

EVA ALLINGER

## An Early West Tibetan Manuscript from Hanle Monastery, Ladakh

West Tibetan manuscripts have constituted the focus of research at the University of Vienna since the late 1980s. Within the context of a series of research projects (latterly Vienna University's "Tibetan Manuscripts" project, financed by the Austrian Science Fund (FWF), a sub-project of the National Research Unit "Cultural History of the Western Himalaya") the manuscript collection at Tabo was presented (Steinkellner 1994), then subsequently organised and documented by Cristina Scherrer-Schaub and Paul Harrison (Scherrer-Schaub and Steinkellner 1999, Harrison 2009). Since this collection contains only fragments rather than complete texts, Harrison surmises that "the Tabo collection may have come from other monasteries in the area, or even from the private collections which people keep in their houses" (Harrison 2009: xix).

Parallel to these projects, Helmut Tauscher began looking for the most complete collections of the Kanjur (T. bKa' 'gyur) and of what he refers to as the "proto-Kanjur", that is, collections that were compiled before the canonisation of the Kanjur in the fourteenth century (Tauscher and Lainé 2008). Occasionally, hitherto unknown texts were also discovered. His main areas of research are Gondhla (Tauscher 2008), Phukthar/Zanskar and Charang with their proto-Kanjur collections, and Basgo, Shey and Hemis with canonical Kanjur collections.

He also received indications of the existence of a manuscript at Hanle (T. Waṃ le). Hanle is located in Leh District, Jammu and Kashmir, near the border with China, in a restricted military area which only Ladakhi residents are permitted to enter. He arranged to have this manuscript photographed by two Ladakhi colleagues.<sup>1</sup>

<sup>1</sup> He has generously placed this material at the disposal of Gudrun Melzer

Hanle Monastery was founded by Sengge Namgyal (T. Seng ge rNam rgyal), king of Ladakh, in the 17<sup>th</sup> century and became not only one of the largest but also one of the most important monasteries in Ladakh. The manuscript discussed here—a *Śatasāhasrikā Prajñāpāramitā*—is clearly older and was possibly written as early as the 13<sup>th</sup> century. It is not known where the manuscript originally came from. While the monks at the monastery are convinced that the manuscript is complete, Gudrun Melzer has been unable to confirm this from her examination of the material. The lack of a colophon means that dating and attribution are only possible on the basis of palaeographic and stylistic criteria.

The manuscript consists of eleven volumes (*ka – da*). Many of the folia are in very poor condition and sewn together with string. A number of leaves have been replaced with new ones, which as a rule correspond exactly with the gaps in the text. Often the original miniatures have been glued onto these new leaves.

The miniatures are arranged so that they are either positioned in the middle of a folio—that is within the text, often at the end of a chapter (Fig. 1) or at the two outer edges, in which case they always occur at the beginning or the end of a chapter (Fig. 2).

Each of the 76 surviving miniatures depicts a single figure—the Buddha or a bodhisattva—within a body aureole. They do not seem to have any connection with the text, or to constitute a mandala-type configuration, as hardly any of the figures have attributes.

and myself. A thorough account of the Hanle Manuscript will be published by Gudrun Melzer at a later date. Here I will restrict myself to discussing the illustrations of the manuscript.

Compared with Indian Buddhist manuscripts the pictorial material in this manuscript is very uneven, indicating that no one artist was responsible for its overall design, either in terms of content or style. It rather gives the impression of having emerged from a local workshop in which various different influences were integrated and combined, that is, where several artists had influenced one another. There are small groups of miniatures that exhibit consistent features, e.g. the two Mañjuśrī in Fig. 27 and 34, four miniatures in Vol. 5 (Fig. 23, 24, 25 and 32) and six miniatures in Vol. 9 (Figs. 44–49), but in a majority of the other images, while there are common characteristics, these are combined in different ways, for example in Figs. 5 and 9. In both instances the robe is draped in folds in the same manner and starkly shaded. In Fig. 5 the head is very broad and starkly modelled, while in Fig. 9 it is a softly modelled, elongated oval.

The Buddha is often clothed in a red robe trimmed with a blue border (e.g., Fig. 4) or a blue robe trimmed with a red border (e.g., Fig. 9). In the case of the single-coloured robes it is remarkable that whether they are draped over one shoulder or both, they are drawn with large dished folds. This motif, which can hardly be explained by the natural fall of the folds, is frequently found in sculptures from Kashmir (Pal 1975: e.g. pl. 21 and 25). Occasionally the robe has a patchwork pattern (e.g., Fig. 7), and one robe has a honeycomb pattern on a red ground (Fig. 63), a motif that can also be found in very similar form in the *Prajñāpāramitā* manuscript from Pooh (Kalantari, forthcoming: Cat. no. 322). The same pattern is used for the border of a number of the other robes (e.g., Fig. 45).

The Buddha is mostly depicted frontally, but quite frequently—in around a quarter of the images—his head is slightly inclined, giving the impression of a three-quarter profile (e.g., Fig. 6). The bodhisattvas are also mostly depicted in a seated position; only four of them are standing. In the case of the seated bodhisattvas the bodies are not as a rule drawn in axial symmetry: the head is inclined, one shoulder raised and the lower body slightly twisted (e.g., Fig. 49).

Some images have hardly any modelling, while in others the modelling is very soft and painterly, or stark, with strong highlighting of individual body parts, such as the cheeks for example (e.g., Figs. 13, 6 and 5). The shape of the heads ranges from narrow and elongated ovals to broad and almost square (e.g., Figs. 13 and 45). The hair and the *uṣṇīṣa* are rendered in various very different ways. The hair is sometimes smooth or only slightly curled, but the little curls can also be depicted as clearly standing out from the head or even loosely laid around the head like a wreath (Fig. 56). The *uṣṇīṣa* is often cylindrical with a stick rising from it, but it also appears in pyramidal form, and

as a shallow dome shape. In the case of the faces in three-quarter profile one eye protrudes slightly.

The lotus thrones are also variously shaped. The leaves can point upwards or downwards and are often coloured pink with some internal drawing (e.g., Figs. 17 and 18), but sometimes the leaves are painted in different colours (e.g., Fig. 45).

There are two depictions of Mañjuśrī (Figs. 12 and 34) that are of far higher quality than all the other figures. The shape of the face with its protruding eyes, the rich, finely elaborated jewellery, the fluttering ribbons and the pattern of the robes are very similar to depictions in the Alchi Sumtsek (T. gSum brtsegs) (Goepper 1996: e.g. p. 75).

In stark contrast to these two folia are four others on which some of the figures are represented in a very unnatural pose and with stark modelling that has an almost pattern-like effect rather than an effect of plasticity (Figs. 23, 24, 25 and 32). A similar pattern-like modelling of the body can be found on the painted sculptures of the Assembly Hall in Sumda, which Luczanits has dated to the early thirteenth century along with the Sumtsek in Alchi (Luczanits 2004: 184–186, fig. 205).

In Volume 9, five of the images of the Buddha (Figs. 44–48) inside the volume are very similar: he is seated in *padmāsana* and the hands display various *mudrās*, some of which, however, are difficult to make out. In Fig. 44 the pose is clearly *dhyānamudrā*; in Fig. 45 it might be *vitarkamudrā*, although the back of the hand is turned outwards; in Fig. 46 both hands are turned upwards at the breast, but as the thumbs cannot be made out it is not clear whether the outer or the inner surfaces of the hands are being depicted; in Fig. 47 the right hand is clearly held in *bhūmiṣparsāmudrā*; in Fig. 48 the right hand is turned upwards at the breast, but here, too, the thumb cannot be made out. The Buddhas in Figs. 44 and 45 have green complexions, while the rest are pale yellow. All wear the robe in the same way: it is pulled through under the right shoulder, covering the left shoulder and then laid from behind over the right shoulder. All the robes have a patchwork pattern and two have a patterned border. The heads are very broad and the hair is surrounded by a wreath of small, dot-shaped curls. All are sitting on a lotus with variously coloured petals and are surrounded by a nimbus of many colours; the background is blue.

The quality of the execution and the stylistic features vary considerably across all the volumes and even within the volumes. There is no high-quality work at the beginning, as in the case of the *Prajñāpāramitā* manuscript at Pooh (Allinger 2006), followed by mere apprentice work, evidently executed following the departure of a first-class artist.

Thirty-one of the figures are framed by architectural structures. In the Hanle manuscript these structures are not uniform but of unusually wide variety. They are not to be understood as representing real architecture, for example a particular temple but, as Otto Pächt has defined it for European book illumination, as a pictorial framing device consisting of architectural elements which is outside the image itself. Describing his example from the *Jesaias Commentary* (Oxford Bodleian Library, Ms. Bodley 171, end of 11<sup>th</sup> century) Pächt writes: “Man sieht den Propheten (Jesaias) in strenger Frontalität unter einem Bogen, der mit einer Fülle komplizierter architektonischer Baldachinformen bedeckt ist, die aus einer Masse von Türmen, Boggalerien, Dächern und einzelnen Motiven der Kirchenarchitektur bestehen. Was damit versinnbildlicht werden soll, ist wohl weniger die Monumentalität irgendeiner besonderen Baustruktur als die Majestät von Ecclesia als Generalbegriff.” (Pächt 1984: 191).

An example for comparison can be found in the *Alchi Sumtsek* represented on the *dhoti* of the statue of Avalokiteśvara (Goepfer 1996: 64, Tārā Temple). Here too the main figure is depicted frontally within a frame of architectural elements. This is certainly not intended to depict a real building but to symbolise a celestial palace as repeatedly described in the Mahāyāna *sūtras*. If these premises are accepted, it is easier to make sense of many of the idiosyncrasies in the architectural depictions in early West Tibetan book illumination.

The largest group within those images featuring architectural elements in the Hanle manuscript is represented by eighteen folia with filigree structures that are to be understood as frames for the central figure (e.g., Figs. 7, 8, 9 and 10). Thin supports on either side bear a multi-storey roof structure that features numerous elements taken from actual local architecture, for example windows framed with wooden beams, decorative superstructures and, occurring repeatedly, roofs of slanting tiles that often point the wrong way and are thus to be understood merely as elements of banded articulation, as well as the frequently used *āmalaka* motif, which is deployed in a purely decorative role, and metal crowning elements that are typical of temple architecture.

The models for these kinds of architectural frames—albeit in a much richer and fantastical form—can be found at Nako in the painted bodhisattva thrones in the Lhakhang Gongma Temple (Klimburg-Salter 1997: fig. 227, erroneously ascribed to the Small Lotsāba Temple) and rendered in the medium of clay at Lalung (Luczanits 2004: figs. 96–99).

Similar forms, some of which are much simplified, are present on two folia of a manuscript in Tabo (Allinger and Luzcanits, forthcoming: figs. 26 and 43) and also on the first folio of the *Prajñāpāramitā*

manuscript at Pooh (Kalantari, forthcoming: fig. 2). It is a uniquely West Tibetan idiosyncrasy that stands in contrast with architectural frames in Pāla illuminations. In the case of the latter, filigree shrines often studded with gemstones recalling metal artefacts predominate (e.g. folio 163v of the manuscript Or. 6902 in the British Library, London, 12<sup>th</sup> century; Losty 1982: pl. III).<sup>2</sup>

Another seven folia from Hanle display similar forms, which are, however, both heavier and more decorative, with the individual architectural elements giving the impression of having been assembled somewhat arbitrarily. Thus here too these structures have the character of a frame rather than of real architecture (Figs. 52–57 and 59).<sup>3</sup> This trend towards a strongly decorative architectural frame also seems to predominate in a number of presumably later folia from random Tibetan manuscript finds: for example a folio from Tholing (Los Angeles County Museum of Art Acc. no. M.81.90.15, Pal 1983: 125, Harrison 2007).

The remaining six folia exhibit architectural forms that are fairly unique in Tibetan book illumination. These images depict massive structures that clearly draw on motifs from built architecture in Kashmir and the form in which the latter were adopted in the sphere of sculpture. The architectural forms are compact and massive, still retaining much of the nature of the built architecture they were based on (Figs. 15, 30 and 35–38).

In Kashmir a series of temples has been preserved that is essentially distinct from the rest of Indian temple architecture. Here one can observe the influence of Gandhāran Buddhist architecture, which is enriched with specific forms, including triple arches incorporated into a triangular gable, the frequent use of columns, which can be decorated in various different ways, or pyramidal roofs. Examples of this include the Martand temple (mid-8<sup>th</sup> century, Fisher 1989: figs. 4, 5) and the Śiva temple in Pandrethan (early 10<sup>th</sup> century, Fisher 1989: fig. 8).

The same forms are also found in temple reliefs, such as one at the Martand temple (Fisher 1989: figs. 6, 7) and in a wooden relief of Tārā (10<sup>th</sup>–11<sup>th</sup> century), now at the Metropolitan Museum of Art in New York (Acc. no. 1994.488, Lerner 1984: 81).

Two wooden shrines for ivory statues have a fivefold (quintuple)

<sup>2</sup> Another contrast is offered by the often rather massive thrones in Nepali illuminations. These also share a relative similarity with the very elaborate architectural elements and thrones depicted in the Tibetan manuscripts from Dolpo (today in Nepal) (see Heller 2009).

<sup>3</sup> This group is the only one in which the style of the figures—characterised by their large, broad faces—and the architectural frame is the same in all cases.

arch in addition to triple arches as well as a graduated element (British Museum, London, Inv. no. 1968.0521.1, and Kanoria Collection Patan, ca. 8<sup>th</sup> century, Czuma 1989: figs. 1, 2, 5, 6).

The same forms can also be seen on wooden portals in West Tibet. The best comparative examples are found on the main door of the Dukhang (T. 'Du khang) in Alchi (12<sup>th</sup> century, Di Mattia 2007: pls. 2–6) and on the portal of the Lhakhang Chenmo (T. lHa khang chen mo) at Khorchag (T. 'Khor chags): seated and standing figures are framed by a massive architectural structure composed of pillars and columns with capitals displaying a trilobate arch with *āmalaka* or a graduated arch within which a triangular gable is inscribed (this portal probably dates from the time of the monastery's foundation under Rinchen Zangpo [T. Rin chen bzang po], 996; see Luczanits 1996 and Kalantari 2012: 150–165).

To return to the examples from the Hanle manuscript: the above-mentioned folio from Volume 8 (Fig. 37) has a depiction of massive pillars similar to those for example of the gate of the Śiva temple at Pandrethan. There is a fivefold rather than a triple arch, and the form of the pendants below the roofs can best be compared with the stucco work at Lalung (Luczanits 2004: 95).

A folio from Volume 7 (Fig. 36) bears a depiction of a gate structure: powerful columns with capitals bear a triangular gable surmounted by a graduated gable and further superstructures. This can be compared to the reliefs from Martand temple and the wooden frame of the shrine in the Kanoria Collection.

The adoption of Kashmiri architectural forms should thus be understood in a very broad sense, that is, the artists were concerned to translate the character of this architecture into the medium of illumination, deliberately recreating massive structures rather than more or less filigree constructs. This seems to me to be the essential and unique achievement of the artists who contributed to this manuscript. In this context it is probably significant that the artists had the opportunity of working freely within the manuscript without the constraint of producing images that conformed to a uniform style, as was evidently the case in many Pāla manuscripts. Thus what the illuminations in the manuscript from Hanle lack in quality they make up for in their variety.

#### BIBLIOGRAPHY

- ALLINGER, Eva. 2006. Künstler und Werkstatt am Beispiel des westtibetischen Manuskriptes in Poo/Himachal Pradesh. In: Mevissen, Gerd J. R. and Klaus Bruhn (eds) *Vanamāla. Festschrift A. J. Gail*. Berlin: Weidler, 1–8.
- ALLINGER, Eva and Christian LUCZANITS. Forthcoming. A Vajradhātu mandala in a Prajñāpāramitā manuscript of Tabo monastery. In: Jahoda, Christian and Christiane Kalantari (eds) *Early West Tibetan Buddhist Monuments*. Vienna: Austrian Academy of Sciences.
- CZUMA, Stanislaw. 1989. Ivory sculpture. In: Pal, Pratapaditya (ed.) *Art and Architecture of Ancient Kashmir*. Bombay: Marg Publications, 57–76.
- DI MATTIA, Marialaura. 2007. The divine palaces of the Buddha: Architectural frames in Western Himalayan art. In: Heller, Amy and Giacomella Orofino (eds) *Discoveries in Western Tibet and the Western Himalayas: Essays on History, Literature, Archaeology and Art, PIATS 2003: Tibetan Studies; Proceedings of the Tenth Seminar of the International Association for Tibetan Studies, Oxford 2003*. Leiden-Boston: Brill, 55–81.
- FISHER, Robert E. 1989. Stone temples. In: Pal, Pratapaditya (ed.) *Art and Architecture of Ancient Kashmir*. Bombay: Marg Publications, 29–40.
- GOEPPER, Roger and Jaroslav PONCAR (photography), with contributions by Robert Linrothe and Karl Ludwig Dasser. 1996. *Alchi. Ladakh's Hidden Buddhist Sanctuary: The Sumtsek*. London: Serindia.
- HARRISON, Paul. 2007. Notes on some West Tibetan manuscript folios in the Los Angeles County Museum of Art. In: Kellner, Birgit, Helmut Krasser, Horst Lasic, Michael Torsten Much and Helmut Tauscher (eds) *Pramāṇakīrtiḥ. Papers Dedicated to Ernst Steinkellner on the Occasion of his 70<sup>th</sup> Birthday*. Wien: Arbeitskreis für tibetische und buddhistische Studien, Universität Wien, 229–245.
- . 2009. *Tabo Studies III. A Catalogue of the Manuscript Collection of Tabo Monastery*. Volume I: *Sūtra Texts (Śer phyin, Phal chen, dKon brtsegs, mDo sde, Myaṅ 'das)*. Edited by Cristina Scherrer-Schaub and Paul Harrison. Serie Orientale Roma. Roma: IsIAO.
- HELLER, Amy. 2009. *Hidden Treasures of the Himalayas: Tibetan Manuscripts, Paintings and Sculptures of Dolpo*. Chicago: Serindia Publications.
- KALANTARI, Christiane. 2012. The Lhakhang Chenmo. In: Tsering Gyalpo, Christian Jahoda, Christiane Kalantari and Patrick Sutherland; with contributions by Eva Allinger, Hubert Feiglstorfer and Kurt Tropper 'Khor chags / Khorchag / Kuoja si wenshi daguan [Kuoja Monastery: An Overview of Its History and Culture]. lHa sa: Bod ljongs bod yig dpe rnying dpe skrun khang, 144–211.
- . Forthcoming. Shaping space, constructing identity: The illuminated *Yum chen mo* manuscript at Pooh, Kinnaur. In: Jahoda, Christian and Christiane Kalantari (eds) *Early West Tibetan Buddhist Monuments*.
- KLIMBURG-SALTER, Deborah (with contributions by Christian Luczanits, Luciano Petech, Ernst Steinkellner, Erna Wendl). 1997. *Tabo, a Lamp for the Kingdom: Early Indo-Tibetan Buddhist Art in the Western Himalaya*. Milan: Skira.

- LOSTY, Jeremiah P. 1982. *The Art of the Book in India*. London: British Library.
- LERNER, Martin. 1984. *The Flame and the Lotus, Indian and Southeast Asian Art from the Kronos Collections*. New York: Metropolitan Museum of Art.
- LUCZANITS, Christian. 1996. Early Buddhist wood carvings from Himachal Pradesh. In: *Orientalische Kunstwissenschaft*, 27/6: 67–75.
- . 2004. *Buddhist Sculpture in Clay: Early Western Himalayan Art, Late 10<sup>th</sup> to Early 13<sup>th</sup> Centuries*. Chicago: Serindia.
- PÄCHT, Otto. 1984. *Buchmalerei des Mittelalters: eine Einführung*. München: Prestel.
- PAL, Pratapaditya. 1975. *Bronzes of Kashmir*. Graz: Akademische Druck- u. Verlagsanstalt.
- . 1983. *Art of Tibet: A Catalogue of the Los Angeles County Museum of Art Collection, with an Appendix on Inscriptions by H. E. Richardson*. Los Angeles and London: Los Angeles County Museum of Art in association with University of California Press, Berkeley.
- SCHERRER-SCHAUB, Cristina Anna and Ernst STEINKELLNER (eds). 1999. *Tabo Studies II: Manuscripts, Texts, Inscriptions and the Arts*, Serie Orientale Roma LXXXVII. Rome: Istituto Italiano per l'Africa e l'Oriente.
- STEINKELLNER, Ernst. 1994. A report on the 'Kanjur' of Ta pho. In: *East and West*, 44/1, 115–136.
- TAUSCHER, Helmut. 2008. *Catalogue of the Gondhla Proto-Kanjur* (Wiener Studien zur Tibetologie und Buddhismuskunde, Heft 72). Vienna: Arbeitskreis für tibetische und buddhistische Studien Universität Wien.
- TAUSCHER, Helmut and Bruno LAINÉ. 2008. Western Tibetan Kanjur tradition. In: Klimburg-Salter, Deborah, Junyan Liang, Helmut Tauscher and Yuan Zhou (eds) *The Cultural History of Western Tibet. Recent Research from the China Tibetology Research Center and the University of Vienna*. Wien: China Tibetology Research Center and Arbeitskreis für tibetische und buddhistische Studien Universität Wien, 339–362.



All figures show folios or miniatures from the *Śatasāhasrikā Prajñāpāramitā* manuscript in Hanle Monastery. © Tibetan Manuscript Project, a Subproject of the Project of the National Research Unit Cultural History of the Western Himalaya, University of Vienna.

Fig. 1: Vol. 1, ka-wa 7v and 8r.



Fig. 2: Vol. 7, ja-na 1v and 2r.

154  
155  
156  
157  
158  
159  
160  
161  
162  
163  
164  
165  
166  
167  
168  
169  
170  
171  
172  
173  
174  
175  
176  
177  
178  
179  
180  
181  
182  
183  
184  
185  
186  
187  
188  
189  
190  
191  
192  
193  
194  
195  
196  
197  
198  
199  
200  
201  
202  
203  
204  
205  
206  
207  
208  
209  
210  
211  
212  
213  
214  
215  
216  
217  
218  
219  
220  
221  
222  
223  
224  
225  
226  
227  
228  
229  
230  
231  
232  
233  
234  
235  
236  
237  
238  
239  
240  
241  
242  
243  
244  
245  
246  
247  
248  
249  
250  
251  
252  
253  
254  
255  
256  
257  
258  
259  
260  
261  
262  
263  
264  
265  
266  
267  
268  
269  
270  
271  
272  
273  
274  
275  
276  
277  
278  
279  
280  
281  
282  
283  
284  
285  
286  
287  
288  
289  
290  
291  
292  
293  
294  
295  
296  
297  
298  
299  
300  
301  
302  
303  
304  
305  
306  
307  
308  
309  
310  
311  
312  
313  
314  
315  
316  
317  
318  
319  
320  
321  
322  
323  
324  
325  
326  
327  
328  
329  
330  
331  
332  
333  
334  
335  
336  
337  
338  
339  
340  
341  
342  
343  
344  
345  
346  
347  
348  
349  
350  
351  
352  
353  
354  
355  
356  
357  
358  
359  
360  
361  
362  
363  
364  
365  
366  
367  
368  
369  
370  
371  
372  
373  
374  
375  
376  
377  
378  
379  
380  
381  
382  
383  
384  
385  
386  
387  
388  
389  
390  
391  
392  
393  
394  
395  
396  
397  
398  
399  
400  
401  
402  
403  
404  
405  
406  
407  
408  
409  
410  
411  
412  
413  
414  
415  
416  
417  
418  
419  
420  
421  
422  
423  
424  
425  
426  
427  
428  
429  
430  
431  
432  
433  
434  
435  
436  
437  
438  
439  
440  
441  
442  
443  
444  
445  
446  
447  
448  
449  
450  
451  
452  
453  
454  
455  
456  
457  
458  
459  
460  
461  
462  
463  
464  
465  
466  
467  
468  
469  
470  
471  
472  
473  
474  
475  
476  
477  
478  
479  
480  
481  
482  
483  
484  
485  
486  
487  
488  
489  
490  
491  
492  
493  
494  
495  
496  
497  
498  
499  
500

154  
155  
156  
157  
158  
159  
160  
161  
162  
163  
164  
165  
166  
167  
168  
169  
170  
171  
172  
173  
174  
175  
176  
177  
178  
179  
180  
181  
182  
183  
184  
185  
186  
187  
188  
189  
190  
191  
192  
193  
194  
195  
196  
197  
198  
199  
200  
201  
202  
203  
204  
205  
206  
207  
208  
209  
210  
211  
212  
213  
214  
215  
216  
217  
218  
219  
220  
221  
222  
223  
224  
225  
226  
227  
228  
229  
230  
231  
232  
233  
234  
235  
236  
237  
238  
239  
240  
241  
242  
243  
244  
245  
246  
247  
248  
249  
250  
251  
252  
253  
254  
255  
256  
257  
258  
259  
260  
261  
262  
263  
264  
265  
266  
267  
268  
269  
270  
271  
272  
273  
274  
275  
276  
277  
278  
279  
280  
281  
282  
283  
284  
285  
286  
287  
288  
289  
290  
291  
292  
293  
294  
295  
296  
297  
298  
299  
300  
301  
302  
303  
304  
305  
306  
307  
308  
309  
310  
311  
312  
313  
314  
315  
316  
317  
318  
319  
320  
321  
322  
323  
324  
325  
326  
327  
328  
329  
330  
331  
332  
333  
334  
335  
336  
337  
338  
339  
340  
341  
342  
343  
344  
345  
346  
347  
348  
349  
350  
351  
352  
353  
354  
355  
356  
357  
358  
359  
360  
361  
362  
363  
364  
365  
366  
367  
368  
369  
370  
371  
372  
373  
374  
375  
376  
377  
378  
379  
380  
381  
382  
383  
384  
385  
386  
387  
388  
389  
390  
391  
392  
393  
394  
395  
396  
397  
398  
399  
400  
401  
402  
403  
404  
405  
406  
407  
408  
409  
410  
411  
412  
413  
414  
415  
416  
417  
418  
419  
420  
421  
422  
423  
424  
425  
426  
427  
428  
429  
430  
431  
432  
433  
434  
435  
436  
437  
438  
439  
440  
441  
442  
443  
444  
445  
446  
447  
448  
449  
450  
451  
452  
453  
454  
455  
456  
457  
458  
459  
460  
461  
462  
463  
464  
465  
466  
467  
468  
469  
470  
471  
472  
473  
474  
475  
476  
477  
478  
479  
480  
481  
482  
483  
484  
485  
486  
487  
488  
489  
490  
491  
492  
493  
494  
495  
496  
497  
498  
499  
500

Fig. 3: Vol. 1, ka-na 1v and 2r.



Fig. 4: Vol. 1, ka-ma 87v.

Fig. 5: Vol. 1, ka-nga 88r.

Fig. 6: Vol. 1, ka-wa 8r.



Fig. 7: Vol. 1, ka-wa 51r left.

Fig. 8: Vol. 1, ka-wa 51r right.





Fig. 9: Vol. 2, kha-na 1v left.



Fig. 10: Vol. 2, kha-na 1v right.



Fig. 11: Vol. 2, kha-na 20r.



Fig. 12: Vol. 2, kha-nga 13v.

Fig. 13: Vol. 2, kha-wa 61r.

Fig. 14: Vol. 3, ga 1v.



Fig. 15: Vol. 4, nga-na 1v left.

Fig. 16: Vol. 4, nga-na 1v right.





Fig. 17: Vol. 4, nga-ma 81v.

Fig. 18: Vol. 4, nga-nga 85r.



Fig. 19: Vol. 4, nga-wa 60r left.

Fig. 20: Vol. 4, nga-wa 60r right.

Fig. 21: Vol. 5, ca-na 1v left.

Fig. 22: Vol. 5, va-na 1v right.



Fig. 23: Vol. 5, ca-na 57r.

Fig. 24: Vol. 5, ca-nga 29v.

Fig. 25: Vol. 5, ca-nga 50v.





Fig. 26: Vol. 5, ca-nga 73v.

Fig. 27: Vol. 5, ca-nga 84r.

Fig. 28: Vol. 5, ca-nga 88v.



Fig. 29: Vol. 5, ca-wa 13v.



Fig. 30: Vol. 5 ca last leaf.

Fig. 31: Vol. 6, cha-na 1v.

Fig. 32: Vol. 6, cha-ma 24v.



Fig. 33: Vol. 6, cha-ma 82r.

Fig. 34: Vol. 6, ch-wa 11v.





Fig. 35: Vol. 7, ja-na 1v left.



Fig. 36: Vol. 7, ja-na 1v right.



Fig. 37: Vol. 8, nya-na1v left.



Fig. 38: Vol. 8, nya-na1v right.





Fig. 39: Vol. 8, nya-na 37r.



Fig. 40: Vol. 8, nya-wa 72r left.



Fig. 41: Vol. 8, nya-wa 72r right.



Fig. 42: Vol. 9, ta-na1v left.



Fig. 43: Vol. 9, ta-na 1v right.



Fig. 44: Vol. 9, ta-na 57v.



Fig. 45: Vol. 9, ta-ma 3v.



Fig. 46: Vol. 9, ta-nga 6v.



Fig. 47: Vol. 9, ta-nga 26r.

Fig. 48: Vol. 9, ta-nga 76r.

Fig. 49: Vol. 9, ta-wa 10r.



Fig. 50: Vol. 9, ta-wa 37r left.

Fig. 51: Vol. 9, ta-wa 37r right.





Fig. 52: Vol. 10, tha-na 75v.

Fig. 53: Vol. 10, tha-na 87r.



Fig. 54: Vol. 10, tha-ma 7r.

Fig. 55: Vol. 10, tha-ma 38v.



Fig. 56: Vol. 10, tha-ma 48v.

Fig. 57: Vol. 10, tha-ma 50v.

Fig. 58: Vol. 10, tha-ma 63r.

Fig. 59: Vol. 10, tha-nga 7v.

Fig. 60: Vol. 10, tha-nga 47v.



Fig. 61: Vol. 10, tha-nga 61r.

Fig. 62: Vol. 10, tha-nga 73v.

Fig. 63: Vol. 10, tha-nga 87v.





Fig. 64: Vol. 10, tha-wa 8r.

Fig. 65: Vol. 10, tha-wa 2v.

Fig. 66: Vol. 10, tha-wa 44r.



Fig. 67: Vol. 11, da-na 1v.

Fig. 68: Vol. 11, da-ma 36v.

Fig. 69: Vol. 11, da-ma 58r.

Fig. 70: Vol. 11, da-ma 69v.

Fig. 71: Vol. 11, da-ma 70v.



Fig. 72: Vol. 11, da-ma 71r.

Fig. 73: Vol. 11, da-ma 73r.





Fig. 74: Vol. 11, da-nga 34v.

Fig. 75: Vol. 11, da-nga 61v.

Fig. 76: Vol. 11, da-wa 42v.

Fig. 77: Vol. 11, da-wa 70r left.

Fig. 78: Vol. 11, da-wa70r center.

Fig. 79: Vol. 11, da-wa 70r right.



Handwritten Tibetan script on a long, narrow strip of aged paper. The text is arranged in approximately 12 horizontal lines, written in a dark ink. The paper shows signs of wear, including creases and some discoloration.

Handwritten Tibetan script on a long, narrow strip of aged paper, similar to the top strip. This strip features three distinct illustrations of Buddhist figures, likely deities or monks, seated in meditative postures. Each figure is enclosed within a decorative, multi-colored frame. The text is interspersed with these illustrations and includes several double vertical bars (||) as section markers. The paper is heavily aged and shows significant wear and tear.

Fig. 80: Vol. 11, da-wa 69v and 70r.

