

'Dul ba dpe ris: Didactic art on temple architecture in the dGe lugs tradition¹

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1. Introduction

From the first time I saw them I was intrigued by this set of paintings found outside different Himalayan Buddhist temple entrances (Fig. 1). I had no understanding of what they were trying to convey, but clearly, like other temple didactic art, they were there to educate, inform and remind monastics and visitors about particular teachings.



Fig. 1: Extract of architecture elements from wall painting at Bodong Porong gumpa. Photo by author.

Some sets of these illustrations are painted very simply, without captions. Others are painted at larger scale with captions. At two temples, extensive passages written at the end of the images were also found. Not only were the paintings similar, it soon became apparent that the

1 Thanks to Lobsang Monlam of Nyanang Phelgye Ling Monastery, Bhuchung Shastri of Manjushri Di-Chen and Lopon Karma Tshewang and friends at Ngag-yur Nyingma Institute for translation assistance.

captions were the same. I became even more intrigued about what these paintings were trying to tell the viewer.

This paper provides a brief introduction to this genre of paintings found at the entrance of Tibetan Buddhist temples. The text on which this set of *vinaya* illustrations is based is then introduced, together with its successor, limited to the elements related to architecture² with preliminary translations of the captions and explanatory text. It then presents painting examples from temples in Nepal and Ladakh, again limited to those related to architecture, their arrangement, details, etc.

2. Instructional paintings at Tibetan Buddhist temple entrances

The practice of depicting didactic art at temple entrances (*lha khang khag la ri mo'i 'bri bkod bya stangs*) is mentioned in Chogyal Trichen Thubten Legshay Gyatsho's manual on temple construction, 'Gateway to the Temple' (Gyatsho 1979: 6, 46) which provides photos of a number of examples from Ladakh.³

Although Gyatsho refers to 'examples on the proper measures and design of the robes and requisite articles for the livelihood of the assembly of fully-ordained monks' which are part of this set of paintings, he does not mention that architectural rules are also included among these paintings.⁴

Gyatsho states that these rules are taken from the monastic law or *vinaya* ('*dul ba*), (Gyatsho 1979: 35, 72) one of the three baskets (*piṭaka*) of the Buddhist canon. Similarly Beer refers to *vinaya* rules 'that frequently appear as a fresco on monastery walls, depicting a monk's possessions as prescribed by the monastic law established by Shakyamuni Buddha'.⁵

There are various Tibetan painting iconography manuals which are referred to by thangka and temple artists. However, none of the manuals I located included this set of paintings although they contained other

² This article arose from research undertaken for a Buddhist heritage MA module, and thus limits itself to architectural elements.

³ Gyatsho 1979: 9, 10, 49, 57, 58.

⁴ However, 'Gateway to the Temple' does mention the benefits of building religious structures 'following the dimensions and size prescribed in the basic texts' and notes some of the dimensions that apply, and other facilities that can be provided. See Gyatsho 1979: 33-36, 39 and also Bernier 1997: 64-65.

⁵ Beer 1999: 226-228; *id.*, 2015: 273-276.

standard ‘temple entrance’ illustrations familiar to regular monastery visitors; the Four Guardian Kings (*rgyal chen bzhi*), the Wheel of Life (*srid pa'i 'khor lo*), the Mongolian and Tiger (*sog po stag khrid*; Fig. 32), the Four Harmonious Friends (*mthun pa spun bzhi*), six symbols of long life (*tshe ring rnam drug*).

Convinced that a reference text had to exist, two groups of people were sought out; painters and *vinaya* teachers. Unsuccessful with thangka painters known to me personally, I visited thangka shops around Boudha and those I opportunistically passed elsewhere in Kathmandu. However, even when I asked temple rather than thangka painters, none had ever painted this set of images or knew anything about them.

I then visited some of the monastic colleges (*bshad grwa*) in Boudha and Swayambhu, including those that had this set of paintings on their temple entrance, in search of teachers. Most did not know what the painting depicted; suggesting Buddha’s life story, meditation postures, or the 16 arhats. A few were aware it was based on the *vinaya*, but none could point me to a source text. Thus it seems, in regard to this particular set of paintings, the practice of locating them outside temple entrances in order to educate or remind monastics and visitors has not worked, even when text is provided.

3. The textual basis - the *vinaya*

In parallel I began looking through the *vinaya* for the quotes given in the painting captions. I searched translations of the original *vinaya*⁶ but without success. Since the *vinaya* was created in the context of monastic life in ancient India, (Misra 1969: 124-125; Schopen 2004: 49-50) the inability to locate the painting captions was not so surprising, considering that heavy boots and robes would not have been relevant in a hot climate. I surmised that these paintings were based on a text written for a Himalayan context.

⁶ E.g. <https://www.dhammadata.org/vinaya/bmc/Section0000.html>, see The Buddhist Monastic Code. Volume I, Saighadisesa, section 6 and on huts of different sizes and the process of building them. Volume II, The Khandhaka Rules, sections on Cloth Requisites, Alms Bowls & Other Accessories as well as Lodgings and Monastery Buildings & Property.

Additionally, Schopen notes that there are some differences in interpretation between the Mūlasarvāstivāda *vinaya* in Sanskrit, Prakrit, Chinese and Tibetan, where translators had to decide what would be the most suitable interpretation. He gives examples where the Sanskrit text says *vihāra* 'should be made with three upper chambers', which the Tibetan translates as a *vihāra* having three storeys (*rtsegs*).⁷

I concluded that the paintings and captions were not taken directly from the *vinaya*, but a commentary written for the Himalayan context. The extended sections of text found at the two Ladakhi temples refer to at least two commentaries. However, the Tibetan habit of using abbreviated text titles makes identification difficult for someone unfamiliar with the topic.

4. Development of these two illustrative texts

One text which depicts these *vinaya* rules was published in Lokesh Chandra's 'Indian Scripts in Tibet',⁸ a collection of texts mainly illustrating different writing scripts. Document 4 of this collection is entitled 'Indian, Chinese, Russian, Kashmiri, Nepali, Tibetan, Mongol scripts and different illustrations', *rGya dkar nag rgya ser ka+shmi ra bal bod hor gyi yi ge dang dpe ris rnam grangs mang ba bzhugs so* (GKN), and consists of 29 folios plus a title page. A set of *vinaya* illustrations ('*dul ba dpe ris*, also shortened to '*dul ris*') is found on folios 16a-21.⁹ Chandra's introduction states that this text was printed from a Chinese xylograph of ICang lung Paṇḍita, Ngag dbang Blo bzang bsTan pa'i rGyal mtshan's (1770-1846) collected works (*gsung 'bum*), a Mongolian dGe lugs master and student of the 6th Panchen and 8th Dalai Lama.¹⁰

The *vinaya* folios start with illustrations of how separation from their three robes can lead to a monk's¹¹ (*dge slong*) downfall, depicted by monks and their robes in and under trees (*ka to cha*), with explanations

⁷ Schopen 2004: 1-3, 23-24, 47-49, 51, 83 n. 13, 130.

⁸ Buddhist Digital Resource Centre (BDRC) W30268. Thanks to Chris Fynn for suggesting I check this publication.

⁹ Two other copies of the same xylograph are found at BDRC; W1KG1338-v4 and W6799-v4.

¹⁰ Chandra 1982: 6-7.

¹¹ The text makes no reference to *dge longs ma*, but presumably it also applies to them. Schopen (2004: 49-50) notes an example of gender differentiation, male *vihāras* should have five upper storeys but female *vihāras* should have three.

(*ka to na*) on f16b-17b. Illustrations of meditation huts and temple architecture (*ja to pha*) are given on f18a+b, various monastic possessions (*ba to ma*) on f19a, an astrological diagram and calculations (*tsa*), shoes with explanations on f19b, and concluding remarks on f20a-21b.¹²

Document 7 of Chandra's collection includes a later text of *vinaya* illustrations.¹³ He writes that lCang lung Paṇḍita's *vinaya* illustrations were revised and reproduced as a stand-alone text by the 13th Dalai Lama (1876-1933) in his collected works (*gSung 'bum*, vol 5, *dzi*).¹⁴ This text has nine folios and no title.

It was immediately apparent that the temple paintings that I had seen were based on the 13th Dalai Lama's text. Temple paintings generally follow the order of his text, and the illustration captions, as well as the extensive passage found at two Ladakhi temples are taken directly from it.

Khenpo Gyurme Tshultrim, of Shechen *bshad grwa*, Boudha, shared a more recent, undated, presentation of the illustrations. This set of drawings and labels provide clarity on the nature of some items and caption spellings.

This paper now presents the architectural sections of the two nineteenth century texts.

5. lCang lung Paṇḍita's commentary

As stated, Ngag dbang Blo bzang bsTan pa'i rGyal mtshan¹⁵ was a Mongolian dGe lugs master. In GKN, after examples of different

¹² Chandra 1982: 6.

¹³ Three other copies of the same xylograph were found at BDRC; W00EGS1016253-v11, W29228-v5 and W3MS261-v27. The former appears to have been 'cleaned up'. Ink smudges and woodblock carving imprints which appear in Lokesh Chandra's version do not appear in W00EGS1016253-v11.

Two other copies are listed on BDRC, scanned under the Nepalese-German Manuscript Preservation Project (NGMPP), but the scans are not accessible online. Hopefully the microfilms are safely available at the National Archives, Kathmandu. MW0NGMCP68226 (NGMPP E/833/1) and MW0NGMCP68282 (NGMPP E/897/10).

¹⁴ As per Chandra 1982: 7.

¹⁵ BDRC P290.

scripts, the *vinaya* illustrations are presented on folios 16b-21a, architectural images on 17b-18a, followed by an explanation on folios 20b and 21a.

Both within the captions and in the prose explanations, there are indications that lCang lung Paṅḍita is citing another text or texts by the use of *zhes*, indicating a quote.

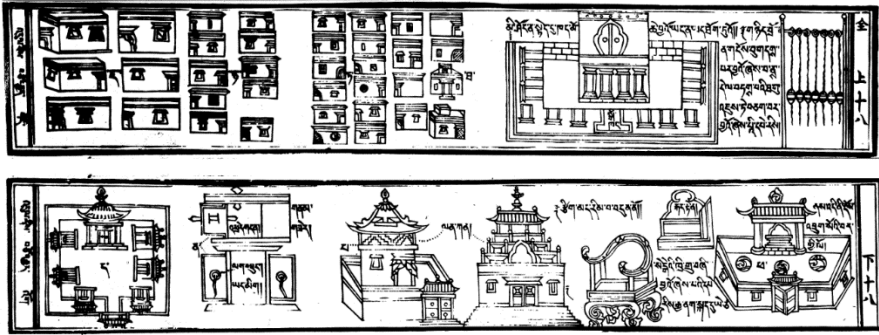


Fig. 2: Folios 17b and 18a of GKN.

We see on **folio 17b** (Fig. 2) a set of monastic residences shown mostly in elevation (labelled *ja*, *nya*, *ta* and *tha*). Then, on the right, a naïve¹⁶ plan of a temple in an enclosed courtyard with monastic cells on three sides. This temple has an explanatory caption wrapped around it.

Folio 18a starts with another simplistic plan of a temple enclosed in a courtyard (*da*), details of gates and doors in elevation (*na*). Then two images of temples, one isometric depicting a courtyard, the other a front elevation of a five-storied structure (*pa*). These are followed by an illustration of a throne and a footrest, and finally an isometric view of a temple in a gated courtyard with two small wells or ponds (*pha*).

The next three pages illustrate possessions of a monk, provide a circular astrological chart with explanatory text, and then footwear rules.

Folio 20b and **21a** (Fig. 3) cover the explanation of the architectural elements, i.e. *ja*, *nya*, *ta*, *tha*, *da*, *na*, *pa*, *pha* and the subsequent non-architectural items.

¹⁶ I use the terms naïve and simplistic here in relation to the illustrations as they do not follow rules of perspective, and often combine different views in the same image; plan, elevation, isometric.

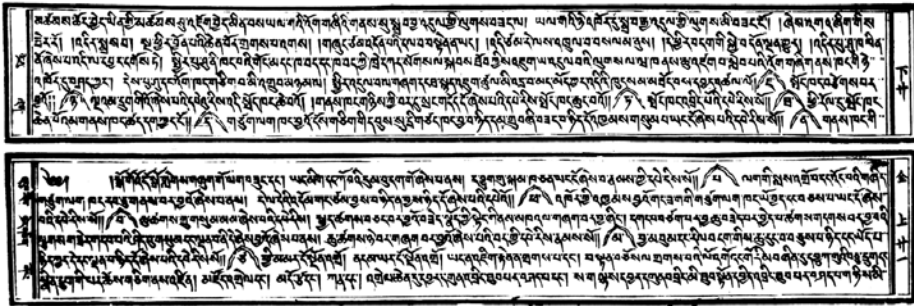


Fig. 3: Folios 20b and 21a of GKN.

Folio 22a completes the explanation, names some reference texts relating to the astrological chart, and ends with an aspiration statement.

We will now consider each set of the GKN’s architectural illustrations in turn, their captions and corresponding explanations where applicable, working left to right, top to bottom.

5.1. Meditation huts and residences¹⁷

Folio 18a labelled ཨ, ཉ, ཏ and ཨ.



Folio 20b (line 4-6)

ཨ རྩོད་ཁང་བརྟེན་མ་བར་བྱའོ།
 ཉ རྩོད་ཁང་དུག་གི་འོ་ཞེས་པ་འི་
 ཏ དཔེ་ལྟར་འཛིན་ཁང་ཆེ་བའོ།
 ཨ གནས་ཁང་གཉིས་ཀྱི་བར་དུ་རྩོད་ཁང་
 ཞེས་པ་འི་དཔེ་ལྟར་རྩོད་ཁང་ཆུང་བའོ།

((*ja*)) How to build meditation huts.
 ((*nya*)) Of five or six [armspans]¹⁸ are large meditation huts, as illustrated.
 In between two buildings one should make a space. This is an illustration of small meditation huts.

ཏ རྩོད་ཁང་འཛིན་པའོ་དཔེ་ལྟར་
 ཨ རྩོད་ཁང་དུ་རྩོད་ཁང་ཆེན་པོ་འཛིན་
 ཨ རྩོད་ཁང་དུ་རྩོད་ཁང་ཆེན་པོ་འཛིན་

((*ta*)) Illustrations of medium meditation huts.
 ((*tha*)) Outside¹⁹ there are also large

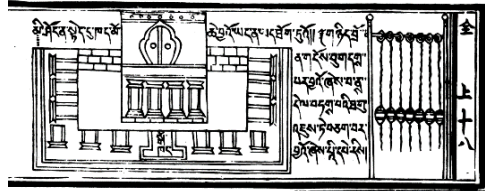
¹⁷ As the illustrations lack titles, these subtitles are my own.
¹⁸ The unit of measure is not explicitly stated in this caption but is used on f21a, ‘dom gang.’
¹⁹ It is not clear what ‘outside’ means in this context. We would have to consult the source texts.

གནས་ཁང་ཚང་དག་གྱང་དོ།

meditation huts and residences.

5.2. Temple in courtyard with cells on three sides

Folio 18a



མི་ཤོང་ན་སྐྱེང་དུ་ཁང་མོ་ཆེ་བྱའོ་ཡང་ན་ཡང་
ཐོག་ཏུ་འོ།

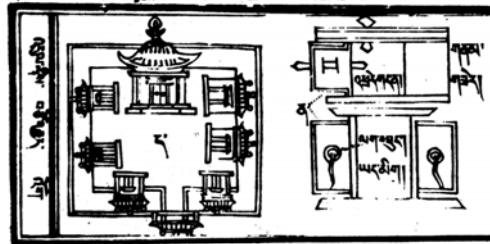
If there is no room, make it larger at the top.

༩ གཉིད་ཐོ་ན་གདོས་བྱག་(ག)དགས་²⁰པར་
བྱའོ་ཞེས་བ་ནས་དེ་ལ་བཏགས་པའི་ཐ་ག་
འབྲུས་ཏེ་བཅག་པར་བྱའོ་ཞེས་སྤྲི་དཔེ་རིས།

For sleeping²¹ a screen of woven rope should be made, it is said.

5.3. gtsug lag khang and doors

Folio 18b



ན
འབྲིང་གདན།
གནམ་གཟེར།
ལག་བརླང་།
ཡང་མིག།

na.
Gate bolt/ bar.
Upper lintel locking pegs.²²
Door handle.
Door handle.

²⁰ The xylograph gives *bugdags*.

²¹ Or is this an archaic spelling of sun, i.e. to block the sun, make a screen.

²² The nature and purpose of these is clarified in the 'new' gSer thang Bla rung publication, see Fig. 7.

Folio 20b (line 6) – Folio 21a (line 1)

།ད། གཞུག་ལག་ཁང་བྱའོ་ངོས་གཅིག་
 བོ་དབུས་སུ་དྲི་གཙང་ཁང་བྱ་བ་ཉིད་
 དམ་གྱུ་བཞི་བཟང་བ་ཉིད་དོ་འབྲམས་གསུམ་
 བ་ཡང་ངོ་ཞེས་པའི་དཔེ་རིས་སོ།

((da)) This is how to make a *gtsug lag khang*. In the middle of one side there should be the *dri gtsang khang* (main temple), perfectly square. With walkways on three sides it also says, as the illustration.

།ན། གནས་ཁང་གི་སྐོ་གོའོ་²³སྐོ་
 རྒྱལས་གཞུག་གོ་ལག་བཟུང་དང་།
 ཡང་མིག་དང་གོ་བའི་དུམ་བུ་དག་གོ་ཞེས་པ་
 རས།
 དབྱུག་གུ་སྐྱམ་ཁ་ཅན་ཡང་ངོ་ཞེས་བ་རྣམས་ཀྱི་
 དཔེ་རིས་སོ།

((na)) The door to the building should have two door panels/ leaves, [inner?] handles and [outer?] handles with strips of leather. A wooden key/ hooked stick²⁴ as illustrated, as is said.

5.4. Seven storey temple

Folio 18b



པ་
 ལན་ཀར།
 རྩེ་གཞུག་མང་རིམ་བ་བདུན་ནོ།

pa.
 Railing, balustrade.
 Seven storeys .

²³ This quote appears to come from Lupon Yonten Od's '*Dul ba mdo rtsa ba*, chapter on *gnam mal gi gzhi* (basis of dwelling places) which says 'gnas khang gi sgo gdod do/ sgo gegs gzhus go/ lag zungs dang yang mig dang ko ba'i dum bu dag go/', i.e. there should be house doors at the front, door panels, handles and lucky eyes with leather straps. It is difficult to understand the GKN's highly abbreviated caption.

²⁴ The more recent publication (Fig. 7) illustrates it more clearly, but I am still uncertain how it is used – possibly to reach the upper lintel locking pins.

Folio 21a (line 1-2)

ཉིད་ལག་གི་སྐྱེས་འཁོར་བ་དང་འོང་བའི་གཞིར་
གཙུག་ལག་ཁང་རབ་ཏུ་
གནས་བར་བྱའོ་ཞེས་པ་ནས།
དེ་ལ་དེའི་འདོམ་གང་ཙམ་བྱས་པ་ཉིད་ན་བྱས་
ཉིད་དོ་ཞེས་པའི་དབེའོ།

((*pa*)) At the place where workers/ people come and go, there should be a *gtsug lag khang*, as is said. That [temple?] should be at least an armspan [in size], as is said.

5.5. Courtyard with water feature

Folio 18b

པ

ནས་འདི་ནི་རྩོམ་འབྲུག་སོའི་བར་གྱི་ལོ།

pha.

Here [on the eave?], in stone, like two dragon's teeth.²⁵

Folio 21a (line 2-3)

ཉིད་ལག་གི་འཁོར་བྱི་འབྲུགས་བྱའོ་གང་ཟག་
གི་གཙུག་ལག་ཁང་ལོ་བྱད་དང་བཅས་པ་ཡང་
དོ་ཞེས་པའི་དབེ་རིས་སོ།

((*pha*)) Illustration of a courtyard where people can walk around the *gtsug lag khang* full of things,²⁶ as is said.

5.6. Explanatory text

In the description of the astrological chart, **folio 21** mentions a number of texts. Due to the use of abbreviated titles I hesitantly make identifications here:

- མཛོད་འབྲུག་།

Abhidharma Kosha, one of the most well-known is Vasubandhu's commentary *Chos mngon pa mdzod kyi 'grel pa*.

²⁵ I am not entirely sure about this translation. Reference needs to be made to the source texts.

²⁶ I am not sure if it is 'a *gtsug lag khang* with all its necessities' or 'people walking with their things'.

- མདོ་རྩ། Possibly 'Dul ba mdo rtsa by Yonten Od.²⁷
- ཀ་ན་ Text/ author not identified.
- འགྲེལ་ཆེན་ Possibly Kunkhyen Tshonawa's 'Dul ba mdo rtsa ba'i mchan 'grel.

Folio 21a ends with a short praise:

འདུལ་གཞུང་རྒྱ་མཚོའི་སྤྱིང་པོ་མདོ་རྩ་ཡི།

The essence of the ocean of *vinaya* scriptures as per the *mDo rtsa*,

།དགོངས་པ་ཇི་བཞིན་ཡོངས་འཛིན་མཚོག་དེ་
ཡིས།

as per the wishes of the supreme masters,

།འཕྲུལ་མེད་གཏན་འབེབས་དཔེ་རིས་ངོ་མཚར་
ཅན།

with amazing unquestionable examples, beyond doubt.

།མཁས་མང་དབྱེས་བསྐྱེད་ཀུན་བཟང་མཚོན་
སྤྱིན་ཡིན།

A cloud of many scholars' Samantabhadra offerings.

5.7. Orthography

A couple of points of note on orthography. The left margin of each folio gives an abbreviated subject heading, in our case 'dul ris, then the page number, and recto or verso at the bottom: *gong*, 'og. As noted by Chandra the right margin of each folio is in Chinese. A character at the top which he advises is a signature, (Chandra 1982: 6) recto or verso marked at centre, and the page number at the bottom.

Woodcarving

Some of the *nga* and *ta* characters look like *da*.

steng du

ngos

gong



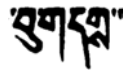
'phred gtan

Bearing in mind that the earlier pages of the text demonstrate different

²⁷ Gunaprabha was a 7th century Indian master, disciple of Vasubandhu and commentator on the *vinaya*. However a similarly titled commentary was also written by Khenpo Shenga (1871-1927), 'Dul ba mdo rtsa ba'i mchan 'grel pad+ma dkar po'i ljon shing (BDRC W1KG2819). Khenpo Shenga's text could equally be the third source, *mChan 'grel*, referred to by lCang lung Paṅḍita.

types of scripts, that it was translated from Chinese, and Chandra states that it was carved in Peking for a Mongol *bla ma*, maybe the carver was not familiar with Tibetan spelling.

Spelling contractions

The carver uses the space saving ‘suf- fixed’ <i>sa</i> .		<i>nas</i>
The second stroke of some <i>ta</i> -s slope the wrong way.		<i>btags</i>
Other contractions include omission of <i>tsheg</i> -s and duplicate letters.		<i>bug gdags</i>

6. 13th Dalai Lama’s commentary

The attribution to the 13th Dalai Lama²⁸ (1876-1933) is presumably based on the colophon on folio 9a, where the author is identified as the 13th incarnation of Avalokiteśvara. This text is solely devoted to illustration of these *vinaya* rules, with no scripts, explanations of yoga postures, surgical instruments or musical notation. The cover page (Fig. 4) outlines the contents of the text.²⁹

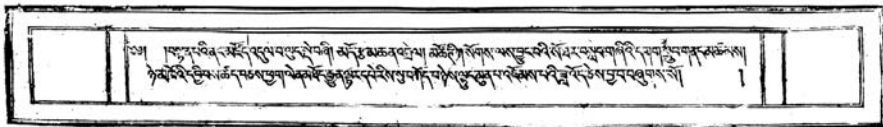


Fig. 4: Cover page of TPNZ.

བསྟན་བཅོམ་མཚན་འཇུག་པ་ལུང་ལྗེ་བཞི།

Teachings of the *nang mdzod* ‘*dul ba lung bzhi* (‘The treasury of the *vinaya* in four parts’).

མདོ་རྩ་མཚན་འགྲེལ།

mDo rtsa mchan ‘*grel*.

མཚོ་རིག་སོགས་ལས་བྱུང་བའི་སོ་ཐར་བསྟན་གཞི་

mTsho Tika, etc. from these sources, the fundamental teachings of individual liberation, the limits of what is not allowed,

དགག་སྟུབ་གནང་མཚམས།

²⁸ BDRC P197, <https://treasuryoflives.org/biographies/view/Thirteenth-Dalai-Lama-Tubten-Gyatso/3307>.

²⁹ This text will be referred to as TPNZ hereafter.

ཉེ་མཁོའི་དབྱིབས་ཚད་བཅས་ཕྱག་ལེན་མཛོང་རྒྱན་
ལྷར་དབེ་རིས་སུ་བཀོད་པ་ཉེས་ལྷུང་སྤྱན་པ་འཛོམས་
པའི་ཟླ་འོད་ཅེས་བྱ་བ་བཞུགས་སོ།

what is allowed.

The form and size of necessities, as per the manuals of the authentic traditions, these illustrations have been arranged like the moon's rays which dispel the darkness of defilements.

This front page thus shares the abbreviated names of texts which, it appears, the Dalai Lama consulted. Possible titles are noted below, but as with GKN, certain identification of these texts will only be possible with the aid of a *vinaya* specialist.

- མཛོད་འདུལ་བ་ལུང་ལྗེ་བཞི།
- མདོ་རྩ་མཚན་འགྲེལ།
- མཚོ་རྟེ་ཀ།

The *vinaya* itself in four parts.

'Dul ba mdo rtsa mchan 'grel .

*'Dul DIk nyi ma'i 'od zer legs
bshad lung,*

Or

*'Dul ba mdo rtsa ba'i rnam bshad
nyi ma'i 'od zer mtsho Tik.*

The second two are commentaries on the *vinaya* by Kunkhyen Tshonawa Sherab Zangpo³⁰ (C13), a bKa' gdams commentator from mon mtsho sna. We see some replication of the sources mentioned in GKN.

Unlike GKN, the illustrations here are not numbered and there is no additional text beyond the captions. After the cover page, the architectural elements begin on **folio 3a** (Fig. 5), again with the elevations on monastic residences and a plan/ elevation of a temple within a courtyard with cells on three sides.

Folio 3b depicts a rack for measuring robe sizes, and images of monks in trees, explaining how to avoid the downfall of 'separation from robes.'

Folio 4a continues with monks in and under trees, and at the far right is an elevation of a temple with two smaller side structures.

³⁰ BDRC P1500, <https://treasuryoflives.org/biographies/view/Tsonawa-Sherab-Bzang-po/2791>.

Folio 4b is drawn with the intention of being read together with **5a** below, as would occur if printed in traditional *dpe cha* format (Fig. 5). The top half of two temples in plan/ elevation are shown on **folio 4b**, with their bottom halves on **folio 5a**. The far right of **folio 4b** shows a victory banner (*rgyal mtshan*). The far right of **folio 5a** details gates and locks.

Folio 5b starts with the elevation on a five storied temple, an enclosed courtyard with monastic cells and a large central pond. Thereafter follow a rack for robe sizing, a throne, a footrest and a water filter. **Folios 6a-8a** illustrate other monastic possessions; boots, robes etc.

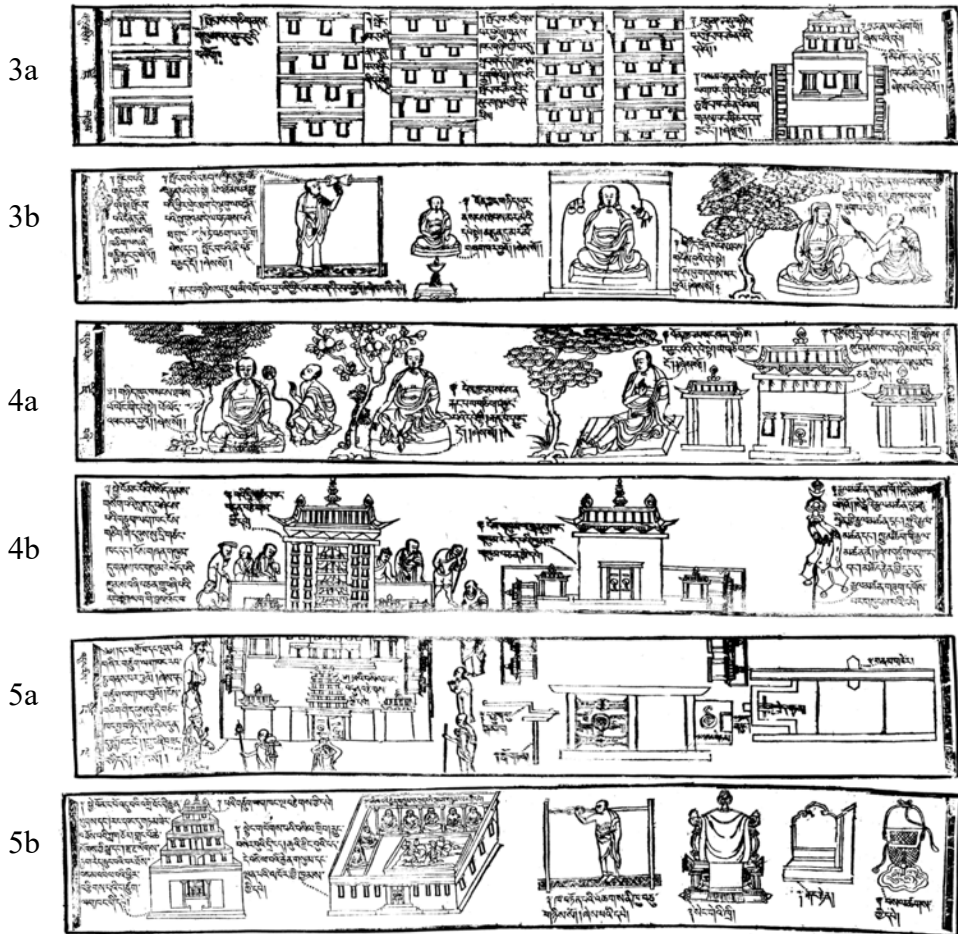


Fig. 5: Folios 3a to 5b of TPNZ.

Folio 8b is a large astrological table with explanatory text, and Folio 9a is a final explanatory passage (Fig. 6).

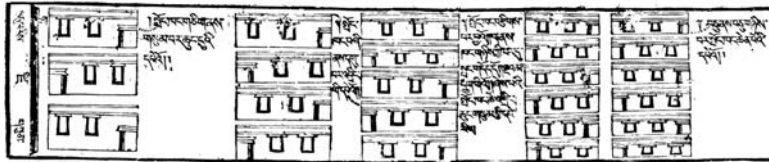


Fig. 6: Folios 8b and 9a of TPNZ.

We will now consider each set of TPNZ’s architectural illustrations and their captions in turn, working left to right, top to bottom.

6.1. Meditation huts and residences

Folio 3a



སྒོང་ཁང་གཅིག་ནས་གསུམ་བར་ཚུང་དུའེ་དཔེའོ།

སྒོང་ཁང་བཞི་ནས་དགུ་བར་འབྲིང་གི་དཔེའོ།

སྒོང་ཁང་བརྗེགས་པར་བྱའོ།

གནས་ཁང་གཉིས་ཀྱི་བར་དུ་སྐྱང་/ སྐྱང་³¹ །གདོད་དོ།

སྒོང་ཁང་གི་ལོ།

ཞེས་པའི་སྒོང་ཁང་ས་ཆ་འབྲིང་ཚུང་གསུམ་ཀྱི་དཔེ་

Meditation huts of one to three [armspans], illustrations of small huts .

Meditation huts of four to nine [armspans], illustrations of medium huts .

This is how to build meditation huts.

Between two buildings make a space of five or six [armspans].

Illustrations of large, medium and small meditation hut, all three, as

³¹ TPNZ appears to say *spang* but this does not make sense in this context. ICang lung Paṅḍita’s text gives *srang* which is what I have hesitantly translated.

རྟེན་གཞི་
བསྟུ་ནས་བསྟུ་གཉིས་བར་སྒྲོང་ཁང་ཆེན་པོའི་དབེའོ།

is said [in the texts].
Meditation huts of 10-12
[armspans], illustrations of large
huts.

6.2. Temple and courtyard with cells on three sides

Folio 3a



། བསམ་གཏན་བའི་གཙུག་ལག་ཁང་གི་དཔེ་སྟེ།
ཕྱི་རོལ་ཏུ་སྒྲོང་ཁང་ཆེན་པོའམ།
གནས་ཁང་གི་ཆར་དག་ཀྱང་ངོ། ཞེས་སོ།

Illustration of a *samādhi* practi-
tioner's *gtsug lag khang*
Outside are large meditation huts
or surrounding residences, as is
said.

། ཡང་ན་ཡང་ཚོག་གོ ཞེས་བའི་དཔེ།

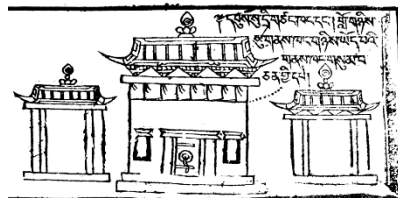
Illustration of many roofs, as is
said.

། མི་ཤོང་ན་སྟེང་དུ་ཁང་མོ་ཆེ་བའོ། ཞེས་བའི་
དབེའོ།

If there is not enough room, you
can make it bigger at the top. Illus-
tration as is said.

6.3. *dri gtsang khang* with side buildings

Folio 4a



། དབུས་སུ་བྲི་གཙུག་ཁང་དང་།

In the middle is a *dri gtsang khang*
(main temple).

སྒོ་གཉིས་སུ་གནས་ཁང་གཉིས་ཡོད་པའི་གནས་
ཁང་གསུམ་བ་ཅན་གྱི་དཔེ།

An illustration of residences on
two sides, making three buildings.

6.4. *gtsug lag khang* for accumulating merit

Folio 4b and 5a

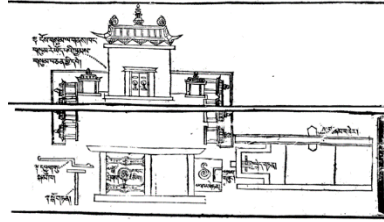


༺ རྒྱ་པོ་མང་པོའི་བསོད་ནམས་གསོག་པའི་སྐད་དུ་
བཞེངས་པའི་གཙུག་ལག་ཁང་དོན་གཅིག་གི་དབུས་
སུ་དྲི་གཙང་ཁང་དང་།

དོན་གཞན་གསུམ་དུ་གནས་ཁང་གསུམ་རེ་ཡོད་
པའི་ཁྱམས་བཞི་པ་ཅན་གྱི་བཞི་པའི་དབེ་ལྷོ།
ལག་གི་ལྷས་འོང་བT་
༄༅། དང་འགོ་བ་དང་ལྷན་པའི་གཞིར་གཙུག་ལག་
ཁང་རབ་ཏུ་གནས་པར་བྱའོ
ཞེས་དང་གཙུག་ལག་ཁང་བྱའོ།
དོན་གཅིག་གི་དབུས་སུ་དྲི་གཙང་ཁང་བྱ་བ་ཉིད་
དོ། །དེའི་མདུན་དུ་སྐོ་ཁང་དོ།

ལྷུ་བཞི་བཟང་བ་ཉིད་དོ། ཞེས་སོ།
(note at eave)
༺ པའི་དྲི་གཙང་ཁང་བདུན་བརྗེགས་ཀྱི་དབེ།
(note at gatehouse roof)
༺ པའི་བསོལ་ཁང་བདུན་བརྗེགས་ཀྱི་དབེ།

A *gtsug lag khang* built with the purpose that many people may accumulate merit, with a *dri gtsang khang* in the middle of one side. Illustrated with three residences on the other three sides and four walkways, forming a square. In the middle of the place where workers come and go is where a *gtsug lag khang* should be. In the middle of one side is the *dri gtsang khang*, and in front a seven-storey gatehouse. A perfect square, as is said. Illustration of how to build a monk's seven storey temple. Illustration of monk's seven storey pavilion.

6.4. *gtsug lag khang and door details***Folio 4b and 5a****(note at wall)**

རྩོམ་གསུམ་ལ་གནས་ཁང་གསུམ་རེ་ཡོད་པའི་

ཁྱམས་གསུམ་པ་ཅན་གྱི་དཔེ།

(gate lock detail)

རྩོམ་གསུམ་གྱི་སྐྱམ་ལ།

རྩོམ་གསུམ་

རྩོམ་གསུམ་

(ག?)ཡང་མེག་³²

ལའཁར་/འཁར་གསུམ་³³

ལག་གཟུང་།

མེད་གསུམ་

གནས་གཟུང་

Illustration of three residences on each of the three walkways.

A wooden key/ hooked stick.

Inside lock/ bar.

Door leaves/ panels.

Door handle

Fastener against the wind, rotating locking bar.³⁴

Door handle .

Gate bolt/ bar.

Upper lintel locking pegs.

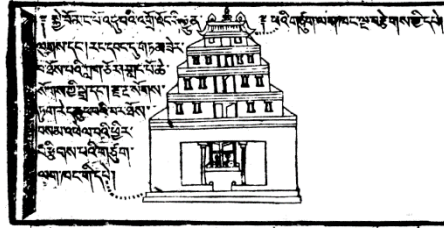
³² The Lokesh Chandra copy has a character before the *ya*, possibly a *ga*, while W00EGS1016253-v11 has been ‘cleaned up’ to say *yang*, as in GKN.

³³ It is not clear why the honorific symbol is used for this item and no others. TPNZ spells it *'khar gtan* but the gSer thang Bla rung publication gives *'khor gtan*, see Fig 7.

³⁴ From the illustration it ‘looks rather like a snake-like spiral’ as given by Dan Martin in the online Steinert Tibetan dictionary. Khenpo Gyurme Tshultrim suggested they are the solid wooden pins and the sockets into which the door is set in the lintel by which the door panels rotate. The more recent set of illustrations shows it as a rotating locking bar, see Fig 7.

6.6. Five storey temple

Folio 5b



(At base)

། རྒྱུ་ལོ་མང་པོ་འདུ་བའི་འགོ་འོང་གི་རྒྱུན་ལྷགས་
 དང་།
 རང་དབང་དུ་གཏམ་ཟེར་བ་ཚོས་པའི་ལྷག་ཚོར།
 ལྷང་པོ་ཆེ་སོགས་ཀྱི་རྒྱ་དང་།
 རྩ་རྩ་སོགས་ཏུ་ག་འོད་རྒྱུང་བའི་སར་ཚོས་བསམ་
 འཕེལ་བའི་བྱིར་བཞེགས་པའི་གཞུག་ལག་ཁང་གི་
 དཔེ།

The natural clamour of crowds of people ,
 coming and going,
 the sound of large elephants,
 clay drums etc,
 a place where there the sound of
 movement is less.
 This is an example of *gtsug lag khangs* which are built to enable
 increased listening and meditation.

(At eave)

། སའི་གཞུག་ལག་ཁང་ལྷ་བཞེགས་ཀྱི་དཔེ།

Illustration of a five storey monks' *gtsug lag khang*.

6.7. Courtyard with water feature

Folio 5b



། ལྷོང་གཡོགས་པའི་བསེལ་གྲིབ།
 རྒྱུང་བསེར་བྱའི་དྲི་དང་།
 རྒྱུའི་རྩེང་བྱའི་དང་དེ་བསེལ་བའི་རྒྱུན་གསུམ་དང་
 ལྷན་པའི་འཁོར་གྱི་ཁྱུམས་ཀྱི་དཔེ།

Upper covered cool shade.
 Gentle breeze and fragrance.
 And water-pond's smell.
 An illustration of a walkway with

the three conditions for refreshment.

(Note above monks)

༩ བསེལ་བའི་རྒྱན་གསུམ་དང་ལྡན་པའི་བྱུངས་གསུམ་པ་ཅན་གྱི་དཔེ།

Illustration of three walkways with the three conditions of refreshment.

6.8. Explanatory passage

Folio 9a³⁵

(1) འདིར་རྒྱལ་བ།
སོ་ཐར་བསྐབ་གཞིའི་དགག་སྐབ་གནང་བའི་
མཚན་མ།
ཚུལ་བཞིན་སྤང་ལ་ཆེས་སྤོན་དཔེ་རིས་གཟུགས།
ཚོན་བྱོན་མཁས་མང་ཕྱག་བཞེས་ཨ་དཀར།

(1) Regarding these words.
The fundamental teachings of individual liberation, the limits of what is not allowed, what is allowed.
To greatly benefit those who maintain the vows, I have shown as Illustrations.

གསལ་བའི་བྲིས་ཚའི་མོལ་རྒྱན་མང་(2) མཆིས་པ།
དེ་དག་ལྷང་ལྷེ་མདོ་ཅ་མཚན་འགྲེལ་དང་།
མཚོ་རིག་རིན་མེད་ལ་སོགས་གཞུང་དུ་མར།

Through many skilled masters the clear reflection of many written traditions (2) exist.
There are; *Lung sde*, *mDo rtsa*, *mChan 'grel* and *mTsho Tik rin phreng* root texts etc. and many other.

དཔྱད་གསུམ་རྣམ་དག་ཚད་མས་ལེགས་དཔྱད་དེ།
ཚོན་བཞོན་མཁས་པ་རྣམས་ཀྱི་གཟིགས་མོར་བསྐྱུན།

I have examined them thoroughly by the measure of the three-fold analysis.
Produced for skilled ordained monastics.

འབྲལ་ལྷང་བསྐྱེད་མཚན་ཚོན་(3)ཤེང་གིས་
དཔགས་ནས།
གནས་ཁང་སོགས་ལའང་རིགས་འགྲེལ་སྤྱད་རུང་དང་།

Illustrations of the limits of the origin of the fault of separation³⁶ are shown by examples in (3) trees, to provide analogies of how to understand the rules in residences etc.
The way to build *gtsug lag khang* and meditation huts.

གཟུགས་ལག་ཁང་དང་ཕྱོད་ཁང་རྗེག་པའི་ཚུལ།
བསམ་གཏན་པ་ཡི་བྱིང་རྒྱུད་སེལ་བའི་ཐབས།
མཆིས་རྣམ་རྣམ་གྲངས་འཚོ་བའི་ཡོ་བྱད་གོས།

³⁵ Line numbers given in round brackets.
³⁶ i.e. a monastic's separation from their three robes.

ལྷུང་བཟེད་འཁར་(4)བསེལ་ཚུ་ཚགས་བཀོད་
དབྱིབས་ཚད།

Methods to clear *samādhi* practi-
tioners’ drowsiness and distrac-
tions.

The shape and size of footwear,
living necessities and clothes.
Alms bowl, walking (4) staffs, and
water filters are arranged.

དུས་ཚོགས་དབྱེ་བ་རྒྱ་ངོ་འཛིན་པའི་ཚུལ།
ངོས་བརྒྱུད་བདེ་བའི་རེུ་མིག་དང་བཅས་པར།
ཐད་ཀར་རྒྱ་མཚན་མཚན་བྱས་ལེགས་གསལ་བའི།

The categorisation and delineation
of seasons and months,
provided in a convenient table in
order to be understood.

Direct reasons are clearly anno-
tated.

ཚོན་མེད་རི་མོ་གསར་དུ་བཞད་པའི་མཐུས།
ཁྲིམས་ལྡན་རྣམ་(5)ཐར་གཙང་མའི་འདུལ་འཛིན་
གྲིས།
འོར་འཛིན་མཐའ་དབུས་ཀྱི་ཏུ་ཁྱབ་ལྱུར་ཅིག

By the power of unprecedented
drawings newly blossomed,
those who follow the rules of liber-
ation (5) the rules of the *vinaya*,
may they flourish everywhere³⁷
throughout the universe.

³⁸Thus was said, the illustrations
of the earlier written *vinaya*’s
meaning and the sources for these
drawings etc, established beyond
doubt, should be quoted again and
again.

ཅས་འདུལ་བའི་དབེ་རིས་ཚོན་འཁོད་རྣམས་ཀྱི་དོན་
དང་།

These illustrations were made
when the *ra [mo] che*³⁹ *gtsug lag
khang* (6) was renovated, based on
existing paintings and inscriptions,
by the white lotus holder’s [i.e.
Avalokiteśvara] thirteenth incar-
nation, the victorious illusory re-
flection, the *shākya*’s *dge sbyong*

རི་མོའི་རྣམ་དབྱེ་སོགས་ཀྱི་ཁྱད་སྤངས་ལུང་དག་ཐེར་གྲིས་
གཏན་ལ་པབ་སྟེ་ར་ཚེ་གཙུག་ལག་ཁང་གི་བྲིས་ཚར་
གསར་བཀོད་བཀྲིས་སྐབས་(6)མཚན་བྱང་སྟོན་ཚོག་
དང་འབྲལ་བ་འདི་ཡང་པད་དཀར་འཆང་བའི་སྟེ་ཐོང་
བཅུ་གསུམ་བའི་གལ་དུ་འཁོད་པ་ཉ་རྒྱལ་བའི་ཚུལ་
འཚོས་ཀྱི་གཟུགས་བརྟན་རྒྱ་མཚོ་འཛིགས་བྲལ་དབང་ལྷུག་
ཚོྱགས་ལས་རྣམ་པར་རྒྱལ་བའི་ཐོས་དབྱེད་གསུམ་རྣམ་
པར་དག་པ་འདུལ་བའི་(7) ཐེ་སྟོང་གི་བཟན་པའི་
གསོས་སུ་སྟོན་པའི་མཚན་སྟོར་དང་བཅས་ཏེ་སྟོས་པ་
དག་ལེགས་འཕེལ།

³⁷ This may mean central and regional Tibet, or centre and regions of the world, i.e. everywhere.

³⁸ From this point the font size decreases, in the style of a foot note.

³⁹ Khenpo Gyurme Tshultrim advised that ‘ra che’ is probably a contraction for the Ra mo che temple in Lha sa.

(*śramaṇa*), Ngag dbang Blo bzang Thub bstan rGya mtsho ‘Jigs bral dBang phyug. The Victorious One’s unmistakable three-fold analysis, for the nourishment of the teachings of the *vinaya* (7) *piṭaka*, to the extent of all benefit, may these excellent words flourish.

7. Undated illustrations from *gSer thang Bla rung*

Khenpo Gyurme Tshultrim of Shechen *bshad grwa*, Boudha, shared an undated set of illustrations he found in a Wechat group! There are 23 pages, in western portrait format, with a modern equivalent of a ‘colophon’. The first page of illustrations is entitled, *Dam chos ‘dul ba’i dpe ris nges shes nor bu sbyin pa’i klu dbang*.

The document includes all the TPNZ’s illustrations as well as additional topics, such as the wheel of life, further monastic possessions, and other temple arrangements, but it does not follow the order of the Dalai Lama’s text. The images are more realistic, attempting to provide isometric views of the buildings, but still not technically correct, i.e. they fail to follow rules of perspective.

While a few of the captions are similar, many are not. However, these images provide clarity on some of the door details, and some label spellings. Fig. 7-9 share some pages of interest to us.

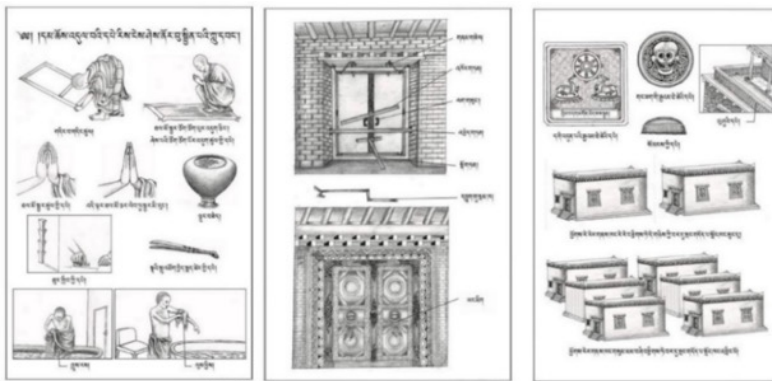


Fig. 7: Extracts from *Dam chos ‘dul ba’i dpe ris nges shes nor bu sbyin pa’i klu dbang*. a: page 1- with title, b: p.2 – door details, c:p.7 –meditation hut arrangements.

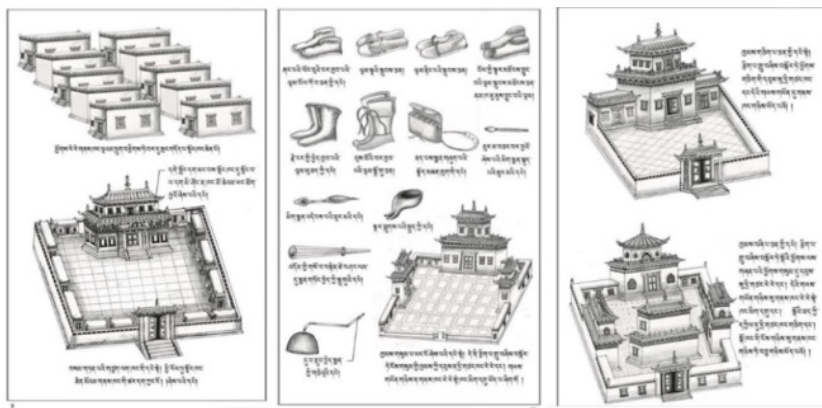


Fig. 8: Extracts from *Dam chos 'dul ba'i dpe ris nges shes nor bu sbyin pa'i klu dbang*. a: p8 – meditation huts and temple in courtyard, b: p13- temple and three walkways, c: p14 – temple and four walkways.

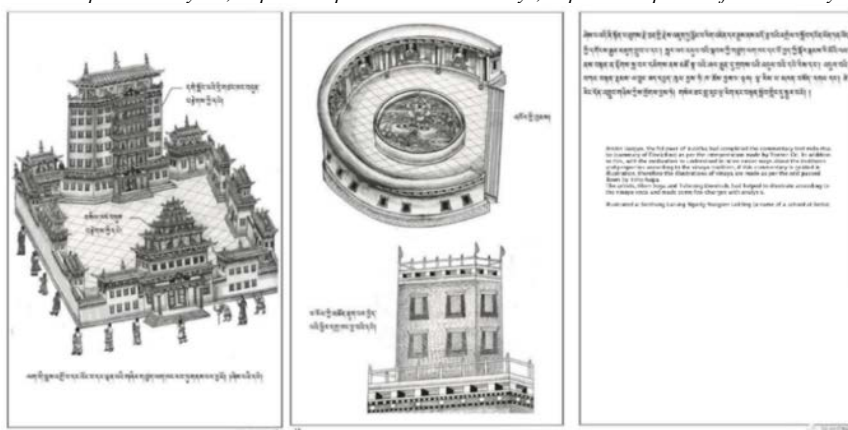


Fig. 9: Extracts from *Dam chos 'dul ba'i dpe ris nges shes nor bu sbyin pa'i klu dbang*. a: p.15: temples built where people come and go, b: p.18 – conditions for refreshment, c: p.23 – the 'colophon'.

The 'colophon' gives the author as Rig 'dzin Dar rgyas and the artists are named as mKhan bSod dGa' and Tshe ring Don 'grub. It states that these drawings are based on the commentary *'Dul ba mdo rtsa* by Slob dpon Yon tan 'Od and the 'oral tradition of mTsho sna pa'⁴⁰ and that the document was developed at gSer thang Bla rung INga rig Nang bstan Slob gling.

⁴⁰ Interesting that they used mTsho sna pa rather than his more common epithet mTsho sna ba.

8. Comparison of ICang lung Paṇḍita's and the Dalai Lama's texts

Chandra suggests that ICang lung Paṇḍita's *vinaya* illustration folios were the basis of the Dalai Lama's text. (Chandra 1982: 7) Here we compare the illustrations in the two texts following ICang lung Paṇḍita's numbering.

Both begin with monastic residences and move onto temples, with the temple having the water feature coming last.

ja, nya, ta and **tha**: GKN's illustrations of monastic residences start with two naïve isometric views, but the rest are elevations only, except for the last which returns to isometric. He depicts four sets of residences while TPNZ only shows three. The captions are essentially the same.

Unlabelled: The next temple in GKN is simply depicted, flat roofed and with four doors or windows. On either side at the rear is a brick wall. On the remaining three sides are cells, three either side of the central entrance, and three each on the other wings.

The equivalent temple in TPNZ is three storied, with upturned eaves (*rgya phibs*). The central entrance is not detailed, there is a single cell either side, and then four cells in each of the wings.

The first 'split' temple in TPNZ has no equivalent in GKN, but has a similar caption as GKN's *pa*, i.e. that *gtsug lag khangs* should be built where people congregate so that they may accumulate merit as they pass.

da and **nya**: GKN shows a single storey temple in an enclosed courtyard, with a gate with *rgya phibs*, smaller temples on either side of the gate and two on each wing. It is followed by the details of gates and doors.

This is TPNZ's second 'split' temple, with its top half on folio 4b and the bottom on folio 5a. It is also a single storey, with *rgya phibs*. but it is no longer inside an enclosed courtyard, the front 'wing' being open. There are single small temples either side of the main temple and three on each side wing.

There are two small differences in the gate labels.

GKN	TPNZ	Comments
འཕྲིད་གཏན།	འཕྲིད་གཏན།	We have already commented that the GKN wood carver's <i>nga</i> and <i>ta</i> look like <i>da</i> . The gSer thang text gives the spelling ' <i>phred gtan</i> '.
ཡང་མེག	?ཡང་མེག	A prefix is shown in Chandra's copy of the Dalai Lama's text, but it is difficult to read, and is deleted in other copies

pa: GKN shows two temples, the first in isometric inside a walled courtyard, single storey, with *rgya phibs*. The second in elevation, five storied, with full width steps at the entrance.

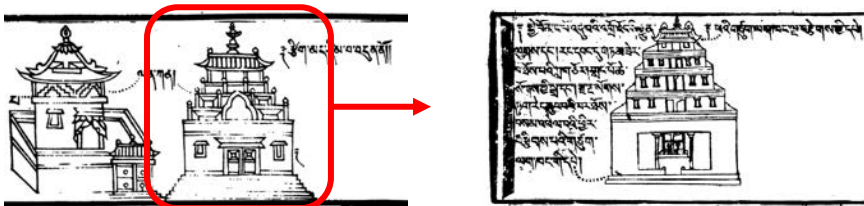


Fig. 10: a: GKN's *pa*

b: TPNZ five storey temple.

TPNZ seems to do away with the first temple, but the second becomes the penultimate image, a five storied temple with *rgya phibs* and entrance porch (Fig. 10).

pha: GKN shows a naïve isometric of a single storey temple with *rgya phibs* in a walled courtyard which has windows on three sides and a central entrance gate. In the courtyard are two small circular ponds or wells. The image is a view centrally from above.

TPNZ retains the courtyard with the pond as the final image, but the shrine in the middle of the far wall is removed. In an isometric view, the two visible wings are lined with either open cells or a colonnaded walkway. The outside walls again have windows, and there is a central gate. The water feature has been expanded into a large square pond.

Explanatory captions: As already mentioned, the captions and prose of both texts nearly all end with '*zhes pa*', indicating quotation from other text or texts. However it is unclear if they are direct quotes or if just the content is taken from elsewhere. Both GKN and TPNZ give the names of texts in abbreviated form, making identification

tricky.

GKN's references are apparently only in relation to the astrological chart. TPNZ notes reference texts on both the title page and the closing paragraphs. I have attempted to identify the texts from the abbreviated titles, but it will take someone with knowledge of the many *vinaya* commentaries to verify.

Kunkhyen Tshonawa authored a number of commentaries on the *vinaya*. '*Dul ba mdo rtsa ba'i rnam bshad nyi ma'i 'od zer legs bshad lung gi rgya mtsho* has been published in three modern volumes, in which chapters on robes, boots and residences are found in volume 3. (bZang po 2009: 217-241, 428-450). His '*Dul ba mdo rtsa ba'i mchan 'grel*, volume 2 also includes chapters on robes, boots and residences.⁴¹

9. *Painting examples*

This section presents examples of paintings and compares them with TPNZ on which they are based, following the Dalai Lama's order.

9.1. *Temple locations*

The photos⁴² presented below were taken over an extended period, and are located at the following temples.

Temple name	Location	School
Benchen	Nepal Swayambhu	Karma bka brgyud
Likir	Ladakh Likir	dGe lugs
Bodong Porong	Nepal Boudha	bKa' gdams
Samtenling	Nepal Boudha	dGe lugs
Shelkar	Nepal Boudha	dGe lugs
Lama Yuru	Ladakh Lama Yuru	'Bri gung bka' brgyud

9.2. *Overall layout of paintings*

At some temples the entire text is reproduced on a single wall (Fig. 11) and follow the order of the Dalai Lama's folios.

⁴¹ bZang po 2011: 128-185, 304-361.

⁴² All photos by author.

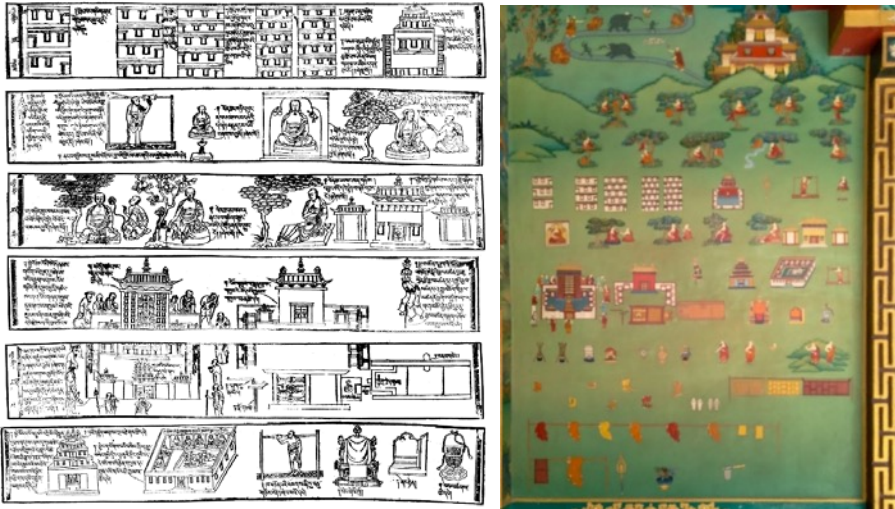


Fig. 11: a: Overall layout: a TPNZ

b: Bodong Porong.

At other temples, the illustrations are spread over multiple walls and do not clearly follow the order of the text. Of particular interest is the arrangement at Samtenling⁴³ gompa, Boudha. We see that the artist has strictly adhered to the order of the folios, but the contents of folio 4b are painted at the end of one row, and those of folio 5a are painted at the start of a new row. Thus the two ‘split temples’ have been dismembered (Fig 12)!

We have to wonder how this came about. Did neither the monks who commissioned this series, nor the painters, realise the strange arrangement of the images on the two facing pages? Was the need to follow the order of the pages so essential as to allow a confusing painting to be acceptable? Did no one notice once the work was done? Was it not considered necessary to paint them again, correctly aligned?

⁴³ Its official name is dGa’ ldan Chos ‘phel gling, however it is more commonly known as Samtenling, which may or may not have been its name when founded in the 1950’s by the Mongolian lama, referred to in Nepal as Sogpo Rinpoche, Gurudeva (1908-2009). See Jackson 2019: 584, n. 39; Moran 2004: 67.



Fig. 12: The dismembered temples at Samtenling.

9.3. Meditation huts and residences

The residences are painted with different levels of detail (Fig. 13-15). All have the black lined window frames as per the central Tibetan style. Different details are given to the roof band (*span bad*), some bands are red – which usually indicates a religious structure, and some black- usually for secular buildings. The notes, when provided, follow TPNZ in content and position.

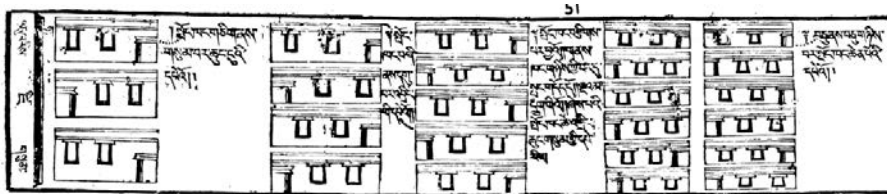


Fig. 13: Extract from TPNZ.



Fig. 14: Likir.

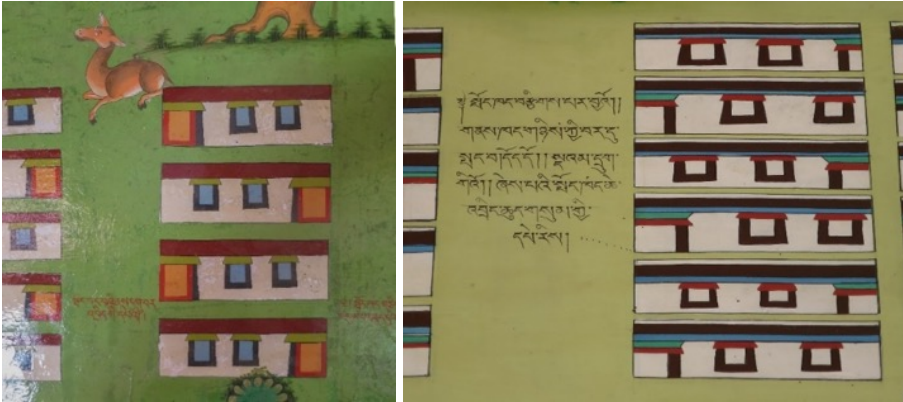


Fig. 15: a: Lama Yuru

b: Shelkar.

Of particular interest is the composition at Benchen (Fig. 16) which is simple and without text. The arrangement is spread over a number of walls outside the main temple door. The artists appear to have understood them to be multi-storey buildings instead of separate single storey houses, as the captions instruct.

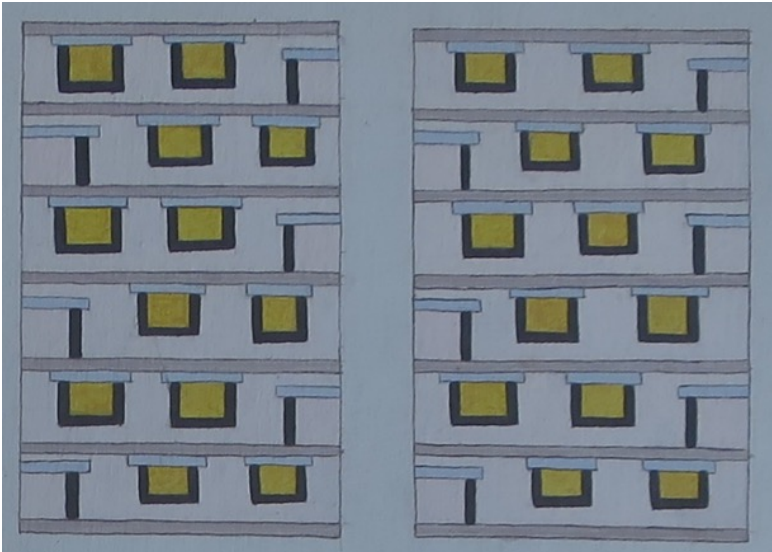


Fig. 16: Benchen.

9.4. Temple and courtyard with cells on three sides

We see here even greater diversity in the images (Fig. 17-18). The Lama Yuru image is the most divergent, increasing the number of cells

in the front wing and omitting the gate. The Lama Yuru and Likir temples include a line of circles in their red/ brown *span bad*, usually said to be strings of pearls or mirrors.

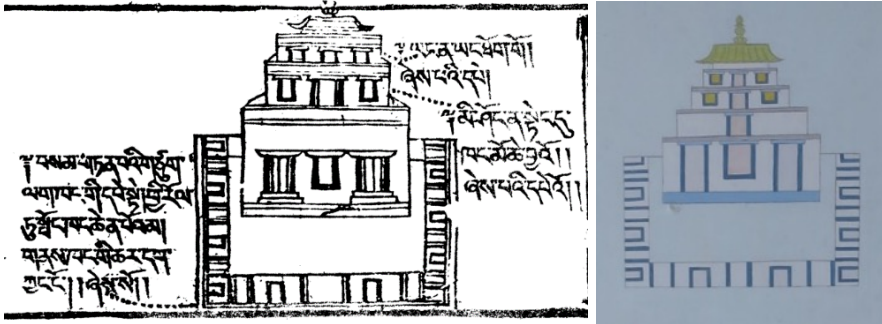


Fig. 17: a: Extract from TPNZ

b: Benchen.



Fig. 18: a: Lama Yuru,

b: Shelkar,

c: Likir.

9.5. *dri gtsang khang* with side buildings

Each roof is topped with a single decorative element which could be a dharma wheel, mirror, a flaming pearl or jewel on a lotus. In any case, the artists have interpreted the decoration differently

The Shelkar gompa has omitted the painted ‘curtain’ design below the ‘stacked pechas’ (*chos brtsegs*) at the roof eave (Fig. 19). Due to being located between a door and an adjacent wall, the Likir composition repositions the side temples in front and behind of the central temple (Fig. 20).



Fig. 19: a: Extract from TPNZ



b: Shelkar.



Fig. 20: a: Lama Yuru



b: Likir.

9.6. gtsug lag khang for accumulation of merit

As explained, this image is split over two facing folios in TPNZ, showing a seven storied *gtsug lag khang* with many circumambulators. It has two small side shrines, as well as shrines or cells either side of the entrance gate and along the side wings. At Likir, the painting is located between two door frames, and has lost the left hand circumambulators (Fig. 22). This is one of the few images at Benchen where the caption is included (Fig. 23).

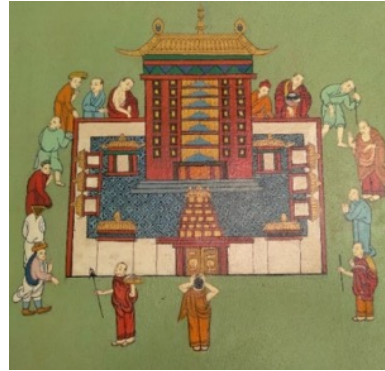


Fig. 21: a: The TPNZ illustration split over two facing folios

b: Bodong Porong.



Fig. 22: a: Shelkar

b: Likir.



Fig. 23: a Benchen

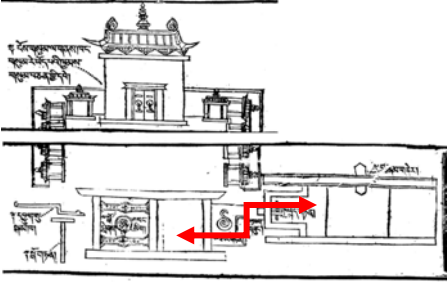
b: Samtenling.

As already mentioned, the two halves of the temple painted at Samtenling is split in half! The upper section is at an inside corner,

protected from the elements, while the lower section is at an outside corner exposed to sun and rain (Fig. 23). This makes it even less likely that observers would notice that the two temples are split.

9.7. *gTsug lag khang and door details*

The central temple is single storied and the roof has a central finial (*gajur*, *ga ny+ji ra*) as well as flaming jewels at either end of the ridge.



There seems to be some confusion as to how the two elements of the gate work. The original xylograph shows them staggered, (Fig. 24) but presumably they lock into each other. Unlike the text, Likir seems to have painted the two leaves of the gate closed (Fig. 25).

Fig. 24: Extract from TPNZ split over two facing folios.



Fig. 25: a: Likir

b: Lama Yuru.

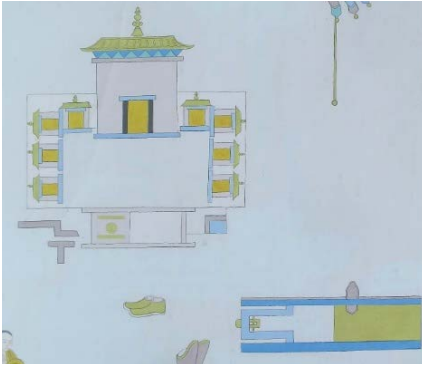


Fig. 26: a: Benchen



b: Shelkar.

9.8 Five storey temple

TPNZ applies some perspective by setting the temple door back from the entrance portico and this is replicated in the Shelkar painting (Fig. 27). The Lama Yuru painting places the door closer to the front wall and moves the entrance steps to one side. Both apply their own decoration at the top of each storey. Lama Yuru makes further minor changes to the roof ridge decorations.

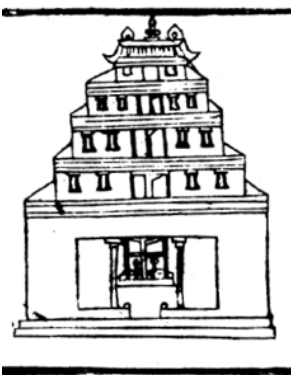
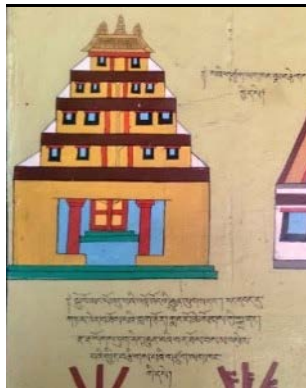


Fig. 27: a: TPNZ illustration,



b: Shelkar



c: Lama Yuru.

9.9. Temple with water feature

The block carver did not have a modern understanding of perspective and the compound walls are a little awry. Similarly the four-sided pond is off-centre, and the windows in the side wall do not follow isometric rules (Fig. 28).



Fig. 28: TPNZ illustration.

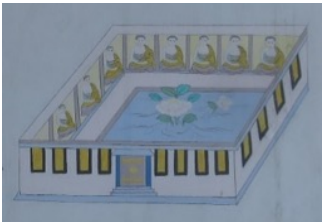


Fig. 29: a: Benchen,



b: Bodong



c: Samtenling.



Fig. 30: a: Likir



b: Lama Yuru.

The painters have attempted to rectify the layout to differing extents as per their understanding of perspective (Fig. 29-30). Some walls, windows and ponds have been straightened out. The depiction of the flowers in the ponds provides an opportunity for the painters to express their imagination.

9.10. Explanatory text

As mentioned, the extensive explanation given on the last folio of the text was found at two temples in Ladakh,⁴⁴ beneath the astrological table (Fig. 31).

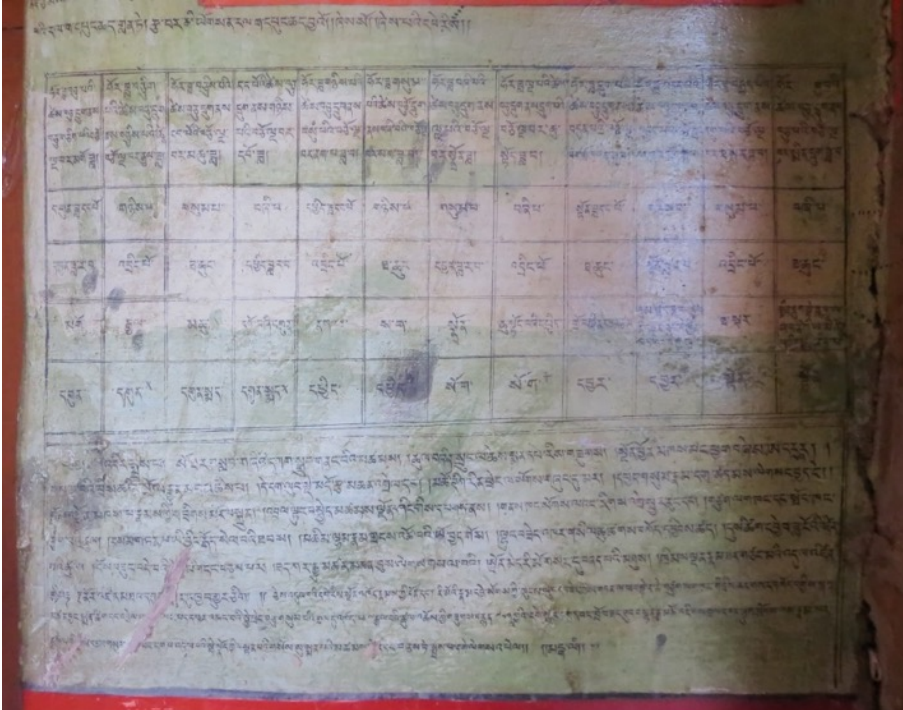


Fig. 31: The astrological table and the final prose at Likir.

The Likir wall painting repeats the TPNZ prose word for word, including the reduction in font size for the subsequent ‘footnotes’. It adds a ‘*maṅgalām*’ at the end.

The Lama Yuru wall painting only provides the main text and not the ‘footnotes’. The five lines of a ‘*Bri gung*’ aspiration prayer in verse are added at the end.

⁴⁴ The table and text is also seen in Gyatsho’s (1979) Fig 14, but the name of the Ladakhi temple is not given.

10. Colours and background

Since I did not locate any artists who had painted this series of illustrations, I was not able to ask whether any rules or guidelines exist for it. It would be interesting to learn if any painted or colour-coded copies of the text exist, as sometimes given in painting manuals (Fig. 32).



Fig. 32: Example of numbered colour coding from an iconography manual (rDo rje 2010: 186).

Further it would be interesting to know the colour scheme used at Ramoche, if these illustrations were indeed painted there as suggested by the colophon of TPNZ.

The painting examples presented here demonstrate that the artists generally place these images within a rural landscape, rather than an urban setting. Green is the most common background colour, though yellow and white are also used.

The residential buildings are all depicted white, as are the walls of the compound containing the pond. Temple walls are either white or red, or variations of red including dark orange and brown. Courtyards vary greatly, some are tiled in blue, some are green contiguous with the background, others white or ochre. The side wings, the walkway with monastic cells, are usually white.

11. Conclusion

This paper presents an example of didactic art which appears at Himalayan Buddhist temple entrances, although a set that seems less common than others of this genre. This may be because the text on which it was based, by the 13th Dalai Lama, is only popular in the dGe lugs school, although the subject, the *vinaya*, applies across all schools. The paper is an initial exploration of the reference text and its predecessor supplemented by a small collection of extant examples found at monasteries in Nepal and Ladakh.

If we take Chandra's attribution to lCang lung Paṇḍita as correct, the 13th Dalai Lama was either inspired by his teacher or paintings in the Ramoche, and hoped that his text would serve as an aide memoire to ordained monastics about various *vinaya* rules. Based on my initial enquiries at monasteries and with individual monastics, this appears to have been unsuccessful, even at monasteries where the illustrations are supplemented with captions. However, as shown, the captions are highly abbreviated, and are probably not easily understood except by those who have studied the *vinaya* in depth.

As to the original sources, the use of abbreviated titles make certain identification of the reference texts tricky. GKN clearly refers to Buton and Tshonawa in relation to the astrological chart, but I am unsure whether these texts are also the source for the architectural illustrations. As for the various titles mentioned in TPNZ, the same difficulty arises. Therefore the next step would be to identify the exact passages from the various possible reference texts, which would also clarify the context in which these rules were established.

The scope of this paper has limited itself to the architectural elements of these texts and paintings. Therefore, there is opportunity for further investigation, i.e. faults arising from separation from robes, robes themselves, footwear, other monastic possessions, and astrological charts. In the course of my enquiry, the interest of some of the monks I encountered was piqued and they requested that share the source text with them. Hopefully this set of illustration will continue to be painted at temples and monastics will be able to explain them to visitors.

Abbreviations

GKN rgya dkar nag rgya ser ka+shmi ra bal bod hor gyi yi ge dang dpe ris nram grangs mang ba bzhugs so. New Delhi: Jayyed Press (BDR: W30268 pp26-36).

TPNZ *bstan pa'i nang mdzod 'Dul ba lung sde bzhi*. pp50-54. New Delhi: Jayyed Press (BDR: W30268).

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rDo rje, Phun tshogs. 2010. Bod kyi ri mo'i sgyu rtsal las lha sku'i thig rtsa dang shing tshon sogs kyi rmang gzhi'i shes bya 'gro phan blo gsar dga' skyed/ pe cing: mi rigs dpe skrun khang / (BDR: W8LS19042).

bZang po, Kun mkhyen mTsho sna ba Shes rab. 2009. *'Dul ba mdo rtsa ba'i rnam bshad nyi ma'i 'od zer legs bshad lung gi rgya mtshol/ smad cha/ lha sa: ser gtsug nang btsan dpe rnying 'tshol bsdu phyogs sgrig khang/* (BDR: MW1KG15482).

bZang po, Kun mkhyen mTsho sna ba Shes rab. 2011. *'Dul ba mdo rtsa ba'i mchan 'grel/ gzhi smad/ lha sa: ser gtsug nang btsan dpe rnying 'tshol bsdu phyogs sgrig khang/* (BDR: W1AC31).

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