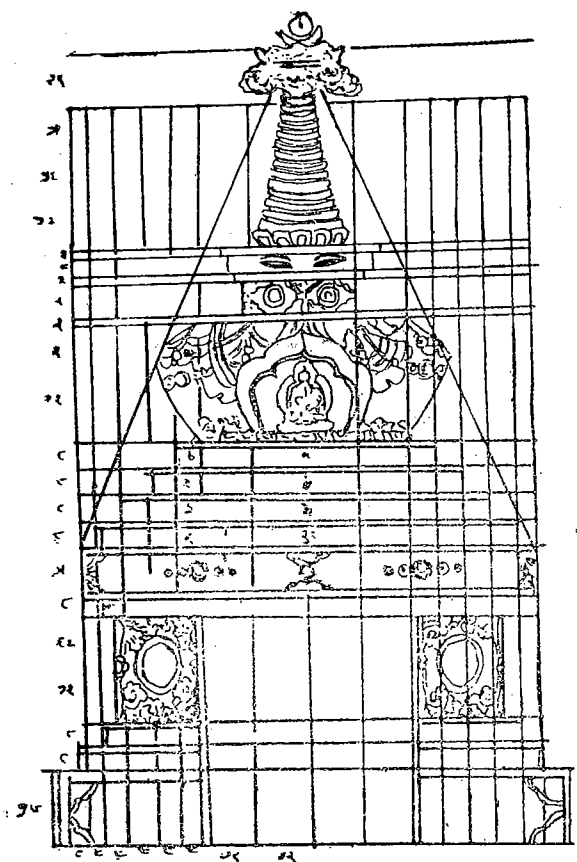


Preliminary Report On The Northern Regions' Cultural Heritage Mustang District, Nepal (May 1978)

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Cultural heritage of Nepal
Northern regions
Mustang District (South)
Preliminary Report May 1978
Dept. of Archaeology, Nepal.

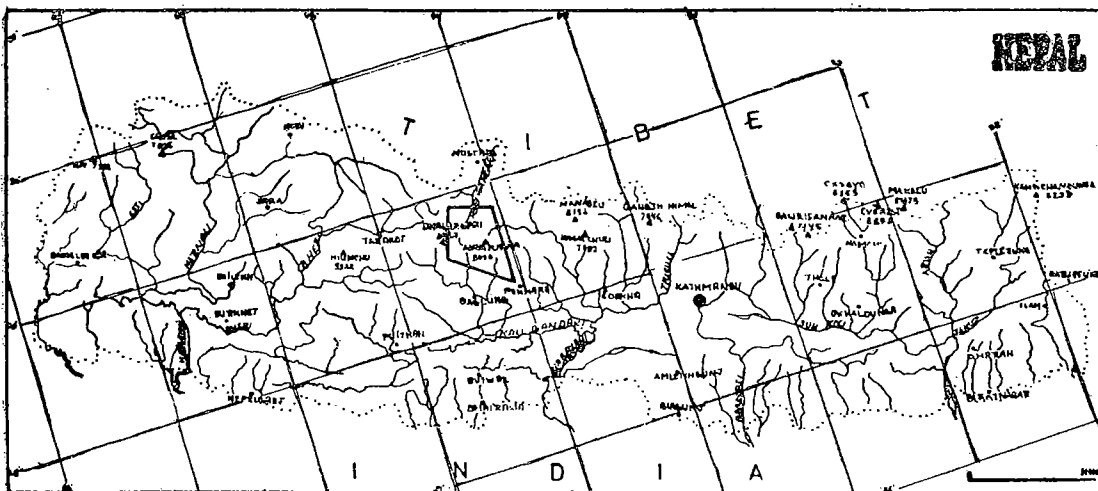
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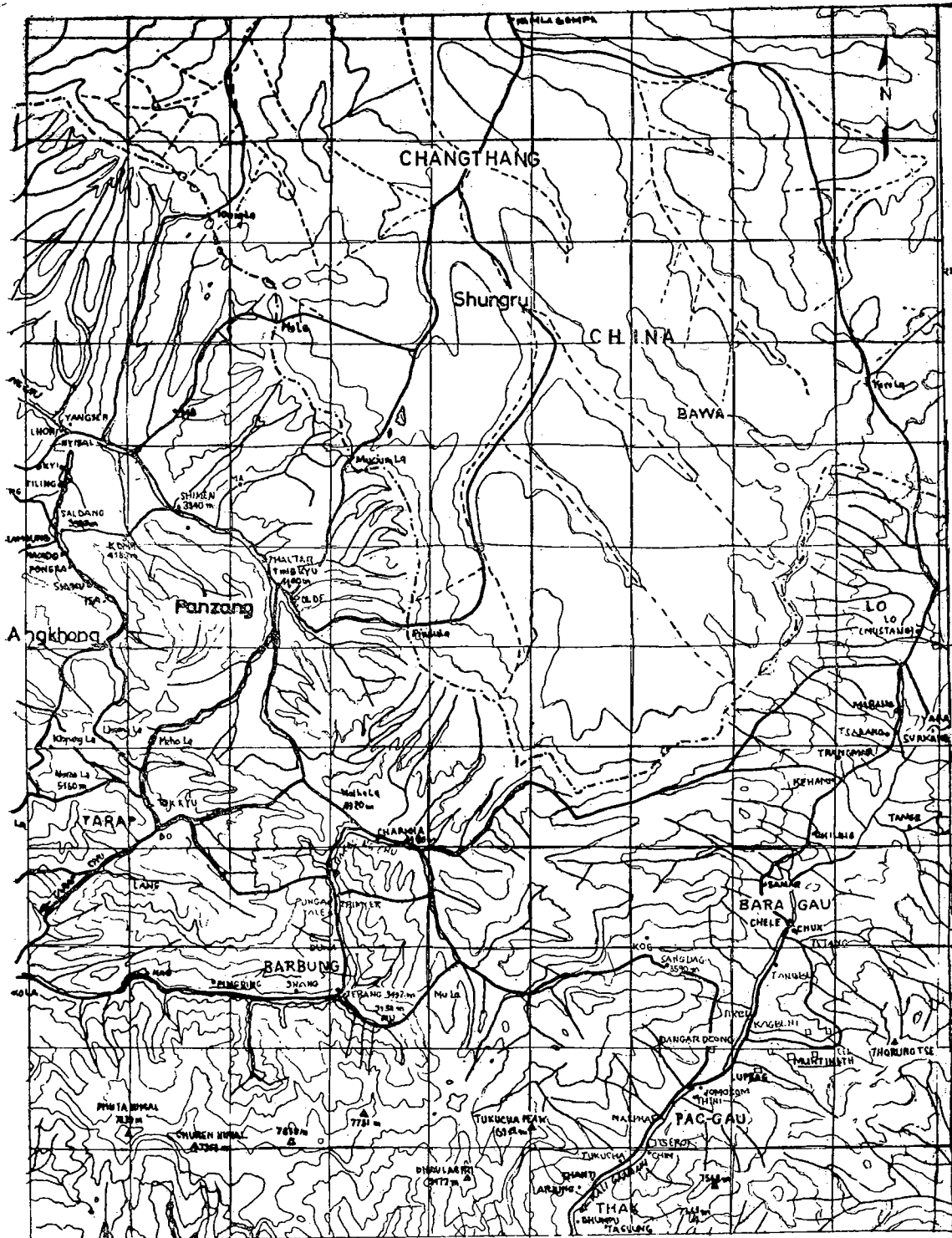
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A survey of the religious and historical buildings of the Mustang District, Nepal.

Location map.

Date of survey : May 1978.



Introduction

The Department of Archaeology, H.M.G. Nepal has taken the initiative to preserve the culture of the Northern regions of Nepal.

The Department has, to this end, fielded a team in the Mustang District, Dhaulagiri zone, to record the state of the culture. The purpose of the visit was to make a detailed study and survey of the religious buildings and their contents in an area where tourism is developing very rapidly.

The study was carried out in May 1978 by a team selected from the Department of Archaeology: T. R. Tamrakar, photographer, V. Ranjit, surveyor, with the assistance of C. Jest, anthropologist.

The contacts were greatly enhanced by the help of the regional and local authorities, C. D. O., members of Panchayat and religious leaders.

This is only a preliminary report of necessity incomplete. The data collected (i. e. measured drawings of each building group/a photographic record/historical and socio-religious informations) being with the Department of Archaeology, H. M. G., under a separate recording.

The field work

T. R. Tamrakar has kept a register-book in which he has given :

- a detailed list of the photographs taken for each building surveyed.
- data of historical importance.
- comments of local officials (Pradhan panch, Sabhapati, C. D. O.) on the state of preservation of the monuments.
- a list of ethnographic material for the regional museum.

Specimens for museographic use has also been located in the different cultural areas visited (Table 3).

A careful investigation of manuscripts and epigraphic records is yet to be made.

Area Surveyed :

It was decided to concentrate on the lower part of the Mustang district.

We left Pokhara and via Shika reached Tatopani (Hot Springs on the Kali Gandaki River). We started the survey in Ghasa and concentrated mainly on the valley of Muktinath and between Jomosom and Larjung.

We met the following local members of Panchayat :

The assistant C. D. O. of Mustang District.

T. P. Tula Chand,	Tukucha (P. P.)
Tsewang	Sadasya, Luprag
Karma Oser	Sadasya, Chonkor
Wangchug	U. P. Dzong
Palzang-Wangdi	Sadasya, Dzong
Palgon	Dzar (P. P.)
Phurwa Lal	Kagbeni (P. P.)
Deva Narsing Bhatta C.,	Jomosom (P. P.)
Janak Kumar Sher C.,	Kagbeni (Panch Secretary)

1. The culture of the Mustang District

In the present district of Mustang, Tibetan influence, technical, cultural, religious (and political until the end of the eighteenth century) came as far as the Thak region. Customs, traditions and art are Tibetan. The history of the district, as in the other high altitude areas of Nepal, is intimately linked with religion.

The Tibetan speaking populations of the Northern mountain areas adhere to Mahayana Buddhism, whereas the Nepali speaking populations represent orthodox Hinduism. The

social, cultural and economic situation of the Buddhist populations has undergone since 1960 a series of changes. Traditionally an important trade flowing across the Himalaya provided opportunity for economical, social and religious contacts. Since 1960 the trade has slowed down but there occurred an adjustment to the change of the political situation. The religious institutions have been maintained. The orders¹ of Tibetan Buddhism do not differ in the essential beliefs and practices but vary in their traditions and liturgies. The Buddhist Canon (Kanjur) and commentaries (Tenjur) are revered in common by all the orders, but they have developed their own literary texts and extra-canonical works.

The upper part of Mustang (in classical Tibetan: gLo-sman-thang) is under the control of the Sakya-pa. A revival took place through the zeal of the nGor sub-sect of the Sa-kya, founded by Lama Kun dga bzang-po (1382-1457). According to the biography of this lama, Buddhism entered Mustang in the fifteenth century (Tucci, P. R. 17).

The bKa'-brgyud-pa and rNing-ma-pa represent another wave of Buddhism which penetrated at a later date into the region, and established in the Southern part.²

1. (Belonging to four main groups : Nying-ma-pa, "old order"; Sakya-pa, the order of the Sakya, from the monastery of Sakya founded in the eleventh century; Kagyu-pa order of transmitted teachings; and the Gelug-pa, "virtuous order")
2. The worship of the Nying-ma-pa order centres around Padmasambhava, "Lotus-born", an historical figure who helped in establishing Buddhism in Tibet in the eighth century. He is now regarded as a manifestation of Avalokitesvara.
3. The Bon-po lamas have contacts with mem-

It is also surprising to find in the district a series of Bon-po shrines. This religion, an adaptation of indigenous beliefs of Tibet into a scheme greatly influenced by Buddhism (it has adopted much of Buddhist teachings and religious practices) has adopted in two villages in the area. Pilgrims and lamas from Khams have founded these communities. Luprag is the main centre of this Bon-po order (North-East of Jomosom).³

There are in this region religious beliefs that have preserved a great deal of the original ideas neither Buddhist nor Bon. Up today there is a survival of the ancient beliefs, an original religion uninfluenced or influenced very slightly by Buddhism.

The most remarkable cultural site in this region is the pilgrimage place of Muktinath.

The legends concerning Muktinath connect it with Manasarowar in Western Tibet, the saint Padmasambhava and the 84 siddhas who are said to have visited the place and left their walking sticks, now the poplar grove of the sanctuary....

members of the same order in Dolpo and Tichurong (Tarakot) and in winter go to Mussorie, India where an important group of Tibetan lamas is settled.

There are smaller temples in Dzar, Jomosom, Thini and Nabrikung above Larjung.

The inhabitants of Luprag and Thini are Bon-po. It seems that the proximity of the sacred cave of Guru Sang phug near the Dhaulagiri is the reason of the presence of a Bon-po temple in Nabrikung.

2. Buildings of Religious and Historical Importance

TYOLOGY

- RELIGIOUS BUILDINGS

The religious buildings fall into four categories and this often decides their location :

- a) The monastery, *gompa*, is built in a distinctive style: a temple forms one side of a square courtyard, the other three sides are cloistered and serve as accommodation for monks and rest-rooms for visitors. Often it forms an isolated unit from the settlements.

Usually the assembly hall of fair dimensions occupies the lower level preceded by a porch. On the first floor the dwellings of the head lama of the community and a small temple, the 'Defenders' room' or *srung-khang*, reserved for divinities which were once hostile to the buddhist faith but have been converted.

- b) The village temple, *yul gi lhakhang* : the building is located fairly close or in the centre of the village and belongs to the community as a whole.

There is a caretaker's dwelling attached to the temple. The assembly hall fronts onto a forecourt which is flat and surrounded by a pillared arcade.

- c) The family temple, *lhakhang*, is a small chapel attached to a private dwelling belonging to a wealthy member of the community. The shrine is always located on the upper floor of the house.

- d) The community assembly house : Each village has an assembly house,

4. The term for general use is *stupa* (sk.)

mi-tsog-sa, with a religious character, containing religious books and images of the divinities.

Men assemble there to take decisions for the community.

Other religious monuments

Around the temples, at the entrance of the settlements, along the important trails are built monuments such as :

- *CHORTEN*, lit. 'support for worship' (*mchod-rten*),⁴ is the typical Buddhist monument ; primarily a shrine, symbolizes universal buddhahood. The form of the *chorten* is identified with five elements which represent the total phenomenal existence : the square base identified with earth, the dome : water, the tapering section : fire, the lunar crescent : air, the solar disk : space

Among the smaller *chorten* there are groups of three (circa two meters high) with a square base and a double tier. They are called *rig-suan gon-po* (*rigs gsum dgon-po*) and represent the three great bodhisattva, 'saviours': Manjusri, Avalokitesvara and Vajrapani.

The entrance porch of a settlement is conceived as a *chorten* usually painted inside on the ceiling and four walls with sets of divinities.

Walls called *mani*, rectangular in shape, the stones of the highest level are carved with religious invocations.

Rows of prayer wheels (usually 108) set into a wall. The rocks along the trail can also be incised with the spell Om Mani Padme Hum.

- FORTS, PALACES, FORTIFIED VILLAGES

The establishment of forts or 'dzong'

(*rdzong*) is important in the local history. It was a strategic strong point, an administrative centre and also a store house. The *dzong* has always been built on an isolated peak with thick walls of a rammed-earth construction. All the buildings of the *dzong* type visited are now in ruins. Only the latest 'palace' of the chieftain of Dzar, a three storied house, is in use but in a very bad state of preservation.

3 Building Description

Although each religious building has its own particular features, they all follow a standard pattern in their lay out (as given in buddhist religious texts).

The type of materials employed follow a regional pattern which has not yet been disturbed with the advent of corrugated tin sheeting.

The buildings except for the large monastic ones, follow the domestic scale and design in the Tibetan tradition.

They are constructed of stone, rammed earth or sun baked bricks. They have very few windows, the openings light the attached dwelling. Often light comes in through a lantern centrally placed on the roof.

The main temple-block is usually square in plan. The structure stands on a low platform (h:0,40m). The roof is flat.

The temple block consists of an outer porch which is open to the East or South (very seldom to the North).

Centrally placed in the main wall is the entrance door to the assembly hall, with a high threshold.

The assembly hall is generally square in plan, dark as there are few openings giving light to the interior.

The posts supporting the ceiling are square in section and tapered slightly upwards.

At the upper end there is a construction, ornamented with motives carved and painted. The post extends once more to support the bracket which extends along the beams they support. The brackets are often carved and painted. Posts, brackets, beams elements of the altar, being carved and painted, become one of the striking features of the assembly hall.

The altar can be flanked by wooden racks containing the religious books.

Directly opposite to the entrance is the altar (but this is not always so) upon which stands the image of the divinities, offerings and religious books on racks.

The walls are painted all the way round sometimes with decorative murals representing elements of the buddhist pantheon.

In the smaller building, centrally placed in the hall are four columns (posts) forming a grid to support the ceiling and roof. (In the bigger buildings a system of columns holds up the ceiling, organized in a regular order).

The temple is distinguished by its decoration. The external walls are whitewashed with a horizontal red band at the top. (The Sakya temples have red walls). The joists of the ceiling of the upper storey jut out and support a parapet wall (in the farm houses: the brush wood piled and forming parapet).

In front of the temple-block there is a fore-court varying in size according to the location. Part of the religious ceremonies such as the ceremonial dances are performed and pilgrims gather in the courtyard.

Construction

Walls : Walls are usually built of locally available stone up to an elevation of 0,80 m to

1 meter (the stone is bedded in mud mortar), then in rammed earth or sun dried bricks. (This type of construction is common throughout Southern and Western Tibet).

In the Mustang district walls are often made of rammed earth (pise), called *gyang* in Tibetan.

Two lines of planks are set on top of the foundations and held in place (and parallel) by wooden cross-bars. One pours a mixture of earth, mixed with water, between the planks and ram it hard with wooden rammers. After a long time of ramming the planks are raised to rest on wooden pegs driven into the completed layer, and so on. The holes of the pegs which can be seen once the building finished give a distinctive feature to the walls.

Sunbaked bricks, *pob*, are made with earth mixed with water and rammed in rectangular moulds.

The walls are about 0,50m to 0,60m thick; they are externally plastered over with mud (to receive a decorative colour) or with white clay.

(In the region of Muktinath the different kinds of clay come from Tetang.)

Windows, openings, doors are formed in timber (Pine) using the local techniques.

Roof : The roof is of a typical Tibetan style, flat in the form of a terrace.

The structure is simple, above the ceiling joists, is laid a thick cover (0,30 m) of brush wood (Caragana) which is in turn covered with a layer of clay. The roof has a very slight pitch to evacuate rain water.

Floor and Ceiling : The upper structure is carried off the lower grid of columns supporting long brackets that carry the beams spanning across the room (the columns which rest sometimes on a padstone) are tenoned through both the bracket and the beam above. The beams in turn carry smaller ceiling joists closely spaced with boarding cover. There is a direct structural link with the roof to transfer the roof load to this sub-structure.

Ground floor : The assembly of monks will sit directly on the floor, for this reason the floors are boarded with wide planks (Pine wood) set onto a sub-frame laid on the earth below.

The floor of the porch will be paved in stone (can also be in timber).

Inner linings : The internal walls of the temple are decorated with murals. The walls are plastered with a coarse mud plastered and then given a special finish with a clay mixed with local paper (made with Daphne) which is smoothed with a conch shell.

The paintings are executed using a water based colouring.

MATERIAL USED

Stone

Local material

For the clay cover : clay and ochre from Tetang.

Wood

Juniperus	for posts, brackets and
Fir	beams (from Sompo)
Poplar	for rafters.

4. Building Descriptions

LUPRAG (Plan 1) (Plate 1 A, B)

Luprag is located on a terrace on the left bank of the Luprag-Chu, North-East of Jomosom. It is an old Bon-po settlement (16 households, Kagbeni Panchayat).

The temple is located in the middle of the village. The building (10m X 21m) includes a courtyard, partly covered, with adjacent kitchen and rooms and an assembly hall.

The assembly hall is of important dimensions (8,80mX9,40m). A lantern supported by four pillars is centrally built above the hall. The walls

are covered with murals representing *Bon-po* divinities. The paintings have been done in 1973.

Luprag is an important pilgrimage for the *Bon-po* (Ne chen gom phug gya tsa).

A famous lama, Yan-ton, spent nine years above Luprag. The cave where he meditated, located above the village site, is now a pilgrimage.

14 men have a religious training.

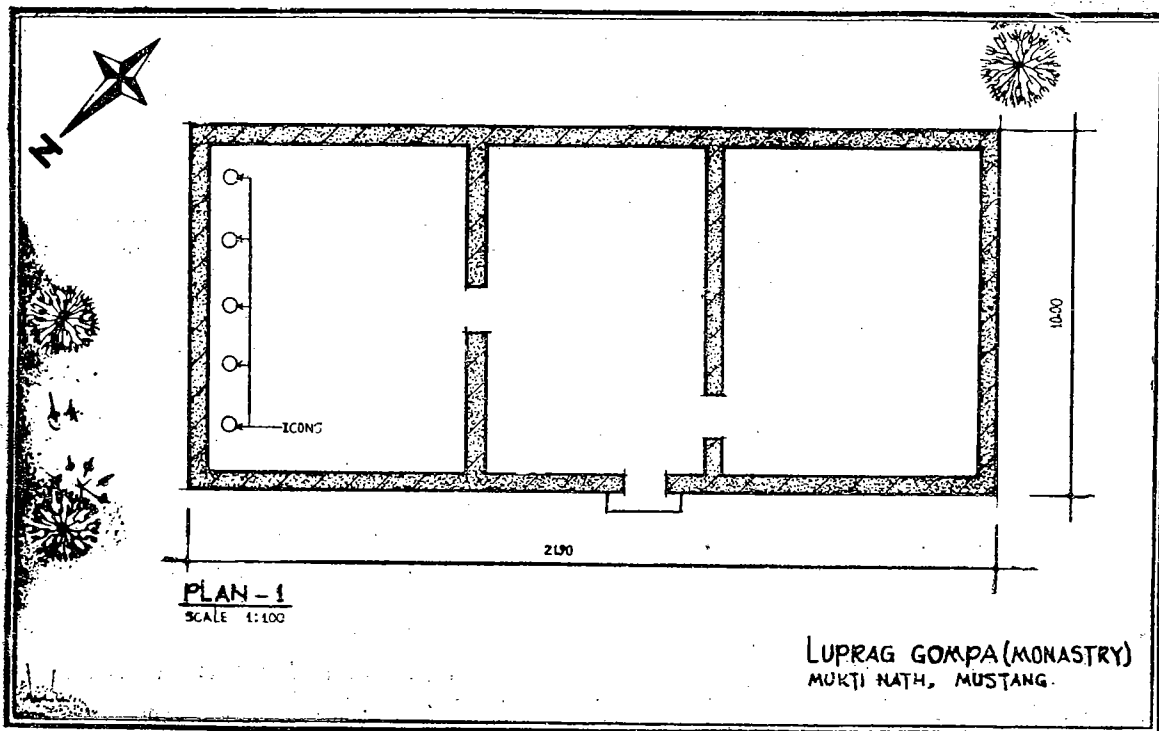
Religious festivals :

6th lunar month 15th day

8th lunar month last day

10th lunar month 14th day

There was a monastery for nuns East of the village. Today it is no more in use.



THE VALLEY OF MUKTINATH (*Dzar dzong yul drug*) (Plate 2)

The Valley of Muktinath oriented West-East lies on the North of the Nilgiri Range, part of the main crest line of the Himalaya.

This valley is known as *Dzar-dzong yul drug* : "Dzar dzong and the other villages, six in all."

There are three important villages on each side of the stream, Muktinath being located high above them. Going upstream from

Kagbeni one reaches Khyingkar, Dzar and Purang; on the left bank: Chonkar, Dzung and Putra, in the order of descent.

Dzung was originally the seat of the 'king' of the valley. One of the kings moved to Dzar and today the village leader is a member of the kings' lineage.

The houses of the villages stand close together in the middle of terraced fields, and the settlements and irrigation channels are underlined by the green colour of poplar trees in a brown rocky and earth barren landscape.

Muktinath Pilgrimage :

Muktinath is a famous place of pilgrimage for Hinduists who worship Visnu and Buddhists who honor Padmasambhava. The later is said to have visited the place and spent some time in meditation there. The pilgrimage place, at an altitude of 3750m is located on a mountain slope facing West. A poplar grove indicates the location in that otherwise treeless landscape; 108 water spouts have given the Tibetan name Chu-mik gya-tsa (Chu-mig brgya-rtsa: "place of the hundred springs").

The religious buildings and shrines are distributed around the two spaces.

The temple of Visnu :

This temple is standing free in a courtyard near the 108 'springs', built in the Nepalese pagoda style with three tiered roofs (extern dimensions: 5,55mX5,55m). It contains images of Visnu (the Tibetan pilgrims call Avalokitesvara), Laksmi, Saravasti and a smaller one of the bird Garuda. Water flows through 108 spouts made of gilded copper or brass in the shape of bulls heads (l.:0,50 cm). Pilgrims drink a few drops of each spout, or bathe under each of them.

SALAMEBAR DOLAMEBAR GOMPA (Nep. *Jwala Mai*, (Plate 3 A,B), (*Sa-la-me-'bar rdo-la me-'bar dgon-pa*, "The temple of the miraculous fire"): The flames of natural gas burn in little caves under the altar of the temple, on the left 'the earth burns', in the middle 'water burns', on the right 'stone burns'. The temple of rectangular plan (9,40mX6,40m) is in a very bad state, the four pillars supporting the flat roof are rotten and the building needs badly repair. On the altar terracotta images of : Padmasambhava, Avalokitesvara and Vajradhara.

MARME LHAKHANG (*Mar-me Lhakhang* (Plate 4A,B), ("Temple of the lamps") is located on the North East of the site above the grove of Poplars. It is a two storied building.

The assembly hall (6,70X7,10m) contains an image of Padmasambhava seated on a lotus flower and a statue of Lama Trutob Senge Yishe. 4 pillars support the ceiling of the first floor, partly occupied by the keepers quarters. The building is old and in very bad condition.

The owner of the temple was Kushog Jampal Rabgye from Dzar (1901-1978)

Religious ceremonies : each lunar month, 10th day
7th lunar month, 15th day

GOMPA SARWA (*dGon-pa gsar-pa* : "The new monastery") built only forty years ago is now a ruin.

The building complex includes a courtyard with kitchen and rooms, and a main temple of two stories.

One has access to the assembly hall through steps; a series of pillars support part of the facade of the upper stories. A double leaved door leads to the inside. The framework is finely carved and painted.

The assembly hall (10,70X18,50m) is divided in two parts by a wooden screen.

On the altar, terra-cotta images of Sakya-muni, to the right : Padmasambhava and on the left : Avalokitesvara two : *chorten* represent the Jowo of Kyirong; one can circumambulate this part of the assembly hall.

All the temples are cared for by nuns or old women from Dzar, Purang and Khyinkar; they belong to the Nying-ma-pa order and collect donations from the three villages and the pilgrims.

There is a Hindu priest from Rakhu (near Beni) for the Hindu devotees.

The main religious festival is held on the full moon of the 7th lunar month : Yarton (*dByar-ston*).

GAR GOMPA (*sGar dgon-pa*, 'Temple of the encampment') : About 1 km North West of Muktinath the temple of Gar is built on a small eminence. It is looked after by nuns from the villages of Purang, Dzar and Khyinkar.

The lama founder is Tenzing Repa, born in Dzong. The assembly hall (10,40X5,90m) has been repainted a few years ago by Phu Dorje, a painter of Lo. Among the frescoes a series of lamas of the Ka-gyu-pa order. Part of the building is in good state.

CHONKOR

There are 33 houses in Chonkor.

The village temple - two storied - is built above the village and the terraced fields.

The walls are in *gyang*, painted red.

The assembly hall (9,45X7,20m) is in a very poor state. A number of images include

5. There are only 3 rooms in good condition today.

Padmasambhava, the Buddha of the Three Times, Sakyamuni.

The religious men are all married and claim to belong to the Nag-pa sect (Nying-ma-pa).

Lama founder : Tsebgye Dorje Senge.

(One must note that local lunar calendar in use is the same as the one in Luprag and differs by one month from the one in use in the other villages of the valley).

DZONG (Plate 5)

Dzong (S. I.: Chohang), which means just 'castle', is the largest of the 'six villages' of the complex called Dzar Dzong Yul drug (35 houses) The original name of the locality is 'Peak of Supreme Victory' (*Rab-rgyal rtse*). The ruins of the fort or palace are impressive on their dominating position. Dzong was the seat of the king of the whole valley.

The monastery is built inside the fort at the highest level and is the only building in fare condition. (Plate 5B, 6A).

The religious establishment is Sakya-pa (Ngor-pa). The building (extern dim.: 15X13,30m) is an intricate complex of rooms at two levels, partly monks' dwellings and kitchens.

The assembly hall (inside : 9,35X12,50m) on the lower level opens in its middle on the first floor and by a lantern on the flat roof.

The upper level is partly used as a kitchen for the important ceremonies, and the chapel dedicated to the Fierce Divinities. The assembly hall is painted with frescoes of exquisite beauty, though in a bad state of presentation.

On the altar there are a number of important images (terracotta) of Sakyamuni and Lama Tenzing Repa.

This gompa of historical importance is in a very poor state and needs repair.

Religious festivals : 1st lunar month 1-12 day
Fastning
4th lunar month retreat of
the monks
8th lunar month 15th day
9th lunar month 29th day

DZAR GOMPA

The village of Dzar (3540m) dominates the upper part of the valley of Muktinath with the old fort and the monastery.

The monastery, Dzar-chos-sde, is a two storied solid construction on the Western end of the village (ext. dimens;: 10,30X8,85m).

The assembly hall (9,35X7,20m) is richly decorated with images of Sakyamuni, one in terracotta, the second one in gilded copper.

A grid of 8 posts supports the first floor. On the first floor a chapel of the Fierce Divinities with images of Sakyamuni.

The lantern has been rebuilt in 1966, but the terraced roof is in a very bad condition mainly due to the size of it and the difficulty to evacuate snow or rain water.

The religious community belongs to the Sakya-pa (sub-order, Ngor-pa-. Palzang Tsering is the oldest member of the community.

DZAR / TSULTRIM GOMPA :

The temple has been built in 1973. The previous site is 1 km to the East.

The building is located on a flat terrace at 3550m dominating Dzar.

The assembly hall is of rectangular size (ext.: 10,30X8,85m; inside: 9,20X7,60m). The walls are in stone and mud bricks. The inside walls are crudely painted with the eight auspicious signs.

On the altar : images of Padmasambhava, Sakyamuni, Vajradhara.

DZAR / BON-PO SHRINE :

A small Bon-po shrine is located a few hundred meters above the village of Dzar. The building is new (built in 1975) its owner, a young lama whose family came from the Tibetan province of Khams.

The chapel (6X6m) is on the first floor and contains an altar with an image of Shenrab.

The owner, Tsultrim Gyaltzen, is also a painter.

KAGBENI (Plate 6B)

Kagbeni (*Bkag*), on the left bank of the Kali Gandaki on the confluence of the Muktinath river, occupies a strategic position in this part of the valley, commanding the entrance of the region of Lo.

There was once a 'king', and one can see the ruins of the palace. The village is organized as a fortress.

The temple, Kag-cho-de (*dKag-chos sde*) is built not far from the river's left bank.

It is a three storied building (ext.: 14,50X 14,50m), the building structure is complex, the ground floor being a series of buttresses supporting the upper levels.

On the first floor, the assembly hall (9,20X7,00m) is richly decorated. On the altar:

a bronze image of Sakyamuni and several smaller images in bronze.

The frescoes, in Sakya-pa style, represent the Five Buddhas, on the left wall; Padmasambhava and Sakya. Lamas on the right. On the left side the Kanjur in racks.

On the second floor, supported by 6 posts, the room of the Fierce Divinities and the dwelling of the keeper.

The benefactors are members of the villages of Dzangar Dzong, Pelag, Peling, Thiri and Kag.

TING-RI

Ting-ri monastery towers on a high cliff (3100m), the little village and oasis of fields lines along the right bank of the Kali Gandaki.

This monastery, Sam-drub-ling (*bSam-grub gling*) is in ruin except the main temple which is though in a very bad state of conservation. It was once a very active centre and more than fifty years ago sixty nuns lived there; today there are only three nuns who assemble once a month. The entrance porch facing East contains a set of slate plaques with painted carvings of monks.

The assemble hall (9,10X7,00m) has been repaired in 1972.

On the altar, the images of Lama Dorje Gyaltsen, Thogme, Ngawang Gyaltsen, Lhori Gyaltsen, behind the image of Padmasambhava, a chorten contains the skull of a lama (not identified).

The Eastern wall and the terraced roof are in a very bad state. The loneliness of the temple is one of the reasons of the theft of statues which was done in 1965.

JOMOSOM / PANCH-GAON BON-PO TEMPLE

In the Jomosom at the North Eastern end of the village there is a small Bon-po temple, looked after by a young man from Luprag.

Built on a square plan/the four pillars support a small lantern.

The main images are : Wal-sa, Tiger-god and 'Victorious one.' The building is in good condition.

THINI GOMPA

At an altitude of 2900m just above the village is located the Bon-po temple at present under repair.

The walls are in stone up to an elevation of 0,50m and in *gyang*.

On the walls the eight auspicious signs. Images of Kuntubzangpo and Oser.

KU-TSAP-TER-NGA

The monastery of Ku-Tsap Ter Nga (*sKu-tshab gter-nga*) "Five treasures of Bodily Representation", is located at an altitude of 3000m on a spur dominating the valley (North East of Marpha) on a space of level ground. It commands beautiful views of the Kali Gandaki. The temple unit was before 1973 open to the North with courtyard and dwellings.

The normal way of approach is from the North, coming from Thini and on the way up one worships a sacred lake and the prints left by Guru Rinpoche. Many pilgrims come here on special occasions (7th Tibetan lunar month) to worship the five treasures brought from the monastery of Samye in central Tibet (D. S./H.P. 186).

The assembly hall (inside : 9,25X7,75m; height : 3,30m) is an impressive room finely decorated.

The walls are covered with murals. Upto 1,40m, the walls are painted brown, above on the left set of Tranquil and Fierce Divinities, on the right Padmasambhava in his different manifestations.

The lantern is finely painted.

Elaborated craftsmanship can also be seen in the manufacturing of the carved and painted pillars and beams. On the Western side (altar) a row of images of : Maitreya, a gilded bronze (h.: 2m), Avalokitesvara (h.: 1,50m), Vajradhara, Amitabha, Sakyamuni, Padmasambhava...

The main temple was repainted in 1956 (D. S./H. P. 187). The interesting part of the construction is the former entrance on the North with carved doors, lintels and posts. The roofs of the building complex have been repaired in 1973-1974.

The building has been extended in 1973 by the addition of a big courtyard on the Southern side of the main temple. A balcony (h. : 2,50m) is surrounding the courtyard at story level.

A community of monks of the Ka-gyu-pa order are in charge of the temple. The Head Lama died in 1972 and has not yet been replaced. There is no keeper living in Ku-tsapter-nga, and offerings are made on the 10th day of each lunar month.

The main ceremonies are held in the 4th, 8th, 9th Tibetan months.⁶

SHANG (S. I. : Syang)

In the center of the village of Shang there is a small village temple. A new monastery is under construction. The owner, Lama Lobsang Temba, is native of Thak. He has been educated in the Ka-gua-pa order spent years in Kyirong and in Nub-ri where we met him in 1969.

Painting and frescoes is in progress.

MARPHA

The temple is centrally placed in the upper section of the village.

Tucci states that the temple was destroyed during the war between Nepal and Tibet.

The main images of the temple are Amithaba, Avalokitesvara and Padmasambhava.

The murals represent the Tranquil and Fierce Divinities. This temple possesses the series of volumns of the Tenjur.

There is also a private chapel in the Southern section of the village, a set of the Kanjur is kept there.

Above the village there is a small ermitage (images of Vajrapani and Amitayus).

Also above the village on the Northern side a cliff of triangular shape painted red and white and said to be one of the entrances to the hidden tresors of the peak Mulegangs (Dhaulagiri).

THAK

TUKUCHA

There are three temples in Tukucha.

The oldest is located at the Southern end of the settlement. Rani Gompa, "The Queen's

6. Tucci P. R. (1956, p. 12) mentions "important works of art were spared when the temple was burnt down during the Nepalese-Tibetan war."

monastery" (in Tib. : *bKra-shis chos gling*) is looked after by a community of nuns.

One reaches the temple through a courtyard surrounded by the keeper's dwellings.

The place is in a very bad condition. The frescoes painted in 1969 (my own observation, see also D.S./H.P. 178-179) are in lamentable condition. The main image is that of Padma-sambhava.⁷

This temple was originally a Ka-gyu-pa foundation as a number of other temples in Thak, but now the nuns follow the Nying-ma-pa rule.

MAHAKALI GOMPA

It is located in the centre of Tukucha; the building stands in its own ground surrounded by a wall. The main images are the Buddha of the Three Times and a smaller one of Mahakali.

GOMPA SARWA

"The new monastery", is at the Northern end of the locality, a red two storied building in its own ground.

There are also small chapels containing the Kanjur and the Tenjur in the residences of the Sher Chand clan.

GHASA

In the centre of the village of Ghasa, there is a small shrine called 'Thugchempa', containing the volumes of the Yum given to the village by Kamal Bahadur Subbah.

The building is one storied, built on a porch with tiered roof. (5,60X5,80m). The construction has been repaired in 1938 (1995 B. S.). The Yum is not red once a year as it is the custom in buddhist country (there

is no lama in the neighbourhood) but when there is a natural calamity such as insect disease, the villagers carry the religious books around the fields.

This procession takes also place twice a year in Jeth Purni and Magh Purni.

In the Thak region the nine main temples are under the custody of the Nepal State (*Lalmohoria Gompa*) :

- | | |
|------------|-----------------|
| 1- TSEKOK | |
| 2- TUKUCHA | RANI GOMPA |
| 3- " | GOMPA SARWA |
| 4- " | MAHAKALI GOMPA |
| 5- SAGARU | |
| 6- GOPHANG | NAGI LHAKHAG |
| 7- " | (now destroyed) |
| 8- KHANTI | NARSANG |
| 9- TAGLUNG | |

Each temple has a donation letter (*Lalmohar*).

5) General Recommendations

There is not a single building surveyed in the Mustang District that does not suffer from a defective roof or wall.

One must add the feeling the team had during the survey of a total lack of interest in the maintenance.

It has not been possible to make a detailed report on each building.

During the Survey the team has followed the guidelines presented in the Survey Report on Helambu (May 1976).

As a result of the Survey the following action is recommended :

7. See also Tucci P. R., 1956. p. 9.

- 1- The Survey should be completed for all the historical and religious buildings of the region.

The team should include a member of the District administrative staff and one or two members of the local Panchayat so that the members of the community feel directly concerned and involved in the repair and maintenance.

- 2- Religious leaders should be invited to Kathmandu for general briefings on conservation and protection of the cultural heritage. (This being done since 1960).
- 3- A local team should be trained to carry out a maintenance and repair programme.
- 4- The group of buildings in Muktinath should be protected as a whole and the restoration taken over by H. M. G.
- 5- General recommendations for the buildings of the Northern Regions should come under a special legislation.

These data could be used as a framework for a detailed Gazetteer on Art and Culture of the Northern Regions.

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articles on :

Marpha, village of Pag-gau by P. Valeix

Landscapes of the Kali Gandaki by M. Fort

Bhurung, a Magar village by P. ALirol

The Pa-la festival in Chhim by C. Jest

Texts in Tibetan

G. TUCCI and D. SNELLGROVE mention a number of books in Tibetan language, seen in the temples of the Mustang District.

Chu mig brgya-rtsa bryad/sku-chab-ger - Inga/Mu - le - gangs/Guru gSang-phug/sogs kyi dkar-chag gsal-ba'i me-long.

Contains the legends concerning Muktinath, the mountain Mu-le-gangs, the Dhaulagiri, the monastery of sKu-chab-ger-Inga and a cave Guru gSang-phug visited by Padma-sambhava.

Text in Sanskrit

Bhavanisankara Sastri, Salagramarahas-yam, Srimuktiksetra Gandaki prabhaitivividha-tirthavarnanapurahsaram. Janakpur Darbhanga.

TABLE No. 1
LIST OF MONUMENTS SURVEYED

Village	Name of temple	Religious order	Typology of building	Outside dimensions	Temple size	Material	Present condition
GHASA LUPRAG		Nyingma-pa	shrine			stone/w.	good
		Bon-po	Vil. temple +adj. build.	10,00X21,90	8,80X9,40	mud w./stone	f. good
LUPRAG	Gomphug	Bon-po	temple	8,50X14,00	7,50X13,20	stone	v. bad
MUKTINATH	Salamebar (Jwala M.)	Nyingma-pa	temple	10,40X7,90	9,40X6,40	stone/mud w.	very bad
	Gompa Sarwa	Nyingma-pa	+ adj. build. temple	14,00X23	18,70X10,70	mud w.	part destroyed
MUKTINATH		hindu/buddhist	+ adj. build. temple		5,55X5,55	brick, wood stone	good
MUKTINATH	Marme Lhakhang	Nyingma-pa	temple		6,70X7,10	stone/mud w.	bad
	Gar Gompa	Kagya-pa	temple	11,60X11,80	10,40X5,90	stone/mud w.	good
CHONKOR DZONG	Chonkor Gompa	Nyingma-pa	+ adj. build. temple		15,10X8,40	mud w.	f. good
	Ngor Gompa	Sakya-pa	monastery	15,00X13,30	9,35X12,50	mud w.	bad
DZAR	Tsultrim Gompa	Nyingma-pa	temple + adj. build.		9,20X7,60	mud w.	(now) good
DZAR		Sakya-pa	temple	12,60X13,70	9,35X7,20	mud. w.	bad
KAGBENI THIRI THINI	Chode	Sakya-pa	+ adj. build. temple		14,50X14,50	stone/mud	f. good
	Samdrubling	Nyingma-pa Bon-po	monastery temple + adj. build.	10,50X11,50	9,10X7,00	stone/mud w.	bad
DHUMPU				9,25X9,25	7,90X7,85	stone/mud	good
	Kutsabterna	Kagyu-pa	temple + adj. build.		9,25X7,75	stone	good

TABLE 2

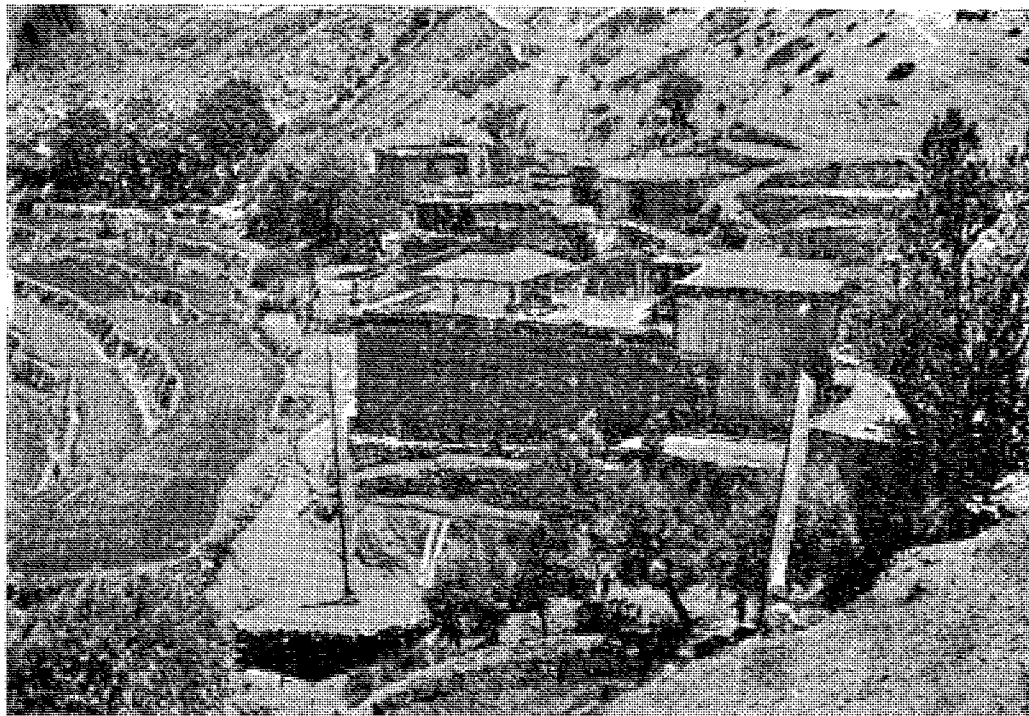
Dates of the Important Festivals in the Kali Gandaki Valley

in Ulleri	Baisak - Purni
Hile	Baisak - Purni
Shika (Magar)	Saun/Bhadau - Purni
Bhurung (Magar)	" " "
bud. temple in Thak	Baisak - Purni
Muktinath	Saun/Bhadau-Purni

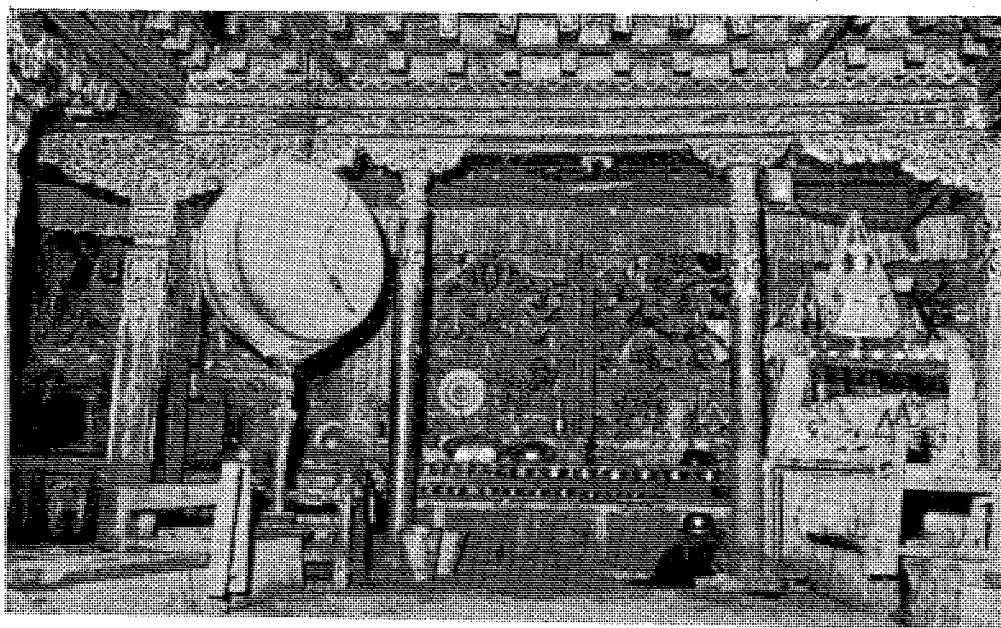
TABLE 3

Elements to be collected for the Regional Museum of Pokhara

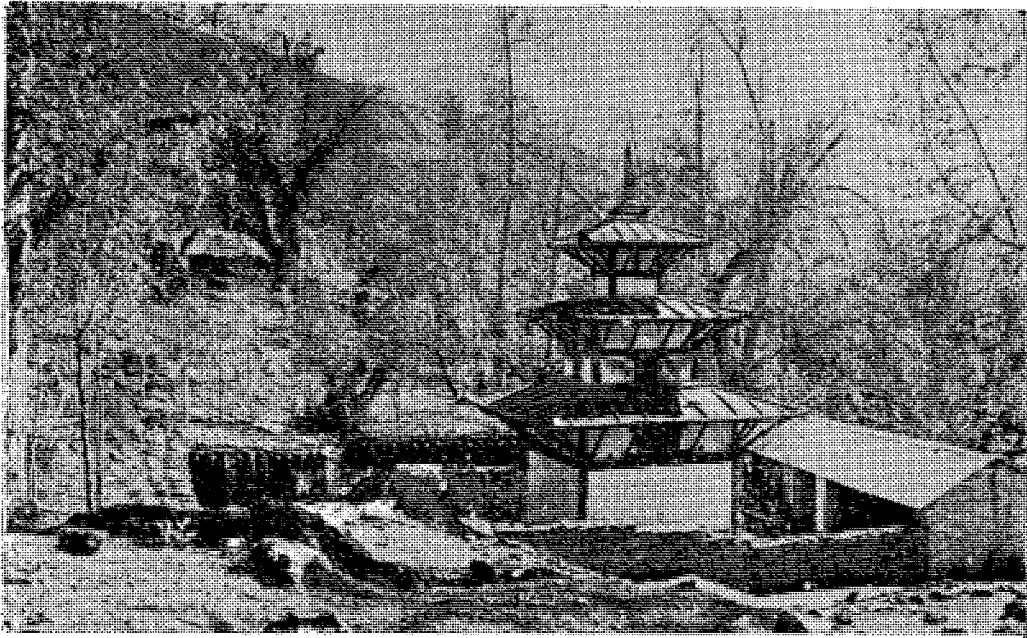
- House types of the different populations and their ecological environment
 - . Chetri - Bahun in Naudanda
 - . Magar - Ulleri
 - . Gurung Gandrung
 - . Thakali Lete - Taglung
 - . Muktinath
- Agricultural practices (Rice and Barley cultivation)
 - . Transport, trade and barker.
 - . Dress and ornaments of the different populations.



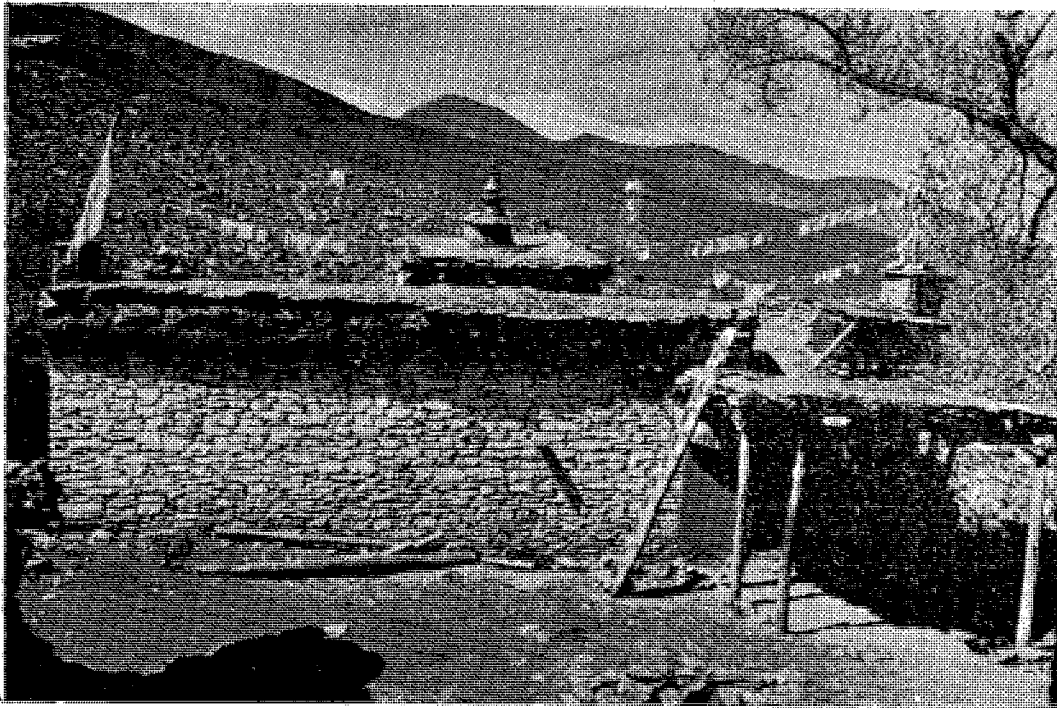
(A) General View of Luprag Gomba, Luprag, Mustang



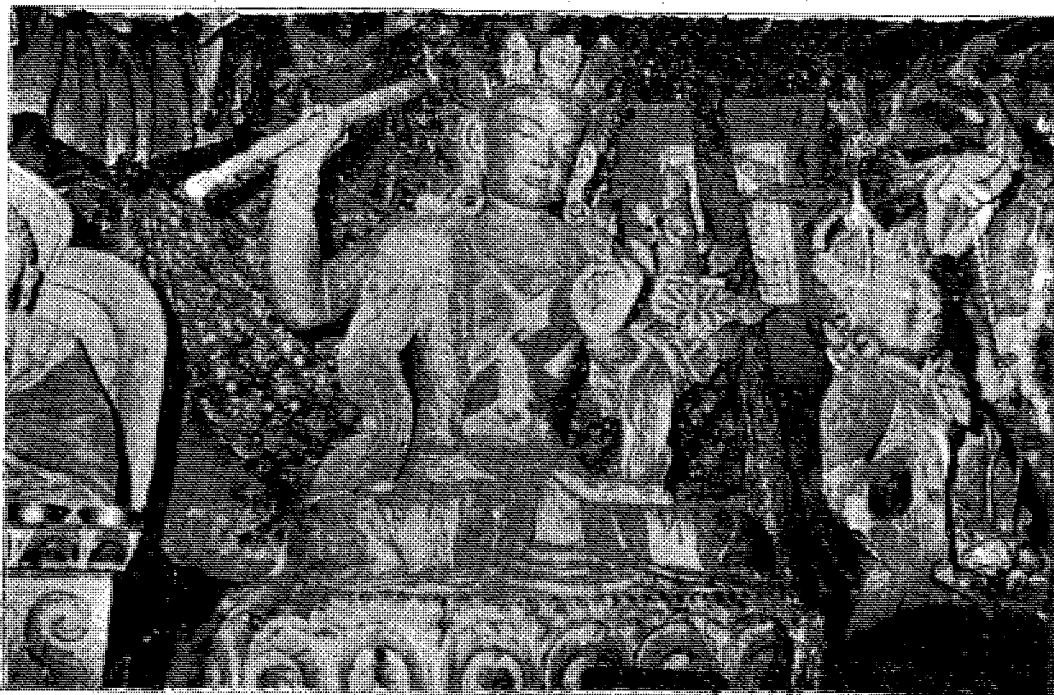
(B) Main Deity of Bonpo Sect, Luprag Gomba, Luprag, Mustang



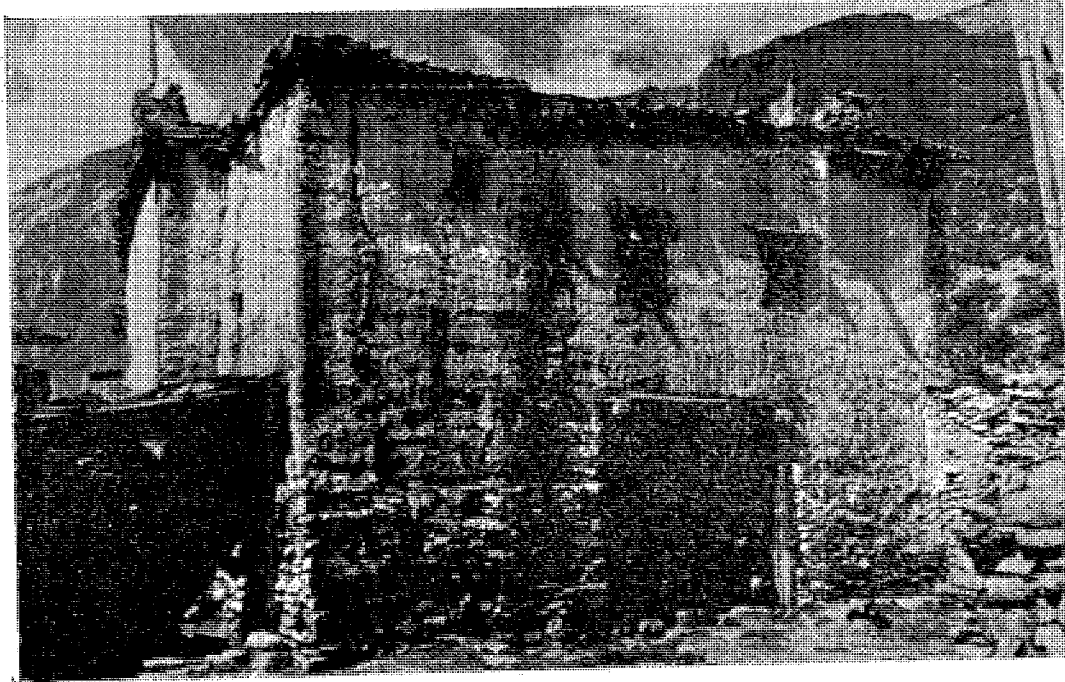
Muktinath Temple, Muktinath, Mustang



*(A) General View of Salamebar Dolamebar Gomba
(Nepali Jwala Mai), Muktinath*



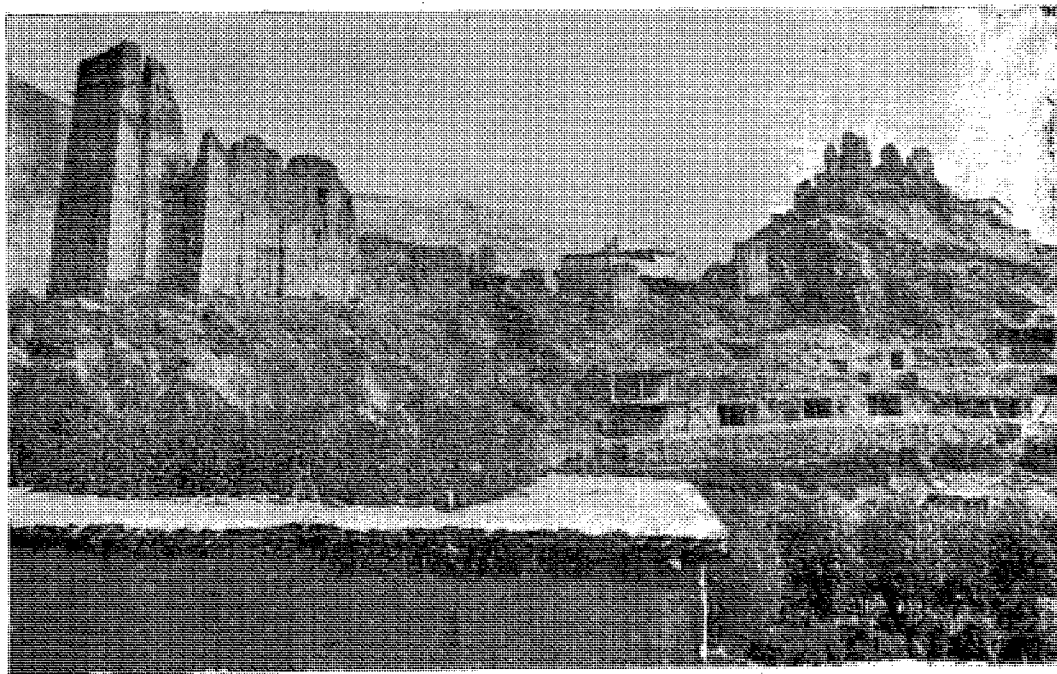
*(B) Statue of Chenresi (Khadchheri)
Jwala Mai Gomba, Muktinath*



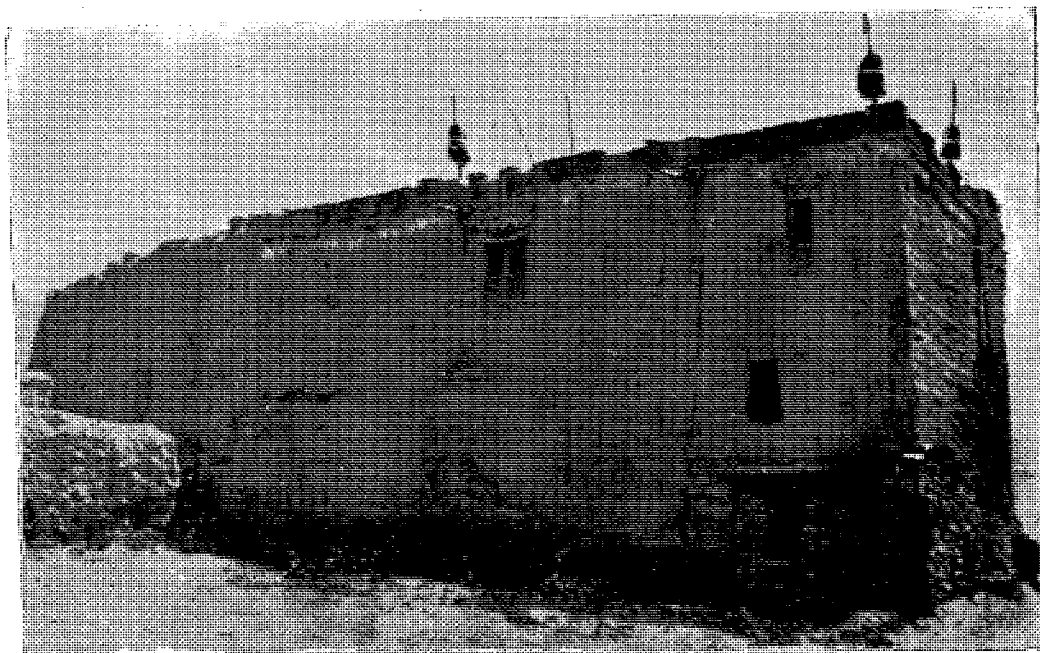
*(A) General View of Marme - Lha - Khang
Muktinath, Mustang*



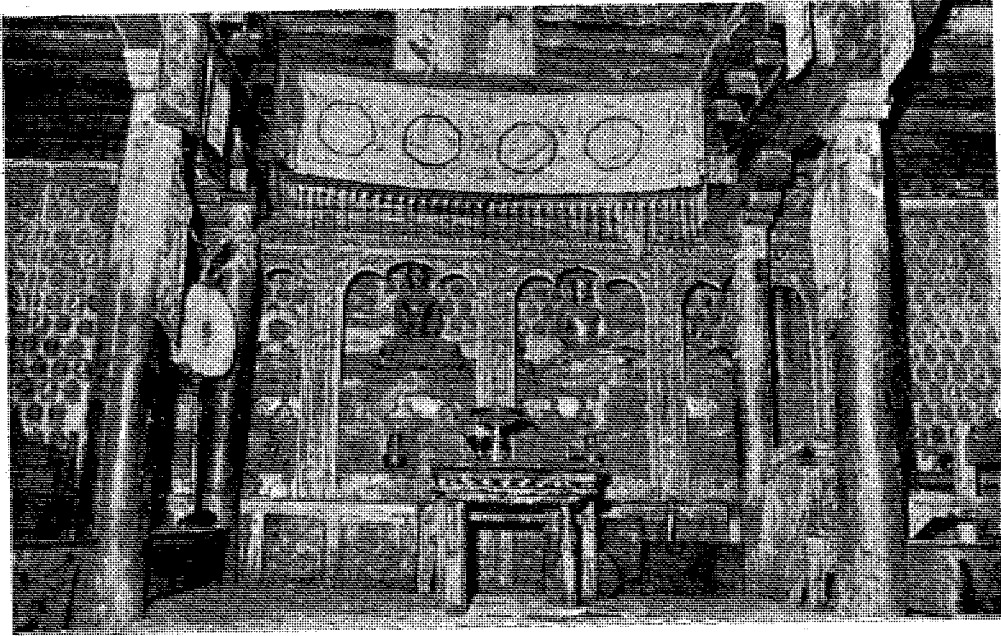
*(B) Interior View of Marme - Lha - Khang
Muktinath, Mustang*



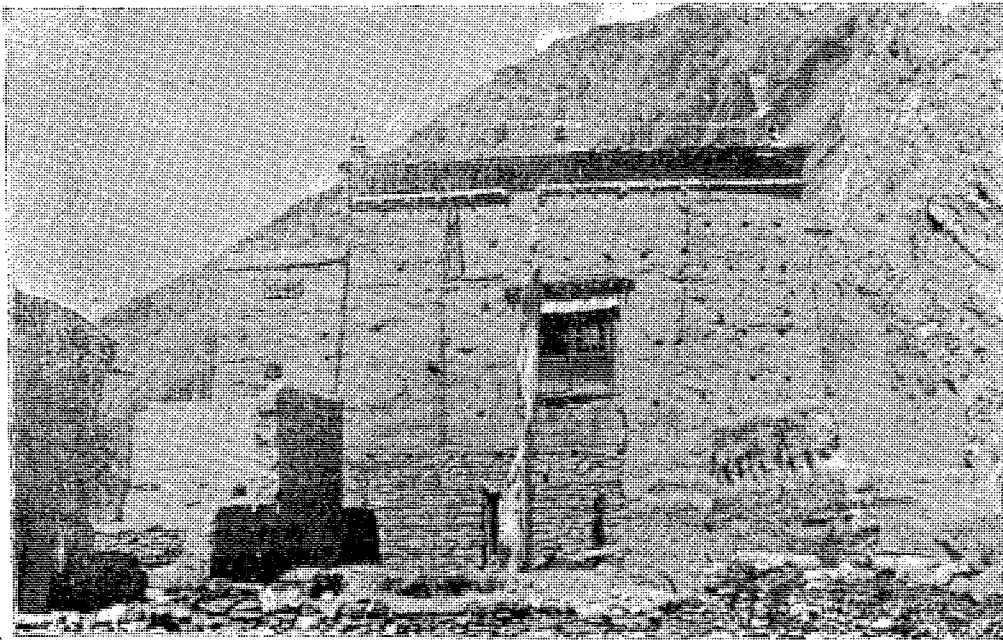
(A) General View of Dzong, Dzong Village, Mustang



(B) General View of Dzong Monastery, Dzong Village, Mustang



*(A) Interior View of Dzong Monastery
Dzong Village, Mustang*



*(B) General View of Kagbeni Gompa
Kagbeni, Mustang*