

TWO ILLUMINATED
TEXT COLLECTIONS OF
NAMGYAL MONASTERY

A STUDY OF EARLY BUDDHIST ART AND LITERATURE
IN MUSTANG

VAJRA ACADEMIC

VOL. 1

EDITORIAL BOARD

NIRMAL MAN TULADHAR, SOCIAL SCIENCE BAHU, KATHMANDU, NEPAL

SEIJI KUMAGAI, KYOTO UNIVERSITY, JAPAN

CHRISTIAN LUCZANITS, SOAS, UNIVERSITY OF LONDON, UK

MARIEKE MEELEN, UNIVERSITY OF CAMBRIDGE, UK

CHARLES RAMBLE, EPHE - PSL, PARIS, FRANCE

TWO ILLUMINATED
TEXT COLLECTIONS OF
NAMGYAL MONASTERY

A STUDY OF EARLY BUDDHIST
ART AND LITERATURE
IN MUSTANG

Christian Luczanits & Markus Viehbeck

Vajra Books
Kathmandu, Nepal

First published in 2021 by Vajra Books

Jyatha, Thamel,
P.O. Box 21779, Kathmandu, Nepal
Tel.: 977-1-4220562, Fax: 977-1-4246536
e-mail: vajrabooksktm@gmail.com
<https://www.vajrabookshop.com>

© 2021 The authors

All rights reserved. This book may not be reproduced in whole or any part, in any form without permission from the publishers.

Designed by Christian Luczanits
Printed by Archana Press, New Delhi.
Printed with the support of the Pritzker Art Collaborative and private sponsors.

ISBN: 978-9937-733-24-3

TABLE OF CONTENTS

| | |
|-----|---|
| 7 | PREFACE AND ACKNOWLEDGEMENTS |
| 10 | CONVENTIONS |
| 15 | INTRODUCTION |
| | BUDDHIST HERITAGE IN MUSTANG |
| 27 | CHAPTER ONE |
| | THE MANUSCRIPTS AT NAMGYAL: CODICOLOGY, ORTHOGRAPHY, AND PALEOGRAPHY |
| 45 | CATALOGUE ONE |
| | PRAJÑĀPĀRAMITĀ SET |
| 93 | CHAPTER TWO |
| | ILLUMINATION PROGRAMS: THE VISUAL SUBTEXT OF TWO TEXT COLLECTIONS |
| 145 | CATALOGUE TWO |
| | SŪTRA COLLECTION |
| 341 | CHAPTER THREE |
| | THE TEXTUAL CONTENTS OF THE NAMGYAL MANUSCRIPTS: BEYOND THE MAINSTREAM KANJURS |
| 363 | CONCLUDING REMARKS |
| | HISTORICAL TRACES, VISUAL POINTERS, AND POTENTIAL PROSPECTS OF THE NAMGYAL MANUSCRIPTS |
| 370 | BIBLIOGRAPHY |
| 379 | INDICES |



PREFACE AND ACKNOWLEDGEMENTS

This publication is the product of collaborative work and became only possible through the joint efforts of multiple individuals and institutions, which we wish to acknowledge here with deep appreciation and gratitude.

The documentation of the two text collections investigated in this volume was initially facilitated by the collaborative spirit of the monastic body of Namgyal Monastery and its abbot Khenpo Tsewang Rigzin. In fact, it was the Khenpo who in 2014 encouraged the examination of the books, which at that time were still assembled to the sides of the old temple's altar. This was during Christian Luczanits' third successive visit to the monastery, supported by the Rubin Museum of Art, where he worked as a curator. Previous documentation work concerned the sculptures assembled at the altar, which were photographed at their location in 2012 and documented in detail in 2013. The examination of ten volumes of texts in 2014 then emerged as a revelation, since each volume contained some form of art. More importantly, among them were several illuminated volumes of an age that preceded the fifteenth century, and they seemed complete and well preserved. These obviously deserved increased attention in the context of the future campaigns.

Consequently, more than eighty volumes were examined and documented within six days in 2015, resulting in more than 10,000 photographs. This documentation included not only the covers, the beginnings, and the endings of all the larger volumes in the collection but also a major part of the Sūtra collection presented in this publication, which was digitized page by page in its entirety. The team at that time included Jarosav Poncar, his long-time companion Bhirat Thapa, and Nawang Tsering Gurung from Gheling. The

**Fig. 1: Detail of red bejewelled
Buddha with lamp (Fig. 63)**

volumes which in that year were selected for the task of complete documentation were those that appeared fairly complete and contained multiple texts. Christian Luczanits had by then moved to the School of Oriental and African Studies, University of London, and the field work was enabled through a generous travel grant from Heritage Watch.

In 2016, a preliminary assessment of the textual contents of some of the Sūtra volumes by Helmut Tauscher and Paul Harrison indicated the value of the collection, both for regional and historical contexts as well as for the broader developments of Buddhist canonical writings. In the same year, Christian Luczanits, together with Louise Tythacott, received a research grant from the Arts and Humanities Research Council (AHRC) on “Tibetan Buddhist Monastery Collections Today” (Grant Ref: AH/N00681X/1), which facilitated all subsequent trips and his personal research.

At the same time, Helmut Tauscher initiated a new research project in Vienna, entitled “Buddhist Kanjur Collections in Tibet’s Southern and Western Borderlands” (P30356-G24), which was funded by the Austrian Science Fund (FWF) and focussed on adding material from canonical collections in Mustang and Dolpo to the database of *Resources for Kanjur & Tanjur Studies* (rKTS), a central repository for Tibetan canonical literature created by Bruno Lainé. This project enabled Markus Viehbeck to join the team and work on the Namgyal material as well as other Himalayan collections.

In 2017, another field trip with members from both London and Vienna was undertaken to complete the documentation of the two text collections and document further volumes at Namgyal Monastery. During that trip, Markus Viehbeck digitized all fourteen volumes of the Prajñāpāramitā set with the support of the Namgyal monks Senggé Gyeltsen, Tendzin Chöpel, Khenrap Püntsok, and Ngakwang Chöpel, while Jaroslav Poncar, Bhirat Thapa, Kunzom Thakuri, and Christian Luczanits completed the documentation of the remaining volumes of the Sūtra collection. Thereby, the two

text collections examined in this publication had been completely documented, and their study could begin.

Namgyal Monastery again proved to be extremely generous and cooperative when it not only permitted the study of these text collections but also allowed making them openly accessible in a digital format among the *Resources for Kanjur & Tanjur Studies*. It also granted the publication of all the illuminations in this volume. The people at Namgyal also kindly hosted us during our visits to the monastery, and numerous monks supported the work directly or indirectly by means of their caring hospitality.

The study of the illuminations profited from the documentation of other collections in the region, in particular the Tsarang Hevajra volume, the documentation of which was enabled by Jigme S.P. Bista, Maya Bista, and Kunzom Thakuri in 2012, and some of the books of Dzong Monastery lead by Khenpo Ngawang Choephel in 2019. Philip and Marcia Lieberman made their Mustang documentation of 1993 and 1994 available and donated their original slides to the archives of the School of Oriental and African Studies, University of London. Jaroslav Poncar provided his documentation of the cave at Luri and the temples of Lo Möntang, the Pritzker Art Collective, as well as a Swiss private collection permitted the usage of one of their paintings as comparison. The Cleveland Museum of Art made their objects available under the Creative Commons license, and Ulrich von Schröder permitted the reproduction of his photographs of the objects in the Potala Palace. Finally, Jaroslav Poncar granted the usage of his photographs of Namgyal monks reading and wrapping a book.

Regarding the analysis of the textual contents, this book benefited tremendously from the continuous support of Helmut Tauscher, who contributed his advice on all aspects of this publication. The same holds true for Bruno Lainé, who also helped to solve several technical problems in the analysis of the textual contents and the conversion of the catalogue data for publication. Advice on deciphering and interpreting the numerous notes that various individuals had left on the margins

of the manuscript folios was gladly received from Samten Yeshe, Lobsang Chodak, and Khenpo Konchok Tamphel.

In the publication process, proofreading was accomplished by Dennis Johnson, and a previous volume from Vajra Books designed by Thomas Schrom provided a suitable model for the volume's layout. We are further much obliged to the editorial committee of Vajra Academic for accepting this book in its newly founded publication series and to Bidur Dangol, the publisher at Vajra Books.

The printing and the open access publishing of this book was only possible through the benevolent support of the Pritzker Art Collaborative and two Italian sponsors.

We are deeply grateful for all the help and support we have received, and we dedicate this publication to the prosperous future of Namgyal Monastery and its monastic and non-monastic community.

CONVENTIONS

In this book both a phonetic rendering of Tibetan words, based on the system of The Tibetan & Himalayan Library,¹ and an exact transliteration in parentheses, according to the principles described by Turrell Wylie,² are provided with the first occurrence of a term. In later occurrences, only the phonetic rendering is given. In cases where a different phonetic rendering is more commonly established, for example, Namgyal instead of Namgyel, we also use the common convention.

The two catalogue sections, one for the Prajñāpāramitā set and one for the Sūtra collection, reproduce and identify the visual and textual contents as found in the manuscripts. In each of these, the individual volumes are presented in the sequence that is indicated by their respective volume markers, using the letters of the Tibetan alphabet as an ordering system. Each volume was also ascribed a (random) number within the inventory list established by Christian Luczanits for the entire monastery collection. This number (e.g., Book 17) is also given below the heading of each volume. The contents of the individual volumes are outlined in their sequence of appearance, combining both visual and textual elements. This means that the description of each volume begins with the illuminations found on the first folio together with their identification. This is followed by a list of the textual contents of the respective volume. Each volume then ends again with the description of the visual contents of the final folio. Marginal notes that serve as captions to the visual contents were also included. These are presented in both Tibetan script and transliteration, and uncertain readings are underlined in the latter. More random notes, writing exercises, as well as the countless textual corrections that have been introduced at various

stages are not reproduced for the sake of clarity and feasibility of the catalogue.³ In a few cases, dedicatory notes are found at the end of the volume. These are added to the notes of the final text of the respective volume and discussed in more detail in the concluding remarks.

For the text catalogue, the following information is provided, using comparative data from *Resources for Kanjur & Tanjur Studies* (rKTs):⁴

- **ID:** This refers to different numbers that identify a text. The first is the sequential number within the Namgyal collection, for example, Ng1.1 refers to the first volume (ka) and its first text. Here, the volumes of the Sūtra collection (No. 1–30) were listed before the Prajñāpāramitā set (No. 31–44) for purely pragmatic reasons; the manuscripts do not determine a sequence between these two. The numbers in parentheses relate each text to versions in other collections. Using the rKTs number as a universal identifier the respective versions in the following collections are listed as generated by the rKTs database: Derge (D)⁵ as a representative for the Tselpa (*tshal pa*) lineage; Stog (S)⁶ for the Tempangma (*them spangs ma*) line; further also Phugdrag (F)⁷ as an important independent transmission. The collections of Early Mustang (EM),⁸ Hemis I (He), and Lang (Lg) must be seen as part of the same textual network as Namgyal and are therefore also listed. Note that the collections of Hemis (He, Hi, Hg) and Lang are not yet fully catalogued and hence further parallel identifications are likely to emerge. The same applies also for the collections from Basgo (Ba and X) and Nesar (Ns), which are not by default listed as a reference in the current catalogue. Data from these collections will become accessible successively through the rKTs archive.

1 See <https://www.thlib.org/reference/transliteration/phconverter.php> (accessed September 8, 2020).

2 Cf. Wylie 1959.

3 On the significance of these notes, in particular as sources for the social usage of the manuscripts, see Viehbeck 2021.

4 See <https://www.istb.univie.ac.at/kanjur/rktsneu/sub/index.php> (accessed September 8, 2020).

5 Cf. Ui et al. 1934.

6 Cf. Skorupski 1985.

7 Cf. Samten 1992.

8 Cf. Eimer 1999.

- **Title:** The Sanskrit title of works is listed as a common reference, using the standard catalogues (mostly D and S). When a Sanskrit title is not available, the Tibetan title is given. This also applies to texts that were translated from languages other than Sanskrit, as for example Chinese titles have not yet been incorporated into the rKTs database. The source of the title is provided in parentheses.
- **Tib:** This gives the title of a text in Tibetan as it appears in the manuscript, with the exception of graphical peculiarities, as for example horizontal ligatures, which are not reproduced due to technical limitations. Titles missing from the beginning of texts were substituted from the colophons as indicated in the notes. No attempt was made to correct spelling, since the respective differences may be important markers for identifying individual lines of transmission. In ambiguous cases, as it sometimes occurs with the Tibetan graphemes *pa* and *ba*, or *nga*, *da*, and *ra*, we have decided for what seems to be the most likely reading in the given context. These conventions apply also to the rendering of chapter titles, colophons, notes, etc.
- **Ind:** Here, the original title of a text is provided, in Tibetan transcription. All indications refer to Indian origin (*rgya gar skad du*), even in cases where a Chinese origin is more feasible, as is the case for Ng 26.2 (rKTs 353), a text that the Derge edition reports as stemming from Chinese (*rgya'i skad du*). The rendering of mostly Sanskrit titles is often corrupt, but it has been given exactly as found in the manuscripts. Therefore, in the catalogue the Tibetan title is given before the Indian title, while in the manuscripts the Indian title is mentioned first.
- **Loc:** The location of a text in the Namgyal collections specifies whether a text is from the Sūtra collection (*mdo*) or the Prajñāpāramitā set (*'bum*), gives the volume marker and the folio range. On the margins of the Sūtra collection, a short title of each text is found on the respective folios, and this was also added in parentheses.
- **Chap:** The structure of individual texts can be accessed through chapter headings, often including the chapter number spelled out in the text, and their respective location. For easier orientation, the

chapter numbers are also provided at the beginning of the line. Note that chapter numbers are given as found in the texts also in cases where their order is confused, since these were also found to be important markers for the identification of different transmission lines. Due to their more technical nature, *bam po* markers were not included in the current catalogue. However, they were recorded and are accessible through the rKTs archive.

- **Colophon:** The colophon as found at the end of texts; these may include discrepancies in names of texts or provide details on their producers.
- **Note:** This includes everything that was found worth noting while cataloguing the contents, such as missing folios, relations to other editions, ambiguities in identification, etc.

ABBREVIATIONS

In general, we follow the system of referring to different Kanjur editions as it was proposed by Paul Harrison and Helmut Eimer (1997).⁹ In order to account for new editions and canonical collections that have become available in the meantime, new abbreviations are introduced and outlined on the rKTs website,¹⁰ which are used accordingly in the current catalogue.

| | |
|----|------------------------|
| Ba | Basgo fragments |
| Ch | Chharang, Kinnaur |
| D | Derge |
| EM | Early Mustang |
| F | Phugdrag |
| Go | Gondhla |
| He | Hemis I |
| Hg | Hemis Golden |
| Hi | Hemis II |
| Lg | Lang |
| O | O rgyan, Tawang |
| Q | Peking |
| S | Stog |
| Ta | Tabo |
| X | Basgo, complete Kanjur |

⁹ Harrison and Eimer 1997.

¹⁰ See <https://www.istb.univie.ac.at/kanjur/rktsneu/sigla/>; (accessed February 28, 2020).



**Fig. 2: View of Namgyal Monastery during
reconstruction of the monastic quarters in 2013**





INTRODUCTION

BUDDHIST HERITAGE IN MUSTANG

“There is nothing left of Namgyal, a fortified monastery to the west of Mustang, but a few chapels which are miraculously still standing: the *Gonkhang* with a few traces of paintings, the *Dukhang* (adus k’añ) the monk’s assembly hall with frescoes representing the five supreme Buddhas, and a gilded bronze chorten, a little temple which has inside it a group of terracotta images of the lamas of the Sakyapa sect—they look like an assembly which has been turned to stone, with their frozen movements and surprised expressions. Finally there is the *Serkhang* (gSer k’añ), a storehouse of statues saved from the ruins. Namgyal, encircled by an overhanging turreted spur, was one of the key positions in the valley’s defence, which is why it was so ruthlessly destroyed.”¹

Along with Toni Hagen, David Snellgrove, and, later, Michel Peissel (Fig. 8), Giuseppe Tucci was amongst the first Western researchers to visit Mustang and to spread information about the remote Himalayan kingdom.² Located along the Kali Gandaki river, which separates Dhaulagiri and Annapurna by forming the world’s deepest gorge, it always had a special position in fostering Transhimalayan connections between the Tibetan plateau and the Indian subcontinent. These connections are also reflected in Mustang’s political history and its shifting affiliations. In the context of present-day Nepal, the term “Mustang” primarily denotes an administrative district that was created in 1962, but which is also found in earlier documents with a shifting range of applications. Linguistically, it is believed to be derived from

1 Tucci 1977, 61.

2 For their early reports, see, for example, Hagen 1960, Tucci 1977, Snellgrove 1961, and Peissel 1967.

Fig. 3: The Namgyal library in temporary storage in 2015



Fig. 4: The walled city of Lo Möntang in 2012

The red structures are religious, in the foreground is Chöde Monastery, in the middle the Jampa Lhakhang, and in the back the Tupchen Lhakhang.

a (non-Tibetan) pronunciation of “Möntang” (*smon thang*), the Tibetan name of the old capital of Lo (*glo/glo bo*; Fig. 4). While Lo, in different spellings, appears as a reference in earlier Tibetan literature, it is only with the fifteenth century and the political activities of Amépel (*a me dpal/a ma dpal*, b. 1388), a nobleman from Gungtang (*gung thang*), that the kingdom emerged as a strong power in the region.

Traditionally, Lo is considered to be part of the Tibetan region of Lower Ngari (*mnga' ris smad*), which includes the neighbouring areas of Dolpo (*dol po*) and Gungtang. Stronger or looser connections to Tibet also play a role within the division of Lo into an upper and lower part. Whereas Upper Lo (*glo bo stod*) is inhabited mostly by Tibetan-speaking communities, Lower Lo (*glo bo smad*) is linguistically and ethnically more diverse. This also goes along with religious orientation. In Upper Lo, the different traditions of Tibetan Buddhism as well as Tibetan Bon are dominating exclusively, while towards the southern part of Lower Lo Hindu traditions gain more influence.

In the past, the population of Lo was engaged in three principle means to sustain their livelihood: farming,

breeding livestock, and trade. Especially the latter must be seen as a substantial source of income that enabled the development of Lo and also its religious infrastructure. The fifteenth century saw not only the foundation of the capital Lo Möntang (*glo smon thang*) under Amépel's son Agön Zangpo (*a mgon bzang po*, 1420–1482), but also the flourishing of institutionalized Buddhism. Crucial in this regard were the activities of Ngorchén Künga Zangpo (*ngor chen kun dga' bzang po*, 1382–1456), an extremely influential teacher of the Sakya (*sa skya*) tradition and founder of Ngor (*ngor*) Monastery in Central Tibet, which eventually emerged as a sub-branch of the Sakya tradition. In a series of altogether three sojourns to Lo, Ngorchén established strong ties with the political rulers in Lo and initiated and supervised the establishment of Buddhist temples and communities as well as several projects of creating deluxe-editions of canonical collections of Buddhist works.³ The resulting connection to the Sakya tradition of Tibetan Buddhism is felt strongly in Mustang until the present day. In the following centuries, the power of the old Kingdom of Lo ceased gradually, in particular

³ See Heimbél 2017 for details on Ngorchén's activities.

**Fig. 5: Central deities of the
Padmajala Avalokita Mandala**

Chenrézik Pémedraba (*spyan ras gzigs
pad ma dra ba*); Jampa Lhakhang, Lo
Möntang, Mustang, ca. 1440 CE.
Photo Philip Lieberman, 1994.



due to the rise of the neighbouring Jumla, the resulting breakup of the profitable trade route, and increasing independence of Lower Mustang. When, in the eighteenth century, the Gorkha king Pritvi Narayan Shah was able to gather much of what should become the territory of modern Nepal, the Kingdom of Lo became a tributary to the Kingdom of Nepal, while enjoying a large degree of internal freedom. With the end of the Nepalese monarchy in 2008, Mustang as well was fully integrated into the newly created Federal Democratic Republic of Nepal.⁴

Its remote location and difficult accessibility together with a strict regulation of tourism in the region—tourists are allowed to enter the area only since 1992 and under rather costly permits—have contributed to imagining Mustang as a “hidden kingdom.” This is often combined with the notion that Mustang is seen as a repository where authentic Tibetan Buddhism has survived outside of time and apart from the political events that changed Buddhism on the Tibetan plateau

⁴ See Ramble 2008, 23–42 and Jackson 1984, 1–12 for brief introductions to the cultural and political history of Mustang, which are summarized here. Vitali 2012 provides a detailed account of its early history, Dhungel 2002 of its later history.

or other places along the Himalayas—a notion that is met on the ground with centuries-old practices and magnificent works of Buddhist art.

THE HERITAGE OF LO

Indeed, the art preserved in the region reflects the former affluence of the Mustang kingdom. The two temples within the walls of Lo Möntang, the Jampa Lhakhang (*byams pa lha khang*) and the Tupchen Lhakhang (*thub chen lha khang*), both built in the fifteenth century, are of stunning size and quality.⁵ While the former still documents its original appearance and, until recently, its murals were largely preserved unchanged (Fig. 5),⁶ the latter suffered considerable damage in its history. The large hall of the Tupchen Lhakhang preserves only a part of the original

⁵ See Kitamura 2011; Fieni 2010b; Fieni 2010c; Lo Bue 2010b; Harrison 2010.

⁶ Recent restoration work financed by The American Himalayan Foundation (<http://www.himalayan-foundation.org>, accessed March 6, 2020) has preserved the architecture well but severely affected the authenticity of the murals, in particular in the upper and lower floors (see Luczanits 2013; Luczanits 2014b).



Fig. 6: Early metal sculptures in Chöde Monastery, Lo Möntang

Photo Philip Lieberman, 1993.

structure, which is said to have been once three-storied.⁷ Nevertheless, the murals of these monuments have only been studied rudimentarily.⁸ Equally, the monasteries of Mustang preserve exquisite portable artworks of that time, only some of which have been recorded in scholarly works (Fig. 6).⁹

There is also a network of cave monuments throughout the region that predate the Mustang kingdom. Of these, the cave of Luri is most well-known,¹⁰ and others have more recently received greater attention,¹¹ but in the absence of secure historical data their dates and school affiliation remain contested.¹² Portable artworks of that time are preserved in all the researched monas-

teries, and also the manuscript collections which are the focus of this publication were produced in this period.¹³ Together they evidence that the Mustang kingdom could build on an established network of Buddhist communities and their donors.

Temples continued to be constructed and portable artworks commissioned throughout the region, but they rarely reach a quality comparable to the earlier works, documenting a decrease in surplus available to the region's rulers and monasteries. Major constructions, such as those of Lo Gekar (*glo dge dkar*), Tsarang (*gtsang rang/rong*), or Namgyal have altered considerably over time, with almost nothing remaining in architecture and the art applied to it that predates the seventeenth century. This century is of particular interest for Lo, as quite a number of monuments document the interaction between the diverse traditions of Tibetan Buddhism at that time. A rare jewel is the temple of Gönpagang (*dgon pa sgang*), reflecting the strength of the Nyingma (*rnying ma*) tradition in Lower Mustang

⁷ Harrison 2010, 31.

⁸ In addition to those already cited, see Dowman 1997 and Alsop 2004.

⁹ Heller 2010; Bellini 2014.

¹⁰ On Luri, also spelled Lori, see Gutschow 1994, Neumann 1994, 1997, and Neumann and Neumann 2010.

¹¹ McCue 2001, Slusser and Bishop 1999, Luczanits 2014a, von der Heide 2011, 2015, Fieni 2010a, Lo Bue 2010a.

¹² It is safe to say that dates suggested in the literature are predominantly on the early side, some impossibly so. A good example is the way the Könchokling (*dkon mchog gling*) cave was originally brought to the attention of a general public and its date resulting from a more detailed study, which differ by 400 years (see Luczanits 2014a). Equally, the Mentsünkhang (*smen btsun khang*)

is dated considerably too early (von der Heide 2011; 2015). Neither of the cave names appears to be old.

¹³ Luczanits 2016a, 2016b.

Fig. 7: Maitreya Buddha, the main image of Gönpagang



and the vitality of the local Buddhist tradition in general (Fig. 7).¹⁴

External interventions and internal political strife, especially between the upper and lower regions, appear to have made it difficult to maintain the surplus from trade and with it the rich historic heritage. The region is covered with ruins of religious establishments and entire villages, speaking eloquently of the historical changes to the heritage of the area.¹⁵ They also indicate that establishing new edifices rather than preserving ancient ones has long dominated in the area, putting the Buddhist trope of the impermanence of all things into heritage practice. Even today, historic heritage—such as the diverse royal palaces and two old temples within Tsarang monastery—is obviously neglected and abandoned for new establishments.

All these factors have affected the portable heritage of the region as well. The history of Mustang is full of stories of collections that have moved from one establishment to another. At times communal collections appear to have been distributed locally between

prominent private houses. Consequently, practically every household owns artworks attesting to the rich history of the region. Equally, all monasteries preserve substantial collections of portable artworks, some of them extremely rich in sculptures, paintings, and books.¹⁶

But there is also another set of stories that tells of portable artworks leaving the region for good. Some were simply sold to dealers or middlemen by family members in need of money, others have miraculously disappeared. And there are stories of major thefts from both private and monastery collections. In fact, there is hardly any *chörten* (*mchod rten*) in the region that has not been broken into in search of the treasures it may contain. Fairly recently, the Samdrup Chörten (*bsam grub mchod rten*), halfway along the road between Tsarang and Lo Möntang, was looted,¹⁷ and the back of the Maitreya (*Jampa, byams pa*) sculpture of Gönpagang (Fig. 7) was forced open to extract the

¹⁴ Harrison et al. 2018.

¹⁵ These are often mentioned but appear to be largely unstudied so far, an exception being the hermitage of Samdrupling (*bsam grub gling*; Kitamura 2010).

¹⁶ The collections of Lo Möntang Chödé (*chos sde*), Tsarang, and Namgyal appear to be the most substantial, and only the latter is properly documented so far.

¹⁷ While this theft has not been registered with the police, it is widely discussed in the region. Both the year of the theft and its relationship to restoration work taking place at the *chörten* between 2005 and 2009 are contested.

treasure deposited there for the maintenance of the building.¹⁸

Following a first visit to the region in 2010, Christian Luczanits has therefore launched a research project in 2012 to create records of portable artworks in monastic and private collections.¹⁹ This work also brought him to Namgyal Monastery, the collection of which has left a particular impression after his first visit.

NAMGYAL MONASTERY

While other places in Mustang where already documented to some extent, not much was known about Namgyal Monastery, which lies at an altitude of 3,850 meters on the hill immediately west of Lo Möntang. In fact, it seemed to have slipped the attention of most researchers, and except for brief references by explorers that visited Mustang half a century ago there used to be no detailed accounts. As Tucci had stated earlier, in the 1950s the monastery seems to have been in a rather desolate state, but it also housed a very significant collection of art-historical objects.

Prior to the fifteenth century, Namgyal Monastery was known as Namgyal Chödé (*rnam rgyal chos sde*), literally “Namgyal Convent,” and there is no reliable information about its founding dates nor its original religious affiliation. During his second sojourn to Mustang (1436–1437), Ngorchén restored the religious centre and allegedly monks were summoned from three different monasteries for its repopulation: Pupak Samtenling (*phu phag bsam gtan gling*), Réshi Domsumling (*re shid sdom gsum gling*), and Jampa Shédrupling (*byams pa bshad sgrub gling*).²⁰ The new foundation, restructuring, and likely enlargement of Namgyal Chödé might have

also involved the movement of religious and art-historical objects from these monasteries to Namgyal. It is further reported that such objects were brought to Namgyal from Nyamdruk Monastery (*nyams 'brog dgon pa*), after it had been destroyed by an earthquake.²¹ Khenchen (*mkhan chen*) Ratnaśrī, a disciple of Ngorchén, was sent from Sangpu Neutok (*gsang phu ne'u thog*) in Central Tibet to act as the abbot when Namgyal was restored. It seems the renovation was not completed until Ngorchén's final visit (1447–1449), when he renamed Namgyal as Tupten Dargyéling (*thub bstan dar rgyas gling*) and installed Jamyang Shérab Gyatso (*'jam dbyangs shes rab rgya mtsho*, 1396–1474) as the first abbot of the new institution. It is said that at that time, the monastic community had risen to about one thousand monks. This period also saw a change in patronage. While the old Namgyal Chödé was a stronghold of the Zhangpa (*zhang pa*), the new Tupten Dargyéling was patronized by the Sanam (*sa gnam*) family. Later, the Sakya luminary Shākya Chokden (*shākya mchog ldan*, 1428–1507) taught at Tupten Dargyéling during his visit to Lo from 1472–1475. In 1477, the famous Lobo Khenchen Sönam Lhündrup (*glo bo mkhan chen bsod nams lhun grub*, 1456–1532)²² was appointed as abbot and served in this position for a period of twelve years.²³

Nowadays, its former glory is testified mainly by its exquisite collection of Buddhist art and texts, but also by its strategic location (Fig. 2). It overlooks not only the plain of the old capital, but also the way to Trenkar (*phrad mkhar*), the king's summer residence. While Tucci reported the monastery's state of despair in 1952, it seems to have been renovated only a few years later. Its new frescoes were executed by Kamal Dhoj Tulachan in 1959–1960.²⁴ When Michel Peissel was visiting Namgyal Monastery in 1964, he noticed the fresh paintings and further also its precious collection of Tibetan Buddhist

18 It is said that his theft happened in the early 2000s.

19 Originally supported by the Rubin Museum of Art as part of an exhibition project, since the move of Luczanits to the School of Oriental and African Studies, University of London, in autumn 2014, the documentation itself is in the foreground. Since 2016 it has become part of an AHRC-funded research project on “Tibetan Buddhist Monastery Collections Today.”

20 These names are listed in the Namgyal Molla, a document that is dated towards the end of the eighteenth or beginning of the nineteenth century. See Heimbel 2017, 307, also Jackson 1984.

21 See Vitali 2012, 28–29.

22 For details on his life, see Kramer 2008.

23 See Heimbel 2017, 299–313 for details on Namgyal; further also Vitali 2012, especially pp. 140–142.

24 See Beck 2014, 199, referring to Ratan Kumar Rai's *Along the Kali Gandaki*.



Fig. 8: View of Namgyal from Michel Peissel's expedition in 1964

After Peissel 1968 (Lost Kingdom), 209.

books.²⁵ He also produced what is likely to be the earliest photographic image of Namgyal Monastery (Fig. 8).

In recent years, Namgyal Monastery has changed drastically. Already in 2012, the former Lamdré Lhakhang (*lam 'bras lha khang*) was demolished along with all the living quarters in favour of an enlarged courtyard in front of the main temple (Fig. 2). The massive earthquake that struck Nepal in spring 2015 also damaged the old temple itself. It was therefore decided to demolish and rebuilt it as well, so that factually all of the existing buildings were set up only recently. These efforts at modernization are mostly due to the monastery's new leadership. Since becoming the abbot of

Namgyal in 2004, Khenpo Tsewang Rigzin (*mkhan po tshe dbang rig 'dzin*) has not only initiated major construction works and educational projects at Namgyal and its affiliated institutions, but he has also shown a keen interest for the history of the monastery and the preservation of its art-historical and religious objects.²⁶

MANUSCRIPT DOCUMENTATION

While the documentation of manuscripts in this area has been the subject of the extensive Nepal-German Manuscript Preservation Project, the project did not get permission to work in the restricted area of Upper Mustang.²⁷ Instead, locals were solicited to bring

²⁶ See also Luczanits 2016a for an account of the recent developments at Namgyal Monastery.

²⁷ After three decades of documentation, this project was converted into a cataloguing project. The resulting catalogues are available online: <https://catalogue.ngmcp.uni-hamburg.de/content/index.xml> (accessed March 13, 2019).

²⁵ Peissel 1967, 150–52.



Fig. 9: Bodhisattva Samantabhadra in relief painting in gold on gold

Detail of folio three verso of a *Śatasāhasrikāprajñāpāramitā* manuscript in gold on black paper; Namgyal Monastery.

important documents and books to Lower Mustang for documentation. Given these circumstances, the coverage of the documentation efforts at that time is difficult to assess. Further, it is clear that these focused mostly on historical documents and hardly on larger canonical collections, and also subsequent attempts to assess the nature of such collections in Mustang remained limited.²⁸ The so-called Early Mustang Kanjur was published on the basis of its catalogue (*dkar chag*) only, and the manuscript it is based on is not from Mustang either.²⁹

The importance of different versions of the Tibetan Buddhist canon for the cultural and religious history of Tibet has long been established.³⁰ That *in situ* collections along the periphery of the Himalayan plateau need to be assessed systematically, as they may reflect an earlier stage in the development of Tibetan Kanjurs or even contain previously unknown texts,

has become clear with the more detailed assessment of the fragmentary holdings of Tabo (*ta po*) Monastery.³¹ This find, along with the Old Tibetan documents from Dunhuang, has also led to a study of the development of the typology of such texts³² and, more recently, to research on the material aspects of Tibetan manuscripts.³³ Images as well as digital catalogues of various Kanjurs and larger canonical collections have been incorporated into the online database *Resources for Kanjur & Tanjur Studies* at the University of Vienna,³⁴ to which were added also the textual collections from Namgyal Monastery.

The collection of Namgyal Monastery has been documented since 2012, first focusing on the sculptures and

²⁸ Mathes 1997.

²⁹ Eimer 1999.

³⁰ The work of Helmut Eimer can be considered pioneering in this regard; see, especially, Eimer 1992. For a recent historical overview, see Tauscher 2015a.

³¹ See Harrison 2009 and the numerous studies on Tabo fragments or their use in the assessment of the textual tradition cited there.

³² Scherrer-Schaub 1999, Scherrer-Schaub and Bonani 2002, 2008.

³³ Helman-Ważny 2014.

³⁴ <https://www.istb.univie.ac.at/kanjur/rktsneu/sub/index.php> (accessed April 22, 2020).

Fig. 10: Jaroslav Poncar, Bhirat Thapa, and Nawang Tsering Gurung documenting the manuscripts in 2015



other portable artwork.³⁵ At the instigation of the abbot of Namgyal, Khenpo Tsewang Rigzin, who wished for the books to also be recorded in the inventory resulting from the documentation, ten rather voluminous books of the extensive library were assessed in 2014.³⁶ It turned out that each of the ten volumes opened had some form of art to it, and that a considerable number of them were handwritten manuscripts with beautiful illuminations on the first and last folios that dated to a period prior to the establishment of the Mustang kingdom in the early fifteenth century. Consequently, field

35 Arising from the impression of an earlier visit in 2010, the documentation was conceived as groundwork for an exhibition project at the Rubin Museum of Art, where Christian Luczanits was then employed as a curator. The exhibition project has stalled with Christian Luczanits leaving the Rubin Museum of Art in the summer of 2014 for his present position, but the documentation was since continued at yearly visits, most recently as part of an AHRC-funded research project on “Tibetan Buddhist Monastery Collections Today.”

36 Originally, manuscripts were not the target of the documentation of portable artwork which began in Mustang in 2012. These volumes were initially housed in the main assembly hall flanking the altar, but during documentation they were in temporary storage, awaiting their return to the newly constructed temple. See Luczanits 2016b on the recent changes to the monastery.

documentation in the summer of 2015 has focused on the approximately eighty largest books in the collection, all of which contain some form of artwork, be it carved or painted covers, illuminations, silk curtains or repoussé work, and usually combinations thereof (Fig. 9).³⁷ This documentation included most of the illuminations discussed in this publication (Fig. 10).³⁸

37 Christian Luczanits is grateful to Jaroslav Poncar, Bhirat Thapa, and Nawang Tsering Gurung for their hard work during the intensive documentation, which resulted in almost 10,000 pictures and 450 GB of data taken within six workdays. Needless to say, this unexpectedly massive amount of data assembled in a very short time in combination with the absence of regular electricity supply was a challenge in its own right, especially in terms of an immediate backup. Sorting the photographs according to their corresponding books took a week, and cataloguing the texts of one volume took two to eight hours. This estimate is without considering special features such as the illuminations or the additional verses found throughout the volumes, which are the subject of this volume.

38 The following procedure was used to document the books: Christian Luczanits’ task was to clean the dust off the books with a brush, document them as objects, document the short sides of the book covers, take relevant notes and decide what needs to be photographed. Once the most effective procedures had been established, the book covers were photographed from both sides along with the beginning and end sections of each book. The main focus was on the decorative features of the books, including any

The documentation of the entire texts of the most interesting volumes required two subsequent visits (2016 and 2017), the last of which included also Markus Viehbeck as an expert on the textual contents of the manuscripts. Altogether, Namgyal Monastery houses a total of at least 126 volumes of older Tibetan texts that were produced in different times. Of these, forty-three volumes stand out both in terms of their quality and their age of production.

THE SCOPE OF THIS BOOK

The present study tells the story of these forty-three volumes. As will be described in detail below, the volumes actually form two sets: one set of originally thirty volumes, with two volumes missing and one duplicated, which is designated as *Sūtra* collection (*mdo sde*), that is, a collection of texts that are, at least in an idealized way, ascribed to the historical Buddha; and another set of fourteen volumes consisting of *Prajñāpāramitā* literature, but effectively only one single text, the *Śatasāhasrikāprajñāpāramitāsūtra*, that is, the *Sūtra of the Perfection of Wisdom in One Hundred Thousand Lines*.

Both of these sets have a similar function in that they represent the essence of the Buddhist teachings in their entirety. In this function as a symbolic object, they are often placed at the head of the main temple of a monastery or flanking its sides. Such volumes also play a key role in communal rituals, when they are paraded through a village to purify the community, its crops, and livestock, and protect them from natural disasters, or during seasonal recitations undertaken for the same purposes. In this ritual and symbolic context,

carvings or paintings on the covers, the layers of silk curtains covering the incipit of the title, the illuminations within the manuscript, and any text that may precede or follow the main text(s). The beginning of each manuscript was documented up until the full number of lines was reached in which the majority of the manuscript was written in. The more precious the manuscript, the longer was this section, often beginning with a single line for the incipit and then increasing the line number at the increment of one line per page. It became clear from the first survey in 2014 that the handwritten illustrated volumes needed to be documented in their entirety, and their full digitization was completed in the following years.

the actual contents of a particular collection do not matter too much. Rather, volumes of this kind form a “practical canon,” that is, they represent an idealized “notional canon” of the entirety of all Buddhist works, of which they are seen as a local instantiation.³⁹ This may be also observed, for example, when the current inhabitants of Namgyal Monastery commonly refer to the older volumes of their collection as an “old Kanjur” (as was also done in the past, see the account of Peissel discussed in chapter 1 below).

Also from a historical perspective, and as will be discussed in detail below, the Namgyal collections must be regarded as forming a substantial canonical collection, albeit not a Kanjur in the sense of the model that developed in the fourteenth century. Given their assumed age and their content, the Namgyal collections might in fact reflect a stage prior to the formation of a fully structured Kanjur and hence also represent important evidence to further our understanding of the processes of the formation of the Tibetan canon.⁴⁰

All volumes of both the *Prajñāpāramitā* set and the *Sūtra* collection have similar stylistic features and are strikingly different from the other books preserved at Namgyal Monastery. First, they clearly must be seen as the oldest manuscripts among the entire collection. Furthermore, the execution of these volumes represents a high level of craftsmanship, including the paper used, the styles of writing, and the high quality illuminations placed at the beginning and end of every single volume. While similar features might be found in other sets of *Prajñāpāramitā* literature,⁴¹ of which in fact very many were produced, illuminated sets of this quality are extremely rare. The case of a substantial collection of canonical literature, as gathered here in the *Sūtra* collection, of an early age as assumed for the Namgyal manuscripts, together with illuminations of a comprehensive iconographic program is not only

39 Cf. Silk 2015 on different notions of canonicity in a Buddhist context.

40 See below, chapter 3, and, for a summary, Viehbeck 2020.

41 See, for example, the volumes and illuminations studied in Heller 2009.

rare but in fact unique in the history and documentation of older Tibetan manuscripts known so far.

In an attempt to do justice to this art-historical and textual treasure, our treatment of the Namgyal manuscripts will involve two principal aspects: describing, as closely as possible, the visual as well as textual contents of the two text collections; and, secondly, providing an art-historical and text-historical analysis of these contents. The first aspect is addressed in the two catalogue sections that lay out the contents of the *Prajñāpāramitā* set and the *Sūtra* collection by describing the illuminations and the Buddhist works contained in each single volume. The catalogue sections are interspersed with three analytical chapters that investigate pertinent features of both collections.

Chapter 1 introduces the volumes and discusses their central characteristics from the perspective of Tibetan manuscript studies. In particular, it documents their main codicological, orthographic, and paleographic features. This will also allow a comparison of the Namgyal manuscripts with other Tibetan collections and an assessment of their likely date of production.

Chapter 2 investigates the illuminations of the Namgyal manuscripts. It describes significant features of the illuminations found at the beginning and end of each volume and discusses their possible derivation and relation to other productions in Mustang and Tibetan Buddhist art more generally. By scrutinizing the iconographic program of the two text collections, it will also address the question of how textual and visual contents are related, and stylistic comparisons will be used to suggest their time and place of production.

Chapter 3 then looks into the textual contents, in particular into the works that are included in the *Sūtra* collection. A comparison of these with the contents of other Kanjurs and canonical collections will enable us to see the Namgyal collections as part of a bigger textual network in the Western and Central Himalayas. This part will also discuss how the *Sūtra* collection must be related to the larger development of the emergence and later standardization of the Tibetan canon

in the form of structured Kanjurs, and how it can thus enrich our understanding of the formation of the Tibetan canon.

The concluding remarks will gather the bits and pieces of available information to reconstruct a likely context of the manuscript collections' production. By reflecting about the wider implications that are to be drawn from the Namgyal manuscripts in the study of Tibetan art and Buddhist canonical literature in more general terms, it will also address the issue of cultural preservation.

In its scope, this book combines the art-historical expertise of Christian Luczanits and the text-historical interest of Markus Viehbeck as well as a passion for Tibetan manuscript culture shared by both of them. All parts of this book therefore must be seen as emerging from a dialogue between the two of them, and, of course, the crucial input of numerous other colleagues as laid out in the acknowledgements. Chapter 1 and chapter 3 were authored primarily by Markus Viehbeck, chapter 2 by Christian Luczanits. The introduction and the concluding remarks were co-authored. As for the catalogue sections, presentations of the images along with their captions were provided by Christian Luczanits, while Markus Viehbeck contributed the identifications and descriptions of the texts contained in the volumes.

༦

། དང་པོ་བྱང་ཆུབ་ཀྱི་

།

སེམས་པ་སྐྱེད་དོ། ། བདེ་གཤེགས་པ་བརྟན་པ་

ལྷན་སྦྲུང་འཆོང་ཚོ། ། དེ་བཞིན་གཤེགས་པ་པ་

ཚོགས་ཅན་རབ་མཆོག་ལ། ། ། ཀ་ཤིང་ག་

པ་གཙུག་བྱུང་ཐུགས་དེ་ལ། ། ། བ་དང་ག་དང་

མེ་ཏོག་པལ་བྱུང་གཉིས་པ་ཏོར་ནས་ཀྱང་། ། །

བྱུང་ལ་ནས་ཀྱང་། ། དང་པོ་བྱང་ཆུབ་ཀྱི་སྐྱེ་

ཆུབ་ཀྱི་སེམས་པ་སྐྱེད་དོ། ། ། སངས་རྒྱལ་

॥

ཨ་ཨ་

ཨ་ཨ་

ཨ་ཨ་

CHAPTER ONE

THE MANUSCRIPTS AT NAMGYAL: CODICOLOGY, ORTHOGRAPHY, AND PALEOGRAPHY

“Another sacred number is 108; thus the Tibetan scriptures (Kanjur) are arranged in 108 volumes. The sacred Kanjur was set in the Namgyal Gumpa behind the main altar in pigeonhole-like niches, forming a checkered background to the wooden figures of famous monks that lined the altar. [...] In a corner of the temple we found a large wooden chest in which were neatly stacked thirty volumes bound in wood. These were the annals of Sakya, the religious history of this ancient Tibetan sect, a set of volumes that I later learned in Europe are very rare. The books were unfortunately too numerous for us to read, and held too sacred for us to be allowed to buy them.”¹

If Giuseppe Tucci was the first Westerner to notice the important statues housed at Namgyal Monastery, Michel Peissel was the first to report its special collection of Buddhist texts—even though he was slightly misguided regarding their contents. In his efforts to document all portable objects of the monastery, Christian Luczanits was able to record 126 volumes of older Tibetan manuscripts.² A closer investigation revealed that these include several larger sets of Buddhist literature. As Peissel had already noted, one of these sets was a larger collection of texts from the Sakya tradition, that is, the *Sakya Kabum* (*sa skya bka' 'bum*), a collection of writings of the five founding figures of the Sakya tradition. This set, handwritten in “headless” (*dbu med*) script and illuminated, is indeed special, albeit several volumes are missing

1 Peissel 1967, 152.

2 Since these books were documented over a period of several years and thus moved to different places each year, two volumes were erroneously recorded twice, leading to a running number of 128 for what effectively are only 126 volumes.

**Fig. 11: A manuscript sample
from the Sūtra collection**

from the collection. Currently, there are seventeen volumes of this collection at Namgyal, while originally it contained perhaps twenty-five. Their total number is difficult to determine since the last section, containing the works of Chögyel Pakpa (*chos rgyal 'phags pa*), is completely missing. There is also a collection with similar content of the writings of Ngorchén. All of these volumes taken together might account for the thirty volumes from the Sakya tradition reported by Peissel.

The majority of the remaining manuscripts represent canonical literature. The two largest sets of these, twenty-nine volumes of a Sūtra collection and fourteen volumes of the *Śatasāhasrikāprajñāpāramitāsūtra* (ŚSPP), form the subject of this book. Besides these, there are six volumes of another set of the ŚSPP, written in gold (*gser bris*) on blue-black paper (*mthing shog*), of what likely once was a set of fourteen volumes. Other volumes written with gold and/or silver ink (*dnagul bris*) on blue-black paper contain common canonical texts: for example, several volumes of the *Aṣṭasāhasrikāprajñāpāramitāsūtra*, some volumes designated as *Tokzung* (*tog gzungs*), thus indicating the *Mahāsannipātaratnakatūdhāraṇī* but obviously containing also other *dhāraṇīs* and *sūtras*, and furthermore volumes of the *Mahāparinirvāṇasūtra*, the *Suvarṇaprabhāṣottamasūtra*, and the *Bhadrakalpikasūtra*. Given the considerable efforts, in particular in economic terms, that were spent on producing these deluxe editions of canonical texts,³ they are to be associated with the period of sustained royal patronage of Buddhism that Mustang entered in the course of the fifteenth century.⁴

A similar literary scope, with common larger *sūtras* on the one hand and collections of smaller *dhāraṇīs* and

sūtras on the other, is also found in the other large-format volumes, written with black or red ink on ordinary brown paper. While their production was certainly less costly than their deluxe counterparts, it must have nevertheless involved sizeable resources and craftsmanship, in particular with regard to the illuminations that occur in some of them. Given their stylistic variety, their production dates need to be determined individually.

It seems likely that Peissel was referring to all of these canonical volumes together when reporting a “sacred Kanjur” at Namgyal. In fact, the current inhabitants of Namgyal still refer to their collection of older canonical volumes and particularly to the volumes of the Sūtra collection as “the old Kanjur.” Besides these canonical texts, there is also a small number of other handwritten manuscripts, among them a few works of historiographic interests, biographies (*rnam thar*), and annals (*rgyal rabs*), as well as a few older block prints. All of these volumes remain to be studied in detail, in particular with regard to the historical information that can be extracted from the poetical introductions and colophons that accompany a few of them.⁵ The current study, however, will focus exclusively on the oldest among these manuscripts, that is, the larger ŚSPP set and the Sūtra collection, whose special features are recorded in the following analysis.

MANUSCRIPT DESCRIPTION

Manuscriptology as a specialized field of interest in Tibetan studies is still in its infancy, and therefore a systematic understanding of the long-term developments in the production of manuscripts is yet to emerge. Individual scholars, however, have produced substantial research in working with

3 Here we follow the directions of Wangchuk 2016, who emphasizes that the concept of “deluxe edition” is strongly linked to the precious nature of the materials used for such editions, such as blue-black paper (*mthing shog*) and gold and/or silver ink.

4 Given that the few accompanying colophons and introductions refer to important historical figures from the fifteenth century, an earlier date of production can indeed be excluded. However, a closer determination of the age of these manuscripts will require a more detailed historical as well as codicological analysis.

5 A typology of common structural elements of these poetical prefaces has been suggested by Elena de Rossi Filibeck (2007a, 153) in her work with Western Tibetan manuscripts. This will have to be compared against the literary conventions found in the Namgyal material. Further, Amy Heller’s investigation of prefaces and colophon in Dolpo must be taken into account, not only with regard to literary conventions, but also in terms of concrete historical connections between Mustang and Dolpo, see Heller 2007 and 2009.

their respective manuscript collections. In particular, Cristina Scherrer-Schaub's analysis (1999) of the Dunhuang and Tabo material established the basis for Tibetan manuscript studies.⁶ In recent years, scholars such as Sam van Schaik and Jacob Dalton have added to that, in particular with regard to paleographic aspects of the Dunhuang texts.⁷ In 2016, Brandon Dotson and Agnieszka Helman-Ważny presented a detailed and sophisticated template for studying and describing manuscripts, drawing from the same Old Tibetan material.⁸

The taxonomical outline of the following description of codicological, orthographic, and paleographic aspects of the Namgyal manuscripts is directly inspired by this research, especially by the models set out by Scherrer-Schaub and Dotson and Helman-Ważny, which we have used in a modified form as fitting for our purpose. This is justified firstly due to differences in the material—in terms of the time and context of production—as well as a different focus, since manuscriptology is but one of many perspectives addressed in the present volume. Even though the Prajñāpāramitā set and the Sūtra collection are clearly separate conceptually, many of the described features apply to both collections and indicate a similar context of production. Of course the individual differences between the two collections were also taken into account, including variations among the individual volumes of each of the collections.

The Namgyal manuscripts were documented *in situ* and remain part of an active monastic community. Therefore, they are not to be regarded as static items, preserved and secured in their current condition in an archive. They continue to be used and may, as mobile objects, undergo changes in their location as well as condition as time goes by. This is exemplified by the reappearance of an entire volume:

6 See Scherrer-Schaub 1999, further also Scherrer-Schaub and Bonani 2002.

7 See especially Dalton, Davis, and van Schaik 2007, Dalton and van Schaik 2006, and van Schaik 2013 and 2014.

8 Dotson and Helman-Ważny 2016; mention must be also made to Agnieszka Helman-Ważny's study (2014) of the material aspects of Tibetan book production.

during the documentation in 2015, volume *nya* of the Prajñāpāramitā set was deemed to be missing, while in 2017 it was present. Therefore, there is hope that the two missing volumes (*ma* and *ha*) of the Sūtra collection might eventually resurface, while, at the same time, there is fear that that other volumes could disappear. Currently, all volumes are preserved under reasonable conditions in a little storage room at the east corner of the newly constructed temple. During the last documentation activity in 2017, the volumes were equipped with new cloth covers, volume labels, and covering belts. In the future, upon completion of the respective construction work, they are to be relocated to the main shrine hall. The present documentation refers to the images of the volumes that were taken in 2014, 2015, 2016, and 2017, which will be made available on the *Resources for Kanjur & Tanjur Studies* website.⁹ Each volume received a permanent identification number within the larger inventory that Christian Luczanits produced for all mobile objects of the monastery, which is also indicated as a reference in the catalogue sections of this book.

CODICOLOGICAL FEATURES

All manuscripts at Namgyal are in the *pothi* format inspired by the Indian tradition. Unlike in the Dunhuang collections, not only the Prajñāpāramitā set but also the Sūtra collection, which includes also smaller tantric works, comes in large-format *pothi*,¹⁰ as commonly seen in much of the Western Tibetan material. Folios of the Sūtra collection have a standard measurement of ca. 21 x 67 cm, with minimal deviations. Individual pages are often worn off and hence slightly smaller in size. A single volume contains anywhere between 299 and 370 folios, with volume *ya* (428 folios) and volume *sha* (221 folios) significantly deviating from the standard size. Obviously folios have been

9 <https://www.istb.univie.ac.at/kanjur/rktsneu/sub/index.php> (accessed April 26, 2020). In the references the common abbreviations are used, that is, *mdo* for pointing to the Sūtra collection and *'bum* for the Prajñāpāramitā set.

10 For the format of the Dunhuang material, see Dotson and Helman-Ważny 2016, 35.



Fig. 12: Official miniatures and later doodles at the end of a volume (mdo, pha, fol. 300a)

shifted between those two volumes. In volume ya, folio 359/360 (it is labelled with both numbers) is designed as a final folio of a volume, featuring two illuminations and also some verse lines of dedications that are otherwise only found at the end of a volume. However, the text continues on the verso side of this folio and also the following folios. In all of these, the volume letter was changed from sha (in red ink) to ya (in black ink) and also the foliation was adjusted, which indicates that the folios were earlier part of volume sha, but moved to volume ya based on their textual contents.¹¹

The Prajñāpāramitā folios are only slightly bigger with an average size of ca. 22 x 71 cm, also with minor variations due to damage of the folio margins. Here, volumes are also somewhat bigger in size and contain anywhere between 363 and 406 folios.

Both collections make use of a highly similar paper. The paper is rather thick, consisting of several layers glued together, and very uniform in its thickness. Its texture is smooth on both sides. The paper comes in its natural beige or light brown colour, with no dyes

added. For both collections, laid lines as an imprint of the sieve used in the manufacturing of the paper are discernible, if only barely. The paper is obviously of high-quality. This also becomes apparent when compared to individual folios of later replacements, which are generally thinner and sometimes also coarser in their composition (see, e.g., mdo, tsa, fol. 2, or 'bum, ta, fol. 11). Since the manuscripts were documented *in situ* and no material samples were extracted, a microscopic analysis could not be undertaken and the raw material of production cannot be determined.

Throughout the collections, black ink is used as a standard for writing the text, penned in clear, fine lines. The occurrence also of thicker handwriting (see, e.g., mdo, tha fol. 319a) points to the work of several scribes. Red ink is used for the page layout, that is, the delineation of the left and right margins with a vertical line and the circles around the string holes, as well as for the volume indications, placed on the left margin of each recto side. Bright orange ink in turn is used for drawing line markings for the writing, which have often faded and are therefore barely visible.

¹¹ This part of volume ya features the *Pūrṇapramukhāvadānaśataka* (rKTs 343). It is unclear how its latter part, what is now labelled as ff. 361–428, ended up in volume sha in the first place.

As for the page layout, the Sūtra collection has a standard of nine lines per page, with occasional deviations of an additional line or one or more fewer lines. While this kind of aberration is also found in the Prajñāpāramitā set, the latter has eight lines as standard format. Together with the different paper size, this leads to varying margin sizes for both collections. The Sūtra folios have average top and bottom margins of 4.5 and 5.5 cm, while left and right margins are about 5.0 and 4.5 cm respectively. This generous use of paper is even more apparent for the Prajñāpāramitā folios, where top and bottom margins are about 5.5 and 6.0 cm, and left and right margins ca. 5.8 and 4.5 cm. The syllables within written lines are never cramped and evenly distributed, apart from cases of later insertions. There are also some cases where only relatively little text is distributed to cover an entire folio (see, e.g., mdo, tsha, fol. 233). Together with the prominent size of the margins, this might be regarded as an indication that there was a surplus of writing material when the collections were produced. One slight difference between the two collections is that the Prajñāpāramitā set is somewhat more generously spaced than the Sūtra collection.

The left margin of the recto side is used for volume and folio markers, and this is also where a short title of the text at hand is featured for the Sūtra collection. These marginal titles are also recorded in the catalogue section. While the margins are generally blank, this space was occasionally used for notes of various degrees of formality. These include textual corrections of a rather official type, probably from the original context of production, but also later amendments, more random expressions of devotion, scribbles, writings exercises, and, rarely, also doodle-style drawings (for the latter, see, e.g., 'bum, ka, fol. 123b, 'bum, ta, fol. 23a, or mdo, pha, fol. 300a, Fig. 12).¹² These must of course be clearly distinguished from the official illuminations that are found, in both collections, at the beginning and the end of each volume, and which are discussed

¹² The marginalia of the Namgyal manuscripts and their indications of the social usage of the manuscripts are discussed in Viehbeck 2021.

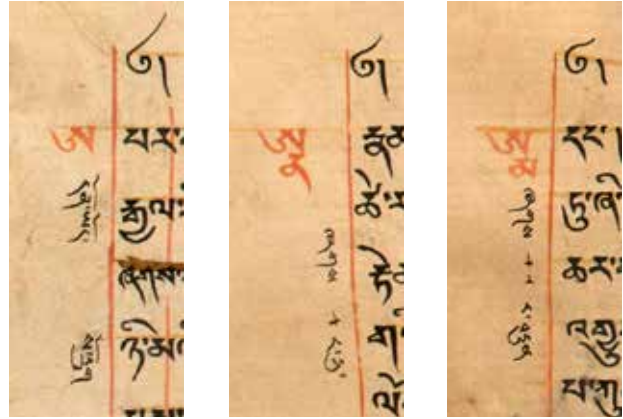


Fig. 13: Foliation with subscribed letter below volume signature (mdo, a, fol. 36a, fol. 159a, and fol. 257a)

separately in the following chapter and the catalogue sections.

As for foliation, the volumes are marked with the letters of the Tibetan alphabet, indicating their sequential order. In volume ya of the Sūtra collection, the latter part of the folios, that is fol. 321 and following, shows an original marking as volume sha with red ink, which has been written over and changed to ya in black ink. As mentioned above, this indicates a conflation of the two volumes. Apart from one exception, plain letters are used for all pages of a volume, written only on the recto side. Only the final volume of the Sūtra collection, volume a, uses a combination of letters to distinguish different page ranges: the plain letter *a* for fols. 1–100, *a* with subscribed *na* for fols. 101–200, and *a* with subscribed *ma* for fols. 201 until the end (Fig. 13). This system was already noted by Ernst Steinkellner for the canonical material at Tabo,¹³ and it is commonly found also in other Western Tibetan collections from this period, such as the one from Gondhla.¹⁴

Observation of these features in the Namgyal manuscripts supports Steinkellner's assumption that this system of indicating hundreds was at later times supported and eventually superseded by short signs in the

¹³ Steinkellner 1994, 125–28.

¹⁴ See Tauscher 2008, XXXVIII.



Fig. 14: Plus and cross signs as indicator for hundreds in both *Sūtra* (vol. zha) and *Prajñāpāramitā* (vol. ja and da) collections

shape of a cross (x), a plus sign (+), or simply a stroke used for the same purpose. While volume a of the *Sūtra* collection still shows a combination of both features, the later system is indeed the standard for all other volumes of the Namgyal collection: numbers are written out fully in the range of 1–100, while in the following a cross or plus sign is added for every full hundred. These abbreviations are combined with the remainder of the folio numeral, which is spelled out in words, and set perpendicular to the main text at the folio margin; +++ so *brgyad*, for example, then indicates the folio number 338. In the *Sūtra* collection, the short sign for hundred mostly takes the shape of a plus sign, while in the *Prajñāpāramitā* set it is found mostly in the form of the cross sign, but both signs are used in both collections. Unlike in other collections, simple strokes are not used. The volume signature sometimes takes the same orientation as the folio number (as in the final example below), but more commonly it is aligned with the main text. The position of the volume signature is usually aligned with the second line of the main text, and the marking of this line is drawn further into the margin of the folio to mark the position (as seen more clearly in the first example of Fig. 14).

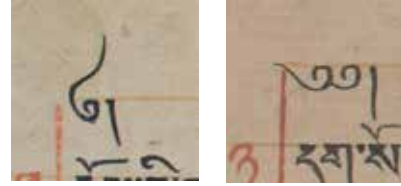


Fig. 15: Opening signs on ordinary pages

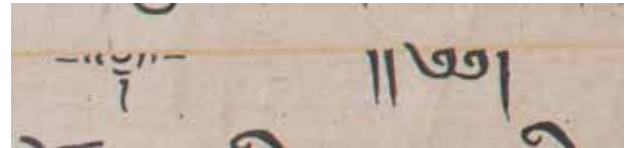


Fig. 16: Opening sign at beginning of a new text

The various types of foliation found in Tibetan manuscripts were described by Cristina Scherrer-Schaub.¹⁵ In her typology, the standard system found in the Namgyal collections can be identified as Type IIIb (i.e., letter volume signature and hundreds noted by cross-mark only), while the exception of the last *Sūtra* volume is Type IIIa (i.e., letter volume signature and hundreds noted by subscript letter and cross-mark). Several cases of double foliation of individual leaves have been noted. A single folio might be inscribed with two numbers, but there are also instances where successive folios bear the same number and are distinguished as being upper (*gong ma*) or lower (*og ma*), or even first (*dang ma*), middle (*bar ma*), and last (*tha ma*) (for the latter, see, e.g., mdo, ta, fol. 308). There are also a few cases where numbers have been skipped.

While the sequence of volumes is indicated in the margins by the letter volume signature, some volumes of the *Prajñāpāramitā* set also mention the volume (*dum bu*) in the first lines of the text. However, the numbers given for the last two volumes are incorrect, in the sense that volume pa (13) is marked as eleven and volume pha (14) as twelve.

¹⁵ Scherrer-Schaub 1999, 22. Further, Brandon Dotson's recent study (2015a) of the different systems of foliation as found in ninth-century Tibetan manuscripts must be mentioned.

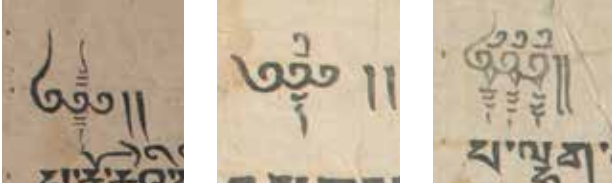


Fig. 17: Opening signs at the beginning of Sūtra volumes



Fig. 20: Opening signs at the end of Prajñāpāramitā volumes



Fig. 18: Opening signs at the end of Sūtra volumes

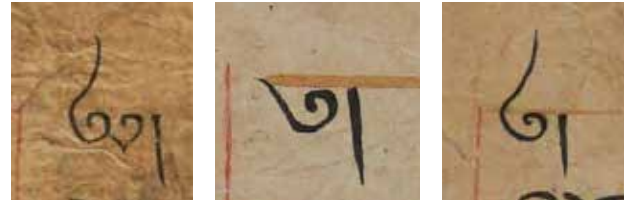


Fig. 21: Variety of opening signs in Prajñāpāramitā volumes ('bum, vol. cha)



Fig. 19: Opening signs at the beginning of Prajñāpāramitā volumes

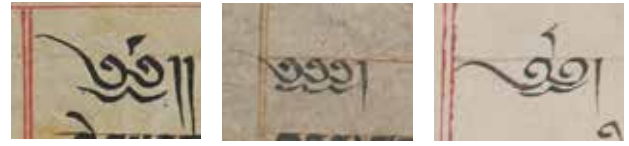


Fig. 22: Later types of opening signs

In terms of ornamentation, the manuscripts display different forms of opening signs (*mgo yig*).¹⁶ The most common markings found on the recto side of the ordinary pages of both collections are symbols with a single or double curl that face upward or to the left (Fig. 15).

A single or double curl is also often used to mark the beginning of a new text, sometimes together with additional ornamental signs (Fig. 16).

These signs may take more elaborate forms at the beginning and end of a volume. Signs with up to three curls, in combination with other elements, are especially common for the first leaf (verso) (Fig. 17).

Similar signs were used for the final page (recto), but there are also simpler forms, comparable to ordinary pages (Fig. 18).

The former examples are all taken from the Sūtra collection, and while the signs on ordinary pages are mostly the same for both collections, there is a marked difference with regard to the opening and final pages of individual volumes. In the Prajñāpāramitā set, these always include an ornamental element in the shape of an upside-down heart, often added in red ink. The three examples, taken from the first folio of different volumes of the Prajñāpāramitā set illustrate this special feature (Fig. 19).

Similar ornamentation is displayed at the end of the volumes, where quite often illuminations are painted over the symbol, indicating that these were added later (Fig. 20).

While ordinary pages in both collections are mostly ornamented in the same way, it seems for the Prajñāpāramitā set that the heart shape features also as part of these more common signs, since occasionally

¹⁶ For a discussion of the principle types of ornamental signs, see Scherrer-Schaub and Bonani 2002, 191–94.



Fig. 23: Layout of empty manuscript page
(mdo, alternative vol. nya, fol. 13b)

one curl of the opening sign (*mgo yig*) takes the shape of a heart. The following examples are all taken from a single volume ('bum, vol. cha) and provide a good illustration of this spectrum (Fig. 21).

The heart shape thus acts as a clear marker of difference between the two collections. That said, the ornamentation signs in both collections are principally of similar types, insofar as they reflect rather old forms that can be easily distinguished from later types. This is especially obvious when we consider other examples as a contrast, which are taken from cases where individual leaves were replaced at a later stage, and which illustrate the more uniform character of later ornamentation (Fig. 22).

Both collections feature circles around the string holes as a consistent element, a typical feature of early Tibetan manuscripts. As a rule, these circles are plain, painted in red ink, and without further decoration. The rare cases of other forms of ornamentation clearly must be seen as later additions.

The string holes are mostly pierced, but only gently. The holes obviously were never used in their original function, since they are too small to fit a string and show no signs of usage. Further, there are slight variations in their precise location, and thus the leaves could not have been stacked upon each other using their holes. Sometimes the hole is lacking and only

the circle remains as a remnant of earlier conventions. This feature should also distance the Namgyal manuscripts from earlier manuscripts with more pronounced string holes.

In its simple form, the circle around the string hole is to be seen not so much as an ornamental element but as part of the more technical layout up of a page, and it seems to have been executed along with the margins and line markings before the addition of any ornamentation or script, as illustrated by the blank page in Fig. 23.

The size of the circles is around 2.7 to 3.0 cm in diameter but seems to vary, with samples from the *Prajñāpāramitā* set tentatively taking the larger size.

Both collections are written in a clear and standard form of “headed” (*dbu can*) script, which is also used for what seem to be official textual corrections. Other notes, obviously later additions, use different forms of “headless” (*dbu med*) or “running script” (*'khyug yig*).

Given the extent of the collections, several scribes must have been employed in their production. While the handwriting of the material is remarkably uniform, minor and, at times, major differences can still be discerned. However, no systematic attempts were undertaken to identify and enumerate all scribal hands involved.

ORTHOGRAPHIC FEATURES

The detailed model for describing the orthographic features of a Tibetan manuscript set out by Dotson and Helman-Ważny (2016) presupposes the complete digitization of the manuscript in order to enable a systematic search for salient features and their quantification by means of computational methods. In consideration of the large extent of the collection, a full digitization of the Namgyal material was not undertaken. A selection of samples across the collection could be a reasonable workaround to provide a feasible yet informative body of digitized text. However, this would need to take into account possible differences not only between the Prajñāpāramitā set and the Sūtra collection but also between the individual volumes of the two collections. For this preliminary investigation here, we decided to limit our description to the observation of features that were noted during the cataloguing of the material, which, obviously, is highly tentative.

Both the Prajñāpāramitā set and the Sūtra collection display many of the following key features of Old Tibetan forms of writing with regard to their orthographic characteristics:

- *ma ya btags*, which is found as a standard whenever *ma* is combined with the vowels *e* or *i*, and which in its consistent use is probably the most prominent sign of old orthography.
- *da drag* is also a steady feature in both collections and appears frequently in examples like *rold*, *lend*, *phyind*, *thard*, etc. However, both spellings of a word, with and without *da drag*, are found, even in close proximity.
- The reverse *i* (*gi gu log*) is consistently used in both collections. At times it seems as if it is used due to spatial considerations, such as when the space for the regular *i* is already occupied by the stack of letters from the line above. In many cases, however, the use of reverse *i* seems not to depend on a concrete cause but appears in the same instances as the regular *i*.

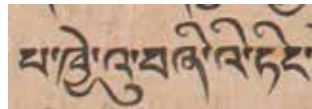


Fig. 24: Example of separated *a chung*

- 'a suffix (*'a rjes jug*) is frequently featured, especially in text titles where the Sanskrit word *sūtra* is spelled *mdo'* rather than *mdo*. It appears less often in other contexts and in combination with other letters.
- Separated or joined *a chung*: Two syllables are frequently separated by a dot (*tsheg*) when, according to Classical Tibetan conventions, these should in fact be joined together. In the description of this phenomenon by Dotson and Helman-Ważny,¹⁷ they focus exclusively on examples of a separated or joined 'i or 'is, that is, on indications of the genitive or ergative case. One should note, however, that this includes also other cases, such as a joined or separated 'u, which is a frequent phenomenon in the Namgyal collections, especially in the Tibetan spelling of “chapter” as *le'u* or *le 'u*, but also in other contexts, as the example in Fig. 24 illustrates.
- *anusvāra*: A small circle or dot (*thig kor*) above a letter is often found to indicate the letter *ma*—*anusvāra* in Sanskrit or *rjes su nga ro* in Tibetan. Examples include *thaMs*, *rnaM*, *khriMs*, *khaMs*, *naM*, and others. As with the other features, these appear randomly and in close vicinity to the same words fully spelled out.
- Line breaks, in turn, seem normative. That is to say, words end with the end of the line, and letters of a single word are neither spread over lines nor repeated at the beginning at the next line, as is the case in some Old Tibetan documents.¹⁸
- Subscribed letters are seen more frequently, especially at the end of a line. In cases like *tshogs*, *par*, *shes*, and others, the final letter is subscribed below the preceding letter to fit the word into the line.

¹⁷ Dotson and Helman-Ważny 2016, 79–80.

¹⁸ See Dotson and Helman-Ważny 2016, 72–73.

Given the overall generous use of writing space, this is an interesting feature. One may wonder whether it is to be seen as a method to save space or simply a more general convention. Hence, the investigation of this feature must distinguish its ordinary usage from cases where space was obviously more limited, for example in cases of textual corrections. As illustrated below (in the example of erasing and rewriting a passage), here the usage of subscribed letters and *anusvāra* were prime means to save space and thus heavily employed.

- Text endings are indicated by the closing formula *rdzogs so*. However, while this later classical form is also found occasionally, the most common version in the Namgyal collections is *rdzogs s+ho*, with a *ha* subscribed below the *sa*. Sometimes the letter *ya* is also added to the combination, that is, *rdzogs s+h+yo*.¹⁹

Another aspect to consider in this regard is the rendering of Sanskrit words, which have a prominent place in the indication of text titles and the references to translators in the colophons. The Sanskrit terms in the introductions and colophons of the Namgyal texts exhibit not only a broad range of variant spellings but also numerous cases of obvious misspellings. Here, too, we find various forms in close proximity. A particular telling example of this phenomenon is the spelling of the Kashmiri scholar and translator Jinamitra. In the *sūtras* of Namgyal, his name is usually spelled in Tibetan as 'dzi na myi tra. While the majority of cases adheres to this version, in numerous other instances a reverse *i* (*gi gu log*) takes the place of the first *i*, that is, 'dz-i na myi tra, and further occasional exceptions include the following forms: 'dzi na myi 'dra, 'dzin na myi tra, 'dzI na myI tra, 'dzi na myI 'tra. This variety may indicate a lack of Sanskrit knowledge on the side of the scribes, but it may also provide information about a phase in which

19 Clearly, the form *rdzogs s+ho* is more archaic, but this and the later classical form are used in a seemingly random manner and it is thus difficult to establish a chronology based on this feature, as already noted by Stein 2010, 15–16. Interestingly, he does not report any cases of *rdzogs s+h+yo*, which may be a more regionally or temporally confined feature.

the reproduction of Sanskrit words in Tibetan script was not yet as standardized as in later texts. A close investigation of the different forms of Sanskrit renderings—in particular regarding the rendering of text titles—may also indicate relationships between individual texts or groups of texts. Such an examination would also need to consider later additions, apparently aimed at correcting mistakes in Sanskrit renderings, such as the numerous *a chung* that were added below letters to indicate long vowels in the Sanskrit original.

Of course standardization is an issue also for the Tibetan spellings. The texts feature numerous obvious misspellings of Tibetan words, and these also contain cases that possibly represent alternative or earlier spellings. In this regard, too, the body of textual material together with the marginal notes may be seen as a treasure trove for historical linguistics. Among several anomalies noted, it will suffice here to mention the recurrent case of *gleng bzhi* as an alternative spelling for *glenggzhi* (i.e., subject matter, theme, introduction).²⁰

As for punctuation, the most common element is the single vertical stroke (*shad*), which is used to separate the various elements of a sentence and placed in between the preceding and the following text. In the case of a stronger syntactical separation, a single *shad* is placed at the end of one clause, and another one is placed before the start of the next sentence or clause. This typically occurs in sentences that are concluded by a final particle (*rdzogs tshig*). That said, there is some variation between the use of a single *shad* and the combination of *shad*, blank space, and *shad*. The double *shad* is used in general to mark the beginning or end of larger paragraphs and in particular for chapter or *bam po* breaks as well as the beginning and ends of texts. Also blank lines of text are often “filled in” by placing a double *shad* at their beginning and end. Triple or quadruple *shad* are not featured in the strict sense of the term, but three single *shad* placed in close proximity are occasionally found, thus giving a close impression of a triple *shad*. The sign that marks the separation of

20 For example, in the chapter outline of Ng 26.12, mdo, vol. la, fols. 215b5–322a4 (rKTs 232).

Fig. 25: Example of a textual addition with its location marked with a plus sign

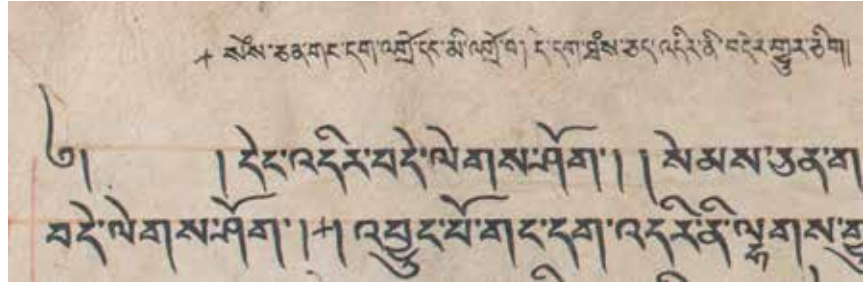


Fig. 26: Example of an erasure together with the cramped rewritten passage

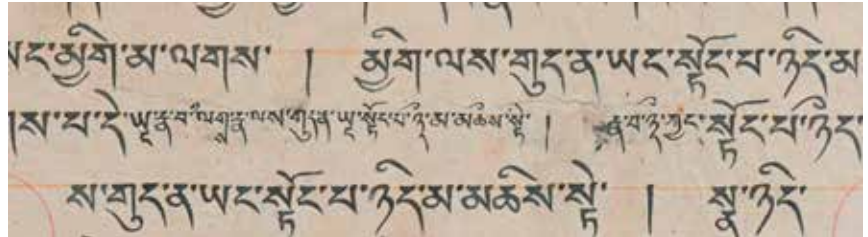


Fig. 27: Example of added interlinear glosses, taken from the Prajñāpāramitā set ('bum, ka)

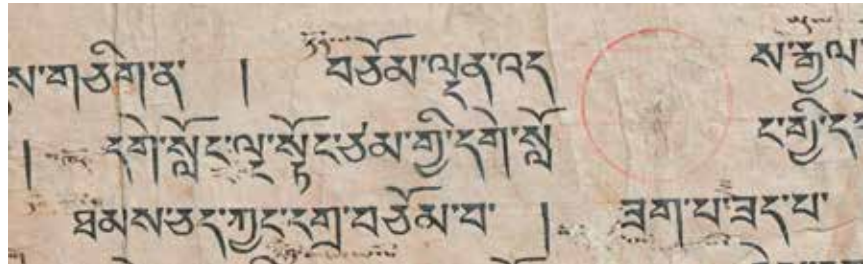


Fig. 28: Example of the deletion of individual characters by the addition of three dots on its top; found in a newer, replaced folio (mdo, ta)

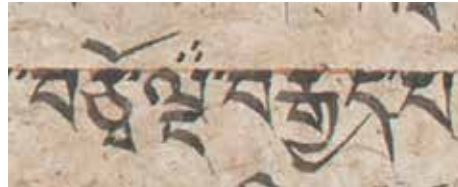
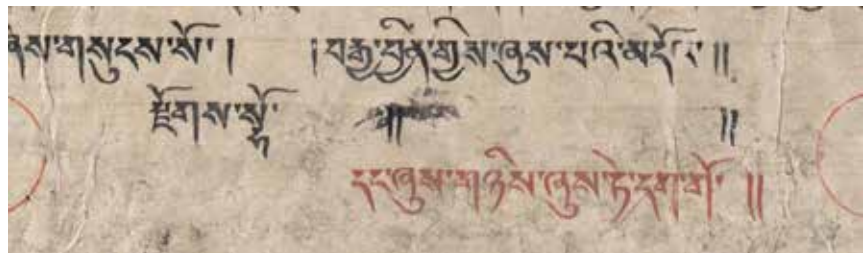


Fig. 29: The additional revision of many of the volumes is indicated on their final page; this volume (mdo, da) was even revised twice



syllables (*tsheg*) takes the standard form of a single dot placed at the top of the line. It is found at the end of every syllable and also when followed by a *shad*.

All volumes of both collections show general signs of corrections and usage. These clearly pertain to different historical periods and must have been performed with different degrees of cautiousness. A process of official correction is also documented in the manuscripts, notably only in the *Sūtra* collection, by brief notes at the end of the volume. These point to a “second edit” (*dang zhus*) through which the reading has been corrected.²¹ Most often this is indicated by the confirmatory phrase “re-edited and correct” (*dang zhus te dag go*), written in headed script with red ink.

Textual improvement was achieved by different means. Mere gaps in the text were filled by adding the missing phrases on the manuscript margin, superfluous text was marked or crossed out. Further, larger textual corrections were executed by replacing the earlier text. To this effect, the surface layer of the manuscript was scraped off and the corrected passage rewritten. When only individual characters were deleted, this was marked by adding three dots on top of the character in question. While this last intervention is also commonly found in other textual collections, it is a rather rare feature in the Namgyal texts and must perhaps be seen as a later development. Later additions, written mostly in different types of headless script, include further textual additions and corrections as well as copied phrases of the main text, random writing exercises, personal notes, and what seems like children’s scribbles, amongst others. In one case, at the very beginning of the first volume of the *Prajñāpāramitā* set, there are also explanatory glosses in addition to the main text. As in the case of textual corrections, the connection to the relevant passage is indicated through a cross, a plus sign, or connecting dots. The connection is often also given through proximity alone.²² The examples Fig.25 to Fig.29 may be seen

as representative for the types of amendment listed above.

PALEOGRAPHIC FEATURES

In recent years, significant research has been undertaken to further our understanding of Tibetan paleography. Most importantly, Sam van Schaik²³ has proposed a tentative typology for identifying different styles of early Tibetan writing. In his study of different types of manuscripts and stone inscriptions dating from the mid-eighth to the end of the tenth century from Central Tibet as well as Central Asia, but with a special focus on Dunhuang, he distinguishes five styles of the Tibetan imperial period (epigraphic, square, sutra, official, and monastic) and two post-imperial styles (epistolary and Buddhist). Dotson and Helman-Ważny distinguish four principle styles with several subdivisions in their model of manuscript description, which is also based mainly on the Dunhuang material.²⁴ Given their temporal and geographical distance, however, it is not expected that these typologies can be applied to the Namgyal manuscripts in a direct way. In terms of content and time frame, an obvious candidate for looking for similarities is what van Schaik termed the post-imperial Buddhist manuscript style. This is a rather loose category that subsumes a vast array of different types of texts related to the earlier, imperial sutra style. While the writing in the Namgyal material may fall within this broader category, the wave shape that van Schaik described as a defining characteristic of this style is not featured in the Namgyal manuscripts. Rather, the generally more regular and angular appearance of the letters in both the *Prajñāpāramitā* set and the *Sūtra* collection also bears resemblance to the square style used much earlier.²⁵

While it is certainly worthwhile to study the Central Asian Tibetan material and foremost the Dunhuang manuscripts in comparison to Western Tibetan collections, as proposed by Scherrer-Schaub and Bonani

21 On the term *dang zhus*, see Dotson 2015b, 19, further also De Rossi Filibeck 2007b, 59.

22 For a more detailed discussion of the various notes found in this context, see Viehbeck 2021.

23 See van Schaik 2013 and 2014.

24 Dotson and Helman-Ważny 2016, 91ff..

25 Compare with van Schaik 2013, 126–27 and 2014, 319–21.

(2002), one has to be careful about presupposing straightforward connections between these resources. Moreover, while the paleographic details of the Dunhuang texts are now documented and available, the same is not true for the manuscripts from other areas. Collections such as those in Tabo, Gondhla, Matho, Namgyal and other places provide us with valuable resources to study the paleography of Western and Central Himalayan manuscripts. In this respect, however, Scherrer-Schaub's assessment from 1999 still applies: "A systematic paleographic typology is a need. The task is difficult but not impossible."²⁶ In the light of this situation, it seems feasible to contribute a detailed paleographic documentation of the writing encountered in the Namgyal manuscripts, which may contribute to enable a larger comparative perspective.

The following comparative table (Fig. 30) therefore provides cut-out images of all index letters, vowels, *tsheg*, and *shad* found in the Namgyal collections.²⁷ The first two samples of a sign were taken from the Sūtra collection, the following two samples from the Prajñāpāramitā set. The letter *wa* was notoriously difficult to find and is documented only once for the Prajñāpāramitā set.²⁸

For the purpose of comparison, a fifth sample of most of the signs is added, which is taken from a *Śatasāhasrikā-prajñāpāramitāsūtra* (ŚSPP) manuscript, written in gold and silver letters on blue-black paper (*mthing shog*). This is found among the canonical manuscripts in Namgyal that are somewhat younger, and, based on historical indications from its preface must have been produced no earlier than the latter half of the fifteenth century.²⁹ This dating also accords with stylistic observations

that relate the manuscript to Type III in the system of Scherrer-Schaub.³⁰

This list documents a striking consistency in writing, both internally within each of the two collections as well as externally when comparing the Sūtra collection with the Prajñāpāramitā set. Occasional and slight differences in the ductus are accounted for by different scribes involved in the production of the manuscripts.

The situation is rather different when this style of writing is compared with the writing documented in the later deluxe ŚSPP manuscript from Namgyal (the fifth example in the present list). While the basic shape of many characters is in fact similar, this comparison also reveals clear differences between earlier and later writing styles. In the later writing, round shapes such as found in the characters 'a, la, ya, na, ma, ca, cha, and others are much more pronounced. This is also evident in the downward lines in characters such as *nga* and *da* and the left, shorter downward line of *sa*, which are also slightly longer in the later form of writing. In terms of general proportions, the later writing has a very regular appearance and tends towards more square-like forms. This is illustrated in the writing of *pha* or *ba*, where the left downward stroke is more vertical than in earlier writing. The perhaps most drastic difference in the writing of individual characters is found in the letters *kha* and *ga*, where in the earlier writing the shorter lines form a triangle that touches the top line only at one point, while in the later writing the triangle remains open and the two shorter vertical lines touch the top line at two different points. Furthermore, in the older manuscripts the left long, downward stroke

26 Scherrer-Schaub 1999, 16.

27 This obvious method was also employed in several recent paleographic studies, see Dotson and Helman-Ważny 2016, 91 for details.

28 According to an electronic full-text search in the Derge version, this letter is in fact only found once within the ŚSPP. The one example given for the Prajñāpāramitā set is taken from 'bum, *nga*, fol. 2a7.

29 See the brief outline of these deluxe manuscripts at the beginning of this chapter.

30 See Scherrer-Schaub 1999, 25. A more detailed investigation of this manuscript (documented by Christian Luczanits as Book 39) and its poetical preface will have to be conducted in the frame of another study. References to both Ngorchon and Agön Zangpo testify that the manuscript was produced not before the end of the fifteenth century. The main sponsor is denoted as Pelden Lama Yöntenpel (*dpal ldan bla ma yon tan dpal*). Possible candidates for identification are Lama Yöntenpel (*bla ma yon tan dpal*), one of the teachers of Ngorchon, see Heimbel 2017, 109, or Ratön Yöntenpelzangpo (*rva ston yon tan dpal bzang po*), teacher of Lobo Khenchen, see Kramer 2008, 61. Both of these figures were active in Mustang in the fifteenth century, but it is of course entirely possible that the manuscript is referring to yet another person.





Fig. 30: Comparative table of writing styles encountered in the Namgyal manuscripts

of the *kha* is not strictly vertical but slightly diagonal. The later writing generally has a very different ductus with an emphasis on the difference between thicker and thinner lines. This is most obvious in the form of the *shad*, but also other downward lines as in *ka* or *sha*.

In contrast, the writing of the *Sūtra* collection and the *Prajñāpāramitā* set from Namgyal is much more similar to the type of writing that is employed in many of the older manuscripts from Tabo and Gondhla. A more nuanced comparison would be necessary here to reveal the possible relationships and larger developments in the paleography of Western and Central Himalayan collections.³¹

³¹ A preliminary investigation seems to point to a shift in the shape of individual letters as illustrated in the comparative table above, perhaps to be located between the thirteenth and fifteenth centuries. The exact temporal as well as geographical

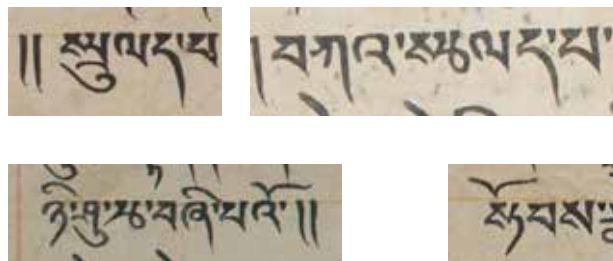


Fig. 31: Examples of horizontal ligatures

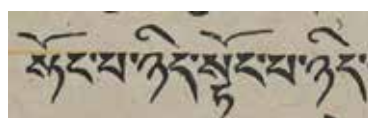


Fig. 32: Horizontal and regular writing next to each other

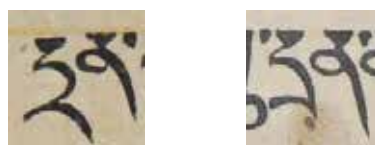


Fig. 33: Earlier and later form of the letter combination *dra*

The paleographic peculiarities of this older material from Namgyal include the use of horizontal ligatures that are also found in Tabo, Tholing (*tho gling*), and Gondhla.³² Like in these other collections, it is used for the ligatures *rtsa*, *sta*, *spa*, and *stsa*, as illustrated in Fig. 31.

Most frequent among these are the horizontal ligatures *spa*, especially when combined with *ya btags*, and *rtsa*. In contrast, the horizontal writing of *sta* is a rather rare feature found mostly in the *Prajñāpāramitā* volumes. In all cases, horizontal and vertical writing of the same ligatures alternates freely and both versions are often found in close proximity, as illustrated by Fig. 32.

Likely part of the same phenomenon is an occasional “quick-hand” or *dbu med* style of writing for the letter

contours of this development must be the subject of a future study.

³² For details, see Scherrer-Schaub and Bonani 2002, 203, 207, De Rossi Filibeck 2007b, 58, and Tauscher 2008, XXXVII.

combination *dra*, next to the more frequent later and standard form of writing for this ligature (Fig. 33).

Compared to other material from Tabo and Gondhla, it seems that in the Namgyal collections the use of horizontal ligatures in general is already in decline. It is striking that horizontal ligatures seem to be completely absent from the later Namgyal material, at least judging from the afore-mentioned deluxe ŚSP manuscript, where also the use of the reverse *i* (*gi gu log*) has disappeared, but other features of old orthography like the *ma ya btags* and *da drag* remain present.

The codicological, orthographic, and paleographic features described above should also allow for a more precise estimate of the time of the manuscripts' production. Several aspects can be considered in this regard. As Scherrer-Schaub emphasized, it is not a single feature alone that can determine the age of a manuscript, but rather the combination of several indicators. In her typology, the characteristics observed in the Namgyal collections would place them squarely in what she denoted as Type II, with an approximate time range of the second half of the thirteenth to the end of the fourteenth century.³³ However, as Scherrer-Schaub explained, the contours and timeframes between the different types are not strictly established, and especially Type II can overlap with either of the other styles. The Namgyal material can be clearly distinguished from the later Type III, which is written in a more elongated script and shows more complex multi-wave opening signs (*mgo yig*). In this type, old orthography decreases and the reverse *i* (*gi gu log*) even disappears. The contrast to Type I is less clear, especially as old orthography occurs so frequently in the Namgyal collections. However, especially the uniform character of the page layout and the script together with the decreasing usage of horizontal ligatures are features that would rather suggest Type II, but perhaps on the earlier end of its time range.³⁴

33 See Scherrer-Schaub 1999, 25, and Scherrer-Schaub and Bonani 2002, 203ff.

34 According to De Rossi Filibeck 2007b, 55, the time of the thirteenth and fourteenth centuries is a likely period for the gradual decrease of old orthography.

A comparison with other collections may shed more light on this issue. The manuscripts of the Sūtra collection and the Prajñāpāramitā set are clearly older than other manuscripts from Namgyal, such as the mentioned deluxe ŚSP manuscript, which is a good example of Type III in Scherrer-Schaub's taxonomy and which was likely produced as part of the wave of royal support for Buddhism that affected Mustang in the fifteenth century. On the other hand, many of the features that are observed in the older Sūtra and Prajñāpāramitā manuscripts of Namgyal are also found in the earliest strand of the canonical manuscripts from Gondhla, which Tauscher has carefully and tentatively dated to the turn of the thirteenth to the fourteenth century.³⁵ The somewhat more regular and formalized appearance of the Namgyal material as well as the decreasing use of horizontal ligatures, especially with regard to the combination *sta* in the Sūtra collection, would perhaps indicate a slightly later date. Provisionally, and from a manuscript studies perspective alone, it seems reasonable to assume the early fourteenth century as a possible production context, with the Prajñāpāramitā set being placed slightly earlier than the Sūtra collection, considering its more frequent use of horizontal ligatures.

A radiocarbon analysis of the manuscripts could add further information on their age, but was not conducted since the volumes are part of an active monastic community. Also in this regard a comparison with other collections can be useful. Using C14-dating, a recent study of several Bon manuscripts from Mustang places most of the investigated samples between the end of the thirteenth and the end of the fifteenth century.³⁶ A consideration of the combined codicological, orthographic, and paleographic features of these samples shows clearly that the manuscripts of the two sets from Namgyal predate any of these Bon manuscripts. However, also the radiocarbon dating of the latter is

35 Tauscher 2008, XLIX–LII.

36 See Helman-Ważny and Ramble 2020, chapter 7. We would like to thank both of the authors for sharing images of these manuscripts, which allowed for a closer examination of their features.

to be critically evaluated as indicated by one case in which the suggested C14 date is considerably earlier than the time frame stipulated by the historical contents of the respective manuscript folio.³⁷ While this demonstrates that also radiocarbon dating has to be contextualised by historical and codicological considerations and only comparative studies of more manuscript material can bring clarity to this issue,³⁸ it seems unlikely that such would push for a later dating of the Namgyal collections than indicated through their manuscript features discussed above.

The availability of a substantial and systematic collection of Buddhist canonical texts from such an early date is rather sensational, in particular when we consider that most of the Kanjurs that are accessible as physical entities are not older than the seventeenth century.³⁹ Moreover, this assumed date of the Namgyal manuscripts places them into a period when fully structured Kanjurs—in the sense of the common model which developed in the fourteenth century—were taking shape, and hence also raises the question about their mutual relationship, which will be addressed in chapter 3 of this study.

37 This pertains to the dating of a poetical preface of a manuscript (*Khams chen* colophon), for which radiocarbon analysis suggests a date between the early fourteenth and early fifteenth century, while the text itself mentions a figure from the middle of the fifteenth century; see Helman-Ważny and Ramble 2020, 169–170.

38 In this regard also the various attempts at dating manuscripts from Dolpo in Heller 2009 will have to be considered.

39 See Tauscher 2015a, 108. Exceptions in this regard are found among local collections, such as the Bathang Kanjur that dates perhaps from the fifteenth or sixteenth century (see Eimer 2012, XXIX), or the “proto-Kanjur” of Gondlha mentioned earlier.



CATALOGUE ONE

PRAJÑĀPĀRAMITĀ SET

**Fig. 34: Detail of the Bodhisattva
Dharmodgata Teaching the
Perfection of Wisdom (Fig. 95)**



Fig.35: Prajñāpāramitā volume ka, first folio verso

The original folio is fragmented and in poor condition with creases everywhere and insect bite marks all along the edges.

Both original illuminations of this folio have been cut out in the past and are lost. The folio subsequently has been glued to another one for support. The right side illumination is actually the one from the supporting folio framed by the cut-out of the original.

Presumably the lost illumination on the left once showed a Buddha or the goddess Prajñāpāramitā (see also page 102).

Fig.36: Yellow Buddha seated sideways

The sitting posture, style, and colour scheme of the Buddha in this illumination differs from the other illuminations in this set. It, thus, stems from another manuscript.

The yellow Buddha is seated sideways, his right hand raised in the gesture of reassurance (*abhaya mudrā*), and the left in a very similar gesture with the fingers bent. The *uṣṇīṣa* identifies him as a Buddha.

PRAJÑĀPĀRAMITĀ VOLUME KA

1

(Book 75)



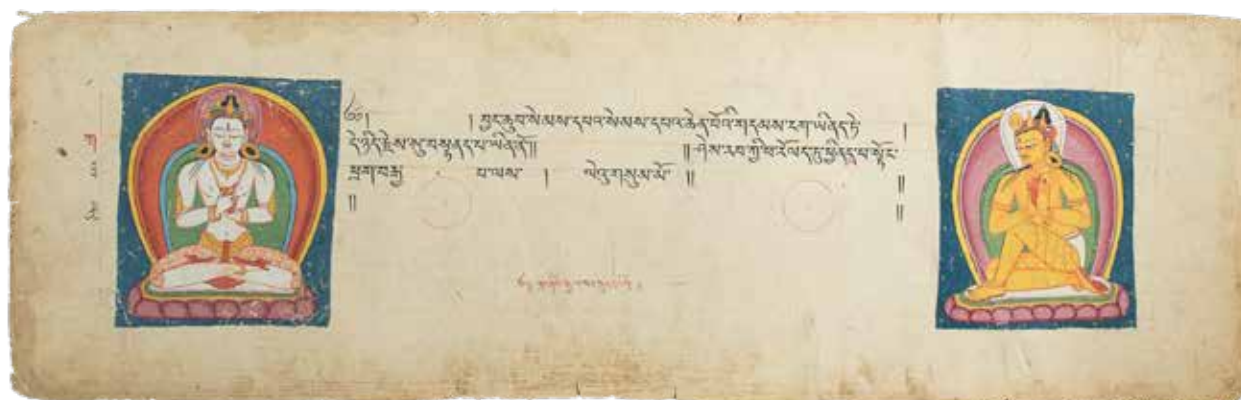


Fig. 37: Prajñāpāramitā volume ka, last folio recto

The folio is very well preserved with only slight blackening along the edges. Curiously, the illuminations lack the usual border around the blue background, which is a relatively thin red line in other illuminations of this section.

Fig. 38: Buddha Vairocana

White Vairocana performing the gesture of highest enlightenment (*bodhyagrī mudrā*).

Fig. 39: Bodhisattva

Yellow Bodhisattva seated sideways with one leg raised and performing the gesture of offering and worship (*añjalimudrā*).





Fig.40: Prajñāpāramitā volume kha, first folio verso

This folio was cut into two parts at one stage and repaired at least twice, once with stitches and then with paper glued at its back and around the edges. Nevertheless, it is certain that the illuminations are original to it, and they are in good condition.

Fig.41: Buddha Akṣobhya

The light blue Buddha performs the earth-touching gesture (*bhūmisparśa-mudrā*) with the right hand.

Fig.42: White Bodhisattva

The white Bodhisattva is seated sideways with one leg raised, and performs the gesture of offering and worship (*añjalimudrā*).

PRAJÑĀPĀRAMITĀ VOLUME KHA

ཁ་

2

(Book 16)



Chap:

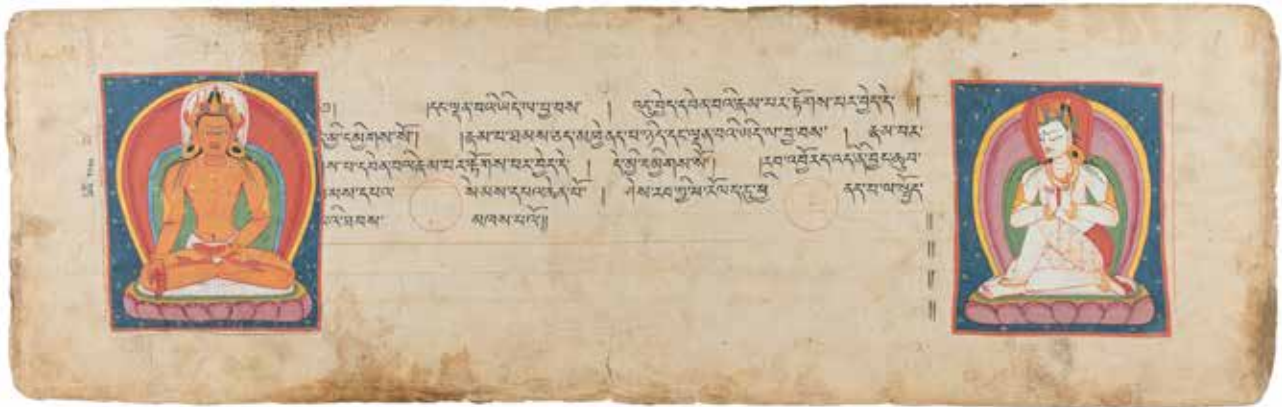
4) ལེབ་བཞི་པའོ་ (kha 30a1)

5) ལེན་ལྷ་པོ་ (kha 185a2)

6) ལེབ་རྒྱུ་གྲུ་གོ་ (kha 375b8)

Loc: 'bum, ka-pha: kha 1b1-406a5





**Fig. 43: Prajñāpāramitā volume
kha, last folio recto**

This folio has dark stains along the upper and lower edges and one major tear, but otherwise is in very good condition.

Fig. 44: Buddha Ratnasambhava

The orange, rather than yellow, Buddha performs the gesture of giving (*varadamudrā*) with the right hand. This illumination is slightly too large for the space left for it. It covers the beginning of the text lines, making the first letter partly illegible.

Fig. 45: White Bodhisattva

The white Bodhisattva is seated side-ways with one leg raised, and performs a rather unusual gesture. The two hands, shown with their back towards the viewer, touch each other at the side of the little fingers, which may be crossed. Except for the index fingers, which are either half or fully stretched, all other fingers are bent.



PRAJÑĀPĀRAMITĀ VOLUME GA

3

(Book 38)



ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་ཀྱི་པ་རིམ་དུ་བྱིན་པ་སྟོང་ཕྱག་བརྒྱ་པ་

Ind: ཤ་ཏ་སྟ་ཉ་པ་པ་ར་མྱ་ཏ་

Loc: 'bum, ka-pha: ga 1b1-369a3

Chap:

7) ལེའུ་བདུན་ནོ་ (ga 202a2)

8) ལེའུ་བརྒྱད་དོ་ (ga 356b2)

9) ལེའུ་དགུ་བའོ་ (ga 365a3)

Note: Missing folios: 1-3; 5-7; 9-11; 14-26; 28-30; 40-42; 45-47.

Fig. 46: Prajñāpāramitā volume ga, last folio recto

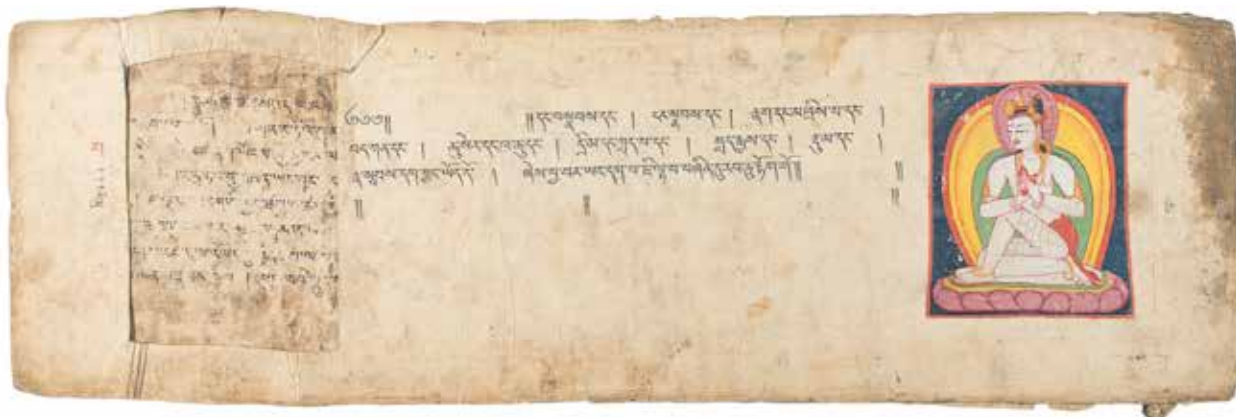
The first folio of this volume is missing, the volume only beginning with page four. Continuing the depiction of the five esoteric Buddhas of the previous volume, its left illumination must have depicted Buddha Amitābha.

On the last folio recto the right illumination has been cut out. Both the folds in the lower left corner of that side and the loose state of the upper edge above the lost illumination are to be attributed to this process. The page is reinforced by a thicker folio of another *Śatasāhasrikāprajñāpāramitā* that has suffered considerably from abrasion and damages but is largely legible. Otherwise the folio is well preserved, but there is a major stain along the upper right edge.

Continuing the depiction of the five esoteric Buddhas of the previous volume, the cut out illumination must have depicted Buddha Amoghasiddhi.

Fig. 47: White Bodhisattva

The white Bodhisattva is seated sideways with one leg raised, and performs the teaching gesture (*dharmacakramudrā*).





**Fig. 48: Prajñāpāramitā volume
nga, first folio verso**

The folio is torn along the edges in many places, including two major tears along a fold in the centre. A crease also damaged the left illumination, but otherwise the illuminations are in good condition.

There is a break in workmanship from the previous illuminations to those in this volume, as can best be recognized by the differences in the representation of the lotus seat.



Fig. 49: Yellow bejewelled Buddha

The yellow Buddha performs the earth-touching gesture (*bhūmisparśa-mudrā*) with his right hand.

There is a caption below the lower left corner of the illumination written at an angle:

སངས་རྒྱལ་རྩལ་པར་གཟིགས།

sangs rgyas rnan par gzigs /

Possibly this is a reference to Buddha Vipasyin (Nampar Zikpa, *rnam par gzigs pa*), the first of the Seven Successive Buddhas, as the Seven Buddhas of the Past are most frequently referred to in Tibetan.

Fig. 50: White monk

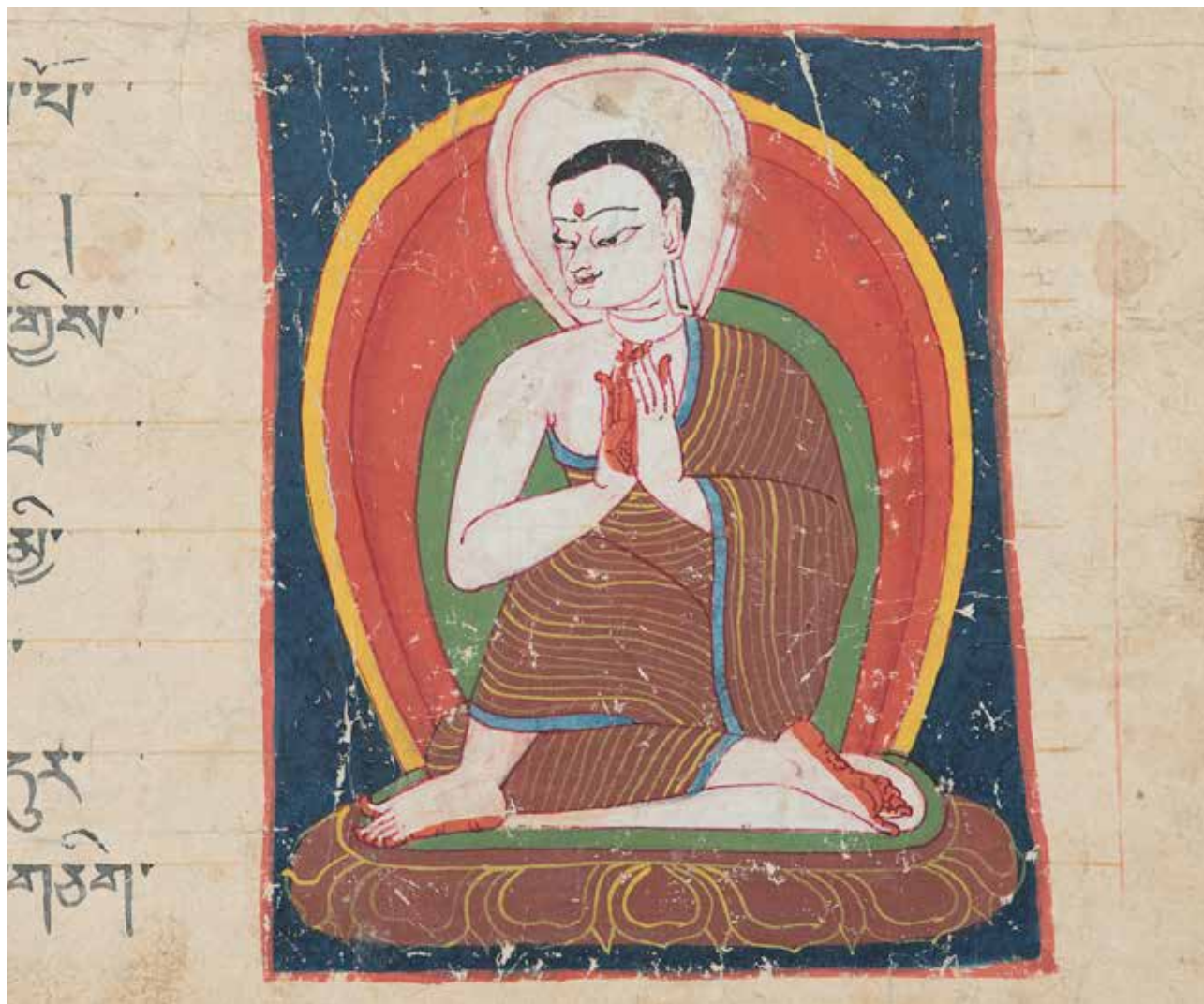
The monk wears monastic robes, is seated sideways with one leg raised, and performs the gesture of offering and worship (*añjalimudrā*).

PRAJÑĀPĀRAMITĀ VOLUME NGA

5

4

(Book 26)



ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་ཀྱི་པ་རིལ་དུ་བྱེད་པ་སྟོང་ཕྱག་བརྒྱ་པ་

Ind: ཤ་ཏ་སྐ་ཏ་པ་ཉ་པ་ར་མྱི་ཏ་

Loc: 'bum, ka-pha: nga 1b1-409a3

Chap:

10) ལེའུ་བརྩལ་པ་ (nga 21b5)

11) ལེའུ་བརྩལ་གཅིག་པ་ (nga 88a1)

12) ལེའུ་བརྩལ་གཉིས་པ་ (nga 180b2)

Note: The left half of the final folio of volume nga is cut off, which should have been f. 409. The verso side of this folio features some traces of dedicatory notes. For a detailed discussion of these, see page 364.

Following volume:

ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་ཀྱི་པ་རིལ་དུ་བྱེད་པ་སྟོང་ཕྱག་བརྒྱ་པ་

Ind: ཤ་ཏ་སྐ་ཏ་པ་ཉ་པ་ར་མྱི་ཏ་

Loc: 'bum, ka-pha: ca 1b1-381a2

Chap:

13) ལེའུ་བརྩལ་གསུམ་པ་ (ca 44a1)

14) རབ་འབྱོར་དུ་གྱི་ལེའུ་སྟེ་བརྩལ་བཞི་པ་ (ca 177a7)

15) ལེའུ་བརྩལ་པ་ (ca 264b7)

16) ལེའུ་བརྩལ་དྲུག་པ་ (ca 333b3)

Note: The verso side of the last folios of volume ca shows traces of text that has been scratched off, see page 364. Missing folios: 276-280; 310-312.

Fig. 51: Prajñāpāramitā volume nga, last folio recto

This folio is fragmentary with the left illumination and much of the lower edge torn off and a full tear on the left of the folio, but the right side illumination is fairly well preserved.

For the text written on the verso of this folio, see page 364 and Fig. 327.

Fig. 52: Red Bodhisattva

The Bodhisattva is seated sideways with one leg raised, and performs the gesture of offering and worship (*añjalimudrā*). In this illumination the crown features a circular disk in the front and the upper necklace is erroneously drawn on top of the fingertips.



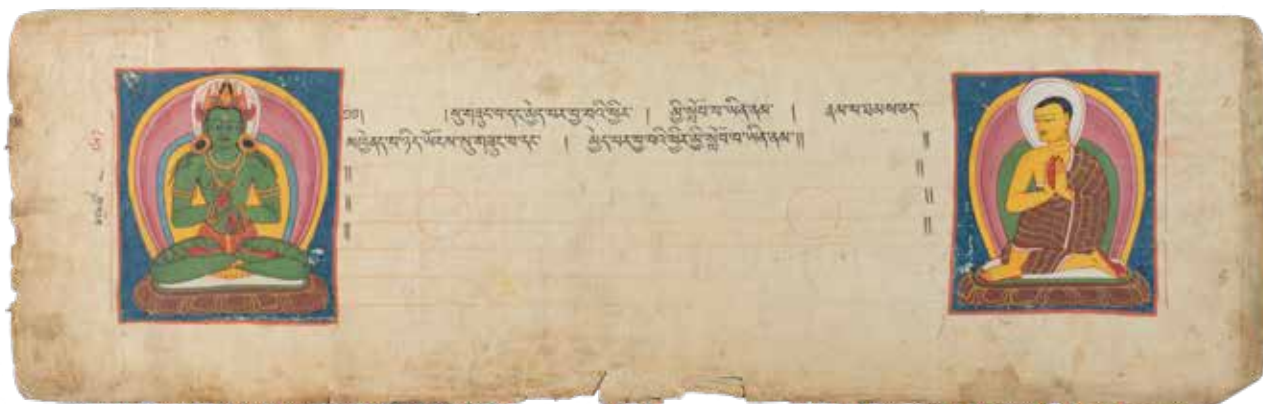


Fig. 53: Prajñāpāramitā volume ca, last folio recto

The original first five folios of this volume are missing and their text has been replaced. For the textual content of this volume, see the previous spread.

Except for a few tears along the bottom edge, the last folio is in excellent condition.

An additional text that was once written on the verso of this folio appears to have been intentionally rubbed off.

Fig. 54: Green bejewelled Buddha

The green Buddha performs a variant of the teaching gesture (*dharmacakramudrā*) with the left hand underneath the right one.

PRAJÑĀPĀRAMITĀ VOLUME CA

ॐ

5

(Book 53)



Fig. 55: Yellow monk

The monk wears monastic robes, is seated sideways with one leg raised, and performs the gesture of offering and worship (*añjalimudrā*).



**Fig. 56: Prajñāpāramitā volume
cha, first folio verso**

This folio has suffered considerably over time, as evidenced by both the many tears and creases as well as the stains to its surface.



Fig. 57: Yellow jewelled Buddha

The yellow Buddha with his right hand performs a gesture with the index finger and thumb almost touching each other as if holding something while the left hand rests on his lap.



Fig. 58: Pink monk

Pink monk in yellow robes performing the gesture of offering and worship (*aṅjalimudrā*).

ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་གྱི་པ་རོལ་དུ་བྱིན་པ་རྟོག་པ་ཐུག་བརྒྱ་པ་

Ind: ཤ་ཏ་སྐ་ཏ་ཐ་ཏ་ཉ་བ་ར་མྱ་ཏ་

Loc: 'bum, ka-pha: cha 1b1-391a3

Chap:

17) ལེའུ་བཙུ་བདུན་པའོ་ (cha 170a4)

18) ལེའུ་བཙུ་བདུན་པའོ་ (cha 196a5)

19) ལེའུ་བཙུ་བདུན་པའོ་ (cha 225b7)

20) ལེའུ་ཉི་ཤུ་པའོ་ (cha 239a4)

21) ལེའུ་ཉི་ཤུ་གཅིག་པ་ (cha 245a1)

22) ལེའུ་ཉི་ཤུ་གཉིས་པའོ་ (cha 281a1)

23) ལེའུ་ཉི་ཤུ་གསུམ་པའོ་ (cha 316a6)



Fig. 59: Prajñāpāramitā volume cha, last folio recto

The folio is in fairly good condition, but there are a number of stains, including one reaching the left circle, which was used to draw the upper body of a figure that has partially been erased again.

Fig. 60: Orange bejewelled Buddha

The orange Buddha sits with the hands folded in the gesture of meditation (*dhyānamudrā*) on his lap.

The illumination covers text on both sides, including the volume signature.

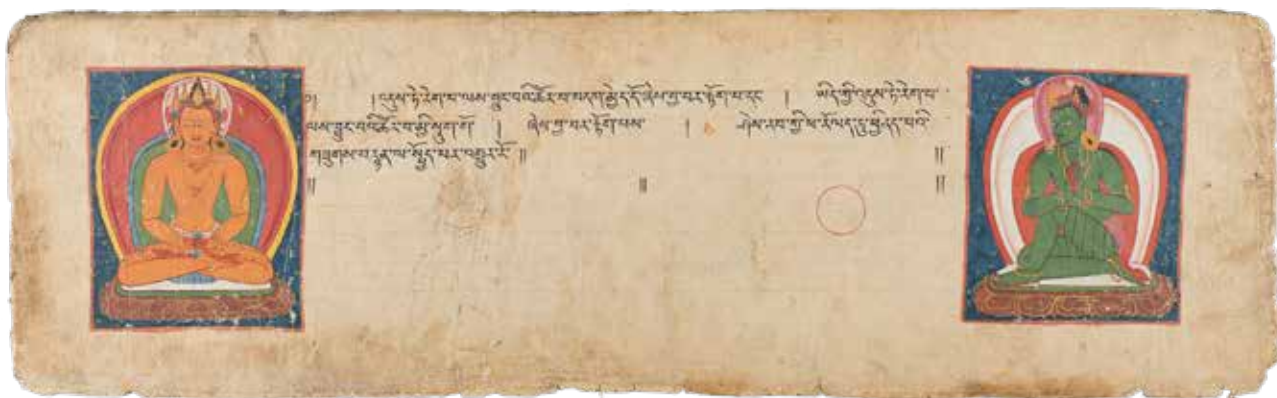
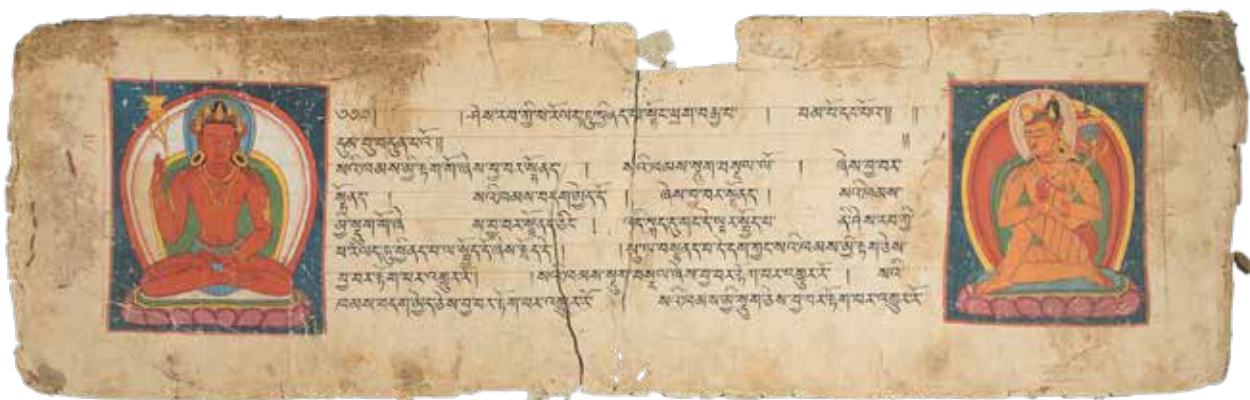


Fig. 61: Green Bodhisattva

The green Bodhisattva sits sideways with one leg raised and performing the gesture of offering and worship (*añjalimudrā*).



**Fig. 62: Prajñāpāramitā volume
ja, first folio verso**

This folio has suffered considerably over time, with a tear cutting almost entirely through its centre and resulting in a major loss at the upper edge. There are also dark stains along the upper edges. The illuminations are not affected by these damages. In these, we return to the pink lotuses used at the beginning of this collection.



**Fig. 63: Red bejewelled
Buddha with lamp**

Red Buddha holding a lamp on a lotus stem in his right hand that is held as in the gesture of reassurance (*abhaya-mudrā*) towards the side, the left lies on the lap.

There is a faded caption in red ink above the illumination identifying the Buddha as Dīpaṃkara:

མར་མེ་མཛའ་

mar me mdzad

Due to the thin layer of the white paint used for the mandorla of the Buddha, the rule lines underneath the illumination can be recognized.



**Fig. 64: Bodhisattva
Mañjuśrī – Jampel**

The orange Bodhisattva sits sideways with one leg raised and holds the stem of a blue lily topped by a sword and a lotus in the hands joined in a teaching gesture in front of the chest. One may thus identify this Bodhisattva as Mañjuśrī (Jampel, 'jam dpal), but he may also more generically represent a Bodhisattva of wisdom.

ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་གྱི་པ་རིལ་དུ་བྱིན་པ་སྟོང་ཕྱག་བརྒྱ་པ་

Ind: ཤ་ཏ་སྟ་པ་ལ་ཉ་བ་ར་མུ་ཏ་

Loc: 'bum, ka-pha: ja 1b1-381a3

Chap:

24) བརྒྱ་བྱིན་གྱི་ལུ་སྟེ་ཉི་ཤུ་བཞི་པའོ་ (ja 94a6)

25) ཡོངས་སུ་བསྟོར་བའི་ལུ་སྟེ་ཉི་ཤུ་ལྔ་པའོ་ (ja 168b7)

26) ལུ་སྟེ་ཉི་ཤུ་རྩ་ག་ཤོའ་ (ja 333a3)

Note: Missing folio: 223.



**Fig. 65: Prajñāpāramitā volume
ja, last folio recto**

The left side of this folio has been cut off along with a part of the text. The folio also has a major tear across its centre and losses along its edges. The remaining illumination is nevertheless well preserved.

Fig. 66: Orange Bodhisattva

The orange Bodhisattva sits sideways with one leg raised, and performs the gesture of offering and worship (aṅjalimudrā).





**Fig. 67: Prajñāpāramitā volume
nya, first folio verso**

A few pages of this volume, including the first and the last folio, had been documented in 2014, but the volume was not among those documented in 2015. Thus, the details of the illuminations in this volume are reproduced in a smaller size.

This folio shows bite marks all around, with a considerable section of its lower edge eaten away. There is also a major tear across the Buddha illumination that threatens the upper part of it to be torn off. The illumination on the other side is considerably abraded, especially in the area of the hands. This volume returns to the brown lotus cushions with downturned petals.

Fig. 68: Yellow Buddha

The yellow Buddha wears red monastic robes and performs the earth-touching gesture (*bhūmiśparśamudrā*).

PRAJÑĀPĀRAMITĀ VOLUME NYA

8

(Book 40)

ॐ

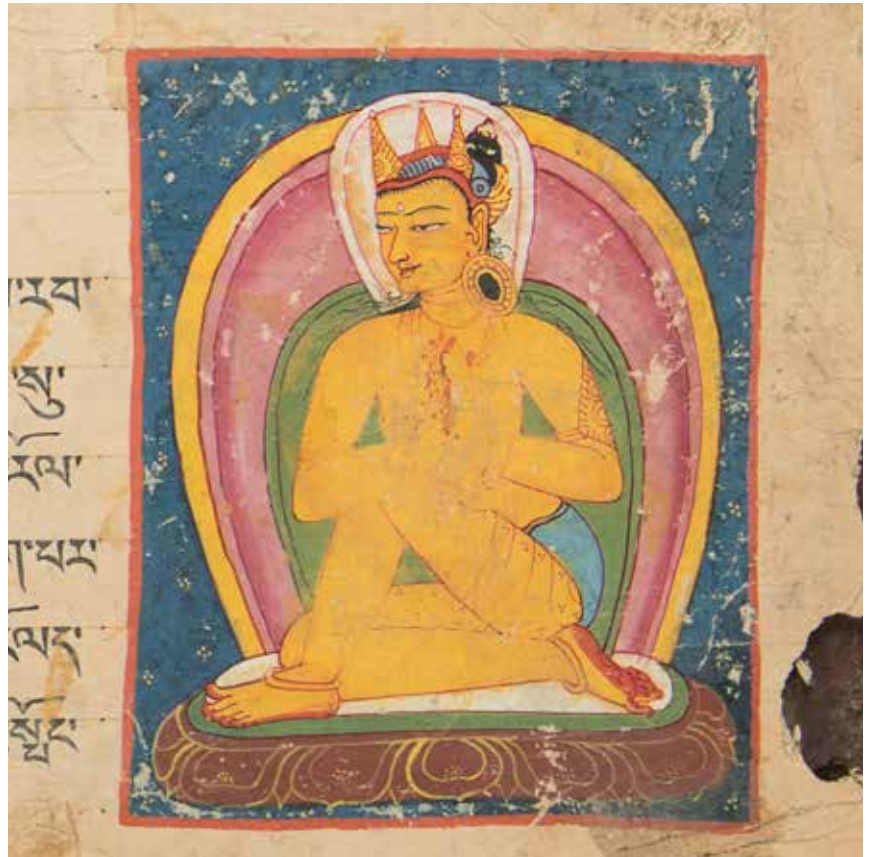


Fig. 69: Yellow Bodhisattva

The yellow Bodhisattva sits sideways with one leg raised and has his hands folded in the gesture of offering and worship (*añjalimudrā*) in front of the chest.

ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་ཀྱི་ཕ་རོལ་དུ་ཕྱིན་པ་སྒྲིབ་པ་བརྒྱ་པ་

Ind: श'ह'स्र'ह'स्र'ह'व'र'त्रि'ह'

Loc: 'bum, ka-pha: nya 1b1-411a3

Note: The beginning part until f. 39 contains several damaged folios with lacking folio numbers and some folios lacking altogether. In the latter part, f. 167 is missing.

Following volume:

ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་ཀྱི་ཕ་རོལ་དུ་ཕྱིན་པ་སྒྲིབ་པ་བརྒྱ་པ་

Ind: श'ह'स्र'ह'स्र'ह'व'र'त्रि'ह'

Loc: 'bum, ka-pha: ta 1b1-378a3

Chap:

27) ལེན་ཉི་ཤུ་བརྒྱ་པ་ (ta 222b3)

28) ལེན་ཉི་ཤུ་བརྒྱ་པ་ (ta 307b2)

Note: Missing folios: 1-4.



Fig. 70: Prajñāpāramitā volume nya, last folio recto

In comparison to the first folio of this volume, the last one is very well preserved, with only minor damages and darkening along the edges.

Fig. 71: Yellow Buddha

The yellow Buddha wears brown patchwork robes and performs the earth-touching gesture (*bhūmisparśamudrā*).

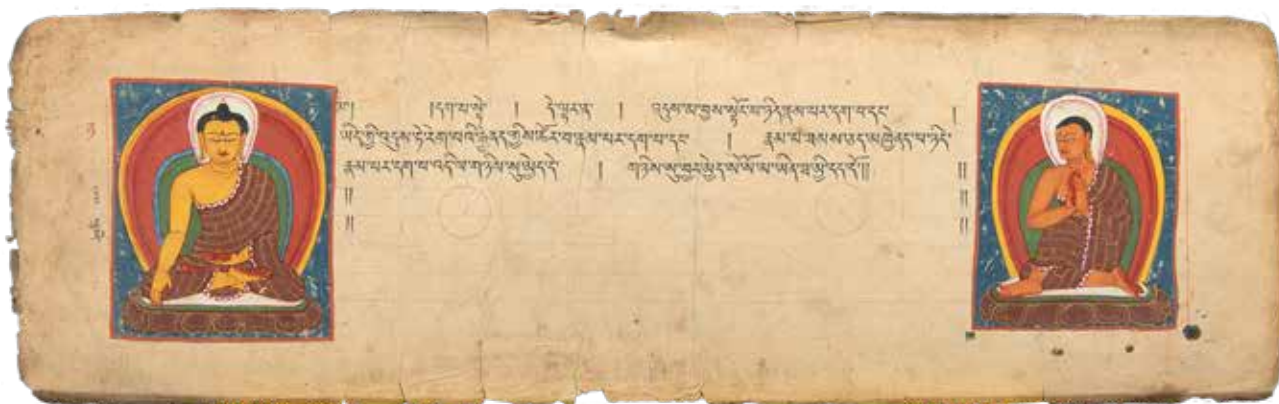


Fig. 72: Orange monk

The orange monk wears brown patchwork robes, just like the Buddha, sits sideways with one leg raised, and performs the gesture of offering and worship (*añjalimudrā*).

PRAJÑĀPĀRAMITĀ VOLUME TA

9

(Book 47)

॥





**Fig. 73: Prajñāpāramitā volume
nya, last folio recto**

The first pages of this volume are lost, it begins with page number 5.

There are a few tears on this folio that have been taped with celluloid, but the illuminations are very well preserved. Here pink and brown lotuses are used alternately.

Fig. 74: Orange Buddha

The orange Buddha wears brown patchwork robes and performs the earth-touching gesture (*bhūmisparśamudrā*).

Fig. 75: Orange Bodhisattva

The orange Bodhisattva sits sideways with one leg raised, and performs the gesture of offering and worship (*añjalimudrā*).





**Fig. 76: Prajñāpāramitā volume
tha, first folio verso**

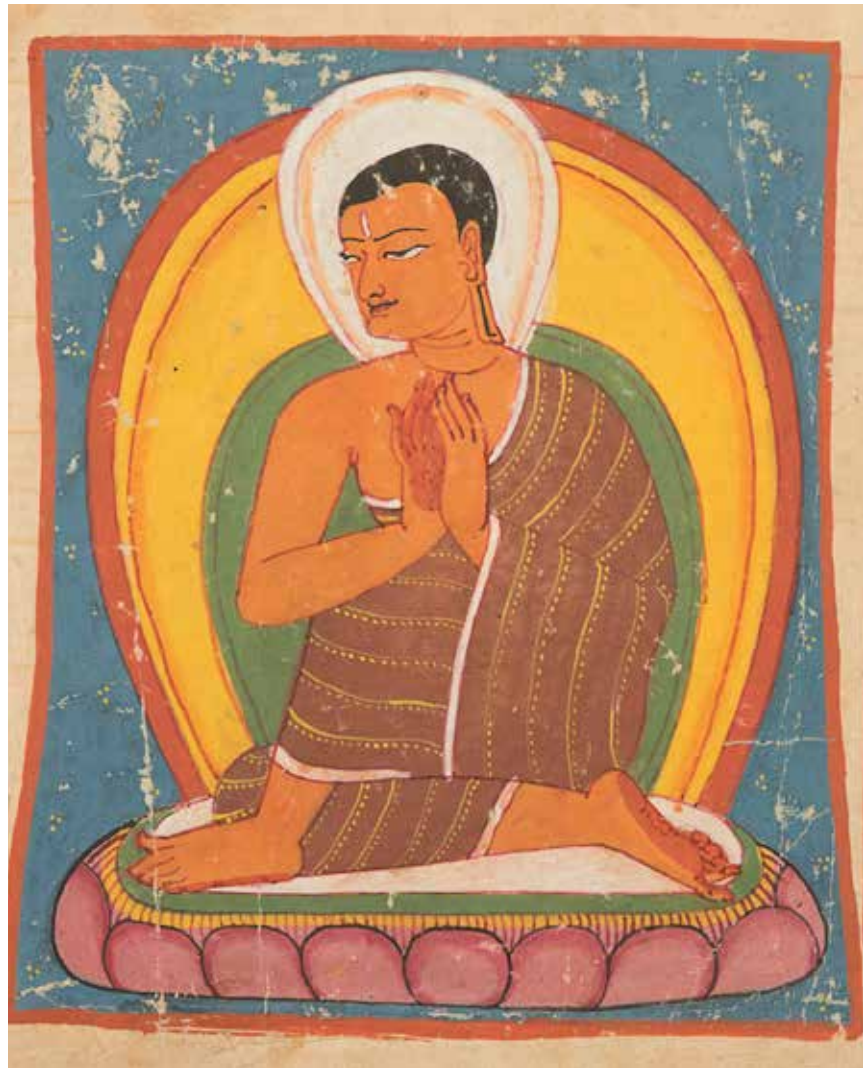
There is a tear all across this folio that once was repaired by sewing, and along it are the biggest losses. The side edges have major stains.

Fig. 77: Orange Buddha

The orange Buddha wears red robes, and his right hand rests palm down on his knee, while the left one is raised in an awkward manner towards the belly.

Fig. 78: Orange monk

The orange monk wears brown striped robes, sits sideways with one leg raised and has his hands folded in the gesture of offering and worship (*añjalimudrā*) in front of the chest.



ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་གྱི་པ་རོལ་དུ་བྱིན་པ་རྟོག་པའི་ཐུག་པ་

Ind: ཤ་ཏ་སྐ་ཏ་ཐང་ཉ་བ་ར་མྱ་ཏ་

Loc: 'bum, ka-pha: tha 1b1-386a3

Chap:

29) ལེ་འུ་ཉི་ཤུ་དགའོ་ (tha 74b3)

30) ལེ་འུ་སྐམ་བརྟོདོ་ (tha 81b6)

31) ལེ་འུ་སྐམ་ཐུ་གཅིག་གོ་ (tha 207a8)

32) ལེ་འུ་སྐམ་ཐུ་གཉིས་སོ་ (tha 220b2)

33) ལེ་འུ་སྐམ་བརྟུ་གསུམ་པ་ (tha 267a4)

34) ལེ་འུ་སྐམ་ཐུ་བཞིའོ་ (tha 343b7)



Fig. 79: Prajñāpāramitā volume tha, last folio recto

The folio is in exceptional good condition, with light liquid stains all along the left and upper edges as well as under the right illumination, but they did not affect the paintings.

Fig. 80: Orange Buddha

The orange Buddha wears red robes and performs a variant of the teaching gesture (*dharmacakramudrā*) with the wrists of the hands directed towards each other.

Fig. 81: Yellow Bodhisattva

The yellow Bodhisattva wears a red scarf, sits sideways with one leg raised, and performs the gesture of offering and worship (*añjalimudrā*).

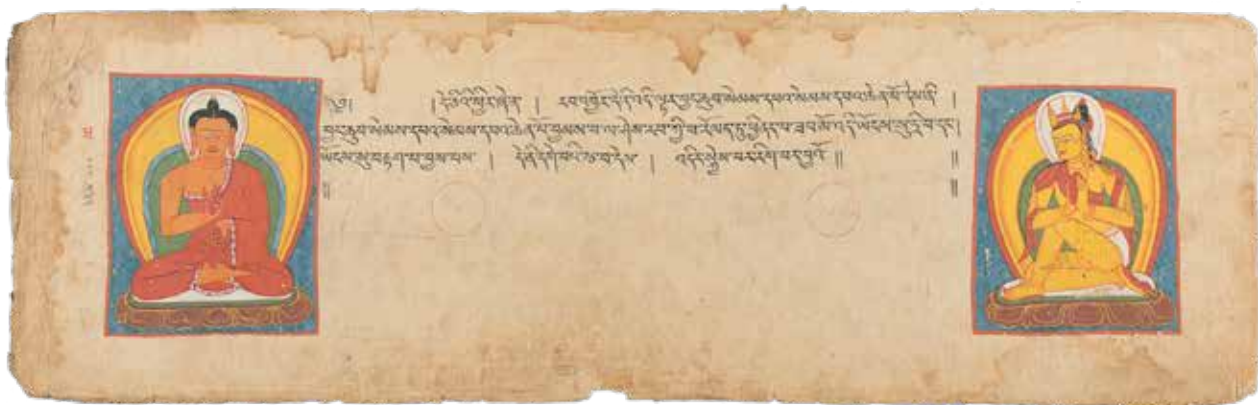




Fig.82: Prajñāpāramitā volume da, first folio verso

Except for smaller tears along the upper edge, this folio is in good condition.

There are two lines of writing on the recto side of this folio, but they are rather the result of a writing exercise. Above is the well-known mantra *oṃ maṇi padme hūm*, and the longer line below lists the letters of the Tibetan alphabet. There is also a figure graffito underneath the second line.

Fig.83: Orange Buddha

The orange Buddha wears brown striped robes performing the earth-touching gesture (*bhūmisparśamudrā*).

There are numerous texts along the lower edge of the folio, the leftmost being the largest and likely referring to the illumination.

འདི་ཀུན་བསྐྱེད་པའི་གཏོབ་ལགས་

'di kun bstan pa'i gtsob lags

All these are primary (*gtso bo*) Buddhas.

A variant of this text is repeated at the corner of the illumination.



Fig. 84: Yellow Bodhisattva

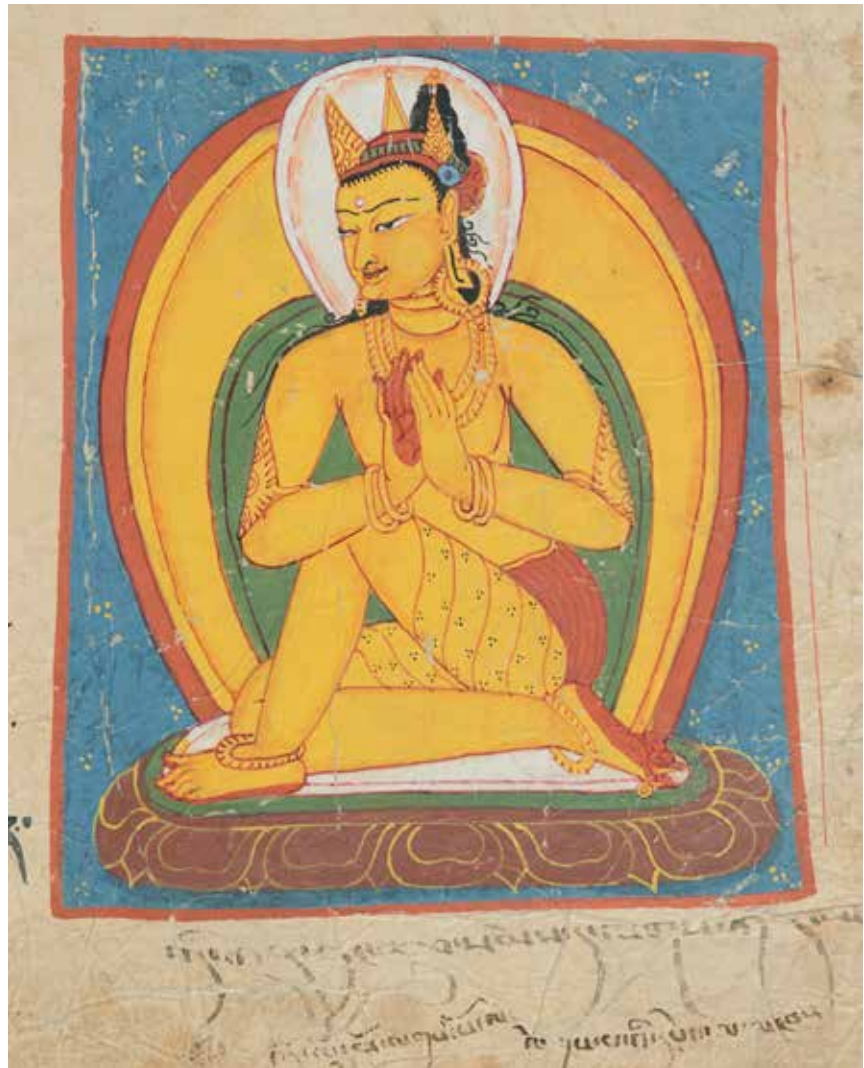
The yellow Bodhisattva sits sideways with one leg raised and has his hands folded in the gesture of offering and worship (*añjalimudrā*) in front his chest.

There is a caption written in light ink and headless script directly underneath the illumination. Two more texts in the same script are written underneath it, and although the line is interrupted, they are probably to be read in relation to each other. The texts are difficult to decipher and interpret.

འདི་ཀུན་བྱང་ཅུབ་སེམས་དཔལ་གས་ཀྱང་པང་ག་
'di kun byang chub sems da lags kad pang ga
All these Bodhisattvas are ... (?)

འདི་ལྷ་མོ་ལགས་སོ་ལ་ ལེགས་པ་འི་དཔེ་ལ་མཁས་
'di lha mo lags so la legs pa 'i dpe' la mkhas
This is a goddess, a good example.

There are numerous additional texts written along the lower edge between the two illuminations. They are at least in four different scripts and two different inks, the brown ink appearing to be the most recent and simply copying phrases.



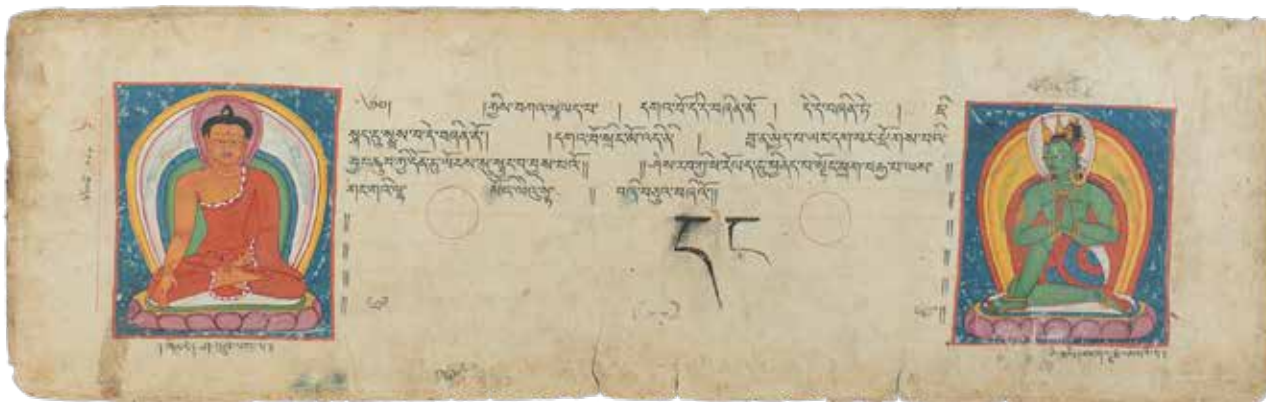


Fig. 87: Green goddess

The green goddess sits sideways with one leg raised, and performs the gesture of offering and worship (*añjalimudrā*). She is identified by an added caption as the goddess Gaṅgā.

ཨམ་ཏོ། གང་ག་ལྷ་མོ་ལགས་པོ་དྲི།

e ma ho _/gang ga lha mo lags so he _//

This identification is unlikely to be correct, as there would be no explanation for Gaṅgā to be depicted here. Instead one may interpret the pair of attendant deities in this volume prefiguring Sadāprarudita and the merchant's daughter, who are represented in the same colours on the last folio of this text (Fig. 96).

There are traces of large letters on the recto side of this folio.



३

(Book 64)





Fig. 89: Prajñāpāramitā volume pa, first folio verso

This folio has a big stain of what must have been a liquid, as it penetrated a number of folios at the beginning of this volume. Except for the darkening of the area around the right illumination and a loss in the upper centre of the folio, it is in good condition.

There is a coarse drawing along the lower edge of the folio that emphasizes the illumination at the sides and appears to relate to crude captions written underneath them. Short texts are added in the top centre of the folio and along the bottom edge on the right side.

Texts in the upper area include three in the ornate style of documents that are either too short to make sense or too fragmentary. Two more along the second line, which was not used originally, appear to be writing exercises.

Fig. 90: Orange Buddha

The orange Buddha wears brown striped robes and performs the earth-touching gesture (*bhūmisparśamudrā*).

ཤག་ཐུབ་

shag thub

Śākyamuni

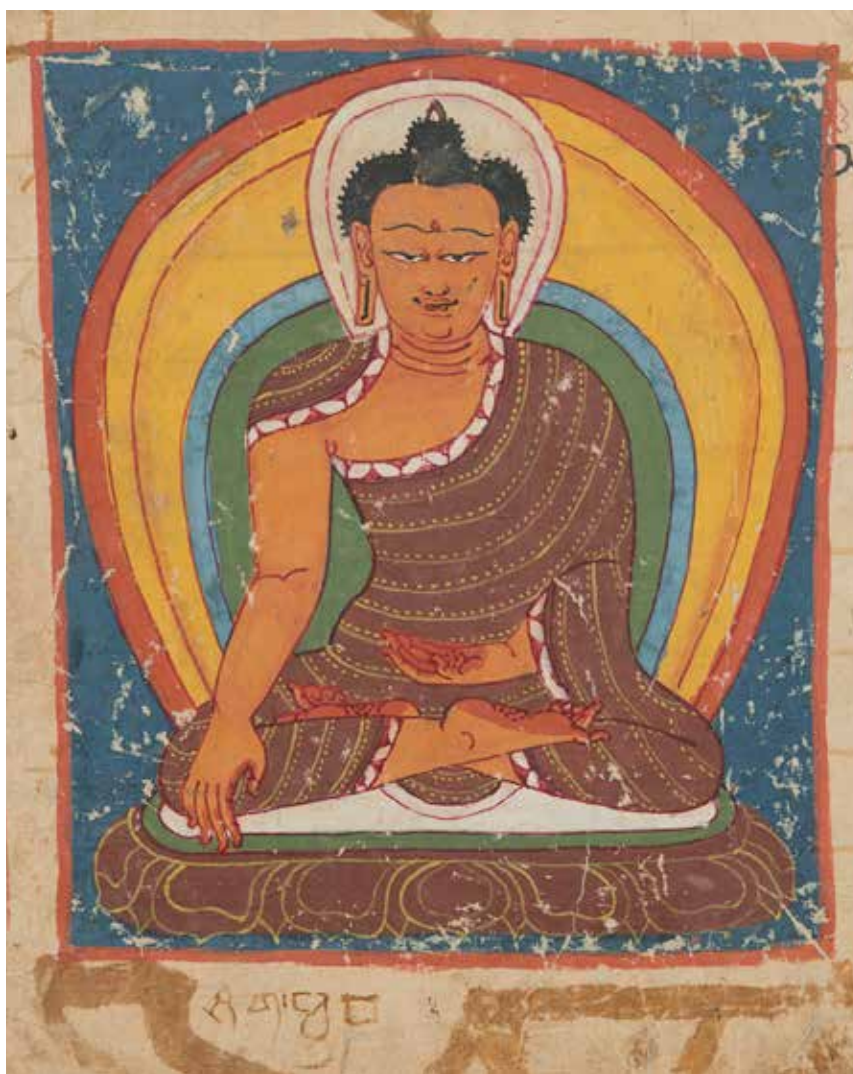


Fig. 91: Yellow monk

The yellow monk wears brown striped robes, sits sideways with one leg raised, and has his hands folded in the gesture of offering and worship (*añjalimudrā*). There is a caption written in headed script (*dbu can*) directly underneath the illumination.

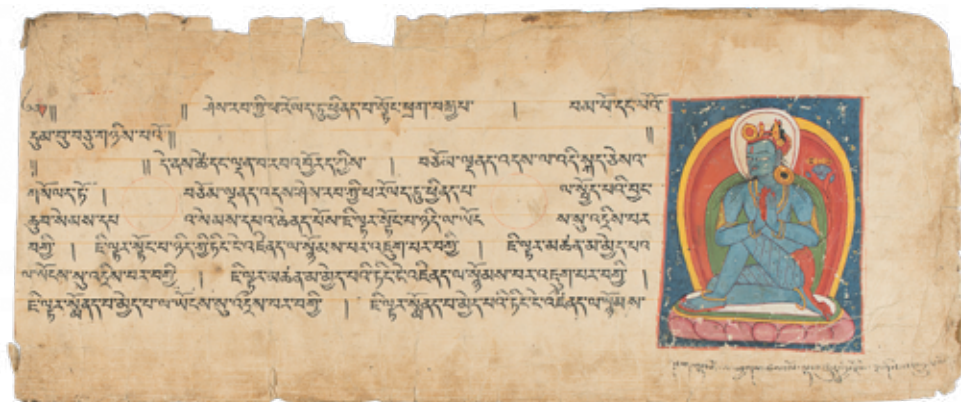
ཀུ་ན་ར་ག་ལེ་

ku na rga 'e

Traces of another caption in black ink can be seen underneath but are no longer legible. There are also three additional texts written just to the left of this illumination, one of them longer and expressing refuge to the Buddha and the dharma.

The last folio of this volume is not preserved and has been replaced by a more recent one.





Previous volume:

ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་ཀྱི་ཕ་རོལ་དུ་སྤྱོད་པ་སྟོང་ཕྱག་བརྒྱ་པ་

Ind: ཤ་ཏ་སྒྲ་ཏ་པ་ད་ཉ་བ་ར་བྱི་ཏ་

Loc: 'bum, ka-pha: pa 1b1-391a3

Chap:

53) རེ་བྱ་ལྷ་བརྟ་གསུམ་པ་ (pa 43b2)

54) ལེན་ལྷ་བརྒྱ་བཞིའོ་ (pa 73a2)

55) ལེན་ལྷ་བརྒྱ་ལྷ་པའོ་ (pa 85b3)

56) ལེན་ལྷ་བརྒྱ་དྲག་གོ་ (pa 88a1)

57) ལེབྱ་ལྔ་བརྒྱ་བདུན་མོ་ (pa 88b4)

58) ལེབྱ་ལྷ་བཟུ་བཟུད་དོ་ (pa 91a3)

59) ལེན་ལྷ་བཙུ་ཙ་དག་པའོ་ (pa 166a7)

60) ལེའུ་བླ་པ་བཙུའོ་ (pa 199a6)

61) ལེན་ཏུ་བྱས་པའི་གཞི་གོ་ (pa 275a6)

62) ལེན་ཏུ་བྱ་བ་ལྟེན་སྟོན་ (pa 302b7)

63) རྟེན་པ་གྱི་པ་རྣམས་ཀྱི་ཕྱིན་པ་བསྟན་པའི་ལཱ་
སྟེ། དྲག་བརྩུ་གསུམ་པའོ། (pa 391a3)

ID: Ng31-44.1 (rKTs8; D8; S9; F7; EM497; He13.1)

Title: *śatasāhasrikā-prajñāpāramitā* (D)

Tib: ཤེས་རབ་ཀྱི་ཕ་རོལ་དུ་སྤྱོད་པ་སྟོང་ཕྱག་བརྒྱ་པ་

Ind: ཤ་ཏ་སྒྲ་ཏ་པ་ད་ཉ་བ་ར་བྱི་ཏ་

Loc: 'bum, ka-pha: pha 1b1-386a6

Chap:

64) མཉམ་པ་ཉིད་དུ་བསྟན་པའི་ལཱུ་མེ། རྩག་
ཅུ་བཞི་པའོ་ (pha 43a5)

65) ལེན་པ་ལྟ་བུ་ལྟ་བུ་ལྟ་བུ་ (pha 134a2)

66) རེ་བྱ་ཐུག་ཐུག་གོ་ (pha 228b7)

67) ལེབྱ་བླ་མ་ལྷ་མོ་ (pha 250b3)

68) ལེའུ་བླ་མ་ལྷ་བརྒྱད་པའོ་ (pha 287b3)

69) ལེབྱ་བྲག་རྩ་བྲག་ལོ་ (pha 293b8)

70) རེབྱ་བདུན་ཅུའོ་ (pha 303a6)

71) ལེབྱ་དབྱན་རྩ་གཅིག་པའོ་ (pha 336a8)

72) ཚཱ་ཉིང་མྱེ་འགྱུར་བར་བསྟན་པའི་ལཱ་
མེ། བདུན་རྩ་གཉིས་སོ་ (pha 341b4)

73) བྱམས་པའི་ལེན་སྡེ། བདུན་རྩ་ཅུ་གསུམ་པའོ་ (pha 354a1)

74) རྟག་རྩ་རྩེ་ལེན་སྡེ། བདམ་ཅུ་ཅ་བཞི་པའོ་ (pham 374a2)

75) ཚེས་འཕགས་ཀྱི་ལཱ་ལྷོ་༥༥ ། བདེན་ཅུ་ཅུ་ལྷ་པའོ་ (pha 383b7)

76) ཡོངས་སུ་གཏད་པའི་ལཱ་སྡེ། བདུན་ཅུ་ཙམ་དཔག་གོ། (pha 385b8)

PRAJÑĀPĀRAMITĀ VOLUME PHA



14

(Book 33)

Fig. 92: Prajñāpāramitā Volume pha, first folio verso

The left side illumination of this folio has been cut off and is lost. There are tears and slight stains along the edges of the remaining folio, but otherwise it is in good condition.

Fig. 93: Bodhisattva Vajrapāṇi

The blue Bodhisattva sits sideways with one leg raised, has the hands folded in the gesture of offering and worship (*añjalimudrā*) in front of the chest, and holds a blue lily topped by a vajra. He can thus be identified as Vajrapāṇi.

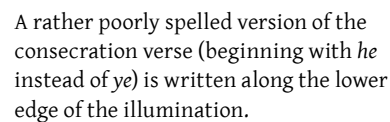
The caption written in headless script directly underneath the illumination again refers to the goddess Gaṅgā.

གང་ག་ལ་མོ་ལ་ཕྱལ་འཛམ་ལོ་རྩ་བཙུན་ལྷི་བྱིས་ཀྱང་འཕྱོང་བ་
ལྷ་ལོ་ལོ་

gang ga lha mo la phyag 'tshal lo lha btsun
kyi bris kra shis bar gyur [shog]



A comparison with other versions shows major differences in the structure of this work. Both Derge and Stog have only 72 chapters; Hemis I has 77 chapters.



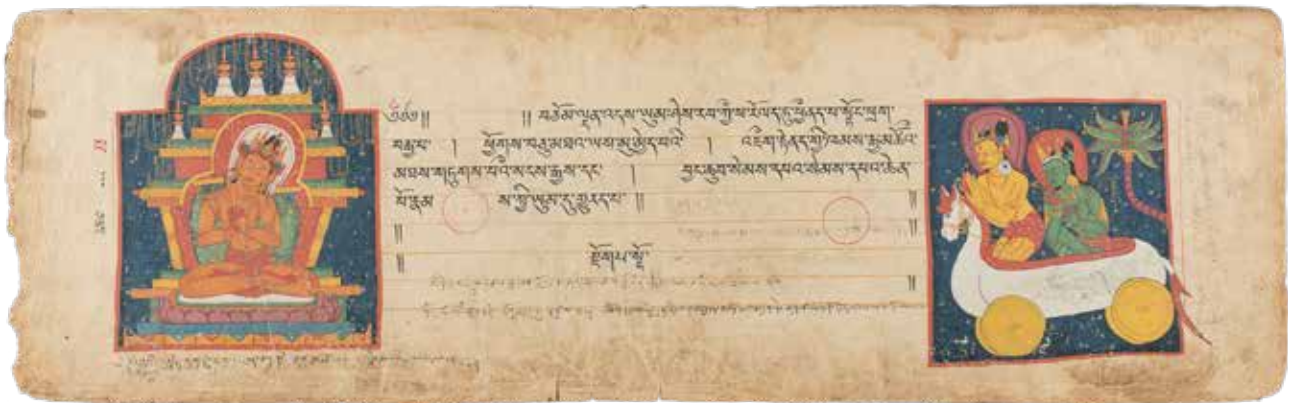
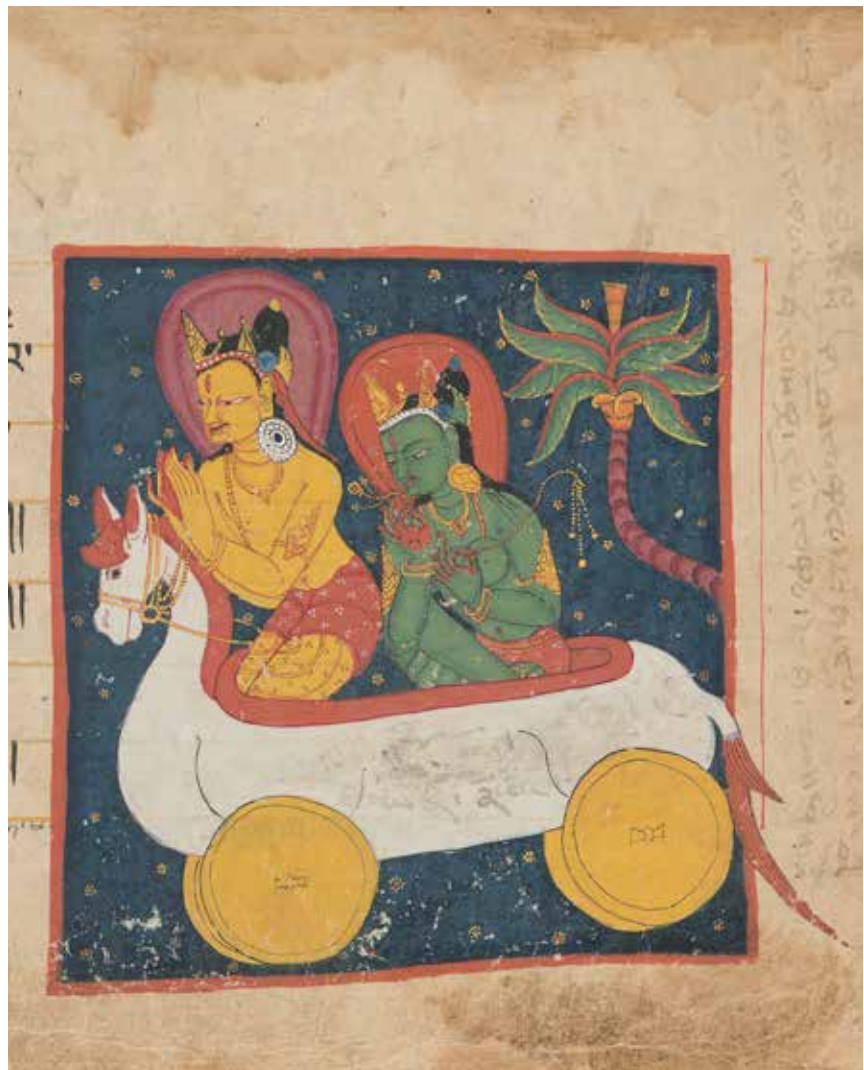


Fig. 96: Bodhisattva Sadāprarudita and the merchant's daughter

A male and female figure occupy a horse-cart directed towards the left illumination. The yellow Bodhisattva in front stands and performs the gesture of offering and worship (*añjalimudrā*). The green female in the back is seated with one leg raised and holds jewels. The tail of the horse projects beyond the edge of the illumination, and a palm tree grows from the right edge into the free space in the upper right corner.

The illumination is identified by the horse-cart and in relation to the second illumination.





CHAPTER TWO

ILLUMINATION PROGRAMS: THE VISUAL SUBTEXT OF TWO TEXT COLLECTIONS

The documentation of Tibetan books is labour-intensive. Viewed as objects, they actually consist of at least three distinct parts: the two wooden book covers and the manuscript itself. Labels, cloth used to cover the manuscript, and bands to keep the book together are further distinct parts, but they rarely date to the time of the book's production. The book covers are distinct not only in terms of materiality, but their association with the particular manuscript also cannot be taken for granted. In fact, only in rare cases a clear relationship between the text and both covers can be established, proving that they belong together. In such a case, they may add an additional layer of information to the book. The best example I have come along in this regard during the Mustang research is not from Namgyal but from Tsarang. Since the information gained from this volume is also relevant in relation to the Namgyal text collections, I will also present it here.

THE TSARANG HEVAJRA VOLUME

This book was documented in the dilapidated palace of Tsarang in 2012, after I saw it carried in a procession (Fig. 97).¹ In that ritual, which takes place once a year in spring, the collection of books from the palace is carried around the entire village territory for its protection. At that time, I was intrigued by its carving of the esoteric deity Hevajra (Kyé Dorjé, *kye rdo rje*), a rare subject for a book cover.

**Fig. 97: Books carried around
the fields of Tsarang
village in May 2012**

This photograph shows the largest book among those being carried, not the Hevajra volume discussed in this book.

1 I am grateful to Jigme S.P. Bista, Maya Bista, and Kunzom Thakuri for enabling the documentation of the book at that time. For an early account of the canonical collection held in this palace, see Mathes 1997.

Its upper cover is indeed dedicated to five representations of Hevajra with eight heads and sixteen arms, each embracing a consort (Fig. 98). Such a depiction can be understood as an esoteric representation of the five Buddha families, with each Hevajra in the respective colour of the family, if they were painted.² The complex Hevajra figures are intricately carved and literally stand out from the scroll-covered ground and mandorla that surrounds them. In the corners between the mandorlas of the Hevajra images, there are two dancing goddesses each, forming Hevajra's assembly of eight *yoginī*. The high degree of workmanship is further demonstrated by the bottom row of lotus petals that surround the central field, which is adjusted to the lotuses of the Hevajra images and the dancing *yoginī* between them. The central deity is of the vajra family, and accordingly the Ādibuddha Vajradhara (Dorjéchang, *rdo rje 'chang*) is represented in the upper left corner of the inner panel, while a turbaned and bejewelled practitioner with the hands folded in front of the chest is depicted in the upper right corner, the most surprising feature of the cover. The details of the lower corner figures are not entirely clear, but I take them as representing a *mahāsiddha* holding a hand drum (*ḍamaru*) on the left, possibly Ḍamarupa, and a two-armed form of Mahākāla (Gönpo, *mgon po*), probably meant to represent Pañjaranātha Mahākāla (Gurgyi Gönpo, *gur gyi mgon po*) on the right. The central field is surrounded by a text in Lantsa characters and a row of lotus petals, interrupted by four *stūpa* of different types in the centre of each direction.

The text around the central field can be identified as the hundred-syllable mantra of Vajrasattva (Dorjé Sempa, *rdo rje sems pa*), considered by Dilgo Khyentse Rinpoche the quintessence of all mantras and referring to all Buddhas.³ It is read from the top left to the

bottom right corner, and then continues at the top left underneath the first syllable to the middle of the bottom row. The remaining space is filled with what I call the consecration verse, a text representing the essence of the Buddha's teachings.⁴

The five images of Hevajra on the recto side of the upper cover are part of a consistent program across this volume. The front face of the same cover, the side that is visible when the book is in a shelf, depicts seven images of the Buddha of Endless Life, Amitāyus (Tsépakmé, *tshe dpag med*), flanked by the volume signature *ka* and the section abbreviation *rgyud*, identifying the book as the first volume of the tantra section of a larger canonical collection (Fig. 99). The front face of the bottom cover has the same iconography, including the volume and section signatures, proving that it belongs to this book (Fig. 100).

On the outer side of the bottom cover, two rows of text in gilded Lantsa characters cover the central field surrounded by a row of lotus petals (Fig. 101). The text is again the consecration verse, now followed by six

om vajrasattva samayam anupālaya vajrasattva tvenopatiṣṭha dṛḍho me bhava sutoṣyo me bhava supoṣyo me bhava anurakto me bhava sarvasiddhiṃ me prayaccha sarvakarmasu ca me cittaṃ śreyah kuru hūṃ ha ha ha ha hoḥ bhagavan sarvatathāgata vajra mā me muñca vajrī bhava mahāsamayasattva āḥ

Om. Vajrasattva, keep your *samaya*. As Vajrasattva, remain near me. Be steadfast towards me. Be very pleased with me. Be completely satisfied with me. Be loving to me. Grant me all accomplishments. In all actions, make me [sic] mind pure and virtuous. Hūṃ. Ha ha ha ha hoḥ. O Blessed One, Vajra-nature of all the Tathāgatas, do not abandon me. Be of vajra-nature, O great Samaya-being, āḥ.

On this mantra, see also Willson and Brauen 2000, 212, and its discussion in Stiramati 1990, Jayarava 2009 and 2010.

4 Text: *ye dharmā hetuprabhavā hetuṃ teśāṃ tathāgato hy avadat teśāṃ ca yo nirodha evaṃ vādī mahāśramaṇaḥ*

The tathāgata has stated the causes as well as the cessation of the situations (dharma) that arise from causes; this is what the great ascetic proclaims.

Often referred to as the “Buddhist creed,” the function of this verse is to consecrate the item it is written on (see Bentor 1996, 42–45) by endowing it with the nucleus of the Buddhist teachings; therefore I call it the consecration verse. Translations of this verse can differ considerably from each other, see, e.g., Willson and Brauen 2000, 211, the one here following Vetter 1988, 45.

2 See the Hevajra maṇḍala no. 186, 19827, 59876, 68874, 87225, 88550 on Himalayan Art Resources (<http://www.himalayanart.org/>, accessed February 13, 2020) for examples in which the surrounding Hevajra are represented in the corners around the maṇḍala.

3 See <https://www.bodhicittasangha.org/100-syllable-mantra/> (accessed February 13, 2019). There the mantra is provided and translated as follows:



Fig. 98: Five forms of Hevajra
on the top cover of the
Tsarang Hevajra volume



Fig. 99: Seven Amitāyus with
volume (ka) and section
(rgyud) signature on the
front side of the top cover



Fig. 100: Seven Amitāyus with
volume (ka) and section
(rgyud) signature on the front
side of the bottom cover

Fig. 101: Two rows of Lantsa
script on the bottom cover of
the Tsarang Hevajra volume





Fig. 102: First title page of the Tsarang Hevajra volume with illuminations of Hevajra and the mahāsiddha Virūpa



Fig. 103: Second title page of the Tsarang Hevajra volume with lotus (*padma*) and blue lily (*utpala*)



Fig. 104: Last folio recto of the Tsarang Hevajra volume recording its production at Sakya Monastery



Fig. 105: Inside of the bottom cover of the Tsarang Hevajra volume with inscription in gold on red ground

Fig. 106: Detail of the inscription on the bottom cover of the Tsarang Hevajra volume



Fig. 107: The fourth volume (nga) of the Sūtra collection (Book 36) with matching book covers



Fig. 108: The third volume (ga) of the Prajñāpāramitā set (Book 38) with the covers smaller than the manuscript

*dbu pod gleg shing kye rdor rigs lnga 'tshags//
rk[ols {l.4} mkhan mkhas pa dpon chen gtsug [gtor s]t[e]//
lha mangs bkod legs lnga rig paN+Di ta//
he he he//⁹*

The first two lines likely refer to Ngorchen Künga Zangpo (*ngor chen kun dga' bzang po*, 1382–1456), while the third line mentions the Dharma King Agön Zangpo (*a mgon bzang po*, 1420–1482). Thus, this stanza accounts for the planning of the volume by the former and the commissioning of the latter. The second stanza refers to the tantra section (*rgyud 'bum*)¹⁰ and the five Buddha families as Hevajra, neatly arranged on the top book cover by the master wood carver.¹¹ Thus, we have a reference to the section of the canon in which the volume is contained as well as to the iconography of the top

cover, a further confirmation that all the composite parts of this volume have been conceived together.

The evidence thus allows to associate this volume with the tantra section that was assembled by Ngorchen Künga Zangpo for a complete Mustang Kanjur. In the words of Sanggyé Püntsok (*sangs rgyas phun tshogs*, 1649–1705):

“rJe Rin po che [i.e. Ngorchen], [i.e.] the master, and [his] disciples made in six months a round trip [to Glo bo]. At first, there was no complete bKa' 'gyur available in that land and thus [Ngorchen] commissioned a complete [set taking] the Tantra section from Sa skya and searched in all directions for the original [manuscript] copies of the other [sections].”¹²

The information found in the accounts on the commissioning of copies of the Kanjur and Tanjur in Mustang has aptly been summarized by Jörg Heimbel,¹³ and there is nothing to add to this on the basis of this one

⁹ This verse was already published in Heimbel 2017, 323, where a first interpretation is offered.

¹⁰ On the background for this designation, see Gray 2009.

¹¹ While I understand *lnga rig paṇḍita* as a general reference to a well-educated craftsman, one versed in the five fields of knowledge, Heimbel 2017, 323, takes it as a reference to Guge Paṇḍita Dragpa Gyaltsen (*grags pa rgyal mtshan*), a disciple of Ngorchen active in Mustang.

¹² Translation by Heimbel 2014, 358.

¹³ Heimbel 2014, 396–410.

Fig. 109: Front side of volume nga with the edges of the covers carved



volume. However, the information gained from this volume at Tsarang indicates that it indeed belongs to one of the golden Kanjurs mentioned as dating to the time of Agön Zangpo (1420–1482), that it was produced at Sakya Monastery or at least copied from a Sakya original, and that this tantra section directly relates to Ngorchen’s catalogue.¹⁴ The text collections at Namgyal Monastery precede the events highlighted by this volume and thus represent the situation before the arrival of Ngorchen, when no complete Kanjur was available in Mustang.

THE NAMGYAL TEXT COLLECTIONS

The forty-three handwritten and illuminated volumes documented at Namgyal Monastery turned out to preserve two fairly complete collections of texts, a set of fourteen volumes containing the *Śatasāhasrikāprajñāpāramitā* (*'bum*) and a *Sūtra* collection (*mdo sde*). Originally, each volume of these two

collections contained at least four illuminations, two flanking the text title on the verso side of the first folio and two on the recto side of the last folio. Remarkably, both sets of illuminations were conceived across the volumes and thus constitute an iconographic program that stands in loose relation to the textual corpora.

The two text collections are generally in good condition, but there are a number of indications that they were disturbed several times. When encountered for documentation purposes, the manuscripts had no protective cloth cover but were simply placed between two wooden covers and held together by leather strips or improvised looking bands in other materials (Fig. 107). An outward sign of disturbances is expressed in the relationship between the manuscript and the book covers. For both collections, there is not a single volume for which it can be concluded that both book covers and the manuscript belong together as originally conceived. This is particularly true for the *Prajñāpāramitā* set volumes, the covers of which are usually too small in relation to the size of the text (Fig. 108). In addition, the covers that likely belong to

¹⁴ Here the sweeping statement in Mathes 1997, 129, that the Tsarang Kanjur consists only of “later copies” may have to be qualified.



Fig. 110: Exterior side of the upper cover



Fig. 111: Interior side of the upper cover



Fig. 112: Right page top: Carving on the upper cover of volume nga

Fig. 113: Right page bottom: Carving on the lower cover of volume nga



Fig. 114: Exterior side of the lower cover

Fig. 115: Interior side of the lower cover

the two collections usually do not feature a volume signature, which makes reconstructing their original attribution impossible.

Volume nga of the Sūtra collection may be taken as an example that reflects the most likely original appearance of the volumes (Fig. 109). The label stems from a

recent organization of the volumes and correctly identifies it.¹⁵ The volume features two wooden covers of slightly larger size than the manuscript itself. They are relatively simple wooden boards with only the long

¹⁵ Most volumes were documented together with their labels, a good part of which were correct. However, this was not systematically examined.



sides tapered on the exterior (Fig. 110, Fig. 114) and a plain interior (Fig. 111, Fig. 115). Both are painted red on the outside, while yellow was used to outline a central rectangular field in the centre of the board and to write the consecration verse in two lines of Lantsa characters within it (best visible on the bottom cover, Fig. 114). Both also have carved front faces that are stylistically close enough to potentially be contemporaneous, the top one with Buddha Amitābha (Öpakmé, 'od dpag med) in the centre (Fig. 112) and the bottom one with Akṣobhya (Mikyöpa, *mi bskyod pa*; Fig. 113).

The manuscripts of the two collections are of slightly different sizes, the Prajñāpāramitā set pages are around 71 x 22 cm, while the Sūtra collection pages have a maximum size of 67 x 21 cm. This slight difference along with divergences in style and size of the illuminations found in the two collections indicate that they were produced separately from each other.

The volumes of the two collections were documented in an accidental order. Thus, each of them has a distinct book number for cataloguing purposes, but it is

the traditional Tibetan volume signature that establishes the succession of the volumes. The following discussion presents each of the collections in their original arrangement and focuses on general observations across the respective collection and specific iconographic sub-groups. Descriptions of each illumination and a record of all captions found with them are provided with the depictions of the illuminations in the respective catalogue sections.

In the following, I will present a detailed analysis of the illuminations in relation to the content of the two collections and discuss the cultural and historical interconnections apparent in them to gain a better idea about the historical context in which they were produced.

THE PRAJÑĀPĀRAMITĀ SET

The *Śatasāhasrikāprajñāpāramitā* of Namgyal is distributed across fourteen volumes (ka to pha) that once

contained four illuminations each.¹⁶ However, of the originally fifty-six illuminations of this collection only thirty-nine were documented, the others are presumably lost. A few of the illuminations were cut from the folios—volumes ka, ga, and pha show clear evidence in this regard—while in the other cases the entire folio is missing. Some of the missing folios were replaced at a later stage, indicating that their loss had occurred already in the past.¹⁷

Each of the preserved pairs of illuminations on a folio is composed in the same way: There is a frontal figure on the left side and the figure(s) on the right are directed towards it, usually performing a gesture of worship. The two illuminations thus form a pair. On the left we have bejewelled Buddhas (*saṃbhogakāya*), Buddhas in monastic robes (*nirmāṇakāya*), and one Bodhisattva. On the right are monks, Bodhisattvas, and one goddess. While a certain degree of organization can be recognized across the volumes, the pairing of figures on the diverse folios appears to be largely random (see the detailed discussion on the workshop production below).

The first folio of volume ka is unusual, since both illuminations were cut out. The folio subsequently was attached to another folio for support (Fig. 35). The illumination of a Buddha is unlikely from either of the two folios, as this cannot be reconciled with the angle it is placed behind the cut-out (Fig. 36). Clearly, this Buddha image differs in style from the other illuminations in this section. Given its more Indic type, it may be earlier than the volume into which it was inserted.

It thus remains unclear what was represented on the first folio of this section. Two options appear to be most likely: Prajñāpāramitā (Shéräpyi Paröltu Chinma, *shes*

rab kyi pha rol tu phyin ma) on the left and a worshipper on the right, or Śākyamuni (Shakya Tubpa, *shākya thub pa*) on the left with the interlocutor of the *sūtra*, the monk Subhūti (Ranjor, *rab 'byor*), on the right. The latter may actually be depicted with *uṣṇīṣa* and in a similar sitting posture as the figure on the replacement illumination.¹⁸ What can be excluded, though, is a pair of larger illuminations as found on the first folio of the *Sūtra* collection (Fig. 138). Other options as they are at evidence in the Nesar manuscript collection¹⁹ also appear unlikely, as they would be inconsistent with the uniformity of the illuminations found throughout this section.

The following five illuminated folios from the beginning and end of volume ka to ga feature the five esoteric Buddhas in their common succession, beginning with Buddha Vairocana (Nampar Nangdzé, *rnam par snang mdzad*), who is represented on the last folio of the first volume (Fig. 38). As far as preserved, each is paired with a kneeling Bodhisattva.

As many as eight bejewelled Buddhas occupy the left side of the following four volumes, nga to ja, five of which are preserved. Two folios of these offer hints to the identity of the represented figures. The fifth of this group, yellow and performing the earth-touching gesture (*bhūmisparśamudrā*), is identified by an added caption as Buddha Vipāśyin (Nampar Zikpa, *rnam par gzigs pa*; Fig. 49). Further, the first folio of volume ja features an unusual pair, as each of the figures has an attribute (Fig. 62). The orange-red Buddha on the left holds a butter-lamp (Fig. 63) and his attendant a blue lily topped by a sword and a book (Fig. 64). The two may thus tentatively be identified as representing the Buddha Dīpaṃkara (Marmédzé, *mar me mdzad*), whose name is indicated by his attribute, and the Bodhisattva Mañjuśrī (Jampel, *'jam dpal*). However, this would be an unusual combination and the location of Dīpaṃkara in the overall arrangement makes no sense. We may thus conclude that neither the caption nor the attributes

16 Volume nya was initially considered missing, since it was not found among the books in the 2015 documentation. However, once all books were catalogued it turned out that it was among the ten books already opened in 2014.

17 Given that Tibetan manuscripts consist of loose pages, it is not unusual for the first and last pages of manuscripts to be missing, especially when it is clear that the manuscripts were reorganized several times, as must have been the case with the Namgyal manuscripts.

18 See Heller 2009, figs. 53, 126. There this representation is found on the last folio of volume ga, with Prajñāpāramitā and Śākyamuni on the first folio.

19 See Heller 2009.

help to establish the identity of any of these Buddhas and attendants with certainty. The attendants of the Buddhas are monks as well as Bodhisattvas mixed in no recognizable pattern.

Identifying this group of eight thus is challenging if not impossible. It is rather unlikely that past Buddhas are represented with the dress and jewellery of deities and that Dīpaṃkara is represented in between the Seven Buddhas of the Past to make up eight Buddhas. The only group of eight Buddhas that could be dressed like this are the Eight Uṣṇīṣa Buddhas, but they either would hold the sun as an attribute, or would also be in monastic dress. The former is the iconography of the Eight Uṣṇīṣa Buddhas in the Dharmadhātuvāgīśvaramaṇjuśrīmaṇḍala, the latter that in the Navoṣṇīṣamaṇḍala, neither of which would fit with any of the other representations. Another option would be that this group is not representing Buddhas at all, but the Eight Great Bodhisattvas (Jangchup Sempa Gyé, *byang chub sems dpa' brgyad*), also called the Eight Close Sons (Nyébéśé Gyé, *nye ba'i sras brgyad*) of the Buddhas, which would work fine if all their attendants would be monks. In this case, one would expect all of them to have attributes and there not to be an attendant Bodhisattva holding a sword and a book, as Mañjuśrī does. The identification of this group thus has to remain open.

From volume nya onwards, the Buddhas are then represented in monastic robes. There could have been a maximum of thirteen such Buddhas, seven of which are preserved. Of these, the first two in volume nya are yellow, while the remaining ones are orange. Only one of the Buddhas wears the robe with his right shoulder covered from behind (Fig. 90). Most of the Buddhas perform the earth-touching gesture (*bhūmisparśamudrā*), one Buddha shows a variant of the teaching gesture (*dharmacakramudrā*, Fig. 80), and the gesture of another Buddha is rather unusual (Fig. 77). The Buddha whose robe covers both shoulders is identified as Śākyamuni by an added caption, and the other captions are not very informative either. Since all of them were added

at a later stage, they are not of much help in identifying the Buddhas.

Here, too, both monks as well as Bodhisattvas can be attendants, but there is also one goddess (Fig. 87), which is identified by an added caption as the goddess Gaṅgā (*gang ga*). Her name appears in a later caption as well, indicating that at one stage this river-goddess was considered sufficiently important in this Buddhist context to be represented here. Otherwise, only the last of the Bodhisattvas, blue in colour, has an attribute in the form of a vajra on a blue lily (Fig. 93). He can thus be identified as Vajrapāṇi (Chakna Dorjé, *phyag na rdo rje*). A number of different hands have added captions throughout the section, and at times several different ones can be recognized on the same folio. Considering the number of Buddhas, no specific identification for them comes to mind.

The pair of a yellow female and a green goddess depicted as attendants in volume da may well prefigure Sadāprarudita (Taktungu, *rtaq tu ngu*) and the merchant's daughter, which are in the same colours on the last folio of this collection (Fig. 94). On this recto folio of volume pha, an orange Bodhisattva Dharmodgata (Chöpak, *chos 'phags*; Fig. 95) is seated within a palace structure and performs the teaching gesture (*dharmacakramudrā*). Two blue lilies supporting books are not held in his hands but emerge from behind his seat cushion. The attendants on the right occupy a horse chariot that moves towards the other illumination (Fig. 96). The yellow Bodhisattva Sadāprarudita stands in front and performs the gesture of offering and worship (*añjalimudrā*). The green merchant's daughter in the back is seated with one leg raised and holds jewels. These are the only illuminations that differ from the usual pattern and reference a narrative. The story of Sadāprarudita's search for the perfection of wisdom (*prajñāpāramitā*) is also contained in the final chapters of the text in this particular volume, the *Perfection of Wisdom in One Hundred Thousand Lines* (*Śatasāhasrikāprajñāpāramitā*). Thus, their depictions are also a clear visual indication that volume pha is the last volume of this collection.

THE SŪTRA COLLECTION

The conceptually and visually even more interesting Sūtra collection comprises twenty-nine volumes (ka to a), with two volumes missing (ma and ha) and one double (nya). The two nya volumes cover approximately the same texts (see the respective catalogues on page 345), but one of these volumes is illustrated while the other does not preserve its first and last pages. This indicates that there was another Sūtra collection of approximately the same age and probably from the same workshop, but it is unclear if it was also illuminated. It is hoped that further documentation in the region will yield the whereabouts of this second Sūtra collection. The slight variation in the arrangement of the texts included in the respective volume hints towards a fluid redaction process.²⁰

Turning to the illuminations, their organization reveals careful planning, as they are thematically arranged across all volumes of the collection. Roughly speaking, the illuminations in the first volumes depict the previous lives of the Buddha (*jātaka*), volume *tha* to *ma* illustrate the Buddha's final life, and the remaining volumes are dedicated to a set of hierarchically arranged deities. The following will discuss all illuminations section by section, together with their relationship to the captions found with them.

FIRST ILLUMINATIONS

The illuminations on the verso of the first folio of the first volume (*ka*) of the Sūtra collection are larger than all others and feature Śākyamuni and Prajñāpāramitā (Fig. 138). These main deities are seated on elaborate thrones and flanked by a symmetrical arrangement of secondary figures. The yellow Śākyamuni is touching the earth and seated on a lion throne with a vajra represented on the central cloth (Fig. 139). The back of his throne back features pointed corners topped by lotus blossoms and cloths in two different colours hanging down from them. The arch above is made up of a face of glory (*kīrtimukha*) holding the stylized bodies of two

snakes which also merge with the spiraling tails of two geese. The *kīrtimukha*, winged, horned, and with two paws, carries a crescent topped by an ornamental finial. Of the surrounding Bodhisattvas, those to the side of the Buddha's throne are standing and perform the teaching gesture. They are of varied colours and only those in the uppermost row hold objects, three of them grasping a jewel branch while one holds a lotus. These represent offerings to the Buddha rather than identifying attributes.

Prajñāpāramitā is flanked by eight Buddhas facing her and two smaller ones in the upper corners to the side of the arch of the throne's back (Fig. 140). She has four arms, the main ones performing the teaching gesture while the side ones hold a string of beads (*mālā*) and a book respectively. The cloth in front of her throne features a jewel, and the arch of her throne is topped by a triple jewel.

While the representation of Śākyamuni at the beginning of this section can be taken as a reminder of his awakening that has led to the teachings, one wonders if it would not be more appropriate to have the goddess Prajñāpāramitā at the beginning of the Prajñāpāramitā set. In any case, the fact that Prajñāpāramitā is represented with the Sūtra collection indicates that her representation is not a secure indication that the accompanying text is actually from the Perfection of Wisdom corpus. While the relationship of text and image can often be ascertained with manuscript illuminations, book covers can easily be reused. Thus, the observation that here Prajñāpāramitā is depicted on the front page of the Sūtra collection is of general importance for the interpretation of book covers and manuscript folios featuring her.

PREVIOUS BIRTHS

On the last folio of the first volume (Fig. 141) begins a series of illuminations representing the previous lives of the Buddha (*jātaka*). While they are dedicated to stories, the depicted scenes can rarely be called narratives as there is usually not even a hint to the events that unfold in the story. Instead, the illuminations focus on

²⁰ On the relationship between the two volumes, see further page 344.

representing the main protagonist of the stories, each of them a previous birth of Buddha Śākyamuni. It thus is the succession of these protagonists that identifies the content and source, namely Āryaśūra's *Jātakamālā* (*skyes pa'i rabs kyi rgyud*).²¹ The actual text narrating these stories is found in volume ra (fols. 1b–139b), towards the very end of the Sūtra collection, and thus far removed from the actual depictions.²²

The identification of the stories appears simple at first glance, as there are indeed thirty-four illuminations for thirty-four stories, but the arrangement is not as straightforward as one would initially think. In addition, the first two and the last two illuminations are replacements. Of these, the former are of roughly the same time period as the other illuminations, but they are cut from another folio and glued to the last folio of the first volume (Fig. 141). These illuminations are also conceived differently from the others, since they show two superimposed scenes separated by a horizontal dividing line on each side.²³ Given that the materials and writing style of both the illuminations and the folio they are glued to are consistent with the other original folios, this seems to be an early repair.

In terms of content, only the bottom section of the left illumination can be clearly identified with the first story of the *Jātakamālā* in which the Buddha offers his body to the hungry tigress (*Vyāghrjātakam*, Fig. 142). The upper scene on this side could be taken as a prelude to this story. However, nothing about the depictions on the left of this folio (Fig. 143) identifies it as the second story, that of King Śibi (*Śibijātakam*). In this illumination, there is a teaching Buddha directed towards a figure playing a transverse flute in the upper scene and a seated king in white dress is shown frontally and in worshipping posture in the lower scene. A white worshipper kneels to the side of the king.

21 For this study I have used the translations of the Sanskrit text Aryashura 2009a, 2009b and Khoroché 1989, the Sanskrit edition (Āryaśūra [nd]), and the Tibetan edition (Āryaśūra 1975).

22 In the Tibetan canon this text is of course found in the Tanjur.

23 For a similar composition, see the representation of Māyā's dream (Fig. 199) below, where the depictions on the two tiers clearly reference each other.

No particular pattern is apparent for the composition of the previous births scenes. Most often, the scenes are composed in a way that the protagonists on the same folio are directed towards each other. Trees framing the scene may be arranged symmetrically and backgrounds may be alternating, but these details appear to be random. The illuminations of volume kha are those composed in the strictest symmetry throughout the entire collection (Fig. 144). Frontal protagonists are mostly on the left side of the folio, with the protagonist on the right usually directed towards it (e.g. Fig. 153). This indicates a certain impact of compositions as they are found in the *Prajñāpāramitā* volumes discussed above.

Looking at the arrangement of the previous birth illuminations in the following volumes, one can observe a penchant for tweaking the grouping of the stories, and thus their succession and number, for visual symmetry and content. For example, in volumes kha and ta two merchants are represented on the same folio (Fig. 147, Fig. 188), and in volume ga there are two kings on the same folio (Fig. 153). Seen overall, these symmetries could be considered circumstantial, and amplified by the lack of narrative content, would it not be for the fact that one story was left out to enable this.

The gap of one story occurs in volume cha between the illuminations on the first folio (Fig. 168). Its left illumination most likely depicts the eighteenth birth-story, that of the childless one (*Aputrajātakam*), in which the protagonist is a householder (Fig. 169). The scene shows a dark-skinned, turbaned figure seated in royal ease (*lalitāsana*) facing the viewer. He is attended by a figure kneeling to his side, presumably his father's friend who in vain tries to convince the Bodhisattva to return from asceticism to the life of a householder. In the textual sources, this story is followed by the Birth-story on the Lotus-stalks (*Bisajātakam*), in which the protagonist is a Brahmin ascetic. The illumination to the right, however, shows a protagonist dressed in a dhoti and bejewelled with an elephant and other precious items in front of him (Fig. 170). This clearly represents a merchant, even though he is not dressed

like the two merchants in volume kha. This illumination thus stands for the Birth-story of the Merchant (*Śreṣṭhijātakam*), the twentieth story in the sources. Obviously, one would expect that the birth-story missing here is the one that could not be identified on the first folio dedicated to the previous births, but those representations do not fit the content of the story either.

Incidentally, volume cha was one of the first volumes documented in 2014 (Fig. 168). Its four illuminations are dedicated to four different types of rebirth, a householder (Fig. 169), a merchant (Fig. 170), a Brahmin (Fig. 172), and a bird (Fig. 173), and the captions simply identify them as such, the bird more specifically referred to as “king of geese” (*ngang pa'i rgyal po*). What appears here to be the result of a typological conception for the arrangement of the illuminations²⁴ actually is due to the focus of the depictions on the protagonists only.

Volume ca, which illustrates stories fourteen to seventeen, provides a good range of examples in relation to the narrative elements (Fig. 162). The depiction of the story of Supāraga (*Supāragajātakam*), in which the Bodhisattva is a clever boatman, is as narrative as a scene may get, yet also remarkable for its abstraction (Fig. 163). The scene is divided horizontally by a jewelled band separating the ground above from the water below. On it are two figures, with the Bodhisattva standing in front and holding a row as if steering a boat, and the white figure behind him seated against the tree that frames the upper part of the scene on this side. That the jewel band represents a boat is indicated by the fact that we do not see the lowest parts of the figures, such as the feet of the Bodhisattva. They are thus represented as sitting inside a boat with its edge projecting from the water. The tree may be taken as standing for the shore. That it is actually standing on the abstracted boat adds a humorous element to the depiction. However abstract, the rowing Bodhisattva illustrates one aspect of the story that is reinforced by

the caption (*brubs mkhan*), referring to “one who knows roiling water.” It thus is the protagonist’s skill that is emphasized.

The second illumination on this folio depicts a large fish among other water creatures (Fig. 164). This refers to the Bodhisattva’s previous birth as the lord of the fish, who is singled out by its size. The caption refers to the “birth as fish in the great ocean” (*mtsho' chen por nya ru skyeso*).

Also the depiction of the quail or partridge (Fig. 166) is identified as a rebirth by means of a caption (*sreg par skyes pa*). Here the bird is depicted alone, and his jewellery hints towards a special status. Note that the bird is standing on a similar jewel band as is used for the representation of the boat in the story of Supāraga (Fig. 163). Even though it would have been easy to depict, there is no reference to the forest fire by which the bird is endangered in the story.

In general, animal rebirths are only shown through their protagonist being singled out by size and, whenever possible, by jewellery. An exception to this are the two monkey stories, both referred to as *Mahākapijātakam* (Fig. 176, Fig. 182). In both depictions are two monkeys, one climbing a tree and one holding a fruit, and it is unclear which of them is the Bodhisattva. The more interesting of these depictions places the tree in the centre of the composition (Fig. 176). The caption of “rebirth as monkey” (*spre'ur skyes*) is identical for both illuminations. It seems that monkeys have to fool around even if one of them represents the Bodhisattva’s rebirth.

Of art-historical interest is further the depiction of the birth-story of the Śarabha Deer (*Śarabhajātakam*, Fig. 179), a mythical herbivore animal also used as one of the six elements decorating the throne. It is depicted green with a bird’s beak, horns, wings, and lion paws, and it stands just as it would be depicted as part of a throne. In the illumination the horns are clearly misunderstood and coloured in red along with the part that is underneath them, making it a red crest that half covers the ear.

²⁴ I already expressed this in a first survey of the Namgyal collection (Luczanits 2016b, 25).

The fourth illumination in volume ca depicts the story of Indra's jar (Fig. 167). Indra (Gyajin, *brgya byin*) is seated in royal ease on his white elephant and holds a small jar in his hand. A jar of the same shape is represented just besides him in much larger size, one that appears more appropriate for the content of the story in which Indra visits a king with a jar of alcohol to demonstrate its harmful qualities. Here the jar is emphasized along with the god, whose headdress with its hair-knot off centre curiously is that of a female (compare to Fig. 295). However, in the illuminations of this manuscript it is also found with the Bodhisattva (Fig. 202), Jambhala (*dzam+bha la*; Fig. 291), and Gaṇapati (Tsogdak, *tshogs bdag*; Fig. 296). The caption (*rgya sbyin buM pa*, "Indra's jar") confirms the importance of the jar, which in both the textual sources and the depictions is a device to distinguish this story from another one featuring Indra (Fig. 158).

Another rather curious form of confusion can be observed with the story of the Bodhisattva as Brahmā (Tsangpa, *tshangs pa*; Fig. 186) when compared with a second story featuring Indra (Fig. 158). In these depictions, Indra (Śakra) is seated on an elephant and shown with three heads, while a god probably meant to depict Brahmā is seated on a goose and has only one head. Needless to say, it is Brahmā who should have three heads, which would also signify a fourth head on the back. Clearly, iconography was not a major concern in the context of the representation of the previous births stories.

The last two illuminations of the final volume of this theme (volume ta; Fig. 191) are later replacements, but they do depict the last two stories in the *Jātakamālā*. They thus replace the previous depictions. In contrast to the others, these depict the actual content of the narratives, the stories of the monkey and the buffalo (Fig. 192) as well as that of the woodpecker that feeds from the mouth of a lion (Fig. 193).

THE LIFE OF THE BUDDHA

The illuminations of the following seven volumes (volume tha to ma) are dedicated to the life of the

Buddha. The last volume of this part is lost, reducing the cycle from originally thirty scenes to twenty-six. Volume ma likely featured scenes around the Buddha's *parinirvāṇa* and thus concluded the depiction of the Buddha's life, as the following volume tsa is dedicated to a different theme, the depiction of the Buddhist pantheon beginning with the esoteric and exoteric Buddhas.

With the onset of the Buddha's life, the character of the illuminations enters a much more narrative mode. The scenes are generally set against a blue background, but in about half of the illuminations the red halo behind the protagonist dominates the depiction and may cover its surface entirely. Trees are occasionally used to frame the illuminations and again appear to be rather random. Often one can read them as signifying an outdoor scene, but they are not used in all such scenes either. Symmetries play no obvious role in the arrangement and composition of the depictions. If the protagonist is not in the centre, he is consistently placed on the left side of the illumination facing right, regardless of the location of the scene on the folio. Thus, there are numerous scenes in which the Bodhisattva or Buddha faces the side of the folio. This underlines the narrative character of the depictions and allows to read the folios in a similar manner as a narrative freeze of the Buddha's life in murals.

In contrast to the previous births, there is no single textual source that can be considered the source of this depiction of the Buddha's life.²⁵ This is due to the transmission history of the story in both texts and imagery as well as the idiosyncratic nature of the depiction, two points which are further discussed at the end of this section.

BIRTH AND YOUTH

The scenes decorating the first volume (tha) of this section immediately demonstrate the complexity of the narrative and its interpretation when read with

²⁵ Textual sources used for the analysis of the depiction of the Buddha's life include Foucaux 1988; Dharmachakra Translation Committee 2013; Obermiller 1932; Quintman and Schaeffer 2016; Beal 1875; Rockhill 1884; Bu ston 2013.

the accompanying captions. The life story begins with the teaching Bodhisattva in Tuṣita (Ganden, *dga' ldan*) heaven (Fig. 195) and the bestowing of his crown to his successor Maitreya (Fig. 196). These two scenes point directly towards the *Lalitavistara* (*rgya cher rol pa*), the main canonical source on the Buddha's life, the text of which is found in the second volume (*kha*) of the Sūtra collection. An analysis of the captions of the two scenes clearly reveals that they do not derive from this textual source, but that they establish an alternative interpretation that is not purely narrative. The Tuṣita caption actually reads “rebirth as Buddha Vairocana in the Akaniṣṭha (Ogmin, 'og min) abode.”²⁶ Traditionally, the Buddha's final birth before becoming Śākyamuni takes place in Tuṣita heaven, from where he descends for his last life on earth. However, Śākyamuni is also considered a *nirmāṇakāya* of Buddha Vairocana, whose esoteric awakening is located at Akaniṣṭha heaven and takes place before he takes his final birth. It is this awakening that the caption refers to. The depiction can also be read in this way, as the hand gesture and colour of the central teaching Bodhisattva directly reference the depiction of Vairocana at the head of the five esoteric Buddhas depicted after the Buddha's life (volume *tsa*; Fig. 237). That these two events can be conflated in a single depiction is also known from other Tibetan representations of the story.²⁷

The caption of the following illumination (Fig. 196) continues this interpretation and reads “transference to the Tuṣita abode,”²⁸ the verb (*'pho ba*) indicating a conscious rebirth from one life to the next rather than the transfer of power that is depicted. Thus, the caption again interprets the scene in an esoteric manner, referring to the conscious choice of the time and place of birth on earth. In the illumination, the white Bodhisattva bestows his crown to the kneeling Maitreya, and with it anoints him as his successor

there. While the preferred colour for Maitreya is red in the Western Himalayas, here he is depicted yellow, as most common in Central Tibetan depictions. Therefore, this first folio alone makes it clear that also with respect to the Buddha's life the captions are not simply identifiers but present an alternative interpretation of the depictions.

In addition, the illuminations may have a distinct visual logic, as is nicely demonstrated by the depiction of Māyā's dream (Fig. 199). Dividing the scene into an upper and lower half is here a clever pictorial device that provides the scene with multiple meanings in terms of time and space. The yellow teaching Bodhisattva is to be understood in continuation of the previous scene and depicts Maitreya teaching in Tuṣita heaven. His interaction with the elephant can be read as the actual departure from that heaven, and the cloud can be read literally as representing the passing through clouds at the descent. Of course, the elephant also refers to the dream of Queen Māyā, the cloud metaphorically hinting at the dream. Further, the conceiving mother is in a lying position like the Buddha at his *parinirvāṇa*, which may well refer to her own passing only seven days after the Buddha's birth.

A multivalent interpretation is also demonstrated by the charming depiction of the Buddha's birth (Fig. 200). The scene shows Queen Māyā in the traditional birth posture, but she embraces the tree trunk as she usually embraces her attendant. The yellow Bodhisattva emerges from her right side with his hands raised in veneration gesture towards his mother.²⁹ The figure to her left actually references three personages: Indra is referred to by the colour and the cloth held to receive the newly born, Brahmā is depicted through the three heads, and the female attendants are referenced by the

26 Corrected: 'og min gi gnas su sangs rgyas rnam par snang mdzad du skyes pa /.

27 On depictions of the Tuṣita episodes in Tibetan depictions of the Buddha's life, see Luczanits 2007. For the Indian representations and their possible sources, see Luczanits 2010b.

28 Tib.: *dga' ldan gi gnas su 'pho ba* /.

29 A quick survey of potentially related birth depictions reveals that while the gesture of worship for the newly born is not uncommon, examples for which are found in a Kashmir carving (Lerner 1985, no. 26) and the Tabo Main Temple (van Ham 2015, 118), it is only on some Pala manuscript illuminations that the gesture of worship is directed towards the mother (see, for example, Pal and Meech-Pekarik 1988, fig. 14; Bautze-Picron 2010, figs. 22, 24; Weissenborn 2012, Abb. 10, 79, 90(?); Allinger 2012, fig. 26).

breasts of this composite deity.³⁰ With full use of the height of the illumination, the figure of Māyā is nicely detailed through shading and even armpit hair.

Of the illuminations in volume da, the first two continue the birth cycle with the depiction of the seven steps (Fig. 202) and the interpretation of the newly born's marks by the Brahmin Asita (Fig. 203). At the seven steps, the yellow bejewelled Bodhisattva stands on a pile of stacked lotus petals and is flanked by two figures. The stack of lotus petals signify his steps in the different directions. This peculiar representation of the event has its predecessors in Northeast Indian and Nepalese book illuminations.³¹ From this scene onwards the Bodhisattva, and later the Buddha, is always distinguished by his yellow colour, signifying gold or even the golden sheen of his skin.

The last folio of this volume (da, Fig. 204) depicts the Bodhisattva in school seated opposite his Brahmin teacher (Fig. 205) and the archery competition (Fig. 206). In the latter only two figures compete, and the illumination does not make it clear who has shot which arrow. The elbow of the Bodhisattva's competitor projects the frame of the illumination considerably, providing the otherwise rather flat composition with a sense of dynamism.

GREAT DEPARTURE

Volume na places visual emphasis on the great departure, as the last folio of the volume dedicated to this theme contains four scenes instead of the usual two (Fig. 210). Preceding it are two scenes from the courtly life of the Bodhisattva, his encounter with an elephant

(Fig. 208) and himself surrounded by women in his harem (Fig. 209).

The depiction of the encounter with the elephant is rather puzzling, as it fails to communicate the story which is correctly identified by the somewhat clumsy caption (Fig. 208). In this scene, the Bodhisattva on his horse chariot and the elephant followed by another figure simply move in opposite directions. The referenced story is that the young Bodhisattva is to be gifted an elephant that is covered with jewels and led into the city of Kapilavastu. However, Devadatta kills the elephant and it blocks the way of the Bodhisattva, who ultimately throws it out of the city. In the *Mūlasarvāstivādinaya* this story precedes the archery contest, and Butön Rinchendrup (*bu ston rin chen grub*, 1290–1364) makes it part of the latter.³² The story of the Bodhisattva lifting or throwing the elephant with his toe is most commonly depicted.³³ The illumination, in contrast, rather depicts Devadatta chasing or knocking down the elephant, with the Bodhisattva being a mere spectator.

The four scenes of the great departure on the last folio of this volume are to be read from left to right and top to bottom (Fig. 210). They depict the four encounters (Fig. 211), the Bodhisattva in the palace with the entrance gates watched by guards (Fig. 212), the actual great departure in the form of riding a horse in the clouds (Fig. 213), and the cutting of hair (Fig. 214).

Most remarkable among these is the depiction of the four encounters, which commonly are described as encountering a dead, an old, and a sick man, as well as a monk (Fig. 211). The illumination again features the Bodhisattva seated on his horse chariot. There is a dead person wrapped in cloth in the upper left corner, a man with a walking stick in the lower left, a Milarepa-like ascetic in the lower centre, a lady giving birth in the lower right, and a monk in the centre right.

30 This composite image also puts into context the representation of Indra with three heads in volume nga.

31 See, for example: a book cover from a private collection in Allinger 2012, fig. 35; a pair of book covers in the Los Angeles County Museum of Art, (Scenes from the Life of Buddha Śākya-muni, covers of an *Aṣṭasāhasrikāprajñāpāramitā* (The Perfection of Wisdom in 8,000 Verses), Nepal, twelfth century, from the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase inv. no. M.77.19.1a-b (Pal 1985, pl. 22, fig. 36); <https://collections.lacma.org/node/238883>, accessed January 14, 2020); and several others (Pal and Meech-Pekarik 1988, fig. 31). The seven steps are thereby always an addition to the birth scene, often compositionally replacing it in importance.

32 See the summary in Rockhill 1884, 19, and Bu ston 2013, 145–6.

33 Early Ladakhi depictions are not always clear in terms of the narrative of the event either, and depictions differ considerably. The life of the Buddha at Pangdrapug (*pang gra phug*) offers a clear account of the event (see Tropper 2018, 129).

The Bodhisattva is directed towards the monk, who is depicted wearing Tibetan robes and performs the teaching gesture (*dharmacakramudrā*). The addition of the Milarepa-like ascetic in the lower centre further contributes to the localization of the scene. Could he stand in here for the sick person or does he reference an additional path of Tibetan style asceticism? Also the inclusion of a birth scene is uncommon for the four encounters. To my knowledge, it is not depicted in India, but it does appear in quite a number of Tibetan depictions, especially in monuments from the thirteenth to fifteenth century in Ladakh.³⁴

The royal palace itself is depicted rather abstractly with jewelled bands forming the floors of its two levels and the frame of the illumination also depicting the walls (Fig. 212). The finial on top of the roof also projects the illumination's frame. The guarded door has the shape of a niche or throne back, an association that is further supported by the scroll motive decorating the walls.

Volume pa continues the departure cycle with the return of the Bodhisattva's horse to the palace in the left scene of the first folio verso (Fig. 216). The scene has an unusual rhythmic quality, with two ladies standing behind the horse and referencing each other by their near arms. Rather than simply identifying the scene, the caption complements it by reproducing the lament of the ladies.

From here onwards the Bodhisattva is represented as a Buddha. His life as an ascetic is shown in three scenes, the attempted disturbance of the meditating Bodhisattva by passers-by (Fig. 217) and the making (Fig. 220) and bestowing (Fig. 221) of milk-rice by the village girl Sujātā. The depictions are unusual only

insofar as Sujātā is consistently represented as male, while the captions clearly refer to a young lady.

AWAKENING

Curiously, the chronological succession of the illuminated folios in volume pha is mixed up, as the events depicted on the last folio recto precede those on the first folio verso (Fig. 222). This cannot be blamed on the replacement of the first folio, which has the original illuminations inserted behind cut-outs, since the last folio is still the original one, even though it has the illuminations placed further towards the centre of the folio than usual.

If this reading is correct, the first scene on the left side of the last folio recto is then chronologically the next event (Fig. 227). In this scene, the enthroned Bodhisattva (depicted as Buddha) is communicating with a bejewelled and haloed figure seated on a lotus at the base of his throne. Both the emphasis placed on this figure as well as his teaching gesture would be much more puzzling if the scene would follow the awakening. The caption writer must have made similar observations, as he identifies it as depicting the teaching of the ascetics. This reading would explain the exceptional role of the secondary figure in this depiction, but not his appearance and the position of this scene within the narrative. The bejewelled figure represented is not an ascetic but rather a god.³⁵

Regardless of the identification of the left scene on this folio, the victory over Māra's army on the right certainly precedes the awakening itself (Fig. 228). Its depiction lacks the spectacular drama that often is on display with this theme. Instead, there are only four bejewelled attackers: two playing noisy musical instruments, the cymbal and the conch, to the side of the Buddha's ears, and two kneeling to the sides of the throne in an attempt to uproot it. Similar compositions

34 Depictions of the birth at this event are, for example, found in the Alchi Lhakhang Soma (*lha khang so ma*), all three temples of Tsatsapuri (see Martin 2012, fig. 28 for that of the Lhato Lhakhang), and Wanla. The composition in the Lhato Lhakhang (*lha tho lha khang*) only includes birth, aging, sickness, and death, and thus a full life cycle, but not the escape in the form of a monk. On possible textual sources explaining the appearance of the birth in this scene, see Martin 2012, 39.

35 Compositionally similar scenes are found in the Lhakhang Soma and the Lhato Lhakhang in Alchi, but there they precede the return of the horse Kaṇṭhaka and likely represent the exchange of clothes with a god who appears as hunter (see the discussion in Martin 2011, 53–54 and the referenced images; for the narrative, see Bu ston 2013, 154).

for this event are found on Nepalese book illuminations dated or attributed to the twelfth century.³⁶

The first folio verso then shows the actual awakening by depicting the earth-touching Buddha on a throne underneath a tree (Fig. 223). The following seven weeks of meditation are referenced through the event in which the *nāga* Mucilinda (Tangzung, *btang bzung*) protected the Buddha from rain (Fig. 224). The upper right edge of this folio is torn off, resulting in the loss of a part of the illumination on this side. That the Mucilinda episode can be taken as representative of the seven stations following the awakening can be gathered from the caption, which attributes the Mucilinda episode to the seventh week.³⁷ There is no tradition of the depiction of the seven stations in Tibetan art, but Mucilinda is frequently represented.³⁸ Thus, the source for these depictions is again to be found in Northeast Indian book illumination, in which the Mucilinda episode often accompanies other major events of the Buddha's life.³⁹

36 Folio from the Asian Art Museum, Collection of South, South-east, and Central Asian Art, Berlin, Inv. no. I 5410, from a manuscript dated to NS268 (1177 CE), which otherwise is predominantly in the Asiatic Society Kolkata (G 4203) (Yaldiz and Gadebusch 2000, no. 164; Allinger and Kalantari 2012, fig. 10); a pair of book covers in the Los Angeles County Museum of Art (Scenes from the Life of Buddha Shakyamuni, Covers of an *Aṣṭasāhasrikā-prajñāpāramitā* (The Perfection of Wisdom in 8,000 Verses), Nepal, twelfth century, from the Nasli and Alice Heeramanek Collection, Museum Associates Purchase inv. no. M.77.19.1a-b (Pal 1985, fig. 36); <https://collections.lacma.org/node/238883>, accessed January 14, 2020).

37 Usually the visit to Mucilinda's lake is attributed to the sixth week (see, e.g., Stadtner 1991).

38 The theme is frequently depicted on the so-called Andagu steles to the side of the Eight Great Events (see, e.g., Bautze-Picron 1999). While such depictions have certainly communicated visual representations of this theme to Tibet (see the detailed analyses in Bautze-Picron 1996; Bautze-Picron 1998), in contrast to the events the seven stations were not adopted.

39 Good examples for this include the Epsilon 1 Manuscript in the Wellcome Library, where the Mucilinda episode is one of ten events of the Buddha's life, a pair of book covers in the Los Angeles County Museum of Art (M.77.19.1a,b), where Mucilinda replaces the first sermon, and a pair of book covers in a European private collection, where it is one of twelve scenes of the life. All of these are cited and partially depicted in Allinger 2012, 158–161.

FOUR MIRACLES?

That the familiarity with the story of the Buddha's life is no guarantee for consistency in its depiction can also be observed with the scenes of volume ba (Fig. 229 and Fig. 233). At first glance, its pair of illuminated folios seems unproblematic and may immediately be identified as representing the four miracles. These are part of a standard set of eight events that emerged in the middle of the first millennium in India, became extremely popular in East India, and was subsequently adopted in Tibet.⁴⁰ The four miracles in their most common form and as listed in the apparent succession in this volume are: the taming of the elephant Nālāgiri at Rājagṛha, the monkey's honey offering at Vaiśālī, the descent from the heaven of the thirty-three gods (Trayastrimśa) at Śāṅkāśya, and the multiplication miracle at Śrāvastī. It may well be that the original intention was to represent these, but idiosyncrasies in the depictions and the interpretation of the scenes through the captions complicate matters considerably.

The first scene shows the Buddha seated sideways on a throne and holding a begging bowl towards a worshipper (Fig. 230). An elephant in front of the throne base has its head against it as if trying to uproot the throne, but he could also just be scratching his back. In other words, it is only the presence of the elephant that hints towards the miracle, but the actual content of the story is not conveyed through the depiction. In fact, the scene lacks the characteristics that usually identify the scene, such as the standing Buddha with an attendant behind him, his hand directed towards the elephant, and the elephant either clearly running towards or bowing in front of the Buddha. Lions emerging from his hand symbolize the Buddha's power.⁴¹ I have not come across a Buddha seated on a throne in any of the depictions of this episode in Indian and Nepali book illuminations. The author of the caption

40 On early versions of the Eight Great Events, see Williams 1975. On their depictions in East India and Burma, see Woodward 1990; Woodward 1997; Bautze-Picron 1999; Leoshko 1990. On the adoption of this concept in Tibet, see Bautze-Picron 1996; Bautze-Picron 1998; Pakhoutova 2009 and Allinger 2010a.

41 For depictions see, for example, Pal 1985, pls. 5, 22, figs. 7, 9, 36, and Allinger 2012, fig. 23, 36.

gave more attention to the interaction between the Buddha and the bejewelled figure in front of him, as he identified the scene as the food offering of the two merchants Trapaṣa (Gagön, *ga gon*) and Bhallika (Zangkyong, *bzang skyong*), which chronologically takes place immediately after the seven stations represented by Mucilinda.⁴²

Also the depiction of the monkey that offers honey on the right side of the same folio (Fig. 231) lacks a number of its usual identifiers, in particular the bowl held by the Buddha or the monkey and the monkey's repeated representation.⁴³ Instead, both the Buddha and the monkey hold a yellow leaf-like object in their hands, and the monkey stands on a lotus stem growing out of the Buddha's throne. Nevertheless, and probably assured by the location of the scene within the narrative, the caption's author identified the scene as the honey offering.

In the depiction of the descent from heaven, narrative action is reduced to the bare minimum as well (Fig. 234). The Buddha stands frontally on a large lotus shared with his two attendants, and Brahmā to the Buddha's right is holding an umbrella. The three figures stand on the same large lotus and the Buddha is performing the teaching gesture. Again, the scene lacks some of its identifying characteristics, such as an indication of stairs or the nun Utpalavarnā (Utpalédok, *ut pa la'i mdog*) bowing to the Buddha's feet upon arrival.⁴⁴ Brahmā does not even hold the umbrella above the Buddha's head, which often is enough to identify the scene.⁴⁵ Not surprisingly then, the captioner focused on the teaching action and read the scene in relation to the second illumination on this folio as "turning the

dharma-wheel following the request of Brahmā and Indra."⁴⁶

In the last illumination of this volume, the Buddha is seated on a lotus and under a tree and performs the teaching gesture (Fig. 235). He is flanked by four monks, seated sideways and with hands raised in the gesture of worship, arranged symmetrically to his sides. The scene thus is to be interpreted as the first sermon in the deer park in Sārnāth near Vārāṇasī, even though there are only four monks, and not five as in the story of this event. Also the deer flanking the wheel, which are usually represented at the feet of the Buddha, are lacking.⁴⁷ The caption author also interpreted the scene as such, but was this the intention of the conceiver of the visual program of this Sūtra collection? This has to remain unclear, but the ornate text above which the illumination was painted may well reference a teaching Buddha. Generally, it can be observed that a visually and chronologically clear depiction of the Buddha's life was not the main goal when conceiving of this illumination program.

VISUAL CANON

The number of instances in which the interpretation of a scene in the Buddha's life is in some way problematic is much greater than one would expect, even if one leaves aside the captions. Such instances are particularly frequent towards the end of the cycle with those events that have a long visual tradition that can be traced back to Northeast Indian depictions on book covers and manuscripts. This is surprising at first glance and deserves an inquiry into the background that could have led to this situation.

Looking at the range of scenes across the Buddha's life, it becomes apparent that their narrative character diminishes considerably from the first scenes to the last. While the birth and youth scenes are easy to read

42 Also the two illuminations depicting the birth stories on the final folio verso of volume kha were identified as representing these two merchants.

43 For common depictions of this miracle in book illuminations, see Pal and Meech-Pekarik 1988, pls. 6, 7, figs. 17, 18.

44 On Indian depictions of this event, see Allinger 2010b.

45 For a similarly formulaic composition, see the pair of book covers in the Los Angeles County Museum of Art already referred to several times (Pal 1985, pl. 22, fig. 36; <https://collections.lacma.org/node/238883>, accessed January 14, 2020).

46 Tib.: *tshangs pa dang rgya byin gis gsol mtab nas chos kyi 'khoroba/*.

47 The composition with four figures in symmetry is an elaboration of the most abbreviated depiction of the first sermon among the Eight Great Events, where the Buddha is flanked by only two monks facing him. For examples, see Pal and Meech-Pekarik 1988, pl. 13, fig. 28.

in terms of the narrated content and clearly demonstrate visual thinking behind their compositions, those towards the end are static and formulaic with their narrative content and identifying characteristics often reduced to the absolute minimum. In addition, while there is no doubt about the chronology of the scenes up to the story of Sujātā, those depicting the events around the awakening and the following ones are chronologically confused when compared with the succession of events in textual accounts of the Buddha's life.⁴⁸ One may thus reasonably conclude that the scenes preceding the awakening and those following it have a different visual pedigree.

Tibetan representations of the Buddha's life preceding those of the Sūtra collection at Namgyal document quite different approaches to the subject, which relate to the textual sources and religious interpretations used for their depiction. The earliest preserved such narrative of the Tabo Main Temple, datable to around 1040, is largely based on the account in the *Lalitavistara*, which ends with a large teaching scene following the Buddha's awakening.⁴⁹ While scenes from the Buddha's teaching life and *parinirvāṇa* are added to complete the cycle, the clear difference in the arrangement and composition of these scenes and the comparatively small space dedicated to them demonstrate the composite character of the Tabo narrative. The narrative deriving from the *Lalitavistara* has a clear chronology, but the following events display no chronological relationship, with the exception of the *parinirvāṇa* being placed at the end. The Tabo murals of the Buddha's life demonstrate the fact that none of the texts transmitted to Tibet narrates the entire life story, from its beginning to the *parinirvāṇa*, and that the Tibetans needed to communicate such a story.

The monuments of the Alchi Choskhor (*al lci chos 'khor*) preserve four representations of the Buddha's life, two of which are found in the Main Temple. On the door

of the Alchi Dukhang (*'du khang*), the events preceding the Sujātā episode are shown in mono-scenic depictions arranged vertically along the door posts, while the Sujātā episode and those following it are more complex and arranged horizontally along the top of the door, with the awakening taking central position.⁵⁰ In the murals of the Dukhang, the life is represented in three horizontal rows to the left of the same door. It narrates the life from the Bodhisattva in Tuṣita heaven to the victory over Māra, and then immediately moves to the *parinirvāṇa* and the burning of the relics.⁵¹ The Buddha's life on the dhoti of the main image of the Alchi Sumtsek (*gsum brtsegs*), Bodhisattva Maitreya, focuses on the events up to the first sermon and the *parinirvāṇa*, representing the Buddha's teaching career in the form of six triads that show the Buddha teaching to a different audience in each.⁵² Rather than narrating life events as such, these emphasize the capacity to teach all beings, and with it the timeless and spaceless nature of the Buddha. Thus, these early Alchi monuments demonstrate that also around 1200 the actual teaching career of the Buddha was communicated separately and/or distinctly from the narrative preceding the Buddha's awakening.

Even in the Lhakhang Soma (*lha khang so ma*), the "New Temple" of Alchi that probably dates to the second quarter of the fourteenth century,⁵³ and other early Ladakhi monuments following it,⁵⁴ only few scenes were added to bridge the timespan between the

50 The door has been studied in greater detail in Poell 2005.

51 A full description of this life, of which only the top row is well preserved, will be provided in a forthcoming publication by Christian Luczanits on the Alchi Choskhor monuments.

52 For the Buddha's life in the Alchi Sumtsek, see Goepper and Poncar 1996, 126–131, as well as Luczanits 1999 and the accompanying online picture gallery on <http://www.luczanits.net/> (accessed February 2, 2020).

53 On the date of the Lhakhang Soma, see Luczanits 2015, 244–246. On the life of the Buddha in the Lhakhang Soma, see Genoud and Inoue 1982, Alchi, fig. 18, and Martin 2011. The observations made here are based on photography provided by Jaroslav Poncar and Nils Martin as well as research for a forthcoming publication by Christian Luczanits on the Alchi Choskhor monuments.

54 See in particular the study of the life in the Lhato Lhakhang of Alchi Tsatsapuri in Martin 2011.

48 On the textual accounts used for this study, see note 224 above.

49 On the life of the Buddha at Tabo, see Klimburg-Salter 1997a, Klimburg-Salter 1997b, Klimburg-Salter 2007, and on a study of one of its post awakening scenes, see Allinger 1999.



**Fig. 116: The life of Buddha
Śākyamuni composed around
the Eight Great Events**

Central Tibet, thirteenth century; 86 x
62 cm; private collection.

victory over Māra and the *parinirvāṇa*. As with the illuminations, chronology appears not to be a concern for them, and the identification of some events is far from clear. For example, in the scene dedicated to the taming of the elephant, a lion is also shown to be attacking, which is a misinterpretation of the lion projecting from the Buddha's hand to actually tame

the elephant.⁵⁵ This is also the only scene in Soma's life that can be associated with any of the four miracles. In the Soma story, the succession of scenes was also influenced by their location, since greater emphasis is provided for the first sermon and the generic teaching scenes that follow it in a higher position to the right side of the entrance.

⁵⁵ See also the closely related depiction of this event in Martin 2011, fig. VII.2.

Fig. 117: Stele of the Eight Great Events

North-Eastern India, eleventh/twelfth century; yellowish-beige stone, height 16 cm; Potala: Li ma lha khang; inventory no. 1631; photo: Ulrich von Schroeder 1994.

Published: von Schroeder, Ulrich. 2001. *Buddhist Sculptures in Tibet*. Vol. One: Indian & Nepalese, pp. 400–401, pl. 129C–D, and von Schroeder, Ulrich. 2008. *108 Buddhist Statues in Tibet*, pp. 78–79, pl. 19.



These Western Himalayan examples can be contrasted with a group of thangka paintings from Central Tibet (Fig. 116)⁵⁶ that narrate the Buddha's life based and expanding on Northeast Indian depictions of the Eight

⁵⁶ The following examples were used for comparison: a thangka documented in Tibet (Han Shuli 1995, fig. 316); one formerly in the Zimmerman collection (Huntington and Huntington 1990, no. 107, Pal 1991, no. 81, Allinger 2010a, fig. 5); and two paintings from a private collection Bautze-Picron 1996, fig. 2, Bautze-Picron 1998, fig. 2, Allinger 2010a, fig. 4, and Pal 2003, no. 121 (with an inscription on the back placing it into a Taklung context).

Great Events (Fig. 117).⁵⁷ These are communicated in a number of different formats, most prominently in the so-called Andagu steles,⁵⁸ which may also include the seven stations following the Buddha's awakening, and in illuminations of Sanskrit manuscripts and painted

⁵⁷ The most systematic account on this relationship is the two-part study of Bautze-Picron 1996 and Bautze-Picron 1998.

⁵⁸ See Bautze-Picron 1999 for an overview on this type of stele, many of which are still found in Tibet (von Schroeder 2001, 394–405).

book covers.⁵⁹ In both cases, visual symmetries guide the composition and chronology is less important. For example, among the Eight Great Events, the two scenes with a standing Buddha, the descent from the gods, and the taming of the elephant are juxtaposed in very similar compositions, as is the first sermon and the multiplication miracle at Śrāvastī.⁶⁰ A further development of such composition in Central Tibet breaches the symmetries in favour of a chronological presentation of the events. The best example for demonstrating an intermediate stage in this process is a painting in a private collection published in *Sacred Visions*.⁶¹ While retaining some of the inherited symmetries, such as the one between the two events with the standing Buddha, it combines them with new ones in the upper corners of the painting, while the remaining composition is arranged chronologically around the central Buddha. In a further step, all events following the awakening are clustered on the top left side of the canvas and chronology is emphasized, but this leads us into the fifteenth century.⁶²

This short survey illustrates that prior to the Namgyal illuminations different parts of the Buddha's life had been transmitted in various forms. While the events preceding his awakening are often displayed in extensive depictions full of narrative detail, those following

59 See Allinger 2010a for an extremely interesting example concerning the role of book illuminations for early Central Tibetan depictions.

60 The illuminations of two *Prajñāpāramitā* manuscripts with scenes from the life of the Buddha, one in the Los Angeles County Museum of Art (Pal and Meech-Pekarik 1988, pl. 4; <https://collections.lacma.org/node/252319>, accessed January 14, 2020) and another one in the Asia Society, New York (Huntington and Huntington 1990, no. 58), demonstrate the adoption of this composition in book illuminations.

61 Kossak and Singer 1998, no. 27. The expansion of the Buddha's life through the addition of youth scenes at the bottom is also documented in Northeast Indian steles, the best examples being the stele of Betagi (Bautze-Picron 1996, figs. 15, 22; Bautze-Picron 1998, fig. 3) and that of Kamalapuri Monastery, Dacca, (Allinger 2010a, figs. 2 and 3).

62 Examples for such compositions are a depiction of the Yumchenmo Korlam (*yum chen mo skor lam*) at Shalu (detail in Luczanits 2007, fig. 8) as well as the following *thangka*: Han Shuli 1995, figs. 302–315; two paintings in the collection of Heidi and Ulrich von Schroeder Bautze-Picron 1996, fig. 3 and fig. 16.

it are formulaic and devoid of any chronological relationship, especially when they are based on the Eight Great Events. However, by the time of the Namgyal illuminations and the Western Himalayan depictions of the Buddha's life that include these events, the background for the formulaic character of these scenes was lost, resulting in rather idiosyncratic representations that often include genuine misunderstandings.

Many of the scenes in the Namgyal illuminations have their closest parallels in Northeast Indian book illuminations. This adds an additional layer of complexity, since book illuminations at times continue the symmetries and formulaic character found with the Eight Great Events and at times weaken them in favour of more extensive or more narrative depictions. Book illuminations often also include scenes beyond the Eight Great Events, and at times they replace them entirely.⁶³

The Namgyal illuminations combine the formulaic character of the Eight Great Events with a more narrative representation, in part offering abbreviated idiosyncratic versions of the events. The formulaic character can still be observed in depictions such as the victory over Māra, the awakening itself, and the Mucilinda depiction, each of them focusing on the earth-touching Buddha. The descent from the gods and the first sermon are equally formulaic, but they are not juxtaposed to each other in the representations to which they go back to. The third compositional formula, the Buddha seated sideways on a throne, derives from narrative friezes read from left to right, and it is these scenes that are least rooted in a previous model and most prone to misunderstandings, as demonstrated by the scene of the taming of the elephant. The new composition of this scene is also responsible for the fact that none of the visual symmetries otherwise characteristic for the Eight Great Events is preserved in the Namgyal depiction.

The unusual location of the first sermon can be explained in several ways: on the one hand it could simply be a replacement or reinterpretation of the

63 See note 38 on the Mucilinda episode above.

multiplication miracle after realizing that the first sermon was not represented, on the other hand it is tempting to compare the composition in the two folios of this volume with the middle pairs in depictions of the Eight Great Events on steles (Fig. 117) and thangkas (Fig. 116). There the two events with seated Buddhas are commonly placed below those with standing ones. The illuminations on the last folio recto of volume ba could thus present a vertical pairing of such a composition. However, in thangka compositions based on the Eight Great Events, it is the taming of the elephant that is usually paired with the first sermon, but there is also an exception in this regard, namely the thangka formerly in the Zimmerman collection.⁵⁷

Concerns for the presence or absence of a certain scene or the derivation from a visual pedigree are only two possible reasons that led to the Eight Great Events to lack chronology embedded in their visual representation, and this is reflected in the Namgyal illuminations. Overall, the Namgyal illuminations of the Buddha's life reflect the complex and composite pedigree of this theme in the Tibetan tradition.

PANTHEON

With the end of the Buddha's life, themes based on narrative give way to the representation of single figures. The majority of them are frontal and hieratic, and they represent deities of the Buddhist pantheon presented in a hierarchy that ranges from Buddhas to subsidiary deities bestowing wealth and protection. An exception to the rule is found in the last volume, the first folio of which features Padmasambhava (Péma Jungné, *pad ma 'byung gnas*) and a monk worshipping him. His position within the overall pantheon and the implications this entails are discussed towards the end of this section. While the arrangement of the deities is intentional and systematic, they appear not to be part of a greater overall scheme, such as a systematic link to the Buddha families. This is clear from the absence of the respective Buddhas in the crowns of the deities.

BUDDHAS

Five volumes (*tsa to zha*) are dedicated to Buddhas, beginning with the five esoteric Buddhas in their *saṃbhogakāya* aspect and continuing with fifteen Buddhas in monastic robes. The identification of the latter is not obvious from the depictions themselves, a fact that has also puzzled later caption writers suggesting identifications. However, when examined overall, there are enough clues to explain the arrangement and identify each depiction on the basis of succession.

The Buddhas sit frontally on a lotus and in front of a throne cushion with triangular projections at shoulder level. They have a horseshoe-shaped head nimbus and a large mandorla framing the entire figure, leaving little space in terms of background, which again is either green or blue and decorated with flower blossoms. The same colours used for the background are also used for the cushion, with orange as an additional option. The mandorla is red in all but two cases, but its edge varies. Most frequently, the red of the mandorla faded towards a bright edge with one or two layers between them, and the two exceptions switch this colour scheme. Otherwise, the edge of the mandorla is simply red as its body with an additional line paralleling the edge, or yellow with flames drawn in. Again, no pattern can be recognized for any of these choices, and they appear to be combined randomly.

Occasionally, a throne is drawn below the lotus that partially supports identification. This is most clearly the case with the esoteric Buddhas, where the jewel throne distinguishes the first one, Vairocana (Fig. 237), and all of them have tiny family symbols and vehicles painted on a strip of colour underneath the lotus. Except for Vairocana, the colour of this strip may alternate with the background, i.e., it is green when the background is blue, and vice versa. Curiously, the vehicles of Vairocana (Fig. 237) and Akṣobhya (Fig. 238) are interchanged. This mistake may well be associated with the fact that by this time either of them could have taken the central position.

Thrones also distinguish four of the following seven Buddhas, among them the first (Fig. 242) and the last

one (Fig. 252), and the last eight Buddhas feature no thrones at all. This indicates that among the Buddhas in monastic robes two groups must be differentiated. Each of them begins with a white Buddha and ends with a yellow Buddha performing the earth-touching gesture, most likely representing Śākyamuni. In addition, the dark blue Buddha preceding Śākyamuni in volume zha can be identified as the Medicine Buddha Bhaiṣajyaguru (Sanggyé Menla, *sangs rgyas sman bla*; Fig. 263). Thus, the first group represents the Seven Successive Buddhas or Seven Buddhas of the Past, presented from the historically most remote Buddha Vipasyin to Śākyamuni as the most recent one, and the second group represents the Eight Medicine Buddhas (Menla Déshek Gyé, *sman bla bde gshegs brgyad*).

The iconography of the Buddhas does not allow their individual identification, which is thus based on their succession alone. In the case of the Seven Successive Buddhas, the first four mirror the colours and gestures of the five esoteric Buddhas. The Buddha depicted like Amitābha even holds a vase in his hands joined in meditation, and he is to be identified as Krakucchanda (Khorwajik, 'khor ba 'jig; Fig. 248). The iconography of the two Buddhas between him and Śākyamuni (Fig. 252) cannot be explained following this rationale: Kanakamuni (Sertup, *gser thub*) is yellow and performs the teaching gesture (*dharmacakramudrā*; Fig. 249) and Kāśyapa (Ösung, 'od srung) is red and performs the gesture of reassurance (*abhayamudrā*; Fig. 251). In both cases their colour may have been chosen in relation to their Tibetan name.

It is equally difficult to explain the iconography of the Eight Medicine Buddhas, and their succession is not obvious either. Given that the Medicine Buddha Bhaiṣajyaguru and Śākyamuni are shown last, I have taken the succession of the Buddhas as they occur in a permission ritual (*rjes gnang*) attributed to Śāntarakṣita (725–783) as a base for their identification.⁶⁴ The iconography of the individual Buddhas is

64 The relevant passages in the *Rite of Reciting the Incantation of the Particularly Extensive Former Aspirations of the Seven Sugatas*, Compiled from the *Sūtra* (*de bzhin gshegs pa bdun gyi sngon gyi smon lam gyi khyad par rgyas pa'i gzungs bklag pa'i cho ga mdo sde las btus*

far from conforming to the details described in this text, but the depictions resonate sufficiently in their choice of gestures and colours to establish a connection.⁶⁵ A major exception is the first of these Buddhas, Sunāmaparikīrtanaśrī (Tsenlek Yongdrakpel, *mtshan legs yongs bsgrags dpal*), who is white and performs the gesture of giving (*varadamudrā*).

The individual iconography of these Buddhas is detailed in the captions to the images, here it suffices to focus on Bhaiṣajyaguru himself, whose depiction demonstrates that these Buddhas received less attention than those preceding them (Fig. 263). In his case, the blue colour and the outline of the begging bowl (*pātra*) can be used to identify him, but the distinctive myrobalan fruit was not drawn and the body of the bowl was never filled with black colour.⁶⁶

Obviously, the locus classicus for the five esoteric Buddhas, the *Sarvatathāgatatattvasaṃgrahatantra*, is not contained in this text collection. However, the Seven Buddhas of the Past are, among others, the protagonists in the *Sūtra of the Seven Buddhas* contained in volume nya (Ng8.13, page 192). The *Sūtra of the Medicine Buddha* is found in volume ta (Ng9.5, page 198), the last volume depicting the birth stories, while that

pa), which is transmitted in the Tanjur and Nyingma literature, are conveniently summarized in Dorje 2014, 135–138.

65 Similarly loose associations are also characteristic for other representations, such as that of the temple of Shangrong (*shang rong*), Alchi, or the depictions in Willson and Brauen 2000, nos. 40–48. The latter shows Seven Medicine Buddhas on three folios, each of them composed from the centre out. This depiction begins with the Medicine Buddha Bhaiṣajyaguru flanked by the Bodhisattvas Candrarocana (Datar Nangjé, *zla ltar snang byed*) and Sūryarocana (Nyitar Nangjé, *nyi ltar snang byed*) at the expense of Śākyamuni. The two Bodhisattvas are white and orange respectively and have their hands folded in the gesture of offering and worship (*añjalimudrā*). It then shows the Buddhas in reverse order of the usual succession, when the central Buddha is red and in front of those flanking him left and right on each folio. There are considerable deviations in the iconography, with the second folio clustering the red and pink Buddhas, two of them with the gesture of giving (*varadamudrā*), and the third folio with those in yellow, all of them performing the gesture of reassurance (*abhayamudrā*).

66 An article discussing the Medicine Buddhas of Namgyal in the context of roughly contemporaneous depictions of this topic and the establishment of their iconography is Luczanits 2020.

containing the vows of the Seven Medicine Buddhas is found in volume kha (Ng2.4, page 152).

BODHISATTVAS

The three groups of Buddhas are followed by Bodhisattvas, namely three forms of Mañjuśrī and five forms of Avalokiteśvara (Chenrézik Wangchuk, *spyang ras gzigs dbang phyug*; volumes za and 'a). Formally, their depiction is a continuation of the one of the Buddha, since their thrones and haloes are constructed in the same way. The Bodhisattvas are generally grouped by identity, but the first folio of volume za displays the most common forms of the two Bodhisattvas together, namely the orange Mañjuśrī with a sword and a book and the eleven-headed Avalokiteśvara (Ekādaśamukhāvalokita, Chenrézik Chuchikzhel, *spyang ras gzigs bcu gcig zhal*; Fig. 265). The captions use their iconographic characteristics to identify them, and Avalokiteśvara is identified as thousand-armed despite in the depictions having eight arms only (Fig. 267).

The following two Mañjuśrī represented on the recto of the last folio of volume za both originate from the *Mañjuśrīnāmasaṃgīti* (MNS).⁶⁷ The white six-headed and two-armed meditating Mañjuśrī with a sword and a book on two blue lilies (Fig. 270) can be identified as Gnosis-Being Mañjuśrī, Mañjuśrī Jñānasattva (Jampel Yeshé Sempa, *'jam dpal ye shes sems dpa'*), as it is alluded to in verse twenty-seven of the MNS⁶⁸ and elaborated in commentaries on it.⁶⁹ Iconographically, this form incorporates the five Buddha families, as demonstrated by the different-coloured lower heads, the top one being that of Mañjuśrī, who in this case is white and superior to them. The first part of the caption to this illumination, “Tikṣṇa-Mañjuśrī (Jampel Nönpo, *'jam dpal rnon po*) consolidating the [Buddha] families,” conveys this sense of the iconography well,

67 The *Mañjuśrīnāmasaṃgīti* is not found in the Sūtra collection, it usually is classified among the Highest Yoga Tantras.

68 I refer here to the excellent translation of the MNS in Davidson 1995.

69 See the partially translated commentary by Vilāsavajra in Tribe 1994, 110–12, or Tribe 2016, 47–49, 137. Interestingly, this form of Mañjuśrī appears not to be depicted in Nepalese sketchbooks such as the ones in Bühnemann 2003.

but the Vajratikṣṇa (Dorjé Nönpo, *rdo rje rnon po*) form of Mañjuśrī is in fact described differently in the MNS. In any case, Mañjuśrī Jñānasattva in this illumination should no longer hold a sword, since he represents the ultimate insight in which there is no more ignorance to cut through, and thus he should rather hold two books.

The second Mañjuśrī on this page is four-armed and holds a sword and a book in addition to his usual iconography (Fig. 271). He derives from verse 150 in the MNS:

“Dressed in the mail of loving kindness, equipped with the armor of compassion, with a volume of insight scripture, a sword, a bow and an arrow, he is victorious in the battle against defilements and unknowing.”⁷⁰

Incidentally, this verse is also quoted under a representation of this form of Mañjuśrī in the Bardzong (*bar rdzong*) cave, where he is called “Great Wisdom Hero” (*ye shes dpa' che*).⁷¹ Neither this designation nor its descriptive alternative, Nāmasaṃgīti Mañjuśrī (Jampel Tsenjö, *'jam dpal mtshan brjod*), are found as such in the literature.⁷² In other words, there seems to be no consistent designation for this Bodhisattva.

The following volume ('a) features two popular Avalokiteśvara groups on the first folio (Fig. 272), the Śaḍakṣara Avalokita triad (Fig. 273) and the Amoghapāśa pentad. The triad of the Six-syllable Avalokiteśvara (Śaḍakṣara Avalokita, Chenrézik Yige Drukpa, *spyang ras gzigs yi ge drug pa*) is extremely popular throughout early Tibetan art and ultimately goes back to the

70 Davidson 1995, 118.

71 Zhang Changhong 2016, Inscription S1.

72 The term Nāmasaṃgīti Mañjuśrī, which is occasionally used, also designates a different twelve-armed form of the Bodhisattva characteristic for Newar Buddhism. The literature often uses Jñānasattva for this form as well as the two-armed form of Mañjuśrī, the term used for the ultimate form in the MNS in the other illumination (Fig. 270). Another designation found for this Bodhisattva on a book illumination from Nako documented by Helmut Tauscher is *shes rab mchog gyur 'jam pa'i dbyangs*, i.e., Mañjughoṣa Foremost in Wisdom. Again, Nepalese sketchbooks do not help in naming this form of Mañjuśrī.



**Fig.118: Hariharivahānodbhava Lokeśvara;
Nyungne Lhakhang,
Phuntsokling Monastery**

Kāraṇḍavyūhasūtra.⁷³ Nevertheless, the colours of the flanking figures of Bodhisattva Mañidhara (Norbu Dzinpa, *nor bu 'dzin pa*) and goddess Ṣaḍakṣarī (Yige Drukma, *yi ge drug ma*) are reversed, and in the case of the goddess the usage of the teaching gesture, instead of folded hands, is unique as well. The Amoghapāśa pentad (Dönyö Zhakpa lhang, *don yod zhags pa lha lnga*) is equally popular (Fig. 274). The iconography of its deities conforms almost exactly with the description of the Amoghapāśa five deity assembly in the tradition of Bari Lotsawa Rinchenchak (*ba ri lo tsā ba rin chen grags*, 1040–1111),⁷⁴ the visualization description of which has been used for comparison here. While the former form of Avalokiteśvara on this folio can be interpreted as

most relevant for the current life, the latter is rather to be associated with the afterlife.⁷⁵

The final folio recto features depictions of Simhanāda Avalokiteśvara (Chenrézik Wangchuk Senggédra, *spyan ras gzigs dbang phyug seng ge sgra*) on the left and Hariharivahānodbhava Lokeśvara on the right (Hari Hari Harila Zhönpar Gyurpé Chenrézik Wangchuk, *ha ri ha ri ha ri la zhon par gyur pa'i spyan ras gzigs dbang phyug*; Fig. 275). The former is depicted white and seated on a lion, hence his name “Lion’s Roar,” with his main attributes flanking him. Liturgies dedicated to this Bodhisattva describe an additional sword to the side

⁷³ See Studholme 2002, 82–83. In the Namgyal Sūtra collection, the text is found at the beginning of volume nya (Ng8.1, page 190).

⁷⁴ See Willson and Brauen 2000, no. 105.

⁷⁵ It is remarkable that the Amoghapāśa pentad is equally popular in the Dunhuang materials in both literature (see van Schaik 2006) and painting (Musée national des Arts asiatiques-Guimet, paintings MG 26466, EO 1131, and EO 3579). Commonly classified as Kriyā Tantra, *The King of Detailed Procedures for Amoghapāśa* or *Amoghapāśakalparāja* is found in volume a of the Sūtra collection (Ng30.1, page 334).

of the skull-cup (*kapāla*), which is not depicted here.⁷⁶ The Bodhisattva on the right references the god Viṣṇu, who is replaced by a lotus in this variant of the deity. In usual depictions, Viṣṇu would be riding the *garuḍa* and located below Avalokiteśvara, while the composition at Namgyal emphasizes Avalokiteśvara. Hariharivahānodbhava Avalokiteśvara is much less popular in Tibet than it is in Nepal, and on the Tibetan plateau his representation can only be found occasionally, usually in contexts with close connections to Nepal. A considerably later example for this deity is represented in the so-called Nyungne Lhakhang (*bsnyung gnas lha khang*) at Phuntsokling (*phun tshogs gling*), where its iconography is represented much more precisely (Fig. 118).⁷⁷

LONG-LIFE DEITIES

The two following illuminations on the first folio recto of volume ya depict what I would usually refer to as goddesses (Fig. 278). However, there is a twist with the depiction of the first of these deities, so it is a safer choice to refer to their function as bestowing long life. The issue is that Uṣṇīṣavijaya (Tsuktor Namgyel, *gtsug tor rnam rgyal*), intentionally spelled here to indicate a male gender, is depicted and captioned as male (Fig. 279). To my knowledge, this is unique and therefore open to a variety of interpretations. Here, I will only present two contrasting perspectives to demonstrate the range of possibilities. On the one hand there is continuity with the previous representations of Avalokiteśvara, both in terms of the white colour and the family association, since the Buddha Amitāyus that is held as one of Uṣṇīṣavijaya's attributes could be interpreted in this way. Thus, the deity may well have been understood as another form of Avalokiteśvara, which obviously it is not. On the other hand the artist may simply have forgotten to depict the gender of the deity, since the remaining attributes and gestures are perfectly rendered, and the author of the caption might have noticed this and accordingly chose a male form. There is no way to decide which of these two

interpretations or any of the possibilities in the intermediate range is correct.

Green Tārā (Drölma Janggu, *sgrol ma ljang gu*), the other illumination on this folio, is clearly female and represented in her usual iconography (Fig. 280). She sits in the posture of royal ease (*lalitāsana*), performing the gesture of giving (*varadamudrā*) with her right hand and holding the blue lily (*utpala*) in her left. A second blossom, oddly passing at the back of the goddess' open hand, is added for reasons of symmetry, a common practice during the time of the production of the Namgyal illuminations.⁷⁸

AWAKENED PROTECTORS

The long-life deities are followed by a group of wrathful deities, with two of the same type on each of the three following folios. On the last folio of volume ya recto are forms of Vajrapāṇi (Fig. 281). Both brandish a vajra in their right hand, but one holds a bell at the hip while the other performs the gesture of threatening (*tarjanīmudrā*) with his left hand. There are numerous forms of Vajrapāṇi that would fit these appearances, but the captions are of no help in identifying the depictions, since they are certainly incorrect. The caption below the left illumination identifies this form as Vajrapāṇi of the Sūtra tradition (*mdo lugs*). This is definitely incorrect, since this designation fits better to the illumination on the right, where the second hand is in the threatening gesture.⁷⁹ Thus, it is rather the form in the right illumination that can be identified as a Vajrapāṇi of the Sūtra tradition. This form is a remover of obstacles and therefore clearly lower in status than the form represented in the left illumination that holds a bell as the second attribute. This Vajrapāṇi conforms to the Exceedingly Fierce Vajrapāṇi (Caṇḍamahāroṣaṇa Vajrapāṇi, Chakdor Tumchen, *phyag rdor gtum chen*) in

⁷⁶ See, e.g., Willson and Brauen 2000, no. 131.

⁷⁷ On this temple and its name, see Linrothe 2011. For inscribed representations of this deity in Nepal, see, for example, Bühnemann 2003, BDC nos. 11, 12, and LC nos. 73, 82.

⁷⁸ Classical early examples for the representation of the second flower are the Ford Tārā, today in the Walters Museum of Art (see, e.g., Kossak and Singer 1998, no. 3; Pal 2001, no. 131; for its date between 1175 and 1189, see Luczanits 2009), and the Cleveland Tārā (Cleveland Museum of Art, acc.no. 1970.156; see, e.g., Singer and Denwood 1997, 27; Kossak and Singer 1998, no. 37).

⁷⁹ See especially the description of this form in the Tibetan canonical literature (ACIP TD02871 and TD02881).



Fig. 119: Kneeling Acala

Luri Chörten Cave, back wall, late thirteenth to early fourteenth century; photo J. Poncar 1996.

the tradition of Rechungpa Dorjédrak (*ras chung pa rdo rje grags*, 1085–1165), who in the *Rinjung Gyatsa* (*rin 'byung brgya rtsa*) is the only form that holds a bell in the left,⁸⁰ and is here tentatively identified as such. In addition to this attributive distinction, he would also wear full wrathful jewellery instead of merely snakes, but this textual distinction is not always strictly upheld in the Tibetan tradition.⁸¹ A third form of Vajrapāṇi is depicted in volume sha (see below).

The second pair of protectors on the first folio verso of volume ra are forms of Mahākāla (Fig. 284). On the

⁸⁰ Willson and Brauen 2000, nos. 156.

⁸¹ The paintings of the *Rinjung Gyatsa* in Willson and Brauen 2000, nos. 154–160, also do not make this distinction.

left, an illumination features the seated four-armed form of Mahākāla holding a sword and a tantric staff (*khaṭvāṅga*) in its side arms as well as a heart-shaped beta fruit in its main right hand (Fig. 285).⁸² This form has been described and practiced in different Kagyü (*bka' brgyud*) traditions⁸³ under various names, including Jñāna Mahākāla (Yéshé Gönpö, *ye shes mgon po*) as also identified here.

The Mahākāla in the illumination on the right is two-armed and holds a curved knife (*kartṛkā*) and a skull-cup (*kapāla*) above each other in front of his chest (Fig. 286). The posture of his arms and legs conform to the Pañjara Mahākāla Alone in the Ngog Tradition (Gurkyang Ngogluk, *gur skyang rngog lugs*),⁸⁴ but similar forms are also known in other traditions.⁸⁵ This identification assumes that the magical wooden gong usually lying on the arms of the most popular form of Pañjara Mahākāla has not simply been forgotten. This absence of the gong is crucial in this case, since the Mahākāla imagery in these illuminations then excludes the possibility of being conceived in a Sakya tradition context.

The recto of the final folio of volume ra then shows two forms of Acala (Miyowa, *mi g.yo ba*), both brandishing a sword with the right hand and holding a noose in the left, but one of them is dark blue and standing, while the other is light blue and kneeling sideways (Fig. 287). Thus, the standing form to the left conforms to Acala among the Four Kadampa Deities (Kadampa Lhazhi, *bka' gdams pa'i lha bzhi*),⁸⁶ whereas the one to the right

⁸² On this attribute, see Willson and Brauen 2000, no. 352, n. 1.

⁸³ For example, the *Rinjung Gyatsa* (Willson and Brauen 2000, no. 352) associates this form with the Tselpa Kagyü (*tshal pa bka' brgyud*), and I have read a number of texts attributed to Pakmodrupa (*phag mo gru pa rdo rje rgyal po*, 1110–1170) that described this form, for example Rdo rje rgyal po 2003a, 2003b.

⁸⁴ See Willson and Brauen 2000, no. 361.

⁸⁵ For example, the same form is also described in Rdo rje rgyal po 2003c, 351–52.

⁸⁶ The Four Kadampa Deities are Śākyamuni, Acala, Avalokiteśvara, and Tārā, and they are depicted on some early Tibetan paintings, such as the one sold at Sotheby's New York in March 2004 (lot 56) as well as the one in the Fournier Collection (e.g., Heller 1999, no. 67). Durham 2016 focuses on another painting related to that at Sotheby's. For this form of Acala, see also Willson and Brauen 2000, no. 174.

is popular in the thirteenth and fourteenth centuries across the new schools (Fig. 289).⁸⁷ This form is also painted on the back wall of the stūpa cave at Luri (Fig. 119).⁸⁸ The captions differentiate the two forms simply by naming the posture of the second one.

WEALTH DEITIES

The illuminations in volume la are dedicated to wealth deities (Fig. 290). On the first folio verso are illuminations of the peaceful and wrathful forms of Jambhala, the former form yellow and seated, and the latter form a standing Black Jambhala (Dzam nag, *dzam nag*). Their iconography and identification is straightforward and was unproblematic also for the caption writer.

The other pair of wealth deities on the final folio recto (Fig. 294) are Vasudhārā (Norgyünma, *nor rgyun ma*) and Gaṇapati. The former can be recognized by her yellow colour, the ear of rice held in her left hand, and her right hand in the gesture of giving (Fig. 295). Unusually for her depiction, there is another ear of rice emerging from behind her right hand. Here, the symmetry in flanking attributes common for Tārā depictions (Fig. 280) has also been employed for this Vasudhārā.

The depiction of Gaṇapati is fascinating (Fig. 296). Both Gaṇapati and his vehicle show that the artist had difficulty representing them. Gaṇapati has tiny elephant ears and a skewed trunk, and his vehicle rather resembles a cat. Likewise clumsy is the depiction of the usual attributes of a radish and a bowl of sweets (*laḍḍuka*), neither of which can be recognized. Thus, it seems that the artist was unfamiliar with depicting this deity and needed to work from a description or a very cursory visual model, the exact details of which remained unclear to him.

At this point the iconographic order that has permeated the illuminations so far is interrupted, and we

return again to another set of wrathful deities that complements the six already discussed above.

PROTECTORS AGAIN

On the first folio verso of volume sha, the left illumination features another form of Vajrapāṇi (Fig. 298). In distinction to the ones already discussed, here his right hand performs the threatening gesture at his heart. This is the most common form of the deity, and there are several teaching transmissions associated with it, if they are named at all. Two versions of this form are referred to in the *Rinjung Gyatsa* as Nīlāmbaradhara Vajrapāṇi (Chakdor Göngönchen, *phyag rdor gos sngon can*),⁸⁹ and this name is also used here to differentiate this representation from the others. It needs to be emphasized that these identifications of the three forms of Vajrapāṇi remain tentative.

The green protector in the right illumination of this folio is Vajravidāraṇa (Dorjé Namjom, *rdo rje rnam 'joms*), who holds a crossed vajra in his right hand and a bell in the left (Fig. 299). In this green form he is usually represented as a semi-wrathful Bodhisattva, while the wrathful form is commonly blue.⁹⁰ Since this deity is closely associated with Vajrapāṇi, it is fitting to have the two protectors represented together.⁹¹

The last folio of this volume was at some point reattributed to volume ya, and therefore it has a double volume signature (Fig. 301). The left illumination on this page is puzzling. The wrathful deity here is dark blue, three-headed, six-armed, and six-legged (Fig. 302). Holding a vajra and a skull-cup (*kapāla*) in its main arms and a ritual dagger in one of its left arms, this appears to be some form of Heruka, but its exact identity remains obscure. The caption probably identifies him as “liberating Mahākāla”, but I was unable to locate this form in any of the textual sources consulted for this study. The second illumination on this folio represents

87 See, for example, Kossak and Singer 1998, no. 22 (see also no. 30), Lee-Kalisch 2006, no. 49. In the *Rinjung Gyatsa* this form is the pacifier of internal obstacles among the six Vajrāsana deities Willson and Brauen 2000, nos. 174, 195–200.

88 On Luri, see Gutschow 1994; Neumann 1994, 1997; Neumann and Neumann 2010, and the picture gallery on <http://www.luczanits.net/> (accessed February 2, 2020).

89 See Willson and Brauen 2000, nos. 154 and 159.

90 See, for example, Chandra 1991, nos. 14 and 34. See also “Vajravidharana” on Himalayan Art Resources.

91 The three forms of this deity in the *Rinchung Gyatsa* (Willson and Brauen 2000, nos. 211–213) confirm this association, as they are depicted and described as holding a vajra instead of the crossed vajra (*viśvavajra*).

Tiger-riding Mahākāla (Gönpo Takzhön, *mgon po stag zhon*; Fig. 303). The two illuminations on this folio together are most suitable to reconstruct the religious context for the production of this Sūtra collection (see below).

The deities of this volume should fit perfectly between those of volume ya, ending with two forms of Vajrapāṇi, and volume ra, beginning with two forms of Mahākāla. Indeed, a part of this volume was added to volume ya, as it continues the text of this volume. The causes for the original arrangement remain unclear.

NYINGMA DEITIES

The final two volumes then focus on an alternative pantheon associated with Padmasambhava and promoted by proponents of the Nyingma tradition. On the first folio verso of volume sa, this new theme is introduced with the highest deity of the Nyingma pantheon, the primordial Buddha (*ādibuddha*) Samantabhadra (Küntu Zangpo, *kun tu bzang po*; Fig. 306). In this depiction he is bejewelled and dressed—conventionally he is depicted naked and without jewels—but the caption below is undoubtedly correct in identifying the deity as Samantabhadra.

The right illumination on this page most likely depicts a principal deity of the Eight Pronouncements (Kagyé, *bka' brgyad*; Fig. 307).⁹² Depending on the commentarial tradition, this deity is known under various names including Yangdak Heruka (*yang dag he ru ka*). He represents the mind and is considered a wrathful form of Vajrapāṇi. A good comparison for this depiction is found at Wanla (*wan la*), where he is represented in the east of the nine assemblies (Fig. 120). The iconographic details are only partially comparable, but there is a high degree of variation in the depiction of this deity.⁹³

On the verso of the final folio of this volume are two deities that mirror each other, the left one

raven-headed and the right one lion-headed (Fig. 309). Both are directed towards the centre of the folio, stretching their legs towards the centre and holding a skull-cup towards each other. Rather than representing high-ranking, independent deities, they remind of the raven- and lion-headed retinue of roughly contemporaneous Mahākāla depictions and are interpreted here as such. Thus, the raven-headed deity is unlikely the Raven-headed Mahākāla (Gönpo Jarokdong, *mgon po bya rog gdong*) implied by the caption, but instead a raven-faced attendant deity, and the lion-headed deity is certainly not the well-known lion-headed *ḍākinī* so popular later within the Nyingma tradition.

Unfortunately, another volume (ha) is missing here. It would be interesting to see which illuminations were chosen to be included in it.

The last volume, volume a, then depicts Padmasambhava and a worshipping monk on the first folio verso (Fig. 313). The representation of the Precious Guru bears the atypical features shared by all of his early representations, from the details in dress, which is less complex than in later depictions, to the rather flat, featherless hat (Fig. 314). This is the only folio in the entire Sūtra collection in which the two illuminations refer to each other in the same way as is common in the Prajñāpāramitā volumes, with a monk on the right side taking refuge to Padmasambhava on the more prominent left side.

CONCLUDING DEITIES

The last two illuminations on the final folio recto of volume a reference the entire collection and thus are interpreted here as concluding deities (Fig. 317). The left features the wealth deity Vaiśravaṇa (Namtösé, *rnam thos sras*; Fig. 318) and the right the protective goddess Penden Lhamo Rematī (*dpal ldan lha mo re ma ti*; Fig. 319). These two deities conclude the well-conceived iconographic program spread across the volumes.

Just as on the final folio recto of the previous two extant volumes, here there is a large donor depiction placed between the two illuminations and along the

⁹² On much later depictions of the Eight Pronouncement deities and the variations in their depictions, see Himalayan Art Resources under “Buddhist Deity: Eight Pronouncement Heruka.”

⁹³ See the examples under “Chemchok Heruka” on Himalayan Art Resources.

Fig. 120: Yangdak Heruka, who is black, three-faced, six-armed and four-legged

Wanla, wall with the deities of the Eight Pronouncements.



bottom edge of the folio, and these will be discussed in the following section.

DONOR ASSEMBLIES

The three successive donor depictions preserved were meant to cover the entire space between the other two illuminations, but in fact neither of them does. Monks are found only in the first of these depictions, while the others merely feature lay worshippers, usually couples wearing local dress. Each of these depictions is composed around a group of ritual implements and offerings between them. Given their contents, these depiction across the volumes may well exhibit a hierarchy.

In the first of these depictions in volume ya (Fig. 304), the table of ritual implements is larger and the monks seated to the left of it are all haloed. The first of the monks is shown to be teaching and wears a red pointed hat in the form of a *paṇḍita* hat (*paN zhwa*) usually

associated with the Sakya tradition. However, since this type of hat is also found with teacher depictions of a Kagyü context in Mustang, such as in the caves of Luri and Könchokling (*dkon mchog gling*), it does not help in establishing the religious context of the collection. The other monks in the depiction have rosettes above their ears and hold flowers and incense sticks as offerings. Curiously, also the male donor opposite the eminent monk is shown performing the teaching gesture, and thus he is conceived in dialogue with the eminent monk. He has a more elaborate cape with shoulder patches and is accompanied by two females. There are traces of captions below the monks, but the bottom of this folio is cut off.

The group on the final folio recto of the collection (volume a) may be next in hierarchy, since its table of offerings is more elaborate and the donor couples are larger than in the third depiction (Fig. 320). This

illumination was at least partially painted above text, including the “re-edited and correct” (*dang zhus te dag go*)⁹⁴ commonly added in red ink on the last folio. The captions below the figures are partially preserved.

The donor depiction with ten couples in volume sa has the most figures, but the offerings between them receive the least attention (Fig. 312). All figures hold some form of offering in a gesture of worship. Captions below the figures remain in the form of tiny fragments and are covered with thin paper by a later repair. Considering the missing volume, there likely was a further such depiction.

Despite this potential hierarchy resulting from the differences between them, the three extant donor assemblies appear rather schematic in their composition and their details. There is no intention of making the depicted visually identifiable beyond their identities as monastics or lay followers and worshippers. The altars depicted between them likewise merely contain ritual offerings but no material donations to the monastic community. The relative number of monks to lay followers indicates a context with a small monastic body and a fairly large base of lay support.

In terms of dress, the monks are depicted with yellow vests, red robes, and differently coloured capes, the ones of honour being yellow. Regardless of how they are seated, they wear no shoes. The males wear turbans, long-sleeved coats folded in front and held by a wide cloth belt, a heavy cape, and white boots. Only in the case of the main king represented in the first of the depictions opposite the monk, the cape is replaced by an outer coat with sleeves, but it is equally worn as a cape. The males also have earrings and a necklace, most often a single turquoise pendant. Most ladies wear a combination of a blouse and a skirt or trousers, the latter always shown in dark blue with a flower pattern, and a cape that is sometimes differentiated by stitched decoration. They also have white boots, and their jewellery consists of strings of turquoise and amber beads in their hair, larger earrings, necklaces with several golden or turquoise beads, and an amulet

box. In some cases their dress resembles that of the men in the depictions. The colouring of the turbans, dresses, and capes again seems rather random, with some colour combinations more frequent than others. Heavy shading is often used in a number of variations to provide structure to the garments.

While none of these visual details can be strictly interpreted to signify a certain status or even person, the dress in general perfectly fits a Tibetan cultural environment. The few remaining captions conform to this assessment, but it cannot be considered certain that they are in fact contemporaneous to the depictions (see below). Most likely, the donor depictions in the last volumes were added together with the illuminations, indicating that the depictions themselves may have been produced customarily and independent of the actual buyers of the text collection.

The apparent randomness in the representation of donors corresponds to what has already been observed for other themes of the illuminations, and this can be interpreted as the natural outcome of a workshop production, a topic that will be addressed next.

WORKSHOP PRODUCTION

The two examined collections provide unique insights into their production. It is clear that many of the peculiar elements found with the illuminations—be it the seemingly random variety in details or inconsistencies—can only be explained through a workshop context. In this process, different craftsmen made contributions not only at different stages of the work but also in the creation of a single illumination. Apart from that, we can exclude that there was a consistent production line with all folios passing through the same people in the same order. Would this have been the case, the minor deviations in the depictions would be hard to explain. In the following, the production process will be reconstructed on the basis of the *Prajñāpāramitā* illuminations and with passing references to the *Sūtra* collection.

94 On this note, see chapter 1, page 38 ff.

Once the paper was cut to size, the general design of the pages was established by adding the rule lines in a thin wash of brown ink. The *Prajñāpāramitā* set features eight such rule lines, while the *Sūtra* collection has nine.⁹⁵ The second line from the top usually extends to the left side to indicate the position of the volume number. In the next step the red circles around the string holes were added. While the circles are clearly drawn on top of the rules, their centres do not align with latter, indicating that they were positioned independently. Red guidelines at the sides demarcate the extent of the space reserved for the text and the illuminations, the latter at times covering them. The text clearly precedes the illuminations, as they partially cover the text. For the *Prajñāpāramitā* set, this is most apparent on last folio recto in volume *kha* (Fig. 43), the last folio recto in volume *ca* (actually numbered *ci*, Fig. 53), the last folio recto in volume *nya* (Fig. 73), and the first folio verso in volume *pa* (Fig. 89). On the part of the text, the space reserved for the illuminations is demarcated with dots in the same black ink used for the text written on the rules. In the *Prajñāpāramitā* set, this is best visible on the first folio verso in volumes *tha*, *da*, and *pha*, and on the last folio recto in volumes *cha* and *da*. It may thus have been the scribe who added these.

There is some indication that the illuminated folios were treated differently from the pages with text only. This is apparent from the variation in the colour, and occasionally even the orientation, of the volume number on the illuminated pages. In some cases, the illuminated pages are also of a slightly smaller size.⁹⁶

It is unclear how the content of the illuminations was communicated to the painters, but the program of each collection was certainly planned. With the *Prajñāpāramitā* set, this planning is obvious at the beginning and the end of the collection, but it is

unclear if the arrangement following the five esoteric Buddhas was meant to carry a particular meaning.

It remains equally unclear how the figures were initially produced. Seeing images of the same type in the *Prajñāpāramitā* set side by side demonstrates a strong consistency in the proportions of all illuminations, including the double halo and the area of the lotuses. Thus, their outlines may well have been established by the use of some kind of reproduction technique. These outlines were then filled with colour, and a very light shading was applied to the figures. The haloes occasionally also have such areas of shading, and the pink lotuses are always shaded. The contours of the figures and haloes were then added in red or purple ink, while the black lines of the face were added last. The required skills increased with each of these steps, and the finishing touches were likely performed by one of the master painters.

There is no apparent logic to the usage of colour and the different types of motives, but it seems intentional that no two illuminations look alike. For example, in the only case where an identical colour scheme was used for two attendant Bodhisattvas (Fig. 81 and Fig. 84), one of them was painted with a scarf and there are also minor differences in the crown and the dhoti. Equally, there is no relationship between certain motives and their colours schemes. For example, there are two types of lotuses used for the *Prajñāpāramitā* illuminations, one with round, upturned, and shaded petals on a pink ground, and another one with broad pointed petals with an interior outlined in yellow on a brown ground. Both types occur with differently coloured figures. Equally, there are two types of monastic dress based on the same outline, one that is red and seemingly clings to the body with the armpit of the left arm outlined, and one that is brown with a stripe or patchwork pattern covering the left arm entirely and thus appearing more voluminous. In one case, the volume is emphasized by an additional contour (the Buddha on the first folio of volume *da*, Fig. 83).

In terms of the details, there are standard forms and random deviations from these forms. For example, the

⁹⁵ In rare instances, such as on the last folio recto of volume *ja* of the *Sūtra* collection, there is no trace of rules.

⁹⁶ This minor difference in size is within the common variation range and was not measured, but can occasionally be recognized in the photographic documentation.

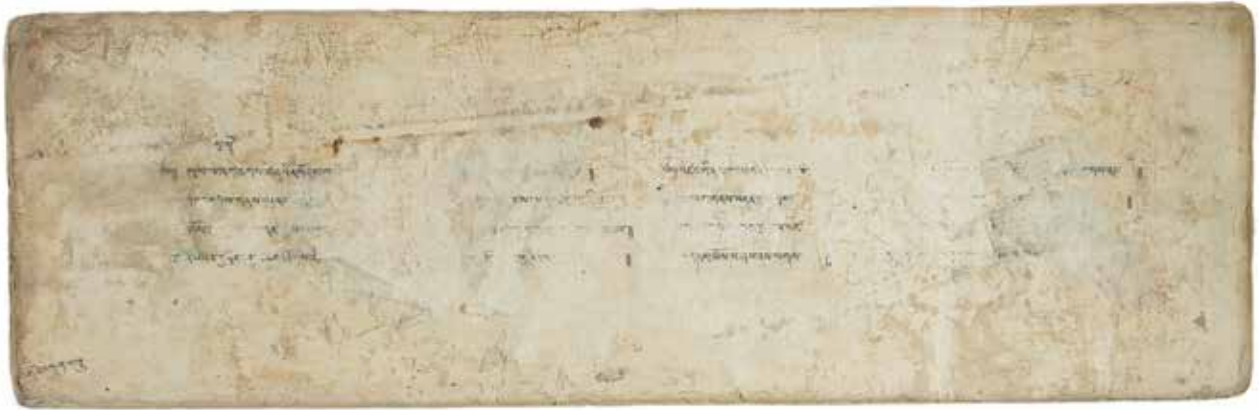


Fig. 121: Last folio verso of the *Prajñāpāramitā* volume ka with a four line text partially peeled off

crowns are perceived as five-pointed with three ornamented points in the front and two in between at the back. The latter are not ornamented, since they are meant to be seen from the back, and this is consistent with all crowned frontal figures. In profile, however, usually only three of these points are painted, two in the front and one in between in the back, but there are also cases with three points in the front only (final folio of volume ja, Fig. 66), with a fourth point added to that in the back (last folio of volume kha, Fig. 45), and with the third point represented in front but plain (last folio of volume ka, Fig. 39). The latter also features a round point in the front, which it shares with the two Bodhisattvas depicted with the attributes of Mañjuśrī (first folio of volume ja, Fig. 64) and Vajrapāṇi. On the latter, the central point is expanded with a side ornament that replaces the back point (first folio of volume pha, Fig. 93). Similar observations hold true for the drawing of the hair, the earrings, the necklaces, the arm ornaments, and the dhoti.

How has this variety come about? I imagine several painters of different accomplishment sitting together and intuitively sharing the work, with the more experienced ones instructing the apprentices whenever they are free. Likely, each of the painters was in charge of certain colours. In other words, I assume that the folios were moved to different painters and gradually filled in this manner. Such a scenario also explains why in some cases an element would have been forgotten,

such as the red border of the illuminations on the final folio of volume ka (Fig. 39).

The Sūtra collection was clearly thoroughly planned, but since its illuminations are highly varied there is little that can be deduced on its production process. A survey of the depictions of the previous lives of the Buddha (volumes ka to ta) reveals both a penchant for visual symmetries as well as a certain randomness in the depiction of secondary elements, such as the background colour or trees. Along with the often rather minimalistic representations of the actual stories, these features are clear indications of a workshop context similar to the one outlined on the basis of the *Prajñāpāramitā* set, but likely with a smaller number of painters.

A workshop production context may also explain some of the idiosyncrasies observed with the depictions of the Buddha's life discussed at length above. It is tempting to attribute to this context also the confusion in the order of the scenes, but then the other parts of the program should feature similar confusions, which is not the case. It rather seems that the chronology of the events was not a major concern and that the model for the scenes of the latter half may have already been unclear to start with. In other words, this section of



Fig. 122: Last folio verso of the Prajñāpāramitā volume ca with a text almost completely peeled off

the life can only be explained on the basis of a longer history of transmission and reproduction.

A workshop production also explains some of the divergences in the iconography of the deities represented in the third part of the Sūtra collection. This is particularly the case for the confusion in the thrones of Vairocana and Akṣobhya (Fig. 237 and Fig. 238), the incomplete rendering of the Medicine Buddha (Fig. 263), the reversal of the colours of Mañidhara and Ṣaḍakṣarī (Fig. 273), and the male representation of the goddess Uṣṇīṣavijayā (Fig. 279). Finally, the assumption of a workshop production as mapped out above also accounts for the somewhat schematic donor depictions on the final folios of the Sūtra collection.

The artists who painted the illuminations most likely were part of a larger workshop that produced the manuscripts. In this scenario, it is safe to assume that the illuminations were an integral part of the production and that there was no major time gap between the texts and the illuminations. While theoretically not impossible, it appears unlikely that the illuminations were added at a later date, not only due to the natural difficulty of setting up such a production at a later stage but also because of the workshop character of the illuminations. If they were a later commission,

one would expect only a small group of artists to have worked on them.

However, work on these two collections did not end with their production. As repeatedly mentioned above, the captions have not been part of the production process and must be later additions, just like other additional texts, including writing exercises and a few graffiti. The following section will focus on an assessment of these alterations.

ALTERATIONS

The most severe alterations are found in the Prajñāpāramitā set, since its pages were mutilated to harvest some of their Buddha depictions. Volumes ka, ga, ja, and pha are obvious cases in this regard. While this was occasionally done to apply the illuminations elsewhere or to sell them on the market, other alterations were probably made to obscure the origin of the collections. This is most obvious in the well-spaced and written text on the final folio verso of volume ka of the same collection, where the text was partially peeled off (Fig. 121). As the remains in volume ka indicate, these texts likely contained historical information.⁹⁷ There is another text of this type without intentional damage in the final folio verso of volume nga in the

⁹⁷ On the verso of this folio are fragments of a verse text in four lines, the first line of which appears to name a monastery (@#//_ yul la zhag chags tsha chu'i dgon pa la ..) and the family line (rus) of 'dzang in the first line, while the last line preserves the name of a donor (yon dag mos pa shas rab lags).

same collection (Fig. 327), which mentions the same place name (*tsha chu*).⁹⁸ In both cases a carefully spaced and written headed script (*dbu can*) was used, and this text was likely added temporally close to the completion of the overall text.

Remains of a peeled off text can also be recognized on the verso of folio ca (Fig. 122). This text in a different handwriting was obliterated almost in its entirety, and the remaining traces are too fragmentary to provide any information about its content or relation to other texts.

A number of volumes of the Sūtra collection contain texts of a similar character that is well-spaced and written in headed script (*dbu can*), but the details of each of them are distinct. The last folio of the first two volumes of the collection features an additional consecration verse. In volume ka, this text was written next to a piece of paper pasted to the side of the illumination, which themselves are additions to the folio (Fig. 141). In volume kha, the script of the consecration verse is slightly smaller than the main text and resembles its style relatively closely, thus it may be an earlier addition (Fig. 147). Neither the script nor the spelling of the two versions of the consecration verse are identical, therefore they are not systematic additions.

The other three texts in headed script on the final folios of volume kha, ca, and ya appear to be penned by different scribes as well. All three texts are quasi historical references to the donation of the Sūtra collection in different ways. However, they are devoid of names that may help to contextualize the collection. It is likely that these texts were added to the folios at an early stage, with the one in volume ca perhaps even preceding the illuminations. These more systematically applied texts surely also precede the captions, to which we will now turn to next.

CAPTIONS

From the analysis of the illuminations, it is clear that the captions supposed to identify them were added at

a later stage.⁹⁹ Captions in the Prajñāpāramitā set are rare, and an identical scribe can only be recognized when there are multiple captions on the same folio. The main captions of the Sūtra collection are usually written in a semi-cursive handwriting and with differing degrees of attention to form. There is a considerable diversity across the volumes, but it is difficult to reconstruct how many writers might have been involved in their making. At times it even seems as if two different writers may have added the two captions on the same folio, such as on the first folio of volume nga (Fig. 156), but this cannot be considered certain.

Overall, the captions identifying the previous birth illuminations in the Sūtra collection are fairly consistent. There is no indication that the captioner knew the textual sources on which the illuminations are based. The captions to the illuminations depicting the Buddha's life were likely penned by a different writer, although their script is fairly similar. These captions are more narrative and thus extensive. While the main captions of the Buddha's life are relatively consistent, they can still be distinguished into two kinds, namely, those previous to the Sujātā episode on the first illumination of volume pa that are somewhat more widely spaced and slightly larger, and the remaining ones that are written in a relatively small but regular handwriting. Those on the first folio of volume pha, which are entirely different, are a later addition following a repair. A new captioner is to be recognized with the esoteric Buddhas, since his writing is slightly cruder and more widely spaced. This person may have only penned a few captions up to the first Buddha in monastic robes on the first folio of volume tsha, while two other persons attempted to identify the following Buddhas, with each of them working on a few Buddhas only. With the Bodhisattvas, a script returns that most closely resembles the one at the beginning of the Buddha's life, and this remains relatively consistent up until the last folios, which feature a number of

⁹⁸ See page 364 f. for a transcription and discussion of this text.

⁹⁹ The experience at Namgyal and the character of the captions of the Dolpo manuscript collections indicate that they too have been added at a later date. Identifications based on them alone in Heller 2009 thus have to be used with caution.

different scripts. In other words, the captions added to the illuminations are only partially the result of systematic efforts, and these were focused on particular sections only.

In many cases the main captions were copied by later writers who added a second version to them. These were usually simple writing exercises, and the script is often very poor, but there are a few cases in which an earlier comment is complemented. The most remarkable case of the latter is that of Gaṇapati on the final folio recto of volume la, where a second caption mentions that there is also a red Gaṇapati (Fig. 296). Given the prominence of a red Gaṇapati among the “three red deities” (*dmār po skor gsum*) of the Sakya tradition, this may be read as an addition from a scholar of this tradition.

Given the patchwork nature of these textual additions, which were probably added over a longer period of time, little can be said about their language. Idiosyncratic spellings, possibly deriving from phonetic renderings of words in a local dialect, make the earlier texts difficult to fully understand. The captions, too, have their spelling issues, but these are more within the expected range. Given the many writers involved, it is remarkable that *bzhi*, meaning “four,” is consistently spelled *gzhi*.

Despite the haphazard nature of these textual additions to the illuminations, most of them can be read as expressions of respect. They evidence an engagement with the illuminations which clearly are understood as a purposeful contribution to the texts. Given that the scholars producing them must be imagined as probably seeing only a few volumes at a time, most likely when the entire body of texts was recited, it is unsurprising that the captions were added in patches. One can well imagine a group of monks sitting together and conferring about the illuminations following a curious request by one of them. They would consult with the most senior scholar among them, who would also be the most likely person to add the original captions after the discussion. The captions can therefore be understood as the direct result of the tradition of reading an

entire textual corpus for merit and protection as well as the physical engagement resulting from it.

Finally, there are many more textual additions between the illuminations on the last folios of the volumes. In these cases, an early ending of the text often leaves an unusual amount of empty space that seems to have inspired people to add their own thoughts. The resultant texts, as far as they have been understood, commonly feature religious inspirations and express the worship of the three jewels or more specifically the Buddha’s teaching. At times these additions are performed in such a sloppy manner that they have the nature of graffiti.

GRAFFITI

The high respect afforded to the two collections of text discussed here also accounts for the low number of graffiti found throughout them. The three lotus petals drawn along the bottom line of the last folio of volume da of the *Prajñāpāramitā* set (Fig. 85) may be roughly contemporaneous with the manuscript, judging by the shape of the petals. They symbolically place the entire text of this volume on a lotus. Two additions to this collection, however, are distinctly crude. Of these, the torso drawn on the final folio of volume cha has subsequently been removed (Fig. 59). The crude drawings on the first folio of volume pa were probably added together with the captions (Fig. 89). They are poor attempts to make the Buddha sit under a tree and to connect the figures on the folio through a common ground.

In the *Sūtra* collection, the pages with Buddha representations also inspired most of the graffiti. On the last folio recto of volume pa, an additional tree was added to the side of the illumination, copying the one represented within it (Fig. 226). This addition makes use of the additional space resulting from the movement of the illumination a few centimeters towards the centre. Drawings were also added to the illumination of Buddha Śākyamuni on last folio of volume dza (Fig. 250). These are crude additions that disturb the aesthetic of the Buddha and go hand in hand with his



identification written directly on his chest. Otherwise there is a certain concentration of graffiti towards the end of the collection. On the final folio of volume sa, offerings were drawn below the illumination of the raven-headed deity, along with a figure that is inspired by the donor depiction to its side (Fig. 309). Further, on the final folio of volume a, the head of Jambhala's lion-vehicle was completed in ink to make up for the damage of this folio (Fig. 317).

Remarkably, the empty sides of the first and last folios were not at all used for additions. However, many of the illuminated pages were carefully reinforced by an additional sheet of paper on these sides, and the edges around the illuminations were often reinforced as well. These repairs also speak of the care afforded to the Sūtra collection in particular, to which we owe its exceptional condition.

We can conclude from the condition of these two text collections that the monks of Namgyal Monastery maintained these ancient texts very well, although



Fig. 123: Vairocana of the Prajñāpāramitā set
Detail of Fig. 38.

Fig. 124: Vairocana of the Sūtra collection
Detail of Fig. 237.

they were not originally made for this monastery. Yet, it remains extremely difficult to establish when, where, and for whom the two text collections were originally produced.

CULTURAL CONTEXT

As we know from historical sources, Namgyal Monastery is the result of a major rebuilding and expansion in the second quarter of the fifteenth century (see page 20f.). While the two collections certainly predate this event, they provide extremely little information about their origin, and the few names that do occur in the additional texts cannot at this stage



Fig. 125: Ratnasambhava of the Prajñāpāramitā set
Detail of Fig. 44.

Fig. 126: Detail of Ratnasambhava

Central Tibet, first half of the thirteenth century; Pritzker Art Collaborative.

be safely interpreted. The text that likely would have been most informative, namely that on the final folio verso of the first volume of the Prajñāpāramitā set, was at some point intentionally removed. No such text is found in the Sūtra collection, and if had ever existed, it was covered up by later repairs. The illuminations can only partially make up for this lack of context, and the information that can be gained from them will be summarized in the following.

At first glance, the two text collections appear to be closely related to each other. Their overall appearance and condition as well as their colour scheme is comparable. However, when looking at the details there are also major differences, not only in the size of the folios



and the illuminations but also in style. The illuminations of the Prajñāpāramitā set are larger and simpler in their conception, but they are also more sophisticated in artistic details, in particular the shading. A comparison of the images of Vairocana in the two collections demonstrates these differences well (Fig. 123 and Fig. 124). The Vairocana of the Prajñāpāramitā set has a distinct type of crown with a green band above the diadem, an asymmetric knot at the sides of the rosettes, long hair, a vertical *ūrṇā*, arched eyebrows, and a dhoti in two parts (Fig. 38). Even the painting style of the gesture of highest awakening (*bodhyagrī mudrā*) differs considerably for the two Buddhas, with the one in the Prajñāpāramitā set conforming to the classical Indian type with the right hand surrounding the index finger of the left hand and seen from the back. Similar observations can be made when comparing Buddhas, there are no rosettes with those of the Prajñāpāramitā set, or kneeling monks, the one of the Sūtra collection are kneeling differently than those in the Prajñāpāramitā set.



Fig.127: Green Tārā

Tibet, 13th century (c. 1260s); opaque watercolour and ink on cotton; 52.4 x 43.2 cm (20 5/8 x 17 in.); Cleveland Museum of Art, Purchase from the J. H. Wade Fund by exchange, from the Doris Wiener Gallery 1970.156 (<https://clevelandart.org/art/1970.156>, accessed January 28, 2020; attribution by the museum).

The most distinctive element of the details described above is the dhoti in two parts used in the Prajñāpāramitā set. This refers to a dress in which the part around the hip and that covering the thighs are of different colours and patterning, making them seem like separate textiles joined together to a rather unlikely piece of dress. At times, even the cloth between the legs is of a different colour and patterning, which makes it a three-part dress (this is most apparent with Vairocana in Fig. 38). This dhoti is a distinct feature for all bejewelled figures in the Prajñāpāramitā set, and it is also used for the figures kneeling sideways. This depiction is inspired by Northeast Indian book

illuminations¹⁰⁰ and the Northeast Indian style in Tibet (Sharri, *shar ris*),¹⁰¹ paintings in which a shorter and thicker cloth is covered by a thinner and transparent one.¹⁰²

The illuminations of the Prajñāpāramitā set represent a further development of the Northeast Indian style

100 A prime example that also documents the transmission to Tibet is a late eleventh-century manuscript from Nālandā that was brought to Tibet (see Lee-Kalisch 2006, cat.no. 26).

101 Here I use the terminology as defined by David Jackson 2011, chapter 1, for early Tibetan painting styles in a rather loose manner.

102 For example, see the flanking Bodhisattvas in Kossak and Singer 1998, nos. 1, 4, 10, 12, 13, 14, 17, 23, 24.

Fig. 128: Detail of the trees in Fig. 127



in Tibet, which simplified its features to a degree that makes them almost impossible to recognize (Fig. 125). For example, only a detailed comparison (Fig. 126)¹⁰³ makes it apparent that the crown derives from a helmet-shaped type, that the inner halo framing the body represents the cushion, and that the proportions of the outer rim of the halo derive from the thick bejewelled borders characteristic for paintings in the Northeast Indian style. In contrast, Newar features are secondary and can only be observed in the details, such as the

¹⁰³ The counterpart for this comparison is the detail of a group of three thangkas belonging to the same set and published in their entirety in Kossak and Singer 1998, no. 23a-c. Their relationship is discussed in Luczanits 2011, 38–42.

distinctive crown of Vajrapāṇi (Fig. 93) or the frame of Dharmodgata's palace (Fig. 95). This palace together with other details on the final folio of the collection provide further avenues for such comparisons.

Dharmodgata's jewelled palace takes its shape from elaborate thrones with slanting sides and lotus blossoms at the projecting ends at the seat and shoulder level. Three of its platforms have triangular spikes, including the most prominent ones at bottom and top.¹⁰⁴ The five projections on the two topmost levels are curious, since they are made from white bells topped

¹⁰⁴ The shape of the spikes demonstrates that the distinction between the shapes of such spikes in Jackson 2011, fig. 1.9, does not work in practice to distinguish styles.

by vases that contain a single leaf projecting from it vertically. These most likely derive from stūpas represented in the same position, as for example in the case of the famous Green Tārā in the Cleveland Museum of Art (Fig. 127),¹⁰⁵ and they may be taken as remote references to the temple of awakening at Bodhgaya.¹⁰⁶

Another charming and informative detail is the tree on the illumination featuring Sadāprarudita (Fig. 96). Such trees are rarely depicted in Himalayan art, but they appear in a group of Newar book covers and manuscript illuminations,¹⁰⁷ including those contained in a *Gaṇḍavyūha* manuscript that is spread across many collections.¹⁰⁸ Comparable depictions on the Cleveland Green Tārā demonstrate that the tree in the illumination combines the leaves of a banana tree with the ringed stem of a palm tree (Fig. 128). The tree may therefore be considered another Newar element in the illuminations of the Prajñāpāramitā set.

The multiple associations to the painting in the Cleveland Museum of Art are significant. Besides the plants, it also shares the double function of the frame as well as the abstraction of the two-parted dhōti (Fig. 127). In fact, this feature has become popular in different variants of Newar style scroll paintings produced in or for Tibet (Berī, *bal ris*),¹⁰⁹ among them a set of five Buddha paintings today spread across different



collections,¹¹⁰ a group of murals at Shalu (*zhwa lu*) Monastery that include the Segoma Lhakhang (*bse sgo ma lha khang*),¹¹¹ as well as a distinct set of cave murals that include Luri in Mustang,¹¹² Pangra Puk (*pang gra phug*),¹¹³ and Bardzong.¹¹⁴ Note that the original intent behind this distinct representation of the dhōti is no longer apparent in all these versions. The dates suggested for these depictions in the literature vary greatly, with the Segoma Lhakhang often used as a

105 See also Kossak and Singer 1998, no. 37; Kossak 2010, fig. 68; Jackson 2010, fig. 5.13; Jackson 2011, fig. 1.8.

106 This may sound farfetched unless we consider such intermediaries as the Mañjuvāra stele of The Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/38124> (accessed February 2, 2020).

107 See, for example, the Los Angeles County Museum of Art illuminations in Pal 1985, no. P6, Pal and Meech-Pekarik 1988, pls. 24a-c, figs. 37, 39, 42b, 42c, or the book cover in the Pritzker collection in Pal 2003, no. 26, Heller 2009, 138–139, or Kossak 2010, fig. 62, the manuscript of which is dated to 1207. A Tibetan book cover painted by a Newar artist contains such trees in the teaching scene (see Kossak and Singer 1998, no. 34).

108 On this manuscript, see Allinger 2008, who follows Losty in terms of attribution (third quarter of twelfth century).

109 Other examples than those singled out are Kossak and Singer 1998, no. 41; Jackson 2011, figs. 5.11, 6.19, 6.20.

110 For this set, see Pal 1985, no. P7 (attributed to the early thirteenth century); Kossak and Singer 1998, no. 36a-c (attributed to the first half of the thirteenth century); Kossak 2010, figs. 63, 65, 107 (attributed to the first half of the thirteenth century); Jackson 2010, figs. 6.3 (attributed to 1158–1182).

111 Besides the Segoma, this feature is also found in the Avalokiteśvara Chapel (Neumann 2001), the Ambulatory of the Yum Chenmo Lhakhang (*yum chen mo lha khang*), and the Great Ambulatory (*skor lam chen po*).

112 On Luri, see Neumann 1994; Neumann 1997; Neumann and Neumann 2010 as well as the picture gallery on <http://www.luczanits.net> (accessed January 28, 2020).

113 On Pangra Puk, see Neumann and Neumann 2011; Neumann and Neumann 2018.

114 On Bardzong, see Pritzker 2000; Tsering Gyalpo 2014; Zhang Changhong 2003, 2013, 2016, 2018.

Fig. 129: Padmasambhava

Kanji, left side wall; early fourteenth century.

Fig. 130: Padmakara among the *mahāsiddha*

Könchokling, Mustang, fourteenth century.



chronological benchmark in the early fourteenth century.¹¹⁵ In Tibet, this feature thus becomes characteristic for one distinct branch of the Newar style in Tibet, and it was probably used throughout the fourteenth century.¹¹⁶

Examples for the abstracted usage of this type of dhوتي depiction in the Kathmandu valley are much more rare.¹¹⁷ As presented elsewhere, these examples likely

¹¹⁵ Usually, its paintings are dated to 1306. As Sarah Richardson (2016, 64–63) points out, this is merely a convention that is not warranted in the sources themselves, and the murals could equally date to a later period. However, she does not have convincing reasons for her chronology of the development of Shalu either, which assumes an extremely long painting phase. Further, the stylistic differences between the Gosum (*sgo gsum lha khang*) and Segoma Lhakhang are, in my opinion, more than merely two painting schools working at the same time. Here, in my opinion, the study by Ricca and Fournier 2001 is still valid.

¹¹⁶ See note 94 on the terminology. To be sure, this feature is also known for paintings from the Kathmandu valley, but it is much less dominant there (see the examples listed in note 113).

¹¹⁷ For example, a painting in the Zimmerman collection (Pal 1991, nos. 31, attributed to 1300); one in the collection of Michael Henss (Pal 2003, no. 35, attributed to the fourteenth century), and another one in the Musée national des Arts asiatiques - Guimet

belong to a period in the late thirteenth century, when the art of the Kathmandu valley aligned with Newar art in Tibet.¹¹⁸ If this reading is correct, it would also have repercussions for the date of the Tibetan examples cited above, but a review of these goes beyond the scope of this study.

Based on the broader context established for the illuminations of the *Prajñāpāramitā* set above, the late thirteenth century is also the most likely period of their production. This presumably took place in an area of South Tibet rather than in Mustang, since outside of book illuminations the East Indian painting style is not found in the region.

Let us now turn to the *Sūtra* collection and its depiction of Buddha Vairocana (Fig. 123). His crown features three major and two minor points along the front, small rosettes and a symmetric fan-shaped knot. His hair is short, the earrings reveal long earlobes, and his dhوتي is of one piece and held by a golden belt. There

(Béguin 1990, 174, attributed to around 1300, this painting also prominently represents banana trees).

¹¹⁸ See Luczanits 2018, 97–100.



Fig. 131: Penden Lhamo Rematī

Luri, base of the *chörten*; late thirteenth to early fourteenth century.

Fig. 132: Şaḍakṣara Avalokita

Luri, dome of the *chörten*; late thirteenth to early fourteenth century.

Fig. 133: Şaḍakṣara Avalokita

Tashi Kabum, dome of the *chörten*; early to mid fourteenth century.

is also a notable difference in the conception of the throne, with clear triangular projections beyond the backrest and an abstracted base seen from the front. Vairocana is clearly seated against a cushion, and the mandorla is horseshoe-shaped. The Newar heritage of this depiction is undeniable. The Buddhas here have rosettes behind their ears, and their dress has gained volume and complexity, with the edge of the dress crossing the upper arm. The kneeling monk also has a rosette behind his ear, and his dress is delicately shaded. All of these stylistic features are associated with the Newar style in Tibet.

Overall, the *Sūtra* collection offers a much wider range of possibilities for comparison, and a considerable number of them were already cited. The life of the Buddha has been particularly informative in this case, by demonstrating that some of its elements relate more to Northeast Indian manuscript illuminations, while others have a direct Newar heritage. The complexity of these relations can be taken as characteristic for the process of the Tibetan adoption of Buddhism in general.

To this we may now add the integration of Padma-sambhava and his teachings into the Buddhist mainstream, which within the Taklung Kagyü (*stag lung bka' brgyud*) tradition is first noticed in the third quarter of the thirteenth century. Padmasambhava here first appears as representative of subsidiary teachings along with Padampa Sanggyé (*pha dam pa sangs rgyas*, d. 1117) on a painting dedicated to Sanggyé Yarjön Shérab Lama (*sangs rgyas yar byon shes rab bla ma* = Prajñāguru, 1203–1272), the third abbot of Taklung (tenure 1236–1272).¹¹⁹ These two teachers then become regular features of paintings representing his successor Sanggyé Önpö (*sangs rgyas dbon po*, 1251–1296; tenure 1272–1273),

¹¹⁹ The painting was first in the Ford collection and has subsequently been donated to the Walters Museum of Art (Pal 2001, no. 136). Confusingly, the central lama could also be the second abbot Kuyelwa Rinchengön (*sku yal ba rin chen mgon*, 1191–1236; tenure 1210–1236), as stated in Luczanits 2009, 77–78, but the comparison of Taklung teacher depictions, the inscription on the back ending with Sanggyé Yarjön, and the style make this unlikely. In any case, this painting has been produced in honour of Sanggyé Yarjön, and even if it actually meant to portray Kuyelwa, the subsidiary teachings depicted would have been retrospectively attributed to him. This becomes clear when it is compared to another painting with the same double lineage that does not depict the subsidiary teachings (see Singer 1996a or Singer 1996b).



where they may also flank Sanggyé Yarjön.¹²⁰ By the beginning of the fourteenth century, Padmasambhava and his teaching may have been adopted wholesale, as demonstrated by their prominence in the iconographic program of Wanla in Ladakh, India, which was built in a Drigung Kagyü ('bri gung bka' brgyud) context.¹²¹ These are just two examples that speak to the emergence of Padmasambhava and his teachings across Tibetan Buddhist traditions. In general, I am unaware of any depiction of the Precious Guru (*gu ru rin po che*), as he is often referred to, that on art-historical grounds may arguably predate the thirteenth century.¹²²

The position of Padmasambhava at the very end of the Sūtra collection is a curious choice, and it indicates that in this case the adoption of his teachings is somewhat half-hearted. In this connection, the fact that the Precious Guru uniquely wears Tibetan monastic robes

above his worldly dress is highly significant (Fig. 314). Padmasambhava here is understood as a representative of Tibetan, not Indian, Buddhist teachings. Other details of his depiction, in particular the rather wide, flat hat, compare best to the one depicted in the temple of Kanji (*kan ji*), Ladakh, which can be attributed to around 1300 (Fig. 129).¹²³ In Kanji, too, the teacher takes a rather secondary position, but he is still featured much more prominently than in the Sūtra collection. Further, this long-distance comparison does not bring us closer to the cultural context of the Sūtra collection. In this context, it is interesting to note that even in the fifteenth-century monuments of Lo Möntang Padmasambhava plays no major role in the preserved iconographic programs of Mustang. Otherwise, his earliest occurrence in the region appears to be as Padmakara among the *mahāsiddha* of Könchokling, in which he wears the hat of a *paṇḍita* (Fig. 130).¹²⁴

120 See, for example, Singer and Denwood 1997, figs. 41 and 43.

121 On Wanla, see Luczanits 2002; Neuwirth and Auer 2015; Tropper 2015a. A draft of a full description of the pantheon of Wanla is now available on <https://www.luczanits.net/> (accessed May 10, 2020).

122 The earliest representations may be preserved in two fragmentary stūpa at Tabo, which still remain unpublished.

123 For the date, see Luczanits 2015, 244–45. On Kanji, see Skedzuhn et al. 2018; Tropper 2015b; Stoddard 2007; Vitali 1996.

124 On Könchokling, see Luczanits 2014a and the image galleries on <https://www.luczanits.net/> (accessed February 2, 2020). In this depiction, which follows Vajrāsana's list, Padmakara is the 45th figure, and he is found in the top row of the south side.

Continuing with the topic of local comparisons, there is a certain affinity between the Sūtra collection illuminations and the murals of Luri. Most closely comparable are the depictions of Penden Lhamo Rematī (Fig. 131 and Fig. 319), but further comparisons can also be drawn between the representations of Acala (Fig. 119 and Fig. 289), Ṣaḍakṣara Avalokita (Fig. 132 and Fig. 273), Nāmasaṃgīti Mañjuśrī, and Vajrapāṇi. The initial illuminations of Śākyamuni (Fig. 139) and Prajñāpāramitā (Fig. 140) on the first folio of volume ka further retain a feature of the throne that is characteristic of Luri and other local murals, such as those of Tashi Kabum (*bkra shis bka' 'bum*) and Könchokling, namely the multi-layered cloth hanging from the top corners of the throne back along its side. At Luri, this feature is represented in a number of varieties, a good example being the throne of Ṣaḍakṣara Avalokita (Fig. 132). In the illuminations, this feature is much more abstract, comparable rather to the cave representation of the same deity in Tashi Kabum (Fig. 133).¹²⁵ Further, at Namgyal this feature is joined by an arch, in which the snake between the *garuḍa* and the goose—or should this not actually be interpreted as a bird associated with water—is only depicted by its body and to be recognized only by comparison. This is yet another case in which the depictions in the illumination reveal a considerable distance from their origin, which can best be explained by a workshop production that has branched off for a considerable period of time. Overall, the paintings of Luri are much more sophisticated and stylistically closer to painting from the Kathmandu valley. The workshop that produced the illuminations must in contrast be local, as also hinted towards by the many idiosyncrasies in the depictions of the Sūtra collection and its representation of Gaṇapati (Fig. 296).

But where and when was the Sūtra collection most likely produced? To address this question, a comparison of the Namgyal donor depictions with those documented at Dzong (rdzong) Monastery in 2019 is extremely

helpful. In this monastery, a considerable number of donor depictions came to light that are directly comparable to those of the Sūtra collection. They reveal a relative chronology between them, which can most easily be recognized by the way the turban of the male donors is depicted. In the earliest depiction, the turban is clearly recognizable as a piece of cloth wrapped around the head in a manner that its end projects at the back (Fig. 134). In an intermediate stage this cloth end can still be seen, but it is only recognized in comparison (Fig. 135), while at Namgyal it has completely disappeared, and the turban is represented merely in a rather abstract fashion (Fig. 136). On the basis of the comparisons to the Namgyal illuminations, Luri is to be placed somewhere between the middle example and the Namgyal illuminations. Of course the date of Luri itself depends on the chronology one assumes for Shalu, but the early fourteenth century would be the latest possible date for it. The illuminations of the sūtra, and with them the production of the collection as a whole, thus most likely date to the mid-fourteenth century.

The comparison of the donor depictions, for which I have so far only found a single direct comparison outside of Mustang—a manuscript fragment in the Los Angeles County Museum of Art¹²⁶ that compares directly to two such depictions from Dzong—further indicates that the Sūtra collection is most likely a local production, with Lower Mustang being the more likely location because of its increased access to resources for book production. The emphasis on secular donors and their large number further makes it clear that the Sūtra collection must have been financed by a community of lay followers that supported a rather small monastic community, which is consistent with the small monuments remaining from the period preceding the Mustang kingdom.

125 On the Tashi Kabum cave, see Slusser and Bishop 1999, McCue 2001. The name of this *chörten* cave is modern and almost certainly a misnomer. Slusser and Bishop call it Tashi Gelling (*bkra shis dge gling*).

126 See Pal 1990, pl. 6 and M6; or LACMA collection online (<https://collections.lacma.org/node/243791>, accessed February 16, 2020). Interestingly, this illumination is attached to the last page of a *Aṣṭasāhasrikāprajñāpāramitā* manuscript on black paper with further illuminations. These pages are only published in black and white so far and thus cannot be assessed properly.



Fig. 134: Donor depiction in a manuscript of Dzong Monastery

Fig. 135: Donor depiction in another manuscript of Dzong Monastery

Fig. 136: Donor depiction in volume sha of the Namgyal Sūtra collection

Detail of Fig. 304.

This begs the question whether the school affiliation of this community can be recognized from the depictions. The protective deities found in the illuminations are most informative in this regard, and from them a strong Sakya tradition context can be excluded. However, if we review the Mustang heritage that precedes the Mustang kingdom, it is likely that any attempt to actually understand its production in sectarian terms may be misleading in the first place. Instead, the available information in this case strongly suggests that early Mustang art was commissioned around exceptional individual practitioners rather than school affiliations. This is most obvious with stūpa caves such as Luri and Tashi Kabum, which I understand as commemorative monuments for precisely such an individual, who in both cases may well be the depicted monk. Likewise, the donor depictions on manuscripts also centre on monastic individuals, and only the one of the Sūtra collection is accompanied by a small group of monks.

The pantheon of the Sūtra collection is thus better understood as a pantheon of the time. Both Acala and the Tiger-riding Mahākāla are unusually prominent across the Himalayas in all spheres that were under the influence of the Yuan dynasty, and both were utilized for political purposes.¹²⁷ Their prominent occurrence in the Sūtra collection therefore can be seen as reflecting the political relationship of the region to the North, while the turbans of the donors reflect the adoption of cultural traits of the ruling elites to the South.¹²⁸ The local production thus demonstrates its wider links maintained through trade and other

127 See the examples for the two deities provided in Debreczeny 2019. Prominent representations of the Tiger-riding Mahākāla are known from Degönpo (*sde mgon po*), dated 1284, and Bao-chengsi, dated 1322, both likely constructed under Chinese imperial patronage (Debreczeny 2015).

128 I read the emergence of turbans in the region as the result of “cultural cross-dressing” as outlined in Flood 2009. Similar combinations are found with the depictions of merchants among the previous birth, last folio recto of volume kha, the precious objects of which indicate northern relations in the form of the representation of gold and silver ingots, which were used at Ming and presumably also Yuan courts. I owe the identification of the ingots along with the reference to Clunas and Harrison-Hall 2014, figs. 242, 245, to Jean-Baptiste Georges-Picot.

forms of exchange, including that of artistic motives and styles that are then locally transformed. The regionalism of book production at the time is also evident in a comparison of the Namgyal illuminations to those of Dolpo published by Amy Heller.¹²⁹ While the themes depicted are largely the same, there is almost no overlap in term of style, the Dolpo production being a bit older and much more embedded in a Western Himalayan context.

The Namgyal text collections are a reflection of their time also in terms of the organization of their illuminations across volumes. By the beginning of the fourteenth century, the organization of the vast heritage of Buddhist teachings transmitted to Tibet becomes an issue in itself. This is not only evident in the establishment of the Tibetan Buddhist canon but also in the creation of hierarchically organized pantheons of Buddhist deities, as first apparent around 1300 at Wanla and the stūpas of Densatil (*gdan sa mthil*).¹³⁰ The fact that the organization of the illuminations directly relates to the organization of the text only in exceptional cases—such as the story of Sadāprarudita at the end of the Prajñāpāramitā set—is consistent with the earlier usages of manuscript illuminations in Northeast India, Nepal, and Tibet. At times, the illuminations may also present a distinct iconographic program, but the Namgyal Sūtra collection is the earliest documented case in which an entire pantheon of deities is organized in a hierarchical arrangement.

Together, the illuminations and captions of the two text collections provide a unique insight into the production, circulation, and usage of Buddhist texts at the time. They are witnesses to a thriving Buddhist culture at the periphery of the Tibetan cultural world buoyed by its connections to southern and northern neighbours. While the Prajñāpāramitā set was likely imported from a production centre to the north of

129 See in particular Heller 2009.

130 For Wanla, see note 113 above. For the Densatil stūpas, see in particular Czaja 2010; Czaja and Proser 2014. Concerning Densatil, I do contest that the iconographic program of the stūpa goes back to Jikten Gönpö (*jig rten mgon po*, 1143–1217), as some textual sources allege (see Luczanits 2010a).

Mustang, the Sūtra collection was probably produced in the middle of the fourteenth century by a local workshop that, as the Dzong Monastery illuminations demonstrate, was established at least a few decades earlier. It may thus be expected that future documentation will reveal the further remains of such collections in the Mustang region. While these may help to further refine the cultural context, it is unlikely that they will be as complete and as well preserved as the collection at Namgyal.



CATALOGUE TWO

SŪTRA COLLECTION

**Fig. 137: Detail of Buddha
Śākyamuni with eight
Bodhisattvas (Fig. 139)**



**Fig. 138: Sūtra volume ka,
first folio verso**

This folio has suffered considerably as a result of wear. The page has a tear across its centre, which was subsequently repaired at its back and along the upper and lower edges. The two illuminations on this page are larger than any of the other ones, almost taking up the entire height of the folio and reaching its side edges. Accordingly the illuminations are damaged along these outer edges of the folio.



**Fig. 139: Buddha Śākyamuni
with eight Bodhisattvas**

The yellow Buddha performs the earth touching gesture (*bhūmisparśamudrā*). He has a pointed *uṣṇīṣa* with a jewel on top, rosettes above the ears, and wears a patchwork robe with the swallow-tail-shaped end of the robe lying on the shoulder. The robe's white hem crosses the left upper arm and falls in an elegant bow underneath the lower arm. The Buddha sits on an elaborate throne with tiny lions and a vajra is represented on the central cloth hanging in the centre of the seat. The folds of that cloth are rather schematic. The throne back has lotus flowers at its upper corners, and cloth is hanging down along its sides. The ornate top arch is formed by a winged *kīrtimukha* holding the bodies of two *nāga* and white geese standing

SŪTRA VOLUME KA

1

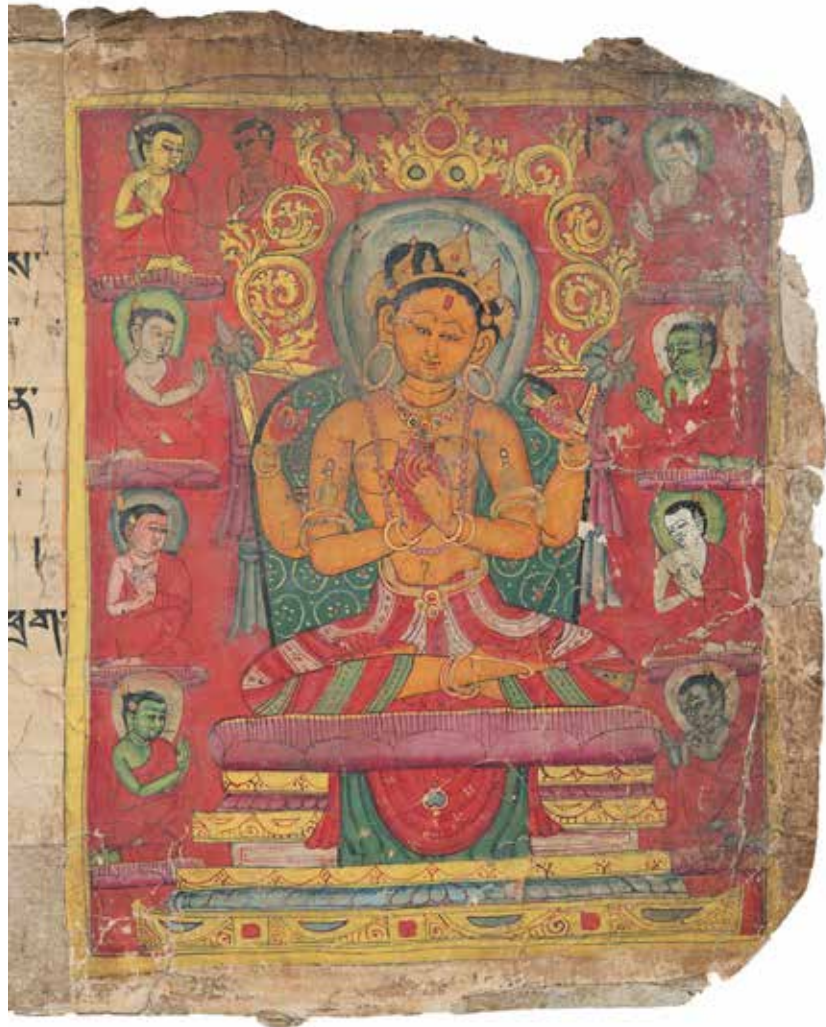
(Book 67)

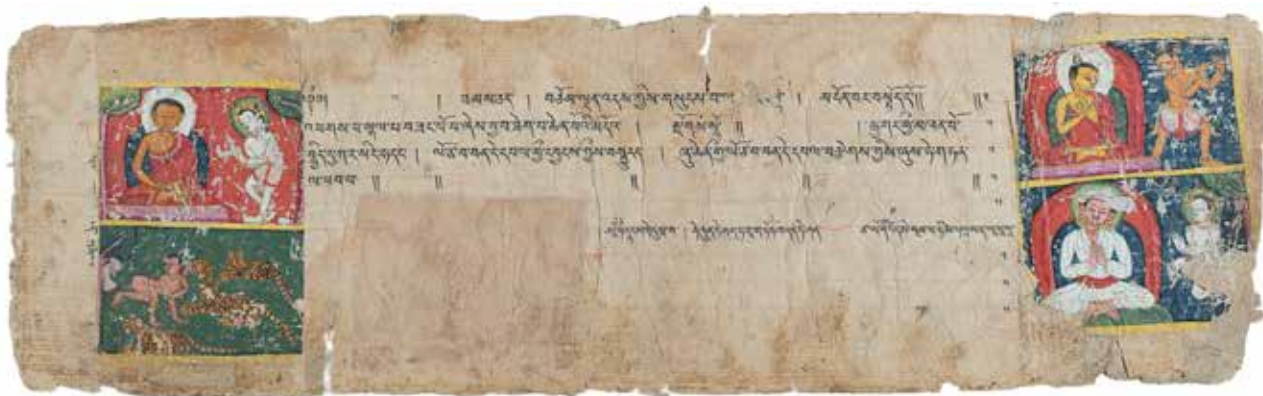


on the cross bar of the throne back. The *kīrtimukha* is horned and topped by a crescent with an ornament on top. Two of the flanking Bodhisattvas stand to the side of the Buddha and perform the teaching gesture (*dharmacakramudrā*), the others are smaller and shown seated sideways and flanking the head performing a gesture of worship, the upper four holding flower offerings in addition.

Fig. 140: Four-armed Prajñāpāramitā with eight Buddhas

The orange goddess has her main hands in the teaching gesture (*dharmacakramudrā*) while those at the side hold a string of beads (*mālā*) and a book. Her body and head are slightly tilted in opposite directions, with an asymmetric hair-knot continuing that movement. The crown has major and minor points and fan-shaped knots to the sides of the rosettes. Her upper body is naked and richly ornamented, with the long necklace falling straight over her breasts. Her throne has a jewel as central ornament, and the throne back is identical to that of Śākyamuni. The upper arch is formed by an ornate scroll topped by a triple jewel. The goddess is flanked by eight differently coloured Buddhas performing either the gesture of worship or the teaching gesture. Two smaller figures face the uppermost ones from behind the throne arch.





hangs from a tree.

There is a fragmentary caption underneath this scene which can be read as follows:

ཉུག་མོ་འདྲུ་...

[s]tag mo 'du # by #

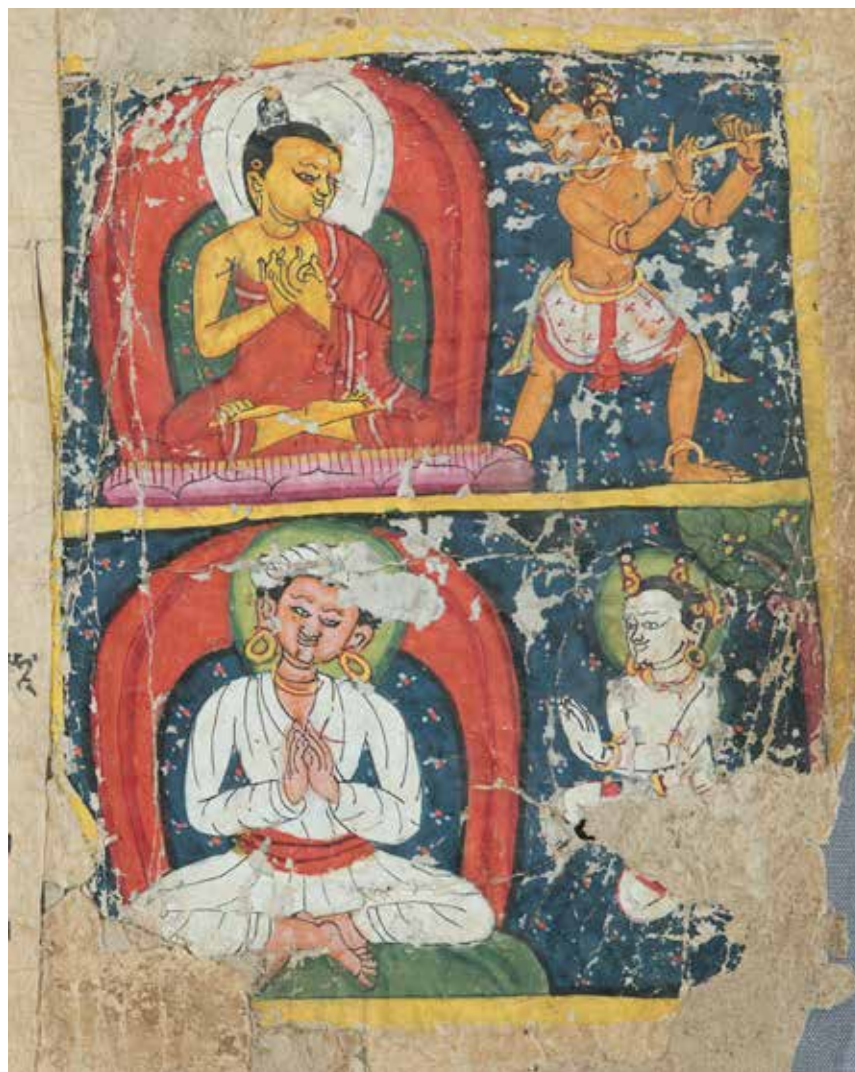
While the verb used is unclear, this caption does identify the story.

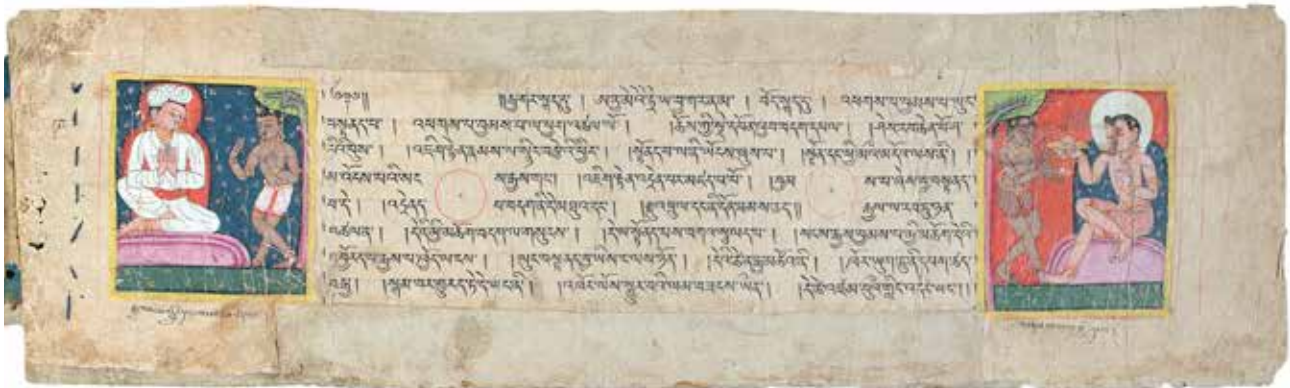
Fig. 143: Unidentified scenes

In the upper scene, a teaching, yellow, seated Buddha with the teaching gesture (*dharmacakramudrā*) is directed towards a figure playing a transverse flute standing to his side.

Underneath, a king in white dress sits frontally and performs the worshipping posture; a white bejewelled worshipper kneels besides him.

The division of the illumination into parts may well be a reference to the narrative frame of each story, but it is unlikely that the lower scene actually represents the story of Śibi, who offers his eyes in the story, as he is more likely depicted in the following illumination.





**Fig.144: Sūtra volume kha,
first folio verso**

The folio is in good condition, but has been repaired in the same way as the illuminated folios in volume ka. The two scenes on the folio are composed symmetrically against differently coloured backgrounds, one blue and one red.



**Fig.145: 02 Birth-story
of Śibi (Śibijātaka)**

A seated white dressed king has his hands raised to his chest in the gesture of worship; he is approached by a dark-skinned figure with the gesture of reassurance (*abhayamudrā*).

རྒྱལ་པོ་སྟོན་པ་ལ་གཟིགས་པ།

rgyal po sbyin pa la gzigs pa /

The king looks at his gift.

The scene looks as if the king would be venerating a Brahmin, but such an event is not found in the associated story. Instead one would expect some hint towards the king's generosity or that of the queen also mentioned in the story.

SŪTRA VOLUME KHA



2

(Book 69)



Fig. 146: 03 Birth-story on the lump of gruel (*Kulmāṣapiṇḍijātaka*)

A dark-skinned standing figure and brighter-skinned seated one exchanging plates of offerings and performing communication gestures.

མཆོད་པ་བསྐྱེད་པ།

zan 'chang bu byin pa/

Giving a ball of dough.

This *jātaka* is named after the offering, a ball of dough, the giving of which is also emphasized in the depiction.

ID: Ng2.1 (rKTs895; F276; Lg2.1)

Title: *ārya-maitriya-vyākaraṇa* (Q)

Tib: འཕགས་པ་བྱམས་པ་ལུང་བསྟན་པ་

Ind: ཨ་ཐུ་མའི་ཏི་ཡ་བྱ་ཀ་ར་ན་མ་

Loc: mdo, kha 1b1-6a2 (བྱམས)

Colophon: འཕགས་པ་བྱམས་པ་ལུང་བསྟན་པ་ | རྫོགས་སྟོ།

ID: Ng2.2 (rKTs115; D115; S186; F119; EM568; Lg2.2; He55.5)

Title: *ārya-sukhavativyūha-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བདེ་བ་ཅན་གྱི་བཀོད་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཐུ་སུ་ཁྲ་བ་ཏི་བྱ་ཏ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, kha 6a2-10a9 (བདེ)

Colophon: འཕགས་པ་བདེ་བ་ཅན་གྱི་བཀོད་པ་ཞེས་
བྱ་བ་ | ཐེག་པ་ཆེན་པོའི་མདྲོའ་ | རྫོགས་སྟོ།

ID: Ng2.3 (rKTs856; S327; F253; Lg2.3; He60.7)

Title: *rdo rje rgyal mtshan gyi yongs su bsngo ba* (s)

Tib: འཕགས་པ་རྡོ་རྗེ་རྒྱལ་མཚན་གྱི་ཡོངས་སུ་བསྟོ་བ་

Ind: ཨ་ཐུ་བཙྰ་རྒྱ་ཇ་བ་རི་རྒྱ་མ་ན་

Loc: mdo, kha 10a9-11a7 (རྡོ)

Colophon: འཕགས་པ་རྡོ་རྗེ་རྒྱལ་མཚན་གྱི་ཡོངས་སུ་བསྟོ་བ་ | རྫོགས་སྟོ།

ID: Ng2.4 (rKTs502; D503; S48; S463; F89; EM309;
EM596; EM601; Lg2.4; He60.5)

Title: *ārya-saptatathāgatapūrvapranidhāna
viśeṣavistāra-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དེ་བཞིན་གཤེགས་པ་བདུན་གྱི་སྟོན་ལམ་
གྱི་ཁྱད་པར་རྒྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཐུ་སབ་ཏ་ཏ་ཐ་ག་ཏ་བྱ་བ་ཐ་ཏི་རྟ་ན་
པི་ཤེ་ཤ་པི་སྟར་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, kha 11a7-36b7 (བདུན)

Colophon: འཕགས་པ་དེ་བཞིན་གཤེགས་པ་བདུན་གྱི་སྟོན་ལམ་གྱི་
ཁྱད་པར་རྒྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་བཟུང་བཟུ་བ་ | རྫོགས་སྟོ། ||
རྒྱ་གར་གྱི་མཁན་པོ་འཛིན་མྱེ་ཏ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་ཐེས་
བཟུང་ཅིང་ལྷས་ཏི། སྐད་གསར་ཆད་གྱིས་བཅས་ནས་གཏན་པ་ཕབ་བ། ||

Note: The colophon in the Derge version further mentions
Dānaśīla and Śilendrabodhi as translators.

ID: Ng2.5 (rKTs244; D244; S112; F114; EM517; Lg2.5; He46.2)

Title: *ārya-dharmanaya-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆོས་གྱི་ཚུལ་ཞེས་བ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཐུ་རྒྱ་ར་མ་ནེ་ཏི་རྒྱ་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, kha 36b8-48a6 (ཆོས)

Colophon: འཕགས་པ་ཆོས་གྱི་ཚུལ་ཞེས་བ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་།
རྫོགས་སྟོ། || རྒྱ་གར་གྱི་མཁན་པོ་བླ་ཏ་ཏ་བར་མ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་
དེ་ཡེ་ཤེས་ཐེས་སྟོན་ལས་སྟོན་པས་བཟུང་ཅིང་ལྷས་ཏི་གཏན་པ་ཕབ་བ།

ID: Ng2.6 (rKTs200; D200; S188; EM518; Lg2.6; He46.3)

Title: *ārya-lokānuvartana-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་འཇིག་རྟེན་གྱི་རྟེན་སུ་འཐུན་པར་
འཇུག་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཐུ་ལོ་ཀ་ལུ་བ་རྟ་རྒྱ་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, kha 48a7-52b9 (འཇིག)

Colophon: འཕགས་པ་འཇིག་རྟེན་གྱི་རྟེན་སུ་འཐུན་པར་འཇུག་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་ | རྫོགས་སྟོ། || | རྒྱ་གར་གྱི་མཁན་
པོ་འཛིན་མྱེ་ཏ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་ཐེས་བཟུང་ཅིང་
ལྷས་ཏི། སྐད་གསར་ཆད་གྱིས་བཅས་ནས་གཏན་པ་ཕབ་བ།

Note: The colophon in the Derge version further mentions
Dānaśīla as translator.

ID: Ng2.7 (rKTs95; D95; S35; F82; EM520; Lg2.7; He45.1)

Title: *ārya-lalitavistara-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་རྒྱ་ཆེར་རྒྱུ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་རྒྱལ་ལི་ཏ་བི་སྟ་ར་ན་མ་མ་ཏ་ཡ་ན་སྟ་ཏ་

Loc: mdo, kha 53a1-277a9 (རྒྱ)

Chap:

- 1) སྒྲིང་གཞིའི་ལུ་སྟེ་དང་པོའོ་ (kha 57a5)
- 2) ཡང་དག་པར་སྟོ་བར་བྱ་བའི་ལུ་སྟེ་གཉིས་པའོ་ (kha 61a3)
- 3) རིགས་ཡོངས་སྟ་དག་པའི་ལུ་སྟེ་གསུམ་པའོ་ (kha 70b4)
- 4) ཆོས་སྒྲིང་བའི་སྟོ་འི་ལུ་ཞེས་བྱ་སྟེ། བཞི་པའོ་ (kha 76a2)
- 5) བསྟོན་པར་བརྩམ་བའི་ལུ་སྟེ་ལྔ་པའོ་ (kha 84a2)
- 6) ལྷམས་སྟ་འཇུག་པའི་ལུ་སྟེ་དྲུག་པའོ་ (kha 94b8)
- 7) བརྟམ་བའི་ལུ་སྟེ་བདུན་པའོ་ (kha 116a3)
- 8) ལྷ་གང་དུ་ཁྱེར་བའི་ལུ་སྟེ་བརྒྱད་པའོ་ (kha 117b6)
- 9) བརྟམ་གྱི་ལུ་སྟེ་དགུ་པའོ་ (kha 118b9)
- 10) ཡི་གེ་བརྟན་དཔེ་བའི་ལུ་སྟེ་བརྩ་པའོ་ (kha 122a1)
- 11) ཞིང་པའི་གོང་གི་ལུ་སྟེ་བརྩ་གཅིག་པའོ་ (kha 125a4)
- 12) སྟེ་ཙམ་བརྟན་དཔེ་བའི་ལུ་སྟེ་བརྩ་གཉིས་པའོ་ (kha 136b1)
- 13) བསྟུལ་དཔེ་བའི་ལུ་སྟེ་བརྩ་གསུམ་པའོ་ (kha 149b9)
- 14) མི་ལམ་གྱི་ལུ་སྟེ་བརྩ་བཞི་པའོ་ (kha 154b7)
- 16) གཟུགས་ཅན་སྟོང་པོ་འོངས་པའི་ལུ་སྟེ།
བརྩ་དྲུག་པའོ་ (kha 176b6)
- 17) དཀའ་བ་སྟོང་པའི་ལུ་ཞེས་བྱ་སྟེ། བརྩ་བདུན་པའོ་ (kha 186a1)
- 18) རེ་རན་འཛེ་ནའི་ལུ་ཞེས་བྱ་བ་སྟེ་བཙོ་བརྩ་དཔེ་བའོ་ (kha 191b2)

19) བྱང་ཆུབ་སྟོང་པོར་བཞུད་པའི་ལུ་ཞེས་བྱ་

སྟེ། བརྩ་དགུ་པའོ་ (kha 201a8)

20) བྱང་ཆུབ་གྱི་སྟོང་པོར་བཞུད་པའི་ལུ་ཞེས་

བྱ་སྟེ། ཉི་ཤུ་པའོ་ (kha 205b8)

21) བདུད་བརྩལ་བའི་ལུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་གཅིག་པའོ་ (kha 224a3)

22) མངོན་པར་རྟོགས་པར་བྱང་ཆུབ་པའི་ལུ་སྟེ་

ཉི་ཤུ་ཙམ་གཉིས་པའོ་ (kha 231a5)

23) མངོན་པར་བསྟོན་པའི་ལུ་ཞེས་བྱ་སྟེ་ཉི་ཤུ་

ཙམ་གསུམ་པའོ་ (kha 236b3)

24) ག་གོན་དང་བཟང་པོའི་ལུ་སྟེ་ཉི་ཤུ་ཙམ་བཞི་པའོ་ (kha 247a3)

25) བསྟུལ་དཔེ་བའི་ལུ་ཞེས་བྱ་སྟེ་ཉི་ཤུ་ཙམ་པའོ་ (kha 252b7)

26) ཆོས་གྱི་འཁོར་ལོ་བསྟོར་དཔེ་བའི་ལུ་ཤེས་བྱ་

སྟེ། ཉི་ཤུ་དྲུག་པའོ་ (kha 273b1)

27) འཇུག་བསྟུ་བའི་ལུ་ཞེས་བྱ་སྟེ་ཉི་ཤུ་ཙམ་བདུན་པའོ་ (kha 277a6)

Colophon: འཕགས་པ་རྒྱ་ཆེར་རྒྱུ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་འ
། རྟོགས་སྟོ། ། ། ། རྒྱ་གར་གྱི་མཁན་པོ་འཛོ་ན་མྱ་ཏ་དང་། ད་ན་ཤི་ལ་དང་། ལྷ་
མོ་བར་མ་དང་། ལུ་ཆེན་གྱི་ལོ་ཙམ་བར་དཔེ་ཤེས་ལྷམས་བསྟུར་དཔེ་ལྷམས་
སྟེ། རྟོགས་པར་ཅད་གྱིས་ཀྱང་བཅོས་ནས་གཏན་ལ་ཕབ་པ། རྟོགས་སྟོ།

Note: Marking for chapter 15 is missing.

ID: Ng2.8 (rKTs102; D102; S76; F128; EM521; Lg2.8)

Title: ārya-saṃghāṭasūtradharmaparyāya (D)

Tib: འཕགས་པ་བྱང་གི་མདོ་ཆོས་གྱི་རྣམ་གྲངས་

Ind: ཨ་ཐུ་སང་ལྷན་སུ་དར་མ་བ་ཐུ་ཡཱ་

Loc: mdo, kha 277b1-328a3 (ཟུང)

Colophon: འཕགས་བ་བྱང་གི་གི་མདོ་འཛིན་གྱི་རྣམ་གྲངས། ། རྒྱལ་སྤྱོད།

Note: The last folio of the volume contains the *ye dharmā* formula:

*ye dar ma he du prA b+ha bA / he dun te / shan ta tha ga to / hya bA
dad te / shan tsa yo ni ro d+ha / E bAm ba ti ma ha sra mA na yE // swa
hA // // //*

Further a short dedication:

*// swa sti / dad pa brtson 'grus ldan ba'-i yon dag stangs zhal gyis //
hwa ltengs 'dzom du 'dzom ba'i mchod tsho spyang drangs nas // mdo'*

*sde khyad du 'phags pa'i rin chen 'di bzhengs pas // yon mchod bla
myed byang chub gom pang myur thob shog //*

For a discussion of this dedication, see page 366.

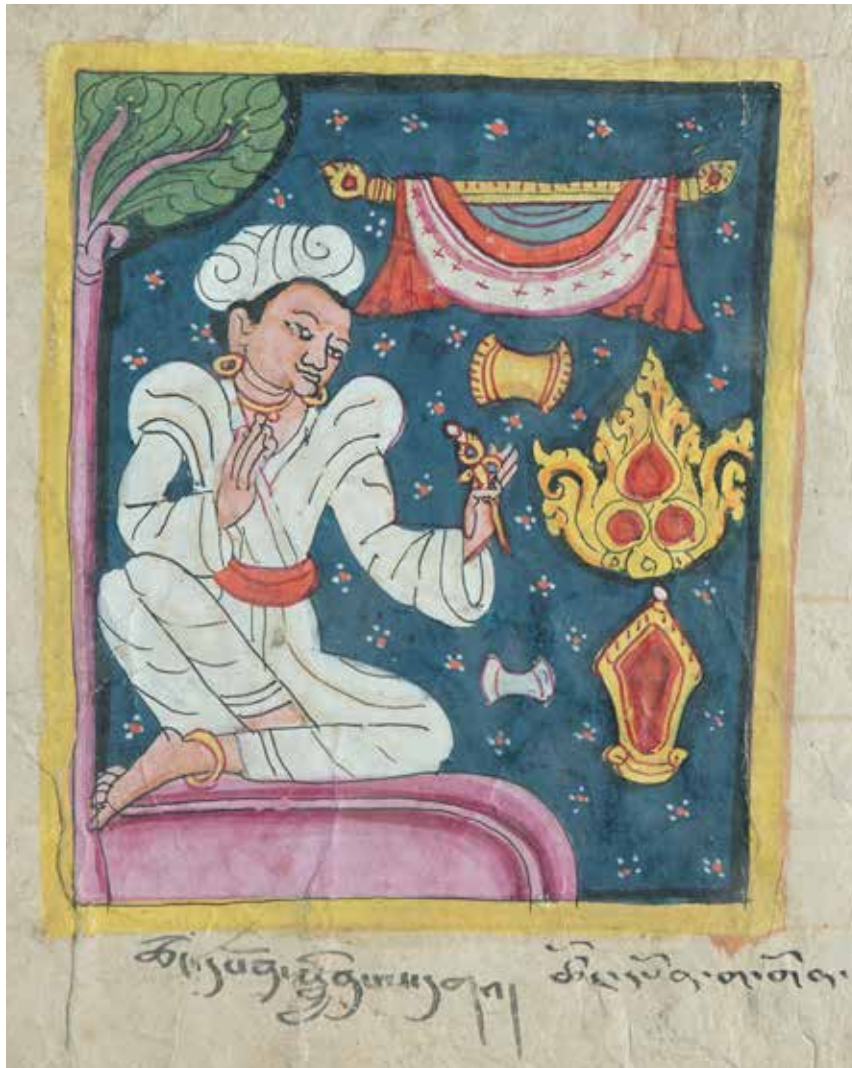


Fig. 147: Sūtra volume kha, last folio recto

The folio is in good condition, with only the edges showing stains and minor tears. The two illuminations are composed symmetrically, including the tree on the outer edge of each scene and the blue background.

Fig. 148: 04 Birth-story of the merchant (*Śreṣṭhijātaka*)

A white-dressed and turbaned figure holds a jewel flower in his hand. In front of him are a range of precious objects, namely a jewel, a triple jewel, a gold and a silver ingot, and cloth hanging from a bejewelled rod, possibly a magic wooden gong as held by Pañjaranātha Mahākāla. There are two captions in different handwriting underneath the illumination, the first one consistent with those on other folios.

ཚོང་པོ་ལྷན་སུ་དར་མ་བ་ཐུ་ཡཱ་

tshong dpon sbyin la dga'/

The merchant enjoying giving.

ཚོང་པོ་ལྷན་སུ་དར་མ་བ་ཐུ་ཡཱ་

tshong dpon ga gon

The merchant Trapuṣa.

The figure is dressed like the king depicted previously, and only the objects depicted with him point towards an identification as merchant, especially when this illumination is compared



with the one on the opposite side. The captions confirm the identification as trader, even though the name mentioned in the second caption refers to a story of the Buddha's last life.

Fig. 149: 05 Birth-story of the merchant Aṇḍahya (Aṇḍahyaśreṣṭhijātaka)

A jewelled trader in green dress is seated in front of a casket and other precious objects, namely the jewelled rod holding a cloth, and one gold and two silver ingots.

ཚོང་པོ་ཆེན་པོ་

tshong dpon chen po

The great merchant.

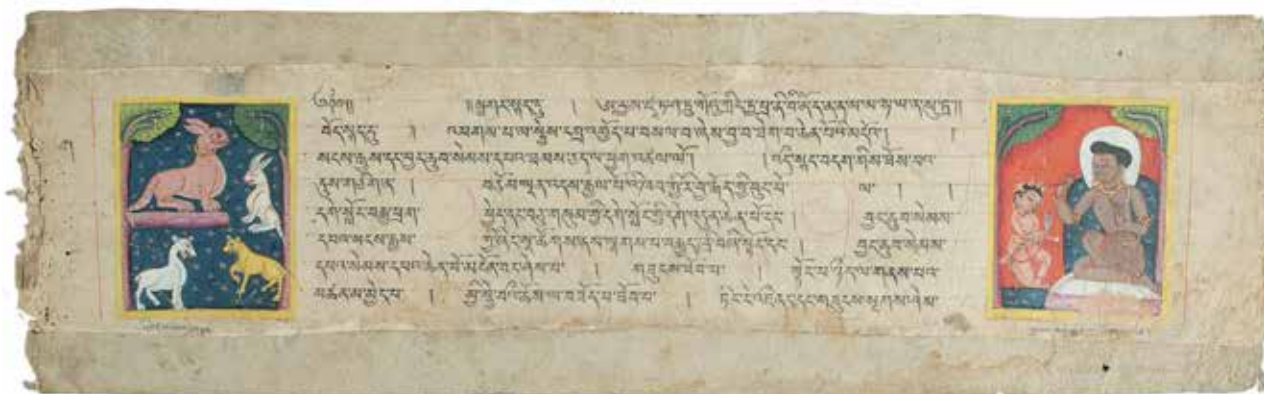
ཚོང་པོ་བཟང་ལྷོང་།

tshong dpon bzang [skyo]ng//

The merchant Bhallika (bzang skyong).

While the first captioner of this folio was aware of the stories depicted, the second one identified the two merchants with Trapaṣa and Bhallika, two merchants who offered honey gruel to the Buddha shortly after his awakening (see also page 111).





**Fig.150: Sūtra volume ga,
first folio verso**

This folio has been reinforced by paper along the upper and lower edges, but otherwise it is in good condition. The two illuminations are composed towards each other and on blue and red background, both have a pair of trees framing the scene.

**Fig.151: 06 Birth-story of
the hare (Śasajātaka)**

A pink hare with golden necklace is emphasized among four animals, one of the others a white hare standing opposite and appearing to be in conversation with the protagonist.

རི་བོང་ཅོས་གཤམ་

ri bong chos gshad pa

The hare explaining (bshad
pa) the dharma.



SŪTRA VOLUME GA

3

(Book 68)

ག



**Fig. 152: 07 Birth-story of
Agastya (*Agastyajātaka*)**

A pink-coloured human kneels in worship in front of a dark-skinned Brahmin who has matted hair and his right hand raised in the gesture of reassurance (*abhayamudrā*).

བླ་མ་ཟེ་སྤྱེ་ཆོས་གཤམ་པ།

bram zed skyeste chos gshad pa/

Born as a Brahmin, explaining
(*bshad pa*) the dharma.

ID: Ng3.1 (rKTs216; D216; S223; F289; EM527; Lg3.1; He48.1)

Title: *ārya-ajātaśatrūkaukrīṭṭyavinodanā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་མ་སྐྱེས་དག་འཁྱོད་པ་བསལ་
བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ་

Ind: ཨ་ཏུ་ཨ་ཇ་ཏ་ཤ་ཏུ་ཀོའུ་གིད་བྱ་བ་ནི་
བེ་ནོ་ད་ན་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ga 1b1-58b5 (དག)

Colophon: རྒྱལ་པོ་མ་སྐྱེས་དགའི་འཁྱོད་པ་བསྐྱེད་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ་ ། རྣམས་སྟོ།

ID: Ng3.2 (rKTs552; D557; S288; S516; F409; Lg3.2)

Title: *ārya-suvarṇaprabhāsottama-sūtreṇrarāja-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་གསེར་འོད་དམ་པ་མདོའ་ལྗེའི་དབང་
པོའི་རྒྱལ་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་སུ་བྱ་བ་ན་བ་སྒྲ་སོད་ཏ་མ་སུ་ཏེ་ན་
ད་རྩ་ཅ་རྩ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ga 58b6-121b2 (གསེར)

Chap:

- 1) སྐྱེད་གཞིའི་ལེའུ་ཞེས་བྱ་བ་སྟེ་དང་པོའོ་ (ga 59b7)
- 2) དེ་བཞིན་གཤེགས་པའི་སྐྱེད་ཆེད་ཆད་བསྐྱེད་པའི་
ལེའུ་ཞེས་བྱ་སྟེ་ ། གཉིས་པའོ་ (ga 63a8)
- 3) རྒྱུ་ལམ་མཐོང་བའི་ལེའུ་ཞེས་བྱ་བ་སྟེ་གསུམ་པའོ་ (ga 63b6)
- 4) བཤགས་པའི་ལེའུ་ཞེས་བྱ་སྟེ་ ། བཞི་པའོ་ (ga 68b1)
- 5) དེ་བཞིན་གཤེགས་པ་ཐམས་ཅད་ལ་བསྟོད་པ་ ། མེ་ཏོག་པད་མའི་
འབྱུང་གནས་ཤེས་བྱ་བའི་ལེའུ་སྟེ་ལྔ་པའོ་ (ga 70a8)
- 6) སྟོང་པ་ཉིད་ཀྱི་ལེའུ་ཞེས་བྱ་བ་སྟེ་ ། དུག་པའོ་ (ga 72a2)
- 7) རྒྱལ་པོ་ཆེན་པོ་བཞིའི་ལེའུ་ཞེས་བྱ་བ་སྟེ་བདུན་པའོ་ (ga 85b7)
- 8) དབྱངས་ཅན་གྱི་ལེའུ་ཞེས་བྱ་བ་སྟེ་ ། བརྒྱད་པའོ་ (ga 88b1)
- 9) དཔལ་གི་ལེའུ་ཞེས་བྱ་སྟེ་ ། དགུ་པའོ་ (ga 90a6)
- 10) སའི་རྩ་མའི་ལེའུ་ཞེས་བྱ་བ་སྟེ་བརྒྱུ་པའོ་ (ga 93a6)

11) ཡང་དག་ཤེས་ཀྱི་ལེའུ་ཞེས་བྱ་བ་སྟེ་བརྒྱ་གཅིག་པའོ་ (ga 94a9)

12) རྒྱལ་པོ་བསྐྱེད་བཅས་སྐྱེད་དབང་པོའི་དམ་ཆོག་ཅེས་
བྱ་བའི་ལེའུ་སྟེ་བརྒྱ་གཉིས་པའོ་ (ga 97b3)

13) ལེགས་པར་བྱུང་བའི་ལེའུ་ཞེས་བྱ་བ་སྟེ་ ། གཙུ་གསུམ་པའོ་ (ga 99a3)

14) གཞོད་སྦྱིན་གི་གནས་ཤེས་བྱ་བ་ཀུན་ཏུ་བསྐྱུང་
བའི་ལེའུ་བརྒྱ་བཞི་པའོ་ (ga 102a6)

15) ལྷའི་བུ་སྟོང་ཕྱག་བརྒྱ་ལུང་བསྐྱེད་པ་ཞེས་བྱ་
བའི་ལེའུ་ ། བཅོ་ལྔ་པའོ་ (ga 104b1)

16) རྣ་རབ་ཏུ་ཞི་བར་བྱ་བའི་ལེའུ་ཞེས་བྱ་
སྟེ་ ། བརྒྱ་དུག་པའོ་ (ga 106b7)

17) རྒྱ་འབབས་ཀྱིས་ཉ་བརྒྱལ་བའི་ལེའུ་ཞེས་བྱ་བ་
སྟེ་ ། བརྒྱ་བདུན་པའོ་ (ga 111a5)

18) ལྷག་མོ་ལ་ལུས་ཡོངས་སུ་བཏང་བའི་ལེའུ་ཞེས་
བྱ་བ་སྟེ་བཅོ་བརྒྱད་པའོ་ (ga 119a9)

19) བྱང་རྒྱལ་སེམས་དཔའི་ཐམས་ཅད་ཀྱིས་བསྟོད་པའི་
ལེའུ་ཞེས་བྱ་སྟེ་བརྒྱ་དགུ་པའོ་ (ga 120a3)

20) དེ་བཞིན་གཤེགས་པ་ཐམས་ཅད་ལ་བསྟོད་པའི་ལེའུ་
ཞེས་བྱ་སྟེ་ཉི་ཤུ་པའོ་ (ga 120a3-120b4)

21) བསྐྱེས་པའི་ལེའུ་ཞེས་བྱ་སྟེ་ ། ཉི་ཤུ་ཙུ་གཅིག་པའོ་ (ga 121b1)

Colophon: མདོའ་ལྗེའི་དབང་པོའི་རྒྱལ་པོ་ཞེས་བྱ་
བ་ ། ཐེག་པ་ཆེན་པོའི་མདོའ་ ། རྣམས་སྟོ།

ID: Ng3.3 (rKTs133; D133; S150; F175; F217; EM539; Lg3.3; He51.5)

Title: *ārya-pratyutpanne buddhasaṃmukhāvasthita-samādhi-nāma-mahāyānasūtra* (D)

Tib: ད་ལྟར་གྱི་སངས་རྒྱས་མདོན་ཏུ་ཞུགས་པའི་ཉིང་
ངེ་འཛིན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: སྤང་བྱང་པན་ན་བྱུད་ན་སམ་སྟུ་ཁ་ཨ་བ་
སྦྱི་ཏ་ས་མ་རྟི་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ga 121b2-191b4 (ད་ལྟར)

Chap:

- 1) ལེའུ་དང་པོའོ་ (ga 128a3)

- 2) ལེའུ་གཉིས་པའོ་ (ga 130b6)
- 3) ལེའུ་གསུམ་པའོ་ (ga 138a6)
- 4) ལྷག་པའི་ང་རྒྱལ་ཅན་གི་ལེའུ་སྟེ་བཞི་པའོ་ (ga 141a6)
- 5) ལེའུ་ཨ་པའོ་ (ga 144a4)
- 6) ལེའུ་རྒྱག་པའོ་ (ga 148b4)
- 7) ལེའུ་བདུན་པའོ་ (ga 152a3)
- 8) ལེའུ་བརྒྱད་པའོ་ (ga 152b8)
- 9) ལེའུ་དགུ་པའོ་ (ga 154a1)
- 10) དགེ་བསྟེན་མའི་ལེའུ་སྟེ་། བརྒྱ་པའོ་ (ga 154b4)
- 11) སྟོ་བ་སྦྱེད་པའི་ལེའུ་སྟེ་། བརྒྱ་གཅིག་པའོ་ (ga 158b5)
- 12) ཆོས་སྒྲ་བ་ཐུགས་པའི་ལེའུ་སྟེ་། བརྒྱ་གཉིས་པའོ་ (ga 161a8)
- 13) ལེའུ་བརྒྱ་གསུམ་པའོ་ (ga 165a3)
- 14) ལེའུ་བརྒྱ་བཞི་པའོ་ (ga 170a1)
- 15) ལེའུ་བཙེ་ཨ་པའོ་ (ga 170b8)
- 16) ལེའུ་བརྒྱ་དྲུག་པའོ་ (ga 174a2)
- 17) ལེའུ་བརྒྱ་བདུན་པའོ་ (ga 175a4)
- 18) ལེའུ་བཙེ་བརྒྱད་པའོ་ (ga 177b5)
- 19) ལེའུ་བརྒྱ་ལྔ་པའོ་ (ga 179a2)
- 20) ལེའུ་ཉི་ཤུ་པའོ་ (ga 179b9)
- 21) ལེའུ་ཉི་ཤུ་རྩ་གཅིག་པའོ་ (ga 185b9)
- 22) ལེའུ་ཉི་ཤུ་གཉིས་པའོ་ (ga 189a2)
- 23) ལེའུ་ཉི་ཤུ་རྩ་གསུམ་པའོ་ (ga 190b5)

Colophon: ད་ལྟར་གྱི་སངས་རྒྱས་མཛན་ཏུ་བཞུགས་པའི་ཉིང་
 རེ་འཛིན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ། རྒྱལ་སྟོ།

Note: This version of the work differs from the Derge version,
 which contains altogether 25 chapters.

ID: Ng3.4 (rKTs131; D131; S214; F206; EM529; Lg6.1; He49.1)

Title: *ārya-tathāgatājñānamudrāsamādhi-
 nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དེ་བཞིན་གཤེགས་པའི་ཡེ་ཤེས་ཀྱི་ཕྱག་
 རྒྱའི་ཉིང་རེ་འཛིན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ་

Ind: ཨ་བྱ་ཏ་སྒྲ་ག་ཏ་གཉའ་ན་མུ་བ་རྒྱ་མ་ས་ཁྱི་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ga 191b5-216a4 (ཡེ་ཤེས་)

Colophon: འཕགས་པ་དེ་བཞིན་གཤེགས་པའི་ཡེ་ཤེས་ཀྱི་ཕྱག་རྒྱའི་
 ཉིང་རེ་འཛིན་ཅེས་བྱ་བ་། ཐེག་པ་ཆེན་པོའི་མདོའ་། རྒྱལ་སྟོ།

ID: Ng3.5 (rKTs132; D132; S67; F207; F387; EM530; Lg3.4; He49.2)

Title: *ārya-śūraṅgamasamādhi-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དཔའ་བར་འགྲོ་བའི་ཉིང་རེ་
 འཛིན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ་

Ind:

Loc: mdo, ga 216a5-281a2 (དཔའ་)

Colophon: འཕགས་པ་དཔའ་བར་འགྲོ་བའི་ཉིང་རེ་འཛིན་
 ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ། རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng3.6 (rKTs130; D130; S75; F274; Lg3.5; He62.4)

Title: *ārya-māyopamasamādhi-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྒྲུ་མ་ལྷ་བྱའི་ཉིང་རེ་འཛིན་
 ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ་

Ind: ཨ་བྱ་མ་ཡོ་བ་མ་ས་མ་ཁྱི་ན་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ga 281a3-303a7 (སྒྲུ་)

Colophon: འཕགས་པ་སྒྲུ་མ་ལྷ་བྱའི་ཉིང་རེ་འཛིན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་
 པོའི་མདོའ། རྒྱལ་སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་སུ་ལེན་བ་པོ་དེ་དང་། རྒྱ་ཆེན་
 གི་ལོ་བ་བན་དེ་ཡེ་ཤེས་ལྷེས་བརྒྱུད་ཅིང་། རྒྱས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng3.7 (rKTs137; D137; S74; F291; EM532; Lg3.6; He49.4)

Title: *ārya-samādhyagrottama* (D)

Tib: འཕགས་པ་ཉིང་རེ་འཛིན་ཀྱི་མཆོག་དམ་པ་

Ind: ཨ་བྱ་ས་མ་ཁྱི་ཨ་བྱ་མུ་ཏ་མ་

Loc: mdo, ga 303a8-313b1 (དམ)

Colophon: འཕགས་པ་ཏིང་ངེ་འཛིན་གྱི་མཚན་དམ་པ། རྒྱལ་སྐྱོ།

ID: Ng3.8 (rKTs129; D129; S68; F208; Lg3.7)

Title: *ārya-praśāntaviniścaya-prāṭihārya-samādhi-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་རབ་རྒྱལ་ཞི་བ་རྣམ་པར་ངེས་པ་ཆོ་འཕྲུལ་གི་ཏིང་ངེ་འཛིན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བྱ་པ་ཤན་ཏ་པི་ནིས་ཙ་ཡ་པ་ཏི་ཏ་བྱ་ན་མ་ས་མ་རྟི་མ་ཏ་ཡ་ན་སྤྱ་ཏ་

Loc: mdo, ga 313b2-338a3 + nga 1b1-15a4 (ཆོ་འཕྲུལ་)

Colophon: འཕགས་པ་རབ་རྒྱལ་ཞི་བ་རྣམ་པར་ངེས་པ་ཆོ་འཕྲུལ་གྱི་ཏིང་ངེ་འཛིན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་། རྒྱལ་སྐྱོ། རྒྱ་གར་གྱི་མཐའ་པོ་འཛིན་མྱི་ཏ་དང་། ད་ན་ཤི་ལ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཆ་བ་བན་དེ་ཡེ་ཤེས་ལྷེས་བསྐྱར་ཅིང་ལྷས་ཏེ། སྐད་གསར་ཆད་ཀྱིས་ཀྱང་བཅས་ནས་གཏན་ལ་ཐབ་པ།



Fig. 153: Sūtra volume ga, last folio recto

With the exception of damages along the edges, the folio is in good condition. The two illuminations both have a pair of trees framing the scene and a red background. However, the composition of the left illumination is symmetric and has a frontal main image, while the protagonist of the right illumination is directed towards the former. This composition thus replicates those in the Prajñāpāramitā set.

There is an additional stanza written in small headless script between the lower edges of the illuminations, but not relating to them.

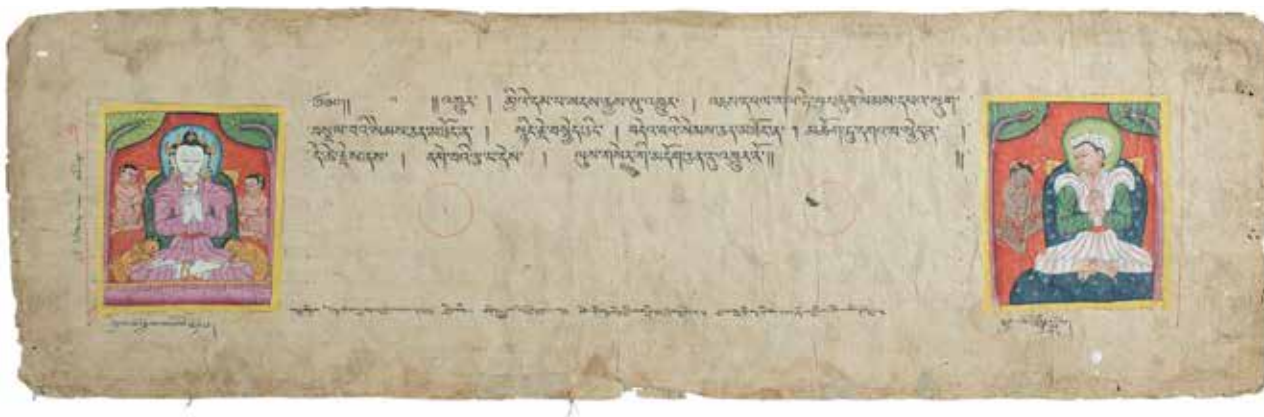
Fig. 154: 08 Birth-story of Maitrībala (Maitrībala-jātaka)

In the centre of this illumination sits a white royal figure, crowned, bejewelled, and wearing a pink coat. He performs the teaching gesture (*dharmacakramudrā*) with both hands. Two worshippers are seated to his side, while two more bow towards his thigh and stretch their hand towards his feet.

རྒྱལ་པོ་བྱམས་པ་འི་སྐྱོབ་སྤྱོད་

rgyal po byams pa'i stobs/

King Maitrībala.



**Fig. 155: 09 Birth-story of
Viśvantara (Viśvantarajātaka)**

A turbaned seated royal wearing a white coat with green sleeves performs the teaching gesture (*dharmacakramudrā*) towards a dark-skinned kneeling female worshipper in front of him.

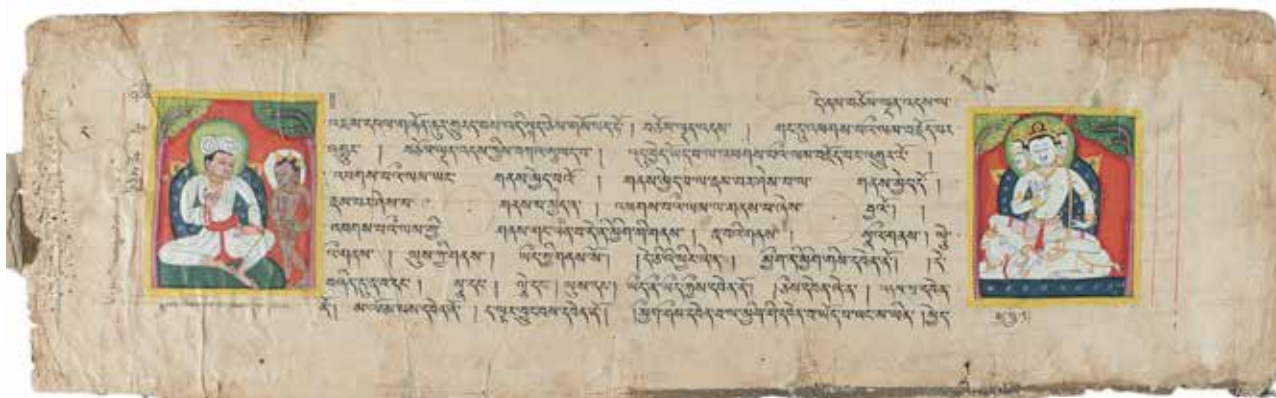
The caption of this illumination appears to be more poorly written and its spelling has been corrected.

རྒྱལ་པོ་ཐ་མས་དགྲོ།

rgyal por thaMsd sgrol//

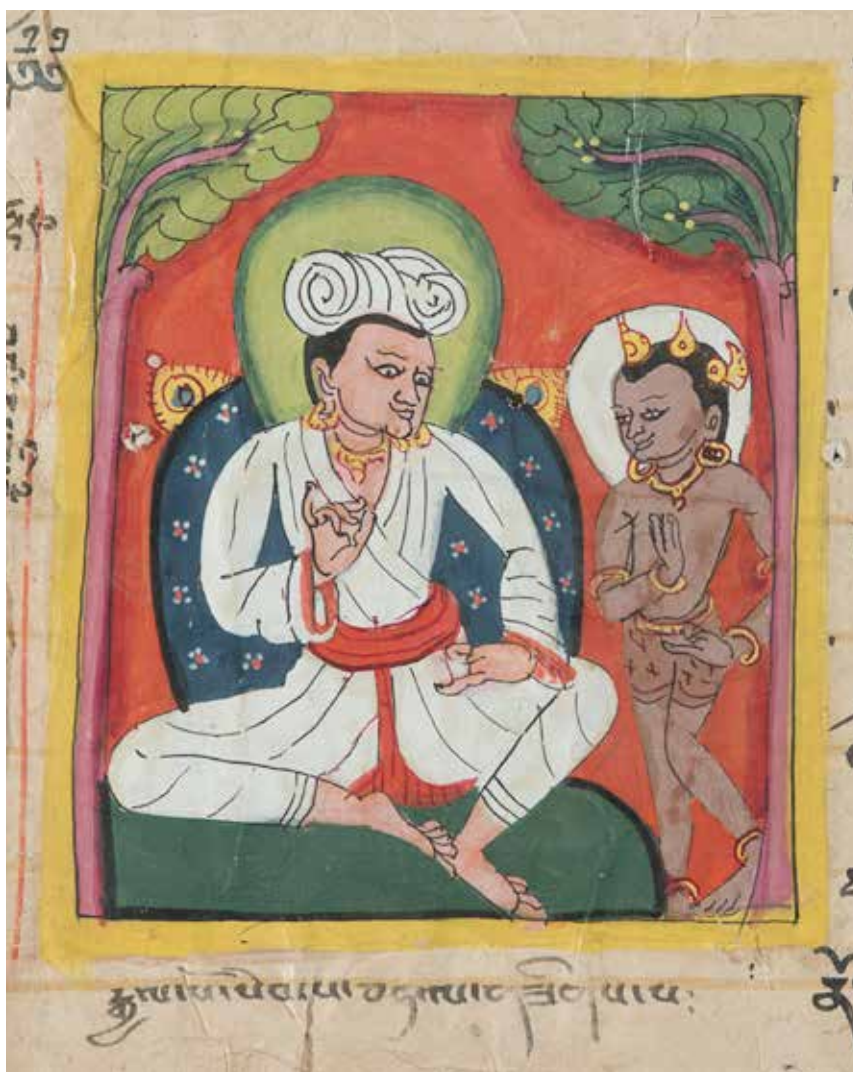
Viśvantara as king (*thams cad sgrol*).





**Fig.156: Sūtra volume nga,
first folio verso**

Except for stains along the edges, this folio is very well preserved. Both illuminations have the main figure painted white and inclined towards each other. Both illuminations are framed by two trees and set against a red background.



**Fig.157: 10 Birth-story on the
sacrifice (Yajñajātaka)**

A turbaned king, seated on a throne in royal ease (*lalitāsana*), converses with a dark-skinned standing figure.

རྒྱལ་པོ་སེམས་ཅན་ལ་གཞིགས་པ་
rgyal po sems can la gzigs pa

The king who cares for sentient beings. The illumination does not give any hint to the story of a sacrifice that never took place as such. In any case, this would be difficult to depict. One may interpret the standing figure as one of the king's advisors who tries to promote the sacrifice.

SŪTRA VOLUME NGA



4

(Book 36)



**Fig. 158: 11 Birth-story of
Śakra (Śakrajātaka)**

A white three-headed god sits in royal ease (*lalitāsana*) on a white elephant and performs the gesture of argumentation (*vitarkamudrā*).

ཀུའི་ཤིན་པོ་

rgya sbyin/

Kauśika (*brgya byin*) = Śakra/Indra.

One wonders if in this illumination Brahmā and Indra are combined into one figure, as three heads and the white colour are not common for Indra (see also page 107).

ID: Ng4.1 (rKTs136; D136; S73; F155; EM534; Lg4.1; He50.1)

Title: *ārya-caturdāraśamādhi-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཁྱེ་བཞི་ཉིང་ཅེ་འཛིན་
ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བྱ་ཅ་ཏུར་རྟ་ར་ཀ་ས་མ་རྟིར་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, nga 15a4-51a5 (ཁྱེ་བཞི་)

Colophon: འཕགས་པ་ཁྱེ་བཞི་ཉིང་ཅེ་འཛིན་ཅེས་བྱ་བ་
ཐེག་པ་ཆེན་པོའི་མདོ་། །རྒྱ་ལྟ་བུ་ལྟོ། །། རྒྱ་ལྟ་བུ་ལྟོ་ལྟོ་ལྟོ་ལྟོ་ལྟོ་
ན་མེ་ཏ་དང་། སྤང་ཏ་བར་མ་དང་། ལྷ་ཅེན་གྱི་ལོ་ཙ་པ་བན་དེ་ཡེ་
ཤེས་ཐེ་ལས་སྦྱོགས་པས་བསྐྱར་དེ་ཅིང་ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng4.2 (rKTs127; D127; S69; F146; EM535; Lg4.2; He50.2)

Title: *ārya-sarvadharmasvabhāvasamatāvipañcitasamādhirāja-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆོས་ཐམས་ཅད་ཀྱི་རང་བཞིན་
མཉམ་བ་ཉིད་ནམ་པར་སྦྱོས་པའི་ཉིང་ཅེ་འཛིན་
ཀྱི་རྒྱལ་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བྱ་ས་ཅ་རྟར་མ་སྟ་བ་ས་མ་ཏ་པ་པན་
ཅི་ཏ་ས་མ་ཏི་ར་ཇ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, nga 51a5-221b7 (རྒྱལ་)

Chap:

- 1) སྦྱང་བཞིའི་ལེའུ་སྟེ་དང་པོའོ་ (nga 57a7)
- 2) རྩ་ལའི་དབང་པོའི་རྒྱལ་པོའི་ལེའུ་སྟེ་གཉིས་པོའོ་ (nga 59b3)
- 3) སངས་རྒྱས་ཀྱི་ཡོན་ཏན་ཡང་དག་པར་བཟུགས་
པའི་ལེའུ་སྟེ་གསུམ་པོའོ་ (nga 62a5)
- 4) ཉིང་ཅེ་འཛིན་ཀྱི་ལེའུ་བཞི་པོའོ་ (nga 64a4)
- 5) དབྱངས་བྱིན་གྱི་ལེའུ་ཞེས་བྱ་སྟེ་། ག་པོའོ་ (nga 68a6)
- 6) ཉིང་ཅེ་འཛིན་ཡོངས་སུ་སྦྱང་བའི་ལེའུ་སྟེ་དྲུག་པོའོ་ (nga 69b9)
- 7) བཟོད་པ་ལ་འཇུག་པའི་ལེའུ་སྟེ་བདུན་པོའོ་ (nga 72a2)
- 8) དངོས་པོ་བྱེད་པ་ལས་བྱང་བའི་ལེའུ་སྟེ་བརྒྱད་པོའོ་ (nga 74a8)
- 9) ཆོས་ཟབ་མོ་ལ་བཟོད་པའི་ལེའུ་སྟེ་དགུ་པོའོ་ (nga 78b6)

- 10) གྲང་ཁྱེར་དུ་གཤེགས་པའི་ལེའུ་ཉླ་བརྩ་པའོ་ (nga 89b1)
- 11) མདྲོ་ཐེ་འཛིན་པའི་ལེའུ་ཉླ་བརྩ་གཅིག་པའོ་ (nga 93a5)
- 12) ཉིང་ངེ་འཛིན་རྩེས་སུ་སྒྲིབ་པའི་ལེའུ་ཉླ་
བརྩ་གཉིས་པའོ་ (nga 94b6)
- 13) ཉིང་ངེ་འཛིན་ངེས་པར་བསྟན་པའི་ལེའུ་
ཉླ་བརྩ་གསུམ་པའོ་ (nga 96b1)
- 14) འཇུ་མ་བ་བསྟན་པའི་ལེའུ་ཉླ་བརྩ་བཞི་པའོ་ (nga 101a7)
- 15) འཇུ་མ་བ་ལྷང་བསྟན་པའི་ལེའུ་ཉླ་བཙུ་པའོ་ (nga 102a4)
- 16) རྩོན་བྱང་པའི་ལེའུ་ཉླ་བརྩ་དུག་པའོ་ (nga 104a2)
- 17) མངས་རྒྱས་མང་པོའི་ཉིང་ངེ་འཛིན་གྱི་སྒྲོ་འི་ལེའུ་
ཞེས་བ་ཉླ་བརྩ་བདུན་པའོ་ (nga 114b8)
- 18) ཉིང་ངེ་འཛིན་རྩེས་སུ་གཏང་པའི་ལེའུ་ཉླ་
བཙུ་བརྩ་དོ་ (nga 117a5)
- 19) མངས་རྒྱས་གྱི་ཆོས་བསམ་གྱིས་སྤྱུ་བྱུ་བ་ངེས་པར་
བསྟན་པའི་ལེའུ་ཉླ་བརྩ་དགུ་པའོ་ (nga 120a2)
- 20) དབང་པོའི་ཉོག་གི་རྒྱལ་མཆོད་གྱི་རྒྱལ་པོའི་
ལེའུ་ཉླ་ཉི་ཤུ་པའོ་ (nga 121b1)
- 21) རྩོན་བྱང་པའི་ལེའུ་ཞེས་བྱ་ཉླ་ཉི་ཤུ་རྩ་གཅིག་པའོ་ (nga 123b1)
- 22) ལུས་ངེས་པར་བསྟན་པའི་ལེའུ་ཞེས་བྱ་ཉླ་། ཉི་
ཤུ་རྩ་གཉིས་པའོ་ (nga 123b7)
- 23) དེ་བཞིན་གཤེགས་པའི་སྤྱི་ངེས་པར་བསྟན་པའི་
ལེའུ་ཉླ་ཉི་ཤུ་གསུམ་པའོ་ (nga 126a8)
- 24) དེ་བཞིན་གཤེགས་པ་བསམ་གྱིས་སྤྱུ་བྱུ་བ་པའི་ལེའུ་
ཉླ་ཉླ་། ཉི་ཤུ་བཞི་པའོ་ (nga 133a8)
- 25) སོ་སོ་ཡང་དག་པར་རིག་པ་ལ་འཇུག་པའི་ལེའུ་
ཉླ་ཉི་ཤུ་ལྔ་པའོ་ (nga 136a8)
- 26) རྩེས་སུ་ཡི་རང་པའི་ལེའུ་ཉླ་ཉླ་ཉི་ཤུ་དུག་པའོ་ (nga 137a9)
- 27) རྩོན་བའི་པན་ཡོན་གྱི་ལེའུ་ཉླ་ཉླ་ཉི་ཤུ་བདུན་པའོ་ (nga 138a6)
- 28) རྩེས་ཞེས་པའི་ལེའུ་ཉླ་ཉླ་ཉི་ཤུ་བརྩ་པའོ་ (nga 138b5)
- 29) པན་ཡོན་བརྩའི་ལེའུ་ཉླ་། ཉི་ཤུ་དག་པའོ་ (nga 144b5)

Colophon: འཕགས་པ་ཆོས་ཐམས་ཅད་ཀྱི་རང་བཞིན་མཉམ་པ་
 ཉིད་ནམ་པར་སྤྱོད་པའི་ཉིང་ངེ་འཛིན་གི་རྒྱལ་པོ་ཞེས་བྱ་བ་ཐེག་པ་
 ཆེན་པོའི་མདོའ ། རྟོགས་སྟོ། ། ། ། རྒྱ་གར་གི་མཁན་པོ་ཤེ་ལེན་ང་
 པོ་དེ་དང་བྱུ་ཆེན་གི་ལོ་ཆ་བ་བར་དེ་དར་མ་ཏ་ཤི་ལས་བསྐྱར་ཅིང་
 ལྷན་ཏེ ། རྒྱ་གར་ཆད་ཀྱིས་ཀྱང་བཅོས་ནས་གཏན་ལ་ཐལ་པ།

ID: Ng4.3 (rKTs152; D152; S134; F153; EM531; Lg4.3; He49.3)

Tib: འཕགས་པ་སྒོ་གྲོས་རྒྱུ་མཆོས་ལྷས་པ་ཞེས་
བྱ་བའི་ཐེག་པ་ཆེན་པོའི་མདོའ་

Loc: mdo, nga 221b7-335a6 (၁၆)

- 1) ཐམས་ཅད་མཐུན་པའི་སེམས་རིན་པོ་ཆེ་ཡོངས་སུ་
སྤང་བའི་ལུ་སྟོང་པོའོ་ (nga 233a9)
- 2) ཀའོད་པ་བཟོད་པ་དང་། དེས་བར་འབེགས་པའི་
ལུ་སྟོང་གཞིས་པའོ་ (nga 242a5)
- 3) ཉིང་ངེ་འཛིན་བསྟན་པའི་ལུ་སྟོང་གསུམ་པའོ་ (nga 251a1)

- 4) དཔེའ་བཟན་པའི་ལེའུ་ཉྟེ་བཞི་པའོ་ (nga 258a8)
 5) བཙུན་འགྲུལ་བཟུམས་པའི་ལེའུ་ཉྟེ་ལྔ་པའོ་ (nga 265a3)
 6) སངས་རྒྱལ་གྱི་ཆོས་བཟན་པའི་ལེའུ་ཉྟེ་དྲུག་པའོ་ (nga 270b4)
 7) ཡོངས་སུ་གཏད་པའི་ལེའུ་རྒྱལ་ཏེ། འཕགས་པའི་སྒོ་གྲོས་
 རྒྱ་མཚོས་ལྷན་པ་བྱེད་གོང་མའོ་ (nga 277a4)
 8) ལེའུ་བརྒྱད་དོ་ (nga 293b7)
 9) ཡོངས་སུ་བཟོ་བའི་ལེའུ་ཞེས་བྱ་ཉྟེ། དགུ་པའོ་ (nga 303a5)
 10) རྩོན་བྱུང་བའི་ལེའུ་ཞེས་བྱ་ཉྟེ། །བརྒྱ་པའོ་ (nga 313a9)

- 11) སངས་རྒྱལ་གྱི་ཞིང་ཀུན་ཏུ་བཟན་པའི་ལེའུ་
 ཉྟེ་བརྒྱ་གཅིག་པའོ་ (nga 328a6)
 12) བྱིན་གྱིས་ཐབས་པའི་ལེའུ་ཉྟེ་བརྒྱ་གཉིས་པའོ་ (nga 335a1)

Colophon: འདུས་པ་ཆེན་པོའི་ལེའུ་འི་ཆོས་གྱི་རྣམ་གྲངས་ལས། །འཕགས་
 པ་སྒོ་གྲོས་རྒྱ་མཚོས་ལྷན་པ་ཞེས་བྱ་བའི་ལེའུ་ལྔ་པ་རྒྱལ་སྟོ། །རྒྱ་གར་གི་
 མཁན་པོ་འཛིན་མྱེ་ཏུ་དང་། ད་ན་གི་ལ་དང་། འབྲ་ཏ་པ་དང་། ལུ་ཆེན་གི་
 ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ལྷན་པ་བྱེད་ཅིང་ལྷན་ཏེ། རྒྱ་གར་ཆེད་གྱིས་ཀྱང་
 བཅོས་ནས་གཏན་ལ་ཕབ་པ། དག་གོ། །ག་ཤིས་པར་གྱུར་དེ་ཅིག་། །

Note: In the colophon of the Derge version, a scribe Dgon gling rma is mentioned.



**Fig.159: Sūtra volume nga,
last folio recto**

The folio is in excellent condition. Its two illuminations are composed symmetrically with the main figures facing inwards towards a worshipper. Both are flanked by two trees and their background is red and blue respectively.

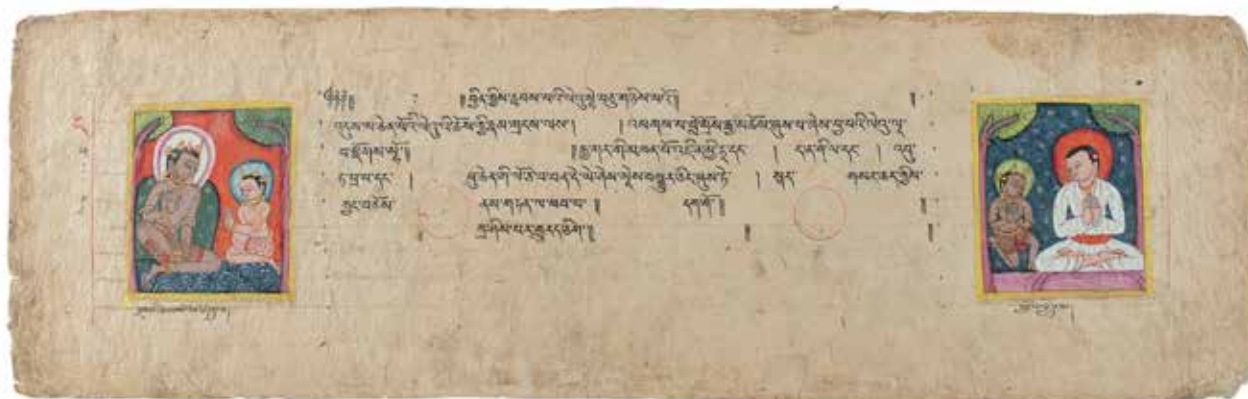
**Fig.160: 12 Birth-story of the
Brahmin (Brāhmaṇajātaka)**

A dark-skinned figure sits sideways on a throne performing the gesture of reassurance (*abhayamudrā*) towards a worshipper in front of him.

བར་ཙེ་མཚོས་ཉྟེན་པ།

bram zes chos ston pa/

Brahmin teaching the dharma.



**Fig. 161: 13 Birth-story
of Unmādayantī
(Unmādayantījātaka)**

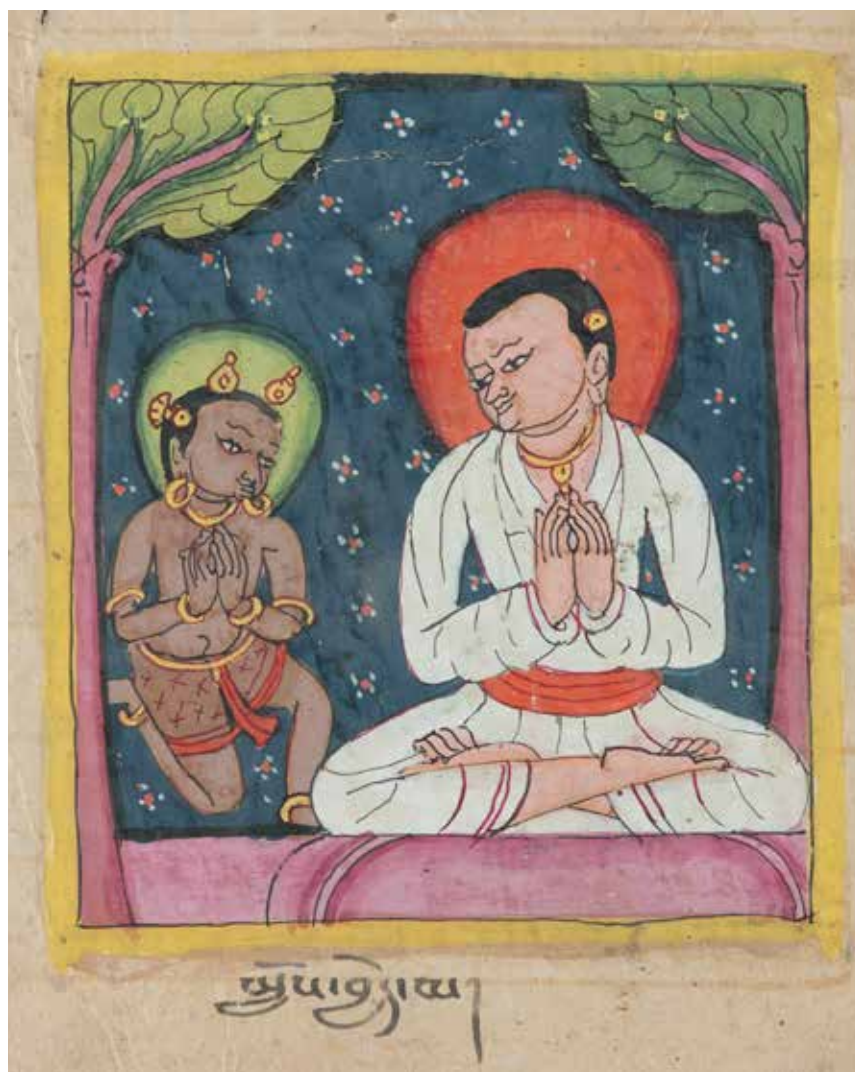
A lay personage in a white coat sits cross-legged and with the hands folded in the veneration gesture. His head is directed towards a dark-skinned figure kneeling with folded hands to his side.

མེས་བྱེད་མ།

myos byed ma/

Maddy, the Tibetan translation of Unmādayantī, the lady of the story that intoxicates with love.

The illumination depicts the conversation with the minister who wants to give his wife Unmādayantī to the king, who despite falling in love with her resists on moral grounds.





**Fig. 162: Sūtra volume ca,
first folio verso**

Except for minor tears at the sides, this folio is in excellent condition. The two illuminations are composed with the protagonists towards each other and set against a red and blue background. They are also connected through the theme of water.

**Fig. 163: 14 Birth-story of
Supāraga (Supāragaājātaka)**

The illumination is divided horizontally, with a pearled bar separating the ground above from the water below. In front stands a figure holding a paddle as if steering a boat, and behind him sits another one almost leaning against the tree that frames the scene on this side.

འཇུག་མཁན།

brubs mkhan/

One who knows roiling [water].

This is a stunningly abstract depiction of a boat being ferried across the water, with the bejewelled bar representing the boat and the tree signifying the shore. The standing helmsman appears to transport the second figure as a passenger.





Fig. 164: 15 Birth-story of the fish (*Matsyajātaka*)

A large fish swims among other water creatures, namely a tadpole, a frog, a sea-monster (*makara, chu srin*), and a conch-shell. Obviously then, the flower-studded blue background here stands for water.

མཚོ་ཆེན་པོར་ཉ་རུ་སྐྱེས།

mtsho' chen por nya ru skyeso/

Birth as fish in the great ocean.

170

Tib: འཕགས་པ་རིན་ཅེན་དྲ་བ་ཅན་གྱིས་ཁྱས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་རད་ན་རྩ་ལི་པ་རི་ཕྱིད་ཆ་ན་མ་མ་རྩ་ལྷ་ན་སུ་ཏ་

Loc: mdo, ca 130a3-145b3 (རིན་ཅེན་དྲ་བ)

Colophon: འཕགས་པ་རིན་ཅེན་དྲ་བ་ཅན་གྱིས་ཁྱས་པ་ཞེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། རྒྱ་གར་གི་མཁན་པོ་གཉའ་
ན་གར་བ་དང་། ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ཐུང་བ་སྐྱར་ཞུ་ཆེན་གྱི་
ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ཐུང་བ་སྐྱར་ཞུ་ཆེན་གྱི་ཉ་གཏན་ལ་ཕབ་པ།

Note: The Derge version mentions Ye shes snying po instead of Ye shes sde as translator. Also He, X, and Lg have Ye shes sde.

ID: Ng5.6 (rKTs158; D158; S162; F275; EM523; Lg5.8; He48.4)

Title: *ārya-brahmaparipṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆངས་པས་ཁྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་བ་ལྷ་བ་རི་ཕྱད་སྒྲ་ན་མ་མ་རྩ་ལྷ་ན་སུ་ཏ་

Loc: mdo, ca 145b3-153b8 (ཆངས་)

Colophon: འཕགས་པ་ཆངས་པས་ཁྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་
མདྲོ་། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་ཏ་དང་། ལྷ་ཆེན་གྱི་
ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ཐུང་བ་སྐྱར་ཞུ་ཆེན་གྱི་ཉ་གཏན་ལ་ཕབ་པ།

ID: Ng5.7 (rKTs151; D151; S61; F340; EM524; Lg5.9; He48.5)

Title: *ārya-pratibhānamatiparipṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྤྱོདས་པའི་སྒྲོ་གྲོས་གྱིས་ཁྱས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་བ་ཏི་རྩ་ན་མ་ཏི་བ་རི་ཕྱད་ཆ་རྩ་མ་མ་རྩ་ལྷ་ན་སུ་ཏ་

Loc: mdo, ca 153b8-166a2 (སྤྱོདས་)

Colophon: འཕགས་པ་སྤྱོདས་པའི་སྒྲོ་གྲོས་གྱིས་ཁྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་
པོའི་མདྲོ་། རྒྱ་གར་གི་མཁན་པོ་ཕྱད་ཉ་བར་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་
བ་བན་དེ་ཡེ་ཤེས་ཐུང་བ་སྐྱར་ཞུ་ཆེན་གྱི་ཉ་གཏན་ལ་ཕབ་པ།

ID: Ng5.8 (rKTs150; D150; S211; F236; EM525; Lg5.10; He48.6)

Title: *ārya-avalokiteśvaraparipṛcchā-saptadharmaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྐྱན་རས་གཟིགས་དབང་ཕྱག་གིས་
ཆོས་བདུན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་བ་ལོ་གི་ཏི་ཤ་ར་བ་རི་ཕྱད་ཙ་སབ་
ཏ་རྩ་མ་མ་མ་མ་རྩ་ལྷ་ན་སུ་ཏ་

Loc: mdo, ca 166a2-166b5 (ཆོས་བདུན་)

Colophon: འཕགས་པ་སྐྱན་རས་གཟིགས་དབང་ཕྱག་གིས་ཁྱས་པ་ཆོས་བདུན་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། རྒྱ་གར་གི་མཁན་པོ་དེ་པང་
ཀ་ར་གི་གཉའ་ན་དང་། ལོ་ཙ་བ་དག་སྒྲོང་དགེ་བའི་སྒྲོ་གྲོས་གྱིས་བསྐྱར་།

ID: Ng5.9 (rKTs302; D302; S43; F385; Lg5.11)

Title: *bhikṣupriya-sūtra-nāma* (D)

Tib: འཕགས་པ་ཉེ་བར་འཁོར་གྱིས་ཁྱས་པ་ཞེས་བྱ་བའི་མདྲོ་

Ind:

Loc: mdo, ca 166b5-168a3 (ཉེ་བར་འཁོར་)

Colophon: འཕགས་པ་ཉེ་བར་འཁོར་གྱིས་ཁྱས་པ་ཞེས་བྱ་བའི་མདྲོ་། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་ཏ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ཐུང་བ་སྐྱར་ཞུ་ཆེན་གྱི་ཉ་གཏན་ལ་ཕབ་པ།

Note: No title in Skt. or Tib. at the beginning of the work; the title is taken from the colophon. This work is not identical with rKTs68, D68, even though it is similar in title. The text is a version of rKTs302, D302, even though the title is entirely different. The same situation is found in Lg5.11.

ID: Ng5.10 (rKTs149; D149; S215; EM541; Lg5.12)

Title: *ārya-maitreyaparipṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བྱམས་པས་ཁྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་མ་ཏི་བ་རི་ཕྱད་ཏ་ན་མ་མ་མ་མ་རྩ་ལྷ་ན་སུ་ཏ་

Loc: mdo, ca 168a3-168b4 (བྱམས་)

Colophon: འཕགས་པ་བྱམས་པས་ཁྱས་པ་ཞེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་ཏ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ཐུང་བ་སྐྱར་ཞུ་ཆེན་གྱི་ཉ་གཏན་ལ་ཕབ་པ།

ID: Ng5.11 (rKTs148; D148; S160; F159; F343;
EM542; Lg5.13; He52.1; He68.01)

Title: *ārya-gaganagañjaparipṛcchā-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ནམ་མཁའ་མཛོད་ཀྱིས་ལྷས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་ག་ག་ན་ག་ན་ཇ་པ་རི་ཕྱིད་ཅ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ca 168b4-254b5 (ནམ)

Colophon: འདུས་པ་ཆེན་པོའི་ལུ་ལས་འཕགས་པའ་ནམ་མཁའ་མཛོད་
ཀྱིས་ལྷས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོར། ། རྒྱ་གར་གི་མཁན་
པོ་བ་ཇ་ཡ་ཤི་ལ་དང་། ལུ་ལེན་དྲ་བོ་དེ་དང་། ལུ་ཆེན་གྱི་ལོ་ཆ་བ་བནད་དེ་
ཡེ་ཤེས་ཐེས་བསྐྱར་ཅིང་ལྷས་ཏེ། རྒྱ་གསར་ཅན་ཀྱིས་ཀྱང་བཙོས་པ།

Note: The colophon mentions Sulendrabodhi instead of
śilendrabodhi as found in the Derge version.

ID: Ng5.12 (rKTs165; D165; S308; F194; EM543; Lg5.14; He52.2)

Title: *ārya-kṣemaṅkaraparipṛcchā-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བདེ་བྱེད་ཀྱིས་ལྷས་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་ཤྲེ་མང་ཀར་པ་རི་ཕྱིད་ཇ་ན་མ་མ་ཏ་ཡ་སུ་ཏ་

Loc: mdo, ca 254b5-258b3 (བདེ་བྱེད)

Colophon: འཕགས་པ་བདེ་བྱེད་ཀྱིས་ལྷས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་
མདོ། རྒྱ་གར་གི་མཁན་པོ་པད་ཏ་བར་མ་དང་། ལུ་ཆེན་གྱི་ལོ་ཆ་
བ་བན་ཏེ་ཡེ་ཤེས་ཐེ་ལས་བཙོགས་པས་བསྐྱར་ཅིང་ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng5.13 (rKTs155; D155; S137; Lg5.15; He52.3)

Title: *ārya-sāgaranāgarājaparipṛcchā-
nāmamahāyānasūtra* (S)

Tib: འཕགས་པ་སྐྱའི་རྒྱལ་པོ་རྒྱ་མཚོས་ལྷས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་ཨ་གྲ་ར་རྒྱ་གྲ་རྒྱ་པོ་རི་ཕྱི་རྒྱ་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ca mtsho 258b3-259a2

Colophon: འཕགས་པ་སྐྱའི་རྒྱལ་པོ་རྒྱ་མཚོས་ལྷས་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོར། རྒྱ་གསར་སྟོ།

ID: Ng5.14 (rKTs154; D154; S136; F314; EM544;
Lg5.5; Lg5.16; He51.3; He52.4) = Ng5.3

Title: *ārya-sāgaranāgarājaparipṛcchā-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྐྱའི་རྒྱལ་པོ་རྒྱ་མཚོས་ལྷས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་སྐ་ག་ར་རྒྱ་ག་ར་ཇ་པ་རི་ཕྱིད་ཅ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ca 259a2-265b5 (མཚོ)

Colophon: འཕགས་པའི་སྐྱའི་རྒྱལ་པོ་རྒྱ་མཚོས་ལྷས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོར། རྒྱ་གསར་སྟོ།

ID: Ng5.15 (rKTs342; D342; S54; F356; EM545; Lg5.17; He52.5)

Title: *dīrghanakhparivrājakaparipṛcchā-nāma-sūtra* (D)

Tib: ཀྱན་ཏུ་རྒྱ་མེན་རིངས་ཀྱིས་ལྷས་པ་ཞེས་བྱ་བའི་མདོ་

Ind: དྱི་ཁ་ན་ལ་པ་རི་བྲ་རྒྱ་ཀ་པ་རི་ཕྱིད་ཇ་ན་མ་མ་ཏ་སུ་ཏ་

Loc: mdo, ca 265b5-267a4 (ཀྱན་ཏུ)

Colophon: ཀྱན་ཏུ་རྒྱ་མེན་རིངས་ཀྱིས་ལྷས་པ་ཞེས་བྱ་བའི་
མདོར། རྒྱ་གར་གྱི་མཁན་པོ་ལུ་ལེན་དྲ་བོ་དེ་དང་།
། ལུ་ཆེན་གྱི་ལོ་ཆ་བ་བན་དེ་ཡེ་ཤེས་ཐེས་བསྐྱར་པ།

Note: The Derge version does not provide any information on
translators or revisors in its colophon.

ID: Ng5.16 (rKTs164; D164; S129; F117;
F380; EM546; Lg5.18; He52.6)

Title: *ārya-ratnacandraparipṛcchā-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ལྷུང་རིན་ཅན་རྒྱ་བས་ལྷས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་རད་ན་ཅན་དྲ་དར་ཀ་པ་རི་
ཕྱིད་ཅ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ca 267a4-270b9 (ཁྱུ)

Colophon: འཕགས་པ་ཀྱེད་རིན་ཅེན་ལྷ་བས་ཁྱས་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། ། རྒྱལ་སྟོན་།

Note: This seems to be a shorter version of rKTs164, D164. It differs not only in size but also slightly in its title from the Derge version. The text itself differs greatly but seems to be related. Similar versions are found in Lg5.18, He52.6, Hi54.2, F380, Go26.16.

ID: Ng5.17 (rKTs308; D308; S284; F267; Lg5.19)

Title: *āyusṣpattiyathākāraparipṛcchā-sūtra* (D)

Tib: ཆོ་འཕོ་བ་རི་ལྷར་འགྱུར་བ་ཁྱས་པའི་མདོ་

Ind:

Loc: mdo, ca 270b9-279a9 (ཆེ)

Colophon: ཆོ་འཕོ་བ་ཅི་ལྷར་འགྱུར་བ་བསྟན་པའི་མདོ། ། རྒྱལ་སྟོན་།

ID: Ng5.18 (rKTs170; D170; S53; F118; EM548; Lg5.20; He52.8)

Title: *ārya-srīmatībrāhmaṇīparipṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བླ་མ་ཟེ་མོ་དཔལ་ལྷན་མས་ཁྱས་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ།

Ind: ཨ་ཏྲ་ཤི་མ་རྩི་བླ་མ་རྩི་པ་རི་ཕྱིད་ཚྭ་མ་མ་རྩི་ཡུ་རྩི་སྟུ་ཏྲ་

Loc: mdo, ca 279b1-282b3 (བླ་མ)

Colophon: འཕགས་པ་བླ་མ་ཟེ་མོ་དཔལ་ལྷན་མས་ཁྱས་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། ། རྒྱལ་སྟོན་།

ID: Ng5.19 (rKTs171; D171; S199; EM549; Lg5.21; He52.9)

Title: *ārya-mahālalikāparipṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བཀྲེས་མོས་ཁྱས་པ་ཞེས་བྱ་བ་
ཐེག་པ་ཆེན་པོའི་མདོ།

Ind: ཨ་ཏྲ་མ་རྩི་ལ་ལི་ཀ་པ་རི་ཕྱིད་ཅ་ན་མ་མ་རྩི་ཡུ་རྩི་སྟུ་ཏྲ་

Loc: mdo, ca 282b3-286b9 (འགྲེས)

Colophon: འཕགས་པ་བཀྲེས་མོས་ཁྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་
། རྒྱལ་སྟོན་། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་ཕྱི་དང་། ད་ན་གི་ལ་དང་། ཁྱ་
ཆེན་གྱི་ལ་ཆ་བ་བན་ཏེ་ཡེ་ཤེས་ལྷེས་བསྟར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng5.20 (rKTs159; D159; S140; F113; EM550; Lg5.22; He52.10)

Title: *ārya-brahmadattaparipṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆངས་པས་བྱིན་གྱིས་ཁྱས་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏྲ་བླ་མ་དང་ཏྲ་པ་རི་ཕྱིད་ཚྭ་མ་མ་རྩི་ཡུ་རྩི་སྟུ་ཏྲ་

Loc: mdo, ca 287a1-299a5 (བྱིན)

[Colophon on following page]

Colophon: འཕགས་པ་ཚངས་པས་བྱིན་གྱིས་ | ལྷས་པ་ཞེས་བྱ་བ་ཐེག་
 པ་ཆེན་པོའི་མདྲོའ། || རྒྱ་གར་གི་མཁན་པོ་སུ་ལེན་ཏེ་བོ་དང་
 | བཅད་ཏེ་བར་མ་དང་| ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་སྡེ་ལས་སྦྱགས་
 པས་ | བསྐྱར་དེ་ཅིང་| ལྷས་ཏེ་གཏན་ལ་ཕབ་པ། || དག་གོ་ | དག་གོ། ||

Note: The last folio of the volume contains a dedication in small dbu can letters:

*kye lags / yul gyi snying po lung dur yul gyi dbus /// 'khar gyi dam
 pa skye mar rin chen mdzod // skye ba rjes su dran ba'i lha seng stang
 gzhal gyis // smon lam dbang gyis mkhas pa rnam dang mjal //
 bod du 'gyur ba'i chos rnam glegs bam chen por bris // yig 'bru sum
 cu bder gshegs sprul pa'i sku // ma nor lugs dang mthun pa ya rabs*

*rkyen tu rung // de'i phyir na bcu gcig gom phang bgrod pa'o // de
 'dra'i chos ni shin tu 'ang rnyed par dka' ba'i // lung dur ba'i ma dpe de
 la mdzod //*

For a discussion of the contents of this note, see page 366f.



**Fig.165: Sūtra volume ca,
 last folio recto**

There are only minor damages along the edges of this folio, and the bottom right area has a larger stain that also affected the bottom of the illumination there. Both scenes only depict the protagonist and are framed by two trees each.

Here the captions are written underneath a two-line text in small headed (dbu can) script, which proves that they are later than this text. This is, thus, one of the folios that demonstrates that the captions were added at a later date.

This two-line text refers to the making of books of the dharma translated into Tibetan in an area that could not be identified. While the verse likely refers to this Sūtra collection, the information provided does not suffice to identify its context with any certainty (see also page 366 f.).

**Fig.166: 16 Birth-story of the
 partridge (Vartakāpitakajātaka)**

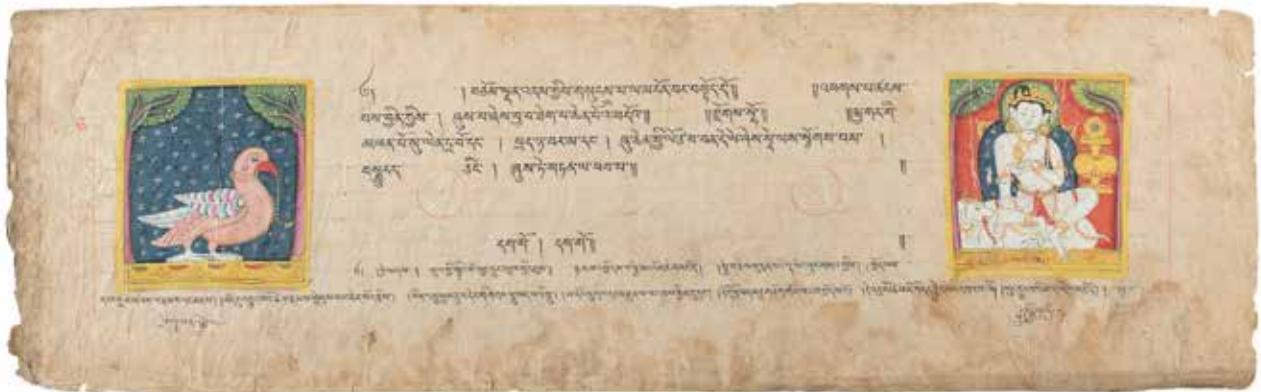
A bird with red beak and coloured wings stands on a jewelled ground and against a blue background. The bird has a golden necklace and a string of pearls hangs from its beak.

ཐེག་པར་སྐེས་པ།

sreg par skyes pa/

Birth as partridge.

This translation follows the most



frequently provided meaning for *sreg pa* in Tibetan dictionaries.

Fig. 167: 17 Birth-story on the jar (*Kumbhajātaka*)

A white bejewelled god is seated in royal ease (*lalitāsana*) on a white elephant. He holds a yellow vase in his left hand, and a vessel of the same shape is depicted to his side.

རྒྱལ་བུ་པུ་པ།

rgya sbyin buM pa/

The jar of Indra.

See the discussion on this illumination on page 107.





**Fig. 168: Sūtra volume cha,
first folio verso**

The folio has tears along the edges and was repaired from its back, but its illuminations are in perfect condition. The protagonists are depicted on the outer edge of the illuminations, the one on the left frontal, and the one on the right facing inwards towards the first. Two trees flank each scene and the background is alternating.

**Fig. 169: 18 Birth-story of the
childless (*Aputrajātaka*)**

The scene shows a dark-skinned, turbaned figure in a yellow coat seated in royal ease (*lalitāsana*) and facing the viewer. He is attended by a figure kneeling to his side.

Two types of captions identify the scene, a larger caption in a similar script as in other volumes and two smaller ones in semi-cursive script added at a later stage. In the latter two cases the meaning remains unclear to me.

ཁྱིམ་གདག་།

khyim gdag/

Householder.

ཁྱིམ་བདག་གསུང་། ཁྱིམ་བདག་མ་ཕེམ་མ།

*khyim bdag gsprung/ khyim bdag ma gyel
ma/*

In the story, the Bodhisattva is born into



a wealthy family, gives up his wealth,
and becomes an ascetic.

**Fig. 170: 20 Birth-story of the
merchant (*Śreṣṭhijātaka*)**

The protagonist, dressed only in dhoti and bejewelled, is seated sideways on a cushion, performing the gesture of reassurance (*abhayamudrā*) with his right hand and holding a jewel in his left. An elephant with a jewel on his back, a large jewel on a lotus, and silver and gold ingots are represented in front of him.

ཨ་པོ་ལྷ་

tshong dpon

Merchant.



ID: Ng6.1 (rKTs161; D161; S166; F304; EM551; Lg6.2; He52.11)

Title: *ārya-suvikrāntacintadevaputra-paripṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ལྷའི་བྱ་རབ་བརྩལ་སེམས་ཀྱིས་
ཞུས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཐུ་སུ་བི་ལྷ་ན་ད་ཙྰ་དེ་པ་བྱ་ད་ཏ་
བ་རི་བྲིད་ཙྰ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, cha 1b1-41a9 (རབ་བརྩལ་)

Colophon: འཕགས་པ་ལྷའི་བྱ་རབ་བརྩལ་སེམས་ཀྱིས་ཞུས་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ། རྒྱ་གར་གི་མཁན་
པོ་ཕད་ཏ་བར་མ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙྰ་བ་བན་དེ་ཡེ་ཤེས་ཟླེ་
ལས་རྒྱལ་པས་བརྒྱུད་ཅིང་ཞུས་ཏེ་གཏན་ལ་ཕབ་པ། །

ID: Ng6.2 (rKTs162; D162; S261; F316; EM552; Lg6.3; He52.12)

Title: *ārya-śrīvasuparipṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དབལ་དབྱིག་གིས་ཞུས་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཐུ་བྲི་བ་སུ་བ་རི་བྲིད་ཙྰ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, cha 41b1-45b6 (དབལ་)

Colophon: འཕགས་པ་དབལ་དབྱིག་གིས་ཞུས་པ་ཞེས་བྱ་བ་ཐེག་
པ་ཆེན་པོའི་མདྲོའ། རྒྱ་གར་གི་མཁན་པོ་སུ་རེན་ད་
དེ་དང་། ཕད་ཏ་བར་མ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙྰ་བ་བན་དེ་ཡེ་
ཤེས་ཟླེ་ལས་རྒྱལ་པས་བརྒྱུད་ཅིང་ཞུས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng6.3 (rKTs160; D160; S164; F160; EM554; Lg6.4; He53.1)

Title: *ārya-brahmaviśeṣacintiparipṛcchā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆོངས་པ་ཁྱད་པར་སེམས་ཀྱིས་
ཞུས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་བི་ཤེ་ཙྰ་ན་ཏི་བྲ་སྟ་བ་རི་བྲིད་ཙྰ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, cha 45b6-126a8 (ཁྱད་)

Colophon: འཕགས་པ་ཚངས་པ་ཁྱད་པར་སེམས་ཀྱིས་ཁྱས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ། རྒྱལ་སྟོ།

ID: Ng6.4 (rKTs134; D134; S107; F351; Lg6.5; He53.2)

Title: *ārya-sarvapuṇyasamuccayasamādhi-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྤྱད་ཟྱེད་ཀྱི་བྱས་ཁྱས་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཏུ་བི་ཀླར་བ་ཏ་རྩ་ཐ་འ་འ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, cha 126a8-177a9 (མྱེད)

Colophon: འཕགས་པ་སྤྱད་ཟྱེད་ཀྱི་བྱས་ཁྱས་པ་ཞེས་བྱ་བ་ཐེག་
པ་ཆེན་པོའི་མདྲོའ། རྒྱ་གར་གི་མཁན་པོ་བླ་ཉ་བར་མ་
དང་། ཤི་ལེན་བྲ་བོ་དེ་དང་། ལྷ་ཆེན་གི་ལོ་ཙ་ཙ་བན་ཏེ་ཡེ་ཤེས་
ཟླ་ལས། བསྟུགས་པ། བསྐྱར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་བ།

Note: This work is also found in Hemis, Basgo, and Lang under the same Tibetan name. As an analysis of the text itself shows, it must be seen as a version of Derge 134, which also bears the same title in Sanskrit, but a different title in Tibetan.

ID: Ng6.5 (rKTs166; D166; S187; F308; EM556; Lg6.6; He53.3)

Title: *ārya-rāṣṭrapālāparipṛcchā-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཡུལ་འཁོར་རྒྱུང་གྱིས་ཁྱས་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཏུ་རྩ་སྟ་བ་ལ་ན་ན་མ་མ་ཏུ་ཡ་ན་སུ་ཏ་

Loc: mdo, cha 177b1-181a3 (ཡུལ)

Colophon: འཕགས་པ་ཡུལ་འཁོར་རྒྱུང་གྱིས་ཁྱས་པ་
ཞེས་བྱ་བའི་ཐེག་པ་ཆེན་པོའི་མདྲོའ། རྒྱལ་སྟོ།

ID: Ng6.6 (rKTs167; D167; S139; F225; EM553; Lg6.7; He52.13)

Title: *ārya-vikurvāṇarājaparipṛcchā-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་རྣམ་པར་འཕྱལ་བའི་རྒྱལ་པོས་
ཁྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཏུ་བི་ཀླར་བ་ཏ་རྩ་ཐ་འ་འ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, cha 181a3-217a9 (འཕྱལ)

Colophon: འཕགས་པ་རྣམ་པར་འཕྱལ་བའི་རྒྱལ་པོས་ཁྱས་པའི་ཞེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་རྒྱལ་སྟོ། རྒྱ་གར་གི་མཁན་པོ་བླ་ཉ་བར་མ་
དང་། ལྷ་ཆེན་གི་ལོ་ཙ་ཙ་བན་ཏེ་ཡེ་ཤེས་ཟླ་ལས་ཁྱས་ཏེ་གཏན་ལ་ཕབ་བ།

ID: Ng6.7 (rKTs157; D157; S165; F294; EM557; Lg6.8; He53.4)

Title: *ārya-drumakīṃnaranarājaparipṛcchā-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བྱེ་འམ་ཅིའི་རྒྱལ་པོ་ལྷན་པས་ཁྱས་
པ་ཞེས་བྱ་བའི་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཏུ་བྱེ་མ་གི་ན་ན་ར་ར་ཙ་པ་འ་འ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, cha 217b1-278b9 (ལྷན)

Colophon: འཕགས་པ་བྱེ་འམ་། ཅིའི་རྒྱལ་པོ་ལྷན་པས་ཁྱས་
པ་། ཞེས་བྱ་བའི་ཐེག་པ་ཆེན་པོའི་མདྲོའ། རྒྱལ་སྟོ།

ID: Ng6.8 (rKTs146; D146; S246; F223; EM558; Lg7.1; He54.1)

Title: *ārya-bodhisattvagocaropāyaviṣayaviku
rvāṇanirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བྱང་ཆུབ་སེམས་དཔའི་སྤྱད་ཡུལ་གི་ཐབས་ཀྱི་ཡུལ་ལ་
རྣམ་པར་འཕྱལ་བའ་བསྟན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཏུ་བོ་རྣི་ས་ཏུ་གོ་ཙ་ཙ་ཡ་བི་ཤ་ཡ་བི་
ཀྱ་ཐི་ཏ་ནི་དེ་ཤ་རྣ་མ་མ་ཏུ་ཡ་ན་སུ་ཏ་

Loc: mdo, cha 279a1-336a6 (རྣམ་འཕྱལ)

Chap:

- 1) ཐྱེང་གཞི་ལཱ་དང་པོའོ་ (cha 285a3)
- 2) བ་ལོ་ལ་ད་ཏུ་བྱེན་པ་བསྟན་པའི་ལཱ་
སྟེ། རྒྱ་གཉིས་པའོ་ (cha 289a9)
- 3) ཐབས་ལ་མཁས་པའི་ལཱ་སྟེ་གསུམ་པའོ་ (cha 291a5)
- 4) ཐེག་པ་གཅིག་ཏུ་བསྟན་པའི་ལཱ་སྟེ་བཞི་པའོ་ (cha 295a2)
- 5) རྒྱལ་པོའི་བྱང་ཏུ་བྱེན་པའི་ལཱ་སྟེ་ལྔ་པའོ་ (cha 296b4)
- 6) རྒྱལ་པོའི་རྒྱལ་གྱི་ལཱ་སྟེ་དྲུག་པའོ་ (cha 306a6)

Note: Marking for chapter 9 is missing.

8) ཡོན་ཏན་སྒྲིན་ད་བསྟན་པའི་ལཱ་སྡེ་བརྒྱད་པའོ་ (cha 312a8)

10) ལྷང་བསྟན་པའི་ལཱུ་བཙུའོ་ (cha 336a3)

[illegible]

**Fig.171: Sūtra volume cha,
last folio recto**

The folio has considerable tears and stains along its edges, but the illuminations are in excellent condition. Both scenes are composed with the protagonists facing inwards and alternating backgrounds. Further, they are framed by a pair of trees.

**Fig.172: 21 Smaller birth-story
of Bodhi (*Cuddabodhijātaka*)**

A dark-skinned Brahmin is seated sideways on a throne and is conversing with a standing bejewelled attendant.

ཁྱེད་ཀྱི་ལྷན་ཁྲིམས་ཀྱི་

braM zer skyeso/

Birth as a Brahmin.

Added in another script by an inexperienced writer:

གམ་ཟེར་འཕྱུངས་

bram zer 'phrudso

The illumination likely shows the Bodhisattva as Brahmin ascetic in conversation with the king who wants to kidnap the Brahmin's ascetic wife. However, the small size of the secondary figure speaks against this interpretation.

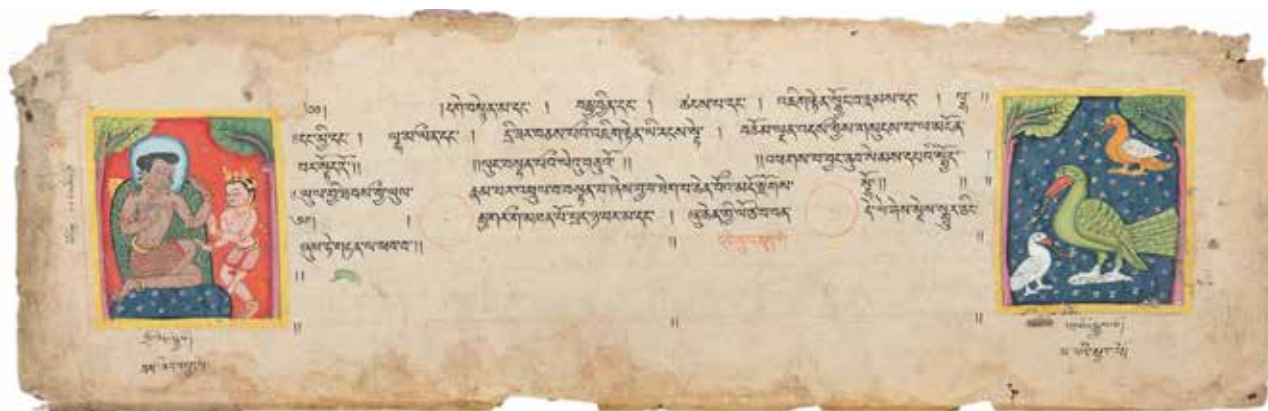


Fig. 173: 22 Birth-story of the goose (*Hamsajātaka*)

A green bird holding a string of pearls in the beak is accompanied by two smaller birds, a white and an orange one. There are upside-down letters underneath the lower border of this illumination.

A first attempt of the caption was abandoned and covered with ink after what appears to be a spelling error.

ངང་པའི་རྒྱལ་པོ།

ngang pa'i rgyal po/

King of the geese.

This caption is repeated underneath in the poorer script.





**Fig. 174: Sūtra volume ja,
first folio verso**

The folio is in good condition and has two centrally composed illuminations against alternating background. While the left one is flanked by trees, the right one has a central tree.

**Fig. 175: 23 Larger birth-story
of Bodhi (*Mahābodhiḥātaka*)**

A figure in dhoti stands sideways against a green mandorla. His hands are held at the hips and one leg crosses the other.

ཀུན་ཏུ་སྐུ་རུ་སྐྱེ་ལ།

kun tu sgyu ru skyes/

Birth as wandering ascetic.

This is actually a dancing position often found with depictions of offering goddesses, in particular in the fourteenth century.



SŪTRA VOLUME JA



7

(Book 41)

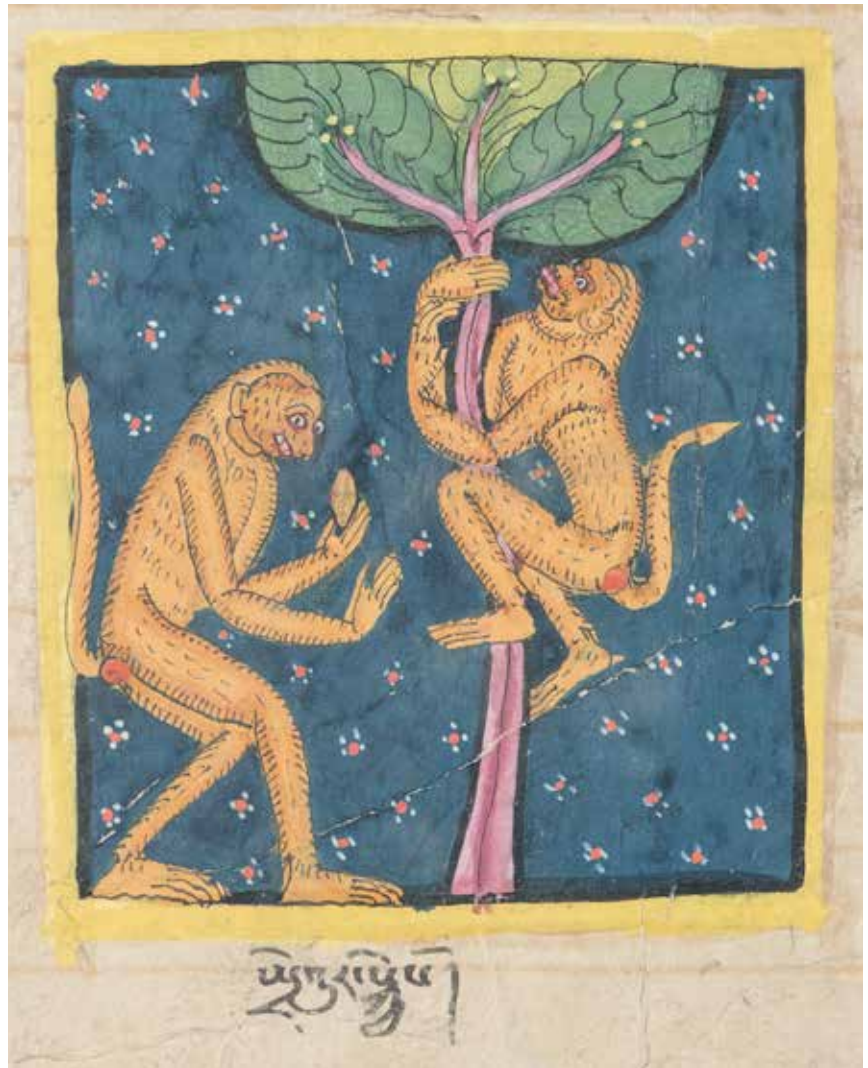


Fig. 176: 24 Birth-story of the great monkey (*Mahākapijātaka*)

Two monkeys, one of them climbing a central tree, the other approaching it holding a fruit in his left hand.

སྤྲུལ་སྤྱོད་

spre'ur skyeso/

Birth as monkey.

Rather than illustrating the story, the rescue of a human by the monkey, the illumination shows the monkeys enjoying fruit from the tree.

ID: Ng7.1 (rKTs224; D224; S184; F259; F346; EM559; Lg6.9; He54.2)

Title: *ārya-sthīrādhyāśayaparivarta-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྒྲག་པའི་བསམ་བ་བརྟན་པའི་
ལེའུ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་བྲི་ཆུ་ཨ་ཆ་ཤ་ཡ་པ་ནི་བརྟོན་མ་མ་ཉ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, ja 1b1-11b3 (ལྷག)

Colophon: འཕགས་པ་སྒྲག་པའི་བསམ་བ་བརྟན་པའི་ལེའུ་ཞེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདྲོ། །རྒྱ་གར་གི་མཁན་པོ་སུ་ལེན་
ང་བོ་དེ་དང་། བླ་ཉ་བར་མ་དང་། འུ་ཆེན་གི་ལོ་ཙ་ཐ་བ་བན་དེ་ཡེ་
ཤེས་ཟླེ་ལས་སྦྱགས་པས་བསྐྱར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ། །

ID: Ng7.2 (rKTs184; D184; S86; F200; F322; EM560; Lg6.10; He54.3)

Title: *ārya-bodhisattvacaryānirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བྱང་ཆུབ་སེམས་དཔའི་སྦྱོང་བ་
བསྟན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་བྲི་པད་ཏྲ་ཙ་ཐུ་ནིར་དེ་ཤན་ན་མ་མ་ཉ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, ja 11b3-20b4 (སྦྱོང)

Colophon: འཕགས་པ་བྱང་ཆུབ་སེམས་དཔའི་སྦྱོང་བ་བསྟན་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ། །རྒྱ་གར་གྱི་མཁན་པོ་
འཛིན་མྱེ་ཏྲ་དང་། བླ་ཉ་བར་མ་དང་། འུ་ཆེན་གི་ལོ་ཙ་ཐ་བ་བན་
དེ་ཡེ་ཤེས་ཟླེ་ལས་སྦྱགས་པས་བསྐྱར་ཅིང་གཏན་ལ་ཕབ་པ། །

ID: Ng7.3 (rKTs198; D198; S37; F123; F176; EM561; Lg7.2; He54.4)

Title: *ārya-maitreyaprasthāna-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བྱམས་པ་འཇུག་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཐུ་མའི་ཏི་ཡ་པད་སྐྱ་ནན་ན་མ་མ་ཉ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, ja 20b5-42b9 (བྱམས)

Colophon: འཕགས་པ་བྱམས་པ་འཇུག་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་
པོའི་མདྲོ། །རྒྱ་གར་གྱི་མཁན་པོ་པད་ཏྲ་བར་མ་དང་།

། འཛིན་མྱེ་ཏྲ་དང་། སུ་རེན་ཏྲ་བོ་དེ་དང་། འུ་ཆེན་གི་ལོ་ཙ་ཐ་བ་བན་
དེ་ཡེ་ཤེས་ཟླེ་ལས་སྦྱགས་པས་བསྐྱར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ། །

ID: Ng7.4 (rKTs145; D145; D847; S127; F348; EM116;
EM122; EM303; EM562; Lg7.3; He54.5)

Title: *ārya-ratnolkā-nāma-dhāraṇī mahāyānasūtra* (D)

Tib: འཕགས་པ་དཀོན་མཆོག་ཏྲ་ལ་ལའི་གཟུངས་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་རད་ལོ་ལ་ཀ་ན་མ་ཆ་ར་ནི་མ་ཉ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, ja 43a1-92b1 (ཏྲ་ལ་ལ)

Colophon: འཕགས་པ་དཀོན་མཆོག་ཏྲ་ལ་ལའི་གཟུངས་ཤེས་བྱ་བ་ཐེག་པ་
ཆེན་པོའི་མདྲོ་རྒྱ་གར་གྱི་མཁན་པོ་སུ་ལེན་ང་བོ་དེ་དང་། །འུ་
ཆེན་གི་ལོ་ཙ་ཐ་བ་བན་དེ་ཡེ་ཤེས་ཟླེས་བསྐྱར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ། །

ID: Ng7.5 (rKTs231; D231; S157; F162; F285; EM564; Lg7.4; He55.1)

Title: *ārya-ratnamegha-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དཀོན་མཆོག་སྤྲིན་ཅས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་རད་ན་མེ་ག་རྒྱ་མ་མ་ཉ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, ja 92b1-210b6 (སྤྲིན)

Colophon: འཕགས་པ་དཀོན་མཆོག་སྤྲིན་ཅས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ
། རྒྱ་གར་གྱི་ལོ་ཙ་ཐ་བ་བན་དེ་བེ་ཙ་ན་རག་ཤི་ཏྲ་དང་དར་མ་ཏྲ་
ལས་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ ། གླུ་གསར་ཆད་ཀྱིས་ཀྱང་བཅས་ལགས་སྟོ། །

Note: The text differs from the Derge version of the work, which is slightly smaller in size and also mentions different translators, i.e., Rin chen 'tsho and Chos nyid tshul khirms.

ID: Ng7.6 (rKTs124; D124; S249; F226; EM563; Lg7.5; He54.6)

Title: *ārya-ratnākara-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དཀོན་མཆོག་འབྱུང་གནས་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་ཐུ་རད་རྒྱ་ཀ་རན་ན་མ་མ་ཉ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, ja 210b6-291b4 (འབྱུང)



Fig. 177: Detail of the Śarabha in Fig. 179

Colophon: འཕགས་པ་དཀོན་མཆོག་འབྲུང་གནས་ཤེས་བྱ་བ་ཐེག་པ་
 ཆེན་པོའི་མདྲོ། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་ཏ་དང་
 ། ལུ་ཅན་ཏ་བོ་དེ་དང་ལྷ་ཆེན་གི་ལོ་ཆ་བ་བད་དེ་ཡེ་ཤེས་ལྷེས་སྐད་
 གསར་ཅད་ཀྱིས་ཀྱང་བཅས་ནས་སྐད་ཀྱིས་གཏན་ལ་ཕབ་པའོ།

Ind: ཨ་བྱ་རད་ན་ཀ་རན་དྲ་ཀླ་ན་མ་ཏ་ཡ་ན་སྲ་ཏ་

Loc: mdo, ja 291b4-334a4 (ཟ་མ)

Colophon: དཀོན་མཆོག་གི་ཟ་མ་རྟོག་ཅེས་བྱ་
 བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་རྒྱ་གས་སྟོ།

ID: Ng7.7 (rKTs117; D117; S263; F177; EM565; Lg8.1; He55.2)

Title: *ārya-ratnakaraṇḍa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དཀོན་མཆོག་གི་ཟ་མ་རྟོག་
 ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་



Fig. 178: Sūtra volume ja,
last folio recto

This folio is in excellent condition. The two scenes are painted against a blue background with a central animal each directed towards each other. Both illuminations are framed by a pair of trees.

Fig. 179: 25 Birth-story of the
Śarabha (Śarabhajātaka)

Green mythical animal with a lion's body and a bird's head, strings of pearls hanging from its beak.

རི་དགས་ཤ་ར་ན་སྟེ་

ri dags sha ra nan skyeso/

Birth as a Śarabha deer.

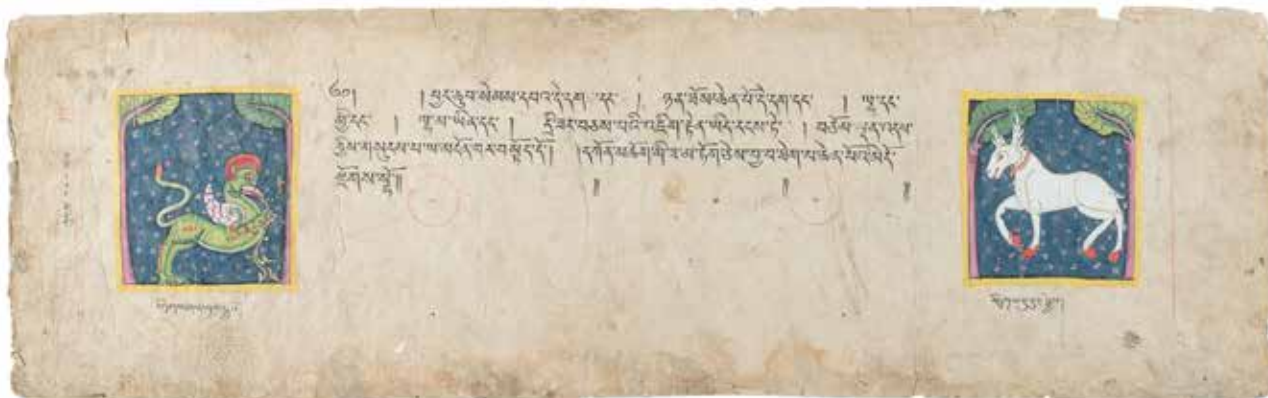


Fig. 180: Right: 26 Birth-story of the antelope (*Rurujātakam*)

A white deer with a golden necklace and white antlers. The latter are drawn rather poorly, obviously the painter had never seen any, with the green around them in a shade that differs from the tree foliage. Thus, the threes have been painted first, leaving a white area for the antlers which then have been filled into this space.

རི་དགས་རུ་རུ་ལྷོས།

ri dags ru rur skyes/

Birth as a Ruru deer (= antelope).



**Fig.181: Sūtra volume nya,
first folio verso**

The folio is in excellent condition. Its two illuminations are set against blue and red background and are framed by trees.



**Fig.182: 27 Birth-story of the great
monkey (Mahākapijātaka)**

Two monkeys are represented towards the edges of the illumination, the one on the inside has his back towards the text and holds a yellow object, the other one climbs the tree at the edge of the illumination, bending it inwards.

There are two captions, a standard identifying one, and one in smaller script added at a later stage.

སྤྲུའ་སྤྲུའ་།

spre'ur skyes./

Birth as monkey.

བྱང་སེམས་

byang sems

Bodhisattva.

SŪTRA VOLUME NYA

8

(Book 09)

ॐ

**Fig. 183: 28 Birth-story of
Kṣānti (Kṣāntijātaka)**

A figure in dress similar to monks' robes and bejewelled is seated in meditation on a throne. A dark standing figure approaches him with eyes wide open and one arm raised to his side as if attacking him.

ངང་སྒོང་གཙོང་པར་སྐྱེ་བའི་

drang strong gzod par smra bar skyeso/

Birth as the hermit who teaches
forbearance (*bzod pa*).

Though not equipped with a sword, the illumination depicts the moment the king attacks the ascetic in a rage to cut off his limbs and sense organs.



ID: Ng8.1 (rKTs116; D116; S238; F29; F101;
F381; EM566; Lg8.2; He55.3)

Title: *ārya-karaṇḍavyūha-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཟ་མ་རྟག་བཞོད་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བྱ་ཀ་རན་ད་བྱ་ཏ་ན་མ་མ་ཏ་ཡ་ན་སྲ་ཏ་

Loc: mdo, nya 1b1-49b3 (བཞོད་)

Colophon: འཕགས་པ་ཟ་མ་རྟག་བཞོད་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | རྒྱལ་སྟོ།

ID: Ng8.2 (rKTs259; D259; S89; F102; EM569; Lg8.3; He56.1)

Title: *ārya-anakṣarakaraṇḍavairocanagarbha-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཡི་གེ་བྱེད་པའི་ཟ་མ་རྟག་རྣམ་པར་སྣང་
མཛད་ཀྱི་སྒྲིང་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བྱ་ཨ་ན་ཀ་ར་ཀ་ར་ན་ཏ་ཀ་རྩེ་རོ་
ཙ་ན་ག་རྩ་ན་མ་མ་ཡ་ན་སྲ་ཏ་

Loc: mdo, nya 49b3-53b9 (ཡི་གེ)

Colophon: འཕགས་པ་ཡི་གེ་བྱེད་པའི་ཟ་མ་རྟག་རྣམ་པར་སྣང་
མཛད་ཀྱི་སྒྲིང་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | རྒྱལ་སྟོ།

ID: Ng8.3 (rKTs1290; EM570; Lg8.4; He56.2)

Title: *'phags pa byams pa la bstod pa* (Ng)

Tib: འཕགས་པ་བྱམས་པ་ལ་བསྟོད་པ་

Ind:

Loc: mdo, nya 54a1-74a6 (རྩིས་)

Chap:

- 1) སྒྲིང་གཞིའི་ལེའུ་སྟེ་དང་པོའོ་ (nya 54b2)
- 2) མཉམ་པ་ཉིད་ཀྱི་ལེའུ་སྟེ་གཉིས་པའོ་ (nya 54b6)
- 3) པ་རོལ་ད་ཏུ་བྱིན་པ་བཅུའི་ལེའུ་སྟེ་གསུམ་པའོ་ (nya 57a7)
- 4) ཡོ་བྱད་ལྡེས་པོའི་ལེའུ་སྟེ་བཞི་པའོ་ (nya 58a6)
- 5) ལྷོ་ཆེན་པོའི་མཚན་ལེའུ་སྟེ་ལྔ་པའོ་ (nya 58b7)

6) འཁོར་ལོ་སྒྲུབ་པའི་རྒྱལ་པོའི་ལེའུ་སྟེ་དྲུག་པའོ་ (nya 61b6)

7) འཇ་དང་མཁའ་དབུལ་སྟེ་བདུན་པའོ་ (nya 62a2)

8) ཡོན་ཏན་སྦྱོན་ཀྱི་ལེའུ་སྟེ་བརྒྱད་པའོ་ (nya 62a6)

9) རྣམ་པར་ཐར་དཔའི་གངས་བསྐྱེད་པའི་ལེའུ་
སྟེ་དགུ་པའོ་ (nya 62b1)

10) བྱང་རྒྱལ་གྱི་ཕྱོགས་ཀྱི་ལེའུ་སྟེ་བར་ལེའུ་པའོ་ (nya 66a3)

11) དབང་སྒྲུབ་གྱི་ཆོས་ལུན་སུམ་གི་ལེའུ་སྟེ་ | བར་
གཅིག་པའོ་ (nya 67b7)

12) ཆོས་ཀྱི་སྐྱའི་ལེའུ་སྟེ་བར་གཉིས་པའོ་ (nya 68a8)

13) ལོངས་སྟོད་རྒྱལ་སྐྱའི་ལེའུ་སྟེ་བར་གསུམ་པའོ་ (nya 69b3)

14) སྤུལ་པའི་སྐྱའི་ལེའུ་སྟེ་བར་བཞི་པའོ་ (nya 70b8)

15) རང་བྱང་རྒྱལ་གྱི་ལེའུ་སྟེ་བཅོ་ལྔ་པའོ་ (nya 71a2)

16) ལྷགས་རྩེ་ཆེན་པོའི་ལེའུ་སྟེ་བར་དྲུག་པའོ་ (nya 71a6)

17) སངས་རྒྱལ་གྱི་ཆོས་མ་འདྲེས་པའི་ལེའུ་སྟེ་
བར་བདུན་པའོ་ (nya 71b8)

18) སྐྱེ་མཆོད་མཐའ་ཡས་ཀྱི་ལེའུ་སྟེ་བཅོ་བརྒྱད་པའོ་ (nya 72a4)

19) བཟུང་དཔའི་ལེའུ་སྟེ་བར་དགུ་པའོ་ (nya 72b6)

20) བཅོད་པར་གསལ་བའི་ལེའུ་སྟེ་ཉི་ཤུ་པའོ་ (nya 73a2)

21) བསོད་ནམས་བཟོ་བའི་ལེའུ་སྟེ་ཉི་ཤུ་གཅིག་པའོ་ (nya 74a6)

Colophon: འཕགས་པ་བྱམས་པ་ལ་བསྟོད་པ་རྒྱལ་སྟོ།

Note: No formal title in Tib. or Skt. is given at the beginning of this work; the title is taken from the colophon. The text seems to be identical with He56.2. This work is not contained in Tshal pa and Them spangs ma but found in He, X, Ba, Lg, EM.

ID: Ng8.4 (rKTs1291; EM571; Lg8.5; He56.3)

Title: *khams gsum gyis bstod pa* (Ng)

Tib: ཁམས་གསུམ་གྱིས་བསྟོད་པ་ཞེས་བྱ་བ་

Ind:

Loc: mdo, nya 74a7-77b4 (རྩིས་)

Chap:

1) འཕགས་པ་ལ་བསྟོད་པ་ཐེ་ཙམ་བསལ་བའི་

ལེའུ་སྟེ་དང་བོའོ་ (nya 74a7)

2) ས་དང་པ་རྩལ་ད་མྱེན་པའི་ལེའུ་སྟེ་གཉིས་པའོ་ (nya 75b4)

6) སྤུལ་པའི་སྤྱིའི་ལེའུ་སྟེ་བྱག་པའོ་ (nya 76a4)

7) ལོངས་སྟོང་རྟོགས་པའི་སྤྱིའི་ལེའུ་སྟེ་བདུན་པའོ་ (nya 76b3)

8) ཆོས་ཀྱི་སྤྱིའི་ལེའུ་སྟེ་བརྒྱད་པའོ་ (nya 77a1)

Colophon: བྱམས་པ་ལ་བསྟོད་པ་ཐེག་པ་ཆེན་པོའི་མདོ། རྟོགས་སྟོ།

Note: No title in Skt. is provided. The text appears to be appended to the preceding work. A gap in chapter markings is noted after chapter 2. This version seems to be closely related to the respective versions from Lang and Hemis. This work is not contained in Tshal pa and Them spangs ma but found in He, X, Ba, Lg, EM.

ID: Ng8.5 (rKTs262; D262; S95; F228; EM573; Lg8.6; He56.4)

Title: *buddhanāmasahasrapañca-
śatacatutripañcadaśa* (D)

Tib: སངས་རྒྱས་ཀྱི་མཚན་ལྔ་སྟོང་བཞི་བརྒྱ་ལྔ་བརྒྱ་ཅ་གསུམ་པ་

Ind: བྱད་ད་ན་མ་ཉི་བན་ཅ་ཤོར་ཇ་ཏུ་ཕན་ཅ་ཤ་ཤ་ཏ་

Loc: mdo, nya 77b4-161b5 (ལྔ་སྟོང་)

Colophon: སངས་རྒྱས་ཀྱི་མཚན་ལྔ་སྟོང་བཞི་

བརྒྱ་ལྔ་བརྒྱ་ཅ་གསུམ་པ་། རྟོགས་སྟོ།

ID: Ng8.6 (rKTs273; D273; D511; D853; S471; F358; F687;
EM128; EM289; EM305; EM574; Lg8.7; He56.5)

Title: *ārya-dvādaśabuddhaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱས་བརྒྱ་གཉིས་པ་

ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨླ་བྱ་དྲ་ད་ཤ་བྱད་ན་ཀ་ན་ན་མ་མ་ལྷ་ལྷ་ན་སྤ་ཏ་

Loc: mdo, nya 161b5-165a2 (སངས་རྒྱས་)

Colophon: འཕགས་པ་སངས་རྒྱས་བརྒྱ་གཉིས་པ་

ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། རྟོགས་སྟོ།

ID: Ng8.7 (rKTs272; D272; S98; F357; EM575; Lg8.8; He56.6)

Title: *daśabuddhaka-nāma-mahāyānasūtra* (D)

Tib: སངས་རྒྱས་བརྒྱ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ད་ཤ་བྱད་ད་ཀ་ན་ན་མ་མ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, nya 165a2-169b5 (བརྒྱ)

Colophon: སངས་རྒྱས་བརྒྱ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། རྟོགས་སྟོ།

ID: Ng8.8 (rKTs271; D271; S99; F354; EM576; Lg8.9; He56.7)

Title: *ārya-aṣṭabuddhaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱས་བརྒྱད་པ་ཞེས་

བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨླ་བྱ་བྱད་ན་ཀ་ན་ཨླ་ཨླ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, nya 169b5-173a6 (བརྒྱད་)

Colophon: འཕགས་པ་སངས་རྒྱས་བརྒྱད་པ་ཞེས་

བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། རྟོགས་སྟོ།

ID: Ng8.9 (rKTs638; D644; D882; S601; F537; EM181; Lg8.10)

Title: *ārya-aṣṭamaṇḍalaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དགྲིལ་འཁོར་བརྒྱད་པ་ཞེས་

བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨླ་བྱ་ཨླ་སྟ་མན་ཏ་ལ་ཀ་ན་མ་མ་ལྷ་ལྷ་ན་སྤ་ཏ་

Loc: mdo, nya 173a6-174a3 (གྲིལ་འཁོར་)

Colophon: འཕགས་པ་དགྲིལ་འཁོར་བརྒྱད་པ་ཞེས་

བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། རྟོགས་སྟོ།

Note: This work must be distinguished from rKTs277/ D277, which bears the same title.

ID: Ng8.10 (rKTs105; D105; S101; F538; EM578; Lg8.11; He56.9)

Title: *ārya-maṇḍalāṣṭaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དགྲིལ་འཁོར་བརྒྱད་པ་ཞེས་བྱ་བའི་

ཆོས་ཀྱི་རྣམ་གངས་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཐུ་ཨ་ལྷ་མན་ཏུ་ལ་རྒྱ་མ་ན་མ་པ་ཐུ་ཡ་མ་རྒྱ་ན་སུ་ཏ་
Loc: mdo, nya 174a4-175b7 (ཆོས་ཀྱི)

Colophon: འཕགས་པ་དགྲ་ཤེས་འཁོར་བརྒྱད་ཆོས་བྱ་བའི་
ཆོས་ཀྱི་རྣམ་གྲངས་ཐོག་པ་ཆེན་པོའི་མདྲོ། །རྫོགས་སྟོ།

ID: Ng8.11 (rKTs278; D278; S100; F138; EM579; Lg5.1; He56.10)

Title: *ārya-maṅgalāṣṭaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དགྲ་ཤེས་བརྒྱད་པ་ཞེས་
བྱ་བ་ཐོག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་ཨ་ལྷ་མན་ཏུ་ལ་རྒྱ་མ་ན་མ་པ་ཐུ་ཡ་མ་རྒྱ་ན་སུ་ཏ་

Loc: mdo, nya 175b8-177b7 (དགྲ་ཤེས་)

Colophon: འཕགས་པ་དགྲ་ཤེས་བརྒྱད་པ་ཞེས་བྱ་
བ་ཐོག་པ་ཆེན་པོའི་མདྲོ། །རྫོགས་སྟོ།

ID: Ng8.12 (rKTs269; D269; S152; F336; EM580; Lg5.2; He56.11)

Title: *ārya-daśadigandhakāraavidhvamṣana-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཕྱུགས་བཅུའི་ཐུན་པ་རྣམ་པར་
སེལ་དུ་བ་ཞེས་བྱ་བ་ཐོག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་ད་ཤ་དིག་ཨ་ད་ལྷ་ཀ་ར་པིད་ལྷ་
ན་ས་ན་ན་མ་མ་ཏ་ན་སུ་ཏ་མ་

Loc: mdo, nya 177b7-183b9 (འཕགས་པ་)

Colophon: འཕགས་པ་ཕྱུགས་བཅུའི་ཐུན་པ་རྣམ་པར་སེལ་དུ་
བ་ཞེས་བྱ་བ་ཐོག་པ་ཆེན་པོའི་མདྲོ། །རྫོགས་སྟོ།

ID: Ng8.13 (rKTs270; D270; D512; D852; S472;
F583; EM271; Lg8.12; He56.12)

Title: *ārya-saptabuddhaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱས་བདུན་པ་ཞེས་
བྱ་བ་ཐོག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་ས་བ་ཏ་བུད་ལྷ་ཀ་ན་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, nya 184a1-187b7 (བདུན་པ་)

Colophon: འཕགས་པ་སངས་རྒྱས་བདུན་པ་ཞེས་
བྱ་བ་ཐོག་པ་ཆེན་པོའི་མདྲོ། །རྫོགས་སྟོ།

ID: Ng8.14 (rKTs274; D274; S64; F205; EM582; Lg8.13; He56.13)

Title: *ārya-buddhamakuṭa-nāma-mahāyānasūtra-mahādharmaparyāya* (D)

Tib: འཕགས་པ་སངས་རྒྱས་ཀྱི་དབུན་རྒྱན་ཞེས་བྱ་བ་
ཐོག་པ་ཆེན་པོའི་མདྲོ། །ཆོས་ཀྱི་རྣམ་གྲངས་ཆེན་པོ་

Ind: ཨ་ཐུ་བུད་ལྷ་མ་ཏ་ཏ་ན་མ་མ་ཏ་ཡ་ན་
སུ་ཏ་ན་མ་ཏ་ལྷ་ར་མ་པ་ཐུ་ཡ་ན་

Loc: mdo, nya 187b8-193b6 (ལུན་བརྒྱན་)

Colophon: ཐོག་པ་ཆེན་པོའི་ཤིན་དུ་བརྒྱས་པའི་མདྲོ་ལས་
འཕགས་པ་སངས་རྒྱས་དབུན་རྒྱན་ཞེས་བྱ་བ་ཐོག་པ་ཆེན་
པོའི་མདྲོ། །ཆོས་ཀྱི་རྣམ་གྲངས་ཆེན་པོ། །རྫོགས་སྟོ།

ID: Ng8.15 (rKTs266; D266; S207; F368; EM583; Lg8.14; He56.14)

Title: *ārya-kusumasañcaya-nāma-mahāyānasūtra* (D)

Tib: མེ་དྲོག་གི་ཆོགས་ཤེས་བྱ་བ་ཐོག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་ཀུ་སུ་མ་སན་ཅ་ཡ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, nya 193b6-227b6 (མེ་དྲོག་)

Colophon: འཕགས་པ་མེ་དྲོག་གི་ཆོགས་རྫོགས་སྟོ།

ID: Ng8.16 (rKTs264; D264; S153; F333;
EM586; Lg8.15; He57.1; He62.6)

Title: *ārya-mahāmokṣadīśunpuṣyakrokramty apāpaṃśodhana-nāma-viharatīśma*? (D)

Tib: འཕགས་པ་ཐར་དུ་བ་ཆེན་པོ་ཕྱུགས་སུ་རྒྱས་པ་འགྱུར་
ཆོངས་ཀྱི་ཐོག་སྤྲངས་ཏེ་སངས་རྒྱས་སུ་གྲུབ་པར་རྣམ་
པར་བཀོད་པ་ཞེས་བྱ་བ་ཐོག་པ་ཆེན་པོའི་མདྲོ་

Ind:

Loc: mdo, nya 227b6-285a8 (འགྱུར་ཆོངས་)

Colophon: འཕགས་པ་ཐར་དུ་བ་ཆེན་པོ་ཕྱུགས་སུ་རྒྱས་
པ་ཞེས་བྱ་བ་ཐོག་པ་ཆེན་པོའི་མདྲོ། །རྫོགས་སྟོ།



Fig. 184: Detail of Brahma (Fig. 186)

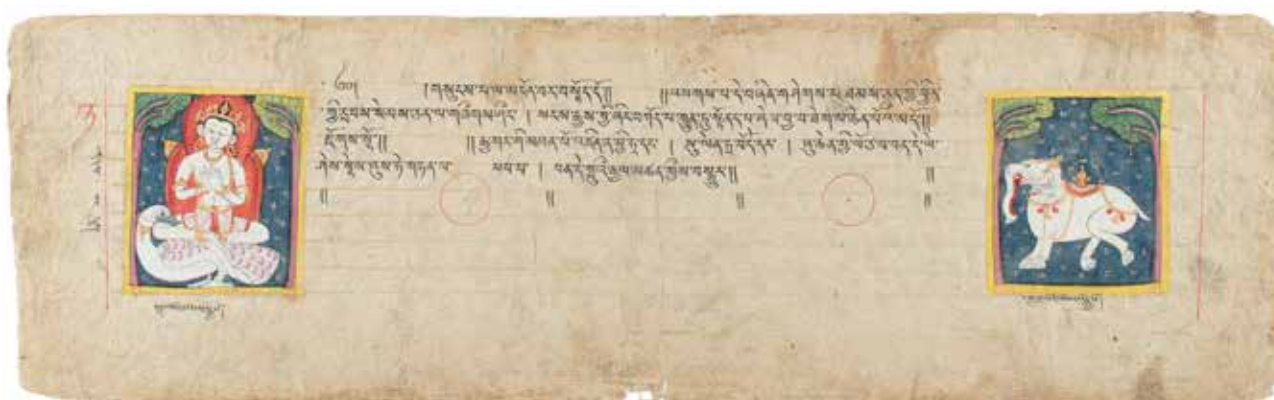


Fig. 187: 30 Birth-story of the elephant (*Hastijātaka*)

A bejewelled white elephant is depicted sideways carrying a jewel on his back.

གླང་པོ་ཅེ་སྒྲེ་ལོ།

glang por cher skyeso/

Birth as elephant.



**Fig.188: Sūtra volume ta,
first folio verso**

The folio has suffered considerably along the edges, with a larger loss along the upper edge, but none of that affected the illuminations. The two scenes are set against different backgrounds and flanked by trees, both showing a turbaned royal figure as the protagonist.

**Fig.189: 31 Birth-story of
Sutasoma (*Sutasomajātaka*)**

A king in a white coat with pink shading sits crossed-legged on a throne with his hands raised in the gesture of veneration. A dark-skinned, bejewelled figure sits to his side with the same gesture.

རྒྱལ་པོ་སྐྱེསོ།
rgyal por skyeso/
Born as king.

The scene can be interpreted as the prince Sutasoma about to listen to the verses of a Brahmin, and thus the beginning of the story.



SŪTRA VOLUME TA

9

(Book 58)

5

**Fig. 190: 32 Birth-story of
Ayogṛha (Ayogṛhajātaka)**

A king wearing a turban and a white coat sits in the posture of royal ease (*lalitāsana*) on a lotus. He has his right hand raised at the side while the left is at the hip.

ཡང་རྒྱལ་པོ་སྐྱེ་སྟོན།

yang rgyal por skyeso/

Again born as king.

There is no hint to the actual content of the story in this illumination.



ID: Ng9.1 (rKTs114; D114; D527; S486; F268;
EM337; EM587; Lg10.1; Lg18.2; He57.2)

Title: *ārya-sarvadharmaguṇavyūharāja-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆོས་ཐམས་ཅད་ཀྱི་ཡོན་ཏན་བཀོད་
པའི་རྒྱལ་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་ས་ལྷ་མ་གྱུ་ཏུ་བྱང་ཏ་ར་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ta 1b1-16a6 (ཆོས)

Colophon: འཕགས་པ་ཆོས་ཐམས་ཅད་ཀྱི་ཡོན་ཏན་བཀོད་པའི་རྒྱལ་
པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། ། རྒྱ་གར་གི་མཁན་པོ་
ཐུང་ཉ་བར་མ་དང་། ལྷ་མེན་དུ་བོ་དེ་དང་། ལྷ་ཆེན་གི་ལོ་ཙཱ་བ་བན་
དེ་ཡེ་ཤེས་ལྷེ་ལས་སྦྱགས་པས ། བསྐྱར་ཅིང་ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng9.2 (rKTs204; D204; S78; F204; EM588; Lg9.1; He57.3)

Title: *ārya-pradīpadāniya-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་མར་མེ་དབུལ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་པ་ལྷ་ཏུ་བོ་ལྷ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ta 16a6-27a3 (མར་མེ)

Colophon: འཕགས་པ་མར་མེ་དབུལ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ།
། རྒྱ་གར་གི་མཁན་པོ་ཐུང་ཉ་བར་མ་དང་། ལྷ་ཆེན་གི་ལོ་ཙཱ་བ་
བན་དེ་ཡེ་ཤེས་ལྷེ་ལས་སྦྱགས་པས ། བསྐྱར་ཅིང་ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng9.3 (rKTs104; D104; S176; F211; Lg9.2)

Title: *ārya-tathāgatānām buddhakṣet
raguṇoktadharmaparyāya* (D)

Tib: འཕགས་པ་དེ་བཞིན་གཤེགས་པ་རྣམས་ཀྱི་སངས་རྒྱས་
ཀྱི་ཞིང་གི་ཡོན་ཏན་བརྗོད་པའི་ཆོས་ཀྱི་རྩྭ་གངས་

Ind: ཨ་ཏུ་ཏ་ཐ་འགའ་ཏ་ནན་ཅུ་ལྷ་ཏུ་

འགྲུ་ལྷ་ལྷ་བན་དུ་མ་པ་ར་ཡ་

Loc: mdo, ta 27a3-28b1 (ཡོན་ཏན)

Colophon: འཕགས་པ་དེ་བཞིན་གཤེགས་པ་རྣམས་ཀྱི་སངས་རྒྱས་
ཀྱི་ཞིང་གི་ཡོན་ཏན་བརྗོད་པའི་ཆོས་ཀྱི་རྩྭ་གངས་། ། རྒྱ་གར་གི་མཁན་པོ་

ID: Ng9.4 (rKTs322; D322; S259; F295; EM591; Lg9.3; He58.2)

Title: *prasenajid-gāthā* (D)

Tib: གསལ་རྒྱལ་ཆོགས་སུ་བཅད་པ་

Ind: བྲ་སེ་ན་རྗོད་ག་ཤྲ་

Loc: mdo, ta 28b1-31b2 (བསལ)

Colophon: གསལ་རྒྱལ་ཆོགས་སུ་བཅད་པ། ། རྒྱ་གར་གི་མཁན་པོ་

ID: Ng9.5 (rKTs503; D504; S190; S464; F221;
F386; EM592; Lg9.4; He58.3)

Title: *ārya-bhagavato bhaiṣajyaguruvaiddūryaprabhasya
pūrvapraṇidhānaviśeṣavistāra-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བཙུན་པའི་ཐུན་པའི་ལྷ་མེན་གི་ལོ་ཙཱ་བ་
ཀྱི་སྦྱོར་གི་སྦྱོར་ལམ་རྒྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་བ་ག་ལྷ་ཏུ་བོ་ཤ་ཙ་འགྲུ་ཏུ་ཐུ་པ་བ་སུ་

ལུལ་བང་པ་ནི་ད་ན་བྱི་ལུལ་ལྷ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ta 31b3-41b4 (སྦྱོར)

Colophon: འཕགས་པ་བཙུན་པའི་ཐུན་པའི་ལྷ་མེན་གི་ལོ་ཙཱ་བ་
ཀྱི་སྦྱོར་གི་སྦྱོར་ལམ་རྒྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་
། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མེ་ཏུ་དང་། ད་ན་ཤི་
ལ་དང་། ལྷ་ཆེན་གི་ལོ་ཙཱ་བ་བན་དེ་ཡེ་ཤེས་ལྷེས་བསྐྱར་ཅིང་ལྷས་
ཏེ་སྐད་གསར་ཅད་ཀྱིས་ཀྱང་བཙུན་པའི་ཐུན་པའི་ལྷ་མེན་པ།

ID: Ng9.6 (rKTs195; D195; S126; F335; EM593; Lg9.5; He58.4)

Title: *ārya-avalokana-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྤྱན་རས་གཟིགས་ཤེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་ཨ་བ་ལོ་ཀ་ནན་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, ta 41b5-56b7 (སྤྱན)

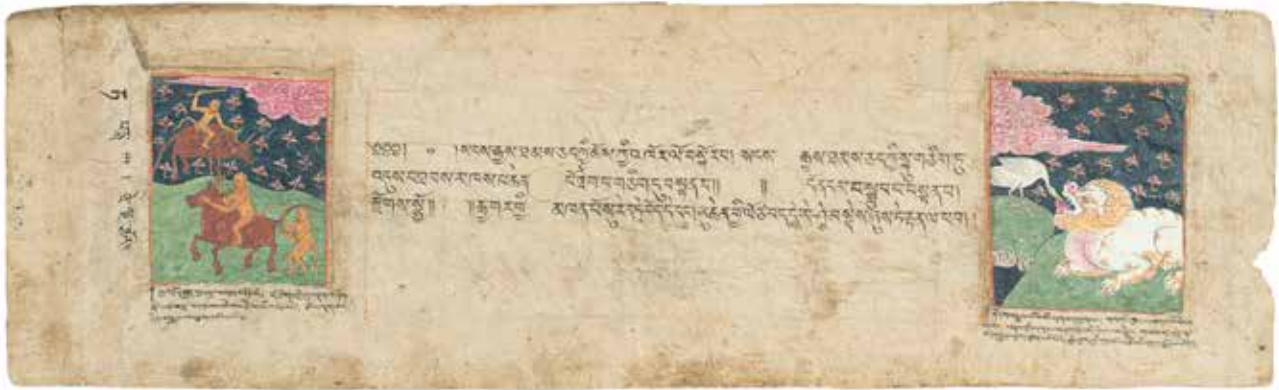
Colophon: འཕགས་པ་སྤྱན་རས་གཟིགས་ཤེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་
མདོ། ། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མེ་ཏུ་དང་། ད་
ན་ཤི་ལ་དང་། ལྷ་ཆེན་གི་ལོ་ཙཱ་བ་བན་དེ་ཡེ་ཤེས་ལྷེས་བསྐྱར་ཅིང་ལྷས་
ཏེ་སྐད་གསར་ཅད་ཀྱིས་ཀྱང་བཙུན་པའི་ཐུན་པའི་ལྷ་མེན་པ།

Note: Several folios are replaced by newer ones; in the Derge version, a further chapter 27 is indicated.



The last folio is a recent replacement. The illuminations are cut from another folio and pasted on, but they are not from the original manuscript. Differing in style and quality from the other illuminations, they represent a much later painting tradition, with the two illuminations set against a landscape background with pink clouds hovering in the sky. They are also more narrative, depicting an action that is taking place. Nevertheless, in content they do replace what has been on the original folio, as they depict the last two birth-stories of the *Jātakamāla*. Long captions accompany the illuminations praising the respective rebirth, the right caption also indicating that this is the thirty-fourth and last birth-story.

The illumination is divided horizontally between a green foreground and a blue background, the monkey and the buffalo are repeatedly represented. In the background, the monkey rides the buffalo moving from left to right beating him with a stick. In the foreground, the buffalo moves in the opposite direction, and the monkey is represented twice, once covering an eye of the buffalo while riding, the other time holding the tail up and inserting a stick into his anus.



༩ དུད་གྲོར་ ཡུད་ཐུབ་པ་ལྟ་བུ་བཞེད་པའི། བློ་བཟང་སྤྱེ་ལུས་
བཟུང་བཞིན། སྒོ་པ་ན་ཡང། བཞན་ལ་བཅུ་བས་དེ་ལ་མི་བཞེད་
མེད། སྤྱོད་ས་ལྷན་མ་། རྟེན་འབྲུངས་ལ་ཕྱག་འཆོས་ལོ།

/ dud 'gror ? kyang thub pa ltad bzod 'di/
groT ngan spre 'us bran bzhin \ skol na yang/
bzhana la brtse bas de la mi bzod med/ stobs
ldan ma \ her 'khrungs la phyag 'tshal lo//

The composition of this scene is reminiscent of the representation of the same story in the Tupchen Lhakhang in Lo Möntang.

Fig. 193: 34 Birth-story of the woodpecker (*Śatapatrajātaka*)

Set against a similar background with green islands surrounded by blue, a white bird is looking into the mouth of a snow lion.

༥ རི་དགས་རྒྱལ་པོ་འཛིབ་དག་ཁར་ལུགས་པ། བདག་གིས་
རྒྱུད་ཡང་ཕན་པའི་སེམས་། མེད་ལ། བཞན་གྱིས་བཀུ་ཡང་
གཞིན་པའི་སེམས་མ་སྤྱོས། འདུ་ཆགས་འིང་རྩ་། མེར་
འབྲུངས་ཕྱག་ཕྱག་འཆོས། སྤྱོད་ས་སྤྱི་བཅུ་རྩ་བཞི་པའི་
འཇུག་ཐོར་པ་ཡིན།

: ri dags gyal po 'chi bdag khar zhugs pa/
bdag gis chung yang phan pa'i sems \ med
la/ bzhana gyis bkul yang gnod pa'i sems ma
skyes/ 'dab chags shing rta \ mor 'khrungs
phyag phyag 'tshalo// skye rabs suM bcu rtsa
bzhi pa'i 'jug sngot pa yino//

The illumination refers to the moment in which the woodpecker removes a splinter from the lion's mouth.





**Fig. 194: Sūtra volume tha,
first folio verso**

Well preserved folio with minor damage mostly along the upper edge and sewing holes on the left. With this folio, the story of the Buddhas last life begins with two scenes taking place in Tuṣita heaven.



**Fig. 195: 01 The Bodhisattva
teaching in Tuṣita heaven**

On a three layered throne, the white Bodhisattva sits cross-legged and performs a gesture of teaching with both palms towards the viewer. He is flanked by two attendants, yellow and pink-coloured, both performing the veneration gesture (*namaskāramudrā*).

འོག་མིན་གྱི་གནས་སུ་སངས་རྒྱས་
རྒྱལ་པར་སྒྲུང་འདྲེད་ཀྱི་སྐུ་སྤྱོད།

'og min gi gnas su sangs rgyas
rnam par snang 'dzad du srgyas pa/
Becoming Buddha Vairocana
in the Akaniṣṭha abode.



**Fig. 196: 02 Crowning Maitreya
in Tuṣita heaven**

The white crowned Bodhisattva seated sideways on a throne offers another crown to the yellow Bodhisattva Maitreya kneeling to his side.

དགའ་ལྷན་གྱི་གནས་སྤུ་འཕོ་བ།

dga' ldan gi gnas su 'pho ba /

Transference in Tuṣita abode.

See the discussion on these depictions on page 107 f.



Fig. 197: Detail of the Birth (Fig. 200)

Colophon: འཕགས་པ་འདུས་པ་ཆེན་པོ་ཐེག་པ་ཆེན་པོའི་མདོ་ལས
 | ཉི་མའི་སྤང་བོའི་ལུ་བརྩ་གཅིག་པ་རྫོགས་སྟོ། ། འཕགས་པ་ཤིན་
 ཏུ་རྒྱས་པ་ཆེན་པོའི་ཐེ་ཉི་མའི་སྤང་བོ་ཞེས་བྲི་བའི་མདོ། རྫོགས་སྟོ།

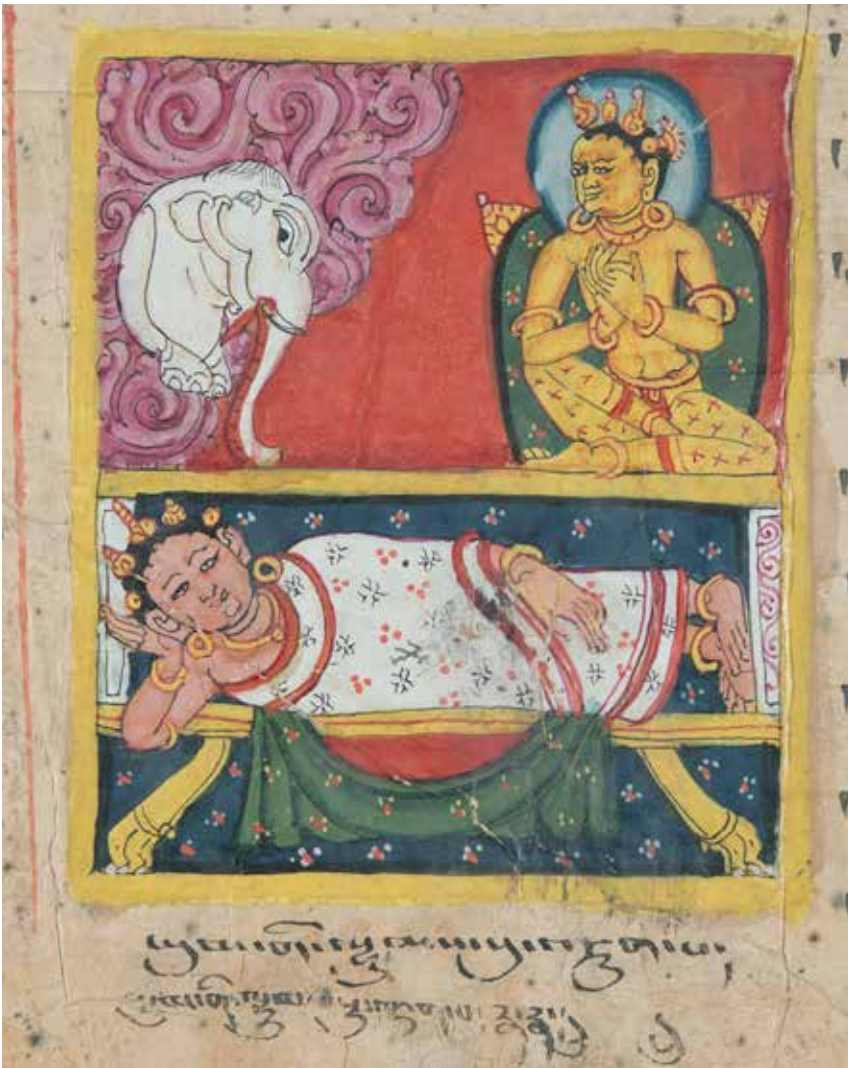


Fig. 198: Sūtra volume tha, last folio recto

The folio is well preserved but has stains of different depth all along the edges.

Fig. 199: 03 Dream of Queen Māyā

The scene is divided into two halves distinguished by background. In the upper half, a white elephant emerges from a cloud on the left side, and on the right sits a yellow Bodhisattva performing the teaching gesture. The lower half shows queen Māyā lying on a bed in exactly the same manner as the Buddha is commonly depicted at his *parinirvāṇa*.

ཡུམ་གྱི་ལུམ་སུ་འཇུག་པ།

yum gi lhums su 'jug pa/

Entering the womb of the mother.

This caption is partially copied again by a later writer in a less sophisticated writing style and with the addition of what appears to be rather a writing exercise for composite letters than mantra syllables:

yum gi lhums ? su 'jug pa / rna rna dru dru



Fig. 200: 04 Birth

Queen Māyā in birth posture embraces a tree, the Bodhisattva emerging from her right side. He is received by a yellow composite deity holding a red cloth.

There are effectively three different captions, of which the middle one appears to be the first and is consistent with the other captions. This caption was repeated again by another writer:

སྐུ་ལྷན་པ། སྐུ་ལྷན་པ་ཡིན།
sku ltam pa/_sku ltam pa yin//
 Birth (bltams pa) of the body.

To the left in two lines:

མཚན་ \ དང་རྒྱུ་ཡིན།
mtshangs \ dang [rgya] byin
 Brahmā (tshangs pa) and
 Indra (brgya byin).





**Fig.201: Sūtra volume da,
first folio verso**

This folio has damages along the edges ranging from tears to insect holes.

Along the left margin is an additional text by a distinct writer, which begins with a homage to the holy teachers (*bla ma dam rnams*) but does not refer to the depictions.

ཅུ། བླ་མ་དམ་ཅུ་མ་ལ་འཕྱག་འཆོལ། ཆོས་རྒྱུད་
དཔལ་བཟང་ད། ། ཡོན་ཆེན་དབང་དཔལ་ཐུགས་དམ་ཕྱགས་
སྟེ་ལགས་པ་འི་ཆེ་འཁམས་པ་འི་ལུགས་།

@#// bla ma dam rnams la 'phyag 'tshalo/
chos skyong dpal bzang nga/ \ yon chen
dbang dpal thugs dam phyogs ste lags pa 'i
rtse 'khas pa 'i lugs //

**Fig.202: 05 Seven steps of
the Bodhisattva**

The young Bodhisattva is depicted yellow and performs *vitarkamudrā* with the left hand. He stands on a pile of nine lotus blossoms. He is flanked by two figures, the one to his right white and holding a red cloth likely represents Indra. The figure to the Bodhisattva's left is pink and performs the veneration gesture (*namaskāramudrā*).

ཇམ་ནས་ཕྱགས་གཞིར་གོམ་པ་བདུན་གཏུན་ ། ག་ལེགས་པ།
*ltam nas phyogs gzhir gom pa bdun gdun *
gshegs pa /

After birth, walking seven (*bdun*) steps in each of the four (*bzhir*) directions.



SŪTRA VOLUME DA

11

(Book 12)



The composition has an elegant symmetry and the Bodhisattva is depicted as a child, also because half of the picture's height is taken up by the lotus stack. The origin of this depiction is discussed on page 109.

Fig. 203: 06 Visit of the sage Asita

The yellow child Bodhisattva sits sideways on the lap of an adult. While the Bodhisattva may perform the teaching gesture (*dharmacakramudrā*), the adult performs gestures of dialogue. Opposite them kneels a dark-skinned Brahmin with his (matted) hair bound to the top of the head. He raises his right hand and performs a conversation gesture with the left. The figures are shown sideways and directed towards each other, and they are emphasized by the red double mandorla behind them.

བླ་མ་ཟེ་འཛམ་མཐའ་ལ་འཛམ་མཐའ་

bram ze 'tshan mkhan la 'tshan stan pa/

Showing (*ston pa*) the signs (*mtshan*) to the Brahmin versed in signs (*mtshan*).

The double halo behind the figures, the alignment of the throne top with the pink cushion of the Brahmin, the placement of the Brahmin's knee on the throne, and the thick outlines surrounding the flower-studded surfaces provides a sense of abstraction to the scene. The Bodhisattva's sitting posture mirrors that of the Brahmin.



Tib: འཕགས་པ་འཇམ་དཔལ་རྣམ་པར་འབྱུལ་
བའི་ལཱུ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་མན་ཚུ་ཤི་བི་ཀུ་ཐི་ཏ་བ་རི་བ་ཏྱ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, da 201a3-217a7 (རྣམ་འབྱུལ་)

Colophon: འཕགས་པ་འཇམ་དཔལ་རྣམ་པར་འབྱུལ་བའི་
ལཱུ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་འདྲོ། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་
ཏ་དང་། ད་ན་ཤི་ལ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙམ་བན་དེ་ཡེ་ཤེས་ལྷེས་
བསྐྱར་ཅིང་ལྷས་ཏེ། རྒྱ་གར་ཅན་གྱིས་ཀྱང་བཙུགས་ནས་གཏན་
ལ་ཕབ་པ། ཆོག་འདི་ཐམས་ཅད་ལ་ཡང་འབྲུང་བར་བའོ།

ID: Ng11.7 (rKTs177; D177; S92; EM609; Lg12.5; He61.5)

Title: *ārya-mañjuśrīnirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་འཇམ་དཔལ་གྱིས་བསྟན་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་མན་འཇུ་ནི་དེ་ཤ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, da 217a8-218a2 (བསྟན་)

Colophon: འཕགས་པ་འཇམ་དཔལ་གྱིས་བསྟན་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་འདྲོ། ། རྒྱ་གར་གི་

ID: Ng11.8 (rKTs196; D196; S91; F257; EM610; Lg12.6; He61.6)

Title: *ārya-mañjuśrīvihāra-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་འཇམ་དཔལ་གནས་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་མན་འཇུ་ཤི་བི་ཏ་ར་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, da 218a3-223a3 (གནས་)

Colophon: འཕགས་པ་འཇམ་དཔལ་གནས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་
པོའི་མདྲོ་འདྲོ། ། རྒྱ་གར་གི་མཁན་པོ་སུ་ལེན་དྲ་བོ་དེ་དང་། ལྷ་ཆེན་
གྱི་ལོ་ཙམ་བན་དེ་ཡེ་ཤེས་ལྷེས་སྐྱར་ཅིང་ལྷས་ཏེ། གཏན་ལ་ཕབ་པ།

ID: Ng11.9 (rKTs178; D178; S88; F190; EM611; Lg12.7; He61.7)

Title: *ārya-bodhipakṣanirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བྱང་ཆུབ་གྱི་ཕྱོགས་བསྟན་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་བོ་ནི་བ་ཤྲ་ནིད་དེ་ཤ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, da 223a3-226b8 (ཕྱོགས་)

Colophon: འཕགས་པ་བྱང་ཆུབ་གྱི་ཕྱོགས་བསྟན་པ་ཞེས་བྱ་བ་
ཐེག་པ་ཆེན་པོའི་མདྲོ་འདྲོ། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་
ཏ་དང་། ད་ན་ཤི་ལ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙམ་བན་དེ་ཡེ་ཤེས་ལྷེས་
བསྐྱར་ཅིང་ལྷས་ཏེ། རྒྱ་གར་ཅན་གྱིས་ཀྱང་བཙུགས་ནས་གཏན་
ལ་ཕབ་པ། ཆོག་འདི་ཐམས་ཅད་ལ་ཡང་འབྲུང་བར་བའོ།

Note: The last phrase of the colophon is also found in Lg and He.

ID: Ng11.10 (rKTs118; D118; S163; F315; EM612; Lg12.8; He61.8)

Title: *ārya-ratnakoṭi-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་རིན་པོ་ཆའི་མཐའ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་རད་བྱ་གོ་ཏིར་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, da 226b9-235a1 (རིན་)

Colophon: འཕགས་པ་རིན་པོ་ཆའི་མཐའ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་
འདྲོ། ། རྒྱ་གར་གི་མཁན་པོ་བཤད་ཏེ་བར་མ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙམ་བན་
དེ་ཡེ་ཤེས་ལྷེས་སྐྱོགས་པས་བསྐྱར་ཅིང་ལྷས་ཏེ། གཏན་ལ་ཕབ་པ།

ID: Ng11.11 (rKTs243; D243; S216; S220; F337;
EM598; EM602; Lg12.9; He60.6)

Title: *saddharmarāja-mahāyānasūtra* (D)

Tib: དམ་པའི་ཆོས་ཀྱི་རྒྱལ་པོ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ས་རྒྱར་མ་རྩ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, da 235a1-247b5 (དམ་)

Colophon: ཆོས་ཀྱི་རྒྱལ་པོའི་ཡི་གེ་བམ་པོ་གཅིག་ལྟེ། ། རྒྱ་གར་གི་

ID: Ng11.12 (rKTs229; D229; S182; F366; EM613; Lg12.10; He62.1)

Title: *tathāgatasāṅgīti-nāma-mahāyānasūtra* (D)

Tib: དེ་བཞིན་གཤེགས་པ་བཞོ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཏ་ཐ་ག་ཏ་སང་གི་ཏི་རྒྱ་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, da 247b6-289a3 (དེ་བཞིན་)

Colophon: དེ་བཞིན་གཤམས་པ་བཞོ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་
 བོད་མདོ་རྒྱལ་སྡོད། ། རྒྱ་གར་གི་མཁན་པོ་གཉའ་ན་གར་བ་དང་
 ། ལོ་ཙ་བ་བན་དེ་དཔལ་གྱི་དབྱངས་ཀྱིས་བསྐྱར་ཅིང་། ལྷ་ཆེན་གྱི་
 ལོ་ཙ་བ་བན་དེ་དཔལ་ལྷན་གྱིས་ལྷན་ཏེ་གཏན་ལ་ཕབ་པ། །

Ind:

Loc: mdo, da 289a3-299a5 (ཀོ་ལུ་ཤེ་ཀ)

Colophon: བརྒྱ་བྱིན་གྱིས་ལྷན་པའི་མདོར། ། རྒྱལ་སྡོད།

Note: No title in Skt.

ID: Ng11.13 (rKTs1310; EM746; He83.01)

Title: *ko'u shi kas zhus pa zhes bya ba*
theg pa chen pa'i mdo (He)

Tib: ཀོ་ལུ་ཤེ་ཀས་ལྷན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་



**Fig. 204: Sūtra volume da,
 last folio recto**

The folio is reinforced at the back by an additional layer of a more greyish paper. This folio oddly has volume and page indications on both ends of the folio, the page numbers differing from each other. Of these, the one on the left margin, 299, is correct, while the one on the right margin states 289. Also the text abbreviation written to the side of the number differs. This indicates that the writer of the numbers produced two pages with the number 289, and one of them was simply turned around and used for the last folio, which may not have been planned originally, as it contains very little text. This also indicates that the page numbers were written before the text.

Fig. 205: 07 Attending school

Now depicted the same size or even larger than other figures, the yellow Bodhisattva sits opposite a dark-skinned Brahmin. He performs the gestures of argumentation (*vitarkamudrā*) and reassurance (*abhayamudrā*), and is distinguished by a halo. The Brahmin holds a short stick in the raised right hand and his left is in front of his chest. Both sit sideways on cushions, the position of their legs mirroring each other. A yellow writing board with the first three letters of the Tibetan alphabet is depicted



between them.

ཅིས་དང་ཡིག་ལ་སྒྲིང་བ།

rtsis dang yige la sbyong ba/

Learning mathematics and writing.

Of the other texts added to this folio, only the one visible in this detail refers to the scene, the remaining ones refer to the Buddha in general.

Fig. 206: 08 Archery contest

The yellow Bodhisattva in the centre of the illumination and a competitor behind him both stand in archer's pose and have just released an arrow. One of the arrows has passed through the tree and water is indicated where its tip should be, the other is stuck in the tree. Visually, it is unclear which arrow was shot by whom, and both figures are framed by the shared mandorla. While the competitor's right foot is covered by the yellow border framing the illumination, his knee and elbow are on top of that border, the latter projecting considerably.

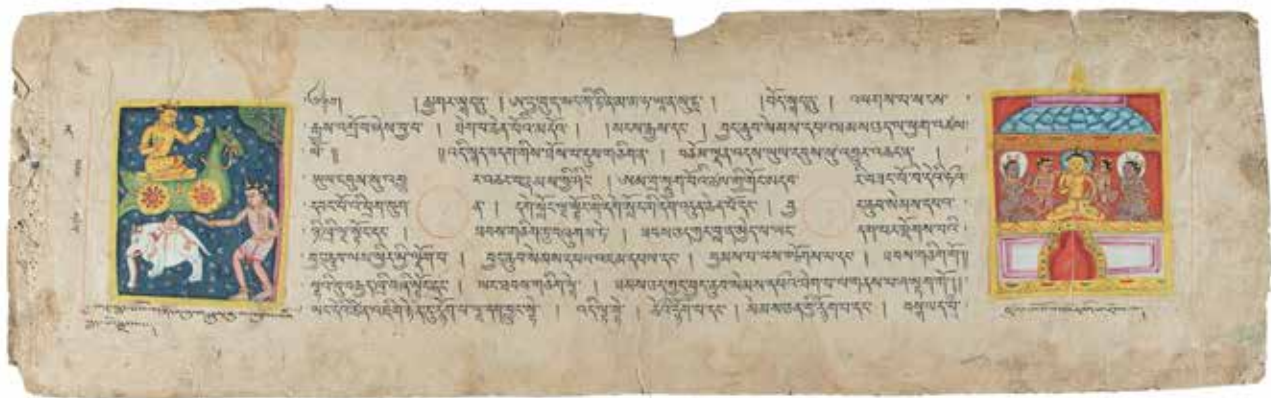
འཕོངས་འགྲན་བཟུང་།

'phongs 'rgran pa/

Archery contest (*'gran pa*).

This reading assumes that the *g* between super- and subscript is left out as a form of abbreviation.





**Fig.207: Sūtra volume na,
first folio verso**

There are tears along the upper edge and sewing marks along the left side, otherwise the folio is in very good condition.

**Fig.208: 09 Encountering
an elephant**

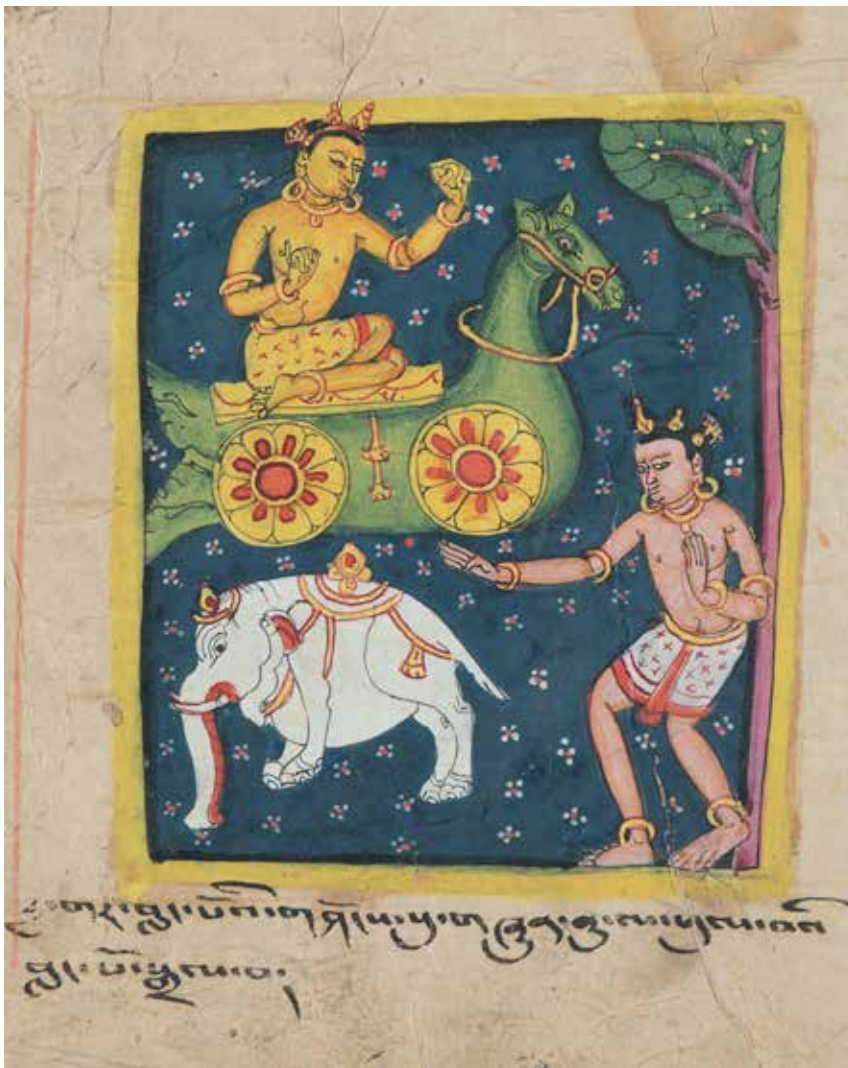
A yellow figure, presumably the Bodhisattva, sits on a horse cart raising his arms. The cart is green and has a fishtail and yellow wheels. Underneath is a second pink-coloured figure moving in the opposite direction behind a bejewelled white elephant. He stretches his flat right hand towards the elephant which is rather small.

རྒྱལ་ག་གླང་པོ་ཀྱི་གཤོང་སུ་གཙུག་ཀྱི་ཕུལ་པ་ལི། གླང་
པོ་ཕུལ་པ།

*rgya gar glang po'i gshongs su gzhun nu la
phul ba'i glang po sgyal ba/*

In India, the land of the elephants, the elephant offered to the young (gzhon nu) [Bodhisattva] is knocked down (sgyel ba).

Visually, the depicted story is far from clear and only communicates that the Bodhisattva on his horse chariot and the figure following the elephant are moving in opposite directions. See page 109 for a discussion of the identification of this scene.



SŪTRA VOLUME NA

12

(Book 13)

འ

Fig. 209: 10 Life in the harem

The frame of this illumination is used to outline a palace structure that consists of a lower block with an trilobed gateway, that rather looks like a niche for a sculpture, and a roof with a finial on top. The latter projects out from the frame of the illumination. In the centre, the yellow Bodhisattva is seated cross-legged with the right hand raised in the gesture of reassurance (*abhayamudrā*) and the left in a vajra-fist at the hip. He is flanked by two pairs of women, the inner ones pink and resting their arms on the Bodhisattva's shoulders, the outer ones dark-skinned and seated sideways. All but one of the goddesses have one hand raised in what one could broadly interpret as gestures of conversation. The Bodhisattva and the outer females have halos.

ཐུན་མོ་འཁོར་གིས་རོལ་བ།

tsun mo'i 'khor gis rol ba /

Enjoying the entourage of
consorts (*btsun mo*).



ID: Ng12.1 (rKTs228; D228; S51; F106; EM614; Lg12.11; He62.2)

Title: *ārya-buddhasaṅgīti-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱས་འགྲོ་བ་ཞེས་

བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་བྱ་བྱ་ད་སང་གི་ཉི་ན་མ་མ་ཉ་ཡ་ན་སྤ་ཏ་

Loc: mdo, na 1b1-40b7 (སངས)

Colophon: སངས་རྒྱས་བཀྲོ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ། རྫོགས་སྟོ།

ID: Ng12.2 (rKTs222; D222; S94; F297; EM615; Lg13.2; He62.3)

Title: *ārya-mahābherihārakaparivarta-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ར་བོ་ཆེ་ཆེན་པོའི་ལཱ་

ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་བྱ་མ་ཉ་བེ་རི་ཉ་ར་ཀ་ན་མ་མ་ཉ་ཡ་ན་སྤ་ཏ་

Loc: mdo, na 40b7-84b8 (ར་)

Chap:

x འོད་སྤང་འོངས་པ་ཞེས་བྱ་བའི་ལཱ་འོ་ (na 48b9)

Colophon: འཕགས་པ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་ར་

བོ་ཆེ་ཆེན་པོ་ཞེས་བྱ་བའི་ལཱ་། རྫོགས་སྟོ།

ID: Ng12.3 (rKTs110; D110; S250; EM616; Lg13.3; He62.3a)

Title: *ārya-ghanavyūha-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་རྒྱན་ལྷག་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོའ་

Ind: ཨ་བྱ་རྩ་རྩ་བྱ་ཉ་ན་མ་མ་ཉ་ཡ་ན་སྤ་ཏ་

Loc: mdo, na 84b8-137a3 (རྒྱན / ལྷག)

Chap:

1) འབྱུང་བ་ཞེས་བྱ་བའི་ལཱ་ལྟེ། དང་པོའོ་ (na 91b1)

2) རྩོན་བའི་ལཱ་ལྟེ། གཉིས་པའོ་ (na 92b6)

3) ལྷག་པོར་འཇུག་པ་ཞེས་བྱ་བ་ལྟེ། །ལཱ་གསུམ་པའོ་ (na 109a7)

4) མངལ་གྱི་སྐྱེ་བ་འབྱུང་བ་ཞེས་བྱ་བ་ལྟེ། །ལཱ་བཞིའོ་ (na 110a2)

5) བདག་གི་ལས་ཀྱི་བྱ་བ་སྦྱོང་བ་ཞེས་བྱ་བ་
ལྟེ། །ལཱ་ལྔ་པའོ་ (na 115a1)

6) རྣལ་འབྱོར་ད་རྣམ་པར་བྱེ་བའི་སྦྱོང་བ་ཞེས་བྱ་
བ་ལྟེ། །ལཱ་དུག་གོ་ (na 117a1)

7) ལཱ་བདུན་ནོ་ (na 120b2)

8) རང་གི་རྩྭ་པར་རིག་པའི་ཡུལ་ཞེས་བྱ་ལྟེ།
།ལཱ་བརྒྱད་དོ་ (na 121b2)

Colophon: རྟོང་ཕྱག་བརྩ་གཉིས་པའི་རྒྱན་ལྷག་

པོ་ལས། །ཇི་སྟེང་པའི་མདྲོ་རྫོགས་སྟོ། །

Note: Short marginal title changes at ff. 103/104.

ID: Ng12.4 (rKTs1125; S316; EM618; Lg13.4; He63.1)

Title: *kāraṇaprajñapti* (S)

Tib: རྒྱ་གདགས་པ་

Ind: ཀ་ར་ཤ་ཤ་ད་ཉ་པ་ཉི་

Loc: mdo, na 137a4-216a6 (རྒྱ)

Colophon: ཆོས་མདོན་པའི་བསྟན་ཆོས་ཆེན་པོ་རྒྱ་གདགས་པ་། རྫོགས་སྟོ།

ID: Ng12.5 (rKTs123; D123; S257; F179; Lg13.5; He63.2)

Title: *buddhadharmakośākāra* (S)

Tib: སངས་རྒྱས་ཀྱི་མཛོད་ཆོས་ཀྱི་ཡི་གེ་

Ind:

Loc: mdo, na 216a6-276a6 (མཛོད)

Chap:

1) ལཱ་གཅིག་ལྟེ་སངས་རྒྱས་བསམ་བའི་ལཱ་འོ་ (na 220b2)

2) སངས་རྒྱས་ཀྱི་མཛོད་ལཱ་གཉིས་ལྟེ་གཉིས་མའི་ལཱ་འོ་ (na 221a8)

3) ལཱ་གསུམ་པ་ལྟེ་ཆོས་བསམ་བའི་ལཱ་འོ་ (na 224b9)

4) ལཱ་བཞི་ལྟེ་དགོ་འདུན་བསམ་བའི་ལཱ་འོ་ (na 227a5)

6) སངས་རྒྱས་ཀྱིས་སངས་རྒྱས་ཀྱི་མཛོད་བཤད་པའི་
ཆོས་ཀྱི་ཡི་གེ་ལཱ་དུག་ལྟེ་ (na 245b4)

7) ལཱ་བདུན་ཉི་གནའ་འདས་པའི་ལཱ་འོ་ (na 250b1)

8) ལཱ་བརྒྱད་དེ་གཙང་མའི་མཛོད་པའི་ལཱ་འོ་ (na 255a8)

9) ལཱ་དགུ་ལྟེ་དོགས་པ་བྱེ་བྲག་བྱེད་པའི་ལཱ་འོ་ (na 263a6)

10) ལེའུ་བརྩ་ཉེ་ཐབས་བཅོལ་བའི་ལེའུ་འོ་ (na 270b8)

Colophon: ཆོས་མངོན་བའི་བསྟན་ཆོས་ཆེན་པོ་རྒྱ་གདགས་པ། རྫོགས་སྟོ། །

Note: No title in Skt.; marking for chapter 5 is missing.

ID: Ng12.6 (rKTs221; D221; S124; F317; F379; Lg15.5; He65.09)

Title: *ārya-rājāvavādaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་རྒྱལ་པོ་ལ་གདམས་པ་ཞེས་

བྱ་བ་ཐེག་པ་ཆེན་པོའི་མངོན་

Ind: ཨ་བྱ་རྩ་ཅ་ཨ་བ་བ་ད་ཀ་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, na 276a7-282b5 (རྒྱལ་པོ་ལ)

Colophon: འཕགས་པ་རྒྱལ་པོ་ལ་གདམས་པ་ཞེས་

བྱ་བ་ཐེག་པ་ཆེན་པོའི་མངོན་། རྫོགས་སྟོ། །

ID: Ng12.7 (rKTs236; D236; S230; F196; F282; Lg15.6; He65.10)

Title: *bhagavaduṣṇīṣamahā* (S)

Tib: བཅོམ་ལྷན་འདས་ཀྱིས་གཙུག་རྟེན་ཆེན་པོའི་དེ་བཞིན་གཤེགས་པ་འི་གསང་བ་བསྟུང་པའི་དོན་མངོན་བའི་རྒྱ་བྱང་རྩལ་སེམས་དཔའ་ཐམས་ཅད་ཀྱི་སྟོན་པ་དཔའ་བར་འགོ་བའི་མངོན་

Ind:

Loc: mdo, na 282b6-305b3 (གཙུག)

Colophon: འཕགས་པ་དེ་བཞིན་གཤེགས་པའི་གཙུག་རྟེན་ཆེན་པོའི་སྟོང་ཕྱག་བརྩ་བ་ལས། གཙུག་རྟེན་ཆེན་པོ་བདུད་གྱི་ལེའུ། དེ་བཞིན་གཤེགས་པའི་གསང་བ་བྱང་རྩལ་སེམས་དཔའ་ཐམས་ཅད་ཀྱིས་བསྟུངས་པ་དོན་མངོན་བར་འཐོབ་པར་སྟོན་པའི་རྒྱ་དཔའ་བར་འགོ་བའི་མངོན་། རྫོགས་སྟོ། །

Note: No title in Skt; the phrasing of the colophon differs significantly from, e.g., the Derge version, but it is found in a similar form in He and Lg.

ID: Ng12.8 (rKTs283; D283; S219; F330;

Lg15.7; Lg20.3; He65.11) = Ng19.2

Title: *ārya-trikāya-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྐྱུ་གསུམ་གྱི་ཐེག་པ་ཆེན་པོའི་མངོན་

Ind: ཨ་བྱ་ཀ་ཡ་ཏི་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, na 305b4-306b1 (སྐྱུ་གསུམ)

Colophon: འཕགས་པ་སྐྱུ་གསུམ་ཐེག་པ་ཆེན་པོའི་མངོན་། རྫོགས་སྟོ། །

ID: Ng12.9 (rKTs248; D248; S109; F235; Lg15.8; He65.12)

Title: *bodhisattvapratimokṣacatuṣkanir-hāra-nāma-mahāyānasūtra* (D)

Tib: བྱང་རྩལ་སེམས་དཔའི་སོ་སོར་ཐར་པ་ཆོས་བཞི་

བསྟུང་པ་ཞེས་བྱ་བའ་ཐེག་པ་ཆེན་པོའི་མངོན་

Ind: བོ་ནི་སད་ཏུ་པ་ཏི་མོ་ལྷ་ཅ་ཏུར་སྐ་ཏ་ར་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, na 306b2-319a7 (ཆོས་བཞི)

Colophon: བྱང་རྩལ་སེམས་དཔའི་སོ་སོར་ཐར་པའི་ཆོས་བཞི་བསྟུང་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མངོན་། རྫོགས་སྟོ། ། རྒྱ་གར་གྱི་མཐན་པོ་ཏྲི་པང་ཀ་ར་ཤི་གཉའ་ན་དང་། ལོ་ཅ་བ་བན་ནི་ཤག་གྱ་མོ་གོས་ཀྱིས་བསྟུང་ཅིང་ཁྱེས།

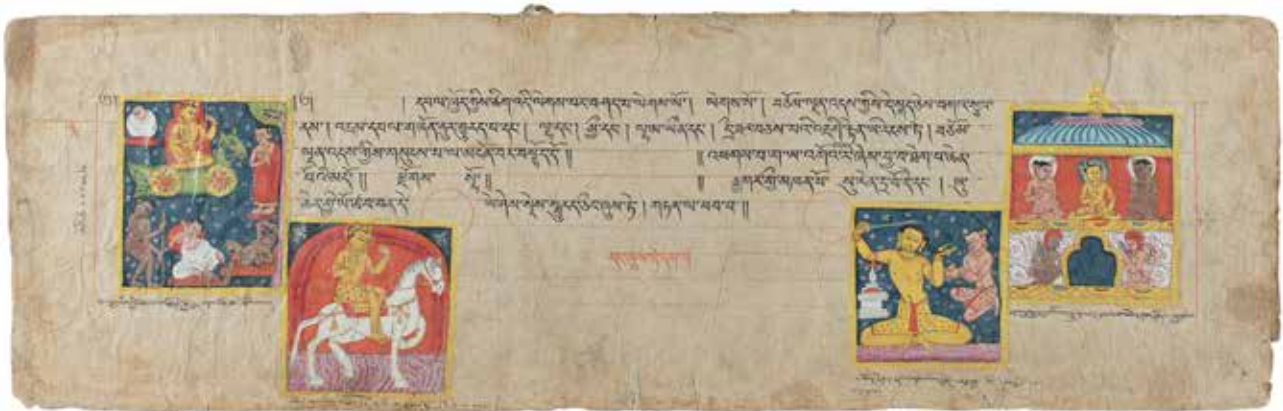
Note: The colophon of the Derge version further adds the translator Dge ba'i blo gros.

ID: Ng12.10 (rKTs109; D109; S229; F298; EM646; Lg15.9; He65.13)

Title: *ārya-gayāśīrṣa-nāma-mahāyānasūtra* (D)

Tib: ག་ཡ་མགོའི་རི་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: 𑖦𑖳𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱𑖲𑖳𑖴𑖵𑖶𑖷𑖸𑖹𑖺𑖻𑖼𑖽𑖾𑗀𑖿𑗁𑗂𑗃𑗄𑗅𑗆𑗇𑗈𑗉𑗊𑗋𑗌𑗍𑗎𑗏𑗐𑗑𑗒𑗓𑗔𑗕𑗖𑗗𑗘𑗙𑗚𑗛𑗜𑗝𑗞𑗟𑗠𑗡𑗢𑗣𑗤𑗥𑗦𑗧𑗨𑗩𑗪𑗫𑗬𑗭𑗮𑗯𑗰𑗱𑗲𑗳𑗴𑗵𑗶𑗷𑗸𑗹𑗺𑗻𑗼𑗽𑗾𑗿𑘀𑘁𑘂𑘃𑘄𑘅𑘆𑘇𑘈𑘉𑘊𑘋𑘌𑘍𑘎𑘏𑘐𑘑𑘒𑘓𑘔𑘕𑘖𑘗𑘘𑘙𑘚𑘛𑘜𑘝𑘞𑘟𑘠𑘡𑘢𑘣𑘤𑘥𑘦𑘧𑘨𑘩𑘪𑘫𑘬𑘭𑘮𑘯𑘰𑘱𑘲𑘳𑘴𑘵𑘶𑘷𑘸𑘹𑘺𑘻𑘼𑘽𑘾𑘿𑙀𑙁𑙂𑙃𑙄𑙅𑙆𑙇𑙈𑙉𑙊𑙋𑙌𑙍𑙎𑙏𑙐𑙑𑙒𑙓𑙔𑙕𑙖𑙗𑙘𑙙𑙚𑙛𑙜𑙝𑙞𑙟𑙠𑙡𑙢𑙣𑙤𑙥𑙦𑙧𑙨𑙩𑙪𑙫𑙬𑙭𑙮𑙯𑙰𑙱𑙲𑙳𑙴𑙵𑙶𑙷𑙸𑙹𑙺𑙻𑙼𑙽𑙾𑙿𑚀𑚁𑚂𑚃𑚄𑚅𑚆𑚇𑚈𑚉𑚊𑚋𑚌𑚍𑚎𑚏𑚐𑚑𑚒𑚓𑚔𑚕𑚖𑚗𑚘𑚙𑚚𑚛𑚜𑚝𑚞𑚟𑚠𑚡𑚢𑚣𑚤𑚥𑚦𑚧𑚨𑚩𑚪𑚫𑚬𑚭𑚮𑚯𑚰𑚱𑚲𑚳𑚴𑚵𑚷𑚶𑚸𑚹𑚺𑚻𑚼𑚽𑚾𑚿𑛀𑛁𑛂𑛃𑛄𑛅𑛆𑛇𑛈𑛉𑛊𑛋𑛌𑛍𑛎𑛏𑛐𑛑𑛒𑛓𑛔𑛕𑛖𑛗𑛘𑛙𑛚𑛛𑛜𑛝𑛞𑛟𑛠𑛡𑛢𑛣𑛤𑛥𑛦𑛧𑛨𑛩𑛪𑛫𑛬𑛭𑛮𑛯𑛰𑛱𑛲𑛳𑛴𑛵𑛶𑛷𑛸𑛹𑛺𑛻𑛼𑛽𑛾𑛿𑜀𑜁𑜂𑜃𑜄𑜅𑜆𑜇𑜈𑜉𑜊𑜋𑜌𑜍𑜎𑜏𑜐𑜑𑜒𑜓𑜔𑜕𑜖𑜗𑜘𑜙𑜚𑜛𑜜𑜝𑜞𑜟𑜠𑜡𑜢𑜣𑜤𑜥𑜦𑜧𑜨𑜩𑜪𑜫𑜬𑜭𑜮𑜯𑜰𑜱𑜲𑜳𑜴𑜵𑜶𑜷𑜸𑜹𑜺𑜻𑜼𑜽𑜾𑜿𑝀𑝁𑝂𑝃𑝄𑝅𑝆𑝇𑝈𑝉𑝊𑝋𑝌𑝍𑝎𑝏𑝐𑝑𑝒𑝓𑝔𑝕𑝖𑝗𑝘𑝙𑝚𑝛𑝜𑝝𑝞𑝟𑝠𑝡𑝢𑝣𑝤𑝥𑝦𑝧𑝨𑝩𑝪𑝫𑝬𑝭𑝮𑝯𑝰𑝱𑝲𑝳𑝴𑝵𑝶𑝷𑝸𑝹𑝺𑝻𑝼𑝽𑝾𑝿𑞀𑞁𑞂𑞃𑞄𑞅𑞆𑞇𑞈𑞉𑞊𑞋𑞌𑞍𑞎𑞏𑞐𑞑𑞒𑞓𑞔𑞕𑞖𑞗𑞘𑞙𑞚𑞛𑞜𑞝𑞞𑞟𑞠𑞡𑞢𑞣𑞤𑞥𑞦𑞧𑞨𑞩𑞪𑞫𑞬𑞭𑞮𑞯𑞰𑞱𑞲𑞳𑞴𑞵𑞶𑞷𑞸𑞹𑞺𑞻𑞼𑞽𑞾𑞿𑟀𑟁𑟂𑟃𑟄𑟅𑟆𑟇𑟈𑟉𑟊𑟋𑟌𑟍𑟎𑟏𑟐𑟑𑟒𑟓𑟔𑟕𑟖𑟗𑟘𑟙𑟚𑟛𑟜𑟝𑟞𑟟𑟠𑟡𑟢𑟣𑟤𑟥𑟦𑟧𑟨𑟩𑟪𑟫𑟬𑟭𑟮𑟯𑟰𑟱𑟲𑟳𑟴𑟵𑟶𑟷𑟸𑟹𑟺𑟻𑟼𑟽𑟾𑟿𑠀𑠁𑠂𑠃𑠄𑠅𑠆𑠇𑠈𑠉𑠊𑠋𑠌𑠍𑠎𑠏𑠐𑠑𑠒𑠓𑠔𑠕𑠖𑠗𑠘𑠙𑠚𑠛𑠜𑠝𑠞𑠟𑠠𑠡𑠢𑠣𑠤𑠥𑠦𑠧𑠨𑠩𑠪𑠫𑠬𑠭𑠮𑠯𑠰𑠱𑠲𑠳𑠴𑠵𑠶𑠷𑠸𑠺𑠹𑠻𑠼𑠽𑠾𑠿𑡀𑡁𑡂𑡃𑡄𑡅𑡆𑡇𑡈𑡉𑡊𑡋𑡌𑡍𑡎𑡏𑡐𑡑𑡒𑡓𑡔𑡕𑡖𑡗𑡘𑡙𑡚𑡛𑡜𑡝𑡞𑡟𑡠𑡡𑡢𑡣𑡤𑡥𑡦𑡧𑡨𑡩𑡪𑡫𑡬𑡭𑡮𑡯𑡰𑡱𑡲𑡳𑡴𑡵𑡶𑡷𑡸𑡹𑡺𑡻𑡼𑡽𑡾𑡿𑢀𑢁𑢂𑢃𑢄𑢅𑢆𑢇𑢈𑢉𑢊𑢋𑢌𑢍𑢎𑢏𑢐𑢑𑢒𑢓𑢔𑢕𑢖𑢗𑢘𑢙𑢚𑢛𑢜𑢝𑢞𑢟𑢠𑢡𑢢𑢣𑢤𑢥𑢦𑢧𑢨𑢩𑢪𑢫𑢬𑢭𑢮𑢯𑢰𑢱𑢲𑢳𑢴𑢵𑢶𑢷𑢸𑢹𑢺𑢻𑢼𑢽𑢾𑢿𑣀𑣁𑣂𑣃𑣄𑣅𑣆𑣇𑣈𑣉𑣊𑣋𑣌𑣍𑣎𑣏𑣐𑣑𑣒𑣓𑣔𑣕𑣖𑣗𑣘𑣙𑣚𑣛𑣜𑣝𑣞𑣟𑣠𑣡𑣢𑣣𑣤𑣥𑣦𑣧𑣨𑣩𑣪𑣫𑣬𑣭𑣮𑣯𑣰𑣱𑣲𑣳𑣴𑣵𑣶𑣷𑣸𑣹𑣺𑣻𑣼𑣽𑣾𑣿𑤀𑤁𑤂𑤃𑤄𑤅𑤆𑤇𑤈𑤉𑤊𑤋𑤌𑤍𑤎𑤏𑤐𑤑𑤒𑤓𑤔𑤕𑤖𑤗𑤘𑤙𑤚𑤛𑤜𑤝𑤞𑤟𑤠𑤡𑤢𑤣𑤤𑤥𑤦𑤧𑤨𑤩𑤪𑤫𑤬𑤭𑤮𑤯𑤰𑤱𑤲𑤳𑤴𑤵𑤶𑤷𑤸𑤹𑤺𑤻𑤼𑤽𑤾𑤿𑥀𑥁𑥂𑥃𑥄𑥅𑥆𑥇𑥈𑥉𑥊𑥋𑥌𑥍𑥎𑥏𑥐𑥑𑥒𑥓𑥔𑥕𑥖𑥗𑥘𑥙𑥚𑥛𑥜𑥝𑥞𑥟𑥠𑥡𑥢𑥣𑥤𑥥𑥦𑥧𑥨𑥩𑥪𑥫𑥬𑥭𑥮𑥯𑥰𑥱𑥲𑥳𑥴𑥵𑥶𑥷𑥸𑥹𑥺𑥻𑥼𑥽𑥾𑥿𑦀𑦁𑦂𑦃𑦄𑦅𑦆𑦇𑦈𑦉𑦊𑦋𑦌𑦍𑦎𑦏𑦐𑦑𑦒𑦓𑦔𑦕𑦖𑦗𑦘𑦙𑦚𑦛𑦜𑦝𑦞𑦟𑦠𑦡𑦢𑦣𑦤𑦥𑦦𑦧𑦨𑦩𑦪𑦫𑦬𑦭𑦮𑦯𑦰𑦱𑦲𑦳𑦴𑦵𑦶𑦷𑦸𑦹𑦺𑦻𑦼𑦽𑦾𑦿𑧀𑧁𑧂𑧃𑧄𑧅𑧆𑧇𑧈𑧉𑧊𑧋𑧌𑧍𑧎𑧏𑧐𑧑𑧒𑧓𑧔𑧕𑧖𑧗𑧘𑧙𑧚𑧛𑧜𑧝𑧞𑧟𑧠𑧡𑧢𑧣𑧤𑧥𑧦𑧧𑧨𑧩𑧪𑧫𑧬𑧭𑧮𑧯𑧰𑧱𑧲𑧳𑧴𑧵𑧶𑧷𑧸𑧹𑧺𑧻𑧼𑧽𑧾𑧿𑨀𑨁𑨂𑨃𑨄𑨅𑨆𑨇𑨈𑨉𑨊𑨋𑨌𑨍𑨎𑨏𑨐𑨑𑨒𑨓𑨔𑨕𑨖𑨗𑨘𑨙𑨚𑨛𑨜𑨝𑨞𑨟𑨠𑨡𑨢𑨣𑨤𑨥𑨦𑨧𑨨𑨩𑨪𑨫𑨬𑨭𑨮𑨯𑨰𑨱𑨲𑨳𑨴𑨵𑨶𑨷𑨸𑨹𑨺𑨻𑨼𑨽𑨾𑨿𑩀𑩁𑩂𑩃𑩄𑩅𑩆𑩇𑩈𑩉𑩊𑩋𑩌𑩍𑩎𑩏𑩐𑩑𑩒𑩓𑩔𑩕𑩖𑩗𑩘𑩙𑩚𑩛𑩜𑩝𑩞𑩟𑩠𑩡𑩢𑩣𑩤𑩥𑩦𑩧𑩨𑩩𑩪𑩫𑩬𑩭𑩮𑩯𑩰𑩱𑩲𑩳𑩴𑩵𑩶𑩷𑩸𑩹𑩺𑩻𑩼𑩽𑩾𑩿𑪀𑪁𑪂𑪃𑪄𑪅𑪆𑪇𑪈𑪉𑪊𑪋𑪌𑪍𑪎𑪏𑪐𑪑𑪒𑪓𑪔𑪕𑪖𑪗𑪘𑪙𑪚𑪛𑪜𑪝𑪞𑪟𑪠𑪡𑪢𑪣𑪤𑪥𑪦𑪧𑪨𑪩𑪪𑪫𑪬𑪭𑪮𑪯𑪰𑪱𑪲𑪳𑪴𑪵𑪶𑪷𑪸𑪹𑪺𑪻𑪼𑪽𑪾𑪿𑫀𑫁𑫂𑫃𑫄𑫅𑫆𑫇𑫈𑫉𑫊𑫋𑫌𑫍𑫎𑫏𑫐𑫑𑫒𑫓𑫔𑫕𑫖𑫗𑫘𑫙𑫚𑫛𑫜𑫝𑫞𑫟𑫠𑫡𑫢𑫣𑫤𑫥𑫦𑫧𑫨𑫩𑫪𑫫𑫬𑫭𑫮𑫯𑫰𑫱𑫲𑫳𑫴𑫵𑫶𑫷𑫸𑫹𑫺𑫻𑫼𑫽𑫾𑫿𑬀𑬁𑬂𑬃𑬄𑬅𑬆𑬇𑬈𑬉𑬊𑬋𑬌𑬍𑬎𑬏𑬐𑬑𑬒𑬓𑬔𑬕𑬖𑬗𑬘𑬙𑬚𑬛𑬜𑬝𑬞𑬟𑬠𑬡𑬢𑬣𑬤𑬥𑬦𑬧𑬨𑬩𑬪𑬫𑬬𑬭𑬮𑬯𑬰𑬱𑬲𑬳𑬴𑬵𑬶𑬷𑬸𑬹𑬺𑬻𑬼𑬽𑬾𑬿𑭀𑭁𑭂𑭃𑭄𑭅𑭆𑭇𑭈𑭉𑭊𑭋𑭌𑭍𑭎𑭏𑭐𑭑𑭒𑭓𑭔𑭕𑭖𑭗𑭘𑭙𑭚𑭛𑭜𑭝𑭞𑭟𑭠𑭡𑭢𑭣𑭤𑭥𑭦𑭧𑭨𑭩𑭪𑭫𑭬𑭭𑭮𑭯𑭰𑭱𑭲𑭳𑭴𑭵𑭶𑭷𑭸𑭹𑭺𑭻𑭼𑭽𑭾𑭿𑮀𑮁𑮂𑮃𑮄𑮅𑮆𑮇𑮈𑮉𑮊𑮋𑮌𑮍𑮎𑮏𑮐𑮑𑮒𑮓𑮔𑮕𑮖𑮗𑮘𑮙𑮚𑮛𑮜𑮝𑮞𑮟𑮠𑮡𑮢𑮣𑮤𑮥𑮦𑮧𑮨𑮩𑮪𑮫𑮬𑮭𑮮𑮯𑮰𑮱𑮲𑮳𑮴𑮵𑮶𑮷𑮸𑮹𑮺𑮻𑮼𑮽𑮾𑮿𑯀𑯁𑯂𑯃𑯄𑯅𑯆𑯇𑯈𑯉𑯊𑯋𑯌𑯍𑯎𑯏𑯐𑯑𑯒𑯓𑯔𑯕𑯖𑯗𑯘𑯙𑯚𑯛𑯜𑯝𑯞𑯟𑯠𑯡𑯢𑯣𑯤𑯥𑯦𑯧𑯨𑯩𑯪𑯫𑯬𑯭𑯮𑯯𑯰𑯱𑯲𑯳𑯴𑯵𑯶𑯷𑯸𑯹𑯺𑯻𑯼𑯽𑯾𑯿𑰀𑰁𑰂𑰃𑰄𑰅𑰆𑰇𑰈𑰉𑰊𑰋𑰌𑰍𑰎𑰏𑰐𑰑𑰒𑰓𑰔𑰕𑰖𑰗𑰘𑰙𑰚𑰛𑰜𑰝𑰞𑰟𑰠𑰡𑰢𑰣𑰤𑰥𑰦𑰧𑰨𑰩𑰪𑰫𑰬𑰭𑰮𑰯𑰰𑰱𑰲𑰳𑰴𑰵𑰶𑰷𑰸𑰹𑰺𑰻𑰼𑰽𑰾𑰿𑱀𑱁𑱂𑱃𑱄𑱅𑱆𑱇𑱈𑱉𑱊𑱋𑱌𑱍𑱎𑱏𑱐𑱑𑱒𑱓𑱔𑱕𑱖𑱗𑱘𑱙𑱚𑱛𑱜𑱝𑱞𑱟𑱠𑱡𑱢𑱣𑱤𑱥𑱦𑱧𑱨𑱩𑱪𑱫𑱬𑱭𑱮𑱯𑱰𑱱𑱲𑱳𑱴𑱵𑱶𑱷𑱸𑱹𑱺𑱻𑱼𑱽𑱾𑱿𑲀𑲁𑲂𑲃𑲄𑲅𑲆𑲇𑲈𑲉𑲊𑲋𑲌𑲍𑲎𑲏𑲐𑲑𑲒𑲓𑲔𑲕𑲖𑲗𑲘𑲙𑲚𑲛𑲜𑲝𑲞𑲟𑲠𑲡𑲢𑲣𑲤𑲥𑲦𑲧𑲨𑲩𑲪𑲫𑲬𑲭𑲮𑲯𑲰𑲱𑲲𑲳𑲴𑲵𑲶𑲷𑲸𑲹𑲺𑲻𑲼𑲽𑲾𑲿𑳀𑳁𑳂𑳃𑳄𑳅𑳆𑳇𑳈𑳉𑳊𑳋𑳌𑳍𑳎𑳏𑳐𑳑𑳒𑳓𑳔𑳕𑳖𑳗𑳘𑳙𑳚𑳛𑳜𑳝𑳞𑳟𑳠𑳡𑳢𑳣𑳤𑳥𑳦𑳧𑳨𑳩𑳪𑳫𑳬𑳭𑳮𑳯𑳰𑳱𑳲𑳳𑳴𑳵𑳶𑳷𑳸𑳹𑳺𑳻𑳼𑳽𑳾𑳿𑴀𑴁𑴂𑴃𑴄𑴅𑴆𑴇𑴈𑴉𑴊𑴋𑴌𑴍𑴎𑴏𑴐𑴑𑴒𑴓𑴔𑴕𑴖𑴗𑴘𑴙𑴚𑴛𑴜𑴝𑴞𑴟𑴠𑴡𑴢𑴣𑴤𑴥𑴦𑴧𑴨𑴩𑴪𑴫𑴬𑴭𑴮𑴯𑴰𑴱𑴲𑴳𑴴𑴵𑴶𑴷𑴸𑴹𑴺𑴻𑴼𑴽𑴾𑴿𑵀𑵁𑵂𑵃𑵄𑵅𑵆𑵇𑵈𑵉𑵊𑵋𑵌𑵍𑵎𑵏𑵐𑵑𑵒𑵓𑵔𑵕𑵖𑵗𑵘𑵙𑵚𑵛𑵜𑵝𑵞𑵟𑵠𑵡𑵢𑵣𑵤𑵥𑵦𑵧𑵨𑵩𑵪𑵫𑵬𑵭𑵮𑵯𑵰𑵱𑵲𑵳𑵴𑵵𑵶𑵷𑵸𑵹𑵺𑵻𑵼𑵽𑵾𑵿𑶀𑶁𑶂𑶃𑶄𑶅𑶆𑶇𑶈𑶉𑶊𑶋𑶌𑶍𑶎𑶏𑶐𑶑𑶒𑶓𑶔𑶕𑶖𑶗𑶘𑶙𑶚𑶛𑶜𑶝𑶞𑶟𑶠𑶡𑶢𑶣𑶤𑶥𑶦𑶧𑶨𑶩𑶪𑶫𑶬𑶭𑶮𑶯𑶰𑶱𑶲𑶳𑶴𑶵𑶶𑶷𑶸𑶹𑶺𑶻𑶼𑶽𑶾𑶿𑷀𑷁𑷂𑷃𑷄𑷅𑷆𑷇𑷈𑷉𑷊𑷋𑷌𑷍𑷎𑷏𑷐𑷑𑷒𑷓𑷔𑷕𑷖𑷗𑷘𑷙𑷚𑷛𑷜𑷝𑷞𑷟𑷠𑷡𑷢𑷣𑷤𑷥𑷦𑷧𑷨𑷩𑷪𑷫𑷬𑷭𑷮𑷯𑷰𑷱𑷲𑷳𑷴𑷵𑷶𑷷𑷸𑷹𑷺𑷻𑷼𑷽𑷾𑷿𑸀𑸁𑸂𑸃𑸄𑸅𑸆𑸇𑸈𑸉𑸊𑸋𑸌𑸍𑸎𑸏𑸐𑸑𑸒𑸓𑸔𑸕𑸖𑸗𑸘𑸙𑸚𑸛𑸜𑸝𑸞𑸟𑸠𑸡𑸢𑸣𑸤𑸥𑸦𑸧𑸨𑸩𑸪𑸫𑸬𑸭𑸮𑸯𑸰𑸱𑸲𑸳𑸴𑸵𑸶𑸷𑸸𑸹𑸺𑸻𑸼𑸽𑸾𑸿𑹀𑹁𑹂𑹃𑹄𑹅𑹆𑹇𑹈𑹉𑹊𑹋𑹌𑹍𑹎𑹏𑹐𑹑𑹒𑹓𑹔𑹕𑹖𑹗𑹘𑹙𑹚𑹛𑹜𑹝𑹞𑹟𑹠𑹡𑹢𑹣𑹤𑹥𑹦𑹧𑹨𑹩𑹪𑹫𑹬𑹭𑹮𑹯𑹰𑹱𑹲𑹳𑹴𑹵𑹶𑹷𑹸𑹹𑹺𑹻𑹼𑹽𑹾𑹿𑺀𑺁𑺂𑺃𑺄𑺅𑺆𑺇𑺈𑺉𑺊𑺋𑺌𑺍𑺎𑺏𑺐𑺑𑺒𑺓𑺔𑺕𑺖𑺗𑺘𑺙𑺚𑺛𑺜𑺝𑺞𑺟𑺠𑺡𑺢𑺣𑺤𑺥𑺦𑺧𑺨𑺩𑺪𑺫𑺬𑺭𑺮𑺯𑺰𑺱𑺲𑺳𑺴𑺵𑺶𑺷𑺸𑺹𑺺𑺻𑺼𑺽𑺾𑺿𑻀𑻁𑻂𑻃𑻄𑻅𑻆𑻇𑻈𑻉𑻊𑻋𑻌𑻍𑻎𑻏𑻐𑻑𑻒𑻓𑻔𑻕𑻖𑻗𑻘𑻙𑻚𑻛𑻜𑻝𑻞𑻟𑻠𑻡𑻢𑻣𑻤𑻥𑻦𑻧𑻨𑻩𑻪𑻫𑻬𑻭𑻮𑻯𑻰𑻱𑻲𑻳𑻴𑻵𑻶𑻷𑻸𑻹𑻺𑻻𑻼𑻽𑻾𑻿𑼀𑼁𑼂𑼃𑼄𑼅𑼆𑼇𑼈𑼉𑼊𑼋𑼌𑼍𑼎𑼏𑼐𑼑𑼒𑼓𑼔𑼕𑼖𑼗𑼘𑼙𑼚𑼛𑼜𑼝𑼞𑼟𑼠𑼡𑼢𑼣𑼤𑼥𑼦𑼧𑼨𑼩𑼪𑼫𑼬𑼭𑼮𑼯𑼰𑼱𑼲𑼳𑼴𑼵𑼶𑼷𑼸𑼹𑼺𑼻𑼼𑼽𑼾𑼿𑽀𑽁𑽂𑽃𑽄𑽅𑽆𑽇𑽈𑽉𑽊𑽋𑽌𑽍𑽎𑽏𑽐𑽑𑽒𑽓𑽔𑽕𑽖𑽗𑽘𑽙𑽚𑽛𑽜𑽝𑽞𑽟𑽠𑽡𑽢𑽣𑽤𑽥𑽦𑽧𑽨𑽩𑽪𑽫𑽬𑽭𑽮𑽯𑽰𑽱𑽲𑽳𑽴𑽵𑽶𑽷𑽸𑽹𑽺𑽻𑽼𑽽𑽾𑽿𑾀𑾁𑾂𑾃𑾄𑾅𑾆𑾇𑾈𑾉𑾊𑾋𑾌𑾍𑾎𑾏𑾐𑾑𑾒𑾓𑾔𑾕𑾖𑾗𑾘𑾙𑾚𑾛𑾜𑾝𑾞𑾟𑾠𑾡𑾢𑾣𑾤𑾥𑾦𑾧𑾨𑾩𑾪𑾫𑾬𑾭𑾮𑾯𑾰𑾱𑾲𑾳𑾴𑾵𑾶𑾷𑾸𑾹𑾺𑾻𑾼𑾽𑾾𑾿𑿀𑿁𑿂𑿃𑿄𑿅𑿆𑿇𑿈𑿉𑿊𑿋𑿌𑿍𑿎𑿏𑿐𑿑𑿒𑿓𑿔𑿕𑿖𑿗𑿘𑿙𑿚𑿛𑿜𑿝𑿞𑿟𑿠𑿡𑿢𑿣𑿤𑿥𑿦𑿧𑿨𑿩𑿪𑿫𑿬𑿭𑿮𑿯𑿰𑿱𑿲𑿳𑿴𑿵𑿶𑿷𑿸𑿹𑿺𑿻𑿼𑿽𑿾𑿿𑠀𑠁𑠂𑠃𑠄𑠅𑠆𑠇𑠈𑠉𑠊𑠋𑠌𑠍𑠎𑠏𑠐𑠑𑠒𑠓𑠔𑠕𑠖𑠗𑠘𑠙𑠚𑠛𑠜𑠝𑠞𑠟𑠠𑠡𑠢𑠣𑠤𑠥𑠦𑠧𑠨𑠩𑠪𑠫𑠬𑠭𑠮𑠯𑠰𑠱𑠲𑠳𑠴𑠵𑠶𑠷𑠸𑠺𑠹𑠻𑠼𑠽𑠾𑠿𑡀𑡁𑡂𑡃𑡄𑡅𑡆𑡇𑡈𑡉𑡊𑡋𑡌𑡍𑡎𑡏𑡐𑡑𑡒𑡓𑡔𑡕𑡖𑡗𑡘𑡙𑡚𑡛𑡜𑡝𑡞𑡟𑡠𑡡𑡢𑡣𑡤𑡥𑡦𑡧𑡨𑡩𑡪𑡫𑡬𑡭𑡮𑡯𑡰𑡱𑡲𑡳𑡴𑡵𑡶𑡷𑡸𑡹𑡺𑡻𑡼𑡽𑡾𑡿𑢀𑢁𑢂𑢃𑢄𑢅𑢆𑢇𑢈𑢉𑢊𑢋𑢌𑢍𑢎𑢏𑢐𑢑𑢒𑢓𑢔𑢕𑢖𑢗𑢘𑢙𑢚𑢛𑢜𑢝𑢞𑢟𑢠𑢡𑢢𑢣𑢤𑢥𑢦𑢧𑢨𑢩𑢪𑢫𑢬𑢭𑢮𑢯𑢰𑢱𑢲𑢳𑢴𑢵𑢶𑢷𑢸𑢹𑢺𑢻𑢼𑢽𑢾𑢿𑣀𑣁𑣂𑣃𑣄𑣅𑣆𑣇𑣈𑣉𑣊𑣋𑣌𑣍𑣎𑣏𑣐𑣑𑣒𑣓𑣔𑣕𑣖𑣗𑣘𑣙𑣚𑣛𑣜𑣝𑣞𑣟𑣠𑣡𑣢𑣣𑣤𑣥𑣦𑣧𑣨𑣩𑣪𑣫𑣬𑣭𑣮𑣯𑣰𑣱𑣲𑣳𑣴𑣵𑣶𑣷𑣸𑣹𑣺𑣻𑣼𑣽𑣾𑣿𑤀𑤁𑤂𑤃𑤄𑤅𑤆𑤇𑤈𑤉𑤊𑤋𑤌𑤍𑤎𑤏𑤐𑤑𑤒𑤓𑤔𑤕𑤖𑤗𑤘𑤙𑤚𑤛𑤜𑤝𑤞𑤟𑤠𑤡𑤢𑤣𑤤𑤥𑤦𑤧𑤨𑤩𑤪𑤫𑤬𑤭𑤮𑤯𑤰𑤱𑤲𑤳𑤴𑤵𑤶𑤷𑤸𑤹𑤺𑤻𑤼𑤽𑤾𑤿𑥀𑥁𑥂𑥃𑥄𑥅𑥆𑥇𑥈𑥉𑥊𑥋𑥌𑥍𑥎𑥏𑥐𑥑𑥒𑥓𑥔𑥕𑥖𑥗𑥘𑥙𑥚𑥛𑥜𑥝𑥞𑥟𑥠𑥡𑥢𑥣𑥤𑥥𑥦𑥧𑥨𑥩𑥪𑥫𑥬𑥭𑥮𑥯𑥰𑥱𑥲𑥳𑥴𑥵𑥶𑥷𑥸𑥹𑥺𑥻𑥼



ཕོ་བླ་གི་ཕྱོགས་བཞིར་སྒྲེན་ན་འཆི་གཟིགས་པ།
 pho brang gi phyogs gzhir skye rga na 'chi
 gzigs pa/
 Seeing birth, old age, sickness, and death
 in the four (bzhi) directions of the palace.
 The scene is discussed in some detail on
 page 109 f.

Fig. 212: 12 In the guarded palace

The palace depiction compares to the
 previous one. The Bodhisattva is now
 flanked by two females, one fair and one
 dark-skinned, and the gate is watched by
 guards with swords and helmets.

རབ་དྲུབ་དུ་མི་འཇུག་པར་ཡབ་འཆེར་གཞིས་སྤྲུང་བ་
 rab du byung du mi 'jud par yab 'cher gzhis
 srung ba

Guarded by four, as the father
 declared [the Bodhisattva] is
 not to enter homeless life.

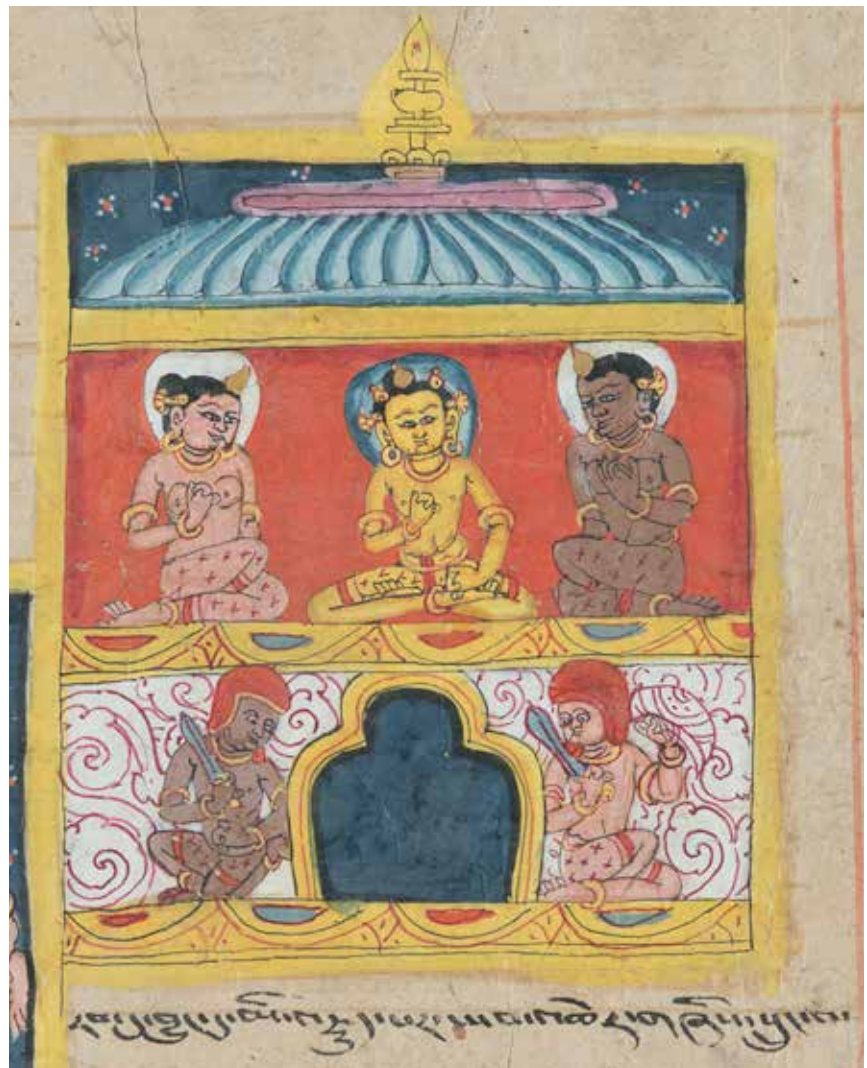


Fig. 213: 13 Great departure

The yellow Bodhisattva is seated on a white horse that stands within a rectangular area of what can be interpreted as representing pink clouds. The mandorla covers both the Bodhisattva and the horse.

The caption is largely illegible, as it is at the very edge of the folio:

[pho brang] # phyir ##### rab tu #####



Fig. 214: 14 Cutting the hair

The Bodhisattva is seated with the legs crossed. He has the right hand raised with a sword while the left holds his long hair to the side. Behind his left hand kneels a figure holding a bowl to receive the hair. To his right side is further a white *chörten*.

འཚོད་རྟེན་རྣམ་དག་གི་བྱུང་དུ་རང་བྱུང་གི་བསྐྱེན་ཇོགས་ \ འཛད་པ།

'chod rten rnam dag gi drung du rang byung gi [bs]nyen rdzogs \ 'dzad pa/

Taking self-ordination near the *chörten* of complete purity.



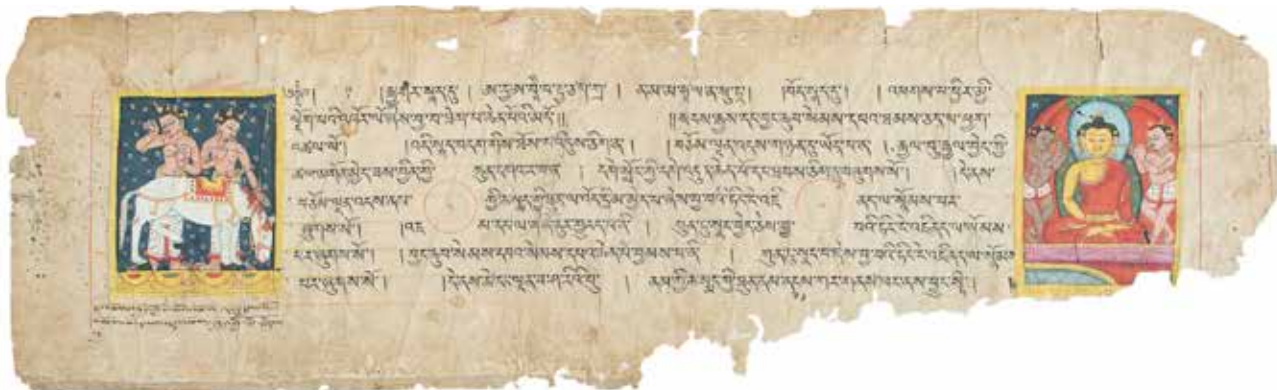


Fig. 215: Sūtra volume pa, first folio verso

This folio was once separated from the volume for a period of time, as the lower right quarter appears to have been eaten by rodents. There are also worm holes along the upper edge.



Fig. 216: 15 Return of the horse Kaṇṭhaka

The horse is depicted in the foreground with the head bowed to the ground and carrying an empty saddle. Two women stand behind it, one raising her right hand to the head in what could be meant as a gesture of despair and the other one attending the horse with her left. Their opposite hands are almost symmetrically held in front of the chest and they look away from each other. This provides the scene with an unusual rhythmic quality.

རྩ་འཛོག་ཁྱོད་ཀྱིས་མི་འཛོག་གང་དུ་སྐྱུལ་མི་ ། འཛོག་མེད་
པ་འཛོག་ཁྱོད་ཀྱིས་ཅི་ཞིག་ ། གྱ

*rta 'chog khyod kyis mi 'chog gang du skyal
mi 'chog med pa' rta 'chog khyod kyis ci zhi g
bya*

Excellent (*mchog*) horse, where did you carry the excellent man? Excellent horse without excellent man, what will you do?

Rather than simply identifying the scene, here the lament of the inhabitants of the harem is reproduced in an abbreviated manner.



Fig. 217: 16 Practicing asceticism

The Bodhisattva, already depicted in robes and with the marks of the Buddha, sits in meditation under a tree. Two bejewelled figures flank the Buddha and poke sticks into his ears. Before his lotus seat the shore of a waterbody occupies a corner of the illumination. A wide mandorla frames the triad of figures.

The caption to this illumination is lost due to bite damage along the lower edge of this folio.

This scene depicts the Bodhisattva practicing asceticism at the shore of the Nairāṇjanā river. The side figures attempting to disturb the Bodhisattva are usually described as village cowherds, but here they seem to be of higher birth.

ID: Ng13.1 (rKTs240; D240; S239; F85; EM619; Lg10.5; He63.3)

Title: *ārya-avaivartacakra-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཕྱིར་བྱེད་པའི་འཁོར་ལོ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་ཨ་བླེ་བ་རྒྱ་ཅན་གྱ་ན་མ་མ་རྒྱ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, pa 1b1-64b5 (ཕྱིར)

Colophon: འཕགས་པ་ཕྱིར་བྱེད་པའི་འཁོར་ལོ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། །རྫོགས་སྟོ།

ID: Ng13.2 (rKTs209; D209; S236; F130; EM622; Lg11.3; He64.1)

Title: *ārya-siṃhanāḍika-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སེང་གའི་སྒྲ་བསྐྱགས་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་སེང་ཏྲ་རྒྱ་དྲི་ཀར་རྒྱ་མ་མ་རྒྱ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, pa 64b6-69a1 (སེང)

Colophon: འཕགས་པ་སེང་གའི་སྒྲ་བསྐྱགས་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། །རྫོགས་སྟོ།

ID: Ng13.3 (rKTs197; D197; S102; EM623; Lg11.4; He64.2)

Title: *ārya-amṛtavyāharaṇa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བདུད་རྩི་བརྗོད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་ཕྱིད་ཏྲ་བྱ་ཏྲ་ར་ན་ན་མ་མ་རྒྱ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, pa 69a2-72a4 (བདུད)

Colophon: འཕགས་པ་བདུད་རྩི་བརྗོད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་
མདྲོ་། །རྫོགས་སྟོ། །རྒྱ་གར་གི་མཁན་པོ་ཤུད་ཏྲ་བར་མ་དང་། ལྷ་ཆེན་གྱི་
ལོ་ཆ་བ་བན་དེ་ཡེ་ཤེས་ལྷེས་བསྐྱར་ཅིང་ལྷས་ཏྲི་བཏན་ལ་ཕབ་པ།

ID: Ng13.4 (rKTs337; D337; S208; F187; EM624; Lg11.5; He64.3)

Title: *dharmacakra-sūtra* (D)

Tib: ཆོས་གྲི་འཁོར་ལོའི་མདྲོ་

Ind: ད་མ་ཅན་གྱ་སུ་ཏྲ་

Loc: mdo, pa 72a4-74a1 (ཆོས)

Colophon: ཆོས་གྲི་འཁོར་ལོའི་མདྲོ་རྫོགས་སྟོ།

ID: Ng13.5 (rKTs246; D246; S131; F199; F232;
F321; EM625; Lg11.6; He64.4)

Title: *ārya-paramārthadharmavijaya-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དོན་དམ་པའི་ཆོས་གྲིས་རྣམ་པར་
རྒྱལ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་བ་ར་ལྷ་ཐ་རྒྱ་མ་བེ་ཇ་ཡ་ན་མ་མ་རྒྱ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, pa 74a2-83a2 (དོན)

Colophon: འཕགས་པའི་དོན་དམ་པའི་ཆོས་གྲིས་རྣམ་པར་
རྒྱལ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། །རྫོགས་སྟོ།

ID: Ng13.6 (rKTs144; D144; S228; F184;
F323; EM626; Lg11.7; He64.5)

Title: *ārya-mahāyānaprasādaprabhāvana-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཐེག་པ་ཆེན་པོ་ལ་དད་པ་རབ་ཏུ་
སྒྲོམ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཏུ་མ་རྒྱ་ཡ་ན་ཐ་ས་ད་ཐ་རྒྱ་ན་ན་མ་མ་རྒྱ་ཡ་ན་སུ་ཏྲ་

Loc: mdo, pa 83a3-111b2 (དད)

Chap:

1) མཚན་ཉིད་རབ་ཏུ་དབྱེ་བ་ཞེས་བྱ་བའི་ལཱ་
ཞེས་བྱ་སྟེ་དང་པོའོ་ (pa 92b8)

2) སྐྱེ་བའི་ལཱ་ཞེས་བྱ་སྟེ་གཉིས་པའོ་ (pa 101a6)

3) རབ་ཏུ་དབྱེ་བའི་ལཱ་ཞེས་བྱ་སྟེ་གསུམ་པའོ་ (pa 104b9)

Colophon: འཕགས་པའི་ཐེག་པ་ཆེན་པོ་ལ་དད་པ་རབ་ཏུ་བསྒྲོམ་
བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། །རྫོགས་སྟོ། །རྒྱ་གར་གི་མཁན་
པོ་འཛིན་མྱེ་ཏྲ་དང་། ད་ན་ཤི་ལ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཆ་བ་བན་དེ་
ཡེ་ཤེས་ལྷེ་ལས་རྫོགས་པས་ལྷས་ཤིང་ལྷེས་ཏྲི་བཏན་ལ་ཕབ་པ།

ID: Ng13.7 (rKTs106; D106; S106; F156; EM627; Lg11.8; He64.6)
 Title: *ārya-saṃdhinirmocana-nāma-mahāyānasūtra* (D)
 Tib: འཕགས་པ་དགོངས་པ་ངས་པར་འབྲེལ་
 བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་
 Ind: ཨར་བྱ་སན་རྟི་ནི་མོ་ཙ་ན་ན་མ་ཏ་ཡ་ན་སྲ་ཏ་
 Loc: mdo, pa 111b3-162a8 (དགོངས)
 Colophon: ཡོན་ཏན་གྱི་ཚྭས་རྒྱལ་པར་གདོན་
 གྱི་ཟ་པའི་ལུ་ཞེས་བྱ་བ་རྫོགས་སྟོ།
 Note: The text reflects an entirely different version of the work than it is transmitted, e.g., in Derge.

ID: Ng13.8 (rKTs190; D190; S235; F202; EM628; Lg11.9; He64.7)
 Title: *ārya-strīvartavyākaraṇa-nāma-mahāyānasūtra* (D)
 Tib: འཕགས་པ་བྱད་ཐུང་འགྱུར་བ་ལྷང་བསྟན་
 བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་
 Ind: ཨ་བྱ་སྟྱི་བེ་བར་ཏ་བྱ་ཀ་ར་ནན་ན་མ་མ་རྒྱ་ཡ་ན་སྲ་ཏ་
 Loc: mdo, pa 162a9-185b1 (བྱད)
 Colophon: འཕགས་པ་བྱད་ཐུང་འགྱུར་བ་ལྷང་བསྟན་པ་
 ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་རྫོགས་སྟོ། །ཐུ་གར་གྱི་མཁན་
 པོ་ཐུང་ཉ་བར་མ་དང་། འུ་ཆེན་གྱི་ལོ་ཙ་བན་དེ་ཡེ་ཤེས་ཐེ་
 ལས་སྟོགས་པས ། བསྐྱར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།
 Note: The colophon of the Derge version further adds
 Śilendrabodhi as translator.

ID: Ng13.9 (rKTs191; D191; S138; F203; EM629; Lg11.10; He64.8)
 Title: *ārya-candrottarādārikāvyākaraṇa-nāma-mahāyānasūtra* (D)
 Tib: འཕགས་པ་བྱ་མོ་རྒྱ་མཚོག་ལྷང་བསྟན་པ་
 ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་
 Ind: ཨ་བྱ་ཙན་དོང་ད་རྩ་རྒྱ་ཀ་ར་ན་མ་མ་རྒྱ་ཡ་ན་སྲ་ཏ་
 Loc: mdo, pa 185b2-203b7 (རྒྱ)

Colophon: འཕགས་པ་བྱ་མོ་རྒྱ་མཚོག་ལྷང་བསྟན་པ་ཞེས་བྱ་བ་ཐེག་
 པ་ཆེན་པོའི་མདོ་རྫོགས་སྟོ། །ཐུ་གར་གྱི་མཁན་པོ་འཛིན་ཐུ་ཏ་དང་
 ། འུ་ཆེན་གྱི་ལོ་ཙ་བན་དེ་ཡེ་ཤེས་ཐེས་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng13.10 (rKTs192; D192; S227; F124; EM630; Lg11.11; He64.9)
 Title: *ārya-kṣemavatīvyākaraṇa-nāma-mahāyānasūtra* (D)
 Tib: འཕགས་པ་བདེ་ལྷན་མ་ལྷང་བསྟན་པ་
 ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་
 Ind: ཨ་བྱ་རྒྱ་མ་བ་ཏི་བྱ་ཀ་ར་རྒྱ་ཅ་མ་མ་རྒྱ་ཡ་ན་སྲ་ཏ་
 Loc: mdo, pa 203b7-206a6 (བདེ)
 Colophon: འཕགས་པ་བདེ་ལྷན་མ་ལྷང་བསྟན་པ་ཞེས་བྱ་བ་ཐེག་
 པ་ཆེན་པོའི་མདོ་རྫོགས་སྟོ། །བ་ཙན་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།
 Note: A similar phrasing of the colophon is found in He. If correct, it could refer to Bālacandra.

ID: Ng13.11 (rKTs188; D188; S226; F104; EM631; Lg11.12; He64.10)
 Title: *ārya-dīpaṃkaravyākaraṇa-nāma-mahāyānasūtra* (D)
 Tib: འཕགས་པ་མར་ཐུ་མཛད་གྱིས་ལྷང་བསྟན་
 བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་
 Ind: ཨ་བྱ་དྲི་པང་ཀ་ར་བྱ་ཀ་ར་ཅ་མ་མ་ཏ་ཡ་ན་སྲ་ཏ་
 Loc: mdo, pa 206a7-214b4 (མར་ཐུ)
 Colophon: འཕགས་པ་མར་ཐུ་མཛད་གྱིས་ལྷང་བསྟན་པ་ཞེས་བྱ་
 བ་ཐེག་པ་ཆེན་པོའི་མདོ་རྫོགས་སྟོ། །ཐུ་གར་གྱི་མཁན་པོ་བྱེ་ཤུད་
 རྟ་སིང་ཏ་དང་། ལོ་ཙ་བན་ཏེ་དགེ་དཔལ་གྱིས་བསྐྱར།

Note: The colophon of the Derge version further adds
 Jñānagarbha and Klu'i rgyal mtshan as revisers.

ID: Ng13.12 (rKTs189; D189; S52; F292; EM632; Lg11.13; He64.11)
 Title: *ārya-brahmaśrīvyākaraṇa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཚངས་པའི་དཔལ་ལྷན་བསྟན་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་བྱ་བ་ལྷ་ཤི་བྱ་ཀ་ར་ནན་རྒྱ་མ་མ་ཏ་ཡ་སྟ་ཏ་

Loc: mdo, pa 214b5-216a5 (བྱུང་ཚངས་པ)

Colophon: འཕགས་པ་ཚངས་པའི་དཔལ་ལྷན་བསྟན་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། རྒྱ་གར་གྱི་མཁན་པོ་ལྷི་
ཤུད་ལྷ་མིང་ཏ་དང་། ལོ་ཙ་པ་བན་དེ་དགོ་དཔལ་གྱིས་སྒྱུར།

Note: The colophon of the Derge version further adds
Vidyākaraśiṃha and Devacandra as revisors.

ID: Ng13.13 (rKTs357; D357; S110; EM633; Lg11.14; He64.12)

Title: *ārya-gośrṅgavyākaraṇa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྐྱ་ཏུ་ལྷན་བསྟན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་གྲོ་ཤིང་ག་བྱ་ཀ་ར་ཏ་ན་མ་མ་ཏ་ཡ་ན་སྟ་ཏ་

Loc: mdo, pa 216a5-226b7 (སྐྱང་ཏུ)

Colophon: འཕགས་པ་སྐྱང་ཏུ་ལྷན་བསྟན་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། རྒྱ་གར་གྱི་

ID: Ng13.14 (rKTs347; D347; S253; F213; EM634; Lg14.1; He64.13)

Title: *punyabalāvadāna* (D)

Tib: བསོད་ནམས་སྟོབས་ཀྱི་རྟོགས་པ་བརྗོད་པ་

Ind: དུན་བྱ་པ་ལ་ཨ་བ་དྲ་ན་

Loc: mdo, pa 226b8-246a9 (བསོད)

Colophon: བསོད་ནམས་སྟོབས་ཀྱི་རྟོགས་པ་བརྗོད་པ། རྒྱ་གར་གྱི་

ID: Ng13.15 (rKTs344; D344; S158; EM635; Lg14.2; He64.14)

Title: *ārya-jñānakasūtra-buddhāvadāna* (D)

Tib: འཕགས་པ་སངས་རྒྱས་ཀྱི་རྟོགས་པ་བརྗོད་པ་ཤེས་ལྡན་གི་མདོ་

Ind: ཨ་ཏུ་ཚན་ཀ་སྟ་ཏུ་བྱད་དེ་ཨ་བ་དྲ་ན་

Loc: mdo, pa 246b1-249a4 (སངས་རྒྱས་)

Colophon: འཕགས་པའི་སངས་རྒྱས་ཀྱི་པ་རྟོག་པར་བརྗོད་པ་
ཤེས་ལྡན་གྱི་མདོ་རྒྱ་གར་གྱི་མཁན་པོ་འདི་ཏུ་ཀ་ར་
མིང་ག་དང་། ས་ཐང་ཏ་དེ་བ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་
དཔལ་བརྟེན་གྱིས་བསྒྱུར་དེ་ཅིང་ལྷགས་ཏེ་གཏན་ལ་ཐབ་པ།

ID: Ng13.16 (rKTs1294; EM636; Lg14.3; H64.15)

Title: *saptakumārikāvadāna* (Ng)

Tib: གཞོན་ནུ་མ་བདུན་གྱི་རྟོགས་པ་བརྗོད་པ་

Ind: སཔ་ཏ་ཀུ་མ་རི་ཀ་ཨ་བ་དྲ་ན་མ་

Loc: mdo, pa 249a4-257a7 (གཞོན)

Colophon: གཞོན་ནུ་མ་བདུན་གྱི་རྟོགས་པ་བརྗོད་པ། རྒྱ་གར་
སྟོ། །སྟོབ་དཔོན་གསང་བས་བྱིན་གྱིས་མཛད། སྐྱར་བའི་དཔེ་
དང་ཐ་མི་བྱིར་མཐུན་པ་དང་། རྒྱ་གར་གྱི་ཆོག་གི་དོན་ལ་
ཅིག་མ་གསལ་བ། ད་ཅུང་ཡང་བསྟན་ལ་དབབ་བྱ་མཆིས།

Note: This work by Guhyadatta is usually found in the Tanjur,
e.g., D4147, rKTs-T3485. It is, however, also found in He, EM, Lg,
and other Sūtra collections.

ID: Ng13.17 (rKTs349; D349; S159; F299; EM637; Lg14.4; He64.16)

Title: *śrīsenāvadāna* (D)

Tib: དཔལ་གྱི་ཐེའི་རྟོགས་པ་བརྗོད་པ་

Ind: ཤི་སེ་ན་ཨ་བ་དྲ་ན་

Loc: mdo, pa 257a7-276b2 (དཔལ)

Colophon: རྒྱལ་པོ་དཔལ་གྱི་ཐེའི་རྟོགས་པ་བརྗོད་པ་རྒྱ་གར་
སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་དར་མ་ཤི་བ་ཏ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་
དགོ་སྤང་ཤེས་རབ་ལེགས་པས་བསྒྱུར་ཅིང་། སྐྱ་སྒྱུར་གྱི་ལོ་ཙ་པ་
ཆེན་པོ་དགོ་སྤང་རིན་ཆེན་བཟང་པོ་བཙས་ཏེ་བརྟན་ལ་ཐབ།

ID: Ng13.18 (rKTs348; D348; S255; F300; EM638; Lg14.5; He64.17)

Title: *candraprabhāvadāna* (D)

Tib: ལྷ་འོད་ཀྱི་རྟོགས་པ་བརྗོད་པ་

Ind: ཙན་ལྷ་པ་ལྷ་ཏུ་ན་མ་

Loc: mdo, pa 276b3-286a2 (ལྷ)

Colophon: ལྷ་པོ་ལྷ་འོད་ཀྱི་རྟག་པ་བརྗོད་པ་རྫོགས་སྟོ། ། ལྷ་
གར་གྱི་མཁན་པོ་དར་མ་གྱི་བྱ་བ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་ཤེས་
རབ་ལེགས་པས་རྒྱུར་ཅིང་ལྷས་ཏེ། བཏན་ལ་ཕབ་པ།

Note: The colophon of the Derge version further adds Rin chen bzang po as revisor.

ID: Ng13.19 (rKTs346; D346; S256; F301; EM585; Lg14.6; He56.16)

Title: *sumagadhāvadāna* (D)

Tib: མ་ག་དའི་བཟང་མོའི་རྟགས་པ་བརྗོད་པ་

Ind: ཨ་མ་ག་རྟ་ཨ་བ་ད་ན་མ་

Loc: mdo, pa 286a2-293a7 (མག)

Colophon: མ་ག་ད་བཟང་མོའི་རྟགས་པ་བརྗོད་པ་རྫོགས་སྟོ། ། ལྷ་
གར་གྱི་མཁན་པོ་དར་མ་གྱི་བྱ་བ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་ཤེས་
རབ་ལེགས་པས་རྒྱུར་ཅིང་ལྷས་ཏེ། བཏན་ལ་ཕབ་པ།

Note: The colophon of the Derge version further adds Rin chen bzang po as revisor. The last folio of this text has space left for illuminations, but these are missing.

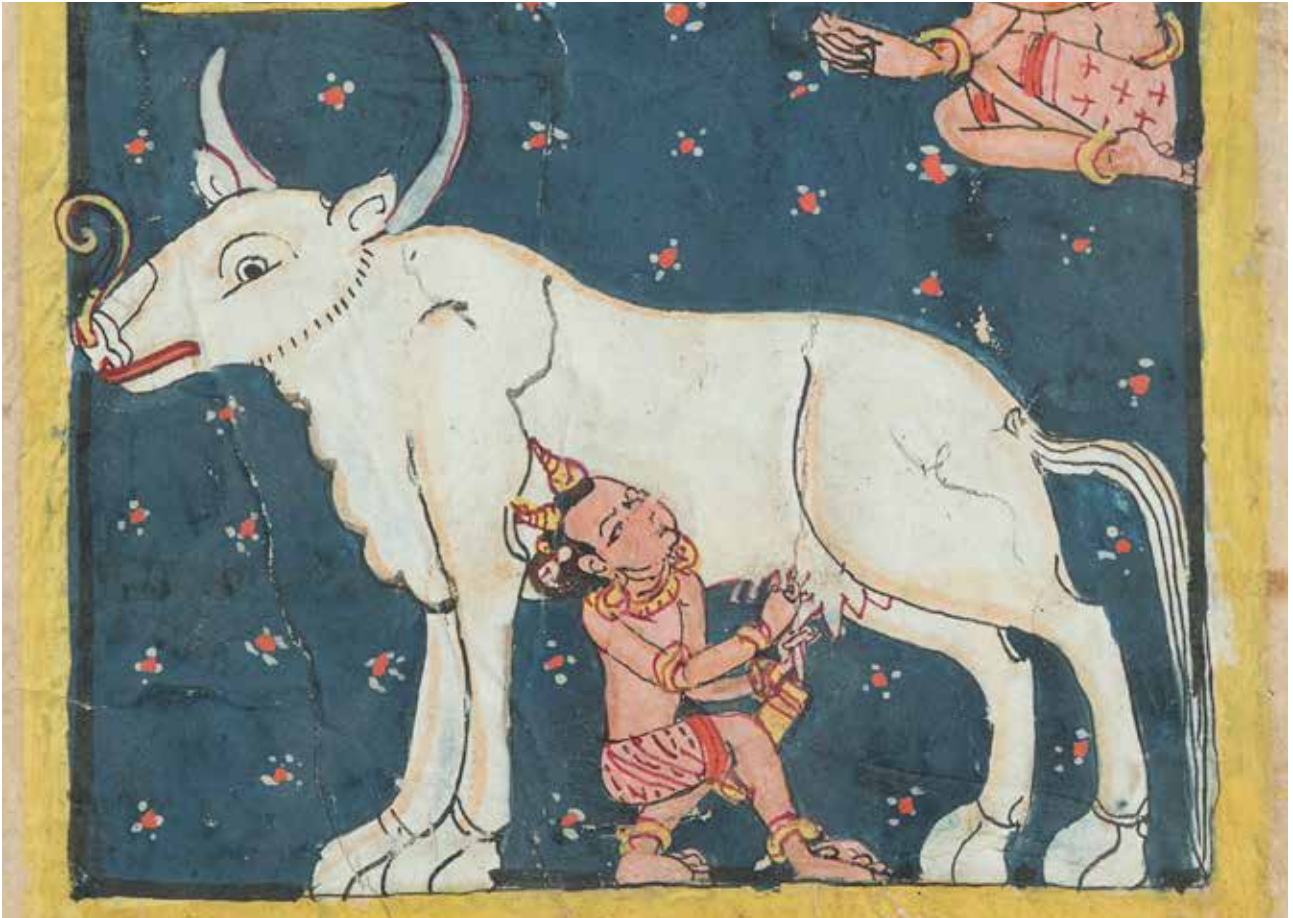


Fig. 218: Detail of Sujātā preparing the milk rice (Fig. 220)

ID: Ng13.20 (rKTs1127; S310; F373; EM639; Lg14.7; He65.01)

Title: *suvarṇavarṇāvadāna* (S)

Tib: གསེར་མདོག་གི་རྟོགས་པ་བརྗོད་པ་

Ind: सुवर्णवर्णवदना

Loc: mdo, pa 293b1-349a8 (གསེར)

Colophon: གསེར་མདོག་གི་རྟོགས་པ་བརྗོད་པ་རྟོགས་སྟོན། །

། རྒྱ་གར་གི་མཁན་པོ་དམ་ཤི་བ་དང་། ལྷ་ཆེན་གྱི་ལུ་ཙ་བ་

དགེ་སློང་རིན་ཅེན་བཟང་པོས་ལྷ་ཆེན་གྱི་ལུ་ཙ་བ་ ། ལྷ་
ཆེན་གྱི་ལུ་ཙ་བ་དགེ་སློང་ཤེས་རབ་ལེགས་པས་བསྐྱར་ད།

Note: The first folio of the text has space left for illuminations, but these are missing. In the colophon of the Stog version, the translator Shes rab legs pa is not mentioned.

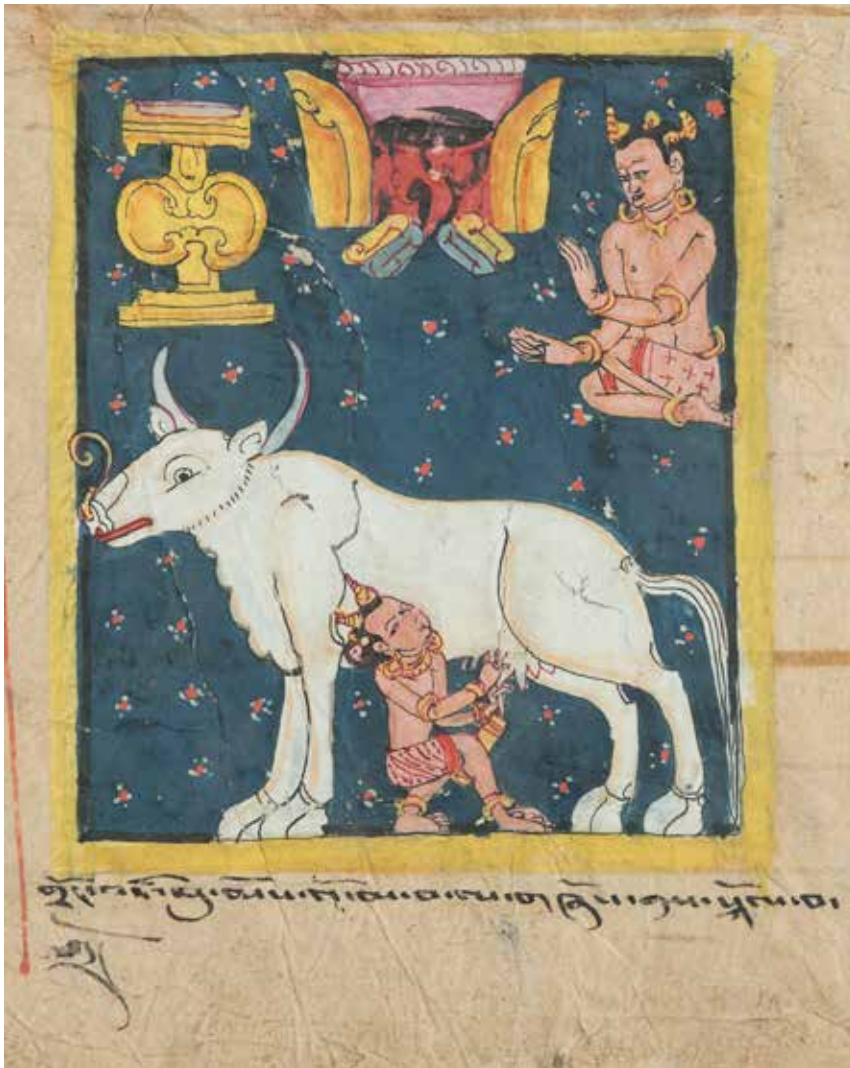


Fig.219: Sūtra volume pa, last folio recto

This folio has only minor damage and is darkened along the lower edge. There is additional text, a graffito, and writing samples in the bottom right quarter of the folio.

The two-line text is written in the bottom right quarter of the folio. It is written by an uncertain hand and contains plenty of spelling mistakes. While I cannot translate it in its entirety, it is clear that it does not offer historical information. Instead, it worships the dharma and probably also refers to the Sūtra collection. The face drawn underneath the text is by yet another hand.

Fig.220: 17 Sujātā preparing the milk rice

The composition of this illumination results in two distinct scenes without separation. In the lower half, a small bejewelled figure is milking a large white cow with a nose ring, using a cylindrical vessel to capture the milk. In the upper half, the centre is occupied by a fire stove with a large bowl on top. To the left of it is a large jar of the same shape as in the story of Indra's jar (Fig. 167), and to the left sits the bejewelled figure again. Both figures are male.

གྲོང་པ་འི་ཕུ་མོས་འོ་མ་བལ་གཞོས་ནས་སྟོལ་བ་

grong pa'i pu mos 'o ma ba la gzhos nas skol
ba



After the village girl (*bu mo*) milked (*bzhos*) the cow, she boiled the milk. The syllable in the line underneath reads *gro/*. It is by a different hand and thus is not original to the caption. The reading of another text further down on this side is unclear.

Fig. 221: 18 Sujātā offering the milk rice

The Bodhisattva, again depicted with the robes and marks of a Buddha, is seated sideways on a throne holding a begging bowl (*pātra*) in his right hand and performing the gesture of reassurance (*abhayamudrā*) with his left. He is approached by a bejewelled male figure also holding a bowl and mirroring the Buddha's gestures.

གྲོང་པའི་བོ་མོ་ གསེས་ལེགས་སྟེན་རྣམས་ཀྱིས་ \ འོ་མ་བི་
གསེད་སྟེན་སྤུལ་བ།

*grong pa'i bu mo -g skes legs skyes rnam
kyis \ 'o ma'i gsod snyoms brul ba/*

The village girls (name?) and Sujātā (*legs skyes ma*) offer (*'bul ba*) the gift of milk.

Further writing exercises underneath the caption are at least in two different hands.





Fig.222: Sūtra volume pha, first folio verso

A considerable part of this folio is lost, with the tear also affecting the right illumination. Both illuminations on this folio were inserted behind the cut out windows of a younger folio, and the captions of the original folios have been copied on to the present one underneath the illuminations. The black squares are from paper strips used to join the two folios.



Fig.223: 19 Awakening

A yellow Buddha performing the earth-touching gesture (*bhūmisparśa-mudrā*) sits cross-legged on a throne with a green back cushion and projecting corner ornaments. He sits in front of a central tree, the foliage of which is visible above the Buddha's halo. Two additional trees flank the scene.

བྱང་ཅུབ་ཀྱི་ཤིང་རྩེ་ནས་སྤངས་པ།

byang chub kyi shing drung na sangs rgyas pa//

Awakening at the base of the bodhi tree.

SŪTRA VOLUME PHA



14

(Book 45)

Fig. 224: 20 Protected by Mucilinda

Approximately a quarter of this illumination has been lost when the page was torn, cutting the Buddha's face above the chin. The Buddha sits cross-legged on a lotus seat and performs the earth-touching gesture (*bhūmisparśa-mudrā*). To his back is the coiled up body of the *nāga* king Mucilinda, with tails on both sides.

A part of the original caption that can be seen at the bottom edge of the window demonstrates that the new caption is a copy of the old one.

བདུན་ཕྱུག་བདུན་པ་ལ་གླུ་དང་རྩུངས་ཀྱི་ཡུལ་དུ་ག་ཞེས་པ།
bdun phrag bdun pa la klu dang zungs kyi
yul du gshegs pa/

In the seventh week the Buddha went to the land of the *nāga* Mucilinda (*btang bzung*).



ID: Ng14.1 (rKTs1129; S319; EM640; Lg14.8; He65.02)

Title: *ārya-nandimitrāvadāna-nāma* (D)

Tib: འཕགས་པ་དགའ་བའི་བཤེས་གཉེན་
ཞེས་བྱ་བའི་རྟོགས་པ་བརྗོད་པ་

Ind: ཨ་ཐ་རྩ་ར་ན་མེ་ཏ་རྒྱ་མ་ཨ་བ་ད་ན་མ་

Loc: mdo, pha 1b1-6b1 (དགའ་བ)

Colophon: འཕགས་པ་དགའི་བཤེས་གཉེན་གྱི་རྟོགས་པར་
བརྗོད་པ་རྟོགས་སྟོ།། །། རྒྱ་གར་གྱི་མཁན་པོ་། དགེ་སློང་ཨ་ཙི་ཏ་
ཤི་རྩ་ཏ་དང་། དགེ་སློང་ཤག་ཀྱའོད་ཀྱིས་བསྐྱུར་ད་པ།

Note: The title at the beginning of the text is partly missing.

ID: Ng14.2 (rKTs345; D345; S254; F312; EM641; Lg14.9; He65.03)

Title: *sūkarikāvadāna-nāma-sūtra* (D)

Tib: ཕག་མོ་རྟོགས་པར་བརྗོད་པ་ཞེས་བྱ་བའི་མདོ་

Ind: སྤུ་ཀ་རི་བ་ད་ཤ་སྤུ་ཏ་

Loc: mdo, pha 6b1-8a6 (ཕག)

Colophon: ཕག་མོ་རྟོགས་པ་བརྗོད་པ་རྟོགས་སྟོ།།

ID: Ng14.3 (rKTs1128; S311; He65.04)

Title: *kuṇḍālāvadāna* (s)

Tib: ཀུན་ལ་འི་རྟོགས་པ་བརྗོད་པ་

Ind: ཀུན་ལ་ཐུ་བ་ད་ན་མ་

Loc: mdo, pha 8a7-21a8 (ཀུ)

Colophon: ཀུན་ལ་འི་རྟོགས་པ་རྗོད་པ་རྟོགས་སྟོ།།

ID: Ng14.4 (rKTs199; D199; S195; EM643; He65.05)

Title: *'phags pa byang chub sems dpa' byams pa dga' ldan gnas su skye ba blangs pa'i mdo* (D)

Tib: འཕགས་པ་བྱང་ཆུབ་སེམས་དབའ་བྱམས་པ་
དགའ་ལྷན་གནས་སུ་སྐྱེ་བ་སྒྲངས་པའི་མདོ་

Ind:

Loc: mdo, pha 21a8-27b5 (དགའ)

Colophon: འཕགས་པ་བྱང་ཆུབ་སེམས་དབའ་བྱམས་པ་
དགའ་ལྷན་གནས་སུ་སྐྱེ་བ་སྒྲངས་པའི་མདོ་། རྟོགས་སྟོ།།

Note: No title in Skt.

ID: Ng14.5 (rKTs182; D182; S222; F324; EM649; Lg14.10; He66.01)

Title: *ārya-dānapāramitā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྤྱིན་པའི་པ་རྣམ་དུ་བྱིན་ད་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཐ་ད་ན་པ་ར་སྤྱི་ཏ་ན་མ་མ་རྒྱ་ཡ་ན་སྤུ་ཏ་

Loc: mdo, pha 27b6-45a5 (སྤྱིན)

Colophon: འཕགས་པ་སྤྱིན་པའི་པ་རྣམ་དུ་བྱིན་ད་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་། རྟོགས་སྟོ།། །། རྒྱ་གར་གྱི་མཁན་
པོ་ལྷན་ཉ་བར་མ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་ཙ་བ་བད་དེ་ཡེ་ཤེས་ལྷེ་
ལས་རྟོགས་པས་བསྐྱུར་ད་ཅིང་། ལུས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng14.6 (rKTs183; D183; S145; F191; Lg14.11)

Title: *ārya-dānānuśaṃsānirdeśa* (D)

Tib: འཕགས་པ་སྤྱིན་པ་འི་ལེགས་པ་

Ind: ཨ་ཐ་དྲ་རྒྱ་ལུ་ཤང་ས་

Loc: mdo, pha 45a5-46b1 (སྤྱིན)

Colophon: འཕགས་པ་སྤྱིན་པ་འི་ལེགས་པ་རྟོགས་སྟོ།། །

Note: The title of the work but also the actual text differs slightly from, e.g., the Derge version.

ID: Ng14.7 (rKTs181; D181; S221; F352; Lg14.12; He66.02)

Title: *ārya-pañcapāramitānirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་པ་རྣམ་དུ་བྱིན་ད་པ་ལྔ་བཞུན་ད་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཐ་བན་ཙ་པ་ར་སྤྱི་ཐ་ནིར་དེ་ཤ་ན་མ་མ་ཏ་ཡ་ན་སྤུ་ཏ་

Loc: mdo, pha 46b2-124a3 (སྤྱིན / ཆུལ / བཟོད / བརྩོན / བསྐྱོ)

Chap:

- 1) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་།རྗེས་སུ་ཡི་
རང་བའི་ལེའུ་སྟེ་དང་པོའོ་ (pha 51a5)
- 2) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་།སྦྱོན་བའི་ཐབས་ལ་
མཁས་བའི་ལེའུ་སྟེ་།། གཉིས་པའོ་ (pha 54a8)
- 3) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་དཔའི་
ལེའུ་སྟེ་གསུམ་པའོ་ (pha 58a2)
- 4) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་།མཚན་མ་ཐེད་
པའི་ལེའུ་སྟེ་།བཞི་པའོ་ (pha 62b1)
- 5) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་།སྦྱ་མ་ཉ་བུར་
བསྟན་དཔའི་ལེའུ་སྟེ་ལྔ་པའོ་ (pha 64a4)
- 6) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་།འཇིག་རྟེན་གི་ཁམས་གངས་
ཐེད་པར་བྱང་ཆུབ་སེམས་དཔའི་སྦྱོད་པ་དང་།སངས་རྒྱས་
བསྟན་པ་ཞེས་བྱ་བའི་ལེའུ་སྟེ་དུག་པའོ་ (pha 68a3)
- 7) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་ཕྱིར་སྦྱོར་ག་
པའི་སའི་ལེའུ་སྟེ་བདུན་པའོ་ (pha 71a5)
- 8) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་བྱང་ཆུབ་སེམས་དཔའ་
ཡོངས་སུ་སྦྱང་བར་བྱ་བའི་ལེའུ་སྟེ་བརྒྱད་པའོ་ (pha 73b6)
- 9) སྦྱོན་བའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལེའུ་དགུ་པ་སྟེ་ (pha 77a3)
- 1) ལྷལ་ཁྲིམས་ཀྱི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་ལའི་དང་པོའོ་ (pha 80b8)
- 2) ལྷལ་ཁྲིམས་ཀྱི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་
ལེའུ་གཉིས་པའོ་ (pha 84b2)
- 3) ལྷལ་ཁྲིམས་ཀྱི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་། ལེའུ་
གསུམ་པའོ་ (pha 89b2)
- 4) ལྷལ་ཁྲིམས་ཀྱི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་ལེའུ་བཞི་པའོ་ (pha 92a3)
- 5) ལྷལ་ཁྲིམས་ཀྱི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་ལེའུ་ལྔ་པའོ་ (pha 94b6)
- 6) ལྷལ་ཁྲིམས་ཀྱི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་ལེའུ་དུག་པའོ་ (pha 96b8)
- 7) ལྷལ་ཁྲིམས་ཀྱི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་ལེའུ་
བདུན་པ་སྟེ་།། རྗེས་སྟོ་ (pha 100a5)
- 1) བཟོད་པའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་ལེའུ་དང་པོའོ་ (pha 101b4)
- 2) བཟོད་པའི་པ་རོལ་ད་ཏུ་ཕྱིན་ད་པ་ལས་ལེའུ་གཉིས་པའོ་ (pha 103a8)

- 3) བཟོད་པའི་པ་རྩལ་དུ་བྱིནད་པ་ལས་ལཱ་
གསུམ་པ་སྟེ་རྫོགས་སྟོ་ (pha 106a4)
- 1) བཙོན་འགྲུལ་གྱི་པ་རྩལ་དུ་བྱིནད་པ། རྫོགས་སྟོ་ (pha 111b8)
- 1) བསམ་གཏན་གི་པ་རྩལ་དུ་བྱིནད་པའི་
ལཱ་དང་པོ་འོ་ (pha 114a2)
- 2) བསམ་གཏན་གི་པ་རྩལ་དུ་བྱིནད་པ་ལས་
ལཱ་གཉིས་པའོ་ (pha 117a3)
- 3) བསམ་གཏན་གི་པ་རྩལ་དུ་བྱིནད་པ་ལས་
ལཱ་གསུམ་པའོ་ (pha 121a5)
- 4) བསམ་གཏན་གི་པ་རྩལ་དུ་བྱིནད་པ་ལས་ལཱ་
བཞི་པ་སྟེ། རྫོགས་སྟོ་ (pha 125a1)

Colophon: འཕགས་པ་པ་རོལ་དུ་མྱིན་དཔ་ལྔ་བསྟན་པ། ཐེག་པ་ཆེན་
 རོལ་མདོ། རྫོགས་སྟོ། །ཁྱ་ཀར་གྱི་མཐའ་པོ་འཛིན་གྱི་བ་དང་། འཁྱེར་གྱི་ལོ་
 ས་བ་བར་དེ་ལེ་ཤེས་ཐུ་ལས་སྟོགས་པས་བསྐྱར་དེ་ཅིང་ཁས་ཏེ་རྟེན་ལ་པལ་བ།

Note: The text features a colophon after the first *pha rol tu phyin* pa, f.77a3: sbyin ba'i pha rold tu phyind pa le'u dgu pa ste / sbyin ba'i pha rold tu phyind pa rdzogs s-ho // //rgya kar gi mkhan po 'dzi na myi tra dang / zhu chen gi lo tsa ba ban de ye shes sde las stsogs pas bsgyurd cing zhus te gtan pa phab pa //; the margin title changes from sbyin to tshul at ff.76/77, from tshul to bzod at f.101, from bzod to brton at ff.103/104, from brton to bsaM at ff.111/112.

ID: Ng14.8 (rKTS220; D220; S36; F157; EM654; Lg14.13; He66.03)

Title: *buddhapīṭakaduḥśīlanigraha-*
nāma-mahāyānasūtra (D)

Tib: སངས་རྒྱལ་གྱི་ཕྱི་སྡོད་ཚུལ་གྱི་ཁམས་འཆལ་ད་པ་
ཚར་གཅོད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: འབྱུང་རྒྱུ་པུ་ཀ་དུས་ཤི་ལ་ཅི་ག་དྲ་ན་མ་ལྷ་དྲ་ཡུ་ན་སྤྱུ་ཏུ་མ་

Loc: mdo, pha 124a3-202b5 (ရနံ့)

Chap:

- 1) རྒྱུང་གཞི་དེ་ལུ་སྟེ་དང་པོ་ (pha 130b5)
- 2) རྒྱུང་པ་བརྟན་དང་པོ་ལུ་སྟེ་གཉིས་པོ་ (pha 134b4)
- 3) དགོང་པའི་བཤེས་གཞིན་གཤམ་ལུ་སྟེ་གསུམ་པོ་ (pha 137a4)
- 4) འཕགས་པའི་དགོང་དང་མཉམ་སྟེ་ལུ་སྟེ། བཞི་པོ་ (pha 144b3)

5) འཆལ་ད་པའི་ཚུལ་ཁྲིམས་ཀྱི་ལཱ་སྟེ་ཐུ་བའོ་ (pha 163b5)

6) ཡོངས་སྤྱོད་མ་དག་པའི་ཆོས་སྟོན་དཔེ་ལཱ་

སྟེ། རྩལ་པའོ་ (pha 169b3)

7) རྩོན་གི་སྦྱོར་བའི་ལཱ་སྟེ། བདུན་པའོ་ (pha 177b8)

8) དེ་བཞིན་གཤེགས་པ་ལ་བཀྲ་སྟེ་བྱས་པ་དང་། ལྷ་མར་བྱས་
པ་དང་། བརྗོད་པར་བྱས་པ་དང་། མཆོད་པ་དང་། ། མཉེས་
པ་བྱས་པའི་ལཱ་སྟེ། བརྒྱད་པའོ་ (pha 181a4)

Colophon: མདོ་སྡེ་རབ་ཏུ་རྣམ་པར་འབྱེད་པ་ཞེས་བྱ་བ་དང་། ། རྣམ་པར་
འཐར་བ་། ། བེག་པ་ཆེན་པོའི་མདོ་ཞེས་བྱ་བ་དང་། ། སངས་རྒྱལ་གྱི་སྡེ་སྟོན་
ཅེས་བྱ་བ་དང་། ཚུལ་ཁྲིམས་འཆལ་པ་ཆར་གཙོད་པ་ཞེས་བྱ་བ། ། རྩོགས་སྟོ།
། ། རྒྱ་གར་གི་མཁན་པོ་དར་མ་ཤེ་རི་བླ་བ་དང་། ། ལོ་ཙེ་བ་དགེ་སྦྱོང་དཔལ་
གི་ལྷན་པོས་པོ་བྲང་ལྷན་ཀར་དུ་བརྒྱུར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng14.9 (rKTs185; D185; S247; F122;
F372; EM655; Lg15.1; He66.04)

Title: *ārya-tathāgatagaṇajñānācintyaviṣayā
vatāranirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དེ་བཞིན་གཤེགས་པའི་ཡོན་ཏན་
དང་ཡེ་ཤེས་བསམ་གྱིས་སྤྱུང་བའི་ཡུལ་ལ་འཇུག་
བསྟན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བླ་ཏ་ཐ་ག་ཐ་ག་ཤད་གཉའ་ན་ཨ་ཙོད་ཏ་བ་ཤ་
ཡ་ཨྲ་བ་ཏ་ར་ནིར་དེ་ཤ་ན་མ་ལྷ་ཏ་ཡ་ན་སྤྱ་ཏ་

Loc: mdo, pha 202b6-239a7 (ཡོན་ཏན་)

Colophon: འཕགས་པ་དེ་བཞིན་གཤེགས་པའི་ཡོན་ཏན་དང་། ཡེ་ཤེས་སྡེ་
བསམ་གྱིས་སྤྱུང་བའི་ཡུལ་ལ་འཇུག་པ་བསྟན་པ་ཞེས་བྱ་བའི་ཐེག་པ་
ཆེན་པོའི་མདོ་། ། རྩོགས་སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་གཉའ་ན་གར་བ་དང་། ། ལྷ་
ཆེན་གི་ལོ་ཙེ་བ་བན་དེ་ཡེ་ཤེས་སྡེས་བརྒྱུར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng14.10 (rKTs103; D103; S87; F214; EM644; Lg15.2; He65.06)

Title: *ārya-acintyaprabhāsanirdeśa-
nāma-dharmaparyāya* (D)

Tib: འཕགས་པ་སྤྱང་བ་བསམ་གྱིས་སྤྱུང་བས་
བསྟན་པ་ཞེས་བྱ་བའི་ཆོས་ཀྱི་རྣམ་གྲངས་

Ind: ཨ་བླ་ཨ་ཙོན་ཏ་བླ་བླ་ས་ནིར་ཤོ་ན་མ་ལྷ་མ་པ་བླ་ཡ་

Loc: mdo, pha 239a7-250b1 (སྤྱང་བ་)

Colophon: འཕགས་པ་ཡེ་ཤེས་སྤྱང་བ་བསམ་གྱིས་སྤྱུང་བ་
བས་བསྟན་པ་ཞེས་བྱ་བ་ཆོས་ཀྱི་རྣམ་གྲངས་རྩོགས་སྟོ། །

Note: The title differs slightly from, e.g., the Derge version. The
same phrasing is also found in He, Lg, Go, and F.

ID: Ng14.11 (rKTs79; D79; S11.35; F65; EM763;
EM794; Lg15.3; He36.10; He65.07)

Title: *ārya-acintyabuddhaviṣayanirdeśa-
nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱལ་གྱི་ཡུལ་བསམ་གྱིས་སྤྱུང་བ་
བ་བསྟན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བླ་ཨ་ཙོན་ཏ་བླ་བླ་བེ་ཤ་ཡ་ནིར་
དེ་ཤ་ན་མ་ལྷ་ཏ་ཡ་ན་སྤྱ་ཏ་

Loc: mdo, pha 250b1-269a3 (བསམ་པ་)

Colophon: འཕགས་པ་སངས་རྒྱལ་གྱི་ཡུལ་བསམ་གྱིས་སྤྱུང་བ་བསྟན་པ་
ཞེས་བྱ་བ་། ། བེག་པ་ཆེན་པོའི་མདོ་རྩོགས་སྟོ། ། ། རྒྱ་གར་གྱི་མཁན་
པོ་འཛོན་མེ་ཏ་དང་། ད་ན་ཤེ་ལ་དང་། ལྷ་ནེ་བར་མ་དང་། ལོ་ཙེ་བ་
བན་དེ་ཡེ་ཤེས་སྡེས་བརྒྱུར་། རྒྱ་གར་ཆད་ཀྱིས་ཀྱང་གཏན་ལ་ཕབ་པ།

ID: Ng14.12 (rKTs62; D62; S11.18; S178; F50; F296;
EM645; EM777; Lg15.4; He35.3; He65.08)

Title: *ārya-rāṣṭrapālāpariprcchā-
nāma-mahāyānasūtra* (D)

Tib: པོ་བྲང་འཁོར་སྦྱོང་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་



Fig. 225: Detail of the victory over Māra (Fig. 228)

Ind: ར་སྟ་པ་ལ་མ་ཉ་ཡ་ན་སྟ་བྱ་

Loc: mdo, pha 269a3-300a3 (མོ་བྲང་)

Colophon: བསོད་ནམས་ཀྱི་འོད་གསེར་སྒྲིམ་བྱ་དམ་པའི་སྟོན་གྱི་ཚུལ་
བཤད་པའི་མདོ་ཟེ། །དཀོན་མཆོག་འཕགས་པ་མོ་བྲང་འཁོར་སྟོང་གྱིས་
ཡོངས་སྟ་གསོལ་བ་ཞེས་བྱ་བ། །ཐེག་པ་ཆེན་པོའི་མདོ། །རྒྱལ་སྟོ།

Note: Here, not only the title but also the text reflects a completely different version of the *sūtra*; the same title is also found in Lg15.4, further also F296 and O137.



Fig.226: Sūtra volume pa, last folio recto

There are some tears along the lower edge of the image and the edges are darkened in places, but otherwise the folio is in good condition.

Fig.227: 21 Ascetic's teaching

The Buddha is seated sideways on a throne and performs the gesture of reassurance (*abhaya mudrā*) with the left hand while the right lies on the knee. Opposite him, a haloed figure sits sideways at a lower level on a lotus cushion and performs the teaching gesture (*dharmacakramudrā*).

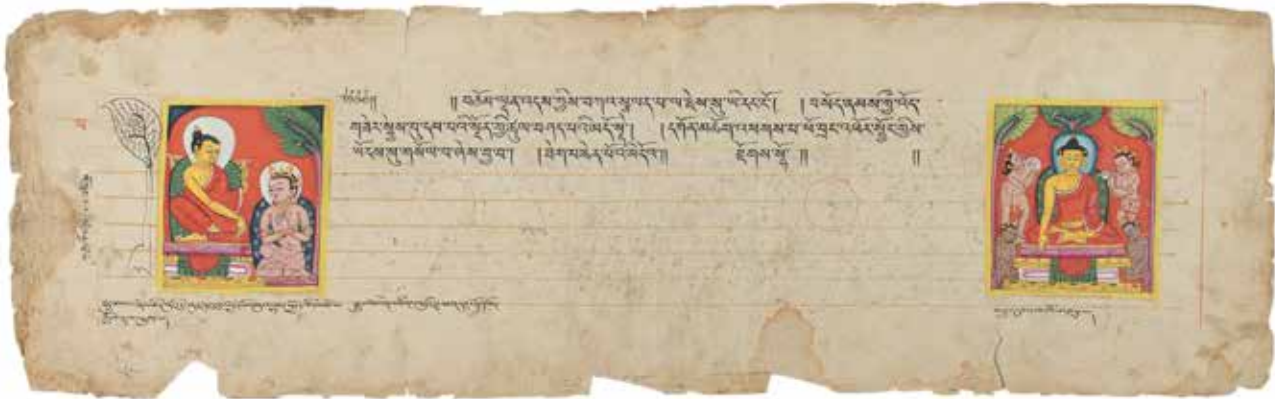
The graphic of the tree to the side of the illumination copies the one behind the secondary figure and thus is a later addition to the folio.

མུ་རྩལ་ཤེས་གི་བུ་རིང་ཕུར་དང་རང་སྟོད་གི་བུ་ལྷག་སྟོད་གིས་
ཆོས་ ཀྱི་ལྷ་བ་སྟན་པ།

*sgyu rtsal shes gi bu ring phur dang rang
spyod gi bu lhag spyod gis chos \ kyi lta ba
stun pa/*

Complying with the dharma perspective of Arāḍhakālāma (Gyutsel Shéjékyibu Ringdupur, *sgyu rtsal shes byed kyi bu ring du 'phur*) and Udraka Rāmaputra (Rangjégibu Lhakchö, *rangs byed gi bu lhag spyod*).

The beginning of this caption is copied again in a different script continuing the first line. The changes in the names may



indicate that the writer did not understand the caption.

Fig. 228: 22 Victory over Māra

The Buddha sits cross-legged on a throne underneath the tree of awakening and performs the earth-touching gesture (*bhūmisparśamudrā*). To his side are two standing figures, one playing cymbals and the other one about to blow a conch. Two darker figures kneel to the side of the throne, trying to lift it with their hands. Two additional trees frame the scene.

བདུད་འདུལ་བའི་འཛད་པ།

bdud 'dul ba 'i 'dzad pa/

Performing (*mdzad pa*) the taming of Māra.

Following the aesthetics of other illuminations, the victory over Māra is presented in a rather subdued manner. It is only the noise of Māra's host and the attempt to uproot the seat that are depicted, and none of the figures is shown as frightening. The scenes of this folio actually should precede those of the first folio in this volume.





**Fig.229: Sūtra volume ba,
first folio verso**

A well preserved page with a bite mark in the upper right corner and a slight darkening of its surface. A correction of the central line between the circles contributed to the darkening of this area.



Fig.230: 23 Taming the elephant

The Buddha is seated cross-legged on a throne and under a tree. He is turned towards a worshipper kneeling to his side, and performs the gesture of reassurance with the right hand and holds a begging bowl (*pātra*) in the left. His upper garment is depicted crossing his chest in its full breadth and hanging from behind the left arm, a variation to the usual depiction. The figure to his side is kneeling sideways and performs the veneration gesture. Underneath this figure and to the side of the throne base, a bejewelled white elephant bows as if scratching his neck at the base of the throne. A tree frames the scene on the right side.

ཤིང་སྒོག་སྒུ་འི་ཚལ་ཚོང་པོ་ན་གཞོན་གཞོན་པོ་དང་།
གཞོན་པོ་དང་གཞོན་པོ་གཞོན་པོ་ལྟ་བུ་ལྟ་བུ་།

*shing sgrog sgru 'i tshal tshong dpon ga go na
gzang po dang \ gzang skyong gnyis gis gsol
zas 'dren pa /*

The two Trapusabhadra (*ga gon bzang po*) and Bhallika (*bzang skyong*) bring fine food to the grove Trees for Liberation (*shing sgrol rgyu'i tshal*).

SŪTRA VOLUME BA



15

(Book 24)

The grove called “Trees for Liberation” is an area around the site of awakening in which the Buddha spent the sixth week of meditation after his awakening. This caption is a clear case of a misinterpretation. Given the context of this scene, it likely represents the taming of the elephant Nālāgiri at Rājagṛha (see page 111).

Fig. 231: 24 Monkey offering honey

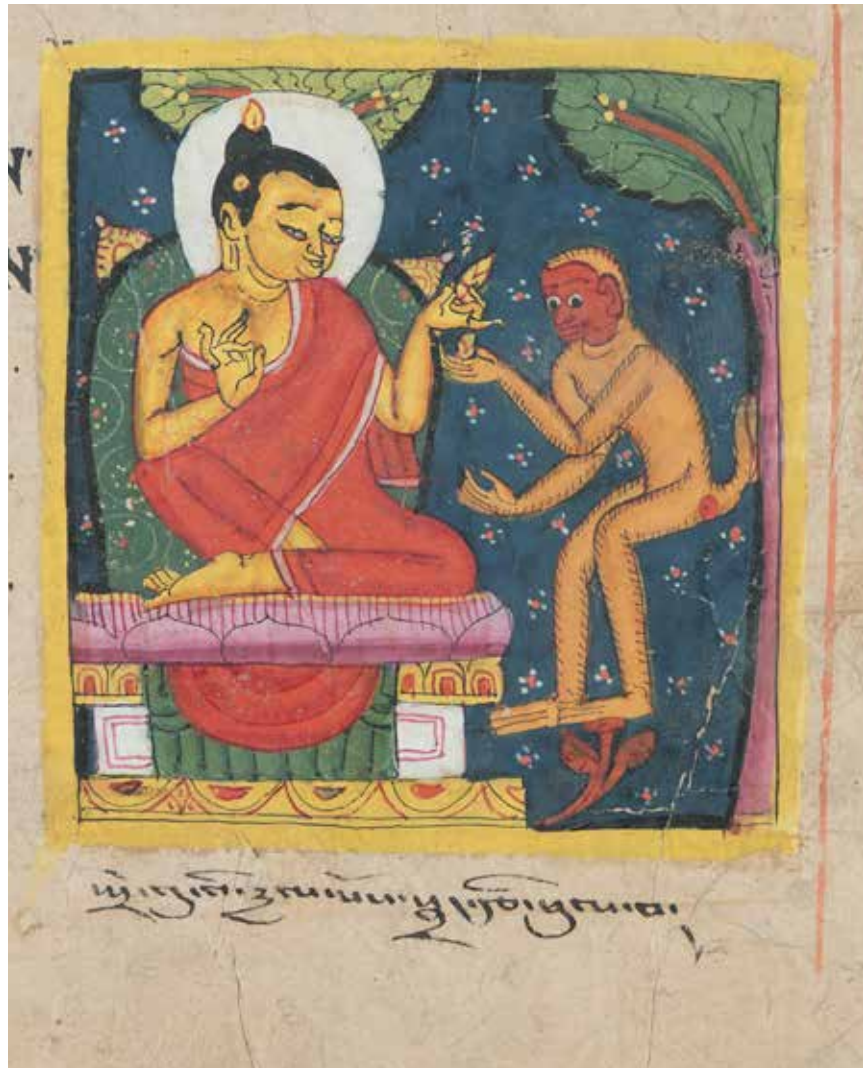
The Buddha is seated sideways on a throne placed under a tree. He performs the gesture of argumentation (*vitarkamudrā*) with the right hand and holds a leaf or bud in the left hand. A very similar but smaller bud is held by the monkey standing to the side of the Buddha on a stem growing from the Buddha’s throne. A tree frames the scene behind the monkey.

སྤྱེལ་བྱ་ལ་ཕོ་སྤྱེལ་བྱ་ལ་

spre 'u 'i rgyal pos sbrang rtsi phul ba/

The monkey king offering honey.

The event depicted and identified by the caption is hardly recognizable in the depiction. The monkey is only depicted once, and what is given or exchanged is clearly not honey. Usually, in this scene the Buddha holds a bowl to receive the honey. Subsequent to his gift, the monkey falls into a well and becomes reborn as a god, two events that are often also depicted with this scene.



ID: Ng15.1 (rKTs142; D142; S170; F103; F172; F256; F344; F383; F390; EM312; EM647; Lg15.10; He65.14)

Title: *ārya-avikalpapraveśa-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་རྣམ་པར་ཐྱི་རྟོག་པར་འཇུག་པ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་ཏུ་ཨ་བྱི་ཀལ་པ་ཐ་བྱེ་ཤ་ན་མ་ད་ར་ནི་

Loc: mdo, ba 1b1-6b1 (ཐྱི་རྟོག)

Colophon: འཕགས་པ་རྣམ་པར་ཐྱི་རྟོག་པར་འཇུག་པ་ཞེས་
བྱ་བའི་གཟུངས་རྟོགས་སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་ཐུང་
དང་། ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་ལྷན་བསྐྱུར་ཅིང་ཁྱེས།

Note: The colophon of the Derge version points to different translators: Jinamitra, Dānaśīla, and Ska ba Dpal brtsegs. There are also slight differences on the textual level. The colophons of He and Lg concur with Ng.

ID: Ng15.2 (rKTs238; D238; S113; F161; EM656; Lg15.11)

Title: *ārya-dharmasaṃgīti-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆོས་ཡང་དག་པར་སྟུང་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་ལྷ་མ་སང་གི་རྟེན་མ་མ་ཏ་ཡ་ན་སྟུང་

Loc: mdo, ba 6b2-103a1 (ཆོས་སྟུང)

Colophon: འཕགས་པ་ཆོས་ཡང་དག་པར་སྟུང་པ་སྟོང་ཕྱག་བརྒྱ་པའི་
མདོ་ལས་རྩིས་བ་ཐུང་གི་ལུ་སྟེ་གཉིས་པ་རྟོགས་སྟོ། ། ། ། རྒྱ་གར་
གི་མཁན་པོ་མན་འཇུ་ཤི་གར་བ་དང་། བེ་ཇ་ཡེ་ཤི་ལ་དང་། ཤི་ལེན་
ད་པོ་དེ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་ལྷན་བསྐྱུར་ཅིང་
ཁྱེས་རྟེ། རྒྱ་གར་ཅད་གིས་ཀྱང་བཅོས་ནས་གཏན་ལ་ཕབ་པ།

ID: Ng15.3 (rKTs176; D176; S171; F227; EM657; Lg15.12)

Title: *ārya-vimalakīrtinirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བྲི་མ་ཐུང་པར་གྲགས་པས་བཞུན་ད་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་བྲི་མ་ལ་ཀིར་རྟེན་པོ་ཤ་ན་མ་མ་ཏ་ཡ་ན་སྟུང་

Loc: mdo, ba 103a2-168b1 (བྲི་མ)

Chap:

1) སངས་རྒྱས་ཀྱི་ཞིང་ཡོངས་སུ་དག་པའི་སྐྱེང་བཞི་
འི་ལུ་སྟེ་དང་པོའོ་ (ba 109b3)

2) ཐབས་མཁས་པས་བསམ་གྱིས་ཐྱི་ཁྱབ་པའི་ལུ་
ཞེས་བྱ་སྟེ་གཉིས་པའོ་ (ba 112a5)

3) ཉན་ཐོས་དང་བྱང་ཆུབ་སེམས་དཔའ་གཏང་བར་
དྲིས་པའི་ལུ་སྟེ་གསུམ་མོ་ (ba 126a2)

4) ར་བར་དགའ་བར་བྱ་བའི་ལུ་སྟེ་བཞི་པའོ་ (ba 131b6)

5) བསམ་གྱིས་ཐྱི་ཁྱབ་པའི་རྣམ་པར་ཐར་ད་པ་བཞུན་ད་
པའི་ལུ་སྟེ་ལྔ་པའོ་ (ba 136a3)

6) ལྷ་མོའི་ལུ་སྟེ་དྲུག་པའོ་ (ba 141b7)

7) དེ་བཞིན་གཤེགས་པའི་གདུང་གི་ལུ་སྟེ་བདུན་པའོ་ (ba 145b2)

8) གཉིས་སུ་ཐུང་པའི་སྟོར་འཇུག་པའི་ལུ་སྟེ་བརྒྱད་པོ་ (ba 148b8)

9) ལྷ་ལ་ད་པའི་ཞལ་ཟས་སྒངས་པའི་ལུ་སྟེ་བརྒྱད་པོ་ (ba 153b7)

10) ཟད་པ་དང་ཐྱི་ཟད་པ་ཞེས་བྱ་བའི་ཆོས་ཀྱི་རྣམ་
གངས་ཀྱི་ལུ་སྟེ་བརྒྱ་པའོ་ (ba 159a9)

11) མདོན་པར་དགའ་བའི་འཇིག་རྟེན་གི་ལམས་སྒངས་
པ་དང་། ཐྱི་འཇུག་པ་དེ་བཞིན་གཤེགས་པ་བཞུན་ད་
པའི་ལུ་སྟེ་བརྒྱ་གཅིག་པའོ་ (ba 163a4)

12) ཐོན་གྱི་སྟོར་བ་དང་། དམ་པའི་ཆོས་ཡོངས་སུ་གཏད་
པའི་ལུ་སྟེ་བརྒྱ་གཉིས་པའོ་ (ba 168a9)

Colophon: འཕགས་པ་བྲི་མ་ཐུང་པར་གྲགས་པས་བཞུན་ད་
པ་སྟུགས་སུ་འབྲེལ་ད་པ། ཕྱིར་བསྟོག་པ་བསྐྱབ་པ་བསམ་
གྱིས་ཐྱི་ཁྱབ་པ་འི་ཐེག་པ་ཆེན་པོའི་མདོ། རྟོགས་སྟོ།

Note: The phrasing of the title in the colophon and also of individual chapter names differs from, e.g., Derge. There are also major differences on the textual level. The same phrasing of the title is found in Lg.

ID: Ng15.4 (rKTs252; D252; S169; F288; F334; EM658; Lg14.14)

Title: *ārya-catuṣkanirhāra-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་བཞི་པ་བསྐྱབ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏུ་ཙ་ཏུ་ཀླ་འིར་ཏ་ར་ན་མ་མ་ཏ་ཡ་ན་སྟུང་

Loc: mdo, ba 168b2-176b6 (བཞི)

Colophon: འཕགས་པ་བཞི་བ་བསྐྱབ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་
མདོ། ། རྒྱ་གར་གྱི་མཁན་པོ་འཛིན་མྱི་ཏ་དང་། ད་ན་གི་
ལ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙཱ་བ་བན་དེ་ཡེ་ཤེས་ལྷུང་བསྐྱར་ཅིང་ལྷུས་
ཏི་སྐད་གསར་ཆད་ཀྱིས་ཀྱང་བཅོས་ནས་གཏན་ལ་ཕབ་པ།

Note: The Derge version does not provide any information on translators in its colophon.

ID: Ng15.5 (rKTs186; D186; S41; F303; Lg16.1; He48.7)

Title: *ārya-buddhabalavardhanaprātihārya-vikurvāṇanirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱས་ཀྱི་སྟོབས་བསྐྱེད་པའི་ཆོ་འཕྱལ་རྣམ་
པར་འཕྱལ་བ་བསྟན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏྲ་བྱད་ཆ་བ་ལ་ད་ན་སྤ་ཏི་རྩ་བའི་ཀྱ་
བ་ན་ནི་ར་རྟེ་ཤ་ན་མ་མ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, ba 176b7-190b2 (སྟོབས)

Colophon: སངས་རྒྱས་ཀྱི་སྟོབས་བསྐྱེད་པའི་ཆོ་འཕྱལ་རྣམ་པར་འཕྱལ་
བ་བསྟན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། ། རྒྱ་གས་སྟོ།

ID: Ng15.6 (rKTs275; D275; S39; F178; EM659; Lg16.2)

Title: *ārya-buddhabhūmi-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱས་ཀྱི་ས་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏྲ་བྱད་ཆ་རྩུ་མི་རྣ་མ་མ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, ba 190b2-199a4 (སངས་རྒྱས་ཀྱི་ས)

Colophon: འཕགས་པ་སངས་རྒྱས་ཀྱི་ས་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་
རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་ཏ་དང་། ཤི་ལེན་བྱ་བོ་དེ་དང་། ལྷ་
ཆེན་གྱི་ལོ་ཙཱ་བ་བན་དེ་ཡེ་ཤེས་ལྷུང་བསྐྱར་ཅིང་། ལྷུས་ནས་གཏན་ལ་ཕབ་པ།

Note: The Derge version further adds Prajñāvarman as translator. Lg concurs with Ng.

ID: Ng15.7 (rKTs210; D210; S191; F209; EM660; Lg16.3)

Title: *ārya-sālistamba-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ས་སྤའི་ལྷང་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏྲ་ཤི་ལ་སྤམ་བ་སྤམ་བ་ན་མ་མ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, ba 199a5-207a3 (ས་སྤ)

Colophon: འཕགས་པ་ས་སྤའི་ལྷང་བ་ཞེས་བྱ་བ་
ཐེག་པ་ཆེན་པོའི་མདོ། ། རྒྱ་གས་སྟོ།

ID: Ng15.8 (rKTs284; D284; S60; F319; EM661; Lg16.4)

Title: *ārya-triskandhaka-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཕྱང་པོ་གསུམ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་ཏྲ་ཏི་སྐན་ཆ་ན་མ་མ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, ba 207a4-226b4 (ཕྱང)

Colophon: འཕགས་པ་ཕྱང་པོ་གསུམ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་
མདོ། ། རྒྱ་གར་གི་མཁན་པོ་སྤེན་བྱ་བོ་དེ་དང་། ལོ་ཙཱ་
བ་བན་དེ་ཡེ་ཤེས་ལྷུང་བསྐྱར་། སྐད་གསར་ཆད་ཀྱིས་ཀྱང་བཅོས།

Note: The colophon in the Derge version does not provide information on translators and revisors.

ID: Ng15.9 (rKTs297; D297; S231; F173; EM662; Lg16.5)

Title: *dhātubahuka-sūtra* (D)

Tib: ཁམས་མང་པོའི་མདོ་

Ind: བ་རྩ་ད་རྩ་ཀ་སྤ་ཏ་

Loc: mdo, ba 226b4-231a8 (ཁམས)

Colophon: ཁམས་མང་པོ་པ་ཞེས་བྱ་བའི་མདོའི་རྒྱ་གས་སྟོ། ། རྒྱ་
གར་གི་མཁན་པོ་སྤེན་བྱ་བོ་དེ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙཱ་བ་
བན་དེ་ཡེ་ཤེས་ལྷུང་བསྐྱར་ཅིང་གཏན་ལ་ཕབ་པ།

Note: The colophon in the Derge version does not provide information on translators and revisors.

ID: Ng15.10 (rKTs219; D219; S79; F198;
F320; EM484; EM663; Lg16.6)

Title: *ārya-karmāvaranapratiprasabdhi-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ལས་ཀྱི་སྒྲིབ་པ་རྒྱན་གཙོང་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ་

Ind: ཨ་བླ་ཀ་མ་ཨ་བ་ར་ན་པ་ཏི་སྤ་བ་ཏྲི་མ་མ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, ba 231a8-241b1 (སྒྲིབ)

Colophon: འཕགས་པ་ལས་ཀྱི་སྒྲིབ་པའི་རྒྱན་གཙོང་པ་ཞེས་བྱ་བ་
ཐེག་པ་ཆེན་པོའི་མདོའ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་
ཏ་དང་། ལྷ་ཆེན་གི་ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་ལྷུ་འཕྲུལ་ཅིང་ལྷས་
ཏི། རྒྱ་གར་ཅད་ཀྱིས་ཀྱང་བཅོས་ནས་གཏན་ལ་ཕབ་པ།

Note: The colophon in the Derge version further adds Dānaśīla
as one of the translators.

ID: Ng15.11 (rKTs227; D227; S260; F201; EM664; Lg16.7)

Title: *ārya-sarvavaidalyasamgraha-*
nāma-mahāyānasūtra (D)

Tib: འཕགས་པ་རྣམ་པར་འཐག་པ་ཐམས་ཅད་
བསྐྱས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བླ་ས་ཅ་པོའི་དལ་ལྷ་སང་ག་རྒྱ་ན་མ་མ་རྒྱ་ཡ་ན་སྤ་ཏ་

Loc: mdo, ba 241b1-253a7 (འཐག)

Colophon: འཕགས་པ་རྣམ་པར་འཐག་པ་ཐམས་ཅད་བསྐྱས་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་
མྱི་ཏ་དང་། ལྷ་ཆེན་གི་ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་ལྷུ་འཕྲུལ་ཅིང་
ལྷས་ཏི། རྒྱ་གར་ཅད་ཀྱིས་ཀྱང་བཅོས་ནས་གཏན་ལ་ཕབ་པ།

Note: The colophon in the Derge version further adds
Munivarman as one of the translators.

ID: Ng15.12 (rKTs218; D218; S128; F180; EM665; Lg16.8)

Title: *ārya-karmāvaraṇaviśuddhi-*
nāma-mahāyānasūtra (D)

Tib: འཕགས་པ་ལས་ཀྱི་སྒྲིབ་པ་རྣམ་པར་དག་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བླ་ཀར་མ་ཨ་བ་ར་ཏ་བྱི་ཤུད་རྒྱི་རྒྱ་མ་མ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, ba 253a8-267b7 (དག)

Colophon: འཕགས་པ་ལས་ཀྱི་སྒྲིབ་རྣམ་པར་དག་པ་ཞེས་བྱ་
བ། ཐེག་པ་ཆེན་པོའི་མདོའ། རྒྱ་གར་གི་མཁན་པོ་
འཛིན་མྱི་ཏ་དང་། ལྷ་ཆེན་གི་ལོ་ཙ་པ་བན་དེ་ཡེ་
ཤེས་ལྷུ་འཕྲུལ་ཅིང་ལྷས་ཏི། རྒྱ་གར་ཅད་ཀྱིས་ཀྱང་བཅོས་
ནས་གཏན་ལ་ཕབ་པ།

ID: Ng15.13 (rKTs179; D179; S183; F210; F264; EM676; Lg16.9)

Title: *ārya-samvṛtiparamārthasatyanirdeśa-*
nāma-mahāyānasūtra (D)

Tib: འཕགས་པ་བདེན་པ་གཉིས་ལ་འཇུག་པ་བསྟན་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བླ་སད་ད་དུ་ཨ་བ་ཏ་ར་ཞིར་དེ་ཤ་ན་མ་མ་ཏ་ཡ་ན་སྤ་ཏ་

Loc: mdo, ba 267b7-290a4 (བདེན)

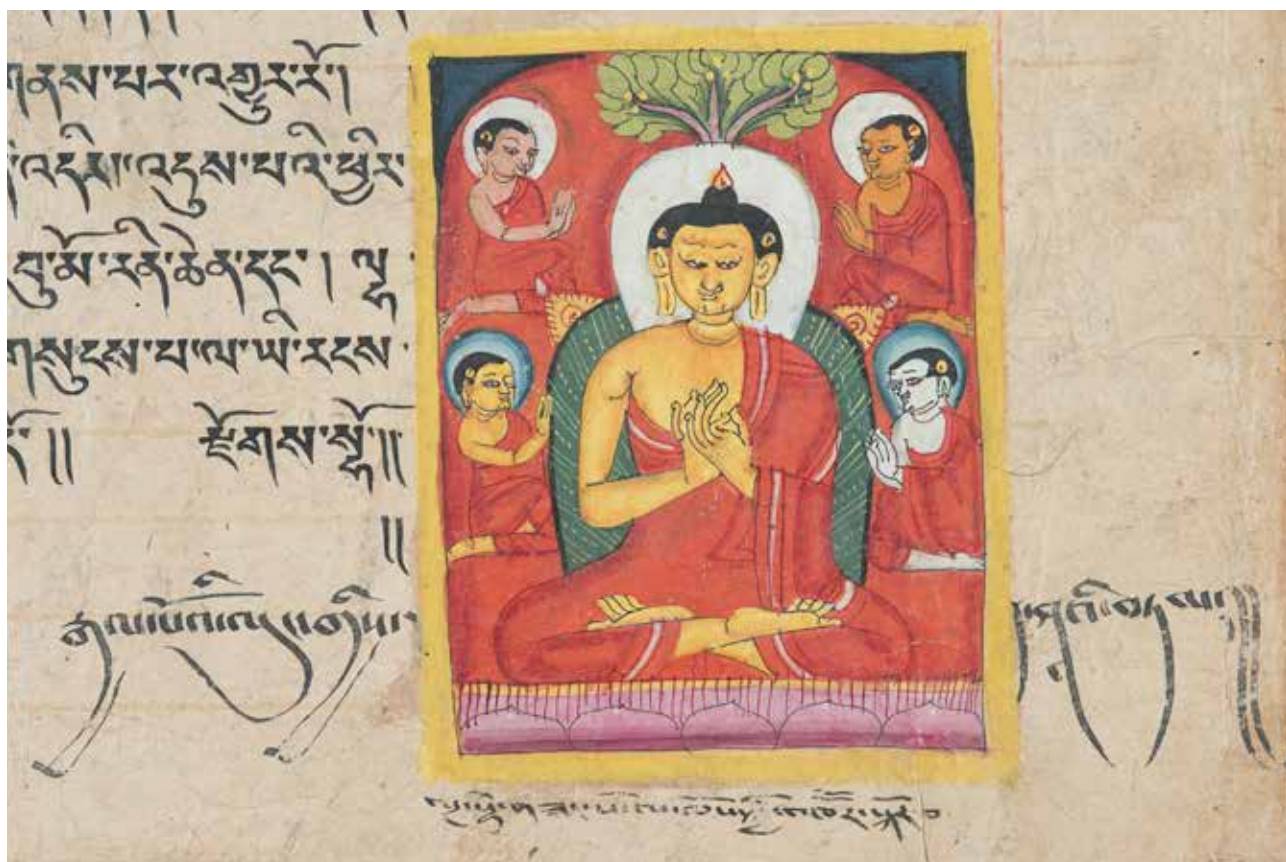
Colophon: འཕགས་པ་བདེན་པ་གཉིས་ལ་འཇུག་པ་བསྟན་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ། རྒྱ་གར་གི་

Note: The Derge version of the *sūtra* shows differences in the
title as well as on the textual level. The title found in Ng concurs
with Lg, further F210.



Fig. 232: Detail of taming the elephant (Fig. 230)

Title: *ārya-mahāyānopadeśa-nāma-mahāyānasūtra* (D)





**Fig. 236: Sūtra volume tsa,
first folio verso**

A fairly well preserved folio with sewing marks at the right edge resulting in a tear, generally rough edges, and a few insect holes in the margins.



**Fig. 237: Buddha Vairocana
– Nampar Nangdzé**

The white Buddha Vairocana is seated cross-legged on a lotus throne against a horseshoe-shaped, flower-studded blue cushion. There are simple triangular ornaments at shoulder height indicating the throne back. The Buddha has a green head nimbus and a red horseshoe-shaped mandorla with shaded edge which frames the entire image. Vairocana performs a variant of the teaching gesture (*dharmacakramudrā*), in which both palms are directed towards the viewer. Between the lotus and a jewel border along the lower edge is a tiny wheel flanked by two elephants. While the wheel is the family symbol of Vairocana, the elephant is the vehicle of Akṣobhya.

The caption is written in a more formal headless script and clings to the lower edge of the illumination's yellow frame.

རྣམས་པར་སྣང་འཛད་
rnams par snang 'dzad
Vairocana.

SŪTRA VOLUME TSA



17

(Book 71)

Fig. 238: Buddha Akṣobhya
– Mikyöpa

The illumination of Akṣobhya lacks the jewel border along the lower edge and has a different colour scheme than that of Vairocana. Akṣobhya is seated cross-legged and is light blue with shading throughout and particularly apparent in the face. His right hand is in the earth-touching gesture (*bhūmi-sparśamudrā*) and the left lies on the lap. A vajra standing in the bottom centre of the illumination is flanked by two lions. Thus, the vehicles of Vairocana and Akṣobhya have been mixed up.

མི་སྐྱེད་པ་

mi skyod pa

Akṣobhya.

Fig. 239: Following page:
Replaced last folio

The last folio of this volume, illustrated on the following spread, is missing and has been replaced by a much more recent one, and there are no illuminations. This folio originally featured the Buddhas Ratnasambhava and Amitābha.



ID: Ng16.? (rKTs101; D101; S93; F84; EM669; Lg17.1; He69.01)

Title: *ārya-kuśalamūla-saṃparigraha-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དགེ་བའི་རྩ་བ་ཡོངས་སུ་འཛིན་དུ་
བཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའ་མདོ་

Ind:

Loc: mdo, ma ?-? + tsa 1b1-89b1 (དགེ)

Chap:

- 7) ལྷག་པའི་བསམ་པ་ཡང་དག་པར་བརྟན་པའི་
ལེའུ་སྟེ། བདུན་པའོ་ (tsa 13a1)
- 8) བྱང་རྒྱལ་གྱི་སེམས་ཡང་དག་པར་འཛིན་དུ་བཞུག་པ་དང་། རྣམ་པར་
བརྗོད་པ་དང་། སྟེང་པ་བསྐབ་པའི་ལེའུ་སྟེ་བརྟན་པའོ་ (tsa 29a9)
- 9) ཐབས་ལ་འཇུག་པ་དང་། །དམ་པའི་ཆོས་སྤོང་བ་
དང་། བྱང་རྒྱལ་སེམས་དཔལ་ཡང་དག་པར་འཛིན་དུ་
བཞུགས་པ་ཡི་ལེའུ་སྟེ་དགའོ་ (tsa 40b2)
- 10) བྱང་རྒྱལ་སེམས་དཔའི་སྟོང་པའི་ལེའུ་སྟེ་བརྟན་པའོ་ (tsa 56a9)
- 11) མདོན་བར་འབྱུང་བ་ཡང་དག་པར་བརྗོད་པའི་
ལེའུ་སྟེ། བརྟན་པའོ་ (tsa 64b1)
- 12) འཁོར་དག་པའི་ལེའུ་སྟེ་བརྟན་པའོ་ (tsa 70b2)
- 13) སྟོང་ཆོག་མདོན་བར་བསྐབ་པའི་ལེའུ་
སྟེ། བརྟན་པའོ་ (tsa 82a8)
- 14) ཉིང་ངེ་འཛིན་ལས་ཀྱི་ལེའུ་སྟེ། བརྟན་པའོ་ (tsa 86b4)
- 15) ཡོངས་སུ་གཏད་པའི་ཕན་ཡོན་གྱི་ལེའུ་སྟེ་བཙུ་པའོ་ (tsa 89a2)

Colophon: འཕགས་པ་དགེ་བའི་རྩ་བ་ཡོངས་སུ་འཛིན་དུ་བཞེས་བྱ་བ་ཐེག་པ་
ཆེན་པོའ་མདོ། །།རྒྱལ་གྱི་སེམས་ཡང་དག་པར་འཛིན་དུ་བཞུག་པ་དང་། རྣམ་པར་
བརྗོད་པ་དང་། སྟེང་པ་བསྐབ་པའི་ལེའུ་སྟེ་བརྟན་པའོ་ལས་སྟོང་ཆོག་མདོན་བར་
བསྐབ་པའི་ལེའུ་སྟེ་བརྟན་པའོ་ལས་ཉིང་ངེ་འཛིན་ལས་ཀྱི་ལེའུ་སྟེ་བརྟན་པའོ་ལས་
ཡོངས་སུ་གཏད་པའི་ཕན་ཡོན་གྱི་ལེའུ་སྟེ་བཙུ་པའོ་

Note: The beginning of this work is in volume ma, which is missing entirely. It then continues in volume tsa. The Tib. title is taken from the colophon. The colophon breaks off in the middle and differs markedly from Derge, but it is similar to Lg and He, which point to a second revision of the text.

ID: Ng17.1 (rKTs201; D201; S66; F158; F342; EM670; Lg13.6; He70.01)

Title: *ārya-śraddhābalādhānāvātāramudrā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་དད་པའི་སྟོབས་བསྐྱེད་པ་ལ་འཇུག་
པའི་ཕྱག་རྒྱ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའ་མདོ་

Ind: ལྷ་ཅུ་ཤད་རྩ་བ་ལ་རྩ་བ་ལྟ་བུ་རྩ་བ་ལྟ་བུ་རྩ་བ་ལྟ་བུ་

Loc: mdo, tsa 89b2-130a3 (དད)

Colophon: འཕགས་པ་དད་པའི་སྟོབས་བསྐྱེད་པ་ལ་འཇུག་
པའི་ཕྱག་རྒྱ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའ་མདོ། །རྒྱལ་གྱི་སེམས་ཡང་དག་པར་
འཛིན་དུ་བཞུག་པ་དང་། རྣམ་པར་བརྗོད་པ་དང་། སྟེང་པ་བསྐབ་པའི་ལེའུ་
སྟེ་བརྟན་པའོ་

Note: This version is about twenty folios shorter than the Derge version, but similar in length to Lg.

ID: Ng17.2 (rKTs202; D202; S189; F339; EM671; Lg13.7; He70.02)

Title: *ārya-niyatāniyatagatimudrāvatāra-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ངེས་པ་དང་མ་ངེས་པར་འགྲོ་བའི་ཕྱག་
རྒྱ་ལ་འཇུག་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའ་མདོ་

Ind: ལྷ་ཅུ་ནི་ཡུ་ཏ་ཨ་ཡ་ཏ་ག་ཏི་ལུ་རྩ་བ་
བ་ཏུ་ར་ན་མ་མ་རྩ་བ་ལྟ་བུ་

Loc: mdo, tsa 130a4-144b4 (ངེས)

Colophon: འཕགས་པ་ངེས་པ་དང་མ་ངེས་པར་འགྲོ་བའི་ཕྱག་རྒྱ་ལ་
འཇུག་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའ་མདོ། །རྒྱལ་གྱི་སེམས་ཡང་དག་པར་
འཛིན་དུ་བཞུག་པ་དང་། རྣམ་པར་བརྗོད་པ་དང་། སྟེང་པ་བསྐབ་པའི་ལེའུ་
སྟེ་བརྟན་པའོ་

ID: Ng17.3 (rKTs203; D203; S185; F120; EM672; Lg13.8; He70.03)

Title: *ārya-dharmamudrā-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆོས་ཀྱི་ཕྱག་རྒྱ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའ་མདོ་

Ind: ལྷ་ཅུ་རྩ་བ་ལ་རྩ་བ་ལྟ་བུ་རྩ་བ་ལྟ་བུ་

Loc: mdo, tsa 144b4-148a2 (ཆོས)



Fig.240: Sūtra volume tsha, first folio verso

The folio is in good condition but has bite marks deep into the margins.



Fig.241: Buddha Amoghasiddhi – Dönyö Druppa

Amoghasiddhi (Dönyö Druppa, *don yod grub pa*) sits cross-legged on a lotus throne. He is green, has the right hand raised in the gesture of reassurance (*abhayamudrā*), and the left rests on the lap. His body is shaded throughout and his dhoti has a circular textile pattern. Underneath the lotus a crossed vajra (*viśvavajra*) is flanked by two *garuḍa*, Amoghasiddhi's family symbol and vehicle.

དོན་ཡོད་གུབ་པ་ལ་མོ་

don yod grub pa la na mo

Homage to Amoghasiddhi.

Fig. 242: Buddha Vipāśyin
– Nampar Zikpa

White Buddha in red robes seated cross-legged and performing the teaching gesture (*dharmacakramudrā*). His throne is emphasized by a row of pearls underneath the lotus.

ཐུབ་པ་གངས་ཕྱེན་མཚོ་ལ

thub pa gangs phyen mtsho la

Muni Snow-Lake (*gang chen mtsho*).

The caption refers to the so-called Snow-Lake Buddha (Gangchen Tsoygel, *gangs chen mtsho rgyal*), a form of Vairocana depicted, among others, in the centre of the back wall of the main chapel of the Lhasa Jokhang and at Drathang (see Sørensen 1994, 494–97, for an extensive discussion of this Buddha).

However, the figure is rather to be identified as the first one from the group of the Seven Successive Buddhas, Sanggyé Rapdün (*sangs rgyas rabs bdun*), Buddha Vipāśyin, or Nampar Zikpa (*rnam par gzig pa*) in Tibetan.



ID: Ng18.1 (rKTs28; D28; S31; F25; EM674; Lg18.5; He70.05)

Title: *ārya-prajñāpāramitā-*
samantabhadra-mahāyānasūtra (D)

Tib: འཕགས་པ་ཤེས་རབ་གྱི་པ་རྟོལ་དྲུ་
ཕྱིན་པ་ཀུན་ཏུ་བཟང་པོའི་མདོ་

Ind: ཨ་བླ་པ་ཉ་པ་ར་མྱི་ཏ་ས་མན་ད་པ་ཏ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, tsha 109a8-109b9

Colophon: འཕགས་པ་ཤེས་རབ་གྱི་པ་རྟོལ་དྲུ་ཕྱིན་པ་
ཀུན་ཏུ་བཟང་པོའི་ཐེག་པ་ཆེན་པོའི་མདོ། རྒྱ་གསལ་སྟོ།

ID: Ng18.2 (rKTs247; D247; S116; F131; EM680; Lg19.11; He72.02)

Title: *ārya-dharmārvibhāṅga-*
nāma-mahāyānasūtra (D)

Tib: འཕགས་པ་ཆོས་དང་དོན་རྣམ་པར་བྱེད་
པ་ཞེས་བྱ་བའི་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བླ་དར་མ་ཨ་ཐ་བི་ཅ་ཡན་རྣ་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, tsha 110a1-113b4 (རྣམ་པར་འབྱེད་)

Colophon: འཕགས་པ་ཆོས་དང་དོན་རྣམ་པར་འབྱེད་པ་ཞེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདོ། རྒྱ་གསལ་སྟོ། ། རྒྱ་གར་གི་མཐན་པོ་འཛིན་
མྱི་འཏོ་དང་། ད་ན་ཤི་ལ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཚ་པ་བན་དེ་ཡེ་ཤེས་
ཐེས་བསྐྱར་ཅིང་ལུས་ཏེ། རྒྱ་གསལ་ཆད་ཀྱིས་གཏན་ལ་ཕབ་པ།

ID: Ng18.3 (rKTs242; D242; S761; EM681; Lg19.12; He72.03)

Title: *ārya-pariṇatacakra-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཡོངས་སུ་སྡོ་བའི་འཁོར་ལོ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind:

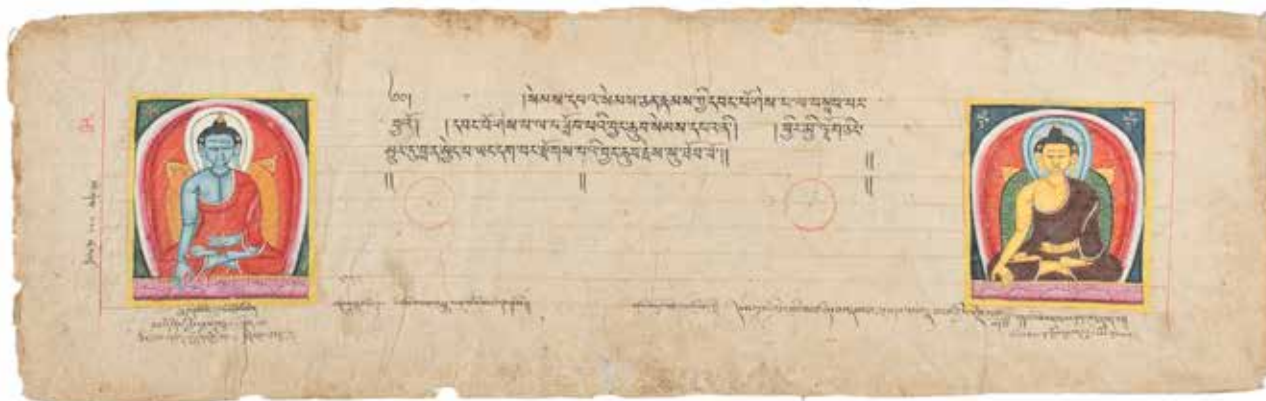
Loc: mdo, tsha 113b4-116b8 (སྡོ་)

Colophon: ཡོངས་སུ་སྡོ་བའི་འཁོར་ལོ་ཞེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདོ། རྒྱ་གསལ་སྟོ།

Note: No title in Skt.



Fig. 243: Detail of Buddha Amoghasiddhi (Fig. 241)



This is the earth-touching (*sa gnon*) gesture. Ignorant, how shall you know? The second part of this caption thus refers to its first part, making fun of the rather obvious description he seems to have added himself.

Fig. 246: Buddha Viśvabhū
– Tamchékyop

Yellow Buddha in brown robes seated cross-legged on a lotus and performing the gesture of giving (*varadamudrā*). Again there are two captions in different scripts underneath, one referring to the Buddha, the other to the gesture.

ལྷན་པའི་མངའ་བདག་བཞུགས།
stan pa'i mnga' bdag bzhugs//
The lord of the teaching
(*bstan pa*) resides.

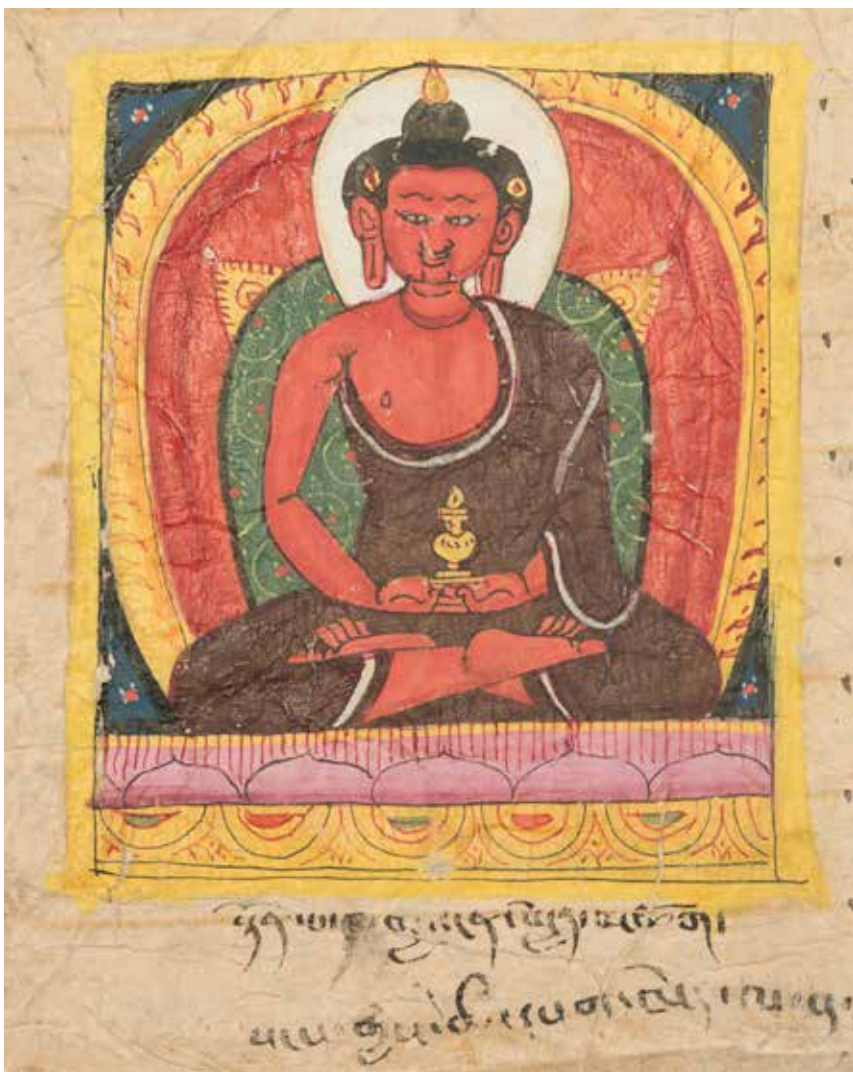
ཆོས་འཆད་ཁྱིལ་ཕྱག་རྒྱ་ཡིན་ལ།
chos 'chad gyi phyag rgya yin a/
This is the gesture of
explaining the dharma.





**Fig.247: Sūtra volume dza,
first folio verso**

This folio is in good condition but has substantial bite marks, largely in the margins, and a repair along the lower edge. The right illumination has been damaged through abrasion.



**Fig.248: Buddha Krakucchanda
– Khorwajik**

Red Buddha in brown robes seated cross-legged on a lotus throne and performing the gesture of meditation (*dhyānamudrā*). A vase stands on his hands joined at the lap.

ཉེན་པ་? བྱ་ངན་མེད་མཆོག་

ston pa ? mya ngan myed mchog

The teacher Aśokottama.

Aśokottama – Nyangen Méchok (*mya ngan med mchog*) is one of the Eight Medicine Buddhas.

Crudely written underneath:

སངས་རྒྱལ་ཆོད་པ་མེད་པ་མཆོག་

sangs rgyas tshe dpag med la na mo

Homage to Buddha Amitāyus.

SŪTRA VOLUME DZA



19

(Book 6)



**Fig. 249: Buddha
Kanakamuni – Sertup**

Yellow Buddha in red robes seated cross-legged on a lotus throne and performing the teaching gesture (*dharmacakramudrā*). A part of the Buddha's right hand is abraded.

ཉེན་པ་མཚན་ལེགས་ལ་ན་ ། མོ།

ston pa mtshan legs la na \ mo /

Homage to teacher Sunāman.

Sunāman is one of the Eight Medicine Buddhas.

Ind: ཨ་བླ་པ་སང་གན་དེ་ན་མ་མ་ཉ་ལ་ན་སུ་ཏ་

Loc: mdo, dza 249b3-251a7 (འཛོ)

Colophon: འཕགས་པའི་མིང་པ་འཛོ་བ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ།
རྫོགས་སྟོ། ། ལྷ་ཀར་གྱི་མཁན་པོ་འཛོ་ན་མྱེ་ཏ་དང་། ད་ན་ཤི་ལ་དང་། ལྷ་ཆེན་
གི་ལོ་ཚ་བ་བན་དེ་ཡེ་ཤེས་ལྷེས་བསྐྱུང་ཅིང་ལྷུས་ཏེ། གཏན་ལ་ཕབ་བའོ།

ID: Ng19.7 (rKTs1126; S286; Lg20.9; He75.02)

Title: *karmaprajñapti* (s)

Tib: ལས་གྱི་ཚུལ་བཤད་པ་

Ind: ཀར་མ་བླད་ཉ་བ་ཏི་

Loc: mdo, dza 251a7-308a5 (ལས)

Colophon: ལས་གྱི་ཚུལ་བཤད་པ་གསུམ་པ། རྫོགས་སྟོ།

Note: This work is titled *las gdags pa* in some collections, e.g., S286, T283, while others list it as *las kyi tshul bshad pa*, e.g., He75.2, Lg20.9, also Ta1.4.3.3.

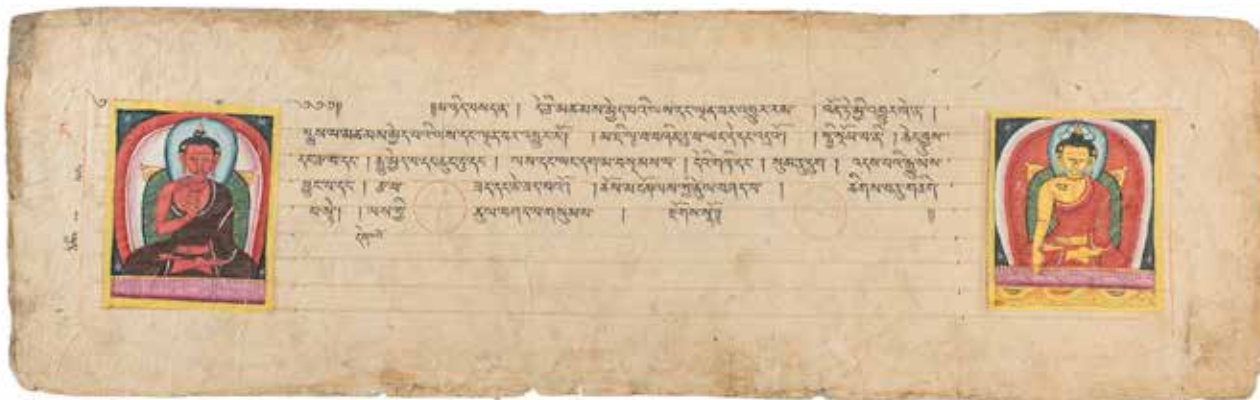


Fig.250: Sūtra volume dza, last folio recto

This folio is in very good condition, with only slight darkening along the edges. There are no captions on this folio, but the illuminations have been tampered with.

Fig.251: Buddha Kāśyapa – Ösung

Red Buddha in brown robes seated cross-legged on a lotus and performing the gesture of reassurance (*abhaya-mudrā*). A few lines in ink at the shoulder and chest appear to be later additions to the image.



**Fig. 252: Buddha Śākyamuni
– Shākya Tuppa**

Yellow Buddha in red robes seated cross-legged on a lotus throne and performing the earth-touching gesture (*bhūmisparśamudrā*). His head has been distorted somewhat by ink in-painting which has outlined the nose and ears and added a snake hood above the *uṣṇīṣa*, earrings, and a necklace. In addition, the name *shā kya* has been written directly on the uncovered part of the Buddha's chest, and two flower blossoms have been added to the mandorla.

This Buddha ends the group of the Seven Successive Buddhas.





**Fig. 253: Sūtra volume wa,
first folio verso**

A rather poorly preserved folio that has been torn apart and rejoined through using lighter paper at the margins. The bite marks along that tear and to the left of it go across the repair and thus are more recent. In addition, there are multiple tears along the edges.



**Fig. 254: Buddha
Sunāmaparikīrtanaśrī –
Tsenlek Yongdrakpel**

White Buddha in red robes seated cross-legged on a lotus and performing the gesture of giving (*varadamudrā*). Shading in a light brown thin wash has been added to the face by the same person who also painted along the arm and chest.

A faint caption underneath the illumination reads:

དེ་ལྟེན་ལྟེན་

der sheg byad

Outline of Tathāgata (*de gshegs*).

From the succession of the Buddhas in the group, the Buddha most likely identifies as the Medicine Buddha Sunāmaparikīrtanaśrī (Tsenlek Yongdrakpel, *mtshan legs yongs sgrags dpal*) but white is an unusual colour for any of them. A comparison for this colour choice is found in the Shangrong temple at Alchi, where the Buddha

performs the earth-touching gesture
(*bhūmisparśamudrā*).

**Fig. 255: Buddha Ratnacandrārāja
– Rinchen Dawa Gyelpo**

Red Buddha in red robes seated
cross-legged on a lotus and per-
forming the teaching gesture
(*dharmacakramudrā*).

There is a faint caption under the
Buddha, which appears to be similar
to the previous one. In this case it is
clearly underneath the yellow frame of
the illumination and thus precedes it. It
is unlikely that these captions are rem-
nants of the planning process, as they
are not specific enough.

རིན་ཆེན་དགེ་ལཔོ་

der sheg byad

Outline of Tathāgata (*de gshegs*).

The succession identifies this Buddha as
Ratnacandrārāja (Rinchen Dawa Gyelpo,
rin chen zla ba rgyal po). Again Shangrong
provides the closest comparison, but
there the Buddha is light grey today, and
possibly was once yellow.



ID: Ng20.1 (rKTs1124; S313; F230a; F403; EM691; Lg21.1; He75.03)

Title: *lokāprajñapti* (S)

Tib: འཇིག་རྟེན་བཞག་པ་

Ind: ལོ་ཀ་པུང་ཉ་པ་ཏི་

Loc: mdo, wa 1b1-96b1 (གཞག)

Colophon: འཇིག་རྟེན་བཞག་པ་རྫོགས་སྟོ།

ID: Ng20.2 (rKTs851; S268; F111; Lg21.2; He75.04)

Title: *'phags pa rgyal bu kun tu dge zhes
bya ba theg pa chen po'i mdo* (S)

Tib: རྒྱལ་བུ་རྒྱན་ཏུ་དགེའ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind:

Loc: mdo, wa 96b1-99a1 (རྒྱལ་)

Colophon: རྒྱལ་བུ་རྒྱན་ཏུ་དགེའ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ། རྫོགས་སྟོ།

Note: No title in Skt.

ID: Ng20.3 (rKTs358; D358; S278; F284; EM688; Lg21.3)

Title: *śārdūlakarṇāvadāna* (D)

Tib: ཉ་མེ་རྟོགས་པ་བརྗོད་པ་

Ind: ས་རྩལ་ཀ་ར་ན་ཀ་བ་ད་ན་

Loc: mdo, wa 99a1-142a9 (སྟག)

Colophon: འཕགས་པ་སྟག་མེ་མདྲོ། རྫོགས་སྟོ། །རྒྱ་གར་གི་མཐན་པོ་དགེ་
སྤང་ཨ་ཇ་ཏ་སེ་བ་ཏ་དང་། འབྲུ་ཆེན་གི་ལོ་ཆ་བ་དགེ་སྤང་གི་ཀྱའོད་གིས་བསྐྱར།

ID: Ng20.4 (rKTs359; D359; S270; Lg21.4)

Title: *dvādaśalocana-nāma-sūtra* (D)

Tib: དཔྱེག་བརྩ་གཉིས་པ་ཞེས་བྱ་བའི་མདྲོ་

Ind: དུ་རྟ་གཤེའ་ཙ་ན་སུ་ཏ་

Loc: mdo, wa 142a9-146a9 (སྟག)

Colophon: དཔྱེག་བརྩ་གཉིས་པ་ཞེས་བྱ་བའི་མདྲོ། རྫོགས་སྟོ།

ID: Ng20.5 (rKTs1134; S271; F283; Lg21.5)

Title: *mahāmuniḡargarṣyakṣanimittākṛtinirdeśa* (s)

Tib: ཐུབ་པ་ཆེན་པོ་དང་སྤོང་གར་བས་ལྟས་གི་

ནམ་པ་བཟུན་པ་ཞེས་བྱ་བའི་གཙུག་ལག

Ind:

Loc: mdo, wa 146a9-161a4 (ལྷག)

Chap:

- 1) ཉི་ཤེའི་ལྟས་གི་ལེའུ་ལྟེ་དང་པོའོ་ (wa 147b8)
- 2) གཟའ་ནམས་ཀྱི་ལེ་བྱ་ལྟེ་གཉིས་པའོ་ (wa 149b7)
- 3) སྐར་མདའི་ལྟས་ཏི་ལེའུ་༥ གསུམ་པའོ་ (wa 151b3)
- 4) སྤེན་ཆོག་དང་འཛའ་ཆོག་དང་འཛའ་འོད་ལ་སྦྱགས་
པ་ལྟས་གི་ལེའུ་བཞི་པའོ་ (wa 152b9)
- 5) སོས་ཀའི་དུས་སུ་ཕྱགས་བརྒྱད་ནས་འབྲུག་ཆོག་དང་རྒྱང་ལ་
སྦྱགས་པ་ཟུང་བའི་ལྟས་གི་ལེའུ་ལྟེ་ལྔ་པའོ་ (wa 153b6)
- 6) བར་སྤང་ལས་བྱུང་བའི་ལྟས་གི་ལེ་བྱ་ལྟེ་དྲུག་པའོ་ (wa 154b6)
- 7) ཕྱི་རོལ་དུ་འབྱུང་བ་ཆེན་པོ་དག་གི་ལྟས་གི་
ལེའུ་ལྟེ་བདུན་པའོ་ (wa 155b3)
- 8) སོག་ཆགས་ཆོག་ཏུ་སྤྲོ་བ་ཕྱེད་པ་ནམས་ཀྱི་ལྟས་ཀྱི་
ལེའུ་ལྟེ་༥ བརྒྱད་པའོ་ (wa 156b8)
- 9) ཆར་ལྟས་གི་ལེའུ་ལྟེ་དགུ་པའོ་ (wa 158a3)
- 10) དུས་ཆོགས་གི་འོད་གི་ཆགས་པའི་ལེའུ་ལྟེ་བརྒྱ་པའོ་ (wa 158b4)
- 11) དྲི་ཟེའི་གྲོང་ཁྱེར་ཆགས་པའི་ལེ་འུ་ལྟེ་བརྒྱ་གཅིག་པའོ་ (wa 158b7)
- 12) ལྷ་རྟེན་དང་གཟུགས་འཇུག་བའི་ལྟས་གི་ལེའུ་
ལྟེ་བརྒྱ་གཉིས་པའོ་ (wa 159a5)
- 13) ལམ་དུ་འཇུག་པའི་ལྟས་གི་ལེའུ་ལྟེ་བརྒྱ་གསུམ་པའོ་ (wa 159a9)
- 14) ལྟས་སྤྲོ་ཆོགས་བཟུན་པའི་འབས་བྱ་འབྱུང་བའི་དུས་
བཟུན་པའི་ལེ་བྱ་ལྟེ་བརྒྱ་བཞི་པའོ་ (wa 160a3)
- 15) ལྟས་ལས་གཞོན་པར་འཇུག་བའི་ངོ་ལེན་གི་ཆོག་
བཟུན་པའི་ལེའུ་ལྟེ་བཙུ་ལྔ་པའོ་ (wa 161a3)

Colophon: ཐུབ་པ་ཆེན་པོ་དང་སྤོང་གར་བ་ལྟས་གི་གཙུག་ལག ། མ་བྱ་

ནམ་སྤྲོ་ཆོགས་བཟུན་པ་ཞེས་བྱ་བའི་ལས་ཇི་སྟེང་པ། ༥ ཆོགས་སྟོ།

Note: No title in Skt.

ID: Ng20.6 (rKTs921; S272; F284a; Lg21.6)

Title: *Ar+ya byA ka ra Na'i nang nas byung ba gza dang rgyu skar gyi rang bzhin bshad pa* (s)

Tib: ཨ་རུ་པ་ཀ་ར་ནའི་ནང་ནས་འབྱུང་བ་

གཟའ་དང་རྒྱ་སྐར་གི་རང་བཞིན་བཤད་པ་

Ind:

Loc: mdo, wa 161a5-178b9 (ལྷག)

Colophon: ཨ་རུ་པ་རུ་ལ་གར་ནའི་ནང་ནས་གཟའ་སྐར་གི་ལྟས་འབྱུང་
བ་བརྒྱས་པ་ལྟས་དང་མཆན་མ་དག་བར་རྒྱུད་ཅིང་ཆོགས་སྟོ།

Note: No title in Skt.

ID: Ng20.7 (rKTs922; S273; Lg21.7)

Title: *zla ba'i khyim brtsi ba dang rgyu skar brtsi ba'i mdo las 'byung ba zla ba'i bam brtsi ba* (s)

Tib: ལྷ་བའི་བྱིམ་ཅི་བ་དང་རྒྱ་སྐར་ཅི་བའི་ཆོག་

མདོ་སྤེ་ལས་བྱུང་བ་ལྷ་བའི་བྱིམ་ཅི་བ་

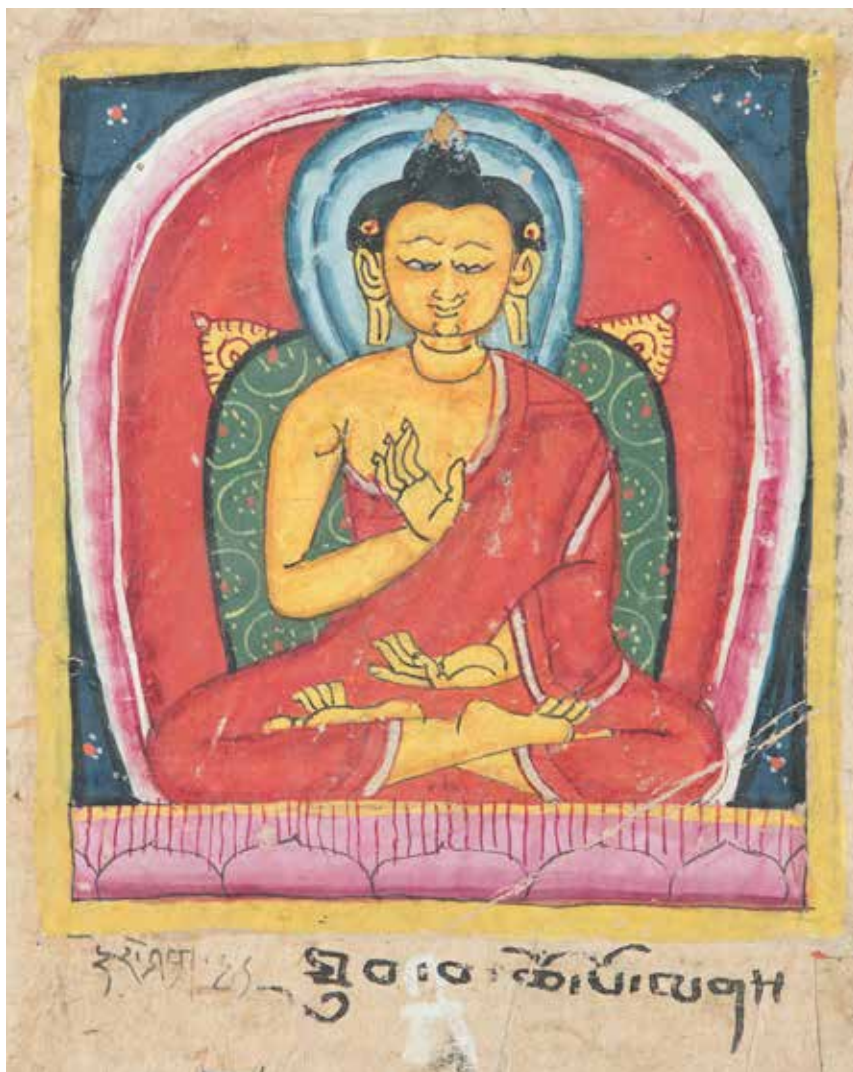
Ind:

Loc: mdo, wa 179a1-188a1 (ལྷག)

Colophon: ལྷག་ན་དང་ལོ་རྒྱུས་སུ་བཅས་པ་ཆོགས་སྟོ།

Note: No title in Skt.

Loc: mdo, wa 188a2-333a4 + zha 1b1-370a3 (བྲན་ཏེ / བྲན)





but performs the gesture of teaching
(*dharmacakramudrā*).

**Fig. 258: Buddha Aśokottamaśrī
– Nyangen Méchokpel**

Red Buddha in brown robes seated
cross-legged on a lotus and performing
the gesture of meditation (*dhyānamudrā*).

དེ་ལྟར་ཞུགས་པའི་

der shegs byad

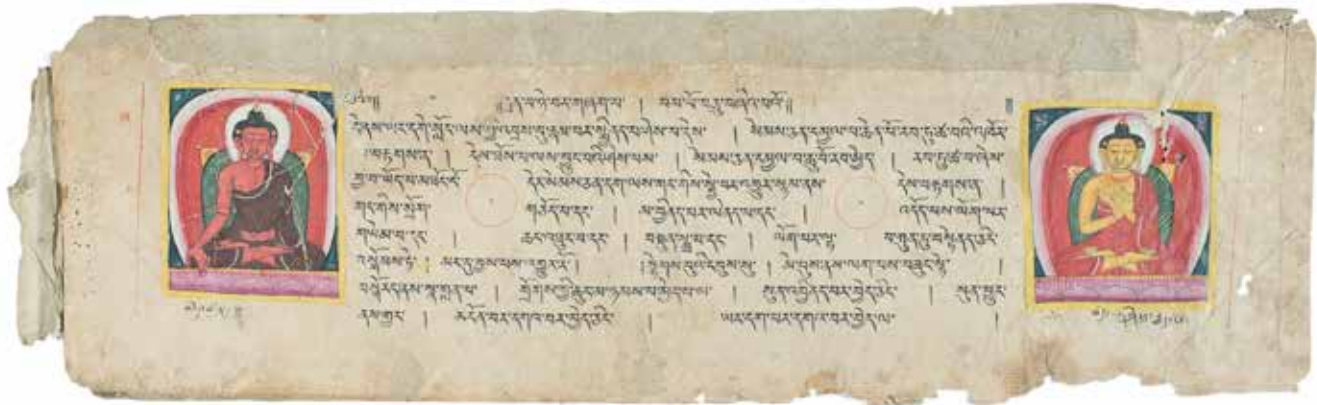
འོ་པག་མེད་

'o pag med

Amitābha (*'od dpag med*).

The succession identifies the Buddha
as Aśokottamaśrī (Nyangen Méchokpel,
mya ngan med mchog dpal) – who is com-
monly presented in a lighter tone of
red and the same gesture as found in
the manuscript. At Shangrong he sits
on a peacock throne, which references
Buddha Amitābha, just as the caption in
the manuscript.





**Fig.259: Sūtra volume zha,
first folio verso**

A fairly well preserved folio with bite marks along the upper and right margins, including the right illumination, and a rough bottom right edge. The upper margin has been repaired covering a larger tear that also affected the left illumination, with its upper right corner lost.



**Fig.260: Buddha Dharma-
kīrtisāgaraghoṣa –
Chödrak Gyatsöyang**

Red Buddha in brown robes sitting cross-legged on a lotus and performing the gesture of giving (*varadamudrā*).

Double caption as previously with the faint one underneath a later rewrite:

བདེར་བཤེས

bder bshes

དེ་ཤེག་བྱད

der sheg byad

The succession identifies this Buddha as Dharmakīrtisāgaraghoṣa (Chödrak Gyatsöyang, *chos bsgrags rgya mtsho'i dbyangs*) who only in Alchi Shangrong is also depicted performing the gesture of giving (*varadamudrā*).

SŪTRA VOLUME ZHA

21

(Book 66)

འ

**Fig. 261: Buddha Abhijñārāja
– Ngönkhyen Gyelpo**

Yellow Buddha in red robes seated cross-legged on a lotus and performing the teaching gesture (*dharmacakramudrā*).

Here the second caption seems an attempt to interpret the earlier faint writing underneath the left corner of the illumination:

བདེ་ལེ་ལ་བྱད་

bder sheg byad

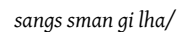
བདེ་ལེ་ལ་བྱད་པོ་

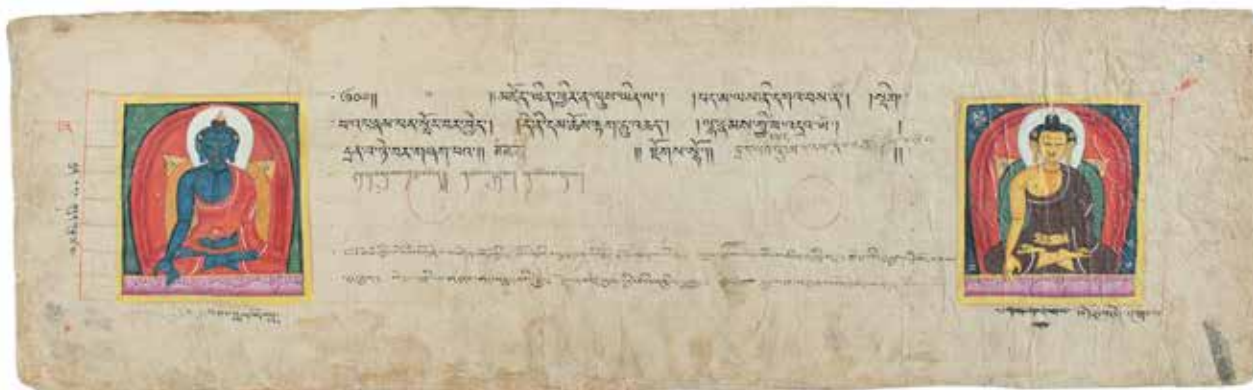
bder gshes+g rgyad po

The succession identifies this Buddha as Abhijñārāja (Ngönkhyen Gyelpo, *mngon mkhyen rgyal po*) who in Alchi Shangrong is white and performs the same gesture.



Colophon: དུན་བཟེ་བར་གཞག་པའ། །རྫོགས་སྟོ།





**Fig. 264: Buddha Śākyamuni
– Shākya Tuppa**

Yellow Buddha in brown robes seated
cross-legged on a lotus and per-
forming the earth-touching gesture
(*bhūmisparśamudrā*).

Several captions, the older ones deleted
and written over by a later writer.

Faintly underneath the present caption:

དེར་ཤེགས་བྱུང་

der shegs byad

The crossed out caption:

~~legs pa 'i #al~~

The last caption:

བདེར་གཤེགས་ཐུབ་པ་

bder gshes thub pa

Tathāgata Muni.





**Fig. 265: Sūtra volume za,
first folio verso**

Fairly well preserved folio with a crease along the centre from having been folded once. This also lead to major tears at the edges, which have been repaired with patches on both sides. Their material or glue in turn appear to have attracted insects that left bite marks in those areas.



**Fig. 266: Bodhisattva
Mañjuśrī - Jampel**

Sitting cross-legged on a lotus throne, the orange Bodhisattva brandishes a sword above his head and holds a book horizontally in front of his chest. The leaning upper body provides the depiction with further dynamism.

འཕགས་པ་འཇམ་པ་འི་དཔལ་ལྷན་། ཕྱག་གཉིས་པ་
'phags pa 'jam pa'i dpal zhal 1 \ phyag gnyis
pa/

Ārya Mañjuśrī with one
head and two arms.

One may also more specifically identify this form as Arapacana Mañjuśrī (Jampel Arapatsana, 'jam dpal a ra pa tsa na).

**Fig. 267: Bodhisattva
Ekādaśamukhāvalokita -
Chenrézik Chuchikzhel**

Standing, white eleven-headed
Avalokiteśvara with eight arms. His
faces are differently coloured with

SŪTRA VOLUME ZA



22

(Book 37)

green, white, and red changing place across the three lower tiers of three heads each. The main pair of hands in front of the chest is in the gesture of offering and worship (*añjalimudrā*). The other pairs hold from top down: a string of beads (*mālā*), a lotus, a wheel and a bow and arrow. Of the two lower hands the right one performs the gesture of giving (*varadamudrā*) and the left is held downwards without attribute, the palm towards the body of the deity. Presumably a flask was intended to being held in this hand.

འཕགས་པ་སྐྱུ་རས་གཞིགས་ཕྱག་རྩོད་བུཌུགསོ།

'phags pa spyan ras gzigs phyag stong ba zhugso //

Thousand-armed Ārya Avalokita.

The caption demonstrates that even if the thousand arms are not drawn, the fewer-armed forms of the eleven-headed Avalokiteśvara may be interpreted as such.



ID: Ng22.1 (rKTs338; D338; S287; F186;
F404; EM694; Lg29.7; He78.01)

Title: *karmavibhaṅga* (D)

Tib: ལས་རྣམ་པར་འབྱེད་པ་

Ind: ཀར་མ་བྱི་བད་ག་

Loc: mdo, za 1b1-19b8 (ལས)

Colophon: ལས་རྣམ་པར་འབྱེད་པ་རྫོགས་སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་
འཛིན་མྱེ་ཏ་དང་། འུ་ཆེན་གི་ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ལྷུང་བསྐྱར་ཅིང་
ལུས་ཏེ། སྐད་གསར་ཆད་ཀྱིས་ཀྱང་བཅོས་ནས་གཏན་པ་ཕབ་པའོ།

Note: The colophon in Derge does not provide any information on translators or revisors.

ID: Ng22.2 (rKTs354; D354; S217; F406; EM695; Lg29.8; He78.02)

Title: *'phags pa legs nyes kyi rgyu dang 'bras bu
bstan pa zhes bya ba theg pa chen po'i mdo* (D)

Tib: འཕགས་པ་ལེགས་ཉེས་ཀྱི་རྒྱ་དང་འབྲས་
བྱ་བསྟན་པ་ཞེས་བྱ་བའི་མདྲོའ་

Ind:

Loc: mdo, za 19b9-27a4 (ལེགས་ཉེས)

Colophon: འཕགས་པ་ལེགས་ཉེས་ཀྱི་རྒྱ་དང་འབྲས་
བྱ་བསྟན་པ་ཞེས་བྱ་བའི་མདྲོའ། རྫོགས་སྟོ།

Note: No title in Skt.

ID: Ng22.3 (rKTs307; D307; S299; F293; EM696; Lg29.9; He78.03)

Title: *āyusṣparyanta-sūtra* (D)

Tib: ཆོ་མཐའི་མདྲོའ་

Ind: ཨ་ཡུ་པ་ཅུད་ཏ་སྲ་ཏམ་

Loc: mdo, za 27a5-33b6 (ཆོ)

Colophon: ཆོ་མཐའི་མདྲོའ་རྫོགས་སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་བྱེ་
ཤུད་དུ་ཏ་དང་། ལོ་ཙ་བ་བན་དེ་དགེའ་དཔལ་གྱིས་བསྐྱར་ད།

Note: The colophon in Derge further adds Vidyākaraśiṃha and Dpal brtsegs as revisors.

ID: Ng22.4 (rKTs333; D333; S206; F132; EM697; Lg29.10; He78.04)

Title: *'phags pa gnas 'jog pa'i mdo zhes bya ba* (D)

Tib: འཕགས་པ་གནས་འཛིག་ཅེས་བྱ་བའི་མདྲོའ་

Ind:

Loc: mdo, za 33b6-38a3 (གནས)

Colophon: འཕགས་པ་གནས་འཛིག་ཅེས་བྱ་བའི་མདྲོའ། རྫོགས་སྟོ།

Note: No title in Skt.

ID: Ng22.5 (rKTs314; D314; S151; F140; EM698; Lg29.11; He78.05)

Title: *tamovanamukha-nāma-sūtra* (D)

Tib: ལུན་གྱི་ནགས་ཚལ་གྱི་སྟོ་ཞེས་བྱ་བའི་མདྲོའ་

Ind:

Loc: mdo, za 38a3-43b2 (ལུན)

Colophon: ལུན་གྱི་ནགས་ཚལ་གྱི་སྟོ་ཞེས་བྱ་བའི་མདྲོའ། ། རྫོགས་
སྟོ། ། བྱང་ཕྱགས་རྒྱུད་ཀྱི་འཕྲུང་བའི་མདྲོའ་ ། ཁྱི་པའི་ནང་ནས་ཡུལ་ཟ་
ལེན་དེ་བྱང་ཕྱགས་ཀྱི་ས་འཚམས་ཀྱི་རི་ལྷ་ཤུ་རིའི་བསྐྱགས་པའོ།

Note: No title in Skt.

ID: Ng22.6 (rKTs320; D320; S232; F127; EM699; Lg29.12; He78.07)

Title: *ārya-tathāgatapratibimbapratīṣṭhānu-
śaṃsasamvādāna-nāma-dharmaparyāya* (D)

Tib: འཕགས་པ་དེ་བཞིན་གཤེགས་པའི་གཟུགས་བརྟན་བཞག་པའི་
ཕན་ཡོན་ཡང་དག་པར་བརྗོད་པ་ཞེས་བྱ་བའི་ཆོས་ཀྱི་རྣམ་གྲངས་

Ind: ཨ་ཅུ་ཏ་ཐ་ག་ཏུ་བྲ་བེ་པ་ཐ་ཏི་ཤུ་ཨ་ལུ་
ཤང་ས་སམ་བ་ན་ན་ན་མ་མ་ཐ་ཅུ་ཡ་

Loc: mdo, za 43b3-45a8 (གཟུགས)

Colophon: འཕགས་པ་དེ་བཞིན་གཤེགས་པའི་གཟུགས་བརྟན་
བཞག་པའི་ཕན་ཡོན་ཡང་དག་པར་བརྗོད་པ་ཞེས་བྱ་བའི་
ཆོས་ཀྱི་རྣམ་གྲངས་། རྫོགས་སྟོ། ། རྒྱ་གར་གྱི་མཁན་པོ་དར་མ་
ཀར་དང་། ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་སྒྲིང་པོས་བསྐྱར་ད།

Note: The colophon in Derge further adds Dpal brtsegs as revisor.

ID: Ng22.7 (rKTs332; D332; S258; F148; EM700; Lg29.13; He78.08)

Title: *kūṭāgāra-sūtra* (D)

Tib: ཁང་བྱ་བརྟེན་པའི་མདོ་

Ind: ཀྱ་ཏ་ཨ་ཀ་ར་སྟ་ཏ་

Loc: mdo, za 45a8-48b6 (ཁང)

Colophon: ཁང་བྱ་བརྟེན་པའི་མདོ། ། རྟེན་སྟོ།

ID: Ng22.8 (rKTs298; D298; S146; S282; F370; EM701; Lg29.14; He78.09)

Title: *ganḍisūtra* (D)

Tib: འགན་འདེའི་མདོ་

Ind: འགན་འདི་སྟ་ཏ་

Loc: mdo, za 48b6-51a3 (འགན་དེ)

Colophon: འགན་འདེའི་མདོ་རྟེན་སྟོ། ། རྟེན་གར་གི་མཁན་པོ་ཆེ་མ་ཤི་བད་ཏ་དང་། ལོ་ཙ་བ་དག་སྤྱང་ཚུལ་ཁྲིམས་ཡོན་ཏན་གྱིས་བསྐྱུར་དུ། ལྷ་ཆེན་གྱི་ལོ་ཙ་བ་དག་སྤྱང་རིན་ཆེན་བཟང་པོས་བསྐྱུར་དུ་གཏན་ལ་ཕབ་པ།

ID: Ng22.9 (rKTs299; D299; S283; F326; Lg29.15; He78.10)

Title: *ganḍisamayāsūtra* (D)

Tib: འགན་དེའི་དུས་ཀྱི་མདོ་

Ind: འགན་དེ་ས་མ་ཡ་སྟ་ཏ་

Loc: mdo, za 51a3-52a3 (འགན་དེ)

Colophon: འཕགས་པ་འགན་དེའི་དུས་ཀྱི་མདོ་རྟེན་སྟོ།

ID: Ng22.10 (rKTs128; D128; S193; F125; EM311; EM702; Lg29.16; He78.11)

Title: *ārya-dharmatāsvabhāvasūnyat ācalapratisarvāloka-sūtra* (D)

Tib: ཆོས་ཉིད་རང་གི་ངོ་བོ་ཉིད་ལས་སྤྱི་གཡོའ་བར་ཐ་དད་པར་ཐམས་ཅད་ལ་སྤང་བའི་མདོ་

Ind:

Loc: mdo, za 52a4-55b9 (འདུལ་)

Colophon: ཆོས་ཉིད་རང་གི་ངོ་བོ་ཉིད་ལས་སྤྱི་གཡོའ་བར་ཐ་དད་པར་ཐམས་ཅད་ལ་སྤང་བའི་མདོ། ། རྟེན་སྟོ། ། རྟེན་གར་གི་མཁན་པོ་ད་ན་ཤི་ལ་དང་། བན་དེ་ཡེ་ཤེས་ལྷན་བསྐྱུར་དུ་ཅིང་ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

Note: No title in Skt.

ID: Ng22.11 (rKTs331; D331; S63; F279; EM703; Lg29.17)

Title: *candra-sūtra* (D)

Tib: ལྷ་བའི་མདོ་

Ind: ཙན་ཏ་སྟ་ཏ་

Loc: mdo, za 56a1-56a9 (འདུའ་ཀ)

Colophon: ལྷ་བའི་མདོ་རྟེན་སྟོ།

Note: This must be differentiated from another *sūtra* with the same title, rKTs42, D42.

ID: Ng22.12 (rKTs303; D303; S209; F110; F136; EM704; Lg29.18; He78.13)

Title: *śīlasaṃyukta-sūtra* (D)

Tib: ཚུལ་ཁྲིམས་ཡང་དག་པར་ཐུན་པ་ཞེས་བྱ་བའི་མདོ་

Ind: ཤི་ལ་སྟ་ག་ཤ་ཏ་ཀ་སྟ་ཏ་

Loc: mdo, za 56a9-57a6 (འདུའ་ཀ)

Colophon: ཚུལ་ཁྲིམས་ཡང་དག་པར་ཐུན་པ་ཞེས་བྱ་བའི་མདོ་རྟེན་སྟོ།

ID: Ng22.13 (rKTs122; D122; S201; F98; EM705; Lg29.19; He78.14)

Title: *ārya-āryātyayañāna-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་འདུའ་ཀ་ཡེ་ཤེས་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པའི་མདོ་

Ind: ཨ་བྱ་ཨ་ཏ་གཏའ་ན་ན་མ་

Loc: mdo, za 57a6-57b6 (འདུའ་ཀ)

Colophon: འཕགས་པ་འདུའ་ཀ་ཡེ་ཤེས་བའི། ། ཐེག་པ་ཆེན་པའི་མདོ་རྟེན་སྟོ།

ID: Ng22.14 (rKTs309; D309; F185; F281; EM706; Lg15.14; Lg29.20; He78.15; He79.06; He80.02) = Ng22.44

Title: *anīyatā-sūtra* (D)

Tib: མྱ་ཉག་པ་ཉིད་ཀྱི་མདོ་

Ind:

Loc: mdo, za 57b6-58a8 (འདའ་ཀ)

Colophon: མྱ་ཉག་པ་ཉིད་ཀྱི་མདོ་རྫོགས་སྟོ།

Note: No title in Skt. or Tib. at the beginning of the text; the title is taken from the colophon. This work must be differentiated from rKTs310, D310, which bears the same title.

ID: Ng22.15 (rKTs1387; Lg29.21; He78.16)

Title: *'phags pa sdug bsngal brgyad sbyong ba zhes bya ba theg pa chen po'i mdo* (Ng)

Tib: འཕགས་པ་སྟུག་བསྐལ་བརྒྱད་རྟོག་བཞུག་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind:

Loc: mdo, za 58a8-59a4 (འདའ་ཀ)

Colophon: འཕགས་པ་སྟུག་བསྐལ་བརྒྱད་རྟོག་བཞུག་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་རྫོགས་སྟོ།

Note: No title in Skt. or Tib. at the beginning of the text; the title is taken from the colophon. This work is not identified in mainstream collections but identical with He78.16 and Lg29.21.

ID: Ng22.16 (rKTs194; D194; S210; F168; F263; Lg29.22; He78.17)

Title: *ārya-jayamati-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་རྒྱལ་བའི་སློ་བྱོས་ཞེས་བྱ་
བའི་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་རྒྱ་ཅ་རྩ་ད་མ་ཁྱ་མ་མ་ཁྱ་ཡ་ན་སྟ་

Loc: mdo, za 59a5-59b5 (རྒྱལ་)

Colophon: འཕགས་པ་རྒྱལ་བའི་སློ་བྱོས་ཞེས་བྱ་
བའི་ཐེག་པ་ཆེན་པོའི་མདོ་རྫོགས་སྟོ།

ID: Ng22.17 (rKTs890; S277; Lg29.23; He78.18)

Title: *daśasamjñānirdeśa-sūtra* (S)

Tib: འདྲ་ཤེས་བཅུ་བཞུན་པའི་མདོ་

Ind: ད་ཤ་སང་ངིད་ནིར་དེ་ཤ་སྟ་

Loc: mdo, za 59b5-60a3 (འདྲ་བཞུན་)

Colophon: འདྲ་ཤེས་བཅུ་བཞུན་པའི་མདོ་རྫོགས་སྟོ།

ID: Ng22.18 (rKTs249; D249; S132; F192; EM710; Lg29.24; He78.19)

Title: *ārya-caturdharmanirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཆོས་བཞི་བཞུན་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་རྒྱ་ཅ་རྩ་ད་མ་ཁྱ་མ་མ་ཁྱ་ཡ་ན་སྟ་

Loc: mdo, za 60a3-60b4 (འདྲ་བཞུན་)

Colophon: འཕགས་པ་ཆོས་བཞི་བཞུན་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་རྫོགས་སྟོ།

ID: Ng22.19 (rKTs250; D250; S117; F115; EM711; Lg29.25)

Title: *caturdharma-sūtra* (D)

Tib: འཕགས་པ་ཆོས་བཞི་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་རྒྱ་ཅ་རྩ་ད་མ་ཁྱ་མ་མ་ཁྱ་ཡ་ན་སྟ་

Loc: mdo, za 60b5-61a7 (ཆོས་བཞི་པ་)

Colophon: འཕགས་པ་ཆོས་བཞི་པ་ཞེས་བྱ་བ་
ཐེག་པ་ཆེན་པོའི་མདོ་རྫོགས་སྟོ།

ID: Ng22.20 (rKTs251; D251; S133; He78.20; He78.21)

Title: *ārya-caturdharma-nāma-mahāyānasūtra* (D)

Tib: ཆོས་བཞི་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: དར་མ་ཅ་རྩ་ད་མ་ཁྱ་མ་མ་ཁྱ་ཡ་ན་སྟ་

Loc: mdo, za 61a7-61b7 (ཆོས་བཞི་པ་)

Note: The colophon in Derge does not provide any information on translators or revisors.

ID: Ng22.21 (rKTs324; D324; S198; F144; EM712; Lg29.26; He78.22)

Title: *caturgāthā* (D)

Tib: ཆོག་མ་སྤྱ་བཅད་པ་བཞི་པ་

Ind: ཅ་ཏུར་ག་ཏ་

Loc: mdo, za 61b7-62a3 (ཆོགས་བདེན)

Colophon: ཚེགས་སྤུ་བཅད་པ་བཞིའ་པ་རྫོགས་སྟོ།

ID: Ng22.22 (rKTs316; D316; S251; F311; EM713; Lg29.27; He78.23)

Title: *ārya-catuḥsatya-sūtra* (D)

Tib: འཕགས་པ་བདེན་པ་བཞིའི་མདོའ་

Ind: མེ་རུ་

Loc: mdo, za 62a3-62b7 (ཆོགས་བདེན)

Colophon: འཕགས་པའི་བདེན་པའི་བཞིའི་མདོའ་རྫོགས་སྟོ།

ID: Ng22.23 (rKTs253; D253; F171; F382; EM714; Lg29.28; He78.24)

Title: *tridharmaka-nāma-sūtra* (D)

Tib: ཚཱ་མ་གཞུང་པ་ཞེས་བྱ་བའི་མདོར་

Ind: དྲི་ལྷ་མ་ཀ་ན་མ་སུ་ཏ་

Loc: mdo, za 62b7-63b6 (ཆོས)

Colophon: ཆོས་གསུམ་པ་ཞེས་བྱ་བའི་མདོར་རྫོགས་སྟེ།

ID: Ng22.24 (rKTs282; D282; S218; F222;
F306; EM715; Lg29.29; He78.25)

Title: *śikṣātraya-nāma-sūtra* (D)

Tib: བསྐྱབ་པ་གསུམ་གྱི་མདོའ་

Ind:

Loc: mdo, za 63b7-64a3 (བསྐྱབ་སྐྱམ)

Colophon: བསྐྱབ་པ་གཞུང་པའི་མདོའ་རྫོགས་སྟོ།

Note: No title in Skt.

ID: Ng22.25 (rKTs304; D304; S301; F355; EM716; Lg29.30; He78.26)

Title: *pañcāpattinikāyaśubhāśubha-
phalaparīkṣa-sūtra* (D)

Tib: ལྷ་པ་བ་ཐེ་ལཱའི་དགེ་བ་མྱི་དགེ་བའི་འབྲས་ལུ་བརྟག་པའི་མདོའ་

Ind: བན་ཅ་པ་ད་ཏི་ནི་ཀ་ཡ་ཤུ་ཟླ་ཤུ་ཟླ་པལ་པ་རི་ལྷ་མུ་ཏཱ་མོ་

Loc: mdo, za 64a4-66b6 (ལྷོ)

Colophon: ལྷུང་བ་ཐེ་ལའི་དགེ་བ་དང་མྱེ་དགེ་བའི་
འབྲས་བུ་བརྟག་པའི་མདོར། །། རྒྱལ་པོ་ལྷོ།

ID: Ng22.26 (rKTs327; D327; S144; F135; EM717; Lg29.31; He78.27)

Title: *ārya-satpuruṣa-sūtra* (D)

Tib: འཕགས་པ་སྐྱེས་བུ་དམ་པའི་མདོ་

Ind: ཨ་རྒྱ་མད་བྱ་རྒྱ་པ་ལྷ་ཏྲ་

Loc: mdo, za 66b6-67b8 (ལྷོ་མ་བུ་)

Colophon: འཕགས་པ་སྐྱེས་བུ་དམ་པའི་མདོ། རྫོགས་སྟོ།

ID: Ng22.27 (rKTs330; D330; F174; EM719; Lg29.32; He78.28)

Title: *svalpadevatā-sūtra* (D)

Tib: ལྷའི་མདོའ་ཁུང་ཅུ་

Ind: སྤུལ་བ་དེ་བ་ཏ་སྤུ་ཏ་

Loc: mdo, za 67b8-68b3 (၃)

Colophon: ལྷའི་མདོའ་བྱུང་བུ། རྫོགས་སྟོ།

ID: Ng22.28 (rKTs329; D329; S148; F134; F278; EM718; Lg29.33; He78.29)

Title: *devatā-sūtra* (D)

Tib: ལྷ་འཁོར་མདོའ་

ID: Ng22.36 (rKTs276; D276; S97; F332; EM594; Lg23.6; He58.5)

Title: *ārya-buddhākṣepaṇa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱལ་མྱེས་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ་

Ind: ཨ་ཏྲ་བྱད་ནྲ་ཤྲེ་བླན་རྒྱ་མ་ཏྲ་ཡ་རྒྱ་སྲ་ཏྲ་

Loc: mdo, za 115b8-120b9 (སངས་རྒྱལ་)

Colophon: འཕགས་པ་སངས་རྒྱལ་མྱེས་པ་ཞེས་
བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ། རྒྱ་གསལ་སྟོ།

ID: Ng22.37 (rKTs351; D351; S267; F325; EM540; Lg23.7; He51.6)

Title: *jīnaputrārthasiddhisūtra* (S)

Tib: འཕགས་པ་རྒྱལ་བྱ་དོན་གྲུབ་ཀྱི་མདོའ་

Ind:

Loc: mdo, za 121a1-135b4 (རྒྱལ་)

Colophon: འཕགས་པ་རྒྱལ་བྱ་དོན་འགྲུབ་ཅེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདོ། ། རྒྱ་གསལ་སྟོ།

Note: No title in Skt.

ID: Ng22.38 (rKTs301; D301; S40; F255; EM725; Lg23.8; He78.35)

Title: *abhiniṣkramaṇa-sūtra* (D)

Tib: མངོན་པར་འབྱུང་བའི་མདོ་

Ind: ཨ་ཁྱི་ནི་སྤྲ་མ་ན་སྲ་ཏྲ་

Loc: mdo, za 135b5-256a5 (མངོན་)

Colophon: མངོན་པར་འབྱུང་བའི་མདོ་རྒྱ་གསལ་སྟོ། ། ། ། ། ལོ་ཙ་བ་
དགེ་སློང་རིན་ཅེན་བཟང་པོས་རྒྱུར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

Note: The colophon in Derge further adds Dharmaśrībhadrā as translator.

ID: Ng22.39 (rKTs225; D225; S196; F133; EM726; Lg23.9; He79.01)

Title: *ārya-triśaraṇagamana-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་གསུམ་ལ་སྐྱབས་སུ་འགྲོ་བ་ཞེས་བྱ་བའི་མདོ་

Ind: ཨ་ཏྲ་ཏྲི་ཤ་ན་ག་མ་ན་མ་ཏྲ་ཡ་ན་སྲ་ཏྲ་

Loc: mdo, za 256a6-257b2 (སྐྱབས་)

Colophon: འཕགས་པ་གསུམ་ལ་སྐྱབས་སུ་འགྲོ་བ་ཞེས་བྱ་བའི་མདོ། །
རྒྱ་གསལ་སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་ས་བད་གཉའ་དེ་བ་དང་། ལྷ་ཆེན་གི་ལོ་
ཙ་བ་བན་དེ་དཔལ་ཆེགས་ཀྱིས་བསྐྱར་ད་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng22.40 (rKTs328; D328; S57; F338; EM727; Lg23.10; He79.02)

Title: *nandapravrajyā-sūtra* (D)

Tib: དགའ་བོ་རབ་ཏུ་བྱུང་བའི་མདོའ་

Ind: ནན་ད་བ་བ་ཚྱ་སྲ་ཏྲ་

Loc: mdo, za 257b3-260a4 (དགའ་)

Colophon: དགའ་བོ་རབ་ཏུ་བྱུང་བའི་མདོའ། རྒྱ་གསལ་སྟོ།

ID: Ng22.41 (rKTs1131; S269; F92; EM728; Lg23.11; He79.03)

Title: *sthaviropānimantraṇa* (S)

Tib: གནས་བརྟན་སྤྱན་དྲང་བ་

Ind: སྤྱ་བོ་རོ་བ་ནི་མན་ཏྲ་ན་

Loc: mdo, za 260a5-268b2 (གནས་)

Colophon: གནས་བརྟན་སྤྱན་དྲང་བ་རྒྱ་གསལ་སྟོ། ། ཙ་ཏྲ་འཛིན་མེ་
ཏྲ་དང་། བན་དེ་ཡེ་ཤེས་ལྷུས་བསྐྱར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng22.42 (rKTs306; D306; S244; F260;
F327; EM729; Lg23.12; He79.04)

Title: *vimuktimārgadhautagaṇanirdeśa-nāma* (D)

Tib: རྣམ་པར་གྲོལ་བའི་ལམ་ལས་སྤངས་
པའི་ཡོན་ཏན་བསྟན་པ་ཞེས་བྱ་བ་

Ind: བི་ཐུག་ཏི་མྱར་གེ་རྒྱ་ཏ་གུ་ན་རྒྱུ་རྒྱ་མྱ་རྒྱ་

Loc: mdo, za 268b3-280b5 (བསྟན་པ་)

Colophon: རྣམ་པར་གྲོལ་བའི་ལམ་ལས་སྤངས་པའི་ཡོན་ཏན་
བསྟན་པ་ཞེས་བྱ་བ་སྟོ། ། གུན་ནས་བཏུས་པ་གསུམ་པའོ། རྒྱ་གསལ་
སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་འདི་ཏྲ་ཀ་ར་པ་ཤ་དང་། ལྷ་ཆེན་གི་ལོ་ཙ་
བན་དེ་དཔལ་ཆེགས་ཀྱིས་བསྐྱར་ད་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

Note: This version of the work is substantially longer and textually different from, e.g., the Derge version.

ID: Ng22.43 (rKTs965; Lg15.13; He79.05)

Title: *'phags pa me'u dgäl gyi bu chen po ma dmyal khams nas drangs pa'i mdo* (Ne)

Tib: འཕགས་པ་མེའུ་དགལ་གི་བྱ་ཆེན་པོས་མ་
དམུལ་ཁམས་ནས་དངས་པ་བཤད་པའི་མདྲོ་

Ind: ཨ་བྱ་ར་བ་བྱ་ཏྲ་ཉྩ་བེན་རག་ཨ་འགྲུ་ཤ་སྦྱ་ཏྲ་

Loc: mdo, za 280b5-295a8 (མེའུ)

Colophon: འཕགས་པ་མེའུ་དགལ་གི་བྱ་ཆེན་པོས་མ་
དམུལ་ཁམས་ནས་དངས་པའི་མདྲོ༥ རྒྱལ་སྦྱོ༥

Note: This work is not included in mainstream collections but found also in Lg and He, further also Ne and O.

ID: Ng22.44 (rKTs309; D309; F185; F281; EM706; Lg15.14;
Lg29.20; He78.15; He79.06; He80.02) = Ng22.14

Title: *anityatā-sūtra* (D)

Tib: མྱེ་རྟག་པ་ཉིད་ཀྱི་མདྲོ་

Ind: ཨ་ནི་ཏྲ་ཏྲ་སྦྱ་ཏྲ་

Loc: mdo, za 295a8-296a1 (མྱེ་རྟག་པ་)

Colophon: མྱེ་རྟག་པ་ཉིད་ཀྱི་མདྲོ་འཕྲོ་རྒྱལ་སྦྱོ༥

Note: This work must be distinguished from rKTs310, D310, which bears the same title.

ID: Ng22.45 (rKTs279; D279; S233; EM732; Lg15.15; He79.07)

Title: *ārya-buddhānusmṛti* (D)

Tib: འཕགས་པ་སངས་རྒྱས་རྗེས་སུ་དྲན་པ་

Ind: ཨ་བྱ་བྱད་རྟ་ཨ་རྩ་སྦྱི་ཏྲ་

Loc: mdo, za 296a1-296b2 (སངས་རྒྱས་རྗེས་སུ་དྲན་པ་)

Colophon: འཕགས་པ་སངས་རྒྱས་རྗེས་སུ་དྲན་པ་༥ རྒྱལ་སྦྱོ༥
ཁྱེ་གར་གི་མཁན་པོ་བླ་ཉ་བར་མ་དང་༥ ལྷ་ཆེན་གི་
ལོ་ཙ་བ་བན་དེ་ཡི་ཤེས་ལྡན་བསྐྱར་ཅིང་ལྷས་པ༥

Note: The colophon in the Derge version does not provide any information on translators or revisors.

ID: Ng22.46 (rKTs121; D121; S285; F97; EM733; Lg15.16)

Title: *ārya-mahāparinirvāṇasūtra* (D)

Tib: འཕགས་པ་ཡོངས་སུ་ཐུང་ན་ལས་འདས་པའི་མདྲོ་

Ind: ཨ་ཏྲ་པ་རི་ནི་ར་བ་ན་སྦྱ་ཏྲ་

Loc: mdo, za 296b2-298a9 (ཐུང་ན་)

Colophon: འཕགས་པ་ཡོངས་སུ་ཐུང་ན་ལས་འདས་པ་ཐེག་པ་ཆེན་
པོའི་མདྲོ༥ རྒྱལ་སྦྱོ༥ ཁྱེ་གར་གི་མཁན་པོ་ཀ་མ་ལ་ཀུབ་ཏ་དང་
༥ ལྷ་ཆེན་གི་ལོ་ཙ་བ་དག་སྤྲོད་ཅིན་ཅེན་བཟང་པོས་བསྐྱར་ད༥

Note: This is the short version of the *sūtra*, which must be distinguished from the long version, rKTs119, D119, and the middle-length version, rKTs120, D120.

ID: Ng22.47 (rKTs947; Lg23.13; He79.09)

Title: *saddharmasmṛtyupasthānakārikā* (Go)

Tib: དམ་པའི་ཆོས་དྲན་པ་ཉེ་བར་གཞག་པའི་ཆོག་ལེན་བྱས་པ་

Ind: སད་རྟ་མ་སྦྱིད་ཏུ་པ་ལྷ་ན་ཀ་རི་ཀ་

Loc: mdo, za 298a9-302a7 (ཆོས་དྲན་པ་)

Colophon: དམ་པའི་ཆོས་དྲན་པ་ཉེ་བར་གཞག་པ་
ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ༥ རྒྱལ་སྦྱོ༥

Note: This work is also found in Lg and He, further also Gondhla, Go25,11. In the mainstream collections this is placed in the Tanjur, e.g., D4179, Q5679.

ID: Ng22.48 (rKTs319; D319; S77; F129;
F188; EM736; Lg29.1; He80.01)

Title: *ārya-adbhutadharmaṇyāya-nāma* (D)

Tib: འཕགས་པ་མྱད་ཏུ་བྱུང་བ་ཞེས་བྱ་བ་ཆོས་ཀྱི་རྣམ་གྲངས་

Ind: ཨ་ཐ་ཨང་ཐུ་ཏ་ན་མ་པ་ཐ་ཡ་ན་མ་

Loc: mdo, za 302a7-305a6 (མད)

Colophon: འཕགས་པ་མད་དུ་བྱང་བའི་ཆོས་ཀྱི་རྣམ་གྲངས། རྒྱལ་སྟོ།

ID: Ng22.49 (rKTs918; S264; Lg29.2)

Title: *'phags pa tshul khrims nyams pa'i rnam par smin pa lci yang bstan pa'i mdo* (s)

Tib: འཕགས་པ་ཚུལ་ཁྲིམས་ཉམས་པའི་རྣམ་པར་
སྦྱིན་པ་ཕྱེ་ཡང་བསྟན་པའི་མདོའ་

Ind:

Loc: mdo, za 305a6-306a6 (ཚུལ་ཁྲིམས)

Colophon: ཚུལ་ཁྲིམས་ཉམས་པའི་རྣམ་པར་སྦྱིན་
པ་ཕྱེ་ཡང་བསྟན་པའི་མདོའ། རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng22.50 (rKTs321; D321; S104; EM738; Lg29.3)

Title: *caityapradakṣiṇagāthā* (D)

Tib: མཆོད་རྟེན་བསྐྱར་བ་ཆོགས་སུ་བཅད་པ་ཞེས་བྱ་བ་

Ind: ཐུ་ཏ་པ་ཐ་ཐུ་ཏ་ན་མ་པ་ཐ་ཡ་ན་མ་

Loc: mdo, za 306a6-308b4 (མཆོད་རྟེན)

Colophon: མཆོད་རྟེན་བསྐྱར་བའི་ཆོགས་སུ་བཅད་པ། རྒྱལ་སྟོ།

ID: Ng22.51 (rKTs310; D310; S149; Lg29.4)

Title: *anityatā-sūtra* (D)

Tib: ཐུ་རྟག་པ་ཉིད་ཀྱི་མདོའ་

Ind: ཨ་ཐིད་ཐ་ཏ་སུ་ཏ་

Loc: mdo, za 308b5-310a8 (ཐུ་རྟག)

Colophon: ཐུ་རྟག་པ་ཉིད་ཀྱི་མདོའ། རྒྱལ་སྟོ། རྒྱ་གར་
གི་མཐན་པོ་ཀ་མ་ལ་ཀུ་ཏ་དང་། འུ་ཆེན་གི་ལ་ཙ་བ་དགེ་སྤྱོད་
རིན་ཆེན་བཟང་པོས་བསྐྱར་ཅིང་ཁྱེད་ཀྱི་གཏན་ལ་ཕབ་པ།

Note: This work must be distinguished from rKTs309, D309, which bears the same title. The colophon in Derge does not

provide any information on translators and revisors.

ID: Ng22.52 (rKTs335; D335; S174; F369; EM740; Lg29.5; He80.03)

Title: *'phags pa 'khar gsil gyi mdo* (D)

Tib: འཕགས་པ་ལ་ཁར་སིལ་གི་མདོའ་

Ind:

Loc: mdo, za 310a8-313b1 (ཁར་སིལ)

Colophon: འཕགས་པ་ཁར་སིལ་གི་མདོའ། རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng22.53 (rKTs336; D336; S173; Lg29.6; He80.04)

Title: *'khar gsil 'chang ba'i kun tu spyod pa'i cho ga* (D)

Tib: ཁར་སིལ་བཅང་བའི་ཀུན་ཏུ་སྟོན་པའི་ཆོག་

Ind:

Loc: mdo, za 313b1-314a7 (ཁར་སིལ)

Colophon: ཁར་སིལ་གི་མདོ་དང་ཆོག་འདི་འུ་ཆེན་གྱི་ལ་ཙ་བ་བན་དེ་ཆོས་
བྱབ་ཀྱིས། བརྒྱའི་དཔེའ་ལས་བསྐྱར་ཅིང་གཏན་ལ་ཕབ་པ། རྒྱལ་སྟོ།

Note: No title in Skt. The colophon in Derge does not provide any information on translators and revisors.

ID: Ng22.54 (rKTs334; D334; S147; F193; EM743; Lg19.1; He80.05)

Title: *ārya-nandika-sūtra* (D)

Tib: འཕགས་པ་དགའ་བ་ཅན་གྱི་མདོའ་

Ind: ཨ་ཐ་ནན་དི་ཀ་སུ་ཏ་

Loc: mdo, za 314a7-317a5 (དགའ་བ་ཅན)

Colophon: འཕགས་པ་དགའ་བ་ཅན་གྱི་མདོའ། རྒྱལ་སྟོ། རྒྱ་
གར་གི་མཐན་པོ་ཤག་ཀྱི་སིང་ཏ་དང་། ལ་ཙ་བན་དེ་བྱིན་གྱིས་
སྤྱིང་པོས་བསྐྱར། བན་དེ་དེ་བ་ཙན་ཏུས་གཏན་ལ་ཕབ་པ།

ID: Ng22.55 (rKTs206; D206; S200; F328;
F384; EM742; Lg19.2; He80.06)

Title: *zas kyi 'tsho ba rnam par dag pa zhes
bya ba theg pa chen po'i mdo* (D)

Tib: ཟས་ཀྱི་འཆོ་བ་རྣམ་པར་དག་པ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind:

Loc: mdo, za 317a5-318b7 (ཟས་ཀྱིས་འཆོ་བ་)

Colophon: མཆོ་བ་རྣམ་པར་དག་པའི་མདོ། ། རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng22.56 (rKTs820; D826; D1103; Lg19.3; He65.15; He73.02)

Title: *maṅgalagāthā* (D)

Tib: བཀྲ་ཤིས་ཆོགས་སུ་བཅད་པ་

Ind: མང་ག་ལ་ག་ལྷ་

Loc: mdo, za 318b8-320a2 (ག་ཤིས་)

Colophon: བཀྲ་ཤིས་ཆོགས་སུ་བཅད་པ། རྒྱལ་སྟོ། ། རྒྱ་
གར་གི་མཁན་པོ་འཛིན་མྱ་ངའ་ལྷ་ཆེན་གི་ལོ་ཙ་པ་བན་
དེ་ཡེ་ཤེས་ལྷུང་ཅིང་ལྷུང་ཏེ་གཏན་ལ་ཕབ་པ།

Note: This is the same work as D826 or D1103, further also
He65.15, He73.02, and Lg19.3. It must be distinguished from
Ng22.57 and Ng22.60, which bear the same title but are different
works.

ID: Ng22.57 (rKTs820; D826; D1103; Lg19.4; He65.16)

Title: *maṅgalagāthā* (D)

Tib: བཀྲ་ཤིས་ཆོགས་སུ་བཅད་པ་

Ind: མང་ག་ལ་ག་ལྷ་

Loc: mdo, za 320a2-321b6 (བཀྲ་ཤིས་)

Colophon: བཀྲ་ཤིས་ཆོགས་སུ་བཅད་པ་རྒྱལ་སྟོ། །

Note: The identification is problematic as this work bears the
same title, but is actually different from D826 and D1103. It
concurrs with He65.16 and Lg19.4 but must be distinguished from
Ng22.56 and Ng22.60.

ID: Ng22.58 (rKTs816; D822; D1105; S242; S330; S762;
Lg19.5; He45.2; He61.9; He65.17; He84.13)

Title: *pañcatathāgatamaṅgalagāthā* (D)

Tib: དེ་བཞིན་གཤེགས་པ་ལྔའི་བཀྲ་ཤིས་ཆོགས་སུ་བཅད་པ་

Ind: བན་ཙ་ཏ་ལྷ་ག་ཏ་མང་ག་ལ་ག་ལྷ་

Loc: mdo, za 321b6-322a3 (བཀྲ་ཤིས་)

Colophon: དེ་བཞིན་གཤེགས་པ་ལྔའི་བཀྲ་
ཤིས་ཆོགས་སུ་བཅད་པ། རྒྱལ་སྟོ།

ID: Ng22.59 (rKTs818; D824; S331a; S332;
He45.3; He61.10; He75.06; He79.11)

Title: *ratnatrayamaṅgalagāthā* (D)

Tib: དཀོན་མཆོག་གསུམ་གི་བདེ་ལེགས་ཆོགས་སུ་བཅད་པ་

Ind: རད་ན་ཏ་ཡ་སྟ་ལྷ་ག་ལྷ་

Loc: mdo, za 322a3-9 (བཀྲ་ཤིས་)

Colophon: དཀོན་མཆོག་གསུམ་གི་བདེ་ལེགས་ཀྱི་ཆོགས་སུ་བཅད་པ་རྒྱལ་
སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱ་ངའ་ལྷ་ཆེན་གི་ལོ་ཙ་པ་བན་
དེ་ཡེ་ཤེས་ལྷུང་ཅིང་ལྷུང་ཏེ་གཏན་ལ་ཕབ་པ།

Note: This identification is problematic. While the title is sim-
ilar, this work does not concur with D824, or D827 and D1108,
with the latter two being identical but different from D824. It
concurrs with S331a and S332, but not S763. Further with He45.3,
He61.10, He75.06, He79.11. Lg19.6 has a similar title, but the text
is different.

ID: Ng22.60 (rKTs820; D826; D1103; Lg19.8; He65.19)

Title: *maṅgalagāthā* (D)

Tib: བཀྲ་ཤིས་ཆོགས་སུ་བཅད་པ་

Ind: མང་ག་ལ་ག་ལྷ་

Loc: mdo, za 322a9-323a3 (བཀྲ་ཤིས་)

Colophon: བཀྲ་ཤིས་ཆོགས་སུ་བཅད་པ་རྒྱལ་སྟོ། །

Note: This identification is problematic as this work bears the
same title but is actually different from D826 and D1103. It
concurrs with He65.19 and Lg19.8 but must be distinguished from
Ng22.56 and Ng22.57.



Fig. 268: Detail of Mañjuśrī Jñānasattva (Fig. 270)

ID: Ng22.61 (rKTs811; D817; D1101; S329; F99;
F237; F371; EM604; Lg19.6; He65.20)

Title: *svastigāthā* (D)

Tib: བདེ་ལེགས་ཀྱི་ཚིགས་སུ་བཅད་པ་

Ind: स्वास्ति-ग-ज्ञ

Loc: mdo, za 323a3-324b4 (བདེ་ལེགས)

Colophon: བདེ་ལེགས་ཀྱི་ཚིགས་སུ་བཅད་པ། རྒྱ་ཆེན་གྱི་ལོ་ཙ་མ་བཅས་
གར་གི་མཐུན་པོ་འཛིན་མྱེ་ཏ་དང་། རྒྱ་ཆེན་གྱི་ལོ་ཙ་མ་བཅས་
དེ་ཡེ་ཤེས་ལྡན་པ་བསྐྱར་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

Note: The colophon in Derge does not provide any information on translators or revisors.

ID: Ng22.62 (rKts812; D818; D1102; S328; F100; F238; Lg19.7; He55.6; He60.8; He65.21)

Title: *svastyayanagāthā* (D)

Tib: བདེ་ལེགས་སུ་འགྱུར་བའི་ཚིགས་སུ་བཅད་པ་

Ind: सव्यस्थायनगान्था

Loc: mdo, za 324b5-325a5 (བཀྲ་ཤིས་)

Colophon: བདེ་ལེགས་སུ་འགྱུར་བའི་ཚིགས་སུ་བཅད་པ། རྒྱལ་སྟོ།

ID: Ng22.63 (rKts855; F239; Lg19.9)

Title: *shis par brjod pa'i le'u* (F)

Tib: ཤིས་པ་བརྗོད་པའི་ལེའུ་ཞེས་བྱ་བ་

Ind:

Loc: mdo, za 325a5-327a6 (དགྲ་ཤིས་)

Colophon: ཤིས་པ་བརྗོད་པའི་ལེའུ་ཞེས་བྱ་བ། རྒྱལ་སྟོ།

Note: The text is also appended to He65.21. No title in Skt. or Tib. is given, the title is taken from colophon. Besides Lg19.9, this concurs also with F239 but is not found in mainstream collections.



Fig. 269: Sūtra volume za, last folio recto

Generally this folio is in good condition, despite the fact that its volume was bundled poorly for a considerable amount of time, as the blackening along the top and left side indicates.

Fig. 270: Mañjuśrī Jñānasattva – Jampel Yeshé Sempa

Six-headed, two-armed Bodhisattva seated cross-legged on a lotus with the hands on the lap in meditation. Out of the palms grow the stems of two blue lilies (*utpala*) supporting a sword and a book respectively. While the body and the two top heads are white, the central head is blue and flanked by yellow, red, and green heads. These are thus arranged in the respective directions of the secondary esoteric Buddhas. The head on top of them, the lower white head, thus has to be read as the main head and representing the family of Vairocana.

རིགས་སྤུས་ཀྱི་འཇམ་དཔལ་རྣམ་པོ་ ། གཞུགས།
rigs stus kyi 'jam dpal rnon po \ gzhugso/
Tikṣṇa-Mañjuśrī consolidating
(bsdus) the [Buddha] families.

Instead, the figure is to be identified as Gnosis-Being Mañjuśrī, Mañjuśrī Jñānasattva (Jampel Yeshé Sempa, 'jam dpal ye shes sems dpa'); see main text page 119.



Fig. 271: Mañjuśrī Great Wisdom Hero – Jampel Yeshé Paché

Orange, four-armed Mañjuśrī seated cross-legged on a lotus, his body bent sideways in a dynamic posture. His upper right hand brandishes a sword, and the lower left hand holds a blue lily supporting a book. The other pair of hands hold arrow and bow respectively.

འཇམ་དཔལ་ཞལ་ཅིག་ཕྱག་གཞི་གཙུག་པོ།

'jam dpan zhal cig phyag gzhi gzugs //

Mañjuśrī with one head and four arms.

Partially repeated underneath in a different script, the writing possibly discontinued after a mistake.

འཇམ་དཔལ་ཞལ་བཞི

'jaM dpal zhal bji

Another text underneath has been largely rubbed off.

See the discussion on the name of this Bodhisattva, Mañjuśrī Great Wisdom Hero or its alternative, Nāmasaṃgīti Mañjuśrī, in the main text.





Fig. 272: Sūtra volume 'a, first folio verso

This folio has been repaired along the upper and lower margins. The upper margin is partially torn and there are two larger bite marks along the lower margin, one at a major tear that reaches at least the centre of the page. The illuminations are well preserved.



Fig. 273: Śaḍakṣara Avalokita triad

The bejewelled, white Bodhisattva sits cross-legged on a lotus growing out of a small pool. The side-stems conceptually are for the lotuses of the flanking figures, but their lotuses float within the red mandorla framing the triad. The central Bodhisattva has his main hands folded in *añjalimudrā* and holds a string of beads and a lotus in the side arms. He is flanked by a white male and a yellow female seated sideways. Both have the hands in the same positions as the main figure, the male's right arm cut off by the frame of the illumination, while the female's left arm and her toes are drawn on top of it. Of their attributes, only the flower in their raised left arms can be recognized. The goddess performs the teaching gesture and her halo is blue.

འཕགས་པ་སྒྲུབ་ས་གཞིགས་ཚེ་འཁོར་གསུ་ \ ། གཞུགས།
'phags pa spyan [ras] gzigs tso 'khor gsuM \
? gzhuks/

The principle (gtso) triad
of Ārya Avalokita.

Fig. 274: Amoghapāśa pentad

The central white Bodhisattva Avalokiteśvara sits in the posture of royal ease on a central lotus holding lotuses in both hands. He is flanked by two four-armed standing deities on slightly lower lotuses, their stem growing out of the illumination's corners. Of these, the red Amoghapāśa holds, clockwise from the lower right hand, a noose, a vajra, a string of beads and a stick [a hook]. The white Bhṛkuṭī holds a jewel stick, a string of beads, a lotus and a flask. In the top corners are two wrathful deities. Hayagrīva in the top left, a horse-head projecting his head, holds a stick [club], a lotus [gesture of threatening], a [red] lotus and a wheel in the four arms. The deity in the top right corner is the eight-armed Ekajaṭā. She has a sword in his main right hand, the main left is directly underneath without a recognizable attribute [wheel]. The other hands hold, clockwise from the lower right, a stick [an arrow], a lotus, a noose, a jewel stick [club], a trident (*triśula*), and a bow. With the main figure slightly overlapping the secondary ones, this depiction has a sense of space not found in any of the other illuminations.

འཕགས་པ་དོན་ཡོད་མཉམ་པ་ལྷ་ཀླ་གཙུག་སོ།

'phags pa don yod zhags pa lha lnga gzhugso/

The five deities of Ārya Amoghapāśa.



ID: Ng23.1 (rKTs340; D340; S274; F269;
F402; EM744; Lg24.1; He80.07)

Title: *karmaśataka* (D)

Tib: ལས་བརྒྱ་ཐམ་པ་

Ind: བ་རི་བླ་ན་ཀར་མ་ག་ཏ་ཀ་

Loc: mdo, 'a 1b1-336a5 + ya 1b1-124b1 (ལས)

Colophon: ལས་བརྒྱ་ཐམ་པ་ | རྒྱུག་སྟོན།



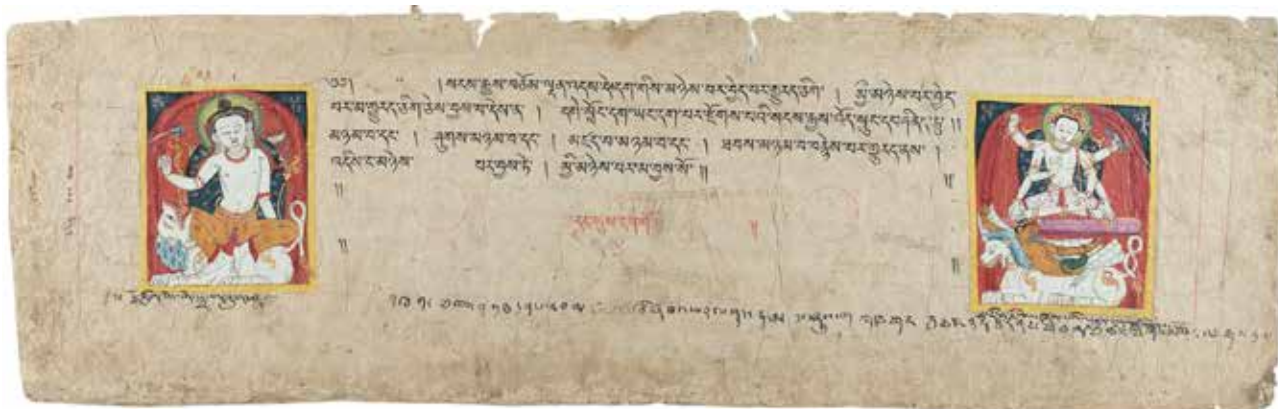
**Fig.275: Sūtra volume 'a,
last folio recto**

A fairly well preserved folio with two larger tears in the central section along the upper edge and a smaller one in the lower right corner, which is also stained.

There is plenty of additional writing on this page, all of it some form of exercise. Around the red review mark, there are numerous drawings and letter exercises in light brown ink, among the letters being *na*, *ga*, *zha* and *a*. Right of the ring two phrases are written with the same ink, the upper one meant to read *phyag 'tshal*. The long line in black ink at the level of the lower edge of the illuminations is also an exercise, it spells out the Tibetan alphabet twice.

Fig.276: Simhanāda Avalokiteśvara

The white Bodhisattva sits in the posture of royal ease (*lalitāsana*) on a white lion, who is seated sideways with the head on the Bodhisattva's right side and his roaring mouth directed upwards. The Bodhisattva has his left arm stretched towards the side with the hand in a fist [it is commonly described as the gesture of giving (*varadamudrā*)]. A trident with a snake curled around its stem is standing behind it. The left hand is hidden behind the thigh and probably holds the lotus stem with a skull-cup (*kapāla*) on top instead of a blossom. The jewellery of the Bodhisattva is distinct



from that of the others and conforms more to that of an ascetic.

རྗེ་ཙུང་སང་གེ་སྒྲ་གཙུག་པོ།

rje tsun seng ge sgra gzhugs/

The venerable (*rje btsun*) lord Simphanāda.

The syllable *nas* is written in a light ink to the side of the beginning of this caption.

**Fig. 277: Hariharihari-
vahānodbhava Avalokiteśvara**

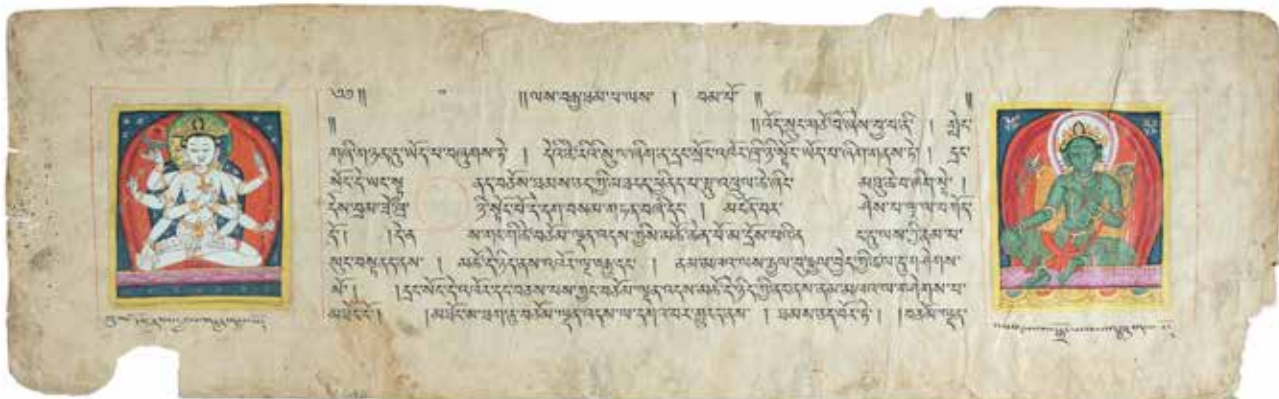
The white, six-armed Bodhisattva sits cross-legged on a lotus atop a double vehicle, a lion and a *garuḍa* with its wings stretched to the sides, the mandorla in the back covering the entire composition. The Bodhisattva's main pair of hands perform the gesture of reassurance (*abhayamudrā*) and rest on the thigh. The other hands are, clockwise from his lower right hand, in the gesture of giving (*varadamudrā*) and hold a string of beads, a scarf [an antelope skin], and a flask. This depiction is abbreviated in the sense that Viṣṇu who usually tops the *garuḍa* underneath the Bodhisattva, the first of the three Hari in the name, is not represented.

ཧ་རི་ཧ་རི་ལ་ཞོན་པ་འི་སྤྱན་རས་གཟིགས་ལོ།

ha ri ha ri la zhon pa'i spyan ras gzigs so/

Avalokita riding on Harihari.





**Fig.278: Sūtra volume ya,
first folio verso**

The folio is well preserved but has suffered at the edges. Along the upper edge a thin strip of paper is lost for almost half the length of the folio, the lower right corner also shows a loss, and a thumb-wide, deep loss is directly underneath the left illumination.

**Fig.279: Uṣṇīṣavijaya –
Tsuktor Namgyel**

The white deity seated cross-legged on a lotus is three-faced and eight-armed, the side faces being yellow and blue. The main pair of hands appears to hold a crossed vajra (*viśvavajra*) in both hands, the gesture of the back hand drawn somewhat awkwardly. Read in pairs from the top down, the other hands hold a Buddha on a lotus and the gesture of reassurance (*abhayamudrā*), an arrow and a bow, and the gesture of giving (*varadamudrā*) and a flask.

རུསུག་རྩོད་རྣམ་རྒྱལ་ལ་གཞུགས་སོ།
rtsug tor rnam gyäl gzhuḡs so/
Uṣṇīṣavijaya.

Neither the image nor the caption indicate that this is a female, I thus interpret the depiction as intentionally male and accordingly spell the name in the male form Uṣṇīṣavijaya.





**Fig. 280: Green Tārā –
Drölma Janggu**

The goddess Green Tārā is seated in the posture of royal ease (*lalitāsana*) on a lotus throne. Her right hand performs the gesture of giving (*varadamudrā*) at the knee and the left holds a blue lily represented in profile in the gesture of argumentation (*vitarkamudrā*). The right hand also is associated with an open blue lily which is often added for reasons of symmetry.

འཕགས་མ་སྒོལ་མ་གཞུགས་སོ།
'phags ma sgrol ma gzhuḡs so/
Ārya Tārā.

The illuminations of the last folio (428) are presented in the context of volume sha, to which they originally belonged (Fig. 301).



**Fig.281: Sūtra volume ya,
last folio recto**

One of the best preserved folios with only slight tears in the lower left corner and along the blackened lower edge, which appears to have been exposed for a considerable amount of time.

**Fig.282: Caṇḍamahāroṣaṇa
Vajrapāṇi – Chakdor Tumchen**

Dark blue protector standing with his left leg stretched (*pratyālīḍha*) and holding a vajra to the side of his head and a bell at the hip.

ཕྱག་ན་རྡོའ་དོ་ལུགས་གཙུགས་སོ།།
phyag na rdoe 'do lugs gzhugs so //

Vajrapāṇi of the sūtra tradition (*mdo lugs*).

This caption is certainly not correct, see the main text on the identification of this and the following illumination.

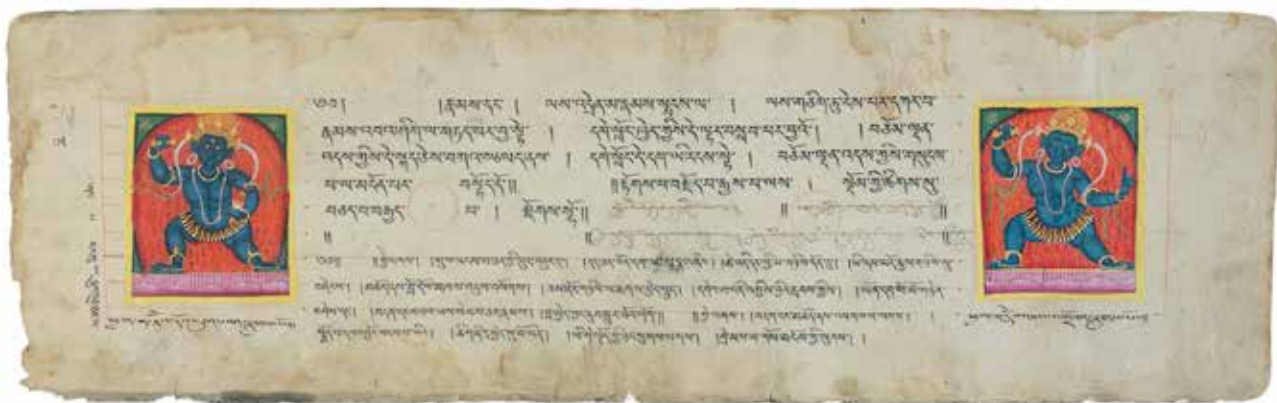
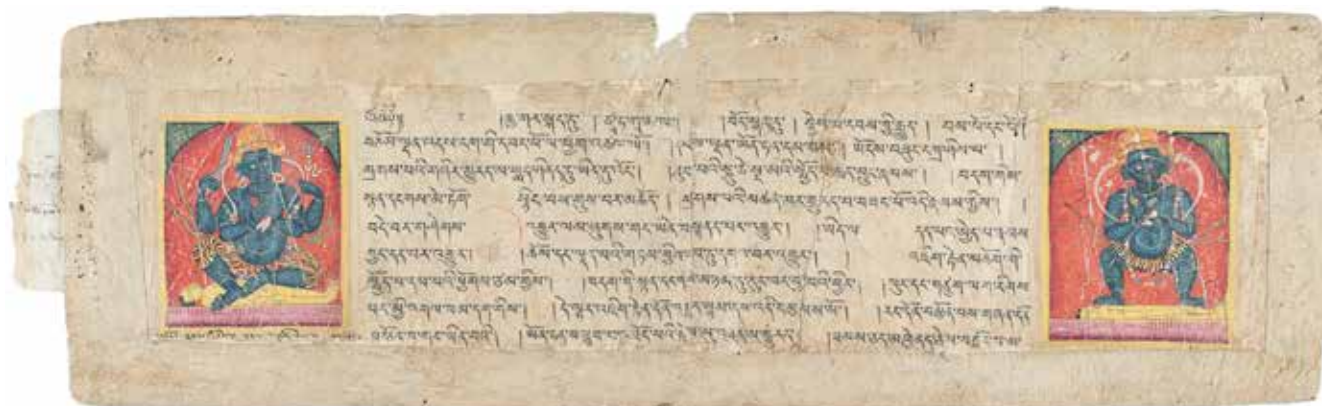


Fig. 283: Vajrapāṇi – Chagna Dorjé

Dark blue protector standing with his left leg stretched (*pratyālīḍha*) on a lotus. He holds a vajra to the side of his head and performs the threatening gesture (*tarjanīmudrā*) with the left.

ཕྱག་རྫོལ་འཛོམ་གྱུགས་སོ།
 phyag na rdoe 'kha 'gro gzhugs so //
 Ḍāka Vajrapāṇi.





**Fig. 284: Sūtra volume ra,
first folio verso**

The folio has been repaired along all four edges resulting in the caption of the right illumination, if there was any, to be covered completely and that of the left one partially obscured. There are major creases across the folio in its centre and towards the right of it, the central one probably was the main cause for the repair. A v-shaped loss with later bite marks is visible at the top edge in line with the central crease. Also the illuminations have suffered considerably.



**Fig. 285: Jñāna Mahākāla
– Yéshé Gönpo**

Dark blue wrathful deity with four arms seated in the posture of royal ease (*lalitāsana*) on a yellow corpse lying on a lotus. His main pair of hands hold a heart and skull-cup (*kapāla*) in front of the chest, while the side arms hold a sword and a tantric staff (*khaṭvāṅga*). He wears both peaceful and wrathful jewellery, and the scarf forms a large bow behind the head.

The beginning of the caption is covered by the repair of the page and the remaining part is partly obscured.

... བཤོལ་མཁོ་ཕྱག་པའི་གཞུག་སོ།
... on po zhal tsig phyag gzhi gzhugso /
Mahākāla (*mgon po*) with one

SŪTRA VOLUME RA

25

(Book 10)



head and four (*bzhi*) arms.

On the basis of the attributes and posture, this deity can more specifically be identified as Jñāna Mahākāla (Yéshé Gönpö, *ye shes mgon po*; see the main text).

**Fig. 286: Pañjara Mahākāla
Alone in the Ngog Tradition
– Gurkyang Ngogluk**

The dark blue deity stands frontally with both legs bent symmetrically on a yellow corpse lying on a lotus. In front of his chest he holds a curved knife (*kartṛkā*) and a skull-cup (*kapāla*) towards each other. He wears both peaceful and wrathful jewellery, and the scarf forms a large bow behind the head. If there was a caption, it is covered by the repair.

In the *Rinjung Gyatsa*, this form is identified as Pañjara Mahākāla Alone in the Ngog Tradition (Gurkyang Ngogluk, *gur skyang rngog lugs*; see Willson and Brauen 2000, no. 361).



ID: Ng25.1 (rKTs981; Lg27.1)

Title: *jātakamālā* (Ng)

Tib: སྐྱེས་པ་རབས་ཀྱི་རྒྱུད་

Ind: རྩོད་ཀྱི་མ་ལ་

Loc: mdo, ra 1b1-139b7 (སྐྱེས)

Chap:

- 1) བྱང་ཆུབ་སེམས་དཔའི་རྟོགས་པ་བརྗོད་པའི་རྒྱ་ལས་
རྟོགས་པ་བརྗོད་པ་དང་པོ་ (ra 4b6)
- 2) ཡུལ་ཤི་བའི་སྐྱེས་པའི་རབས་ཏེ་གཉིས་པའོ་ (ra 9b1)
- 3) ཟན་བློན་ཅང་ཅིག་བྱིན་བའི་སྐྱེས་པའི་རབས་
ཏེ་གསུམ་པའོ་ (ra 11b5)
- 4) ཚོང་དཔོན་གྱི་སྐྱེས་པའི་རབས་ཏེ་བཞིའོ་ (ra 13b8)
- 5) ཚོང་དཔོན་ཟེལ་གྱིས་མ་ཞོན་པ་སྐྱེས་པའི་རབས་ཏེ་ལྔའོ་ (ra 16b5)
- 6) རིང་པོང་གི་སྐྱེས་པའི་རབས་ཏེ་དྲུག་པའོ་ (ra 20a2)
- 7) ཨ་གས་སྤུའི་སྐྱེས་པའི་རབས་ཏེ་བདུན་པའོ་ (ra 24a7)
- 8) བྱམས་པའི་སྟོབས་བསྐྱེད་པའི་རབས་ཏེ་བརྒྱུད་པའོ་ (ra 30b4)
- 9) ཐམས་ཅད་སྟོལ་གྱི་སྐྱེས་པའི་རབས་ཏེ་དགུ་པའོ་ (ra 39b7)
- 10) མཚོད་བྱིན་གྱི་སྐྱེས་པའི་རབས་ཏེ་བརྒྱ་པའོ་ (ra 43b2)
- 11) བརྒྱ་བྱིན་གྱིས་སྐྱེས་པའི་རབས་ཏེ་བརྒྱ་གཅིག་པའོ་ (ra 45a8)
- 12) བྲམ་ཟེའི་སྐྱེས་པའི་རབས་ཏེ་བྲུ་གཉིས་པའོ་ (ra 47a8)
- 13) མྱོས་བྱེད་མའི་སྐྱེས་པའི་རབས་ཏེ་བརྒྱ་གསུམ་པའོ་ (ra 51b6)
- 14) ལེགས་པར་པ་རོལ་ད་ཏུ་བྱིན་པའི་སྐྱེས་པའི་
རབས་ཏེ་བརྒྱ་བཞི་པའོ་ (ra 56a4)
- 15) ཉའི་སྐྱེས་པའི་རབས་ཏེ་བཅོ་ལྔའོ་ (ra 58a1)
- 16) བྱ་སྟེག་པ་ཕྱག་གུའི་སྐྱེས་པའི་རབས་ཏེ་བརྒྱ་དྲུག་པའོ་ (ra 59a4)
- 17) ལྷན་པའི་སྐྱེས་པའི་རབས་ཏེ་བརྒྱ་བདུན་པའོ་ (ra 61b7)
- 18) རྒྱལ་རིགས་ཕྱག་པའི་སྐྱེས་པའི་རབས་ཏེ་བཅོ་བརྒྱུད་པའོ་ (ra 63b9)
- 19) པད་མའི་རྩ་བའི་སྐྱེས་པའི་རབས་ཏེ་བརྒྱ་དགུ་པའོ་ (ra 68a3)
- 20) ཚོང་དཔོན་གྱི་སྐྱེས་པའི་རབས་ཏེ་ཉི་ཤུ་པའོ་ (ra 71b3)
- 21) གཤུག་ཕྱད་བྱང་ཆུབ་ཀྱི་སྐྱེས་པའི་རབས་
ཏེ་ཉི་ཤུ་གཅིག་པའོ་ (ra 75a8)

22) ངང་པའི་སྐྱེས་པའི་རབས་ཏེ་ཉི་ཤུ་གཉིས་པའོ་ (ra 84a2)

23) བྱང་ཆུབ་ཆེན་པོའི་སྐྱེས་པའི་རབས་ཏེ་ || || || ཉི་
ཤུ་གསུམ་པའོ་ (ra 91a6)

24) སྤུ་ཆེན་པོའི་སྐྱེས་པའི་རབས་ཏེ་ཉི་ཤུ་བཞི་པའོ་ (ra 95a6)

25) རི་དགས་ཤ་ར་རྩའི་སྐྱེས་པའི་རབས་ཏེ་ཉི་ཤུ་ལྔ་པའོ་ (ra 98a6)

26) རི་དགས་རུ་ཅུའི་སྐྱེས་པའི་རབས་ཏེ་ཉི་ཤུ་དྲུག་པའོ་ (ra 102b9)

27) སྤུ་འི་རྒྱལ་པོ་སྐྱེས་པའི་རབས་ཏེ་ཉི་ཤུ་བདུན་པའོ་ (ra 107a2)

28) བཟོད་པ་སྤྲེལ་བའི་སྐྱེས་པའི་རབས་ཏེ་ཉི་ཤུ་བརྒྱུད་པའོ་ (ra 113b1)

29) ཚངས་པའི་སྐྱེས་པའི་རབས་ཏེ་ཉི་ཤུ་དགུ་པའོ་ (ra 117b8)

30) སྤང་པོ་ཆེའི་སྐྱེས་པའི་རབས་ཏེ་སུམ་བརྒྱ་པའོ་ (ra 122a7)

31) ལྷ་དུ་སའི་བྱ་སྐྱེས་པའི་རབས་ཏེ་ | སུམ་བརྒྱ་
རྩ་གཅིག་པའོ་ (ra 131a5)

32) ལགས་གྱི་ཁྱིམ་ན་བསྐྱེད་པའི་སྐྱེས་པའི་རབས་
ཏེ་སུམ་བརྒྱ་གཉིས་པའོ་ (ra 135a8)

33) མ་ཏེའི་སྐྱེས་པའི་རབས་ཏེ་ || སུམ་བརྒྱ་རྩ་གསུམ་པའོ་ (ra 137a5)

34) བྱ་ཤིང་ལྷ་མོའི་སྐྱེས་པའི་རབས་ཏེ་སུམ་
བརྒྱ་རྩ་བཞི་པའོ་ (ra 139b6)

Colophon: སྐྱེས་པ་རབས་ཀྱི་རྒྱུད་ | སྟོབས་དཔོན་དཔའ་བོས་མཛད་པ་རྩོགས་
སྟོ། ། || རྒྱ་གར་གི་མཁན་པོ་བྱིན་ཏུ་ཀ་ཀ་སིང་ཏ་དང་ | ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་
མཁན་པོ་མན་རྩ་ཤི་རི་བར་མས་བསྐྱེད་དེ་ཁྱེས་པ་བརྟན་དུ་ལ་ཕབ་བ།

Note: This work is usually found in the Tanjur, except for
Namgyal, Lang (Lg27.1), Chharang (Ch1.1), and Nesar.

ID: Ng25.2 (rKTs341; D341; S281; F359; EM735; Lg27.2; He79.10)

Title: *damamūka-nāmasūtra* (s)

Tib: འཛངས་བླུན་ཞེས་བྱ་བའི་མདོ་

Ind:

Loc: mdo, ra 139b9-307a7 (འཛངས)

Chap:

1) དཔེའི་ལྷ་ཆོགས་ལྷན་པའི་ལེའུ་སྟེ་གཅིག་གོ་ (ra 148b5)

2) སེམས་ཅན་ཆེན་པོ་སྟག་མོ་ལ་ལྷས་བྱིན་བའི་
ལེའུ་སྟེ་ | གཉིས་པའོ་ (ra 151a3)

- 3) ཀུན་ཏུ་རྒྱ་ཚུལ་ཁྲིམས་བསྐྱངས་པའི་ལེའུ་ལྷོ་གསུམ་པའོ་ (ra 152b9)
- 4) ལུས་བཙོངས་ཏེ་མཚོང་བ་བྱས་པའི་ལེའུ་ལྷོ་བཞི་པའོ་ (ra 153b9)
- 5) རྒྱ་མཚོའི་ལྷས་དྲིས་པའི་ལེའུ་ལྷོ་ལྷ་པའོ་ (ra 155b1)
- 6) གང་ག་དར་ཞེས་བྱ་བའི་ལེའུ་ལྷོ་དྲུག་པའོ་ (ra 157b8)
- 7) རྒྱལ་བྱ་ཤའི་ལེའུ་ལྷོ་བདུན་པའོ་ (ra 160b8)
- 8) གསལ་རྒྱལ་གྱི་བྱ་མོ་དོ་མེད་ལེའུ་ལྷོ་བརྒྱད་དོ་ (ra 163b3)
- 9) གསེར་དབྱིག་གི་ལེའུ་ལྷོ་དགུ་པའོ་ (ra 164b8)
- 10) ལྷའི་མེ་ཏྲག་གི་ལེའུ་ལྷོ་བརྒྱ་པའོ་ (ra 166a2)
- 11) ལྷའི་རིན་ཅེན་གི་ལེའུ་ལྷོ་བརྒྱ་གཅིག་པའོ་ (ra 166b9)
- 12) བཟོད་པའི་ལེའུ་ལྷོ་བརྒྱ་གཉིས་པའོ་ (ra 168b2)
- 13) རྒྱལ་པོ་བྱམས་པའི་སྟོབས་ཀྱི་སྤྱན་བའི་ལེའུ་
ལྷོ་བརྒྱ་གསུམ་པའོ་ (ra 169b2)
- 14) སྟོན་དུ་བ་དྲུག་བཀུལ་བའི་ལེའུ་ལྷོ་བརྒྱ་བཞི་པའོ་ (ra 183b4)
- 15) གཅན་ཟན་ཀུན་ཏའི་ལུས་ཀྱིས་སྤྱན་བ་བྱས་
པའི་ལེའུ་ལྷོ་བཙོང་པའོ་ (ra 186a3)
- 16) རབ་ཏུ་འབྱུང་བར་བྱ་བའི་ཡོན་ཏན་བཟླས་
པའི་ལེའུ་ལྷོ་བརྒྱ་དྲུག་གོ་ (ra 195a8)
- 17) ཚུལ་གསེར་ཚུལ་ཁྲིམས་སྤངས་པའི་ལེའུ་ལྷོ་
བརྒྱ་བདུན་པའོ་ (ra 200a4)
- 18) བྱིས་བདག་དབང་པོ་བྱེད་པའི་ལེའུ་ལྷོ་ཁཙམ་བརྒྱད་པའོ་ (ra 203a6)
- 19) དབུལ་མོས་རས་བྱིན་པའི་ལེའུ་ལྷོ་བརྒྱ་དགུ་པའོ་ (ra 205a2)
- 20) བུམ་ཟེ་དབུལ་མོས་ཀ་ཏ་ཡ་ན་ལ་དབུལ་བཙོངས་
པའི་ལེའུ་ལྷོ་ཉི་ཤུ་པའོ་ (ra 206a5)
- 21) གསེར་ལྷའི་ལེའུ་ལྷོ་ཉི་ཤུ་ཙ་གཅིག་པའོ་ (ra 208a1)
- 22) རིགས་གཉིས་པའི་ལེའུ་ལྷོ་ཉི་ཤུ་ཙ་གཉིས་པའོ་ (ra 209a7)
- 23) རྒྱལ་པོ་རྒྱ་འོད་ཀྱི་མགོ་སྤྱན་བར་བཏང་པའི་
ལེའུ་ལྷོ་ཉི་ཤུ་གསུམ་མོ་ (ra 217a3)
- 24) སྟོན་པོ་རེ་དགས་ཀྱི་བྱ་བདུན་གི་ལེའུ་ལྷོ་ཉི་
ཤུ་ཙ་བཞི་པའོ་ (ra 222b3)
- 25) ཀ་པི་ན་ཆེན་པོའི་ལེའུ་ལྷོ་ཉི་ཤུ་ཙ་ལྷ་པའོ་ (ra 225b7)
- 26) དགེ་སྦྱང་མ་ཡུང་པ་ལའི་ལེའུ་ལྷོ་ཉི་ཤུ་དྲུག་པའོ་ (ra 229a8)

- 27) ཤུ་དོར་ལ་གར་ནའི་ལེའུ་ལྷོ་ཉི་ཤུ་བདུན་ནོ་ (ra 230a9)
- 28) རྒྱལ་པོ་ཨ་ཤོ་ཀའི་ལེའུ་ལྷོ་ཉི་ཤུ་བརྒྱད་དོ་ (ra 231b2)
- 29) གསེར་གི་བུམ་པ་ལེའུ་ལྷོ་ཉི་ཤུ་དགུའོ་ (ra 233a1)
- 30) བུམ་ཟེ་མོ་བདེའ་བའི་ལེའུ་ལྷོ་ལྷས་བརྒྱ་པའོ་ (ra 234a9)
- 31) སྤྱན་བ་ཆེན་པོ་རྒྱ་མཚོར་ཞུགས་པའི་ལེའུ་ལྷོ་
ལྷས་བརྒྱ་ཙ་གཅིག་གོ་ (ra 246a9)
- 32) རྒྱལ་པོ་མེ་ལོང་གའོད་གི་ལེའུ་ལྷོ་ལྷས་བརྒྱ་ཙ་གཉིས་སོ་ (ra 248a6)
- 33) ལེགས་ཚལ་དང་ཉེས་ཚལ་གི་ལེའུ་ལྷོ་ལྷས་
བརྒྱ་ཙ་གསུམ་མོ་ (ra 249b1)
- 34) རྒྱལ་བྱ་དོན་ཐམས་ཅད་གྲུབ་པའི་ལེའུ་ལྷོ་
ལྷས་བརྒྱ་ཙ་བཞིའོ་ (ra 257b9)
- 35) བྱིས་བདག་རྩྱུས་བྱེད་ཀྱི་ལེའུ་ལྷོ་ལྷས་བརྒྱ་ཙ་ལྷ་པའོ་ (ra 260a4)
- 36) རྒྱལ་པོ་སྤྱིག་འབྱེད་ཀྱི་ལེའུ་ལྷོ་ལྷས་བརྒྱ་དྲུག་གོ་ (ra 264b8)
- 37) སྤྱི་གདུང་བ་སོར་འབྱེད་ཅན་གི་ལེའུ་ལྷོ་ལྷས་
བརྒྱ་ཙ་བདུན་པའོ་ (ra 276a6)
- 38) དབུལ་མོ་སྟོན་དགའ་མའི་ལེའུ་ལྷོ་ལྷས་བརྒྱ་
ཙ་བརྒྱད་པའོ་ (ra 278b8)
- 39) བ་ཤེ་ཙོ་རི་འི་ལེའུ་ལྷོ་ལྷས་བརྒྱ་ཙ་དགུ་པའོ་ (ra 280b5)
- 40) བྱིས་བདག་དབྱིག་པ་ཅན་ཞེས་བྱ་བའི་ལེའུ་
བཞི་བརྒྱ་པའོ་ (ra 284a2)
- 41) བུམ་ཟེ་ཤི་ཙོར་ཞེས་བྱ་བའི་ལེའུ་ལྷོ་ལྷོ་བཞི་
བརྒྱ་ཙ་གཅིག་གོ་ (ra 286a4)
- 42) བྱིས་བདག་དན་བྱི་ལ་ཞེས་བྱ་བའི་ལེའུ་ལྷོ་
བཞི་བརྒྱ་ཙ་གཉིས་སོ་ (ra 288b3)
- 43) བལ་ཐུང་སྟོང་གི་ལེའུ་བཞི་ལྷོ་བརྒྱ་ཙ་གསུམ་མོ་ (ra 290b5)
- 44) བུམ་ཟེ་སྟོན་བ་ལུལ་བའི་ལེའུ་ལྷོ་བཞི་བརྒྱ་ཙ་བཞི་པའོ་ (ra 291b9)
- 45) སངས་རྒྱུས་ཐོག་མ་བྱམས་པའི་ལུགས་བསྐྱེད་པའི་
ལེའུ་ལྷོ་བཞི་བརྒྱ་ཙ་ལྷ་པའོ་ (ra 292b1)
- 46) སྤྱི་བོ་སྤྱིས་ཀྱི་ལེའུ་ལྷོ་བཞི་བརྒྱ་ཙ་དྲུག་པའོ་ (ra 295b7)
- 47) བྱ་མོ་སུ་མ་ན་བྱ་བརྒྱའི་ལེའུ་ལྷོ་བཞི་བརྒྱ་ཙ་བདུན་ནོ་ (ra 297b8)
- 48) ལྷ་པ་ཀུབ་ཏའི་ལེའུ་ལྷོ་བཞི་བརྒྱ་ཙ་བརྒྱད་པའོ་ (ra 301b3)

- 49) ངང་པ་ཕ་ཐ་བརྟུ་ཕྱར་སྐྱེས་པའི་ལཱ་ལྷ་སྟེ་བཞི་
བརྟུ་རྩ་དགུ་པའོ་ (ra 302b2)
- 50) སེང་གེ་ཡི་དམ་བཙན་པ་ཞེས་བྱ་བའི་ལཱ་ལྷ་
སྟེ་ཕ་བརྟུ་པའོ་ (ra 304b5)
- 51) སྟིན་བྱ་རྩ་བ་བཙན་པའི་ལཱ་ལྷ་སྟེ་ཕ་བརྟུ་
རྩ་གཅིག་པའོ་ (ra 306a2)
- 52) དག་སྟོང་གྲུན་ཏེ་ཞེས་བྱ་བའི་ལཱ་ལྷ་སྟེ་ཕ་
བརྟུ་རྩ་གཉིས་པའོ་ (ra 307a7)

Colophon:

Note: No title in Skt. This work ends without colophon at what is also the end of the volume. The text deviates from other versions in number and labelling of chapters; it includes also one extra chapter 7. A comparison with the Derge version shows major textual differences.



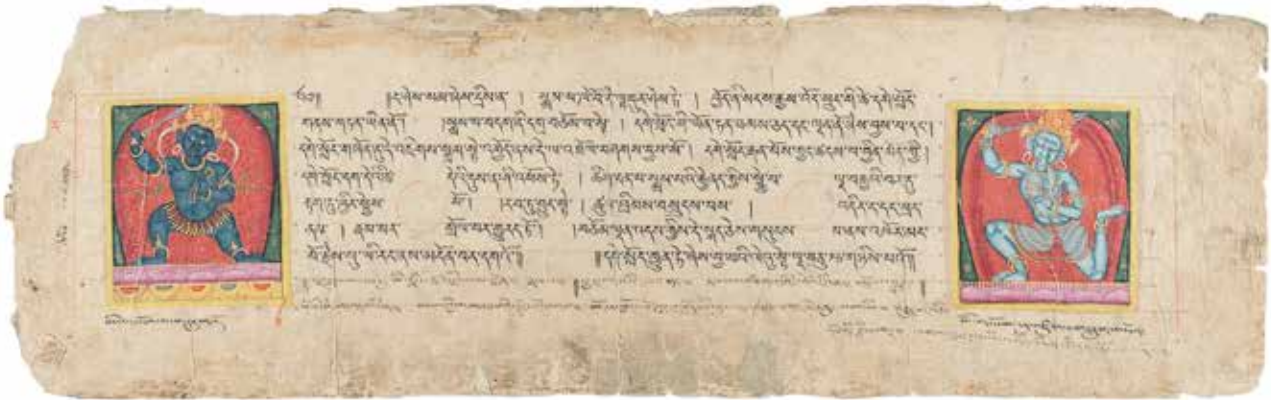
**Fig.287: Sūtra volume ra,
last folio recto**

Besides a number of creases across the folio and a larger loss in the top left corner, the folio is in good condition.

Fig.288: Standing Acala – Miyowa

The dark blue wrathful figure stands with its left leg stretched (*pratyāliḍha*) on a lotus throne. His right arm is raised, holding a sword, while the left holds a noose.

མི་གཡོ་བ་གཙུག་སོ།
mi g.yo' ba gzhuso/
Acala.



**Fig. 289: Kneeling Acala
– Miyowa Pütsuk**

The light blue semi-wrathful deity kneels with one leg towards his right side. His right arm holds a sword above the head, and the left holds a noose in front of the chest. This is the most frequently represented form of Acala simply called Kneeling Acala (Miyowa Pütsuk, *mi g.yo ba pus btsugs*) as also identified by the caption.

མིག་ཡོང་ཕུས་ཚུགས་གཞུགས་སོ།
mi g.yo ba pus tsugs gzugs so //
 Kneeling (*pus btsugs*) Acala.





**Fig.290: Sūtra volume 1a,
first folio verso**

Except for the very edges, this folio is in good condition. A crease cuts right across the left illumination. Distinctive bite marks are found in the lower right corner, which has partly been eaten away.



**Fig.291: Yellow Jambhala
– Dzamser**

The corpulent, yellow deity sits in the posture of royal ease (*lalitāsana*) on a lotus. He is semi-wrathful with wide open eyes and his hair-knot is off centre. The right hand holds a jewel in front of the chest and the left holds a mongoose at the thigh. This is a typical depiction of Yellow Jambhala.

འཛམ་མེད་གཙུག་པོ།

'dzam ser gzhugs so/

Yellow Dzam (Jambhala).

Usually, Jambhala's name is simply transliterated from the Sanskrit into Tibetan Dzambhala, but the word used here and in the following caption links the deity to the southern continent Jambudvīpa (*'dzam bu gling*).



Fig. 292: Black Jambhala
– Dzamnag

Dark blue, naked, and ithyphallic
wrathful deity standing with his left
leg stretched (*pratyālīḍha*) on a lotus. He
holds a skull-cup (*kapāla*) in the right
hand and a mongoose in the left.

འཛམ་ནག་གཙུག་པོ།

'dzam nag gzhugs so //

Black Dzam (Jambhala).

ID: Ng26.1 (rKTs180; D180; S234; F252; EM667; Lg16.12; He68.02)

Title: *ārya-sarvadharmāpravṛttinirdeśa-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་ཚེས་ཐམས་ཅད་འབྱུང་བ་ཕྱེད་པ་
བསྟན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ་

Ind: ཨ་བྱ་ས་ཅ་དར་མ་པ་བྲི་ཏི་ནི་ར་དེ་ཤ་ན་མ་ལྷ་ཏ་ཡ་ན་སྲ་ཏ་

Loc: mdo, la 1b1-33a9 (འབྱུང)

Colophon: འཕགས་པ་ཚེས་ཐམས་ཅད་འབྱུང་བ་ཕྱེད་
པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོའ། རྒྱ་གས་སྟོ།

ID: Ng26.2 (rKTs353; D353; S180; F31; EM748; Lg23.1; He84.01)

Title: *thabs mkhas pa chen po sangs rgyas drin lan bsab pa'i mdo* (D)

Tib: ཐབས་མཁས་པ་ཆེན་པོ་སངས་རྒྱས་དྲིན་ལན་བསལ་པའི་མདོའ་

Ind: དེའི་ཕྱང་བྱ་ན་ཕྱར་པོའུ་ཨིན་ཀྱང་སྲ་ལམ་དེའི་ཨིར་

Loc: mdo, la 33b1-147a3 (དྲིན)

Chap:

- 1) སྒྲིང་གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ་གཅིག་གོ་ (la 41b1)
- 2) སྟེ་ཞུའི་ལེའུ་ཞེས་བྱ་སྟེ་གཞིས་སོ་ (la 48b7)
- 3) གཞེན་པོའི་ལེའུ་ཞེས་བྱ་སྟེ་གསུམ་པའོ་ (la 61a3)
- 4) བྱང་ཚུབ་དུ་མེམས་བསྐྱེད་པ་ཞེས་བྱ་བའི་ལེའུ་སྟེ་བཞི་པའོ་ (la 64a6)
- 5) བསྟན་བཅོས་ཀྱི་ལེའུ་ཞེས་བྱ་སྟེ་ལྔ་པའོ་ (la 79b9)
- 6) ངན་དོན་གྱི་ལེའུ་ཞེས་བྱ་སྟེ་དུག་གོ་ (la 96a4)
- 7) སྟོང་རྒྱའི་ལེའུ་ཞེས་བྱ་སྟེ་བདུན་པོ་ (la 110b8)
- 9) འཕགས་པ་མ་འགགས་པའི་ལེའུ་ཞེས་བྱ་སྟེ་དགའོ་ (la 132b8)
- 9) ཉེ་བར་བསྟན་པའི་ལེའུ་ཞེས་བྱ་སྟེ་དགའོ་ (la 147a3)

Colophon: ཐབས་མཁས་པ་ཆེན་པོ་སངས་རྒྱས་དྲིན་ལན་བསལ་པའི་
མདོ་ལས་ཉེ་བར་བསྟན་པའི་ལེའུ་ཞེས་བྱ་སྟེ་དགའོ། རྒྱ་གས་སྟོ།

Note: The title is indicated as Skt. while it is obviously Chinese and usually given as *Dafangbian fobaoen jing*. Note that also Hemis I (He84.1) indicates this as Skt. (*rgya gar skad du*) while Derge points to Chinese (*rgya'i skad du*). What should be counted as chapter 8 is given as chapter 9.

ID: Ng26.3 (rKTs290; D290; Lg23.2; He84.02)

Title: *sūnyatā-nāma-mahāsūtra* (D)

Tib: མདོ་སྟེ་ཆེན་པོ་སྟོང་པ་ཉིད་ཅེས་བྱ་བ་

Ind: ལྷན་བྱ་ཏུ་ལྷ་མ་མ་ཏ་སྲ་ཏམ་

Loc: mdo, la 147a4-150b3 (སྟོང་པ)

Colophon: མདོ་ཆེན་པོ་སྟོང་པ་ཉིད་ཅེས་བྱ་བ། ། རྒྱ་གས་སྟོ། ། རྒྱ་གར་གི་
མཁན་པོ་འཛིན་མྱ་ཏ་དང་། བད་ཉ་བར་མ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་བ་
བན་དེ་ཡེ་ཤེས་ལྷེ་ལས་བསྟོགས་པས་བསྐྱར་ཅིང་ལྷས་ཏི་གཏན་ལ་ཕབ་པ།

ID: Ng26.4 (rKTs291; D291; S202; F307; EM749; Lg23.3; He84.03)

Title: *mahāsūnyatā-nāma-mahāsūtra* (D)

Tib: མདོ་ཆེན་པོ་སྟོང་པ་ཉིད་ཆེན་པོ་ཞེས་བྱ་བ་

Ind: མ་ཏུ་ལྷན་བྱ་ཏུ་ལྷ་མ་མ་ཏ་སྲ་ཏམ་

Loc: mdo, la 150b4-159a1 (སྟོང་ཆེན)

Colophon: མདོ་སྟེ་ཆེན་པོ་སྟོང་པ་ཉིད་ཆེན་པོ་ཞེས་བྱ་བ། ། རྒྱ་གས་སྟོ། ། རྒྱ་
གར་གི་མཁན་པོ་འཛིན་མྱ་ཏ་དང་། བད་ཉ་བར་མ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་བ་
བན་དེ་ཡེ་ཤེས་ལྷེ་ལས་བསྟོགས་པས་བསྐྱར་ཅིང་ལྷས་ཏི་གཏན་ལ་ཕབ་པ།

ID: Ng26.5 (rKTs294; D294; S118; F374; EM750; Lg26.2; He84.04)

Title: *pañcatraya-nāma-mahāsūtra* (D)

Tib: མདོ་ཆེན་པོ་ལྔ་གསུམ་པ་ཞེས་བྱ་བ་

Ind: བན་ཅ་ཏུ་ཡན་ལྷ་མ་མ་ཏ་སྲ་ཏམ་

Loc: mdo, la 159a1-167b9 (སྟོང་ཆེན / ལྔ)

Colophon: མདོ་ཆེན་པོ་ལྔ་གསུམ་པ་ཞེས་བྱ་བ། ། རྒྱ་གས་སྟོ། ། རྒྱ་གར་གི་
མཁན་པོ་འཛིན་མྱ་ཏ་དང་། བད་ཉ་བར་མ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་བ་
བན་དེ་ཡེ་ཤེས་ལྷེ་ལས་བསྟོགས་པས་བསྐྱར་ཅིང་ལྷས་ཏི་གཏན་ལ་ཕབ་པ།

ID: Ng26.6 (rKTs288; D288; S119; F375; EM617;
EM751; Lg26.3; Lg26.5; He84.05)

Title: *māyājāla-nāma-mahāsūtra* (D)

Tib: མདོ་ཆེན་པོ་རྒྱ་མཐི་དྲ་བ་ཞེས་བྱ་བ་

Ind: ལྷ་ཡུ་རྫོ་ལན་རྒྱ་མ་མ་རྒྱ་སྤྲུ་ཏམ་

Loc: mdo, la 167b9-182b4 (ཟུ)

Colophon: མདྲོ་ཆེན་པོ་རྒྱ་མཐོ་བ་ཞེས་བྲ་བ། རྒྱ་གར་གི་
མཁན་པོ་འཛིན་མྱེ་ཏ་དང་། བླ་ཉ་བར་མ་དང་། འུ་ཆེན་གྱི་ལོ་ཙ་པ་བན་
དེ་ཡེ་ཤེས་ཟླ་ལས་སྦྱགས་པས་བསྐྱར་ཅིང་། ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng26.7 (rKTs292; D292; S203; F376; EM752; Lg27.3; He84.06)

Title: *dhvajāgra-nāma-mahāsūtra* (D)

Tib: མདྲོ་ཆེན་པོ་རྒྱ་ལ་མཚན་མཚག་ཅེས་བྲ་བ་

Ind: ལྷ་རྫོ་གྲ་ན་མ་མ་རྒྱ་སྤྲུ་ཏམ་

Loc: mdo, la 182b5-186a5 (རྒྱ་ལ་མཚན)

Colophon: མདྲོ་ཆེན་པོ་རྒྱ་ལ་མཚན་མཚག་ཅེས་བྲ་བ། རྒྱ་གར་གི་
གི་མཁན་པོ་འཛིན་མྱེ་ཏ་དང་། བླ་ཉ་བར་མ་དང་། འུ་ཆེན་གི་ལོ་ཙ་པ་
བན་དེ་ཡེ་ཤེས་ཟླ་ལས་སྦྱགས་པས་བསྐྱར་ཅིང་། ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng26.8 (rKTs293; D293; S204; F377; Lg27.4; He84.07)

Title: *dhvajāgra-nāma-mahāsūtra* (D)

Tib: མདྲོ་ཆེན་པོ་རྒྱ་ལ་མཚན་དམ་པ་ཞེས་བྲ་བ་

Ind: ལྷ་རྫོ་གྲ་གྲ་རྒྱ་མ་མ་རྒྱ་སྤྲུ་ཏམ་

Loc: mdo, la 186a5-187b7 (རྒྱ་ལ་མཚན)

Colophon: མདྲོ་ཆེན་པོ་རྒྱ་ལ་མཚན་དམ་པ་ཞེས་བྲ་བ། རྒྱ་གར་གི་

ID: Ng26.9 (rKTs289; D289; S205; F233; F318;
F378; EM753; Lg27.5; He84.08)

Title: *bimbisārapratyudgamana-nāma-mahāsūtra* (D)

Tib: མདྲོ་ཆེན་པོ་གཟུགས་ཅན་སྙིང་པོས་བསྐྱེད་པ་ཞེས་བྲ་བ་

Ind: བེམ་བེ་སྐ་ར་བླ་ད་ཐུང་ག་མ་ནན་ན་མ་མ་རྒྱ་སྤྲུ་ཏམ་

Loc: mdo, la 187b7-193b3 (གཟུགས་ཅན)

Colophon: མདྲོ་ཆེན་པོ་གཟུགས་ཅན་སྙིང་པོས་བསྐྱེད་པ་ཞེས་བྲ་བ། རྒྱ་གར་གི་
མཁན་པོ་འཛིན་མྱེ་ཏ་དང་། བླ་ཉ་བར་མ་དང་། འུ་ཆེན་གྱི་ལོ་ཙ་
པ་བན་དེ་ཡེ་ཤེས་ཟླ་ལས་སྦྱགས་པས་བསྐྱར་ཅིང་། ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng26.10 (rKTs650; D656; D1061; S612; F151;
EM360; EM754; Lg27.6; He84.09)

Title: *ātānāṭiyasūtra-nāma-mahāsūtra* (D)

Tib: མདྲོ་ཆེན་པོ་ཀུན་ཏུ་རྒྱ་བ་དང་ཀུན་ཏུ་རྒྱ་བ་
མ་ཡིན་པ་དང་མཐུན་པའི་མདྲོ་ཞེས་བྲ་བ་

Ind: ལྷ་རྒྱ་རྒྱ་ཡུ་མ་སྤྲུ་ཏུན་རྒྱ་མ་མ་རྒྱ་སྤྲུ་ཏམ་

Loc: mdo, la 193b3-207a2 (མཐུན་པའི)

Colophon: མདྲོ་ཆེན་པོ་ཀུན་ཏུ་རྒྱ་བ་དང་། ཀུན་ཏུ་རྒྱ་བ་མ་ཡིན་
པ་དང་མཐུན་པའི་མདྲོ་ཞེས་བྲ་བ། རྒྱ་གར་གི་མཁན་པོ་
འཛིན་མྱེ་ཏ་དང་། བླ་ཉ་བར་མ་དང་། འུ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་
ཡེ་ཤེས་ཟླ་ལས་སྦྱགས་པས་བསྐྱར་ཅིང་། ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng26.11 (rKTs647; D653; D1062; S609; F145;
F152; EM361; EM755; Lg26.4; He84.10)

Title: *mahāsamājasūtra-nāma-mahāsūtra* (D)

Tib: མདྲོ་ཆེན་པོ་འདུས་པ་ཆེན་པོའི་མདྲོ་ཞེས་བྲ་བ་

Ind: མ་ཏ་ས་མ་རྫོ་སྤྲུ་ཏུན་ན་མ་མ་ཏ་སྤྲུ་ཏམ་

Loc: mdo, la 207a2-215b5 (འདུས་པ)

Colophon: མདྲོ་ཆེན་པོ་འདུས་པ་ཆེན་པོའི་མདྲོ་ཞེས་བྲ་བ། རྒྱ་གར་གི་
མཁན་པོ་འཛིན་མྱེ་ཏ་དང་། བླ་ཉ་བར་མ་དང་། འུ་ཆེན་གྱི་ལོ་ཙ་
པ་བན་དེ་ཡེ་ཤེས་ཟླ་ལས་སྦྱགས་པས་བསྐྱར་ཅིང་། ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng26.12 (rKTs232; D232; S81; F215; EM747; Lg25.2; He83.02)

Title: *ārya-mahāmegha-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྤྱིན་ཆེན་པོ་ཞེས་བྲ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་མ་ཏ་སྤྱེ་གླན་རྒྱ་མ་མ་ཏ་ཡ་ན་སྤྲུ་ཏམ་

Loc: mdo, la 215b6-322a4 (སྤྱིན)

Chap:

1) ལྷ་ཐམས་ཅད་འདུས་པ་ཞེས་བྲ་བཞེ། སྤང་པོ་དང་
པོའི་ལེའུ་རྒྱ་གར་སྤྱོ་ (la 244b8)

2) ཏིང་ངེ་འཛིན་དུ་གྱེ་ལེའུ་ཞེས་བྲ་བཞེ་གཉིས་པའོ་ (la 262a3)

3) གཟུངས་ཀྱི་སྤང་གཞིའི་ལེའུ་ཞེས་བྲ་བཞེ། གསུམ་པའོ་ (la 263a8)

- 4) རྩེས་པོ་དག་གི་སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་བ་སྟེ། བཞི་པའོ་ (la 264a3)
- 5) སྲིད་པར་སྒྲིབ་པའི་སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་བ་སྟེ། རྩེ་པའོ་ (la 264b1)
- 6) འཁོར་པའི་ཉོན་མོངས་པའི་ཞིང་གི་ལས་ཀྱི་ས་ཐོབ་པའི་
སྒྲིབ་གཞིའི་ལེའུ་བྱ་སྟེ། དུག་པའོ་ (la 264b8)
- 7) ཡེ་ཤེས་ལ་རྫོངས་པ་གཟུང་པའི་སྒྲིབ་གཞིའི་ལེའུ་
ཞེས་བྱ་སྟེ། བདུན་པའོ་ (la 265a5)
- 8) ཡེ་ཤེས་ཟབ་མོ་བདུན་པ་ཐོབ་པ་ལ་འཇུག་པའི་རྣམ་པའི་
སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། བརྒྱད་པའོ་ (la 265b2)
- 9) རྣམ་པར་ཐར་པའི་བསོད་ནམས་ཀྱི་མཛོད་ཀྱི་སྒྲིབ་
གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། དགྲ་པའོ་ (la 265b8)
- 10) བསོད་ནམས་ཀྱི་རྣམ་པ་ཡོངས་སུ་བཛོད་པའི་སྒྲིབ་
གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། བརྒྱ་པའོ་ (la 266a7)
- 11) སྤྱིན་ཆེན་པོའི་ཆོག་རྣམ་མཁའ་ལས་བྱུང་བའི་སྒྲིབ་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། བརྒྱ་གཅིག་པའོ་ (la 266b5)
- 12) སྟོག་གི་འོད་གི་སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་
སྟེ། བརྒྱ་གཅིག་པའོ་ (la 267a2)
- 13) སྤྱིན་ཆེན་པོའི་སྟོག་འབྱུང་བ་དང་། རྩན་ཞིང་ཐུན་པ་འཛོམས་པའི་
སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། བརྒྱ་གསུམ་པོ་ (la 267b2)
- 14) སྤྱིན་ཆེན་པོའི་སྟོག་གི་སྒྲིབ་འཕྱུལ་གི་སྒྲིབ་གཞིའི་ལེའུ་
ཞེས་བྱ་སྟེ། བརྒྱ་བཞི་པའོ་ (la 267b8)
- 15) ཆོ་འཕྱུལ་ཆེན་པོའི་སྒྲིབ་གཞིའི་ལེའུ་ཞེས་
བྱ་སྟེ། བཅོ་ལྔ་པའོ་ (la 268a4)
- 16) ཆོས་ཀྱི་ཐོག་ཏྱིག་གི་འབྲེལ་པའི་གཏམ་གི་སྒྲིབ་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། བརྒྱ་དུག་པའོ་ (la 268b1)
- 17) ཡེ་ཤེས་རྟོ་རྩེའི་རྣམ་པ་ལ་འཇུག་པའི་སྒྲིབ་གཞིའི་ལེའུ་
ཞེས་བྱ་སྟེ། བརྒྱ་བདུན་པའོ་ (la 268b8)
- 18) ལོངས་སྟོང་མྱོད་ཟད་པའི་རྣམ་པ་ལ་འཇུག་པའི་རྣམ་
པར་འཕྱུལ་བའི་རྒྱལ་པོའི་ཆོས་ཀྱི་སྟོང་སྒྲིབ་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། བཅོ་བརྒྱད་པའོ་ (la 269a6)
- 19) ཡང་དག་པའི་ལམ་གི་རྣམ་པ་མངོན་པར་མཛོན་པ་ལ་འཇུག་པའི་
ཆོས་ཀྱི་སྟོང་སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། བརྒྱ་དགུ་པའོ་ (la 269b4)

- 20) སྤྱ་ཞིང་ཟབ་པའི་སྒྲིབ་གཞིའི་རྣམ་པ་ལ་འཇུག་པའི་
ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་པའོ་ (la 270a2)
- 21) སེང་གེ་རྣམ་པར་ཆེ་བ་ལ་དབྱེགས་པའི་སྒྲིབ་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་གཅིག་པའོ་ (la 270b1)
- 22) མཛམས་སྒྱུར་བ་ཆོགས་པའི་རྣམ་པ་འཛིག་རྟེན་དང་འབྲུན་
པར་འཇུག་པར་བྱ་བ་ལ་འཇུག་པའི་མདོའི་སྒྲིབ་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་གཉིས་པའོ་ (la 271a1)
- 23) མངོན་པར་ཆེ་བ་རིན་པོ་ཆའི་མཛོད་ལ་འཇུག་པའི་སྒྲིབ་
གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་གསུམ་པའོ་ (la 271a8)
- 24) རྣམ་མཁའ་ཤིང་གི་རྩལ་ཆེན་པོའི་སྟོབས་ལ་འཇུག་པའི་སྒྲིབ་
གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་བཞི་པའོ་ (la 271b7)
- 25) སྤྱ་ཆེན་པོའི་དུས་རྣམ་པར་བསྒྲགས་པ་བཀོད་པའི་རྒྱལ་པོའི་
སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་ལྔ་པའོ་ (la 272a5)
- 26) སྤྱེ་འཛིགས་པ་ཆེན་པོའི་སྟོབས་ཀྱི་རྣམ་པར་འཕྱུལ་བ་འཇུག་པའི་
སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་དུག་པའོ་ (la 272b3)
- 27) གནས་ཀྱི་རྣམ་པ་དང་བཅས་པ་ཡངས་པའི་ཆོས་ཀྱི་སྟོང་སྒྲིབ་
གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་བདུན་པའོ་ (la 272b9)
- 28) ལྷག་བའི་བསམ་པའི་ཆོག་ལ་འཇུག་པའི་སྒྲིབ་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་བརྒྱད་པའོ་ (la 273a6)
- 29) དམག་ཆེན་པོ་དཔའི་རྒྱལ་པོའི་སྟོབས་བཀོད་པའི་སྒྲིབ་
གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། ཉི་ཤུ་དགུ་པའོ་ (la 273b4)
- 30) བཟང་པོའི་རྣམ་པའི་རྣམ་པར་འཕྱུལ་བའི་རྒྱལ་པོ་ལ་འཇུག་པའི་ཆོས་
ཀྱི་སྟོང་སྒྲིབ་གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། སུམ་བརྒྱ་པའོ་ (la 274a1)
- 31) ཆེ་བ་དང་བཅས་པའི་ཡང་དག་པར་སྒྲས་བ་སྟོན་ད་
པའི་དབྱང་བསྐྱེད་པ་འཇུག་པའི་སྒྲིབ་གཞིའི་ལེའུ་
ཞེས་བྱ་སྟེ། སུམ་བརྒྱ་གཅིག་པའོ་ (la 274b1)
- 32) ཡེ་ཤེས་རྩོམ་པའི་ཆོག་ལ་བཞུགས་པའི་རྣམ་པའི་སྒྲིབ་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། སྤྱི་བརྒྱ་གཉིས་པའོ་ (la 274b7)
- 33) ཡེ་ཤེས་ཀྱི་ལྷོ་ར་བསྐྱེམས་ཏེ་བསྐྱབ་པའི་མཛོད་ཀྱི་སྒྲིབ་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། སུམ་བརྒྱ་གསུམ་པའོ་ (la 275a5)
- 34) ཡང་དག་པའི་མཛོད་སྤྱིན་ལ་ཕན་པའི་ཆོག་བཀོད་པའི་སྒྲིབ་
གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། སུམ་བརྒྱ་བཞི་པའོ་ (la 275b2)



Fig. 293: Detail of Gaṇapati (Fig. 296)

- 35) སངས་ཀྱི་ཞིང་གི་ཡང་དག་པའི་ས་བོན་རབ་ཏུ་བསྐྱེད་པའི་
སྒྲེང་གཞིའི་ལེའུ་ཞེས་བྱ་སྟེ། ལུ་མ་བཅུ་ལྔ་པའོ་ (la 275b9)
- 36) དེ་ཁོ་ནའི་སྒྲིང་པོའི་ཚུལ་གྱིས་མངོན་པར་སྟེ་བ་ལ་དགའ་བའི་
རྒྱལ་པོའི་རྣམ་པར་འབྱུལ་བའ་ལ་འཇུག་པའི་སྒྲིང་གཞིའི་
ལེའུ་ཞེས་བྱ་སྟེ། ལུ་མ་བཅུ་དྲུག་པའོ་ (la 276a7)
- 37) མདོ་དང་ཉིང་ངེ་འཛིན་དང་ཆོས་ཀྱི་སྒྲོ་དང་། གསང་བ་ལྟ་
བ་དང་། ཡོངས་སུ་ཐུང་ན་ལས་འདས་པ་གཏན་ལ་བབ་པར་
བསྟན་པ་ལས། དམ་པའི་ཆོས་ཀྱི་དཀྱིལ་འཁོར་གྱི་ཕུང་པོའི་
ལེའུ་ཞེས་བྱ་སྟེ། ལུ་མ་བཅུ་བདུན་པའོ་ (la 291a2)

Colophon: འཕགས་པ་སྤྱིན་ཆེན་པོ་ཞེས་བྱ་བ། ཐེག་པ་ཆེན་པོའི་
མདོའ། རྒྱ་གར་གྱི་མཁན་པོ་སུ་རེན་དྲ་བོ་དེ་དང་། ལུ་
ཆེན་གྱི་ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ལྟེན་གཏན་ལ་ཕབ་པ།



**Fig. 294: Sūtra volume 1a,
last folio recto**

This folio is fairly well preserved in the centre, but there is major damage along the upper edge with two elongated pieces almost torn off. There is a vertical crease across the centre with bite marks at its lower end.

Fig. 295: Vasudhārā – Norgyünma

Yellow goddess sitting in the posture of royal ease (*lalitāsana*) on a lotus. Her right rests in the gesture of giving (*varadamudrā*) on the knee, while the left shows the gesture of argumentation (*vitarkamudrā*). Both hold or are associated with the stem of the same plant representing an ear of rice.

Of the two captions underneath, none of them is in the handwriting that was used on the other folio. In content they are identical, one adding a verb.

ནོར་རྒྱལ་མ།
nor rgyun ma/
ནོར་རྒྱལ་མ་ཡིན
nor rgyun ma yin
Vasudhārā.

Fig. 296: Gaṇapati – Tsokdak

The white, four-armed god sits with the legs crossed at the ankles, toes downwards, on a brown animal. His hair-knot is off centre, he is bejewelled and only



has one tusk. The attributes in the main hands are not clear from the drawing, the one in the right hand looking like a nut-cracker and the one in the left like a cylindrical pointed object with a seam and a hook at the side. The hook could also be the beginning of a belt, as it is used in many other depictions, that was never finished. The other pair of hands hold a string of beads (*mālā*) and an axe respectively.

Caption underneath:

ཚོག་བདག་གླང་རྒྱ་བ་

tshog bdag glang rna ba

The elephant-eared Gaṇapati.

Written along the right side of the illumination:

ཚོགས་བདག་རྩེ་པོ་ཡོད་

tshogs bdag rmar po yod

There is [also] a red Gaṇapati.

There are indeed also red forms of the four-armed Gaṇapati, the iconography depicted being somewhat between the white and the red four-armed forms described in Willson and Brauen 2000, nos. 335 and 336. A red form of Gaṇapati is one of the three red protectors of the Sakya tradition, the additional caption is thus likely from this context.

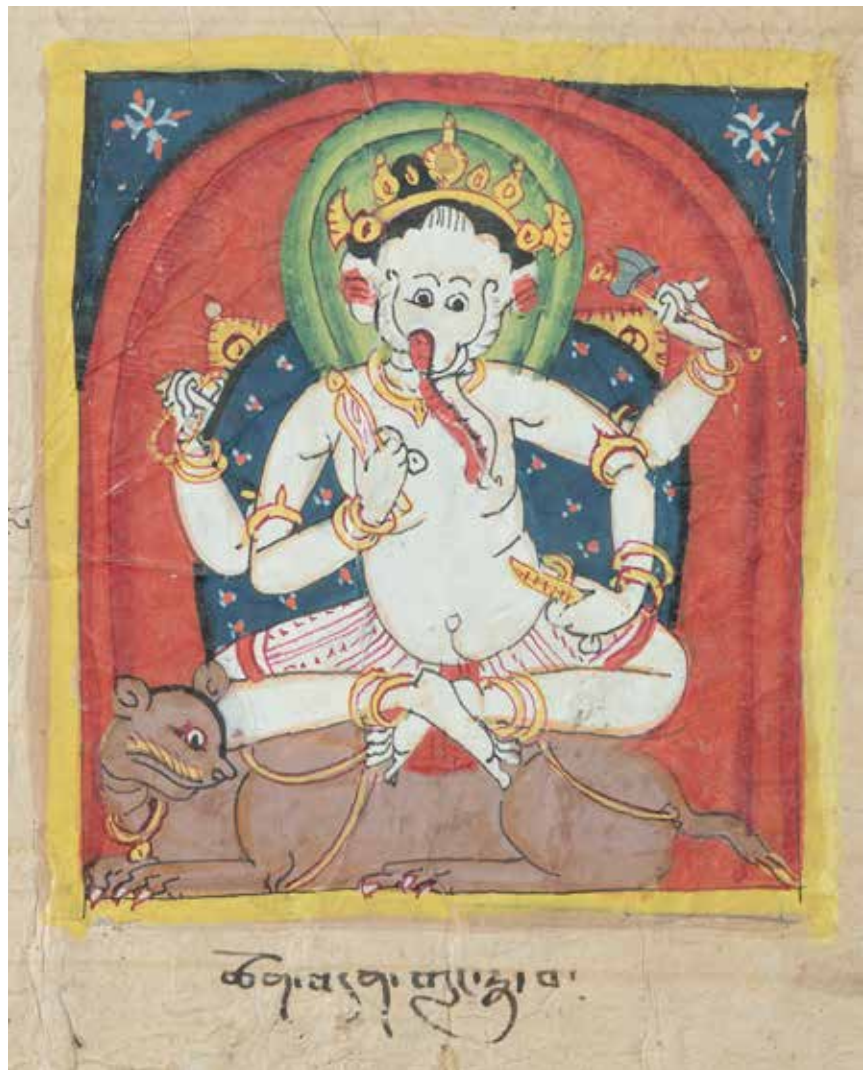




Fig. 297: Sūtra volume sha, first folio verso

A fairly well preserved folio with only minor losses along the edges, the most notable one at the height of the volume signature on the left, in the top centre and on both right corners. In addition, the top right area shows unusual blackening through moisture penetration. Another stain through a liquid penetrated the page as far as the top right corner of the left illumination and is accompanied by bite marks.

As noted earlier, the latter part of this volume had been shifted to volume ya at one point, as fitting for its textual content, and its volume letter has been changed. However, it is clear from the iconography that the illuminations were originally conceived for volume sha, and for this reason they are featured here.



Fig. 298: Nīlāmbaradhara Vajrapāṇi – Chakdor Göngönchen

The dark blue semi-wrathful deity stands with his left leg stretched (*pratyālīḍha*) on a lotus. His right hand performs the gesture of threatening (*tarjanīmudrā*) with the index finger. The deity only wears peaceful jewellery and a scarf floats behind his head. Remarkably, his left toe is cut off by the frame of the illumination. This could be called the simplest form of Vajrapāṇi,

SŪTRA VOLUME SHA

27

(Book 73)

ཨ

while the earlier one held a bell at the hip.

ཕྱག་ནེ་རྡོ་ལུ་གཙུག་སོ།།

phyag na rdo rje 'do lugs gzhugso //

Vajrapāṇi in the sūtra (mdo) tradition.

The same tradition has already been cited above for another form of Vajrapāṇi (Fig. 282). See also page 121 ff. on the identification of this and the following illumination.

**Fig. 299: Vajravidāraṇa
– Dorjé Namjom**

The green wrathful protector stands with his left leg stretched (*pratyāliḍha*) on a lotus. His right hand holds a crossed vajra (*viśvavajra*) in front of the chest and the left holds a bell at the hip. His face is a bit more wrathful than that of Vajrapāṇi, but he also has only peaceful jewellery. A thin white scarf floats behind his head, splitting and turning green after passing by the arm.

རྡོ་རྒྱལ་པར་འཇོམས་པ་གཙུག་སོ།།

rdo rje rnam par 'joms pa gzhugso //

Vajravidāraṇa.



ID: Ng27.1 (rKTs111; D111; S46; Lg10.2; He59.1)

Title: *ārya-mahākaruṇāpūṇḍarika-nāma-mahāyānasūtra* (D)

Tib: ལྷིང་རྩེ་ཆེན་པོ་ཡི་བད་མ་དཀར་པོ་ཞེས་བྱ་བ་ཐེག་པོའི་མདྲ་

Ind: མ་ཏྱ་ཀ་རྩ་ན་ཕུན་སྡེ་རི་ཀ་ན་མ་མ་ཏྱ་ཡ་ན་སུ་ཏྱ་

Loc: mdo, sha 1b1-83a2 (ལྷིང་ / ཆེན་པོ)

Chap:

- 1) ཆངས་པའི་ལེ་འུ་སྟེ། དང་པོ་རྩོགས་སྟོ་ (sha 12a5)
- 2) དེད་དཔོན་གྱི་ལེ་འུ་སྟེ། གཉིས་པ་རྩོགས་སྟོ་ (sha 17b4)
- 3) བརྟ་བྱིན་གྱི་ལེ་འུ་སྟེ། གསུམ་པ་རྩོགས་སྟོ་ (sha 19b2)
- 4) སྤྱ་གཅན་ཟེན་དུ་ལེ་འུ་སྟེ། བཞི་པ་རྩོགས་སྟོ་ (sha 24a9)
- 5) འོད་སྤང་གི་ལེ་འུ་སྟེ། རྩ་པ་རྩོགས་སྟོ་ (sha 29a4)
- 6) དམ་པའི་ཆོས་འཛིན་དཔའི་ལེ་འུ་སྟེ། བྱག་པའོ་ (sha 34a7)
- 7) སྐྱ་གདུང་ཐུང་པར་ཐྱེ་འཁྱར་བའི་ལེ་འུ་ཞེས་
བྱ་སྟེ། བདུན་པའོ་ (sha 37b9)
- 8) ཕྱག་བཙལ་བའི་ལེ་འུ་སྟེ། བརྟ་པའོ་ (sha 42a1)
- 9) དགེ་བའི་རྩ་བའི་ལེ་འུ་སྟེ། དགྲ་པའོ་ (sha 44a3)
- 10) ཡོན་གྱི་བསོད་ནམས་གྱི་ལེ་འུ་སྟེ། བརྟ་པའོ་ (sha 52b4)
- 11) དགེ་བའི་རྩ་བ་བསྐྱེད་པའི་ལེ་འུ་སྟེ། བརྟ་གཅིག་པའོ་ (sha 54a6)
- 12) དམ་པའི་ཆོས་ཡོངས་སུ་གཏང་པའི་ཞེས་བྱ་བའི་
ལེ་འུ་སྟེ། བརྟ་གཉིས་པའོ་ (sha 78a7)
- 13) ལྷིང་རྩེ་ཆེན་པོ་ཆོས་ཀྱི་རྣམ་གྲངས་ལས་བཟུན་པའི་
ལེ་འུ་སྟེ། བརྟ་གསུམ་པའོ་ (sha 82b9)

Colophon: ལྷིང་རྩེ་ཆེན་པོའི་བད་མ་དཀར་པོ་ཞེས་བྱ་བ་ཐེག་པོ་ཆེན་པོའི་
མདྲ་། རྩོགས་སྟོ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་མྱི་ཏྱ་དང་། ཤི་ལེན་བྲ་བོ་དེ་
དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་ལྷེས་ལྷུ་ཏྱ་གཏན་ལ་ཕབ་པའོ།

ID: Ng27.2 (rKTs207; D207; S105; F116; EM675; Lg19.10; He70.06)

Title: *hastikakṣya-nāma-mahāyānasūtra* (D)

Tib: ལྷང་པོ་རྩལ་ཅས་བྱ་བ་ཐེག་པོ་ཆེན་པོའི་མདྲ་

Ind: ཏྱ་སྟ་ཀ་རྩ་ན་མ་མ་ཏྱ་ཡ་ན་སུ་ཏྱ་

Loc: mdo, sha 83a3-98b4 (ལྷང་)

Colophon: ལྷང་པོའི་རྩལ་ལྷ་བྱ་ཞེས་བྱ་བ་ཐེག་
པོ་ཆེན་པོའི་མདྲ་། རྩོགས་སྟོ།

ID: Ng27.3 (rKTs213; D213; S82; F224; EM679; Lg20.1; He72.01)

Title: *ārya-aṅgulimāliya-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སོར་མོ་འབྲེང་བ་ལ་ཕན་བ་
ཞེས་བྱ་བ་ཐེག་པོ་ཆེན་པོའི་མདྲ་

Ind: ཨ་ཡུ་དགྲ་ལི་མ་ལི་མ་འདི་ན་མ་མ་ཏྱ་ཡ་ན་སུ་ཏྱ་

Loc: mdo, sha 98b4-176a1 (སོར་)

Colophon: འཕགས་པ་སོར་མོའི་འབྲེང་བ་ལ་ཕན་བ་
ཞེས་བྱ་བ་ཐེག་པོ་ཆེན་པོའི་མདྲ་། རྩོགས་སྟོ།

ID: Ng27.4 (rKTs317; D317; S70; EM685; Lg20.4)

Title: *arthaviniścaya-nāma-dharmaparyāya* (D)

Tib: དོན་རྣམ་པར་ངས་པ་ཞེས་བྱ་བའི་ཆོས་ཀྱི་རྣམ་གྲངས་

Ind: ཨ་རྩ་བི་ནི་ས་ཙ་ཡ་ན་མ་རྟ་མ་པ་བྱ་ཡང་

Loc: mdo, sha 176a2-191b6 (དོན་)

Colophon: དོན་རྣམ་པར་ངས་པ་ཞེས་བྱ་བའི་
ཆོས་ཀྱི་རྣམ་གྲངས་། རྩོགས་སྟོ།



Fig. 300: Detail of six-armed Heruka (Fig. 302)

ID: Ng27.5 (rKTs100; D100; S65; F164; F287; Lg16.11)

Title: *ārya-sarvabuddhaviṣayāvatāraññānāl
okālaṃkāra-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སངས་རྒྱས་ཐམས་ཅད་ཀྱི་ཡུལ་ལ་འཇུག་པ་
ཡེ་ཤེས་སྣང་བའི་རྒྱན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བྱ་ས་སྐ་བྱད་ནྟ་བྱི་པ་ཡ་བ་ཏྲ་ར་དཉལ་
ན་ལོ་ག་ལང་ག་ར་ན་མ་མ་ཏྲ་ཡ་ན་སྟ་ཏྲ་

Loc: mdo, sha 192a1-221a8 (ཡེ་ཤེས་)

Colophon: འཕགས་པ་སངས་རྒྱས་ཐམས་ཅད་ཀྱི་ཡུལ་ལ་འཇུག་པ་
ཡེ་ཤེས་སྣང་བའི་རྒྱན་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ། ། རྒྱ་གར་གྱི་མཁན་པོ་སྟ་ལེན་ཏྲ་བོ་དེ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཆ་
བ་བན་དེ་ཡེ་ཤེས་བསྐྱེས་བསྐྱར་ཅིང་ལྷུས་ཏེ། གཏན་ལ་ཕབ་བ།

Note: The last folio of this text including its colophon has been marked as to be erased. It also contains the following added line:
*sdom ni rgya mtsho dang ni sna ma dang / lag na gser thogs sde snod
gsum // grangs bshes rāzus te skyes pa dang // mdzes ldan dang ni
kab phyi na // bzang ldan dang ni yul 'khor srung // sde tshan dag tu
bstand pa*. This can be identified as text from rKTs 343, located in
volume ya, and hence also indicates that folios from volume sha
have been shifted to volume ya.



Fig.301: Sūtra volume sha,
last folio recto

This folio, along with sixty-seven preceding folios, was originally marked as belonging to volume sha and hence it is featured here. The text that these folios contain, however, is included in volume ya. Thus, these folios were shifted to volume ya at some point, and their folio numbers as well as volume marker were adjusted accordingly.

The folio is fairly well preserved, the most notable damages are: a loss along the top margin with a bite mark and a brown stain, a crease across the right illumination, and losses along the bottom illumination. There are also trim marks along the bottom edge of the folio.

Fig.302: Six-armed Heruka

The dark blue wrathful deity is three-headed, six-armed, and six-legged and stands on a lotus. His heads are all three-eyed, and the secondary heads are white and red. Of his six-arms, the main pair of hands hold a vajra and a skull-cup. The other hands hold, clockwise from the bottom right hand, a trident, a club, a noose and a ritual dagger. The upper pair also stretches an elephant skin behind the back. Wearing a tiger skin and a garland of skulls, the deity also has six legs clearly visible due to their different positions: the main legs are in a slight *pratyālīḍha*, two legs are in



a crouching position, their heels overlapping, and the remaining ones are behind the first pair, but their feet are raised.

འགོ་བོ་སྒོ་ལྟོ་བྱི་

'gon po sgrol byi? /

Liberating Mahākāla (*mgon po*).

The last syllable of this caption is unclear, as the original text has been overwritten at some stage. From textual comparisons there should be either *ging*, which works with the vowel but not the letter in the present appearance, or *byed*, which conforms better to the letter today but not to the vowel. In any case, a verb of action is likely intended here.

Fig. 303: Tiger-riding Mahākāla – Gönpo Takzhön

The dark blue protector deity wears a black coat with yellow hems and belt as well as red shoes. He sits with the legs crossed at the ankles on a tiger, who in turn stands on a naked male corpse. The three eyes, the skull-crown, and the garland of skulls attest to his wrathful nature. In the right hand the protector brandishes a red club, while the left holds a golden heart-shaped object with three tiny skulls around in front of the chest.

འགོ་བོ་སྒོ་ལྟོ་བྱི་

'gon po stag zhon

Mahākāla (*mgon po*) riding a tiger.

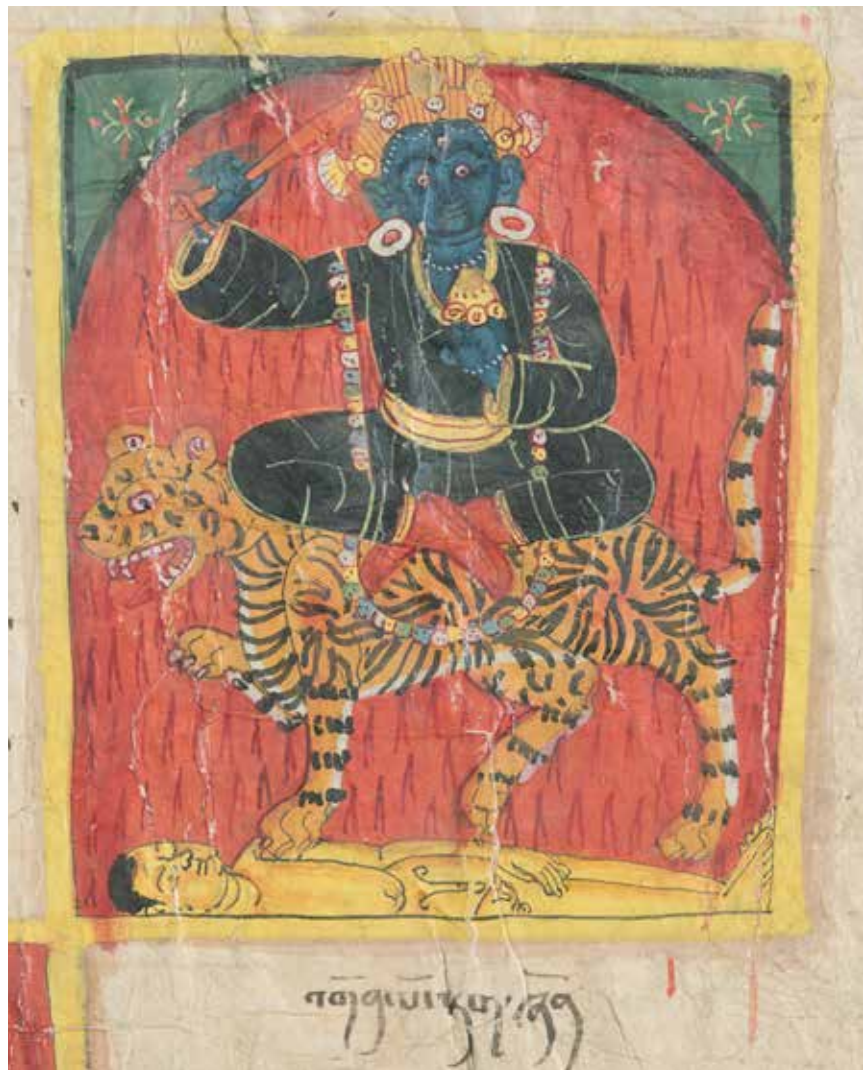




Fig. 304: Monks and donors

Along the bottom edge is an elongated depiction featuring monks on the left side of a table of offerings and lay followers on the other. The original intention was to fill the entire space between the illuminations, as can be seen by the prepared ground to the left of it. This may have been changed when it was noticed that it would cover the last syllable of the added text colophon. This is one of three such scenes in the last three volumes, and I describe this one in detail and compare the other two to it.

The background differentiates the two groups: the green, blossom-studded ground behind the monks turns into a valance behind the offering table and then gives way to a red elongated mandorla surrounding the three lay followers. Among the monks, the one to the side of the table is singled out wearing a red, pointed hat and performing the teaching gesture, while the other three hold a flower offering or an incense stick. In addition, he and the monk behind him are seated with their

legs fully crossed, while the other two are kneeling sideways. All monks are haloed, and those without a hat have a rosette above the ear.

Directly in front of the main lama are his ritual implements, a vajra, a bell and a pair of cymbals. On the table are seven vessels, four white bowls with a variety of others between them. Only the latter can be identified as a candle stand to offer fire, a bowl with tormas (*gtor ma*) cakes, and a vase. While conforming to the standard seven offerings in number, they are not in the standard succession (see Beer 1999, 204–08) and incense is not among them. Instead, the stand with burning incense sticks is in the background. To the right of the table is a stand topped by a large jewel(?), the meaning of which is unclear. The three tassels along the top, and possibly also the two crystal-like shapes, are part of the canvas in the back of the table.

To the right are the lay followers, a nobleman seated with the legs crossed at the ankles and two ladies. Paralleling the monks on the other side, the man



performs the teaching gesture (*dharma-cakramudrā*), while the ladies display the gesture of offering and worship (*arjajimudrā*), one holding a jewel offering. The man wears a turban, a red dress with a yellow belt, and decorated light blue coat covering his back, the sleeves hanging down at the sides. He also has earrings and a necklace. The ladies have larger gold jewellery with turquoises attached and a band of turquoises in their long black hair. An amulet box (*gau*) is attached to their dress in the front of the chest. The dress of one lady is three-parted, a pink blouse and flower-covered trousers besides the red cape. The second lady wears a white dress with a red collar and an orange cape. All three wear white boots with black soles.

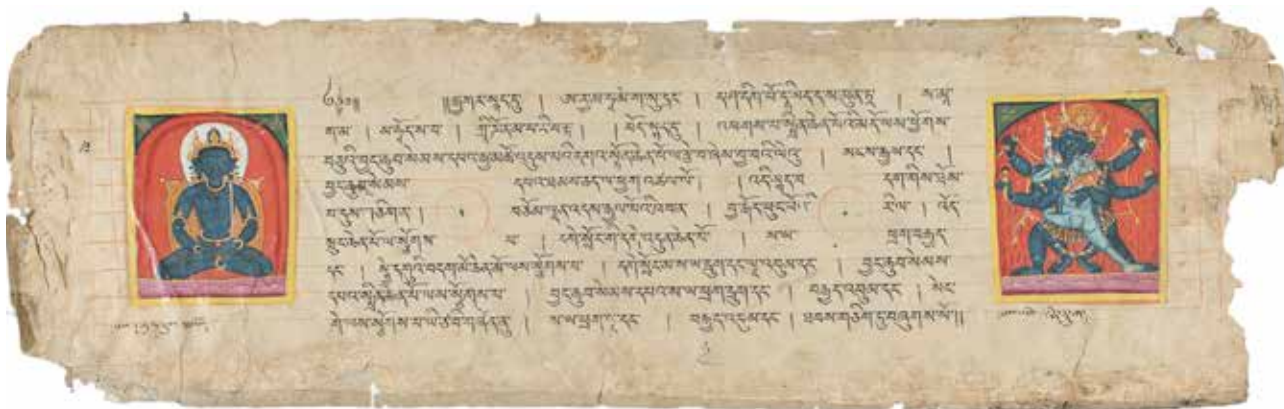
There are a number of fragmentary captions associated with this depiction, none preserved well enough to be informative. To the left are the fragments of a two-line caption too fragmentary to make sense of. Traces of a caption can also be seen below the second monk, while the area underneath

the first one is damaged. To the right of the illumination, another faint text can be partially deciphered as follows:

ཡོན་དག་མོ་བྱང་ ལྷན་ ཡོན་དག་མོ་ཡིད་རྒྱལ་

yon dag mo gyang x-tan/ yon dag mo yid rgyam

This caption refers to the two ladies as donors (*yon bdag mo*) but the reading of their respective names is unclear.



**Fig.305: Sūtra volume sa,
first folio verso**

This folio has suffered considerably over time with creases all across and considerable losses along the right side. Reinforcements of the upper and lower edge almost disappeared in the meantime and, as throughout, the glue of the repair appears to attract insects leaving bite marks all along these repairs. Except for a larger crease across a corner of the left illumination, they remained unharmed.



**Fig.306: Ādibuddha Samanta-
bhadra – Küntu Zangpo**

Dark blue, dressed, and bejewelled deity seated cross-legged on a lotus. The two hands rest on the lap in the gesture of meditation (*dhyānamudrā*).

The caption underneath is written by a different hand than the previous ones.

དཔལ་ཀུན་ཏུ་གཙང་པོ།
dpal kun tu gzang po/
Glorious Samantabhadra
(kun tu bzang po).

**Fig. 307: Yangdak Heruka**

The dark blue, three-headed, six-armed, and four-legged deity stands in *pratyāliḍha* on a lotus, the second pair of legs depicted in a crouching position. Of his three heads, the secondary ones are white and red. His main pair of hands embraces the consort and hold a vajra and a skull-cup (*kapāla*). The upper pair of hands holds a vajra and a bell along with a human skin hanging down behind the deity's back. The lower pair of hands holds a human figure and a lamp(?). The consort is light blue and holds a skull-cup in her left hand.

དཔལ་ཆེན་ཧེ་རུ་ཀཾ།

dpal chen he ru ka

Great Glory Heruka.

ID: Ng28.1 (rKTs233; D233; S125; Lg25.3; He83.03)

Title: *ārya-mahāmeghasūtrād dasadigbodhisattvasamudrasannipātimahotsavavikrīḍita-nāma-parivarta* (D)

Tib: འཕགས་པ་སྤྱིན་ཆེན་པོའི་མདྲོ་ལས་ཕྱོགས་
བཅའི་བྱང་ཆུབ་སེམས་དཔའ་རྒྱ་མཚོ་འདུས་པའི་
དགའ་སྟོན་ཆེན་པོ་ལ་ཅེ་བ་ཞེས་བྱ་བའི་ལཱ་

Ind: ཨ་བྱ་མ་རྒྱ་མེ་ག་སྤྲ་དང་ད་ག་དིག་པོ་རྟེ་སད་ད་ས་
ལུན་ཏ་ས་ལྷ་ག་མ་མ་རྟོད་ས་བ་གྱི་ཤོ་ན་མ་པ་རི་བ་ན་

Loc: mdo, sa 1b1-39a5 (སྤྱིན)

Colophon: འཕྱོགས་བཅའི་བྱང་ཆུབ་སེམས་དཔའ་རྒྱ་མཚོ་འདུས་པའི་དགའ་
སྟོན་ཆེན་པོ་ལ་ཅེ་བ་ཞེས་བྱ་བའི་ལཱ་སྟེ། །སྤྱི་བཅུ་ཅ་བདུན་པ་རྒྱལ་སྟོ།

ID: Ng28.2 (rKTs234; D234; D658; D1064; S614;
F523; EM146; EM756; Lg25.4; He84.11)

Title: *ārya-mahāmeghavāyumaṇḍalaparivarta-sarvanāgaḥṛdaya-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་སྤྱིན་ཆེན་པོ་རྒྱུད་གི་དགྲིལ་འཁོར་གྱི་ལཱ་
སྤྱ་ཐིས་ཅད་གྱི་སྟིང་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་བྱ་མ་རྒྱ་མེ་ག་བེ་ཏ་མན་ཤ་ལི་སར་ཅ་
རྒྱ་ལྷ་ཉི་ད་ཡན་ན་མ་མ་རྒྱ་ཡ་ན་སྤྲ་ཏ་

Loc: mdo, sa 39a7-44a1 (སྤྱིན)

Colophon: འཕགས་པ་སྤྱིན་ཆེན་པོ་རྒྱུད་གི་དགྲིལ་འཁོར་གི་ལཱ་སྤྱ་
ཐམས་ཅད་གྱི་སྟིང་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། །རྒྱལ་སྟེ། །།
།རྒྱ་གར་གྱི་མཁན་པོ་འཛིན་མེ་མེ་ཏ་དང་། ལུ་ལེན་ཏ་པོ་དེ་དང་། ལྷ་ཆེན་
གྱི་ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ལྡོས་བསྐྱར་ད་ཅིང་ལྷས་ཏེ་གཏན་ལ་ཕབ་པ།

ID: Ng28.3 (rKTs235; D235; D657; D1063; S613;
F216; EM142; Lg25.5; He84.12)

Title: *ārya-mahāmegha* (D)

Tib: འཕགས་པ་སྤྱིན་ཆེན་པོའི་མདྲོ་

Ind: ཨ་བྱ་མ་རྒྱ་མེ་ག་

Loc: mdo, sa 44a2-57a2 (སྤྱིན)

Colophon: འཕགས་པ་སྤྱིན་ཆེན་པོ་ཐེག་པ་ཆེན་པོ་ཐེག་པ་ཆེན་པོའི་མདྲོ་
ལས་ཆར་དབབ་པ། རྒྱུད་གི་དགྲིལ་འཁོར་གི་ལཱ་ཞེས་བྱ་བ་དུག་བཅུ་ཅ་བཞི་
པ་ཆོག་དང་། བཅས་པ་རྒྱལ་སྟེ། །རྒྱ་གར་གི་མཁན་པོ་འཛིན་མེ་མེ་ཏ་དང་།
།ཤི་ལེན་ཏ་པོ་དེ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་བ། བན་དེ་ཡེ་ཤེས་ལྡོས་བསྐྱར་ད་
ཅིང་ལྷས་ཏེ། རྒྱུད་གསར་བཅད་གྱིས་ཀྱང་བཅས་ནས་གཏན་ལ་ཕབ་པ།

ID: Ng28.4 (rKTs536; D538; D1068; D1072;
S498; F607; EM151; EM324; Lg25.6)

Title: *pūjāmegha-nāma-dhāraṇī* (D)

Tib: མཚན་པའི་སྤྱིན་ཅེས་བྱ་བའི་གཟུངས་

Ind: ཕུ་ཇ་མེ་ག་ན་ལྷ་ར་ནི་

Loc: mdo, sa 57a2-57b1 (མཚན)

Colophon: མཚན་པའི་སྤྱིན་ཅེས་བྱ་བའི་གཟུངས་། རྒྱལ་སྟེ།

ID: Ng28.5 (rKTs603; D609; D925; S567; F608; EM417; Lg25.7)

Title: *ārya-sarvābhayaṇpradā-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་ཐམས་ཅད་ལ་ཐུ་འཛིགས་
པ་སྤྱིན་བ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་སྤྱ་ཅ་ཨ་བྲ་ཡ་བྲ་རྒྱ་ན་མ་རྒྱ་ར་ནི་

Loc: mdo, sa 57b2-58b6 (ཐུ་འཛིགས་)

Colophon: འཕགས་པ་ཐམས་ཅད་ལ་ཐུ་འཛིགས་
པ་སྤྱིན་བ་ཞེས་བྱ་བའི་གཟུངས་རྒྱལ་སྟེ།

ID: Ng28.6 (rKTs564; D569; D859; S528; F536; EM320; Lg25.8)

Title: *ārya-abhiṣecanī-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་དབང་བསྐྱར་བ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་ཨ་བི་ཤེ་ཙ་ནི་ན་མ་དར་ནི་

Loc: mdo, sa 58b7-60a4 (དབང་)

Colophon: འཕགས་པ་དབང་བསྐྱར་བ་ཞེས་བྱ་བའི་གཟུངས་། རྒྱལ་སྟེ།

ID: Ng28.7 (rKTs693; D699; D904; S652; EM379; Lg25.9)

Title: *ārya-samantabhadra-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་ཀུན་ཏུ་བཟང་པོ་ཞེས་བྱ་བའི་གཟུངས་
 Ind: ཨ་ཏུ་ས་མན་ཏ་ཉ་ཉ་ན་མ་ད་ར་ནི་
 Loc: mdo, sa 60a4-62a9 (ཀུན་ཏུ་བཟང་)
 Colophon: འཕགས་པ་ཀུན་ཏུ་བཟང་པོ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།

ID: Ng28.8 (rKTs606; D612; D923; S570; F609; EM163; EM415; Lg25.10)
 Title: *ārya-dhvajāgrakeyūra-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་རྒྱལ་མཚན་གྱི་སྒྲེ་མའི་
 དཔུང་རྒྱན་ཅེས་བྱ་བའི་གཟུངས་
 Ind: ཨ་ཏུ་རྩ་ཇ་ཨ་ག་ཀུ་ར་ན་མ་རྩ་ར་ནི་
 Loc: mdo, sa 62a9-63b5 (རྒྱལ་)
 Colophon: འཕགས་པ་འ་རྒྱལ་མཚན་གྱི་སྒྲེ་མའི་
 དཔུང་རྒྱན་ཅེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།

ID: Ng28.9 (rKTs670; D676; D850; S633; F535; EM164; EM373; Lg25.11)
 Title: *ārya-aparimitāyurjñānaḥṛdaya-nāma-dhāraṇī* (D)

Tib: ཆོ་དཔག་ཏུ་ཐུང་པའི་སྒྲིང་པོ་ཞེས་བྱ་བའི་གཟུངས་
 Ind: ཨ་ཏུ་ཨ་མི་ཏ་ཨ་ལུ་གཉན་ན་མ་རྩ་ར་ནི་
 Loc: mdo, sa 63b6-65a9 (ཆོ་དཔག་)
 Colophon: འཕགས་པ་ཆོ་དཔག་ཏུ་ཐུང་པའི་
 སྒྲིང་པོ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།

Note: The title differs slightly from, e.g., Derge; there are also some textual variations.

ID: Ng28.10 (rKTs515; D516; D886; S475; F593; EM166; Lg25.12)

Title: *ārya-puṣpakūṭa-nāma-dhāraṇī* (D)
 Tib: འཕགས་པ་མེ་དྲོག་བཞེགས་པ་ཞེས་བྱ་བའི་གཟུངས་
 Ind: ཨ་ཏུ་ཕུ་ཕུ་ཀུ་ཏ་ན་མ་རྩ་ར་ནི་
 Loc: mdo, sa 65a9-67b2 (མེ་དྲོག་)
 Colophon: འཕགས་པ་མེ་དྲོག་བཞེགས་པ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།

ID: Ng28.11 (rKTs522; D523; D887; S481; F594; EM167; Lg25.13)

Title: *ārya-mahāmahindra-nāma-dhāraṇī* (D)

Tib: འཕགས་པའི་སའི་དབང་པོ་ཞེས་བྱ་བའི་གཟུངས་
 Ind: ཨ་ཏུ་མ་ཉི་དེ་ན་བླ་མ་ད་ར་ནི་
 Loc: mdo, sa 67b2-68b9 (སའི་)
 Colophon: འཕགས་པ་སའི་དབང་པོ་ཆེན་པོ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།

ID: Ng28.12 (rKTs604; D610; D927; S568; F649; EM287; EM441; Lg25.14)

Title: *ārya-dramiḍa-vidyārāja* (D)
 Tib: འཕགས་པ་འགྲོ་ཁྲིང་བའི་རིག་ཐུགས་ཀྱི་རྒྱལ་པོ་
 Ind: ཨ་ཏུ་བླ་བཞེ་བི་བྱ་ར་རྩ་
 Loc: mdo, sa 69a1-70b8 (འགྲོ་)
 Colophon: འཕགས་པ་འགྲོ་ཁྲིང་བའི་རིག་ཐུགས་ཀྱི་རྒྱལ་པོ་རྫོགས་སྟོ།

ID: Ng28.13 (rKTs559; D564; D988; S524; F643; EM182; EM275; EM422; Lg25.15)

Title: *ārya-māricī-nāma-dhāraṇī* (D)
 Tib: འཕགས་པ་འོད་ཟེར་ཅན་ཞེས་བྱ་བའི་གཟུངས་
 Ind: ཨ་ཏུ་མ་རྩ་ཅི་ཅི་ན་མ་རྩ་ར་ནི་
 Loc: mdo, sa 70b9-71b7 (འོད་ཟེར་)
 Colophon: འཕགས་པ་འོད་གཟེར་ཅན་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།

ID: Ng28.14 (rKTs659; D665; D1084; S620; F540; Lg25.16)

Title: *ārya-gaṇapati-hṛdaya* (D)
 Tib: འཕགས་པ་ཆོགས་ཀྱི་བདག་པོའི་སྒྲིང་པོ་
 Ind: ཨ་ཏུ་ག་ན་པ་ཉི་ཁྱི་ཏ་ཡ་
 Loc: mdo, sa 71b8-72b1 (ཆོགས་)
 Colophon: ཆོགས་ཀྱི་བདག་པོའི་སྒྲིང་པོ་རྫོགས་སྟོ།

ID: Ng28.15 (rKTs565; D570; D991; S529;
F544; EM171; EM321; Lg25.17)

Title: *ārya-hiraṇyavatī-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་དབྱིག་དང་ལྷན་བཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་ཉི་ར་བྱ་བ་ཏི་ན་མ་ད་ར་ནི་

Loc: mdo, sa 72b1-74a4 (དབྱིག)

Colophon: འཕགས་པ་དབྱིག་དང་ལྷན་བཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།།

ID: Ng28.16 (rKTs570; D575; D917; S534;
F545; EM176; EM408; Lg25.18)

Title: *ārya-ṣaḍakṣara-vidyā* (D)

Tib: འཕགས་པ་ཡི་གེ་དྲུག་པ་ཞེས་བྱ་བའི་རིག་ཐུགས་

Ind: ཨ་བྱ་ཤུ་དྲ་ཀླ་རི་བི་བྷི་བྱ་

Loc: mdo, sa 74a5-74b9 (ཡི་གེ་དྲུག)

Colophon: འཕགས་པ་ཡི་གེ་དྲུག་པ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།།

ID: Ng28.17 (rKTs613; D619; D1008; S577;
F546; EM178; EM410; Lg25.19)

Title: *ārya-cakṣurvisōdhanī-nāma-vidyāmantra* (D)

Tib: འཕགས་པ་ཐྱིག་རྣམ་པར་སྦྱང་བ་ཞེས་བྱ་བའི་རིགས་ཐུགས་

Ind: ཨ་བྱ་ཅག་ཤུར་བི་ཤོ་རྟ་ནི་ན་མ་བི་བྱ་

Loc: mdo, sa 74b9-76a7 (ཐྱིག་རྣམ་པར་)

Colophon: འཕགས་པ་ཐྱིག་རྣམ་པར་སྦྱང་བ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།།

ID: Ng28.18 (rKTs748; D754; D951; S706;
F521; EM148; EM348; Lg25.20)

Title: *ārya-daśavajrapāṇi-hṛdaya* (D)

Tib: འཕགས་པ་ལག་ན་དྷཱྀ་ཆེ་བཅུའི་སྒྲིང་པོ་

Ind: ཨ་བྱ་ད་ཤ་བཇྷ་པ་ནི་ན་ཉི་ད་ཡན་

Loc: mdo, sa 76a7-77a4 (ལག་ན་དྷཱྀ་ཆེ་)

Colophon: འཕགས་པ་ལག་ན་དྷཱྀ་ཆེ་བཅུའི་སྒྲིང་པོ་རྫོགས་སྟོ།།

ID: Ng28.19 (rKTs612; D618; D967; S576;
F547; EM179; EM396; Lg25.21)

Title: *ārya-ojaḥpratyañjana-sūtra* (D)

Tib: འཕགས་པ་མདངས་ཐྱིར་འཕྲོག་པ་ཞེས་བྱ་བའི་མདྲོའ་

Ind: ཨ་བྱ་ཨོ་ཇ་བྱ་ཏ་ར་ནི་སུ་ཏ་

Loc: mdo, sa 77a4-77b8 (མདངས་)

Colophon: འཕགས་པ་མདངས་ཐྱིར་འཕྲོག་པ་
ཞེས་བྱ་བའི་གསུངས་། རྫོགས་སྟོ།།

ID: Ng28.20 (rKTs614; D620; D1018; S578; F548; EM192; Lg25.22)

Title: *ārya-akṣirogaprasāmani-sūtra* (D)

Tib: འཕགས་པ་ཐྱིག་ནད་རབ་ཏུ་ཞི་བར་བྱེད་པའི་མདྲོ་

Ind: ཨ་བྱ་ཨ་ཀླ་རོ་ག་བྱ་ཤ་མ་ནི་སུ་ཏ་

Loc: mdo, sa 77b8-78a5 (ཐྱིག་ནད་)

Colophon: འཕགས་པ་ཐྱིག་ནད་རབ་ཏུ་ཞི་བར་བྱེད་པའི་མདྲོ་། རྫོགས་སྟོ།།

ID: Ng28.21 (rKTs568; D573; D996; S532;
F589; EM173; EM397; Lg25.23)

Title: *ārya-sarvadharmamātrkā-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་ཆོས་ཐམས་ཅད་ཀྱི་ཡུམ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་ས་སྐྱ་མ་མ་ཏི་ཀ་ན་མ་ད་ར་ནི་

Loc: mdo, sa 78a5-78b3 (ཆོས་ཐམས་ཅད་)

Colophon: ཆོས་ཐམས་ཅད་ཀྱི་ཡུམ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།།

ID: Ng28.22 (rKTs653; D659; D1065; S615;
F590; EM174; EM365; Lg25.24)

Title: *ārya-tapasvīnāgarājaripṛcchā-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་སྤྱའི་རྒྱལ་པོ་གཟེ་ཅན་གིས་

ལྷས་བཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་མ་ནི་སྤྱུ་རྒྱ་ར་ཇྷ་པ་རི་བྷིང་ཅ་ན་མ་རྟ་ར་ནི་

Loc: mdo, sa 78b3-79a3 (མིག་ནད་)

Colophon: འཕགས་པ་སྤྱི་རྒྱལ་པོ་གཟི་ཅན་གྱིས་
ཞུས་པ་ཞེས་བྱ་བའི་གཟུངས་རྒྱུ་སྟོ།

ID: Ng28.23 (rKTs512; D513; D856; S473;
F591; EM180; EM371; Lg25.25)

Title: *ārya-sarvabuddhāṅgavatī-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་སངས་རྒྱས་ཐམས་ཅད་ཀྱི་ཡན་
ལག་དང་ཐུན་པ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་ས་ཅ་བྱ་དྭ་ཨང་ག་བ་ཏི་ན་མ་ད་ར་ནི་

Loc: mdo, sa 79a4-80b3 (སངས་རྒྱས་)

Colophon: འཕགས་པ་སངས་རྒྱས་ཐམས་ཅད་ཀྱི་ཡན་
ལག་དང་ཐུན་པ་ཞེས་བྱ་བའི་གཟུངས་རྒྱུ་སྟོ།

ID: Ng28.24 (rKTs615; D621; D1020; S580;
F676; EM183; EM411; Lg25.26)

Title: *ārya-arśaprasāmani-sūtra* (D)

Tib: འཕགས་པ་གཞུང་འབྲུམ་རབ་ཏུ་ཞི་བར་བྱེད་པའི་མདོ་

Ind: ཨ་བྱ་ཨ་རྩ་ཤ་ཤ་ཤ་མ་ནི་མུ་ཏ་

Loc: mdo, sa 80b4-81b2 (གཞུང་)

Colophon: འཕགས་པ་གཞུང་འབྲུམ་རབ་ཏུ་
ཞི་བར་བྱེད་པའི་མདོ་། རྒྱུ་སྟོ།

ID: Ng28.25 (rKTs609; D615; D976; S573;
F572; EM172; EM418; Lg25.27)

Title: *ārya-bahuputrapratisaraṇa-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་བྱ་མང་པོ་རྟོན་པ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་བ་བྱ་བྱ་བ་ཏི་ས་ར་ན་མ་དྭ་ར་ནི་

Loc: mdo, sa 81b2-82a2 (བྱ་མང་པོ་)

Colophon: འཕགས་པ་བྱ་མང་པོ་རྟོན་པ་ཞེས་བྱ་བའི་གཟུངས་། རྒྱུ་སྟོ།

ID: Ng28.26 (rKTs616; D622; D1014; S581;
F677; EM184; EM400; Lg25.28)

Title: *ārya-sarvarogaprasāmani-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་ནད་ཐམས་ཅད་རབ་ཏུ་ཞི་
བར་བྱེད་པ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་ས་བ་རོ་ག་ཤ་ཤ་མ་ནི་ན་མ་དྭ་ར་ནི་

Loc: mdo, sa 82a3-82b3 (ནད་ཐམས་ཅད་)

Colophon: འཕགས་པ་ནད་ཐམས་ཅད་རབ་ཏུ་ཞི་
བར་བྱེད་པའི་ཞེས་བྱ་བའི་གཟུངས་རྒྱུ་སྟོ།

ID: Ng28.27 (rKTs566; D571; D990; S530;
F640; F678; EM185; Lg25.29)

Title: *ārya-jāṅguli-nāma-vidyā* (D)

Tib: འཕགས་པ་རྒྱག་སེལ་ད་ཅེས་བྱ་བའི་རིག་ཐུགས་

Ind: ཨ་བྱ་རྩང་གུ་ལཱ་རྒྱ་མ་བྱི་བྱ་

Loc: mdo, sa 82b3-83a9 (རྒྱག་)

Colophon: འཕགས་པ་རྒྱག་སེལ་ད་ཅེས་བྱ་བའི་རིག་ཐུགས་རྒྱུ་སྟོ།

ID: Ng28.28 (rKTs619; D625; D1016; S583; F679;
EM186; EM401; EM409; Lg25.30)

Title: *ārya-jvaraprasāmani-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་རིམས་ནད་རབ་ཏུ་ཞི་བར་བྱེད་པའི་གཟུངས་

Ind: ཨ་བྱ་རྩ་ར་ཤ་ཤ་མ་ནི་ན་མ་དྭ་ར་ནི་

Loc: mdo, sa 83a9-83b9 (རིམས་)

Colophon: འཕགས་པ་རིམས་ནད་རབ་ཏུ་ཞི་བར་
བྱེད་པ་ཞེས་བྱ་བའི་གཟུངས་རྒྱུ་སྟོ།

ID: Ng28.29 (rKTs623; D629; D961; S587;
F680; EM208; EM421; Lg25.31)

Title: *ārya-coravidhvamsana-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་ཁྱི་རྟོད་རྒྱུ་མ་པར་འཛུམས་པ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་ཙོ་ར་རྟི་རྟི་ན་མ་ས་ན་ན་མ་དྭ་ར་ནི་

Loc: mdo, sa 83b9-84b2 (ཁྱི་རྟོད་)

Colophon: འཕགས་པ་ཁྱི་རྟོད་རྒྱུ་མ་པར་འཛུམས་
པ་ཞེས་བྱ་བའི་གཟུངས་། རྒྱུ་སྟོ།

ID: Ng28.30 (rKTs562; D567; D1003; S526; F681;
EM131; EM341; EM342; Lg25.32)

Title: *ārya-jayavati-nāma-mahāvidyārājā* (D)

Tib: རིག་ལྷགས་ཀྱི་རྒྱལ་མོ་ཆེན་མོ་རྒྱལ་བ་ཅན་ཞེས་བྱ་བ་

Ind: ཨ་ཏུ་ཡ་བ་ཏི་ན་མ་མ་ཏ་བིད་རྒྱ་ར་ཇ་

Loc: mdo, sa 84b2-90a6 (རྒྱལ་)

Colophon: རིག་ལྷགས་ཀྱི་རྒྱལ་མོ་ཆེན་མོ་རྒྱལ་བ་ཅན་ཞེས་བྱ་བ་རྫོགས་སྟོ།

ID: Ng28.31 (rKTs591; D597; D984; S549; F631; Lg25.33)

Title: *ārya-sarvadurgatipariśodhanī-
uṣṇiṣavijaya-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་དན་འགྲོ་ཐམས་ཅད་ཡོངས་སུ་སྦྱོང་བ་

གཙུག་ཏྲར་རྣམ་པར་རྒྱལ་བ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་ཏུ་ས་ཅ་དུ་ཀ་ཏི་པ་རི་ཤོ་ནི་ནི་ཨུ་ཏྲི་ཤ་བ་ཅི་ཡ་ན་རྣ་ར་ནི་

Loc: mdo, sa 90a6-94b6 (གཙུག་)

Colophon: འཕགས་པ་དན་སོང་ཐམས་ཅད་ཡོངས་སུ་སྦྱོང་བ་
གཙུག་ཏྲར་རྒྱལ་བ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།

ID: Ng28.32 (rKTs728; D734; D968; S686;
F598; EM133; EM381; Lg25.34)

Title: *ārya-vijayavati-nāma-pratyāṅgirā* (D)

Tib: ཕྱིར་བསྐྱོག་པ་འཕགས་པ་རྣམ་པར་རྒྱལ་བ་ཅན་ཞེས་བྱ་བ་

Ind: ཨ་ཏུ་བི་ཇ་ཡ་བ་ཨ་བ་ཏི་རྒྱ་ན་བ་བྱང་གི་ར་

Loc: mdo, sa 94b6-96a5 (རྒྱལ་)

Colophon: ཕྱིར་བསྐྱོག་པ་རྣམ་པར་རྒྱལ་བ་ཅན་ཞེས་བྱ་བ་ | རྫོགས་སྟོ།

ID: Ng28.33 (rKTs569; D574; D922; S533;
F599; EM170; EM414; Lg25.35)

Title: *ārya-cūḍāmaṇi-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་གཙུག་གི་རྫོར་བྱ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་ཏུ་ཚུ་ཏ་མ་ནི་ན་མ་རྣ་ར་ཅི་

Loc: mdo, sa 96a6-97b9 (རྫོར་བྱ་)

Colophon: འཕགས་པ་གཙུག་གི་རྫོར་བྱ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་སྟོ།

ID: Ng28.34 (rKTs601; D607; D929; S564;
F600; EM187; EM344; Lg25.36)

Title: *ārya-ratnamālā-nāma-aparājita* (D)

Tib: འཕགས་པ་གཞན་གྱིས་ཁྱི་ཐུབ་པ་རིན་
པོ་ཆའི་འཕྲང་བ་ཞེས་བྱ་བ་

Ind: ཨ་ཏུ་རད་ན་མ་ལ་ན་མ་ཨ་པ་ར་ཙོ་ཏ་

Loc: mdo, sa 98a1-99b1 (རྫོར་བྱ་)

Colophon: འཕགས་པ་གཞན་གྱིས་ཁྱི་ཐུབ་པ་རིན་
པོ་ཆའི་འཕྲང་བ་ཞེས་བྱ་བ་ | རྫོགས་སྟོ།

ID: Ng28.35 (rKTs731; D737; D960; S689;
F597; EM188; EM382; Lg28.1)

Title: *ārya-balavati-nāma-pratyāṅgirā* (D)

Tib: ཕྱིར་བསྐྱོག་པ་འཕགས་པ་སྟོབས་ཅན་ཞེས་བྱ་བ་

Ind: ཨ་ཏུ་པ་ལ་བ་ཏི་ན་མ་བ་བྱང་གི་ར་

Loc: mdo, sa 99b1-100a1 (སྟོབས་)

Colophon: ཕྱིར་བསྐྱོག་པ་འཕགས་པ་སྟོབས་ཅན་ཞེས་བྱ་བ་ | རྫོགས་སྟོ།

ID: Ng28.36 (rKTs766; D772; D907; S723;
F648; EM281; EM391; Lg28.2)

Title: *ārya-mekhalā-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་མེ་ཁ་ལ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་ཏུ་མེ་ཁ་ལ་ན་མ་རྣ་ར་ཅི་

Loc: mdo, sa 100a1-105a6 (མེ་)

Colophon: འཕགས་པ་མེ་ཁ་ལ་ཞེས་བྱ་བའི་གཟུངས་རྫོགས་
སྟོ། || བསྐྱེད་བ་དང་བཅས་ཆོག་དང་བཅས་བས། | བྱི་ཐོད་ཀྱི་
སེམས་ཅན་ཐམས་ཅད་བསྐྱེད་བར་གྱུར་དུ་ཅིག་སྟོ།

Note: The colophon entails additional phrasing, which is also
contained in Lg28.2.



Fig. 308: Detail of Yangdak Heruka (Fig. 307)

ID: Ng28.37 (rKTs648; D654; D975; S610; F261;
EM143; EM362; Lg28.3; Lg30.10) = Ng30.5

Title: *ārya-dharmasāgara-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་ཆོས་ཀྱི་རྒྱ་མཚོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་ཆ་མ་ས་ག་ར་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, sa 105a7-108a9 (ཆོས)

Colophon: འཕགས་པ་ཆོས་ཀྱི་རྒྱ་མཚོ་ཞེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་། རྒྱལ་སྟོ།

Note: In Derge, but also Stog, this work is indicated as a *dhāraṇī*,
whereas the title of Hg05-005, F261, and also Lg28.3 and Lg30.10
point to a *sūtra*.

ID: Ng28.38 (rKTs496; D497; D999; S457; F642; EM280; Lg28.4)

Title: *ārya-aṣṭadevī-dhāraṇī* (D)

Tib: འཕགས་པ་ལྷ་མོ་བརྒྱད་ཀྱི་གཟུངས་

Ind: ཨ་ཐུ་ཨ་ལྷ་དེ་གླི་ར་ནི་

Loc: mdo, sa 108a9-109b4 (ལྷ་མོ)

Colophon: འཕགས་པ་ལྷ་མོ་བརྒྱད་ཀྱི་གཟུངས་། རྒྱལ་སྟོ།

ID: Ng28.39 (rKTs140; D140; D525; D914; S484;
F290; F512; EM144; EM310; Lg28.5)

Title: *ārya-anantamukhasādhaka-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་སྟོ་མཐའ་ཡས་པས་བསྐྱབ་པ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་ཐུ་ཨ་ནན་ཏ་མུ་ཁ་འི་ར་ཏ་ར་ན་མ་ཆ་ར་ནི་

Loc: mdo, sa 109b4-117b8 (སྟོ)

Colophon: འཕགས་པ་སྟོ་མཐའ་ཡས་པ་བསྐྱབ་
པ་ཞེས་བྱ་བའི་གཟུངས་རྒྱལ་སྟོ།

ID: Ng28.40 (rKTs767; D773; D969; S724;
F684; EM190; EM395; Lg28.6)

Title: *ārya-vidyārājaśvāsamahā-nāma* (S)

Tib: འཕགས་པ་འེ་རིགས་ལྷགས་ཀྱི་རྒྱལ་པོ་དབུགས་ཆེན་པོ་ཞེས་བྱ་བ་

Ind:

Loc: mdo, sa 117b8-118b3 (དབུགས)

Colophon: འཕགས་པ་རིགས་ལྷགས་ཀྱི་རྒྱལ་པོ་
དབུགས་ཆེན་པོ་ཞེས་བྱ་བ་། རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng28.41 (rKTs663; D669; D1086; S624; EM189; EM403; Lg28.7)

Title: *'phags pa nag po chen po'i gzungs rims
nad thams cad las thar bar byed pa* (D)

Tib: འཕགས་པ་ནག་པོ་ཆེན་པོའི་གཟུངས་རིམས་ནད་
ཐམས་ཅད་ལས་རྣམ་པར་ཐར་པར་བྱེད་པ་

Ind:

Loc: mdo, sa 118b3-8 (ནག་པོ)

Colophon: འཕགས་པ་ནག་པོའི་གཟུངས་རིམས་ནད་
ཐམས་ཅད་རྣམ་པར་ཐར་པར་བྱེད་པ་རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng28.42 (rKTs599; D605; D956; S562; F614; EM345; Lg28.8)

Title: *ārya-vajrabhairavadhāraṇī-nāma* (D)

Tib: འཕགས་པ་དྲོ་རྩེ་འཛིགས་བྱེད་

Ind: ཨ་ཐུ་བཟླ་ར་གླི་ར་བ་

Loc: mdo, sa 118b9-119b7 (དྲོ་རྩེ)

Colophon: འཕགས་པ་དྲོ་རྩེ་འཛིགས་བྱེད་། རྒྱལ་སྟོ།

ID: Ng28.43 (rKTs597; D603; D913; S560; F685; EM383; Lg28.9)

Title: *karuṇāgra-nāma-dhāraṇī* (D)

Tib: སྙིང་རྩེའི་མཚག་ཅས་བྱ་བའི་གཟུངས་

Ind: ཀ་རུ་ན་ཨག་ག་ཏ་མ་ད་ར་ཅི་

Loc: mdo, sa 119b7-121b8 (སྙིང)

Colophon: འཕགས་པ་སྙིང་རྩེའི་མཚག་ཅས་བྱ་བ་རྒྱལ་སྟོ།

ID: Ng28.44 (rKTs655; D661; D998; S617; F686; Lg28.10)

Title: *grahamāṭṭṛkā-nāma-dhāraṇī* (D)

Tib: གཤམ་མཁའ་ཀྱི་ཡུམ་ཞེས་བྱ་བའི་གཟུངས་

Ind: བླ་ཏ་མ་གྱི་ཏ་ན་ལྷ་ད་ར་ནི་

Loc: mdo, sa 121b9-124a6 (གཟུང)

Colophon: གཤམ་མཁའ་ཀྱི་ཡུམ་གི་གཟུངས་ཤེས་བྱ་བ་རྫོགས་སྟོ།

ID: Ng28.45 (rKTs1388; Lg28.11)

Title: *klu'i rgyal po sog ma med kyi gzungs* (Ng)

Tib: ལྷའི་རྒྱལ་པོ་སོག་མ་མེད་ཀྱི་གཟུངས་

Ind:

Loc: mdo, sa 124a7-129a8 (སོག)

Colophon: ལྷའི་རྒྱལ་པོ་སོག་མ་མེད་ཀྱི་གཟུངས་། རྫོགས་སྟོ།

Note: No title in Skt. or Tib. at the beginning of the text; the title is taken from the colophon. This work is not found in the mainstream collections but concurs with Lg28.11.

ID: Ng28.46 (rKTs1389; Lg28.12)

Title: *de bzhin gshegs pa'i zhal chems nga rgyal bcom pa'i gzungs* (Ng)

Tib: དེ་བཞིན་གཤེགས་པའི་ཞལ་ཆེམས་ང་རྒྱལ་བཅོམ་པའི་གཟུངས་

Ind:

Loc: mdo, sa 129a8-133b6 (ཞལ་ཆེམས)

Chap:

2) དེ་བཞིན་གཤེགས་པའི་ཞལ་ཆེམས་ཀྱི་གཟུངས་
ཀྱི་ལུ་གཉིས་པའོ་ (sa 131b5)

3) བདེ་བར་གཤེགས་པའི་ཞལ་ཆེམས་ཀྱི་གསུང་དང་། ང་རྒྱལ་འདུལ་
བ་སྦྱལ་དུ་བའི་ཕྱག་རྒྱའི་ལུ་དང་གསུམ་པའོ་ (sa 132b1)

4) བདེ་བར་གཤེགས་པའི་ཞལ་ཆེམས་ང་རྒྱལ་འདུལ་བའི་གཟུངས་ལས་
ཆོ་བསྲིང་བ་དང་ནད་ཀྱི་ཆོ་ག་ལུ་བཞི་པའོ་ (sa 132b7)

Colophon: བདེ་བར་གཤེགས་པའི་ཞལ་ཆེམས་ང་རྒྱལ་འདུལ་བའི་
གཟུངས་ལས། ཟླང་གཞི་དང་། བཏྲན་བ་གཞག་པ། རྫོགས་སྟོ།

Note: No title in Skt., no marker for chapter 1. This work is not found in the mainstream collections but concurs with Lg28.12.

ID: Ng28.47 (rKTs138; D138; S243; S523; F360; EM335; Lg28.13)

Title: *ārya-mahāsannipātaratnaketudhāraṇi-nāma-mahāyānasūtra* (D)

Tib: འཕགས་པ་འདུས་པ་རིན་པོ་ཆེ་རྟོག་གི་
གཟུངས་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་

Ind: ཨ་བླ་མ་ཏ་སན་ནི་བླ་ཏ་རད་ན་གེ་རྩ་
རྟ་ར་ནི་ན་མ་མ་ཏ་ཡ་ན་སྤ་

Loc: mdo, sa 133b7-229b3 (རྟོག)

Chap:

1) བདུད་ཟླ་བཀོང་པའི་ལུ་སྟེ་དང་པོའོ་ (sa 142b9)

2) རྩོན་བྱུང་བའི་ལུ་ཞེས་བྱ་བ་སྟེ་གཉིས་པའོ་ (sa 154a3)

3) བདུད་བཏུལ་དུ་བའི་ལུ་ཞེས་བྱ་སྟེ་གསུམ་པའོ་ (sa 163b3)

4) དྲང་ཐོང་སྐར་མ་ལ་དགའ་བའི་ལུ་སྟེ་བཞི་པའོ་ (sa 174b4)

5) མཚན་ཉིད་ཀྱི་ལུ་སྟེ་ལྔ་པའོ་ (sa 186a1)

6) གཟུངས་ཀྱི་ལུ་སྟེ་དྲུག་པའོ་ (sa 200a8)

7) དམ་པའི་ཆོས་ཡོངས་སུ་གཟུང་བའི་ལུ་སྟེ་བདུན་པའོ་ (sa 202a8)

8) ལྷང་བསྟན་དུ་བའི་ལུ་སྟེ་བརྒྱད་པའོ་ (sa 208b7)

9) སྟིང་བརྩེ་བའི་ལུ་སྟེ་དགུ་པའོ་ (sa 210b4)

10) ཀྱན་ཏུ་བསྐྱུང་བའི་ལུ་སྟེ་བརྒྱ་པའོ་ (sa 216b7)

11) དམ་པའི་ཆོས་ཀྱི་ཚུལ་བསྐྱུང་བའི་ལུ་སྟེ་
བརྒྱ་གཅིག་གོ་ (sa 222b6)

12) འབྲོག་གནས་ཀྱི་ལུ་སྟེ་བརྒྱ་གཉིས་པའོ་ (sa 226b2)

13) མཐར་ཕྱིན་དུ་བའི་ལུ་སྟེ་བརྒྱ་གསུམ་པའོ་ (sa 229b3)

Colophon: འཕགས་པ་འདུས་པ་རིན་པོ་ཆེ་རྟོག་གི་
གཟུངས་ཐེག་པ་ཆེན་པོའི་མདོ་། རྫོགས་སྟོ།

ID: Ng28.48 (rKTs553; D558; D1059; S517;
F361; F620; F731; EM295; Lg28.15)

Title: *mahāsahasrapramardana-nāma-sūtra* (D)

Tib: ལྷོང་ཆེན་མོ་རབ་རྒྱ་འཛུགས་ཀྱི་བའི་མདོ་

Ind: མ་ཏ་ས་ཏ་ས་པ་མ་ད་སུ་ཏ་

Loc: mdo, sa 229b5-253a5 (ལྷོང་)

Colophon: འཕགས་པ་ལྷོང་ཆེན་མོ་རབ་རྒྱ་འཛུགས་པའི་མདོ། རྒྱ་གར་གི་མཁན་པོ་ཤེ་ལེན་བྲ་བོ་དེ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་
ཡེ་ཤེས་ལྷེས་ལྷེས་དེ། ལྷ་གཙང་གིས་ཀྱང་བཅས་ཏེ་གཏན་ལ་ཕབ་པ།

Note: The colophon in Derge further adds Jñānasiddhi and Śākyaprabha as translators and mentions a further revision by Gzhon nu dpal.

ID: Ng28.49 (rKTs554; D559; S518; F362;
F621; EM296; EM356; Lg28.16)

Title: *mahāmāyūrīvidyārājñī* (D)

Tib: རིག་ལྷགས་གྱི་རྒྱལ་མོ་མ་བྲ་ཆེན་མོ་

Ind: མ་རྒྱ་ལུ་རི་བྱིད་བྲ་རྒྱ་ལྷེ་

Loc: mdo, sa 253a6-284a9 (མ་)

Colophon: འཕགས་པ་རིག་ལྷགས་གྱི་རྒྱལ་མོ་མ་བྲ་ཆེན་མོའི་མདོ།
རྒྱ་གར་གི་མཁན་པོ་ཤེ་ལེན་བྲ་བོ་དེ་དང་། གཉའ་ན་
སིད་ནི་དང་། ཤག་གྱ་ཕ་བ་དང་། ལྷ་ཆེན་གྱི་ལོ་ཙ་པ་བན་དེ་ཡེ་ཤེས་ལྷེས་
ལྷེས་ཏེ། ལྷ་གསར་ཅད་གྱིས་ཀྱང་བཅས་ནས་གཏན་ལ་ཕབ་པའོ།

ID: Ng28.50 (rKTs556; D561; S520; F363;
F622; EM297; EM357; Lg28.18)

Title: *ārya-mahāpratisarāvidyārājñī* (D)

Tib: འཕགས་པ་རིག་པའི་རྒྱལ་མོ་སོ་སོར་འབྲང་བ་ཆེན་མོ་

Ind: ཨ་བྲ་མ་རྒྱ་བྲ་ཏི་སར་བིད་བྲ་རད་ལྷེ་

Loc: mdo, sa 284b1-305a7 (འབྲང་)

Colophon: འཕགས་པ་རིག་པའི་རྒྱལ་མོ་སོ་སོར་འབྲང་བ་ཆེན་མོ། རྒྱ་གར་གྱི་

ID: Ng28.51 (rKTs557; D562; S521; F364; F623;
EM298; EM300; EM358; Lg28.17)

Title: *mahāśītavanasūtra* (D)

Tib: བསིལ་བའི་ཆལ་ཆེན་མོའི་མདོ་

Ind: མ་ཏུ་ཤ་ཏ་བ་ནི་ཀླ་སྤ་ཏུ་

Loc: mdo, sa 305a7-316b9 (བསེལ)

Colophon: བསེལ་བའི་ཚལ་ཆེན་པོའི་མདྲོ་རྒྱལ་སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་གྱི་ཏ་དང་། འཁྱེན་གྱི་ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ལྷེ་ལ་སྟོགས་པས་བསྐྱུར་ད་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པ།

Note: The colophon in Derge mentions the translators Śilendrabodhi, Jñānasiddhi, and Śākyaprabha instead of Jinamitra. There are slight variations on the textual level.

ID: Ng28.52 (rKTs558; D563; S522; F365; F624; EM299; EM301; EM359; Lg28.19)

Title: *mahāmantrānudhārisūtra* (D)

Tib: གསང་ཐུགས་ཆེན་པོ་རྒྱེས་སྤྱ་འཛིན་པའི་མདྲོ་

Ind: མ་ཏུ་མན་ཏུ་ཨ་བྱ་རྟ་རི་སྤ་ཏུ་

Loc: mdo, sa 317a1-323a1 (གསང་ཐུགས་)

Colophon: གསང་ཐུགས་ཆེན་པོ་རྒྱེས་སྤྱ་འཛིན་པའི་མདྲོ་རྒྱལ་སྟོ། ། རྒྱ་གར་གི་མཁན་པོ་འཛིན་གྱི་ཏ་དང་། འཁྱེན་གྱི་ལོ་ཙ་བ་བན་དེ་ཡེ་ཤེས་ལྷེ་ལ་སྟོགས་པས་བསྐྱུར་ད་ཅིང་ཁྱས་ཏེ་གཏན་ལ་ཕབ་པའོ།

Note: The colophon in Derge mentions the translators Śilendrabodhi, Jñānasiddhi, and Śākyaprabha instead of Jinamitra.

ID: Ng28.53 (rKTs530; D532; D873; S491; F557; Lg29.37)

Title: *buddhabhagavadāṣṭaśatanāma-dhāraṇī* (D)

Tib: བཅོམ་ཐུན་འདས་རྣམ་པར་སྤྲང་མཛད་འཁོར་དང་བཅས་པའི་མཆན་བརྒྱ་ཙ་བརྒྱད་པ་གཟུངས་ཐུགས་དང་བཅས་པ་

Ind:

Loc: mdo, sa 323a2-327a7 (རྣམ་པར་)

Colophon: སྟོན་པ་སངས་རྒྱས་བཅོམ་ཐུན་འདས་ཀྱི་མཆན་བརྒྱ་ཙ་བརྒྱད་པ་། གཟུངས་ཐུགས་དང་བཅས་པ་རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng28.54 (rKTs629; D635; D875; S593; F558; EM195; EM433; Lg29.38)

Title: *ārya-maitreya-nāmaṣṭottaraśataka-dhāraṇī-mantra-sahita* (D)

Tib: འཕགས་པ་བྱམས་པའི་མཆན་བརྒྱ་ཙ་བརྒྱད་པ་གཟུངས་ཐུགས་དང་བཅས་པ་

Ind:

Loc: mdo, sa 327a7-328b9 (བྱམས་)

Colophon: འཕགས་པ་བྱམས་པའི་མཆན་བརྒྱ་ཙ་བརྒྱད་པ་། གཟུངས་ཐུགས་དང་བཅས་པ་། རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng28.55 (rKTs630; D636; D876; S594; F559; EM196; EM434; Lg29.39)

Title: *ārya-khagarbhāṣṭottaraśatakanāma-dhāraṇī-mantra* (D)

Tib: འཕགས་པ་ནམ་མཁའ་སྟོང་པོའི་མཆན་བརྒྱ་ཙ་བརྒྱད་པ་གཟུངས་ཐུགས་དང་བཅས་པ་

Ind:

Loc: mdo, sa 329a1-331b3 (ནམ་)

Colophon: འཕགས་པ་ནམ་མཁའ་སྟོང་པོའི་མཆན་བརྒྱ་ཙ་བརྒྱད་པ་། རྒྱལ་སྟོ།

Note: No title in Skt.

ID: Ng28.56 (rKTs1066; D1066; EM149)

Title: *ārya-gulmāḥkārāgra-nāma-dhāraṇī* (D)

Tib: སྟོང་པོ་རྒྱན་གྱི་མཆག་ཅས་བྱ་བའི་གཟུངས་

Ind: ཨ་བྱ་ད་བ་ཏེ་

Loc: mdo, sa 331b4-332a3 (སྟོང་)

Colophon: སྟོན་ཅན་མིས་ཅད་ཀྱི་དོན་ཏུ་འཕགས་པ་སྟོང་པོ་བརྒྱན་པའི་མཆག་ཅས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་རྒྱལ་སྟོ།

Note: This is a different version of the work as it is contained, e.g., in Derge.

Colophon: འཕགས་པ་རྒྱ་བའི་སྒྲིང་པོ། ཤེས་རབ་ཀྱི་པ་

རོལ་ད་ཏུ་ཕྱིན་པ་ཐེག་པ་ཆེན་པོའི་མདྲོ། རྒྱལ་ས་སྟོ།

Ind: ཨ་རྒྱ་ཅན་ཏུ་གར་བ་བྲད་ཉལ་ར་སྤྱི་ཏུ་མ་ཏུ་ཡ་ན་སུ་ཏུ་

Loc: mdo, sa 332a3-333a6



This folio has suffered considerably over time with a major crease across its centre and torn-off edges all around the left illumination, which is also affected by a major earth-coloured stain. There are also minor tears along the upper and lower edges, the latter being reinforced underneath the donor depiction.

The dark blue deity with a raven head stands in *pratyāliḍha* on a lotus. His beak is painted as if the tongue is sticking out. He holds a curved knife (*karṭṛkā*) in the raised right hand and a skull-cup (*kapāla*) in the left. He wears bone jewelry, a tiger skin and a skull-garland.

Quite a bit underneath the illumination is a faint caption in a script not met so far referring to this illumination:

བྱ་རིག་བདོང་

bya rog bdong

Raven-headed (*qdonq*).

The graffiti on the right side of the caption copy some of the vessels depicted in the donor depiction and thus refer to it. The figure possibly refers to the turbaned male figures. These graffiti are later than the caption that also refers to the donor depiction (see below) but likely earlier than that referring to the deity.



Fig. 311: Lion-headed deity

The dark blue deity mirrors that of the raven-headed figure on the other side, even in the stance and the attributes held in the hands, but is lion-headed. Again special attention appears to be paid to the tongue sticking out of the mouth.

The double caption underneath repeats the same information twice:

མེད་གོང་།

seng gedong

Lion-headed.

See page 124 on the identification of these two deities.





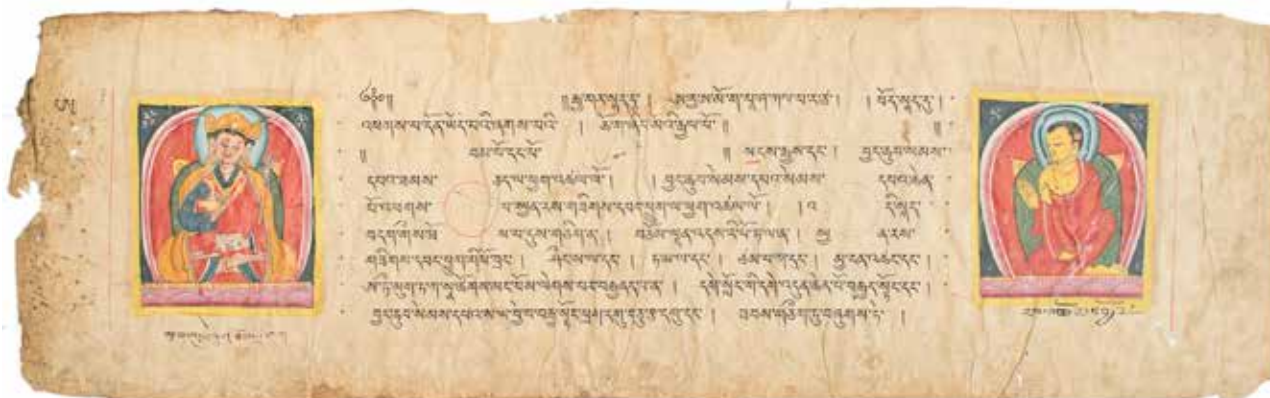
Fig. 312: Donor assembly

The lower area is covered by a large donor depiction, and again the original intention was to cover the entire space between the illumination, but it is not followed through. There are three couples on the left and two on the right, all of them depicted in the same manner, but the colours of their turban and dress vary. Not seen previously are the decorations of the women's capes, some of them in strips of red and white alternating. The two groups sit opposite each other holding diverse offerings, and between them is a baldachin with ritual vessels underneath, namely three three-legged offering stands with bowls, an incense burner, and a vase. Again there is a white pointed object above the others. The repair along the lower edge has covered all captions, if there were any.

The large, bold, headless-script caption to the left of the illumination appears to refer to this depiction, but it appears to make little sense:

༥ འདྲེན་འདྲེན་འདྲེན་
//_do' rde' 'jam





**Fig. 313: Sūtra volume a,
first folio verso**

The folio is well preserved with only minor damage along the edges, the most significant on the left, the label side. There are several creases across, some of them affecting the illuminations.



**Fig. 314: Padmasambhava
– Guru Rinpoche**

The teacher, with his eyes wide open, sits cross-legged on a lotus. The latter is emphasized on this folio, as only here white dots were used to highlight the tip of each petal. Padmasambhava wears a relatively flat hat with wide and thick upturned sides and a central petal-shaped ornament. His dress combines a secular coat underneath with Tibetan monastic dress, including the typical sleeveless vest, above. An orange cape frames the body. He holds his usual attributes; a vajra in front of the chest, a skull-cup (*kapāla*) at the lap, and a tantric staff (*khaṭvāṅga*) is leaning against his shoulder.

པདྨ་འབྲུང་ནས། ཐོད་འཕྲེ་ཅན།
pad ma 'byung nas/_thod 'phre can/
Padmasambhava (*pad ma 'byung gnas*),
with skull garland (*thod phreng*).

It is likely that the two parts of the caption were written at the same time, the 'a sharing the same peculiar style. The latter most likely refers to a particular

SŪTRA VOLUME A

ཨ་

30

(Book 63)

epithet and form of Padmasambhava, Tötrengtsel (*thod phreng rtsal*), which is not reflected in the illumination itself.

Fig. 315: Worshipping monk

A monk in Indian robes depicted in three-quarter profile sitting sideways on a lotus with one knee raised. He has his hands folded in the gesture of offering and worship (*añjalimudrā*). He has a rosette above the ear and also otherwise is treated like any other deity in the manuscript.

The caption is written in an entirely different style again:

རབ་ཅོར་ཡོན་པ་

rab 'chor 'byor

I take this as a humorous reference to going forth (*rab tu 'byung ba*) into the life of a renunciant.



ID: Ng30.1 (rKTs680; D686; S646; F498; EM332; Lg30.6)

Title: *ārya-amoghapāśa-kalparāja* (D)

Tib: འཕགས་པ་དོན་ཡོད་པའི་ཞགས་པའི་ཚ་ག་ཞིབ་མའི་རྒྱལ་པོ་

Ind: ཨ་ཐུ་ཨ་མོ་ག་ཤ་ཤ་ཀལ་བ་ར་ཅ་

Loc: mdo, a 1b1-263a3 (དོན་ཡོད་ / ཞགས་)

Colophon: འཕགས་པ་དོན་ཡོད་པའི་ཞགས་པའི་
ཚ་ག་ཞིབ་མའི་རྒྱལ་པོ། ། ། ། རྫོགས་སྟོ།

ID: Ng30.2 (rKTs610; D616; D1083; S574; F596; Lg30.7)

Title: *ārya-saptavetāḍaka-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་རོ་ལངས་བདུན་པ་ཞེས་བྱ་བའི་གཟུངས་

Ind: ཨ་ཐུ་སབ་ཏ་བ་ཏ་དེ་ཀླ་རྒྱ་མ་ཉེ་ར་ནི་

Loc: mdo, a 263a4-266b1 (རོ་ལངས་)

Colophon: འཕགས་པ་རོ་ལངས་བདུན་པ་ཞེས་བྱ་བའི་གཟུངས་ | རྫོགས་
སྟོ། ། རྒྱ་གར་གྱི་མཐན་པོ་བེ་ཤེ་ཐེ་སང་ཏ་དང་། འུ་ཆེན་གྱི་ལོ་ཚ་བ་ |
རྒྱ་གར་གྱི་མཐན་པོ་འུ་རྒྱ་སང་ཏ་ | བན་དེ་ཡེ་ཤེས་ལྷེས་བསྐྱར།

Note: The colophon differs in its phrasing from Derge. There are also variations on the textual level.

ID: Ng30.3 (rKTs521; D522; D848; S480; F606; EM353; Lg30.8)

Title: *ārya-jñānolka-nāma-dhāraṇī-sarvagatipariśodhanī* (D)

Tib: འཕགས་པ་ཡེ་ཤེས་ཏ་ལ་ལ་ཞེས་བྱ་བའི་
གཟུངས་འགྲོ་བ་ཐམས་ཅད་ཡོངས་སུ་སྦྱང་བ་

Ind: ཨ་ཐུ་ཉ་ན་སྤྲ་ན་མ་ད་ར་ནི་ས་ཅ་ག་ཉི་པ་རི་ཤོ་རྒྱ་ནི་

Loc: mdo, a 266b1-267b8 (ཡེ་ཤེས་)

Colophon: འཕགས་པ་ཡེ་ཤེས་ཏ་ལ་ལ་ཞེས་བྱ་བའི་གཟུངས་
དན་འདྲོ་ཐམས་ཅད་ཡོངས་སུ་སྦྱང་བ་རྫོགས་སྟོ།

ID: Ng30.4 (rKTs735; D741; D1006; S694; Lg30.9)

Title: *dpal gyi lha mo mtshan bcu gnyis pa* (D)

Tib: དཔལ་ཆེན་མའི་མཆན་བརྒྱ་གཉིས་པ་

Ind: མ་དྲཱི་ཐཱི་ན་མ་དྲཱི་ད་ཤ་ཀ་

Loc: mdo, a 268a1-9 (ཡེ་ཤེས་)

Colophon: འཕགས་པ་དཔལ་ཆེན་མའི་མཆན་བརྒྱ་གཉིས་པ་རྫོགས་སྟོ།

ID: Ng30.5 (rKTs648; D654; D975; S610; F261;
EM143; EM362; Lg28.3; Lg30.10) = Ng28.37

Title: *ārya-dharmasāgara-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་ཆོས་གྱི་རྒྱ་མཆོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདྲོ་

Ind: ཨ་ཐུ་རྒྱ་མ་ས་གླ་ར་ན་མ་མ་ཏ་ཡ་ན་སུ་ཏ་

Loc: mdo, a 268a9-271a8 (ཆོས་གྱི་རྒྱལ་པོ་)

Colophon: འཕགས་པ་ཆོས་གྱི་རྒྱ་མཆོ་ཞེས་བྱ་
བ་ཐེག་པ་ཆེན་པོའི་མདྲོ། ། རྫོགས་སྟོ།

Note: In Derge this work is labelled as *dhāraṇī*, not as *sūtra*. There are also differences on the textual level. Also Hg05-005, F261, Ne30, and Lg30.10 indicate it as *sūtra*.

ID: Ng30.6 (rKTs730; D736; D995; S688; F641; Lg30.11)

Title: *ārya-parṇaśābarī-nāma-dhāraṇī* (D)

Tib: འཕགས་པ་རི་གྲོང་མ་ལོ་མ་གྲོན་པའི་གཟུངས་

Ind: ཨ་ཐུ་པ་ན་ཤ་བ་རི་ན་མ་ཏ་རྒྱ་ར་ནི་

Loc: mdo, a 271a9-271b8 (རི་གྲོང་མ་)

Colophon: འཕགས་པ་རི་གྲོང་མ་ལོ་མ་གྲོན་པའི་གཟུངས་ | རྫོགས་སྟོ།



Fig. 316: Detail of Padamsambhava (Fig. 314)

ID: Ng30.7 (rKTs507; D508; F550; Lg30.12)

Title: *bodhimaṇḍalalakṣālaṃkāra-nāma-dhāraṇī* (D)

Tib: བྱང་ཆུབ་ཀྱི་སྒྲིང་པོའི་རྒྱན་ཅེས་བྱ་བའི་གཟུངས་ཀྱི་ཆོ་ག་

Ind: बोद्धिभण्डलक्ष्णालंकार-नाम-धारणा-रत्न-त्रय-वचन

Loc: mdo, a 271b9-288a4 (བྱང་ཆུབ་སྒྲིང་པོ)

Colophon:

Note: The end of the text cannot be determined with certainty as the final folios of the volume are damaged, including the foliation. The title differs slightly from the title as given in Derge,

but concurs with Hg05-007, G036,18, and Lg30.12. In comparison with Derge this must be seen to reflect a different translation.



Fig.317: Sūtra volume a, last folio recto

The left side of this folio has been severely damaged in the past, affecting the illumination there through a loss of the surface layer in the top left corner and a large loss in the bottom area that was repaired from the back. The folio looks better today than at an earlier stage in its history, as both sides have been trimmed. There is only minor damage and blackening along the lower edge, but a part of the donor depiction has been severely damaged as well.

Fig.318: Vaiśravaṇa – Namtösé

The yellow, corpulent, and semi-wrathful deity sits in the posture of royal ease (*lalitāsana*) on a lion, the head of which is lost and replaced by a graffiti. The figure is richly bejewelled and holds a banner topped by a jewel in the right hand at the chest and a pearl-spitting mongoose in the left. The body of the deity is finely shaded.

The beginning of the caption is lost to the damage in this area:

... སྐུ་པོ་རྒྱལ་པོ་འཛོམས་

... ong sgjal po rnam 'Thong

While it is clear that the caption refers to Vaiśravaṇa (*rnam thos sras*), the choice of abbreviation in the last syllable is puzzling.



Fig. 319: Penden Lhamo Rematī

The light blue wrathful goddess sits in the posture of royal ease (*lalitāsana*) on a bright brown mule (the ears rather being those of a horse). Her saddle is the flayed skin of a human. Her hair is bound to a large knot, and she wears bone jewellery, a garland of skulls, and a tiger skin. She is four-armed and holds a skull-cup (*kapāla*) and a dagger in the main pair of hands, while the upper pair of hands hold a sword and a trident. The mule has its right front leg raised, and the right back leg is only a stump, making it a three-legged mule. A curious element of this illumination is the green, scroll-covered rectangle in front of which the mule stands. Is this supposed to be an abstract version of a ground?

There is a caption underneath the illumination and a second text right underneath it:

དཔལ་ལྷ་མོ་རི་མ་ཏི།

dpal lha mo ri ma ti/

Śrīdevi Rematī.

འདོད་པ་འཁམས་ཀྱིས་དབང་འཁུགས་ལགས་སོ།

'dod pa 'kham s kyis dbang 'chugs lags so/

Being sovereign (*dbang phyug*) of the realm (*kham*s) of desire.

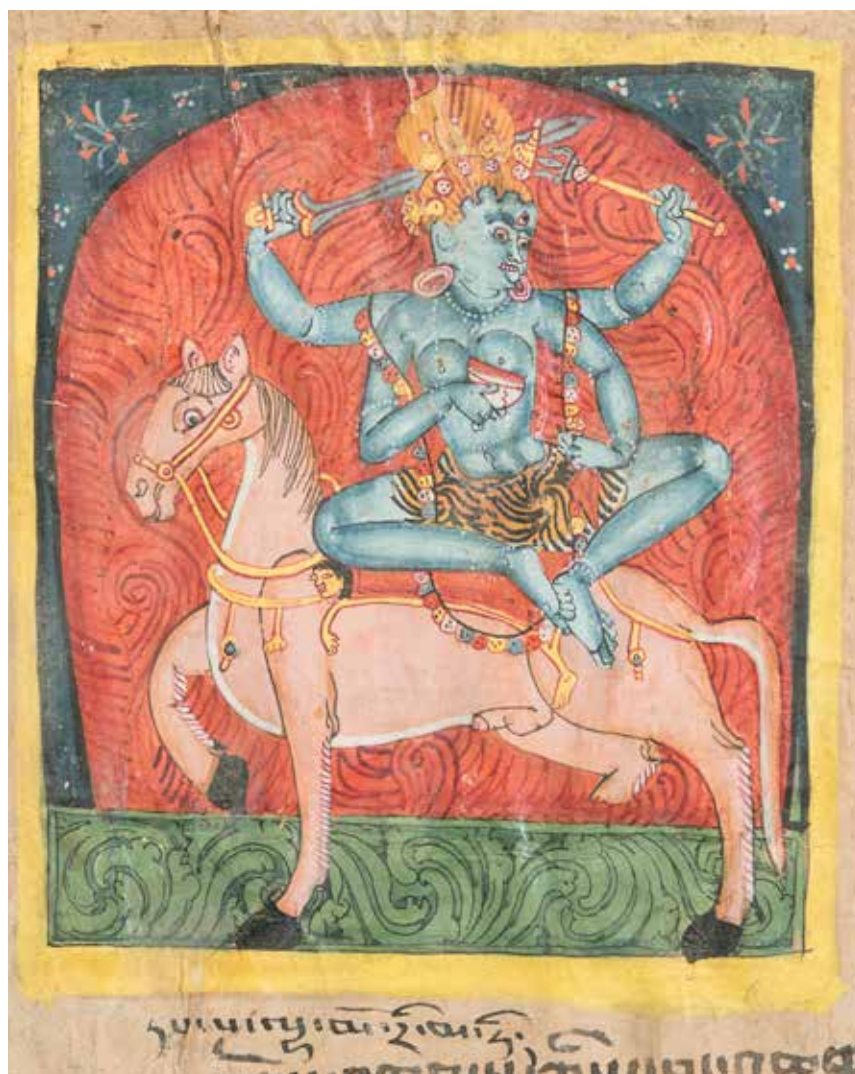




Fig. 320: Donor assembly

In the bottom area we have again a large donor assembly which is similar to the previous one in composition and contains lay followers only. To the left are three figures, two males with a female between them, and to the right are four, a male with three females. In the centre, covered by a baldachin, are again offerings and ritual implements centred on a table with a conch and three white bowls on it. Above it are a bowl with offering cakes (*gtor ma*), a butter lamp, a bowl with rice or flower, a jewel stand, an incense burner, a vajra and bell, and a stand. The latter appears to be held by the right male, but this is not the case; he originally held a flower the stem of which can still be recognized

underneath the hands.

There are captions for the donors along the bottom edge of the page, partially written in two lines. However, it is unclear how the lower syllables relate to the upper ones, the following readings are thus tentative.

སྤོལ་བྱུང་འོད་ | འོད་ཟེར་འཇུག་ས་
slo pon byan 'od | 'od zer 'zhugs

གྲིན་མཚོ་ | ལུག་
grin tsen | khyug

ཀྱ་ཤིས་གྲུབ་ས་
kra shis gyabs
largely illegible

... རྒྱལ་གྲགས་ | རྒྱུང་ཅོ་འཇུག་
... rgyas grags ? | gying tsa 'an/



གསོད་རྩེ་ཕུག

gsod rnaMsng phyug

Given the fact that all the captions of the illuminations are added at a later stage, we have to assume the same for these names. They are thus of no help to establish a context for the creation of these sūtra volumes.



CHAPTER THREE

THE TEXTUAL CONTENTS OF THE NAMGYAL MANUSCRIPTS: BEYOND THE MAINSTREAM KANJURS

As part of the large-scale undertaking of introducing Buddhism on the Tibetan plateau from the seventh century onward, a massive corpus of Buddhist texts was translated into Tibetan, primarily from Sanskrit and occasionally other Indian languages as well as from Chinese and from Central Asian languages.¹ Eventually, this body of literature was systematized and classified according to different criteria, as reflected for example in the imperial catalogues of the Lhenkarma (*lhan kar ma*) / Denkarma (*ldan dkar ma*),² the Pangtangma (*'phangs thang ma*),³ and the lost or unavailable Chimpuma (*mchims phu ma*). These did not endorse a strict division between “the Word of the Buddha” (Tib. *bka'*; Skt. *buddhavacana*) and exegetical treatises (Tib. *bstan bcos*, Skt. *śāstra*) and instead combined both categories (*bka' bstan bcos*).⁴ It is, however, unclear to what extent these catalogues reflected the contents of actual manuscript collections, many of which were without doubt produced. In historiographical sources also the term Kanjur (*bka' gyur*) appears frequently, but seems to have been used in a rather loose sense until the thirteenth century to refer to larger collections of canonical literature.⁵ There is further evidence that texts were gathered in anthologies called Domang (*mdo mang/mdo mangs*), literally “many sūtras,” which were

1 For a discussion of pragmatic aspects within Indo-Tibetan translation, see Roesler 2018. A tentative list of Sino-Tibetan translation works is provided in Silk 2019.

2 See Herrmann-Pfand 2008.

3 See Halkias 2004 and Kawagoe 2005.

4 The central features of the early development of Tibetan canonical collections are discussed in Skilling 1997.

5 See Schaeffer and van der Kuijp 2009, 11.

**Fig. 321: A monk from Namgyal
looking at one of the
illuminated folios**

See Fig. 313 for its reproduction. Photo
Jaroslav Poncar 2017.

used in the compilation of later Kanjurs.⁶ The manuscript collections of Tabo⁷ and Gondhla⁸ may be seen as representatives of such larger collections, but as the individual volumes of these collections were not organized into a larger coherent whole, their relationship to later structured Kanjurs is difficult to determine. In the second half of the thirteenth century, the newly established Mongol rule instigated and financially enabled efforts to gather and reproduce larger corpora of manuscripts in Central Tibet.⁹ Eventually, this led to the creation of the basic models of canonical transmission that prevailed ever after.

Since the fourteenth century, Tibetan canonical literature has been transmitted in two major collections. Translations of the teachings ascribed to the Buddha are gathered in the Kanjur, where they are organized according to a thematic structure, with Vinaya, Sūtra, and Tantra as elementary categories. These texts in turn are distinguished from the Tanjur (*bstan 'gyur*), being the translation of the exegetical treatises composed by various, primarily Indian, scholars. Taken together, these two collections are often conceived as “the Tibetan Buddhist canon”—a term that reflects the authoritative status of these textual collections, but which can be problematic if taken to suggest that the contents of such collections are strictly fixed.¹⁰

The importance particularly of Kanjurs as symbolic objects representing the entirety of Buddhist teachings and their usage in ritual and recitation led to the production of a considerable number of different versions, with variations regarding the inclusion or exclusion of individual texts, their order, and their precise wording. The affiliations and historical trajectories of these various Kanjurs have been subject to

extensive research.¹¹ Most of the more widely known Kanjurs belong to one of the two mainstream traditions of the Tselpa (*tshal pa*) and Tempangma (*them spangs ma*) lineages. The former goes back to a manuscript Kanjur produced at Tsel Gungtang (*tshal gung thang*) in Central Tibet in the middle of the fourteenth century, and the latter emerges from another manuscript Kanjur compiled at Gyantse (*rgyal rtse*) in Central Tibet in the 1430s. While some Kanjurs are the result of a conflation of these two lineages (e.g., Narthang and Lhasa), others have remained disconnected from them and hence were termed “local” or “independent” Kanjurs, suggesting that they are not part of larger textual networks.¹² Recent research, however, has shown that some of these, such as the collections of Hemis (*he mi*) and Basgo (*ba mgo*) in Ladakh as well as the collection that is reflected in the catalogue of the Early Mustang Kanjur, are indeed connected. The term “Mustang group” has been suggested for this Western and Central Himalayan network of collections.¹³

The following will make it evident that also the Namgyal manuscripts must be regarded as members of this group, which hence confirms the existence of a larger textual network beyond the commonly acknowledged mainstream traditions of Tselpa and Tempangma. Further, since the Kanjurs of the mainstream lines that are accessible as physical manuscripts do not predate the seventeenth century,¹⁴ the assumed early date of the Namgyal manuscripts underlines their importance in historical terms. As will be discussed below, structure and content of the Sūtra collection probably reflect a stage prior to the creation of fully-structured Kanjurs in the sense of the fourteenth-century model that the mainstream Kanjurs embody, and hence the Namgyal manuscripts may contribute to illuminate a

6 See Skilling 1997, 97–98.

7 See Steinkellner 1994.

8 See Tauscher 2008.

9 See Schaeffer and van der Kuijp 2009, 9ff.

10 As emphasized by Skilling 1997, 100–101, the production of Kanjurs in different regional, religious, and temporal settings was not governed by centralized control or fixed standards, which accounts for the principle plurality of Kanjurs. The issue of canonicity of Tibetan Kanjurs is also discussed in Silk 2015.

11 For earlier studies in this regard, see especially Eimer 1992 and Harrison 1994.

12 See Eimer 2012, XXI–XXIII, and Tauscher and Lainé 2015, 463–64.

13 For a summary of the affiliations of different Kanjurs, see Tauscher 2015a, 108–9. The idea of a “Mustang group” of Kanjurs is introduced in Tauscher and Lainé 2015 and further discussed in Viehbeck 2020.

14 See Tauscher 2015a, 108.

crucial episode in the formation of Tibetan canonical collections.¹⁵

SPECIFIC CHARACTERISTICS OF THE NAMGYAL COLLECTIONS

Any attempt at determining the contents of the Namgyal manuscripts must start with the identification of every single text within the considered volumes. This task is substantially facilitated by the recent creation of digital databases providing comprehensive information on canonical material. In particular, we have used the *Resources for Kanjur & Tanjur Studies* (rKTs) database, which features catalogues and scans of the original folios of different Kanjurs and canonical collections.¹⁶ Since a full description of the Namgyal manuscripts' contents is listed in the catalogue section, the following will merely outline its most significant features.

As already explained, the volumes investigated comprise two separate sets, a Prajñāpāramitā set and a Sūtra collection. The former consists only of one single text, the *Śatasāhasrikāprajñāpāramitāsūtra* (ŚSPP), that is, the *Sūtra of the Perfection of Wisdom in One Hundred Thousand Lines*. In Tibetan, this text is commonly referred to by the short titles “One Hundred Thousand” (*'bum*), indicating the number of stanzas, or “The Mother” (*yum*), hinting at the more general status of Prajñāpāramitā literature as the source and essence of all Buddhist teachings. Just like any Kanjur, also the ŚSPP figures as a symbolic object representing the entire Buddhist Dharma. Its volumes are therefore often found on the altars of smaller and larger monasteries as well as in private households across the Tibetan cultural sphere, and early reports already suggested that these were considered a basic equipment for Tibetan monasteries.¹⁷ Volumes of this text also have an important ritual

function, for example when they are paraded around a village to purify the community, its crops, and livestock, to protect them from natural disasters, and to accumulate merit (*'bum skor*). A similar function can be seen in seasonal readings of the text,¹⁸ and instead of the ŚSPP sometimes the volumes of an entire Kanjur or a similar larger collection are used for the same purposes.¹⁹ In fact, the recitation of the volumes of both the Prajñāpāramitā set as well as the Sūtra collection is attested in marginal notes in the Namgyal manuscripts.²⁰ As in the case of Kanjurs, the importance of the ŚSPP as a symbolic and ritual object likewise lead to a mass production of this text in the form of manuscripts and printed versions, often in deluxe editions.²¹

The ŚSPP set at Namgyal consists of fourteen volumes that are labelled according to the first fourteen letters of the Tibetan alphabet. Accordingly, its final volume is termed pha.²² In contrast, its version in the Derge Kanjur covers only twelve volumes, and its final volume is not labelled according to the alphabetical order but with the more significant letter a. This convention of indicating final volumes is also found in other editions such as the Lithang, Ragya, and Urga Kanjurs.

the translator Rinchen Zangpo (*rin chen bzang po*, 958–1055); see Steinkellner 1994, 130. The Tibetan text, however, is somewhat ambiguous, and it is not entirely clear whether Rinchen Zangpo provided these collections for the newly founded sites or whether he had them recited there (see Tucci 1988, 115, and Ye shes dpal 1996, 24).

18 Gutschow and Gutschow 2003 describe these practices in the village community of Rinam in Zanskar.

19 See Childs 2005 for the social usage of a Kanjur in Nubri. He also provides references for similar rituals in other village communities.

20 See, for example, Namgyal, mdo, vol. a, fol. 287b, line 9ff.: *chos med kyi sprang po klu sgrubs rgya mtsho zhes bya bas mdo sde glegs bam nyi shu rtsa brgyad rang gi lce thog nas gtsang mdon tshad mar byas pas dge ba'i rtsa bas pha mas gtso byas sems can thams cad kyi tshe 'dir 'gal rkyen bar chad zhi nas phyi ma bde ba can du skye bar 'gyur cig/*. These notes and the social usage of the manuscripts are discussed in detail in Viehbeck 2021.

21 On the production of deluxe editions, also for the ŚSPP, see Wangchuk 2016, esp. pp. 180–81.

22 The volumes are marked not only through letters on the margin but mostly also by mentioning the volume (*dum bu*) number on the first folio of a volume. For the last two volumes of the Namgyal collection, however, these numbers are incorrect.

15 The arguments for this claim will be presented in the following; they are also summarized in Viehbeck 2020.

16 See <https://www.istb.univie.ac.at/kanjur/rktsneu/sub/index.php> (accessed April 28, 2020).

17 The existence of Sūtra collections (*mdo mangs*) and sets of the ŚSPP (*'bum*) at various places is already attested in biographies of

The Namgyal text comprises altogether seventy-six chapters and thus four more chapters than the Derge version. A structural comparison shows that four additional chapters are found at the end of the Namgyal version, but there are structural differences also in the preceding parts. Both versions contain about 300 *bampos* (*bam po*). In comparison, a version of the ŚSP found at Hemis (He 13.1) even contains seventy-seven chapters. A separate and more detailed analysis will be necessary to gain a closer understanding of the precise relationships between these and other versions of the ŚSP.

The Sūtra collection in turn contains many more texts and hence provides greater opportunity for a structural comparison with the contents of other collections. Among the Sūtra volumes present at Namgyal there are two volumes designated as *nya*. Both are similar in style, but one is more damaged than the other, with several missing folios in particular at the beginning and end of the volume. The remaining folios do not contain any illuminations and it is unclear whether this volume was illustrated in the first place. Both volumes represent essentially the same textual contents, but their boundaries differ by one text. Each of them contains seventeen texts, sixteen of which are identical and in the same order. Only the first text of the more damaged volume is not included in the less damaged volume, whose last text in turn is not found in the former. Since the first text of the more damaged volume is listed already at the end of the previous volume *ja*, it is clear that the more damaged volume was not part of the original collection. Accordingly, this duplicate volume is not included in the catalogue section, but its contents are shown in the comparative table below (Table 1). In the inventory of all mobile objects of the monastery produced by Christian Luczanits, the original volume *nya* is designated as Book 9 and the duplicate volume as Book 77.²³ This presence of a secondary volume with almost identical contents and similar stylistic features indicates that similar collections were produced in the area and it is

²³ In the digital catalog of the rKTs archive, this secondary volume is designated as Ng 45.

hoped that future documentation will be able to trace these.

While the Sūtra collection contained originally thirty volumes, two volumes (*ma* and *ha*) are missing. The remaining twenty-eight volumes contain altogether 325 texts, distributed unevenly across the collection. Some volumes contain only a single text, like the *Bhadrakalpikasūtra* that fills the first volume (*ka*) or the *Saddharmasmṛtyupasthānasūtra* that covers the latter half of volume *wa* (20) and the whole of volume *zha* (21). Most volumes contain any number between five or twenty texts. Exceptions are volume *za* (22) with sixty-three shorter texts, mostly *sūtras*, and volume *sa* (28) with fifty-seven texts, mostly *dhāraṇīs*.

In order to gain a clearer understanding of the exact structure of the Namgyal Sūtra collection, it is useful to take a bird's eye view by comparing its entire contents with another collection that is more widely used, such as the Derge Kanjur. To this effect, we have applied a method developed by Bruno Lainé, in which the location and sequence of individual texts in different collections are compared and the resulting comparative table is rendered into a visual graph, which allows for a more direct grasp of the respective relations.²⁴ In the following comparison (Fig. 308), every single text of the first collection, in this case Derge, is compared to the location of the text in a second collection, in this case Namgyal. If a certain text in Derge is placed later in the Namgyal collection, the height of the graph increases, and if it is placed earlier, it decreases. If the text is not contained in Namgyal, there is a gap. In order to better understand the arrangement of texts according to their topical sections, the most important section headings of the Derge Kanjur were added.²⁵

²⁴ For a detailed description of this method, see Lainé 2009. This comparison can be performed online at the rKTs website: <https://www.istb.univie.ac.at/kanjur/rktsneu/structure/index2.php> (accessed April 28, 2020). The accurate interpretation of the graph depends on reading the comparative tables, which can be accessed through the rKTs comparative tool.

²⁵ For reasons of clarity and due to spatial limitations, indications of smaller sections that are less relevant for the current comparison were omitted. This pertains to the sections of

Table 1: Comparison of contents between the two nya volumes.

| Volume nya, original collection (Book 9) | Secondary volume nya (Book 77) |
|--|--|
| 1) འཕགས་པ་ཟ་མ་རྟག་བཀོད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 1) དཀོན་མཆོག་གི་ཟ་མ་རྟག་ཅེས་བྱ་བ་ཐེག་པ་ཆེན་མདོ་ |
| 2) འཕགས་པ་ཡེ་གེ་ཟུང་པའི་ཟ་མ་རྟག་རྣམ་པར་སྣང་མཛད་གྱི་སྤྱིང་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 2) འཕགས་པ་ཟ་མ་རྟག་བཀོད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 3) འཕགས་པ་བྱམས་པ་ལ་བསྟོད་པ་ | 3) འཕགས་པ་ཡེ་གེ་ཟུང་པའི་ཟ་མ་རྟག་རྣམ་པར་སྣང་མཛད་གྱི་སྤྱིང་པོ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 4) ཁམས་གསུམ་གྱིས་བསྟོད་པ་ཞེས་བྱ་བ་ | 4) འཕགས་པ་བྱམས་པ་ལ་བསྟོད་པ་ |
| 5) སངས་རྒྱས་གྱི་མཆན་ལྡན་བཞི་བརྒྱ་ལྔ་བརྒྱ་ཙུག་གསུམ་པ་ | 5) ཁམས་གསུམ་གྱིས་བསྟོད་པ་ཞེས་བྱ་བ་ |
| 6) འཕགས་པ་སངས་རྒྱས་བརྒྱ་གཉིས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 6) སངས་རྒྱས་གྱི་མཆན་ལྡན་བཞི་བརྒྱ་ལྔ་བརྒྱ་ཙུག་གསུམ་པ་ |
| 7) སངས་རྒྱས་བརྒྱ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 7) འཕགས་པ་སངས་རྒྱས་བརྒྱ་གཉིས་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 8) འཕགས་པ་སངས་རྒྱས་བརྒྱད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 8) སངས་རྒྱས་བརྒྱ་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 9) འཕགས་པ་དགྲིལ་འཁོར་བརྒྱད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 9) འཕགས་པ་སངས་རྒྱས་བརྒྱད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 10) འཕགས་པ་དགྲིལ་འཁོར་བརྒྱད་པ་ཞེས་བྱ་བའི་ཆོས་གྱི་རྣམ་གངས་ཐེག་པ་ཆེན་པོའི་མདོ་ | 10) འཕགས་པ་དགྲིལ་འཁོར་བརྒྱད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 11) འཕགས་པ་དགྲ་ཤིས་བརྒྱད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 11) འཕགས་པ་དགྲིལ་འཁོར་བརྒྱད་པ་ཞེས་བྱ་བའི་ཆོས་གྱི་རྣམ་གངས་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 12) འཕགས་པ་ཕྱོགས་བརྒྱའི་མུན་པ་རྣམ་པར་སེལ་དཔ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 12) འཕགས་པ་དགྲ་ཤིས་བརྒྱད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 13) འཕགས་པ་སངས་རྒྱས་བདུན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 13) འཕགས་པ་ཕྱོགས་བརྒྱའི་མུན་པ་རྣམ་པར་སེལ་དཔ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 14) འཕགས་པ་སངས་རྒྱས་གྱི་དབུན་རྒྱན་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ཆོས་གྱི་རྣམ་གངས་ཆེན་པོ་ | 14) འཕགས་པ་སངས་རྒྱས་བདུན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 15) མེ་རྟག་གི་ཆོགས་ཤེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 15) འཕགས་པ་སངས་རྒྱས་གྱི་དབུན་རྒྱན་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ཆོས་གྱི་རྣམ་གངས་ཆེན་པོ་ |
| 16) འཕགས་པ་ཐར་དཔ་ཆེན་པོ་ཕྱོགས་སུ་རྒྱས་པ་འབྱོད་ཆངས་གྱི་ཐུག་སྤྲངས་ཏེ་སངས་རྒྱས་སུ་གྲུབ་པར་རྣམ་པར་བཀོད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 16) མེ་རྟག་གི་ཆོགས་ཤེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |
| 17) འཕགས་པ་དེ་བཞིན་གཤེགས་པ་ཐམས་ཅད་ཀྱི་བྱིན་གྱི་བརྒྱབས་སེམས་ཅན་ལ་གཟིགས་ཤིང་སངས་རྒྱས་ཀྱི་ཞིང་གྱི་བཀོད་པ་ཀུན་ཏུ་སྟོན་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ | 17) འཕགས་པ་ཐར་དཔ་ཆེན་པོ་ཕྱོགས་སུ་རྒྱས་པ་འབྱོད་ཆངས་གྱིས་ཐུག་སྤྲངས་ཏེ་སངས་རྒྱས་སུ་གྲུབ་པར་རྣམ་པར་བཀོད་པ་ཞེས་བྱ་བ་ཐེག་པ་ཆེན་པོའི་མདོ་ |

Obviously, this comparison between a fully developed Kanjur and a Sūtra collection is somewhat problematic, as one cannot expect that all the different sections of the earlier are also represented in the latter. This is also apparent in the overall size of the collections, with the Namgyal Sūtra collection (325 texts)²⁶ being much smaller than the Derge Kanjur (1,107 texts). As the comparison of the contents of the various sections shows, their equivalence in the Namgyal collection varies, and some of these are missing completely. For example, none of the texts listed in the Vinaya section (here v) at the beginning of the Derge Kanjur is found in Namgyal. From the subsequent Prajñāpāramitā section (here pp), only two smaller texts are present in the Sūtra collection, that is, the *Candragarbhaprajñāpāramitāsūtra* (rKTs 27, Ng 28.57)²⁷ and the *Prajñāpāramitāsamantabhadrasūtra* (rKTs 28, Ng 18.1). In the visual graph, also the ŚSP is considered, which is a separate set at Namgyal. The Avataṃsaka is missing completely, and among the Ratnakūṭa section (here rk) again only two texts are contained in Namgyal, that is, the *Rāṣṭrapālāparipṛcchāsūtra* (rKTs 62, Ng 14.12) and the *Acintyabuddhaviṣayanirdeśasūtra* (rKTs 79, Ng 14.11). As expected, much textual content is shared with regard to Sūtra, and thus 221 works from the Derge Sūtra section (here mdo sde) are also identified in the Namgyal collection, but there are no significant parallels in the arrangement of these texts. It is striking that altogether seventy-four works that are listed under the Tantra section (here rgyud 'bum) in Derge are also found in the Sūtra collection. This pertains mostly to *dhāraṇīs*, but also several shorter texts labelled as *sūtras* as well as a few *mantras* and short verse compositions. However, there are also major gaps: In particular, none of the texts from the first ten volumes of the Derge Tantra section is found in Namgyal.

Avataṃsaka, Old Tantra (*rnying rgyud*), and *Kālacakra Commentary* (*dus 'khor 'grel bshad*).

26 That is, without counting the ŚSP (one text) and the duplicated works in the alternative volume nya (seventeen texts).

27 Here, the numbers from the rKTs database are used as universal identifiers. For texts of the Namgyal collection (Ng), the first digit refers to the volume count and the second to its position in that volume.

We also note an absence in the Namgyal collection of any text labelled as *tantra* (*rgyud*). Further, also none of the texts classified as Old Tantra (*rnying rgyud*) in Derge are found in Namgyal. A comparison of the Dhāraṇi section (here *gzungs 'dus*) indicates a similar coverage as found in Tantra. Here, sixty-three texts from Derge are also present in Namgyal, again mostly *dhāraṇīs*, but also a few shorter *sūtras*, *mantras*, and verse compositions. Several works appear in more than one section in Derge, which indicates that the sectional attribution of individual works is not always exclusive.²⁸ That said, the prominent presence of *dhāraṇīs* and other shorter works that later Kanjurs have listed in their Tantra and Dhāraṇi sections in a collection explicitly labelled as Sūtra may be regarded as a remarkable feature of the Namgyal manuscripts.²⁹

While this comparison provides a better understanding of the overall coverage of texts in the Namgyal collection, it also indicates some features of the relationship between Derge and Namgyal. As obvious from the irregular comparative pattern, there are no clear affiliations with regard to the sequence of the texts contained in both collections.

A closer examination reveals further discrepancies between Namgyal and Derge as well as other Kanjurs of the mainstream traditions. Among the texts contained in the Sūtra collection, there are several works that are not found in any of the commonly used Kanjurs:

འཕགས་བ་བྱམས་བ་ལ་བསྟོད་བ་; no Tibetan or Sanskrit title at the beginning of the text, the Tibetan title is taken from the colophon, Ng 8.3, mdo, vol. nya, ff. 54a1–74a5 (also in the duplicate vol. nya, ff. 94a2–114b4, Ng 45.4); rKTs 1290

ཁམས་གསུམ་གྱིས་བསྟོད་བ་ཞེས་བྱ་བ་; no Sanskrit title at the beginning of the text, Ng 8.4, mdo, vol. nya,

28 A useful overview of the contents of the Derge Kanjur is found in Schaeffer 2009, 156; a detailed handlist of the contents can be retrieved from the rKTs archive.

29 The categorization of *dhāraṇīs* is obviously ambiguous. Some Kanjurs do not even feature this separate category, and even Kanjurs with a separate Dhāraṇi section place many of them in the Sūtra or Tantra sections (see Tauscher 2015a, 105).

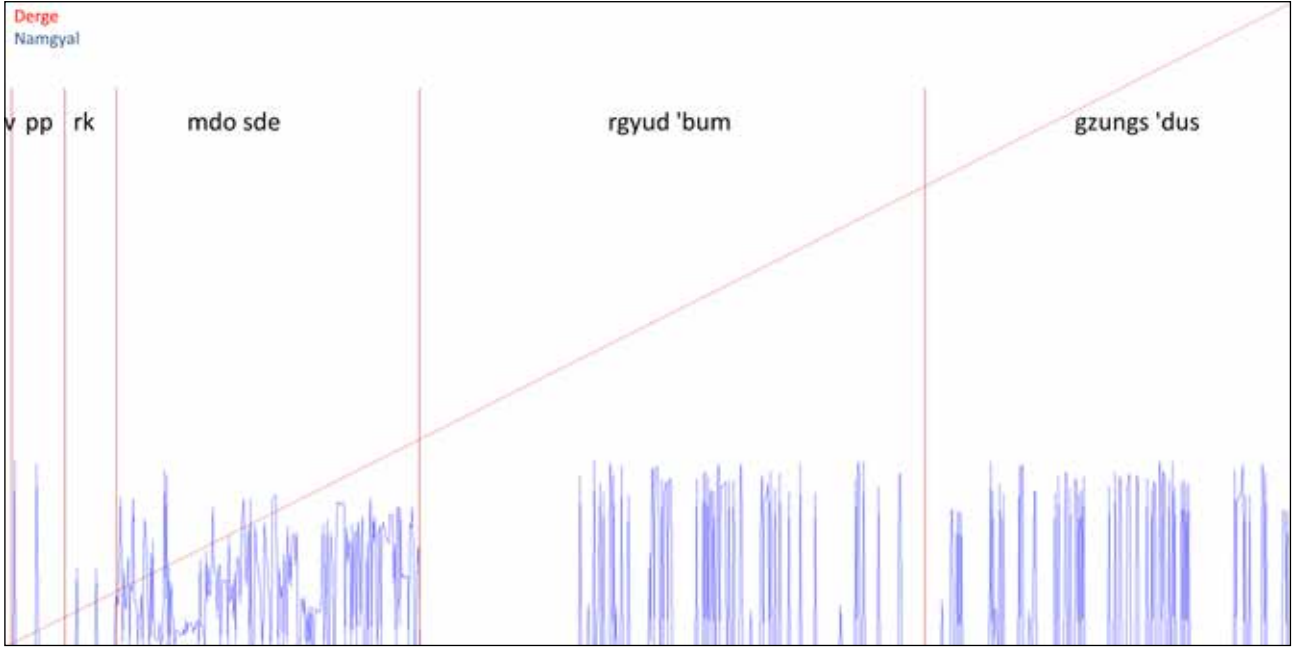


Fig. 322: Comparison between the Derge Kanjur (diagonal red line) and the Namgyal Sūtra collection (blue graph), with the addition of the most important structural units of the Derge Kanjur

ff. 74a7–77b4 (also in the duplicate vol. nya, ff. 114b4–118a1, Ng 45.5); rKTs 1291

འཕགས་པ་ཐུག་བཟུལ་བརྒྱུད་སྤྱོད་བ་ཞེས་བྱ་བ་ཐེག་བ་ཆེན་པོའི་མདོ་; no Tibetan or Sanskrit title at the beginning of the text, the Tibetan title is taken from the colophon, Ng 22.15, mdo, vol. za, ff. 58a8–59a4; rKTs 1387

ཐུའི་རྒྱལ་པོ་སྐུ་མ་ཐུང་གི་གཟུངས་; no Tibetan or Sanskrit title at the beginning of the text, the Tibetan title is taken from the colophon, Ng 28.45, mdo, vol. sa, ff. 124a4–129a8; rKTs 1388

དེ་བཞིན་གཤེགས་པའི་ཞལ་ཆེས་ང་རྒྱལ་བཙེམ་པའི་གཟུངས་; no Sanskrit title at the beginning of the text, Ng 28.46, mdo, vol. sa, ff. 129a8–133b6; rKTs 1389

Notably, all of these five works lack the standard opening sequence that states both the title in the source language, most often Sanskrit, and the Tibetan title.

Three of these works are without this preamble, while the two others only state their Tibetan title. This might indicate that the authenticity of these texts, in terms of an articulated link to their original source, was no longer proven, and hence they were then excluded in the editorial processes of the later mainstream Kanjurs. However, all of these works can be traced to a less commonly known network of canonical collections of which the Namgyal collection must be regarded as an essential part.

The first work, a praise to Buddha Maitreya in twenty-one chapters, is also found in Hemis (He 56.2), in various versions in the collections at Basgo (X 55.2, Ba 42.2, Ba 43.2, Ba 44.1), in Lang (Lg 8.4), and in the Early Mustang catalogue (EM 570). The second text appears to be appended to the first and contains also a praise to Buddha Maitreya as noted in the colophon. This text is also found in all of the collections just mentioned, where it invariably follows the preceding praise (He 56.3, X 55.3, Ba 42.3, Ba 43.3, Ba 44.2, Lg 8.5, EM 571). Note that the Early Mustang catalogue documents yet another work of praise to Maitreya, which is not

present in Namgyal.³⁰ The third text, a short *sūtra* that discusses eight types of suffering, is also found in Hemis (He 78.16), Lang (Lg 29.21), and Basgo.³¹ Based on the parallel arrangement of the order of these texts, it might further be identical with a similar title listed in Early Mustang (EM 707).³² The two latter *dhāraṇīs* are only found in the *Sūtra* collection from Lang Monastery, where they occur in the same order as in Namgyal (Lg 28.11, Lg 28.12).

Since the respective collections in Hemis, Basgo, and Lang (*glang*), which will be discussed in more detail below, were documented only recently, these works had hitherto remained unknown in academic contexts and their contents are yet to be explored.

Two further titles may be added to this list of uncommon texts. These are found not only in Namgyal and its close textual networks but also in other collections whose contents were already made accessible by published catalogues:

འཕགས་པ་མེད་འགལ་གི་བྱ་ཆེན་པོས་མ་དུམ་ཁམས་ནས་དྲངས་པ་བཤད་
པའི་མདོ་; its Sanskrit title is (incorrectly) rendered
as ཨ་རྩ་ར་བ་ལྷ་ཏྲ་བེ་ན་རག་ཨ་འགྲུ་ཤ་སྟུ་ཏྲ་; Ng 22.43, mdo,
vol. za, ff. 280b5–295a8; rKTs 965

ཤེས་པ་བརྗོད་པའི་མེད་ཞེས་བྱ་བ་; Ng 22.63, mdo, vol. za, ff.
325a5–327a6; rKTs 855

The first of these, a *sūtra* about Maudgalyāyana saving his mother from hell, is found also in the collections of Hemis (He 79.05), Lang (Lg 15.13), and Basgo.³³ Further, it is documented in a Kanjur from Tawang (*rta dbang*) (O 33), and the Kanjur fragment from Bathang (*'ba' thang*) in Eastern Tibet now kept in the Newark Museum (Ne

173).³⁴ In 1427 this text was also mentioned by the Sakya writer Pökhanga Rinchen Gyeltsen (*spos khang pa rin chen rgyal mtshan*), who regarded it as a Chinese apocryphon.³⁵ The second text, a short poetical work of auspicious verses, is also included in Lang (Lg 19.10) and Hemis (He 65.21), where it is found appended to the text preceding it. It is further listed in the Phugdrag (*phug brag*) manuscript Kanjur (F 239).³⁶

None of these texts are included in any of the Kanjurs of the Tselpa and Tempangma lineages, and hence we must acknowledge the importance of other lines of transmission for retaining textual material that is absent from the mainstream collections.

A further difference between the Namgyal collection and mainstream Kanjurs is that the former also contains a few texts that in the Buddhist tradition are ascribed to human authors and therefore usually placed in Tanjurs. In principle, the texts gathered in Kanjurs and similar canonical collections derive their authority from their status of being “the Word of the Buddha” (*buddhavacana*). However, which texts are authoritative and whether or not human authorship should lead to the exclusion of the respective texts were contested issues in the compilation of Buddhist canonical literature. In the Tibetan context, such discussions pertained also to several works from narrative genres, such as *avadānas* (Tib. *rtogs brjod*) or *jātakas* (Tib. *skyes rabs*), and the compilers of different collections argued for the exclusions of such texts from Kanjurs.³⁷ However, as Paul Harrison has pointed out there seems to be a principle bifurcation in the sense that Kanjurs of the Tempangma lineage include several of such contested cases, while Kanjurs of the Tselpa lineage do not include these.³⁸

30 Eimer 1999, 104. The relationships between these texts seem worthy of a more detailed investigation.

31 For Basgo, see X, mdo, vol. ngi, fols. 71b7–73a3. This collection is only partially catalogued, and hence some of its contents are not yet registered in the rKTs archive. I thank Helmut Tauscher for pointing out the identification of this text and several others.

32 In the Early Mustang catalogue, this text is listed as *Sdug bsngal rgyun gcod kyi mdo* (see Eimer 1999, 118).

33 See X, mdo, vol. ci, fols. 38b4–58b6. This is not yet included in the online catalogue.

34 For the latter, see Eimer 2012, 128.

35 Kapstein 2007, 354–55. See also Berounský 2012, 127, who clarifies a mistaken identification of this text by Jampa Samten.

36 See Samten 1992, 91.

37 In this regard, Chen 2018, 117–122 provides exemplary discussions from Butön, Dési Sanggyé Gyatso (*de srid sangs rgyas rgya mtsho*, 1653–1705), and the compiler of the Lithang Kanjur. The latter passage is particularly important for the present context and hence will be discussed in more detail below.

38 Harrison 1994, 299–301.

In the Namgyal Sūtra collection, we find three texts that were excluded from the Kanjurs of both Tselpa and Tempangma and placed in the Tanjur instead. The first of these is the *Jātakamālā* (Tib. *skyes pa'i rabs kyi rgyud*, rKTs 981), a rather famous collection of stories about the previous lives of the Buddha ascribed to the Indian master Āryaśūra (ca. fourth century).³⁹ The Namgyal version (Ng 25.1) does not include a colophon that would point to its author, and one might speculate that its human authorship was not known, or, more likely, not considered. The latter assumption is supported by the second example. Like the former work, the *Saptakumārikāvadāna* (Tib. *gzhon nu ma bdun gyi rtogs pa brjod pa*, rKTs 1294) is also a narrative compilation and attributed to Gopadatta (fifth to eighth century).⁴⁰ In the case of this text, however, its human authorship is indeed given in the colophon of the Namgyal version (Ng 13.16), without this leading to an exclusion from the Sūtra collection. Further, the Namgyal collection also includes the *Saddharmasmṛtyupasthānakārikā* (Tib. *dam pa'i chos dran pa nye bar gzhas pa'i tshig le'ur byas pa*, rKTs 947), a short compilation of contemplative verses written by a certain Dhārmikasubhūtiḥoṣa. In contrast to the Derge version, the colophon in Namgyal (Ng 22.47) does not mention the human author of the text.

The presence of these texts in a Sūtra collection is certainly remarkable, but this feature is also shared with several other canonical collections. The *Jātakamālā* is found not only in Namgyal but also in Lang (Lg 27.1) as well as in a collection of canonical manuscripts from Chharang Monastery in Kinnaur (Ch 1.1).⁴¹ Gopadatta's *Saptakumārikāvadāna* in turn is also included in Lang (Lg 14.3), Hemis (He 64.15), and Basgo,⁴² and it is also listed in the Early Mustang catalogue

(EM 636). As expected, also the final example of the *Saddharmasmṛtyupasthānakārikā* again is included in Lang (Lg 23.13), Hemis (He 79.09), and Basgo,⁴³ and it is further also documented in the collections from Gondhla (Go 25,11).⁴⁴

On the one hand, this presence points to possible connections between these collections. It might further indicate that these collections reflect a stage of canonical development at which the identification of works authored by humans and a strict separation of these from works ascribed to the Buddha, that is, the principle bifurcation into Kanjurs and Tanjurs, was still emerging.

That the Namgyal material might, at least partially, predate many later Kanjurs is also supported by observations on the textual level. Numerous textual differences can be noted when compared with the texts as preserved in the Derge Kanjur. These range from minor deviations such as differences in the exact phrasing of shorter passages to major structural discrepancies such as the omission or addition of entire chapters, or even the presence of entirely different versions of texts. While some generalities of these variations will be touched upon below, the exact relationships between different versions of individual texts will need to be established by more detailed, individual case studies. For now, we simply note the presence of alternative versions of individual texts as a further characteristic of the Sūtra collection from Namgyal.

Using mainstream Kanjurs as templates for comparison, we can point out four principle remarkable features of the Namgyal collection: a) the occurrence of many *dhāraṇīs* and other shorter works that later Kanjurs have listed in their Tantra and Dhāraṇi sections in a collection termed Sūtra; b) the presence of several works with dubious identification not found in mainstream collections; c) the inclusion of a few works by human authors otherwise listed in Tanjurs; and d) the presence of alternative versions of individual texts.

39 For a translation of this work, see Khoroché 1989.

40 Yamasaki 2017. A German translation of this text was produced by Lobsang Dargyay 1978.

41 Kurt Tropper is continuing his text-critical work on the Jātaka inscriptions of Zhalu (*zha lu*) Monastery, for which he is considering the new textual material from Namgyal, Lang, and Chharang; personal communication, November 2019. For his earlier work on the text, see Tropper 2005.

42 See X, mdo, vol. wa, fols. 252a7–263a2. This is not yet included in the online catalogue.

43 See X, mdo, vol. ci, fols. 60a1–65b7. This is not yet included in the online catalogue.

44 For the latter, see Tauscher 2008, 69.

All of these four aspects are addressed in a historical document about the production of Kanjurs in the fourteenth century. The following passages are taken from the colophon of the Sūtra section of the Lithang Kanjur (1608–1621)⁴⁵ and describe the standards that governed the editorial processes when the Sūtra section of the earlier Tselpa Kanjur (1347–1349) was compiled from various sources, mostly smaller, independent Sūtra collections (the term used is *mdo mangs*), but also a larger collection from Narthang, that is, the so-called “Old Narthang Kanjur.”⁴⁶ Here it is stressed that all the texts included in the new Kanjur underwent revision, which involved the standardization of terminology according to guidelines laid out in central manuals for Indo-Tibetan translation, i.e., the *Mahāvīyutpatti* and the *Sgra sbyor bam po gnyis pa*, the elimination of regional idioms (*yul skad*) and colloquialisms (*phral skad*), as well as an update to current orthographic conventions, that is, the correction of archaic spellings, which is a consistent feature also in the Namgyal manuscripts.⁴⁷ The colophon also describes two central interventions of restructuring the collections and of placing individual texts into other sections. First of all, the earlier collections contained smaller tantric works, i.e., “*dhāraṇīs* which are not real *sūtras* but belong to the tantric section,” which were hence “inscribed into the collection of *tantras* (*rgyud 'bum*).”⁴⁸ Secondly, they

also contained texts by human authors, which were accordingly regrouped to the Tanjur: “[Works] like the *Jātakamālā*, the *Varṇārhavarṇebhagavatobuddhasya-stotreśakyastavanāma*, or the *Saptakumārikāvadāna* were composed later by scholars of the *śāstras*, such as Ācārya Śūra and others, and hence [...] were inscribed into the Tanjur (*bstan bcos 'gyur ro cog*) [...]”⁴⁹ Again, not only the general features but also some of the explicitly mentioned titles suggest parallels to the Sūtra collection of Namgyal. Lastly, this part of the colophon concludes with the emphasis that the new Sūtra section contains only those texts that were “ascertained as *sūtras* of the Mahāyāna and Hīnayāna,”⁵⁰ a phrase suggesting that spurious works were detected in the earlier collections and hence excluded from later Kanjurs.

All of these reported editorial changes accord with the specific characteristics documented for the Namgyal collection and seem to indicate that the contents and structure of the Sūtra collection reflect a stage of canonical production that predates the production of structured Kanjurs as documented from the fourteenth century onward. This, however, does not mean that the Namgyal collection acted as a concrete source for the collections of the mainstream lineages, as the following systematic comparison with the contents of other collections will reveal.

CONNECTIONS TO OTHER COLLECTIONS: EVIDENCE FROM STRUCTURAL COMPARISON

As indicated above, a computerized comparison of catalogue data can be used as a powerful methodological tool to reveal relationships between individual collections. We have already noted that for the Derge and Namgyal collections there is no connection in terms

45 Following Imaeda 1982, 84.

46 A rough translation of the colophon of the Sūtra section and its Tibetan text is provided in Samten and Russell 1987, 21–24 and 29–32. However, the text has to be checked against the original in Lithang, mdo sde, vol. aH, fols. 294a8–297a3. The passage in question is also discussed in Harrison 1994, 298–99. On the production of structured Kanjurs from earlier, smaller collections, see further Skilling 1997, esp. pp. 97–98, and Eimer 2002, 4.

47 See Lithang, mdo sde, vol. aH, fol. 295a2–7. The passage explicitly mentions the erasure of features like *ma ya btags*, *da drag*, etc. as documented with regard to the orthographic conventions of the Namgyal manuscripts in chapter 1 of the present study.

48 Lithang, mdo sde, vol. aH, fol. 295b7–8: *mdo dngos ma yin pa rgyud sder gtogs pa'i gzungs rnams ni rgyud 'bum gyi nang du bris shing* /. This phrasing seems to imply that there were in fact some texts labelled as *dhāraṇī* that were of a more “sūtric nature” and hence remained placed in the Sūtra sections, which corresponds to what is found in later Kanjurs, namely, that occasionally *dhāraṇīs* are also found in Sūtra sections, even in cases of Kanjurs that have separate *Dhāraṇī* sections.

49 Lithang, mdo sde, vol. aH, fol. 296a1–4: *skyes rabs dang sangs rgyas bcom ldan 'das la bstod pa bsngags par 'os pa bsngags pa la sogs pa'i bstod pa rnams dang / gzhon nu ma bdun gyi rtogs pa brjod pa la sogs pa rnams ni phyis slob dpon dpa' bo la sogs pa bstan bcos mkhan po rnams kyi mdzad pa yin pa'i phyir [...] bstan bcos 'gyur ro cog gi nang du bris pas [...]*.

50 Lithang, mdo sde, vol. aH, fol. 296a4: *theg pa che chung gi mdor nges pa rnams*.

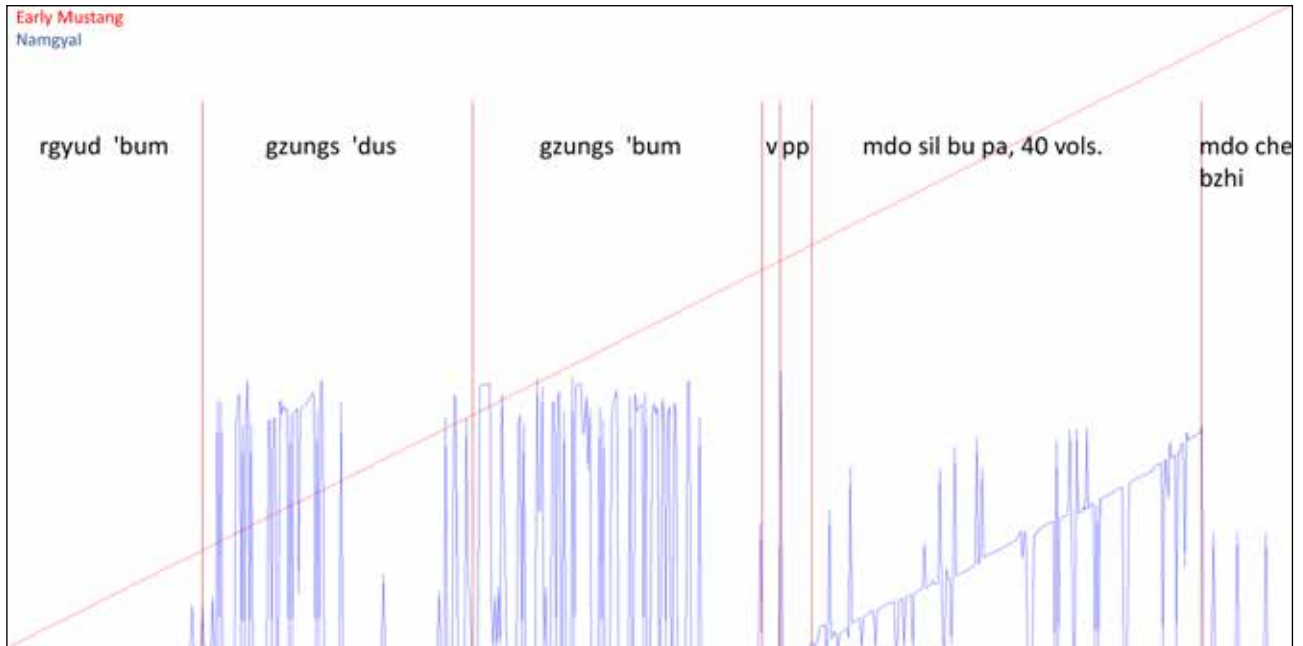


Fig. 323: Comparison between Early Mustang (diagonal red line) and Namgyal (blue graph) with the additional structure of Early Mustang

of the order of texts. With reference to the data of other catalogues included in the rKTs database, we can further state that this is also the case for most other collections, in particular for all collections grouped in the mainstream Tselpa and Tempangma traditions. However, significant connections appear in a network of collections in the West and Central Himalayas, as we have already observed above in the discussion of individual features of the contents of the Sūtra collection.

Perhaps unsurprisingly, some of these pertain to other canonical collections in the Mustang area. While the existence of other manuscript Kanjurs and textual collections in Mustang has already been known, these are yet to be investigated.⁵¹ However, information on Mustang Kanjurs can be gleaned from a catalogue of the so-called “Early Mustang Kanjur” (EM) studied by Helmut Eimer.⁵² This catalogue draws from two

sources: a manuscript of a Kanjur catalogue procured from Mugu (*mu gu*) district in West Nepal, that is, west of Mustang and also west of Dolpo, and, secondly, from a Kanjur catalogue contained in the writings of Ngorchhen Künga Zangpo (*ngor chen kun dga' bzang po*, 1382–1456), a famous master from Sakya who was involved in the production of several Kanjurs in Mustang in the fifteenth century.⁵³ While it remains unknown whether the contents presented in this catalogue exactly correspond to any of the collections that still exist in the area, it is safe to assume that the catalogue must have a close relationship to the Kanjurs produced under Ngorchhen’s supervision in the middle of the fifteenth century.⁵⁴

51 Of particular interest in this regard are the so-called “Golden Kanjurs” of Lo Möntang and Tsarang, that is, deluxe editions of Kanjurs written with gold and silver ink on dark blue paper (*mthing shog*). For a brief description of these Kanjurs, see Mathes 1997. The documentation and analysis of this material largely depends on the cooperation with local stakeholders.

52 Eimer 1999; see also his earlier evaluation in Eimer 1994.

53 See Heimbel 2017 for a detailed description of his life. Of greatest importance to the present investigation is his discussion of Ngorchhen’s activities in Mustang that involved the production of several sets of canonical literature (see Heimbel 2017, 271–343).

54 Eimer 1999, 11–12 relates the catalogue to a “Golden Kanjur” for the royal family of Mustang, which according to Ngorchhen’s

A computerized comparison and visual rendering of the catalogue data from Early Mustang with the Namgyal collections reveals striking parallels.⁵⁵ The addition of another layer representing the content and structure of the Early Mustang Kanjur facilitates a better understanding of the relation between the two collections (Fig. 323).

The most striking feature here is an almost parallel arrangement of texts in the latter half of the diagram. Notably, this segment corresponds exactly to a section in the Early Mustang catalogue that is termed “various sūtra” (*mdo sil bu pa*) and structured in forty volumes. Although the extent of individual volumes differs—with the Sūtra collection from Namgyal containing a total of only thirty volumes—and a few individual texts are not arranged in a parallel fashion, the overall matching order must still be seen as a definitive proof of close historical connections between the Namgyal texts and the Sūtra section of the Early Mustang Kanjur. Further, this structural comparison again reveals features that were also encountered in the comparison with the Derge Kanjur: The Namgyal collection does not contain any text from the Tantra section (*rgyud 'bum*) or from the Vinaya section (here v). There is only one text from the Prajñāpāramitā section (here pp), that is, the ŚSPP, which is a separate set in the Namgyal collections, and a few texts that in Early Mustang are grouped under “four big sūtras” (*mdo che bzhi*), a label which also includes the Avataṃsaka and Ratnakūṭa sections. Besides the Sūtra section, most of the other Namgyal texts are found in Early Mustang in the two Dhāraṇi sections (*gzungs 'dus* and *gzungs 'bum*). In Namgyal, most of these shorter texts, to a large extent *dhāraṇis*, are gathered in volume sa (28). The placement of these texts in the Dhāraṇi sections

of the Early Mustang Kanjur, however, shows no parallel arrangement in Namgyal. How then can these two principle features—a close relationship within the Sūtra section but major discrepancies with regard to the rest of the collection—be brought together?

A possible explanation might be gained from the account of Ngorchen’s first sojourn in Mustang in 1427–1428, as reported by his biographer Sanggyé Püntso (sangs rgyas phun tshogs, 1649–1705). He describes the context and process of producing a Kanjur in the following way: “At first, there was no complete *bKa' gyur* available in that land. [Ngor chen] then entirely commissioned [one set, taking] the Tantra section from Sa skya and searching in all directions for original [manuscripts] of the other [sections]. For an extensive [presentation], [one] should take a look at the *bKa' gyur* catalogue written by the Lord.”⁵⁶ As Sanggyé Püntso relates, the new Kanjur was not created entirely from scratch. Instead, Ngorchen based his efforts on existing collections that he gathered from Sakya and other places in his endeavour to form a new Kanjur. The rationale for compiling a new Kanjur in the first place is also important, namely, that there was no *complete* Kanjur available in Mustang. This seems to indicate that collections of canonical texts did in fact exist at the time, but that these were not seen to represent a complete Kanjur according to Ngorchen’s Central Tibetan standards. Given the strong parallels in the Sūtra section and the fact that the Namgyal texts are definitely older than the collection represented by the Early Mustang catalogue, it is plausible that canonical collections in the Namgyal fashion existed at the time when Ngorchen visited Mustang, but that he did not regard these to represent a fully-fledged Kanjur and hence compiled a new one, in which he incorporated these older collections as part of the Sūtra section.

biographer Sanggyé Püntso was planned in 1436 and completed in 1447. According to Heimbels 2017, 320, in contrast, the catalogue is connected to an “ordinary” Kanjur prepared during Ngorchen’s first visit to Mustang (1427–1428), but not completed until his second stay (1436–1437), while the “Golden Kanjur” was initiated only during his second sojourn.

55 The contents of Eimer’s Early Mustang catalogue were entered into the rKTs database, where they are now openly available for search and comparison.

56 Translation in Heimbels 2017, 284–85, who provides the following Tibetan text (appendix, p. 551): *dang po yul der bka' gyur tshang ma mi bzugs pa la/ rgyud 'bum sa skya nas/ gzhan rnam phyogs mtha' dag nas ma phyi btsal nas tshang bar bzhangs/ rgyas par rjes mdzad pa'i bka' gyur dkar chag tu blta/*. The formulation given in this very catalogue (*dkar chag*) differs only slightly, insofar it emphasizes that individual volumes got lost and hence a Kanjur with all volumes complete was not available (see Heimbels 2017, 319–20, and Eimer 1999, 11).

Alternatively, it is possible that what was found at Namgyal is only part of a collection that once was more extensive, or that it should be regarded as a fragment of a Kanjur that never came to completion. This explanation was suggested by Helmut Tauscher and Bruno Lainé, who were the first to note the close relationships between Early Mustang and different Kanjurs in Ladakh. They therefore speculated about the existence of an “Old Mustang Kanjur” as a prototype for the form of Kanjurs that existed in Mustang at the beginning of the fifteenth century, prior to the arrival of Ngorchén.⁵⁷ While that is certainly possible, recent findings rather indicate an independent status of the Sūtra collection of Namgyal and similar textual collections, which by themselves probably acted as a canon, or “mini canon,” of some sort.⁵⁸ This particular issue will be further discussed below; here it suffices to acknowledge the importance of this close relationship between Early Mustang and Namgyal.

Based on the connections between the Early Mustang Kanjur and the collections of Hemis and Basgo in Ladakh, Helmut Tauscher and Bruno Lainé postulated the existence of a larger network of canonical collections between Mustang and Ladakh, which they provisionally termed “the Mustang group.”⁵⁹ The structural connections between different textual collections laid out in this present chapter provide further evidence for their principle assumption and contribute to elucidate many related issues in the wake of the recent textual findings.

In Ladakh, the better known Kanjurs of Shey and Stog are connected to the Tempangma group and were probably created on the basis of models from Bhutan.⁶⁰ Other Kanjurs, however, fall out of this

pattern and show no structural similarities to the mainstream traditions. In particular, this pertains to fragmentary Kanjur collections that were discovered in Hemis and Basgo and recently investigated by the Tibetan Manuscript Project Vienna (TMPV). At Hemis Monastery, the majority of the canonical manuscripts discovered in 2007 by local monks in a room underneath the Tsom Lhakhang (*tshoms lha khang*) were later identified as fragments of two handwritten Kanjurs: a larger one, measuring ca. 70 x 20 cm, and a smaller one with ca. 50 x 15 cm.⁶¹ Both these Kanjurs seem to be related to the reviser Namkha Pelgön (*nam mkha' dpal mgon*), who is mentioned in their colophons and who is famous for his engagement in textual production at the time of King Senggé Namgyel (*seng ge rnam rgyal*, r. 1590–1620). This would place these Kanjurs in the first half of the seventeenth century. Provisional catalogues of both collections were added to the rKTs database, with the larger one receiving the label He (Hemis I) and the smaller one the label Hi (Hemis II). As Tauscher and Lainé have already pointed out, these Kanjurs have a close connection to the arrangement of texts in the Early Mustang catalogue, specifically with regard to their Sūtra sections.⁶²

This close relationship is also evident in their relation to the Namgyal collection, although there are also major differences in the overall structure. Both of the Hemis Kanjur fragments contain most of the larger components that are found in structured Kanjurs and which are also indicated in the Early Mustang catalogue. Thus, Hemis I (He) includes individual sections for Vinaya, Prajñāpāramitā, Ratnakūṭa, Avataṃsaka, and Sūtra,⁶³ with the latter organized in forty volumes. This volume count as well as the entire structure

57 See Tauscher and Lainé 2015, as well as Tauscher 2015b.

58 See Silk 2015, 27–28, who uses the term “mini canons” for smaller anthologies of specific importance within a larger body of canonical literature, that is, canons within canons. Whether this also applies to the compilation of these Sūtra collections and whether ritual use can be seen as a driving force, as is the case in some other such “mini canons,” remains to be investigated.

59 Tauscher and Lainé 2015.

60 On this, see also Tauscher and Lainé 2008.

61 Further also fragments of a so-called “Golden Kanjur,” perhaps a heterogeneous conglomerate rather than a unified collection, were investigated; however, these show no connection to Mustang Kanjurs.

62 Tauscher and Lainé 2015, 472–75.

63 The sequence of the individual sections is somewhat arbitrary. The order given here is taken as a likely arrangement from the rKTs archive. Since the volumes of different sections do not share a continuing volume signature, its original order cannot be determined.

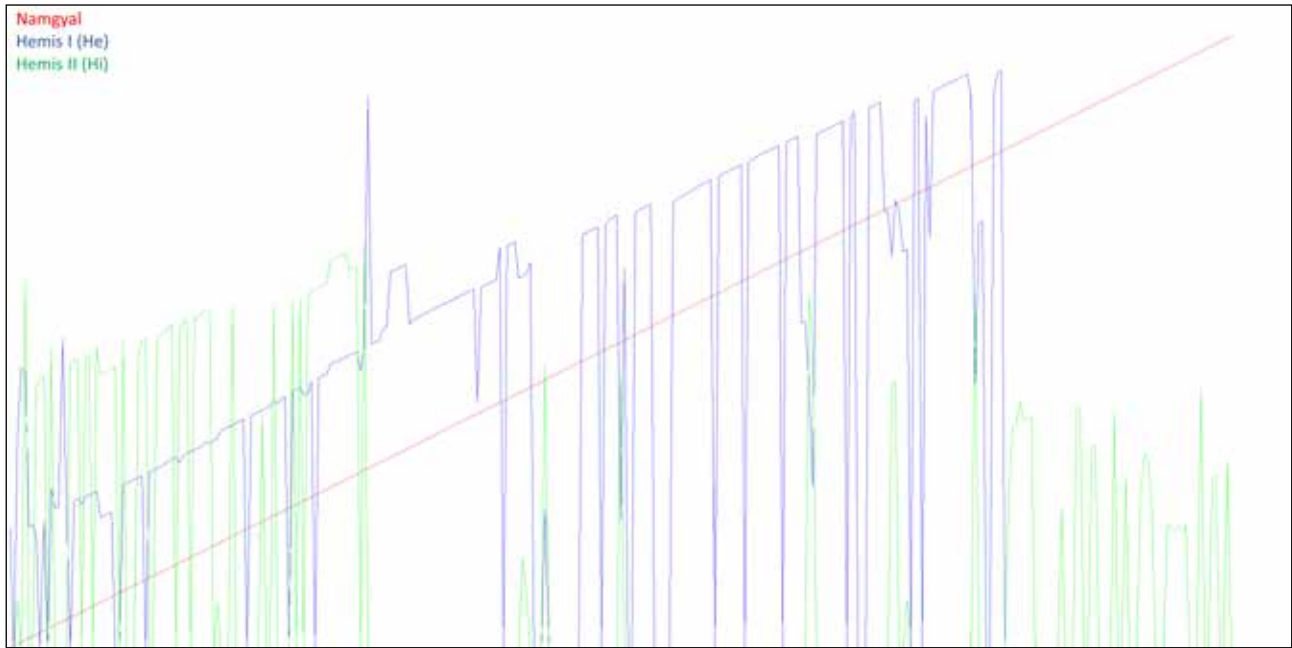


Fig. 324: Comparison of the Namgyal Sūtra collection (diagonal red line) with Hemis I (blue graph) and Hemis II (green graph)

down to the arrangement of individual texts shows close parallels with Early Mustang. However, since Hemis I is only a fragmentary Kanjur, the catalogue of Early Mustang contains a larger number of texts than Hemis I.⁶⁴ In particular, the manuscripts of Hemis I do not feature a Tantra section, but the ones of Hemis II (Hi) do. While the latter displays the same structure as Hemis I, it also contains fragments of a Tantra section and one volume of Old Tantras (*rnying rgyud*). Naturally, connections to Namgyal can only pertain to texts either in the Namgyal Sūtra collection or the ŚSPP set. With regard to the contents of the Sūtra collection, the parallels in the sequential order of the texts is striking (Fig. 324).

There is a parallel arrangement especially in relation to Hemis I, here in blue, with the exception of several

intervening texts. These parallels notably break off with the final three volumes of Namgyal, which perhaps, as some of the other features noted, could be attributed to the fragmentary character of Hemis I. This is even more the case for Hemis II. Here, there are some obvious similarities in the arrangement of texts in the first eleven volumes of the Namgyal Sūtra collection, but given the fragmentary data of Hemis II it seems difficult to prove any definitive connection.

A similar problem arises when comparing Namgyal with Basgo. The Serzang Lhakhang (*gser zangs lha khang*), a temple within the larger complex of the Basgo Fort, houses a rich collection of fragmentary canonical collections. In particular, TMPV investigated a Kanjur whose individual manuscripts mostly date from the early seventeenth century, but which was brought together to form a set only in the second half of the twentieth century. Most of its contents can be accessed through a preliminary but incomplete catalogue in the rKTs archive (X). There is also a collection of fragments of up to six other Kanjurs, whose exact structure is still to be determined. Only parts of this collection were included in rKTs (Ba). Further, Basgo

⁶⁴ This is evident from a cross-comparison of He and EM; since the focus here is on Namgyal, these comparative charts are not included.

also hosts a so-called “Golden Kanjur,” which was, however, not accessed by the TMPV team.⁶⁵ Due to the fragmentary character of the Basgo collections and also the fact that more detailed catalogue data is not yet available, a detailed comparison between Namgyal and Basgo seems premature. However, as already indicated by Tauscher and Lainé, also the material in Basgo shows close connections to Mustang and must be seen as being part of the same network: “As the Hemis and Basgo Kanjurs are closely related and very much alike in every aspect, for the present purpose they are treated as representing the same line of textual transmission, although the Basgo catalogue is not yet completed.”⁶⁶ These connections were also evident in the comparison of individual volumes between Early Mustang, Hemis, and Basgo.

For now, we have witnessed the close relationships between the Namgyal collection and several Kanjurs. Given the estimated time of production of the individual collections, it would seem feasible to assume an influence from Namgyal to Early Mustang and then further to the collections in Hemis and Basgo. However, it is also possible that such influences were transmitted through a different and hitherto untraced textual network. In any case, the point to be stressed and discussed here is that all of the later collections were Kanjurs in which the most typical textual components were present. Namgyal, in contrast, only features a Sūtra collection along with the ŚSPP set as a representative of the Prajñāpāramitā. In light of this consideration, would it then not be compelling to assume that also the Namgyal material represents only a fragmentary collection that was once larger, similar to a “standard” Kanjur? While this is certainly possible, indications that point to a rather different assumption come from another textual collection that was documented and investigated in more detail only recently.

The monastery of Nesar (*gnas gsar*), located at Bicher (also Vijer or Jicher, from Tib. *byi gcer*) village in Upper

Dolpo, houses an incredible treasure of 642 mostly canonical volumes with altogether some 160,000 folios, 150 of them illuminated. In the 1990s, some material from this collection was studied by Klaus-Dieter Mathes, mostly with an eye toward reconstructing monastic histories.⁶⁷ In 1996, the library was walled up by the head lama Tendzin Gyeltsen (*bstan 'dzin rgyal mtshan*) to protect it against theft. Only five years later, this wall was taken down again in the context of the Pritzker-Roncoroni expeditions of 2000 and 2001, which provided an opportunity for a study of the monastery and its textual treasures as well as a more general support of the village. In this setting, Amy Heller accomplished a preliminary documentation of the manuscripts and produced a first study of the material, focusing mainly on the illuminations and some selected historical prefaces of the canonical volumes.⁶⁸ As outlined by Heller, the volumes actually stem from three different monastic collections. Most of the volumes originally belonged to Nesar, but one collection of ninety-eight volumes was relocated from nearby Lang Monastery (*glang dgon pa*), and another collection of seventy-one volumes from nearby Serkhang Temple (*gser khang*).⁶⁹ In 2014, the head lama Tendzin Gyeltsen kindly prepared photographs of a “complete Kanjur set” from Nesar for TMPV. The rKTs database refers to these eighty-eight volumes as “Dolpo Kanjur.” During recent field work in summer 2018, it was understood that these eighty-eight volumes were actually culled from all of the three collections of Nesar, Lang, and Serkhang, and in that sense they represent an artificial collection, although close connections between textual sources from these monasteries must certainly be assumed. It was therefore decided to initially focus on the systematic documentation of a single collection, including images of all individual folios of all volumes.

67 Mathes 2003. Among the textual material that was micro-filmed is also a version of the *Tathāgata garbhasūtra*. A preliminary analysis of this text by Michael Zimmermann is appended to Mathes’ article, according to which it shows similarities to the Phugdra versions of the text.

68 See Heller 2007 and 2009.

69 For the close connections between Lang and Nesar, see again Mathes 2003.

65 See Tauscher and Lainé 2015, 470–72.

66 Tauscher and Lainé 2015, 472.

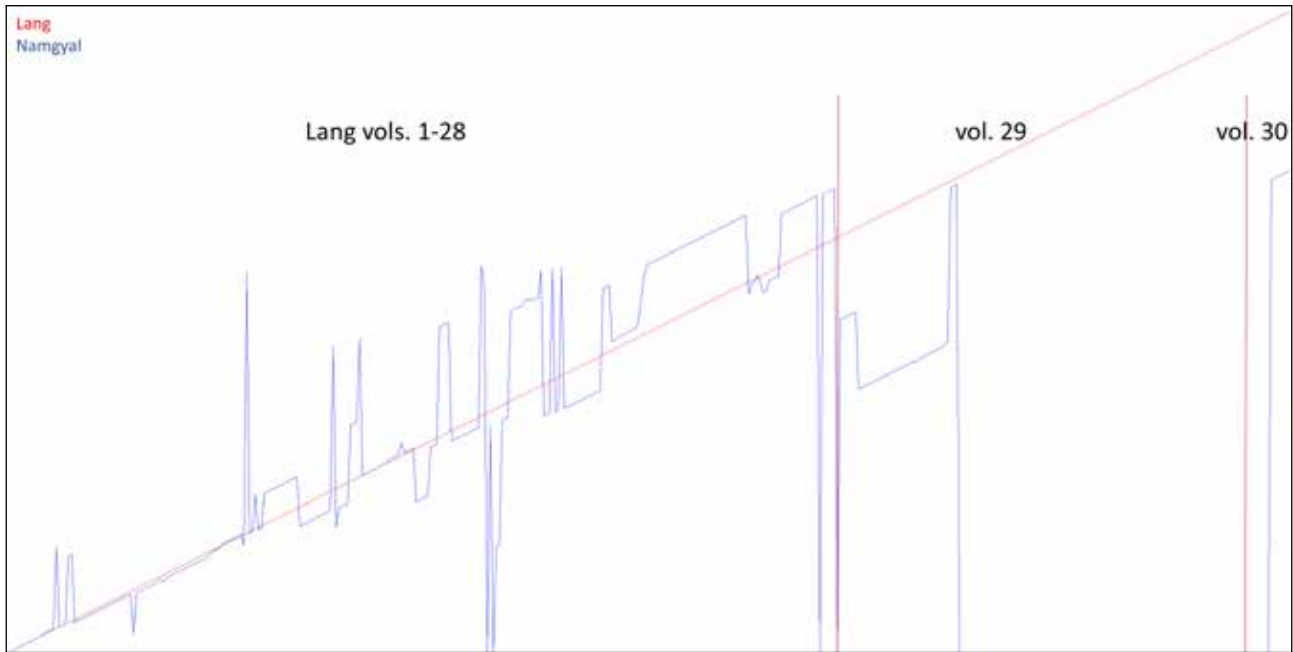


Fig. 325: Comparison between Lang (diagonal red line) and Namgyal (blue graph), with the overall structure of Lang added

Since the images that were previously received had pointed to interesting features in the texts of the Lang collection, this was chosen first for a complete digitalization.

The volumes from Lang also include a Sūtra set of thirty volumes, which is termed “extensive Sūtra collection” (*mdo sde rgyas pa*) and features a structure similar to Namgyal. The textual material is much more disorganized than in the case of Namgyal, and the many folios interchanged between the volumes make it difficult to establish which volume belongs exactly to which set, but a preliminary catalogue of this Sūtra collection was still produced and can now be used for computerized comparison.⁷⁰ Unsurprisingly, such a comparison reveals close connections between Namgyal and Lang collections (Fig. 325).

⁷⁰ A detailed analysis of the contents of the Lang collection is envisioned as a forthcoming study. Catalogue data of the Lang Sūtra collection is available at the rKTs archive.

Within the first twenty-eight volumes, but also volume 30 (a), there are clear connections in the arrangement of texts. The overall picture, however, does not display an exactly parallel order. Instead, smaller groups of texts are found in similar order, but they are placed in groups in different volumes. While the order of the first nine volumes of Lang is quite similar to that in Namgyal, major discrepancies occur in the following. An especially noteworthy example is the parallel placement of the first thirty-seven texts of volume 29 (ha), which are found in Namgyal in a similar order in volume 22 (za). The large gap in the latter half of the graph can be explained in the context of volume 29 (ha). First of all, it must be considered that this volume is entirely missing from the Namgyal collection, hence its contents cannot be indicated. Further, the volume from Lang is unusually extensive. While the entire Sūtra collection from Lang contains 433 texts (as opposed to 325 in Namgyal), a total of 140 texts is found in volume 29 (ha) alone, which contains many extremely short and often obscure *dhāraṇīs*.⁷¹ This comparison demonstrates that the collections from

⁷¹ Note again that this includes numerous texts that cannot be traced in the mainstream Kanjurs.

Lang and Namgyal are clearly related, but most likely not in a direct way.

Besides the issue of text order, it is also interesting to look at the overall contents of the Lang collection, which contains altogether ninety-eight volumes. Considering that most later Kanjurs consist of around one hundred volumes, this seems like a fitting number for a Kanjur. However, Lang does not feature any of the typical components of Kanjurs that were encountered in the structure of the Kanjurs from Hemis and Basgo or the Early Mustang catalogue. Instead, most of the other volumes are also fragments of Sūtra collections and ŚSPP sets, thus pointing to contents similar to the ones in Namgyal. Besides the thirty volumes of the Sūtra collection examined in detail, there are another thirty-one Sūtra volumes that can be grouped into two further sets. Six of these volumes seem to form a fragment of an older Sūtra collection, perhaps to be placed in the early fourteenth century, while the “extensive Sūtra collection” discussed above is to be dated slightly later, between the fourteenth and fifteenth centuries.⁷² The remaining twenty-five volumes seem to be part of a subsequent set, which was produced over a longer period of time and contains many volumes that were dedicated by individual sponsors for specific purposes.⁷³ While the contents of these sets and their mutual relationships will need to be studied in detail, for the present purpose it is significant to consider that all of them follow the same model that is also present in Namgyal: a Sūtra collection in thirty volumes.

The other larger group of texts from Lang consists of twenty-three ŚSPP volumes. It is estimated that these stem from at least three different sets and can be dated to a similar time frame as the Sūtra volumes, but also these demand a more detailed investigation. Of the remaining fourteen volumes, two contain Tibetan indigenous works. The other twelve volumes comprise canonical literature and contain altogether thirteen

canonical works.⁷⁴ Most of these volumes were produced later than the Sūtra collections and ŚSPP sets. The crucial point is that the collection as a whole does not reflect the model of “standard Kanjurs” with their typical structural elements, but that here a larger collection that figures as a canon of some sort consists mainly of Sūtra collections and ŚSPP sets, parallel to the situation in Namgyal. Strikingly, a similar overall structure is also found in other monastic and private collections in this area.⁷⁵ While it may be rather speculative at the currently limited state of knowledge, it does seem plausible to assume that in this borderland area forms of larger textual collections existed that were rather different from the Central Tibetan models of structured Kanjurs. However, it is equally plausible to assume that there was an occasional conflation of such collections, and that smaller Sūtra collections and perhaps also ŚSPP sets were incorporated into larger Kanjurs, as it seems to be reflected in the set-up of the Kanjurs from Hemis and Basgo as well as the catalogue of the Early Mustang Kanjur. The close connections between these borderland collections can be observed not only on the structural level of the order of texts but also with regard to the texts themselves.

CONNECTIONS TO OTHER COLLECTIONS: TEXTUAL CONSIDERATIONS

As indicated above, the methodological approach of a computerized comparison of the catalogue data cannot, by its nature, provide proof for textual relations. While it does seem plausible to assume close textual connections where close relationships are evident in terms of the arrangement of texts, the latter could also be the result of following the same organizing principle of a specific structure, for example a specific

72 These rough dates are solely based on some of the codicological, orthographic, and paleographic features of the manuscripts and will have to be confirmed by a more detailed investigation.

73 See Heller 2007 and 2009 for details on some of the dedications that often preface these younger volumes.

74 As noted in Heller 2009, 226, L89 contains two different texts that were bound together into a single volume.

75 This was confirmed by an initial glimpse into the collection of canonical manuscripts at Shey Monastery (*shel dgon pa*), in a private collection in Saldang, and in different monasteries in the Tarap valley. A detailed documentation of some of these collections is envisioned for the future.

catalogue. As can be seen in the case of the Early Mustang Kanjur, such catalogues have a life of their own and are transmitted in different textual settings.

An analysis of the precise textual relations between the different collections will have to start with critical editions of a significant amount of individual texts. This obviously cannot be accomplished in the context of the present study. However, by documenting, introducing, and providing open access to this material through the rKTs archive, the importance of this material will hopefully become more commonly known, and future research on its individual texts on the basis of this material should contribute to a better understanding of the larger developments of these collections. In fact, some ventures in this direction have already been undertaken.

In 2014, James Apple published a critical edition of a Dunhuang Tibetan version of the *Mañjuśrī-vihārasūtra* together with a study of the relations between its different textual witnesses.⁷⁶ Apart from five textual sources from the Dunhuang material, he also considered seventeen Kanjur editions, among them also the manuscript Kanjurs of Basgo and Hemis. Based on a phylogenetic comparison of all variants, Apple concluded that Basgo and Hemis must be seen as independent witnesses and part of a larger Western Tibetan group, and that “the Basgo (Ba) and Hemis (He) manuscript Kanjurs therefore contain readings which are older than the Tshal-pa based witnesses [...]”.⁷⁷ In view of the close relations between the Basgo and Hemis material on the one hand and the collections of Namgyal and Lang on the other, one might speculate whether such an observation would also hold true for these and other witnesses from Mustang and Dolpo.

Such close textual connections were in fact proven by Ruixuan Chen’s recent text-critical study of the *Nandimitrāvādāna*, for which he investigated eight different canonical versions. Among these, he also considered the versions from Basgo and Dolpo, the

latter being from the collection of Lang Monastery, as representatives of the “Mustang group.” The textual variations pointed to close relations between Basgo and Lang and, on the other hand, a clear distance from the other mainstream Kanjurs. According to his observations, the “Mustang group” might be closer to the Tempangma than the Tselpa and perhaps share a common source with the former.⁷⁸

Further, in a forthcoming study⁷⁹ Helmut Tauscher observes textual parallels between Namgyal, Lang, Hemis (He), and Basgo (Ba and X) in the case of selected passages from the *Laṅkāvatārasūtra*. Most strikingly, all of these Western and Central Himalayan versions share a different convention in referencing the title of the *sūtra*.

In the process of cataloguing the contents of the Namgyal collections, numerous textual features were noted. First, these indicate a distance to the Derge Kanjur as well as to other mainstream Kanjurs. Secondly, they underline strong textual connections between collections of Mustang, Dolpo, and Ladakh. While these observations often pertain to more technical aspects, such as variants in marking chapters or *bam po*-sections as well as textual variants in titles or colophons, they also point to the existence of versions of texts that differ from the more commonly known versions contained in the mainstream Kanjurs. This will be exemplified by the following textual glimpses.

The Namgyal collection (Ng 5.4) features a *Mañjuśrī-pariṣcchāsūtra* (rKTs 172), whose Tibetan title is given as *'Jam dpal gyis zhus pa zhes bya ba theg pa chen po'i mdo* (i.e., *The Discourse of the Great Vehicle Called “The Request of Mañjuśrī”*). Not only the Derge version but also all other mainstream Kanjurs have a slightly different title, insofar as they read *dris pa* (“ask”) instead of the honorific *zhus pa* (“request”). Strikingly, many other collections from the Western and Central Himalayas concur with the title variant from Namgyal, that is, Hemis I (He 51.4), Hemis II (Hi 53.06), Basgo (X 52.4), Lang (Lg

⁷⁶ See Apple 2014, 293–300 for the relations between different textual sources.

⁷⁷ Apple 2014, 300.

⁷⁸ See Chen 2018, esp. pp. 110–117.

⁷⁹ Tauscher, forthcoming as “Chinese whispers? Transmitting, transferring and translating Buddhist literature.”

5.6), Early Mustang (EM 538), further also Gondhla (Go 26,07), and Tholing (Th 1340-14). These latter versions also include a colophon that mentions Prajñāvarman and Yéshédé (*ye shes sde*) as translators, an information that is not found in the mainstream Kanjurs. As evident from a comparison between Namgyal and Derge, significant differences are also observed on the textual level.

A similar case is the *Ratnacandrapariṣcchāsūtra* (rKTs 164).⁸⁰ In Namgyal (Ng 5.16), the personal name in the title is given as Ratnacandradāraka (“The young Ratnacandra,” Tib. *khye’u rin chen zla ba*). Again, this deviation from mainstream Kanjurs is found as a consistent feature in many Western and Central Himalayan collections: Hemis I (He 52.6), Hemis II (Hi 54.02), Basgo (X 53.7), Basgo fragments (Ba 36.7), Lang (Lg 5.18), Early Mustang (EM 546), further also in Gondhla (Go 26,16). All of these lack a colophon, which is provided in the version of the mainstream traditions. As Tauscher has remarked in the context of the Gondhla collection,⁸¹ the text in general is significantly shorter than the mainstream version, a fact that is also reflected in major textual differences. The Phugdrag Kanjur, it seems, preserves both of these versions (F 117 & F 380).⁸²

In the mainstream Kanjurs, the *Sarvapūṇyasamuccayasamādhisūtra* (rKTs 134) is listed with its accordant Tibetan title (*Bsod nams thams cad bsodus pa’i ting nge ’dzin ces bya ba theg pa chen po’i mdo*).⁸³ In Śāntideva’s *Śikṣāsamuccaya*, however, the same work—or an alternate version of it—is referred to as *Nārāyaṇapariṣcchāsūtra*.⁸⁴ In the Namgyal version (Ng 6.4), the Sanskrit title concurs with the Sanskrit title found in many other Kanjurs, while the Tibetan title (*Sred myed kyi bus zhus pa zhes bya ba theg pa chen po’i mdo*) renders the Sanskrit title as mentioned by Śāntideva. The same alternative Tibetan title is also found in the network of the usual suspects: Hemis I

(53.2), Hemis II (Hi 55.02), Basgo (X 54.2), Lang (Lg 6.5), and Early Mustang (EM 555).⁸⁵ Despite this drastic difference in the title, the colophons as well as the texts seem to principally correspond in the different collections and Kanjurs.

The Derge colophon of the *Akṣayamatinirdeśasūtra*⁸⁶ (rKTs 175) mentions only Dharmatāśīla as translator. In the Namgyal version (Ng 9.7), both Jinamitra and Danaśīla are listed. Apart from Namgyal, this pair also occurs only in Lang (Lg 9.7). Interestingly, two other manuscripts of the text that were likely produced during Ngorchén’s activities in Mustang in the fifteenth century give yet another alternative with Jinamitra and Dharmatāśīla/Dharmatāśīla as translators, which in turn concurs with the information in Hemis I (He 57.4) and Basgo (Ba 46.4). According to Philipp Maas,⁸⁷ who has investigated the two Mustang manuscripts, these generally fall into the Tselpa recension of the text, which differs from Tempangma in terms of both textual reading as well as structure. While the former is arranged in seven *bam po*-sections, the latter has only five. The Namgyal version is also structured in seven *bam pos*, but its readings seem to deviate significantly from the Derge text, and hence it remains to be seen how this is to be placed into the transmission history of this work.

In his work on the *Sandhinirmocanasūtra*⁸⁸ (rKTs 106), John Powers distinguished between two fundamentally different translations of the work found in common Tibetan Kanjurs: one group includes the Kanjurs of Lhasa, Cone, Derge, Narthang, and Peking, and the other is constituted by the Kanjurs from Stog and Tokyo (the one procured by Kawaguchi, hence abbreviated K in Powers’ system). Both of these in turn

⁸⁰ For a translation, see Tenpa Tsering 2020.

⁸¹ Tauscher 2008, 77.

⁸² See Samten 1992, XIX.

⁸³ For a translation, see Dharmachakra Translation Committee 2016.

⁸⁴ See Wedemeyer 2013, 227.

⁸⁵ Eimer 1999, 102 identified this title as D 684, which bears a similar name. However, a comparison of the actual text shows that it must be regarded as a different work.

⁸⁶ An edition and translation of this work is provided in Braarvig 1993a and 1993b, the former also discusses the principle relationships between the different witnesses. See also Braarvig and Welsh 2020.

⁸⁷ See Maas 2003.

⁸⁸ For an English translation of this work from a Tibetan version, see Powers 1995.

must be distinguished from a third strand of texts of much older dating, which is constituted by two manuscripts from Dunhuang.⁸⁹ The version of the *sūtra* preserved in Namgyal (Ng 13.7) differs significantly from the Dunhuang version⁹⁰ as well as from both Derge and Stog. First of all, the latter two include chapter markings that structure the text into nine (Derge) or ten (Stog) chapters, but these are notably lacking in the Namgyal version. Furthermore, also the text itself seems to reflect an entirely different version of the work. However, this version concurs with Hemis I (He 64.6) and Lang (Lg 11.8) both in terms of the lack of chapter markings and the textual readings.

As pointed out in earlier research,⁹¹ the *Rāṣṭrapālāpari-ṛcchāsūtra*⁹² (rKTs 62) exists in two different versions with two distinct Tibetan titles. The more common version (*Yul 'khor skyong gis zhus pa zhes bya ba theg pa chen po'i mdo*) is found in the mainstream Kanjurs. This version, next to a second and slightly more extensive version (F 296) with a different title (*Pho brang 'khor skyong zhes bya ba theg pa chen po'i mdo*), is listed in the Phugdrag Kanjur. The other and less commonly known title occurs also in the Newark (Ne 132) and Tawang (O 137) Kanjurs. It is also included in the Namgyal collection (Ng 14.12) as well as in Hemis I (He 65.08), Lang (Lg 14.12), Basgo (X),⁹³ and Early Mustang (EM 645), in the latter with a slightly different title (*Pho brang yul 'khor skyong ba zhes bya ba'i mdo*).

89 Powers 1993, 203–4. This principle distinction of the Tibetan texts into Eastern and Western recensions as well as versions from Dunhuang is also maintained by Kato 2006.

90 This is evident from a comparison with some of the passages of Stein Tib. No. 194, discussed in Hakamaya 1984.

91 See Samten 1992, XVIII, or Tauscher 2008, 13.

92 This must be distinguished from an extremely short *sūtra* by the same name, rKTs 166. The more common *sūtra* was first investigated in Ensink 1952, and later translated and studied in Boucher 2008. A new translation from the Tibetan is currently prepared by a group of students at the University of Vienna.

93 See X, mdo, vol. zha, fols. 191b5–232b6. This is not yet included in the online catalogue.

The *Vimalakīrtinirdeśasūtra*⁹⁴ (rKTs 176) figures among the most widely known works of Buddhism. Its Tibetan title (*Dri ma med par grags pas bstan pa zhes bya ba theg pa chen po'i mdo*) is a straightforward rendering of the Sanskrit title and also occurs in the Namgyal collection. The colophon of the Namgyal version (Ng 15.3), however, gives a much more extensive Tibetan title (*'Phags pa dr-i ma myed par grags pas bstand pa phrugs su 'breld pa phy-ir bzlog pa bsgrub pa bsam gyis my-i khyab pa 'i theg pa chen po'i mdo*), which is not found in any of the common Kanjurs. Further, also the labelling of individual chapters in the Namgyal version differs markedly from the chapter titles as provided, e.g., in Derge. Striking differences are encountered also on the textual level, which suggest that the text in Namgyal reflects an entirely different version than the one in Derge. The *sūtra* seems not to occur in the Hemis collections, but the features of the Namgyal version correspond with the versions included in Lang (Lg 15.12) and Basgo (X).⁹⁵

A similar case is the *Samvṛtiparamārthasatyānirdeśasūtra* (rKTs 179).⁹⁶ As pointed out by Jampa Samten, there is an alternative translation of this *sūtra*, which includes varying titles in both Sanskrit (*Satyadvayāvatāranirdeśasūtra*) and Tibetan (*Bden pa gnyis la 'jug pa bstan pa zhes bya ba theg pa chen po'i mdo*).⁹⁷ While the Phugdrag Kanjur contains both versions of the *sūtra*, only the alternative translation is listed in the Namgyal collection (Ng 15.13). The same situation is found in Lang (Lg 16.9) and Basgo (X).⁹⁸

The Namgyal collection further contains a version (Ng 22.42) of the *Vimuktimārgadhautaguṇanirdeśa* (rKTs 306), which is not only significantly more extensive than the version found in Derge but also different on a textual

94 For an English translation, see Thurman 1976, also Thurman 2017. An edition of Sanskrit, Tibetan, and Chinese versions was published by the Study Group on Buddhist Sanskrit Literature (see Takahashi 2004).

95 See X, mdo, vol. 'a, fols. 152a5–241b3. This is not yet included in the online catalogue.

96 For a translation, see Dharmachakra Translation Group 2014.

97 Samten 1992, XVIII.

98 See X, mdo, vol. sha, fols. 1b1–30b5. This is not yet included in the online catalogue.

level, although the same translators are mentioned. This longer version seems to accord with the one found in Hemis I (He 79.04), Basgo (X),⁹⁹ and Lang (Lg 23.12). However, its reading differs from both of the versions of the work listed in the Phugdrag Kanjur (F 260 & F 327).¹⁰⁰

For the *Sūtra of the Wise and the Fool* (*Mdzangs blun zhes bya ba'i mdo*, rKTs 341) a different version is reported in the Phugdrag Kanjur.¹⁰¹ This contains altogether fifty-two chapters, including an additional chapter seven with the story of Prince Sujāta, which is missing in the versions of the mainstream Kanjurs. According to Ulrike Roesler, this version with the story of Sujāta is not only distant from both Tselpa and Tempangma lineages but also closer to the original.¹⁰² The version preserved in Namgyal (Ng 25.2) also features the story of Sujāta in its seventh chapter. Its textual readings, however, do not only distinctively deviate from the Derge version but also slightly differ from Phugdrag. Hemis I (He 79.10), Basgo (X),¹⁰³ and Lang (Lg 27.2) also include the story of Sujāta.

As explained by Jampa Samten, the *Bodhi-maṇḍalalakṣāṇādhāraṇī* (rKTs 507) is a particularly interesting case, since it was missing from earlier Kanjurs and hence was translated anew from the Chinese in 1744 and then included in the Lhasa and Derge Kanjurs. An older version, however, is found in the Phugdrag Kanjur (F 550).¹⁰⁴ Another earlier version is also preserved in the Namgyal collection (Ng 30.7), which shows textual variants to not only Derge but also Phugdrag. Similar versions are further documented for the Golden Kanjur of Hemis (Hg 05-007) and Lang (Lg 30.12), further also Gondhla (Go 36,18) and the Dunhuang manuscript collections (PT 555).

This list of eleven rather prominent examples of Buddhist works will suffice to indicate the range of differences and similarities that are encountered when individual works are investigated more closely. The connections between the collections of Hemis, Basgo, Early Mustang, Lang, and Namgyal that were observed on the structural level are obviously also confirmed on the more detailed level of individual textual readings. This further supports the assumption of a network of canonical collections in the Western and Central Himalayas that share close relations and must be regarded as an important avenue of textual transmission next to the mainstream traditions of the Tselpa and Tempangma lineages, given its geographical scope and number of witnesses. It is also noteworthy that the examples discussed above are drawn from the complete range of the thirty volumes of the *Sūtra* collection and hence are somewhat representative of the collection as a whole. That said, each text needs to be investigated individually in order to determine its precise relationships to alternative versions and to understand the textual connections within different members of the so-called “Mustang group,” their possible relations to other local Kanjurs, and their connections to and differences from the mainstream traditions.

It must further be emphasized that the above list of eleven samples is by no means exhaustive. Many more such cases of minor and major textual differences are noted in the respective catalogue section. Clearly, these indications are of a preliminary nature. Whether a specific reading is part of recensional differences, the outcome of different translation activities, or based on a different source text in the first place will need to be determined by more detailed philological studies. It is obvious, however, that the Namgyal collection and others like it in the Himalayan borderlands offer extremely interesting and often novel textual material for many of the more and less prominent core texts of Buddhism preserved in Tibetan canonical collections.

99 See X, mdo, vol. ci, fols 20a4–36b8. This is not yet included in the online catalogue.

100 See Samten 1992, XVIII, for the latter.

101 Samten 1992, XII.

102 Roesler 2007, 413.

103 See X, mdo, vol. ci, fols. 66a1–298b3. This is not yet included in the online catalogue.

104 See Samten 1992, XXVI–XXVII.



CONCLUDING REMARKS

HISTORICAL TRACES, VISUAL POINTERS, AND POTENTIAL PROSPECTS OF THE NAMGYAL MANUSCRIPTS

The manuscript collections preserved at Namgyal Monastery are without doubt a tremendously important source for furthering our understanding of the formation and production of larger illuminated collections of Buddhist canonical literature in the Himalayas. Among them the Sūtra collection stands out for its sophisticated illumination program, the earliest of this type known so far in Buddhist literature. This program sheds light on the complex process of adopting, adapting, classifying, and arranging South Asian Buddhist imagery, and it adds a visual subtext to the collection. Both collections also provide interesting insights into the relationship of images and texts. Historically and symbolically, that is, in terms of their religious value, the two manuscript collections are a cultural treasure not only for Namgyal Monastery but also for the Himalayas and beyond.

This importance, however, stands in a marked contrast to the little information the collections reveal about their historical background. As outlined in the previous chapters, codicological and art-historical considerations suggest that the Prajñāpāramitā set and the Sūtra collection were originally not part of the same collection but produced in different settings sometimes between the late thirteenth to mid-fourteenth century, with the Prajñāpāramitā set being senior to the Sūtra collection. This likely date of production places them in a period before the Mustang kingdom and its targeted support of Buddhist institutions in Mustang from the second quarter of the fifteenth century onwards. While Buddhism was firmly established in the region prior to that, the sources on Buddhist activities in this period

**Fig. 326: Monks at Namgyal
wrapping one of the
volumes in cloth**

The cloth wrappings and new labels
were provided by the research project.
Photo Jaroslav Poncar 2017.

remain limited.¹ Moreover, even in cases of concrete reports about the production of manuscripts and manuscript collections, such as those found in later times,² it would be difficult to claim a definitive association to an extant manuscript collection, since similar collections were produced at various places over an extended time period. Some of the later manuscripts at Namgyal do contain more extensive colophons or poetical prefaces that preserve certain details on their historical placement. However, in the case of these two early collections we have to rely on art-historical analysis, scattered notes, and partly erased inscriptions for providing a few additional leads regarding the history of their manuscripts.

The Prajñāpāramitā set does not include a formal colophon or preface, but some of the individual volumes seem to have contained brief dedicatory notes on their backsides, of which only parts have survived. In the case of volume ca, for example, the first layer of paper of the verso side of the final folio was thoroughly scraped off and while it is obvious that it formerly contained a text of four to five lines, the few remaining traces are completely illegible (Fig. 122).

Also the verso side of the last folio in the first volume (ka) preserves traces of text, while large portions of it appear to have been actively and purposefully removed. The verso side of the folio originally contained a set of four stanzas of four verses each, written in headed (*dbu can*) script (Fig. 121). Although the text cannot be read in its entirety, it preserves phrases that are of historical relevance. The first verse of the first stanza mentions a monastery of Tsachu (*tsha chu'i dgon*

pa).³ The third verse appears to mention a clan of Dzang (*dzang gi rus*) and contains two references to sponsors, Néten Wangdrak (*gnas brtan dbang grags*) and Möpa Shéráp (*mos pa shes rab*).⁴

The backside of volume nga contains some brief dedicatory notes, and while the folio as a whole is severely damaged, there is no indication that text was purposefully erased. Given the damages, the lack of contextual information, and the many anomalies in spelling, it is difficult to make sense of all the details, but some fragments of historical information do emerge (Fig. 327).⁵ This note also relates to the production in the place of Tsachu, when it refers to a “Divine Palace of Tsachu” (*tsha chu lha'i pho brang*), most likely a synonym for the monastery indicated in the earlier note. It confirms that indeed a manuscript of the “Great Mother” (*yum chen*), that is, the ŚSPP, was produced there, and it lists the main agents involved in the manuscript’s production: two sponsors (*yon bdag*), Wangdrak (*dbang grags*), perhaps the same person mentioned at the end of volume ka as Néten Wangdrak, and a certain Tsünsar (*tsun gsar*);⁶ the officiating lamas (*mchod tsho*); and lastly the scribe Dzangtruk Yungrung (*gdzang phrug g.yung rung*). It is likely that the first part of the scribe’s name refers to the family of Dzang (*dzang*) documented previously.⁷ These contents together with the overall character of the notes as well as their paleographic features suggest

1 See Vitali 2012, in particular pp. 22 ff. and the historical summary in the introduction to this publication.

2 For example, Lobo Khenchen (*glo bo mkhan chen*, 1456–1532) reports about the production of Sūtra collections (*mdo mang*), and other larger collections as well as the production of deluxe volumes of individual texts, see Kramer (2008, 88, 243, 252–53). Given the overall similarities in the scope of contents, there could potentially be a connection to the various volumes stored at Namgyal, in particular with regard to the Sakya Kabum manuscripts. Two catalogues of Sūtra collections (*mdo mang*) are listed among Lobo Khenchen’s works. These seem not directly related to the Sūtra collection of Namgyal, but their contents and historical significance certainly deserve a closer examination.

3 The entire first line of this verse reads: *yul la zhag chags tsha chu'i dgon pa la*.

4 The references to sponsors are found in the second and fourth line of this verse, which seem to contain the phrases *yon dag gnas brtan db[ang] grags* and *y[o]n dag mos pa sh[e]s rab lags*. The original is barely legible, estimated letters were added in parenthesis.

5 A tentative transliteration of the text as found in the manuscript is given here ('bum, nga, fol. 409b):

{1.1} @/_kye lags tsha chu lha'i pho brang na _/yum chen _gsor ma [b] zhengs pa {1.2} tsha chu gnas pa'i lugs _/za yon nas su 'jal ba yon tag dbang grags _ lugs {1.3} nas_la sbrang du shes pa [y]on tag tsun gsar _lugs _/[y]i ge ha ru 'dod pa mchod {1.4} tsho spis kyi lugs _/shes tshad bzabs nas 'bri ba gdzang phrug g.yung {1.5} rung lugs _/lar bzang bzang _/spro spro _/rga mor byung // {1.6} byang chub thob bar shog cig //.

6 This is likely a misspelling of *btsun gsar*.

7 According to Classical Tibetan rules, the letter combination *gdza* is not possible. Further, *rung* seems to be a misspelling of *drung*.

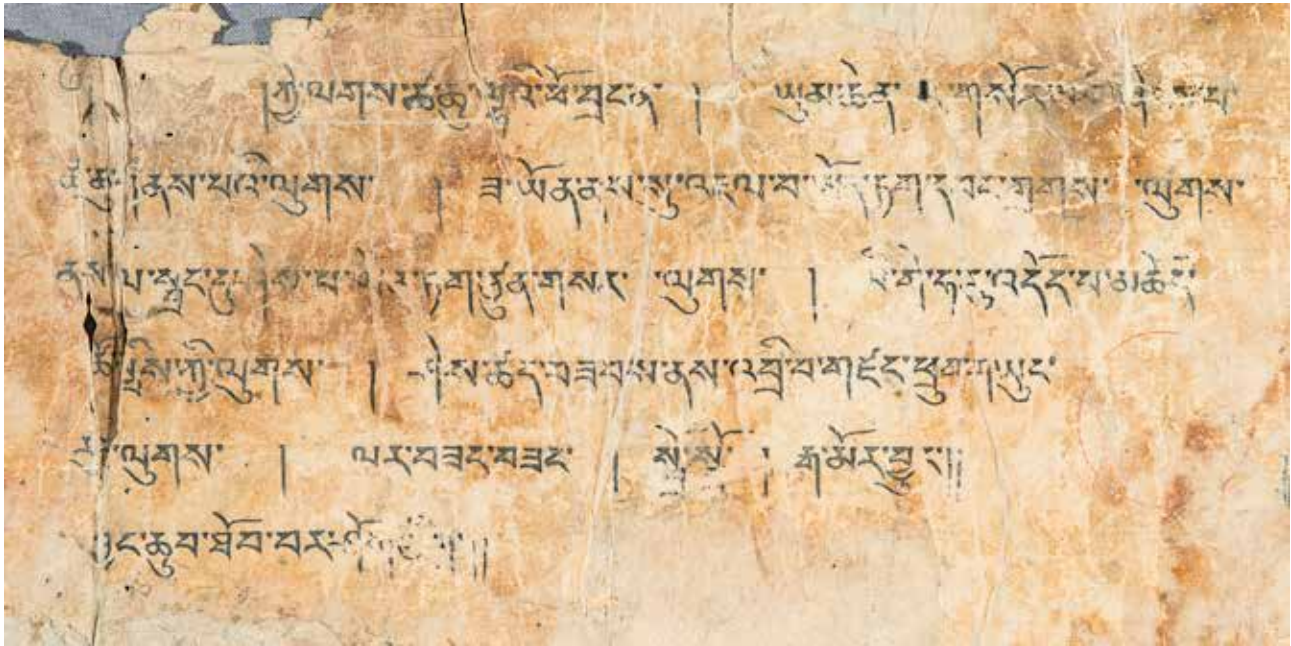


Fig. 327: Dedicatory note on the last folio verso of volume nga

that they were indeed written in or close to the context in which the set was produced.

Unfortunately, we have not been able to identify the place of Tsachu. It is said that there are around one thousand hot springs along the Himalayan geothermal belt, and the name used to refer to the monastery could be a local shorthand rather than its official name recorded in the literature. We thus have to rely on the art-historical and codicological assessment presented above for an approximation of the production of this set.

In addition to these earlier texts there are numerous notes, scribbles, and writing exercises that were added at later stages. These are mostly in headless (*dbu med*) script and found scattered across the volumes on the folio margins. Among these, there is one longer

note with historical significance.⁸ It reports that the “Mother” (*yum*), that is, the ŚSPP, was donated by the people of Tsachu (*tsha chu ba*). The note further seems to document two historical figures: a certain Yönten Gyeltsen (*yon tan rgyal mtshan*), who acted as a medium for a protective deity (*chos skyong*), and a certain Lama Gyelséba (*bla ma rgyal sras ba*), the initially intended recipient of the manuscript. The text states, however, that the manuscript was not donated to the Lama due to the great blessing (*byin rlabs che ba*) attributed to it. These people cannot be identified with any certainty, but in the context of the life story of Ngorchén,

8 The text is difficult to decipher. The following provides a tentative transliteration ('bum, tha, fol. 204b): *yum 'di tsha chu bas phul dus chos skyong gnyes nas/ yon tan rgyal mtshan la babs nas/ tsha chu bas ster rnyed 'atsh+ra sprad pa la lo legs byung nas kra shis par byung ba lags de nas bla ma rgyal sras ba la bul zer byung ba la spud kra babs nas/ yum 'di/ dus tshes bzang po bzang po la rab gnas byas nas byin rlabs che ba yin pas/ bla ma la ma 'bul zer nas ma bul ba lags so/ ces kra mdzad par zhu/ yum 'di la sngan skyes mkhyan byung na chos skyong mi gnyes pa byed shes yin pas go bar gyis.*

a Yönten Tsültrim Gyeltsen (*yon tan tshul khrims rgyal mtshan*) is mentioned as the abbot (*mkhan po*) of Jamling (*byams gling*) Monastery, further also a certain Lama Gyelsé (*bla ma rgyal sras*).⁹ Both figures were active in the middle of the fifteenth century.

Interestingly, also other phrases on the manuscript margins allow a connection to Jamling (*byams gling*) Monastery. For example, one folio mentions the “spiritual community of Jampaling” (*byams pa gling pa'i dge ba'i bshes gnyen*).¹⁰ Another phrase, although extremely short, points explicitly to Jamling as a place of provenance. It only states: “This ‘Mother’ (*yum*) is that of Jamling.”¹¹

While the context of production and the historical interpretation of such notes requires evaluation through further research, these clues nevertheless point to a fundamental aspect of such texts, namely their nature as mobile items not fixed at a certain place. In light of these considerations, it seems obvious that the volumes of the Prajñāpāramitā set were not originally produced at Namgyal, but rather brought there from other places. They were produced at the unidentified place of Tsachu and kept for some time at Jamling Monastery. Notably, this information is in line with the history of Namgyal Monastery itself. The present inhabitants are well aware that the monastery collection and its monastic population have diverse origins. As outlined in the introduction, the expansion of Namgyal Monastery in the fifteenth century led to the merger of three smaller monasteries, and further objects were brought to Namgyal also from other places.¹² The Jamling Monastery mentioned in the marginal notes could be a shorthand for Jampa Shédrupling (*byams pa bshad sgrub gling*), one of the

three smaller establishments, and hence identified with that monastery.¹³

Similar observations can be made from an analogue analysis of the Namgyal Sūtra collection, which in the documented form contains neither an extensive colophon nor a preface. In the case of this collection, however, most of the outside surfaces of the first folio recto and the last folio verso were reinforced by later repairs, and we rarely see the surface of the original folio. Yet, three of the volumes contain brief dedicatory notes on the recto side of their final folio that provide some contextual information. Volume kha adds the consecration verse (*ye dharmā* formula) and a four-verse stanza in praise of the sponsors at the end of the last text. It refers to them as a couple (*stangs zhal*), but it does not provide any personal names.¹⁴ The dedicatory note at the end of volume ca has a similar character, but it is somewhat longer and more interesting in historical terms.¹⁵ It also points to a couple (although with *stang gzhal* the term is spelled slightly different here) but adds Lhaseng (*lha seng*, literally “Lion of Gods”), which could be a personal or family name or a more generic eulogistic epithet. Furthermore, it locates the production of the manuscript at a place called Lungdur (*lung dur*), which is mentioned at the beginning and the end of the note. A third dedicatory note is preserved at what seems to have originally been the end of volume

13 Also in other sources Jamling is possibly used as an abbreviated form of Jampa Shédrupling, see Heimbel 2017, 307 and 334, and also Kramer 2008, 63.

14 See mdo, kha, fol. 328a7–8: *swa sti / dad pa brtson 'grus ldan ba'i yon dag stangs zhal gyis // hwa ltengs 'dzum du 'dzom ba'i mchod tsho spyen drangs nas // mdo' sde khyad du 'phags pa'i rin chen 'di bzhangs pas // yon mchod bla myed byang chub gom pang myur thob shog //*. Dan Martin suggested that the term *stangs zhal*, a formal way of denoting a couple, takes an intermediate position between the earlier *stangs dbyal* and the more recent *gtan zhal*. See his blog post at: <https://tibeto-logic.blogspot.com/2014/07/couples-constantly-facing-off.html> (accessed May 21, 2020).

15 See mdo, ca, fol. 299a6–7: *kye lags / yul gyi snying po lung dur yul gyi dbus // // 'khar gyi dam pa skye mar rin chen mdzod // // skye ba rjes su dran ba'i lha seng stang gzhal gyis // smon lam dbang gyis mkhas pa rnamdang mjal // bod du 'gyur ba'i chos rnamdang glegs bam chen por bris // yig 'bru sum cu bder gshegs spruld pa'i sku // ma nor lugs dang mthun pa ya rabs rkyen tu rung // de'i phyir na bcu gcig gom phang bgrod pa'o // de 'dra'i chos ni shin tu 'ang rnyed par dka' ba'i // lung dur ba'i ma dpe de la mdzod //*.

9 See Heimbel 2017, 305 and 54, respectively.

10 This phrase is found twice on the same folio ('bum, tha, fol. 96b, left margin), albeit with a different and incorrect spelling.

11 See 'bum, nya, fol. 167b, bottom left: *yum 'di ni byams sling [sic] gi yin no*.

12 For details, see the section about the history of Namgyal Monastery in the introduction of this book.

ya to which folios from volume sha were then added.¹⁶ This note also relates the manuscript to Lungdur (here spelled *lung 'dur*), and it refers to sponsors but does not indicate any names. Thus, it states that this “extensive *sūtra*” (*mdo rgyas*) was sponsored by a father and his children (*pha spad*), along with a statue of a deity (*yi dam*).

All three dedicatory notes are written in clear and regular headed script, without indications of later deletion. As with the Prajñāpāramitā set, their placement, contents, and paleographic as well as orthographic features may justify the hypothesis that these were written within or close to the context of the manuscripts’ original production. However, none of them actually aligns with the donor depictions found towards the end of the manuscript collection and the few fragmentary names preserved there.¹⁷

Several clues of potential historical importance are also found among the various notes and scribbles that were added at later times in different contexts. The place of Lungdur, for example, is documented again twice,¹⁸ but without any information that would allow its identification. Another note mentions the place of Püntsok Samtenling (*phun tshogs bsam gtan gling*),¹⁹ a temple where Lobo Khenchen was active.²⁰ Yet another one brings up “a *Sūtra* collection from Phu phag” (*phu*

phag pa'i mdo sde),²¹ likely referring to the monastery of Pupak Samtenling, which also played a role in the new foundation of Namgyal. While these pieces of evidence are too short and obscure to clarify the exact trajectory of the *Sūtra* collection, they do again highlight the mobile history of the volumes. After being produced at Lungdur, a place yet to be identified, the volumes came to Namgyal at a later date, quite likely in the context of its restructuring through Ngorchen in the fifteenth century.

A similarly complex picture is revealed by the relationship of the illuminations to their captions. While the illuminations are most likely part of the production process, all captions appear to be later additions considerably removed in time. This is not only clear from the discordant content of some captions in relation to the respective illumination, but also from the variety of used scripts and the overall inconsistency of their application. This has broader repercussions for the evaluation of manuscript illuminations by means of captions, as clear from a review of *Hidden Treasures of the Himalayas* (Heller 2009), which deals with a manuscript collection from which selected text corpora were already utilized in this study.²² For example, it is quite clear that the captions in red ink on the folios published on pp. 156–177 are later additions. In fact, at times the author struggles to reconcile the discrepancy between image and text. This is particularly apparent on the folios that do not depict the Buddha’s life, such as Fig. 118, where neither of the captions makes any sense. There, a blue, earth-touching Buddha is identified as Vajrasattva, and the lady offering a jewel on the second illumination on the same folio as the merchant’s daughter. In such cases, our tendency to favour textual evidence over the pictorial one not only negates the potentially complex history of such manuscript collections but also the value of the art-historical evidence.

16 See mdo, vol. ya, fol. 359/360a7–10: *kye lags / /yul yangs pa can gyi lung 'dur du / /dad can yon dag pha spad bnyis / /tshe 'di dang phyi ma gnyis don du / /yi dam mdo rgyas gnyis su bzhangs / /mchod nas blo dol mkhas btus bsogs / /zas nor gnyis la chags myed spyad / /dge ba 'di bgyis byin rlabs kyis / /yon dag pho mo gnyen bshes dang / /bdag dang mtha' yas sems can rnams / /bla myed byang chub myur thob shog // / /kye lags / /bdag rang mchod nas 'phags pa lags / /spyod pa dal 'byor yangs pa yin / /tshig ni rwa myed yu bo yin / /yi ge stod kyi nyang lugs lags / /gre mas ma gos mngos kyi lugs / /*

17 The most important of these depictions is in *Sūtra* volume sha, last folio recto, where only the fragmentary names of the two females are preserved (see Fig. 304).

18 The spelling of the name varies but obviously indicates the same place. Vol. tha, fol. 167a, right margin, refers to it as *lung thur*, vol. zha, fol. 369b8 as *lung dur*.

19 See mdo, sa, fol. 15b, bottom margin. Here, the name is spelled *phun tshogs gsam stan gling*. This note further mentions a certain Künga Gyeltsen (*kun dga' rgyal mtshan*), albeit in an incorrect spelling (*bskun dga' rgyal 'tshan*).

20 See Kramer 2008, 88 and 248–49.

21 See mdo, za, fol. 327a, bottom margin. Here *mdo sde* is spelled incorrectly as *dmo sde*.

22 In particular in chapter three, when referencing the Lang (*glang*) collection, which is part of the same manuscript collection.

Another more general point evinced by this detailed study of the Namgyal collections is the consideration of iconographic idiosyncrasies in the evaluation of depictions. The Namgyal illuminations of the Eight Medicine Buddhas has already triggered a separate study on the establishment of iconographic conventions around this group of Buddhas, which also demonstrates that iconographic idiosyncrasies are particularly prevalent in the fourteenth century.²³ Thus, it is no surprise that the Namgyal illuminations are full of such idiosyncrasies, as illustrated for example by the male Uṣṇīṣavijaya (Fig. 279). It is easy to dismiss such divergences as mistake and ignore them, but this also eliminates the information they provide about the religious milieu of the time, the production context of the illuminations, and possibly even their origin. In fact, be it in the case of texts or illuminations, we hope that this study demonstrates the importance of such idiosyncrasies.

In both cases, the overvalued relevance of captions and the assumption that illuminations must be ‘correct,’ may be conditioned by much later printed manuscripts with captioned illuminations, some of which were used to establish a canon of Tibetan Buddhist iconography exactly because they combine text and image.²⁴ However, it can be easily demonstrated that the reliability of these sources does not differ much from that of the Namgyal collections.²⁵ It can thus be argued that despite its idiosyncrasies the illuminations of the Namgyal Sūtra collection are at least as relevant as the much later printed pantheons and actually represent the earliest known precedence for them. Even more, the divergences found within the Namgyal Sūtra collection actually constitute its value, not only in terms

of the texts but also for its illuminations, marginal notes, and captions.

The idiosyncratic emergence and mobile past of the manuscript collections are not only interesting in historical terms but also need to be considered with regard to their future preservation. As indicated by the historical clues presented above, larger canonical collections as studied in this book are often not strictly tied to a single place, but their production, usage, and preservation involved a number of different agents and institutions. Equally, the production of the illuminations and their subsequent reinterpretations are expressions of a number of agents, but they are also extremely informative about the transmission of visual material to the Himalayas and their local reinterpretations. Also in this sense, the Namgyal manuscript collections must be regarded as a common cultural heritage, the preservation of which should equally be regarded as a joint obligation.

Fortunately, this vision is shared by the current monastic body of Namgyal Monastery under the leadership of Khenpo Tsewang Rigzin. From the very beginning, the Khenpo actively supported the documentation and academic study of the manuscript collections. Likewise, several monks from Namgyal assisted in the digitization of the manuscripts and their illuminations. Most importantly, Namgyal Monastery agreed to make all of the photographed material publicly accessible through the Viennese *Resources for Kanjur & Tanjur Studies* (rKTs) archive and enabled the publication of this volume. This will serve two immediate purposes. First, the complete digitization of the two collections and their illuminations will ensure their long-term preservation at least in digital form. Since the original manuscripts remain in the monastery, they can still serve their religious purposes, while they should be immune to theft as the provenance of every single manuscript leaf and illumination can now be proven. The documented importance of these manuscript collections will further certainly contribute to preserving the physical manuscripts and their remaining illuminations, which will be an integral part of the newly established main

23 See Luczanits 2020.

24 Particular pertinent examples are Clark 1999, Chandra 1991, and Chandra and Bunce 2002.

25 A good example in this regard is the so-called Padmavikāśana Avalokita (*sryan ras gzigs padma dbang 'byed*), which is depicted and listed among as the 159th among the 360 deities (see Chandra and Bunce 2002, no. 159; Chandra 1999–2005, 454–55, no. 56). It cannot be traced anywhere else under this name or the depicted iconography.

temple at Namgyal. Second, the accessibility of the textual material and the illuminations is expected to significantly enhance related research.

The illuminations provide unique insights into the transmission process of visual material and the effects of production on this process. Studies on the transmission of any of the themes covered by the illuminations will need to consider their evidence and the implications to be drawn from them. The available texts will enable further comparative studies in the structural set-up and historical development of larger canonical collections as well as their mutual relationship, also between later structured Kanjurs and the different forms of collections preceding these. Studies in codicological and material aspects may be helpful to delineate these developments also with regard to manuscript features. Lastly, with regard to specialized textual studies, not only do the Namgyal manuscripts serve as an important repository for readings not documented in other collections, but such studies will also be essential for understanding the historical development of different versions of individual texts as well as possibly the collections in which these are contained.

The above facets will be crucial for a more comprehensive understanding of the context in which such manuscript collections were assembled and produced. Such an investigation will be supported by considering other historiographical and visual sources, and, as exemplified in this publication, by mining the manuscripts themselves for information. Of course, gains in related knowledge will also depend on the further documentation and accessibility of other textual collections, several of which exist in Mustang and other Himalayan and Tibetan contexts. Of immediate importance for understanding the development of canonical collections in Mustang after the fifteenth century are the famous so-called “Golden Kanjurs” now preserved at Lo Möntang and Tsarang. We hope that the present documentation and study of the *Prajñāpāramitā* set and the *Sūtra* collection of Namgyal demonstrates the historical importance of a detailed study of such

collections, and that it therefore will facilitate the future study of further collections.

BIBLIOGRAPHY

- Allinger, Eva. 1999. "Observations on a Scene from the Life of the Buddha at Tabo Monastery." In *Tabo Studies II: Manuscripts, Texts, Inscriptions, and the Arts*, edited by C.A. Scherrer-Schaub, and E. Steinkellner, 321–32. Rome: ISIAO.
- Allinger, Eva. 2008. "An Early Nepalese *Gaṇḍavyūhasūtra* Manuscript: An Attempt to Discover Connections between Text and Illuminations." In *Religion and Art: New Issues in Indian Iconography and Iconology*, edited by Claudine Bautze-Picron, 153–64. London: British Association of South Asian Studies.
- Allinger, Eva. 2010a. "Considerations on the Development of the Representation of the Buddha's Life in Early Tibetan Thangkas." In *Tibetan Art and Architecture in Context. PIATS 2006: Tibetan Studies: Proceedings of the Eleventh Seminar of the International Association for Tibetan Studies, Königswinter 2006*, edited by Erberto F. Lo Bue, and Christian Luczanits, 27–42. Halle (Saale): International Institute for Tibetan Studies.
- Allinger, Eva. 2010b. "The Descent of the Buddha from the Heaven of the Trayastriṃśa Gods – One of the Eight Great Events in the Life of the Buddha." In *From Turfan to Ajanta: Festschrift for Dieter Schlingloff on the Occasion of His Eightieth Birthday*, edited by Eli Franco, and Monika Zin, 3–13. Lumbini, Nepal: Lumbini International Research Institute.
- Allinger, Eva, and Christiane Kalantari. 2012. "Art, Mobility and Identity in the Western Himalayas: Notes on Some Rediscovered Manuscripts in Western Tibet and Nepal and Their Artistic Context." In *The Arts of Tibetan Painting: Recent Research on Manuscripts, Murals and Thangkas of Tibet, the Himalayas and Mongolia (11th–19th century). PIATS 2010: Proceedings of the Twelfth Seminar of the International Association for Tibetan Studies, Vancouver, 2010*, edited by Amy Heller. asianart.com. Accessed September 15, 2020. <http://asianart.com/articles/allinger2/index.html>.
- Allinger, Eva. 2012. "The Epsilon 1 Manuscript in the Wellcome Library, London." *Wiener Zeitschrift für die Kunde Südasiens* LIV: 151–84.
- Alsop, Ian. 2004. "The Wall Paintings of Mustang." In *Nepal: Old Images, New Insights*, edited by Pratapaditya Pal, 128–39. Mumbai: Mārg.
- Apple, James. 2014. "Fragments and Phylogeny of the Tibetan Version of the *Mañjuśrīviṃśatī*: A Case Study in the Genealogy of Tibetan Kanjurs." *Annual Report of the International Research Institute for Advanced Buddhology (ARIRIAB) at Soka University for the Academic Year 2013 XVII*: 293–335.
- Aryashura. 2009a. *Garland of the Buddha's Past Lives*, 1. Clay Sanskrit Library, New York: NYU Press.
- Aryashura. 2009b. *Garland of the Buddha's Past Lives*, 2. Clay Sanskrit Library, New York: NYU Press.
- Āryaśūra. [nd]. "Aryasura Jatakamala." Accessed June 10, 2017. http://gretil.sub.uni-goettingen.de/gretil/1_sanskrit/6_sastra/3_phil/buddh/bsa032_u.htm.
- Āryaśūra. 1975. *Skyes pa'i rabs kyi rgyud*. Thimphu: Kungsang Tobgay.
- Bautze-Picron, Claudine. 1996. "Śākyamuni in Eastern India and Tibet from the 11th to the 13th Centuries." *Silk Road Art and Archaeology* 4 (1995–96): 355–408.
- Bautze-Picron, Claudine. 1998. "The Elaboration of a Style: Eastern Indian Motifs and Forms in Early Tibetan (?) and Burmese Painting." In *The Inner Asian International Style 12th–14th Centuries: Papers Presented at a Panel of the 7th Seminar of the International Association for Tibetan Studies, Graz 1995*, edited by Deborah E. Klimburg-Salter, and Eva Allinger, 15–65. Vienna: Österreichische Akademie der Wissenschaften.
- Bautze-Picron, Claudine. 1999. "Between India and Burma: the 'Andagu' Stelae." *Mārg* 50 (June 4, 1999): 37–52.
- Bautze-Picron, Claudine. 2010. "The Lady under the Tree — A Visual Pattern from Māyā to Tārā and Avalokiteśvara." In *The Birth of the Buddha: Proceedings of a Seminar Held in Lumbini, Nepal, October 2004*, edited by Christoph Cüppers, Max Deeg, and Hubert Durt, 193–237. Lumbini: Lumbini International Research Institute.
- Beal, Samuel. 1875. *The Romantic Legend of Śākya Buddha: A Translation of the Chinese Version of the Abhinīṣkramaṇasūtra*. London: Trübner.
- Beck, Michael. 2014. *Mustang: The Culture and Landscape of Lo. Kathmandu*: Vajra Books.
- Beer, Robert. 1999. *The Encyclopedia of Tibetan Symbols and Motifs*. London: Serindia Publications.
- Béguin, Gilles. 1990. *Art ésotérique de l'Himālaya: La donation Lionel Fournier*. Paris: Réunion des musées nationaux.
- Bellini, Chiara. 2014. "Treasures from the Neighbouring Kingdoms: A Preliminary Report on Portable Buddhist Statues in Ladakhi Monuments." *Orientalism* 45 (5): 89–95.
- Bentor, Yael. 1995. "In Praise of Stūpas: The Tibetan Eulogy at Chü-yung-kuan Reconsidered." *Indo-Iranian Journal* 38: 31–54.
- Bentor, Yael. 1996. *Consecration of Images & Stūpas in Indo-Tibetan Tantric Buddhism*. Leiden: E.J. Brill.
- Berounský, Daniel. 2012. *The Tibetan Version of the Scripture on the Ten Kings: and the Quest for Chinese Influence on the Tibetan Perception of the Afterlife*. Prague: Triton.

- Boucher, Daniel. 2008. *Bodhisattvas of the Forest and the Formation of the Mahāyāna: A Study and Translation of the Rāṣṭrapālāparipṛcchā-sūtra*. Honolulu: University of Hawai'i Press.
- Braarvig, Jens E. 1993a. *Akṣayamatīnirdeśasūtra: Volume 1: Edition of Extant Manuscripts with an Index*. Oslo: Solum Forlag.
- Braarvig, Jens E. 1993b. *Akṣayamatīnirdeśasūtra: Volume 2: The Tradition of Imperishability in Buddhist Thought*. Oslo: Solum Forlag.
- Braarvig, Jens, and David Welsh. 2020. "The Teaching of Akṣayamati: Akṣayamatīnirdeśa." 84000 Translating the Words of the Buddha. Accessed September 15, 2020. <https://read.84000.co/translation/toh175.html>.
- Bu ston, Rin chen grub. 2013. *Butön's History of Buddhism in India and Its Spread to Tibet: A Treasury of Priceless Scripture*. Boston & London: Snow Lion.
- Bühnemann, Gudrun. 2003. *Buddhist Deities of Nepal: Iconography in Two Sketchbooks*. Lumbini: Lumbini International Research Institute.
- Chandra, Lokesh. 1991. *Buddhist Iconography. Compact Edition*. New Delhi: International Academy of Indian Culture and Aditya Prakashan.
- Chandra, Lokesh. 1999–2005. *Dictionary of Buddhist Iconography*. New Delhi: Aditya Prakashan.
- Chandra, Lokesh, and Fredrick W. Bunce. 2002. *The Tibetan Iconography of Buddhas, Bodhisattvas, and Other Deities: A Unique Pantheon*. New Delhi: D.K. Printworld.
- Chen, Ruixuan. 2018. "The Nandimitrāvadāna: A Living Text from the Buddhist Tradition." PhD diss., Leiden University.
- Childs, Geoff. 2005. "How to Fund a Ritual: Notes on the Social Usage of the Kanjur (bKa' 'gyur) in a Tibetan Village." *Tibet Journal* 30 (2): 41–48.
- Clark, Walter Eugene. 1999. *Two Lamaistic Pantheons*. Delhi: Munshiram Manoharlal.
- Clunas, Craig, and Jessica Harrison-Hall. 2014. *Ming: 50 Years That Changed China*. London: The British Museum.
- Czaja, Olaf. 2010. "The Commemorative Stupas at Densathil a Preliminary Study." In *Tibetan Art and Architecture in Context. PIATS 2006: Tibetan Studies: Proceedings of the Eleventh Seminar of the International Association for Tibetan Studies, Königswinter 2006*, edited by Erberto F. Lo Bue, and Christian Luczanits, 197–280. Halle (Saale): International Institute for Tibetan Studies.
- Czaja, Olaf, and Adriana Proser, eds. 2014. *Golden Visions of Densatil: A Tibetan Buddhist Monastery*. New York: Asia Society.
- Dalton, Jacob, Tom Davis, and Sam van Schaik. 2007. "Beyond Anonymity: Paleographic Analyses of the Dunhuang Manuscripts." *Journal of the International Association for Tibetan Studies* 3: 1–23.
- Dalton, Jacob, and Sam va. Schaik. 2006. *Tibetan Tantric Manuscripts from Dunhuang: A Descriptive Catalogue of the Stein Collection at the British Library*. Leiden: Brill.
- Dargyay, Lobsang. 1978. *Die Legende von den sieben Prinzessinnen*. Wien: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Davidson, Ronald M. 1995. "The Litany of Names of Mañjuśrī." In *Religions of India in Practice*, edited by Donald S. Lopez, 104–25. Princeton: Princeton University Press.
- De Rossi Filibeck, Elena. 2007a. "Poetical Prefaces of Manuscripts from Western Tibet." In *Discoveries in Western Tibet and the Western Himalayas: Essays on History, Literature, Archaeology and Art*, edited by Amy Heller, and Giacomella Orofino, 151–72. Leiden: Brill.
- De Rossi Filibeck, Elena. 2007b. "The Fragmentary Tholing bKa' 'gyur in the ISIAO Library." In *Pramāṇakīrtiḥ: Papers Dedicated to Ernst Steinkellner on the Occasion of His 70th Birthday. Part I*, edited by Birgit Kellner, Helmut Krasser, Horst Lasic, Michael Torsten Much, and Helmut Tauscher, 53–62. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Debreczeny, Karl. 2015. "Imperial Interest Made Manifest: sGa A gnyan dam pa's Mahākāla Protector Chapel of the Tre shod Maṇḍala Plain." *Revue d'Etudes Tibétaines* 31 – *Trails of the Tibetan Tradition*: 129–66.
- Debreczeny, Karl, ed. 2019. *Faith and Empire: Art and Politics in Tibetan Buddhism*. New York: Rubin Museum of Art.
- Dharmachakra Translation Committee. 2013. "The Play in Full: Lalitavistara." 84000 Translating the Words of the Buddha. Accessed September 15, 2020. <https://read.84000.co/translation/UT22084-046-001.html>.
- Dharmachakra Translation Committee. 2016. "The Absorption That Encapsulates All Merit: Sarvapūṇyasamuccaya-samādhi." 84000 Translating the Words of the Buddha. Accessed September 15, 2020. <https://read.84000.co/translation/toh134.html>.
- Dharmachakra Translation Group. 2014. "Teaching the Relative and Ultimate Truths: Saṃvṛtiparamārtha-saṭyanirdeśa." 84000 Translating the Words of the Buddha. Accessed September 15, 2020. <https://read.84000.co/translation/toh179.html>.
- Dhungel, Ramesh K. 2002. *The Kingdom of Lo (Mustang): A Historical Study*. Kathmandu: Tashi Gephel Foundation.
- Dorje, Gyurme. 2014. "The Buddhas of Medicine." In *Bodies in Balance: The Art of Tibetan Medicine*, edited by Theresia Hofer, 128–53. New York: Rubin Museum of Art & University of Washington Press.
- Dotson, Brandon. 2015a. "Failed Prototypes: Foliation and Numbering in Ninth-Century Tibetan Śatasāhas-rikā-Prajñāpāramitā-sūtras." *Journal Asiatique* 303 (1): 153–64.

- Dotson, Brandon. 2015b. "The Remains of the Dharma: Editing, Rejecting, and Replacing the Buddha's Words in Officially Commissioned Sūtras from Dunhuang, 820s to 840s." *Journal of the International Association of Buddhist Studies* 36/37 (2013/2014): 5–68.
- Dotson, Brandon, and Agnieszka Helman-Ważny. 2016. *Codicology, Paleography, and Orthography of Early Tibetan Documents: Methods and a Case Study*. Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Dowman, Keith. 1997. "The Maṇḍalas of the Lo Jampa Lhakhang." In *Tibetan Art: Towards a Definition of Style*, edited by Jane Casey Singer, and Philip Denwood, 186–95. London: Laurence King Publ.
- Durham, Jeff. 2016. "Virtual Shrines and Virtual Teachers: Hidden Patterns in an Early Thangka Painting." *Orientalism* 47 (6): 72–76.
- Eimer, Helmut. 1992. *Ein Jahrzehnt Studien zur Überlieferung des tibetischen Kanjur*. Wien: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Eimer, Helmut. 1994. "Preliminary Notes on ṅgor chen's Kanjur Catalogue." In *Tibetan Studies: Proceedings of the 6th Seminar of the International Association for Tibetan Studies, Fagerness 1992*, edited by Per Kvaerne, 230–36. Oslo: The Institute for Comparative Research in Human Culture.
- Eimer, Helmut. 1999. *The Early Mustang Kanjur Catalogue: A Structured Edition of the Mdo snags bka' 'gyur dkar chag and of Nor chen Kun dga' bzañ po's bKa' 'gyur ro cog gi dkar chag bstan pa gsal ba'i sgron me*. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Eimer, Helmut. 2002. "Kanjur and Tanjur Studies: Present State and Future Tasks: Introductory Remarks." In *The Many Canons of Tibetan Buddhism: PIATS 2000: Tibetan Studies: Proceedings of the Ninth Seminar of the International Association for Tibetan Studies, Leiden 2000*, edited by Helmut Eimer, and David Germano, 1–13. Leiden: Brill.
- Eimer, Helmut. 2012. *A Catalogue of the Kanjur Fragment from Bathang Kept in the Newark Museum*. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Ensink, Jacob. 1952. "The Question of Rāṣṭrapāla: Translated and Annotated." Diss., Rijksuniv., Utrecht.
- Fieni, Luigi. 2010a. "Early Cave Paintings Rediscovered in Upper Lo." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 56–63. Mumbai: Marg Foundation.
- Fieni, Luigi. 2010b. "The Restoration of Murals in the Maitreya Temple of Möntang." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 108–21. Mumbai: Marg Foundation.
- Fieni, Luigi. 2010c. "The Restoration of Murals in the Mahamuni Temple of Möntang." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 122–33. Mumbai: Marg Foundation.
- Flood, Barry Finbarr. 2009. *Objects of Translation: Material Culture and Medieval "Hindu-Muslim" Encounter*. Princeton: Princeton University Press.
- Foucaux, P. E. 1988. *Le Lalitavistara: L'histoire traditionnelle de la vie du Bouddha Çakyamuni*. Paris: Les Deux Océans.
- Genoud, Charles, and Takao Inoue. 1982. *Buddhist Wall-Paintings of Ladakh*. Genève: Olizane.
- Goepper, Roger, and Jaroslav Poncar. 1996. *Alchi: Ladakh's Hidden Buddhist Sanctuary: The Sumtsek*. London: Serindia.
- Gray, David B. 2009. "On the Very Idea of a Tantric Canon: Myth, Politics, and the Formation of the Bka' 'gyur." *Journal of the International Association of Tibetan Studies* 5: 1–37.
- Gutschow, Kim, and Niels Gutschow. 2003. "A Landscape Dissolved: Household, Fields, and Irrigation in Rinam, Northwest India." In *Sacred Landscape of the Himalaya: Proceedings of an International Conference at Heidelberg, 25–27 May 1998*, edited by Niels Gutschow, Axel Michaels, Charles Ramble, and Ernst Steinkellner, 111–36. Vienna: Verlag der Österreichischen Akademie der Wissenschaften.
- Gutschow, Niels. 1994. "The Chörten of the Cave at Luri." *Ancient Nepal* 136 - Special Edition on Mustang: 137–45.
- Hagen, Toni. 1960. "A Foot in Roadless Nepal." *National Geographic Magazine* 117: 361–405.
- Hakamaya, Noriaki. 1984. "The Old and New Tibetan Translations of the *Samdhinirmocana-sūtra*: Some Notes on the History of Early Tibetan Translation." *Komazawa daigaku bukkyōgakubu kenkyū kiyō* 42: 192–76.
- Halkias, Georgios T. 2004. "Tibetan Buddhism Registered: A Catalogue from the Imperial Court of 'Phang thang." *The Eastern Buddhist* 36 (1/2): 46–105.
- van Ham, Peter. 2015. *Tabo — Gods of Light: The Indo-Tibetan Masterpiece*. Munich: Hirmer.
- Han Shuli. 1995. *Xizang yi shu ji cui (Tibetan arts)*. Taipei Shi: Yi shu jia chu ban she.
- Harrison, John. 2010. "A Tibetan Architecture? The Traditional Buildings of Lo." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 26–37. Mumbai: Marg Foundation.
- Harrison, Paul. 1994. "In Search of the Source of the Tibetan bKa' 'gyur: A Reconnaissance Report." In *Tibetan Studies: Proceedings of the 6th seminar of the International Association for Tibetan Studies, Fagernes 1992*, edited by Per Kvaerne, 295–317. Oslo: The Institute for Comparative Research in Human Culture.

- Harrison, Paul. 2009. *Tabo Studies III. A Catalogue of the Manuscript Collection of Tabo Monastery. Volume I: Sūtra Texts (Ser phyin, Phal chen, dKon brtsegs, mDo sde, Myan' das)*. Roma: ISIAO.
- Harrison, Paul, and Helmut Eimer. 1997. "Kanjur and Tanjur Sigla: A Proposal for Standardisation." In *Transmission of the Tibetan Canon: Papers Presented at a Panel of the 7th Seminar of the International Association for Tibetan Studies, Graz 1995*, edited by Helmut Eimer, XI–XIV. Vienna: Verlag der Österreichischen Akademie der Wissenschaften.
- von der Heide, Susanne. 2011. "Hidden Gems Revealed: Clay Statues and Murals at the Mentsün Lhakhang Cave-Temple in Mustang, Nepal." *Orientalions* 42 (5): 41–49.
- von der Heide, Susanne. 2015. "Tathāgata Buddha Vairocana in the Rinchen Zangpo Tradition at Mentsün Lhakhang, Mustang, Nepal." In *Elegante Zusammenkunft im Gelehrtengarten: Studien zur ostasiatischen Kunst zu Ehren von Jeong-hee Lee-Kalisch / Elegant Gathering in a Scholar's Garden: Studies in East Asian Art in Honor of Jeong-hee Lee-Kalisch*, edited by Annegret Bergmann, Shao-Lan Hertel, Juliane Noth, Antje Papist-Matsuo, and Wibke Schrape, 37–41. Weimar: VDG.
- Heimbel, Jörg. 2014. "Ngor chen Kun dga' bzang po (1382 – 1456): An Investigation into the Life and Times of the Founder of the Ngor Subschool of the Sa skya Order." PhD diss., Universität Hamburg.
- Heimbel, Jörg. 2017. *Vajradhara in Human Form: The Life and Times of Ngor chen Kun dga' bzang po*. Lumbini: Lumbini International Research Institute.
- Heller, Amy. 1999. *Tibetan Art: Tracing the Development of Spiritual Ideals and Art in Tibet 600–2000 A.D.* Milano: Jaca Book.
- Heller, Amy. 2007. "Preliminary Remarks on the Manuscripts of Gnas gsar dgon pa in Northern Dolpo (Nepal)." In *Proceedings of the Tenth Seminar of the IATS, 2003. Volume 8: Discoveries in Western Tibet and the Western Himalayas*, edited by Amy Heller, and Giacomella Orofino, 129–49. Leiden: Brill.
- Heller, Amy. 2009. *Hidden Treasures of the Himalayas: Tibetan Manuscripts, Paintings and Sculptures of Dolpo*. Chicago: Serindia Publications.
- Heller, Amy. 2010. "Portable Buddhist Sculptures of Lo: A Chronological Selection, 15th through 17th Centuries." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 90–105. Mumbai: Marg Foundation.
- Helman-Ważny, Agnieszka. 2014. *The Archaeology of Tibetan Books*. Leiden: Brill.
- Helman-Ważny, Agnieszka, and Charles Ramble. 2020. *The Mardzong Manuscripts: Codicological and Historical Studies of an Archaeological Find in Mustang, Nepal*. Leiden: Brill.
- Herrmann-Pfandt, Adelheid. 2008. *Die lHan kar ma: ein früherer Katalog der ins Tibetische übersetzten buddhistischen Texte; kritische Neuausgabe mit Einleitung und Materialien*. Wien: Verlag der Österreichischen Akademie der Wissenschaften.
- Huntington, Susan L., and John C. Huntington. 1990. *Leaves from the Bodhi Tree: The Art of Pāla India 8th–12th Centuries and Its International Legacy*. Seattle, London: University of Washington Press.
- Imaeda, Yoshiro. 1982. *Catalogue du Kanjur tibétain de l'édition de 'Jang sa-tham: première partie: édition en fac-similé avec introduction*. Tokyo: The International Institute for Buddhist Studies.
- Jackson, David Paul. 1984. *The Mollas of Mustang: Historical, Religious and Oratorical Traditions of the Nepalese-Tibetan Borderland*. Dharamsala: Library of Tibetan Works & Archives.
- Jackson, David Paul. 2010. *The Nepalese Legacy in Tibetan Painting*. Washington, New York: University of Washington Press, Rubin Museum of Art.
- Jackson, David Paul. 2011. *Mirror of the Buddha: Early Portraits from Tibet*. New York: Rubin Museum of Art.
- Jayarava. 2009. "The Hundred Syllable Vajrasattva Mantra." *Jayarava's Raves*. Accessed Feb 18, 2020. <http://jayarava.blogspot.com/2009/10/hundred-syllable-vajrasattva-mantra.html>.
- Jayarava, Dharmacāri. 2010. "The Hundred Syllable Vajrasattva Mantra." *Western Buddhist Review* 5: 1–13. Accessed Feb 18, 2020. <http://www.westernbuddhistreview.com/vol5/>.
- Kapstein, Matthew T. 2007. "Mulian in the Land of Snows and King Gesar in Hell: A Chinese Tale of Parental Death and Its Tibetan Transformations." In *The Buddhist Dead: Practices, Discourses, Representations*, edited by Bryan J. Cuevas, and Jacqueline I. Stone, 345–77. Honolulu: University of Hawai'i Press.
- Kato, Kojiro. 2006. "On the Tibetan Text of the *Samdhanirmo-canasūtra*: Towards a Comparative Study of Manuscripts and Editions Which Belong to the East and West Recensions." *Journal of Indian and Buddhist Studies* 54 (3): 1205–11.
- Kawagoe, Eishin. 2005. *Dkar chag 'phang thang ma*. Sendai: Tōhoku-Indo-Chibetto-Kenkyūkai.
- Khoroché, Peter. 1989. *Once the Buddha Was a Monkey: Ārya Sūra's Jātakamālā*. Chicago: University of Chicago Press.
- Kitamura, Maie. 2010. "Reviving a Sacred Place: The Hermitage of Samdrupling." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 148–59. Mumbai: Marg Foundation.

- Kitamura, Maïe. 2011. *La cité fortifiée de Lo Manthang: Mustang nord du Népal*. Paris: Éditions Recherches.
- Klimburg-Salter, Deborah E. 1997a. *Tabo: A Lamp for the Kingdom: Early Indo-Tibetan Buddhist Art in the Western Himalaya*. Milan - New York: Skira - Thames and Hudson.
- Klimburg-Salter, Deborah E. 1997b. "The Life of the Buddha in Ta pho Monastery, Himachal Pradesh: Text and Image." In *South Asian Archaeology, 1995: Proceedings of the 13th International Conference of the European Association of South Asian Archaeologists Cambridge, 5-9 July 1995*, edited by Raymond Allchin, and Bridget Allchin, 673-90. New Delhi - Calcutta: Science Publishers and Oxford & IBH Publishing Co.
- Klimburg-Salter, Deborah E. 2007. "Tradition and Innovation in Indo-Tibetan painting: Four Preaching Scenes from the Life of the Buddha, Tabo Mid 11th Century." In *Pramāṇakīrtiḥ: Papers Dedicated to Ernst Steinkellner on the Occasion of His 70th Birthday*, edited by Birgit Kellner, H. Krasser, Horst Lasic, M.T. Much, and H. Tauscher, 423-67. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Kossak, Steven M. 2010. *Painted Images of Enlightenment: Early Tibetan Thankas, 1050-1450*. Mumbai: Mārg.
- Kossak, Steven M., and Jane Casey Singer. 1998. *Sacred Visions: Early Paintings from Central Tibet*. New York: The Metropolitan Museum of Art.
- Kramer, Jowita. 2008. *A Noble Abbot from Mustang: Life and Works of Glo-bo mKhan-chen (1456-1532)*. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Lainé, Bruno. 2009. "Canonical Literature in Western Tibet and the Structural Analysis of Canonical Collections." *Journal of the International Association of Tibetan Studies* 5: 1-32.
- Lee-Kalisch, Jeong-hee, ed. 2006. *Tibet - Klöster öffnen ihre Schatzkammern*. Essen: Kulturstiftung Ruhr, Villa Hugel.
- Leoshko, Janice. 1990. "The Issue of Influence in Burmese Art." In *Makaranda: Essays in Honour of Dr. James C. Harle*, edited by Claudine Bautze-Picron, 185-88. Delhi: Sri Satguru Publications.
- Lerner, Martin. 1985. *The Flame and the Lotus: Indian and South-east Asian Art from the Kronos Collections*. New York: The Metropolitan Museum of Art.
- Linrothe, Rob. 2011. "Polishing the Past: The Style of a Seventeenth-Century Tibetan Mural." *Artibus Asiae* 71 (2): 247-81.
- Lo Bue, Erberto. 2010a. "Cave Hermitages and Chapels in Eastern Lo." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 40-55. Mumbai: Marg Foundation.
- Lo Bue, Erberto. 2010b. "Wonders of Möntang." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 76-89. Mumbai: Marg Foundation.
- Luczanits, Christian. 1999. "The Life of the Buddha in the Sumtsek." *Orientalism* 30 (1): 30-39.
- Luczanits, Christian. 2002. "The Wanla Bkra shis gsum brtsegs." In *Buddhist Art and Tibetan Patronage: Ninth to Fourteenth Centuries*, edited by Deborah E. Klimburg-Salter, and Eva Allinger, 115-25. Leiden: Brill.
- Luczanits, Christian. 2007. "Prior to Birth II: The Tuṣita Episodes in Early Tibetan Buddhist Literature and Art." In *Pramāṇakīrtiḥ: Papers Dedicated to Ernst Steinkellner on the Occasion of His 70th Birthday*, edited by Birgit Kellner, Helmut Krasser, Horst Lasic, M.T. Much, and Helmut Tauscher, 497-543. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Luczanits, Christian. 2009. "Indian and Himalayan Collections at the Walters." *Arts of Asia* 39 (1): 72-81.
- Luczanits, Christian. 2010a. "Mandalas of Mandalas: The Iconography of a Stupa of Many Auspicious Doors for Phag mo gru pa." In *Tibetan Art and Architecture in Context: PIATS 2006: Tibetan Studies: Proceedings of the Eleventh Seminar of the International Association for Tibetan Studies, Königswinter 2006*, edited by Erberto F. Lo Bue, and Christian Luczanits, 281-310. Halle (Saale): International Institute for Tibetan Studies.
- Luczanits, Christian. 2010b. "Prior to Birth: The Tuṣita Episodes in Indian Buddhist Literature and Art." In *The Birth of the Buddha: Proceedings of the Seminar Held in Lumbini, Nepal, October 2004*, edited by Christoph Cüppers, Max Deeg, and Hubert Durt, 41-91. Lumbini: Lumbini International Research Institute.
- Luczanits, Christian. 2011. "On the Iconography of Tibetan Scroll Paintings (*thang ka*) Dedicated to the Five Tathāgatas." In *Art in Tibet: Issues in Traditional Tibetan Art from the Seventh to the Twentieth Century*, edited by Erberto F. Lo Bue, 37-51 + pls. 6. Leiden, Boston: Brill.
- Luczanits, Christian. 2013. "Conservation and Research in Buddhist Art from an Art-historical Perspective." In *Art of Merit: Studies in Buddhist Art and Its Conservation: Proceedings of the Buddhist Art Forum 2012*, edited by David Park, Kuenga Wangmo, and Sharon Cather, 187-202. London: Archetype.
- Luczanits, Christian. 2014a. "The Cave of Great Adepts." *Orientalism* 45 (5): 50-61.
- Luczanits, Christian. 2014b. "Bringing a Masterwork Back to Life?" *Orientalism* 45 (2): 184-86.
- Luczanits, Christian. 2015. "Beneficial to See: Early Drigung Painting." In *Painting Traditions of the Drigung Kagyu School*, edited by David P. Jackson, 214-59. New York: Rubin Museum of Art.

- Luczanits, Christian. 2016a. "Portable Heritage in the Himalayas: The Example of Namgyal Monastery, Mustang: Part 1, Sculpture." *Orientalia* 47 (2): 120–30.
- Luczanits, Christian. 2016b. "Portable Heritage in the Himalayas: The Example of Namgyal Monastery, Mustang: Part 2, Books and Stupas." *Orientalia* 47 (5): 22–32.
- Luczanits, Christian. 2018. "Revival and Renaissance in Tibetan Art: Imagining Kashmir and Nepal in the Fifteenth and Seventeenth Centuries [in print erroneously titled "School of Oriental and African Studies, London"]." *European Bulletin of Himalayan Research* 52: 93–131.
- Luczanits, Christian. 2020. "Establishing an Iconography – The Case of Early Tibetan Representations of the Medicine Buddhas." *Journal of Tibetology* 22 (2020): 119–48.
- Maas, Philipp André. 2003. "Zur Stellung zweier Handschriften des tibetischen Akṣayamatinirdeśasūtra aus Mustang innerhalb der kanonischen Überlieferung." *Zentralasiatische Studien* 32: 11–34.
- Martin, Dan. 2014. "Couples Constantly Facing Off." *Tibeto-logic*. Accessed May 21, 2020. <https://tibeto-logic.blogspot.co.uk/2014/07/couples-constantly-facing-off.html>.
- Martin, Nils. 2011. "La vie du Buddha au lHa tho lha khang d'Alchi." Master diss., Ecole Pratique des Hautes Etudes.
- Martin, Nils. 2012. "Les peintures murales du Tsatsapuri dgon pa à Alchi (Jammu-et-Cachemire, Inde)." Master diss., École Pratique des Hautes Études.
- Mathes, Klaus-Dieter. 1997. "The Golden Kanjur of Mustang." *Abhilekha* 15: 127–31.
- Mathes, Klaus-Dieter. 2003. "Establishing the Succession of the Sakya Lamas of Nāsar Gompa and Lang Gompa in Dolpo (Nepal)." *Wiener Zeitschrift für die Kunde Südasiens* 47: 85–108.
- McCue, Gary. 2001. "Tashi Kabum, a Cave Temple Associated with Luri Gompa in Upper Mustang, Nepal." *asianart.com*. Accessed January 3, 2016. <https://www.asianart.com/articles/tashikabum/index.html>.
- Neumann, Helmut F. 1994. "The Wall Paintings of the Lori Gompa." *Orientalia* 25 (11): 79–91.
- Neumann, Helmut F. 1997. "Paintings of the Lori Stūpa in Mustang." In *Tibetan Art*, edited by Jane Casey Singer, and Philip Denwood, 178–85, figs. 204. London: Laurence King.
- Neumann, Helmut F. 2001. "Shalu's Hidden Treasure: The Paintings of the Shadakshari Chapel." *Orientalia* 32 (10): 33–43.
- Neumann, Helmut F., and Heidi A. Neumann. 2010. "Early Wall Paintings in Lo: Luri Reconsidered." In *Wonders of Lo: The Artistic Heritage of Mustang*, edited by Erberto Lo Bue, 64–75. Mumbai: Marg Foundation.
- Neumann, Helmut F., and Heidi A. Neumann. 2011. "The Wall Paintings of Pang Gra Phug: Augusto Gansser's Cave." *Orientalia* 42 (5): 32–40.
- Neumann, Helmut, and Heidi A. Neumann. 2018. "Late 13th Century Wall Paintings of Pang gra phug, a Cave in West Tibet: Iconography, Style and Similarities to the Luri Stūpa in Mustang." In *Mural Art: Studies on Paintings in Asia*, edited by Cristophe Munier-Gaillard, 98–119. Bangkok: River Books.
- Neuwirth, Holger, and Carmen Auer, eds. 2015. *The Three Storied Temple of Wanla*. Graz: Verlag der Technischen Universität Graz.
- Obermiller, E. 1932. *The History of Buddhism in India and Tibet*. Delhi: Sri Satguru.
- Pakhoutova, Elena A. 2009. "Reproducing the Sacred Places: The Eight Great Events of the Buddha's Life and Their Commemorative Stūpas in the Medieval Art of Tibet (10th–13th century)." PhD diss., University of Virginia.
- Pal, Pratapaditya. 1985. *Art of Nepal: A Catalogue of the Los Angeles County Museum of Art Collection*. Berkeley: Los Angeles County Museum of Art in association with University of California Press.
- Pal, Pratapaditya. 1990. *Art of Tibet: A Catalogue of the Los Angeles County Museum of Art Collection*. Los Angeles: Los Angeles County Museum of Art.
- Pal, Pratapaditya. 1991. *Art of the Himalayas: Treasures from Nepal and Tibet*. New York: Hudson Hills Press.
- Pal, Pratapaditya. 2001. *Desire and Devotion: Art from India, Nepal, and Tibet in the John and Berthe Ford Collection*. Baltimore: Philip Wilson Publishers.
- Pal, Pratapaditya. 2003. *Himalayas: An Aesthetic Adventure*. Chicago: The Art Institute of Chicago in association with the University of California Press and Mapin Publishing.
- Pal, Pratapaditya, and Julia Meech-Pekarik. 1988. *Buddhist Book Illuminations*. New York: Ravi Kumar Publishers.
- Peissel, Michel. 1967. *Mustang, the Forbidden Kingdom: Exploring a Lost Himalayan Land*. New York: E.P. Dutton & Co., Inc.
- Poell, Heinrich. 2005. "Wooden Temple Doors in Ladakh, 12th–14th centuries CE." *Journal of the Asiatic Society of Mumbai* 79: 191–204.
- Powers, John. 1993. "The Tibetan Translations of the Saṃdhinirmocanasūtra and Bka'gyur research." *Central Asiatic Journal* 37 (3/4): 198–224.
- Powers, John. 1995. *Wisdom of Buddha: The Saṃdhinirmocana Mahāyāna Sūtra*. Berkeley, CA: Dharma Publishing.
- Prats, Ramon N. 1991. "On 'Contracted Words' and a List of Them Collected from a Bon-po Work." *East and West* 41 (1/4): 231–37.
- Pritzker, David. 2000. "The Treasures of Par and Kha-tse." *Orientalia* 31 (7): 131–33.

- Quintman, Andrew, and Kurtis R Schaeffer. 2016. "The Life of the Buddha at Rtag brtan Phun tshogs gling Monastery in Text, Image, and Institution: A Preliminary Overview." *Journal of Tibetology (Bod rig pa'i dus deb)* 13: 32–73.
- Ramble, Charles. 2008. *The Navel of the Demoness: Tibetan Buddhism and Civil Religion in Highland Nepal*. Oxford: Oxford University Press.
- Rdo rje rgyal po, phag mo gru pa. 2003a. "Dpal ye shes mgon lcam dral gyi sgrub thabs." In *Gsung 'bum/_rdo rje rgyal po*, 482 – 491. Kathmandu: Khenpo Shedrub Tenzin and Lama Thinley Namgyal.
- Rdo rje rgyal po, phag mo gru pa. 2003b. "Nag po chen po phyag bzhi pa'i sgrub thabs." In *Gsung 'bum/_rdo rje rgyal po*, 321–24. Kathmandu: Khenpo Shedrub Tenzin and Lama Thinley Namgyal.
- Rdo rje rgyal po, phag mo gru pa. 2003c. "Nag po chen po'i bsnyen sgrub las gsum las gyi dpe bum." In *Gsung 'bum/_rdo rje rgyal po*, 337–98. Kathmandu: Khenpo Shedrub Tenzin and Lama Thinley Namgyal.
- Ricca, Franco, and Lionel Fournier. 2001. "The Paintings in the Zhwa Lu sGo Gsum Lha Khang and bSe Sgo Ma Lha Khang: Stylistic Differences." *The Tibet Journal* XXVI (3–4): 103–48.
- Richardson, Sarah. 2016. "Painted Books for Plaster Walls: Visual Words in the Fourteenth-Century Murals." PhD diss., University of Toronto.
- Rockhill, W. W. 1884. *The Life of the Buddha and the Early History of his Order*. San Francisco: Chinese Materials Center.
- Roesler, Ulrike. 2007. "Materialien zur Redaktionsgeschichte des mDzañs blun: Die Selbstaufopferung des Prinzen Sujāta." In *Indica et Tibetica: Festschrift für Michael Hahn, zum 65. Geburtstag von Freunden und Schülern überreicht*, edited by Konrad Klaus, and Jens-Uwe Hartmann, 405–22. Wien: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Roesler, Ulrike. 2018. "Rgya gar skad du — 'in Sanskrit'? Indian Languages as Reflected in Tibetan Travel Accounts." In *Saddharmāṃṭam: Festschrift für Jens-Uwe Hartmann zum 65. Geburtstag*, edited by Oliver von Criegern, Gudrun Melzer, and Johannes Schneider, 351–68. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Samten, Jampa. 1992. *Phug brag bka' 'gyur bris ma'i dkar chag: A Catalogue of the Phug-brag Manuscript Kanjur*. Dharamsala: Library of Tibetan Works & Archives.
- Samten, Jampa, and Jeremy Russell. 1987. "Notes on the Lithang Edition of the Tibetan bKa'-'gyur." *Tibet Journal* 12 (3): 17–40.
- Schaeffer, Kurtis R., and Leonard W. J. Kuijp. 2009. *An Early Tibetan Survey of Buddhist Literature: The Bstan pa rgyas pa rgyan gyi nyi 'od of Bcom Idan ral gri*. Cambridge, Mass.: Harvard University Press.
- Schaeffer, Kurtis R. 2009. *The Culture of the Book in Tibet*. New York, NY: Columbia University Press.
- Schaik v., Sam. 2006. "The Tibetan Avalokiteśvara Cult in the Tenth Century: Evidence from the Dunhuang Manuscripts." In *Tibetan Buddhist Literature and Praxis: Studies in Its Formative Period, 900–1400*, edited by Ronald M. Davidson, and Christian K. Wedemeyer, 55–72. Leiden: Brill.
- Schaik v., Sam. 2013. "Dating Early Tibetan Manuscripts: A Paleographical Method." In *Scribes, Texts, and Rituals in Early Tibet and Dunhuang*, edited by Brandon Dotson, Kazushi Iwao, and Tsuguhito Takeuchi, 119–35. Wiesbaden: Reichert Verlag.
- Schaik v., Sam. 2014. "Towards a Tibetan Palaeography: Developing a Typology of Writing Styles in Early Tibet." In *Manuscript Cultures: Mapping the Field*, edited by Jörg Quenzer, Dmitry Bondarev, and Jan-Ulrich Sobisch, 299–338. Berlin: de Gruyter.
- Scherrer-Schaub, Cristina Anna. 1999. "Towards a Methodology for the Study of Old Tibetan Manuscripts: Dunhuang and Tabo." In *Tabo Studies II: Manuscripts, Texts, Inscriptions, and the Arts*, edited by C.A. Scherrer-Schaub, and E. Steinkellner, 3–36. Rome: ISIAO.
- Scherrer-Schaub, Cristina Anna, and George Bonani. 2002. "Establishing a Typology of the Old Tibetan Manuscripts: A Multidisciplinary Approach." In *Dunhuang Manuscripts Forgeries*, edited by Susan Whitfield, 184–215. London: The British Library.
- von Schroeder, Ulrich. 2001. *Buddhist Sculptures in Tibet*. Hong Kong: Visual Dharma Publications.
- von Schroeder, Ulrich. 2008. *108 Buddhist Statues in Tibet : Evolution of Tibetan Sculptures*. Chicago, Hong Kong: Serindia Publications, Visual Dharma Publications.
- Silk, Jonathan A. 2015. "Canonicity." In *Brill's Encyclopedia of Buddhism. Volume I: Literature and Languages*, edited by Jonathan A. Silk, Oscar von Hinüber, and Vincent Eltschinger, 5–37. Leiden: Brill.
- Silk, Jonathan A. 2019. "Chinese Sūtras in Tibetan Translation: A Preliminary Survey." *Annual Report of the International Research Institute for Advanced Buddhology (ARIRIAB)* XXII: 227–46.
- Singer, Jane Casey. 1996a. "Early Thankas: Eleventh-Thirteenth Centuries." In *On the Path to Void*, edited by Pratapaditya Pal, 180–95. Bombay: Marg Publications.
- Singer, Jane Casey. 1996b. "Early Thankas: Eleventh-Thirteenth Centuries." *Mārg* 48 (1): 16–31.
- Singer, Jane Casey, and Philip Denwood, eds. 1997. *Tibetan Art: Towards a Definition of Style*. London: Laurence King.
- Skedzuhn, Alexandra, Martina Oeter, Christine Bläuer, and Christian Luczanits. 2018. "The Secrets of 14th Century Wall Painting in the Western Himalayas: Structural Damage Sheds Light onto the Painting Technique in the Tsuglag-khang in Kanji in Ladakh." In

- Earth Construction & Tradition*, Vol. 2, edited by Hubert Feiglisdorfer, 205–22. Vienna: IVA–ICRA Institute for Comparative Research in Architecture.
- Skilling, Peter. 1997. “From bKa' bstan bcos to bKa' 'gyur and bsTan 'gyur.” In *Transmission of the Tibetan Canon: Papers Presented at a Panel of the 7th Seminar of the International Association for Tibetan Studies*, Graz 1995, edited by Helmut Eimer, 87–111. Vienna: Verlag der Österreichischen Akademie der Wissenschaften.
- Skorupski, Tadeusz. 1985. *A Satalogue of the Stog Palace Kanjur*. Tokyo: The International Institute for Buddhist Studies.
- Skorupski, Tadeusz. 2001. “Two Eulogies of the Eight Great Caityas.” In *Buddhist Forum*, edited by Tadeusz Skorupski, 37–56. Tring, UK: The Institute of Buddhist Studies.
- Slusser, Mary Shepherd, and Lila M. Bishop. 1999. “Another Luri: A Newly Discovered Cave Chorten in Mustang, Nepal.” *Orientalions* 30 (2): 18–27.
- Snellgrove, David. 1961. *Himalayan Pilgrimage: A Study of Tibetan Religion by a Traveller through Western Nepal*. Oxford: Bruno Cassirer.
- Stadtner, Donald M. 1991. “A Fifteenth-Century Royal Monument in Burma and the Seven Stations in Buddhist Art.” *The Art Bulletin* 73 (1): 39–52.
- Stein, R. A. 2010. *Rolf Stein's Tibetica Antiqua: With Additional Materials*. Leiden: Brill.
- Steinkellner, Ernst. 1994. “A Report on the ‘Kanjur’ of Ta pho.” *East and West* 44 (1): 115–36.
- Sthiramati, (aka Andrew Skilton). 1990. “The Vajrasattva Mantra: Notes on a Corrected Sanskrit Text.” *Order Journal* 3: no page numbers.
- Stoddard, Heather. 2007. “A Preliminary Note on the ‘Rin. chen bzang.po Temples’ of rKan.bzhi, Ladakh.” In *The Pandita and the Siddha: Tibetan Studies in Honor of E. Gene Smith*, edited by Ramon N. Prats, 254–67. Dharamsala: Amnye Machen Institute.
- Studholme, Alexander. 2002. *The Origins of Oṃ Mañipadme Hūṃ: A Study of the Kāraṇḍavyūha Sūtra*. Albany: SUNY.
- Sørensen, Per K. 1994. *The Mirror Illuminating the Royal Genealogies: Tibetan Buddhist Historiography: An Annotated Translation of the XIVth Century Tibetan Chronicle rGyal-rabs gsal-ba'i me-long*. Wiesbaden: Harrassowitz.
- Takahashi, Hisao, ed. 2004. *Vimalakīrtinirdeśa and Jñānālokāṃkāra: Transliterated Sanskrit Text Collated with Tibetan and Chinese Translations, Part 2: Vimalakīrtinirdeśa: Transliterated Sanskrit Text Collated with Tibetan and Chinese Translations*. Tokyo: Taisho University Press.
- Tauscher, Helmut. 2008. *Catalogue of the Gondhla Proto-Kanjur*. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Tauscher, Helmut. 2015a. “Kanjur.” In *Brill's Encyclopedia of Buddhism. Volume I: Literature and Languages*, edited by Jonathan A. Silk, Oscar von Hinüber, and Vincent Eltschinger, 105–11. Leiden: Brill.
- Tauscher, Helmut. 2015b. “Manuscripts en route.” In *Cultural Flows across the Western Himalaya*, edited by Patrick Mc Allister, Cristina Scherrer-Schaub, and Helmut Krasser, 365–92. Vienna: Verlag der Österreichischen Akademie der Wissenschaften.
- Tauscher, Helmut, and Bruno Lainé. 2008. “Western Tibetan Kanjur Tradition.” In *The Cultural History of Western Tibet: Recent Research from the China Tibetology Research Center and the University of Vienna*, edited by Deborah Klimburg-Salter, Junyan Liang, Helmut Tauscher, and Yuan Zhou, 339–62. Vienna: China Tibetology Research Center / Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Tauscher, Helmut, and Bruno Lainé. 2015. “The ‘Early Mustang Kanjur’ and Its Descendents.” In *Tibet in Dialogue with Its Neighbours: History, Culture and Art of Central and Western Tibet, 8th to 15th Century*, edited by Erika Forte, Liang Junyan, Deborah Klimburg-Salter, Zhang Yun, and Helmut Tauscher, 463–81. Beijing & Vienna: China Tibetology Publishing House & Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Tenpa Tsering. 2020. “The Questions of Ratnacandra: Ratnacandrapariṣcchā.” *84000 Translating the Words of the Buddha*. Accessed September 15, 2020. <https://read.84000.co/translation/toh164.html>.
- Thurman, Robert A. F. 1976. *The Holy Teaching of Vimalakīrti: A Mahāyāna Scripture*. University Park London: The Pennsylvania State University Press.
- Thurman, Robert A. F. 2017. “The Teaching of Vimalakīrti: Vimalakīrtinirdeśa.” *84000 Translating the Words of the Buddha*. Accessed September 15, 2020. <https://read.84000.co/translation/toh176.html>.
- Tribe, A.H.F. 1994. “The Names of Wisdom: A Critical Edition and Annotated Translation of Chapters 1-5 of Vilāsavajra's Commentary on the Nāmasaṃgīti, with Introduction and Textual Notes.” PhD diss., University of Oxford.
- Tribe, Anthony. 2016. *Tantric Buddhist Practice in India: Vilāsavajra's commentary on the Mañjuśrī-nāmasaṃgīti*. London & New York: Routledge.
- Tropper, Kurt. 2005. *Die Jātaka-Inschriften im skor lam chen mo des Klosters Zha lu: Einführung, textkritische Studie, diplomatische Edition der Panneele 1-8 mit Sanskritparallelen und deutscher Übersetzung*. Wien: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Tropper, Kurt. 2015a. “The Wanla Inscription.” In *The Three Storied Temple of Wanla*, edited by Holger Neuwirth, and Carmen Auer, 108–21. Graz: Verlag der Technischen Universität Graz.

- Tropper, Kurt. 2015b. "The Inscription in the Lo tsa ba lha khañ of Kanji, Ladakh." *Wiener Zeitschrift für die Kunde Südasiens* 55 (2013–2014): 145–80.
- Tropper, Kurt. 2018. "Inscriptions, Captions and Murals of the Buddhavita in Pang gra phug (mNga' ris, Western Tibet)." In *Mural Art: Studies on Paintings in Asia*, edited by Cristophe Munier-Gaillard, 120–39. Bangkok: River Books.
- Tsering Gyalpo (ཀླུ་གེ་ཆེ་རིང་རྒྱལ་པོ་). 2014. "མངའ་འོས་ས་ཁུལ་ལྗོངས་མངའ་རྫོང་ན་མཆིས་པའི་གྲུ་གུ་རྒྱལ་རབས་སྐབས་བཞེངས་པའི་ལྷ་ཁང་གི་མཚན་བྱང་སྐོར་ལ་རགས་ཅམ་བཞེང་བ།." In *Epigraphic Evidence in the Pre-Modern Buddhist World: Proceedings of the Eponymous Conference Held in Vienna, 14-15 Oct. 2011*, edited by Kurt Tropper, 167–92. Vienna: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Tucci, Giuseppe. 1932. "Mc'od rten" e "Ts'a ts'a" nel Tibet indiano ed occidentale, contributo allo studio dell'arte religiosa tibetana e del suo significato. Roma: Reale Accademia d'Italia.
- Tucci, Giuseppe. 1977. *Journey to Mustang: 1952*. Kathmandu: Ratna Pustak Bhandar.
- Tucci, Giuseppe. 1988. *Rin-chen-bzari-po and the Renaissance of Buddhism in Tibet around the Millenium*. New Delhi: Aditya Prakashan.
- Ui, Hakuju, Munetada Suzuki, Yenshō Kanakura, and Tôkan Tada. 1934. *Chibetto Daizōkyō Sōmoku-roku / A Complete Catalogue of the Tibetan Buddhist Canons (Bkaḥ-hgyur and Bstan-hgyur)*. Sendai: Tōhoku Imperial University.
- Vetter, Tilmann. 1988. *The Ideas and Meditative Practices of Early Buddhism*. Leiden, New York, et.al.: E.J. Brill.
- Viehbeck, Markus. 2020. "From Sūtra Collections to Kanjurs: Tracing a Network of Buddhist Canonical Literature across the Western and Central Himalayas." *Revue d'Etudes Tibétaines* 54: 241–60.
- Viehbeck, Markus. 2021. "Human Engagement on Manuscript Margins: Glimpses into the Social Life of a Collection of Buddhist Sūtras from Mustang" *Revue d'Etudes Tibétaines* 58: 103–38.
- Vitali, Roberto. 1996. "Ladakhi Temples of the 13th-14th Century: Kan-ji lha-khang in sPu-rig and Its Analogies with Gu-ru lha-khang." *Kailash* 18 (3&4): 93–106.
- Vitali, Roberto. 2012. *A Short History of Mustang: (10th-15th Century)*. Dharamsala: AMI Books.
- Wangchuk, Dorji. 2016. "Sacred Words, Precious Materials: on Tibetan Deluxe Editions of Buddhist Scriptures and Treatises." In *Tibetan Manuscript and Xylograph Traditions: The Written Word and Its Media within the Tibetan Culture Sphere*, edited by Orna Almogi, 371–415. Hamburg: Department of Indian and Tibetan Studies, Universität Hamburg.
- Wedemeyer, Christian K. 2013. *Making Sense of Tantric Buddhism: History, Semiology, and Transgression in the Indian Traditions*. New York: Columbia University Press.
- Weissenborn, Karen. 2012. *Buchkunst aus Nālandā: Die Aṣṭasāhasrikā Prajñāpāramitā-Handschrift in der Royal Asiatic Society / London (Ms. Hodgson 1) und ihre Stellung in der Pāla-Buchmalerei des 11./12. Jahrhunderts*. Wien: Arbeitskreis für Tibetische und Buddhistische Studien, Universität Wien.
- Williams, Joanna. 1975. "Sārṇāth Gupta Steles of the Buddha's Life." *Ars Orientalis* 10: 171–92.
- Willson, Martin, and Martin Brauen, eds. 2000. *Deities of Tibetan Buddhism: The Zürich Paintings of the Icons Worthwhile to See (bris sku mthoñ ba don ldan)*. Boston: Wisdom Publication.
- Woodward, Hiram W. 1990. "The Life of the Buddha in the Pāla Monastic Environment." *The Journal of the Walters Art Gallery* 48: 13–27.
- Woodward, Hiram W. 1997. "The Indian Roots of the 'Burmese' Life-of-the-Buddha Plaques." *Silk Road Art and Archaeology* 5: 395–407.
- Wylie, Turrell. 1959. "A Standard System of Tibetan Transcription." *Harvard Journal of Asiatic Studies* 22: 261–67.
- Yaldiz, Marianne, and Raffael Dedo Gadebusch. 2000. *Magische Götterwelten : Werke aus dem Museum für Indische Kunst, Berlin*. Postdam: Unze.
- Yamasaki, Kazuho. 2017. "On Ornaments of Speech in Gopadatta's *Saptakumārīkāvadāna*." *Journal of Indian and Buddhist Studies (Indogaku Bukkyogaku Kenkyu)* 65 (3): 1164–70.
- Ye shes dpal, Guge Khyi thang pa. 1996. *Byang chub semd dpa' lo tsa ba rin chen bzang po'i 'khrungs rabs dka' spyad sgron ma rnam thar shel phreng lu gu rgyud*. New Delhi: Organizing Committee for the Commemoration of 1000 Years of Tholing Temple.
- Zhang Changhong 张长虹. 2003. "西藏阿里札达县帕尔嘎尔布石窟遗址 [Exploring the Pargarbu Grottoe at Tsada, Ngary in Tibet]." *Wenwu - Cultural Relics* 9: 42–59.
- Zhang Changhong 张长虹. 2013. "西藏阿里帕尔嘎尔布石窟的两幅曼荼罗图像及相关问题研究 [Research on Two in Maṇḍalas in Pargarbu Cave in Ngari and Some Related Issues]." *Journal of Tibet University* 28 (4): 95–106.
- Zhang Changhong 张长虹. 2016. "西藏阿里帕尔嘎尔布石窟(K1)壁画题记释读与相关问题 [The Interpretation of the Inscriptions on the Murals in Cave K1 of the Pargarbu (Barkhor) Caves in Ngari Prefecture, Tibet and Related Issues]." *Wenwu - Cultural Relics* 7: 63–84.
- Zhang Changhong 张长虹. 2018. "西藏阿里帕尔嘎尔布石窟的图像程序 [The Iconographic Program of the Cave Pargkar po in Mnga' ris, Tibet]." In *Tibetan Genealogies Studies in Memoriam of Guge Tsering Gyalpo (1961–2015)*, edited by Guntram Hazod, and Shen Weirong, 553–601. Beijing: China Tibetology Publishing House.

INDICES

All indices are ordered according to the Roman alphabet. Sanskrit titles refer to the standard title of the individual catalogue entries, but without the prefixed *ārya*. The Tibetan equivalent (*phags pa*) is also omitted. Tibetan titles are given as reported in the Namgyal manuscripts and include variations in spelling or even mistakes. In cases where an alternative spelling is found in the first syllable of a title and hence affects the placement in the index, the more common way of spelling the title is also listed. Tibetan titles are ordered according to their first letter in Romanized transliteration.

INDEX OF SANSKRIT TITLES

A

- Abhiṣkramaṇa-sūtra* 279
Abhiṣecanī-nāma-dhāraṇī 318
Acintyabuddhaviṣayanirdeśa-nāma-mahāyānasūtra 234, 346
Acintyaprabhāsanirdeśa-nāma-dharmaparyāya 234
Adbhutadharmaparyāya-nāma 280
Ajātaśatrukaukṛṭṭiyavinodanā-nāma-mahāyānasūtra 158
Ākāśagarbha-nāma-mahāyānasūtra 210
Akṣayamatīrdeśa-nāma-mahāyānasūtra 199, 359
Akṣirogapraśamani-sūtra 320
Amoghapāśa-kalparāja 120, 334
Amṛtavyāharaṇa-nāma-mahāyānasūtra 224
Anakṣarakaraṇḍavairocanaagarbha-nāma-mahāyānasūtra 190
Anantamukhasādhaka-nāma-dhāraṇī 324
Anavataptanāgarājaparipṛcchā-nāma-mahāyānasūtra 170
Āṅgulimālīya-nāma-mahāyānasūtra 310
Anityatā-sūtra 276, 280, 281
Aparimitāyurjñānaḥṛdaya-nāma-dhāraṇī 319
Arśapraśamani-sūtra 321
Arthaviṇīśaya-nāma-dharmaparyāya 310
Āryātyajñāna-nāma-mahāyānasūtra 275
Aṣṭabuddhaka-nāma-mahāyānasūtra 191
Aṣṭadevī-dhāraṇī 324
Aṣṭamaṇḍalaka-nāma-mahāyānasūtra 191
Aṣṭasāhasrikāprajñāpāramitāsūtra 28
Āṭṇāṭīyasūtra-nāma-mahāsūtra 303
Avaivartacakra-nāma-mahāyānasūtra 224

- Avalokana-nāma-mahāyānasūtra* 198
Avalokiteśvaraparipṛcchā-saptadharmaka-nāma-mahāyānasūtra
 171
Avikalpapraveśa-nāma-dhāraṇī 240
Āyusṣparyanta-sūtra 274
Āyusṣpattiyathākāraparipṛcchā-sūtra 173

B

- Bahuputrpratīsarāṇa-nāma-dhāraṇī* 321
Balavatī-nāma-pratyāṅgirā 322
Bhadrakalpika-nāma-mahāyānasūtra 28, 148, 344
Bhagavaduṣṇīṣamahā 217
Bhagavato bhāṣajyaguruvaidūryaprabhasya pūrva-praṇidhānaviśeṣavistāra-nāma-mahāyānasūtra 198
Bhavasamkrānti-nāma-mahāyānasūtra 259
Bhikṣupriya-sūtra-nāma 171
Bimbisārapratyudgamana-nāma-mahāsūtra 303
Bodhimaṇḍalalakṣāṇāṅkāra-nāma-dhāraṇī 336, 361
Bodhipakṣanirdeśa-nāma-mahāyānasūtra 211
Bodhisattvacaryānirdeśa-nāma-mahāyānasūtra 184
Bodhisattvagocaropāyaviṣayavikurvāṇanirdeśa-nāma-mahāyānasūtra 179
Bodhisattvapratiśodhakaśaṭṭhanirhāra-nāma-mahāyānasūtra 217
Brahmadattaparipṛcchā-nāma-mahāyānasūtra 173
Brahmajāla-sūtra 278
Brahmaparipṛcchā-nāma-mahāyānasūtra 171
Brahmaśrīvākyakaraṇa-nāma-mahāyānasūtra 225
Brahmaviśeṣacintiparipṛcchā-nāma-mahāyānasūtra 178
Buddhabalavardhanaprāṭihāryavikurvāṇanirdeśa-nāma-mahāyānasūtra 241
Buddhabhagavadāṣṭaśatanāma-dhāraṇī 327
Buddhabhūmi-nāma-mahāyānasūtra 241
Buddhadharmakośākāra 216
Buddhākṣepaṇa-nāma-mahāyānasūtra 279
Buddhamakuṭa-nāma-mahāyānasūtra-mahādharmaṇḍaparyāya 192
Buddhanāmasahasrapañcaśatcatutripaṇcādaśa 191
Buddhānusmṛti 280
Buddhapiṭakaduḥśīlanigraha-nāma-mahāyānasūtra 233
Buddhasaṅgīti-nāma-mahāyānasūtra 216

C

- Caityapradakṣiṇagāthā* 281
Cakṣurviśodhanī-nāma-vidyāmantra 320
Candragarbha-prajñāpāramitā-mahāyānasūtra 328, 346
Candraprabhāvadāna 226
Candra-sūtra 275
Candrottarādārikavyākaraṇa-nāma-mahāyānasūtra 225
Catuḥsatya-sūtra 277
Caturdāśakamādhi-nāma-mahāyānasūtra 164
Caturdharmaka-nāma-mahāyānasūtra 276
Caturdharmaka-sūtra 276
Caturdharmanirdeśa-nāma-mahāyānasūtra 276
Caturgāthā 277
Catuṣkanirhāra-nāma-mahāyānasūtra 240

Coravidhvaṃsana-nāma-dhāraṇī 321

Cūḍāmaṇi-nāma-dhāraṇī 322

D

Damamūka-nāmasūtra 296

Dānānuśaṃsānirdeśa 232

Dānapāramitā-nāma-mahāyānasūtra 232

Daśabuddhaka-nāma-mahāyānasūtra 191

Daśacakrakṣitigarbha-nāma-mahāyānasūtra 210

Daśadigandhakāravīdhvaṃsana-nāma-mahāyānasūtra 192

Daśasamjñānirdeśa-sūtra 276

Daśavajrapāṇi-hṛdaya 320

Devatā-sūtra 277

Dharmacakra-sūtra 224

Dharmamudrā-nāma-mahāyānasūtra 248

Dharmanaya-nāma-mahāyānasūtra 152

Dharmārthavibhāṇiga-nāma-mahāyānasūtra 252

Dharmasāgara-nāma-dhāraṇī 324, 334

Dharmasamgīti-nāma-mahāyānasūtra 240

Dharmaskandha-nāma-mahāyānasūtra 278

Dharmatāsvabhāvasūnyatācalapratīsarvāloka-sūtra 275

Dhātubahuka-sūtra 241

Dhvajāgrakeyūra-nāma-dhāraṇī 319

Dhvajāgra-nāma-mahāsūtra 303

Dīpaṃkaravyākaraṇa-nāma-mahāyānasūtra 225

Dirghanakṣapariṣṭākapariṣṭcchā-nāma-sūtra 172

Drāmiḍa-vidyārāja 319

Drumakīṇanarājapariṣṭcchā-nāma-mahāyānasūtra 179

Dvādaśabuddhaka-nāma-mahāyānasūtra 191

Dvādaśalocana-nāma-sūtra 264

G

Gaganagañjapariṣṭcchā-nāma-mahāyānasūtra 172

Gaṇapati-hṛdaya 319

Gaṇḍavyūhasūtra 136

Gaṇḍīsamayasūtra 275

Gaṇḍīsūtra 275

Gayāśīrṣa-nāma-mahāyānasūtra 218

Ghanavyūha-nāma-mahāyānasūtra 216

Gośṛṅgavyākaraṇa-nāma-mahāyānasūtra 226

Grahamāṭṛkā-nāma-dhāraṇī 325

Gulmālaṃkāragra-nāma-dhāraṇī 327

H

Hastikakṣya-nāma-mahāyānasūtra 310

Hevajratāntrārājanāma 97

Hiraṇyavati-nāma-dhāraṇī 320

J

Jāṅguli-nāma-vidyā 321

Jātakamālā 105, 107, 148, 296, 349, 350

Jāyamati-nāma-mahāyānasūtra 276

Jāyavati-nāma-mahāvidyārājā 322

Jinaputrārthasiddhisūtra 279

Jñānakasūtra-buddhāvadāna 226

Jñānolka-nāma-dhāraṇī-sarvagatipariśodhanī 334

Jvaraprasāmani-nāma-dhāraṇī 321

K

Kāraṇaprajñapti 216

Karaṇḍavyūha-nāma-mahāyānasūtra 120, 190

Karmaprajñapti 260

Karmaśataka 288

Karmāvaraṇapratīprasabdhi-nāma-mahāyānasūtra 241

Karmāvaraṇaviśuddhi-nāma-mahāyānasūtra 242

Karmavibhāṇiga 274

Karuṇāgra-nāma-dhāraṇī 324

Karuṇāpūṇḍarīka-nāma-mahāyānasūtra 204

Khagarbhāṣṭottaraśātakanāma-dhāraṇī-mantra 327

Kṣemaṇikarapariṣṭcchā-nāma-mahāyānasūtra 172

Kṣemavativyākaraṇa-nāma-mahāyānasūtra 225

Kumārādṛṣṭānta-sūtra 278

Kuṇḍālāvadāna 232

Kuśalamūla-saṃparigraha-nāma-mahāyānasūtra 248

Kusumasañcaya-nāma-mahāyānasūtra 192

Kūṭāgāra-sūtra 275

L

Lalitavistara-nāma-mahāyānasūtra 108, 113, 152

Laṅkāvatāra-mahāyānasūtra 249, 358

Lokadharapariṣṭcchā-nāma-sūtra 259

Lokānuvartana-nāma-mahāyānasūtra 152

Lokaprajñapti 264

M

Mahābherihāraṇapariṣṭcchā-nāma-mahāyānasūtra 216

Mahākaruṇāpūṇḍarīka-nāma-mahāyānasūtra 310

Mahālalīkāpariṣṭcchā-nāma-mahāyānasūtra 173

Mahāmahindra-nāma-dhāraṇī 319

Mahāmantrānūdhārisūtra 327

Mahāmāyūrīvidyārājñī 326

Mahāmegha 318

Mahāmegha-nāma-mahāyānasūtra 303

Mahāmeghasūtrād daśadigbodhisattvasamudrasannipāti-
mahotsavavikrīḍita-nāma-parivarta 318

Mahāmeghavāyumaṇḍalapariṣṭcchā-nāma-mahāyānasūtra 318

Mahāmokṣaśīlānuṣṭyākrotramtyapāpāṃśodhana-nāma-
viharatīśma 192

Mahāmuniṅgarṣyaṅkṣanimitāṅkṛtinirdeśa 265

Mahāparinirvāṇa-nāma-mahāyānasūtra 249

Mahāparinirvāṇasūtra 28, 280

Mahāpratīsarāvidyārājñī 326

Mahāraṇa-nāma-mahāyānasūtra 259

Mahāsaḥsrapramardana-nāma-sūtra 325

Mahāsamājasūtra-nāma-mahāsūtra 303

Mahāsannipātaratnakatūdhāraṇī-nāma-mahāyānasūtra 28, 325

Mahāśītavanasūtra 326

Mahāśūnyatā-nāma-mahāsūtra 302

Mahāvyutpatti 350
 Mahāyānaprasādaprabhāvana-nāma-mahāyānasūtra 224
 Mahāyānopadeśa-nāma-mahāyānasūtra 244
 Maitreya-nāma-ṣoṭṭara-sāta-dhāraṇī-mantra-sahita 327
 Maitreya-paripṛcchā-nāma-mahāyānasūtra 171
 Maitreya-prasthāna-nāma-mahāyānasūtra 184
 Maitriya-vyākaraṇa 152
 Maṇḍalāṣṭaka-nāma-mahāyānasūtra 191
 Maṅgalagāthā 282
 Maṅgalāṣṭaka-nāma-mahāyānasūtra 192
 Mañjuśrī-nāmasaṃgīti 119
 Mañjuśrī-nirdeśa-nāma-mahāyānasūtra 211
 Mañjuśrī-paripṛcchā-nāma-mahāyānasūtra 170, 358
 Mañjuśrī-vihāra-nāma-mahāyānasūtra 211, 358
 Mañjuśrī-vikrīḍita-nāma-mahāyānasūtra 210
 Mañjuśrī-vikurvāṇa-parivarta-nāma-mahāyānasūtra 210
 Mārīcī-nāma-dhāraṇī 319
 Māyājāla-nāma-mahāsūtra 302
 Māyopamasamādhi-nāma-mahāyānasūtra 159
 Mekhalā-nāma-dhāraṇī 322
N
 Nāgarājābherī-gāthā 278
 Nāgarāvalamvikā-nāma-mahāyānasūtra 278
 Nandapravrajyā-sūtra 279
 Nandika-sūtra 281
 Nandimitrāvadāna-nāma 232, 358
 Nārāyaṇa-paripṛcchā-sūtra 359
 Niṣṭhāgatabhagavajjñānavaipulyasūtraratnānanta-
 nāma-mahāyānasūtra 254
 Niyatānīyatagatimudrāvatāra-nāma-mahāyānasūtra 248
O
 Ojaḥpratyañjana-sūtra 320
P
 Pañcapāramitānirdeśa-nāma-mahāyānasūtra 232
 Pañcāpattinikāyaśubhāśubha-phalaparikṣa-sūtra 277
 Pañcatathāgatamaṅgalagāthā 282
 Pañcatraya-nāma-mahāsūtra 302
 Paramārthadharmavijaya-nāma-mahāyānasūtra 224
 Pariṇatacakra-nāma-mahāyānasūtra 252
 Parṇaśabari-nāma-dhāraṇī 334
 Pradīpadāniya-nāma-mahāyānasūtra 198
 Prajñāpāramitā-samantabhadra-mahāyānasūtra 252, 346
 Praśāntavinīścayapratihāryasamādhi-nāma-mahāyānasūtra 160
 Prasenaḥ-jid-gāthā 198
 Pratibhānamatiparipṛcchā-nāma-mahāyānasūtra 171
 Pratītyasamutpādādiviḥaṅganirdeśa-nāma-sūtra 278
 Pratyutpanne buddhasaṃmukhāvasthitasamādhi-
 nāma-mahāyānasūtra 158
 Pūjāmegha-nāma-dhāraṇī 318
 Puṇyabalāvadāna 226
 Pūrṇapramukhāvadāna-sāta 292

Puṣpakūṭa-nāma-dhāraṇī 319

R

Rājāvavādaka-nāma-mahāyānasūtra 217
 Rāṣṭrapālaparipṛcchā-nāma-mahāyānasūtra 179, 234, 346, 360
 Ratnacandraparipṛcchā-nāma-mahāyānasūtra 172, 359
 Ratnajālīparipṛcchā-nāma-mahāyānasūtra 170
 Ratnākara-nāma-mahāyānasūtra 184
 Ratnakaraṇḍa-nāma-mahāyānasūtra 186
 Ratnakoti-nāma-mahāyānasūtra 211
 Ratnamālā-nāma-aparājita 322
 Ratnamegha-nāma-mahāyānasūtra 184
 Ratnatrayamaṅgalagāthā 282
 Ratnolkā-nāma-dhāraṇī mahāyānasūtra 184

S

Śaḍakṣara-vidyā 320
 Saddharma-puṇḍarīka-nāma-mahāyānasūtra 199
 Saddharmarāja-mahāyānasūtra 211
 Saddharmasmṛtyupasthāna 266, 270, 344
 Saddharmasmṛtyupasthānakārikā 280, 349
 Śāgaramatiparipṛcchā-nāma-mahāyānasūtra 165
 Śāgaranāgarājaparipṛcchā-nāma-mahāyānasūtra 170, 172
 Śālistamba-nāma-mahāyānasūtra 241
 Samādhyagrottama 159
 Samantabhadra-nāma-dhāraṇī 318
 Saṃdhinirmocana-nāma-mahāyānasūtra 225, 359
 Saṃghāṭasūtradharmaparyāya 153
 Saṃpūṭatilakatantra 97
 Saṃvṛtiparamārthasatyānirdeśa-nāma-mahāyānasūtra 242, 360
 Sandhimāhātāntrabodhisattvamahāvīniścayanirdeśān
 mahāmaṇiratnakauśalyānirdeśamahāpariṇāma-
 nāma-rāja 204
 Saptabuddhaka-nāma-mahāyānasūtra 192
 Saptakumārīkāvadāna 226, 349, 350
 Saptatathāgatapūrvaprañidhānaviśeṣavistāra-
 nāma-mahāyānasūtra 152
 Saptavetāḍaka-nāma-dhāraṇī 334
 Śārdūlakarṇāvadāna 264
 Sarvābhaya-pradā-nāma-dhāraṇī 318
 Sarvabuddhāṅgavatī-nāma-dhāraṇī 321
 Sarvabuddhaviśayāvatārajñānāloka-lampkāra-
 nāma-mahāyānasūtra 312
 Sarvadharmaguṇavyūharāja-nāma-mahāyānasūtra 198
 Sarvadharmamātrkā-nāma-dhāraṇī 320
 Sarvadharmāpravṛttinirdeśa-nāma-mahāyānasūtra 302
 Sarvadharmasvabhāvasamatāvīpañcitasamādhirāja-
 nāma-mahāyānasūtra 164
 Sarvadurgatipariśodhanī-uṣṇīṣavijaya-nāma-dhāraṇī 322
 Sarvapūryasamuccayasamādhi-nāma-mahāyānasūtra 179, 359
 Sarvarogaprasāmani-nāma-dhāraṇī 321
 Sarvatathāgatādhiṣṭhānasattvāvalokena buddhakṣetranirdeśana-
 vyūha-nāma-mahāyānasūtra 194
 Sarvatathāgatātattvasaṃgrahatantra 118

Sarvavaidalyasaṃgraha-nāma-mahāyānasūtra 242
Śatasāhasrikāprajñāpāramitāsūtra, ŚSPP 22, 24, 28, 39, 42, 47–90,
 99, 101, 103, 343, 344, 346, 352, 354, 355, 357, 364, 365
Satpuruṣa-sūtra 277
Śikṣāsamuccaya 359
Śikṣātraya-nāma-sūtra 277
Śīlasaṃyukta-sūtra 275
Śiṃhanāḍika-nāma-mahāyānasūtra 224
Śraddhābālādhānāvātāramudrā-nāma-mahāyānasūtra 248
Śrīgupta-nāma-sūtra 278
Śrīmatībrāhmaṇīparipṛcchā-nāma-mahāyānasūtra 173
Śrīsenāvadāna 226
Śrīvasuparipṛcchā-nāma-mahāyānasūtra 178
Sthaviropāṇimantraṇa 279
Sthīrādhyāsayaparivarta-nāma-mahāyānasūtra 184
Strīvivartavyākaraṇa-nāma-mahāyānasūtra 225
Sūkarikāvadāna-nāma-sūtra 232
Sukhavatīvūha-nāma-mahāyānasūtra 152
Sumagadhāvadāna 227
Śūnyatā-nāma-mahāyānasūtra 302
Śūraṅgamasamādhi-nāma-mahāyānasūtra 159
Survaṇabālūkopamā-nāma-mahāyānasūtra 259
Sūryagarbha-nāma-mahāvaiṣṭyasūtra 204
Suvarṇaprabhāsottamasūtrendrarāja-nāma-mahāyānasūtra 28,
 158, 258
Suvarṇavarṇāvadāna 227
Suvikrāntacintadevaputraparipṛcchā-nāma-mahāyānasūtra 178
Svalpadevatā-sūtra 277
Svastigāthā 283
Svastyanagāthā 284

T

Tamovanamukha-nāma-sūtra 274
Tapasvīnāgarājaparipṛcchā-nāma-dhāraṇī 320
Tathāgatarbha-nāma-mahāyānasūtra 210
Tathāgataḡaṇajñānācintyaṇiṣayāvatāranirdeśa-
nāma-mahāyānasūtra 234
Tathāgatajñānamudrāsamādhi-nāma-mahāyānasūtra 159
Tathāgatānāṃ buddhakṣetraguṇoktadharmaparyāya 198
Tathāgatapratibimbapratīṣṭhānuśaṃsasaṃvadana-
nāma-dharmaparyāya 274
Tathāgatasāṅgīti-nāma-mahāyānasūtra 211
Tridharmaka-nāma-sūtra 277
Trikāya-nāma-mahāyānasūtra 217, 259
Trīśaraṇagamaṇa-nāma-mahāyānasūtra 279
Triskandhaka-nāma-mahāyānasūtra 241

V

Vajrabhairavadhāraṇī-nāma 324
Vajramaṇḍa-nāma-dhāraṇī mahāyānasūtra 210
Varṇābhavarṇebhagavatobuddhasyastotreśakyastavanāma 350
Vidyārājaśvāsamahā-nāma 324
Vijayavati-nāma-pratyāṅgirā 322
Vikurvāṇarājaparipṛcchā-nāma-mahāyānasūtra 179

Vimalakīrtinirdeśa-nāma-mahāyānasūtra 240, 360
Vimuktimārgadhautaguṇanirdeśa-nāma 279, 360

INDEX OF TIBETAN TITLES

B

Bcom ldan 'das kyiis gtsug tor chen po'i de bzhin gshegs pa 'i gsang
ba bsgrub pa'i don mngon ba'i rgyu byang chub sems dpa'
thams cad kyi spyod pa dpa' bar 'gro ba'i mdo 217

Bcom ldan 'das kyiis ye shes rgyas pa'i mdo sde rin po che'i mthar
phyind pa zhes bya ba theg pa chen po'i mdo' 254

Bcom ldan 'das rnam par snang mdzad 'khor dang bcas pa'i mtshan
brgya rtas brgyad pa gzungs sngags dang bcas pa 327

Bcom ldan 'das sman gi bla bye du rya'i 'od kyi sngon gi smon lam
rgyas pa zhes bya ba theg pa chen po'i mdo 198

Bde ba can gyi bkod pa zhes bya ba theg pa chen po 'i mdo' 152

Bde byed kyiis zhus pa zhes bya ba theg pa chen po'i mdo 172

Bde ldan ma lung bstan pa zhes bya ba theg pa chen po'i mdo 225

Bde legs kyi tshigs su bcad pa 283

Bde legs su 'gyur ba'i tshigs su bcad pa 284

Bden pa bzhi'i mdo' 277

Bden pa gny-is la 'jug pa bstan pa zhes bya ba theg pa chen po'i
mdo' 242, 360

Bdud rtsi brjod pa zhes bya ba theg pa chen po'i mdo 224

Bgres mos zhus pa zhes bya ba theg pa chen po'i mdo' 173

Bkra shis brgyad pa zhes bya ba theg pa chen po'i mdo. See Dkra
shis brgyad pa zhes bya ba theg pa chen po'i mdo'

Bkra shis tshigs su bcad pa 282

Blo gros myi zad pas bstand pa zhes bya ba theg pa chen po'i mdo'
199

Blo gros rgya mtshos zhus pa zhes bya ba'i theg pa chen po'i mdo'
165

Bram ze mo dpal ldan mas zhus pa zhes bya ba theg pa chen po'i
mdo' 173

Brten cing 'brel par 'byung ba'-i dang po dang rnam par dbye ba
bstand pa zhes bya ba'i mdo' 278

Bsil ba'i tshal chen mo'i mdo 326

Bskal pa bzang po zhes bya theg pa chen po'i mdo 148

Bslab pa gsum gyi mdo' 277

Bsod nams stobs kyi rtogs pa brjod pa 226

Bsod nams thams cad bsodus pa'i ting nge 'dzin ces bya ba theg pa
chen po'i mdo 359

Bud myed 'gyur ba lung stand pa zhes bya ba theg pa chen po'i mdo'
225

Bu mang po rton pa zhes bya ba'i gzungs 321

Bu mo zla mchog lung bstan pa zhes bya ba theg pa chen po'i mdo'
225

Bya ka ra Na'i nang nas byung ba gza dang rgyu skar gyi rang
bzhin bshad pa. See Pya ka kar rna'i nang nas 'byung ba
gza' dang rgyu skar gi rang bzhin bshad pa

Byams pa'i mtshan brgya rtas brgyad pa gzungs sngags dang bcas
pa 327

Byams pa 'jug pa zhes bya ba theg pa chen po'i mdo' 184

Byams pa la bstod pa 190, 345, 346

Byams pa lung bstand pa 152

Byams pas zhus pa zhes bya ba theg pa chen po'i mdo 171

Byang chub kyi phyogs bstand pa zhes bya ba theg pa chen po'i mdo
211

Byang chub kyi snying po'i rgyan ces bya ba 'i gzungs kyi cho ga
336

Byang chub sems dpa' byams pa dga' ldan gnas su skye ba blangs
pa'-i mdo 232

Byang chub sems dpa'-i so sor thar pa chos bzhi bsgrub pa zhes bya
ba' theg pa chen po'i mdo 217

Byang chub sems dpa'i spyod pa bstan pa zhes bya ba theg pa chen
po'i mdo 184

Byang chub sems dpa'-i spyod yul gi thabs kyi yul la rnam par
'phrul ba' bstand pa zhes bya ba theg pa chen po'i mdo' 179

Bzhi pa bsgrub pa zhes bya ba theg pa chen po'i mdo 240

C

Chos bzhi bstand pa zhes bya ba theg pa chen po'i mdo' 276

Chos bzhi pa zhes bya ba theg pa chen po'i mdo' 276

Chos dang don rnam par byed pa zhes bya ba'i theg pa chen po'i
mdo 252

Chos gsum pa zhes bya ba'i mdo' 277

Chos kyi 'khor lo 'i mdo 224

Chos kyi phung po zhes bya ba theg pe chen po'i mdo' 278

Chos kyi phyag rgya zhes bya ba theg pa chen po'i mdo 248

Chos kyi rgya mtsho zhes bya ba theg pa chen po'i mdo 324, 334

Chos kyi tshul zhes ba ba theg pa chen po 'i mdo' 152

Chos nyid rang gi ngo bo nyid las my-i g.yo' bar tha dad par thams
cad la snang ba'-i mdo' 275

Chos thams cad 'byung ba myed pa bstand pa zhes bya ba theg pa
chen po'i mdo' 302

Chos thams cad kyi rang bzhin mnyam ba nyid rnam par spros pa'-i
t-ing nge 'dzin kyi rgyal po zhes bya ba theg pa chen po 'i
mdo 164

Chos thams cad kyi yon tan bkod pa'-i rgyal po zhes bya ba theg pa
chen po'i mdo' 198

Chos thams cad kyi yum zhes bya ba'i gzungs 320

Chos yang dag par sdud pa zhes bya ba theg pa chen po'i mdo 240

D

Dad pa'-i stobs bskyed pa la 'jug pa'i phyag rgya zhes bya ba theg pa
chen po'i mdo 248

'Da' ka ye shes zhes bya ba theg pa chen pa'-i mdo' 275

Da ltar gyi sangs rgyas mngon tu zhugs pa'i ting nge 'dzind ces bya
ba theg pa chen po'i mdo' 158

Dam pa'i chos dran ba nye bar gzahag pa 266, 270

Dam pa'-i chos dran pa nye bar gzahag pa'i tshig le'ur byas pa 280,
349

Dam pa'i chos kyi rgyal po theg pa chen po'i mdo 211

Dam pa'i chos pad ma kar po zhes bya ba theg pa chen po'i mdo 199

Dbang bskur ba zhes bya ba'i gzungs 318

Dbyig dang ldan ba zhes bya ba'i gzungs 320

De bzhin gshegs pa bdun gyi smon lam gyi khyad par rgyas pa zhes
bya ba theg pa chen po'i mdo 152

De bzhin gshegs pa bdun gyi sngon gyi smon lam gyi khyad par
rgyas pa'i gzungs bklag pa'i cho ga mdo sde las btus pa 118

De bzhin gshegs pa bgro ba zhes bya ba theg pa chen po'i mdo 211

De bzhin gshegs pa'i gzugs brnyan bzhag pa'i phan yon yang dag
par brjod pa zhes bya ba'i chos kyi rnam grangs 274

De bzhin gshegs pa'i snying po zhes bya ba theg pa chen po'i mdo'
210

De bzhin gshegs pa'i ye shes kyi phyag rgya'i ting nge 'dzin ces bya
ba theg pa chen po'i mdo' 159

De bzhin gshegs pa'i yon tan dang ye shes bsam gyis myi khyab pa'i
yul la 'jug bstan pa zhes bya ba theg pa chen po'i mdo 234

De bzhin gshegs pa'i zhal chems nga rgyal bcom pa'i gzungs 325,
347

De bzhin gshegs pa lnga'i bkra shis tshigs su bcad pa 282

De bzhin gshegs pa rnam kyi sangs rgyas kyi zhing gi yon tan brjod
pa'i chos kyi rnam grangs 198

De bzhin gshegs pa thams cad ky-i byin ky-i brlabs sems can la
gz-igs shing sangs rgyas ky-i zhing gyi bkod pa kun tu ston
pa zhes bya ba theg pa chen po'i mdo 194, 345

Dga' ba can gyi mdo 281

Dga' ba'i bshes gnyen zhes bya ba'i rtogs pa brjod pa 232

Dga' bo rab tu byung ba'i mdo' 279

Dge ba'i rtas ba yongs su 'dzind pa zhes bya ba theg pa chen po' mdo
248

Dgongs pa'i rgyud kyi 'phreng ba chen po byang chub sems dpa'i
rnam par nges pa chen po bstand pa las nor bu chen po rin
po che la mkhas pa bstand pa yongs su bsngo ba chen po'i
rgyal po zhes bya ba'o 204

Dgongs pa nges par 'grel ba zhes bya ba theg pa chen po'i mdo 225

Dkon mchog 'byung gnas zhes bya ba theg pa chen po'i mdo' 184

Dkon mchog gi za ma tog ces bya ba theg pa chen po'i mdo 186, 345

Dkon mchog gsum gi bde legs tshigs su bcad pa 282

Dkon mchog sprin ces bya ba theg pa chen po'i mdo 184

Dkon mchog ta la la'i gzungs zhes bya ba theg pa chen po'i mdo 184

Dkra shis brgyad pa zhes bya ba theg pa chen po'i mdo' 192, 345

Dkyil 'khor brgyad pa zhes bya ba'i chos kyi rnam grangs theg pa
chen po'i mdo' 191, 345

Dkyil 'khor brgyad pa zhes bya ba theg pa chen po'i mdo' 191, 345

Dmyig bcu gnyis pa zhes bya ba'i mdo 264

Don dam pa'i chos kyi rnam par rgyal ba zhes bya ba theg pa chen
po 'i mdo 224

Don rnam par nges pa zhes bya ba'i chos kyi rnam grangs 310

Don yod pa'i zhags pa'i cho ga zhib mo'i rgyal po 334

Dpa' bar 'gro ba-i ting nge 'dzind ces bya ba theg pa chen po'i mdo'
159

Dpal chen mo'i mtshan bcu gnyis pa 334

Dpal dbyig gis zhus pa zhes bya ba theg pa chen po'i mdo' 178

Dpal gyi sde'i rtogs pa brjod pa 226

Dpal sbas shes bya ba'i mdo' 278

Dr-i ma myed par grags pas bstand pa phrugs su 'brel pa phy-ir
bzlog pa bsgrub pa bsam gyis my-i khyab pa 'i theg pa
chen po'i mdo 360

Dri ma myed par grags pas bstand pa zhes bya ba theg pa chen po'i
mdo 240, 360

Dug seld ces bya ba-i r-ig sngags 321

'Du shes bcu bstand pa'i mdo' 276

'Dus pa chen po las byang chub seMs dpa' sa'i snying po 'khor lo bcu
pa zhes bya ba theg pa chen po'i mdo 210

'Dus pa rin po che tog gi gzungs zhes bya ba theg pa chen po'i mdo
325

'Dzangs blun zhes bya ba 'i mdo 296. See also Mdzangs blun zhes
bya ba'i mdo

G

'Gan de'i dus kyi mdo' 275

'Gan 'de 'i mdo' 275

Gang po las bsogs pa'i rtogs pa brjod pa brgya pa 292

Ga ya mgo'i ri zhes bya ba theg pa chen po'i mdo 218

Glang po rtal ces bya ba theg pa chen po 'i mdo 310

Gla ru lung bstan pa zhes bya ba theg pa chen po'i mdo 226

Gnas brtan spyang drang ba 279

Gnas 'jog ces bya ba'i mdo' 274

'Gro lding ba'i rig sngags kyi rgyal po 319

Grong khyer gyis 'tsho ba zhes bya ba theg pa chen po'i mdo' 278

Gsal rgyal tshigs su bcad pa 198

Gsang sngags chen po rjes su 'dzin pa'i mdo 327

Gser gyi bye ma lta bu zhes bya ba theg pa chen po'i mdo 259

Gser mdog g-i rtogs pa brjod pa 227

Gser 'od dam pa mdo sde'i dbang po'i rgyal po zhes bya ba theg pa
chen po'i mdo 158, 258

Gsum la skyabs su 'gro ba zhes bya ba'i mdo 279

Gtsug gi nor bu zhes bya ba'i gzungs 322

Gza' rnam kyi yum zhes bya ba'i gzungs 325

Gzhang 'brum rab tu zhi bar byed pa'i mdo 321

Gzhan gyis myi thub pa rin po che'i 'phreng ba zhes bya ba 322

Gzhon nu'i dpe'i mdo' 278

Gzhon nu ma bdun gyi rtogs pa brjod pa 226, 349

J

'Jam dpal gnas pa zhes bya ba theg pa chen po'i mdo' 211

'Jam dpal gyis bstan pa zhes bya ba theg pa chen po'i mdo 211

'Jam dpal gyis zhus pa zhes bya ba theg pa chen po'i mdo' 170, 358

'Jam dpal rnam par 'phrul ba'i le'u zhes bya ba theg pa chen po'i
mdo 211

'Jam dpal rnam par rol pa zhes bya ba theg pa chen po'i mdo 210

'Jig rten bzahag pa 264

'Jig rten 'dz-ind kyi yongs su dris pa zhes bya ba'i mdo 259

'Jig rten gyi rjes su 'thun par 'jug pa zhes bya ba theg pa chen po'i
mdo' 152

K

Khams gsum gy-is bstod pa zhes bya ba 190, 345, 346

Khams mang po'i mdo' 241

Khang bu brtsegs pa'i mdo' 275

Khar sil bcang ba'i kun tu spyod pa'i cho ga 281

Khar sil gi mdo' 281

Khye 'u bzhi 'i ting nge 'dzind ces bya ba theg pa chen po'i mdo 164
Khye'u rin cen zla bas zhus pa zhes bya ba theg pa chen po'i mdo
172

Klu'i rgyal po gzi can gis zhus ba zhes bya ba'i gzungs 320
Klu'i rgyal po ma dros pas zhus pa zhes bya ba theg pa chen po'i
mdo' 170

Klu'i rgyal po rgya mtshos zhus pa zhes bya ba theg pa chen po'i
mdo 170, 172

Klu'i rgyal po rnga sgra'i tshigs su bcad pa 278

Klu'i rgyal po sog ma myed kyi gzungs 325, 347

Ko 'u shi kas zhus pa zhes bya ba theg pa chen po'i mdo 212

Ku na la '-i rtogs pa brjod pa 232

Kun tu bzang po zhes bya ba'i gzungs 319

Kun tu rgyu sen rings kyis zhus pa zhes bya ba'i mdo 172

L

Lag na rdo rje bcu'i snying po 320

Lang gar gshegs pa theg pa chen po'i mdo 249

Las brgya tham pa 288

Las gdags pa 260

Las kyi sgrib pa rgyun gcod pa zhes bya ba theg pa chen po'i mdo'
242

Las kyi sgrib pa rnam par dag pa zhes bya ba theg pa chen po'i mdo
242

Las ky-i tshul bshad pa 260

Las rnam par 'byed pa 274

Legs nyes kyi rgyu dang 'bras bu bstand pa zhes bya ba'-i mdo' 274

Lhag pa'i bsam ba brtan pa'i le'u zhes bya ba theg pa chen po'i mdo
184

Lha'i bu rab brtsal sems kyis zhus pa zhes bya ba theg pa chen po'i
mdo' 178

Lha'i mdo' 277

Lha'-i mdo' nyung ngu 277

Lha mo brgyad kyi gzungs 324

Ltung ba sde lnga'i dge ba myi dge ba'i 'bras su brtag pa'-i mdo' 277

M

Ma ga da'i bzang mo'i rtogs pa brjod pa 227

Mar me dbul ba zhes bya ba theg pa chen po'i mdo 198

Mar mye mdzad kyis lung bstan pa zhes bya ba theg pa chen po'i
mdo 225

Ma skyes dgra 'gyod pa bsal ba zhes bya ba theg pa chen po'i mdo'
158

Mchod pa'i sprin ces bya ba'i gzungs 318

Mchod rten bskor pa tshigs su bcad pa zhes bya ba 281

Mdangs phyir 'phrog pa zhes bya ba'i mdo' 320

Mdo chen po 'dus pa chen po'i mdo zhes bya ba 303

Mdo chen po gzugs can snying pos bsu ba zhes bya ba 303

Mdo chen po kun tu rgyu ba dang kun tu rgyu ba ma yin pa dang
mtshun pa'-i mdo zhes bya ba 303

Mdo chen po lnga gsum pa zhes bya ba 302

Mdo chen po rgyal mtshan dam pa zhes bya ba 303

Mdo chen po rgyal mtshan mchog ces bya ba 303

Mdo chen po sgyu ma'i dra ba zhes bya ba 302

Mdo chen po stong pa nyid chen po zhes bya ba 302

Mdo sde chen po stong pa nyid ces bya ba 302

Mdzangs blun zhes bya ba'i mdo 361. See also 'Dzangs blun zhes
bya ba 'i mdo

Me kha la zhes bya ba'i gzungs 322

Me tog brtsegs pa zhes bya ba'i gzungs 319

Me tog gi tshogs shes bya ba theg pa chen po'i mdo' 192, 345

Me'u 'gal gi bu chen pos ma dmyal khams nas drangs pa bshad pa'-i
mdo 280, 348

Mngon par 'byung ba'i mdo 279

Mun kyi nags tshal gyi sgo zhes bya ba'-i mdo' 274

Myi 'am ci'i rgyal po ljon pas zhus pa zhes bya ba'i theg pa chen po'i
mdo' 179

Myig nad rab tu zhi bar byed pa'i mdo 320

Myig rnam par sbyong ba zhes bya ba'i rigs sngags 320

My-i rgod rnam par 'joms pa zhes bya ba'-i gzungs 321

Myi rtag pa nyid kyi mdo 276, 280, 281

N

Nad thams cad rab tu zhi bar byed pa zhes bya ba'i gzungs 321

Nag po chen po'i gzungs rims nad thams cad las rnam par thard par
byed pa 324

Nam mkha'i snying po zhes bya ba theg pa chen po'i mdo 210

Nam mkha' mdzod kyis zhus pa zhes bya ba theg pa chen po'i mdo
172

Nam mkha' snying po'i mtshan brgya rtsa brgyad pa gzungs sngags
dang bcas pa 327

Ngan 'gro thams cad yongs su sbyong ba gtsug tor rnam par rgyal
ba zhes bya ba'i gzungs 322

Nges pa dang ma nges par 'gro ba'i phyag rgya la 'jug pa zhes bya ba
theg pa chen po'i mdo 248

Nye bar 'khor gyis zhus pa zhes bya ba'i mdo 171

O

'Od zer can zhes bya ba'i gzungs 319

P

Phag mo rtogs par brjod pa zhes bya ba'-i mdo 232

Pha rold tu phyind pa lnga bstand pa zhes bya ba theg pa chen po'i
mdo 232

Pho brang 'khor skyong zhes bya ba theg pa chen po'i mdo 234, 360

Phung po gsum pa zhes bya ba theg pa chen po'-i mdo' 241

Phy-ir bzlog pa 'phags pa stobs can zhes bya ba 322

Phyir myi ldog pa'i 'khor lo zhes bya ba theg pa chen po'i mdo 224

Phyir zlog pa 'phags pa rnam par rgyal ba can zhes bya ba 322

Phyogs bcu'i mun pa rnam par seld pa zhes bya ba theg pa chen po'i
mdo' 192, 345

Pya ka kar rna'i nang nas 'byung ba gza' dang rgyu skar gi rang
bzhin bshad pa 265

R

Rab tu zhi ba rnam par nges pa cho 'phrul gi ting nge 'dzind ces bya
ba theg pa chen po'i mdo 160

Rdo rje'i snying po'i gzungs zhes bya ba theg pa chen po'i mdo 210

Rdo rje 'jigs byed 324

Rdo rje rgyal mtshan gyi yongs su bsngo ba 152
 Rgya cher rold pa zhes bya ba theg pa chen po'i mdo 153
 Rgyal ba'i blo gros zhes bya ba'i theg pa chen po'i mdo' 276
 Rgyal bu don grub kyi mdo' 279
 Rgyal bu kun tu dge' zhes bya ba theg pa chen po'i mdo 264
 Rgyal mtshan gyi rtse mo'i dpung rgyan ces bya ba'i gzungs 319
 Rgyal po la gdams pa zhes bya ba theg pa chen po'i mdo' 217
 Rgyan stug po zhes bya ba theg pa chen po'i mdo 216
 Rgyu gdags pa 216
 Rig pa'i rgyal mo so sor 'brang ba chen mo 326
 R-i grod ma lo ma gyon pa'i gzungs 334
 Rig snags kyi rgyal mo rma bya chen mo 326
 Rig sngags kyi rgyal mo chen mo rgyal ba can zhes bya ba 322
 Rigs sngags rkyi rgyal po dbugs chen po zhes bya ba 324
 Rims nad rab tu zhi bar byed pa'i gzungs 321
 Rin cen dra ba can gyis zhus pa zhes bya ba theg pa chen po'i mdo
 171
 Rin po che'i mtha' zhes bya ba theg pa chen po'i mdo 211
 Rmad du byung ba zhes bya ba chos kyi rnam grangs 280
 Rnam par grol ba'i lam las sbyangs pa'i yon tan bstan pa zhes bya
 ba 279
 Rnam par my-i rtog par 'jug pa zhes bya ba'i-i gzungs 240
 Rnam par 'phrul ba'i-i rgyal pos zhus pa zhes bya ba theg pa chen
 po'i mdo' 179
 Rnam par 'thag pa thams cad bsdu pa zhes bya ba theg pa chen po'i
 mdo 242
 Rnga bo che chen po 'i le'u zhes bya ba theg pa chen po'i mdo 216
 Ro langs bdun pa zhes bya ba'i-i gzungs 334
 Rta rna'i rtogs pa brjod pa 264
 Rten cing 'brel bar 'byung ba dang po dang rnam par dbye ba bstan
 pa zhes bya ba'i mdo. See Brtend cing 'brel par 'byung ba'i
 dang po dang rnam par dbye ba bstand pa zhes bya ba'i
 mdo'
S
 Sa'i dbang po zhes bya ba'i gzungs 319
 Sa lu'i ljang pa zhes bya ba theg pa chen po'i mdo 241
 Sangs rgyas bcu gnyis pa zhes bya ba theg pa chen po'i mdo 191,
 345
 Sangs rgyas bcu pa zhes bya ba theg pa chen po'i mdo 191, 345
 Sangs rgyas bdun pa zhes bya ba theg pa chen po'i mdo 192, 345
 Sangs rgyas brgyad pa zhes bya ba theg pa chen po'i mdo' 191, 345
 Sangs rgyas 'gro ba zhes bya ba theg pa chen po'i mdo' 216
 Sangs rgyas kyi dbun rgyan zhes bya ba theg pa chen po'i mdo' chos
 kyi rnam grangs chen po 192, 345
 Sangs rgyas kyi mdzod chos kyi yi ge 216
 Sangs rgyas kyi mtshan lnga stong bzhi brgya lnga bcu rtse gsum
 pa 191, 345
 Sangs rgyas kyi rtogs pa brjod pa shes ldan gi mdo 226
 Sangs rgyas kyi sa zhes bya ba theg pa chen po'i mdo' 241
 Sangs rgyas kyi sde snod tshul khr-ims 'chald pa tshar gcod pa zhes
 bya ba theg pa chen po'i mdo 233

Sangs rgyas ky-i stobs bskyed pa'-i cho 'phrul rnam par 'phrul ba
 bstand pa zhes bya ba theg pa chen po 'i mdo 241
 Sangs rgyas ky-i yul bsam gyis myi khyab pa bstan pa zhes bya ba
 theg pa chen po'i mdo 234
 Sangs rgyas myi spong ba zhes bya ba theg pa chen po'i mdo' 279
 Sangs rgyas rjes su dran pa 280
 Sangs rgyas thams cad kyi yan lag dang ldan ba zhes bya ba'i
 gzungs 321
 Sangs rgyas thams cad kyi yul la 'jug pa ye shes snang ba'i rgyan
 ces bya ba theg pa chen po'i mdo 312
 Sa skya bka' 'bum 27
 Sbyin ba 'i legs pa 232
 Sby-in pa'-i pha rold tu phy-ind pa zhes bya ba theg pa chen po '-i
 mdo 232
 Sdong po rgyan gyi mchog ces bya ba'i gzungs 327
 Sdug bsngal brgyad sbyong ba zhes bya ba theg pa chen po'i mdo'
 276, 347
 Seng ge'i sgra sgrags pa zhes bya ba theg pa chen po'i mdo 224
 Sgo mtha' yas pas bsgrub pa zhes bya ba'i-i gzungs 324
 Sgra chen po zhes bya ba theg pa chen po 'i mdo 259
 Sgra sbyor bam po gnyis pa 350
 Sgyu ma lta bu'-i ting nge 'dzind ces bya ba theg pa chen po'i mdo'
 159
 Shes rab kyi pha rold tu phyind pa kun tu bzang po'i mdo' 252
 Shes rab kyi pha rold tu phyind pa stong phrag brgya pa 48
 Shind tu rgyas pa chen po 'i sde nyi ma 'i snying po zhes bya ba'i
 mdo' 204
 Shis pa brjod pa'i le'u zhes bya ba 284, 348
 Sku gsum kyi theg pa chen po'i mdo 217
 Sku gsum theg pa chen po'i mdo 259
 Skyes bu dam pa'i mdo' 277
 Skyes pa'i rabs kyi rgyud 105, 296, 349
 Snang ba bsam gis myi khyab pas bstand pa zhes bya ba'i chos kyi
 rnam grangs 234
 Sny-ing rje chen po yi pad ma dkar po zhes bya ba theg po'i mdo
 310
 Snying rje'i mchog ces bya ba'i gzungs 324
 Snying rje pad ma dkar po zhes bya ba theg pa chen po'i mdo' 204
 Sor mo 'phreng ba la phan ba zhes bya ba theg pa chen po 'i mdo
 310
 Spobs pa'i blo gros kyis zhus pa zhes bya ba theg pa chen po'i mdo
 171
 Sprin chen po'i mdo 318
 Sprin chen po'i mdo las phyogs bcu'i byang chub sems dpa' rgya
 mtsho 'dus pa'i dga' ston chen po la rtse ba zhes bya ba'i
 le'u 318
 Sprin chen po rlung gi dkyil 'khor kyi le'u klu thaMs cad kyi snying
 po zhes bya ba theg pa chen po'i mdo 318
 Sprin chen po zhes bya ba theg pa chen po'i mdo 303
 Spyran ras gzigs dbang phyug gis chos bdun pa zhes bya ba theg pa
 chen po'i mdo 171
 Spyran ras gz-igs shes bya ba theg pa chen po'i mdo 198

Sred myed kyi bus zhus pa zhes bya ba theg pa chen po'i mdo' 179,
359

Srid pa 'pho ba zhes bya ba'i theg pa chen po'i mdo 259
Stag rna'i rtogs pa brjod pa. See Rta rna'i rtogs pa brjod pa
Stong chen mo rab tu 'jom ma zhes bya ba'i mdo 326

T

Thabs mkhas pa chen po sangs rgyas drin lan bsab pa'-i mdo' 302
Thams cad la myi 'jigs pa sbyin ba zhes bya ba'-i gzungs 318
Thard pa chen po phyogs su rgyas pa 'gyod tshangs kyi sdig sbyangs
te sangs rgyas su grub par rnam par bkod pa zhes bya ba
theg pa chen po'i mdo 192, 345
Theg pa chen po'i man ngag ces bya ba theg pa chen po'i mdo 244
Theg pa chen po la dad pa rab tu sgom ba zhes bya ba theg pa chen
po'i mdo 224
Thub pa chen po drang srong gar bas ltas gi rnam pa bstan pa zhes
bya ba'i gtsug lag 265
Ting nge 'dzind kyi mchog dam pa 159
Tog gzungs 28
Tshangs pa'i dpal lung bstan pa zhes bya ba theg pa chen po'i mdo
225
Tshangs pa'i dra ba'-i mdo 278
Tshangs pa khyad par sems kyis zhus pa zhes bya ba theg pa chen
po'i mdo 178
Tshangs pas byin gyis zhus pa zhes bya ba theg pa chen po 'i mdo
173
Tshangs pas zhus pa zhes bya ba theg pa chen po'i mdo 171
Tshe dpag tu myed pa'i snying po zhes bya ba'i gzungs 319
Tshe mtha'i mdo' 274
Tshe 'pho ba ji ltar 'gyur ba zhus pa'i mdo 173
Tshigs su bcad pa bzhi pa 277
Tshogs kyi bdag po'i snying po 319
Tshul khrims nyams pa'i rnam par smyind pa lci yang bstand pa'i
mdo' 281
Tshul khrims yang dag par ldan pa zhes bya ba'i mdo' 275

Y

Yang dag par sbyor ba'i thig le rgyud 97
Ye shes ta la la zhes bya ba'i gzungs 'gro ba thams cad yongs su
sbyong ba 334
Y-i ge drug pa zhes bya ba'-i r-ig sngags 320
Yi ge myed pa'-i za ma tog rnam par snang mdzad ky-i snying po
zhes bya ba theg pa chen po'i mdo 190, 345
Yongs su mya ngan las 'das pa chen po'i mdo 249
Yongs su mya ngan las 'das pa'i mdo 280
Yongs su sngo ba'i 'khor lo zhes bya ba theg pa chen po'i mdo 252
Yul 'khor skyong gyis zhus pa zhes bya ba theg pa chen po'i mdo
179, 360

Z

Za ma tog bkod pa zhes bya ba theg pa chen po'i mdo' 190, 345
Zas kyi 'tsho ba rnam par dag pa theg pa chen po'i mdo' 282
Zla ba'i khyim rtsi ba dang rgyu skar rtsi ba'i cho ga mdo sde las
byung ba zla ba'i khyim rts-i ba 265

Zla ba'-i mdo' 275

Zla ba'i snying po shes rab kyi pha rol tu phyin pa theg pa chen po'i
mdo 328

Zla 'od kyi rtogs pa brjod pa 226

Zung gi mdo chos kyi rnam grangs 153

GENERAL INDEX

A

- Abhijñāraja, Ngönkhyen Gyelpo, *mngon mkhyen rgyal po* 269
 Acala, Miyowa, *mi g.yo ba* 122, 140, 142, 298–299
 Kneeling Acala, Miyowa Pütsuk, *mi g.yo ba pus btsugs* 299
 Agastya 157
 Agön Zangpo, *a mgon bzang po* (1420–1482) 16, 98–99
 Ajitaśrībhadrā 232, 264
 Akaniṣṭha, Ogmin, *'og min* 108, 202
 Akṣobhya, Mikyöpa, *mi bskyod pa* 50, 101, 117, 129, 246–247
 Alchi, *al lci*
 Dukhang, *'du khang* 113
 Lhakhang Soma, *lha khang so ma* 113–114
 Shangrong temple 262–263, 267–269
 Sumtsek, *gsum brtsegs* 113
 Amépel, *a me dpal/a ma dpal* (b. 1388) 16
 Amitābha, Öpakmé, *'od dpag med* 54, 101, 118, 247, 267
 Amitāyus, Tsépakmé, *tshe dpag med* 94–95, 121, 256
 Amoghasiddhi, Dönyö Druppa, *don yod grub pa* 54, 250, 253
 antelope, birth story 187
 Apple, James 358
 Arāḍhakālāma, Gyutsel Shéjékyibu Ringdupur, *sgyu rtsal shes byed kyi bu ring du 'phur* 236
 Āryaśūra 105, 148, 349
 Asita 209
 Aśokottamaśrī, Nyangen Méchokpel, *mya ngan med mchog dpal* 267
 Avalokiteśvara, Chenrézik Wangchuk, *spyan ras gzigs dbang phyug* 119–123, 287
 Amoghapaśa, Dönyö Zhakpa, *don yod zhags pa* 119–120, 287
 Ekādaśamukhāvalokita, Chenrézik Chuchikzhel, *spyan ras gzigs bcu gcig zhal* 119, 272–273
 Hariharivarivahānodbhava Avalokiteśvara, Hari Hari Harila Zhönpar Gyurpé Chenrézik Wangchuk, *ha ri ha ri ha ri la zhon par gyur pa'i spyang ras gzigs dbang phyug* 120, 289
 Padmajala Avalokita, Chenrézik Pémédra, *spyan ras gzigs pad ma dra ba* 17
 Ṣaḍakṣara Avalokita, Chenrézik Yige Drukpa, *spyan ras gzigs yi ge drug pa* 119, 138–139, 286
 Siṃhanāda Avalokiteśvara, Chenrézik Wangchuk Seng-gédra, *spyan ras gzigs dbang phyug seng ge sgra* 120, 288
 Aṣṣahya 155
 Ayogrha 197

B

- Bālacandra 225
bam po 11, 36, 344, 358, 359
 Bardzong, *bar rdzong* 119, 136
 Bari Lotsawa, *ba ri lo tsā ba rin chen grags* (1040–1111) 120

- Basgo, *ba mgo* 10, 11, 179, 342, 347–349, 353–355, 357–361
 Serzang Lhakhang, *gser zangs lha khang* 354
 Bhaiṣajyaguru, Sanggyé Menla, *sangs rgyas sman bla* 118–119, 254, 270
 Bhallika, Zangkyong, *bzang skyong* 112, 155, 238
 Bhutan 353
 Bicher, *byi gcer* 355
 Bodhgaya 136
 Bodhi, birth story 180, 182
 Bodhisattva
 Eight Close Sons, Nyébése Gyé, *nye ba'i sras brgyad* 103
 Eight Great Bodhisattvas, Jangchup Sempa Gyé, *byang chub sems dpa' brgyad* 103
 Bonani, George 38
 book cover 23, 93–98, 99, 104, 109, 111, 112, 116, 136
 Brahma, birth story 193–194
 Brahmā, Tsangpa, *tshangs pa* 107–108, 112, 163, 194, 207, 244
 Brahmin 105–106, 109, 150, 157, 166, 180, 196, 209, 212
 Buddha
 Eight Medicine Buddhas, Menla Déshek Gyé, *sman bla bde gshegs brgyad* 118, 256–257, 368
 Eight Uṣṇīṣa Buddhas 103
 Seven Successive Buddhas, Sanggyé Rapdün, *sangs rgyas rabs bdun* 56, 118–119, 251–261
 Snow-Lake Buddha, Gangchen Tsogyel, *gangs chen mtsho rgyal* 251
 Buddhaprabha 166
 Buddha's life
 archery contest 109, 213
 ascetic's teaching 236
 attending school 109, 212
 awakening 104, 108, 110–111, 113, 115–116, 136, 230
 birth 108, 205, 207
 crowning Maitreya 203
 cutting the hair 221
 descent from Trayastriṃśa heaven 111–112, 116, 244
 dream of Māyā 206
 Eight Great Events 97, 115–118
 encountering an elephant 214
 first sermon 112, 113, 114, 116–117, 244
 four encounters 109–110, 218
 great departure 109, 220
 guarded in palace 110, 219
 life in the harem 109, 215
 monkey offering honey 111–112, 239
 parinirvāṇa 107–108, 113, 114, 206
 practicing asceticism 110, 223
 protected by Mucilinda 111, 231
 return of Kaṇṭhaka 110, 222
 seven steps 109, 208
 Sujātā offering the milk rice 110, 229
 Sujātā preparing the milk rice 110, 228
 taming the elephant 111, 114, 116–118, 238–239, 243

teaching in Tuṣita heaven 108, 202
 victory over Māra 110, 113–114, 116, 235, 237
 visit of Asita 109, 209
 buffalo, birth story 107, 200
 Butön Rinchendrup, *bu ston rin chen grub* (1290–1364) 109

C

Candra 248
 Central Tibet 16, 20, 38, 108, 114, 116, 133, 342, 352, 357
 Chen, Ruixuan 358
 Chharang 11, 296, 349
 childless 105, 176
 Chimpuma, *mchims phu ma* 341
 Chödrup, *chos grub* 281
 Chögyel Pakpa, *chos rgyal 'phags pa* 28
 Chönyi Tsültrim, *chos nyid tshul khriims* 184
 Cleveland Museum of Art 136–137
 codicology 25, 28, 29–34, 42, 43, 357, 363, 365, 369
 colophon 11, 28, 36, 97, 314, 346, 347, 349, 350, 353, 358, 359,
 360, 364, 366
 consecration verse, *ye dharmā* formula 90, 94, 97, 101, 130,
 148, 154, 366

D

Dalton, Jacob 29
 Ḍamarupa 94
 Dānaśīla 152, 153, 160, 166, 170, 173, 198, 199, 211, 224, 234,
 240, 241, 242, 244, 252, 260, 275
 dedications, dedicatory notes 10, 30, 48, 58, 154, 174, 292, 364,
 365, 366, 367
 deluxe edition 16, 28, 39, 42, 343, 351, 364
 Denkarma, *ldan dkar ma* 341
 Densatil, *gdan sa mthil* 142
 Derge 10, 11, 343, 344, 346, 347, 349, 350, 352, 358, 359, 360, 361
 Devacandra 226, 249, 259, 281, 292
 Devadatta 109
 Dharmadhātuvāgiśvaramaṇjuśrīmaṇḍala 103
 Dharmākara 274
 Dharmakīrtisāgaraghoṣa, Chödrak Gyatsöyang, *chos bsgrags
 rgya mtsho'i dbyangs* 268
 Dharmasīla 359
 Dharmasribhadra 226, 227, 228, 275, 279
 Dharmasriprabha 234
 Dharmatāśīla 165, 184, 199, 359
 Dhārmikasubhūtiḥoṣa 349
 Dharmodgata, Chöpak, *chos 'phags* 90, 103
 Dīpaṃkara, Marmédzé, *mar me mdzad* 66, 102–103
 Dīpaṃkaraśrījñāna 171, 217
 Dolpo, *dol po* 16, 142, 351, 355, 358

Domang, *mdo mang/mangs* 341, 343, 350, 364
 donor 18, 124, 125–127, 129, 132, 140, 141, 142, 314, 315, 328,
 330, 336, 338, 367. See also sponsor
 Dotson, Brandon 29, 35–36, 38
 Drathang 251
 Drigung Kagyü, '*bri gung bka' brgyud* 139
 Dunhuang 22, 29, 38–39, 358, 360–361
 Dzang clan, '*dzang gi rus* 129, 364
 Dzangtruk Yungrung, *gdzang phrug g.yung rung* 364
 Dzong, *rdzong* 140, 141, 143

E

Early Mustang 10, 11, 22, 342, 347, 348, 349, 351, 352, 353, 354,
 355, 357, 358, 359, 360, 361
 Eimer, Helmut 11, 351
 elephant 105–109, 111, 114–116, 163, 175, 177, 195, 206, 214,
 238, 243, 246, 312

F

fish, previous birth 106–109, 169
 foliation 30, 31, 32, 292, 336
 folio margin. See margin
 Four Kadampa Deities, Kadampa Lhazhi, *bka' gdams pa'i lha
 bzhi* 122

G

Gaṇapati, Tsogdak, *tshogs bdag* 107, 123, 131, 140, 305–307
 Gaṅgā, *gang ga* 83–85, 89, 103
 Gépel, *dge dpal* 225, 226, 259, 274
 Gewé Lodrö, *dge ba'i blo gros* 171, 217
 Golden Kanjur 99, 351, 352, 353, 355, 361, 369
 Gondhla 11, 31, 39–43, 280, 342, 349, 359–360, 361
 Gönlingma, *gdon gling rma* 166
 Gönpagang, *gdon pa sgang* 18–19
 goose, vehicle and birth story 107, 181, 194
 Gopadatta 349
 graffiti 129, 131, 132, 328, 336
 Guhyadatta 226
 Gungtang, *gung thang* 16
 Gyantse, *rgyal rtse* 342

H

Hagen, Toni 15
 hare, previous birth 156
 Harrison, Paul 11, 348
 Heimbelt, Jörg 98
 Heller, Amy 142, 355, 367
 Helman-Ważny, Agnieszka 29, 35–36, 38
 Hemis, *he mi* 10, 11, 90, 179, 191, 302, 342, 344, 347–349,
 353–355, 357–361
 Tsom Lhakhang, *tshoms lha khang* 353
 Heruka, *he ru ka* 123, 312
 Yangdak Heruka, *yang dag he ru ka* 124–125, 317
 Hevajra, Kyé Dorjé, *kye rdo rje* 93–98
 horizontal ligature 11, 41, 42

I

Indra, Gyajin, *brgya byin* 107–108, 112, 163, 175, 207, 208, 244
ink 28, 30, 31, 33, 34, 38, 66, 81, 87, 126, 127, 132, 181, 254, 260,
261, 270, 288, 289, 367

J

Jambhala, *dzam+bha la* 107, 123, 132, 300–301
Black Jambhala, *Dzamnag, dzam nag* 123, 301
Jamling, *byams gling* 366
Jampa Shédrupling, *byams pa bshad sgrub gling* 20, 366
Jamyang Shéráp Gyatso, *'jam dbyangs shes rab rgya mtsho*
(1396–1474) 20
jar, birth story 107, 175, 228
Jinamitra 36, 152, 153, 160, 164, 166, 170, 171, 173, 184, 186,
194, 198, 199, 211, 224, 225, 233, 234, 240, 241, 242, 244,
249, 252, 260, 274, 279, 282, 283, 292, 302, 303, 310, 318,
327, 359
Jingyi Nyingpo, *byin gyi snying po* 281
Jñānagarbha 171, 212, 225, 234, 248, 249
Jñānasiddhi 326, 327
Jñānāśīla 248
Jokhang 251
Jumla 17

K

Kagyé, *bka' brgyad* 124
Kagyü, *bka' brgyud* 122, 125
Kamalagupta 280, 281
Kamal Dhoj Tulachan 20
Kanakamuni, Sertup, *gser thub* 118, 257
Kapilavastu 109
Kāśyapa, Ösung, *'od srung* 118, 260
Kauśika. See Indra
Khenpo Tsewang Rigzin, *mkhan po tshe dbang rig 'dzin* 21, 23,
368
Könchokling, *dkon mchog gling* 125, 137–138
Krakucchanda, Khorwajik, *'khor ba 'jig* 118, 256
Kṣānti 189

L

Lainé, Bruno 344, 353–354
Lama Gyelsé, *bla ma rgyal sras* 365, 366
Lang, glang 10, 11, 179, 191, 199, 296, 347–349, 355–361
Lantsa script 94, 95, 101
Lhaseng, *lha seng* 366
Lhenkarma, *lhan kar ma* 341
Lieberman, Philip 17, 18
lion-headed deity 124, 329
Lobo Khenchen Sönam Lhündrup, *glo bo mkhan chen bsod*
nams lhun grub (1456–1532) 20, 367
Lo Gekar, *glo dge dkar* 18
Lo Möntang, *glo smon thang* 16–20, 17, 18, 19, 20, 139, 351, 369
Chöde Monastery 16, 18
Jampa Lhakhang, *byams pa lha khang* 16–17

Tupchen Lhakhang, *thub chen lha khang* 16–17, 201
Lügyeltsen, *klu'i rgyal mtshan* 194, 225
Lungdur, *lung dur* 366–367
Luri 18, 122, 123, 125, 136, 140–142

M

Maas, Philipp 359
Mahākāla, Gönpö, *mgon po* 94, 122–125, 294–295, 313
Jñāna Mahākāla, Yéshé Gönpö, *ye shes mgon po* 122,
294–295
Pañjara Mahākāla Alone in the Ngog Tradition, Gurkyang
Ngogluk, *gur skyang rngog lugs* 122, 295
Pañjaranātha Mahākāla, Gurgyi Gönpö, *gur gyi mgon po*
94, 154
Raven-headed Mahākāla, Gönpö Jarokdong, *mgon po bya*
rog gdong 124
Tiger-riding Mahākāla, Gönpö Takzhön, *mgon po stag zhon*
124, 142, 313
Maitreya, Jampa, *byams pa* 19, 108, 113, 203, 347
Maitribala 160
Mañidhara, Norbu Dzinpa, *nor bu 'dzin pa* 120, 129
Mañjuśrīgarbha 240
Mañjuśrī, Jampel, *'jam dpal* 67, 102–103, 119–120, 128, 272,
283–285
Arapacana Mañjuśrī, Jampel Arapatsana, *'jam dpal a ra pa*
tsa na 272
Mañjuśrī Great Wisdom Hero, Jampel Yeshé Paché, *'jam*
dpal ye shes dpa' che 119, 285
Mañjuśrī Jñānasattva, Jampel Yeshé Sempa, *'jam dpal ye*
shes sems dpa' 119, 283–284
Nāmasaṃgīti Mañjuśrī, Jampel Tsenjö, *'jam dpal mtshan*
brjod 119, 140, 285
Tikṣṇa-Mañjuśrī, Jampel Nönpo, *'jam dpal rnon po* 119, 284
Vajratikṣṇa, Dorjé Nönpo, *rdo rje rnon po* 119
Mañjuśrīvarman 296
manuscriptology 28, 29, 42
Māra, Dü, *bdud* 110, 113–114, 116, 237
margin 30, 31, 32, 34, 38, 212, 246, 250, 254, 256, 262, 266, 268,
270, 286, 312, 343, 365, 370
marginal note 10, 36, 208, 343, 366, 368
marginal title 11, 31, 216, 233
margin size 31
Mathes, Klaus-Dieter 355
Matho 39
Māyā 108–109, 206–207
merchant, birth story 105–106, 154–155, 177
Milarepa, *mi la ras pa* (1040–1123) 109–110, 218
mobile object 29, 344, 366. See also portable artwork
monkey 106–107, 111–112, 183, 188, 200, 239
Möpa Shéráp, *mos pa shes rab* 364
Mucilinda, Tangzung, *btang bzung* 111–112, 116, 231
Mugu, *mu gu* 351
Munevarman 153, 234, 242

mural 17, 18, 107, 113, 136, 137, 140

N

Nairāñjanā 223

Nālāgiri 111, 239

Namgyal Chödé, *rnam rgyal chos sde* 20–21

Lamdré Lhakhang, *lam 'bras lha khang* 21

Namkha Pelgön, *nam mkha' dpal mgon* 353

Navoṣṇīṣamaṇḍala 103

Nepal-German Manuscript Preservation Project 21

Nesar, *gnas gsar* 102, 296, 355

Néten Wangdrak, *gnas brtan dbang grags* 364

Newark 348, 360

Newar style in Tibet, Beri, *bal ris* 136–138

Ngari, *mnga' ris*

Lower Ngari, *mnga' ris smad* 16

Ngorchen Künga Zangpo, *ngor chen kun dga' bzang po* (1382–1456) 16, 20, 28, 98–99, 351–352, 359, 365

Ngor Monastery, *ngor dgon pa* 16

Northeast Indian style in Tibet, Sharri, *shar ris* 134

Nyamdrok Monastery, *nyams 'brog dgon pa* 20

Nyingma, *rnying ma* 18, 124

O

opening sign, *mgo yig* 32, 33, 34, 42

ornamentation 33, 34

orthography 25, 29, 35–38, 42, 350, 357, 367

P

Padampa Sanggyé, *pha dam pa sangs rgyas* (d. 1117) 138

Padmakara 137–138

Padmasambhava, Péma Jungné, *pad ma 'byung gnas* 117, 124, 138–140, 332, 335

page layout 30, 31, 34, 42

paleography 25, 29, 38–41, 357, 364, 367

Pangra Puk, *pang gra phug* 136

Pangtangma, *'phangs thang ma* 341

pantheon 107, 117, 124, 139, 142

paper 24, 28, 30, 50, 126, 127, 130, 132, 156, 212, 230, 262, 270, 364

blue-black paper, *mthing shog* 22, 28, 39, 140, 351

paper size 31

partridge, birth story 106, 174

Peissel, Michel 15, 20–21, 24, 27–28

Pelgyi Lhünpo, *dpal gyi lhun po* 234

Pelgyiyang, *dpal gyi dbyangs* 148, 212

Peltsek, *dpal brtsegs* 148, 212, 226, 240, 254, 274, 279

Penden Lhamo Rematī, *dpal ldan lha mo re ma ti* 124, 138, 337

Phugdrag, *phug brag* 10, 11, 348, 359, 360, 361

Phuntsokling, *phun tshogs gling* 120, 121

Pökhangpa Rinchen Gyeltsen, *spas khang pa rin chen rgyal mtshan* 348

portable artwork 18, 19, 20, 23, 27. See also mobile object

Powers, John 359

Prajñāpāramitā, Shérapkyi Paröltu Chinma, *shes rab kyi pha rol tu phyin ma* 102, 104–105, 140, 147

Prajñāvarman 152, 164, 170, 171, 172, 174, 178, 179, 180, 184, 198, 211, 224, 225, 232, 241, 242, 248, 254, 259, 278, 280, 302, 303, 359

Pritvi Narayan Shah 17

Püntsok Samtenling, *phun tshogs bsam gtan gling* 367

Pupak Samtenling, *phu phag bsam gtan gling* 20, 367

R

radiocarbon dating 42, 43

Rājagrha 111, 239

Ratnacandradāraka 359

Ratnacandrarāja, Rinchen Dawa Gyelpo, *rin chen zla ba rgyal po* 263

Ratnarakṣita 210

Ratnasambhava, Rinchen Jungden, *rin chen 'byung ldan* 53, 133, 247

Ratnaśrī 20

raven-headed deity 124, 328

Rechungpa Dorjédruk, *ras chung pa rdo rje grags* (1085–1165) 122

recitation 24, 131, 342, 343

Réshi Domsumling, *re shid sdom gsum gling* 20

reverse i, *gi gu log* 35, 36, 42

Rinchentso, *rin chen 'tsho* 184

Rinchen Zangpo, *rin chen bzang po* 226, 227, 228, 275, 279, 280, 281

ritual 24, 93, 118, 123, 125, 126, 312, 314, 330, 338, 342, 343

Roesler, Ulrike 361

S

Ṣaḍakṣarī, Yige Drukma, *yi ge drug ma* 120, 129

Sadāprarudita, Taktungu, *rtag tu ngu* 83, 91, 103, 136, 142

Śakra. See Indra

Śākyamuni, Shakya Tubpa, *shākya thub pa* 82, 86, 102–104, 108, 114, 118–119, 131, 140, 146, 261, 271

Śākyaprabha 210, 326, 327

Sakya, *sa skya* 15–16, 20, 27–28, 97–99, 122, 125, 131, 142, 307, 348, 351–352

Sakya Monastery 96–99

Śākyasiṃha 281

Samantabhadra, Küntu Zangpo, *kun tu bzang po ādibuddha* 124, 316

Bodhisattva 22

Samdrup Chörten, *bsam grub mchod rten* 19

Samten, Jampa 360, 361

Sanggyé Ōnpo, *sangs rgyas dbon po* (1251–1296) 138

Sanggyé Püntsok, *sangs rgyas phun tshogs* (1649–1705) 98, 352

Sanggyé Yarjön Shérab Lama, *sangs rgyas yar byon shes rab bla ma* (1203–1272) 138–139

Sangpu Neutok, *gsang phu ne'u thog* 20

Śāṅkāśya 111

Śāntarakṣita (725–783) 118

Śarabha 106, 185–186
 Sārṇāth 112
 Sarvajñadeva 226, 254, 279
 van Schaik, Sam 29, 38
 Scherrer-Schaub, Cristina 29, 32, 38–39, 42
 scribbling 31, 38, 365, 367
 script
 headed, *dbu can* 34, 38, 87, 130, 174, 364, 367
 headless, *dbu med* 27, 34, 38, 41, 81, 89, 130, 160, 176, 246, 270, 330, 365
 running, *'khyug yig* 34
 sculpture 18, 19, 22, 115, 215
 Senggé Namgyel, *seng ge rnam rgyal* (r. 1590–1620) 353
 Shākya Chokden, *shākya mchog ldan* (1428–1507) 20
 Shākya Lodrö, *shākya blo gros* 217
 Shākya Ö, *shākya 'od* 232, 264
 Shalu, *zhwa lu* 136, 140
 Segoma Lhakhang, *bse sgo ma lha khang* 136
 Shérab Lekpa, *shes rab legs pa* 226, 227, 228
 Shey, *shel* 353
 Śibi 105, 149, 150
 Śilendrabodhi 152, 165, 172, 179, 211, 225, 240, 241, 282, 310, 318, 326, 327
 Snellgrove, David 15
 sponsor 39, 357, 364, 366, 367. See also donor
 Śrāvastī 111, 116
 Steinkellner, Ernst 31
 Stog 10, 11, 90, 228, 324, 353, 359–360
 string hole 30, 34, 127
 Subhūti, Ranjor, *rab 'byor* 102
 Sujāta 361
 Sujātā 110, 113, 130, 227–229
 Sunāmaparikīrtanaśrī, Tsenlek Yongdrakpel, *mtshan legs yongs bsgrags dpal* 118, 257, 262
 Supārāga 106, 168
 Surendrabodhi, Sulendrabodhi 159, 172, 174, 178, 184, 186, 194, 198, 200, 210, 211, 218, 241, 248, 259, 277, 306, 312, 318
 Sutasoma 196
 Suvarṇabhadravimalaratnaprabhāsa, Serzang Drimé Rinchenrang, *gser bzang dri med rin chen snang* 266
 symbolic object 24, 342, 343
T
 Tabo, *ta po* 11, 22, 29, 31, 39–43, 342
 Main Temple 113
 Taklung Kagyü, *stag lung bka' brgyud* 138
 Taklung, *stag lung* 138
 Tārā, Drölma, *sgrol ma* 123
 Green Tārā, Drölma Janggu, *sgrol ma ljang gu* 121, 136–137, 291
 Tashi Kabum, *bkra shis bka' 'bum* 140, 142
 Tauscher, Helmut 353–354, 358, 359

Tawang, *rta dbang* 11, 348, 360
 Tempangma, *them spangs ma* 10, 190, 191, 342, 348–349, 351, 353, 358–359, 361
 Tendzin Gyeltsen, *bstan 'dzin rgyal mtshan* 355
 textual addition 37–38, 131
 The Tibetan & Himalayan Library 10
 Tholing, *tho gling* 41, 359
 tigress, birth story 105, 148
 Tötrengtsel, *thod phreng rtsal* 333
 Trapuša, Gagön, *ga gon* 112, 154–155, 238
 Trayastrimśa 111, 244
 Trenkar, *phrad mkhar* 20
 Tsachu, *tsha chu* 364, 365, 366
 Tsarang, *gtsang rang/rong* 18–19, 93–99, 351, 369
 Tsel Gungtang, *tshal gung thang* 342
 Tselpa, *tshal pa* 10, 190, 191, 342, 348–351, 358–359, 361
 Tsültrim Yönten, *tshul khrims yon tan* 227, 275
 Tsünsar, *tsun gsar* 364
 Tucci, Giuseppe 15, 20, 27
 Tupten Dargyeling, *thub bstan dar rgyas gling* 20
 Tuṣita, Ganden, *dga' ldan* 108, 113, 202–203
U
 Udraka Rāmaputra, Rangjégibu Lhakchö, *rangs byed gi bu lhag spyod* 236
 Unmādayantī 167
 Uṣṇīṣavijaya, Tsuktor Namgyel, *gtsug tor rnam rgyal* 121, 290, 368
 Uṣṇīṣavijayā, Tsuktor Namgyelma, *gtsug tor rnam rgyal ma* 129
 Utpalavarnā, Utpalédok, *ut pa la'i mdog* 112
V
 Vairocana, Nampar Nangdzé, *rnam par snang mdzad* 49, 102, 108, 117, 129, 133–134, 137, 202, 246–247, 251, 284
 Vairocanarakṣita 184
 Vaiśālī 111
 Vaiśravaṇa, Namtösé, *rnam thos sras* 124, 336
 Vajradhara, Dorjéchang, *rdo rje 'chang* 94
 Vajrapāṇi, Chakna Dorjé, *phyag na rdo rje* 89, 103, 121–123, 128, 135, 140, 292–293
 Caṇḍamahāroṣaṇa Vajrapāṇi, Chakdor Tumchen, *phyag rdor gtum chen* 121, 292
 Ḍāka Vajrapāṇi, Chakna Dorjé Khadro, *phyag na rdo rje 'kha 'gro* 293
 Nīlāmbaradhara Vajrapāṇi, Chakdor Göngönchen, *phyag rdor gos sngon can* 123, 308–309
 Vajrasattva, Dorjé Sempa, *rdo rje sems pa* 94, 97, 367
 Vajravidāraṇa, Dorjé Namjom, *rdo rje rnam 'joms* 123, 309
 Vasudhārā, Norgyünma, *nor rgyun ma* 123, 306
 Vidyākaraṇa 279
 Vidyākaraśimha 148, 226, 259, 274, 296, 334
 Vijayaśīla 172, 240
 Vipāśyin, Nampar Zikpa, *rnam par gzigs pa* 56, 102, 118, 251

Virūpa 96–97
Viṣṇu 121, 289
Viśuddhasiṃha 225, 226, 254, 259, 274, 334
Viśvantara 161
volume signature 30, 31, 32, 64, 94, 97, 100, 101, 123, 292, 308

W

Wangdrak, *dbang grags*. See also Néten Wangdrak, *gnas brtan dbang grags*
Wanla, *wan la* 124–125, 139, 142
woodpecker, birth story 201
workshop production 102, 104, 126–129, 140, 143
writing exercise 10, 38, 80, 86, 129, 131, 206, 229, 365
Wylie, Turrell 10

Y

Yéshédé, *ye shes sde* 152, 153, 159, 160, 164, 166, 170, 171, 172, 173, 174, 178, 179, 180, 184, 194, 198, 200, 210, 211, 218, 224, 225, 232, 233, 234, 240, 241, 242, 244, 248, 252, 259, 260, 274, 275, 277, 278, 279, 280, 282, 283, 302, 303, 306, 310, 312, 318, 326, 327, 334, 359
Yéshé Nyingpo, *ye shes snying po* 171, 254, 274
Yönten Gyeltsen, *yon tan rgyal mtshan* 365
Yönten Tsültrim Gyeltsen, *yon tan tshul khrims rgyal mtshan* 366

Z

Zhönnupel, *gzhon nu dpal* 326