

Lamayuru rock. There we were shown a hall which reminded me strongly of Rin-chen-bzang-po's temples, especially the stucco images on the walls, which were of a style similar to those at Tabo. The entrance is towards the east. The principal image is that of 'aJam-dbyangs (Mañju-ghōsha). On his right we find the blue Tārā, and on his left, the yellow Tārā. The figure above the blue Tārā is said to represent Thse-dpag-med (Amitāyus), but the identity of the figure above the yellow Tārā cannot now be established. Garuda is placed above the whole group of images. Below it is a stone pedestal showing well carved reliefs of elephants and lions. The frescoes in this hall are far gone and most of them can no longer be identified. I noticed a picture of a divinity with very many arms, and another fresco apparently representing the 'Wheel of Life' (*Srid-pai-'akhor-lo*) showing in its better preserved parts the torments of hell, and the gods fighting the Asuras. The lama who had taken us to this temple, said that, according to an inscription in the bCu-gcig-zhal temple at Wanla, the following four temples date from one and the same time, called the *bKā-gdams-pa* time: (1) the Seng-ge-sgang temple of Lamayuru, (2) the bCu-gcig-zhal temple at Wanla, (3) the ruined temple of Chigtan, (4) the Lha-bcu-rtse-lha-khang temple at Khanji. As regards the *bKā-gdams-pa* time, this expression seems to indicate the times of the great teacher 'aBrom-ston, the founder of the *bKā-gdams-pa* sect, who lived in the 11th century. This statement is quite in agreement with the general appearance of the Seng-ge-sgang temple. I had sent a man to the famous bCu-gcig-zhal temple of Wanla to copy any ancient inscriptions, he could discover in it. He evidently did not find that of the bKa-gdams-pa times mentioned by the lama, for what he brought me, was one of the Muhammadan period, as is evident from the occurrence of Moslem names in it. In a side chapel of the Seng-ge-sgang temple, there are three large images of terrible appearance, similar to those which we found in the mGon-khang at Leh. A female figure riding on a mule, is called dPal-ldan-lha-mo (Śrī Dēvī); and a male figure seated on a man, mGon-po (Mahākāla). The two remaining figures I cannot define, although the name of one of them was said to be Abchi.

Below the monastery of Lamayuru there is an ancient shrine which appears to be the old Bon-po temple. The roof is almost gone, and for this reason the frescoes on the walls have suffered badly. The door was also in the wall towards the east. All the divinities painted on the walls of this hall are of Buddhist type; but their complexion is either blue or black, and their dress is red. These pictures seem to represent Nāgas, similar to those we saw at Ubshi and Alchi. Those ancient gates with four doors, and this mysterious temple at Lamayuru are apparently all of Bon-po origin; but they were erected in the days when the Bon-po religion was largely influenced by Buddhism and Hinduism. Although a good number of pictures of Buddha-shaped figures have been preserved in this ruined temple, I could not discover a single one with a white, yellow, or red complexion. But there were several female figures of very unusual shape whose complexion was white. They appeared to wear ear-flaps, like the modern Ladakhi women, and were depicted on the walls as well as on the ceiling. On the latter were represented well designed rows of female musicians, alternately white and grey.