Description of Lhāsa Cathedral, translated from the Tibetan—By
L. A. WADDELL, LL.D.

(With Plate XXVI).

[Read August 1895].

No detailed description of the great temple or cathedral of Lhāsa, the jealously guarded St. Peter's of Lāmadom, seems to be on record. The only extant accounts of it appear to be the rather brief notices in Giorgi's *Alphabetum Tibetanum*,¹ in the Chinese histories, which have been translated by Klaproth² and Rockhill,³ in the Abbé Huc's narrative, and the few general references to it scattered through the reports of the Indian Survey spies.

The descriptive account now given, is found in the official guide-book to the cathedral, a booklet of forty-six pages printed at Lhāsa and entitled 'The Crystal Mirrored Catalogue of the transformed Lhā-ldan (Lhāsa).'⁴ This book is a recension of a much larger one in three sections, which respectively describe the three great temples of Lhāsa, Sam-yas and Ra-mo-ch'ê.

As, however, its author is the crafty prelate, the 1st Dalai Lāma (A.D. 1615–1680) who took such liberties with Tibetan tradition,⁵ twisting it to suit his schemes and mixing with it so much of the lying

¹ p. 406 et seq.; Rome, 1782. He gives a ground-plan of the chief building.
³ Tibet, a geographical, ethnological and historical sketch derived from Chinese sources. *J.R.A.S.* 1891. pp. 8, 70–76, 263 et seq.
⁴ The title is given in bilingual form, in corrupt Sanskrit and modern Tibetan thus:

```devanagari
लधाय नदिन अस्तिक कार्य सत्त्वनाथे निर्देश सहित ।
धमरम्भर्थ धर्मर्थ अभिलाष रूप मन्नाथे हिन्दुस्तान ।

Devalanirnasya vihāra warṇadāyaśatekai shuklebhīra darśha viharatismā.
```

⁵ See my *Buddhism of Tibet*, 39, &c.
gabble of the priests, this record therefore cannot be considered to be true history in respect to the earlier periods. Thus his frequent statements that such and such an image 'was made or existed in the time of King Sron-tsan Gam-po (7th century A.D.)' must always be taken for what they are worth. As, however, the book is the official guide to the buildings and their contents, it may be considered fairly authentic and trustworthy in regard to the events which are alleged to have happened since say, about the 15th century A.D.

It contains interesting accounts of the chief images, frescoes and other works of art in this celebrated, though little known, temple; which is deemed the centre of Tibet: to which all roads run, and from which all distances are calculated. Our account also mentions the principal benefactors of the building, some of whom are of historic interest. And, while it shows what a thorough-paced idolatry Lāmaism really is, it also shows how remarkably catholic is the form of Lāmaism represented in this metropolitan temple. For although it is in the hands of the Gelug-pa, the now dominant sect, which retains the temporal government in its hands, and which openly despises and almost persecutes the other less fortunate sects; still this temple contains the images and deities of every one of the many sects of Lāmaism, and it gives a very prominent place to images of Padma-sambhava, who I believe, was the founder of Lāmaism, but whom the Gelug-pas now endeavour to ignore altogether. Such unorthodox images appear to have been already in possession of the temple upon the accession of the Gelug-pas to supreme power in the 17th century; but the latter seem to have endeavoured to swamp them as far as possible, by numerous later additions, restricted to saints and canonized monks of their own particular sect.

Though the present account describes the condition of the temple shortly after the building had passed into the hands of the Gelug-pas, it is still fairly well descriptive of its present-day state, as almost all the images retain their original positions, and the additions have been almost exclusively those of Gelug-pa saints and the special tutelaries of that sect. Such additions I intend to indicate briefly in a supplementary article, hereafter:

The general appearance of the cathedral of Lhāsa has been described by me elsewhere from the existing literature on the subject,

1 There is also (says the Chinese account translated by Rockhill loc. cit., p. 283) "a collection of antique arms, two-edged swords five or six ch'ih long, fowling pieces from eight or nine ch'ih to a ch'iang long resembling the chin-tzii cannon of the present day, great bows and long arrows. They are all strange-looking objects."

2 *Buddh. of Tibet*, pp. 24-33, 378-332, 519, 531, &c.
3 *Buddh. of Tibet*, pp. 300 et seq.
with the exception of Mr. Rockhill's notes which I am sorry to say had escaped my notice. The attached illustration from a native drawing gives some idea of its appearance. The chapels and other buildings which compose the temple do not appear to form a pile of grand architectural proportions, but rather a cluster of squat buildings, resplendent in green and gold with glittering gilded roofs. They cover a very large area of ground, about a quarter of a square mile it is said, and the surrounding circular road is at all times daily circumambulated by hundreds of pilgrims and residents, many of whom do this devotional duty in penitential fashion, by measuring their lengths on the ground, as shown in the attached picture.

The frescoes and images seem to be more of mythological than artistic interest, and the decorations appear to be almost barbaric in their splendour, with their wealth of gold and precious stones and rich silk embroidery and brocades, the votive offerings which have been lavished on this central shrine by pious kings and other devotees for over twelve centuries.

The most intrinsically precious images, those made of solid gold, of which there are many hundreds, and those containing the most precious stones, are safeguarded in a strong chapel the doors and windows of which are protected by heavy iron gratings ('Chag-tsa') through which the ordinary pilgrims and visitors can only peer, except on a certain annual festival, when the building is thrown open to the public.

The name Lha-sa or 'the place of the gods,' is the vulgar name for the temple, and is properly restricted to denote the temple itself, and not the city so-called. The original book-name of the temple seems to have been Ra-sa, or 'the enclosed or fenced spot,' which name is

1 inc. cit., containing important precise information, culled by Mr. Rockhill, from trustworthy Chinese sources.
2 It may be compared with that illustration from Chinese sources given by Mr. Rockhill, in his article referred to (p. 70). Several Lamas and others to whom I have shown both illustrations state that my picture gives the better representation of the building.
3 Part of it is also used as a state-treasury. Mr. Rockhill writing from Chinese sources of information says, 'the annual revenue in money amounting to probably 127,030 ounces of silver, all the produce and monies received as taxes are stored away in the treasury in the Jo-k'ang (the Lhassa Cathedral) and are under the care of three Sha-dso-pa (i.e., Treasurers). inc. cit., p. 8.
4 The Chinese account translated by Rockhill (inc. cit., p. 283), says "around the central court-yard there have been erected brick pavilions several stories high and pillared halls, the tiled roofs of which are ornamented with gold."
5 6 7
still preserved in the official designation of the cathedral; but the ordinary book-name is 'Lha-idan,' or 'the godly possession,' and this is the name by which it is referred to throughout this booklet.

This book begins with an invocation in corrupt Sanskrit, in Kutila characters, followed by a Tibetan translation, both of which I have omitted. The text is written in very difficult Tibetan verse, of which each set of eight stanzas is followed by a paraphrase in ordinary prose. It is this latter version which is here translated.

In transliterating Tibetan words into Roman characters, I have followed Jeschke's modification of Csoma's method as closely as the use of ordinary diacritical marks permits. The silent consonants are placed in italics as in Csoma's plan. And the names of deities and other personages and things which I have translated into their more familiar Sanskrit equivalents, have been printed in italics.

"The great loving son of Cuddhodana (i.e., Prince Cakyat Simha) the commiserating Lord, in order to lead all the countless living beings, without distinction, to the glorious path of happiness, has founded the precious Doctrine for the benefit of the gods and the whole host of living beings. The high ranked Maitreya, the religious protector who causes the doctrine to prosper freely, desiring to place it in charge of a king, devised plans for introducing the Teacher's Doctrine into the kingdom of snowy Bod (Tibet).

"(Thus) the sublime triad of Lords, subdued the rude people of this barren country (of Tibet), and turned their attention to the Jina's religion, so as to cause it to prosper abundantly. During the reigns of the kings between the noble of gNa-K'ri-btsan-po down to Lha-t'o-t'o-ri, namely gNam-gyi-k'ri-bdun, sTod-kyi-sten-gnis, Bar-du-legs-drugs and 'Og-gi-btsan-gsum, there was scarcely any religious administration of justice at all. Lha-t'o-t'o-ri-giian-btsan founded the beginnings of religion, and after five generations the great religious

---

1 巴押卜 仁川 降州古 / Basa p'rul-snying.
2 贾吉耶訶 / Zang-gtse-sras.
3 賈吉耶訶 / Sa-ch'en-po. This term is also used to denote a high stage, the eighth, of the 10 grades of Bodhisats (Daqa-bhumi) JAKSHEKE'S Tibetan Dict., p. 569.
4 彈蓬彤 / 'Pags-pa rigs-gsum mgon-po. These are the three metaphysical Bodhisats who are adopted as the defensores fidei of Lamaism, namely, Mañjuśrī, Vajrapāṇi and Avalokiteśvara.
king, the incarnation of Padmapāri¹ Sron-ḥtsan-sgam-po, obtained
the lotus-throne.

"His (Sron-ḥtsan-sgam-po's) fame as an ardent devotee of Buddha
spread far and wide throughout the world." On this account the great
kings of China, India and Persia and also 'Ge-sar' (= Kaisar
or Czar)⁵ paid him humble reverence and tribute. He sent to India his
pious minister mT'on-mi-sam-bho-ta, who there studied the Sanskrit
language and framed the necessary thirty-four 'Tibetan' characters
upon the model of the Indian ones. The laws were based upon 'the
ten precepts' and they were rigorously enforced on all the subjects,
high and low, like a heavy golden yoke hung upon the neck. The
monk Vikrama-sambhava-mati (P)⁶ was sent (to India) to invite the
two kinds of self-sprung⁶ tutelary-gods.

"By means of magical insight⁶ and the mystical powers of esoteric
and exoteric mantras, and the wise acts of his minister mGar, he (the king
Sron-ḥtsan-gam-po) humbled the proud kings of China and Nepal (and
forced them to give him their daughters in marriage). His two
consorts, who were incarnations of Tārā and Bhūkuti brought as their
respective dowries, the image of the omniscient one of the Ikṣvāku⁷
and other wonderful images which imparted great blessings, also rich
presents of wealth which exceeded the whole treasury of the lord of
the Nāgas.

"During that period the mighty kingdom of Tibet overflowed
with religion and riches like a river in summer flood. Within its
glacial walls, the following hills surrounding Lhāsa) appear like the
eight spokes of the heavenly-wheel,⁸ and the eight petals of an earthly

¹ He is here given the title of 'Nāya-ya-pad-mai ye-'es-kyi sgya-'grul 'dra-pai ral-gar mk'an-ch'oe sa-kyon rgyal-po.
² Jambudvipa.
³ This is a somewhat mythical king of northern Asia, but probably is founded on the great white Czar.
⁴ He seems to be a mythical person.
⁵ Details of this legend are to be found in the Mani-bkah-'bum and in the Royal Chronicle.—Gyal-rab sel-bai me-lon.
⁶ The title of the founder of the Solar race, to which the Čakya tribe belongs. Of Jeschke's Dict., p. 369.
⁷ Bu-ran si-n-pa, literally 'of the sugar-cane,' the title of the
founder of the Solar race, to which the Čakya tribe belongs.
lotus-flower. The hill Byaṅ-ñaṅ-bran-pal-po with the (divine) umbrella on its head, the hill Maṅ-groṅ with the (lucky) fish in its eye, the hill Bol-mar-dog-lte or the Rag rock, the mDoṅ-mk'ar-gyi-brag with the (lucky) lotus in its tongue, the Naṅ-bran-p'an-dkar (hill) with the (lucky) couch-shell in its breast, the pass of La-gri-bkū-'k'yags-pa-dkar-ch'un also called rDoṅ-btsan hill with the (lucky) vase in its neck, the hill Yung-ma with the (lucky) diagram 'Sri-beu, in its breast, in the north-east the hill rMog-lo'g-brag formerly called 'K'oł-mar-gdags with the (lucky) banner in its trunk, and the hill sToṅ-bran-p'u with the (lucky) wheel at its foot.

"In the centre of this wondrous land, and encircled in this way by the eight glorious signs, lies the palace of the king of the Čākyas—(Lhāsa), the vihāra of Ra-sa-p'ul-snaṅ—which was founded solely for the happiness and the guidance of all the animal beings, and for enlightening their gloomy path, even as the light of the sun and moon dissipates the foggy mist.

"In order to found the school or vihāra on a lucky site, the Nepalese queen (of King Šroṅ-btsan) sent a maid to his Chinese queen (who was skilled in astrology) requesting her to ascertain by careful computation, a lucky site for the erection of the school. The Chinese queen gave the necessary information, calculated according to the Chinese reckoning of the 80-Spor-t'aṅ; but the maid seems to have forgotten the proper reply. So attempts were made to fill up the lake (of Ra-sa or O-t'aṅ, the site of the present cathedral of Lhāsa), but they proved unsuccessful (owing to the machinations of devils). The envious Chinese queen, without permission of the king, laid the foundation (of a temple or school) at La-gdoṅ-neu-t'aṅ which however the spirits destroyed utterly during the night.

"Then the king, with his wife Bhārkutī, went to the further side of the lake O-t'aṅ, and he threw up skywards a ring which descended

1 Sa pad-ma 'dab-brgyad.
2 the so-called 'Buddha's intestines,' see my Buddhism of Tibet, pp. 393 and 394.
3 Skt. Aṣṭamāyagala. See my Buddh. of Tibet, pp. 392 et seq.
4 gTsug-lag k'aṅ; a school or academy, also a Vihāra, conf. Jiaochke's Dict., p. 433.
5 Ra-sa p'ul-snaṅ.
6 sPor-t'aṅ brgyad-c'u.
7 Mi-ma-yin = 'not men.' (Skt. Amanusha).
8 Šroṅ-btsan.
exactly in the middle of the lake, whence a caitya of many colors sprung up. This (miracle) was witnessed by the chief ministers. By the solemn prayers of the king, combined with the stones thrown into the lake by the energetic ministers and people, a firm slender stone caitya was formed, which was supported on pillars, and the lake was filled up successfully without further difficulty. [And on this lacustrine site the temple of Lhasa was built].

"But for want of the precautions pointed out by the Chinese queen, the demons destroyed the building. So that when the king heard of the astrological account of the Chinese princess by which the building could be preserved he was overjoyed, and he then with the aid of his two queen-consorts built a nine-storied house of solid masonry at Skyid-sad-fian-bran-pa'-bo'n; and they remained there for a week coercing 'the three Lords,' who appeared unto them in a vision and blessed them.

"Then he (king Srog-btsan-gam-po), erected four schools at each of (the sites of) mT'ah-'dul, Yan-'dul, and Ru-gnon, after making a careful survey of all the unlucky features of those lands. He also founded the school of Lhasa Rasa-p'ral-sna' by the help of his incarnations and his Tibetan subjects. Then followed the erection of the school of Ra-mo-ch'e.

"(In the temple of Lhasa or 'Rasa') there is a side painting of the five Jinas consecrated by the rice of the king (Srog-btsan) himself, as a symbol of the (mystic) Body; and the six-syllabled prayer (i.e.,"

1 A popular tradition is still current that there is a lake under the temple of Lhasa, and that an opening underneath the great image of the Lord (Jo-wo) in the central shrine, communicates with this lake. The story is probably related to the indigenous Nāga or dragon-worship of the country. Mr. Rockhill (loc. cit., p. 70) notes a legend to the effect that this lake was confined to its present bed by Padmasambhava after which only did it become possible to build over it—though this would place the erection of the temple over a hundred years after Srog-btsan sgam-po's reign. 'Every year,' says, Mr. Rockhill 'in the second month precious offerings are thrown down the hole in the Jo-k'ang out of which comes a great noise of wind. If this were not done, the waters or rather the I-sa-jyal-po (Nāgarāja) would cause the waters to rise up and engulf the city.' On this legend conf. Huc's Souvenirs d'un voyage, II, p. 193.

2 The building to which this legend attaches still exists close to the north of Ramo-che on the northern outskirts of Lhasa.

3 Rigs-gsum rgon-po. See before.

4 gTsan-lag k'a'n.

5 wheel of the five Celestial Buddhas or 'the Dhyāni Buddhas of the Nepalese'—See my Buddhism of Tibet, pp. 336, 346, &c.

6 Sacred objects are consecrated by throwing rice at them during a celebration.

7 Ku literally 'the body.' This together with the next two categories namely gSal (speech) and T'ugs (mind) denote the three mystic elements of the Vajrayāna creed. Cf. my Budd. of Tibet, p. 147.

J. 1. 34
Om-ma-ni-pad-me-hum of "the Great Pitying One" (Avalokitesha), as a symbol of (mystic) Speech; and as a symbol of the Mind, a caitya made by Sakyapa Pandita, enshrining small images of the king.

(The following images were) made by the yogi gZ’is-ka, namely the great translator Rin-ch’en-bzan-po, rGyal-mts’an-dpal-bzan’ of sBha-ra-dPal-p’ag-mo-gru-pa-rdo-rje-rgyal-po, Sen-ge-rgyal-mts’an of mNah-ris, Saṅs-rgyas-dpal-bzan’ of Gyab-p’ug, the reverend Mi-la-ras-pa, ‘Gro-wai-nzgon-po of the Z’an family of gYu-brag, and Z’ig-pa-bdud-rtsi now called Mahakala.

Above these images is the Muni (Çākya), and a little below is mDol-ch’un-dKor-dpon.

Over the door of the northern gandhakūta (chapel) are images of the omniscient (Grand-Lama) bSod-name-rgya-mts’o and ‘the three (divine) Lords’ made by the chief bkRa-s’is-rab-brtan of sKyod-s’od.

The image of the eleven-headed ‘Great Pitying One’ (Mahākūrūpa) was thus obtained: In order to avert impediments to the building of the school, prayers were offered to the tutelary, and in reply a voice was heard saying that if an image of Mahākūrūpa were made about the size of the king’s own body all desires would be fully realized. So the king procured a branch of the bōdhi-tree, the fragrant birana-grass of the island, sand of the river ‘Nairājja,’ pieces of sandal-wood called the ‘dragon’s heart,’ and gos’irs’ā and earth from the eight holy places. These ingredients being mixed with many other holy substances, and washed with the milk of a red cow and a white she-goat were placed beneath his pillow while he prayed to Buddha and his disciples of the ten directions. Then he saw that innumerable gods, wild and fierce entered into the heap and disappeared. And next morning he found that the materials had become changed into an image of ‘the eleven-headed Great Pitying One.’

Then he addressed the artist saying, “It is indeed marvellous that this image has been made so suddenly, but I had wished to put into it relics of ‘the seven Buddhas’ and the self-sprung sandal-wood image which was brought from India.” The artist replied, “This image has

1 A Lama of the Kar-gyu-pa sect.
2 Also a Lama of the Kar-gyu-pa sect.
3 A Lama of the Ka-dam-pa sect.
4 mDrung-pa | T’ub-pa.
5 gTsaṅ-k’an.
6 mDrung-pa | T’ugs-rje ch’en-po.
7 The ‘Lilājan’ at Budh-Gaya.
8 gDrung-pa’ | sBrul-sniṅ.
9 Apparently the sites of the eight great stupas which were built over Buddha’s relics.
not been made by me. It is self-sprung.” And no sooner had this conversation ceased than the under-vest of the image was seen to be folded up to the thigh and rays of light darted out from the soles of the feet and attracted the (sandal-) image and the relics which were thus taken up and disappeared by absorption into its breast.

“Afterwards, when the gods and rakshases gathered at the foot of the poison-tree at the western ‘Moon-grove’ and intrigued to injure the devotees of the (new) religion, the (image of) Mahākaruṇa smiled, and two rays of light darted out from his mouth. One of these became the fierce fiend bDud-rtsi’kyil-pa who seized the abode of the wicked demons and sanctified it by surrounding it with vajra-thunderbolts and the other became (the fiend) Hayagrīva who drove the gods and rakshases to the other side of the ocean. Then the self-sprung image of the Arya (Mahākaruṇa) and the images of the king and his two consorts disappeared by absorption into that of Hayagrīva, hence the image is called ‘the self-sprung pentad.’

“The retinue of this image, which were made during the lifetime of the king (Srong-btsan) are, on the right, Lōkāvāra, Bhṛkuti, Sarasvati, and bDud-rtsi’kyil-pa; and on the left, Khasarpāṇi, Tārā, Marici, and Hayagrīva. Amongst these bDud-rtsi’kyil-pa and Hayagrīva are very important and impart great blessing, as they routed the evil spirits who impeded the building of the vihāra. The siddhi dNos-grub and the ruler Naṅ-gi-ma’od-zer took out Mahākaruṇa’s prayer-wheel, from beneath the right leg of Hayagrīva, which latter on that account has become slightly bent. On the right of Hayagrīva is Maṅjughōṣa, and on the left Vajrapāṇi made by Ch’al-pa’k’ri-dpon. But the (foregoing) set of nine images, came to this northern Gandhakūṭa (chapel) from (the Indian) Potala of their own accord.

1 sLa-ba ts’al.  2 rTa-mgrin.

This reference to the ocean is interesting in connection with the Brahmanical myth of Hayagrīva, which makes Hayagrīva a demon of the ocean. Cf. Dowson’s Hindu Mythology, p. 36.

4 Raṅ-byon lha’ldan.

5 ‘Jig-rten dbAṇ-p’yang. A form of Avalokītēśvara as an earthly prince. Most of the images of deities, demons and saints referred to in this account are described in some detail in my Buddhism of Tibet.

6 dbyAṇs c’an-ma.

7 ‘Od-zer c’an-ma.

8 Ch’os-skor; it also means ‘preaching.’
"As we emerge (from the chapel) these images are placed in the outer court-yard of the gandhākūṭa, namely the revelation-finder, King T'añ-ston, made by himself, the holy Buddha, the siddhi Birwapa, and the great Kācmiri Pāṇḍit Čakyačrī.

"Above the door of the building sit the Buddhas of the three periods.

"The translator Zaṅs-mk'ar, who transmitted the holy religion to this snowy land by translating the Sanskrit books into the Tibetan language, made an image of the reverend lord Maitrēya, from the earth which had been wetted by the stream where the King (Sroq bstan) and his two consorts used to bathe, and he named it 'the bathed or baptised Maitrēya.'

"In the lap of Maitrēya are the sandal-wood image of Mañjuśrī offered by the mGo-yod temple and the white Amītāyus, the tutelary image of the Suvarṣadvipa monk who was the teacher of Atiça, also Vajrapāṇī, the four-armed Avalokīṭa, the Jina Tson-k’a-pa, the funeral urn of Legs-pai-s’es-rab (the Lāma of) dKon-guṅer-dpon who is the author of the Chronicle of the Kings, (and of) Arya Tārā, (and of) the glōkas written for the remission of the sins of the butcher rMa-ru-rtse, the funeral urn of bTson-grus-sniṅ-po of mNah-ri, and the votive stone-lamp-bowl called 'the glorious shining fire' which belonged to the Jina Tson-k’a-pa.

"There also are the bathing slab of piled-up lotuses, on which the king (Sroq-btsan) and his two wives bathed, the image of the great doctor, the omniscient Čānta-rākṣita, and Padma-sambhava who knows the (events of the) three times (the present, past and future). These

1 gTer-ston. Conf. my Buddh. of Tibet.
2 This is a Niṅ-ма Lāma who is famous as having built several of the still extant iron suspension-bridges across the the Tsaṅ-po and other rivers in Tibet.
3 An Indian monk before the 11th century, A.D.
4 rDe-btsun byam-mgon.
5 bYam-pa k’rus-mdsad.
6 From the Burmese monastery of Thaton (or Chersonesus) near Maulmain.
7 mNam-med ju-wo ch’eu-po.
8 gDun-rt’en.
9 rGyal-rabs gsal-bai me-long.
10 K’rus-rdo padma spungs-pa. This slab, I am told, is circular in shape and about five feet in diameter.
last three (images) were made by the revelation-finder Padma-gling-pa, and the Jina Bhaisajyadāya 1 made by Ne-ch'ang-di-pa.

"Within the iron grating (lC'ags-K'ras)² are the following images (all of solid gold, it is said), namely:—The precious image of the great religious king Tsong-K'a-pa who is the Lord of the Jinas of the three periods. On the left of this image sits the lord Kun-dgah-bkra-s'i, Ti-s'ri Mahāyāna (a present) of the Chinese emperor Ta-min-gan, Bu-ston-rin-po-ch'ê made by La-ch'en-byan-ch'ub-brtsee-mo, rGyal-sras-t'og-med-pa, the noble holy Lāma bSod-nams-rgyal-mts'an who is the most venerable of all the descendents of Sa-skya, Mu-sras-pa rdo-rje-rgyal-mts'an, and rJe-drub ³ Rañ-byun-rdo-rje of the Kar-ma sect.

"Also the following images:—The God Buddha Amitāyus,⁴ who is the chief deity in the temple, Avalokita with his retinue (namely) Kṣitigarbha,⁵ Sarvanirvāna viśkambini,⁶ Akāśagarbha,⁷ Samantabhadra,⁸ Mañjūśrī, Vajrapāni, and Mañjuśrī. These existed from the time of the king (Sroñ-btsan).

"As we emerge from the temple, there are in the court-yard images of the god, the angry rMe-wa-brtses-pa. This fierce deity is specially honoured on account of his having miraculously routed the Chinese army of a million strong who came to invade Tibet and take vengeance on the minister mGar, upon the king's death. Then came the following images in order:—The religious king and his two wives in Chinese fashion, made by Ts'al-pa K'ri-dpon, and Buddha Amoghasiddhi-[(?)] darpana; ¹¹

1 bMan-pa rgyal-po = the medicine king. See my Buddh. of Tibet, p. 353.
2 See reference in the introduction.
3 rJe-drub is a title meaning literally 'near to the noble one (i.e., Buddha). It is restricted to those Lamas who are deemed to be re-incarnations of Bodhisats or saints. It is not to be confused with 'Tse-drub' which is a title of the immediate servants of the Dalai Lamas. The word 'Tse' literally head here stands for the Dalai Lama and 'drub' = near. The corresponding personal servants of the temporal ruler of Lhasa, the Tibetan king, are called Z'al-drub.
4 lha. All the Buddhas and the chief Bodhisats are called 'gods,' but not so most of the demoniacal protectors (Ch'os-skyon).
5 Sañ-gyas snay-ba mt'ah-yas. See my Buddh. of Tibet, p. 350.
6 For these see Buddh. of Tibet, p. 358.
7 See Buddh. of Tibet, p. 334.
8 comp. Buddh. of Tibet, p. 349, &c.
and on the altar of the Lord is the noble Zan-Yang, a Chinese name, (? who made) the four great kings (of the quarters) and two pillars, and on the door are the Yak-horns with which the reverend Mila (-ras-pa) worked miracles on the plains of Pal-moi-dpal-t'yan.

"There is an image of the omniscient son of Čuddhódana (i.e., of Prince Siddhärtha, and it is now considered to be the greatest image not only in this temple, to which it gives its common name, namely "Jowo K'yan" or "the temple of The Lord," but it receives more homage than any other image in Tibet). It is (a representation of the Prince) twelve years of age and was made by the (divine) artist Vipvakarma, from the ten kinds of gems gathered by Indra, the king of the gods. This (image) has done a great deal of good to both gods and the animal beings, and especially to those of 'Odi-yana (Udyāna), known in Tibetan as 'P'ur-'gro, which (word) has now its corners broken into 'U-rgyan.' When this (image) was in the middle country of Magadha it was invited to China and carried there in a ship from India by the lucky power of the Chinese king. Afterwards when Sroṅ-bsan-sgam-po sent his wise minister mGar to China to invite the Chinese princess 'Kong-cho;' and the Chinese were unwilling to give her to the Tibetans, mGar after much difficulty at last obtained her, while she, also unwilling to go, was only persuaded by mGar singing the praises of the king of Tibet, [here omitted]: but she besought her father saying: "O father! pray give me your tutelary god, Çākya Muni." Her father gave it to her, and it was brought to Tibet. It was kept in Rā-mo-ch'e (temple), till the reign of King Mani-sroṅ-man-btsan, when there was a war between

1 นิยุถูก | sPañ-ichog.

2 นิยุถูก | This is the Chinese title of a Tibetan who made the images named above; this is not intended for Huien Tsang the famous Chinese pilgrim and geographer, whose image appears to have been added subsequently to the date of the record here translated. Huien Tsang, as noted by Rockhill (loc. cit., p. 282), is known to the Tibetans as T'an-Tsoq Lāma ( རྒྱལ་གནས་པ ) or "The Lama Tsoq of the T'ang period. And his image is now in the Lhāsa Cathedral." "On the front of the wall of the verandah (? of the Jowo-k'yan) is painted the master Yūan-chuang (= Huien Tsang) of the T'ang period and three of his disciples searching from the sacred books."—Rockhill's translations from the Chinese, loc. cit., p. 263. Cf. also KOPPEN, (Die Lamaische Hier., p. 337 following KLAPROTH).

3 The image is called Jo-won Rin-po-ch'e or 'The precious Lord.'

4 It is said to be about four and a half feet high — that is to say the natural size, for a boy of his alleged age.

5 ཡོ་བོ་gyur ma-ga-dha. But the Chinese history (Rockhill, loc. cit., p. 263), says "it is said that it was cast by a Chinese from Tso-lang."
the Chinese and Tibetans during which it was removed (for greater safety) into the Lho-sgom-lon-c'an (temple) and the door (of its shrine) was plastered with clay and (the name) Mañju-śri written on it (in order to mislead the Chinese). Then after two generations, the Chinese princess who was brought as the spouse of 'Jan-ts'a-lha-dbon went to Ra-mo-ch'ê, but having missed seeing (the image of) Çakya Muni there, she fetched it from Lho-sgo-me-lon-c'an, and placed it in the middle of the gandhakûta chapel.

"On the left of this image is Maitrîya and on the right Mañjughôsa made of bell-metal. Behind it is Buddha Dipakara, and the god 'Odzer-'p'o-ba, now called Mi'-gro-gsun-byon. Behind these is the image of Muni Gañc-che'n'-tse-rgyal made by the translator Zañs-dkar. On the right of these are twelve Sattvas, and on the left are twelve female Sattvás. There also are the angry fiend Kañ-kiñ, Maitrîya, and Mañjughôsa made by gLin-p'ya-g-drug-dbon-po, the Jina Tsöñ-k'a-pa, the funeral urn of sKor-d'em Bodhiattva, the big stone 'Amo-lañ-k'a 'taken by the Jina Tsöñ-k'a-pa from the bank of a river, also the bells which Mo-hu-gal (Maudgalyâyana) caused his mother to ring and to repeat the Mañi (formula) at Dril-gdan.4

"In the outer courtyard of the gandhakûta (chapel) are the following images: Munindra, the great divine lord Dipakara Çri-jûna, the religious king 'Brom-ston, the translator Nag-ts'o, Arya Târâ, who is also called 'the scarf-taking Târâ,' on account of her having asked the P'aga-pa Rin-po-chê for the votive scarf which he was carrying, and the image of the Bodhisattva sKor-d'em.

"Within the gandhakûta (chapel) is the image of the reverend master Mi-p'an-mgon-po, of red bell-metal made by the religious king Kri-kri who was the dispenser of gifts to the Indian Tsö-lo-ñi-k'ri-pa. The retinue of this image comprises Târâ as 'the defender from the eight Fears,' and Avalôkîita sems-ûid-pal-gso which existed during the time of the religious king (Sroñ-btsan).

1 दै | Li.
2 'The Victorious Ocean of Snow.'
3 It is believed by Lâmas to be a jewel; probably it is the Amalaka (fruit-shaped) pinnacle of a temple.
4 दूर द्रिल-बङ्द्र | Dril-ba = Skt. Utpadana or Utsadana. This incident probably refers to Maudgalyâyana's miraculous descent to the Prêta purgatory to relieve his mother. Conf. Buddh of Tibet, p. 98.
5 तुब-पाई बां दो बुंपो | Tûb-pai dbang-po.
6 The religious name of the Indian monk Atiçâ.
7 Sa-skya Grand Lâma.
8 See my art. on The Indian Buddhist Cult of Avalôkîita and Târâ, J.R.A.S., 1893, p. 89.
At the sides of the door are the images of Brahmat and Sakra1 which were votive offerings at the founding of the vihara of 'Od-ch'en-rdo-dpe-med-bkra-s'iis-dge-'pel by the governor 2 K'ri-ral, who was an incarnation of Vajrapani.

In the outer courtyard are also, the Jina Amitayus, Dol-so-pa of Jo-na,3 the four-armed Avalokita, Padma-sambhava who knows the three periods, and the religious king K'ri-srog-ide-bsan.

The side figures 5 Buddha Bhaisajyaguru, the god 'Od-zer-'p'ros-pa, a row of the Buddhas of the three times, 6 the great pandit Bodon-P'yogs-las-rnam-rgyal, sTag-lug-gag-dbaq-gnang-pa, the king (Sroq-bsan) with his two wives made by T'sal-pa k'ri-dpon, the princess 7 Mon-bzah-k'ri, prince Gun-ri-gnang-bsan, the ministers T'on-mi, mGar and sNa-ch'en-po.

Within the gandhakita (chapel) are the following images: the four brothers Maitreya 7 made by the disciple 8 Ka-ch'e Utpal from the silver extracted from the heart of (the god) Jambhala of the temple of rMe-ru, 9 (which image had been made) by Pan'dita Ts'ub-k'rin in the time of king gLan-dar, the tutelary representation of Mañjunatha of king Anjuparan 10, K'asar-pa made by kLu-mes and invited from the Grub-mjal temple, grain consecrated 11 by the eleven faced (Avalokita, who lived in India during the time of) Kacyapa Buddha, Vajra Sattva, sTon-ch'en-rab-'byams, So-sor-'bras-ma, Yama mt'ar-byed, Padma-mt'ar-byed, bGegs-mt'ar-byed, the seven yellow and black (forms of) Jambhalala 12 which existed during the time of the religious queen Ra-ma-rgya-mo, and consecrated food of Lha-rje-dge-ba-bum.

1 gyi byin. 9 mNah-bdag. 2 This is the monastery of Taranatha's sub-sect of the Sa-skya sect. See my Buddh. of Tibet, p. 70.

4 'Dabs-ris. 5 Dus-rgum. 6 ltam. 7 tYam-pa mch'od bz'i. 10 A temple on the outskirts of Lhasa town to the N.-W. of the cathedral.

9 tGlittering Armour,' name of the father of Srog-btsan-sgam-po's Nepalese wife. He reigned about 635-650 A.D. See my Buddh. of Tibet p. 20-n.

11 See my Buddh. of Tibet, p. 368.

12 Phyag-nas-ma.
In the outer courtyard of the *gandhakūṭa* (chapel) are in order:—
the *caitya* of superposed lotuses containing the image of 'The sublime Gem' (The Sa-skya Grand Lama),
the great *Siddhi* Bi-ru-a-pa, the great Sa-skya paṇḍita *Kun-dgah-smiṃ-po*, the reverend *bSod-nam-rtse-mo* (N.B., this and all the following Lamas in this paragraph are of the Sa-skya sects), and the reverend Grags-pa-rgyal-mtš'an, in front of which as side figures are *Maṅjughōsa*, the reverend Sa-skya paṇḍita, *'Gro-mgon-ch'os-rgyal-'pags-pa*, *Maṅjughōsa Amoghasiddhadvajū*, the holy Lāma *bSod-nam-rgyal-mtš'an*, and the successors, of the worshipful Sa-skya. Then as side figures are pictures of 'the red palace' (the Grand Dalai Lama's residence), and 'the iron hill' resembling the city of 'the ten-headed Rakṣa of Lāṇ-ka (Ravana), also a picture of a Tibetan festival.

On the north and south of the Dragon-temple are, Buddha Bhagavān the king of the Ngas, Nanda, Upanda, Yakkha Nāga Kuvēra, the Gandharva (-king) Zur-p'ud-lṭa-pa, Mahākāla and the ten-headed king of the Rākṣas of Lanka. To the north and south of the inner and outer sandal-wood doors are (the friends) Tra-ka-s'ad and P'yag-ro made by Ge-re-bha-pa, sitting on the north is Drel-gz'on, and on the south is Hayagriva. The incarnate Sākyā-'od extracted several sutras from beneath the silk robe of the Nāga Kuvēra.

In the middle *gandhakūṭa* (chapel) of the middle storey in the west is the consecrated food thrown by the king (Sron-btsan) to the seven Buddhas, also (images of) the king and his two wives made by Lāma Duṅ-ka-r-'brug-grags, prince Guṇ-ri-γuṇ-btsan and the Jina Tsong-k'a-pa and his two disciples.

On all the doors of the court-yards are images of Buddhas and Bōdhisattvas, and innumerable maṇḍalas containing relics. There especially are the gods Marci (†), the white Tārā in the north and Hayagriva in the west.

---

1 See my Buddh. of Tibet, pp. 38 and 241.
2 See my Buddh. of Tibet, p. 59.
3 *bKod-pa.*
4 *c'age-pö ri.*
5 *Lu-k'aṅ.*
6 *S'am-t'abs.*
7 The *Gandhakūṭa* is in three tiers.
8 These are *rGyal-tsar-bje* and *mK'us-grub rje*. See my Buddh. of Tibet, p. 59.
9 *'Od-zer 'p'ros-pāi lha* = the god of the pouring-forth-rays of light.

J. 1. 35
In the middle of the Bed-bar (room) is the picture of Čri Dévi, of great blessedness, made during the time of the king (Sroq-btsan). In the north is the siddhi room of Lāma Z'ān, and in the south is the residence of 'the great Guru' (Padma sambhava).

Under the golden top-ornament of 'the Great Pitying One' (a form of Avalokita) is the Jina Čakyā Muni (and) the seven Medical Buddhas made by Ts'äl-pai-naq-gner-bkra-s'is; (also) Vaiśravaṇa the commander of the sattvas and the yakṣas.

Above the head of 'the great precious Lord' (Jo-wo rin-po-ch'e) and above the eight sattvas and the two fiends which formed the retinue of Mi'-gro-gsun, in the time of the king (Sroq-btsan) are the five Jinas made by the great master dbAñ-brtson.

On the throne of the shaking Čri Dévi is a moulded image of a passionate form of Ye's'e-sems-dpah, done by the incarnate mGo-grub-bz'i, during the time of Ts'äl-pa-k'ri-dpon from the picture of Čri Dévi drawn by the king (Sroq-btsan) with the blood of his nose. On the top of the Sandal-wood door is (written) the true title 'The glorious throne-door.'

The (chapel) now called 'The temple of the sixteen Sthavira' was built by the great master Gor-lo-ta-i-ha-si-tu-shon-ch'iñ-dben (alias?) Čri-dban-p'ug-brtson-grus, when the Čakyas possessed the whole of Tibet and the thirteen surrounding thrones. The interior contained relics and the image of the most perfect Buddha surrounded by the sixteen disciples. Also the (picture of the) palace where the king of Gyan-rtsas lives, the picture drawn in the Chuñ-do castle at Ho-ten-si in China in the summer recess during the reign of the Chinese king Ta-i-gim by a Stavira who had been invited by the Upāsaka Dharmatāla; the pictures (showing) the invitation of Ye-ra-pa-ra by kLu-mes-brom-ch'un, and the powerful Hwa-s'aṅ sitting in a glorious rock-cavern amid clay idols; the picture (exhibiting) how Arya Vasubhadra taught

---

1 This word in the text is not distinct.
3 See my Buddh. of Tibet, p. 363—Čakyā Muni forms the eighth member of this group.
4 This is said to have been a counterfeit image of the great 'Jo-wo' made by the Tibetans in order to send to the Chinese where the latter demanded back their original idol; but on completion the new image spoke and said "Mi-gro" that is 'I won't go,' hence its name, say the Lāmas.
5 The so-called 'Dhyāni Buddhas' of Nepalese Buddhists, see my Buddh. of Tibet, pp. 336 and 346.
6 6N1'9M3'N9J | 7 6N1'9M3'N9J | bKr-a-s'is k'ri-sgo.
8 6N1'9M3'N9J | 6N1'9M3'N9J | 6N1'9M3'N9J | 6N1'9M3'N9J | 6N1'9M3'N9J.
the Lámas about Mañjuśrīghóṣa and the Lord Maitreya, and various other pictures mostly derived from the Sūtras. These were painted by a Chinese artist. Other pictures are the successors of the noble Sa-skya (Láma) and the royal descendants of the Mongol Jín-gír (‘Jenghiz Khán.’)

In the outer court-yard are Vaiśravana, Strin-gset-ma, and the four Mahárájñás (of the quarters). These were consecrated by the reverend holy Lámas and the lucky governor P’ag-mo-gru-pa.

A (hidden) treasury of books, gold, silver, copper and iron, is near the leafy pillar and is the means of every wish of the four quarters of the world. Near the snake-headed pillar is a treasury of bewitching spells which soften the injuries of war and rebellion. Near the lion-headed pillar is a hidden charm-letter for cattle by which essence is introduced into food. The snake-charm of the precious Ratna-deva which is in the Nága-temple below, causes the cattle to prosper. The chest of gems of the precious Tag-sa deva causes ornaments, clothes, grain and wealth to increase. And the begging bowl of Vaidūrya (lapis lazuli) which is in the Nága-temple gives abundant riches. Again, numerous treasures are in the right thigh of the Yakṣa Nága Kuvêra, below the great mandala.

At the time when the will of the king (Sroṅ-btsan) was concealed in the hidden treasury, prayers were recited upon the advantages of repairing the gandhakāśa in the future. And according to the prophecy, the Yāgini S’as-pai, by the aid of the Dakini extracted the will of Kah-Kolma from its treasury in the leafy pillar, at the time when Atīśa was writing a history of the gandhakāśa.

Outside the middle circular road is the temple of Tārā built by Nag-re-rin-ch’en-grags. In this temple of the Árya (Tārā) is the image of Avalókiteśvara with the thousand arms and eyes, made of bell metal, and Maitreya facing the market-place, both made by the reverend

1 maṅgaśrīghōṣa | mTun-kyen sde-srid.
2 gTer.
3 kāvaśīlo-c’’an.
4 dgra-mgag-mt’u.
5 gYan-yig.
6 gzi.
7 dTag-sa literally = ‘Tiger-flesh,’ but it may be intended for the Nága king ‘Takṣaka’.
8 Bar-skor.
9 sgRol-ma lha-k’aṅ.
10 sGam-bras-rgyas-p’yas-stong spyan-stong.
11 dYam-pa-k’rom-gzigs.
bLo-gros-rgyal-mts'an. This latter image was made at the instance of king bLon-gon to stay the great plagues of the market-place. At first its influence (for this object) was favourable, but latterly it failed to exert any beneficial effect, or on wars and quarrels. The history of this is clearly written in the revelations of the re-incarnated Ratnaglin-pa, the great Paṇḍit of rNaḥ-ris, the great Legs-ldan-rdo-rje, and the head of the rosary of revelation-finders S'es-rab-'od-zer.

In the eastern corner of the outer circular road is the stone image of (the goddess) Lo-ma-gyon-ma. This image was formerly placed on the western side to guard the hundred thousand circumambulators, from the injuries to which they are liable; but lately it was shifted to the south-east to guard against the damage done by the waters.

There is also the fountain of milky nectar in the north, and the monolith high as the sky on the west, and the short earthy stone in the centre of the mandala (which forms the vajrāsana seat of the image) of the Lord (Jo-wo).

The Vihāra of Ra-sa-p'rl-snap (i.e., Lhāsa) is the Vajrāsana (Buddh-Gayā) of Tibet. It, with all its contents, is established, not only for the benefit of Tibet, but for the good of all mankind and also of the gods. When the great lord Aṭīśa came up from India to Tibet he saw the gods and goddesses making offerings here, in the plain of Lhāsa. The holy Lamas, the kings, ministers and subjects of China, Tibet, Turkistan, ṇaḥ-ris, and Ya-rtse all rendered great homage to this Vihāra.

1 These plagues were probably small-pox, which still ravages Lhāsa frequently.
2 This evidently refers to the legendary revelations being accounted 108, the number of beads on a Lama's rosary. See my Budd. of Tibet, pp. 202, &c.
3 bGyur-ḥam | sKor-lam.
4 Apparently the floods of the Kyid-ch'u river. Here may be the river embankment called the "Spirit mound" mentioned by Mr. Rockhill (loc. cit, p. 71):—"Every year in the first month, the priests of all the lama series assembling for the reading of the sacred books the Jo-K'ang carry some earth or stones and pile them up on this dyke." Though Mr. Rockhill notes that this obligation seems to hold no longer good.
5 bDud-rtsi o-ma.
6 rDo-riṅ gnam. It may also mean 'Celestial' monolith, as it is the well-known bilingual edict pillar erected as a treaty between the Chinese (Celestials) and the Tibetans in 822 A.D.
7 rDo-t'ung sa.
8 Water is said to ooze miraculously out from under the seat of the image of Jo-wo.
9 Hor.
The king (Srong-btsan) ordered his grandson to offer here, always the first part of the earth and stone of any new Vihāra which was to be founded.

Nañ-s'ai-spyan, the receiver of gifts from the chieftain K'ri-ral and the minister 'Gas, made (the images of) Ku-ru and rMe-rn in the east, dGah-wa and dGah-wa'-rod in the south, and residences and a temple in the north. They also founded classes of clerical persons.¹

Ril-po Mal, king of Ya-rtse, a pure descendant of the Tibetan king (Srong-btsan) covered the head of the precious Jo-wo with a golden crest,² and Prati Mal, son of the king of Ya-rtse, and the minister Ç'i Kirtti also covered the head with a golden ornament. The chief (of Nari)³ mYaǔ and the revelation-finder Ch'os-kyi-dbang-p'ung, made enormous additions to the lamp-offerings. Lha-rje-dge-wa'-bum rebuilt the wall of the Vihāra, and obtained a round Chinese roof for the building. The translator Zañ-mk'ar made a temple-caitya ⁴ on the east and filled it with many images.

sGam-po-sla'-od-gz'on-nu gave a back-curtain.⁵ The master sGom-tsul rendered notable service. He obtained 'gRo-wai-mgon-po, of the Z'nä family of gYu-brag who initiated him into the assembly and he founded classes of dMigs-pa'i ts'al-guñ. 'gRo-mgon-ch'os-rgyal offered pearls, corals and priests' robes.⁶ Sa-skya bsan-po, the predecessor of the great Sa-skya lords asked the Nepalese Ara-ka-gu-i-guñ to make for him a tapestry which he offered to the precious lord (Jo-wo) as a back-curtain for his throne. Hu-la-hu, the son of the Mongolian king who was banished to sTod offered silver, the Ts'al-pa k'ri dpod—'Os-dgah-bde-bzan-po offered twelve big pillars and others, sixteen in all. Guru Arya-deva made the southern temple caitya, in the upper gallery. The great chief dbAg-brtson made the enthroned glorious caitya of many doors.⁷ The governor P'ag-mo-grub-pa-t'ai-swi-tu-byan-ch'ub-rgyal-mt's'an, gave most offerings. Ta-min, the king of China, offered two robes of pearls, and also golden offering bowls. The great religious king Tson-k'a-pa offered a hand-ornament as prophesied. * * *

¹ mRab-tu byun-wa'i sde.
² sMigs-pa'i | gSer-t'og.
³ sRab-btan.
⁴ sGom-spyan.
⁵ sNam-byar.
⁶ sNam-bdag.
⁷ sNam-sbyan.
⁸ sNam-byar.
The higher ranks of the people, formerly paid much respect to the 
Vihāra but latterly not so. On this account the Jina, Tsong-k'a-pa ordered 
Ne-gdon-gon-mo-ch'an-po-dba'n-gru-pa-rgyal-pa-rgyal-htsan to restore this Vihāra, the Vaijrasana of Tibet, to its pristine splendour and 
adoration. The governor caused certain officials to carry out these 
orders.

At the feast of the show of Buddha's miracles, held on the 
fifteenth day of the first month, great honor is paid to the assembly 
(of Lamas) on the Rwa-chan benches, food is offered the gods, and 
about 500 lamps, and robes are given to each of the images of import-
ance, and golden-water and vast offerings of the best kind and of goods and men are made unto the great Lord (Jo-wo). * * * * * 
A golden crown is given to the great precious Lords and a silver one to 'the great pitying one.' Also to the Lord a silver begging-bowl and 
a horse-headed silver wine-cup extracted from a hidden treasury. 
Also stones from the hidden treasury of Na'ser-sman are brought up 
and set upon the pavement instead of the old ones in the courtyard and 
in the circular road. * * * * * There was no one who equalled the Jina 
Tsong-k'a-pa in exertions at turning the noble wheel of the Law, at Lha-ldan (Lhassa) during the later times.

Again, spyan-spa-cho's-kyi-grags-pa poured praises on the throne 
of the Lord, the omniscient bSod-nams-rgya-mtso gave a golden tapes-
try (as a canopy) for the Lord's head. Yon-ten-ch'os-kyi-rgyal-po offered a silver mandala made by sTon-rwa-c'an-pa, and a golden one by 
his son Buddha-s'ri. The re-incarnated Dug-pa (saint) Na'san-dba'n-
nor-bu replaced (in a vertical position) the slanting image of 'the 
great pitying one,' the self-sprung pentad. 'Gah-zig-raq-s'ugs remodel-
dled 'Kron's-'gro-rgyal which was said to be broken to pieces. The reverend Ch'os-rje of sTag-lun and sKyid-s'ong-sde-pa-bkra-s'is-rab-t'un-
monj remodelled the loose golden crown of the Lord (Jo-wo). The 
omniscient Yon-ten-rgya-mtso renewed the back of the Lord's throne.

1 Ch'o "p-val bstan-pai-dus ch'en. See my Buddh. of Tibet, p. 503.
2 dGe"-dun k'i-rwa ch'an. These benches are close to the Jo-wo image; See my Buddh. of Tibet.
3 Water into which pieces of gold are put.
4 Though this cup is said to smell of wine no wine is now ostensibly put into it.
5 bLa-bre.
6 'bRag-pa, a sect of Lamas.
He also painted 'the ten deeds' (of Buddha) on the back curtain, the six
ten \textit{Sthavira} on the middle 'radiant circle' with molten silver, and the series of the Lāmas of the illustrious \textit{dGah-idan} with beaten gold in the inmost radiant circle, intersecting it with various gay colored jewels. The king \textit{bSod-nams-rab-brten} of 'Jaγ-sa-t'am built a two storied house with a Chinese roof of silver. The government of the palace of \textit{d'Gah-idan} renewed the gallery and repaired the crown, and replaced both the outer and inner receptacles for the offerings also the hangings, canopies and \textit{mandalas}.

The six great Mongolian hordes with all the chief and petty lords, king \textit{Ju-naγ}, the chieftain \textit{Huγ-t'ai-ji} and the king \textit{K'ar-k'a-t'u-s'ab-t'u}, collected about one thousand silver pieces and made a votive \textit{mandala} of them.

Innumerable instances also have happened of rich persons of the upper and lower \textit{mDo} provinces who have offered golden votive bowls (as lamps), especially the chief \textit{gYaγ}.

The palace of \textit{dGah-idan} also added a new golden ornament above the four brothers \textit{Maitrīya} and regilded the lords of the fansa, and the upper part of the Nāga king. Queen \textit{Da-las-gun-ji} gave many and frequent gifts to the Vihāra and to the priests.

In short, every one high or low, from the vast middle land of \textit{Magadha} and \textit{Vaiśākha}, and from the great land of \textit{Vaiśali} to this side of the inconceivably great ocean gave offerings according to their means, so that it is impossible to describe all in detail.

The virtue accruing to any one who merely sees this Vihāra and its contents is thus described by the king (\textit{Sroṇ-btsan}) himself. "Once seeing it, closes the door of hell against that person. To see it twice, the person shall acquire the form of a man or god (in next rebirth) and ultimately obtain deliverance. To see it thrice overcomes 'the three poisons' and gains 'the three bodies' (Tri-kāya)."

1 \textit{mdsad-b'cu}, see Csoma's Analysis in \textit{ Asiatic Researches} XX, pp. 286, &c.
2 \textit{'Od-skor}.
3 \textit{dPal-ri-bo dGah-idan}.
4 \textit{mDah-yab}.
5 \textit{bYams-pa mch'ed-bz'i}.
6 \textit{mṇah-gyab}, the ox-tail fly-whisks.
7 \textit{Yaγ-pa}.
8 The \textit{Trividhāgni} (\textit{Dug-gsum}), a sort of triad of original sin — Lust, Ill-will and Stupidity, (\textit{Rāga, Dveγa, Mōhā}) somewhat analogous to our Devil, the world and the flesh. See my \textit{Buddh. of Tibet}, p. 115.
The virtue accruing from hearing (about this temple), is such that a beast hearing of it, even in a dream, shall lose its bestial body (in its next rebirth) and so get nearer to the path of deliverance. If a god or man hears of it, he shall be delivered.

The virtue of merely remembering it is such that anyone who recollects the good qualities of the tutelaries, becomes cleansed from the (accumulated) defilement of five thousand kalpas, and obtains endurance over human difficulties.

And anyone who circumambulates this temple with a pure heart, sows seed which shall procure him the grades of the Dasabhumi, and the omniscient wisdom. Even the revered (Indian) land of the Vajrāsanā (Buddhā-Gayā) and the shrine of the hidden treasure of the Īdākini in Udāna are not more important than this (temple). And anyone who comes and sees this temple and makes offerings here will find that it is equivalent to a pilgrimage and offerings to these famous (Indian) shrines.

The virtue of repairing the outside or interior of the temple, and of offering golden water, lamps, food for the gods, clothes, hangings and tapestry—(the virtue of this) is great beyond description. Such persons certainly shall be holy lords of men and gods, and shall ultimately attain the supreme Mahābodhi.

The (image of) the chief god 'Munindra' was brought to this snowy land from China by Gya-ch'en-dpag-yas-legs-pa, and was placed in the bewitching Ra-mo-ch'e. The golden image of Čākya Muni, obtained from China as a (dowry) offering, was formerly kept in the Ra-mo-ch'e temple, but during the war (Tibeto-Chinese) it was removed to Lho-sgo-me-long-c'an (for safety). Lately it was transferred to the central building of the temple of Ra-sa, while (the image of) Mi-bskyod-rdo-rje was placed in its stead at Ra-mo-ch'e.

The Tibetan king (Sroñ-btsan) on sending his minister mGar and other ambassadors to Nepal to invite the Nepalese princess K'ri-btson an incarnation of the Lady (goddess) Khro-gier-c'an, to be his wife, she prayed her father, the king of Nepal, saying, "O father, pray let me have Čākya Muni as your (dowry-) gift, in order that he may guide me
in my journey to the barren land of Tibet.” He replied “This (image of) Čākyā Muni was the work of the (divine) artist Vīçvakarma, who made it from the various gems given by the king of the gods. This image imparts great blessings, and it was consecrated by the Jīna himself.” So saying he gave it to her. The image represents the Jīna in his eighth year, and his dispenser of gifts was the king of the gods, and Buddha himself consecrated the image.

It is said that the images of Tāra as “the defender from the eight Fears” in sandal-wood, and of ‘the Great Pitying One’ as Sems-ñid-ñal gso are not at present here.

E-pa-dkon-mch’og-p’an-bde made two caityas containing the relics of ‘the model pair’ (of Buddha’s disciples) and the eight intimate disciples (of Buddha), during the time of the king. (He also made) Vajrapāni on the right and the angry-fiend dbYug-srong-c’an on the left of the door, and (he) also consecrated the Jīna Tson-k’a-pa’s image. In the courtyard he made the thousand Buddhas, (representations of) ‘the twelve deeds (of Buddha),’ and the side figures of the ten (or 16) Stāhavīra. Outside the courtyard is mGon-po-se-don-ma made from rose-tree instead of axle-tree, though some call it mGon-po-ved-dmar.

dPon-sa-lho-ños-ma asked the reverend, dPal-lhun-pa where she shall be reborn after her death, and he replied that she will be reborn as a crocodile, but that this disaster may be averted by the assembly of priests reciting the Sūtra of the Medical Buddhas during the celebration of the Ch’o-p’rul. She paid the expenses of this recital for six days and by the virtue of these acts her birth as a crocodile was averted.

[A leaf, the 20th, is here wanting in my text and the 21st commences with a description of the Tibetan Potala, the Vatican of the Lāmaist pope.]

The lofty hill of Avalokītā looks like an elephant lying in its stall.

---

1 नमः ॐ अरविन्दं नमः अरविन्दं अरविन्दं | ॐRol-ma jigs-pa bsgyad las skyob-pa. See my art. in J. R. A. S., 1894, p. 67.

2 सरस्वतीं त्रिपुरक्रियाः | mCh’og-zuñ; namely, Čāriputra and Mahāmaudgalyāyana. The Lāmas claim to have relics of these famous disciples, but as they also claim to have relics of the seven past Buddhas, six of whom are purely mythical, these pretensions must be taken for what they are worth.

3 अक्षोभ्यां त्रिपुरक्रियाः | ’K’or śre-bai sras bsgyad.

4 सप्तोवीणः |

5 गन्त्व्यवसयः | gNas-bco’u.

J. l. 36
Its real name is 'the Red hill' or Potala. The splendour of the palace on this hill was likened by the Nepalese princess 'K'ri-btsun' to that of the city of the ten-headed rakshas of Laṅkā. There are 999 forts at the foot of the hill and 1001 on the summit, and in the centre is the palace of the king of Tibet.

In the Vihāra (of Potala) is some rice consecrated by the king (Sroñ-btsan) which confers great blessings, on account of the Ārya Lokēśvara having at that time appeared before the king in a dancing posture. Here are also images of the Chinese and Nepalese princesses, prince Guq-ri-gnł-btsan, the ministers mGar and T'on-mi, and Mañjuśrī, the six-faced Yama on the pillar. These blessed objects were consecrated by Buddha Kāśyapa.

There are also images of 'the six-armed (fiend),' the tutelary of the Yōgi K'yun-po, the eleven-headed (Avalokītā), Hayagrīva Z'ān-rūni-me-t'ub-ma which belonged to the king and his two wives, T'ān-skru-rwa-sgron-me-t'ub-ma of Avalokītā. The king (Sroñ-btsan) sent the monk A-ka-ra-ma-ti to Nepal. He arrived in a dense forest between India and Nepal where he saw a sandal-tree emitting rays of light in the ten directions. This tree he cut into four pieces which turned into the four brothers, Ārya 'pawati,' Ārya 'dbU-k'ang,' Ārya 'Jah-ma-li,' and Ārya Lokēśvarat, the last of whom was invited to become the receiver of gifts from the Tibetan king. He therefore came (to Tibet) and abode at 'the red hill, and at a later time he was invited by sKyi-d'sod-sde-pa-gyul-rygal-nor-bu to gZ'is-ka-brag-dkar.

Long afterwards, Se-ch'en-t'ai-ji of T'u-med, invaded many villages in Tibet. At that time the troops of the heaven-appointed religious king bsTan-'dzin, of great fortune, were victorious; and brought under their power all the kingdoms of Tibet (proper) and Great Tibet (Eastern Tibet). When dGa-lān and the religious king bsTan-'dzin held the Government, the receiver of gifts, the sun (the Dalai Lāma), and the moon (the king) ruled over the entire country, and the prophecy of the great Guru Padmānātha, the sage of O-di-ya-na (Udyāna), was fulfilled. The land was blessed by the virtue of the Kālacakra (doctrine) on the glorious day of the Nag-pa caitya in the beginning of the year of the Kālacakra, in the female wood-fowl year of Sa-kyon.

And the foundation of the great palace (of Potala) was laid in the first festival of the middle month of Za-ga (Raisāk), and under most illustrious auspices. The queen Da-las-gun-ji with her wonted zeal and perseverance brought from a foreign country the queen mTs'o-k'ri-s'ag,
who admitted the precious image into communion, and at the same
time a letter arrived from the reverend Maṇjuśrī and sBa-bal-ch'e-
s'i-pa-gan-ja.

When the precious image (of Avalokita) was removed from Lhā-
ldan to Potala, all the clergy and populace gave large offerings, which
I myself witnessed. Even the gods gave offerings, as was seen in vi-
sions. Flowers rained (from heaven) and rainbows filled the sky with
splendid rays. The image of the precious one (Avalokita) was placed
in the palace of ‘the entirely victorious one on all sides’ so as to be
the lord of all the images and it was attended ‘by the noble burning
ocean of virtue.’

This catalogue, mirroring clear as crystal, the transformed Vihāra
of Lha-ldan, the Vajrāsana encircled by snowy mountains, has been
written by Nag-dbaq-blo-zag-rgya-mts'o, the fearless one armed with
the doctrine, who is descended from the race of Zahor and once
(in a former birth) the minister of Pa'g-mo-grub-pa the king of
gNam-bskos and (formerly) the great Sah-la-pa of the Indian royal
race, at the palace of dGal-ldan-p'yogs-t'ams-ca'd-las-rnam-par-rgyal-ba.
at the request of the stewards in charge of the images of the Vihāra,
at the beginning of the year of Sa-kyōn, in the Chinese court, on a most
auspicious day of the first glorious part of the course of the zodiac
around the constellation Ñe, Vagenḍra'seyo! Maṅgalām.

1 گ्रི་ཤི་ནི་འཁོད་པོ་ཐེ་བ་ | pYogs t'ams-c'ad las rnam-par-
rgyal-ba. This is the Chapel-royal of the Grand Lāma.

2 ཆོས་ཀྱི་ཞི་ལྷོག་ལེ་ཐེ་ཐོབ་ | dGe-mt'san rgya-mt'soi dpal-
kun-tu 'bar-ba.

3 ོོ་ཁ་འཕྲི་ལེ་འཁོད་པོ་ 'ཇི་ལྟར་ | 'Jigs-med go-ch'a t'ub-bstan laq-taǒ.

4 དེ་