

II.—GENERAL DESCRIPTION OF SIKHIM MONASTERIES.

Monasteries in Sikhim are of three kinds, viz.—(a) *Tak-phu*,¹ literally a “rock-cave” or cave-hermitage; (b) *Gömpa*,² literally “a solitary place” or monastery proper; and (c) the so-called “*gompas*” founded in or near villages. These latter are, as a rule, merely temples (*hla-khāng*) with one or more priests engaged in ministering to the religious wants of the villagers.

The four great caves of Sikhim hallowed as the traditional abodes of Guru Rimbochhe and Lhatsün Chhembo, and now the objects of pilgrimage even to lāmas from Tibet, are distinguished according to the four cardinal points, viz.—

The NORTH *Lha-ri nying phu*, or “the old cave of God’s hill.” It is situated about three days’ journey to the north of Tashiding, along a most difficult path. This is the most holy of the series.

The SOUTH *Kah-do Sang phu*,³ or “cave of the occult fairies.” Here it is said is a hot spring, and on the rock are many footprints ascribed to the fairies.

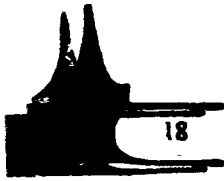
The EAST *Pé phu*,⁴ or “secret cave.” It lies between the Tendong and Mainom mountains, about five miles from Yangang. It is a vast cavern, reputed to extend by a bifurcation to both Tendong and Mainom. People go in with torches about a quarter of a mile. Its height varies from five feet to one hundred or two hundred feet.

The WEST *De-chhen phu*,⁵ or “cave of Great Happiness.” It is in the snow near Jongri, and only reachable in the autumn.

“Gömpa,” as has been noted, means “a solitary place,” and most of the gömpas still are found in solitary places. Isolation from the world has always been a desideratum of Buddhist monks; not as an act of self-punishment, but merely to escape mundane temptations.

The extreme isolation of some of the gömpas has its counterpart in Europe in the Alpine monasteries amid the everlasting snows. One of these gömpa is Tō-lung, which for the greater part of the year is quite cut off from the outer world, and at favourable times is only reachable from the south by a

¹ brag-phug. | ² dyon-pa. | ³ mkhal hgro gang. | ⁴ sbas. | ⁵ bde chhen.



path of flimsy rope and bamboo ladders leading across the face of precipices. Thus its solitude is seldom broken by visitors. The remote and almost inaccessible position of many of the Sikhim gömpas renders mendicancy impossible; but begging-with-bowl seems never to have been a feature of Lāmaism, even when the monastery adjoins a town or village.

The site occupied by the monastery is usually commanding and frequently picturesque. It should have a free outlook to the east to catch the first rays of the rising sun. The monastery buildings should be built in the long axis of the hill, and it is desirable to have a lake in front, even though it be several miles distant. These two conditions are expressed in the couplet:—

“Back to the hill-rock,
And front to the tarn.”¹

The door of the assembly room and temple is *cæteris paribus* built to face eastwards. The next best direction is south-east, and then south. If a stream directly drains the site or is visible a short way below, then the site is considered bad, as the virtue of the place escapes by the stream. In such a case the chief entrance is made in another direction. A waterfall, however, is of very good omen, and if one is visible in the neighbourhood, the entrance is made in that direction, should it not be too far removed from the east.

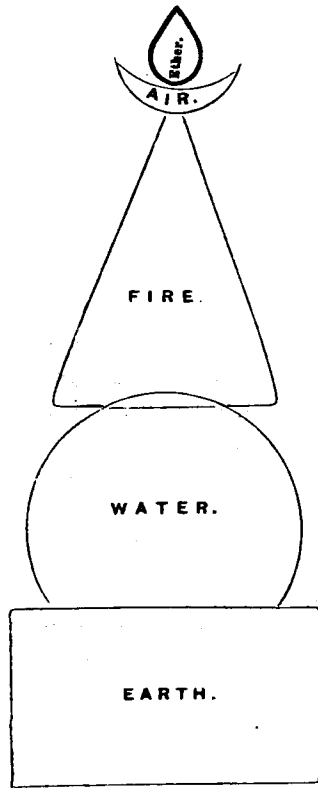
The monastic buildings cluster round the temple, which is also used as the Assembly Hall or *du-khang*, and corresponds to the *vihāra* of the earlier Buddhists. The temple building and its contents form the subject of the next chapter. Most of the outer detached buildings are dormitories for the monks, and have nothing to distinguish them from the ordinary houses of Sikhim, except, perhaps, that their surroundings are sometimes a trifle cleaner and more comfortable looking, and occasionally a few flowers are to be seen. One elderly monk and two or three novices usually occupy one house, and each house cooks its own meals independently, as there is no common refectory in the small monastic establishments of Sikhim. The menial lay servants are usually housed some distance off.

Lining the approaches to the monastery are rows of tall “prayer” flags, and several large lichen-clad chhortens and long mendong monuments.

Its surroundings.

¹ *rgyab ri brag dang, mdun ri mtsho.*

The *chhortens*,¹ literally "receptacle for offerings" (Skt. *Da-garbha*,
Chaitya or *stupa*²), are solid conical structures originally intended as relic-holders, but now are mostly erected as cenotaphs in memory of Buddha or canonized saints, and they have a suggestively funereal appearance. The original form



of the *stupa* was a simple hemisphere with its convexity upwards and crowned by one or more umbrellas. Latterly they became more complex and elongated, especially in regard to their capitals. The details of many of the Lāmaic *Chaityas* are capable of an elemental interpretation, symbolic of the five elements into which a body is resolved on death. Thus, *vide* figure in margin modified from Remusat,³ the lowest section, a solid rectangular block, typifies the solidity of the *earth*, above it *water* is represented by a globe, *fire* by a triangular tongue, *air* by a crescent—the inverted vault of the sky, and *ether* by an acuminated circle. The *Chaityas* of Sikhim are mainly of two forms. Each *chhorten* consists of a solid hemisphere—the true relic-holder—which stands on a plinth of several steps. The hemisphere is surmounted by a narrow neck bearing in a lotus-leaved basin a graded cone usually of 13 tiers, which are considered to represent umbrellas—the symbol of royalty; they are by others said to represent the 13 Bodhisatwa heavens of Nepalese Buddhist cosmography.⁴ And

the whole is topped by a horizontal disc bearing a smaller vertical disc set within a crescent, which popularly are said to typify the sun and moon, but which have the elemental character already noted.

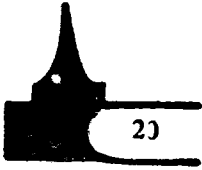
In the most common form, the hemisphere has its curved surface directed downwards. The second form especially common in Nepal,

¹ *mchhod rten*.

² *Da-garbha* (Pali *Da-goba*) = relic receptacle. चैत्य *Chaitya* (= *chi* + *styai* = to heap together, a mound) came afterwards to be called *stupa* (स्तूप) and in Pali *Thupa* or vulgarly *Tope*, but was especially applied to a relic-holder in an Assembly Hall, while *stupa* denoted the larger one in the open air.

³ *Four Koue Ki*, Chap. XIII.

⁴ Hodgson's *Essays on the Languages, &c., of Nepal and Tibet*, Lond. 1874, page 30.



bears a closer resemblance to the older form of stupa, but its capital is more elongated, and it and the cone or pyramid is separated from the hemisphere by a square neck which bears on each face a pair of eyes which typify omniscience. In the wealthier monasteries the chhortens are occasionally whitewashed.

The most holy chhorten in Sikkim is at Tashiding, the largest of the group figured by Hooker.¹ So sacred is it that the mere act of beholding it is supposed to cleanse from all sin, according to its name. Its full title is *Thong-wa rang tö*,² or "Saviour by mere sight." It owes its special sanctity to its reputedly containing some of the funereal granules³ of the mythical Buddha antecedent to Shakya Muni, viz.—*O-sung*,⁴ the relics having been deposited there by Jik-mi Pawo, the incarnation and successor of Lhatsün Chhembo. As a result of this repute it is a favourite object of pilgrimage.

The *mendongs* are faced with blocks bearing in rudely cut characters the six-syllabled mystic sentence "*Om māni pādme hung*"—the same which is revolved in the "prayer-wheels." And occasionally it also bears coarsely outlined figures of the three favourite protecting divinities of Lāmaism, the *Ri-sum Gonpo*, or "the Three *Defensores Fidei*," viz.—the four-handed *Chéresi* (Skt. *Avalokita*), *Jai-yang* (Skt. *Manjugosha*), and *Chākna Dorje* (Skt. *Bajrapāni*). As it is a pious act to add to these "*mani*" slabs, a mason is kept at the larger temples and places of special pilgrimage, who carves the necessary number of stones according to the order and at the expense of the donating pilgrim.

The above monuments must always be passed on the right hand, according to the ancient Hindu ceremonial of *pradakshina*, as a tribute of respect. And thus it is that the prayer cylinders must always be turned in a similar direction.

In addition to the foregoing objects there is frequently found in the vicinity of the monastery a stone seat called a Lāma's throne. "throne" for the head lāma while giving *al-fresco* instruction to his pupils. One of the reputed thrones of Lhatsün Chhembo exists at the Pemiongchi chhorten, where the camp of visitors is usually pitched.

¹ *Himalayan Journ.*, Vol. I, page 320.

² *mthong wa rang grol*.

³ It is believed by the lāmas that on the burning of the body of a Buddha no mere ash results, but two varieties of nodules which are named:—(a) *phe-dung*, small white seed-like granules; (b) *ring-srel*, yellowish larger nodules from the bones, and of these an enormous quantity are forthcoming. It is the former which are said to be preserved in the great Tashiding Chaitya.

⁴ *hoḍ srung*.

There is no regular asylum for animals rescued from the butchers to save some person from pending death. Occasionally such ransomed cattle are to be found in the neighbourhood of monasteries where their pension-expenses have been covered by a donation from the party cured. The animals have their ears bored for a tuft of coloured rags as a distinctive mark.

Not far from most monasteries are fertile fields of *murwa* (*Eleusine corocana*) from which is made the country beer, a beverage which the Sikhim monks do not deny themselves.

In the following table is given, what is described as, a complete list of monasteries in native Sikhim with the number of the monks in each, from official information supplied by Lama Ugyén Gyätsho:—

List of Monasteries in Sikhim.

Serial No.	Map name.	Vernacular name.	Meaning of the name.	Date of building.	Number of monks
1	Sanga Chelling	<i>gsang sngags chhos gling.</i>	The place of secret spells ...	1697	25
2	Dubdi ...	<i>sgrub-sde</i> ...	The Hermit's cell ...	1701	30
3	Pemiongchi ...	<i>pad-ma yang tse</i> ...	The sublime perfect lotus ...	1705	108
4	Gantok ...	<i>btsan-mkhar</i> ...	The Tsén's house ...	1716	3
5	Tashiding ...	<i>bkra-shis-lding</i> ...	(The large Tashiding temple is the temple of the religious king or "Dharma raja.")	1716	20
6	Senan ...	<i>gzil-gnon</i> ...	The suppressor of intense fear	1716	8
7	Rinchinpong ...	<i>rin-chhen spungs</i> ...	The precious knoll	1730	8
8	Ralong ...	<i>ra-blang</i> ...	.....	1730	80
9	Mali ...	<i>mad-lis</i> ...	.....	1740	15
10	Ram thek ...	<i>Ram-tek</i> ...	A Lepcha village name ...	1740	80
11	Fadung ...	<i>pho-brang</i> ...	The chapel royal ...	1740	100
12	Cheung tong ...	<i>btsun-thang</i> ...	The Meadow of Marriage (of the two rivers), or of Dorje Phagmo.	1788	8
13	Ketsu perri ...	<i>mkhah spyod dpal ri</i> ...	The noble heaven-reaching mountain.	...	11
14	Lachung ...	<i>thang mô-chhen</i> ...	The large plain ...	1788	5
15	Talung ...	<i>rdo lung</i> ...	The stony valley ...	1789	90
16	Entchi ...	<i>rab-brten gling</i> ...	The high strong place ...	1840	15
17	Phensung ...	<i>phan-bzang</i> ...	The excellent banner or good bliss.	1840	100
18	Kartok ...	<i>bkah-rtog</i> ...	The Kartok (founder of a schism).	1840	20
19	Dalling ...	<i>rdo-gling</i> ...	"The stony site" or the place of the "Dorjeling" tertön.	1840	8
20	Yangong ...	<i>gyang sngang</i> ...	"The cliffy ridge" or "the lucky ridge."	1841	10
21	Labrong ...	<i>bla-brang</i> ...	The lāma's dwelling ...	1844	30



Serial No.	Map name.	Vernacular name.	Meaning of the name.	Date of building.	Number of monks.
22	Lachung ...	pon-po sgang ...	The Bon's ridge ...	1850	8
23	Lintse ...	lhun-rtse ...	The lofty summit ...	1850	15
24	Sinik ...	zi-mig ...	.....	1850	30
25	Ringim ...	ri-dgon ...	Hermitage hill ...	1852	30
26	Lingthem ...	ling-tham ...	A Lepcha village name ...	1865	20
27	Changhe ...	rtsag-nges ...	.....	.....	.....
28	Lachen ...	La-chhen ...	The big pass ...	1858	8
29	Giatong ...	zi-hdur ...	.....	1860	8
30	Lingqui ...	ling-bkod ...	The uplifted limb ...	1860	20
31	Fadie ...	khphagö rgyal ...	The sublime victor ...	1862	8
32	Nobling ...	nub-gling ...	The western place ...	1875	5
33	Namchi ...	rnam-rtse ...	The sky-top ...	1836	6
34	Pabia ...	spa-lbi-kog ...	.....	1875	20
35	Singtam ...	sing-ltam ...	A Lepcha village name ...	1884	6

In addition to the monasteries in this list are several religious buildings called by the people gömpas, but by the lamas only *hla-khang* or temples, such as Dé-thang, Ke-dum, &c.

The oldest monastery in Sikhim is Dub-de, founded by the pioneer lāma Lhatsün Chhembo. Soon afterwards shrines seem to have been erected at Tashiding, Pemiongchi, and Sangnga-chhö-ling over spots consecrated to Guru Rimbochhe, and these ultimately became the nuclei of monasteries; Sangngachhöling and Pemiongchi being first built. As Sangngachhöling is open to members of all classes of Sikhim-

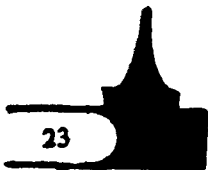
The older monasteries.

Bhotiyas, Lepchas, Limbus, and also females and even deformed persons, it is said that Pemiongchi was designed, if not actually built, by Hlatsün Chhembo as a high-class monastery for *ta-sang* or "pure-monks" of pure Tibetan race, celibate and undeformed. Pemiongchi still retains this reputation for the professedly celibate character and good family of its monks; and its monks alone in Sikhim enjoy the title of *ta-sang*, and to its lāma is reserved the honour of anointing with holy-water the reigning sovereign.

The great majority of the monasteries belong to the Nyingmapa sub-sect of Lhatsün-pa, only Namchi, Tashiding, Sinön, and Thangmochhe belonging to the Ngadakpa sub-sect, and Kartok and Dö-ling to the Kartokpa sub-sect of Nyingmapa. All of these are practically subordinate to Pemiongchi, although Namchi and Kartok gömpas are nominally the heads of the Ngadakpa and Kartokpa respectively. Pemiongchi also exercises supervision over the Lepcha gömpas of Lingthem, Zimik, and Phaggye. Lepchas are admissible also to Rigön as well as Sangngachhöling. Nuns

Monasteries according to sect.

Lepcha monasteries.



are admitted to a few monasteries, but their number is extremely small, and individually they are illiterate, old, and decrepit.

Nuns.

Only three monasteries belong to the Karmapa, viz., Ralang, Ramtek, and Phodang, and of these Phodang is now in reality the chief, although Ralang is the parent monastery.

At present the most flourishing monasteries in Sikhim are the Nyingmapa, Pemiongchi, and the Karmapa Phodang.

The names of the monasteries, as will be seen from the translations given in the second column of the table, are mostly Tibetan and of an ideal or mystic nature, but some are physically descriptive of the site, and a few are Lepcha place-names also of a descriptive character.

The names of the monasteries.

The lāmas number nearly one thousand, and are very numerous in proportion to the Buddhist population of the country.

Proportion of lāmas to the Buddhist population.

In 1840, Dr. Campbell estimated¹ the Lepchas and Bhotiyas of Sikhim at 3,000 and 2,000 respectively; but Mr. White in his census of Sikhim in March 1891 gives the population roughly as—

Lepchas	...	...	...	5,800
Bhotiyas	...	...	...	4,700
Nepalese, &c.	...	...	...	19,500
				30,000

As the Nepalese are all professing Hindus, the lāmas are now dependent on the Bhotiyas and Lepchas for support, and we thus get a proportion of one lāmaic priest to every 10 or 11 of the indigenous population. But this does not represent the full priest-force of those two races, as it takes no count of the numerous devil-dancers and Lepcha priests patronized by both Bhotiyas and Lepchas.

III.—THE TEMPLE AND ITS CONTENTS.

The temple had no place in primitive Buddhism. It is the outcome of the worship of relics and images, and dates from the later and impurer stage of Buddhism.

The Temple.

Its proper name is *Lhā-khāng* or "God's house;" but as it serves the purpose of an assembly room and school, it is also called respectively *Du-khāng*² (a meeting-room)

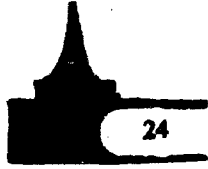
Its names.

and *Tsug-lak-khāng*³ (an academy), although the former name is strictly applicable only to the hall in the lower flat in which the monks assemble for worship.

¹ *The Oriental*, page 13

² *hdu-khang.*

³ *gtsug-lag-khang.*



It is the chief and most conspicuous building in the monastery and isolated from the other buildings. It is usually surrounded by a paved path to allow of pious circumambulation, and it is sometimes shaded by a cypress tree. Built in the Sikhim style of architecture, it is a heavy ungainly building with squarish base, tapering whitewashed stone walls, and a huge projecting flattish roof of thatched bamboo. In the wealthier monasteries the thatch has lately been replaced by corrugated iron, which does not improve the appearance of the building. As the wide projecting eaves render the roof liable to be blown off, the latter is tied down to the ground at the four corners by long pendant ropes. The roof is surmounted by one or a pair of small bell-shaped domes of gilt copper: if a pair, they are placed one on either end of the ridge, and called *jira*;¹ if a solitary one in the middle of the ridge, it is called *gyal-tshén*.² They are emblematic of the umbrella-banner of victory and good fortune. The building is usually two stories in height with an outside stair on one flank, generally the right, leading to the upper flat. In front is an upper wooden balcony, the beams of which are rudely carved and its doors variously ornamented.³ The necessary orientation of the building has already been noted.

In approaching the temple door the visitor must proceed with his right hand to the wall, in conformity with the Hindu ceremonial custom of *pradakshina* already noted. In niches along the base of the building, about three feet above the level of the path, are sometimes inserted rows of prayer-barrels which are turned by the visitor sweeping his hand over them as he proceeds.

The main door is entered by a short flight of steps. On ascending the steps, the entrance is at times screened by a large curtain of yak-hair hung from the upper balcony, which serves to keep out rain and snow from the frescoes in the vestibule.

Entering the vestibule, we find its gateway guarded by several fiendish figures. These are—

I.—The Demon of the Locality, usually a *Tsén* or male demon of a red colour, but differing in name according to the locality.

¹ *knjira*.

² *rgyal-mtshan*.

³ At Pemiongchi the balcony doors contain painted representations of the seven precious things of a universal emperor (*Chakravarta rājā*), such as Shākya was to have been had he not become a Buddha; viz.—(1) the precious wheel; (2) the precious white elephant; (3) the precious flying horse; (4) the precious gem; (5) the precious general; (6) the precious minister; and (7) the precious wife. These objects are frequently figured in the base of images and pictures of Buddha. See also Chapter V, page 323.

II.—Especially vicious demons of a more or less local character.

Thus, at Pemiongchi is the *Gyalpo Shuk-dén* with a brown face and seated on a white elephant. He was formerly the learned lāma Panchhen Söd-nams graks-pa, who being falsely charged with licentious living and deposed, his spirit on his death took this actively malignant form and wreaks his wrath on all who do not worship him—inflicting disease and accident.

III.—A pair of hideous imps, one on either side, of a red and bluish-black colour, respectively, named *Ki-kang* or *Shemba Mar-nak*,¹ who butcher their victims.

IV.—Here also are sometimes portrayed the twelve *Tän-ma*,—aërial nymphs peculiar to Tibet, who sow disease and who were among the chief fiends subjugated by “The Guru.”

Confronting the visitor in the vestibule are the four colossal images (frescoes) of the Kings of the Quarters, who guard the Universe and heavens against the outer demons. They are clad in full armour and of defiant mien. Two are placed on each side of the doorway. Their names are—

1. Yul-khor srung² (Skt. *Dhṛita-rāshṭra*), the white guardian of the east and King of the Gandharvas (Dri-za).
2. Phag-kye-pô³ (Skt. *Virūdhaka*), the yellow guardian of the south and King of the Kumbhāndas (Grul-bun).
3. Jé-mi-zang⁴ (Skt. *Virūpāksha*), the red guardian of the west and King of the Nāgās (*kLu*).
4. Nam-thö-sré⁵ (Skt. *Vaisravana*), the green guardian of the north and King of the Yakshas (*gNod-sbyin*).

Sometimes the guardian of the north is given a yellow, and the guardian of the south a green, complexion, according to the later fashion of the gélukpa, thus making the complexion of the guardians to coincide with the mythic colours of the quarters.

In the smaller temples which possess no detached *Mani lhakhang*, one or more huge *Mani*⁶ prayer-barrels are set at either end of the vestibule, and mechanically revolved by lay-devotees, each revolution being announced by an affixed lever striking a bell. As the bells are of different tones and are struck alternately, they form at times a not unpleasant chime.

¹ ki-kang dmar nag.

² yul khor bsrung.

³ kphags skyes-pa.

⁴ spyan mig drang.

⁵ rnam thos sras.

⁶ So called on account of their containing the “*Om māni*” formula, *vide* page 289.

The door is of massive proportions, sometimes rudely carved and ornamented with brazen bosses. It opens in halves, giving entry directly to the temple.

Door.

The temple is a large hall, with a double row of pillars separating it into a nave and two aisles, and the nave is terminated by the altar—*vide* diagram (PLATE IV). The

Interior.

whole of the interior, in whichever direction the eye turns, is a mass of rich colour, the walls to right and left being covered with frescoes of deities, saints, and demons, mostly of life-size, but in no regular order; and the beams are mostly painted red, picked out with lotus rosettes and other emblems. The brightest of colours are used, but the general effect is softened in the deep gloom of the temple, which is dimly lit only by the entrance door.

Above the altar are placed three colossal gilt images in a sitting attitude, "The Three Rarest Ones"¹ or trinity of the Central triad of Lāmas. These three images should be *Shākya Muni* in the centre, with *Guru Rimbochhe* to the left (of the spectator) and *Ché-rési* to the right. *Shākya Muni* is of a yellow colour

with blue curly hair, and is occasionally attended by standing figures of his two chief disciples, *Maugdhalputra* on his left and *Shariputra* on his right, each with an alarm-staff² and begging-bowl (Tib. *Hlun-sed*, Skt. *Patra*) in hand. *Guru Rimbochhe* or *Pādma*

Shākya.

Jungné (the Lotus-born) (PLATE V) usually sits in front of a screen of lotuses and wears his typical mitre-like hat shaped in the fashion of a lotus flower. He holds a *dorje* (the thunderbolt of Indra, the Hindu Jove) in his right hand and a human skull-cup of blood in his left, and resting on his left shoulder is a trident decorated with human heads. He is almost always attended by his two ministering wives,

His two wives.

viz., the Tibetan fairy *Khandō Ye-she Tsho-gyal*, holding a skull-cup of blood on his left, and the Indian *Lha-cham Mandarāwa*, holding a jar of wine for the Guru's use on his right. *Ché-rési*,³ the patron god of Lāmaism

Che-resi.

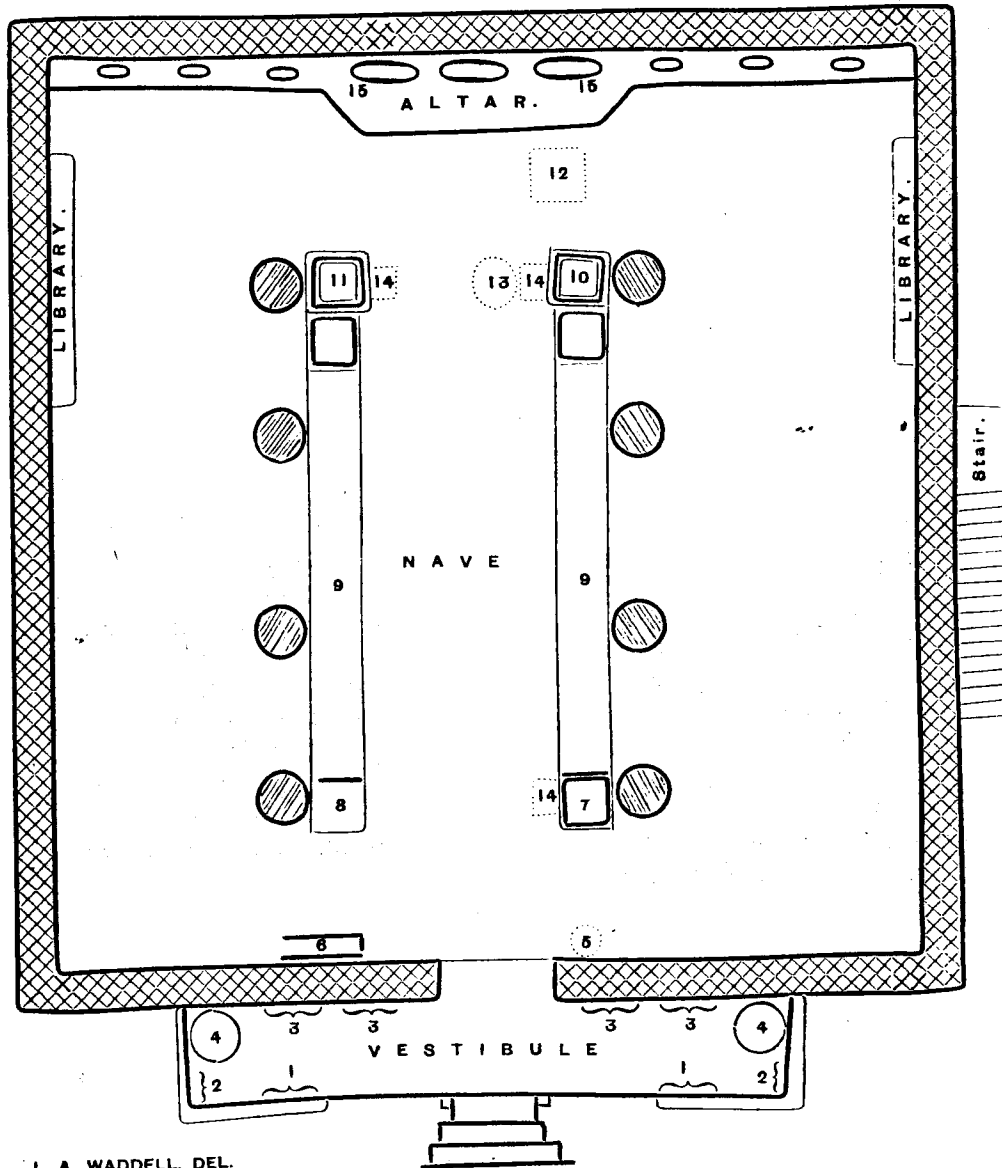
and of Tibet, and incarnate in the Dalai Lāma, is represented white in colour, with four hands, the front pair of which are joined in devotion, while the upper right hand holds a crystal rosary, and the upper left a lotus flower.

¹ The title "Chief of Rarity" seems to have been the name of an indigenous Tibetan god.

² This is a staff (Tib. *Khar-sil*, Skt. *hi-ki-lo*) surmounted by 9 to 12 jingling rings, carried in the hand of the Indian Buddhist monk, to warn the villagers of his approach when he went a-begging, bowl in hand.

³ *spyān-raṣ-gzig*.

DIAGRAMMATIC
GROUND PLAN OF A SIKHIM TEMPLE.



L. A. WADDELL, DEL.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Fresco of Locality demons. 2. " <i>Ki-kang Mar-nak</i> demons. 3. " Guardian Kings of Quarters. 4. Prayer-barrels. 5. Station of Chhō-timba or Provost Marshal. 6. Table for tea and soup. 7. Seat of Chhō-timba. | <ol style="list-style-type: none"> 8. Seat of water-giver. 9. Seats of monks. 10. Seat of Dorje Lô-pön. 11. " Umdsé or Chief Celebrant. 12. " King or Abbot Visitant. 13. Site where lay-figure of corpse is laid. 14. Lamas' tables. 15. Idols. |
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This order of the images is, however, seldom observed. Most frequently in Nyingmapa temples the chief place is given to the *Guru*, and this is justified by his own statement that he was a second Buddha sent by Shākya Muni specially to Tibet and Sikhim, as Buddha himself had no leisure to go there. Sometimes Shākya's image is absent, the third image in such case being usually the fanciful Buddha Opā-med (Skt. *Amitabha*, The Boundless Light) or Tse-pā-med (Skt. *Amitāyus*, Unlimited Life), each with hands joined in the support of a begging-bowl (*hlun-ze*) or holy-water vase respectively. Tse-pā-med, the god of long life, is always crowned. In Karmapa temples the chief place is given to the founder of the Karmapa sub-sect, namely, Karma Bakshi.

Ranged on either side of this triad are the other large images of the temple. The following are especially common:—

Dorje-phāgmo (Skt. *Vajravarahī*)—"The Sow-faced Lady Dorje;" when with three heads, the left is that of a sow.

*Döl-ma*¹ (Skt. *Tāra*)—"The Unloosener" or Deliveress—the Virgin-mother, and in other aspects the wife, of the Buddhas and the Bodhisatwas. Further particulars regarding her and her worship are given in Chapter IV, page 313, *et seq.*

Chak-dor (Skt. *Vajrapāni*)—"The Wielder of the Thunderbolt" (*i.e.*, Jupiter), with uplifted bolt.

Jam-yang (Skt. *Manjuḥosa*)—"The god of Mystic Wisdom," with the flaming sword of light in his right hand and the lotus-supported book of wisdom in left.

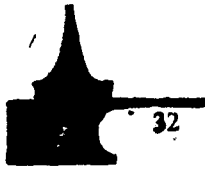
Ché-rési (Skt. *Avalokita*)—"The Seer with keen eyes," in his usual four-handed form; or with eleven heads and a thousand arms, each with an eye in the palm. This is the great "God of Mercy," one of whose titles is "The Great Pitier"—his thousand eyes and arms graphically represent his being ever on the outlook to discover distress and to succour the troubled. This Bodhisatwa, together with the foregoing two, namely, Jam-yang and Chak-dor, are the especial *Defensores Fidei* of Lāmaism under the title of Rik-sum-gon-po or "The Triad Protectors."

Seng-dong-ma—"The Lion-faced Goddess."

Kang-chhen-dsö-nga—The chief "country-god of Sikhim," of red colour, carrying a gyaltshén or banner of victory, and mounted on a white lion. (PLATE VI).

His dwelling place is the mountain from which he takes his name—*Anglice* "Kanchinjingna." This graceful mountain, second in height only to Everest, was formerly in itself an object of worship, as

¹ *sgrol-ma*.



it towers high above every other object in the country, and is the first to receive the rays of the rising sun and the last to part with the setting sun. *Kangchhendsönga* literally means "the five repositories or ledges of the great snows," and is physically descriptive of its five peaks—the name having been given by the adjoining Tsangpa Tibetans, who also worshipped the mountain. But Lhatsün Chhembo gave the name a mythological meaning, and the mountain was made to become merely the habitation of the god of that name, and the five "repositories" were real store-houses of the god's treasure. The peak, which is most conspicuously gilded by the rising sun, is the treasury of gold, the peak which remains in cold grey shade is the silver treasury, and the other peaks are the stores of gems and grain of sorts and holy books. This idea of treasure naturally led to the god being physically represented somewhat after the style of "the god of wealth." He is on the whole a good-natured god, but rather impassive, and is therefore less worshipped than the more actively malignant deities. For further particulars of his worship, see Chapter VI on "Demonolatry," page 355.

Lhā-tsün Chhembo, the pioneer lāma of Sikhim; or other lāma-saint of Sikhim, or of the special sect to which the temple belongs.

The alleged existence, by Sir Monier Williams¹ and others² of images of Gorakhnāth in Tashiding, Tumlong, and other Sikhim temples is quite a mistake. No such image is known. The name evidently intended was Guru Rimbochhe.

The large images are generally of gilded clay, and the most artistic of these come from Pá-to or "Paro" in Bhutan. A few are of gilded copper and mostly made by Newaris in Nepal. All are consecrated by the introduction of pellets of paper inscribed with sacred texts.

Material of images.

Amongst the frescoes on the walls are displayed the *Néden chu-tuk*, or the sixteen disciples of Buddha; and also numerous lāma-saints of Tibet.

Frescoes.

There are also a few oil-paintings of divinities framed in silk of grotesque dragon pattern with a border, from within outwards, of "the primary" colours in their prismatic order of red, yellow, and blue. These pictures have mostly been brought from Tibet and Bhutan, and are sometimes creditable specimens of art.

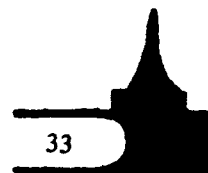
Framed paintings.

The general plan of a temple interior is shown in the foregoing diagram. Along each side of the nave is a long low cushion about three inches high, the seat for the

Plan of interior.

¹ *Buddhism*, page 490.

² CAMPBELL, *J. A. S. B.*, 1849; HOOKER, SIR R. TEMPLE, *Jour.*, page 212; *Him. Journ.* I, 323; II, page 195.



monks and novices. At the further end of the right-hand cushion on a throne about $2\frac{1}{2}$ feet high sits the *Dorje Lô-pön*,¹ the spiritual head of the monastery. Immediately below him, on a cushion about one foot high, is his assistant who plays the *sī-nyen* cymbals. Facing the *Dorje Lô-pön*, and seated on a similar throne at the further end of the left-hand cushion, is the *Um-dsé*² or chief chorister and celebrant and the temporal head of the monastery; and below him, on a cushion about one foot high,

Seats of officers.

is the *Üchhung-pa* or Deputy *Üm-dsé*, who plays the large *tshö-rol* or assembly cymbals³ at the command of the *Üm-dsé*, and officiates in the absence of the latter. At the door-end of the cushion on the right-hand side is a seat about one foot high for the *Chhö tim pa*,⁴ a sort of provost-marshal who enforces discipline, and on the pillar behind his seat hangs his bamboo rod for corporal chastisement. During the entry and exit of the congregation he stands by the right side of the door. Facing him at the end of the left-hand cushion, but merely seated on a mat, is the *Chhab-dupa* or water-giver, who offers water to the monks and novices, for washing their hands and lips after each round of soup. To the left of the door is a table on which is set the tea and soup served out by the unpassed boy-probationers during the intervals of worship.

At the spot marked "13" on plan is placed the lay figure of the corpse whose spirit is to be withdrawn by the *Dorje Lô-pön*. At the point marked "12" is set the throne of the king or of the *Labrang* incarnate lama—the *Kyab-gon* or protector of religion—when either of them chances to visit the temple.

On each pillar is hung a small silk banner with five flaps, usually in vertical series of threes called *phén*,⁵ and on each side of the altar is a large one of circular form called *chephur*.⁶

In some of the larger temples are side-chapels for the special shrine of *Dorje-phagmo* or other favourite divinity. The shrines of the deities and demons to whom flesh is offered are usually located in a detached building.

Upstairs are the images of secondary importance, and here among the frescoes covering the walls are usually found the *Gon-pos*, or demoniacal protectors of *Lāmaism*. These latter are of ferocious aspect, enveloped in flames and wielding various weapons. They are clothed in human and tiger skins, and adorned with snakes and human skulls and bones. Chief among

¹ *do-rje slob-dpon*.

² *dbu-mdsad*.

³ *tshogs-rol*.

⁴ *chhos khri-m-pa*.

⁵ *hphan*.

⁶ *phye-phur*.

these are (1) the blue-faced *Lhāmo*, the Kalī form of the Hindu Devi; (2) her consort *Māhakāla*, a destructive form of Shīva; (3) the horse-headed *Tamdin*, the Hāyagrīva of the Hindus and spouse of Dorje-phagmo.

Prominent among the frescoes is the *Sī-pa-i khor-ló*¹ or "Cycle of existence," showing the regions of re-birth and the tortures of the damned. This picture is so very interesting and important that it demands more than passing notice.