

A TIBETAN INVENTORY OF THE BOGD'S WHITE PALACE

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The *Bogd Ĵawjandamba xutagts* (Tib. *rje btsun dam pa*) built more palaces in Urga. The White Palace (*Cagān sūm*) called *Güngādejīdlin* (Tib. *kun dga' bde skyid gling*, 'island of rejoice and happiness') was built in 1840 on the right bank of the River Tūl. In spite of the fact that this palace functioned as the Bogds' summer residence for decades we have not much knowledge about the palace. A. M. Pozdneev visited it in 1892 and described the complex in detail. Besides, a number of old paintings and photographs show the arrangement and outer appearance of the buildings. Moreover, the National Archives of Mongolia includes a Tibetan inventory of *Güngādejīdlin* written in 1909 in two copies which lists the objects of worship of the main temple. Ex-monks, B. Łambal (born in 1882) and D. Damdinsüren (1909–1984) accounted their memories about the most famous images that were kept in the White Palace in the 1920–1930's. The present article attempts to reveal the history, outer appearance, and especially the interior of the main temple of the White Palace providing the translation of the Tibetan inventory and comparing the mentioned objects of worship with monks' memories.¹

THE BOGDS' PALACES

At the beginning of the 20th century, the Eighth Bogd (1870–1924) had five palaces in Urga. The Yellow Palace stood in the centre of Jūn xūrē, whilst all the other palaces were built on the banks of the River Tūl: the White Palace, the Green Palace with the Winter Palace and the nearby Norbulingka Park, and the Brown Palace² known also as the *Xaistai lawran* ('palace with grid'), which was a summer residence.³

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² *Ündestnī Toim. Örgö, Nomīn Xūrē, Ix Xūrē, Nīslel Xūrē, Ulānbātar*. No 6 (157). 2013.02.11. p. 3. [Urga, The monastic town of the Dharma, Great monastic town, the Monastic Capital, *Ulānbātar*]. This volume is a great summary of the old and surviving buildings of *Ulānbātar*.

³ Yellow Palace (*Šar ordon* or *Riwogejīgandanšaddūwlin*, Tib. *ri bo dge rgyas dga' ldan bshad sgrub gling*), Green Palace (*Nogōn sūm*, *Šarawpeljēlin*, Tib. *shes rab phel rgyas gling*), Winter Palace (*Öwlīn ord*), Park (*Norowlin/Norowlinxai*, Tib. *nor bu gling ka*), Reddish or Brownish Palace (*Xüren ordon*) or Summer Palace (*Bogd Xānī serūn ord*). The colours of the palaces, yellow, white, red (or brown) and green refer to the dominant colours of the complexes, the colours of their fences, buildings, roofs, and their interiors. The Tibetan names of the palaces are originally the names of their main temples, i.e. *Güngādejīdlin* was the name of the main temple of the White Palace. This Tibetan name has Mongolian translations as well: *Xotol bayasgalant amgalan jargalangīn sūm*, *Xotlīg bayasgan jargūlagč*.

The history of the Yellow Palace traces back to 1639, the period of Öndör gegēn Janabajar (1635–1723). It functioned as the main administrative centre and winter residence of his reincarnations, thought the Fifth Bogd (1815–1841) “moved the Yellow Palace” or in other words built a new residence, *Gandantegčēnlin* (Tib. *dga' ldan theg chen gling*) on the terrace of Dalx (Dalxīn denj) in 1838–1839. He initiated the building of the White Palace and *Pandellin* at the River Tūl as well as *Šaddüwlin* (Tib. *bshad sgrub gling*) retreat in Čingeltei Mountain.¹ Both the Sixth Bogd (1843–1848) and the Seventh Bogd (1849–1868 or 1850–1870) lived at Gandan for a while, but in 1855 the residence and the *xūrē* part moved again to Jūn xūrē where they finally settled. The Bogds used the White Palace as summer residence. Though the Eighth Bogd's administrative centre was the Yellow Palace even during his theocratic reign (1911–1921), he spent most of his time in the newly built Green Palace (1893–1903) with the Winter Palace (1905) and in the new summer residence, the *Xaistai lawran*, he also used to visit the White Palace.

Whilst the imposing buildings of the Green Palace, the Winter Palace and some buildings of the *Xaistai lawran* have survived for today, all the other palaces were demolished in or after 1938, thus the buildings of the White Palace cannot be seen anymore.

THE WHITE PALACE

According to the Golden Annals, the Fifth Bogd, Luwsancülümjigmeddambjälcan (Tib. blo bzang tshul khriṃs 'jigs med bstan pa'i rgyal mtshan, 1815–1841) founded *Güngādejīdlin* on the bank of the River Tūl in 1840. The construction was decided in 1838, and was financed by the Bogd's great treasury (*Ix san*).²

The widespread name of the complex was the White Temple (*Cagān sūm*) of the Bogd (*Bogdīn Cagān sūm*, *Xutagtīn Cagān sūm*)³ referring to the colour of its buildings and fence wall. Rinčen marks this palace on his map as *Cagān sūm* (*Güngādejīdlin*),⁴

¹ Lokesh Chandra (ed.): *The Golden Annals of Lamaism. Hor chos 'byung of Blo bzang rta mgrin. 'dzam gling byang phyogs chen po hor gyi rgyal khamṣi kyī rtags pa brjod pa'i bstan bcos chen po dpyod ldan mgu byed ngo mtshar gser gyi deb ther zhes bya ba bzhugs so*. Sata-Piṭaka Series. Vol. 34. New Delhi 1964. 117r–120r. The *Pandellin* Palace (Tib. *phan bde gling*) was founded near the White Palace, but moved to the south of the river during the reign of the Eighth Bogd, as it is said to have been flooded out. Later became known as *Naroxajīdīn sūm* (Tib. *na ro mkha' spyod*) or *Baldanxajīdlin* (Tib. *dpal ldan mkha' spyod gling*). Responsibility for the equipment for the *Xajīd* Temple was assumed for six months by the Bogd's treasury and for six months by the Darxan wan (Bawden, Charles Roskelly (translated and edited): *Tales of an Old Lama*, (Buddhica Britannica Series Continua VIII) The Institute of Buddhist Studies: Tring, U. K. 1997. p. 18).

² Serēter, Ö.: *Mongolīn Ix xūrē, Gandan xīdīn tūxen būtecīn towč*. 1651–1938. Ulānbātar 1999. pp. 87–88. [Short History of Ikh Khūree and Gandan Monastery]

³ Different Mongolian expressions were used for the palaces. The Yellow Palace was referred usually as *ordon*, whilst the White Palace as *sūm*, and the *Xaistai* Palace as *lawran* (Tib. *bla brang*). In the case of the White Palace *sūm* can be translated as temple, but it was also the name of monasteries with temporary monk community (Cf. Pozdnev, Alexej Matveevič: *Očerki byta buddijskih monastyrej i buddijskogo duhovenstva v Mongolii*, Sankt-Peterburg 1887; Pozdnev, Aleksei Matveevich: *Religion and Ritual in Society: Lamaist Buddhism in late 19th-century Mongolia*. ed.: Krueger, John R. The Mongolia Society: Bloomington 1978, pp. 42–43. According to the oral communication of an old monk, N. Dašceren (1921–2011/2012), lamas did not reside in *Güngādejīdlin* or *Cagān sūm* permanently in the 1930's as it was a palace and not a monastery.

⁴ Rinčen B. – Maidar D. (ed.): *Mongol ard ulsīn ugsātnī sudlal, xelnī šinjlēlīn atlas*. Ulānbātar 1979. R-922. [Ethnographic Linguistic Atlas of the Mongolian People's Republic].

whilst Maidar mentions it as the White Old Temple (*Öwgön Cagān süm*)¹ due to its early date of origin comparing with newer palaces. Other sources mention the palace as the White Palace at the River Tūl (*Tūlīn Cagān süm*), and after the construction of the Green Palace also as *Dōd süm* 'Lower Temple' compared with *Dēd süm* 'Upper Temple' (the Green Palace) in accordance with the flow of the River Tūl.

The Bogd's main treasury financed the operation of the palace, but it also had its own financial units (*jas*, Tib. *spyi sa*): after the passing away of the Eighth Bogd in 1924, the *Ix jas* ('great financial unit') and *Öndör gegēnī jas* (Öndör gegēn financial unit) covered the costs of maintenance.²

The Institute of Sciences (*Šinflex uxānī xūrēlen*) sent an official request to the department and the commission responsible for the questions of religion and monks in the Ministry of Interior in the 1930's (*Dotōd yāmnī šajin, lam narīn xereg erxlex xeltes ba oncgoi komiss*) requesting to save old and significant monasteries and temples as Erdene Jū, Amarbayasgalant, Dambadarā and Manjšir monasteries, the White Palace, the Avalokiteśvara Temple, Gandan Monastery, the Yellow Palace, the Tārā and the Geser temples in Amgalan, and others, altogether 20 complexes that possessed cultural and historical values.³ As a result of this initiative some of these buildings have survived the era of monastery destruction: even the White Palace was not destroyed in 1938, but was used as a leather factory for years and was demolished only later.⁴

ARRANGEMENT OF THE BUILDINGS

The White Palace was situated west of the current First or Central Electricity Plant occupying an area of 51×46 *alds*.⁵ The palace drew the attention of foreign visitors who took photographs about its Tibeto-Chinese-style main temple and other buildings, mostly from outside of the fence. The complex had the following main buildings: the Amitābha Temple (*Awidīn süm*, Tib. 'od dpag med), the Öndör Gegēn Temple (*Öndör gegēnī süm*), the Bogd's palace (*Bogdīn lawran*), and the Temple of the Gate (*Üdnī ger tugdam*).⁶

A. M. Pozdneev (1851–1920), who visited the White Palace in 1892 when the Bogd was residing there after the burning down of the Yellow Palace, describes the summer residence in detail.⁷ He claims that it was an extensive court area enclosed by a white wooden fence. Inside, it was divided from north to south into two courtyards.

¹ Maidar, D.: *Mongolīn xot tosgonī gurwan jurag*. Ulānbātar 1970. p. 72. [Three Maps of Mongolian Cities and Villages].

² Pürew, O.: *Mongolīn uls törin tōw*. Ulānbātar 1994. p. 59. [Centre of the Mongolian State].

³ Damdinsüren, D.: *Ix xūrēnī nert určūd*. Ulānbātar 1995. p. 86. [Urga's Famous Artists].

⁴ Pürew: *Mongolīn uls törin tōw*. p. 63. The history of the White Palace is also available in Teleki Krisztina, *Monasteries and Temples of Bogdīn Khūree*. Mongolian Academy of Sciences. Institute of History: Ulānbātar 2012.

⁵ Banjragč, Č. – Sainxū, B.: *Mongol xūrē xidīn tūx (emxtgel)*. Ulānbātar 2004. p. 15. [History of Mongolian Monasteries] 1 *ald* = 1.6 m. *Tōw caxilgān kombinat, Negdügēr stanc*, cc. GPS: N 47°55.570', E 106°52.696'.

⁶ Serēter: *Ix xūrē*, p. 88.

⁷ Pozdneev, Alexej Matveevič: *Mongolija i Mongoly*. T. 1–2. Sankt-Peterburg 1896, 1898 (repr.), Pozdneyev, Aleksei Matveyevich: *Mongolia and the Mongols*, edited by Krueger, John R., translated by Shaw, John. R. and Plank, Dale, Bloomington, Indiana University 1971, pp. 384–385. The English translation is referred here almost word by word.

The northern courtyard was the main one, and was in turn separated into three more divisions. In the southern courtyards the storing and treasuries were situated. In the middle courtyard stood the Bogd's two-storey temple of Tibetan architecture, beautifully and richly furnished, but not including anything outstanding at all either outside and inside. The Bogd's permanent residence was located on the right [north?] western side of the courtyard, which had an artificial lakelet with fish, tame swans, and turpans. The residence itself was a two-storey building seemingly of the Tibetan type, surrounded on all sides and on each of the floors by roofed terraces. The roofs were constructed according to the Chinese model and the carvings were exclusively Chinese. The lower floor of this building was located at ground level. Along the terraces of both floors and around the entire palace short poles extended out. Different birds flew there, and there were monkeys tied by chains and also an eagle. Both the upper and lower floors of the building were divided into two halves with a wide corridor or canopies, located between them. Chapels were set up in the right halves, and in the left the Bogd's living quarters were situated. The former were on all the walls from top to bottom, arranged with Buddhist images with tables for sacrifices and seats for the worshipers located in front of them, in the others, both in the upper and in the lower floors, the furnishings were completely identical. On three walls kangas were made, and the fourth was arranged in carved chairs made of ebony and sandalwood and in the same sort of chairs with a mass of assorted knick-knacks heaped on them. In the living room of the second floor, there were numerous clocks, and many other articles such as little boxes and mechanical dolls. The Bogd's storerooms were located in the second, southern courtyard, and were separated from his treasury. These storerooms were real treasure houses and had six separate buildings erected along the fence around the southern courtyard and separated from each other by special sheds covered only with an awning. A large number of carriages, a piano given by the Russian Consul, Ja. Šišmarev, thirty samovars and other treasures were kept there. The items of the storehouses were countless and beyond description. Even the responsible monks did not know the exact content of the storehouses.

In the above-mentioned account Pozdnev mentions the main temple, describes the Bogd's residence in detail and specifies certain objects of the storehouses. After Pozdnev's visit the burnt down temples of the Yellow Palace were rebuilt, and the construction of the Green Palace also started in 1893. Some of the furniture and the "treasures" kept in the White Palace might have been moved to the new palaces. Interestingly, Pozdnev does not mention that the main temple was surrounded by an unusual octagonal fence which had seven gates, though it is visible on Balgan's painting displayed in the Fine Arts Janabajar Museum (painted around 1880), as well as on its draft hanging on the wall of the Ulānbātar City Museum. All other paintings painted after Pozdnev's visit also show this special arrangement such as the paintings of Jügdēr (1912) and Manibadar (1946).

Mongolian and foreign collections contain photographs of the palace taken mostly in the 20th century.¹ The photos of the Mongolian archives show the southern entrance,

¹ Cültem, N.: *Mongolīn uran барилга. Mongolian Architecture*. State Publishing House: Ulānbātar 1988, pp. 58–

the gate temple, a passageway with prayer wheels leading to the main temple from the temple in front, the main temple, as well as a large wooden residence.¹ Some of these photos might have been taken when the White Palace became desolated. As for foreign collections, for instance the Hungarian National Museum contains four photos of the palace Andor Radnóti-Roth took in 1922. They show the north-western part of the complex with the residence Pozdneev mentioned.² Ščepetil'nikov describes the main temple as a beautiful sample of Tibeto-Chinese style.³ Architect B. Dājaw provides the drawings of the temple and refers to the maṇḍala arrangement of fences.⁴

Comparing paintings and photographs the complex can be described as follows: parallel to the quadrangular wooden white outer fence stood a quadrangular yellow fence. There were trees and artificial lakelets. The residence of the Bogd stood in the north-eastern part of the courtyard. In the middle of the courtyard stood an octagonal white fence with eight gate-pavilions. Inside this fence the main temple was situated in the centre. The main temple was built of brick in Tibeto-Chinese style, had a highly ornamented octagonal roof with *ganṣir* top ornament and green tiles. A small temple was situated both in the east and west of the main temple. The eastern one was with hexagonal roof, which might have been the Öndör Gegēn Temple itself.

INVENTORY OF *Güngādejīdlin* WRITTEN IN 1909

Catalogue M-224, D-1 of the National Archives includes two almost similar short Tibetan texts describing the three receptacles (Tib. *rten gsum*)⁵ of *Güngādejīdlin* entitled *kun dga' bde skyid gling gi rten gsum gyi phyag dpe dkar chag ni/ rab byung bco lnga nang tshan zhi ba zhes bya ba sa mo bya lo'i hor zla drug pa'i tshes nyi shu mtshan tho yig ger bkod pa ni/* 'List of the three kinds of objects of worship and books of *Güngādejīdlin* written down on the 20th of the 6th lunar month of the female Earth-Hen year called *zhi ba* [Peace, Pacification] of the 15th cycle.' 1909. National Archives. M-224, D-1, 67. 1r-3v.

kun dga' bde skyid gling gi rten gsum gyi phyag dpe dkar chag ni/ rab byung bco lnga nang tshan zhi ba zhes bya ba sa mo bya lo'i hor zla drug gi tshes nyi shu mtshan tho bkod pa'o/ 'Inventory Book of the Three Receptacles of *Güngādejīdlin* written

59; Maidar, D.: *Mongolīn arxitektur ba xot baigūlalt*. Ulsin Xewlelin Gajar: Ulānbātar 1972. p. 142. [Mongolian Architecture and City Planning]; Serēter: *lx xūrē*, p. 88; Ščepetil'nikov, N. M.: *Arhitektura Mongolii*. Moskva: Gosudarstvennoe izdatel'stvo literatury po stroitel'stvu, arhitekture i stroitel'nyim materialam. 1960, p. 23; Forbáth, László: *A megújított Mongolia*, Franklin [A Magyar Földrajzi Társaság Könyvtára], Budapest 1934, p. 200. Cf. Albertsen, Kristen P.: *Örgöd bolj bui üil yavdlūd*. Translated by O. Enxnasan. Ulānbātar 2008.

¹ This building and the one Pozdneev described are different. Further research on the location of this building is required. It might have been stood west of a wall fence and built later.

² The following albums of the Photo Collection of the Mongolian Academy of Sciences includes photographs of the White Palace: Large album 5/23, 65–80, presumably also 23; Large album 33/ 587, 599–601, 606, 608, 609, presumably also 428, 449. The Archives for Cinema, Photography and Sound Recording possesses the following relevant photographs: K24259–24272, K24399, K24401, K24407, K44814, maybe also K24347, K24348, K24350. The Museum of National History preserves a photo taken by N. Čerušin in 1910 (No. 1066).

³ Ščepetil'nikov: *Arhitektura Mongolii*, pp. 86–87.

⁴ Dājaw, B.: *Mongolīn uran barilgīn tūx*: *lx Xūrē*, pp. 47–48. [History of Mongolian Architecture: Uрга].

⁵ Tib. *rten gsum*, the representation of the trinity of Buddha's body (Tib. *sku*) represented as an image, speech (Tib. *gsung*) represented as Buddhist texts, and mind (Tib. *thugs*) represented as *stūpas*.

on the 20th of the 6th lunar month of the female Earth–Hen year called *zhi ba* [Peace, Pacification] of the 15th cycle.’ 1909. National Archives. M–224, D–1, 62. 1r–5r.¹

The texts were written on Russian paper with black ink. Red ink was used for highlighting. The first and the second pages of the texts are with yellow frames, and the other pages are with rulings and red frames. The two texts are very similar, even their coverings and tidy handwriting. As both texts were written on the same day in 1909, Text 67 was chosen as ‘root text’ for the following analysis, as Text 62 seems a bit more complete, defining the temples it describes (first floor, etc.). The translation of the text is as follows (arranged here as a list for better understanding):²

“In the sanctuary on the top floor the main object of worship is (1v)³

Amitābha, Chinese work, 1 cubit and 6 inches, with lion throne with arched back support and garment.

Thangkas:

Amitābha’s scenery, 4 cubits

Tuṣita scenery, 4 cubits

Khecara scenery, 4 cubits

Tuṣita scenery, 3 cubits, 9 inches

The Seven Yama Dharmarājā and the 25 kings of Śambhala, 2 cubits, 5 inches

Vajravalī and 45 maṇḍalas,⁴ 66 maṇḍalas of Mitra yogin,⁵ 16 fairies, 1 cubit, 8 inches

[Books and other objects]⁶

Prajñāpāramitā in Eight-Thousand Verses, manuscript written in vermillion

Two silver offering bowls

21 *lans* of silver

Seven big and seven small brass offering bowls

The Eight Auspicious Symbols made of gilt copper with sandalwood lotus base⁷

Maṇḍala painting of Kālacakra and the deities belonging to his retinue, altogether 9 maṇḍala paintings

In the middle sanctuary [first floor]

Śākyamuni, 3 cubits, 8 inches and his two disciples, 2 cubits each, Chinese cast (2r), with lion throne with arched back support, and garment

Tsongkhapa, 3 cubits, 7 inches, and his two disciples, 2 cubits each (all of them have lion thrones with arched back supports), Chinese style, with garment

¹ The text has a Modern Mongolian note: “The list was written on the 20th day of the 6th month of the female Earth–Hen year of the 15th cycle called The Year Pacifying the Wrathful Ones. Written in Tibetan.”

² The translation is also part of Teleki Krisztina: *Introduction to the Study of Urga’s Heritage*. Mongolian Academy of Sciences. Institute of History and Archaeology. International Association for Mongol Studies: Ulānbātar 2015.

³ The top floor is defined only in Text 62.

⁴ Tib. *rdo rje ‘phreng ba dang kri ya sprag pa’i dkyil ‘khor zhe lnga*. This item is missing from Text 62.

⁵ Tib. *mee tre’i dzo ki’i dkyil ‘khor re drug*. This item is missing from Text 62, but is written on the list of the Middle Temple. The translation might be incorrect.

⁶ Comment by the author of the present article.

⁷ *Candan padma* is part of only Text 62.

Amitābha, 3 cubits, 8 inches, with lion throne with arched back support, and garment, Chinese style

Two sandalwooden stūpas given by the sages of the past, Chinese cast¹

A seven-storey construction with the seven Tathāgatas, Chinese style²

The Stūpa of Complete Victory, 6 inches³

The Stūpa of Complete Victory, 6 inches, made of wood⁴

Thangkas

Guhyasamāja, Cakrasaṃvara, and Yamāntaka, 3 cubits, 5 inches

Tsongkhapa with the vase of longevity, 3 cubits, 3 inches

Cakrasaṃvara, 3 cubits, 3 inches

Nāro's dākiṇī, 4 cubits, 6 inches

The Three Divinities of Longevity, 3 cubits, 5 inches

The Stūpa of Complete Victory, cast, 6 inches

Tsongkhapa and his two disciples,⁵ 3 cubits, 3 inches

Former incarnations of the Bogd,⁶ 3 cubits, 3 inches (2v)

The Eighty Mahāsiddhas, 3 cubits, 1 inch

Former incarnations of the Dalai Lama, 3 cubits, 3 inches

The Green Tārā, 2 cubits, 2 inches

Namkhai Nyingpo, 2 cubits, 2 inches

The Nāga king, 2 cubits

16 fairies, 3 cubits

Offering Goddesses with the Eight Auspicious Symbols, the Seven Possessions of Royalty, and the Eight Auspicious Articles, 3 cubits

Mount Sumeru, 2 cubits

Field of Śambhala, 4 cubits, 2 inches

Hanumantha, 2 cubits, 6 inches

Mahāpratisarā in a composition of five deities, 1 cubit, 6 inches

Bōdh Gayā in India

Bōdh Gayā in India, 2 cubits, 2 inches⁷

The holy Dhanyakaka stūpa, 5 cubits, 5 inches

The Five Desirable Qualities with deities, 2 cubits, 2 inches

Three thangkas of the Twelve Deeds of the Buddha, 4 cubits, 4 inches each

Śākyamuni arriving to each of the six realms, 3 cubits, 6 inches⁸

The Potala Palace of the Dalai Lama, 3 cubits, 9 inches

Drepung and Sera Monasteries, 2 cubits, 3 inches

¹ It is not clear whether they were made of sandalwood or were casts indeed.

² Tib. *bdun brtsegs ma re re de bzhin gshegs pa bdun bdun*. It cannot be identified.

³ This item is missing from Text 67.

⁴ This item is missing from Text 67.

⁵ Tib. *skyes rabs*.

⁶ Tib. *skyes rabs*.

⁷ Text 62 mentions two thangkas in this measure.

⁸ Tib. *yul drug so so 'i 'byon ba 'i shākya thub pa*. It is only part of Text 67.

Tashilhunpo Monastery, 3 cubits, 2 inches
Erdene Jū and many temples, 2 cubits, 5 inches
Ix xūrē and Gandantegčēnlin Monastery, 3 cubits, 6 inches¹
Inner-Mongolia, 3 cubits, 5 inches²
Various offerings, 2 cubits³
Maṇḍala painting of Vajra garland (45)⁴

Books

Prajñāpāramitā in Eight-thousand Verses, manuscript written in gold
Religious texts printed in Tibet

Essence dhāraṇī⁵ printed in China

Essence dhāraṇī, manuscript written in vermillion

The Sūtra of Great Liberation printed in Mongolia

[Other Objects]

The Eight Auspicious Symbols made of jade with sandal-wooden lotus base, 5 inches

The Eight Auspicious Symbols made of gilt copper, 9 inches

Five vessels⁶ given by past sages, 1 cubit, 3 inches each

Two porcelains with sandalwood lotus bases

Seven offering bowls made of brass

Seven offering bowls made of bronze

A brass maṇḍala given by a past sage, Chinese style (3r)

In the lower sanctuary [ground floor]

Sandal-wooden Jowo, cast, 5 cubits, 6 inches, with his two main disciples, 3 cubits each, Chinese style, with garment

Tārānatha, 3 cubits, 5 inches, with garment, Chinese cast⁷

Mahāsiddha Nagpopa, 3 cubits, 5 inches with garment, Chinese style⁸

Thangkas

Seven thangkas of the Thousand Buddhas of the Good Aeon, 7 cubits each

Five thangkas of the 16 Arhats, 2 cubits each, with sandalwood slat and rod

13 thangkas of the incarnations of the Dalai Lama, 2 cubits each, with brass slat

Tārā who saves from the eight fears, 3 cubits

¹ In Text 67 *khu re chen mo* is written without *Gandantegčēnlin*. It might be the painting of Balgan or any other painting that existed at that time.

² Tib. *sog gi yul*.

³ Tib. *mchod pa mang po*.

⁴ This item is missing from Text 67.

⁵ Majer, Zsuzsa: A Comparative Study of the Ceremonial Practice in Present-Day Mongolian Monasteries, Eötvös Loránd University, Faculty of Humanities: Budapest 2008 (PhD Thesis): Tib. *tog-gi gzungs*, 'phags-pa *tog-gi gzungs* / 'phags-pa *dus-pa rin-po-che tog-gi gzungs bdud-kyi 'khor mi tshugs-pa'i zhes bya-ba theg-pa chen-po'i mdo*. 'Essence dhāraṇī' / 'The Mahāyāna sūtra entitled the noble 'essence dhāraṇī / The mahāyāna sūtra entitled the noble precious jewel essence dhāraṇī against the harm of demons.

⁶ Tib. *se'i yang*. This material cannot be identified.

⁷ Cf. Tārānatha statue preserved currently in the Bogd Xān Palace Museum.

⁸ Cf. Paper-maché statues at the Čoijin Lama Temple Museum.

Seven offering bowls made of brass
 Seven offering bowls made of bronze
 Cymbal(s)
 A conch shell
 18 small and big ornaments
 Canopy
 Kālacakra's four-dimension maṇḍala¹
 10 thangkas of all Dharma Protectors, 4 cubits, 3 inches each²
 Two thangkas representing the Fullfilment offerings of All Dharma Protectors, 4 cubits, 6 inches each
 Thangka representing the Fullfilment offerings of all Dharma Protectors, 3 cubits
 Thangka representing Begtse, 3 cubits, 1 inch (3v)
 Seven offering bowls made of brass
 Five pieces of big and small copper bells
 21 offering bowls made of copper
 Thangka representing the First Bogd, 4 cubits, 4 inches
 Thangka representing the Fifth Bogd, 4 cubits, 4 inches
 Brahmā, Indra, and the 18 Arhats, 2 cubits, 8 inches each³
 The Twelve Deeds of Buddha hanging in the right and the left, 2 cubits, 6 inches (each)⁴
 The Fifteen Days [of miracle showing] of the first month, 2 cubits, 1 inch
 The Buddha image the sight of which brought merit to anyone surrounded by the Eight Bodhisattvas, the Eight Medicine Buddhas, and the 16 Arhats, 2 cubits, 8 inches
 Samantabhadra, 2 cubits, 8 inches
 The Three Divinities of Longevity, 3 cubits
 The Six Symbols of Long Life, 3 cubits, 7 inches
 The Four Good Companions, 3 cubits, 5 inches
 A sword, 3 cubits, 5 inches
 A metrical arrangement in several squares, 3 cubits, 8 inches
 Thangkas of the Four Direction Guardians, 4 cubits, 5 inches each⁵
 A copper maṇḍala
 A small and a big copper offering bowls⁶
 A bronze offering bowl
 Copper offering bowls with brass lotus base
 Carpet or covering spread on the throne, canopy, yellow scarves⁷

¹ It is written with red ink.

² Text 62 mentions nine instead of ten.

³ Text 62 says Tib. *gnas brtan chu 'byon ma*. Text 67 says *gnas brtan chu bya ma*.

⁴ Tib. *g.yas g.yon mdzad pa bcu gnyis khru do tshon drug gnyis tshar*.

⁵ These four thangkas displayed in the Gate Temple are mentioned only in Text 62.

⁶ The expression 'one' is missing from Text 67.

⁷ Text 67. says Tib. *khri dang gur khub / yang dar ser gur khub*. Text 62. says Tib. *khri ser lvo dang gur khub/ deng kheb*.

Gate Temple¹

Four thangkas of the Four Direction Guardians, 4 cubits, 5 inches each

The inventories describes four parts of the main temple: the upper sanctuary, the middle sanctuary, the lower sanctuary, and the gate temple. It is obvious that *Güngādejīdlin* was the name of the main temple, the other name of which was *Awidin süm*, as the chapel on the top housed Amitābha's statue, the main object of worship of the complex. Besides, about twenty thangkas ornamented this small chapel as well as offering bowls with the eight auspicious symbols. The *Prajñāpāramitā* in Eight-thousand Verses written in vermillion was also worshipped there.

The first floor housed three large Chinese-style compositions (with the main statues exceeding 3 cubits): Buddha Śākyamuni and his two disciples, Tsongkhapa and his two disciples, and Amitābha. There were also stūpas and several thangkas, for instance the images of the incarnations of the Dalai Lama, and holy places of Buddhism such as Mount Sumeru, Bōdh Gayā, the Potala Palace, Drepung and Sera monasteries, Tashilhunpo, Erdene Jū and Ix xūrē, and also a painting depicting Inner-Mongolia. The largest thangka represented the holy Dhanyakaka stūpa (5 cubits and 5 inches). The *Prajñāpāramitā* in Eight-thousand Verses written in gold was kept there as well as other texts. Several offering objects ornamented the altars, for instance a jade and a golden set of the eight auspicious symbols, and also various items of eminent sages of the past.

Three statuettes were situated on the ground floor: a big sandalwooden Jowo, a smaller Tārānatha, and mahāsiddha Nagpopa (Tib. *nag po spyod pa*, Skr. *Kṛṣṇācārya* or *Kṛṣṇapada*, also known as Khanapa, Kānhapa), all made in China. The temple had several thangkas, for instance the 13 thangkas representing the incarnations of the Dalai Lama, the ten thangkas of the ten Dharma Protectors, and the thangkas of the First Bogd (Janabajar) and also the Fifth Bogd, who initiated the building of the palace. The largest thangka (7 cubits) depicted the Thousand Buddhas of the Good Aeon. Additionally, the four-dimension maṇḍala of Kālacakra (*Düinxorin loilon*, Tib. *dus 'khor kyi blos bslangs*) was available in this temple.

In the Gate Temple the thangkas of the Four Direction Guardians were on display as usual.

We can conclude that the temple possessed only a few statues, which however were sizeable. The majority of them were made in Chinese style. There were several thangkas in each floors. The main object of worship was the statue of Amitābha situated in the chapel on the top of the building.

The short Tibetan inventory describes only the objects of worship of the main temple. To have a complete picture about all possessions of the palace the Tibetan inventory should be compared with the detailed Mongolian inventory of the complex in the future. It is kept in the National Library of Mongolia and is entitled *Küngyadejīdlin süm-e-yin burqan nom-un jüil kiged takily-a-yin jüil-üd-i būridkegsen dangsa*. 'Inventory

¹ The Gate Temple is not mentioned separately in Text 67.

registering the statues of Buddhas and deities, books, and offering items of *Güngādejidlin süm*.¹

MONKS' ACCOUNTS ABOUT OBJECTS OF WORSHIP

After the passing away of the Eighth Bogd in 1924, several items of the White Palace and the other palaces were transferred to the Green Palace and the Winter Palace which functioned as museum from 1926, and also to the Čoiĵin Lama Temple Complex (later museum) at the time of the monastery demolitions in 1938 along with other objects from all over the capital. From the two museums the Fine Arts Janabajar Museum received artworks before its opening in 1966. It means that the remaining objects of worship, traditional Mongolian paintings and other items that decorated once the White Palace are preserved in these different collections at present.²

B. Ĵambal, who was a monk in the old Urga remembered the following images that were kept in the White Palace when C. Damdinsüren interviewed him before 1959:³ a very exquisite Yamāntaka (Vajrabhairava, *Jigĵid*, Tib. *'jigs byed*) image made of steel, which have been made in the banner of Dalai Čoinxor wan in the time of the Eighth Bogd. In height it was about a full cubit, and its implements were all of silver, skillfully made and sparkling. There was a similar image of *Damĵan Dorlig* (Tib. *dam can rdo rje legs pa / dam can rdor legs*, Skr. *Vajrasādhu*) riding a goat, and also a similar *Jamsran* (Tib. *lcam sring*) the head of which was gilt and the rest was of iron. *Jambal* claims that the Dalai Čoinxor wan presented many gifts to the Bogd, such as tents, pavilions and braziers for the *Nādam*. The Bogd might have been pleased with these items after 1909, or these were not kept in the main temple as the Tibetan inventory does not mention these significant images.

Ĵambal also mentions a precious *Xaĵid* image (*Narxaĵid*, Tib. *na ro mkha' spyod*): the Fifth Bogd venerated it when he was performing the meditation of Nāro's dākiṇī. It was a gilt brass image, completely covered over, with only one hand visible.⁴ However, the Tibetan inventory mentions only a *thangka* of Nāro's dākiṇī (4 cubits, 6 inches) which hanged on the first floor of the temple.⁵

Ĵambal mentions that the hat and the cloths of Janabajar were kept in the White Palace, namely "a hat in the form of a skull-cup (*tow*') with four leaf-shaped peaks, big red Mongolian boots, a summer gown like a Buryad gown, made of stuff like yellow silk pleated at the waist and with a lining of gauze, with small cuffs and a rough fur collar like black otter fur." He adds that there was a statuette made of paper-maché in

¹ No. 1284/96. 238 pages. Size: 25x25 cm. 4624. 902. G-853. The catalogue does not mention the date of origin of the text. The author of the present article did not watch the text because of the strict policy and scanning procedure in the National Library.

² In most of the cases the local catalogues of the museums do not contain information about the places of origin of the exhibits.

³ Bawden: *Tales of an Old Lama*, pp. 8–9, pp. 686–687.

⁴ Bawden: *Tales of an Old Lama*, p. 9, p. 687.

⁵ At the present stage of research it is uncertain whether Nāro's dākiṇī's image had an own chapel, or it was worshipped somewhere else when writing the inventory (e.g. in *Pandellin* Palace or the Yellow Palace).

the likeness of Janabajar, and these clothes were wrapped up in a bundle near it.¹ Later, Janabajar's statue was kept in the Čoiĵin Lama Temple Museum wearing a brocade *janč* ceremonial mantel.² Nor Pozdneev, neither the inventory do not mention Janabajar's belongings and statue. As a temple called *Öndör gegēnī sūm* stood in the area of the White Palace, it might have housed these objects but probably only after Pozdneev's visit. Damdinsüren claims that the Eighth Bogd sent Tawxai bor of *Andū narīn aimag* to Amarbayasgalant Monastery to copy *Öndör gegēn*'s figure from his relic image. Based on this draft, Tawxai bor constructed the statue of *Öndör gegēn* in 1913, which became a holy object of worship in the White Palace. Its *janč* ceremonial mantel, hat and robes used to be changed in summer and in winter, and offerings were presented to him on a daily basis. It might have been a clay sculpture or a cast as Damdinsüren remembered.³ Ĵambal adds that on the 3rd day of the Lunar New Year the Bogd used to worship the statue of *Öndör gegēn* in the Lower Temple (White Palace):⁴ "there was a paper-maché structure of *Öndör gegēn* covered by a brocade mantle. A man called 'Lofty' Cend, the image-maker of *Nomčīn aimag* made it in the twenty-sixth year of Kuang-hsü (1900)."⁵ The memories of the two monks differ about the craftsman of the statue of Janabajar and it might have been two different statues as well. At present Gandantegčēnlin Monastery and the Čoiĵin Lama Temple Museum have the statues of Janabajar, whilst his cloths are preserved in the Bogd Xān Palace Museum.

Ĵambal claims that a portrait (*xörög*) of Tārānatha had been kept in the White Palace, which was preserved later in the *Čoiĵin lamīn sūm*.⁶ The Tibetan inventory lists only the Chinese cast of Tārānatha (3 cubits, 5 inches) with garment.⁷

At the time of the interview with B. Ĵambal (before 1959) the following cult objects of the White Palace were kept in the Temple Museum of Čoiĵin Lama: an image of mahāsiddha Nagpopa (Tib. *nag po spyod pa*), whose hand-drum had been lost, and held a drum of black wood instead. The Tibetan inventory mentions mahāsiddha Nagpopa, whose Chinese-style statue (3 cubits, 5 inches) with garment was situated on the altar of the lower floor of *Güngādeĵidlin*.⁸ At present Nagpopa is the main object of worship in the *Yadamīn sūm* of the Čoiĵin Lama Temple Museum, and is said to have been the main tutelary deity of the Čoiĵin Lama (1872–1918), who was the younger brother of the Bogd, and whose palace was built from 1904–1908. Ĵambal accounts that an image of Padmasambhava (*Lowon Badamĵunai*) was also from the White Palace as well as two of the three *Dansorrigsum* (Tib. *bstan bsrung rigs gsum*). Serēter also mentions that the valuable statues of the ten wrathful protectors were worshipped in the White Temple.⁹ The inventory does not mention Padmasambhava, but there were images of wrathful

¹ Cf. Janabajar's personal belonging preserved currently in the Bogd Xān Palace Museum.

² Bawden: *Tales of an Old Lama*, p. 690.

³ Damdinsüren: *Ix xürēnī nert určūd*, p. 66.

⁴ Bawden: *Tales of an Old Lama*, p. 43.

⁵ Bawden: *Tales of an Old Lama*, p. 12.

⁶ Bawden: *Tales of an Old Lama*, p. 687.

⁷ It might be the same on exhibit at present in the Bogd Xān Palace Museum.

⁸ Cf. Paper-maché statues at the Čoiĵin Lama Temple Museum.

⁹ Serēter: *Ix xürē*, p. 88.

protectors.

Ĵambal claims that the sculpture (*barimal xörög*) of the tutor Baldančoiimbel *xamba* (Tib. dpal ldan chos 'phel, bearing the head abbot title between 1865–1899) used to be in the White Palace. This statue having a brocade mantel was sat as disciplinary master in the *Janxan süm* of *Čoiĵin lamān süm*.¹ The Tibetan inventory does not mention the (mummy) sculpture. The Temple Complex of the Čoiĵin Lama was built from 1904–1908, and the *Yonjon xambān (šarilān) süm* in its east side which housed the “mummy” of Baldančoiimbel which can be worshipped at present in the Čoiĵin Lama Temple Museum. However, as Baldančoiimbel passed away in 1899 it is possible that his relics was held first at the Lower Temple (White Palace).

TRADITIONAL MONGOLIAN PAINTINGS DECORATING THE BOGD'S PALACES

According to D. Damdinsüren, the portrait of foreign kings, queens, aristocrats, Mongolian *xans*, queens, and the Bogd's parents were kept in the White Palace as well as the portrait of the Xalx Cecen čin wan Nayantai, who was the founder of *Wangain aimag* in Urga. Foreign painters painted some of these portraits. Moreover, the paintings of the famous events of Urga were kept in the palace, for instance the large picture of the *Sededin doi* offering (Sitātapatrā's thread-cross ceremony, Tib. *mdos*) performed in 1910, and the large picture of the *Gonxonī sor* offering (Tib. *mgon khang gi sor*) which used to be performed annually on the 13th of the Lunar New Year.² These should be modern paintings representing the “traditional Mongolian style painting,” which developed from the early 1900s. B. Šaraw (Marjan Šaraw, 1869–1939), who was the Bogd's official painter and other contemporary painters represented this new style. Such modern paintings decorated not only the White Palace, but also the Bogd's other palaces. Damdinsüren claims, that the paintings of the *Xailāstain süm (Xaistai lawran)* and other palaces were stored in the Green Palace. He lists several paintings of Šaraw and others without defining which palace these ornamented.³ Based on Pozdneev's description and the Tibetan inventory it is possible that such images decorated the Bogd's residence and some other buildings in the complex of the White Palace. The White Palace itself was also painted by anonymous artist in the early 20th century. It was transferred from the *Xaistai lawran* to the Winter Palace in 1924 according to an archival document entitled “Large and small paintings and other items transferred from the *Xaistai lawran* to the

¹ Bawden: *Tales of an Old Lama*, p. 52.

² Damdinsüren: *Ix xürēnī nert určūd*, p. 58.

³ He mentions that the *Puncoggūsūm* (Tib. *phun tshogs sku gsum*) representing the seven Bogds with Öndör gegēn Janabajar in the centre was kept in one of the Bogd's palaces. Its size was 20x30 cm. This composition was printed in clay in different sizes and was given to devotees as well as other clay conical figures. Several paintings depicted the scenes of the *Cam* dance, the Maitreya procession, the *Lyanx dom* feast, *Tasganī owō*, and also Gandan and Jūn Xürē. These were all preserved in the Green Palace, the White Palace, and the *Xailāstān lawran* according to the talk of painter Iš of *Dugarin aimag* in 1950 to Damdinsüren, who accompanied Cedenjaw when painting the south-eastern part of the city. A large painting showing the livestock of the Bogd's treasury (*Gegēnī san*) with people drinking *airag*, the *Demberel yanlag jūnī* (Tib. *rten 'brel yan lag bcu gnyis*), and other paintings representing Mongolian weddings, and the events of a usual day were kept in the palaces, too (Damdinsüren: *Ix xürēnī nert určūd*, pp. 59–60).

museum of the Institute of Sūtras and Scripts to enrich its exhibition” written in 1925.¹ X. Mendsaixan published this source which lists nine paintings, three books, and 32 types of other articles including musical instruments, cups, and taxidermy animals that were kept in the *Xaistai lawran* until 1925.² This source confirms that the paintings of the *Dēd sūm* (the Upper Palace or the Green Palace) with a large wooden frame (*jāz*), the painting of the *Xaistai lawran* with a large wooden frame, and the painting of *Güngādejidlin sūm* (the White Palace) with a large wooden frame arrived to the Bogd Palace Museum from the *Xaistai lawran*. This painting should be still in the repository of the Bogd Xān Palace Museum as these modern paintings are exhibited and stored in the Bogd Xān Palace Museum and the Fine Arts Janabajar Museum.

CONCLUSION

The White Palace bore the name of its main temple, *Güngādejidlin*. Its main object of worship was the statue of Amitābha. The Bogd’s residence was a two-storey building north-west of the temple, described in detail by Pozdneev, who did not mention the octagonal fence of the main temple, but paid great attention to the Bogd’s residence and rich storehouses. As other palaces were built in Urga after Pozdneev’s visit it is possible that certain items of the White Palace were taken to decorate them. As the Tibetan inventory indicates the main temple included the statues of Amitābha, Buddha Śākyamuni, Tsongkhapa, Tārānatha, Mahāsiddha Nagpopa, and others, as well as stūpas, thangkas, and special Buddhist texts in 1909. A statue of Öndör gegēn was crafted the beginning of the 20th century and together with Öndör gegēn’s remained cloths it was worshipped in the area of the White Palace, probably in the Öndör Gegēn Temple. Two old monks, B. Jambal and D. Damdinsüren accounted about the objects of worship of the White Palace in the 1920–1930s, for instance the special, steel statue of Yamāntaka and Damjan Dorlig, and Narxajid, who was venerated originally by the Fifth Bogd, the founder of the White Palace. Paintings of the modern “Traditional Mongolian Painting-style” also decorated the Bogd’s white and other palaces. The painting of the White Palace itself was kept in the *Xaistai lawran* until 1925, when it was transferred to the Bogd’s White Palace which opened its gates as a museum in 1926. After the Eight Bogd’s passing away (1924), a part of the property of the White Palace was transferred to the Green and Winter palaces, whilst others remained or might have been sold on auction. At present, some of the objects of worship of the Winter Palace can be identified: some items are preserved in the Bogd Xān Palace Museum, for instance the cloths of Janabajar, whilst others are kept in the Čoijin Lama Temple Museum and the Fine Arts Janabajar Museum. The history of these items one by one should be revealed in the future, for instance the images of mahāsiddha Nagpopa and Baldančöimbel.

The descriptions and photographs of other travellers and the detailed Mongolian inventory of the White Palace should be studied in the future to have a complex picture

¹ X-23, D-1. *Sudar bičgīn xūrēlēngīn muzyeid talbixār Xaistai lawrangīn gajrās awčīrsan Ix, бага jurag jereg jüilīg jagsān bičij temdeglesen ni, 1925 on.*

² Mendsaixan, X. (ed.): *Mongolīn Үндесii Mujyei, Mongolīn mujyei (1921–2008)*. Ulānbātar 2013, pp. 286–287. [The National Museum of Mongolia, Mongolian Museums (1921–2008)].

about the history and belongings of the palace. The National Archives of Mongolia also includes relevant sources: the catalogue of the Ministry of Ecclesiastical Affairs might contain interesting texts and 16 documents are listed in the individual catalogues of the White Palace about its operation (M-208, A-166). For instance, catalogue M-208 lists four texts written from 1895 to 1909 in the Manchu period, which clarify the herds and flocks, incomes and expenses, renovations and other issues of the temples.¹ The National Library might possess other relevant documents than the Mongolian inventory. The local catalogues of the museums should be studied as the original location of some items might be available in them.

The history of the palace after the Bogd's passing away until 1938, its survival and function as leather factory and its destruction should be also revealed based on archival sources and oral history.

TIBETAN AND MONGOLIAN PRIMARY SOURCES

Kun dga' bde skyid gling gi rten gsum gyi phyag dpe dkar chag ni/ rab byung bco lnga nang tshan zhi ba zhes bya ba sa mo bya lo'i hor zla drug pa'i tshes nyi shu mtshan tho yig ger bkod pa ni/ 'List of the three kinds of objects of worship and books of *Güngādejīdlin* written down on the 20th of the 6th lunar month of the female Earth-Hen year called *zhi ba* [Peace, Pacification] of the 15th cycle.' 1909. National Archives. M-224, D-1, 67. 1r-3v.

Kun dga' bde skyid gling gi rten gsum gyi phyag dpe dkar chag ni/ rab byung bco lnga nang tshan zhi ba zhes bya ba sa mo bya lo'i hor zla drug gi tshes nyi shu mtshan tho bkod pa'o/ 'Inventory Book of the Three Receptacles of *Güngādejīdlin* written on the 20th of the 6th lunar month of the Female Earth-Hen year called *zhi ba* [Peace, Pacification] of the 15th cycle.' 1909. National Archives. M-224, D-1, 62. 1r-5r.²

Küngyadejīdlin süm-e-yin burqan nom-un jüil kiged takily-a-yin jüil-üd-i büridkegsen dangsa. 'Inventory registering the statues of Buddhas and deities, books, and offering items of *Güngādejīdlin süm.*' National Library of Mongolia. No. 1284/96. 238 pages. Size: 25x25 cm. 4624. 902. G-853.

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¹ Some texts are also available in the catalogues of *Güngācoilin*, as the name of these two were not recognized separately by the archivists during the classification procedure.

² The text has a Modern Mongolian note: "The list was written on the 20th day of the 6th month of the female Earth-Hen year of the 15th cycle called The Year Pacifying the Wrathful Ones. Written in Tibetan."

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Figure 1. Güngādejīdlin represented on Manibadar's painting
 exhibited in the Ulānbātar City Museum

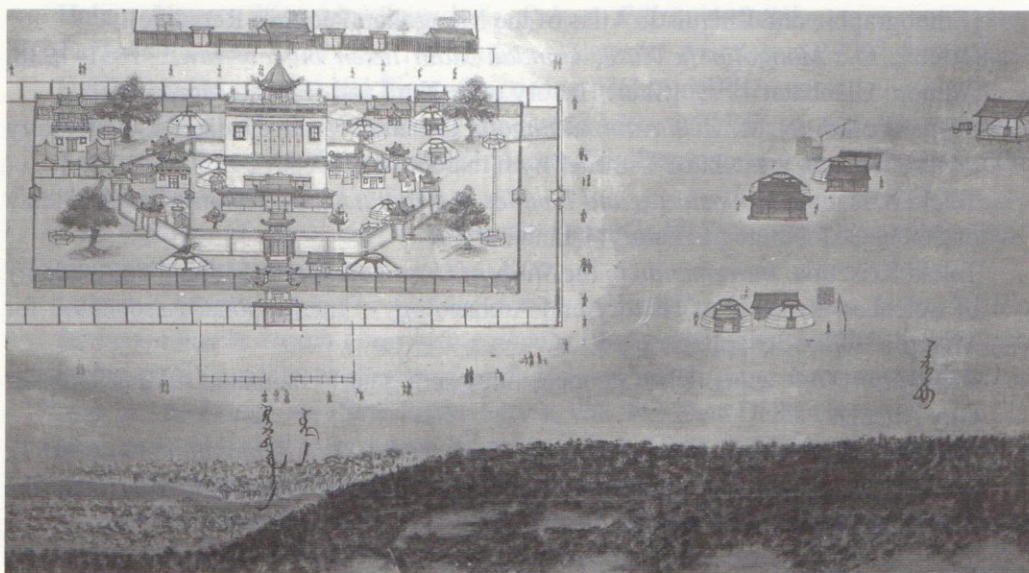


Figure 2. The White Palace. Forbáth, *A megujhodott Mongolia*, p. 201.

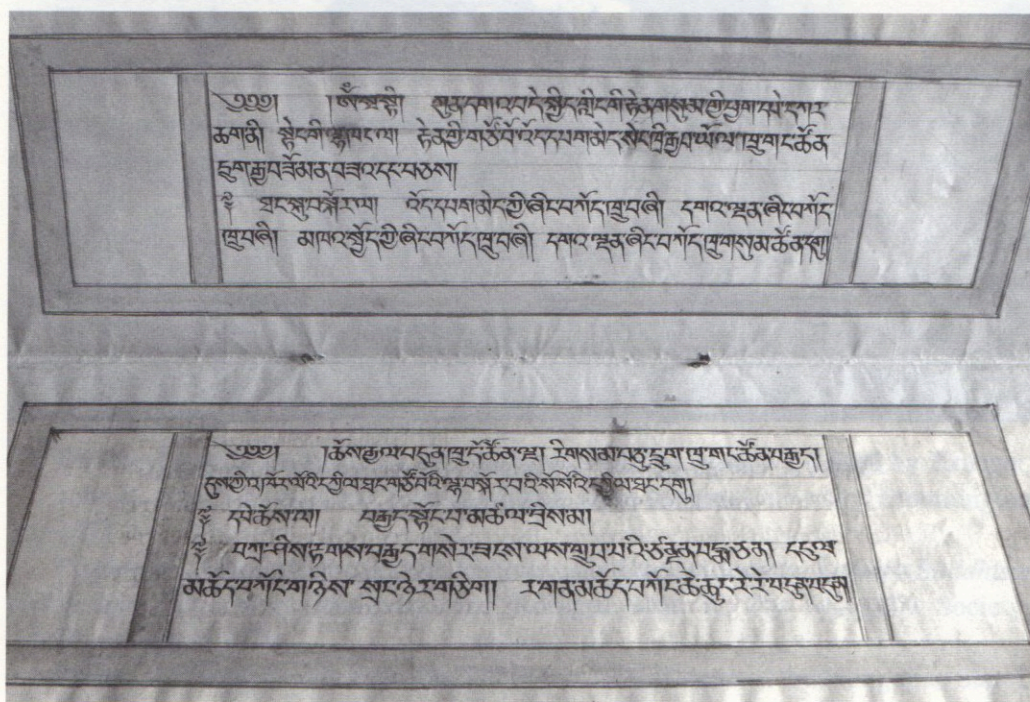


Figure 3. Part of the Tibetan inventory. National Archives of Mongolia.

M-224, D-1, 62. 1909. p. 2.

APPENDIX

TRANSCRIPTION OF THE TIBETAN TEXT: M-224, D-1, 67. (1R-3V)

(1r) **kun dga' bde skyid gling gi rten gsum gyi phyag dpe** dkar chag ni/ rab byung bco lnga nang tshan **zhi ba** zhes bya ba **sa mo bya lo'i** hor zla drug pa'i tshes nyi shu mtshan tho yig ger bkod pa ni/ (1v) **OM SWA STI/ kun dga' bde skyid gling gi rten gsum gyi phyag dpe** dkar chag ni/ **rten gyi gtso bo 'od dpag med** rgya 'bur bzos ma khru gang tshon drug seng khri rgyab yol na bza' dang bcas/ **thang sku bskor ni/** 'od dpag kyi zhing bkod khru bzhi/ dga' ldan zhing bkod khru bzhi/ mkha' spyod zhing bkod khru bzhi/ dga' ldan zhing bkod khru gsum tshon dgu/ chos rgyal bdun rigs ldan nyer lnga khru do tshon lnga/ rdo rje 'phreng ba dang kri ya sprag pa'i dkyil 'khor zhe lnga/ mē tre'i dzo ki'i dkyil 'khor re drug/ rigs ma bcu drug/ brgyad stong pa tshal bris ma/ (d)ngul srang nyer gcig mchod bkong gnyis/ ra gan mchod pa kong che chung bdun bdun/ bkra shis rtags brgyad/ dus 'khor gyi dkyil thang gtso bo lha bskor ba'i so so'i dkyil thang dgu/ **bar gyi lha khang la/** shākya thub pa mchog gzung gnyis rgya 'bur bzo ma khru gsum tshon brgyad (2r) dang 'khor gnyis khru do re re song khri rgyab yol dang na bza' dang bcas/ rje yab sras gsum gyi gtso bo khru gsum mtshon bdun/ de'i 'khor gnyis khru do (re re seng khri rgyab yol dang) rgya bzo ma na bza' dang bcas/ 'od dpag med khru gsum tshon brgyad seng khri/ rgyab yol rgya bzo ma na bza' dang bcas/ rje gong ma'i gnang ba'i tsandan mchod rten gnyis rgya lugs bdun brtsegs ma re re de bzhin gshegs pa bdun bdun rgya bzo ma/ **thang sku bskor ni/** gsang bde 'jigs gsum khru gsum tshon lnga/ rje tshe bum khru gsum tshon gsum/ bde mchog khru gsum tshon gsum/ mkha' spyod khru bzhi tshon drug/ tshe lha rnam(s) gsum khru gsum tshon lnga/ rnam rgyal blugs mchod rten tshon drug/ rje yab sras gsum ma'i skyes rabs khru gsum tshon gsum/ phun tshogs sku gsum gyi skyes rabs khru gsum tshon gsum/ (2v) grub chen brgyad bcu khru gsum tshon gcig/ tā las bla ma'i skyes rabs khru gsum tshon gsum/ sgrol ljang khru do tshon do/ nam mkha'i snying po khru do tshon do/ klu dbang rgyal po khru do/ rigs ma bcu drug khru gsum/ mchod pa'i lha dang bkra shis rtags brgyad sna bdun rdzas brgyad khru gsum/ ri rab khru do/ shambhala'i zhing bkod khru bzhi tshon do/ ha nu manta khru do tshon drug/ so sor 'brang ma lha lnga khru gang tshon drug/ rgya gar rdo rje gdan/ yang rdo rje gdan gnyis kyi khru do tshon do/ dpal ldan 'bras spungs mchod rten khru lnga tshon lnga/ 'dod yon lnga lha dang bcas khru do tshon do/ mdzad pa bcu gnyis kyi thang ka gsum re re khru bzhi tshon bzhi/ shākya thub pa khru gsum tshon drug/ tā las bla ma'i po ta la khru gsum tshon dgu/ spras spungs/ gser gnyis khru do tshon gsum/ bkra shis lhun po khru gsum tshon do/ erten jo bo lha khang mang po khru do tshon lnga/ khu re chen mo khru gsum tshon drug/ sog gi yul khru gsum tshon lnga/ mchod pa mang po khru do/ **dpe chos ni/** brgyad stong pa gser bris ma/ gzungs bsdu bod bar ma/ tog bzung rgya bar ma/ yang tshal bris ma/ thar pa sog bar ma/ g yang t.i'i rtags brgyad tsandan padma tshon lnga/ gser zangs las grub pa'i rtags brgyad tshon dgu/ se'i yang snod lnga re re khru gang tshon gsum/ kar yol gnyis re re tsandan pad/ ra gan mchod bkong bdun/ li dkar mchod bkong bdun/ ra gan mant.ala rje gong ma'i gnang ba'i rgya lugs kyi (3r) **'og gi lha khang la/** tsandan jo bo 'bur bzo ma gtso bo khru lnga tshon

drug/ mchog bzung gnyis re re khru gsum na bza' dang bcas/ tā ra nā thā khru gsum
 tshon lnga/ na bza' dang bcas/ grub chen nag po spyod pa khru gsum tshon lnga/ na bza'
 dang bcas/ **thang sku bskor la/** skal bzang sangs rgyas stong thang ka bdun re re khru
 bdun/ gnas brtan bcu drug thang ka lnga re re khru do tsandan tog can/ tā las bla ma'i
 skyes rabs thang ka bcu gsum re re khru do ra gan tog can/ sgrol ma 'jigs pa brgyad khru
 gsum/ ra gan mchod bkong bdun/ li dkar mchod bkong bdun/ bsil snying/ dung 1/ che
 chung brgyan bco brgyad/ bla bre/ **dus 'khor gyi blo gling/** chos skyong yongs rdzogs kyi
 thang ka dgu re re khru bzhi tshon gsum/ lcam sring gi thang ka khru gsum tshon 1 (3v)
 ra gan mchod bkong che 7/ che chung zangs ther lnga/ zangs mchod bkong nyer gcig/
 chos skyong yongs rdzogs kyi bkang rdzas gsum re re khru bzhi tshon drug/ rje btsun
 dam pa bstan pa'i rgyal mtshan gyi thang ka khru bzhi tshon bzhi/ de'i sku 'phreng lnga
 pa'i thang ka khru bzhi tshon bzhi/ tshangs pa/ brgya byin/ gnas brtan chu bya ma khru
 do tshon brgyad/ g yas g yon mdzad pa bcu gnyis khru do tshon drug gnyis tshar/ cho
 'phrul bco lnga khru do tshon/ mthong pa don ldan bskor pa'i sems dpa' brgyad bde
 gshegs brgyad gnas brtan bcu drug khru do tshon brgyad/ brgyad/ kun tu bzang po khru
 do tshon brgyad/ tshe lha rnam gsum khru do/ thse ring drug khru gsum tshon bdun/
 mtshun pa bzhi khru gsum tshon lnga/ ral gri khru gsum tshon lnga/ kun bzang 'khor lo
 khru gsum tshon brgyad/ rgyal chen bzhi thang ka bzhi re re khru bzhi tshon lnga/ zangs
 man.t.ala/ zangs che chung mchod bkong/ li dkar mchod bkong/ zangs pad ra gan mchod
 bkong/ khri dar gur khub/ yang dar ser gur khub/