

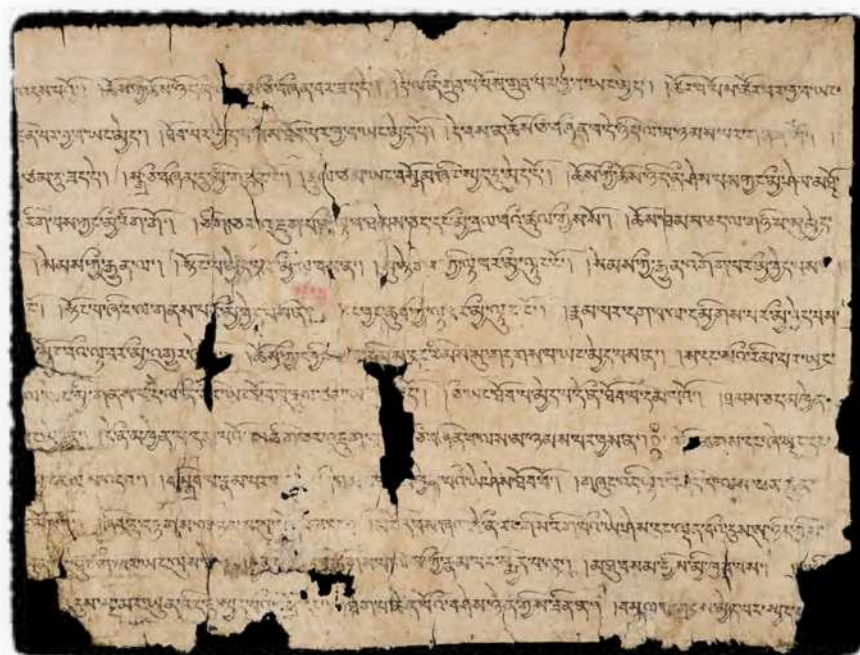
Papers on Central Eurasia

№ 1 (41)

THE TIBETAN CHAN MANUSCRIPTS

A Complete Descriptive Catalogue of Tibetan Chan Texts
in the Dunhuang Manuscript Collections

Sam van Schaik
The British Library



SINOR RESEARCH INSTITUTE FOR INNER ASIAN STUDIES
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Cover Illustration: The earliest surviving Chan manuscript, a scroll fragment from the Tibetan fort at Miran, Lop Nor desert, c. 800. British Library, Or.15000/494. This image is reproduced by kind permission of (c) British Library.

THE TIBETAN CHAN MANUSCRIPTS

A Complete Descriptive Catalogue of Tibetan Chan Texts in the Dunhuang Manuscript Collections

We know of the Tibetan version of Zen or Chan mainly through the manuscripts from the ninth and tenth centuries preserved in the Central Asian cave site at Dunhuang. Herein is the first complete catalogue of these documents, now kept in the British Library (London) and the Bibliothèque nationale de France (Paris). The introduction presents the historical context of these manuscripts, describes their study in modern scholarship, provides a paleographical and codicological typology of the manuscripts, and summarizes the new discoveries in this catalogue. The main part of the catalogue provides detailed descriptions of every text in the manuscripts, with reference to corresponding Chinese Chan texts and studies in modern scholarly literature where relevant. Many manuscripts that had been separated into parts or had their page order disarranged have been restored to their original form. The catalogue is followed by a full bibliography, title index, and concordance.

Sam van Schaik received his PhD from the University of Manchester in 2000 after completing a dissertation on Dzogchen texts of the eighteenth-century master Jigmé Lingpa; the dissertation was published in 2004 as *Approaching the Great Perfection*. His research has focused primarily on the contemplative tradition of the Great Perfection, the tantric ritual system and its social contexts, and the development of mythical narratives of imperial Tibet. Since 1999, Dr. van Schaik has worked at the British Library in London where he is project manager for the International Dunhuang Project. From 2003 to 2005 he was engaged in a task to catalogue the Library's Tibetan Tantric manuscripts in the [Aurel] Stein Collection, and from 2005 to 2008 he worked on the palaeographical and codicological aspects of Tibetan manuscripts from Dunhuang. He has published extensively on these and other manuscripts and their collections, on matters of their reading, and on the varieties of Buddhist practices. In 2011, Yale University Press published his *Tibet: A History*.

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by

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NOTE FROM THE EDITOR

With the publication of *The Tibetan Chan Manuscripts*, the Sinor Research Institute for Inner Asian Studies is pleased to revive the series *Papers on Inner Asia* that was inaugurated in 1987 but was suspended for several years following publication of the fortieth number and the subsequent retirement of the founding editor, Professor Yuri Bregel. With this first (forty-first) number, we have decided to change its name slightly to *Papers on Central Eurasia* so as to better encompass the range of countries and territories about which we have published and will continue to publish. Inviting submissions from scholars around the world, we are committed to a process of double-blind review, expedited preparation of manuscripts, and choice of bound printed copies and downloadable PDFs at modest prices. Basic information regarding manuscript submission may be found on the inside back cover.

PREFACE

This catalogue is one of the results of the Tibetan Zen Project, a three-year research effort that the British Academy funded for the term 2011-2013. It was inaugurated alongside a sister venture, the Chan Database Project, conceived by John McRae with the aim of bringing together all of the Chinese Chan manuscripts in an online database. McRae's untimely death, unfortunately, led to a delay in fulfilling these aspirations, and the Tibetan Zen Project proceeded separately. From the beginning, the project's main aims were to: 1) transliterate all of the Tibetan Chan texts and make these editions available online; 2) translate the key texts; and 3) compose a complete descriptive catalogue of all of the manuscripts.

The transliteration of the texts was accomplished quickly thanks to the help of Drikung Kyabgön Chetsang and the staff of the Songtsen Library in Dehradun, India. Drikung Chetsang had already published a translation of one of the key Tibetan Chan texts into Chinese, along with a transliteration, and was keen to transliterate the remainder of the texts. (see Chetsang 2010). The staff of the Songtsen Library completed the work of transliteration, with the International Dunhuang Project (IDP) editing and performing markup of the text for placement on the IDP website. The two other elements of the project were carried out by the author: The translation resulted in a book on Tibetan Chan, which will be published in the near future; the catalogue is presented here.

This catalogue has its genesis in a smaller research project, also funded by the British Academy. From 2002–2004, Jacob Dalton and I were working at the British Library on a catalogue of the Tibetan tantric manuscripts from Dunhuang. At the same time we also examined the Chan texts, partly because several of them were self-identified as *mahāyoga* (a longstanding puzzle that is addressed in the present catalogue: no.15). With the British Academy grant, we travelled to Paris to examine the Tibetan Chan manuscripts held at the Bibliothèque nationale de France, with the aim of creating a brief catalogue or hand list of these manuscripts. In the end, this goal proved unrealistic, but our efforts culminated in a study of manuscripts combining Chan with *mahāyoga sādhana* practice, published in van Schaik and Dalton 2004.

Thus, this catalogue owes much to John McRae, Drikung Kyabgön Chetsang, Jacob Dalton, and Susan Whitfield, director of IDP. Finally, Christoph Anderl and Imre Galambos provided valuable Sinological assistance.

INTRODUCTION

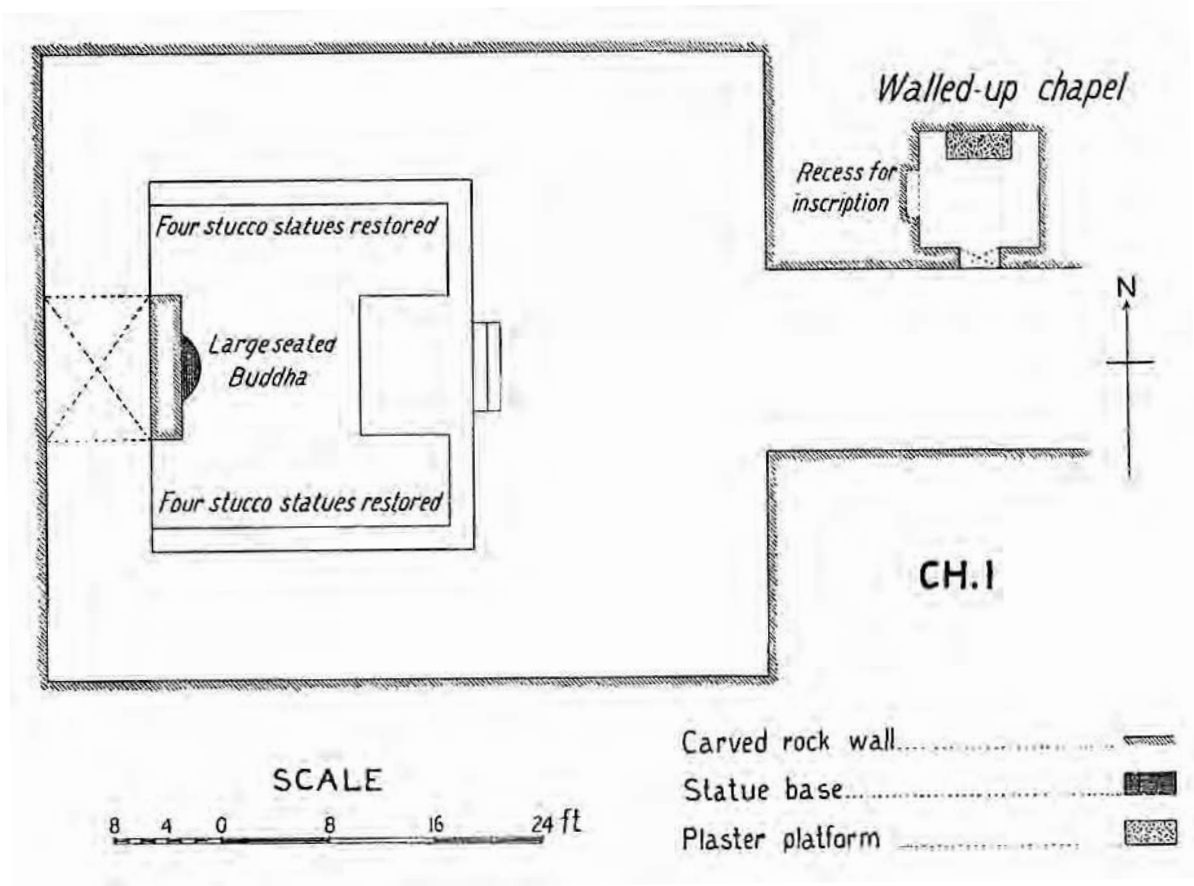
The Dunhuang Manuscripts


Censured in Tibet and forgotten in China, the Tibetan version of Chan Buddhism was almost completely lost to us. Chan first came to Tibet in the eighth century, when Chinese teachers were invited there at the height of the Tibetan Empire, which lasted from the early seventh to mid-ninth century. According to traditional histories, doctrinal disagreements developed between Indian and Chinese Buddhists at the Tibetan court, and the Tibetan emperor called for the situation to be resolved in a formal debate. When the debate resulted in a decisive win by the Indian side, the Chan teachers were sent back to China. Though the historical accuracy of this story is highly questionable, it is certainly true that by the end of the fourteenth century Chan survived in Tibet only as the object of polemics, its original texts all but forgotten.¹

This changed at the beginning of the twentieth century with the discovery of a sealed cave with more than five hundred cubic feet of bundled manuscripts in the Buddhist cave complex at Dunhuang, in Eastern Central Asia. At that time, the caves, numbering four hundred and ninety-two, were in the care of a single monk, Wang Yuanlu (ca. 1849-1931), who was in the process of restoring them. On June 25, 1900, in the course of these restorations, Wang discovered a hidden chamber off the side of one of the cave temples, packed from floor to ceiling with manuscripts and paintings. Rumors of the find began to circulate through the region, as Wang sold some of the scrolls or gave them away as presents. These rumors reached the explorer Marc Aurel Stein (1862-1943), who was in the middle of his second Central Asian expedition. Stein hurried to the caves, surmising that other explorers active in Central Asia would not be far behind.

Over the course of several days, Stein negotiated with Wang, ultimately convincing him to part with a significant portion of the manuscripts and painted scrolls for a modest sum. Other explorers soon appeared at the site, beginning with the French scholar Paul Pelliot (1878-1945), who spent several days of intense reading to select thousands of manuscripts for purchase. In 1909, Pelliot organized an exhibition in Beijing showing a selection of his newly acquired treasures. A year later, the Chinese authorities ordered all remaining Chinese (but not Tibetan) manuscripts in the library cave to be brought to Beijing. This was carried out with only partial success, and later visits to Dunhuang by Japanese and Russian expeditions carried away further small but not insignificant collections of manuscripts. By the late 1920s, the Dunhuang manuscript collection was scattered across the globe. The largest collections are now held at the British Library, the Bibliotheque nationale de France, and the National Library of China (Beijing).

¹ The earliest source for this traditional narrative, the *Testimony of Ba*, is discussed below. A great deal of secondary literature exists on the debate. Among those who have questioned its historicity, see Imaeda and Seyfort Ruegg 1992. On the debate narrative in later Tibetan culture, see van Schaik 2003, Bretfield and Meinert



 Fig. 1. Cave Site at Dunhuang, showing the main cave with the originally walled-up “chapel” off to the right near the entrance, wherein the manuscripts were deposited. As discovered by Aurel Stein and depicted in *Serindia*, Vol. III, Plans, p. 43.



Map 1. Dunhuang and its Surrounding Area



There are also major Dunhuang collections in Russia, India, and Japan.²

Scholars have dated the Tibetan manuscripts from the Dunhuang cave and other Central Asian sites to the ninth and tenth centuries, making them the earliest known source materials for Tibetan Buddhism.³ The manuscripts contain some of the earliest translations of sutras and tantras, as well as Tibetan treatises on philosophy, meditation, and ritual. The Dunhuang collections include the Perfection of Wisdom sutras, as well translations of the works of Nāgārjuna and Vasubhandu and Śāntideva. There are also treatises on Madhyamaka and Yogacara, representing some of the earliest Tibetan writings on Buddhist philosophy. There are also many tantric texts, including a complete early translation of the famous *Guhyasamāja tantra*, various meditation texts (*sādhana*), and treatises on the practice of tantra. Most of these embody the approach to tantra that is preserved in the present-day Nyingma school, especially in the vehicles of *yoga*, *mahāyoga*, and *atiyoga*. The *sādhana*s are dedicated to various deities, including Avalokiteśvara, Vajrasattva and Heruka. The treatises deal with the subjects of tantric views, practices, and vows.⁴



The manuscripts from Dunhuang also include the only surviving texts of the living Tibetan Chan tradition. Because these manuscripts offer a snapshot of the early Chan tradition in the eighth to tenth centuries, they are significant sources for the study of Chinese Chan, Japanese Zen, and Korean Son as well. Furthermore, Tibetan Chan appears to have developed into a distinct tradition with its own character, incorporating elements of tantric Buddhism. All told, these manuscripts reveal a vibrant Chan tradition still in development, with much debate about how the graduated practices taught in the Buddhist scriptures should be integrated with the sudden recognition of the true nature of the mind taught in Chan.

The Study of Tibetan Chan

The term “Tibetan Chan” needs some explanation. It is not meant to bring to mind an independent and self-defined tradition. All that we have for sources, in fact, beside the body of literature preserved in the manuscripts recovered from the library cave at Dunhuang, is a series of

² The best single work on the exploration of the Silk Road sites including Dunhuang is Hopkirk 1980. Aurel Stein’s own account of his negotiations at the cave is in Stein 1921. On the fate of the Tibetan manuscript from the Dunhuang cave in particular, see van Schaik 2002. Aurel Stein also excavated several thousand Tibet manuscripts from other Central Asian sites; only one of these, a fragment from the Tibetan fort at Miran (no. 18 in this catalogue), contains a Chan text

³ We are unable to answer with certainty why the manuscripts were placed in the cave and why the latter was sealed in the early eleventh century. Relevant recent discussions are found in Imaeda 2008 and the second chapter of van Schaik and Galambos 2012.

⁴ In the British Library collection, the Tibetan Buddhist manuscripts were catalogued by Louis de la Vallée Poussin (1962), and many, though not all, of the non-Buddhist manuscripts were dealt with in Thomas Marcelle Lalou catalogued the Tibetan manuscripts in the Bibliothèque nationale de France (Lalou 1939–1961). More recently, the Tibetan tantric manuscripts at the British Library and related manuscripts at the Bibliothèque nationale de France were catalogued in Dalton and van Schaik 2006. All of these catalogues are online at <http://idp.bl.uk>.

citations embedded in a tenth-century treatise, the *Lamp for the Eyes of Contemplation* (*Bsam gtan mig sgron*). Instead, it refers to the existence of a corpus of literature in the Tibetan language that can be textually or thematically associated with Chinese Chan traditions.

In Tibetan Buddhist literature, Chan was always identified with Chinese Buddhism, and when the living tradition of Tibetan Chan declined, and knowledge of its details faded, Tibetans associated it with a single Chinese teacher, known as Hwa shang Ma ha yan (from the Chinese Heshang Moheyan 和尚摩訶衍), and a single event, an eighth-century debate. The story of the debate is derived from an old history known as *The Testimony of Ba* (*Dbā' bzhed*), which represents the event as a battle between exponents of the simultaneous and gradual approaches to enlightenment. Heshang Moheyan is portrayed as representing the extreme position of rejecting all Buddhist practice apart from a recognition of the mind's true nature, which is said to lead to "simultaneous entry" (*cig car 'jug pa*). In later Tibetan Buddhist literature, he became emblematic of an extreme and erroneous form of meditation: the suppression of all mental activity. It is in this latter role that Heshang Moheyan is best known in Tibetan Buddhist literature. According to the Tibetan narrative, the Chinese monk was thoroughly defeated by a representative of Indian scholastic Buddhism, after which the Chinese Buddhist teachers were forced to leave Tibet.⁵

The narrative of the debate became so influential in Tibet that all subsequent discussion of Chan took place within its parameters. What is more surprising, perhaps, is that modern scholarly analysis of the Tibetan traditions of Chan, though drawing on a much wider range of material, has largely remained guided by this framework as well. This may have much to do with the way the study of Tibetan Chan began. Paul Demiéville's examination of the debate, *Le Concile de Lhasa*, was a landmark work in the modern academic study of Chinese and Tibetan Chan when it was published in 1952.⁶ The book broke new ground in taking a Dunhuang manuscript for its primary source: Pelliot chinois 4646, titled *Dunwu dasheng zhengli jue* 頓悟大乘政理決. The manuscript consisted of a series of questions and answers on Chan doctrines, with a preface by Wangxi, an official and student of Moheyan based in Dunhuang, stating that the background to these questions and answers was the patronage of Chan masters by the Tibetan emperor Tri Song Detsen (r. 742–800?) and one of his queens. According to Wangxi, a series of discussions took place between the Indian teachers at the Tibetan court and the Chan teacher Moheyan. In contrast to the Tibetan debate narrative, Wangxi concludes his preface with an edict from the Tibetan emperor supporting Chan.

That traces of Chan in the Tibetan language might have survived in the manuscript cache from Dunhuang was first revealed in 1939, when Marcelle Lalou published her study of Pelliot tibétain 996, a brief account of a previously unknown Chan lineage, beginning in India, passing through Central Asia, and ending in the Tibetan kingdom of Tsongka. But it was many decades later before anyone would undertake a concerted effort to understand Tibetan Chan. The next


⁵ For a translation of the *Testimony of Ba* (*Dbā' bzhed*), see Pasang and Diemberge

⁶ See the bibliography for details of publications discussed in this section.

phase came in the 1970s, when a number of Japanese scholars—led by Daishun Ueyama—began to work directly with the Dunhuang manuscripts. Ueyama had led the way in 1968 when he published a discovery that the manuscript IOL Tib J 710 contained a Tibetan translation of a lineage history from the co-called Northern school, the *Lengqie shizi ji* 楞伽師資記. This discovery opened up the possibility of the existence of a version of Chan in the Tibetan language, and suggested that Tibetan Chan could be affiliated with the Northern lineages known from Chinese Dunhuang manuscripts.⁷

In a later article (1971), Ueyama discussed a whole series of Tibetan manuscripts from Dunhuang that ostensibly presented the teachings of Moheyan and offered a more complex and nuanced view of his teaching style. In another seminal article (1974), Ueyama presented the results of his work on a large miscellany of Chan texts, Pelliot tibétain 116, along with nine other related manuscripts. In discussing these works, he noted the presence of the term *mahāyoga* and suggested that these manuscripts might represent a version of Tibetan Chan that arose after the debate, when Tibetans tried to preserve Chan by incorporating elements of Indo-Tibetan Buddhism. Thus, within a few years Ueyama had opened up the field of Tibetan Chan, defined its primary sources among the Dunhuang documents, and outlined some of the main concerns for its study, including lineal affiliations and doctrinal characteristics. Over the following years, other Japanese scholars, such as Katsumi Okimoto, Hironobu Obata, Ryotoku Kimura, and Yoshiro Imaeda provided new insights through the discovery of more sources for reconstructing Tibetan Chan, including some that survived in Tibet. By the early 1980s, American scholars, including Jeffrey Broughton (1983) and Luis Gomez (1983), drew upon this work.

In 1981, Ryutoku Kimura published his preliminary catalogue of Tibetan Chan manuscripts: *Tonkō chibetto go zen bunken mokuroku shokō* (Tibetan Chan at Dunhuang: A Preliminary Catalogue). This has remained until now the only attempt to catalogue the texts in the Stein and Pelliot collections. It is a fine work, and the present catalogue has often drawn upon it. However, because it was written in the Japanese language and published in a Japanese journal, it has had a limited impact on the study of Tibetan Chan outside of Japan. There are also certain limitations to Kimura's catalogue. In the case of multiple-text manuscripts, the author chose to discuss only the Chan texts, leaving out those he deemed irrelevant, thus occluding important issues about the context and function of Chan literature by those who created and used the manuscripts. Furthermore, working from microfilms, Kimura did not attempt to recombine manuscripts that had been separated into different parts, or to re-order manuscripts that had been put back together in the wrong order.

Since the publication of Kimura's catalogue, scholars have made several advances in our understanding of the manuscript sources on which most of our knowledge of Tibetan Chan in 

⁷ Scholarship on the Chinese Chan manuscripts from Dunhuang has continued apace since the 1920s. The now somewhat dated, the best survey of the field in English is probably the special issue of *Cahiers d'Extrême-Asie* published in 1993; see especially McRae 1993 on the work of Yanagida Seizan, Faure 1993 on European and American Scholarship, and App 1993 for an annotated bibliography.

based. As a result, it seems timely to incorporate the resulting insights into the primarily textual work that has been accomplished so far. Most previous studies of Tibetan Chan have assumed that the manuscript sources date from the period of the Tibetan occupation of Dunhuang, which ended in the middle of the ninth century. Yet much of the Tibetan material from Dunhuang has now been dated to after the end of the Tibetan occupation, from the late ninth to late tenth centuries. In fact, Tibetan Chan seems to have survived well into the tenth century and beyond.

Recent scholarship by Carmen Meinert (2002, 2007a, 2007b), Jacob Dalton (2004), and me (2004, 2012) has examined further the incorporation of Chan meditation techniques into tantric *sādhana* practice in the tenth century. This work has also questioned the assumption made by Giuseppe Tucci and others that, after being banned in Tibet at the end of the eighth century, Chan “went underground” in the form of the Tibetan literature of the Great Perfection, Dzogchen. The symmetries between Chan and Dzogchen are fascinating, but it now seems that they are better understood in the context of the incorporation of Tibetan Chan into tantric *sādhana* practice. Work on three key manuscripts, Pelliot tibétain 626, 634, and 699, has made it possible to see how this happened in practice.

Another advance in recent years has been the digitization of the Central Asian manuscript collections in the British Library, Bibliothèque nationale de France, National Library of China, and other institutions across the world. These digital images, along with the major catalogues of the manuscripts, can be viewed on the website of the International Dunhuang project (IDP). Under the direction of Susan Whitfield, IDP has gradually made available high-quality color images of the manuscripts from Dunhuang and other Central Asian sites. All of the manuscripts in the present catalogue can be viewed on the website, at <http://idp.bl.uk>.

The Tibetan Chan Manuscripts

Roughly 300 manuscripts containing Chinese Chan text and a little over 50 containing Tibetan Chan texts were found in the cave at Dunhuang.⁸ These texts may be classified as follows:



- (i) Apocryphal sutras and commentaries upon them. These are sutras, some of which were translated into Tibetan from Chinese, thought to have been written in Chan communities;
- (ii) Treatises on Chan doctrines in the form of questions and answers, the answers explicating and defending Chan positions, usually with quotations from sutras. Some treatises appear more like dialogues, resembling the “encounter texts” of the later Chan tradition;
- (iii) Treatises discussing Chan practices of teaching and meditation, and/or explicating problem of instantaneous vs. gradual approaches to practice. These are sometimes but not always by named authors;

⁸ The most complete catalogue of Chinese Chan manuscripts is Yanagida 1974. See also the monograph-length overview of the contents of the manuscripts in Tanaka 1983. In English, Sørensen 1989 offers an overview of the Chinese manuscripts

- (iv) Brief sayings of Chan masters, often collected into anthologies of several masters;
- (v) Accounts of masters in a lineage, often containing elements of iii, iv and v above;
- (vi) Poems on the enlightened state.⁹

Such a classification is helpful, but will be misleading if we do not consider the manuscripts in which these texts are found and the social context in which they were created. There were no Chan monasteries at the time, so in Dunhuang, as elsewhere in China, Chan was taught and practiced in mahāyāna Buddhist monasteries alongside other mahāyāna Buddhist practices. A rare reference to a Chan temple is found in the colophon to Pelliot chinois 2292, dated to the year 947; however, the temple mentioned is in Sichuan, not Dunhuang. When we take this into account, it is not surprising to find that many manuscripts containing Chan texts also have texts from other Buddhist traditions, and some texts appear to combine Chan with other traditions. Rather than regarding this a phenomenon of “hybrid” or “syncretic” Chan, it would be better to consider that Chan itself was not at this point distinct enough as a tradition for its textual separation from other genres to be the norm. We should also note that texts not normally considered “Chan texts” per se, such as the *Vajracchedikā-sūtra* (Pelliot tibétain 116), a general explanation of Buddhist meditation (IOL Tib J 709), or a treatise on Buddhist philosophical views (IOL Tib J 121) are unequivocally Chan texts when found in these compendia.

This raises a problem for a thematic cataloguing project: We can identify no clear dividing line between “Chan” and “non-Chan” manuscripts. As with Chan texts per se, manuscripts like Pelliot tibétain 116 also have scriptural texts (in this case the *Vajracchedikā*) and texts on general mahāyāna Buddhist themes. The latter are still “Chan texts” in that they had a function within Chan practices. Any of the hundreds of manuscripts containing the *Vajracchedikā* might have served a similar purpose, an important consideration to keep this in mind, even when we are limiting the focus of our attention to the manuscripts containing texts that can be directly linked, by their content, to the Chan tradition.

The manuscripts chosen for inclusion in the present catalogue all contain texts that discuss Chan themes directly, or can be strongly linked to the activities of the Chan schools. In the latter category are certain apocryphal sutras, such as the *Fawang jing* 法王經 or **Dharmarāja-sūtra*. Hironobu Obata (1974, 1975)  explored the connection between the translation of such sutras into Tibetan and the Chan schools. Other manuscripts that are related to those in this catalogue but cannot be included without significantly widening its scope include: (i) Influential sutras such  as the *Laṅkāvatāra sūtra*, especially in its translation by Chos grub (see IOL Tib J 219), which was done in Dunhuang in 841; (ii) manuscripts by scribes of the Chan manuscripts that include a wide variety of material, from *yogācāra* treatises to tantric texts; (iii) texts that address the question of “instantaneous” (*cig car*) and “gradual” (*rim gyis*) approaches, but are not by authors associated with Chan (for example, the *Madhyamakāloka* of Kamalaśīla in Pelliot tibétain 94, and a treatise by Prajñāśena in IOL Tib J 616).

⁹ A similar list oriented more to the Chinese Chan manuscripts is given in Sørensen 1989, pp. 188–120.

The organizational principle shaping this catalogue was that the original manuscripts should be its core, rather than the texts as defined by previous scholarship, or the isolated parts of manuscripts as defined by library catalogue numbers. Previous scholarship and library catalogues were, of course, invaluable in creating the present register. Nevertheless, it was felt that the reconstructed original manuscripts (and all the texts they contained, not merely those judged to be “Chan texts”) were the best basis for understanding the practices in which these manuscripts were embedded at the time of their writing and use.

New discoveries



Working directly from the manuscripts provides two additional benefits: Chan texts that had previously escaped notice entirely could be included in the catalogue, while those whose parts became separated or were incorrectly mixed-up could be returned to their original order. Thus, the present catalogue contains several new discoveries, including a number of manuscripts that have not previously been noticed as containing Chan texts. So it is with Pelliot tibétain 861, a fragment of a previously unknown, question-and-answer text. For its part, Or.15000/494 is a scroll fragment from the Tibetan fort of Miran with a Chan treatise on one side and a tantric ritual text on the other. Because the fort was abandoned in the mid to late ninth century, this may be the earliest surviving Tibetan Chan manuscript. Some manuscripts are included here that were not connected with Chan before their publication in van Schaik and Dalton (2006): IOL Tib J 1362 and 1774 are identified as Chan texts, and Pelliot tibétain 626 and 634 are understood to be incorporating elements of Chan meditation methods into tantric *sādhana* practice.

Other discoveries add to our understanding of manuscripts that have already been studied. The most extensive discovery of the *Text on the Single Method of Non-Conceptualization* (*Dmyigs su myed pa tshul gcig pa'i gzhung*)—Pelliot tibétain 116—has a significant lacuna in the middle of the text, which Kimura (1977) had noted. However, working from the microfilm, Kimura was not able to refer to the interlinear notes in the text. Here the position of the lacuna is identified, and the missing portion of the text is mostly filled in from another manuscript containing the *Single Method* (Pelliot tibétain 823 [verso]). Another well-known Tibetan Chan text is the questions-and-answers corresponding to the “old questions” of the Chinese *Dunwu dasheng zhenglie jue*, which is supposed to represent the exchange of letters between the Chinese monk Moheyan and Indian monks based in Lhasa. The only previously known Tibetan version is in Pelliot tibétain 823 (recto), an incomplete copy that Yoshiro Imaeda (1975) has transcribed and translated. Here, another part of the same manuscript has been found in IOL Tib J 703, which contains more of the end of the text, and another exemplar of the text in Pelliot tibétain 827, which provides the missing first part of the Tibetan version.

Finally, the catalogue also brings together texts that came from the same original manuscript, but were separated at some point before or after being put in the Dunhuang cave, and thus were

catalogued separately. These reunited manuscripts form two Chan compendia: IOL Tib J 617 + IOL Tib J 707, and IOL Tib J 704 + Pelliot tibétain 829. Kimura (1980) noted the derivation of the latter two manuscripts from a single original manuscript, but he did not attempt a reconstruction from the two extant fragments. One additional manuscript—Pelliot tibétain 118—had been separated into two parts and subsequently put back together incorrectly; it has been restored here to its proper sequence. In order to show as far as possible the coherence of the Chan manuscripts, these and others that are composed of more than one manuscript fragment are catalogued as single items.

Palaeography

The writing style of the manuscripts in this catalogue is categorized based on a Tibetan-language typology of early writing styles that has been treated in detail elsewhere (see van Schaik 2013). The typology recognizes a paradigm shift that occurred after the fall of the Tibetan Empire in the mid-ninth century. It is therefore possible to use it to help date manuscripts, although this should be done with caution and ideally supported by other factors. According to the typology, the basic stylistic types found in the imperial-period manuscripts are as follows:

- (a) Square style, based on the style found in epigraphic sources from the Tibetan imperial period, with short descenders and a tendency to favor straight lines. Found in copies of imperial documents such as the royal annals and law codes;
- (b) Sutra style, based on the ductus of the square style, but adapted to writing swiftly with a flexible nibbed pen (such as a reed pen); longer descenders and the collapse of square forms (e.g., *ba* and the head of *ga*) into triangular shapes. Found in mass-produced Buddhist scriptures from central Tibet and Dunhuang;
- (c) Official styles, comprising a headed style that is similar in ductus to the sutra style, but often written less carefully, and a headless style that alters the ductus in various ways to aid swift writing, including the exclusion of the heads of several letters. Found in official letters;
- (d) Monastic style, a headless style, with a ductus similar to the headless official style; vertically compressed but horizontally extended, and often difficult to read. Found in manuscripts associated with the Sino-Tibetan translator Chos grub, and interlinear notes in many Buddhist texts.

After the imperial period, the Dunhuang manuscripts show a much greater variation in writing style. For this reason, it is not possible to construct a typology with the same clarity as for the imperial-period manuscripts. However, it is possible to trace the development of Tibetan writing towards a more calligraphic form of the headless script, which is found both in documents and Buddhist texts, but most fully developed in the latter.

This makes it plausible to distinguish between styles that were current in the imperial period and those that developed only after the fall of the Tibetan empire. Though it would be misleading



2to suggest that the identification of imperial and post-imperial styles can date manuscripts, it can at least help us to place a manuscript between the mid-ninth and late tenth century.

Catalogue terminology and conventions

A distinction is made between the *manuscript*, the *original manuscript*, the *item*, and the *text*. The *manuscript* refers to all folios found under one pressmark. Thus, the *manuscript* should be distinguished from the *original manuscript*, parts of which may now be found scattered across several pressmarks or even different collections. Based upon this consideration, the present catalogue is organized into forty-two *original manuscripts*, which are composed of fifty-two *manuscripts* with individual pressmarks. An *item* refers to a specific text as it appears in a given manuscript, as one manuscript often contains several textual items. Finally, the *text* refers to the abstract idea of the text (e.g., the *Vajracchedikā-sūtra*), which may be represented in various manuscript exemplars.¹⁰

The manuscript description begins with the pressmark, the identifier assigned by the British Library or the Bibliothèque nationale de France; this is also the best way to find the manuscript on the IDP web database. Where the original manuscript has been reconstructed by reuniting several manuscripts, two or more pressmarks may be provided. This is followed (in the case of manuscripts in the Stein collection) by Aurel Stein's *site number*. Stein assigned these numbers to give a clear account of the provenance of each item. In the case of the Dunhuang cave, the significance of the numbers is still not entirely clear, but at least in some cases they refer to the bundles of manuscripts that were taken from the cave, and therefore may indicate which manuscripts were bundled together. It is interesting to note that many manuscripts that are now in several parts are not marked with similar site numbers, suggesting that they were already in parts when deposited in the cave.¹¹

The physical form of the manuscript is given as one of three types:

- (i) *Pothi*, being oblong loose-leaf pages. The form is sometimes called palm-leaf, though this is misleading in the case of paper manuscripts, and in the Tibetan tradition, *pecha* (*dpe cha*);
- (ii) Concertina, composed of sheets folded into oblong panels. The form is also known as accordion and *leporello*;
- (iii) Scroll, comprising one or more sheets of paper. Tibetan scrolls from Dunhuang occur in two formats, horizontal and vertical.¹²

Most of the manuscripts containing Tibetan Chan texts are incomplete, so in some cases the nature of the original form has to be guessed. For example, a single panel of a concertina may look

¹⁰ These conventions follow those in Dalton and van Schaik 2006.

¹¹ Stein wrote a brief note on the site numbers in his expedition report. See Stein 1921, p. 814, n. 2.

¹² For a more detailed review of the Tibetan manuscripts forms from Central Asia, see Helman-Wazny and van Schaik 2013. On the scroll form, see Fujieda 2002. On the concertina form, see Drège 1984.

very much like a single folio of a *pothi*, the only difference being the nature of the text itself, as the text on the verso on a concertina panel will not usually follow on directly from the text on the recto. In the numbering of pages, *pothi* folios are numbered 1r, 1v, 2r, 2v, and so on. Concertina folios are numbered r1, r2, r3, and so on, until one reaches the verso, where the manuscript is flipped over and continues as v1, v2, v3, and so on. Scrolls in vertical format are numbered simply as r or v followed by line numbers, while those in horizontal format are numbered r1 for the first column of text, r2 for the second, and so on (and v1, v2, etc., on the verso). Numbers given in the catalogue follow the sequence of folios as we have them. For example, Pelliot tibétain 813 has many folios missing, and the remaining folios are numbered 2, 8, 9, 12, and 17 by the Tibetan scribe; however in the catalogue these are referred to sequentially as 1 through 5.

Physical information also includes the state of the manuscript (e.g., whether it is torn), the number of folios or panels, the arrangement of the text on the page, and where relevant, how the pages are numbered. This is followed by physical dimensions, which in the case of *pothi* and concertina apply to a single folio or panel, whereas for a scroll, the dimensions of the whole manuscript are given. Finally, an assessment of the writing style is provided, based on the typology discussed in the previous section.

In the catalogue entries, titles are given where they can be found in the manuscript, or are known from other copies of the same text elsewhere (in the latter case they are put in square brackets). English translations of all known titles are included merely as an aid to those who do not read Tibetan. Sanskrit and/or Chinese versions of the titles are given in the body of the catalogue when necessary. Cross-references to manuscripts that are in the catalogue are given in the form “(Catalogue number / Item).” Canonical references are given to the Derge edition of the Tibetan *bka’ gyur* and *bstan ’gyur* (D) and to the Taisho Tripitaka version of the Chinese canon (T). Indices of titles in Tibetan, Chinese, and Sanskrit appear at the end of the volume.

Each item-level entry in the catalogue ends with the incipit and explicit, which are simply the opening and closing lines of each text. The main reason for including these is as an aid to locating text divisions within manuscripts, as these are not always explicitly signaled. Transliteration of Tibetan is in the Wylie system, with the addition of the capital I to represent the reversed *gi gu* vowel, the @ sign for the opening curl (*mgo yig*), and the exclamation mark (!) for ornamental *shad*. All lacunae are indicated with three dots (...).

CATALOGUE

1

Pressmark: IOL Tib J 198.

Site number: Ch.86.xv.

Form: Pothi, 1 folio, torn at left side, 5 lines on recto, blank verso.

Size: 49 x 6 cm.

Hand: Post-imperial compact headless.

The Noble Sutra of the Supreme Absorption

'Phags pa ting nge 'dzin mchog dam pa zhes bya ba'i mdo

This single folio is the last page of a Tibetan translation of the Chinese apocryphal sutra *Zuimiao shengding jing* 最妙勝定經 (Skt. **Ārya-samādhyagrottama-sūtra*), which is linked to the Chan tradition (Kimura 1980). It is similar to the version preserved in the Tibetan canon (D.137). A complete copy of the sutra is represented in Pelliot tibétain 102 (30/1). The hand in this manuscript is also seen in manuscripts of vinaya texts (IOL Tib J 1, 2) and texts on bodhisattva vows (IOL Tib J 50, 675).

Incipit (1r.1): @// du bam btang ba las/ bcom ldan 'das kyis kun dga' bo la bka' btsal pa'/

Explicit (1r.4–5): /'phags pa ting nge 'dzin mchog dam pa zhes bya ba'i mdo rdzogs s+ho/


2

Pressmarks: IOL Tib J 222 + IOL Tib J 264.

Site number: Ch.73.iii.18, Ch.9.I.40, ch.03. 41.

Form: Pothi, 37 folios, 6 lines per page, numbered *ga* 45 to 80 (with 2 pages numbered 73)

Size: 8.5 x 37.3 cm.

Hand: headed 'sutra style' 

The Book of the Unique King of the Buddha's Dharma, Taught in Eleven Fascicles

Sangs rgyas kyi chos kyi rgyal po'i yi ge bam po gcig bshad pa

Though not previously noticed, these two manuscripts together make a complete item, with IOL Tib J 222 comprising the first and last folios, and IOL Tib J 264 being everything in between. The text is a complete copy of a Tibetan translation of the *Fawang jing* 法王經 or **Dharmarāja-sūtra* (T.2883), a Chinese apocryphal sutra associated with Chan. Other fragments of the sutra are found in IOL Tib J 223, 265–267 as well as Pelliot tibétain 624 and 2105 (3–6, 26/1, 42/3). The sutra is also cited once in the *Dmyigs myed*. Apart from Pelliot tibétain 2105, all copies are close to the canonical Tibetan version (D.243). See Stein, "Tibetica Antiqua I," pp. 156–8 (English translation in *Rolf Stein's Tibetica Antiqua, With Additional Materials*, 8–9).

Incipit (1r.1): @// sangs rgyas kyi chos kyi rgyal po'i yi ge bam po gcig pa'o//

Explicit (37v.4–5): @/:/chos kyi rgyal po'i yi ge bam po gcig bshad pa rdzogs so// // zhus/

3

Pressmark: IOL Tib J 223.

Site number: Ch.73.xiii.14.

Form: Scroll fragment, two text columns per panel, 14 lines per column.

Size: 27 x 22 cm.

Hand: Headed square style with double and mid-line *tsheg*, *da drag* and *a rten*.

The Book of the Unique King of the Buddha's Dharma in Eleven Fascicles

[Sangs rgyas rgyal] *po'i chos kyi yi ge bam po bcu gcig*

This scroll fragment has several archaic palaeographical features. The text is part of chapter 6 of a Tibetan translation of the *Fawang jing* 法王經 or **Dharmarāja-sūtra* (T.2883), a Chinese apocryphal sutra associated with Chan. IOL Tib J 222 + 264 (2) represents the only complete copy; other fragments of the sutra are found in IOL Tib J 265–7 as well as Pelliot tibétain 624 and 2105 (4–6, 26/1, 42/3). The sutra is also cited once in the *Dmyigs myed* (See 21/5). Apart from Pelliot tibétain 2105, all copies are close to the canonical Tibetan version (D.243).

Incipit (r1.1): ... *po'i chos gyi yi ge bam po bcu gcig go//*

Explicit (r2.14): *bal glang gi rgyal po lta bo dang/ myi chen po gzhan las ...*

4

Pressmark: IOL Tib J 265.

Site number: Ch.81.XV.

Form: Pothi, 1 folio, numbered *sa* 28, 5 lines per page.

Size: 7.5 x 42 cm.

Hand: Rough headed style with mid-line *tsheg*.

The Book of the Unique King of the Buddha's Dharma in Eleven Fascicles

[Sangs rgyas rgyal] *po'i chos kyi yi ge bam po bcu gcig go*

A Tibetan translation of the *Fawang jing* 法王經 or **Dharmarāja-sūtra* (T.2883), a Chinese apocryphal sutra associated with Chan. IOL Tib J 222 + 264 (2) represents the only complete copy; other fragments of the sutra are found in IOL Tib J 223, 266–7 as well as Pelliot tibétain 624 and 2105 (3, 5, 6, 26/1, 42/3). The sutra is also cited once in the *Dmyigs myed* (See 21/5). Apart from Pelliot tibétain 2105, all copies are close to the canonical Tibetan version (D.243).

Incipit (1r.1): ... *byang cub sdong po chen po gcig/*

Explicit (1v.5): *men tog gi gdan yod de/ /men tog ...*

5

Pressmark: IOL Tib J 266 .

Site number: Ch.51.I.40.

Form: Pothi, 1 folio, 4 lines per page.

Size: 7.8 x 43 cm.

Hand: Headed sutra style.

The Book of the Unique King of the Buddha's Dharma in Eleven Fascicles

[Sangs rgyas rgyal po'i chos kyi yi ge bam po bcu gcig go]

A Tibetan translation of the *Fawang jing* 法王經 or **Dharmarāja-sūtra* (T.2883), a Chinese apocryphal sutra associated with Chan. IOL Tib J 222 + 264 represents the only complete copy; other fragments of the sutra are found in IOL Tib J 263, 265, 267 as well as Pelliot tibétain 624 and 2105. The sutra is also cited once in the *Dmyigs myed* (See 21/5). Apart from Pelliot tibétain 2105, all copies are close to the canonical Tibetan version (D.243).

Incipit (1r.1): @// mdzad kyIs gsol pa/

Explicit (1v.4): /byang chub sems dpa' nam mkha' mdzod ...

6

Pressmark: IOL Tib J 267.

Site number: not recorded.

Form: Concertina, 1 panel, 6 lines per panel.

Size: 8.5 x 24.4 cm.

Hand: Rough headed style with mid-line *tsheg*.

The Book of the Unique King of the Buddha's Dharma in Eleven Fascicles

[Sangs rgyas rgyal po'i chos kyi yi ge bam po bcu gcig go]

A Tibetan translation of the *Fawang jing* 法王經 or **Dharmarāja-sūtra* (T.2883), a Chinese apocryphal sutra associated with Chan. IOL Tib J 222 + 264 (2) represents the only complete copy; other fragments of the sutra are found in IOL Tib J 263, 265, 266, as well as Pelliot tibétain 624 and 2105 (3–5, 26/1, 42/3). The sutra is also cited once in the *Dmyigs myed* (See 21/5). Apart from Pelliot tibétain 2105, all copies are close to the canonical Tibetan version (D.243).

Incipit (r1.1): ... gyI rnam ni thos pa nyung la shes rab mang/

Explicit (v1.6): bskal pa chen po bcu gnyIs kyI bar du myi thar ro// khyed byang chub ...

7

Pressmark: IOL Tib J 468 + IOL Tib J 709 + IOL Tib J 667.

Site numbers: Ch.XXVII.H, Ch.2.a.A, Ch.0017.

Form: Pothi, 40 folios, 5 lines per page. Margins in red, central string-hole with red circle.

Size: 8.7 x 26 cm.

Hand: Headed post-imperial style; perhaps the same hand as Pelliot tibétain 99.

Incomplete compendium of Chan texts, comprising three Stein manuscripts that had previously been catalogued under different requisitions numbers by de la Vallée Poussin (1962). The manuscript begins with the two folios of IOL Tib J 468, continues through the 37 folios of IOL Tib J 709, and ends with the single folio of IOL Tib J 667. Several folios from the original manuscript are missing. The two folios of IOL Tib J 468 are numbered on the recto 1 and 2, while the folios of IOL Tib J 709 are numbered 4, 7–23, 25, 27–45. The single folio of IOL Tib J 667 is unnumbered, but appears to follow on from 45 and to be the last in the manuscript. The manuscript is missing five folios in total.

The divisions between the separate items within this manuscript as a whole are not always clear; scholars have disagreed on the total number of items contained in this sequence. Poussin (1962) identifies seven, Broughton (1999: 158) counts ten, while Kimura (1980) identifies twelve (see also Ueyama 1983: 337). The present catalogue divides the collection into nine texts, along with some writing practice in another hand on the verso of the final folio.

Item 1

Master Moheyan's Instantaneous Method of Meditation

Mkhan pa ma ha yan gI bsam gtan cig car 'jug pa'I sgo

This text begins on the two folios of IOL Tib J 468 and continues in IOL Tib J 709. The following folios are missing (according to the Tibetan numbering): 3, 5 and 6. The title of the text attributes it to Moheyan 摩訶衍, and though the text may end in any one of the missing folios, it is treated here as a single complete text. Kimura (1976) showed that two quotations from a *Bsgom lung* of Moheyan appear in STMG: 145–146. The first occurs in IOL Tib J 468 (1v–2r), and the second in IOL Tib J 709 (1r). In his catalogue of the manuscript, Kimura (1980) has new texts beginning on IOL Tib J 709: 2v.5 and 4v.1, but as these are separated in the manuscript only by a flower design between the *shad*, it appears that the collator of this manuscript considered them to be subdivisions of the same text. See also the discussion and partial translation of this text in Gomez (1983), who suggests that a text on the “five methods” found in Pelliot tibétain 117 (22/4) and elsewhere may be part of this same text; however, apart from a few similarities in terminology, there is no compelling evidence for this contention. See also the discussion of this and other Moheyan texts in Ueyama (1973).

The first two folios of the text (represented by IOL Tib J 468) are concerned with what is called “the practice of the dharma path” (*chos lam spyod pa*), which centers on sitting and looking at the mind (*sems la bltas*). The text on the first folio of IOL Tib J 709 (f.4 in the Tibetan numbering) responds to several objections to the above practice. Then after a lacuna of two folios, the text on the remaining five folios (ff.7–11 in the Tibetan numbering) continues to respond to objections, with a long section on the six perfections, and a defense of the contemplation on the tathāgathas (*de bzhin gshegs pa'i bsam gtan*). The text ends with two scriptural quotations. Although these are

claimed to be from the sutras, the first (5v.1–2) is found in the *Guhyasamāja-tantra* (D.442: 95a). The second has not been identified.

Incipit (IOL Tib J 468, 1r.1): @//mkhan po ma ha yan gI bsam gtan cig car 'jug pa'I sgo

Explicit (IOL Tib J 709, 6r.3): sems can gI don mdzad pa 'grub par 'gyur ro://

Item 2

Showing Faults in Meditation

Bsam gtan gI skyon rnams bstan pa'

This text on the problems arising in meditation is compiled from three other texts, as noted by Kimura (1980):

(i) From 6r.4 to 7v.5, on the topic of the “five obscurations” (*sgrub pa lnga*), corresponds to a passage from the *Saṃdhinirmocana-sūtra* (D.106: 35a–35b); From 8r.1 to 9v.4, dealing with “the six defects” (*skyon rnam pa drug*) in meditation, partially corresponds to a passage from the *Bhāvanākrama* of Kamalāśīla (the text on 8r.1 corresponds to D.3915: 32a, but the remainder of this section does not);

(ii) From 9v.4 to 11r.1, the discussion of “the four defects of false views” (*log pa lta ba'i skyon bzhi*) is similar to Shenhui's criticism of the Northern School in four pronouncements. This final section provides Tibetan transliteration of the Chinese characters for each of the four misconceptions.

Incipit (6r.4–5): bgegs rnam pa lnga la/ lung dang spyod la lta ba nI zhI gnas kyI bgegs so

Explicit (11r.1): mtshan ma cI byung yang rang gI dben ba'I sems yin no'//

Item 3

Mañjuśrī's Altruistic Questions to Brahma

Tshangs la phan sems kyis 'jam dpal la zhus pa

Questions and answers on various themes between Brahma and Mañjuśrī. The answer to the second question is a critique of the cultivation of each of the six perfections (14v.3–15r.4). While bearing some similarities to the much longer *Brahmaviśeṣaśāntiparipṛcchā-sūtra* (D.160), this is not the same text.

Incipit (11r.2): 'jam dpal gzho nur gyurd pa la phyag 'tshal lo'/

Explicit (19v.4): tshangs la phan sems kyis 'jam dpal la zhus rdzogs so//

Item 4

This text probably starts on the missing folio, which would have had the Tibetan number 26. It takes the form of a dialogue between a questioner (*'dri ba*) and a teacher (*ston pa*). The questions focus on the more extreme aspects of early Chan, with the answers interpreting these aspects in terms of more normative Buddhist doctrine. The view is put forward that the simultaneous approach to enlightenment can still involve different methods. In particular, the metaphor of a doctor using different cures is given (23r.2). The same metaphor is used to make a similar point in IOL Tib J 710 (15/1: 4v–5r). As noted by Kimura (1980), passages from the *Laṅkāvatāra-sūtra* are woven into the master's replies without attribution (compare for example f.27r.1–2 with D.107: 159b.1). Note the similarity of the fragmentary text in Or.15000/494 (18/1), which is partially formed of unattributed lines from the same sutra.

Incipit (20r.1): rtag du bag chags dag cing bskyed/

Explicit (26v.1): chags myed nyer len ma mchis 'gyurd//

Item 5

Teachings by Master Bodhināgendra

Slob dpon byang cub klu dbang gis bshad pa'

The text begins with an answer to the question, “What is the true utterance (*bden pa'i tshig*, Skt. *satya-vācana*) of the bodhisattva?” The initial reply is that a bodhisattva does what he says, and says what he does, expresses what he thinks, and thinks what he expresses. The longer answer (from 27r.3 to 28v.1), mostly in verse, is said to be taken from the sutras (*mdo sde gi nang nas*). Though the verse text is not found in the canon, similar themes are discussed in the *Klu'i rgyal po ma dros pas zhus pa zhes bya ba theg pa chen po'i mdo* (D.156); it is possible that the title of the present text refers to this sutra. Several key terms for Chan are discussed here, including *myi dmyigs* and *myi dran*. There is also reference to the mind's luminosity *'od kyang gsal*, in which it is stated that mind's purity and radiance clears away all defilement (27v.1). The final part of the text is on the benefits of reading and meditating on the *Śatasahāśrikā-prajñāpāramitā-sūtra*.

Incipit (27r.1): byang cub sems dpa'I bden pa'I tshig gang zhe na//

Explicit (29r.2–3): ci bzhin bar spyod lam rnam bzhIr myI nyams par bgyI'o/ rdzogs so/

Item 6

A discussion, in question and answer form, of meditation in terms of calm abiding (*zhi gnas*, skt. *śāmatha*) and insight (*lhag mthong*, skt. *vipāśyana*).

Incipit (29v.1): 'jam dpal gzho nur gyurd pa la phyag 'tshal lo/

Explicit (34v.1): chos thams cad kyang de dang dra 'o//

Item 7

A very brief text on the conjoinment of means (*thabs*, skt. *upayā*) and wisdom (*shes rab*, skt. *prajñā*).

Incipit (34v.2): thabs dang shes rab du ldan pa nI/

Explicit (35r.5): thabs dang shes rab zung du 'brel pa 'o//

Item 8

Essential Teachings on Meditation by Master Haklenayaśas

Mkhan po 'gal na yas bsam gtan gI snying po bshad pa'

On the teachings of the master 'Gal na yas. This name appears to be a Tibetan transliteration of the name of the 23rd patriarch of Chan, Haklenayaśas, derived from the Chinese Helenayeshe 鶴勒那夜奢. The same text is found in Pelliot tibétain 812 (33/2), where the name is rendered 'Gal ya nas; subsequently, this has been 'corrected' to Ma ha yan. This text states that the simultaneous approach to Madhyamaka is the best of all the mahāyāna forms of contemplation, and that there are no methods in the simultaneous approach (*cig car 'jug pa*). This appears to contradict claims in other Dunhuang texts (e.g. Item 4 of the present manuscript) that the simultaneous approach contains many different methods. The text also equates emptiness with *tshor* (Chinese *jue* 覺).

Incipit (35v.1): theg pa ched po'i bsam gtan gI sgo yang mang ste/

Explicit (35v.5): ma gnas par chos mnyam ba nyId la sgoms shig ces bshad do//

Item 9

The Book of Meditation

Bsam gtan gI yI ge

The incipit to this text states “the neck seal of the divine btsan po Khri strong lde btsan appears below,” implying that the original copy of the text had the Tibetan emperor’s seal and was authorized by him. The text begins by stating that it is for mahāyogins, that the teaching herein belongs to the bodhisattva path, and the meditation is that on the tathāgatas, as taught in the *Lañkāvatāra-sūtra* (here, the text is paraphrasing chapter 3 of the sutra). The remainder of the text concerns the nature of transmission and training, including a justification of training in the context of the simultaneous approach.

The text continues on IOL Tib J 667. Although the single folio of IOL Tib J 667 is not numbered, the text continues without a break. This can be verified by comparing the two almost identical passages located at (1) IOL Tib J 709: 38v.2–5 and IOL Tib J 667: 1r.1–4, and (2) IOL Tib J 710: 5r.1–5v.4.

Incipit (IOL Tib J 709, 36r.1–2): lha btsan po khri srong lde brtsan gl mgur gl phyag rgya 'og nas
'byung ba/ /rnal byor chen po la jug pa rnams la dgongs paI don/

Explicit (IOL Tib J 667, 1r.4–5): rang sangs rgyas man cad kyI rtog pa dang// dpyod pa'I bsam ba
can du myI bya'o//://

Item 10

The verso of IOL Tib J 667 seems to have been left blank by the original scribe, and later used as writing practice by another scribe. The lines on the verso include the following: *mkhan po ma ha yan rgyud dang bhyI sh+Na shid*. The hand on the verso appears to be the same as that seen in other manuscripts, including the first folio of Pelliot tibétain 116, the last folio of IOL Tib J 709, and the brief Chan text in Pelliot tibétain 811.

8

Pressmarks: IOL Tib J 617 + IOL Tib J 707.

Site number: Ch.82.II.3, Ch.77.X.7.

Form: Concertina, 11 panels, 5 lines per panel, text rubrication of titles of cited text on recto.

Size: 9 x 25 cm.

Hand: Headed post-imperial style.

Fragment of a compendium of Chan texts composed of two manuscripts from the Stein collection. Their derivation from a single original manuscript has not been previously noted. The manuscript begins with the seven panels of IOL Tib J 617, continuing after a lacuna with the four panels of IOL Tib J 707. To judge from the lacuna in the text of the *Vajracchedikā* on the verso of the concertina (corresponding to D.16: 124a–130b), there is a lacuna of many panels of the concertina between the two surviving fragments.

Item 1

Discussion of the Hundred Insights

[*Shes rab brgya pa zhes bya ba'i rab tu byed pa*]

A version of the *Prajñāsādhakā-nāma-prakaraṇa* of Nāgārjuna. Incomplete at beginning and end. The text differs in places from the canonical edition, as do other Dunhuang versions (see IOL Tib J 618, and Pelliot tibétain 787, 788, 789).

Incipit (IOL Tib J 617 r1.1): ... / /lus kyi bstan ngag yongs myi spang/

Explicit (IOL Tib J 617, r7.5): tsha rgo can la legs rmos kyang/ /lo thog phun sum ...

Item 2

A Text on the Single Method of Non-Apprehension

[*Dmyigs su myed pa tshul gcig pa'I gzhung*]

Question and answer text equivalent to part of Pelliot tibétain 116 (21/5): v5.3–v.10.1. Incomplete at beginning and end. The text represented here all falls within the first part of the of the *Dmyigs myed*, which has the heading: “answers to the questions of those who are attached to substantial things (*dnegos po*) and terminology (*sgra*).”

Incipit (IOL Tib J 707, r1.1): ... 'das pa 'i rang bzhin la/ /gong bur 'du shes ci ltar blta'

Explicit (IOL Tib J 707, r4.5): gal te/ mtshan ma'i sgo nas/ chos ...

Item 3

The Diamond Cutter, a Greater Vehicle Sutra of the Perfection of Wisdom

Shes rab kyi pha rol du phyin pa rdo rje gcod pa theg pa chen po'i mdo

The *Vajracchedikā-sūtra*. Incomplete at beginning and end. The text on IOL Tib J 707 is equivalent to D.16: 123b–124a. The text on IOL Tib J 617 is equivalent to D.16: 130b–131b.

Incipit (IOL Tib J 707 v1.1): ... bar bya ste/ /sbyin ba byin bas/

Explicit (IOL Tib J 617 v7.6): rab byord de bzhin gshegs pa zhes bya ba ni/ ...

9

Pressmark: IOL Tib J 689.

Site number: Ch.0021.

Form: Pothe, 2 folios, 4 lines per folio (final folio 9 lines), margins in red, guidelines in pale red.

Size: 9 x 34.3 cm.

Hand: Headed, post-imperial; perhaps the same scribe as Pelliot tibétain 626, 634 and 699.

The first folio and recto of the second folio contain a complete text, which has been written with enough space between the lines to allow interlinear notations, though no annotation are present. The verso of the second folio contains unrelated notes—an enumeration of sutras and a list of abbatial successions—though these may be by the same scribe as the main text.

Item 1

Brief Precepts

[*Lung chung*]

Short Chan treatise on the method of looking at one's mind (*rang gi sems la bltas*). Extracts from this text are quoted three times in STMG: 144.4, 160.1 and 172.2 under the title *Brief Precepts*

(*lung chung*). The same text is found in IOL Tib J 1774 (17/1) and Pelliot tibétain 121 (24/3). The concluding lines of the text match the version in Pelliot tibétain 121. After the phrase, “In the space of non-conceptualization, non-self is clear” (*rnam par myi rtog dbyings na bdag med gsal*), the remainder of the current text seems to be a kind of colophon, stating, “[This] dharma was entrusted to Mahākāśyapa; Dharmatāra meditated in this way” (*’od srungs che la chos gtad pa// dar ma ta la ’di ltar sgom*). A commentary to this text is found in Pelliot tibétain 699 (30), which includes the same final lines as this version, and seems to be in the same hand as the present manuscript.

There are two unattributed scriptural quotations in the text. The first is from the *Anantamukha-dhāraṇī* (D.140: 456b); the second has not been identified.

Incipit (1r.1): mtha’ yas pa’i sems can thams can /

Explicit (2r.4): ’di zhes gdags su myed pa’o/ rdzogs s+ho/

Item 2

An enumeration of verses, chapters, volumes, and so on for various *Prajñāpāramitā* sutras.

Incipit (2v.1): yum shes rab kyi pha rol du phyin ba la/

Explicit (2v.3): bam po nyi shu rtsa bzhi mchis so/

Item 3

Succession lists of the abbots of the following monasteries: Bsam yas, ’Phrul snang, Mdo gams, Kam bcu and Go cu. This text has been discussed in Thomas (1951: 85–87), Karmay (2007: 76–80), and (Uebach 1990).

Incipit (2v.3): bod yul du byung ba dge ba’i bshes nyen gi rgyud kyi rnam grangs la

Explicit (2v.7–8): phung dge rgyas las btsogs shi gong bu nas brgyud pa lags sho// rdzogs so/

10

Pressmark: IOL Tib J 700.

Site number: Ch.2.a.F.

Form: Pothe, 12 folios, 4 lines per page, paginated *ka* 1–12, text rubrication.

Size: 7 x 45 cm.

Hand: Headed sutra style with mid-line *tsheg* becoming more cursive as manuscript progresses.

Text on Buddhist doctrines, written as answers to questions, the questions written in red ink. Though the text might be considered to deal with mahāyāna issues in general rather than specific Chan concerns, there are references to instantaneous and gradual approaches near the beginning

(ff.1r, 2r). Elsewhere there are questions about the *ekayāna* (f.3r), *śāmatha* and *vipaśyana* (8r), and the *śrāvakas* and *pratyekabuddhas* (11r–12v).

Incipit (1r.1): ... @// dang khong khro ba dang/

Explicit (12v.4) sae sgrog ris dang/ srung ba pa/ gnas ...

11

Pressmark: IOL Tib J 703 + Pelliot tibétain 823.

Site number: Ch.51.I.53.

Form: Concertina, 13 panels, 4–5 lines per panel, with red margins on recto, and red guidelines on verso.

Size: 7 x 29 cm.



Hand: headed 'sutra style'.

Fragment of a compendium of Chan texts composed of two manuscripts from the Stein and Pelliot collections. Their derivation from a single original manuscript has not been previously noted. While the panels of Pelliot tibétain 823 are relatively complete, the panels of IOL Tib J 703 are torn and incomplete on the right side. The fact that IOL Tib J 703 follows immediately on Pelliot tibétain 823 with no lacuna can be confirmed by comparing the verso of these manuscripts with the same text found in Pelliot tibétain 116 (see Item 2 below). Unusually, the recto and verso sides of the manuscript are both written at the same orientation, which means that IOL Tib J 703 follows Pelliot tibétain 823 in both recto and verso texts.

Item 1

Fragment of a question-and-answer text. The question and answers found on Pelliot tibétain 823 correspond in part to the Chinese questions and answers in the *Dunwu dasheng zhengli jue* 頓悟大乘政理決: Pelliot tibétain 4646, f.133v–142r. See Demiéville (1952). Thirteen questions are represented in this Tibetan fragment. As shown by Imaeda (1975), the corresponding Chinese sections are characterized as “old questions” in the Chinese text (except for one characterized as “another question”). In the Tibetan text they are merely stated to be “questions” (*dris pa*). As tabulated by Imaeda, the location of the questions and answers on Pelliot tibétain 823, and correspondence with the Chinese text in Pelliot tibétain 4646, are as follows:

- 1: v1.1 = Pelliot chinois 4646, 134r.1 (Demiéville 1952: 75–76)
- 2: v1.2–3 = Pelliot chinois 4646, 134v.3–5 (Demiéville 1952: 77)
- 3: v1.4–v2.2 = Pelliot chinois 4646, 135r.2–4 (Demiéville 1952: 78–80)
- 4: v2.1–4: = Pelliot chinois 4646, 135v.3–5 (Demiéville 1952: 82)
- 5: v2.4–v3.3 = Pelliot chinois 4646, 136v.2–5 (Demiéville 1952: 85)
- 6: v3.3–v4.3 = Pelliot chinois 4646, 137v.1–4 (Demiéville 1952: 87–88)
- 7: v4.3–v5.1 = Pelliot chinois 4646, 138r.5–138v.1 (Demiéville 1952: 89)

- 8: v5.1-v.8.2 = Pelliot chinois 4646, 138v.1–139r.6 (Demiéville 1952: 89–93)
9: v.8.1-v.9.1 = Pelliot chinois 4646, 140r.12–5 (Demiéville 1952: 94–96)
10: v.9.1–4 = Pelliot chinois 4646, 14v.5–6 (Demiéville 1952: 97–99)
11: v.9.4-v.10.2 = Pelliot chinois 4646, 141r.1–2 (Demiéville 1952: 100)
12: v.10.2-v.11.1 = Pelliot chinois 4646, 142r.1–3 (Demiéville 1952: 107)
13: v.11.1–4 = (not found in the Chinese text)

The text on IOL Tib J 703 follows on directly from the final question and answer in Pelliot tibétain 823, continuing a quotation from the *Avatamsaka-sūtra* (D.44: 207b–208a), which begins unannounced on Pelliot tibétain 823, r11.4, and continues throughout the two panels of IOL Tib J 703.

Parts of the text are also represented in other manuscripts, correspondences that have previously gone unnoticed. Of particular importance is Pelliot tibétain 827 (37/2), which appears to provide the beginning of this text, and overlaps towards its end with the opening lines of Pelliot tibétain 823. The only substantial difference here is that Pelliot tibétain 827 does not explicitly flag the questions with the word “question” (*dris pa*). In addition, Pelliot tibétain 21 (19/1) contains parts of the 3rd, 4th and 7th answers of Pelliot tibétain 823, omitting the questions entirely. An English translation of Pelliot tibétain 823 only is found in Gomez 1983.

Incipit (Pelliot tibétain 823, r1.1): ... bskyed pa ste// de bas na lang kar gshegs pas kyang/

Explicit (IOL Tib J 703, r2.5): chos la ma bsgoms de bzhin no// ji ltar lam gyi bzhi mngon ...

Item 2

A Text on the Single Method of Non-Apprehension

[*Dmyigs su myed pa tshul gcig pa'i gzhung*]

Fragment of a question and answer text, corresponding to Pelliot tibétain 116 (21/5): r124.1-v13.4. The passage of text in the present manuscript, v1.1-v3.1 is missing from Pelliot tibétain 116 due to the loss of two panels from the latter manuscript (as stated by an editorial note in that manuscript). Therefore this is the only exemplar of this part of the text, which falls within the part with the heading: “answers to the questions of those who are attached to substantial things (*dnegos po*) and terminology (*sgra*).”

Incipit (Pelliot tibétain 823, v1.1): ... gyi mdo las kyang/ myi sems pa ni sbyin ba'/

Explicit (IOL Tib J 703, v2.4): lta ba ngan pas de myi 'dod zhes 'byung/ / ...

12

Pressmarks: IOL Tib J 704 + Pelliot tibétain 829.

Site number: Ch.80.II.4, Ch.80.IV.e.

Form: Concertina, 15 panels, 5 lines per panel, red margins and guidelines, text rubrication.

Size: 9 x 21 cm.


Hand: Headed, post-imperial style.


Fragment of a compendium of Chan texts, composed of two manuscripts from the Stein and Pelliot collections. Their derivation from a single original manuscript was noted by Kimura (1980), but he did not attempt to reconstruct the original manuscript from the two extant fragments. The reconstruction here is provisional, as the two manuscripts do not follow directly from one from the other (i.e. there is a lacuna of unknown length between them) and none of the texts is found elsewhere. In the present reconstruction, Pelliot tibétain 829 fits in a lacuna within IOL Tib J 704 itself, which has been joined together from two parts with different site numbers: the lacuna is between r3 and r4 (= v10 and v11). There also appears to be a lacuna between 1r and 2r (= v12 and v13) of IOL Tib J 704. According to Niskioka (1982), this manuscript shares some material with the section on Daoxin in IOL Tib J 710 (15/2).

The reconstruction is as follows: IOL Tib J 704, r1 – *lacuna* – IOL Tib J 704, r2–3 – *lacuna* – Pelliot tibétain 829 v1–2 – *lacuna* – IOL Tib J 704, r4–13.

For the verso: IOL Tib J 704, v1–10 – *lacuna* – Pelliot tibétain 829, r1–2 – *lacuna* – IOL Tib J 704 v11–12 – *lacuna* – IOL Tib J 704, v13.

Item 1

A commentary on a Chan text, incomplete at beginning and end. Some, but not all of the quotations from the root text are written in red. There are also unattributed citations from scriptural texts; for example, IOL Tib J 704, r6.2–4 is from the *Śatasāhasrikā-prajñāpāramitā-sūtra* (D.8: 18b). In general, this text is on meditation, with the theme of the supremacy of the concentration (*ting nge 'dzin*)  on the tathāgata. One long passage cited from the root text cited at IOL Tib J 704, r2.4–r3.4, corresponds with IOL Tib J 710 (15/1: 9v.1–10r.3). Though the other passages marked in red are not found in IOL Tib J 710, this may be because the latter is an incomplete copy of the text.

Incipit (IOL Tib J 704, r1.1): ... yod pa dang 'drao/ /de ltar rnam par rtog pa de dag yongs su bzlog ste rnam par myI rtog par sbyang bar b  /

Explicit (IOL Tib J 704, r13.5): /chos 'di dag yod myed kyi mtha' las 'das so zhes ...

Item 2

A Brief Teaching on the Practice and Goal of Non-Conceptual Meditation, Drawn from the Sutras of the Sublime Dharma

MyI rtog pa'I bsam gtan la 'jug pa dam pa'I chos kyi mdo sde las 'byung ba'I rnam mdo gar snyegs pa dang don ji la bya ba'I mdor bshad pa

Incomplete at the beginning. As the title (which appears in the explicit) suggests, this text supports various assertions about the nature of meditation with quotations from sutras. The passage on IOL Tib J 704, v1–v3 which is missing the attribution, is from the *Dkon mchog ta la* (*Ratnolkā*), D.145: 34b–35a.

Incipit (IOL Tib J 704 v1.1): ... ji lta bu ...ogs par gyIs/ /bcom ldan 'das kyIs bka' stsal pa/

Explicit (Pelliot tibétain 829, r1.1–r2.2): myI rtog pa'I bsam gtan la 'jug pa dam pa'I chos kyi mdo sde las 'byung ba'I rnam mdo gar snyegs pa dang/ don ji la bya ba'I mdor bshad pa/ rdzogs s +ho/ / /zhus lags/

Item 3

Answers to Questions on the Meanings and Reasons of the Dharma of the Greater Vehicle [by] a Master of the Meaning of the Madhyamaka

Dbu ma'I don gyi mkhan po theg pa chen po la chos kyI don dang rgyu dris pa'I lan

Text on the “meaning of the mahāyāna” attributed to a “master of the meaning of the Madhyamaka.” Incomplete at the end. Much of the extant text deals with the meanings of the term *buddha* (*sangs rgyas*). Towards the end of the extant text the *Laṅkāvatāra* and *Ratnakūta* sutras are cited.

Incipit (Pelliot tibétain 829, r2.3–4): @/ /dbu ma'I don gyi mkhan po/ theg pa chen po la chos kyI don dang rgyu dris pa'I lan dang gzhung du bris pa'o/ /

Explicit (IOL Tib J 704 v13.5): 'phags pa dkon mchog brtsegs pa las/ 'byung ba/ /bya ka la bIng ka'I ...

13

Pressmarks: IOL Tib J 705 + Pelliot tibétain 818.

Site number: Ch.83.IX.8, Ch.83.IX.9 and Ch.87.VIII.

Form: Pothe, 12 folios (2 fragmentary at left), 5 lines per page, numbered *ka* 5, 9, 13, 15, 19, 22, 25, 27, 33 and 36. Margins and guidelines in red, two string holes with red circles. Rubrication for names of cited texts.

Size: 8.7 x 52 cm.

Hand: Headed sutra style.

The Meaning of Meditation in the Great Yoga, Compiled from the Profound Sutras of the Great Vehicle

Rnal 'byor chen por sgom pa'i don/ theg pa chen po'i mdo sde zab mo rnam las btus pa'

This *pothe* manuscript comprises two manuscripts from the Stein and Pelliot collections. Even when reunited, the manuscript only represents part of the original. According to the numbering in

the left margins of the recto of the folios, the ten complete folios are 5, 9, 13, 15, 19, 22, 25, 27, 33 and 36. The two fragmentary folios would probably have been numbered 2 or 3 and 10 or 11 respectively (see below).

As has been previously argued by Kimura (1981) and Okimoto (1993), this seems to be the text discussed in Pelliot tibétain 996 (f.4r) under the title *Mdo sde brgyad bcu khungs*, attributed there to Spug Ye shes dbyangs. The text is also extant in another partial version from Tabo, and a complete version in the “proto-kanjur” manuscript collection from Gondlha (see Otokawa 1999 and Tauscher 2007). The Gondlha manuscript includes the same title as in the present manuscript in the body of the text, and also has the general title *Mdo sde brgyad bcu khungs* at the beginning of the manuscript, confirming that both titles were used to refer to this same text. The text is also listed in the Phang thang ma catalogue (no.839) as *Mdo sde brgyad bcu khungs / bam po bzhi*. It is listed in close proximity to two other Chan collections of sutra citations: *Dmigs su med pa'i tshul gcig pa'i gzhung* and *Theg pa chen po cig car 'jug pa*.

The first extant folio of the Dunhuang version is actually the fragmentary folio that has been placed last in Pelliot tibétain 818 (f.7). The verso of this folio, which should be the recto, has the end of the introductory section of the *Rnal 'byor chen por sgom pa'i don*, which lists the sutras in the text, and the beginning of the text proper, with the following full title: *Rnal 'byor chen por sgom pa'i don/ theg pa chen po'i mdo sde zab mo rnam las btus pa' // le'u brgyad cu rtsa brgyad pa'i bam po dang po'o/*

Thus, this folio was probably the second or third of the original manuscript (but not the fourth, as Tauscher states, as it does not come immediately before the folio marked *lnga*). The other folio missing its left side (now f.6 of Pelliot tibétain 818) should come shortly after the current f.2 of Pelliot tibétain 818 (originally numbered *dgu*, i.e. 9), and thus is probably the tenth or eleventh of the original manuscript.

Incipit (Pelliot tibétain 818, 7v): ... bstan pa'i mdo dang/ sems gyi rgyal po'i mdo dang/ 'da' sha pu myi'i mdo dang/

Explicit (IOL Tib J 705, 5v): /gang la la zhig gis phyogs bcu'i 'jig rten gyi khams thams cad kyi rdul phra rab kyi rdul snyed kyi sems can gyi dmyig phyung ste/ dog pa thams cad phrogs pa ...

14

Pressmarks: IOL Tib J 706 + Pelliot tibétain 817.

Site number: Ch.XL.e.

Form: Concertina, 3 panels, 5 lines per panel, black margins and guidelines, rubrication for names of cited texts. Size: 8.7 x 19.5 cm.

Hand: Headed sutra style.

Fragment of a compendium of Chan texts. Fragment is composed of two manuscripts from the Stein and Pelliot collections; their derivation from a single original manuscript has not been

previously noted. Comparing the text on the recto with Pelliot tibétain 821 (35), which contains the same text, incomplete at the beginning, it seems that the single panel of IOL Tib J 706 should be placed before the two panels of Pelliot tibétain 817 in the original manuscript, with a lacuna of several panels in between.

Item 1

A question-and-answer text that is also found in more complete form in Pelliot tibétain 821 (35). Though similar to the *Dmyigs su myed pa tshul gcig pa'I gzhung* (see 21/5), this is clearly a different text. It contains the same questions, though somewhat fewer and in a different order, and sometimes with shorter answers. The version in this manuscript contains one question that has been lost from the fragmentary beginning of Pelliot tibétain 821, and three further questions also found in the latter.

Incipit (IOL Tib J 706, r1.1): ... nI don myI che'i/ /mtshan ma myed par chud pa nyId byang cub du bsngos pa yin ni/

Explicit (Pelliot tibétain 817, r2.5): sangs rgyas rgyas su dran pa'o/ de nyid dge ...

Item 2

The Meaning of the Madhyamaka in the Greater Vehicle

[*Theg pa chen po dbu ma'i don*]

This is a fragment of the text that is represented completely in Pelliot tibétain 121 (24/2, corresponding to r28.3–r33.5 of that manuscript). The current copy is written more regularly and with more care, and has been edited and corrected. Differences between the two versions suggest that neither was directly copied from the other.

Incipit (Pelliot tibétain 817, v1.1): ... mtshan nyid dang/ gzhan dbang lam gyI mtshan nyid dang/

Explicit (Pelliot tibétain 817, v2.5): don dam par yang myed pa ma yin no zhes smras pa nyid gzung ba dang ...

Item 3

Essential Teachings on Meditation by Master Haklenayaśas

[*Mkhan po 'gal na yas bsam gtan gi snying po bshad pa*]

Fragment of a text that is found in full in IOL Tib J 709 (7/8), where it is attributed to the Indian patriarch Haklenayaśas, and from which the title here is taken.

Incipit (IOL Tib J 706, 1v.1): ... dam pa nI/ don dbu ma la chIg car 'jug pa yIn te/

Explicit (IOL Tib J 706, 1v.5): jI la yang myi gnas myI rtoḡ pa'I ...

15

Pressmark: IOL Tib J 710.**Site number:** Ch.2.a.b.**Form:** Pothi, 53 folios, numbered *ka* 1–53; 4 lines per page. Some rubrication in punctuation and titles. Central string-hole and circle.**Size:** 6 x 27.3 cm.**Hand:** Two hands, both headed post-imperial style.

A complete manuscript, as confirmed by the sequential numbering 1–53 in the left margin. The manuscript originally contained two texts, but a third short text has been added to the blank verso of the final folio in a different hand. This latter hand appears to be the same as that on the first and last panels of Pelliot tibétain 116; compare also Pelliot tibétain 6, 23, 811 and the notes on the verso of IOL Tib J 667.

Item 1

On the method of meditation called “the great yoga (mahāyoga) of the tathāgatas” (*de bzhin gshegs pa'i rnal 'byor chen po*). Other texts which refer to meditation as “the great yoga” include the *Dmyigs su myed pa tshul gcig pa'i gzhung* (21/5), the *Rnal 'byor chen po bsgom pa' don* (13) and the *Bsam gtan gi yi ge* (7/9). Though the presence of the term mahāyoga in these texts has sometimes been taken as a reference to the tantric practices of that name (e.g. Eastman 1983), the terms *mahāyoga* and *mahāyogin* appear frequently in the first and second chapters of the *Lañkāvatāra-sūtra*; given the nature of the second text in the current manuscript, this is the most likely source of the use of the term here. In the other two texts mentioned above as well, the prominent use of *mahāyoga* and *mahāyogin* would appear to ally the texts to the tradition of *Lañkāvatāra* exegesis.

The current text also refers to the highest method of meditation as “meditation on the *tathāgatas*” (*de bzhin gshegs pa'i bsam gtan*), a term which is also discussed as the fourth and highest method of meditation in the second chapter of the *Lañkāvatāra-sūtra* (Skt. *tathāgataṃ dhyāna*). The term is also found in Chinese Chan texts as *rulai chan* 如來禪. In general, the current text opposes radical instantaneous methods, espousing the teaching of many methods, in accordance with the different needs of individuals, and using the analogy of the way a doctor uses different treatments for different illnesses. The text also states that gradual practice should precede instantaneous practice. There is also an extensive discussion of the dangers of being seduced by visions in meditation. A part of this passage (9r.1–3) is quoted in IOL Tib J 704 (12/1, r2.4–r3.4); while marked as a citation in the latter, no text name is given there. Furthermore, the citation of other passages in IOL Tib J 704 indicates that the current text may be incomplete. This impression is reinforced by the lack of title and the abrupt end to the text, despite the fact that the manuscript itself appears to be complete.



Incipit (1r.1–2): @// : // nor bdag chen po'i dung du rkun pos myi chud pa dang rlung chen pos sprin gyi tshogs mang po gtor ba bzhin du phyin ci log gi rtog pa yang nas yang du nyun zhin 'bri bar 'gyur ro/

Explicit (14v.1–2): blo'i shugs ched pos rig par bya'o// //rdzogs s+ho// [another hand:] //dang zhus//

Item 2

Record of the Masters and Students of the Lañka

Ling ka'i mkhan pho dang slob ma'i mdo

A translation of the early Chan lineage text *Lengqie shizi ji* 楞伽師資記. The present text is shorter than the extant Chinese versions. The words “first fascicle” (*bam pho gcig*) following the title suggest that the present text is only part of the complete text. This fits with the fact that the extant Chinese text is about twice the length of the present translation. The Tibetan text includes sections on Guṇabhadra, Bodhidharma, Huike, Sengcan and Daoxin (the latter apparently incomplete), while the extant Chinese text has much more on Daoxin as well as further sections on later masters in the lineage, including Hongren and Shenxiu. The second half of the Chinese text has been translated into Tibetan by Drigung Kyalgön Chetsang (2010), who also provides an edition of the Tibetan and Chinese versions.

The Chinese text is extant in the canon (T.85, n.2837) and several Dunhuang manuscripts. Pelliot chinois 3436 is nearly complete but lacking the preface by Jingjue (683–750?). The long scroll Or. 8210/S.2054 has the preface, but the text breaks off in the middle of the section on the teacher Daoxin. Further fragments are found in Pelliot chinois 3294, 3537, 3703, 4564, and Or.8210/S. 4272. Interestingly, the Tibetan version also lacks a preface and ends in the Daoxin section (though earlier in the section than S.2054). Another difference between the Tibetan text and the extant Chinese versions is the lack (in the Tibetan version) of further sayings at the end of the sections on Guṇabhadra and Bodhidharma. As Daishun Ueyama (1968) has suggested, it is likely that these particular differences reflect later additions to the Chinese text that were not present at the time when it was translated into Tibetan. Faure (1997: 172) argues that Jingjue or his students created several expanded versions of the work over time.

As with many of the Tibetan Chan texts, including the first text in this manuscript, the Buddhist vocabulary here differs from the standardized vocabulary of the *Mahāvīyutpatti*. Ueyama (1968) takes this to mean that the translation dates from before the standardization of Buddhist vocabulary in the early ninth century. R.A. Stein (1983), on the other hand argues that there were distinct translation vocabularies for Indic and Chinese texts. See also the discussion in Faure 1997: 168–172.

Incipit (15r.1): @/:/ling ka'i mkhan pho dang slob ma'i mdo bam pho gcig go////

Explicit (53r.23): /sangs rgyas la byad gzugs myed do// : // /rdzogs s+ho/ /rdzogs s+ho

Item 3

In a different hand from the above, three extracts from sutras. The first, ending with *de bzhin gshogs/* on l.2, has not been identified. The second, ending with *chos la spyod/* on l.3, is from D.100: 284b (Tibetan title: *Sangs rgyas thams cad kyi yul la 'jug pa'i ye shes snang ba'i rgyan*) and the third, ending at the bottom of the page, is from the *Laṅkāvatāra*, D.107: 58b.

Incipit (53v.1): dge ba dang sdig pa gnyIs/ ldan na byang chub sems shes bya/

Explicit (53v.4): gal te mthong na de sangs rgyas/

16

Pressmark: IOL Tib J 1372.

Site number: none.

Form: Pothe, 1 folio with right side missing, 7 lines per page, string hole without circle, rubrication for titles of cited texts.

Size: 9.2 x 30 cm.

Hand: Headed sutra style.

This fragment was not noticed before being catalogued in Dalton and van Schaik 2006.

Item 1

Text on the Single Method of Non-Apprehension

[*Dmyigs su myed pa tshul gcig pa'I gzhung*]

This portion of the *Dmyigs myed* corresponds to Pelliot tibétain 116 (21/5: v3.3-v9.3). The names of sutras cited in the text have been written in red ink.

Incipit (1r.1):... @/:/la//gal te dmyIgs pa'I 'tshul gyIs bsngos na nyes pa'I skyon du yang 'gyur te/

Explicit (1v.7): de dag nI smon pa myed pa la sbyor ro//rab 'byor byang chub sems dpa' sems dpa' chen po shes rab gyI pha ro...

17

Pressmark: IOL Tib J 1774.

Site number: none.

Form: Concertina, 5 panels, 4–9 lines per panel.

Size: 41.3 x 12.8 cm.

Hand: Two hands, the first in a headless, post-imperial style, the second in a rough headed style.

This concertina is of unusually small size, and has been made in an improvised fashion from pieces cut from two Chinese scrolls. The Chinese texts are two different translations of the

Suvarṇāprabhāsa-sūtra (T.663 and T.664) in two different Chinese hands. This manuscript was not noticed before being catalogued in Dalton and van Schaik 2006.

Item 1

Brief Precepts

[*Lung chung*]

Short treatise on the method of looking at one's mind (*rang gi sems la bltas*). Extracts from this text are quoted three times in STMG: 144.4, 160.1 and 172.2 under the title *Brief Precepts (lung chung)*. The same text is found in IOL Tib J 689 (24/3) and Pelliot tibétain 102 (24/3), though the concluding lines are different. In the current version, following the phrase, "In the space of non-conceptualization, non-self is clear" (*rnam par myi rtog dbyings na bdag med gsal*), there is the end-of-text marker (*rdzogs so*), followed by a colophon describing the text and stating that it is "a prophecy for the noble" (*des par lung bstan paò*). Pelliot tibétain 699 (30) is a commentary to this text.



Incipit (r1.1): @//mtha' yas pa'i sems can thams cad/

Explicit: (r4.2–4): /byung tshor ngo shes pa'i sems 'tshos pa'i thabs la mkhas/ /des par lung bstan paò/

Item 2

On Offering Small Torma, Drawn from the Three Secrets and the Guhyalaṅka

Gsang ba sde gsum dang/ 'gu ya lang ka las btus mtshan gtor chung du gsol

According to the title, a tantric text on offering small oblation (*gtor ma*), drawn from the *Guhyalaṅka* and three secret classes of tantra. The named text is not easy to identify, but in Pelliot tibétain 849 (l.22) one finds a reference to a *Laṅkāvatāra-tantra*. The "three secret classes" is perhaps a reference to *mahāyoga*, *anuyoga* and *atiyoga*. Only the beginning of this text is present, representing the narrative introduction (*gleng gzhi*). Three tantric masters are mentioned: Buddhagupta, Śrī Mañju and Humkāra. Though there is no clear connection to the preceding text, it is interesting that the commentary in Pelliot tibétain 699 contains tantric elements.

Incipit (r4.5–6): @/:/ gsang ba sde gsum dang/ 'gu ya lang ka las btus mtshan gtor chung du gsol lo/

Explicit (r.5.7–8): gsang sngags rdo rje theg pa bshad do chos kyi lugs kyis rtsis mgo ...

Site number: M.I.xxviii.002.b + 003 + 004 + 005.a.

Form: Scroll in three parts, 13 lines recto and 20 lines verso, light guidelines on recto only.

Size: 7 x 13.5, 12 x 16.5, 23 x 30.5 cm.

Hand: Two hands, headed sutra style on recto, and more cursive headed hand on verso.

These fragments from the Tibetan fort at Miran contain the only Tibetan Chan text from a Central Asian site other than the Dunhuang cave. The find site is also significant in that Miran was probably abandoned by the Tibetans after the middle of the ninth century. The three fragments all come from two panels of a scroll and a small portion of a third panel. The largest part, comprising the first and most of the second panel, is Or.15000/494. A small fragment Or.15000/492 fits into the bottom left of the second panel, while Or.15000/493 fits into the bottom right of the second panel and also contains a small part of a third panel. All three fragments have been catalogued and transliterated separately by Tsuguhito Takeuchi (1998: 207–209).

The Chan text is on the recto of the scroll, written in the style seen in hundreds of sutras copied during the first half of the ninth century in Dunhuang. The tantric text on the verso is written in a different, less careful hand, which was probably added somewhat later. Both texts are fragmentary at the beginning and end.

Item 1

Unidentified Chan text. The fragment begins on the first panel of Or.15000/494 recto with the statement that there is nothing to be achieved by one who achieves, nothing for one with awareness (*tshor ba*) to be aware of, nothing to be grasped by one who grasps, and nothing to be obtained by one who obtains. The instantaneous approach (*cig car 'jug pa*) is mentioned on r.4–5 of the same panel. Towards the end of the extant fragments (Or.15000/494, panel 2, r.4–8) there is a quotation from the *Laṅkāvatāra-sūtra* (D.107: 94a–94b), which is not explicitly marked as such. This is the passage on the meditation *on* the *tathāgathas* that is cited and paraphrased in several other Tibetan Chan texts, for example in Pelliot tibétain 812 (33/5).

Incipit (Or.15000/494, panel 1, r.1): ... 'das paö / chos kyI chos nyid nI ...s cI bzhIn bar zad de /

Explicit (Or.15000/493, r.6): gIs rig ...

Item 2

A tantric treatise in question-and-answer format. The questions all concern how to practice visualization (*dmyigs*) in the context of a particular *sādhana*. The text on the first verso panel is mainly a description of a ritual for offering (*mchod pa*). On v.20, a trio of deities is mentioned: Vairocana, Avalokiteśvara and Akṣobhya. The two questions on the the second verso panel of IOL Tib J 494 are about visualization for the four activities (*las rnam bzhi*).

Incipit (Or.15000/493, v.1): ...[yas] kho na ...

Explicit (Or.15000/492, panel 1, v.6): sems ... ste/[- la] 'i dkyil khor [



19

Pressmark: Pelliot tibétain 21.

Form: Concertina, 4 panels, 6 lines per panel, light black margins and guidelines on recto, margins only on verso.

Size: 8 x 29 cm.

Hand: Different hands on recto and verso, both headed, post-imperial style.

Fragment of a compendium of Chan texts.

Item 1

Text on Non-Conceptualization

Myi rtog pa'i gzhung

This text corresponds partially to Pelliot tibétain 823 (11/1: r1.2–r2.3 and r.4.4), comprising text from the 3rd, 4th and 7th questions on the manuscript, though here the questions themselves are omitted. Thus, it is also related to the Chinese text *Dunwu dasheng zhengli jue* 頓悟大乘政理決 (Pelliot chinois 4646, f.133v–142r). Katsumi Okimoto (1977) and Luis Gomez (1983) include this text among the works of Moheyan 摩訶衍, due to its similarity to Pelliot tibétain 823. However there is no explicit attribution in the text.

Incipit (r1.1): ... mya rung ba'o/ chos so chog thams cad nI/

Explicit (r1.6): /myi rtog pa'I gzhung rdzogs s+ho//

Item 2

The Pangkong Hundred

[Pang kong brgya pa]

This homage and confession prayer is found in several Dunhuang manuscripts. The title appears to be partially a transliteration from Chinese. The prayer is drawn from the apocryphal sutra *Thar pa chen po phyogs su rgyas pa 'gyod tshangs kyis sdig sbyangs* (D.264), which was translated into Tibetan from the Chinese. The presence of this prayer suggests a liturgical use for this manuscript.

Incipit (r2.1): @/ /phyogs bcu'I sangs rgyas thams cad la phyag 'tshal lo/

Explicit (r3.6): rgyal po de bzhin gshegs pa la phyag 'tshal lo/ ngur smrig gI/ ...

Item 3

Text on the Single Method of Non-Conceptualization

[Dmyigs su myed pa tshul gcig pa'I gzhung]

This portion of the *Dmyigs myed* corresponds to Pelliot tibétain 116 (21/5: v11.3-v15.3).

Incipit (v1.1): dmyIgs pa'i tshul gyIs/ sangs rgyas rjes su dran par byed pa ni/

Explicit (v4.6): drang por 'dug la yang dag ltos// yang ...

20

Pressmark: Pelliot tibétain 102.

Form: Pothi, 59 folios, 5 lines per page.

Size: 8.7 x 23.7 cm.

Hand: Headed and headless post-imperial (same hand).

Collection of texts arranged for recitation. The final folio has a brief colophon: "This is the practice commitment (*yi dam*) of Li'u khrim gsang chos mdzod." Note that the order of texts in the present manuscript differs from in Marcelle Lalou's catalogue, and her Items 3 and 4 appear to be the same as Item 2 here. In the original marginal numeration, each text is numbered separately. In the Bibliothèque nationale numbering, the three texts are also given separate identifiers, as Pelliot tibétain 102A, 102B and 102D (there is no 102C). The edges of the manuscript are decorated, apparently with an image of a lotus, showing that they were placed together in this order before acquisition by Pelliot.

Item 1

The Noble Sutra of the Supreme Absorption

'Phags pa ting nge 'dzin mchog dam pa zhes bya ba'i mdo

This part of the manuscript is separately numbered *ka* 1–30, and the verso of the final folio has been left blank. A Tibetan translation of the Chinese apocryphal sutra *Zuimiao shengding jing* 最妙勝定經 (Skt. **Ārya-samādhyagrottama-sūtra*), which is linked to the Chan tradition (Kimura 1980). It is similar to the version preserved in the Tibetan canon (D.137). The only other copy of this sutra in Tibetan among the Dunhuang manuscripts is the fragmentary IOL Tib J 198 (1).

Incipit (1r.1): @// bod skad du ting nge' dzin mchog dam pa'i mdo//

Explicit (30r.4): 'phags pa ting nge 'dzin mchog dam pa zhes bya ba'i mdo rdzogs so// !

Item 2

Dhāraṇī of Noble Tathāgata Uśṇīśasitātapatra

'Phags pa de bzhin gshegs pa'i gtsug tor nas byung ba gdugs dkar po'i gzungs

This part of the manuscript is separately numbered *ka* 1–15. As the title indicates, this is an extract from the *Ārya-tathāgatośṇīśasitātapatra-dhāraṇī* (D.592). Many other partial and complete

copies of this text are found among the Tibetan Dunhuang manuscripts, including IOL Tib J 362, a concertina manuscript that, akin to this one, also includes the *Mahābālā-sūtra*.

Incipit (31r.1): @// spyang drang zhing gshegs su gsol ba ni//

Explicit (44v.2): 'phags pa de bzhin pa'i gtsug tor nas byung ba gdugs dkar po 'i gzungs rdzogs s +ho//!!!!

Item 3

A Few Selected Mantras of the Noble Mahābālā

'Phags pa stobs po che'i sngags nyi tse log shig du phyung ba

This part of the manuscript is separately numbered *kha* 1–14. As stated by the title, and similarly to the text above, this is a brief extract from a much larger work, the *Mahābālā-sūtra* (D.757). Several copies of the text exist among the Dunhuang manuscripts, one of the most complete of which is IOL Tib J 390. The same extract as the present text is found in Pelliot tibétain 23, a compendium apparently arranged for liturgical use.

Incipit (45r.1): @// 'phags pa stobs po che'i sngags nyi tse log shig du phyung ba//

Explicit (59r.2–3): 'phags pa stobs po che'i sngags nyi tse brdzogs s+ho // ! // li'u khrim gsang chos mdzod kyi yi dam lags s+ho// ! // ! //

21

Pressmark: Pelliot tibétain 116.

Form: Concertina, 124 panels, 4 lines per panel.

Size: 7 x 29.5 cm.

Hand: Headed sutra style, apart first and last panel in headed post-imperial style, and interlinear notes in headless post-imperial style.

Compendium of Chan texts. Though previously considered a complete manuscript, this concertina is missing two of its original panels, according to an editorial note in Tibetan. The first and last panels of the manuscript are later replacements, and the handwriting on them is different from that of the rest of the manuscript. The writing on the recto of the first panel is a copy of the beginning of the *Bhadracaryāpranidhānarāja*. The other side of this panel (v124), is blank, and here the editor has written only *lhag* (“left over”) indicating that there was not more text to copy there. On the end panel of the concertina there are three different areas of text, two of which have been erased. The passage that is still visible is as follows:



*sgron cung la byang bu gnyis ma mchIs/ su dpe byed pa yong na /byang bu gnyis myed pa cha yong
par gyis shig/ 'phreng chad ma yin/ byang bu rangs tha gnyis myed*



In the “Little Lamp” two panels are not present. Anyone who makes a copy of the book should include the two missing panels. This is not an omission: the two complete panels were not present.

The name “Little Lamp” (*sgron cung*) does not appear in the texts themselves, but has an interesting resonance with the “transmission of the lamp” theme in Chan literature. The location of the missing panels is confirmed by an interlinear note on the other side of the final panel (r124.1), which states: “The two missing panels should be included in between here” (*bar de na byang bu gnyis chad cha yong par gyis shig*). The lost text from these panels seems to be partly present in another version in Pelliot tibétain 823 (11/2). For more on this, see Item 5 below, where the missing panels occur.

This editorial hand is seen elsewhere: compare Pelliot tibétain 6, 23 and 811 (32), and see also the notes on the verso of IOL Tib J 667 (7/10) and the verso of the final folio of IOL Tib J 710 (15/3). The remainder of the manuscript is written in a form of the headed script also seen in other concertina manuscripts (e.g., Pelliot tibétain 10 and 34) that contain the *Bhadracaryāprāṇidhānarāja* and *Vajracchedikā-sūtra*. The writing on the final five panels of the verso side, from v199.2 onwards, is in a smaller hand, but this may still be the same scribe as the main part of the manuscript.

Previous studies have divided up the textual content of this manuscript in different ways, resulting in different calculations of the number of texts contained in the manuscript. Daishun Ueyama (1974; 1985: 330–334) identified 11 or 12 texts. Ryūtoku Kimura (1975; 1980) identified 8 texts. Our division of the manuscript largely agrees with Kimura, but adds the two brief texts that appear at the very end of the manuscript, so that we have 10 texts in total. See also the studies of this manuscript by Katsumi Okimoto (1975, 1976a).

Item 1

The King of Aspirational Prayers: the Practice of Excellence
Bzang po spyod pa'i smon lam gyi rgyal po

This copy of the popular *Bhadracaryāprāṇidhānarāja* (D.1095) prayer is complete, though the first panel has clearly been replaced: the paper and the handwriting are different from the remainder of the manuscript (see above).

Incipit (r1.1): @// //rgya gar skad du//a rya bad dra tsa rI pra nI dha na ra dz'a//
Explicit (r21.2): /'phags pa bzang po spyod pa'I smon lam gyi rgyal po rdzogs s'o

Item 2

The Diamond Cutter, a Greater Vehicle Sutra of the Perfection of Wisdom
Shes rab kyi pha rol du phyind pa rdo rje gcod pa theg pa chen po'i mdo

A complete copy of the *Vajracchedikā-sūtra* (D.16).

Incipit (r21.3): @/:rgya gar skad du/a rya badzra tshe ti ka prad nya pa ra myI t'a

Explicit (r107.4–108.1): //@/'phags pa shes rab kyi pha rol du phyin pa rdo rje gcod pa zhes bya ba theg pa chen po'i mdo rdzogs s+ho//

Item 3

A brief introduction to the hīnayāna—subdivided into the approaches of the *śrāvaka* and *pratyekabuddha*—and the mahāyāna. Though the text does not address topics specific to Chan, the distinction of the vehicles is a pedagogical device found in other Tibetan Chan texts; see for example IOL Tib J 709 (7/9).

Incipit (r108.2): theg pa che chung gi khyad par dang/ 'jug pa'i sgo dang / so so'i mtshan nyid mdo tsam du bstan na

Explicit (r117.1): //rdzogs s'o// //rdzogs s'o//

Item 4

A Concise Point-by-Point Exposition of the View

Lta ba rdor bsdus pa las 'byung ba'I don

A very brief exposition of the emptiness in terms of four views (*lta ba*): (i) the sameness of all physical elements; (ii) the sameness of engaging; (iii) the sameness of practice; (iv) the sameness of arising.

Incipit (r117.2): @/:lta ba rdor bsdus pa las 'byung ba'I don/

Explicit (r.118.4): blang ba dang dor ba'I skyon de 'dI ni mnyam nyid kyI 'gog pa'o// //

Item 5

Text on the Single Method of Non-Apprehension

Dmyigs su myed pa tshul gcig pa'I gzhung

This long text is composed of three parts. Though considered by Ueyama (1983: 187) to comprise three separate texts, Kimura (1980) correctly identified them as a single item under the title given in the explicit on v47.2. A very similar title to this is found in the late imperial library catalogue *'Phang thang ma* (see Rta rdo 2003): *Dmigs su med pa'i tshul gcig pa'i gzhung*. The full title, as given in the colophon to this text, is “The truth of the single method of non-fixation, written merely as a support for the concerns of *mahāyogins*” (*dmyigs su myed pa tshul gcig pa'I gzhung rnal 'byor chen po rnam la dogs pa'i don dran ba'i rten tsam du bris pa*). The editorial note discussed at the beginning of this entry suggests that this text may also have been known as “The Little Lamp” (*sgron cung*). An English translation, with identifications of the scriptural citations, can be found in Faber (1985).

The three parts of the text are as follows:

- (i) Fifteen questions and answers addressed to those who are attached to substantial things (*dn̄gos po*) and terminology (*sgra*), with citations from scripture (r119.1 to v23.2). All questions begin with “some people say...” (*kha cig na re*);
- (ii) Twenty-one questions and answers about mahāyāna concepts in the context of non-conceptualization (*rnam par myi rtog pa*), with citations from scripture (v23.2 to v40.3);
- (iii) Précis of the teachings of meditation masters (v.40.4 to v.47.1). See the discussion of this section in Meinert (2007: 190–192). The masters cited here are:
 - (a) Na ga rdzu na (Nāgārjuna). The quotation here represents the final lines of the *Pratītyasamutpādaḥṛdaya-kārikā* (D.3836). Nāgārjuna is introduced as the master who was prophesied in the *Laṅkāvatāra-sūtra*. The line *lang kar gshegs pa’I mdo las* on v.40.4 is part of this sobriquet and not therefore the incomplete beginning of a lost citation indicating missing panels, as has been erroneously suggested (see Ueyama 1983: 334 and Faber 1985: 71 n.99).
 - (b) Bo de dar ma ta la (Bodhidharmatārā). The text is an extract from the *Er ru si xing* 二入四行, “The Two Entrances and Four Practices”.
 - (c) Bu cu (Wuzhu 蕪住). The brief text is a summary of the three phrases attributed to Wuzhu, also seen in the *Lidai fabao ji* 歷代法寶記.
 - (d) Bdud ’dul snying po (Xiangmo Zang 降魔藏). The first and last parts of this text are found in STMG: 58.3–5.
 - (e) A rdan hwer. A brief biography of this otherwise unknown figure appears in Pelliot tibétain 996. The same text, attributed to A dha na her, appears in STMG: 58.5–6.
 - (f) ’Gwa lun (Wolun 臥輪). The first and second lines of the text here, attributed to ’Gwa lhun shan, appears in STMG: 163.3. A similar quotation in Chinese appears at the beginning of the manuscript Or.8210/S.1494. On Wolun in the Dunhuang manuscripts, see Meinert 2007b.
 - (g) Ma ha yan (Moheyan 摩訶衍). A similar quotation is given in STMG: 58.6 and 150.2–3.
 - (h) Arya de ba (Āryadeva). The quotation here is from the *Hastavālaprakaraṇa-kārikā* (D.3848).

Elements of parts (a) and (b) are found in other Dunhuang manuscripts, as follows:

- (i) Pelliot tibétain 823 and IOL Tib J 703 verso (11/2) correspond to r124.1–v13.4 of the present manuscript. However, the beginning of Pelliot tibétain 823 (v1.1–v3.1) differs from Pelliot tibétain 116, and this seems to be because this part of Pelliot tibétain 823 corresponds to the lost text of the missing panels of Pelliot tibétain 116. The divergence of these two copies occurs at exactly the point that the editor of Pelliot tibétain 116 has noted the place where the two missing panels should be inserted: between the lines *bsam las*

byed pa nI ma yin te/ and *rdo rje gcod pa'i mdo las/* are both on r124.1. This lacuna was noted by Kimura (1977) although without reference to the interlinear notes, he placed the gap at the very beginning of r.124.1.

- (ii) IOL Tib J 1372 (16) corresponds to v3.3–v9.3.
- (iii) IOL Tib J 707 recto (8/2) corresponds to v5.3–v.10.1.
- (iv) Pelliot tibétain 21 verso (19/3) corresponds to v11.3–v15.3.
- (v) Pelliot tibétain 118 recto (23/1) corresponds to v17.1–v29.2. This is the only other manuscript that contains parts of both sections (i) and (ii) of the *Dmyigs myed*. There is no attempt by the scribe Pelliot tibétain 118 to differentiate these sections with punctuation or page layout, indicating that they were copied as a single textual unit.
- (vi) Pelliot tibétain 822 recto (36/1) corresponds to v.30.4–v31.4.

There are also three manuscripts representing a text that, while similar to the *Dmyigs myed* in that it shares most of the same questions and answers, must clearly be regarded as a different text. In this text the questions and answers are in a different order, and in some cases the answers are shorter. Moreover, the questions in part (ii) are not characterized as being about the non-conceptual state, and part (iii) appears to be absent. Thus, it may be the case that the *Dmyigs myed* is a reworking and expansion of this text. Since two of the three manuscript exemplars of this text are from the same original manuscript, we have two versions, one in Pelliot tibétain 821 (35) which is incomplete at the beginning, and one in IOL Tib J 706 + Pelliot tibétain 817 (14/1), which is incomplete at the beginning and end.

Another text incorporating much of the same question and answer material is the canonical text entitled *Cig car 'jug pa rnam par mi rtog pa'i bsgom don*, attributed to Vimalamitra (D.3910). This text shares five questions and answers from part (i) and ten from part (ii) of *Dmyigs myed* as well as the first two citations from part (iii). In general, the answers to the questions include the same sutra quotations but not the explanatory glosses found in the *Dmyigs myed*.

Incipit (r119.1): @/:/thog myed du nas dngos po dang sgra la mngon par zhen pa rnams kyi rgol ba'I lan brjod cing

Explicit (v47.2–3): @/:/dmyigs su myed pa tshul gcig pa'I gzhung rnal 'byor chen po rnams la dogs pa'i don dran ba'i rten tsam du bris pa rdzogs s+ho// //

Item 6

A Brief Teaching on the Six and Ten Perfections in the Context of Non-Conceptual Meditation, by Master Moheyan

Mkhan po ma ha yan gyIs bsam brtan myI rtog pa'I nang du pha rol du phyind pa drug dang bcu 'dus pa bshad pa'I mdo

This text attributed to Moheyan 摩訶衍 offers a brief definition of each of the ten perfections. The text also appears in Pelliot tibétain 117 (22/5), which is incomplete at the end. Kimura (1980) relates this passage to the *Dunwu dasheng zhengli jue* 頓悟大乘正理決 (f.138a of Pelliot chinois 4646). This and other Moheyan texts are discussed in Ueyama (1973) and Gomez (1983).


Incipit (v48.1): @/:mkhan po ma ha yan gyIs/ bsam brtan myI rtog pa'I nang du pha rol du phyind pa drug dang bcu 'dus pa bshad pa'I mdo/

Explicit (v50.2): /ye shes chen po yang rdzogs so// //

Item 7

A series of précis, each described in Tibetan as “drawn from the discourses of...” (*mdo las 'byung ba*) of eighteen meditation masters. The honorific *shen shi* (*xiansheng* 先生) follows most of the names. Several of the quotations appear in STMG (and derived from there, in the *Blon po bka' thang*). There are also quotations in STMG that do not appear here; most of these can be found in the original Chinese in a text with a similar list of Chan teachings, partially represented in the following manuscripts: BD01199, Or.8210/S. 2715, Pelliot chinois 2923 and 4795. See Broughton 1999 for a translation of the Chinese text and correspondences to the STMG translations. See also Okimoto (1976b) and Obata (1976).

- (a) Bhu cu (Wuzhu 蕪住). A quotation attributed to Bu chu appears in STMG: 121.5 but it is not found here or in section (r) below.
- (b) Kim hun shen shI (Kim Heshang 金和尚). A quotation attributed to Kin hun appears in STMG: 119.5–121, which is almost exactly the same as the passage here.
- (c) Dzang shen shI. A quotation attributed to Dzan shan ti appears in STMG: 122.6–123.1, but the quotation is different from the one here.
- (d) De'u lim shen shI. Part of this quotation, attributed to De'u li shi appears in STMG: 173.4–5.
- (e) Lu shen shI. A quotation attributed to La shen shi appears in STMG: 166.3–4, but it is not the same as the one found here. The same text appears in Pelliot tibétain 813 (34/7).
- (f) Kim hu (perhaps Kim Heshang again). The passage here is not found in STMG.
- (g) Pab shwan shen shI. A quotation attributed to Sbab shan she appears in STMG: 120.3–4, matching the first part of the quotation here.
- (h) Pir shen shi. The same quotation appears in STMG: 120.4–5, identified only as Mkhan po shen shi.
- (i) Dzva'I shen shi. The passage here is not found in STMG, but it does appear in Pelliot tibétain 813 (34/5), under the name Shwe'i shen shi.
- (j) Tshwan. The passage here is not found in STMG.
- (k) Wang shen shI. The same quotation appears in STMG: 120.6–121.1, attributed to Thang bzang shen shin. Note that a Mkhan po Wan is mentioned in Pelliot tibétain 813 (34/9).

- (l) Dzvang za shen shi. This is the only teacher identified as female (*mkhan mo*). A brief quotation attributed to Han sa ci shen shi appears in STMG: 121.1–2, matching the first part of the quotation here. The end of this quotation also appears in Pelliot tibétain 813 (34/10).
- (m) Keng shi. Identified as a “Chinese *upāsaka*” (*rgya’i dge bsnyen*). The passage here is not found in STMG, but a slightly longer version appears in Pelliot tibétain 813 (34/11).
- (n) Shin ho (Shenhui 神会). Another version of this text is found in Pelliot tibétain 813 (34/6 and 34/12, the latter being closer to this version), where the name is rendered Shin he. The text is not found in STMG.
- (d)  ByI lig hwa shang. The passage here is not found in STMG, but is virtually identical to the passage that follows, attributed to Moheyan. Two monks from ’Byi lig (*’byi lig gi dge ’dun*) are mentioned in the lineage narrative in Pelliot tibétain 996 (40/2).
- (p) Ma ha yan (Moheyan 摩訶衍). The passage here is not found in STMG. Kimura (1980) relates this passage to the *Dunwu dasheng zhengli jue* 頓悟大乘正理決 (f.147a of Pelliot chinois 4646).
- (q) De’u lim shen shI. Part of this quotation, attributed to De’u li shi, appears in STMG: 173.4–5.
- (r) Bu cu (Wuzhu 蕪住). The passage here is not found in STMG. Note that Wuzhu appears at the beginning and end of this sequence, which may be suggestive of his importance to the compilers.

Incipit (v50.3): @/:/mkhan po b’u cu’I bsam brtan gyi mdo las ’byung ba’/

Explicit (v67.4): /mtshan nyid dang mtshan ma yang myi gzhang go// //


Item 8

The Precious Dharma Gate of the Perfection of Vajra Insight In Practice: the Experience of the Fundamental Principle that is Instantaneously Perfect

Cig car yang dag pa’i phyi mo’i tshor ba rdo rje shes rab spyad pas pha rol tu phyin pa’i chos kyi sgo mo gces pa

This is a Tibetan translation of a Chinese text *Dunwu zhenzong yaojue* 頓悟真宗要決, which is found in Pelliot chinois 2799, as well as in Pelliot chinois 3922 and Or.8210/S.5533 (note that unlike the Tibetan version found here, none of the Chinese copies is complete). The Tibetan text here has been studied in Ueyama (1976) and Tanaka and Roberston (1992). An English translation can be found in Cleary (1986).


The text is a dialogue between the student He’u ’bog chen yem (Houmo Chenyan 侯莫陳琰) and the master Shes rab thar (Zhida 智達). The latter is the name of a student of Shenxiu active in the early 8th century. According a preface found only in Pelliot chinois 2799, these are the secular and religious names of a single person. The initial questions and explanations concern “the state without analysis” (*brtag du myed pa’i gnas*), which is a translation of the Chinese *wusuo* 無所 or *wusuochu* 無所處. The Tibetan term is also found in the *prajñāpāramitā* literature, where it

translates the Sanskrit *apratarkya*. Other topics addressed in this text include the falsity of visions experienced in meditation (a topic that is also addressed in IOL Tib J 710 (15/1: 9v.1–10r.3), the practice of “viewing” (*blta ba*), and the “unmoving concentration” (*ting nger myI g.yo ba*). 

Incipit (v68.1): @/:/cig car yang dag pa'I phyi mo'I tshor ba/ rdo rje shes rab spyad pas pha rol tu phyin pa'I chos kyi sgo mo gces pa/

Explicit (v119.1–2): /yang dag par slob pa zhig yod na myi phangs par ston cig// //

Item 9

A brief text on potential hazards in meditation in the form of a series of lists: five mistaken fears (*nor du dogs pa*), six great defects (*skyon chen po*), ten obscurations (*sgrib pa*), sixteen obstacles of pride in the view (*lta ba snyems pa bar du gcod pa*), and eighteen acts of Mārā (*bdud kyi las*). A similar list of six defects appears in STMG: 428.6–429.2 (though the text is not identical), in a passage on problems in meditation that also lists ten obscurations in a different form to what we have here. Note that there is also a discussion of a different set of “six defects” in IOL Tib J 709 (7/2: 8r.1–9v.4), based on the **Bhāvanākrama** of Kamalaśīla. 

Incipit (v119.3): @/ /nor du dogs pa lnga la/ /stong par myi lta bas chad par ma song/

Explicit (v122.4): /skyon drug shes na ni rang zhI/ /myi shes na ni skyes bu dug 'thungs pa dang 'drao// //

Item 10

A Brief Teaching on the State of Reality

Chos kyi dbyings nyid bstan pa'i mdo

A brief verse text on the theme of emptiness.

Incipit (v123.1): @/_/chos kyi dbyings nyid bstan pa'i mdo/ /skye 'gag myed pa'I chos 'dod la/

Explicit (v123.4): mth'a yas sems can des sgol lo// // //

22

Pressmark: Pelliot tibétain 117.

Form: Concertina, 7 panels, 4 lines per panel on recto, 6 lines per panel on verso.

Size: 4.2 x 14.8 cm.

Hand: Rough headed post-imperial style.

Fragment of a compendium of Chan texts. The writing on the verso is smaller and more cursive than on the recto, and could be a different hand.

Item 1

The Practice of Meditation

Bsam gtan gyi lon

Instructions on meditation practice (the *bsam brtan gyi lon* of the title). The manuscript is lacking the first part of the text; what we have begins with an assertion of the emptiness of all worldly phenomena. From this comes the transformation of attachment into non-attachment, aversion into love, and ignorance into knowledge (*shes rab*). Following this are the instructions on meditation, including the instruction not to follow the mental factors (*sems byung*) or experience (*tshor*). The latter is to be overcome (*zīl gyis mnan*), a position that is in contrast to a number of other texts: see for example 7/8, in which *tshor* (in Chinese, *jue* 覺) is treated as a neutral or positive feature of meditation. The final part of the text is an argument that mind is not continuously emergent (*rgyun mi chad par byung ba*) in the past, present, or future. The text ends with an injunction to “view body and mind thus” (*lus dang sems kyang de bzhin lta'o*).

Incipit (r1.1): chen po ni chos dang gang zag la bdag myed par shes te

Explicit (r6.3): bsam brtan gyi lon rdzogs so//

Item 2

A discussion of whether objects and mind are identical or distinct. Only the beginning of the text is represented here. The text references the Madhyamaka, and is thematically similar to the previous text, which also employs Madhyamaka concepts.

Incipit (r7.1): @/:/ 'gal ba'i mu bstan ste/ dbu mar brtag pa/

Explicit (r7.4): yang gcig du na ni sems las yul byung ste//

Item 3

On the basic principles and benefits of the Buddhist path. The beginning of this text is missing. The text appears to be in the genre of those written to introduce Buddhist principles to a lay audience, utilizing examples drawn from everyday life. There is no obvious thematic link in the extant text to the other texts in this compendium.

Incipit (v1.1): ... yod par bya/ /'khrul pa myI 'byung bas tshul yId du 'ong zhing rgyun du mdzes par bya//

Explicit (v4.5–6): 'jom zhing bdag gis bdag la brtags na gsog du ma gyur cing ma nyes ye rung zhing sdug par bya'o//

Item 4

Brief Teaching on Master Moheyan's Methods of Instantaneous Meditation

Mkhan po ma ha yan gyi bsam brtan chig car 'jug pa'i sgo dang bshad pa'i mdo'

Text on the “five methods” (*thabs lnga*), attributed to Moheyan 摩訶衍. Complete text. The same text, often with significant variants, is found in other manuscripts: Pelliot tibétain 812 (33/3) and Pelliot tibétain 813 (34/4). Essentially the same list appears in STMG: 165.1–5, introduced there as the “methods taught by Moheyan.” Though there is some variation between the lists, the set of five is as follows:

- (i) Experiencing (*tshor ba*) the movement of unreal thoughts (*myi bden pa'i sems*)
- (ii) Chasing (*rjes su 'brang*) that experience
- (iii) Using that experience to stop movement from arising
- (iv) Experiencing the movement of unreal thoughts as non-self
- (v) Experiencing without chasing or conceptualizing

The results of the methods are also generally given, and show that each further method is considered superior to the one before it. The first method results in an “indeterminate state” (*lung myi ston pa*), and according to this particular text, the fifth method results in “each thought being liberated at once” (*sams thang re yang grol thard pa re re'o*). This and other Moheyan texts are discussed in Ueyama (1973) and Gomez (1983).

A set of five methods is the subject of an interrelated group of Chinese Chan texts, known under the collective name *wu fangbian* 五方便. See McRae (1986: 171–196). However, the nature of the five methods in these works seem to be quite different from Moheyan's set.

Incipit (v5.1): mkhan po ma ha yan gyi/ bsam brtan chig car 'jug pa'i sgo dang/ bshad pa'i mdo'//

Explicit (v6.4): rjesu myI rtog myi 'brang na sems thang re yang grol thard pa re re'o zhes bya'o//

Item 5

A Brief Teaching on the Six and Ten Perfections in the Context of Non-Conceptual Meditation, by Master Moheyan

Mkhan po ma ha yan gyI bsam brtan myI rtog pa'i nang du pha rol tu phyin pa drug dang bcu yang 'dus par bshad do

This text attributed to Moheyan 摩訶衍 offers a brief definition of each of the ten perfections. The final part of the text is missing. There is a complete version in Pelliot tibétain 116 (21/6).

Incipit (v6.4–5): mkhan po ma ha yan gyI bsam brtan myI rtog pa'i nang du/ pha rol tu phyin pa drug dang bcu yang 'dus par bshad do/ /

Explicit (v7.6): 'jig rten 'das pa'I yeshes su gyur pas na/ /shes rab ...

Size: 7.5 x 24.8 cm.

Hand: Headed, post-imperial style.

Fragment of a compendium of Chan texts. The fragment has been reconstructed erroneously: the four panels currently at the end of the recto side (r11–r14) should be placed at the beginning. The correct order is therefore:

Recto: r11–r14, r1–r10

Verso: v5–v14, v1–v4

Item 1

Text on the Single Method of Non-Apprehension

[*Dmyigs su myed pa tshul gcig pa'i gzhung*]

A question-and-answer text corresponding to part of Pelliot tibétain 116 (21/5): v14.4–v29.2. The names of sutras cited in the text have been written in red ink. This is the only manuscript apart from Pelliot tibétain 116 that contains material from both parts (i) and (ii) of the *Dmyigs myed*. Whereas in Pelliot tibétain 116 (v23.2) the scribe has left some blank space on the page between the end of (i) and the beginning of (ii), in the current manuscript (r4.4–5) there is no visual marker indicating a division.

Incipit (r11.1): ... bar 'gyur te/ /skad cig ma'i dus su myi gnas pa ni/

Explicit: (r.10.5): lang kar gshegs pa'i mdo las/ /nam byang cub ...

Item 2

The Diamond Cutter, a Greater Vehicle Sutra of the Perfection of Wisdom

[*Shes rab kyi pha rol tu phyin pa rdo rje gcod pa theg pa chen po'i mdo*]

This fragment corresponds to a passage near the beginning of the *Vajracchedikā-sūtra*: D.16: 121a–122b.

Incipit (v5.1): ... pa la/ skyil mo grung bcas nas/ /slu drang por bsrangs nas/

Explicit (v4.5): srog du 'dzin pa dang/ gang zag du 'dzIn par gyur to// ...

24

Pressmark: Pelliot tibétain 121.

Form: Concertina, 49 panels, 5 lines per panel .

Size: 9 x 20 cm.

Hand: Very rough headed post-imperial style.

A fragmentary compendium of Chan texts, written in the same hand throughout. Unusually, the entire verso of the manuscript has been left blank. Note that in Lalou's catalogue Items 3 and 4 are conflated.

Item 1

A Summary of the Practice of the Instantaneous Approach

Cig car 'jug pa'i lon mdo bsdus pa

A brief text in the form of a dialogue between an unnamed master and disciple, incomplete at the beginning. The theme is the lack of both existence and non-existence in the Madhyamaka, and the immediacy of experience (*tshor ba*, in Chinese **jue** 覺). Some of the answers have a contradictory quality, for example:



(r7): *dris pa/ gzugs mthong ngam/ lan btab pa/ gzugs kyis bdag la ma mthong ngo/*

Question: Do you see form?

Answer: Form does not see me.

Incipit (r1.1): ... ba d... / rgyu dang 'bras bu'i dngos por ma grub cing/ /rang bzhin gyis ma skyes pa/

Explicit (r12.1): *cig car 'jug pa'i lon mdo bsdus pa rdzogs so// ! // ! //*

Item 2

The Meaning of Madhyamaka in the Great Vehicle

Theg pa chen po dbu ma'i don A brief treatise on the Madhyamaka.



The text first discusses the philosophical views of the heretics (mu stegs), śrāvakas and pratyekabuddhas. Then the mahāyāna views are distinguished into those of the Vijnānavāda and Madhyamaka. The latter is further divided into Yoga Madhyamaka (rnal 'byor pa'i dbu ma) and Sautrantika Madhyamaka (mdo sde pa'i dbu ma). This system is much the same as that of the Lta ba'i khyad pa (D.4360, incomplete version in Pelliot tibétain 814) attributed to the translator Ye shes sde. See Pelliot tibétain 817 (14/2) for another copy of this text, better written but less complete. A discussion of Madhyamaka with a slightly different classification is found in Pelliot tibétain 842: see Karmay (2007: 150).

Incipit (r13.1): @// ! // theg pa chen po dbu ma'i don//

Explicit (r35.1–3): *de nyid bsgom pa'I shes rab kyis sems mnyam par gzahag go// // //rdzogs s +ho// //*

Item 3

Brief precepts

[*Lung chung*]

Short treatise on the method of looking at one's mind (*rang gi sems la bltas*). Extracts from this text are quoted three times in STMG: 144.4, 160.1 and 172.2 under the title *Brief Precepts (lung chung)*. The same text is found in IOL Tib J 689 (9/1) and IOL Tib J 1774 (17/1), and the present version matches the former in its concluding lines.

Incipit (r36.1): @// //mtha' yas pa'I sems cen thams cad//

Explicit (r40.4): 'dl yis gdag su myed pa'o// ! //

Item 4

A Teaching from the Lineage of Seven Masters

Mkhan po bdun rgyud kyi nang nas bshad pa

The beginning of this very short text is the same as the account of Wuzhu's 蕪住 teachings in Pelliot tibétain 116 (21/7): v50-v51. The remainder of the text offers some further elaboration on the three phrases.

Incipit (r40.5): @// //de la mkhan po bdun rgyud kyi nang nas/ bshad pa/

Explicit (r42.2): //gsal ba shes rab ces bya//

Item 5

A Brief Teaching on Dharma Enumerations

Chos kyi rnam grangs mdor bstan pa

A treatise on various Buddhist enumerations, beginning with the three jewels. Compare Pelliot tibétain 808 (31) and Pelliot tibétain 812 (33/ 5), which treat the same topic, but are not the same text. Unlike those two, the present text goes on to discuss other enumerations, including the ten virtues. It is incomplete at the end.

Incipit (r43.1): @/:/chos kyI rnam grangs mdor bstan pa'o/

Explicit (r49.5): yId kyis myI bya ba gsum ...

25

Pressmark: Pelliot tibétain 623.

Form: Pothe, 13 folios, 7 lines per page.

Size: 10.3 x 39.3 cm.

Hand: Headed square style with double and mid-line *tsheg*, *da drag* and *a rten*.

The Dharma Book of Vajra Absorption

Rdo rje ting nge 'dzin gyi chos gyI yi ge

An incomplete copy of the Tibetan translation of the Chinese apocryphal sutra *Jingang sanmei jing* 金剛三昧經 or **Vajrasamādhi-sūtra* (T.273), which is linked with the Chan tradition in China (see Buswell 1989). The Tibetan translation was also preserved in the Tibetan canon (D.135). This manuscript version is similar to the canonical edition, except for the presence in the manuscript of archaisms such as the *da drag* and *a rten*. Note also the archaism in the title: *chos kyi yi ge* instead of *mdo*. This text is also cited in the *Dmyigs myed*: see Pelliot tibétain 116 (21/5) and 118 (23/1). This manuscript is incomplete at the end, and the text breaks off in the middle of the seventh chapter.

Incipit (1r.1): @/ /rdo rje ting nge 'dzin chos gyI yi ge'i le'u gcig ste mgon nan gyI le'uò/ /

Explicit (13v.7): rtag par myi g.yo ba'i yang dag pa spyad de/ sems chan bstand pa'/

26

Pressmark: Pelliot tibétain 624.

Form: Pothi, 1 folio numbered ga 80, 4 lines per page with red margins.

Size: 8.3 x 37 cm.

Hand: Two different hands, both headed sutra style.

Item 1

The Book of the King of the Dharma

Chos kyi rgyal po'i yi ge bam po gcig bshad pa

The last folio of a Tibetan translation of the *Fawang jing* 法王經 or **Dharmarāja-sūtra* (T.2883) a Chinese apocryphal sutra associated with Chan. Other fragments of the sutra are found in IOL Tib J 222, 223, 264–7, and Pelliot tibétain 2105 (2–6, 42/3). The sutra is also cited once in the *Dmyigs myed* (See 21/5). Apart from Pelliot tibétain 2105, all copies are close to the canonical Tibetan version (D.243).

Incipit (1r.1): @/ /gzung su bzung ste//

Explicit (1v.3): @/ /chos kyi rgyal po'i yi ge bam po gcig bshad rdzogs so// //

Item 2

Writing practice, in another hand, with the title and opening line of *'Phags pa spyan ras gzigs dbang phyug la mtshan gi tshig gIs yang dag par spyod pa*.

27

Pressmark: Pelliot tibétain 626.

Form: Pothe, 6 folios numbered *ka* to *cha*, 6–7 lines per page with some interlinear corrections; red margins and text rubrication, yellow wash for guidelines and text highlighting. String-holes with margins at top and bottom edges indicate folios cut from larger originals.

Size: 6.5 x 27.5 cm.

Hand: Compact cursive hand, also seen in Pelliot tibétain 634, 699, 808; may also be the same scribe as IOL Tib J 689 and Pelliot tibétain 811 verso.

A *sādhana* for a *mahāyoga* meditation practice based on the three absorptions or *samādhi* (*ting nge 'dzin*). The text incorporates terminology drawn from Chan sources in the context of the first of the three absorptions. In particular, the practice of looking at the mind (*sems la lta ba*) is described (2v–3r). This practice is discussed in more detail in a work ascribed to Moheyan 摩訶衍 found in IOL Tib J 468 and 709 (7/1). It is also the theme of the *Lung chung*, discussed in Pelliot tibétain 699 (30/1), which is written in the same hand as this manuscript. Pelliot tibétain 634 (28) is another manuscript in the same hand that contains a similar *sādhana* also describing the practice of looking at the mind in the context of the third absorption. See van Schaik and Dalton (2004).

Incipit (1r.1): @// ting nge 'dzin rnam gsum la rtsis mgos phye sde bshad pa //

Explicit (6v.2): dzin pa'i sems la bdag myed pas ni bsod nams kyi chogs rdzogs s+ho// // I ti //

28

Pressmark: Pelliot tibétain 634.

Form: Pothe, 3 folios numbered *nga* 1–3, 3 lines per folio in red with interlinear commentary in black; red margins, yellow wash for guidelines.

Size: 8.2 x 40.5 cm.

Hand: Main text in headed sutra style, comparable to IOL Tib J 689. Interlinear text in very compact cursive hand, also seen in Pelliot tibétain 626, 699, 808; may also be the same scribe as IOL Tib J 689 and Pelliot tibétain 811 verso.

A *sādhana* for a *mahāyoga* meditation practice based on the three concentrations or *samādhi* (*ting nge 'dzin*), written as a commentary to a root text. The *sādhana* is very similar to the one in Pelliot tibétain 626 (27); both discuss the practice of looking at the mind (*sems la lta ba*). This practice is discussed in more detail in a work ascribed to Moheyan 摩訶衍 found in IOL Tib J 468 and 709 (7/1). It is also the theme of the *Lung chung*, discussed in Pelliot tibétain 699 (30/1), which is written in the same hand as this manuscript. See van Schaik and Dalton (2004).

Incipit (1r.1): @/ /de bzhin nyid kyi ting nge 'dzin bsgom pa'i thabs/ /gzhung las btus pa'/

Explicit (3v.3): ting nge 'dzin rdzogs s+ho//

29

Pressmark: Pelliot tibétain 635.

Form: Pothi, 1 folio numbered 3; 5 lines per page; margins in black.

Size: 8.5 x 37.8 cm.

Hand: Headed sutra style with mid-line *tsheg*.

This single folio contains the end of one text and the beginning of another.

Item 1

The end of a text on the correct practice of the “great path” (*lam chen po*). Ends with definitions of three kinds of concentration: the pacification of phenomena (*zhI ba chen po'i chos tinge 'dzin*), beyond thought (*bsam kyIs myi khyab pa'I tinge 'dzin*) and *dharmadhātu* (*chos nyid kyī tinge 'dzin*).

Incipit (1r.1): ... yI ge'i 'bru ma len pa'I phyir yang sems brtul la rgyun ma chad par bya'o//

Explicit: (1r.4):: rgyen las gyung da pa (= 'gyurd pa?) ni chos nyid kyī ting nge 'dzin ces bya'o/_/

Item 2

Meditation Master Xiangmo Zang's Dharma of Resting the Mind at Ease

Bsam gtan kyī mkhan po bdud 'dul gyī snying po'i sems bde bar gzhag pa'i chos

Instructions from the Chan master Bdud 'dul gyī snying po (Xiangmo Zang 降魔藏) on setting the mind at ease; compare the similar title of Pelliot tibétain 811 (32/1). Incomplete at the end. The text differs from the teachings attributed to this master in Pelliot tibétain 116 (21/5). It is an explanation of the meaning of “equalizing the aspects of body and mind” (*lus dang sems phyogs su snyoms pa*). This is said to be a “secret discourse” (*mdo' gsang ba*).

Incipit (1r.5): @// bod skad du/ bsam gtan kyī mkhan po/ /bdud 'dul kyī snying po'i sems/ /bde bar gzhag pa'I chos so/

Explicit: (1v.5): skad cig ltos shig/ /bden pa ces su 'dzIn na ...

30

Pressmark: Pelliot tibétain 699.

Form: Pothi, 5 folios, first folio numbered 1 but others unnumbered, 7 lines per page, main text in red with yellow wash, commentary in black; central string-hole with red margin.

Size: 8.5 x 42.0 cm.

Hand: Compact cursive hand, also seen in Pelliot tibétain 626, 634 and 808.

A commentary on the *Lung chung*. The root text also appears in IOL Tib J 689 (9/1), IOL Tib J 1774 (17/1) and Pelliot tibétain 121 (24/3). The first of these manuscripts may have been written by the same scribe as the present manuscript. The commentary describes in detail (2v–3v) the

practice of looking at the mind (*sems la bltas*). It also mentions several Tibetan masters who passed away “with no aggregates remaining” (2r: *phung po lhag ma ma lus par*): Gnubs nam ka'i snying po, Rlang su ga ta go ca, Lang 'gro dkon cog 'byung nas, Dbu na a nang, 'Brom Za sribs, and Mar kong za rin cen. The commentary cites a verse from the *mahāyoga / atiyoga* treatise *Rdo rje sems dpa' zhus lan* (4v), on which see Takahashi 2010. The present text is discussed in van Schaik and Dalton (2004) and Meinert (2007a). The colophon to the commentary is written as two questions and answers, but because of the arrangement of the text on the page, it is not clear which question relates to which answer. The two answers are about the nature of a teacher of the sutras on the one hand, and the teacher of *atiyoga* on the other. Here “teacher of the sutras” (*mdo de pa'i 'chad pa*) may refer to a Chan teacher. The following translation gives a possible arrangement:

@// khyung chen nam lang gcod kyang skye 'gro ma lus shes/ theg pa so sor gsal yang phyi rgya rlabs kyis gcod// bsal la ma 'dres che bi don ston pa/ 'kha' lding khyung ltar don gi che ba 'byin/ bgrod par bya bi lam gi bye brag la/ mdo sde 'chad pi slob dpon ci lta bu zhe na/

What is a master who teaches the sutras like? A great *garuḍa* who cuts through the sky yet is aware of all living beings, clarifying the vehicles individually, yet cutting through space. ‘Clarifies’ means he teaches the great meaning without mixing up [the vehicles]. Like the sky-soaring *garuḍa*, he draws forth the greatness of the meaning, while teaching the distinctions of the paths which one should traverse.

a ti yo ga 'chad pi slob dpon ci lta bu zhe na// mdo sde 'chad pi slob dpon ci lta bu zhe na/ ngang pi rgyal po myi 'gyog gcas su gcod/ de bzhin blobs dpon rgyud (=slob dpon brgyud) kyi don 'chad pa/ tshig gi bde sbyor myi 'khyog bcas su gcod/ smad pi rna (=gna') bu brag la 'dz[e]g pa'i/ myi 'tsham 'tsham bar 'chad pas skyon nyid yon btan yin/ /mang po 'dus pi nang na chos 'ci pa/ skad byings don dang ldan bas khong bkrar go/ ru sbal skungs pa lta bu 'i blos 'chad pa/ gab pa'i sbas pa de shes slob dpon yon yin// // zhes 'byung ngo//

What is a master who teaches *atiyoga* like? Like the king of the geese (*hamsarāja*) who never hurries, he teaches the meaning of the lineage of masters, showing directly the practical application of the words. That which is inappropriate for those [who are like] young wild sheep climbing a rockface, he teaches to be appropriate. Thus faults are themselves good qualities. He teaches the dharma among many people, and using ordinary speech full of meaning, he understands the inner resplendence. He teaches with a mind that is like a hidden tortoise. Understanding the hidden secret is the quality of such a master.

Note that the phrase “lineage of masters” (*slob dpon brgyud*) also appears in a different context in the interlinear notes in STMG: 15.4. See Karmay (2007: 94).

Incipit (1r.1): @// //mtha' yas pa'i sems can thams cad/

Explicit (3r.2): 'di zhes gdags su myed pa'o // rdzogs so // iti yin no //

31

Pressmark: Pelliot tibétain 808.

Form: Pothi, 1 folio, 7–8 lines per page.

Size: 8.5 x 40 cm.

Hand: Compact cursive hand, also seen in Pelliot tibétain 626, 634, and 699; may also be the same scribe as IOL Tib J 689 and Pelliot tibétain 811 verso.

It is unclear whether this folio contains a complete text or is a fragment of a larger manuscript. It is numbered *ca*, which suggests the latter. The hand of this scribe is seen in many other Dunhuang manuscripts, including Pelliot tibétain 626, 634 and 699 (27, 28, 30). All of these manuscripts, and the present one, are written with red margins at the side, and apart from Pelliot tibétain 626, are written on the same type and size of paper.

The text is a brief treatise on the three jewels, similar to Pelliot tibétain 121 (24/5) and Pelliot tibétain 812 (33/5), though these are all different texts. This text discusses the three jewels in a fourfold classification of rarity (*dkon ba*), supremacy (*mchog*), distinction (*dbye ba*) and unity (*bsdu*). The first two items are taken from the two syllables of the Tibetan term for the Buddhist “jewels”: *dkon mchog*, suggesting that the text was composed in the Tibetan language. The discussion of the third item is subdivided into the same triad that appears in Pelliot tibétain 812: the single principle (*tshul gcig*), different forms (*gzugs tha dad*), and physical support (*rten btsugs*).

Incipit (1r.1): @:/ dkon mchog gsum la yang dbye na bzhis ste/

Explicit (1v.): 'byung 'gyur yang na 'byung myi 'gyur// //

32

Pressmark: Pelliot tibétain 811.

Form: Pothi, 1 folio, 5–6 lines per page.

Size: 6.0 x 21.8 cm.

Hand: On the recto, a post-imperial headed hand that may be the same as that of the repairing scribe of Pelliot tibétain 116. On the verso, another post-imperial headed hand that may be the same as that in Pelliot tibétain 626, 634, 699, and 808 (27, 28, 30, 31).

Though this manuscript is only a single folio, it seems to contain a complete text on the recto, with notes in another hand on the verso.

Item 1

Meditation Master Wolun's Ten Qualities of a Monk with a Mind Settled at Ease

Bsam gtan gyi mkhan po nyal ba'i 'khor lo sems bde bar bzhaq pa'i rab du byung ba'i yon tan bcu na

An apparently complete text, a list of the ten benefits of becoming a monk with a mind settled at ease, attributed to the Chan master Nyal ba'i 'khor lo. As identified by Kimura (1980), this is a

translation of the name of the Chinese master Wolun 臥輪, whose name also appears in transliteration as 'Gwa lun in Pelliot tibétain 116 (21/5). The text is simply a list of the ten benefits, which all derive from the life of a renunciate, for example taking delight in solitude and not being influenced by wives and children. Nothing specific to meditation or Chan appears.

Incipit (1r.1–2): bsam gtan gyI mkhan po nyal ba'I 'khor lo sems bde bar bzhag pa'I rab du byung ba'i yon tan bcu na la/

Explicit (1r.5): myI dang myI ma yin ba rnams kyIs mchod cing phyag byas pa'o//

Item 2

A list of nine good qualities (e.g. faith, devotion, lack of pride) that are not the same as the ten good benefits listed in Item 1. Apparently incomplete as the text ends with “and” (*dang*).

Incipit (1v.1): dad pa mang dang/ gus pa dang/ mos pa dang/ nga rgyal myed pa dang/

Explicit (1v.5–6): ci la yang chags pa'i sems myed pa dang/

33

Pressmark: Pelliot tibétain 812.

Form: Concertina, 10 panels, 4–7 lines per panel.

Size: 7 x 12.5 cm.

Hand: Very rough headed, post-imperial.

Fragment of a compendium of Chan texts. Apparently the same hand throughout. Writing style is rough and spelling is haphazard. The final panel of the concertina (r10 / v1) has been cut so that only a narrow strip remains).

Item 1

Extracts from the 13th and 14th chapters of the *Saddharmapundarikā-sūtra*. The manuscript includes punctuation indicating the end of a text section in some cases, but not in others. The text at r1.1–r2.4 is from D.113: 116a; that at r3.2–r4.4 is from D.113: 107b; and that at r4.4–r5.4 contains three separate passages from D.113: 109b–110a, and breaks off suddenly, although the manuscript is not damaged.

Incipit (r1.1): ... nyin mtshan du ni bad yod shun brtson//

Explicit (r5.4): srog chags bye ba mang pa'I/ rab rIb sel/ /

Item 2

The Essential Teaching of Master Moheyan

Mkhan po ma ha yan bsam gtan gyI snying po'i bstan pa'

Brief treatise on the simultaneous approach to the Madhyamaka, also found in IOL Tib J 709 (7/8). That text is attributed to 'Gal na yas (Skt. Haklenayaśas). The name in the title of this text has been “corrected” from 'Gal ya nas to Ma ha yan, probably by a scribe unaware of the identity of the former. The body of the text contains several mistakes as well, compared to the one in IOL Tib J 709.

Incipit (r6.1): mkhan po/ ma ha yan/ bsam gtan gyI snying po'/ bstan pa'/

Explicit (r8.2): chos mnyam ba nyid la bsgom shig/

Item 3

Master Moheyan's Completely Non-Conceptual Meditation

Mkhan po ma ha ya na'I bsam btan ci la yang myI rtog pa

Brief treatise on the “five methods” attributed to Moheyan 摩訶衍. Incomplete at end. The same text, often with significant variants, is found in other manuscripts: Pelliot tibétain 117 (22/4) and 813 (34/4). Essentially the same list appears in STMG: 165.1–5, introduced there as the “methods taught by Moheyan.” This and other Moheyan texts are discussed in Ueyama (1973) and Gomez (1983).

Incipit (r8.2): mkhan po ma ha ya na'I/ bsam btan ci la yang/ myI rtog pa nI/

Explicit (r10.1): myI bden pa'i sems g.yos ...

Item 4

The last two lines of a text, containing the sentence: “If one is able to happily abolish the mind (*sems*), that is the unchanging path.”

Incipit (v1.1): pa' /gal te sems bde bar 'jig nus na/

Explicit (v1.2): de nI byang chub bo//

Item 5

Incomplete text on several topics, involving themes seen in other Chan texts. The first part of the text (v2.1–v6.3) is on the three jewels, defined here as the triad of the single principle (*tshul gcig*), different forms (*gzugs tha dad*), and physical support (*rten btsugs*); note the frequent use of the same term *dkon mchog gsum gi rten btsugs* in the Skar cung inscription (c.799–815; see Richardson 1985: 72–79). A similar way of explaining the three jewels is found in the *Dunwu zhenzong yaojue* 頓悟真宗要決 that appears in Tibetan translation in Pelliot tibétain 116 (21/7). The second part of the present text (v6.3–v10.7) concerns the views (*lta ba*) of ultimate and conventional truth, and the approach of the *śrāvakas* and *pratyekabuddhas*. The *Laṅkāvatāra-sūtra* (D.107: 94a) is quoted regarding three levels of meditation that culminate in the meditation on the *tathāgatas* (de



bzhin gshegs pa'i bsam gtan), the latter being regarded as the highest form of meditation in several early Chan texts; see for example IOL Tib J 709 (7/9).



Similar treatises on the three jewels are found in Pelliot tibétain 121 (24/5), and 808 (31). The latter in particular is similar in its discussion of the triad of single principle, different forms and physical support.

Incipit (v2.1): *:/dkon mchog gang zhe na/*

Explicit (v10.7): *'bras bu ji 'dra rtog/ /legs rang ...*

34

Pressmark: Pelliot tibétain 813.

Form: Pothe, 5 folios, 4–5 lines per page; numbered on verso *ka* 2, 8, 9, 12 and 17. String hole with black circle.

Size: 7 x 26 cm.

Hand: Headed sutra style.

Fragment of a compendium of Chan texts. Same hand throughout.

Item 1

The end of a text, on the fact that the *ti nge myi g.yo ba* (probably a contraction of *ting nge 'dzin myi g.yo ba*, “the unshakeable absorption”) leads to the state of a *pratyekabuddha*, but if one examines this state, buddhahood will be accomplished.



Incipit (1r.1): *@:/bar nI tshul na gnas/* **Explicit** (1r.3): *de nas tI nge myI g.yo ba'i mtshan ma lta ba rang byang nas thal byung sangs rgyas su grub bo// //*

Item 2

Principles of the Meditation of the Śrāvakas

Nyan thos kyI bsam brtan gyI mdo

Treatise on the meditation practices of the *śrāvakas*, defined as the rejection of all worldly things (*'jig rten gyi yod pa*).

Incipit (1r.4): *@:/nyan thos kyI bsam brtan gyI mdo ni/*

Explicit (1v.5): *bdag gIs bdag bstod de/ bdag gI skye ba zad do/ /gtsang spyod ...*

Item 3

The final line of a text.

Explicit (2r.1): *brjod pa myI thogs pa na/ 'phags pa rang gis rig pa'i ye shes/ shes bya'o:/:/*

Item 4

Master Moheyan's Completely Non-Conceptual Meditation

Mkhan po ma ha yan gyI bsam brtan jI la yang myI rtog pa ni

Brief treatise on the “five methods” (*thabs lnga*) attributed to Moheyan 摩訶衍. The same text, often with significant variants, is found in Pelliot tibétain 117 (22/4) and 812 (33/3). Essentially the same list appears in STMG: 165.1–5, introduced there as the “methods taught by Moheyan.” See the entry on Pelliot tibétain 117 for more detail. This and other Moheyan texts are discussed in Ueyama (1973) and Gomez (1983).

Incipit (2r.1–2): @/:/mkhan po ma ha yan gyI bsam brtan// jI la yang myI rtog pa ni/

Explicit (2v.2): bsam brtan dam pa'o/::/

Item 5

Excerpt from Master Shwe's Principles of Meditation

Shwe'I shen shi 'I bsam brtan gyI mdo las 'byung ba

Quotation attributed to the teacher Shwe'i. The same passage appears in Pelliot tibétain 116 (21/7i), under the name of a master called Dzwa'i.

Incipit (2v.2): @/:/shwe'I shen shi 'I/_bsam brtan gyI mdo las 'byung ba/

Explicit (2v.4): myur du 'tshang rgya'o/::/

Item 6

Excerpt from Master Shenhui's Principles of Meditation

Mkhan po shIn he'I bsam brtan gyi mdo las 'byung ba'

Quotation attributed to Shenhui 神會. The same passage appears in Pelliot tibétain 116 (21/7-n), in a slightly different version, where the name is rendered Shin ho. The beginning of the same text also appears in Item 12 of the present manuscript; that version being closer to the Pelliot tibétain 116 text than this one.

Incipit (2v.4): @/:/mkhan po shIn he'I/ /bsam brtan gyi mdo las 'byung ba'/

Explicit (3v.1): yon tan dpag tu myed pa lhun gyIs rdzogs par 'gyur ro/ /

Item 7

Excerpt from Master Lu's Principles of Meditation

Mkhan po lu shan shI'i bsam brtan gyi mdo las 'byung ba

Quotation attributed to the teacher Lu. The same passage appears in Pelliot tibétain 116 (21/7-e).

Incipit (3v.2): mkhan po lu shan shI'i bsam brtan gyi mdo las 'byung ba/

Explicit (3v.4): de bzhin gshegs pa'I chos kyI sku yIn no://

Item 8

The end of a text that mentions (at 4r.1) “the simultaneous approach to the mahāyāna” (*theg pa chen por 'cig char 'jug pa*). The author states that he has achieved the swift accomplishment of buddhahood subsequent to achieving the results of the *śrāvaka* and *pratyekabuddha*. Note the thematic relationship to Items 1 and 2 of this manuscript.

Incipit (4r.1): 'jug pa/ /tham sangs rgyas su 'grub pa la/

Explicit (4v.1–2): theg pa chen po la phyogs pa shes bya'I sgrib pa la bags kyIs bsgom pas na grub pa 'phyI'o://

Item 9

Excerpt from the Seven Lineage Masters' Principles of Meditation

Mkhan po bdun rgyud kyI bsam brtan gyI mdo las 'byung ba

An excerpt from the *Lidai fabao ji* 歷代法寶記, incomplete at end. The text opens with a dialogue, with an Indian (*rgya gar gyis smras pa*) asking “Is it quick to clench one's fist and open it?” And then stating that it is not quick compared to enlightenment from *samsāra*. Master Wan (Chinese Yuan, for Huiyuan 慧遠) then asks where the Indian heard this teaching, and is told that it comes from Bodhidharmatāra (bo de dar ma ta la). For the parallel Chinese text and translation from the *Lidai fabao ji*, see Adamek (2007): 310–311. The list of seven patriarchs mentioned in the title of this text appear in the *Chuan fabao ji* 傳法寶紀 and the *Lidai fabao ji*.



Incipit (4v.2): mkhan po bdun rgyud kyI bsam brtan gyI mdo las 'byung ba/

Explicit (4v.5): /rgya gar gyIs smras pa nga'I mkhan po bo de dar ma ta la'o/ /de'i 'og tu mkhan po/ ...

Item 10

Teachings of a meditation master. Incomplete at the beginning. The same text appears in Pelliot tibétain 116 (21/7-1), where it is attributed to Dzvang za shen shi and, as here, followed by a quotation from Keng shi.

Incipit (5r.1): pa gom pas sangs rgyas dang nye bar 'gyur ro

Explicit (5r.2): sangs rgyas dang ring bar gyur to/ //:

Item 11

Excerpt from the Principles of Meditation the Came by Messenger from the Chinese Virtuous Guide Keng shi

Rgya'I dge bsnyen keng shI nas pho nyar mchIs pa 'de'I bsam brtan gyI mdo las 'byung ba

Quotation from the teachings of the master Keng shi. The same text appears in Pelliot tibétain 116 (21/7-m).

Incipit (5r.2): rgya'I dge bsnyen keng shI nas pho nyar mchIs pa 'de'I bsam brtan gyI mdo las 'byung ba/

Explicit (5v.3): don cIlg char ma rIlg pa yang de dang 'drao/ /:/

Item 12

Excerpt from Master Shenhui's Principles of Meditation

Bsam brtan gyI mkhan po shIn ho'i bsam brtan gyI mdo las 'byung ba

Quotation attributed to Shenhui. Incomplete at end. The same text appears as Item 6 of this manuscript, but this version follows the text of Pelliot tibétain 116 (21/7-n) much more closely.

Incipit (5v.4): bsam brtan gyI mkhan po shIn ho'i bsam brtan gyI mdo las 'byung ba/

Explicit (5v.5): sems yIn ba dang ma yIn dang/ / ...

35

Pressmark: Pelliot tibétain 821.

Form: Concertina, 13 panels (2 damaged), 5 lines per panel.

Size: 5 x 21.5 cm.

Hand: Headed, post-imperial.

A question-and-answer text that is also found in IOL Tib J 706 + Pelliot tibétain 817 (14/1). Though similar to the *Dmyigs su myed pa tshul gcig pa'I gzhung* (see 21/5) this is clearly a different text. It contains mostly the same questions, though fewer and in a different order, and sometimes with shorter answers. Thus, the *Dmyigs myed* represents an alternative (perhaps subsequent) arrangement and expansion of the present text. Like the former, this text is formed of three interlinked sections:

- (i) First question-and-answer section (beginning missing). There are nine questions in this section, all beginning with "some people say..." (*kha cig na re*), compared to fifteen in the first section of the *Dmyigs myed*. However, as the manuscript is incomplete at the beginning the original number of questions in this section cannot be determined. The answers that correspond to nos. 8, 9 and 10 in Pelliot tibétain 116 (21/5) are all shorter in this version. (r1.1-r11.1)
- (ii) Second question-and-answer section. There are sixteen questions in the second section (which is complete apart from the two damaged panels), compared to twenty-one in the *Dmyigs myed*. The questions here are phrased *ji lta bu zhe na* but unlike the *Dmyigs myed* they do not reference the non-conceptual state. (r11.1-v11.4)

(iii) Citations of masters (incomplete at end). The two panels that remain from this section are exactly the same as the *Dmyigs myed*. They contain citations from Nāgārjuna and Bodhidharma (v12.1–v13.4).

Incipit (1r.1): ... zhes 'byung bas/ /las kyI 'phro che chung dang/

Explicit (13v.4): bdag kyang myed/ gzhan yang myed/ mar bas dang/ ..

36

Pressmark: Pelliot tibétain 822.

Form: Concertina, 1 panel, 5 lines per panel.

Size: 6.8 x 27 cm.

Hand: Rough headed, post-imperial style.

Fragment of a compendium of Chan texts.

Item 1

Text on the Single Method of Non-Apprehension

[*Dmyigs su myed pa tshul gcig pa'I gzhung*]

A fragment of the text corresponding to Pelliot tibétain 116 (21/5): v30.4–v31.4.

Incipit (r1.1): ... pa' jI lta bu zhe na/ /stug po bkod pa' bdo las/

Explicit (r1.5): gzugs kyI dag pa 'bras bu 'di dag rIg par bya/ /'bras bu'i gzugs dag ...

Item 2

A fragment of a text on the instantaneous approach in the framework of the discussion of the relative and ultimate truths. This may be another example of a Chan text based in Madhyamaka analysis; compare Pelliot tibétain 121 (24/2). Notable for the use of the term “instantaneous purification” (*cig char 'dag pa*).

Incipit (v1.1): ... gyur par snang ba 'I steng du/ /lung las kyang/

Explicit (v1.5): gal te sems can gyI rang bzhIn la bsgrIb pa dang chos nyid dag zhes/ /gnyis so so na ...

37

Pressmark: Pelliot tibétain 827.

Form: Scroll panel, 33 lines of Tibetan on verso.

Size: 26.6 x 47.5 cm.

Hand: Rough headless, post-imperial style.

Panel from a scroll containing part of the *Saddharmapundarika-sūtra* in the Chinese translation of Kumārajīva (T.262: 妙法蓮華經). The verso has been used to write a Tibetan text, which

appears to be complete, or at least a complete extract from a longer text. Handwriting is poor quality and there are many spelling mistakes throughout.

Item 1

On the meditation of the mahāyāna. A brief but apparently complete text. Begins with an enumeration of five kinds of experience (*tshor*, Ch. *jue*), which are very similar to the “five methods” in the text attributed to Moheyan 摩訶衍 found in Pelliot tibétain 117 (22/4), 812 (33/3) and 813 (34/4), and in STMG (165.1–5). Thus it is possible that the “mahāyāna” of the title is in fact Moheyan. The five are:



- (i) No awareness of perceptual activity (*'du shes bya ba ma tshor*)
- (ii) Chasing awareness (*tshor ba'i rjes su 'brangs*)
- (iii) Not allowing the perception of awareness to arise (*tshor ba'i 'du shes 'byung du myi ster na*)
- (iv) Peacefulness through awareness of the arising of perception (*'du shes byung ba la tshor bas zhi bar gyur*)
- (v) Not chasing awareness (*tshor bas rjes su ma 'brang*)

Incipit (v.1): @// theg pa chen po'I bsam rtan la/ tshor ba lnga yod de/ /'du shes byung ba ma tshor na/

Explicit (v.16): /cha sangs rgyas gyi sku thob pa lags so/

Item 2

A series of questions and answers, related to the Chinese *Dunwu dasheng zhengli jue* 頓悟大乘政理決 (Pelliot chinois 4646). The text contains five questions and answers corresponding to five found in the same order at the beginning of the *Dunwu*. Note, however, that the first of the five has no question and corresponds to only the second half of the answer in the Chinese text. This does not mean that the present text is necessarily incomplete at the beginning, since the opening lines serve to introduce the questions and answers that follow. The correspondence with Pelliot chinois 4646 is as follows:

1. ll.1–3 = Pelliot chinois 4646, 129r (Demiéville 1952: 52)
2. ll.3–7 = Pelliot chinois 4646, 129r–129v (Demiéville 1952: 52–53)
3. ll.7–9 = Pelliot chinois 4646, 132v (Demiéville 1952: 72)
4. ll.9–14 = Pelliot chinois 4646, 133v–134r (Demiéville 1952: 75–76)
5. ll.14–17 = Pelliot chinois 4646, 134v (Demiéville 1952: 77)

From l.29 onwards, the text is very similar to Pelliot tibétain 823, which has previously been identified as a Tibetan analogue to the *Dunwu*. Thus, the present text complements that of IOL Tib J 703 + Pelliot tibétain 823 (11/1). Like the latter, the questions and answers here correspond the shorter questions and answers in the *Dunwu*, most of which are labelled ‘old questions’. Thus as Imaeda pointed out regarding Pelliot tibétain 823, these Tibetan texts may represent early material that was later compiled and augmented with longer questions and answers in the *Dunwu*.

Incipit (v.17): /theg pa chen po'i gzhung las 'dus shes thams cad dang bral na sangs rgyas shes 'byung ba/

Explicit (v.33): rdo rje gcod pa las kyang 'du shes spongs shIg ces 'byung ba yon/ /

38

Pressmark: Pelliot tibétain 835.

Form: Pothi, 1 folio, unnumbered, without margins.

Size: 8.6 x 43.5 cm.

Hand: Headed sutra style.

This single folio is unnumbered, and appears to be from the middle of an original manuscript, so that the text is missing both beginning and end. The text contains questions and answers, with questions phrased *ji lta ba zhe na*. The two questions found in this fragment concern “the method of reaching great nirvāṇa” (1r.4: *mya ngan las 'das pa chen po brtsal ba'i thabs*) and “the method of cultivating yoga” (1v.2: *rnal 'byor du bsgom pa'i thabs*). This does not appear to be a part of the *Dmyigs myed* or the question-and-answer text in IOL Tib J 706 + Pelliot tibétain 817 (14/1) and Pelliot tibétain 821 (35). It may be related to the *Rnal 'byor chen por sgom pa'i don* (13) which also uses the question phrase *ji lta ba zhe na* but there is no overlap with the extant text. Note that Pelliot tibétain 861 (39) uses the same question phrase.

Incipit (1r.1): @/ /theg pa chen po la cig char rnal 'byor du bsgom ba'i thabs la/

Explicit (1v.5): mtshan ma ji byung yang bdag gi sems ...

39

Pressmark: Pelliot tibétain 861.

Form: Scroll, 14 lines.

Size: 14.0 x 17.5 cm.

Hand: Headed and headless post-imperial style.

A fragment of a scroll, with a Chinese sutra on the other recto, the *Vīśeṣacintābrahma-paripṛcchā-sūtra* (T.586: 思益梵天所問經). The Tibetan on the verso has not previously been identified as a Chan text. It is a fragment of a question-and-answer text, with the questions in the form *ci lta bu zhe na*. Questions concern the views of *śrāvaka*, *pratyekabuddha* and *bodhisattva*, with quotations from sutras. There is a reference to “those who strive in the great yoga” (v.9: *rnal 'byor chen po la brtson pa*). This does not appear to be a part of the *Dmyigs myed* or the question-and-answer text in IOL Tib J 706 + Pelliot tibétain 817 (14/1) and Pelliot tibétain 821 (35). It may be related to the *Rnal 'byor chen por sgom pa'i don* (13) which also uses the question phrase *ji lta ba zhe na* but there is no overlap with the extant text. Note that Pelliot tibétain 835 (38).

Incipit (v.1): ...o zhes byung bas/ sems myi gnas na mu dang mtha' las

Explicit (v.14): sems ni gzhags ...

40

Pressmark: Pelliot tibétain 996.

Form: Pothi, 5 folios, numbered 1–5, 6 lines per page.

Size: 9.3 x 29.5 cm.

Hand: Headed, post-imperial style.

A complete manuscript, with pages numbered from 1 to 5. The manuscript is a collation of material relating to a single Central Asian Chan lineage, composed of four individually titled parts. The whole manuscript was transliterated and translated into French by Marcelle Lalou (1939), and has also been discussed in Imaeda (1975) and Okimoto (1993).

Item 1

A Brief Explanation of the Lineage of the Virtuous Guide Nam ka'i snying po

Mkhan po nam ka'i snying po'i dge ba'i bshes nyen gyi rgyud mdor bshad pa

Life stories of three masters, in the lineage of Nam ka'i snying po (whose life story is in Item 2):

- (i) A rtan hwer, who travelled from India. The spelling of this master's name suggests that it has been rendered into Tibetan from Chinese, with the Chinese in turn, perhaps, rendering an Indic name. One scholar (Faber 1985: 73 n.106) has argued that it represents the Persian name Ardašir, though this is difficult to substantiate. The first part of the name may represent the Chinese surname An 安, which would imply an origin in Sogdiana or the surrounding regions. The first destination of A rtan hwer is An se, probably the Chinese Anxi 安息, the Chinese command centre for its western territories, based in Kucha until the late 680s, when Kucha was taken by the Tibetan army, and the Chinese moved the Anxi commandery to Qocho / Gaochang 高昌 (Beckwith 1987: 197–199). A rtan hwer is said to have instructed the king of An se and the ruler of Kwa tsi (the latter being perhaps Gaochang or Guazhou 瓜州).
- (ii) Be'u sing Heshang, who taught in Sha chu (Shazhou 沙州, i.e. Dunhuang) and Kam chu (Ganzhou 甘州).
- (iii) Man Heshang, who taught in Tsong ka (in present-day Ping'an County 平安县). Man Heshang 滿和尚 is the author of the *Liaoxing ju* 了性句 found in several Dunhuang manuscripts: Pelliot chinois 3434 and 3777, Or.8210/S.3558 and S.4064, and BD08467. He is said to be from the Chongji monastery 崇濟寺. According to the present text Man Heshang was patronized by the Bde blon, the minister responsible for the Tibetan empire's Central Asian territories, whose name is given as Zhang Khri sum rje Mar bu. This is probably the well-known Tibetan official Khri sum rje stag nang, who as commander-in-chief of the Tibetan army played a major role in negotiating the Sino-Tibetan peace accord in the early 820s. His name appears in Lhasa treaty pillar, north side, l.10 (Richardson 1985: 128–129) and the prayers for the founding of De ga g.yu tshal (Pelliot tibétain 16 and IOL Tib J 751). Before this, in the first decade of the ninth century, he lived at Dunhuang, where he sponsored the construction of a Buddhist temple (Demiéville 1952: 280–290).

Incipit (1r.1): @//mkhan po nam ka'I snying po'i dge ba'I bshes nyen gyI rgyud mdor bshad pa/

Explicit (2r.2–3): / ces bstan nas rgya yul du gshegs so/

Item 2

A Brief Explanation of the Qualities of Nam ka'i snying po

Mkhan po nam kyi snying po'i yon tan mdor bshad pa

An account of the life of Tshig tsha Nam ka'i snying po. This may be the same figure as the Gnubs Nam mkha'i snying po who appears in later Tibetan Buddhist histories, though this has been disputed by Karmay (2007: 98–99). A Tshig tsha Nam mkha'i snying po is also quoted in STMG: 180. The life of this figure is given in more detail than the three above. His activities in several sites in the region of Tsong ka are mentioned, including a temple at Khri ga, a retreat centre at Yam yog, and a hermitage at Zhong pong.

Incipit (2r.3): mkhan po nam kyI snying po'i yon tan mdor bshad pa/

Explicit (3r.3–4): nub phyogs su 'das so/

Item 3

In Praise of the Yogic Path

Rnal 'byor gi lam la bstod pa

The life of Tshig tsha Nam ka'i snying po is followed by this prayer in homage to the practice of yoga using language drawn from the tantras, referencing the Vajradhātu mandala of the *Sarvathathāgata-tattvasaṃgrāha*-tantra.

Incipit (3r.4): mkhan po nam ka'I snying pos/ rnal 'byor gi lam la bstod pa/

Explicit (3v.4): 'dI ni dngos grub mchog ces gsungs// //

Item 4

The final text in this manuscript is on the life of Spug Ye shes dbyangs, and his composition of the text *Mdo sde brgyad bcu khungs*, which is found in part in the Dunhuang manuscripts IOL Tib J 705 + Pelliot tibétain 818 (13), as well as elsewhere (see the entry for these manuscripts). The text states that Spug Ye shes dbyangs took monastic ordination in the reign of King Myes (*rgyal po myes*). The composition of the *Mdo sde brgyad bcu khungs* is then explained as being motivated by the desire to show that the teachings of Chan masters from India, China, and Tibet are identical at their source with the statements from the Mahayana sutras. A passage from the text is quoted in which the “single mode” (*tshul gcig*) is explained. After the text relates the death of Spug Ye shes dbyangs in the hermitage of Tshig tsa Nam ka'i snying po in Khri ga, and the funeral procession, headed by a monk called 'Bro Shag kya, ending up at An cung (also in the Tsong ka region).

Incipit (3v.5): @// theg pa chen po rnam par myI rtog par bsgom ba'i lam 'dI/ mdor btus te bstan pa yang/



Explicit (5v.3): an chung dben sar phyIn gi bar du nam ka la rI rtser phyIn phyIn gi bar du gda'// //

41

Pressmark: Pelliot tibétain 1228.

Form: Scroll, 29 lines.

Size: 30.2 x 82 cm.

Hand: Rough untutored hand.

The Meditation Master Bodhidharma's Method of Meditation

Nam them shug ku'og 'phu de dar ma [chan shi] kwan mun (Chinese title)

A complete short scroll, with roller, which contains only a single Chinese text in Tibetan script.

This is the Chinese text *Nantian zhuguo putidamo chanshi guanmen* 南天竺國菩提達摩禪師觀門 phonetically transliterated into the Tibetan script. The Chinese text in Chinese characters, appears in the scroll Or.8210/S.2583. There is also a transmitted version in T.2832 (vol.85).

Incipit (r.1): @//nam them shug ku'og 'phu de dar ma ... kwan mun/

Explicit (2.29): 'zhib ja 'wo 'shenya dze tu/ tshir gwan 'zhan mun/ /

42

Pressmark: Pelliot tibétain 2105.

Form: Scroll; recto text in 23 horizontal columns with margins and guidelines, 19 lines per column with rubrication of root text in Item 1 only; verso text in vertical format.

Size: 538 x 30 cm.

Hand: First text on verso written in standard sutra style; second recto text in rough hand; text and notes on verso in another rough hand.

This scroll, incomplete at the beginning, seems to have been re-used some time after its initial production by more than one person to write down texts and notes.

Item 1

Extensive Commentary on the Śālistamba-sūtra

'Phags pa sa lu ljang pa'i mdo sde rgya cher 'greld pa

A commentary on the *Śālistamba-sūtra* by Kamalaśīla (D.3986), incomplete at the beginning. The colophon indicates that this is the version translated by Surendrabodhi and Ye shes sde.

Incipit (r1.1): ... ba'I yan lag gIs nI'ing pa'i rgyu b...d nyo/

Explicit (r22.3–4): 'phags pa sa lu ljang pa'I mdo sde rgya cher 'greld pa// //slob dpon ka ma la shI las mdzad pa rdzogs so// @//rgya gar gyI mkhan po su ren dra bo de dang/ /zhu chen gyI lo tsa pa ban de ye shes sdes sbgyur cIng zhuste/ /gtan la phab pa'//

Item 2

In Praise of the Qualities of a Monk

Rab tu 'byung ba'i yon tan bsnags pa'i le'u

A text on the benefits of monastic ordination, incomplete at the end. Note that the same theme is addressed much more briefly in Pelliot tibétain 811 (32/1), which is attributed to the Chan master Wolun 臥輪.

Incipit: (r22.5): rab tu 'byung ba'I yon tan bsnags pa'i le'u/

Explicit (r23.19): gal te su zhlg rab tu byung ba'I bgegs byed ...

Item 3

The Sutra of the Dharma King, the Great Vehicle Dharma Taught by the Buddha

Sangs rgyas kyi bshad pa theg pa chen po chos rgyal zhes bya ba mdo

A partial translation of the *Fawang jing* 法王經 or **Dharmarāja-sūtra* (T.2883), a Chinese apocryphal sutra associated with Chan. IOL Tib J 222 + 264 (2) represents the only complete copy; other fragments of the sutra are found in IOL Tib J 263, 265–7 (3–7, 26/1), and Pelliot tibétain 624. The sutra is also cited once in the *Dmyigs myed* (See 21/5). The present translation differs from the others, including the canonical Tibetan version (D.243). According to the colophon, the translation was made by a high monastic official called Meng Fahai 孟法海 from an incomplete Chinese manuscript. See Stein (1983: 156–8) and Stein (2010: 8–9). Towards the end of the text are rough illustrations of flowers and vajras.



Incipit (v.1): @// chos rgyal gyi theg pa chen po 'i mdo 'jug to chad pa

Explicit (v.81–83): @// sangs rgyas kyi bshad pa theg pa chen po chos rgyal zhes bya ba mdo bam po gcig go [blank space] ha se'i gwan 'dwa'I to seng lyog meng pab ha'i gyis/ chos rgyal gyi mdo 'di/ mjug chad pa rgya'i gpe las bsgyur pa'o//

Item 4

Various notes and writing practice on the remaining blank verso of the scroll. These include lines of homage to the bodhisattva Mañjuśrī and Mahābālā; the title of the *Prajñāpāramitā-hṛdāya-sūtra*; and the first line of a letter: *jo bo stag sum rje'i zha sngar*. At the end of the scroll, the first line of Item 2 is copied again faintly.

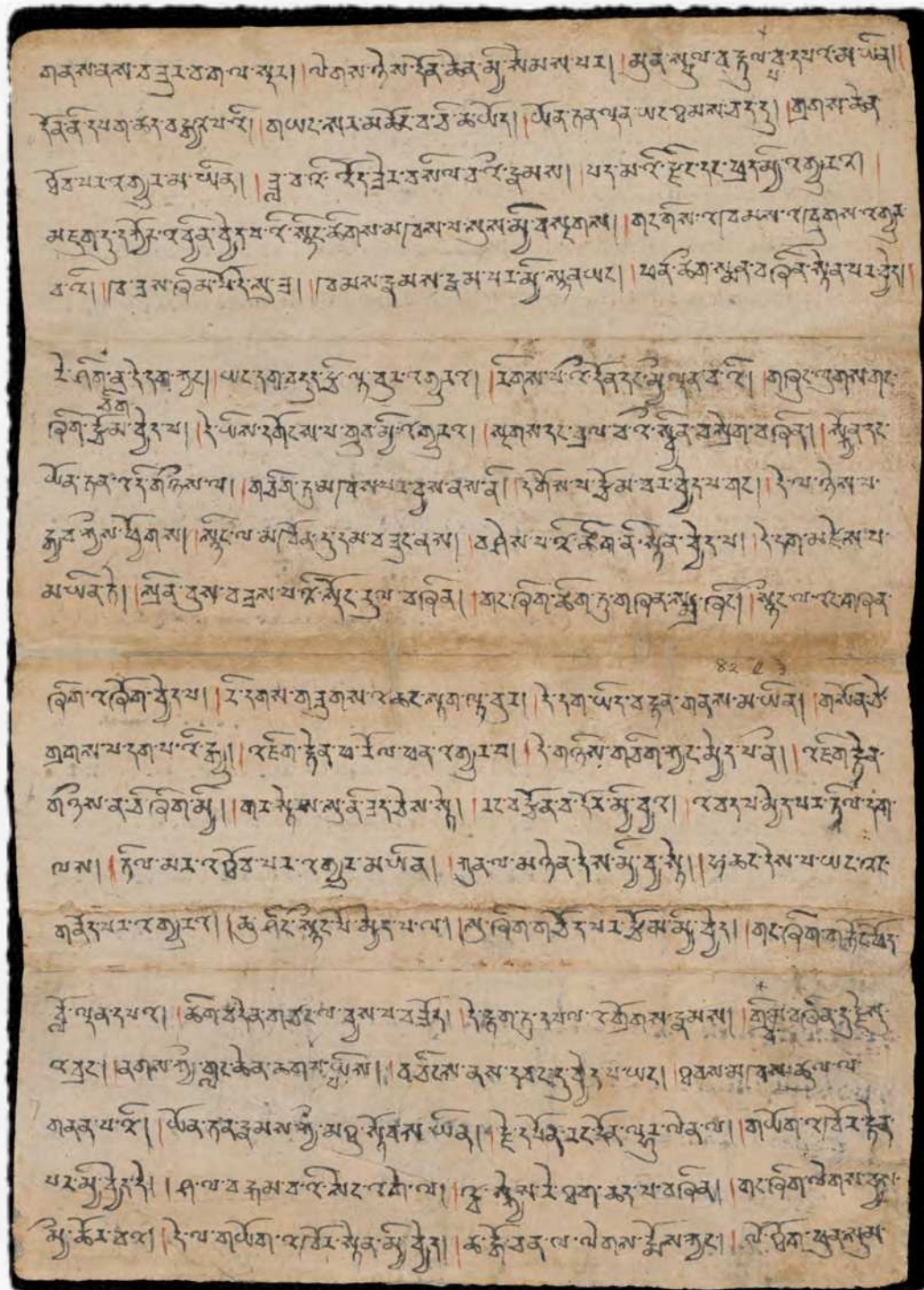


Plate 1. A manuscript in concertina format
containing a Chan text (9th-10th century). IOL Tib J 617



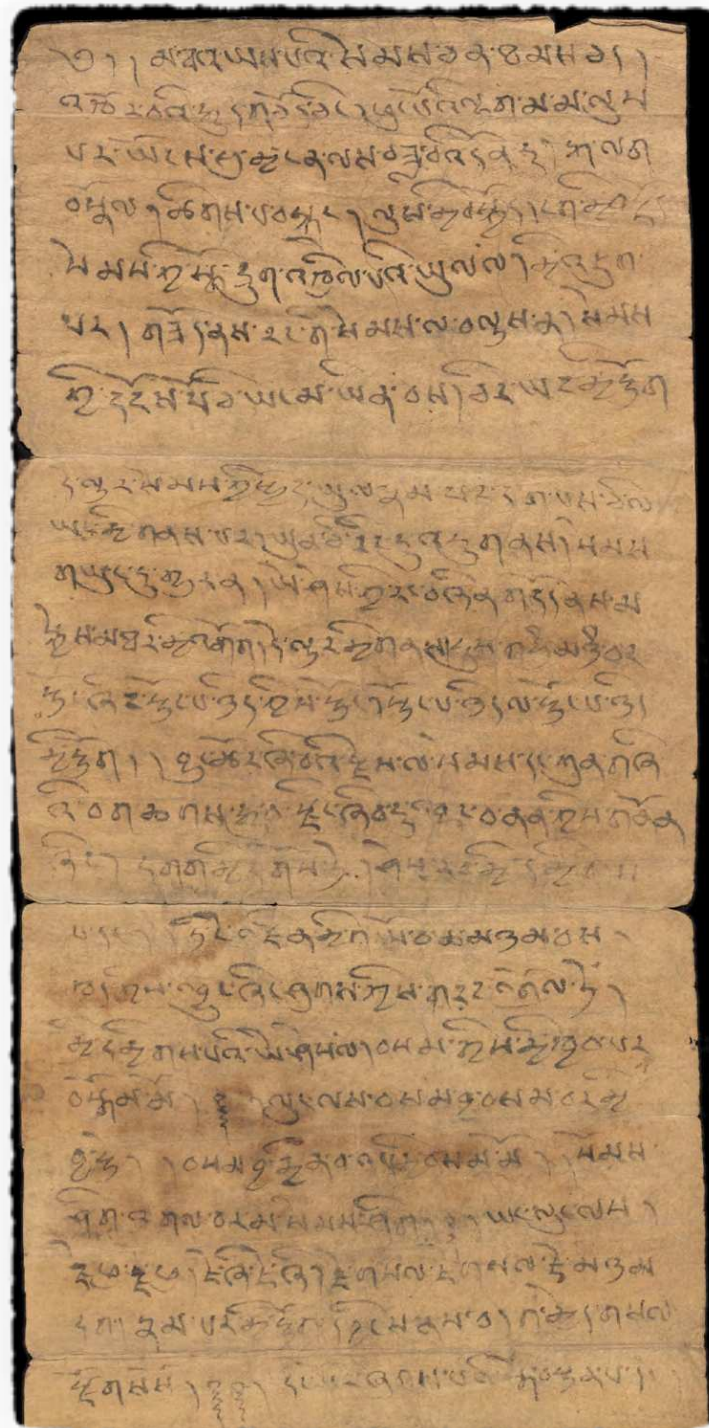


Plate 2. The “Brief Precepts” in Tibetan on a folding manuscript made from recycled Chinese scrolls (9th-10th century, recto). IOL Tib J 136



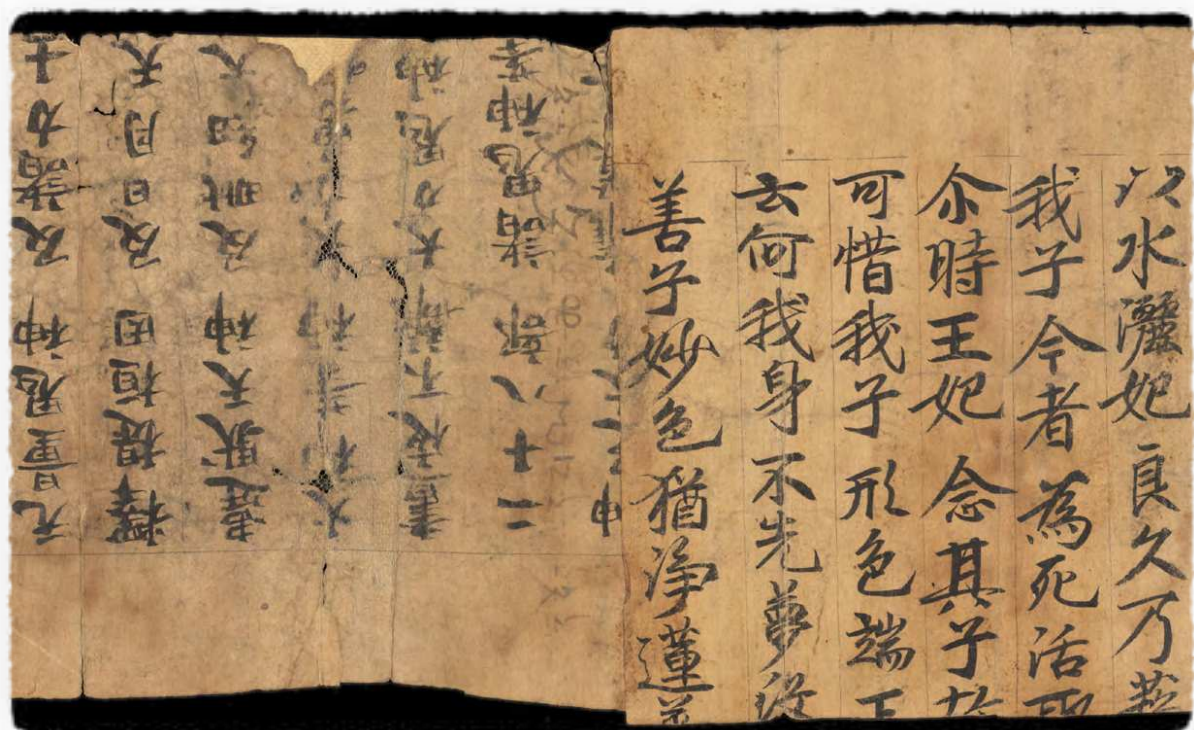



Plate 3. The “Brief Precepts” in Tibetan on a folding manuscript made from recycled Chinese scrolls (9th-10th century, verso). IOL Tib J 1362 

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Abbreviations

IDP	International Dunhuang Project: http://idp.bl.uk
OTDO	Old Tibetan Documents Online: http://otdo.aa.tufs.ac.jp
D	<i>Bka' 'gyur & bstan 'gyur</i> . Dergé edition.
STMG	<i>Rnal 'byor mig gi bsam gtan</i> . 1974. Ladakh: S. W. Tashigangpa.
T	Chinese Buddhist canon: <i>Taishō Tripitaka</i> 大正新脩大藏經.

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TIBETAN, CHINESE AND SANSKRIT TITLE INDEX

Tibetan titles

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Bsam gtan gyi mkhan po nyal ba'i 'khor lo sems bde bar bzhas pa'i rab du byung ba'i yon tan bcu na: 32/1

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Lung chung: 9/1, 17/1, 24/3, (30)

Mdo sde brgyad bcu khungs: 13/1

Mkhan po bdun rgyud kyI bsam brtan gyI mdo las 'byung ba: 35/9

Mkhan po bdun rgyud kyi nang nas bshad pa: 24/4

- Mkhan po 'gal na yas bsam gtan gI snying po bshad pa': 7/8, 14/3, (33/2)
- Mkhan po lu shan shI'i bsam brtan gyi mdo las 'byung ba: 35/7
- Mkhan po ma ha ya na'I bsam btan ci la yang myI rtog pa: (22/4), 33/3, 34/4
- Mkhan po ma ha yan gI bsam gtan cig car 'jug pa'I sgo: 7/1
- Mkhan po ma ha yan bsam gtan gyI snying po' bstan pa': 33/2
- Mkhan po ma ha yan gyi bsam brtan chig car 'jug pa'i sgo dang bshad pa'i mdo': 22/4, (33/3), (34/4)
- Mkhan po ma ha yan bsam gtan gyI snying po'i bstan pa': 33/2 (7/8)
- Mkhan po ma ha yan gyIs bsam brtan myI rtog pa'I nang du pha rol du phyind pa drug dang bcu 'dus pa bshad pa'I mdo: 21/6, 22/5
- Mkhan po nam ka'i snying po'i dge ba'i bshes nyen gyi rgyud mdor bshad pa: 40/1
- Mkhan po nam kyi snying po'i yon tan mdor bshad pa: 40/2
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- Myi rtog pa'i gzhung: 19/1
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- Pang kong brgya pa: 19/2
- 'Phags pa de bzhin gshegs pa'i gtsug tor nas byung ba gdugs dkar po'i gzungs: 20/2
- 'Phags pa sa lu ljang pa'i mdo sde rgya cher 'greld pa: 42/1
- 'Phags pa stobs po che'i sngags nyi tse log shig du phyung ba: 20/3
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- Rab tu 'byung ba'i yon tan bsngags pai le'u: 42/2
- Rdo rje ting nge 'dzin gyi chos gyI yi ge: 25/1
- Rgya'I dge bsnyen keng shI nas pho nyar mchIs pa 'de'I bsam brtan gyI mdo las 'byung ba: 35/11

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Chinese titles

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Dunwu zhenzong yaojue 頓悟真宗要決: 21/8

Fawang jing 法王經: 2, 3, 4, 5, 6, 26, 42/3

Jingang sanmei jing 金剛三昧經: 25/1

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Lidai fabao ji 歷代法寶記: 34/9

Miaofa lianhua jing 妙法蓮華經: 37(r)

Nantian zhuguo putidamo chanshi guanmen 南天竺國菩提達摩禪師觀門: 41/1

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