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# The Bon deities depicted in the wall paintings in the Bon-brgya monastery

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## Introduction

The Bon-brgya Monastery is located in Tongren prefecture (同仁県), Qinghai province (青海省). There is approximately a 120 kilometer distance between Xining (西寧), the capital of Qinghai, and Tongren (also called Rebkong in Tibetan). The Bon-brgya Monastery is built on the slope of a small hill about fifteen kilometers away from the center of Tongren [Plate 1]. More than one hundred monks live in the monastery, which is ranked as the largest Bon monastery in Tongren prefecture. The full name of the monastery is sMan-ri bshad-sgrub smin-grol-gling, which indicates that this monastery belongs to the sMan-ri monastic tradition founded by mNyam-med Shes-rab rgyal-mtshan (1356-1415) in the fourteenth century.

The monastery consists of several buildings: *'du khang* (assembly hall) [Plate 2], *mchod khang* (offering hall), *mgron khang* (reception), *gzhims khang* (dwelling house), *gsol thabs* (kitchen) and others. The *'du khang*, the largest building in the monastery, has two floors and the second floor is called *btsan khang* (local deity hall). Most monks live in the more than thirty small houses around the monastery.

When I visited the monastery in August, 1998, about one hundred and ten monks were there and they were led by the abbot (*dgon bdag*) dGe-legs lhun-grub rgya-mtsho, also called A-lag Bon-brgya Rin-po-che. At that time, he was sixty-three years old, but the other administrative monks were still in their thirties. This may be due to the fact that the monastery's activities were suspended during the period of the Cultural Revolution. Most monks come from supporting families in the surrounding villages.

The history of the monastery is obscure and most of the buildings were rebuilt or refurbished in the last ten years after the previous buildings had been burnt down. The monastery financially depends on donations from the followers of Bon living in the villages. It counts more than 2,000 families in Tongren prefecture and about 1,000 in the neighboring prefectures. The monastery is responsible for their funeral ceremonies and the annual ceremonies, or religious activities such as curing diseases, protecting from misfortune, etc. Moreover, the monastery accepts financial support from the Chinese government, which enabled the recent

rebuilding and refurbishment.

### 1. The deities in the 'du khang

Seven sculptures and 16 paintings (*thang ka*), all of which have been produced recently, are placed on the first floor of the 'du khang, the main building of the Bon-brgya monastery. Figure 1 shows their locations and the names in simplified form. The entrance of the hall is on the south side and the staircase to the second floor is located at the south-east corner.

The five sculptures on the altar at the north side are made from clay and painted in gold. Their names and characteristics are as follows:

a rNam-mkhyen rGyal-ba gshen-rab [Plate 3]

This is the main deity of the 'du khang. He is sitting in *paryāṅka* posture, raising his right arm and placing left hand on his left thigh. He is decorated with a crown, necklace, bracelets, armlets etc. and showing a slightly wrathful appearance. Cf. Kvaerne (1995:66-9).

b Shes-rab smra-ba'i seng-ge [Plate 4]

He is sitting in *paryāṅka* posture, raising his right arm with a sword and keeping his left hand in front of his breast like *abhaya-mudrā*. His left hand also holds a lotus stalk with a sacred text on the lotus flower. He is iconographically similar to the Buddhist Bodhisattva, Mañjuśrī.

c rGyal-yum Byams-ma chen-mo [Plate 5]

This is a goddess, sitting in *paryāṅka* posture, possessing a medicine jar in her right hand and a lotus stalk in her left hand with a mirror on the flower. Cf. Kvaerne (1995:52-5).

d mNyam-med Shes-rab rgyal-mtshan [Plate 6]

The founder of the sMan-ri monastery. He is wearing a *bla ma* costume and a lotus hat (*pad zhwa*), sitting in *paryāṅka* posture, with both hands in front of his breast. Each hand holds a lotus stalk with a sacred text on the flower. He is iconographically similar to Tsong-kha-pa.

e dGon-bdag gYung-drung phun-tshogs [Plate 7]

I have no information about this monk. He is wearing a *bla ma* costume but with no hat, sitting in *paryāṅka* posture on the hide of an antelope (?), showing *abhaya-mudrā* with his right hand and keeping a sacred text by his left hand on his thigh.

The names and the detail of the sixteen paintings on the wall in the 'du khang are as follows:

- 1 gNas-brtan bcu-drug (The Sixteen *sthaviras*) [Plate 9]  
sTon-pa gshen-rab in yellow color is in the center and the Sixteen monks are surrounding him. They probably correspond with the Buddhist Sixteen *arhats*.
- 2 sMan-lha bde-gshegs-brgyad (The Eight bDe-gshegs, who are Medicine gods) [Plate 10]  
The Eight bDe-gshegs are obscure. In the *thang ka* one large deity is in the center and seven smaller deities are around him. All of them have the earth touching hand posture (*bhūmisparśamudrā*) with their right hands and hold a medicine jar each in their left hands on the left thighs.
- 3 dGe-spyod Tshe-dpag med Byams-ldan bcas gsum [Plate 11]  
dGye spyod occupies the center and Tshe-dpag med is on the right and Byams-ldan is on the left of the central deity. dGye-spyod is in Buddha style and the two attendants are in Bodhisattva style. These three deities are included in the twelve deities of the 'twelve rituals' (*cho ga bcu gnyis*). As for the 'twelve rituals', see Denwood (1983) and Kvaerne (1995:36-7).
- 4 rJe-sku'i tshogs-zhing (The assembly tree of the body of the Lord) [Plate 12]  
The assembly tree is one of the unique styles of Tibetan religious paintings. In most cases, the founder of the sect occupies the center of the tree and a number of the deities and the historical *bla ma* in the lineage surround him. In this painting mNyam-med Shes-rab rgyal-mtshan (= rJe) is depicted in the center.
- 5 Grub-chen brgyad-cu (The Eighty *siddhas*) [Plate 13]  
Unidentified deity in blue color is represented in the center and many *siddhas* are scattered around him. In spite of the title, we can count eighty-eight *siddhas*. These *siddhas* are also depicted on the ceiling of the Khyung-po temple mentioned later.
- 6 Bla-ma Tshe-dbang rig-'dzin [Plate 14]  
According the Lauf (1979:194), Tshe-dbang rig-'dzin is one of the disciples of Dran-pa nam-mkha' (ca. 8 c). He is painted in dark brown and is accompanied with his consort. Six wrathful deities and four *dākinīs*? are depicted around them.
- 7 dBal-gsas [Plate 15]



dBal-gsas is one of the most popular Bonpo wrathful deities. He has nine faces (including six lion faces), eighteen arms and four legs. The two main arms embrace his consort holding a *phur bu* between both hands. Cf. Kvaerne (1995:77-80).

- 8 sTag-lha sPu-gri dmar-po [Plate 16]  
sTag-lha sPu-gri dmar-po is a representative Bonpo protective deity and is also known by a different name, sTag-lha me-'bar. He is depicted in dark red (or brown). He possesses unique attributes: a weapon with *cakra* (right) and a weapon with nine crossed swords (left). See Lauf (1979:90), Kvaerne (1995:37-39) and Tanaka (1998:100).
  
- 9 Byams-ma, rNam-'joms, Sher-phyin [Plate 17]  
Byams-ma is in the center and rNam-'joms and Sher-phyin are on the right and left of Byams-ma respectively. Byams-ma and Sher-phyin are depicted in yellow and they show a similar appearance. rNam-'joms is in wrathful style with a dark blue body color. These three deities are also included in the 'twelve rituals'.
  
- 10 rGyal-ba rgya-mtsho, Kun-dbyings, sMan-lha [Plate 18]  
rGyal-ba rgya-mtsho, or Kun-bzang rgyal-ba rgya-mtsho, obviously imitates the Buddhist Bodhisattva Avalokiteśvara with eleven faces and a thousand arms. Kun-dbyings (on the right of rGyal-ba rgya-mtsho) is white and sMan-lha (on the left) is blue. Both are sitting in *paryāṅka* posture and decorated with various ornaments like a Bodhisattva. Cf. Kvaerne (1995:62).
  
- 11 Kun-bzang rgyal-ba 'dus-pa [Plate 19]  
Kun-bzang rgyal-ba 'dus-pa has five faces and twelve arms with the two main arms holding a lunar disc with the 'a' syllable and a solar disc with the 'ma' syllable in the right and left hands respectively. The two lower arms are kept on the knees. The remaining eight arms possess the same attributes as rGyal-ba rgya-mtsho. Cf. Kvaerne (1995:59-61).
  
- 12 dBal-gsas [Plate 20]  
see no. 7 (the attending deities differ).
  
- 13 Kun-rig, rNam-dag, Dus-'khor [Plate 21]  
Kun-rig (center), rNam-dag (right) and Dus-'khor (left) are also included in the 'twelve rituals'. White Kun-rig holds a banner, blue rNam-dag possesses a banner and a mirror marked with the 'a' and 'ma' syllables, and green Dus-'khor has a *phyag shing* (or *lcags shing*) and a *cakra*.

## 14 Srid-rgyal dbu-brgya phyag-stong [Plate 22]

Srid-rgyal dbu-brgya phyag-stong is a popular Bonpo protective deity. Her name indicates that this deity has one hundred heads and one thousand arms. She also has ten legs. The two main arms hold a sword and a skull cup.

## 15 Brag-btsan [Plate 23]

Brag-btsan is also a protective deity. He is riding on a red horse and bearing a spear and a bird in his right and left hands respectively. He is also represented as a sculpture placed in the south west corner of the '*du khang* [Plate 8, no. f in Figure 1] and is depicted on one *thang ka* on the second floor [Plate 35, no. 11 in Figure 2].

## 16 rTag-gzigs-zhing [Plate 24]

rTag-gzigs is an alternate for 'Ol-mo lung-ring, the legendary utopia of Bonpo. There is a white mountain and a town in the center of the *thang ka* surrounded by other mountains and buildings in several layers. Cf. Snellgrove (1967:pl. XXII).

On the second floor, the *btsan khang*, which has the structure of a corridor as shown in Figure 2, sixteen paintings are hung in the interior. The names and the brief descriptions of the deities depicted on them are as follows:

## 1 Byang-sman [Plate 25]

white color, 1 face, 2 arms, riding on a yak, Chinese costume, possessing a vase and a mirror

## 2 sTag-ri-rong [Plate 26]

black color, 1 face, 2 arms, riding on 9 wolves?, possessing a sword and a bag

## 3 Yum-sras [Plate 27]

blue color, 1 face, 2 arms, riding on a crow, possessing a chain and a vase

## 4 Mi-drid (Mi-bdud?) [Plate 28]

red color, 3 face, 6 arms, riding on a lion? , possessing a *phur bu*, a skull cup, a sword, an ax, a *khaṭvāṅga* etc.

## 5 Dre'u dmar-mo [Plate 29]

dark blue color, 3 face, 6 arms, riding on a red mule, possessing a *phur bu*, a skull cup, a sword, an axe, a *khaṭvāṅga* etc.

## 6 Dre'u nag-mo [Plate 30]

black color, 3 face, 6 arms, riding on a black mule, possessing a *phur bu*, a skull cup, a sword, an axe, a banner etc.

## 7 gCan-lha [Plate 31]

- black color, 1 face, 8 arms, riding on 9 dogs, possessing a sword, an arrow, a skull cup, a flag, a knife, a lotus? etc.
- 8 gShin-rje [Plate 32]  
black color, 1 face, 2 arms, riding on a buffalo and a fish?, buffalo face, accompanied by a consort, possessing a sword and something square
  - 9 rMa-rgyal (= rMa-chen spom-ra) [Plate 33]  
white color, 1 face, 2 arms, riding on a lion, Chinese armor, possessing a banner and a jewel box
  - 10 dMu-bdud [Plate 34]  
black color, 1 face, 2 arms, riding on a dog (or wolf?), possessing an ax and a chain
  - 11 Brag-btsan [Plate 35]  
red color, 1 face, 2 arms, riding on a red horse, as described in the first floor (no. 15 of Figure 1)
  - 12 dMag-dpon [Plate 36]  
red color, 1 face, 2 arms, riding on a red horse, Chinese armor, possessing a spear and a chain
  - 13 gNam-lha [Plate 37]  
blue color, 1 face, 2 arms, riding on a white horse, possessing a bow and an arrow, an instrument marked with a *svastika*
  - 14 Dam-can [Plate 38]  
blue color, 1 face, 2 arms, riding on a red yak, Chinese costume, possessing an ax and a bag
  - 15 Shel-khrab-can (rGyal-po Shel-khrab-can) [Plate 39]  
white color, 1 face, 2 arms, riding on a white horse, Chinese armor, possessing a spear and a jewel box
  - 16 Nyi-pang-sad [Plate 40]  
white color, 1 face, 2 arms, riding on a white horse, Chinese costume, possessing a spear and a jewel box

## 2. The Khyung-po temple

The Khyung-po temple (Khyung-dkar rig-'dzin smin-grol-gling) is a Bonpo temple located in the Khyung-po village north to Tongren city. This temple is relatively small but the interior space is well decorated with statues and *thang ka* [Plate 41]. Especially, the fine *thang ka* on the wall are reported to have been preserved through the Cultural Revolution. For a comparison with the Bon-brgya monastery, I shall introduce the main works in this monastery.

The Khyung-po temple also has an entrance on the south and the main altar is located opposite the entrance. There are five sculptures on the altar [Figure 3, a-e]

and some of them are identical to the statues in the Bon-brgya monastery. Except for the south side, there are balconies on the second floor and three huge *thang ka* are attached on each side of the balconies. Their names are indicated in the Figure 3, nos. 1-9, though two *thang ka* cannot be identified [Plates 42-50].

The ceiling of the monastery is divided into 144 small squares in a  $12 \times 12$  grid [Figure 4]. The four central squares are decorated with 4 *maṇḍalas* of Bonpo style [Plates 51, 52]. Unfortunately, I cannot identify these *maṇḍalas* due to the lack of information. The five squares next to the *maṇḍalas* are occupied by Bonpo sages [Plates 51, 52]. The latter four [Figure 4, b-e] are included in the 'Nine sages of the thought transmission (*dgongs brgyud*)' mentioned in Karmay (1998:11). Each of the eleven squares at the four corners have a lotus motif. In the remaining 91 squares, the figures of *siddhas* are well depicted [Plates 51-54]. The serial numbers and corresponding names of the *siddhas* are also indicated. As shown in plate 4, they are arranged from the center to the margins as a spiral is drawn.

In the 'du *khang* of the Bon-brgya monastery, one *thang ka* depicting eighty *siddhas* is attached to the wall [Plate 13]. When comparing the iconographic features, they are found to be identical to those of the Khyung-po temple. As shown in Figure 5, the *siddhas* are in principle arranged from the left to right, and from top to bottom. The painter of this *thang ka* presumably used the same iconographic models of the *siddhas* arranged in the same order as the Khyung-po temple.

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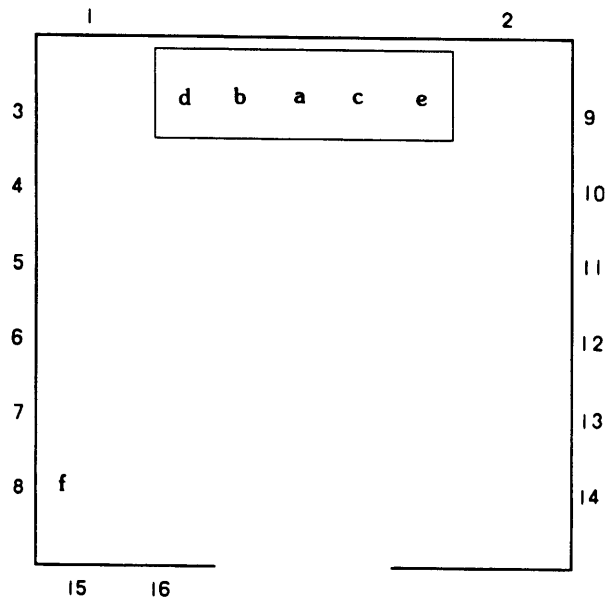


Figure 1 First floor of the 'du khang of the Bon-rgya Monastery

- |   |   |    |  |
|---|---|----|--|
| a | rNam mkhyan rgyal ba gshen rab                    | 5  | Grub chen brgyad cu                        |
| b | Shes rab smra ba'i seng ge                        | 6  | Bla ma Tshe dbang rig 'dzin                |
| c | rGyal yum Byams ma chen mo                        | 7  | dBal gsas                                  |
| d | rJe sku mNyam med                                 | 8  | lTag lha sPu gri dmar po                   |
| e | Gon bdag g'yung drung phun tshogs<br>kyi 'dra sku | 9  | Byams ma, rNam 'joms, Sher phyin           |
| f | lBrag btsan                                       | 10 | rGyal ba rgya mtsho, Kun dbyings, sMan lha |
| 1 | gNas brtan bcu drug                               | 11 | Kun bzang                                  |
| 2 | sMan lha bde gshegs brgyad                        | 12 | dBal gsas                                  |
| 3 | dGi spyod Tshe dpag med Byams ldan<br>bcas gsum   | 13 | Kun rig, rNam dag, Dus 'khor               |
| 4 | rJe sku'i tshogs zhing rgyan thang                | 14 | Srid rgyal dbu brgya phyag stong           |
|   |   | 15 | Brag btsan                                 |
|   |   | 16 | rTag gzigs zhing                           |

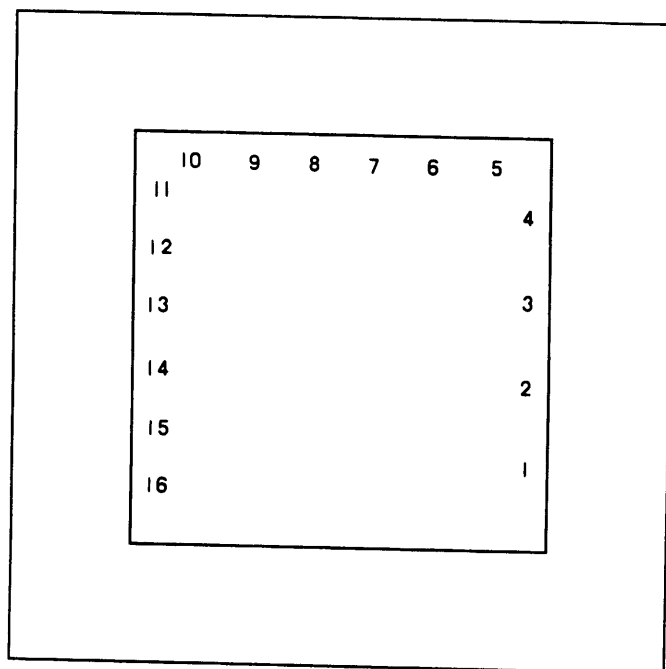


Figure 2 The second floor, *bstan khang*, of the 'du khang

- |   |               |    |                |
|---|---------------|----|----------------|
| 1 | Byang sman    | 9  | rMa rgyal      |
| 2 | sTag ri rong  | 10 | dMu bdud       |
| 3 | Yum sras      | 11 | Brag btsan     |
| 4 | Mi drid       | 12 | dMag dpon      |
| 5 | Dre'u dmar mo | 13 | gNam lha       |
| 6 | Dre'u nag mo  | 14 | Dam can        |
| 7 | gCen lha      | 15 | Shes khrab can |
| 8 | gShin rje     | 16 | Nyi bang sad   |

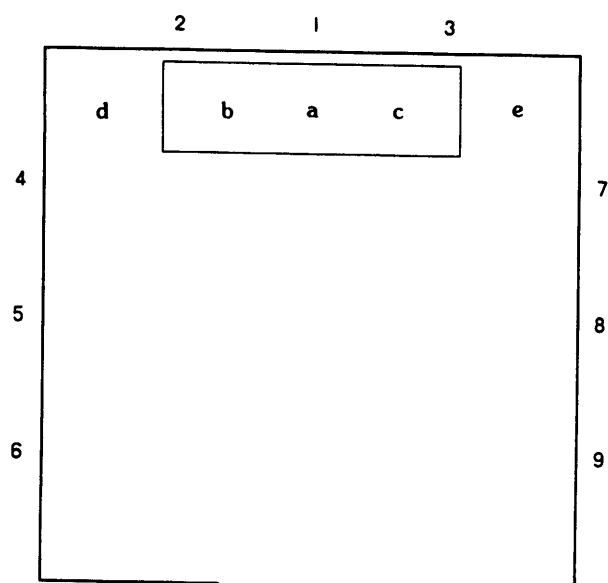


Figure 3 The Khyung-po monastery

- a rNam mkhyan rgyal ba gshen rab
- b rJe sku mNyam med
- c rGyal yum Byams ma chen mo
- d [unidentified wrathful deity]
- e dBal gsas

- 1 rJe sku'i tshogs zhing rgyan thang
- 2 Sences from the life of gShen rab (1)
- 3 Sences from the life of gShen rab (2)
- 4 Bla ma tshe dbang rig 'dzin
- 5 rGyal ba rgya mtsho
- 6 dBal gsas
- 7 Kun bzang
- 8 [unidentified deity]
- 9 [unidentified deity]



				70	71	72	73				
			69	46	47	48	49	74			
			45	25	26	27	28	50			
	68	44	24	8	9	10	11	29	51	75	
91	67	43	23	7	a	b	c	12	30	52	76
90	66	42	22	6	m	m	d	13	31	53	77
89	65	41	21	5	m	m	e	14	32	54	78
88	64	40	20	4	3	2	1	15	33	55	79
	87	63	39	19	18	17	16	34	56	80	
			62	38	37	36	35	57			
			86	61	60	59	58	81			
				85	84	83	82				

Figure 4 The ceiling of the Khyung-po temple

- m dkyil 'khor (maṇḍala)
- a Kun tu bzang po
- b Tshad med 'od ldan
- c 'Phrul gshen snang ldan
- d bZang tha ring btsun
- e 'Chi med gtsug phud

1~91 Siddhas (see next page)

Names of the *siddhas*

1	gSang ba 'dus pa	47	Ba gor dod de rgyal ba
2	sTag lha me 'bar	48	'Jang tsha 'phan snang
3	rMa lo dgra bcom pa	49	rMa bon thugs dkar
4	lHa bon yongs su dag pa	50	sNang bzher 'od po
5	rGyal gshen mi lus bsam legs	51	Li za stag ring
6	Klu grub ye shes snying po	52	Ya gon ye shes rgyal ba
7	sNang ba mdog can	53	Bhe shod mgrin dkar
8	Mu khri btsang po	54	Do la gnas pa'i gru 'dzin ma
9	Ha ra ci par	55	dMu stang g'yu 'dzin
10	sTag za li wer	56	Khri zangs rgyal mo
11	A nu 'phrag thag	57	Dod de rgyal lcam
12	Sad ne ga 'u	58	rNal 'byor gar dpon
13	Zing pa mthu chen	59	dBa mo sgron gsas
14	Shad bu ra gug	60	gTsang gshen snyan ngag pa
15	sPe bon thog rtse	61	Yar gshen ldem bu
16	sPe bon thog 'phrul	62	Thang gshen chab dkar
17	This dmar spungs pa	63	Khyung ye dkar po
18	Sum pa dbu dkar	64	Ma dha bhi sha
19	Glang chen mu thur	65	'Dul byed snying po
20	sTod rgyud mthu chen	66	'Jar bon ye mkhyen
21	Sha ri dbu chen	67	Ha shang rgyal po
22	lTse tsha mkhar bu	68	?
23	Gyim tsha rma chung	69	Khri sde 'od po
24	dMu tsa tra he	70	dNgas pe yi rang
25	Khri thog bār tsha?	71	Gung rum gtsug phud
26	Ghu hu lu spar ya	72	rDzu 'phrul ye shes
27	lHa bdag snags grol	73	Ye shes tshul khirms
28	Legs ting rmang po	74	g'Yung drung tshul khirms
29	gSer tog lce 'byams	75	gTsug phud rgyal ba
30	Tso mi gyen chen	76	Ya gong ye shes rgyal ba
31	Mar me 'dzon	77	Pham shi? dpal gyi dbang phyug
32	Nam ra rtse dgu	78	Slob dpon Dran pa nam mkha'
33	sPung rgyud mthu chen	79	Slob dpon Tshe dbang rig 'dzin
34	Pan chen li shu stag ring	80	SLob dbon Padma mthong grol
35	Khe ++++	81	gShen stong klu yi dbang po
36	Phu ri ya dor	82	Gyer mi nyi 'od
37	sTag gzig za ring me 'bar	83	rMa stong srel 'dzin
38	lDe ro nyam phel	84	g'Yu stod khyung rgod
39	rNal 'byor bru sha lha gsas dbang po	85	Bru chen nam mkha' g'yung 'brung
40	Rig 'dzin Tho le grags pa	86	rGyal sras zhu yas legs po
41	Grub chen Nyi ma 'od gsal	87	sPa stong dpal mchog rgyal ba
42	Lo bon mu phu	88	Me'u khas pa dpal chen
43	Gyim bu lan tsha	89	++ ting 'khor lo
44	Sum pa cho 'bar ba?	90	Khung dkar tshangs pa
45	Khu bon mthong grags	91	Ngo bo ye shes ++
46	Zhang zhung mu tshe 'bar ba		(+ indicates illegible letter)
	(+ indicates illegible letter)		

7	5	3	1	2	4	6	19				
8	9	10	11	12	13	14	15	16	17	18	
24	25	26	27	20	21	33	34	35	36		
28	29	30	31	32	22	23	37	38	39	40	41
42	43	44	45	51	52	53	54				
46	47	48	49	50	55	56	57	58	59		
60	61	62	63	69	70	71	72				
64	65	66	67	68	73	74	75	76	77		
81	82	83	84	79	78	80	85	86	87	88	

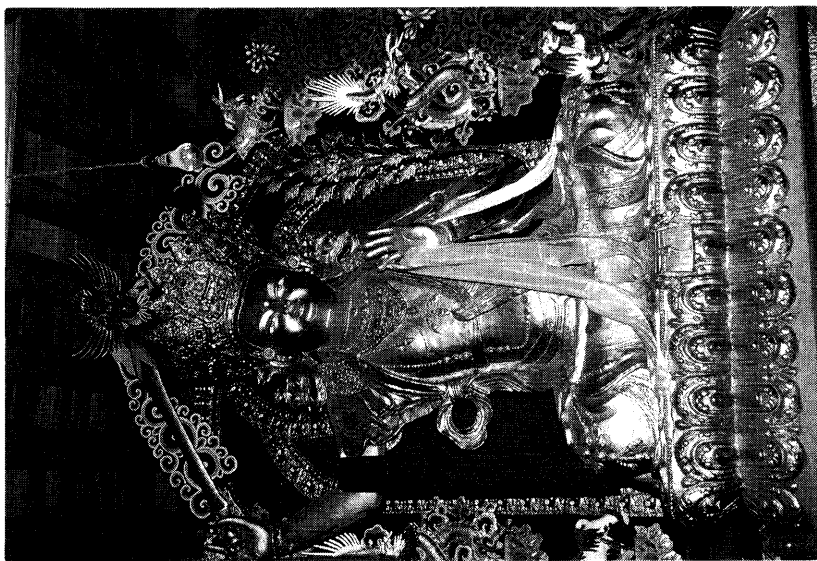
Figure 5 The *siddas* in the *thang ka*, ‘Grub-chen brgyad-cu’ in the Bon rgya monastery  
(The numbers correspond with the names listed in the previous page)



Plate 1 Bon-rgya monastery (M. Mori, August 1998)



Plate 2 The 'du khang of the Bon-rgya monastery (M. Mori, August 1998)



**Plate 4** Shes-rab smra-ba'i seng-ge  
(M. Mori, August 1998)



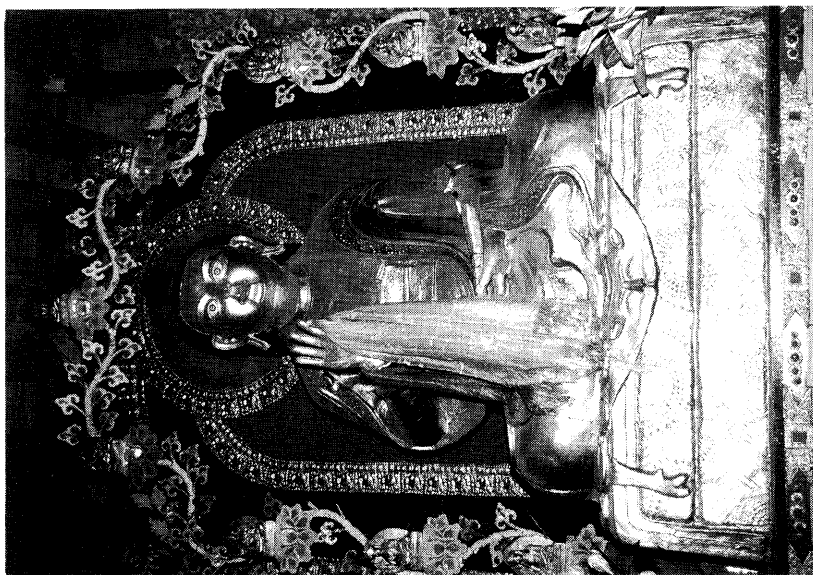
**Plate 3** rNam-mkhyen rgyal-ba gshen-rab  
(M. Mori, August 1998)



Plate 5 rGyal-yum Byams-ma chen-mo  
(M. Mori, August 1998)



Plate 6 rJe-sku mNyang-med (M. Mori, August 1998)



**Plate 7** dGon-bdag g'Yung-drung phun-tshogs  
(M. Mori, August 1998)



**Plate 8** Brag-btsan (M. Mori, August 1998)

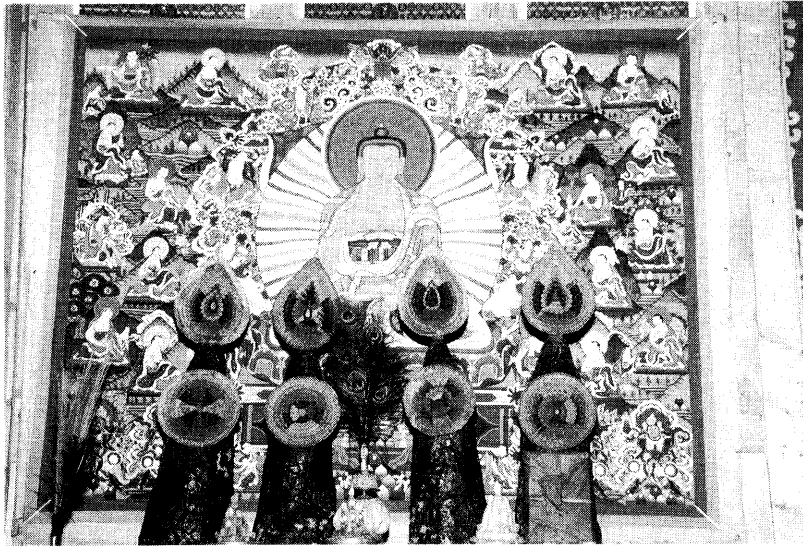


Plate 9 gNas-brtan bcu-drug (M. Mori, August 1998)

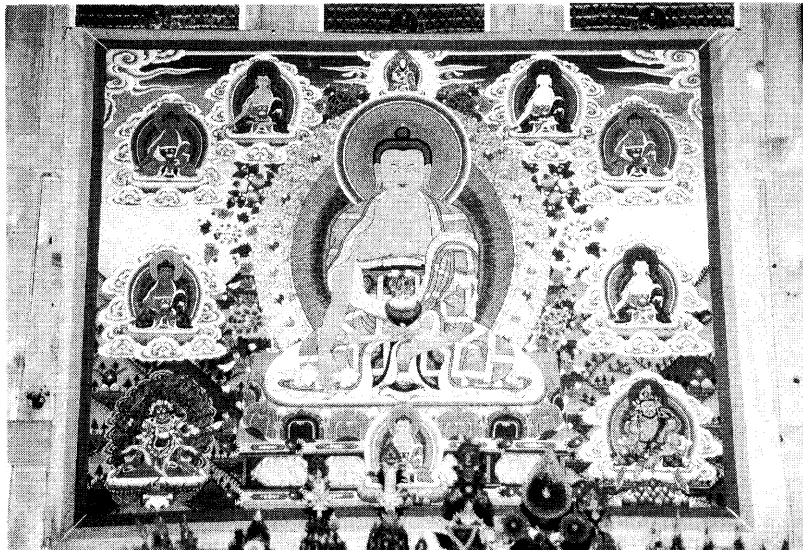


Plate 10 sMan-lha bde-gshegs brgyad (M. Mori, August 1998)



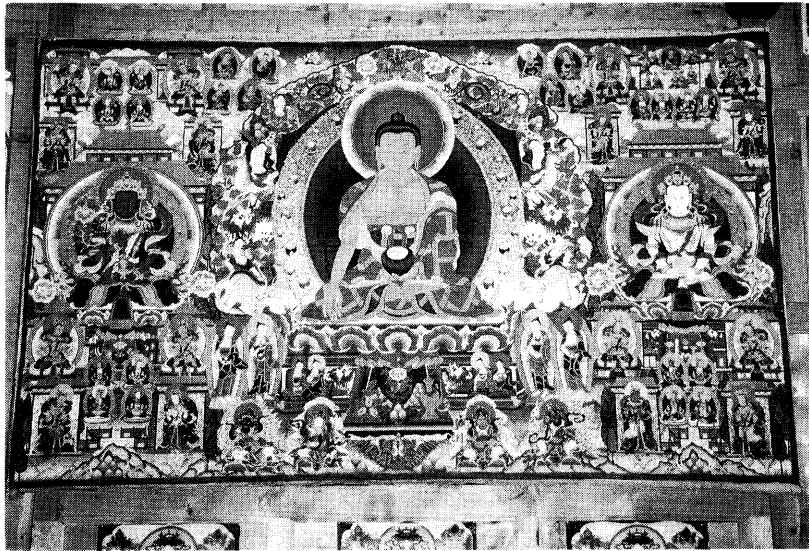


Plate 11 dGe-spyod Tshe-dpag med Byams-ldan bcas gsum  
(M. Mori, August 1998)

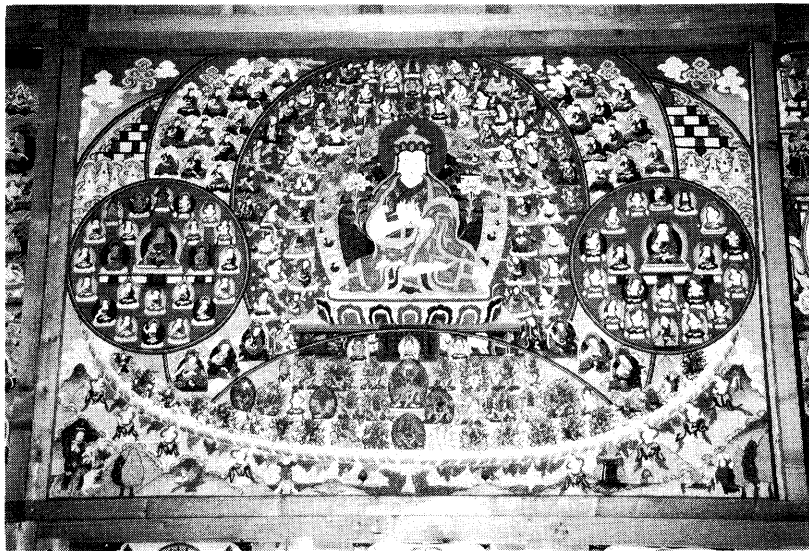


Plate 12 rJe-sku'i tshogs-zhing rgyan-thang (M. Mori, August 1998)



Plate 13 Grub-chen brgyad-cu (M. Mori, August 1998)



Plate 14 Bla-ma Tshe-dbang rig-'dzin (M. Mori, August 1998)

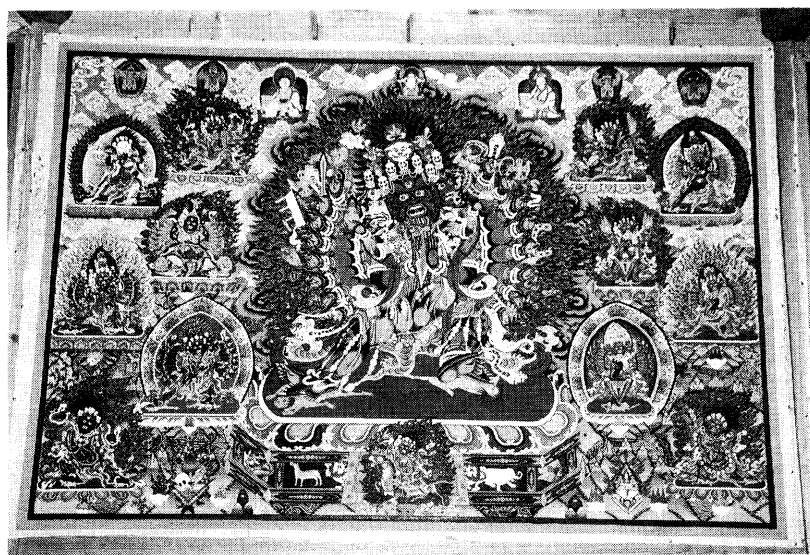


Plate 15 dBal-gsas (M. Mori, August 1998)



Plate 16 sTag-lha sPu-gri dmar-po (M. Mori, August 1998)

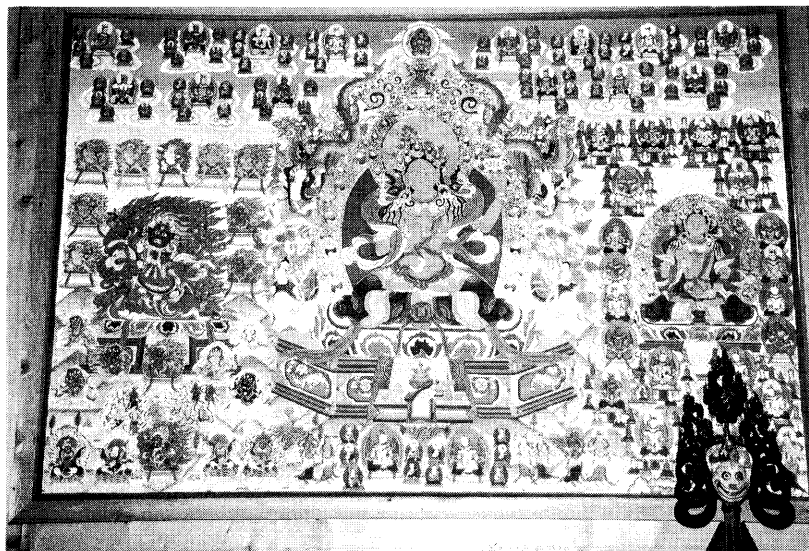


Plate 17 Byams-ma, rNam-'joms, Sher-phyin (M. Mori, August 1998)



Plate 18 rGyal-ba rgya-mtsho, Kun-dbyings, sMan-lha  
(M. Mori, August 1998)

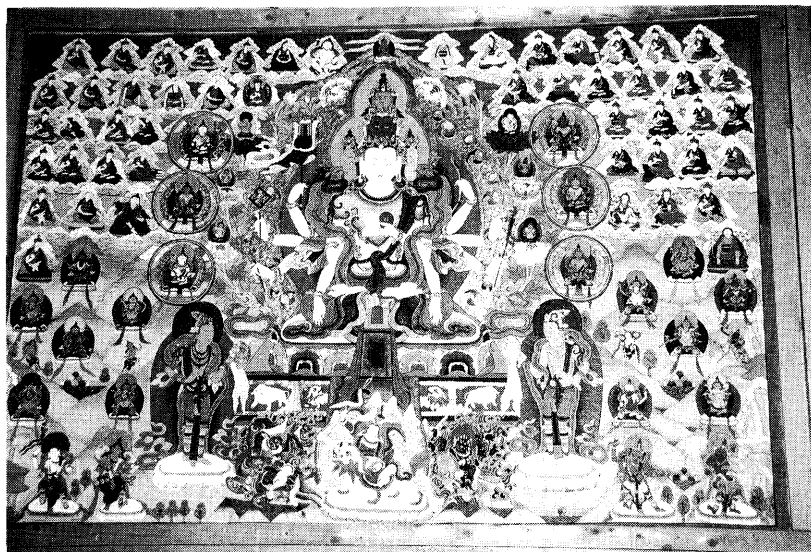


Plate 19 Kun-bzang rgyal-ba 'dus-pa (M. Mori, August 1998)



Plate 20 dBal-gsas (M. Mori, August 1998)





Plate 21 Kun-rig, rNam-dag, Dus-'khor (M. Mori, August 1998)

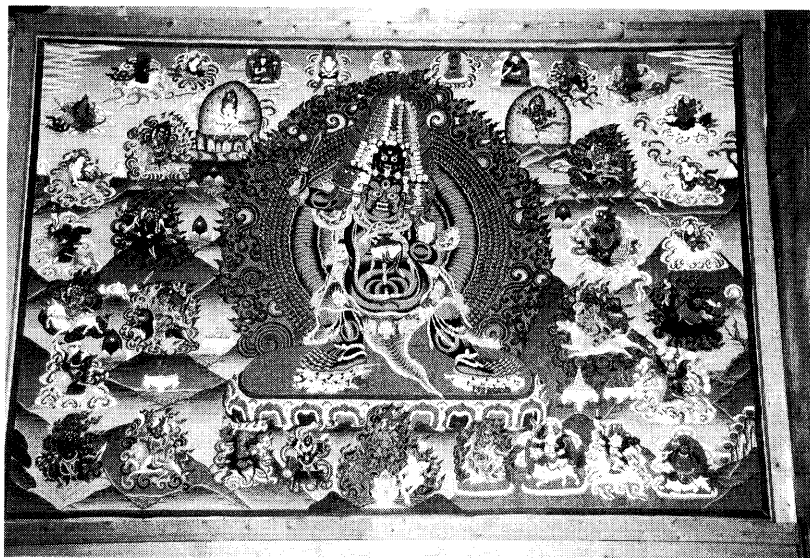


Plate 22 Srid-rgyal dbu-brgya phyag-stong (M. Mori, August 1998)



Plate 23 Brag-btsan (M. Mori, August 1998)

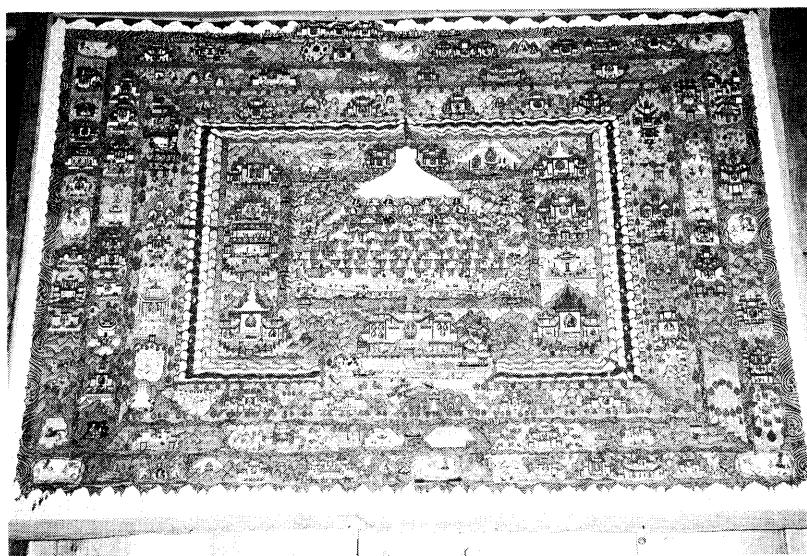


Plate 24 rTag-gzigs-zhing (M. Mori, August 1998)



Plate 26 sTag-ri-rong (M. Mori, August 1998)



Plate 25 Byang-sman (M. Mori, August 1998)





Plate 27 Yum-sras (M. Mori, August 1998)



Plate 28 Mi-drid (bdud?) (M. Mori, August 1998)



Plate 30 Dre'u nag-mo(M. Mori, August 1998)



Plate 29 Dre'u dmar-mo (M. Mori, August 1998)

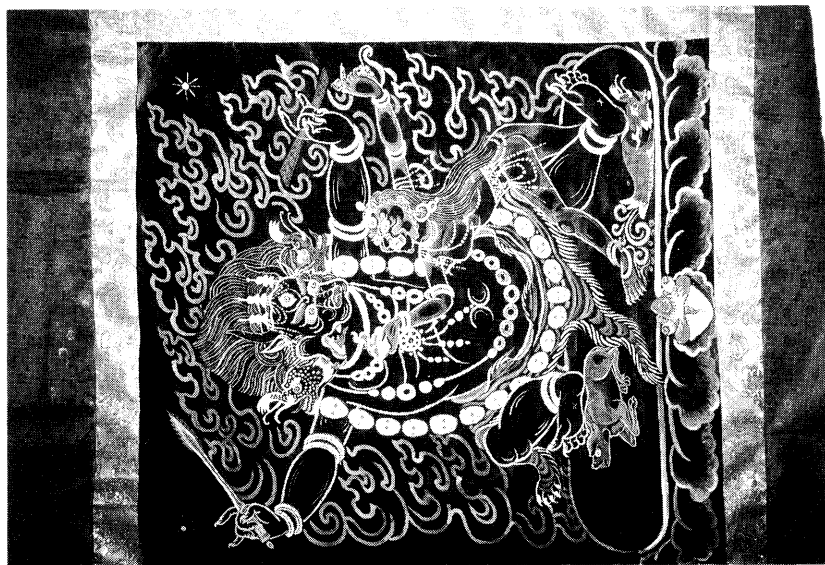


Plate 32 gShin-rje (M. Mori, August 1998)



Plate 31 gCen-lha (M. Mori, August 1998)



Plate 34 dMu-bdud (M. Mori, August 1998)



Plate 33 rMa-rgyal (M. Mori, August 1998)



Plate 36 dMag-dpon (M. Mori, August 1998)

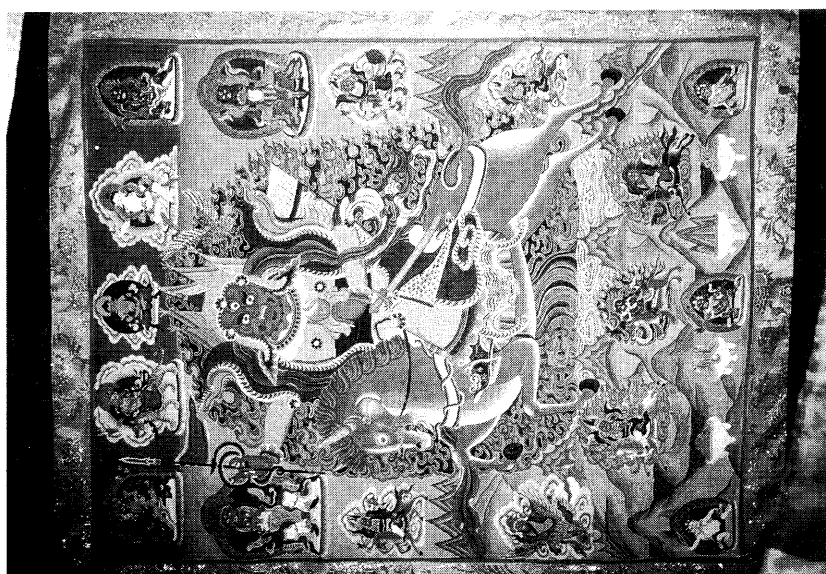


Plate 35 Brag-btsan (M. Mori, August 1998)





Plate 38 Dam-can (M. Mori, August 1998)



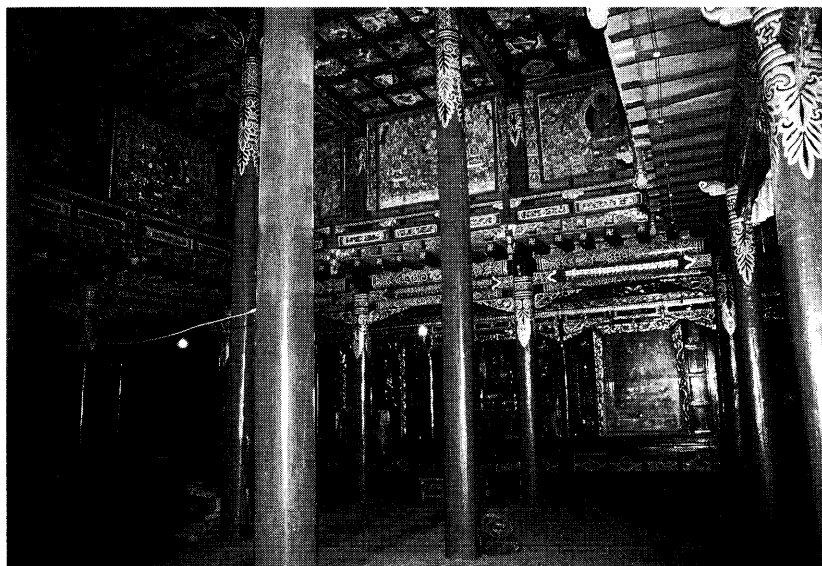
Plate 37 gNam-lha (M. Mori, August 1998)



**Plate 40** Nyi-pang-sad (M. Mori, August 1998)



**Plate 39** Shel-khrab-can (M. Mori, August 1998)



**Plate 41** Khyung-po temple (M. Mori, August 1998)



**Plate 42** rJe-sku'i tshogs-zhing rgyan-thang (M. Mori, August 1998)





**Plate 43** Scenes from the life of gShen-rab (1) (M. Mori, August 1998)



**Plate 44** Scenes from the life of gShen-rab (2) (M. Mori, August 1998)

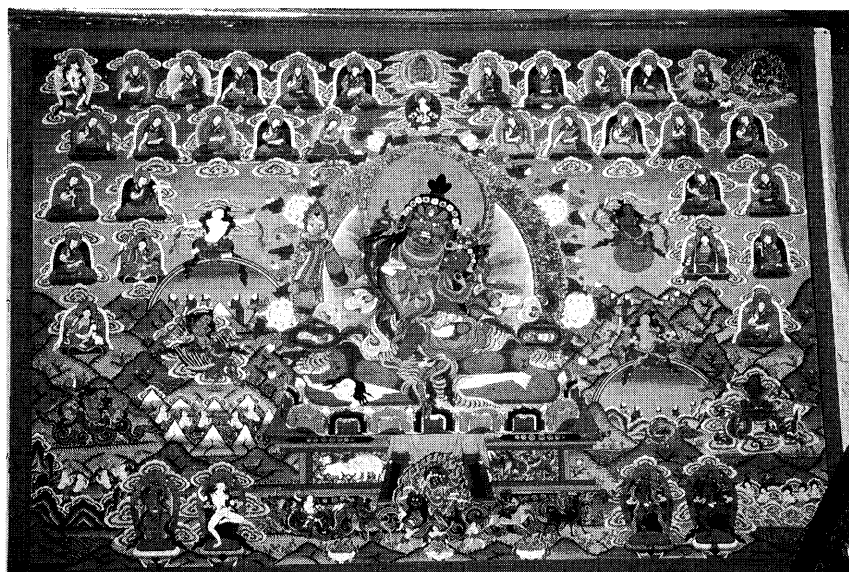


Plate 45 Bla-ma tshe-dbang rig-'dzin (M. Mori, August 1998)

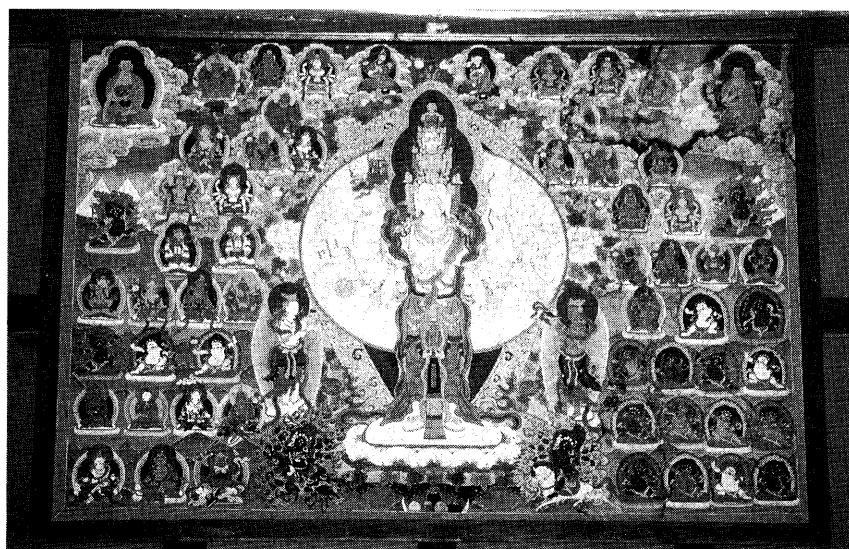


Plate 46 rGyal-ba rgya-mtsho (M. Mori, August 1998)



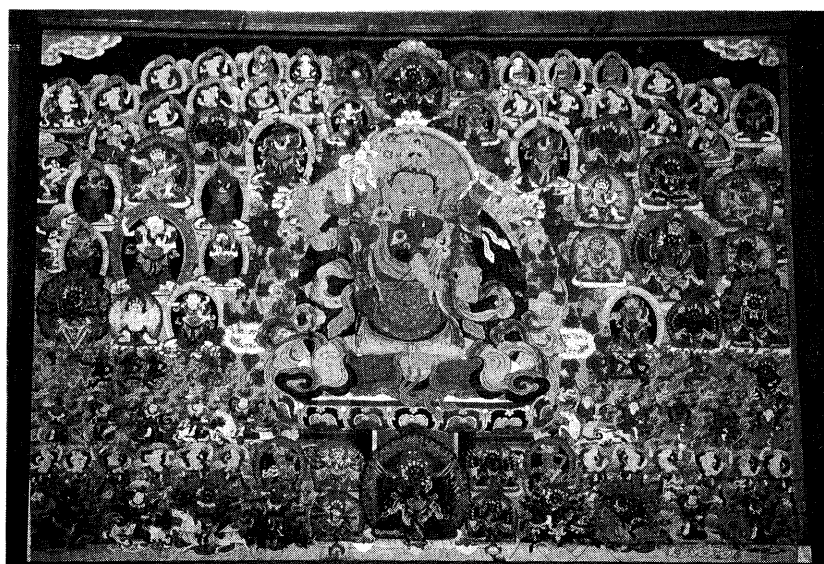
Plate 47 dBal-gsas (M. Mori, August 1998)



Plate 48 Kun-bzang rgyal-ba 'dus-pa (M. Mori, August 1998)



**Plate 49** unidentified deity (M. Mori, August 1998)



**Plate 50** unidentified deity (M. Mori, August 1998)



**Plate 51** The ceiling of the Khyung-po temple  
(two *maṇḍalas* and nos. 6, 7, a-d in Figure 4) (M. Mori, August 1998)



**Plate 52** The ceiling of the Khyung-po temple  
(two *maṇḍalas* and nos. 1-5 in Figure 4) (M. Mori, August 1998)





**Plate 53** The ceiling of the Khyung-po temple  
(nos. 8-11, 25-28 in Figure 4) (M. Mori, August 1998)



**Plate 54** The ceiling of the Khyung-po temple  
(nos. 16-19, 35-38 in Figure 4) (M. Mori, August 1998)

