

in graceful folds, she wore bracelets and a necklace, and on her head was a five-pointed crown. Behind her rose a mighty gilded aureole of magnificently carved wood, in a pattern of tendrils, leaves and stylized flames. See Plate 54.

We were told that this sanctuary was P'u-t'u-tien (the Temple of All Preservation). Professor O. FRANKE calls the whole monastery An-yüan-miao (the Temple for the Pacifying of the Far Dwellers). In everyday speech it is spoken of as Yü-lin-miao (the Temple of the Elm Grove), but we generally heard the simple name Ili-miao. Built in 1764, it was principally intended as a compliment to the Dzungar tribe of twelve hundred men, who in 1759 had settled in that district. It is said to have been modelled after Ku'rh-cha-tu-kang¹, an old sanctuary on the north bank of the river Ili that in the days of GALDAN TSERING was greatly venerated by the Dzungars. The temple on the Ili was destroyed during the Manchu emperors' wars, and CH'IEN LUNG had a replica built in Jehol to comfort those who had come from so far.

THE P'U-LO-TIEN

Leaving the Ili-miao, and traversing the hills and ravines to the south, we came after a walk of one kilometer to the strange and original sanctuary which bears the name P'u-lo-tien or P'u-lo-ssu (the Temple of Universal Delight, or according to FRANKE, the Temple of Penetrating Joy). The building was erected in 1767, and the main hall is dedicated to »Buddha, the King of the Highest Joy«. On the memorial tablet the emperor speaks of the Dzungars joining the Empire, and says that the princes of that great Mongolian tribe came yearly to Jehol for an audience. The temple was built so that even in Jehol they could live according to their traditions and their faith. »At which their joy will be great.»

We entered a courtyard, where weeds were growing up between the paving-stones. On all four sides it was surrounded by pavilions with noble and harmonious lines. The building on the north, Tsung-yin-tien, contained three big, well-preserved images. Passing through the round arch of a *p'ai-lou*, we came to the lowest of three walled terraces. A double flight of steps with balustrades led upwards to the middle terrace, which was surrounded by a low crenelated parapet. Eight slender *stupas* of faience stood on this terrace, coloured bright green and gold. The tops of these reliquaries had been removed, either out of pure vandalism or because of their beauty and value.²

On the topmost terrace, which was bordered by a delicate, fretted marble balustrade, rose the chief temple, Hsü-kuang-ko, its beautiful lines and contours

¹ A corrupt Mongol (or Tibetan) name.

² The interested reader may find a picture of these stupas when still complete with metal tops in E. BOERSCHMANN: *Baukunst und Landschaft in China* (Berlin 1923) Bild 44. This photograph was taken sometime between 1906 and 1909. F. B.