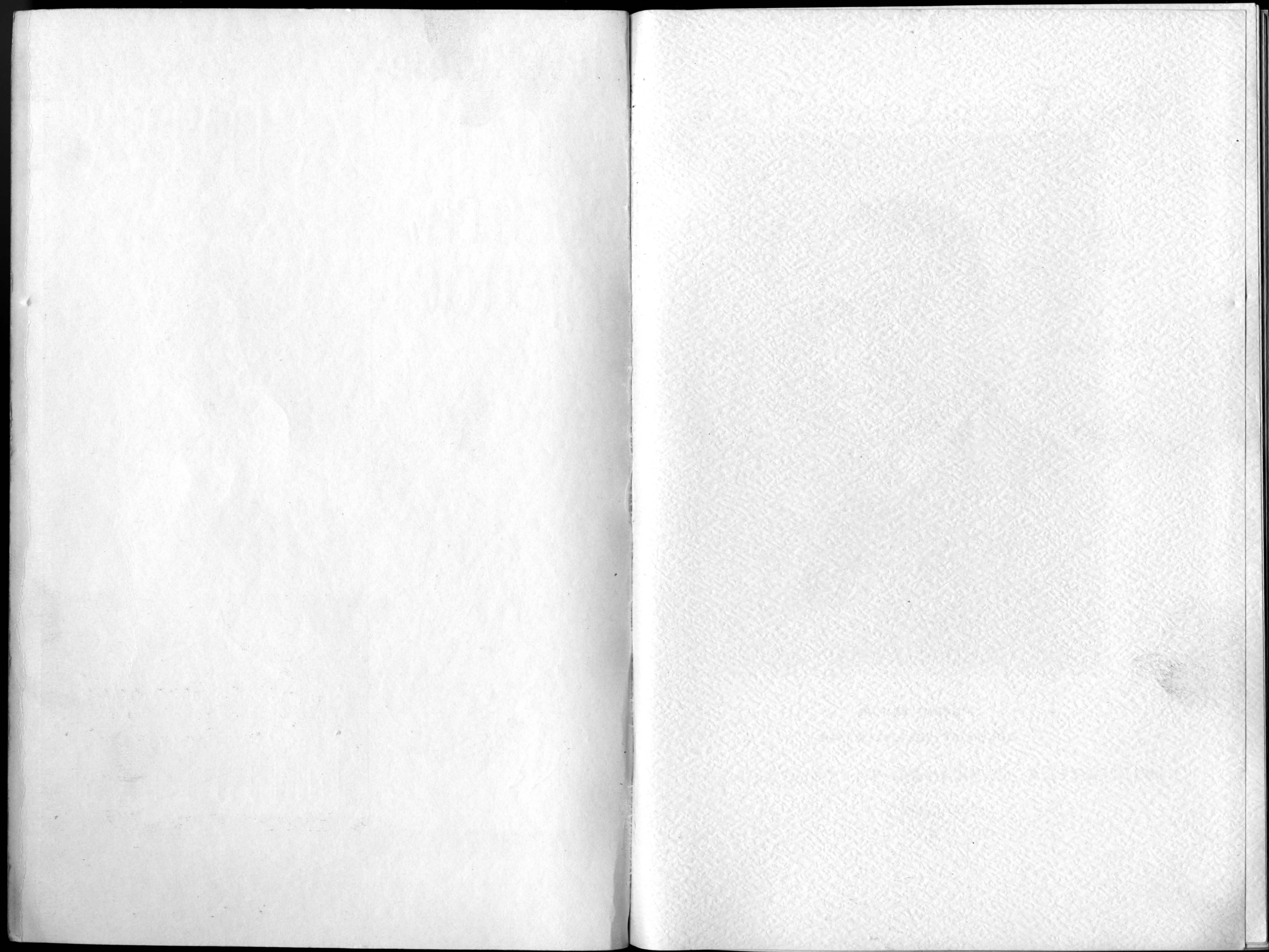


The Chinese
LAMA
POTALA
of JEKOL

TEMPLE



A Century of Progress International Exposition · Chicago





VINCENT BENDIX
DONOR OF THE COLLECTION

The Chinese Lama Temple

POTALA OF JEHOL

*Exhibition of
Historical and Ethnographical Collections
Made by Dr. Gösta Montell,
Member of Dr. Sven Hedin's Expeditions
and Donated by Vincent Bendix*



A CENTURY OF PROGRESS EXPOSITION
CHICAGO

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To
THE ARCHAEOLOGICAL TRUST
OF CHICAGO

*This book is dedicated with kindest regards
by the authors*

PREFACE

IN the "Grassland," Mongolia, in the "Snowland," Tibet, and in the Himalayan countries Ladak, Nepal, Sikkim and Bhutan, Lama monks and millions of faithful turn their prayer wheels in adoration of the Great Buddha.

Since many years ago I have visited a series of Lama temples and have become increasingly fascinated by their gorgeous ornaments and picturesque ceremonies. In Kumbum the gigantic image of Tsong-ka-pa under a gilded copper roof held my admiration; thirty-five years have elapsed since I saw Maidari Khutuktu, "The Living Buddha," the third incarnation of Lamaism in Uрга; in Tashi-lunpo, southern Tibet, I was a guest for seven weeks of the holy Tashi Lama, the most revered of the high priests of Lamaism and was given the freedom of all temples in the monastic city with use of camera, pencil and brush and was also permitted to attend the New Year's festival with its wild and varied dances of exorcism.

Even then it was my wish that I might secure a collection for my home-land of all objects that pertain to the Lamaistic cult, images of the gods, sacrificial vessels, symbols, paintings, temple-banners, musical instruments, vestments, etc., but I did not have means for the purchases, which were made doubly difficult by the veneration for these articles of entire nations.

But, times are constantly changing! Political revolutions opened the way for the spirit of a new age. Lamaism is gradually disap-

pearing in the Republic of Mongolia, and in China the worship of Confucius and Buddha has been silenced in many temples. The great teachers, who had been powerful for twenty-five centuries, are losing their influence over the children of men.

At the present time it is far easier than ever to buy both temples and accessories of worship. In the curio shops of Peking, as well as in the temples themselves, holy articles are offered for sale. These attributes of the old gods are being scattered and are gradually becoming rare. In another decade they will be searched for in vain.

The Sino-Swedish expedition, which is under my supervision, has been making archæological and other scientific researches in the interior of Asia since 1927, and the work is not yet completed. It was my intention to include ethnography and the science of religion in the general plan, but funds were insufficient.

In the summer of 1929 I visited the United States, when it became my privilege to meet Mr. Vincent Bendix, well-known industrialist of Swedish extraction. As the plan was outlined to him of purchasing two temples with complete equipment, one for Stockholm, the other for Chicago, making available these exponents of Oriental cults for Western study, Mr. Bendix became interested and generously agreed to finance the project. It was stipulated that the temples and their furnishings should be identified by scientific descriptions and legends.

Dr. Gösta Montell, talented Swedish scientist, was engaged as chief of the department of ethnography and history of religion. In November, 1929, we started our investigations in Inner Mongolia and examined a score of temples, of which not one measured up to our demands.

In the summer of 1930 we proceeded to Jehol, the summer palace

of the great Manchu Emperors, only three days' journey from Peking and here we found the object of our search, a perfect type of the temple that should be re-erected in Chicago. This temple was commonly known as Potala and claims to be a reproduction of Dalai Lama's monastic citadel in Lhasa. It was built by Emperor Ch'ien-lung in the years 1767-1771 in honor of his own sixtieth anniversary and his mother's, the Dowager Empress, eightieth anniversary and in memory of the return of the Torgod tribe from the banks of the Volga to China in 1771.

Among a group of some thirty sacred buildings in Tibetan architecture in a partially cleared forest of pine and spruce, surrounded by a wall, a gigantic four-square wall towers on a hill, enclosing the holiest of Potala, the Golden Pavilion. This temple is a gem of Chinese architecture and construction. In its lines, forms, colors and composition, it is a masterpiece of the highest order. A prominent authority has stated: "There is nothing like it in all China."

Mr. W. H. Liang, a famous and competent Chinese architect, was engaged to make all arrangements for a faithful replica of this temple. Together with his assistants he prepared the plans, specifications, details, measurements and profiles of the original. The replica was completed in a large yard in Peking, eighty workmen being employed several months.

The Golden Pavilion in Chicago was therefore made in China. The terraces of stone, roof and some beams as well as the columns are American material. The transportation of these heavy items was deemed a needless expenditure. All sculpture and paintings, as for instance the ceiling, friezes, capitals, windows and doors, etc., were finished by experienced artists and carpenters in Peking. The material for the temple, more than 28,000 pieces in all, was packed in

173 crates and cases and shipped to Chicago in the spring of 1931.

Mr. Liang made a model of the temple, six feet square, as a guide for the workmen in joining the thousands of pieces together properly.

The bronze and wooden images of the gods, paintings and all adornments of the temple have been selected with care and discretion by Dr. Gösta Montell, who also is the author of chapters II-X of this booklet. These articles have been assembled from different temples in Mongolia and Northern China. Several of them are from Jehol and a few date from the reign of Emperor Ch'ien-lung, when they were a part of the furnishings in the Golden Pavilion.

The Archæological Trust has placed this magnificent temple at the disposal of the Century of Progress exposition in Chicago. Upon entering the temple the visitor will be awed into silence, for there is a compelling power in the mysticism that moves between the tall columns and 'neath the golden dragon in the center of the ceiling, as well as in the gorgeous symbols of the rich Lamaistic cult.

My final duty is to thank all who have coöperated in erecting the Lama temple in Chicago, chiefly Mr. Vincent Bendix, without whose generosity the Golden Pavilion never could have been acquired for the western world—the Chinese Government—provincial authorities and scientists in Northern China, who were consistently helpful and courteous—the architect W. H. Liang, who executed the replica so skilfully—Dr. Gösta Montell who so commendably has borne the responsibility for the project and who, together with his assistants the Swedes Georg Söderbom and Yngve Laurell, has collected, photographed and catalogued the well-nigh countless articles—Prof. Ferdinand Lessing of Museum für Völkerkunde in Berlin, who has aided us in translations from Chinese, Mongolian and Tibetan

—Mr. Rufus C. Dawes, President of *A Century of Progress*, Major Lenox R. Lohr and architect Daniel Burnham, who have listened to our suggestions with kindness and sympathy and have assigned to the Golden Pavilion the finest possible location—supervising architect Donald Boothby who, in collaboration with the contractors R. J. Sipchen & Company, has brought the enterprise to a completion which reflects great credit upon him—the two painters Chang Pi Chen and Shun Hua Tung from Peking, who have painted the temple, the student of architecture Yuan Hsi Kuo as interpreter for the entire project, and J. A. Torstenson & Company who have gilded the 25,000 copper shingles of the roofs. Finally, let me also thank Messrs. George Boller, Henry Roeser and W. A. Kittredge of R. R. Donnelley & Sons Company, for their painstaking care in the printing of this booklet, which has been translated from the original Swedish manuscript by Dr. Julius Lincoln. It has been most enjoyable to me to have had the coöperation of all these men.

The present booklet, in which Dr. Montell has given a short description of the religion of the Lamas, its gradual development, its rites and cult, is by no means an ordinary catalogue. Its horizon is much wider, for it is meant to be an instructive guidebook of Lamaism for all the visitors of the Golden Pavilion of Chicago. In chapter I, I have given a short description of the Lama Temple of Chicago, and of the religious objects furnishing its interior.

Visitors who should like to know something about the mysterious and fascinating country that has always been and still is the headquarters of Lamaism, Tibet, the highest, most magnificent and picturesque mountain land on the earth's surface, will find a description of it in my book "*A Conquest of Tibet*" published next Spring (E. P. Dutton & Co., Inc., New York). A description of

Jehol and its picturesque history will be found in my book, "Jehol, City of Emperors," published in November this year (E. P. Dutton, New York and George Routledge and Sons, Ltd., London). The photographs on pgs. 40, 42, and 54 have been borrowed from the last-mentioned book, which is illustrated by Dr. Montell.

When the original Golden Pavilion of Jehol has become a pile of crumbling ruins and its glory is no more, its faithful replica on the shores of Lake Michigan will still withstand the ravages of time. That choice location is fitting, indeed, for a memorial to an incomparably dramatic, brilliant and great episode among human adventures and destinies—the exodus of the Tribe of Torgod from Russia to China, which I have related in my book about Jehol. As the ringing melodious bells in the corners of the temple accompany the sighing wind in the crowns of cedars, they will recall the days of the great Emperor Ch'ien-lung, when they summoned to magnificent festivals and victoriously happy years. As the rays of the sun are refracted on the gilded roof we shall remember the great people in Eastern Asia that created an imperishable culture and a fascinating art. Nocturnal wanderers on the shore of Lake Michigan will dream in the starlight of the bond between the peoples of the old world and the new—a bond whose most recent exponent has taken visible form in the Golden Pavilion from Jehol.

SVEN HEDIN

Chicago, October 1, 1932

I. *The Chinese Lama Temple in Chicago*

DURING the spring of 1932 a month and a half were spent on negotiations, agreements and other preparations for the building of this temple, which has now been erected and finished on the ground of A Century of Progress. On April 27 it was decided that the temple should be located between the Hall of Science and Soldier's Field, a most conspicuous and favorable site. As this ground is filled the building had to rest upon 27 wooden piles, 65 feet in length on the top of which caps and beams of reinforced concrete were poured. On May 4 the first piles were driven and, after the "ground-breaking" ceremony on the 9th, the floor of reinforced concrete slab construction was laid and the building of the platform, 70 feet 10 inches square, begun. A few days later the stone bases for all the 60 columns of the superstructure were located and the columns and cross beams were erected on them. July 7 all the columns were up, and two weeks later the donor dedicated the temple to A Century of Progress in the presence of several prominent persons, among them the Swedish and Chinese Consuls.

In the meantime the small pieces of carved wood were fitted in their proper locations, each piece having been given a coat of prime paint to protect it against the elements.

Now the splendid building began more and more to take shape. Both the upper and lower cornices were put together by means of wooden dowels, very few nails being used.

About May 25 the donor decided that the whole double-decked roof should be covered with copper shingles manufactured in Bendix factories in South Bend and that the 25,000 shingles should be covered with deep

gold leaf of 23.12 karat. The 10-foot high finial was made at a Chicago sheet metal factory, while all the other symbolical copper figures on the ridges and in the corners of the roof had to be made by coppersmiths in Peking.

August 20 the first rows of gilded shingles were put on the roof. About 600 shingles were laid every day. September 2 the south-west side of the upper roof was completely covered with gold shingles and a week later the golden finial, symbolizing the five elements, earth, water, fire, air and ether, was in its place, crowning the Temple.

It must be remembered that the original Temple in Jehol is covered with copper-shingled roofs and gilded, and that in every detail the Temple of Chicago is a faithful replica of the original.

By August 9 the Temple was practically finished, so far as the contractors' and the carpenters' work was concerned, and we therefore had a little gathering with the workers, all Swedes, who had completed their task in such a careful, honest and skillful way.

It is impractical to enter into details. Dr. Montell, Mr. Boothby, and Mr. Sipchen will give any student of Lamaistic architecture very minute and thorough information upon request.

It should only be mentioned that between the two roofs clerestory windows are placed consisting of double carved, securely framed grilles between which hammered cathedral glass is fitted. The 36 Lohans or Disciples of Buddha, artistically executed by Chinese painters and several hundred small painted panels, were installed comprising the ceiling of the interior and also the exterior loggia.

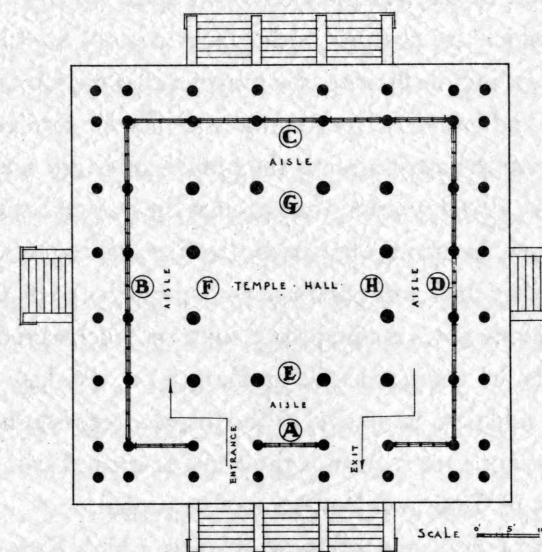
Everywhere the Temple was made waterproof according to modern principles.

On August 18 the floor made of local limestone was placed and on the ground around the platform a flagstone walk was laid.

The decoration of the Temple was done by two Chinese artists who arrived here from Peking August 4 and worked out the stencil designs and color schemes coöperating with an American decorator.

I will only add that the lighting is indirect, giving the best possible effect in reflections from the painted panels and gold ceiling. A blower fan keeps the air in circulation, and is one of the very few additions which do not, of course, exist in other Chinese Lama Temples. The gigantic gilded dragon carved in wood, which looks down fiercely from the center of the ceiling upon the human beings that dare to disturb his peace, and listening to the melodious tinkling of the golden bells in the eight corners of the two roofs, is strictly Chinese. The genuine mineral paints that have been used for the whole Temple have been brought over in powder form from China, and will keep bright for many years. The building itself is of a very permanent nature. The 28,000 individual wooden pieces made in China and brought to this country by the Archæological Trust of Chicago as well as the 2,900 that had to be made here have been put together securely and strongly and with the most conscientious precaution, and will resist the ravages of time for centuries.

The little key plan on this page will give an idea of the dimensions of the Temple. It should be observed that this Temple has practically no walls



KEY PLAN OF THE CHINESE LAMA TEMPLE

except in its four corners where the short stone walls have a height of only 4 feet, 6 inches. All the rest consists of wooden grille windows and the doors on all four sides. The lower roof is carried by the 28 outer columns of the loggia, 16 feet, 6 inches high, and the 20 wall columns, 30 feet high, while the upper roof is carried by 12 columns surrounding the sacred Temple hall, 37 feet, 6 inches high. The top of the finial is 68 feet above the ground.

In front of the Golden Pavilion one finds the bronze Incense Burner green with age, from Ming time 1368-1644.

Entering the Temple the visitor will see to his right a "Laughing Buddha" made of solid wood covered with red gold lacker, sitting on a broad chair of the same material.

At the back of the Laughing Buddha there stands the Throne Chair and screen of the High Priest or Ta Lama of Peking which has to its right a large Temple Bell of green bronze, also dating from the time of the Great Ming Dynasty, and to its left the Temple Drum. Both these important instruments hang in solid wooden frames.

A large portion of the Temple Hall is occupied by four long prayer benches all of which are covered with prayer rugs of varying patterns. In front of the two middle benches the prayer tables are located on which all the attributes and Sacred Scriptures necessary for the reading of prayers are placed. Among the attributes on the prayer tables we notice the Bell and Thunderbolt, an old weapon used against the demons, and finally the Drum, made of two human skulls joined together and covered with skins. On the four benches the Lamas sit for several hours day or night, in a singing and monotonous voice reading the Kanjur or other sacred books.

In the middle of colonnade G, as shown on the key plan, there rests on a stone table the largest of all the images, representing the great Avalokiteçvara whose incarnation is the Dalai Lama in Lhasa and who is the Patron Saint of Tibet and Protector of its capital.

At both sides of the Central Figure there is a high Pagoda of seven stories with 56 small niches containing Buddhas, and on the eaves of each

roof there hang small brass bells. This arrangement is exactly the same as in the original Golden Pavilion of Jehol.

In front of the Central Figure is a large lackered temple table with many Lamaistic symbols and different kinds of sacrificial gifts. In the rear row the Pa-Pau or Eight Precious Objects are found, representing royal power and splendor, and comprising the Parasols, a pair of Fishes, the Shell-trumpet, the Lotus Flower, the Holy Water Vessel, the Wheel of Doctrine, the Knot of Good Luck and the Banner.

Just in front of the Pa-Paus are Eight Soborgas or Stupas (Tibet. Chorten) containing relics or Sacred Scriptures, and next in line we have the Wu-Kung or Five Sacrifices, an incense burner in the middle flanked by two candle-sticks and two flower vases. Finally we observe on the large lackered table the Eight Sacrificial Bowls of silver with a silver lamp in the middle.

Close to the large altar table five red round tables are placed supporting another set of Wu-Kung made of cloisonné.

To the side of each Pagoda a bronze image of Gautama Buddha is observed, standing on a pedestal covered with a yellow embroidered antependium. Before each one of these two images is an altar table holding sacrificial objects, a Soborga surrounded by the eight symbols of power and honor.

Between the two middle columns of colonnade G a red lackered partition is built, forming a background to the Central Figure and its aureola. Behind this partition in the aisle and facing wall C one comes upon a dark lackered cabinet standing upon a table which is covered with a precious and beautiful antependium. This cabinet contains many images of different gods and goddesses of various sizes and material. Above the cabinet a Tanka or temple banner representing Maytreya is hanging.

Turning our attention to the textiles we find to the right and left of the Central Figure long streamers hanging at the sides of a pair of unusually handsome horn lanterns. Above the head of the Central Figure is a very beautiful Tanka or temple banner.

The space in this booklet does not allow us to describe the legends of the different Tankas. Such will be found in books we are going to publish later on.

As to wall C one notices three altar tables the middle one of which is adorned with a group of gods representing Avalokiteçvara, his several arms symbolizing his omnipotence; at his sides are two guardians.

On the two other tables of wall C there are images of eight other gods and above them six Tankas. Over this grouping a long, very precious and beautiful embroidery is stretched over four columns. Only in China a piece of textile like this embroidery could be made.

In each one of the corners of wall C two very rare and precious embroideries, Imperial Procession Banners, are hung.

In the corner between walls C and B a small image is standing on a pedestal covered with an antependium. In the other corner, between walls C and D, we see another image, standing upon a red lackered table.

Before we leave the Temple Hall we should not forget to observe two small red lackered tables in colonnades F and H, each holding a Mandala or a symbolic sacrificial gift which during the prayer services is presented to the god.

In the middle of wall B the three Buddhas of the World Ages are dreaming in eternal peace, and above them are two Tankas representing the legend of Buddha.

In the side bays of wall B various other Tankas are exhibited.

In the middle of wall D an image of the Great Reformer, Tsong-ka-pa, is looking upon the Temple Hall, and waiting upon him are two other high Lamas. Behind this group is a large Tanka. The side bays of wall D are occupied by Tankas showing events from Tsong-ka-pa's life. Further to the left on the same wall is a painting of Cubera, and in the right corner another large Tanka.

It only remains to mention wall A. In the corner between it and wall B a large Prayer Wheel is standing in its wooden frame and contains hundreds of thousands of prayers written on paper.

Mounted on the wall are some precious Lama robes used at religious temple dances, and above them several masks used at the same occasions.

In the corner between walls A and D some more garments and masks have been exhibited, and here, in another group, we also discover the usual musical instruments, as Trumpets, Horns, Drums, Flutes, Cymbals and Shell-trumpets. The largest copper trumpets are ten feet in length, and have to be carried by novices at temple festivals and processions.

Herewith our wandering through the Chinese Lama Temple of Chicago is ended. In the following chapters Dr. Gösta Montell gives a short description of the religion of the Lamas.

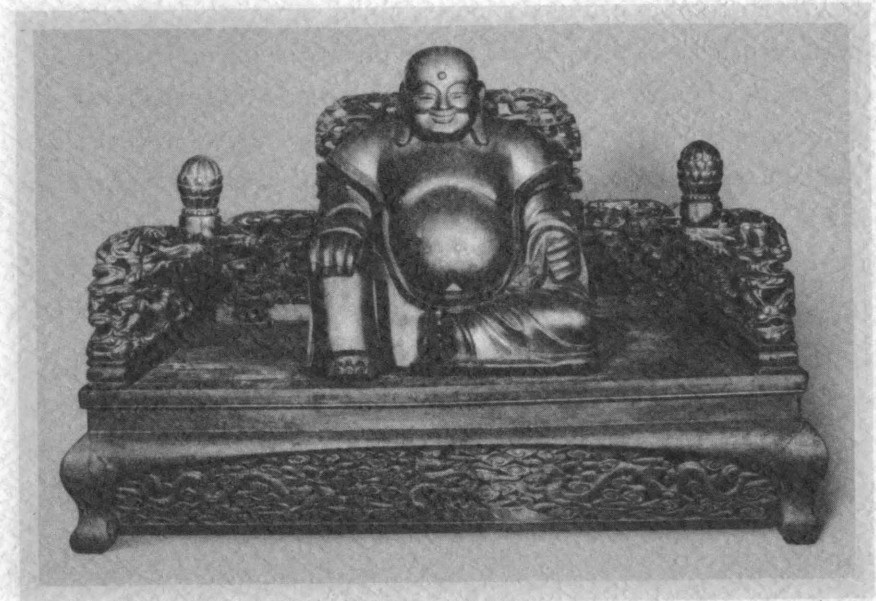
II. *A Review of Buddhism*

IN THE cultural development, specifically the religious, of the central and eastern parts of Asia, no factor has been so potent as Buddhism. Assembled from age-old Aryan fancies and Indian mysticism, it was given form and life by one of the world's greatest and most remarkable personalities. Its tenets have determined the conduct of countless millions, whose ideas of ethics and justice also rest upon that foundation. This Oriental religion presents a most interesting study that is helpful in understanding a large section of the human family.

Buddhism has undergone many changes during the centuries. Primitive and degrading elements have entered in, yet in spite of all corruption, many noble principles prevail, a testimony to the influence of religion over the minds of the Asiatics.

There are few reliable historical data about Buddha, the great founder of this religion. The oldest records are built on legends and it is difficult to lay hold upon facts in the nimbus of myths, surrounding his name.

Buddha was a son of a chieftain of the family of Gautama in the kingdom of Magadha in Nepal-Tarai at the base of Himalaya. His name was Siddharta, but he became generally known by the honorary title Çakyamuni, the holy man of the tribe of Çakyas. Even in his youth he had begun to ponder the vexing problems of life, and to seek ways for human beings to escape from suffering and evil. A legend relates that as the young prince made an excursion from the palace, he met, successively a tottering old man, another stricken with a painful illness, and a funeral procession. Aghast at these examples of misery, he asked the driver if all human beings were doomed to become old, to sickness and death. To the affirma-



«THE LAUGHING BUDDHA» AT THE ENTRANCE OF THE TEMPLE HALL.

tive reply the prince exclaimed: Must old age, sickness and death pursue one another in an unescapable, eternal circle? Later they met a mendicant monk, who aroused the curiosity of the prince to inquire of his companion: who may that calm, self-possessed and noble-looking man be? The answer changed the course of Siddharta's life: He is a beggar, who has given up the pleasures of the world, and now, free of lust and hate, wanders about seeking peace for his soul.

At the age of 29 Prince Siddharta left his home, wife and son to seek truth as an ascetic. For a number of years he wandered about in northern India, studied with famous teachers, searched, selected and adopted the wisest and best doctrines, especially of the Brahmins. While at Gaya he spent a night under the Bodhi tree, where the revelation of a complete understanding of life and of the transmigration of the soul came to him. He was now Buddha—the enlightened one. During the rest of his life he walked about the country, interpreting his doctrine. He was followed by companies of disciples, who witnessed his miracles. The yellow-robed

mendicant monks constituted a loosely bound organization, in which the members supported themselves by alms they were able to collect.

There is a wealth of legendary material about Buddha and much of it has deep poetic beauty. The entire life of "The enlightened one" is set forth in a series of signs and proofs in picturesque language, of his divine power, his strength, his physical perfection, his goodness, wisdom, his previous existence in the chain of transmigration and his home with the gods before the final descent to earth. Buddha's doctrine was more of a philosophy than a religion and embodied four truths:

1. Life is sorrow.
2. That the chain of reincarnation results from desire.
3. That the only escape is through the annihilation of desire.
4. That the way of escape is the eight-fold path of right belief, right resolve, right word, right act, right life, right effort, right thinking, right meditation. Only by such means is it possible to enter Nirvana.

Buddha died 477 B.C. and in the immediately following centuries his doctrines were gradually systematized. Schisms occurred and at the beginning of the Christian era there were two divisions, the southern school, Hinayana (the little vehicle) and the northern school Mahayana (the great vehicle). The difference between the two sects is upon the universality of salvation. The Hinayana, who live in Siam, Burma and Ceylon, limit salvation to a few elect, and the Mahayana, who people the rest of the Buddhist world, grant salvation to all mankind.

III. *The Origin and Development of Lamaism*

IT WAS not to be expected that the teachings of Buddha in unchanged form should be able to attract and sustain a popular movement. They were altogether too abstract to satisfy the craving of the masses for mysticism, and too negative to fill the religious need. Original Buddhism quickly indicated a trend toward coarseness and disintegration.

The first step, worship of the earthly remains of Gautama Buddha, must have been taken early, and the road is not long from the worship of relics, to the worship of images. Almost simultaneously with the beginning of the Mahayana school, Buddha was given the rank of god, and prayers to his image naturally followed. The bars had now been let down, philosophic abstractions were substituted for a more tangible and easily understood mythologic idea, and, gradually, old Hindoo gods find their places among the deities of Buddhism, where they are properly arranged in their new setting.

Buddha himself was declared to have existed from eternity, and later the system also included several precursors to him. Amitabha, the eternal god of light, was among the first to be introduced and he has taken a very large part, especially in Chinese Buddhism. Asanga, a monk of Gandhara, about 500 A.D. played a rôle of fateful consequences in the development. He brought in the theory of the union of the individual with the spirit of the universe from Brahmanism and thus prepared the way for Tantrism. The final decadence of Mahayana Buddhism took place in the 7th Century, when Sivaistic mysticism entered. To the gods were assigned woman companions, numberless demons and patrons were adopted, and in that manner the framework of the structure of present-day northern Buddhism was constructed.



IMAGE OF BUDDHA MADE OF GILDED BRONZE

This mixture of religion was preached for the first time in Tibet about 640 A.D. in the reign of King Sron Tsan Gampo. According to the legend this king had a Chinese and a Nepalese wife, both enthusiastic adherents of the Buddhistic faith, who prevailed upon their royal husband to convert the people. The two queens were later proclaimed incarnations of the goddess Tara and are still worshipped throughout the Lamaistic world as the white Tara and the green Tara. The king sent a messenger to India to learn about the mysteries of the new religion, who returned with Buddhistic writings. A translation was effected to the Tibetan language by means of a script which conformed closely to the characters of the Sanskrit alphabet then used in Northern India.

However, Buddhism did not seem to make much progress for a hundred years. King Thi-Sron-Detsan then summoned Guru Padma-Sambhava from India in 747, and he became the actual founder of Lamaism. Tradition credits his black art with victory over the demons that had tyrannized Tibet and received the sacrifices of the people. These demons became the servants and protectors of the religion. He is reported to have been a master magician and as such was specially equipped to influence the primitive Tibetans. Guru Padma-Sambhava also founded the first monastery in Tibet and with it the hierarchy, which still exists.

The word "Lama" from which the European name of this religion is derived, is an honorary title that really is applicable only to the principal leader in a monastery, but now is generally used as a designation for all priests and monks.

The earliest Lamaism was a mixture of Buddhism and ancient native demon-worship, the latter element constantly gaining in control. A large number of the complicated rites of Lamaism was developed in this period, mystic adjurations and sacrificial acts predominating. Out of the constantly increasing degeneration efforts to reform sprang up. In the eleventh century, Atika, a Hindoo monk, attempted to limit the practice of black art and to restore the purer Mahayana doctrine. Significantly, he has become known as author of the work: "The Lamp of the Right Way."



TO THE LEFT MAHAKALA, TO THE RIGHT LHAMO

Lamaism rose to great political influence when Kubla Khan, Emperor of China, took it under his protection. In 1261, the abbot of the Tibetan Monastery Sa-skya was summoned to the court of the Mongol dynasty and was successful in securing the Emperor's aid to introduce the new religion among the Mongolians. Legendary accounts relate that the Emperor assembled representatives of the different religions and demanded that they should prove their power by miracles. The Lamas' demonstration consisted in having the Emperor's winecup move automatically to his lips, scorned, however, by the Christians, as a deception of the devil, but the Emperor became convinced of the potency of the Lamaistic gods. Sa-skya Lama was declared to be the head of the cult and to him was given temporal rule over Tibet. As the Mongolians were driven out of China, their interest in Lamaism died, and again the worship of demons consumed their attention for several hundred years.

The Monastic life in Tibet had fallen into decay, celibacy was a dead letter and the religious rites were merely practices of magic. At that time, early in the fifteenth century, the great reformer, Tsong-ka-pa (1356-1418),

appeared and founded a new sect that outstripped all the others and has become the state religion that yet obtains. He was born in the country of Amdo, near Kukunor, in a house, shaded by a tree, the leaves of which bore the imprint of the likeness of Buddha. By diligent studies of the holy books he soon learned how deeply Lamaism had sunk and how great was the need of reformation. Tsong-ka-pa's fame and standing spread rapidly and he became the leader of a new movement, which he called "the Sect of the Virtuous." He interested himself in strengthening the organization and in reviving the strict rules of the Monasteries. The yellow garb that he prescribed for the Lamas gave the name of the "Yellow Church" to his followers, while the unreformed element became known as the "Red" from the color of the hoods worn by its adherents. Black art and magic were suppressed as far as possible, while emphasis was placed on the reading of the holy writings and celebration of the countless rites in honor of the gods.

Tsong-ka-pa has become the subject of more worship than even Buddha, and his image is found in all temples, frequently as the central figure.

During the fifteenth century the doctrine of the reincarnation of the Grand Lamas was evolved and it has had a large influence. Its original purpose was to remove contentions about the highest honors in the cult. The spirit of a dead Grand Lama was supposed to enter into a little boy, who must identify himself by certain proofs. Later this idea has grown to the point where Grand Lamas are held to be emanations of some gods, who have been reincarnated in the Lamas to protect religion on earth. Dalai Lama in Lhasa, who is also the ruler of Tibet, is considered to be the incarnation of Avalokiteśvara, the patron of Tibet, while Panchen Lama (or Tashi Lama) is the incarnation of Amitabha, the god of light. Third in rank a few years ago was Maidari Khutuktu in Urga, capital of Outer Mongolia, and Changcha Khutuktu in Peking occupied fourth place.

In the succeeding centuries the number of these "living gods" increased very rapidly and today they may be found in almost every large temple in Tibet and Mongolia. The Mongolians were converted to Lamaism for the



AVALOKITEŚVARA WITH TWO GUARDIANS (GILDED WOOD)

second time about 1570, when Dalai Lama, the first, made a ceremonious visit to the king of the Tumet-Mongolians in the temple city of Kuku-khoto, in later years a flourishing community. Since that day the Mongolians have been ardent worshippers of the Lamaistic gods. Kalmucks and Buriats came in farther on.

The Chinese Emperors of the Manchu dynasty found it to be highly politic to support Lamaism, which had a brilliant era of greatness in the reign of Ch'ien-lung (1736-96). The Emperor himself was believed to be the incarnation of Manjuçri, the god of wisdom, and, as such, is represented by a colossal statue in one of the Jehol temples, riding on a fanciful lion, which is held by two men afoot. A similar image has stood in a temple near Peking.

IV. *The Lamaistic Deities*

AS HAS been stated previously, the Lamaistic Pantheon includes figures of varying origin. Persian, Hindoo and Tibetan religions have yielded contributions, which have been recast more or less to fit into the setting. Mongolians and Chinese have added few new deities, as there was already a sufficient number, an abundance of gods, good and evil lesser divinities, patron spirits and saints. The system is very complicated and it has not been penetrated in detail.

According to the Mahayana school the historic Buddha was neither the first nor the last to occupy that exalted position. A Buddha comes to every era. Slowly a system was evolved, which accepted a supreme being, a creator, an omnipresent god. By meditative process five so-called Dyhani-Buddhas issue from him. Among these, Amitabha, lord of the West Paradise, is most frequently worshipped.

These deities, who already had reached Buddhahood, could not be supposed to exert themselves for the salvation of human beings, or influence their lives. This need is filled by spiritual sons, emanations of these Buddhas, who seek to save humanity from suffering and the constraint of metempsychosis. These Bodhisatvas, as they are called, have pledged themselves to lead all living beings to Buddhahood. To accomplish this they descend to earth, where they preach and perform miracles.

Maytreya, the next Buddha who is coming, is, after Çakyamuni, the most widely worshipped. He is believed to be in the Tushita-heaven, where Çakyamuni before descending to earth ordained him to be his successor, but in 5000 years Maytreya will assume human form. Maytreya is the



TSONG-KA-PA. A WOODEN FIGURE OF THE REFORMER

earliest of the Bodhisatvas, and the only one who is known in the southern branch of Buddhism.

Lamaism includes a countless number of Bodhisatvas, who are generally pictured in rich robes with crowns on their heads. Perhaps the most important and interesting one among them is Avalokiteṣvara, the special patron saint of Tibet, who has revealed himself in many forms and has brought forth many other independent deities. A legendary account relates that a ray of light from the left eye of Amitabha in striking a dam, caused a lotus flower to spring up with the Bodhisatva seated upon it. Learning of human misery from which he felt powerful enough to save the universe, he exclaimed to Amitabha: "If I fail, may my head burst in pieces." Despite all his efforts, the number of the damned in the hells increased, which so grieved the Bodhisatva that his head burst. His father, Amitabha collected the pieces of which he made ten heads and placed his own head above them. This form of Avalokiteṣvara with eleven heads frequently appears in Lamaism. To create an impression of power a thousand eyes and a thousand arms were added to the Bodhisatva and, in this form, he is sometimes reproduced in bronze or painting. In China the conception of Avalokiteṣvara favors a feminine deity, who is known and adored as Kuan-yin, the goddess of mercy.

Many Lamaistic gods have been adopted from Hindoo mythology. In Lamaism they have the rôle and dignity of protectors of their religion, Dharmapalas, who have completely subjected themselves to Buddha and have sworn to defend his faith. They are invariably represented with flaming hair, three eyes and with weapons in their hands. Their adornments are diadems and necklaces of human skulls. At their feet are conquered demons. In this group "the eight fierce gods" are the most important. To illustrate the ideas back of these fantastic creations we refer to the legend about Yama, the prince of Hades.

A Tibetan hermit, who had spent 49 years, 11 months and 29 days in meditation was awaiting the summons to his heavenly reward, when two robbers entered his cave with a stolen ox which they killed and cut up.

Upon discovering the hermit they killed him to silence a possible witness against them. In the moment when the hermit's head fell and his blood spurted to the ground, he was transformed into a demon, seized the ox-head and placing it on his own body, he tore the thieves into pieces and drank their blood. The hermit had become Yama, the prince of Hades. He built a fortress with 16 gates and 34 windows, a starting point for devastations among the terror-stricken population of Tibet.

The Tibetans now besought the wise Manjuçri for assistance. He changed himself into the likeness of a hideous demon, whose 34 arms shut the windows of Yama's palace and 16 legs barred the entrances. He then preached Buddha's doctrine to the imprisoned prince of Hell, converted him and installed him as judge in the world of the damned. Yamantaka, victor over Yama, is also often represented in picture.

The only goddess among "the eight fierce gods" is Çridevi or Lhamo, wife of Yama, patroness of the holy city of Lhasa, and, as befits the most energetic defender of the faith, she is fully equipped with repellent attributes and weapons.



DEMCHOG, BRASS FIGURE WITH STAND

Vajrapani is another Dharmapala, whose popularity is reflected in a large number of images. He holds a thunderbolt in his right hand, the principal weapon against demons and enemies of the faith. Prayers for rain are made to Vajrapani, who is also considered to be the king of the Nagas, a kind of waterdemons in the guise of serpents.



TO THE LEFT VAJRAPANI, TO THE RIGHT AVALOKITEÇVARA (BOTH FIGURES OF BRASS)

Still another numerous and important group of gods are the Yi-dams, personal patrons, represented as embracing their wives. This type, the so-called Yab-yum has been introduced by the Tantric writings. The power of these protectors is highly estimated, as they typify the spiritual, manly element in close union with the material and feminine. Every Lama has such a patron, whom he must worship, but whose name it is forbidden to disclose.

The same gods may appear in the character of Bodhisatva, Buddha, Yi-dam and Dharmapala, but in entirely different revelations, and are therefore pictured in a dissimilar manner. To the people in general, as well as to the less educated Lamas the inner connection of these deities is unknown.

The native gods of Tibet and Mongolia did not altogether disappear by the coming of Lamaism. Many of them were incorporated with the host of gods in the new religion, given new functions and otherwise fitted into the system.

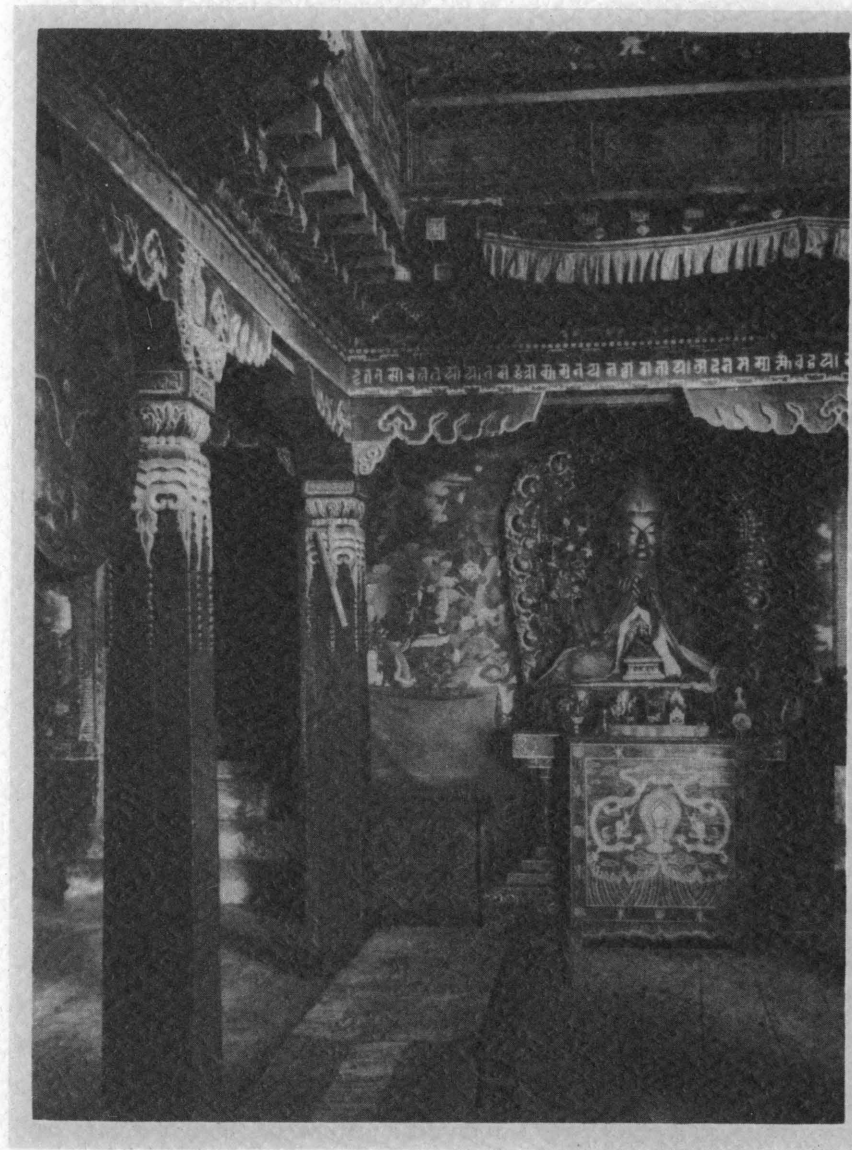
Lokapalas, the four great kings, gods of the points of the compass, have an important rôle. Their features are painted on the gate of every temple, or sculptured and placed in a special building at the entrance. To Vaiçrava, god of riches, is given the greatest adoration. A rat in his left hand is constantly disgorging jewels. He alone is mild among the eight fierce gods.

The Lamaistic goddesses are largely different forms of Tara, in a sense the counterpart to Buddha and certainly a creation of Hindoo mythology. Twenty-one revelations are given to her, and in addition, she conceals herself in an array of individualized goddesses with own names and attributes. Several of them are very popular and are often pictured as Ushni-shavijaya, whose upper right hand carries an image of Amitabha, Kuru-kulle, in a dancing posture, bending a flower-covered bow, who is held to be the patron of love. The legends declare the goddess Tara to have sprung from the tears of Avalokiteçvara. Judged by the similarity in representations, it is natural to conclude that Sitâtâpatrâ, the white protectress traces her origin to the aforementioned Bodhisatva.

All gods herein named, and numberless others have been represented for ages in images, and worshipped. A cursory glance at the gods in the temples will convince the visitor that these types have not been created by roving nomads, but that they are the products of the art of a high culture.

In pre-Buddhistic times monumental art probably did not exist in India. During the campaigns and conquests of Alexander the Great and his successors, acquaintance was made with Hellenistic culture, and painting and sculpture began to flourish. Buddhism made use of art, and many ruins, principally in Gandhara give testimony to the adaptation of Grecian and Persian sculpture on a Hindoo base. There is a striking likeness between the Hellenistic Apollon and the oldest images of Gautama Buddha.

As connections with the Occident ceased, the new Buddhistic art developed independently. The holy writings of the Northern Buddhism gave specific descriptions of the appearance, attributes and estates of the gods, which, of course, in a high degree, contributed to the preservation of the forms.



INTERIOR OF PRAYER HALL IN A MONGOLIAN TEMPLE

V. Temple Architecture

THE first followers of Buddha had no need of temples, as they did not perform any common ceremonies, but lived as hermits or wandering mendicant monks. As soon as they began to band themselves together in monastic organizations, it was natural that a demand for a suitable architecture should be felt. It may be taken for granted that the type was based on the native architecture of North India.

The stupas were in all probability the earliest Buddhistic buildings.



A BRASS PYRAMID CALLED
"SOBORG" IN MONGOL

Probably even farther back in time they were used in a simplified form as monuments to the dead. It is related that the ashes of Gautama Buddha were divided among eight kings, each of whom built a stupa over his share of the relics, one of which was rediscovered a few years ago. In the present day, stupas in different sizes are not uncommon as repositories for relics. Separate stupas of large dimensions, richly sculptured, are often erected within the walls of the temples over the body of a holy man, or over sacred writings and images. Stupas of variegated material containing rolls of written prayers, are placed on the altars. The five offsets, one directly over the other, of this special form, symbolize the Buddhistic conception of the



THRONE OF THE GRAND LAMA OF PEKING

five elements: earth, water, fire, air and ether. The Tibetan designation of these characteristic features of temple architecture is Chorten, the Mongolic Soborga or Soborok.

The more important buildings in Tibet before the introduction of Buddhism were, no doubt, the residences of the Princes.

As previously mentioned, the first monastery in Tibet was built 749 A.D. by Guru Padma-Sambhava in a locality called Sam-yäs, north of Lhasa, modeled after a certain Hindoo temple. At least some parts of the original structure are still to be found and are objects of the deepest reverence. It is rumored that the monastery holds vast riches and here the Tibetan gov-

ernment has its treasury. The later, prodigious growth in power of the Lamaistic religion caused cities of temples and Lama houses to spring up. The largest communities are in and about Lhasa, the residence of Dalai Lama and Tashi-lunpo, the residence of Panchen Lama.

The original idea in the construction of the Tibetan monasteries was a means of defense against hostile attacks. Built on terraces, one above the other, the leaning walls actually seem to be climbing higher and higher on the mountain sides, as viewed from the valleys. Narrow passageways and winding stairs connect this confused mass of houses. Here and there, among this conglomeration of Lama dwellings, a temple hall, or burial place rises with its gilded roof.

The Lamaistic monastic order and architecture naturally followed the cult into Mongolia without any marked changes.

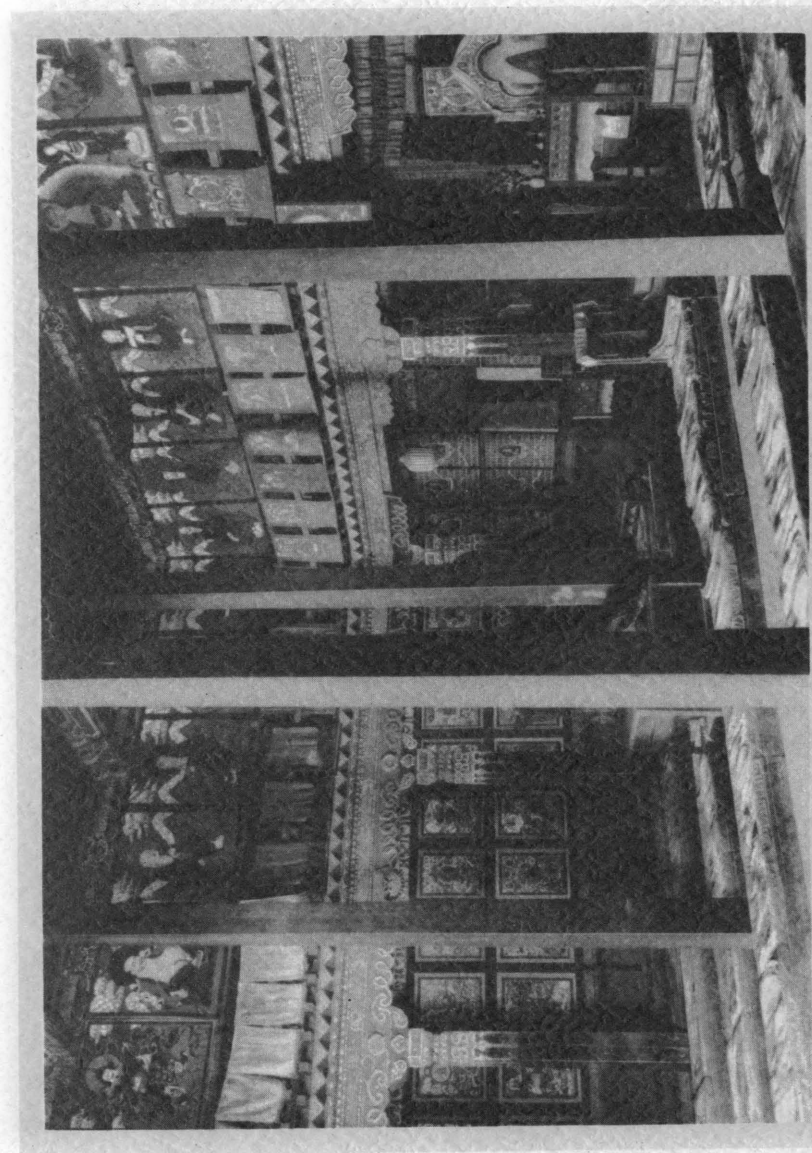
The Tibetan-Mongolian temple architecture is characterized by great simplicity of construction. The solid walls, tapering upward, are built of sun-dried brick and frequently have encased blind windows. Along the edge of the flat roofs a stripe of red is painted, upon which gilded, round shields are fastened to frighten demons away. The walls are white.

Large figures of gold-plated copper stand guard on the roofs, the wheel of doctrine and law with two deer, the tridentate symbol of Buddha's wisdom, stupas, etc.

As a rule the temples are divided into two halls. The outer room, which occupies three-fourths of the space, is the prayer-hall, where the Lama priests conduct



THE INCENSE BURNER IN
FRONT OF THE TEMPLE



INTERIOR OF A MONGOLIAN LAMA TEMPLE



THE GOLDEN PAVILION OF JEHOL OF WHICH THE BENDIX LAMA TEMPLE OF CHICAGO IS AN ABSOLUTELY FAITHFUL REPLICA MADE IN PEKING BY CHINESE WORKERS

worship. The ceiling is supported by red columns sometimes carved, and upon more magnificent occasions covered with beautiful rugs. The walls are decorated with paintings, depicting scenes from the life of Buddha, or of the holy men. The larger part of the floor space is used for low, carpet-covered benches, on which the priests are seated during the reading of prayers, and for small tables for books and accessories to the service.

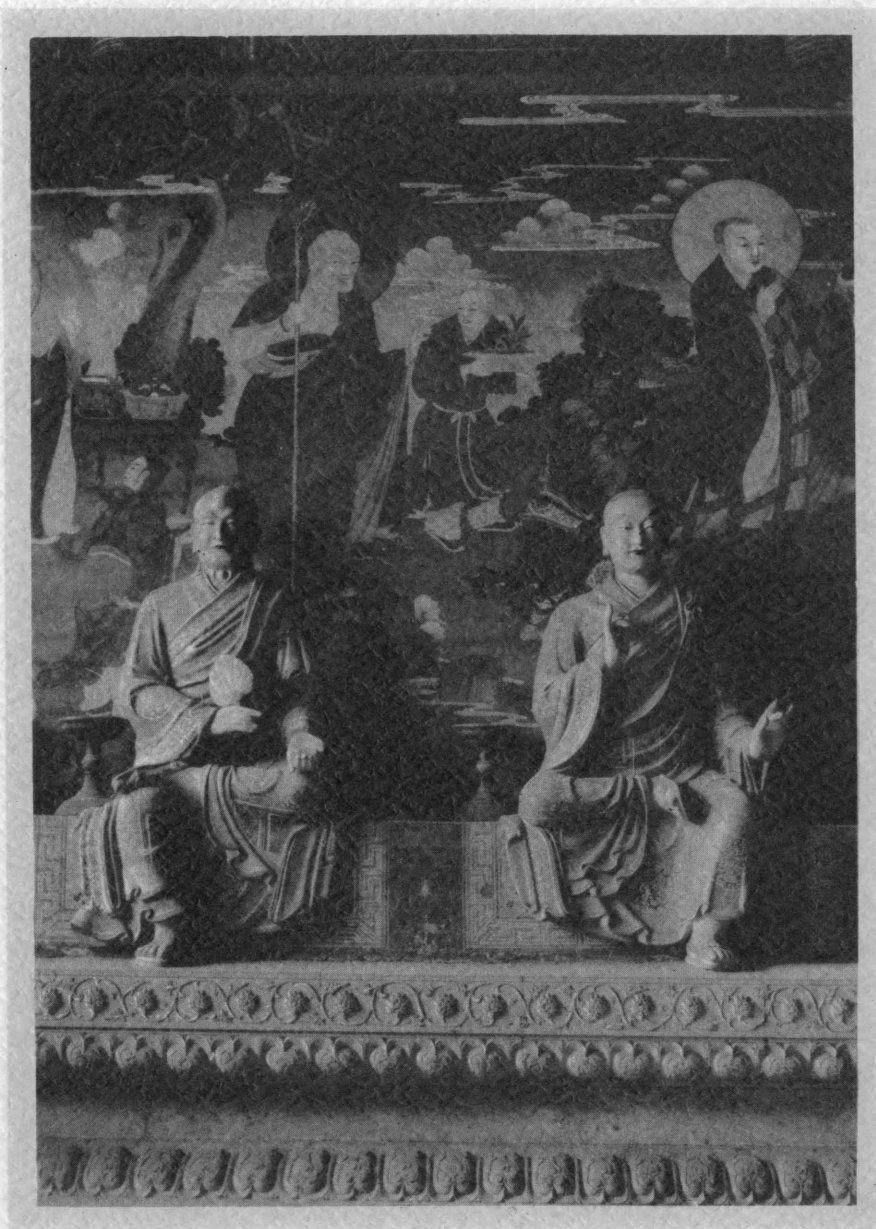
The inner hall contains the large images of the gods which are placed on a stone bench along the North wall. The holy books are kept in large cases in the room of the gods. Before the bench of the gods stands the altar with the symbolic sacrificial gifts, lamps, etc.

As early as during the Mongol dynasty 1260-1368, there was a Lama temple in Peking, but Lamaism had no special importance in North China until the 18th century, when Emperor Ch'ien-lung supported and furthered the interests of the yellow church in the expectation of gaining

Mongol loyalty to the empire and to the Manchu dynasty. Perhaps the Emperor also looked to the Monastic order and celibacy to weaken the Mongolians and tame their war-like dispositions. One large monastery after the other was built and the halls of the gods were appointed in an unheard-of splendor. The summer city, Jehol, was surrounded with temples, where many thousand priests officiated at the numerous rites of Lamaism.

When therefore Lamaism by imperial edict and generous assistance from the government was introduced in North China, it was also put in touch with a definite form of architecture. Chinese architecture, as is well known, is a native development during many centuries. The elements in construction are few and the rich variation is to be found in application and decoration. A monumental Chinese building consists of a heavy, very complicated roof, supported by columns. The walls have no carrying function and are entirely ornamental.

The pure Mahayana-Buddhism came into China from India directly in the first century of the Christian Era. When the Lamaistic temples therefore were to be built, the work was guided by a long tradition. Many Lama temples do not differ greatly from the temples of other religions. However, efforts to combine the features of Tibetan and Chinese architecture were made in some instances, notably in two temples in Jehol, Potala and Hsin Kung. The Lamaistic cult created certain needs that could not be ignored. The monks were many in number and their dwellings took a large share of the Monasteries' ground. The "Great Lamas," "The Living Gods," must have palatial halls, where faithful pilgrims could be received and blessed.



TWO OF THE 18 LOHANS OR DISCIPLES OF BUDDHA IN THE TEMPLE TA FO-SZÜ IN JEHOI
(BEHIND THEM BEAUTIFUL WALL PAINTINGS)

VI. *The Temple Paintings*

THE walls of the dimly lighted Lamaistic temples are illuminated by variegated, fantastic figures. Some are painted directly on the wall, or on wood panels, but more commonly on cloth in a frame of silk or brocade in orthodox colors. These tankas, as they are called, present a rich field for the study of the types of the gods, ideas of heaven and hell, legends about the numerous saints, etc.

Most frequently it is a painting of one god, surrounded by closely related divinities. Attributes and colors are precisely specified in the holy books, as previously stated. The different scenes have explanatory legends in gold in Tibetan, at times only numbers referring to a certain book.

Making an image of a god, or copying a holy text is a meritorious deed. This explains the diligence of artists, who have painted the likeness of the same divinity a thousand times.

In the past ages tankas were made in the monasteries. The prescribed regulations place large demands upon the man who paints the holy images. The artist often paints his own likeness in a prayerful attitude in a corner of the picture.

The paintings often contain a long, connected series of events. The life and miracles of Buddha are a favorite motif. The historic and mythological genealogical trees that have been constructed for the reincarnated Great Lamas, are never failing suggestions to series of portraits. The legends about the saints, however, offer the richest material for research to the student. They overflow with details of the tent-life of the people, the herds, the palaces of the kings, and the crowded temple yards. For example: it is possible to follow the life of the holy man Milaraspa in a long row of

tankas. This saint is one of the most remarkable personages in the history of Lamaism. He was born in 1038 and at the age of seven was sent to a renowned Lama to be instructed in black magic. After many years of study he had learned, among other things, to produce hailstorms, to build forts and tear them down again. His career was a series of miracles, that still live in the traditions. Milaraspa's fame rests principally upon a hundred thousand songs of amazing vigor and brilliant description of the severe Tibetan nature, cold and storms. He is truly an artist, human in spite of his sainthood.

The legend of the reformer Tsong-ka-pa is often depicted with all the saints' battles against the champions of the old sects. The gods appear to him and teach him the truth of religion.

A particular group of tankas is known as the sacrificial scenes. They are also divided into different classes, some depicting the god's mandala, the magic circle with the image of the god in the center, others, where the god receives sacrifices of weapons, flowers, incense, etc., in symbolic figures.

Several different schools of art may be discovered in the tankas, but the rich material has so far not been the object of study. In some monasteries the style is largely influenced by Chinese art, while in others the Hindoo-Tibetan style predominates. Colors are generally sharp, contrasts bold, but among all the clumsily and mechanically executed paintings, there is abundant proof of real religious art, which does not fail to impress.

The paintings are not on constant exhibition in the temples, but only on appointed days, when the feast of respective gods or saints is celebrated in worship and sacrifice.

Curtains of silk with Tibetan prayer-formulas in red on the reverse side protect the tankas from dust and smoke.

Beyond all doubt Lamaistic painting owes its origin to old Hindoo art. From the earliest days of Buddhism there have been preserved frescoes in grotto temples, that plainly indicate Hellenistic influence, and many style features from that day may be detected in present-day temple art.

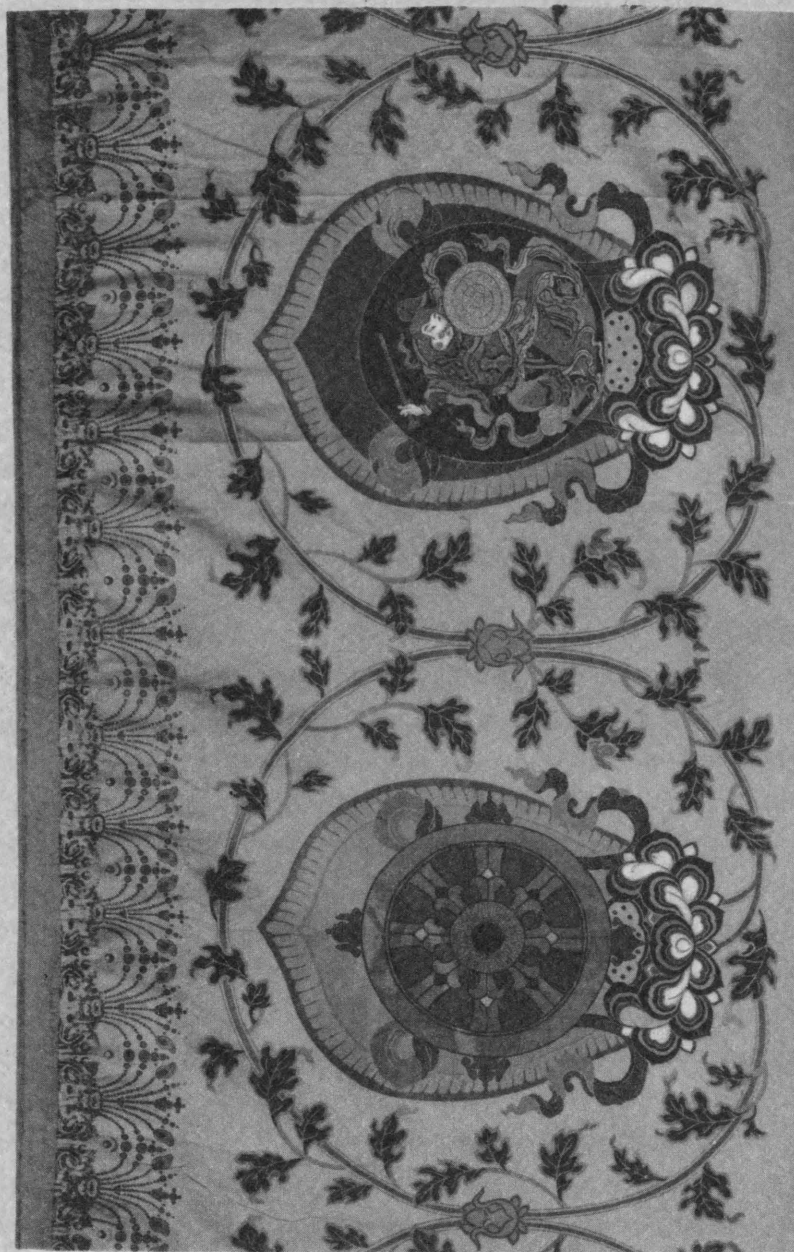
VII. *The Textile Ornamentation of the Temples*

NOT even the poorest little temple in China is permitted to be entirely without woven decorations, and, the richer the temples are, the more costly is the material and the more artistic its manufacture. The Imperial temples, rather those that are supported by the state, formerly contained enormous treasures of brocades and embroideries, of which now only fragments, unfortunately, have been preserved.

The oldest fragments date from the Han-dynasty, but the large mass of preserved textiles and robes may be traced to the days of the Manchu dynasty. The reign of Ch'ien-lung, who delighted in splendor, marked the final great rise of silk-weaving and all other arts. Many of the embroideries and brocades that adorn the Chicago temple owe their origin to that period.

Chinese textiles of silk may technically be divided into three classes: brocades, embroideries and k'o ssu.

For brocades there were many uses and important functions. Upon stately occasions they decorated the walls of the palaces. Splendid costumes with golden dragons and the phoenix were made of this material. Brocades in special patterns and colors were woven for the temples, each piece in the same form as the finished product. Long drapes consisting of narrow streamers of brocade or embroidered silk may be seen between the columns. Before the great images of the gods there are frequently richly decorated drapes, that serve the double purpose of a setting, and a screen that separates the space allotted to the gods from that part of the temple to which the laymen have access. Brocades had a most important use in the



A LARGE AND PRECIOUS TEMPLE BROCADE



ONE OF THE TWO EMBROIDERED IMAGES OF GODS WHICH WERE USED IN RELIGIOUS PROCESSIONS OR AS DECORATIONS IN IMPERIAL TEMPLES

mounting of paintings and brocades with broad borders in ritual colors.

Even the images of the gods are sometimes dressed in mantles of silk, and sacrificial gifts of narrow, thin bands of the same material are made to them.

Embroideries have naturally given the textile artists the widest latitude and the largest possibilities. Their imagination carried them to the point where they seemed to paint with needle and silk, but they reached the height of their art by confining themselves to the traditional patterns.

The embellishment of the temple textiles was governed by the richness of the accepted Buddhistic symbolism, which gave abundant opportunity for variation. Many Chinese ornamentations have also been introduced.

Formerly the rich temples contained many different kinds of embroideries, chair cushions and drapes with dragons in gold, interwoven holy symbols in winding floral vines upon antependia, coverlets for the cases of the gods, etc. The base was generally yellow silk, the color of the Emperor and of the Lamaistic cult.

The name k'o ssu identifies a kind of silk textile that was highly prized. The workmanship may be described as a Gobelin technique or Haute Lisse, requiring much time and the product is very costly. Actual pictures of landscapes and legendary scenes are sometimes found. The Potala temple in Jehol is said to have had a large k'o ssu with the motif of Amitabha in the West Paradise, the eighteen Lohans, etc.

The floors in the Imperial temples were largely covered with rugs. Prayer benches, upon which the Lamas are seated during the religious service, are draped with long, panelled rugs.

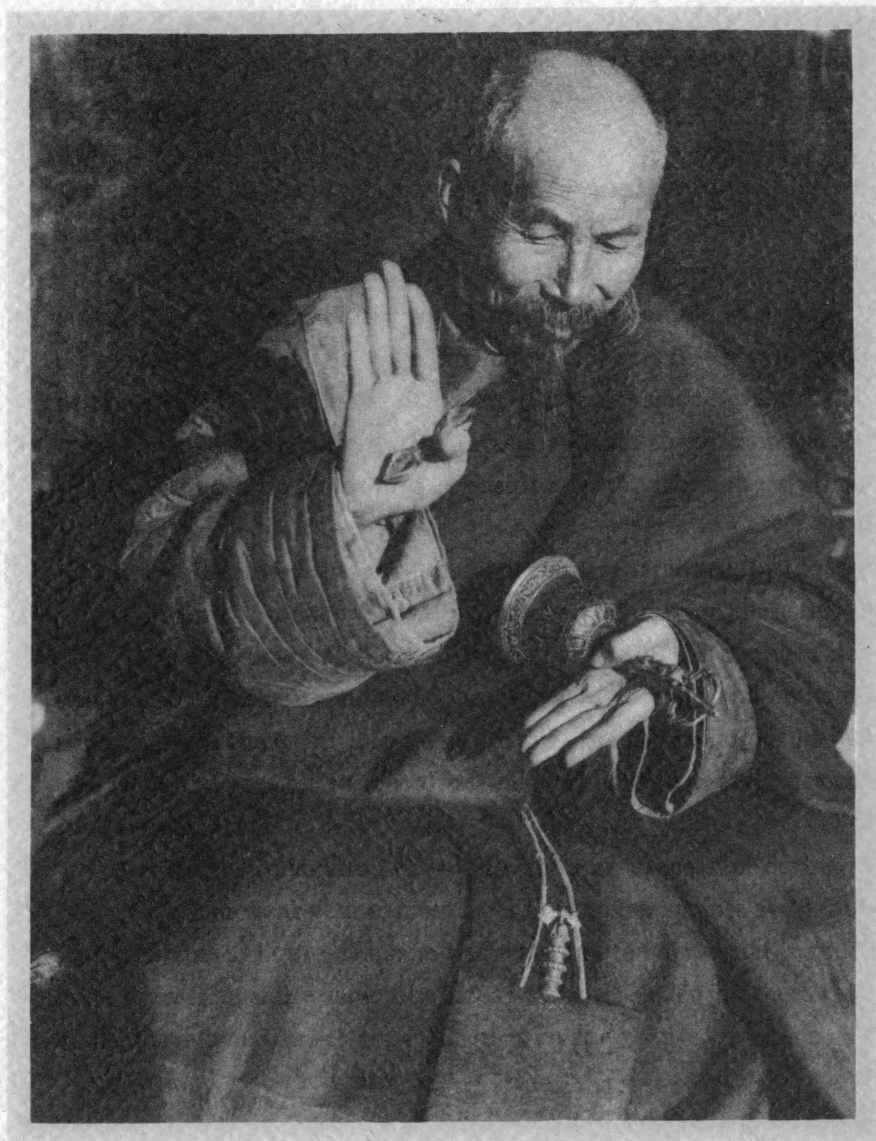
To understand the inner meaning of the textile patterns, it is necessary to become familiar with the complicated Lamaistic symbolism. Every detail of the patterns has a special significance. They are the words and expressions of a picture language, that speaks of sacrifices and felicitations, of peace and unity, of long life and success.

VIII. *Organization of the Monasteries— The Training of Lamas*

IN ONE of the most frequently used Lamaistic prayer-formulas, occur these words: "We all beings through the intercession of the Lama go for refuge to Buddha. We go for refuge to Buddha's doctrine. We go for refuge to the assembly of the Lamas." This formula is one of innumerable expressions of the conception of the priest as mediator between gods and men. The Lamas are proficient in performing specially required sacrifices, in reading the proper prayers, in singing songs of praise, to subdue the demons, who are bent upon the destruction of human beings. Through his prayer-formulas and ceremonies the Lama creates the god out of himself at the service and becomes god. He is endowed with the power to check the chain of metempsychosis and to lead all living persons to Buddaship. This explains the tremendous strength of the hierarchy in the Lamaistic countries.

The privileges enjoyed by the clergy in temporal and spiritual matters make the position of Lama one greatly to be desired and every family dedicates at least one son to the monastery. As early as at the age of five or six he is consecrated by a higher Lama as "oubashi," which is equivalent to a pledge to keep the first five commandments, not to kill, not to lie, not to steal, not to drink wine and to live abstemiously. This consecration, which takes place in the home-tent, carries no special perquisites, or distinction. In some parts of Mongolia many laymen go through a like ceremony.

Stricter preparations are demanded before acceptance as a "pandi," a disciple of the monastery. At least five fully ordained monks must be present. The novice is required to answer a long series of questions and at the



A LAMA MAKING SYMBOLIC HAND MOVEMENTS WITH THE BELL
AND THE THUNDERBOLT

same time he is told in emphatic terms about the importance of the step he is about to take. As a rule, the foremost of the present Lamas is chosen to be his teacher, to whom the candidate owes obedience for the remainder of his life. In confirmation of his adoption into the circle of "the disciples of the gods," the novice's braid of hair is cut off and he is dressed in the robe of the monks. He is also given the alms-bowl which he keeps for all time, a prayer rug and a small fan for the purification of water.

It often happens that the consecrated pandi remains a few years in his home and is conducted to the monastery at the age of nine or ten years, when the actual preparations and instruction in the holy writings are begun. Kneeling before his teacher he must memorize the series of texts that are used at the religious services. When the most important texts have become fixed in the memory, the translation and exposition take place. Gradually the pandi is permitted to take part in some of the great prayer-recitals in the temple halls. In the meanwhile he has learned to read and write Tibetan and at the age of 15 to 20 years is deemed ready to be elevated to "getsul." This ceremony takes place in the temple in the presence of the entire community of the monastery and consists principally in a renewal of the pledge of obedience previously made. A getsul is no longer a pupil. He possesses the most necessary knowledge and it is his duty to participate daily in the prayer-recitals in the temple. In a few years he advances to become a "gelung," preceded by new tests, examinations and even stricter vows of abstinence. During the ceremony he is clothed in a new garb, symbolic of his new status. Among the duties of the gelung at this occasion is to be host at a feast to the multitude of monks, a requirement that may be very onerous in the large monasteries. A gelung is now a fully ordained monk, who shall observe all prescriptions and who may soon begin to accept pupils.

Greater honors may be won in the higher grades of preparation and learning. Proofs of excellence are given at the public disputations, when theological questions are discussed. The disputations may continue several days. The opponents inject cunning and ensnaring questions, which the



"TANKA" OR TEMPLE BANNER REPRESENTING THE GURU PADMA-SAMBHAVA WHO IN 747 CAME FROM INDIA TO TIBET AND WAS THE REAL ORIGINATOR OF LAMAISM

respondent must try to answer. These disputations are welcome interruptions in the monotonous life of the monks.

The large monasteries are divided into four or five educational departments with their own schools and temple halls, where separate courses are given and special gods are worshipped. Such branches of learning are magic, medicine, and the art of determining happy or fateful days.

The monastic system demands a highly developed and effective organization. The maintenance of discipline and conduct among the large number of novices and monks is a difficult problem. There are records of innumerable clashes between the monasteries in Tibet and bloody encounters have often taken place among rival sects.

As has previously been related, the heads of the yellow church are Dalai Lama in Lhasa and Panchen Lama in Tashi-lunpo. Being the foremost representatives of the gods on earth, their will is law for millions of human beings. Next in rank are many reincarnated grand Lamas of varying degrees of greatness. It is customary for such a reincarnated Grand Lama to be the head of a large monastery, known in Mongolia as Khubilgan, or Khutuktu. A K'anpo, the Lama, who by his learning and favorable connections has reached that post, is the immediate subordinate. In very large monasteries a K'anpo is identified with each scholastic department. There are also many officials of different degrees, leaders of daily public worship, precentors, guards, treasurers, commissaries et al. Usually, they are identified by insignia, or apparel that denote the rank.

Red and yellow are the predominating colors of the garbs of the Lamas. The garbs of the Grand Lamas are of very costly material, purest silk and brocade. Apparently the old rule of poverty for monks has been forgotten long ago.

The common, everyday dress of the Lama consists of a skirt with wide pleats, a sleeveless waistcoat and a mantle, carried on the left shoulder, leaving the right arm free. For processions and at appointed prayer-readings, the Lamas wear high yellow woollen helmets, which almost give a warlike effect. Rank and dignity are principally indicated by the head-



COURTYARD OF THE TEMPLE OF THE GREAT BUDDHA (TA FO-SZÜ) IN JEHOI
(MIXED CHINESE AND TIBETAN ARCHITECTURE)

gear. At the winter religious services the seated monks are wrapped in wide yellow robes as a protection against the cold in the heatless temples.

Certain services demand special articles of dress. At burnt offerings and other occasions, when gods are supposed to present themselves, the Lama dons a cap of black velvet with black silk fringes, a crown with five lap-pets on which Buddha's precursors are pictured, embroidered pendants along the side of the face, a collar and an apron of brocade. In this apparel the Lama resembles the image of a god.

Supervisors, guisskwei, wear large heavy mantles of red Tibetan wool-len cloth with a richly embroidered tassel on the back. The colors and measurements of the garbs are closely specified in the holy writings.

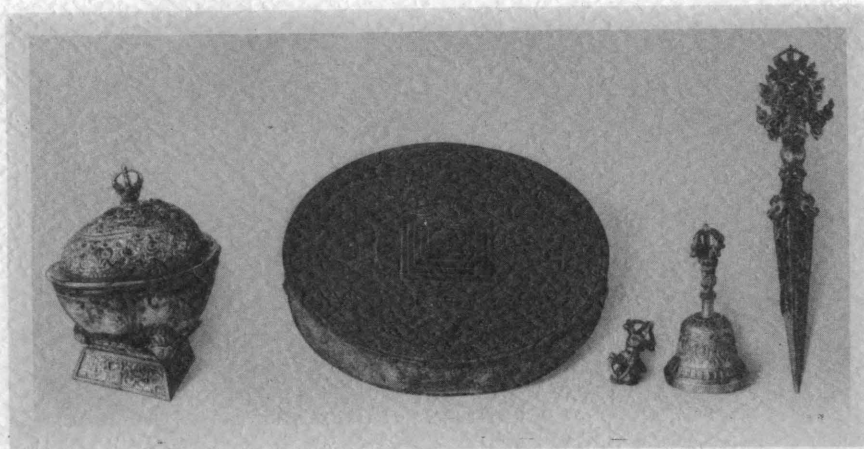
IX. *Cult and Attributes of Worship*

THE previous brief presentation has established that the history of Lamaism is very complicated. Not only do its doctrines and mythologic system indicate that Lamaism has its roots in several different ancient religions and that its art shows a relationship with Hellenism, Persian and Hindoo culture, but the modern religious practice gives innumerable proofs of widely ramified connections with age-old religious customs. Nor is it surprising that Lamaism with its numerous monasteries filled with monks, whose entire lives are devoted to the fulfillment of the ritualistic requirements, should further develop the manifold rites, that had been handed down to them.

Special ceremonies and sacrificial acts are deemed necessary to secure the good-will of the many gods, patron-spirits and demons, either for direct aid or for immunity from punishment.

Oriental mysticism, symbolism and fondness of splendor have found their expression in the prayers, incantations, sacrifices, processions, etc. of the variegated fabric of Lamaism. We are still uncertain about the highly complicated ideas and train of thoughts that utter themselves in all these ritualistic exercises.

Daily prayer and sacrifices are held in the temples, as well as festivals, that may continue many days. The New Year's festival from the first to the 16th day of the first month is supposed to correspond with the sixteen days' defense by Buddha of his doctrine against the attacks of enemies. Winter is the season of the lamp-festival, when all monasteries are illuminated. Tsong-ka-pa is celebrated in the spring with great pomp, and hymns resound to his praise in the temple halls. At midsummer Maytreya's birth-



FROM LEFT TO RIGHT: GABALA, A BOWL OF A HUMAN SKULL WITH COVER AND STAND OF METAL; MANDALA, A METAL PLATE FOR OFFERING; A DORCHE OR THUNDERBOLT; A BRONZE BELL; A PURBU OR THREE-BLADED DAGGER WITH GOLD METAL HANDLE

day anniversary is remembered with masque dances and processions. Different sects have their own ritualistic usages to conform to their interpretations of the dogmas. There are also local variations.

A most important and constantly recurring ceremony is the consecration of the holy water. Before the god a metal mirror is held in which his image is reflected. Water is poured from a vessel in front of the mirror into a receptacle, while prayers and supplications are made to Buddha, who thereby is bidden to a symbolic bath, which is completed by drying the mirror with a piece of silk. The water is now blessed and possesses the power of cleansing and healing. At the daily observances in the temples, the holy water, contained in special vessels, has an important function.

During the prayer services a symbolic sacrificial gift is often presented to the god, the so-called Mandala. It may consist simply of an assortment of seeds, shells, etc. bound together by pearl-bedecked rings, on a metal plate. This sacrificial act in the temple is attended with impressive ceremonies. The Mandala may also be a piece of art of gilded bronze or silver with many free figures, representing the Lamaistic conception of the universe, which is conceded to the god in the offering of the Mandala. In

the middle appears Mt. Sumeru, the habitation of the gods and the center of the world, surrounded by a series of symbols and the four divisions of the world. Mandalas have also taken the form of paintings of the palaces and attributes of the god.

Burnt offerings occur at some festivals, when many varieties of cereals, sticks of wood, etc. are cast into the fire. Melted butter is poured into the flames from two long beautifully decorated ladles. A Mandala already prepared of colored flour representing the habitation of the god and all his emblems is offered for his entrance to receive the sacrifice.

Upon the altar-tables immediately in front of the gods the different kinds of sacrificial gifts are placed, among which some may be offered to all types of divinities, while special ones are set apart for individual gods. To the former classification, the so-called eight precious things, symbols of royal power and honor, belong. They comprise the parasols, the two fishes, the shell-trumpet, the Lotus flower, the holy water vessel, the wheel of doctrine, the knot of good luck, and the banner. Another series is called the seven jewels, a third the eight sacrifices. These symbols are

used without end as decorations on accessories of worship of varying kinds. In lackered wood carvings they are generally placed on the altars.

The five sacrifices constitute another group, an incense burner flanked by two candle-sticks and two flower vases. For the richer temples they are made of bronze or cloisonné and stand on five round tables.

Individual offerings are made to gods, the so-called Balings, whose appearance and composition are specifically described in the holy books. They may be made of wood or metal or even of dough for the different services.



THE GREAT TEMPLE BELL



IN THE MIDDLE THE INCENSE BURNER, AT THE SIDES THE FLOWER VASES AND THE CANDLE-STICKS (MADE OF CLOISSONNÉ IN EMPEROR CH'YEN-LUNG'S TIME)

The gods are also honored with music, which has an important place in the ritual at the great temple-festivals. The instruments are large and small trumpets, flutes, drums and cymbals. Every temple has its own band of musicians.

At the prayer service special accessories, placed on a low table before the bench, are needed. The most important are the bell and the thunderbolt, which are held by the hand, while the Mudras, symbolic movements of the hand, are being made. The thunderbolt, Vajra, is the ancient weapon against the demons.

Another most significant attribute of worship is the drum of two human skulls joined together over which two skins have been stretched.

The Lamas also observe lengthy private devotions in their own dormitories during which they bring offerings to their patron gods.

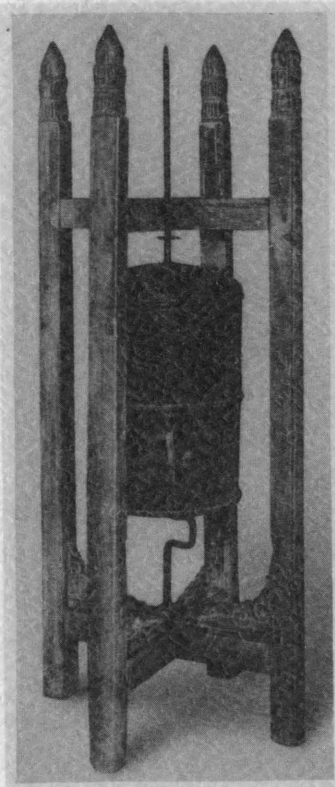


FROM LEFT TO RIGHT: A PAIR OF HORNS (COPPER AND WOOD); A PAIR OF CYMBALS (BRASS); A TRUMPET MADE OF HUMAN BONE; A DRUM (RED LACKERED WOOD WITH A DRAGON ON THE SKIN AND CARRIED ON A WOODEN HANDLE); A PAIR OF COPPER TRUMPETS; A SEA-SHELL HORN WITH METAL ORNAMENT AND FRINGE; A TEN FOOT LONG COPPER TRUMPET IN THREE PARTS (HERE "TELESCOPED")

A specially prominent part of this private devotion consists in repeating the Dharanis, holy prayer formulas. The best known of these is the adoration of Avalokiteśvara "om mani padme hum," "Oh thou who repositeth in the Lotus flower," formula which is supposed to have power to break the chain of metempsychosis and lead the worshipper into paradise. The number of prayers that are read are counted on the rosary which always has 108 beads. The endless mumbling of prayers is also intended to submerge the monk into meditation. The Lamas of higher rank seldom take part in the daily religious services in the temples. They celebrate their ceremonies for the salvation of mankind and the lost souls in their private domiciles.

The Lamaistic literature is very comprehensive and consists of translations from the original Sanskrit writings and Tibetan sources. In Mongolia Tibetan is the ecclesiastical language but many Mongolian translations also exist. The holy writings are generally in two large sets. Kanjur 108 volumes, and Tanjur 225 volumes. Only the larger monasteries own the latter collection. The books are made of long, narrow, loose leaves and are protected by covers of wood. The printing is done with blocks of wood. The same method is used in producing the prayer streamers which are hung in front of the tents to flutter in the wind and spread their power.

In itself the written or printed word is holy. This idea is a natural explanation for the use of the prayer wheels with their rolls of texts whose saving power is set free to act by the turning.



THE LARGE PRAYER WHEEL

X. *The Temple Dances*

UPON appointed days great religious performances or rather pantomimes are enacted at all larger temples for the edification and enjoyment of the laity.

All the actors are Lamas in rich, brocaded costumes and highly colored masks, which reproduce features of the gods, saints or demons, who are to be incarnated.

In Mongolia a temple-festival of this kind is a big event for the surrounding country. The population of the entire neighborhood gathers in festive garb to enjoy the spectacle and magnificence, a teeming mass of humanity. The women seize the opportunity to exhibit their splendid head-ornaments of silver and coral. The men appear in long tunics of heavy silk, a style that has been preserved from the days of the Emperors. Riding small lively horses, rich and poor, high and low, move on toward the temple, which for a two-day period is encircled by tents. Secular business is also given attention at these festivals.

A long preparation precedes the dance. In the principal temple prayers are read by the Lamas many days before the actual celebration. The "Zor" an ingeniously constructed triangular figure of colored dough and paper mixed with butter, is erected and into this mass all sins and wickedness are to be driven by the incantations of the priests.

The dance takes place in the yard in front of the chief temple. Sometimes there are shaded galleries for the spectators. Musicians with huge trumpets, drums and cymbals provide a heavy monotonous accompaniment to the dancers. One group after another of masked Lamas appear, dance around the yard with low genuflexions, alternating with sudden



A MAGNIFICENT LAMA DRESS AND SEVERAL MASKS USED AT THE TEMPLE DANCES



THE FINAL SCENE OF A RELIGIOUS DANCE: THE FIGHT FOR THE SACRIFICE
(AT A MONGOL LAMA TEMPLE)

leaps. At all temple dances there is a reappearance of certain figures, as, for instance different forms of Mahakala, the goddess Lhamo and her companions, the prince of Hades, Yama, and his life-guards, etc. The Chinese type of Maytreya, the coming Buddha is invariably present as a spectator, accompanied by a throng of children. A specially prominent role is played by Mahasidhas, the 85 magicians, who are easily identified by their wide hats, decorated with pheasant feathers. A comical fellow called the "white old man" causes much merriment by mingling everywhere and mimicking the actors.

The real meaning of these spectacles is perhaps hidden even from the Lamas, who are simply following old traditions that also have passed through many changes in the course of time. Beyond any doubt, religious dances were observed in Tibet, before the introduction of Lamaism, especially at the New Year when, in all probability, human sacrifices were made to the demons. In the new religion this rite and blood-offering was sub-

stituted by the symbolic dismemberment of the clay figure of a human being. The present day Lama dances reach their climax and close in this ceremony. Demons and patron saints engage in combat for possession of this figure, the so-called Lin-kä, lying on a triangular tray. Finally, Mahakala secures it with his magic dagger, whereupon the "Deer-mask" cuts it into pieces.

The separate sects of Lamaism give different interpretations of the spectacles. The Red Lamas insist that Guru Padma-Sambhava's victory over the demons is presented, while the yellow cult sees in the symbolism the destruction of King Landarma. This Tibetan prince (890 A.D.) fought against Lamaism, persecuted the priests and destroyed monasteries. He was murdered by a Lama and opposition to the hierarchy was thereby broken.

It should be noted that the temple dances are arranged for the laymen, and that many of them can visit the monasteries only on these days. One of the main purposes of these spectacles is to give the people a demonstration of the demons and patron saints, who meet the soul on its way to paradise, or to the re-birth to a new life on earth. By means of this instruction it will be possible to recognize them without fear, for otherwise the soul would perish.

Generally the celebration ends with a solemn procession during which "Zor," after preventive measures have been taken against evil influences from this cursed figure, is borne westward of the temple and burned on a huge pyre. The entire assembly of Lamas marches, led by the musicians, while the women kneel close together in long rows, in the hope that "Zor" will absorb their sins.