

Body and mind in Tibetan medicine : an exhibition 7 April to 31 July 1986 at the Wellcome Institute for the History of Medicine / [compiled by Marianne Winder].

Contributors

Wellcome Institute for the History of Medicine.
Winder, Marianne.

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Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
<https://wellcomecollection.org>

Body and Mind
in
Tibetan Medicine



An Exhibition
at the

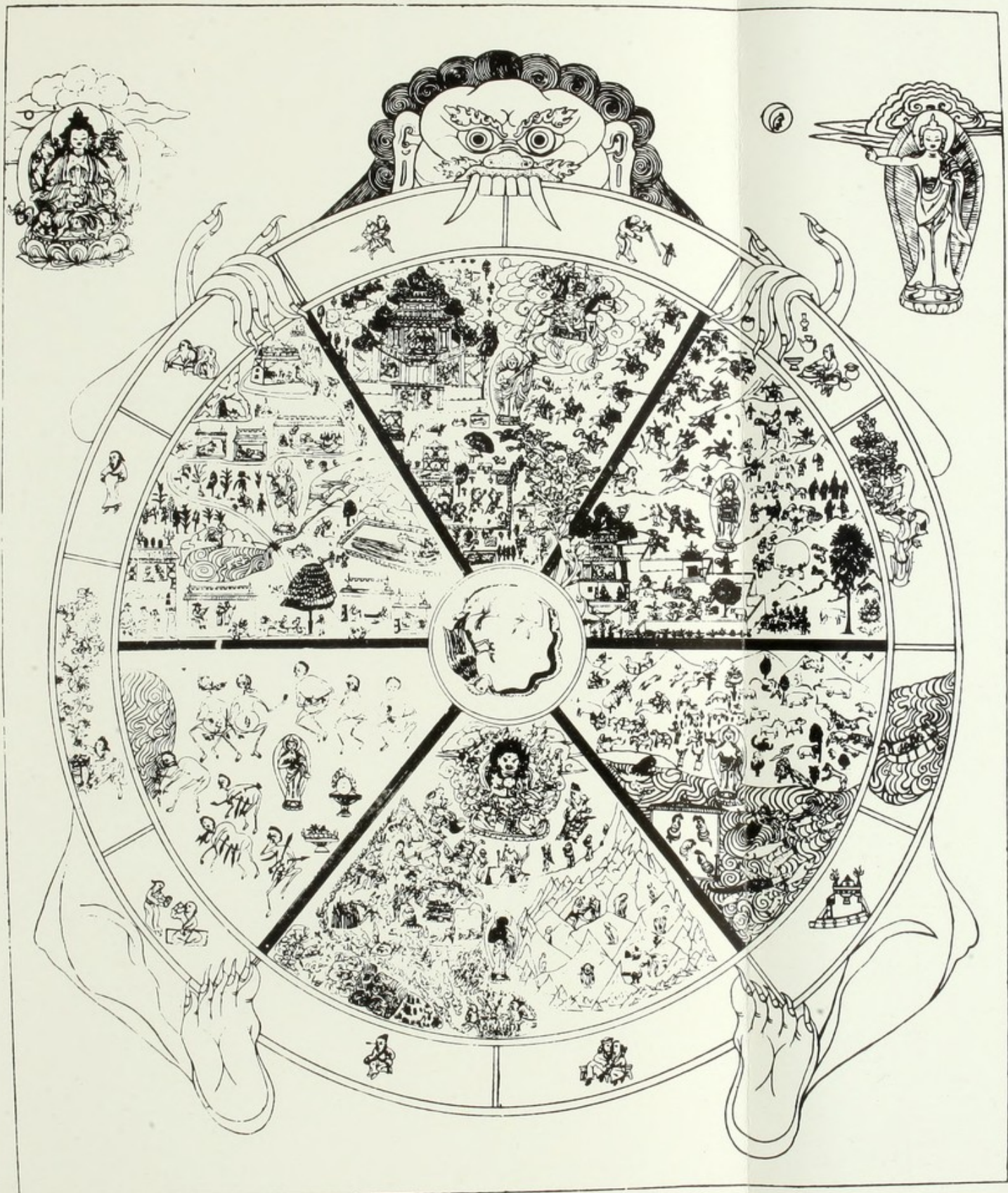
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BODY AND MIND IN TIBETAN MEDICINE



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BODY AND MIND IN TIBETAN MEDICINE

**An Exhibition
7 April to 31 July
1986**

**At the
Wellcome Institute for the History of Medicine
183 Euston Road
London**

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for the History
and Understanding
of Medicine

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FRONTISPIECE

The Wheel of Life. Inventory no. 1653. Pen and ink drawing on white paper-like calico. Drawing 131x111.5 cm., paper 140.5x129 cm. Formerly the property of L.A. Waddell.

A twentieth century copy made for L.A. Waddell from an original at Samye Monastery, which had been brought to Tibet by an Indian monk during the eighth century A.D. This was, in its turn, a copy of a painting in the Ajanṭā Caves in India, whose art is dated between the second century B.C. and the sixth century A.D.

The wheel symbolises the recurring cycle of lives from ignorance to death to ignorance and so forth. In the centre are a cock, a snake and a pig, symbols of the lust which includes greed, hatred and delusion, the three characteristics which bind people to the wheel. Going outward, there are six sections between the spokes of the wheel. These are the six realms in which beings can be born. At the top left-hand side is the realm of human beings, in the top centre the realm of the gods, and on the top right-hand side is the realm of the warlike titans. At the bottom right-hand side are animals, at the bottom centre are hell beings, and on the bottom left-hand side are hungry ghosts with big bellies and mouths no bigger than the eye of a needle. The little food they can take in changes in the stomach into sharp weapons causing painful wounds. Entering any of these realms after death is the result of one's karma (Tibetan Las), the way one has spent one's former life. Round the edge of the wheel, starting at the top right-hand side and continuing clockwise, are the twelve causal links:

1. a blind man, symbolising ignorance (Sanskrit: avidyā), the unconscious will to live;
2. a potter, symbolising the shaping of formerly shapeless physical and mental materials (saṃskāra);
3. a monkey jumping about, symbolising the rise of conscious experience (viññāna);
4. two men in a boat, symbolising the emergence of the consciousness of individuality, the distinction between self and not-self (nāma-rūpa);

5. a house with six windows, symbolising the five sense bases, eye, ear, nose, tongue and skin, together with the mind coordinating their experience (āyatana);

6. a pair of lovers, symbolising the exercise of sense perception on the outside world (sparśa);

7. an arrow piercing a man's eye, symbolising the impinging of feeling, mental and physical sensations (vedanā);

8. a drinker served by a woman, symbolising craving as the result of feeling (trṣṇā);

9. a woman gathering fruit and flowers, symbolising the clinging to what one is craving for (upādāna);

10. a pregnant woman, symbolising life reproducing itself anew (bhāva);

11. a woman giving birth, symbolising a new life starting again (jāti);

12. a man carrying a corpse on his back, symbolising sickness, old age, decay and death (jarāmaraṇa).

And out of death, ignorance arises again. The wheel is held in the clutches of a monster representing samsāra, worldly experience.

INTRODUCTION

Tibetan medicine has had an uninterrupted tradition since the composition in the eighth century A.D. of the great Tibetan medical work rGyud.b'zi, 'the Four Tantras or Treatises', which is still used by Tibetan doctors today. In it, diseases are classified according to three principles: phlegm, bile and wind. Each of these categories is subdivided into hot and cold diseases, which are to be cured by opposite remedies. These are mineral, animal, and a large amount of plant materia medica. Polypharmacy is practised, each remedy consisting of several constituents. There is an intricate system of pulse diagnosis and a detailed method of urine diagnosis. Therapeutic measures include the use of waterfalls, blood-letting, cupping and moxibustion. The latter is connected with a system of subtle physiology, as shown in the anatomy chart in Case 6.

Thankas are paintings on cotton, canvas or silk, usually mounted on brocade or damask. Generally, the painting is framed in a red and yellow border called a 'rainbow'. A section in the centre of the lower brocade is usually sewn separately and called the 'door' or 'root'. The thanka is protected by one or more pieces of silk called the 'veil'. Two red streamers are kept in front of the painting when the thanka is not in use, that is, when the deity or deities depicted are not being propitiated. The wooden rod at the bottom, with its metal knobs, allows the thanka to be rolled up and carried on a pilgrim's back. A smaller piece of wood with a cord at the top is used for hanging it on the wall of a monastery or a private dwelling. The theme depicted on thankas is usually religious and, as will be seen in the exhibition, the Buddhist religion has been intimately connected with every sphere of life, including medicine.

All the thankas in the exhibition, except the two of the Medicine Buddha, were formerly owned by L.A. Waddell (see Case 1). The total number of thankas of various provenance belonging to the Wellcome Institute is 49. The Institute has 132 Tibetan manuscripts and block prints. All those formerly owned by Waddell are displayed, with a few more of other provenance. A catalogue of the manuscripts and block prints is soon to appear.

The emblem on the cover of this catalogue is one of eight auspicious signs: the unending knot, called dpal.be'u in Tibetan (Sanskrit: Śrīvatsa), which symbolises lasting good fortune and good health.

For objects lent to the exhibition I am indebted to the Museum of Mankind, the Ethnography Department of the British Museum; and to the Wellcome Museum of the History of Medicine at the Science Museum. For photographs of present-day practice I should like to thank the Tibet Society of the United Kingdom, and also Neil Cooper and Jan Hammond.

Finally, I wish to thank everybody who helped with the preparation of this exhibition: Dr Nigel Allan for his encouragement, Mr Chris Carter of the Photographic Department, Dr Dominik Wujastyk for editing the catalogue, and Mr Huw Geddes for his skilful help with the layout and display work.

Marianne Winder

CENTRE PANELS

Left: Thanka of the Medicine Buddha. Inventory no. 8597. Eighteenth or nineteenth century. Painting 60x44 cm., on damask 122x83 cm. The painting is surrounded by a red and yellow 'rainbow' and mounted on dark blue damask.

The body colour of sMan.bla (Sanskrit: Bhaiṣajyaguru), 'the Medicine Buddha', is golden yellow. He can also appear with a blue or white body colour. His dark blue hair is surmounted by a topknot with a crest jewel in it. His left hand is forming the meditation gesture, holding a lapis lazuli bowl containing three pieces of myrobalan fruit. This fruit, which grows in the Himalayas and in India, forms the basis of many Tibetan medicaments. In India people use it in its fresh form against colds. With his right hand, the Medicine Buddha is forming the earth-touching gesture, taking the earth to witness that he is the foremost among healers. He is seated in a meditation posture, on a blue, green and pink lotus throne. He is wearing red and yellow robes, lined with green. The halo round his head is green, his body nimbus is dark blue, with golden rays. On the right-hand side one can see a very small, green Tārā. In the bottom centre is Padmasambhava, flanked by his two female pupils.

Middle: Thanka of the life of Buddha. Inventory no. 49917. Eighteenth or nineteenth century. Painting 56.5x38.5 cm., damask 108x76 cm. The thanka is painted in gold, on a red background, and surrounded by a red and yellow 'rainbow'. It is mounted on dark blue damask. Formerly the property of L.A. Waddell.

The Medicine Buddha is regarded as a form of the Buddha Śākyamuni, an historical figure who has subsequently been deified in Northern Buddhism. Here the large figure of Buddha Śākyamuni is shown in the centre, forming the earth-touching gesture with his right hand and holding an alms bowl in his left. He is calling the earth witness that he has reached enlightenment and is liberated from the rounds of earthly lives which are suffered by beings who are constantly reborn. He is wearing monastic robes and has long ear lobes to show that he has what is called 'the divine ear', being able to hear things at a

distance. He is flanked by his chief disciples, Śāriputra and Maudgalyāyana. The rest of the thanka shows his last life on earth. In the top centre he is awaiting birth in the Tuṣita Heaven. He steps down into the world of men accompanied by attendants. Looking down on the left, along the bottom, and up on the right, one sees further scenes from the Buddha's life. Māyā, the Buddha's mother, is telling of a dream in which a white elephant had entered her side. Māyā holds on to a tree while giving birth to Gautama, who is issuing from her side while two attendants are holding a swaddling cloth ready. Siddhārtha Gautama rides out and sees examples of the three evils: sickness, old age and death. Gautama cuts off his hair with his sword and becomes an ascetic. Gautama sits in meditation and the daughters of Mārā, the Buddhist Evil One, try to tempt him. Gautama gains enlightenment and becomes a Buddha. As Buddha, he preaches and performs miracles. The Buddha dies, while lying on his right-hand side between two sāḷ trees (*shorea robusta*). This is the parinirvāṇa, the Buddha's final entry into nirvana.

Right: Thanka of the Medicine Buddha. Inventory no. 8591. Eighteenth or nineteenth century. Painting 69x40 cm., on damask 125x74 cm.

The Medicine Buddha's body colour is golden yellow and his hands and feet are adorned with henna. Above the Medicine Buddha is shown Tsonkhapa (1357-1419), the founder of the Reformed sect of the dGe.lugs.pa order of monks, whose members are characterised by wearing yellow hats. Tsonkhapa's right hand is forming the preaching gesture, his left hand is holding a white bowl, resting on a white scarf. On the top left is Mañjuśrī, the Bodhisattva symbolising wisdom, who cuts through ignorance with his sword and who is the protector of the dGe.lugs.pa sect of Tibetan Buddhism. The fierce form of Mañjuśrī can be seen a little further down on the same side in the form of rDo.rje.'jigs.byed (Sanskrit: Vajrabhairava), who has nine heads, thirty-four arms and seventy legs. Just as human nature has its bright and its dark side, most of the peaceful deities have wrathful counterparts. Many more deities are depicted here, who assist the Medicine Buddha in mirroring the heights and depths of the human mind.

PILLARS

Two pillars flanking the entrance to Lhasa Medical College. A 134267, A 134268 and A 602364. Acquired by the Younghusband expedition in 1904 and passed on to the Bombay Oriental Art Museum, from where they were transferred to the Wellcome Museum in 1934, through Captain Peter Johnston-Saint. Height 135 cm., width of the square plinth 50 cm. Made of hammered brass, with inlays of red, green, blue and white glass paste. The cast and hammered sections are riveted together. The tapering columns are hollow and are each strengthened by the entwining body of a dragon, and by rims. They each have a detachable finial on the top. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

CASE 1

L.A. WADDELL AND THE YOUNGHUSBAND EXPEDITION

Lawrence Austine Waddell (1854 - 1939) was born in Cumbernauld, Dumbartonshire. He graduated M.B., C.M., with first class honours, in 1878, and entered the Indian Medical Service as surgeon in 1880, becoming a lieutenant colonel after twenty years' service. From 1884 to 1890 he acted as Professor of Chemistry and Pathology at the Calcutta Medical College. With his medical work must be associated his participation in military operations in Burma, Chitral, Peking, the Mahsud Blockade and elsewhere, for which he received a number of military decorations including the C.I.E. As Deputy Sanitary Commissioner in Bihar he found time to excavate the ruins of Pataliputra, King Asoka's ancient capital near Patna, which contained the earliest hospital in the world, dated to around 300 B.C. His travels in Sikkim, Nepal and the Himalayas of North India resulted in his books Among the Himalayas and The Buddhism of Tibet or Lamaism. As Medical Officer to the Darjeeling district (1890 - 1895) he met the Tibetans living there and learned their language. His expertise was such that on returning to England in 1906 he was appointed Professor of Tibetan at University College, London. While still in Darjeeling, he bought a Tibetan Buddhist temple with all its appurtenances so as to have every ceremony performed before his eyes and explained by the Lamas. Having thus studied Tibetan culture and religion, and being a physician as well as a military man, he was the ideal person to accompany the Younghusband Expedition to Tibet in 1903 as Chief Medical Officer. The motivation behind this expedition on the part of the British Administration in India was the fear of encroachments by the Russians, who had some influence at the Dalai Lama's court. The Trade Convention of 1890 between Britain and China had no validity in the eyes of the Tibetan Government. Therefore Lord Curzon, Viceroy of India, despatched Colonel (later Sir Francis) Younghusband to Khamba Dzong in Tibet, near the Sikkimese frontier, to confer with China and Tibet on trade and frontier problems. One of the points to be negotiated was the ten percent tax levied at Phari on trade goods in transit. The British were not satisfied with the low rank of the officers sent to negotiate with them, and

accompanied by an escort of 200 men they moved forward to Phari, Gyantse and Lhasa, despite strong resistance on the part of the Tibetans. After some gun battles, the fortresses of Phari and Gyantse were taken, though not before their inhabitants had been evacuated. As a result, a convention was signed in 1904 between Britain and Tibet, in the presence of representatives of China, Nepal and Bhutan. The progress of the Expedition is described in Waddell's Lhasa and its Mysteries (1905). Waddell was entrusted with the task of securing specimens of literature and religious art. On the backs of thirty yaks he brought back material from the expedition which was subsequently divided between Calcutta, the India Office Library, the British Museum, and the Oxford and Cambridge University Libraries. The items acquired by the Wellcome Institute must have been kept longer by Waddell, because they were sold at auction in 1920. After retiring, Waddell wrote several books and papers on various subjects. His most lasting monument is his The Buddhism of Tibet, first published in 1895, and reprinted several times since, which has never been superseded as a collection of material. Being a product of his time and a pioneer in this field, he shows undisguisedly how repelled he is by 'the sinister growth of polydemonic superstition'. He regularly calls the demons 'devils' and the wrathful, fierce deities 'fiends'. This does not detract from the true worth of a unique work in Tibetology.

Tibet Medal 1903-04. A 89150. Bronze military campaign medal, die stamped and fitted into clasp and scrolled suspender, with single bar 'Gyantse' and genuine ribbon. The illustration on the obverse is a bust of Edward VII, clothed in military costume, inscribed 'EDWARDUS VII KAISAR-I-B-1905'. The reverse shows the fortress of Gyantse. Received by Torgu (doolie bearer, British Field Hospital). Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

Tibetan-Sanskrit Dictionary. MS Tib. 50. Dated 1891-92. 26x20 cm. Two volumes bound in western style in different cloth, with leather spine and corners. Formerly the property of L.A. Waddell.

Compiled from several Tibetan manuscripts by Lama Padma Chhophel, for whose photograph see Waddell, The Buddhism of Tibet, p.60. Copied by L.A. Waddell, in his own hand. He also added the English

transliterations and translations. The Sanskrit has been transliterated into Tibetan letters.

Photographs:

1. Lama Padma Chhophel, who compiled, from several Tibetan manuscripts, the Tibetan-Sanskrit dictionary copied by L.A. Waddell. Reference: L.A. Waddell, The Buddhism of Tibet, or Lamaism (Cambridge: Heffer, 1895), p.60.
2. Waddell, in a topi, setting out from Darjeeling for Sikkim. Reference: L.A. Waddell, Among the Himalayas (London: Constable, 1899), facing p.61.
3. Sikkimese making ambulance baskets. Reference: L.A. Waddell, Lhasa and its mysteries (London: Murray, 1905), facing p.70.
4. Sir Francis Younghusband, K.C.S.I., K.C.I.E. (1863-1942), from a portrait by Harold Speed. Reference: George Seaver, Francis Younghusband, explorer and mystic, (London: Murray, 1952), frontispiece.
5. Sir Francis Younghusband with Lord Samuel and Gilbert Murray. Reference: George Seaver, Francis Younghusband, explorer and mystic, (London: Murray, 1952), facing p.341.
6. The Prime Minister of Bhutan, who accompanied the mission to Lhasa, with four commanders of fortresses. Reference: L.A. Waddell, Lhasa and its mysteries (London: Murray, 1905), facing p.268.

Tribute List. MS Tib. 40. 9x22.5 cm. Formerly the property of L.A. Waddell, who marked it 'Found at Phari Fort in 1904'. It is an official record of tribute paid to Lhasa by the Phari district, over a series of years. Phari is the highest inhabited place in Tibet. Coloured strokes are used instead of figures.

CASE 2

ART

The arts represented here, such as painting (Viśvāntara thanka and four miniatures), dancing (two masks), music (score) and drama (xylograph or block print of text) are all serving the purposes of religion, and by providing joy and uplift they are considered to induce a happy, untroubled state of mind.

Viśvāntara thanka, inventory no. 49898, eighteenth or nineteenth century. Painting 63x52 cm., damask 106x82 cm. Mounted on blue damask with yellow, red and blue striped brocade inset in the front which is called the 'door' or 'root' of the thanka. Formerly the property of L.A. Waddell.

The painting tells the story of Prince Thams.cad.sgrol (Sanskrit: Viśvāntara) a former incarnation of the Buddha Gautama. The prince was so compassionate that, when asked for it, he took a wish fulfilling gem belonging to his father the king, and gave it away. He was exiled and, by and by, he gave away his wife, his children and his eyes. After much hardship all these were miraculously restored to him. This story is also very popular as a drama in Southern Buddhist countries. Its Pāli title, Vessantara, is well known all over Burma. The figure in the centre of the thanka is 'Guru Rinpoche', the master Pa.dma.'byun (Sanskrit: Padmasambhava) who established Buddhism in Tibet during the eighth century A.D.

Four miniatures, MS Tib. 127. Manuscripts were written with a stylus or a stiff brush, using coloured inks. The paper was made without a grid, by drying the pulp in trays in the sun.

The miniatures, painted with vegetable and mineral paints, each have a representation of Padmasambhava on their right-hand side. In one he appears as a monk, in the other he is pictured with a consort. These are two of the eight forms under which Padmasambhava is known. The deity on the left-hand side of the former page is Vajrapāṇi, the Lord of

the Thunderbolt. That on the left-hand side of the latter page is Vairocana, the Combater of Evil.

Vajrapāṇi vowed to protect anybody who invokes the name of the Medicine Buddha. Ritual practice directed towards Vajrapāṇi is used against all demonic influences, especially those causing disorders of the central nervous system. The most typical form of Padmasambhava is shown in the Viśvāntara thanka, with him in a magician's garb, wearing a hat with lappets, a little moustache indicating that he came to Tibet from Swat, now in Pakistan, and with the staff called khatvāṅga.

rGyal.po.don MS Tib. 55. 7x35.5 cm. Short for rGyal.po.don.grub, 'Prince Siddhārtha'. A play depicting the life of the Buddha. Formerly the property of L.A. Waddell.

Two masks, Museum of Mankind no. 98.6 - 22.7 and 98.6 - 22.9. (see L.A. Waddell, The Buddhism of Tibet or Lamaism, p.536). Formerly the property of L.A. Waddell.

Masks are used during dances, usually symbolising the expulsion of evil forces, including diseases. While dramatic plays are performed by strolling players, dances are performed by monks wearing silk and brocade garments and aprons on top of their robes. The most famous dance, performed on the last day of the Tibetan Year, is called 'the killing of the king'. It harks back to the historical event of the assassination of the anti-Buddhist king Langdarma in the tenth century. But at the same time, it symbolises the elimination of egotism, of the exaggerated sense of self, and finally of the sense of self altogether, according to Buddhist doctrine the origin of all sickness and suffering.

Musical score, MS Tib. 46. A photograph of this item appears in Waddell, Buddhism of Tibet on p. 433.

Music is used to calm the mind but also to expel the evil forces within it, be it one's own or that of one's enemies. The leader of the choir during a temple service uses a score in which the swelling, rising and falling notes of the chant are represented by curves. The points at which the drums, trumpets and horns join in are also noted. The pauses are marked by bells and clashing cymbals which, with great

clamour, drive out evil influences. There are long trumpets which can be heard across the valley, and short trumpets made from human thigh bones.

CASE 3

DIVINATION

Divination is used to discover which disease has attacked a patient. On the one hand, taking the pulse and urinoscopy are physical means of diagnosis: judgement is made of at least the severity of a disease by the rate and strength of the pulse, and of the type of humour (phlegm, bile or wind) involved from the colour, bubbles and sediment of the urine. On the other hand, pulse divination and urine divination are also used to discover not only the future course of the disease, but also seemingly unconnected future events. In fact, to the Western observer, even pulse diagnosis itself looks more like clairvoyance, when from taking the pulse the diseased organ can be recognised: but that may be based on a 'subtle physiology' not yet sufficiently known in the West.

Divination Circle. MS Tib. 126. Formerly the property of Rigo de Righi.

Intense meditative concentration is an important preliminary to divination. This is achieved with the aid of a dab.brgyad, 'eight petals'. The rite sgrub.byed, meaning 'making (the vessels) ready' is intended to concentrate the thoughts. Those who are about to devote themselves to profound meditation, have a vaselike vessel placed before them, called rnam.rgyal.bum.pa, 'entirely victorious vessel, triumphal pot', and a flat vessel called las.bum, 'the vessel of the work, the action flask.' The former typifies abstraction of the mind from surrounding objects, the latter perfection in meditation. These vessels are put on the paper with the painting of eight petals, and filled with saffron water. Strips of paper in the five sacred colours, white, blue, yellow, red and green, are then twisted round them. Flowers or kuśa grass are put into them. The 'action flask' is used to generate deities, and when the water is sprinkled upon the devotee, this brings the deities into him. Each petal is inscribed with the Tibetan word for one of the eight directions and with the name of either a female spirit called kadoma, 'sky walker' (spelled bka'.'gro.ma; Sanskrit: dākinī), or one of the four objects: reliquary, arrow, yellow cup or rosary.

Ornamental mantras. MS Tib. 69. Written in water colour on linen in the North Indian lantsa script, with a border of diamond lozenges on the top and a lotus border at the bottom. This strip of linen is used in the large barrel shaped type of prayer wheel. Formerly owned by L.A. Waddell.

Another preparation for divination is the recitation of snags 'incantations' (Sanskrit: mantras). These are usually chanted in Sanskrit, the language in which the Buddhist Mahāyāna scriptures were written, before they were translated into Tibetan. The mantra repeatedly written on this strip of linen is Oṃ maṇi padme hūṃ. It is the incantation sacred to Avalokiteśvara, the patron deity of Tibet. It is not the literal meaning of the mantra that is important but its sound, provided that it is pronounced with the right attitude of mind. The literal meaning has been interpreted as 'O jewel in the lotus', or 'jewelled lotus' or 'jewelled lotus lady'. But its significance lies in the spiritual vibration produced by its constant recitation.

Sound has also been used for healing in the southern Theravāda Buddhist countries. There, a ceremony called paritta in Pāli, the language of the Theravāda scriptures, or locally nowadays pirit, is used frequently. This ceremony consists in monks chanting near the sickbed and fastening a thread, issuing from themselves, round the bed. This thread symbolises the healing power coming from the chanting monks.

Mahākāla banner. Inventory no. 49973. Painting, 24x20 cm., cotton mounting, 40x26 cm. Eighteenth or nineteenth century. Formerly the property of L.A. Waddell.

While thankas usually are painted on cotton and mounted on brocade or damask, this banner is mounted on the same type of cotton as the one on which it is painted. In fact, the thanka gives the impression of being embroidered. There are some embroidered and some appliqué thankas, but most are painted.

The deity represented here is the Four-handed Nag.po.Chen.po (Sanskrit: Mahākāla), the Protector of Science. There are eighteen sciences in the Tibetan monastic university curriculum, and these are subdivided into four large sections:

1. the science of letters or literature;
2. the science of language and words, or grammar;

3. the science of Supreme Enlightenment, or theology; and
4. the science of worldly objects and usefulness, or the mechanical arts.

Fortune-telling Cards, MS Tib. 32. Formerly the property of L.A. Waddell.

One of the simplest methods of divination is to select a random card from a pack of divination cards. These are made of cardboard, and each of them bears a drawing and usually also an inscription, both indicating the auspicious, mediocre or inauspicious value of the particular card. To each of these is attached a small thread. In consulting this oracle, an invocation is first addressed to a favourite deity, frequently the goddess sGrol.ma, (Sanskrit: Tārā). The pack is held in the left hand, on a level with the face, and, with closed eyes, one of the threads is grasped, and its attached card is drawn out. The best out of three draws is held to decide the luck of the proposed undertaking or the ultimate result of the sickness or other questions of fortune sought after.

Rosary. A 161269. Lent by the Wellcome Museum for the History of Medicine, at the Science Museum, London.

A simple method of divination is the use of a rosary. This rosary is made of 108 bone disks and a semiprecious stone. After reciting a mantra, one closes one's eyes and grasps a portion of the rosary between the thumb and the last three fingers of each hand. One then opens one's eyes and counts the intervening beads, in groups of three, with the forefinger of the right hand. The result depends on whether one, two or three beads, or disks, remain once the threes have been counted off. According to Emil Schlagintweit's Buddhism in Tibet, most rosaries have a pair of pincers or tweezers for extracting thorns, needles, an ear pick and a small rdo.rje (Sanskrit: vajra) fastened to them.

Amulet case. A 112447. Eighteenth or nineteenth century. Lent by the Wellcome Museum for the History of Medicine, at the Science Museum, London.

Called a 'ga'u' in Tibetan. It contains a paper charm against diseases. Such charms are generally worn by Tibetan women, but also by some men. They can also contain relics or images.

CASE 4

ASTRONOMY AND ASTROLOGY

Astronomy was developed in ancient India to unexpected comprehensiveness and complexity, based on centuries of work written down in Sanskrit. Sanskrit astral works were translated into Tibetan, and subsequently the tradition was continued indigenously by Tibetans from the twelfth century A.D. onwards. The two chief practical applications were calendar making and astrology. There were two medical colleges in Lhasa, one, *Lcags.po.ri*, 'Iron Mountain,' built during the seventeenth century, and the second built during the nineteenth century. The latter was called *Sman.rtsis.khañ*, 'House of Medicine, Astronomy and Astrology'.

Tibetan Almanac 1906-7. MS Tib. 29. Black and red ink inscription and pen and ink illustrations on the verso of the last folio. Bound in red and white cotton with a leaf pattern. Previous owner Professor Mahāmahopādhyāya Satīśa Candra Vidyābhūṣaṇa of the Presidency College, Calcutta.

The almanac was prepared by a Mongolian lama living north east of Lhasa. It contains figures indicating constellations, planets, lunar mansions and auspicious and inauspicious days. In the Tibetan sixty year cycle, 1906-7 is the fire-horse year during which fire dominates the other elements. Twenty-four dates are mentioned for days on which 'bad snakes will rise from the ground; and inhaling their breaths people will be attacked with fever and other diseases.'

Astrology chart. MS Tib. 45. Water colour diagrams and paintings on linen. Formerly the property of L.A. Waddell.

Each horoscope takes into account the conflict or agreement between elements, such as fire in the fire-horse year, and planets, at the time of birth compared with existing influences at the time of the consultation. In the left-hand corner is *Mañjuśrī*, the presiding divinity of astrologers, who is always invoked at the beginning of astrological prescriptions. The square underneath shows the twelve

animals by which, in combination with five elements, the Tibetan sixty year cycles are reckoned. The five elements are shown by their symbolic colours: wood is green, fire red, earth yellow, iron white, and water blue. The calculations are made by moving counters along the coloured squares, as on a chess board, in accordance with rules given by manuals on the subject.

Astrology chart. MS Tib. 43. Watercolour diagrams and paintings on a strong linen surface, some unfinished. Formerly the property of L.A. Waddell.

Each large monastery had an astrologer lama, recruited from the most clever of the monks. He had a constant stream of people coming to him for prescriptions as to what deities and demons required appeasing and the remedies necessary to neutralise these approaching evils. They consisted mainly of the recitation of scriptures by a number of monks, or of dances performed by an oracle priest in a trance. Special predictions were sought from astrologer lamas in the more serious events of life, such as birth, marriage, sickness and death, and often in sowing, reaping and building. However, each layman determined for himself the auguries for the more trivial matters of his ordinary business, such as travelling, buying, selling and mending.

Medical Astrology manual, Tib. MS 111. The red cotton binding is pasted to the two outer folios. Formerly the property of Hemys Monastery, Ladakh.

The elements usually referred to in medical astrology, when concerned with the macrocosm, or external world, are the five Chinese elements: wood, fire, earth, metal and water. These elements are connected with the seasons, and this becomes important in diagnosis. For example, in spring the element wood is strong, in summer earth, in autumn metal, and in winter water. The doctor can only bring about harmony between these and the elements in the body, the microcosm. These are conceived according to the Indian view, that is, earth corresponds to body, water to the body fluids, wind to the breath, fire to the body temperature, and space to the spaces in the body. Esoteric medicine replaced the latter by aether, corresponding to the pneuma in the body. Yogic medicine postulates five subtle elements in addition to the

five gross elements of the body. As certain elements predominate in each plant, mineral or animal, medicines have to be compounded according to the season at the time of the disease, and according to the strength or weakness of the elements of the body. The diet, too, should be varied according to the season, as different humours (phlegm, bile or wind) predominate during different seasons. In urine diagnosis, an astrological chart is used to mark off cardinal points on the container of urine. Each cardinal point, east, north, west, or south, is related to a particular element. The quality and behaviour of the urine, its colour, smell, sediment or bubbles, indicates, in relation to these points, the nature of the disease and whether the disease can be treated.

Assembly of Emblems banner. Inventory no. 49890. Painting, 45x34cm., brocade, 59x45 cm. Formerly the property of L.A. Waddell.

While most thankas are painted on cotton, some are painted on silk. This thanka is painted on black damask. It is one of a series of fifteen banners called rgyan.tshogs, 'Assembly of Emblems'. These are usually kept in a special dark room of the temple. Each shows the attributes of a specific deity without showing the deity himself or herself. During the ritual, the deities are asked to take their seats in their respective banners. There is an inscription at the back which suggests that this is the banner of Rol.pa'i.rdo.rje, 'The Lord of Play or Enchantment', an epithet of dGyes.pa.rdo.rje (Sanskrit: Hevajra).

On the top are suspended a tiger skin, an elephant skin and a flayed human skin. The centre is taken up by a giant sacrificial cake (Tibetan gtor.ma) surrounded by a white radiance. There are two human heads, and birds flying in the air, some holding entrails in their beaks. A flag is surmounted by a fly whisk and a trident, while under it are: a blood filled skull bowl, a butter lamp, a peacock's tail, a garland of eleven skulls, a victorious banner (rgyal.mtshan), a double drum, a thunderbolt, a bell, a mandolin (Sanskrit: vīṇā), various substances offered on a low table, a wild man and three antelopes. On the right-hand side are the eight auspicious emblems: a wheel, a conch shell, an umbrella, a victorious banner, two fishes, an unending knot (featured on the cover of this catalogue), a lotus and a vase. Underneath are a horse, a monkey, two dogs, a tiger, a 'lion-dog', and

possibly two dice. These last may refer to the story that Hevajra gave the goddess Lha.mo two dice to determine the life of men. There is also perhaps a dbal or fire-cone shaped like an alchemical retort.

Mahākāla statue. A 40461. Brass statue, seventeenth or eighteenth century. Lent by the Wellcome Museum of the History of Medicine, at the Science Museum, London.

These fierce deities reflect the fierceness in the worshipper's own nature. By propitiating them he comes to terms with his own 'shadow'. On the other hand, Mahākāla is also the protector of the sciences. These deities have a multidimensional existence.

CASE 5

DEVOTION

Whether the symptoms of a disease are physical or mental, the treatment in Tibetan medicine will always be for both body and mind. A patient with a disturbed mind needs the right diet, warm and comfortable surroundings, and the right type of exercise. Religion will play a part in creating a peaceful mind and predispose the body favourably to accept healing remedies. While meditation is chiefly practised by those who have become monks or nuns, the ordinary people in Buddhist countries have a shrine in their home. They also go to the local monastery on special days and occasionally on pilgrimage.

Avalokiteśvara thanka. Inventory no. 49887. Painting, 46x34 cm., damask, 82x56 cm. Formerly the property of L.A. Waddell.

Spyan.ras.gzigs (Sanskrit: Avalokiteśvara) is regarded as the Protector of Tibet. The four handed form is holding a rosary and an open white lotus in his upper hands. In the two lower hands, he is holding a jewel, level with his heart. In the top left-hand corner is the Buddha Śākyamuni, in the top right-hand corner Vajrasattva, in the bottom left-hand corner the White Tārā, in the bottom right-hand corner Padmasambhava, the founder of the rNin.ma.pa sect.

Roof mantras, MS Tib. 70. 6.5x30 cm. A wooden board with a hole in the centre, to be fastened to the roof of one's house. The mantras written on it will be moved about by the wind, which will speed the blessings on their way.

Lives of Atīśa. XYL Tib. 37. 9.5x53.5 cm. 24 woodcuts, three flaps, two brocade and one cotton sewn together, indicate the book title. Formerly the property of L.A. Waddell.

The biographies of holy men and women make excellent reading for devotees. Atīśa (980-1054) was called to Tibet from the Indian university of Nālandā. He specially encouraged the cult of Dolma, (spelled sGrol.ma; Sanskrit: Tārā), the goddess of compassion.

Life of Marpa. XYL Tib.48. 8x45 cm. Formerly the property of L.A. Waddell.

Marpa (1012-1097) was the founder of the bKa'.rgyud.pa sect, and the teacher of Milarepa, the great poet and yogin. The version in this block print is different from those hitherto translated into French and English.

Holy Mārīcī. Print Tib.44. 20.5x 59 cm. Formerly the property of L.A. Waddell. Machine printed in the block print format around 1900, in Peking.

The subject is a meditation on the good qualities of the goddess 'Od.zer.can (Sanskrit: Mārīcī), 'the Lady with Light Rays', which is recited daily at sunrise.

Maṇi Stone MS Tib. 131 - 36x36 cm. Collected during the Younghusband Expedition.

A fragment of a stone slab inscribed repeatedly with mantra 'oṃ maṇi padme hūṃ', sacred to Avalokiteśvara. Such slabs used to form walls in Tibet, as a constant reminder of religion.

Butter lamp. A 161187. These different sized lamps, made of gold, silver and lesser metals, are burned to illuminate shrines in monasteries and in private households.

Photographs

1. A household shrine.
2. Sonamling, a small monastery in Ladakh, is sporting an electric bulb instead of a butter lamp.

CASE 6

DAILY LIFE

Anatomy Chart. MS Tib. 119. 76x63 cm. Water colours and black ink on white canvas. Formerly the property of L.A. Waddell.

The anatomical chart shows three human bodies and their different organs and parts such as the vertebral column, blood vessels, solar plexus and the 'subtle' system of channels connected with the five senses and with consciousness. On the top are depicted the twelve great medicine teachers.

Milk jug. A 130239. Brass milk jug. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

The lid is in the form of a dragon's head, with horns that move a copper tongue.

Medicine Bag. A 642972. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

When a doctor on horseback visits his patients in remote valleys, he carries this leather and brocade bag with him. It contains fifty small, leather bags, labelled with bones and containing medicinal powders. Through a cow's horn with a small hole at the tip, the doctor sucks blood from a diseased area. Then there is an eye instrument for taking off a cataract, a spoon for measuring out medicines, and a flint used for igniting Artemisia tinder for moxibustion. Moxibustion, or moxa, involves the heating of certain points on the body by means of tinder on a golden needle, in order to cure certain complaints.

Uncaria Gambier (Roxb.) Extract. A 667451. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

Pale catechu is an extract made from the leaves and young shoots of *Uncaria Gambier* (Roxb.), a member of the order Rubiaceae, not an Acacia. As an infusion it is used against hemorrhages, and applied externally against cutaneous eruptions. Dr Paira Mall, who acquired it in Lhasa, put it into an English glass jar.

Calcium Carbonate. A 603557. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

Tibetan mochong, taken from regions with hot springs, is used to cure indigestion. It was kept in paper and put into a glass bottle by Dr Paira Mall.

Prescriptions. MS Tib. 22. 48x54 cm. Folded into strips of 9 cm.; writing on both sides, with a pen drawing. Formerly the property of L.A. Waddell.

dpal.lan.lha.mo.tshe.yi.dban.phyug.ma'i.gso.byed.'dod.re.skyon.

'Remedies of Palden Lhamo who has power over the life span, which fulfil all wishes', by Pa.dma.dkar.po.

Eye Salve Pot. A 8560. Brass, seventeenth to nineteenth century. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

CASE 7

LONG LIFE

The Life Consecration used to be celebrated about once a week in the larger temples. Its benefits were particularly sought in cases of actual illness or when death seemed imminent. But every village had it performed at least once a year. Its original purpose was to nourish the bla.tshe 'higher life', that which the western tradition knows as 'life more abundant'.

Amitāyus thanka. Inventory no. 49905. Painting 63.5x42cm, damask 105x62cm. Formerly the property of L.A. Waddell.

Tshe.dpag.med (Sanskrit: Amitāyus), 'the Buddha of Boundless Life', painted in gold outline on a red background, surrounded by ninety-six small Buddhas. He is holding an aśoka plant in a vase (Tibetan: bum.pa; Sanskrit: kalāśa) while forming the Medicine Bowl gesture with his hands, by the index fingers and thumbs forming a triangle.

Amitāyus Shrine. A 166758. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

A nineteenth century bronze statue of Amitāyus with eight replicas of himself. The whole structure is in the form of a flower. The manifestations are one each in eight petals, with the chief figure in the centre. The petals are hinged at the base so that they can be opened and closed.

Holy water vessel. A 161173. Called a 'tshe.bum' in Tibetan, i.e. 'life vase'. Made of copper and silver. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

These are usually covered with a five-coloured flounced 'garment'. The peacocks' feathers are used for sprinkling the water.

Life Sūtra. Print Tib. 94. Printed in Peking around 1900, on machine made paper in xylographic form, and bound in linen. Formerly the

property of L.A. Waddell.

The Sūtra of Infinite Life and Wisdom was translated into Tibetan from the Sanskrit Aparimitāyurnāma sūtra.

A Hundred Thousand Nāgas. MS Tib. 53. 10x33.5 cm. gtsaṅ.ma.klu.'bum. nag.po.don.bsduṣ.chuṅ.bdun.

Nāgas (Tibetan: klu) are water spirits, of which some have a harmful function and some a healing one. The original four books of the Nāga Hundred Thousand was a Bon text written in Zhang-Zhung, the home of the systematised Bon religion. It was translated into Tibetan, as Bon flourished in Tibet before the introduction of Buddhism. Bon, with its shamanistic and oracle practices, has been partly absorbed in Tibetan Buddhism, and the remaining pockets of Bon have incorporated Buddhist features. The seven collections are attributed to a writer called Nāgārjuna, probably neither the 2nd century philosopher nor the eighth century alchemist.

Skull bowl. A 51953. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

The ritual object consists of a stand, a triangular bottom part and the actual bowl. The triangular part symbolises the fire place on which one visualises the skull. The bowl can be made from the top of a human skull or, as here, of metal. The reminder of mortality is here expressed by three small skulls sculpted in metal. The fluid in the bowl during the ceremony may be water or tea; it is imagined to be either blood or the nectar of life, depending on the type of ritual.

The mirror. A 127496. Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

Water receives its divine power during a consecration from contact with the picture of a tutelary deity. As a thanka cannot be dipped into water, the picture is 'caught' in a mirror, which is sprinkled with water, to which the power is thus transferred.

CASE 8

LEARNING

Third Dalai Lama thanka. Inventory no. 49903. Painting 57x39 cm. Brocade 108x56 cm. Formerly the property of L.A. Waddell.

The Dalai Lama, spiritual and secular head of the Tibetan people, is regarded as the Bodhisattva Avalokiteśvara incarnating again and again. The Third Dalai Lama (1543-88) was called bSod.nams.rGya.mtsho. He is here shown wearing the yellow hat of the dGe.lugs.pa sect to which all Dalai Lamas belong. The stress in this sect is on learning, while in the rÑin.ma.pa sect it is on ritual.

Photograph

At Dharamsala, a child is presented by its father to the present Dalai Lama, for a blessing. This is the fourteenth Dalai Lama, Tenzin Gyatso, who has been living in exile in India since 1959, when Tibet was incorporated into the Chinese People's Republic against the will of its people.

Perfection of Wisdom. MS Tib. 67. 22.5x63.5 cm. Formerly the property of L.A. Waddell. 'phags.pa.śes.rab.kyi.pha.rol.tu.phyin.pa.brgyad.ston.pa (Sanskrit: Āryaṣṭasāhasrikāprajñāpāramitā), 'The noble perfection of wisdom, in eight thousand verses'. Written in white and yellow ink, representing silver and gold, on paper covered with dark blue ink. Several layers of paper are pasted together to increase the thickness. On the wooden boards golden letters are carved in lantsa script on a red background, flanked by carvings of four golden chortens (Sanskrit: stūpa), or reliquaries.

The teachings in the Perfection of Wisdom literature are conducive to health because they engender a certain amount of stoic indifference to the concerns normally causing anxiety to people, such as ambition, craving for material goods, personal relationships, etc. The teaching is that, in the last resort, all is emptiness in the absolute sense and, therefore, what is experienced is an illusion of the relative world.

Printing block.

The mirror image of a whole page of text is cut out in relief so that only the letters standing out are inked, in the manner of a western woodcut. The wooden boards of carved out texts were kept in the monasteries, and copies were printed whenever needed.

Manuscript cover. MS Tib. 124. 24.5x70 cm. Formerly the property of L.A. Waddell. The outer title board of a copy of The Perfection of Wisdom in eight thousand verses with raised gold letters and two gold medallions on a black background, title page, and a separate dark blue cardboard frame with a gold mountain pattern decoration.

sGam.po.pa. XYL Tib. 58. 9x49.5 cm. Two woodcuts. Formerly the property of L.A. Waddell. dam.chos.yid.b'zin.gyi.nor.bu.thar.pa'i.rin.po.che'i.rgyan, 'The jewel ornament of liberation or the wish-fulfilling gem of the noble doctrine', by sGam.po.pa (1097 - 1153).

The text presented in this block print is different from that used by Herbert Guenther for his English translation, and different again from block print 19999.a.7. at the British Library.

Lhan.thabs. XYL Tib. 84. 8x39 cm. 12 woodcuts with 7 diagrams. Formerly the property of Hemys Monastery, Ladakh.

This is a commentary by sDe.srid.Saṅs.rgyas.rGya.mtsho (1653 - 1705), the Prime Minister of the fifth Dalai Lama, on the third book of the rGyud.b'zi, 'The Four Tantras', the most important Tibetan medical work, dating from the eighth century.

Dri.med.sél.'phren. MS Tib. 75. 7.5x41 cm. The pure crystal garland, by Geshe Dil.dmar.bstan.dzin.phun.tshogs (fl. c.1727). Formerly the property of Hemys Monastery, Ladakh.

This pharmacopoeia gives the names and curative properties of animal, mineral and plant remedies. Outside Tibet, Tibetan medicine is practised in Nepal, Bhutan, northern India including Sikkim, Ladakh and Zangskar, as well as in Mongolia to the north.

Manuscript case. A 161238. A silver case in two parts, with a conical cap at each end and two eyes for a thong. Eighteenth or nineteenth century. Lent by the Wellcome Museum for the History of Medicine, at the Science Museum, London.

CASE 9

RITUAL

Ritual action to procure or preserve health can be either propitiatory or exorcising. Deities are usually propitiated (and Buddhas and great Bodhisattvas are regarded as deities in Tibetan Buddhism), and demons driven away or exorcised. However, sometimes demons are also propitiated.

rGyan.tshogs. 'Assembly of Emblems' banner. Inventory no. 49896. Painting 47x30 cm., mounting base 96x39cm. Painted on black silk, mounted on dark green silk, with three flaps of beige silk and brown damask, sewn on netting material. Formerly the property of L.A. Waddell.

The emblems seem to be those of gŚin.rje (Sanskrit: Yama), the Lord of Death. The palace in the centre represents heaven and the upside-down funnel-like structure under it, hell. In Buddhism, existence in the various heavens and hells is not permanent. When the karma for either place or state of being is exhausted, travels to other realms continue. Propitiation may postpone, but not destroy, death.

Cloth mask. A 20098. Second half of the nineteenth century. Formerly the property of Sir Francis Younghusband. Lent by the Wellcome Museum for the History of Medicine at the Science Museum, London.

The mask was worn by actors in strolling troupes for hunting scenes.

Ceremonial daggers. A 161163, A 161165 and A 161167. Called, in Tibetan, phur.bu (Sanskrit: kīla). One is made of brass, one of white bell metal, and one of painted wood. Lent by the Wellcome Museum of the History of Medicine, at the Science Museum, London.

The three sided blade is surmounted by the three heads of rTa.mgrin (Sanskrit: Hayagrīva), the horse-necked deity. It is used for stabbing the demons of the air and, in a more symbolical sense, destroying the ego.

Prayer wheel. A 152215. Silver, Eighteenth or nineteenth century. Lent by the Wellcome Museum of the History of Medicine, at the Science Museum, London.

When the cylinder revolves by having its handle shaken, the activation of the mantras printed on paper inside it is intended to benefit people.

Inside of a prayer wheel. XYL Tib. 71. Formerly the property of L.A. Waddell.

There are eight folios pasted together, with mantras printed on them, twelve lines to a page. In the centre of the twelve lines there is a gap where the paper strip is wound round a central wooden stick. The cylinder has four small holes at the top, through which string is drawn to hold the paper in place while revolving, and a handle at the bottom.

Mantras for prayer wheel. XYL Tib. 128. Three scrolls containing mantras to be turned round in prayer wheels.

These mantras are incantations, partly in Sanskrit and partly consisting of apparently meaningless syllables, addressed to sPyan.ras.gzigs (Sanskrit: Avalokiteśvara), 'The Lord who directs his gaze downwards', gSañ.ba.dus.pa (Sanskrit: Guhyasamāja), 'Khor.lo.sdom.pa (Sanskrit: Cakrasaṃvara), 'Jigs.byed (Sanskrit: Bhairava), and other deities.

Earth and Sky. MS Tib. 20. Broadsheet 47x36 cm. Formerly the property of L.A. Waddell. (See his The Buddhism of Tibet, pp.484-88.)

The ceremony of barring the door against the demons of earth and sky is conducted using a ram's skull in the case of earth demons, and a dog's skull in the case of sky demons. There is also an arrangement of masts and strings, with the figures of a man and a woman cut out of wood. This arrangement is fixed outside a house above the door, to deceive demons, who turn their wrath against the pieces of wood instead of the householders.

CASE 10

TEN STAGES

Thanka of the ten stages to perfection. Inventory no. 44915. Painting 72x72 cm., on damask 84x84 cm. Formerly the property of L.A. Waddell.

This is a mandala painted on sized linen. A mandala of this type is a schematised image of a palace containing the various elements of the universe expressed by symbols. In the centre is the monogram rnam.bcu.dbañ.lan, 'the ten powerful stages'. Each colour corresponds to a letter of the alphabet, a sphere of the universe, and a part or centre of force of the body. The analogy of macrocosm (universe) and microcosm (body) connects each yoga exercise with a particular sphere of the universe, such as 'with form' and 'formless'.

The ten stages. XYL Tib. 21. Broadsheet 78.5x51.5 cm. Formerly the property of L.A. Waddell.

This print is used on prayer flags. Each householder will bring a prayer flag of his own to a festival, the monastery also providing some of its own. In the centre is the sign of the 'ten powerful stages', surrounded by the conquerors of evil forces in the four directions: tiger, lion, khyun (Sanskrit: Garuḍa, the name of a mythical bird), and a dragon.

Photograph: Prayer flags at an incense burning festival at Dharamsala.

Mahāparinirvāṇasūtra. XYL Tib. 96. 10x52 cm. Formerly the property of L.A. Waddell.

This work was translated from the Sanskrit, and forms part of the Tibetan Buddhist canon. The purpose of striving for perfection is to leave the wheel of life and to enter nirvana. The sūtra deals with the Buddha's death and final entry into nirvana.

CASE 11

BONE ORNAMENTS

Thanka of the guardians of the south and north. Inventory no. 49918. The painting, measuring 80x48 cm., is on brocade measuring 132x74 cm. Formerly the property of L.A. Waddell.

Monasteries usually have wall paintings of the guardians of the four directions on the outside walls, near the front entrance. *Phyags.skyes.pa* (Sanskrit: *Virūḍhaka*), 'the Guardian of the south', is lord over a group of goblins called *sGrul.bum* (Sanskrit: *Kumbhāṇḍa*). The Guardian of the north, *rNam.thos.sras* (Sanskrit: *Vaiśrāvaṇa*), is holding an ichneumon with jewels coming out of its mouth. He is lord over yakṣas, which means that he can either send diseases or, on being propitiated, withdraw them.

A collection of bone ornaments. Bone pectoral (A 138504); bone apron (A 196306); two bone armbands (A 138503). Lent by the Wellcome Museum of the History of Medicine at the Science Museum, London.

The bone ornaments of fierce deities correspond to the jewel ornaments of peaceful deities. Apart from paintings and images, they are worn by human celebrants during exorcisms, sacred dances and the rituals accompanying burnt offerings. The burnt offerings consist of incense, butter, oil, dough, printed paper, blood, poison or rum, but no animal sacrifices.

Crown. A 39153.

A five-leafed crown indicates that the celebrant has become a deity for the duration of the ritual.

CASE 12

THE PRACTICE OF MEDICINE

Photographic display. Photographs kindly lent by the Tibet Society of the United Kingdom, and by Neil Cooper and Jan Hammond.

Herbs are gathered and prepared in the traditional way in the Tibetan Dispensary and Tibetan Medical Institute at Dharamsala, in north India. Tibetan doctors are in attendance at the day clinic. There is also a small hospital for severe cases. Where modern cosmopolitan medicine is more appropriate it is, of course, being used, but to illustrate this would go beyond the scope of the present exhibition.

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