

of later date than the times of Rin-chen-bzang-po. Since I wrote this statement, I have had to change my opinion. Stucco images of very artistic design were fashioned in the eleventh century. And as regards Nako, all the monks were unanimous in asserting that the images of this monastery were of the great Lotsaba's time. In a godown here we found an ancient wooden mask such as are used by the lamas in their devil dances. We bought it for one rupee. The present day masks are made of stucco, and differ widely from this ancient specimen. I found only a single inscription in this hall, written on the wall with black ink. It reads *so-rdi*, a word which I cannot explain.

The southern temple is called *dKar-byung-lha-khang*, the 'White Temple.' We were not allowed to enter it, as a lama was occupying it for meditation.

The northern temple is called *Lha-khang-gong-ma*, 'Upper Temple.' It contains the stucco image of sGrol-gser, the yellow Tārā, in an elaborately carved wooden frame (Plate XIII, b). This is one of the rarer forms of this popular deity, the Tibetans being more interested in the white and green Tārās. Of the latter deity, there is a representation in stucco in the same hall. The yellow Tārā is surrounded by frescoes representing the eight medicine Buddhas (*smān-bla*).

The eastern temple is also called *Lha-khang-gong-ma*, 'Upper Temple'. It contains only frescoes. Opposite the door, there is a seated Buddha surrounded by his disciples. To the left of this picture is found a blue rDo-rje-chang (Vajra-dhara). On the wall to the right of the door is the picture of Thse-dpag-med (Amitāyus), probably in his capacity of medicine Buddha (*smān-bla*) surrounded by his eight followers. All these pictures were furnished with Tibetan inscriptions in white colour. Only the following three names were still legible: *Sha-kya-thub-pa*; *Myang-ngan-med-mchog-dpal*; *Rin-chen-zla-ba*. Above the door, among other tutelary deities, there is a large fresco of King Kesar riding on a white r *Kyang* (wild ass). At Nako he is called *gLing-sing-chen-rgyal-po*, 'Great Lion King of gLing.' This may point to a connection between the pre-Buddhist religion of the Tibetans and the Buddhism of the eleventh century. I copied six Tibetan inscriptions in this hall, which are merely of iconographical interest. Most of the others were illegible. Besides the Tibetan inscriptions we found here a short inscription in Śāradā characters which we tried to photograph, but did not succeed, as it was written with brown ink on an orange ground. Much was not lost, however, as it is probably not of very ancient date.

Another little temple to the south of the village of Nako is called *sLob-dpon-zhabs-rjes*, 'Footprint of the Teacher.' It is built over a natural rock showing a footprint of more than human size. Above the rock is placed a stucco figure of Padma-sambhava. The temple is furnished with frescoes of as ancient a type as those in the Lha-khang ched-po (*ched-po* is the same as Tibetan *chen-mo*, 'great'). They also have the same glassy polish which is found on the before-mentioned pictures. This little temple was probably erected in the eleventh century, together with the great monastery. Thus, we are led to surmise that already in the days of Rin-chen-bzang-po, this footprint on the rock