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The Royal Library, Copenhagen
Catalogue of Oriental Manuscripts, Xylographs etc, in Danish Collections (COMDC)

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CATALOGUE OF TIBETAN MANUSCRIPTS AND XYLOGRAPHS

VOLUME ONE

HARTMUT BUESCHER AND TARAB TULKU

CURZON

DET KONGELIGE BIBLIOTEK
Copenhagen

DET KONGELIGE BIBLIOTEK
Catalogue of Oriental Manuscripts, Xylographs, etc. in Danish Collections (COMDC) series
volume 6 (part 1)

First published in 2000
by Curzon Press
Richmond, Surrey

Typesetting by the Nordic Institute of Asian Studies
Printed and bound in Singapore by
Prime Packaging Industries Pte Ltd

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British Library Catalogue in Publication Data

Buescher, Hartmut

Catalogue of Tibetan manuscripts and xylographs. -
(Catalogue of Oriental manuscripts, xylographs etc. in
Danish collections ; no. 6)

1.Kongelige Bibliotek, Det - Catalogs 2.Manuscripts,
Tibetan - Catalogs 3.Block books - Catalogs

I.Title II.Tulku, Tarab III. Nordic Institute of Asian Studies
011.3'1

ISBN 0-7007-1330-1

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Foreword

With volume 6 (parts 1–2) of the Catalogue of Oriental Manuscripts, Xylographs, etc. in Danish Collections, the Royal Library is pleased to present a catalogue of its Tibetan collection. This has been analysed and described by tibetologist Hartmut Buescher – now of Copenhagen University – together with the Royal Library's area specialist for Tibet, Tarab Tulku, educated in the tradition of Tibetan scholarship.

The COMDC series, founded in 1966, aims at providing a complete set of catalogues of the Oriental collections in the Royal Library. Concise descriptions of the physical appearance and contents of the documents being its primary function, the COMDC also endeavours to provide additional information that can be gathered in relation to the manuscripts and block prints (e.g. indices, concordances and the reproduction of materials typical of the various places and periods represented in the collection) so that our catalogues serve as reference works in a wider sense.

The preparation and publication of this Catalogue was only possible due to the generous support of the Carlsberg Foundation.

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Head of the Department of Orientalia and Judaica
Det kongelige Bibliotek, Copenhagen

Preface

This catalogue describes the collection of original Tibetan manuscripts and xylographs in the possession of the Royal Library (DET KONGELIGE BIBLIOTEK) of Copenhagen.

Apart from complete original versions of the Lhasa Kanjur and the Narthang Tanjur, this older collection¹ of Tibetan texts offers a valuable cross-section through virtually all genres of Tibetan literature, such as canonical and apocryphal texts, texts of hagiographic and historiographic relevance, astronomy and astrology, medicine, linguistic sciences, sacro-geographical guide books, narrative literature, Gesar epos, songs, philosophical and exegetical treatises, a very large and differentiated spectrum of texts thematising spiritual practices and liberating techniques, ritualistic performances, prayers, etc.

Including volumes of Kanjur manuscripts written in gold as well as rare collections of *gter-ma* texts beautifully produced in semi-stenographic *dbu-med* scripts, the older collection, with the exception of a small number of texts, has assumed its present size in course of the first half of the twentieth century (up to around 1955). This was possible thanks to the efforts of various collectors, foremost among them HRH Prince Peter of Greece and Denmark.

The areas in which those different collectors were active naturally determined the provenience of the collection's components. A considerable part of the collection was acquired in the 1920s, when L. S. Münter and Sophus Black, who had been working in China as telegraph masters in the service of the Store Nordiske Telegraf-Selskab with the task of establishing that country's telegraph system, returned from Beijing carrying a fairly large quantity of manuscripts and xylographs along with them. Theo Sørensen (1873–1959), a missionary of Norwegian origin, travelled three times (1909, 1918, 1920) in Tibet. Most of the texts he collected were given to Norway;² however, a very peculiar manuscript, associated with the *Maṅi bka' 'bum* corpus of *gter-ma* texts and written in golden script, he donated to DET KONGELIGE BIBLIOTEK.

Prof. Dr. Kaare Grønbech (1901–1959), a member of the Second Danish Central Asian Expedition (1938–1939) to Inner Mongolia and well-known as the “prime mover” responsible for the acquisition of DET KONGELIGE BIBLIOTEK's excellent Mongolian Collection,³ both donated Tibetan texts (acquired in China) to the collection and was instrumental for the acquisition of a Narthang Tanjur.⁴ Werner Jacobsen (1914–1979), another participant of the Second Danish Central Asian Expedition, should also be mentioned as a contributor to DET KONGELIGE BIBLIOTEK's *Tibetica*.

In course of conducting his systematic investigations of the writing materials manufactured and used in the Himalayan kingdom of Nepal,⁵ Dr. Jesper Trier collected various kinds of documentary materials (including a few Tibetan texts) subsequently donated to DET KONGELIGE BIBLIOTEK. The fact

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1. Regularly expanding its Tibetan collection, DET KONGELIGE BIBLIOTEK is likewise continuing to build up a fine collection of printed reproductions of original Tibetan texts.
 2. Cf. P. KVÆRNE, *A Norwegian Traveller in Tibet: Theo Sørensen and the Tibetan Collection at the Oslo University Library*. New Delhi 1973.
 3. Cf. W. HEISSIG, *Catalogue of Mongol Books, Manuscripts and Xylographs*, Copenhagen (COMXDC, vol. 3) 1971: XXIf.
 4. Cf. PRINCE PETER 1955: 122.
 5. These investigations, being of fundamental interest for all institutions and libraries faced with the responsibility of preserving Asian xylographs and manuscripts, were published as a dissertation under the title *Ancient Paper of Nepal. Results of ethno-technological field work on its manufacture, uses and history – with technical analysis of bast, paper and manuscripts*, Copenhagen 1972.

that also a number of folios stemming from Tibetan texts that were not collected by Trier are still being found in a condition of being at least partly sliced through – laying bare the different layers of the given folio – certainly attests to the thoroughness of his investigation.

The most recent acquisitions incorporated into the older Tibetan collection were made by Tarab Tulku, the long-standing curator in the Tibetan section of DET KONGELIGE BIBLIOTEK's Department of Orientalia and Judaica. He has purchased some texts from Nepal as well as a few original xylographs that have been produced in India after well-known historical circumstances had forced thousands of Tibetan monks to flee from Tibet to the country where their religion had originated.

By far the most significant contribution to the Tibetan Collection of DET KONGELIGE BIBLIOTEK – in terms of both quantity and diversity – was made by Prince Peter of Greece and Denmark (1908–1980). Born in Paris as the first son of HRH Prince George of Greece and Denmark and HRH Princess Marie Bonaparte, a great-granddaughter of Napoleon Bonaparte, Prince Peter obtained his *Docteur en droit* in 1934 and continued studying anthropology in England, soon with Bronislaw Malinowski in London.¹ Actively participating in various World War II battles under the Greek flag, he was awarded with a rich collection of excellent military decorations.² After the war, Prince Peter continued his anthropological research with extensive fieldwork excursions. Since 1949, a large part of these excursions were conducted as a member, and later the leader, of the Third Danish Expedition to Central Asia (1947–1955).³ Establishing his base in Kalimpong, Prince Peter learned to speak Tibetan and soon developed friendships with Tibetans and tibetologists.⁴ Though with interruptions, he was thus stationed in Kalimpong for a number of years and able – beyond making his contribution to DET KONGELIGE BIBLIOTEK's collection of Tibetan manuscripts and xylographs⁵ – to acquire the largest part of the artefacts that constitute the Tibetan Collection in the National Museum of Denmark,⁶ all the while continuing to conduct different kinds of anthropological researches. In 1959, he received a doctorate (London) for his thesis published as *A Study of Polyandry*, The Hague 1963. It was not until one year before his death that he could realize his dream to visit Lhasa.⁷

1. The fact that Prince Peter's mother, Marie Bonaparte (1882–1962), was actively engaged with psychoanalytic research – for two years, she had studied with Sigmund Freud in Vienna, she translated works by Freud into French and in 1934 she founded the first French institute for psychoanalysis, while in 1938 her intervention was decisive for Freud to be able to emigrate to London – must have had an enormous influence on Prince Peter, especially, as it seems, in terms of mobilizing his energies against being absorbed by it. Writing his very first article “Psychoanalysis and Anthropology” (in: *Man* 36 [1936]: 135f.) in defense of anthropology reflects this tension. Replying many years later in the form of a monograph with the same title (*Psychoanalyse et Anthropologie*, 1952), Marie Bonaparte was also a pioneer in feminist studies (*La sexualité de la femme*, 1951). Prince Peter's most dominant anthropological interest, on the other hand, manifested in many publications, was polyandry. A bibliography of apparently most of his published works is included in J. SCHUYLER, *Tibetan Nomads: Environment, Pastoral Economy, and Material Culture*, London 1996: 448ff.
2. These are listed in the festschrift published by Finansbanken a/s in honour of his 70th birthday under the title *Venner af Prins Peter/Friends of Prince Peter/Les amis du Prince Pierre*, Copenhagen 1978: 8 and 56. Prince Peter's World War II activities are documented in J. Gram-Andersen's contribution to this festschrift.
3. Cf. J. SCHUYLER, op. cit., pp. 9ff. (“Danish Nomad Research – An Overview” [esp. p. 12]) and pp. 24ff. (“On the Threshold of Tibet: HRH Prince Peter of Greece and Denmark and the Tibetan Collections”).
4. Among his friends he counted George N. Roerich, well-known as translator of *The Blue Annals*, and René de Nebesky-Wojkowitz, who, in fact, has dedicated his ground-breaking anthropological study (and reference work) *Oracles and Demons of Tibet* to Prince Peter.
5. For his own account of the process of acquiring these manuscripts and xylographs, cf. PRINCE PETER 1955.
6. This collection has been described in SCHUYLER, op. cit.
7. For a photography documenting this event, cf. SCHUYLER, op. cit.: 32; for a formal photography of Prince Peter and a list of biographical notes, cf. the festschrift *Friends of Prince Peter*, pp. (5)–(8).

Structure and Organization of the Catalogue

In total exceeding 2,000 identifiable textual entities, this collection has been organized into more than 1,800 descriptive entries. As latest thematized in the *Editor's Introduction* to the volume *Tibetan Literature: Studies in Genre*, edited by J. I. CABEZÓN and R. R. JACKSON (Ithaca 1996), there does not exist any general standard of exhaustively organizing the various genres – provided these have been properly identified in the first place – into exclusively acceptable sequences of categories and sub-categories.¹ The structural organization of texts into classified sequences of genres that has been adopted in this catalogue is not meant to be generally prescriptive. As a possible solution, it merely reflects our practical concern of arranging the collection's large corpus into logically consistent thematic sections. The descriptions begin with the section of "Canonical Texts". Next comes the section of "Apocryphal Texts", that is, of extra-canonical texts nevertheless assuming formal appearances intended to provide them with canonical authority (included in this section are, e. g., *rdzogs-chen* Tantras formally invested with the prestige of constituting *gter-ma* texts). Separated only by a section containing texts concerned with disciplinary regulations (*vinaya*), Tantric pledges, etc., there follows a category called "Texts of historiographic relevance", which is structured into four gross subsections. Next to it, the category of "Sciences and Arts", containing six subsections, has been placed; afterwards, likewise subcategorized, that of "Literature and Philosophy". Subsequently "Spiritual Practices and Liberating Techniques" have been descriptively organized under nine broad headings. Preceded by different categories of "Prayers", there follows the section of texts related to a type of activity that most dominantly characterizes the life of Tibetan people, that of "Rituals", which here has been differentiated into 19 main subsections. The rich entries under "Miscellaneous opuscula (*thor bu*)", the unavoidable category of "Diverse Matters" and finally the section "Catalogues/indices/tables of contents (*dkar chag*) related to collections of texts" conclude the corpus of descriptions.

As a rule, each individual Tibetan text as generally characterized by a concluded foliation and a colophon has obtained its own entry, provided at the top with a running catalogue number and the library's internal signature. The internal signature (placed at the centre) reflects the fact that – long before the task of writing this Tibetica-Catalogue was started – a considerable work of prestructuring DET KONGELIGE BIBLIOTEK's older Tibetan collection (partly in the form of a card-indexes) had already been accomplished by Prof. Dr. E. Haarh, whose preliminary efforts are herewith acknowledged, as well as by research librarian Tarab Tulku. In most cases the initial letters of the internal signatures indicate the collector's name to whom the KONGELIGE BIBLIOTEK owes the particular text, while the number that follows refers to the sequential position of the text within that part of the collection to which it belongs. Accordingly, the collectors' names – as far as they can be identified on the basis of these indicators – are as follows:

B as well as Bl	refers to Mr Sophus Black
Grø	refers to Prof. Dr. Kaare Grønbech
JT	refers to Dr Jesper Trier
Kü	refers to Mr Ove Treschow Kühl

-
1. The "Suggested Typology of Tibetan Literature" that has been offered – after having reflected a number of alternative ones – by the editors of the above-mentioned volume (pp. 29ff.) is surprisingly defective and useless. For example, culturally important literary categories such *gsol 'debs* and *smon lam* have not at all been included in their scheme and their genre "Ritual" does hardly reflect the very diversified spectrum of Tibetan ritualistic literature. On the other hand, a meta-category such as "Treasure texts (*gter ma*)" obviously competes with the single categories of texts that actually constitute collections of *gter-ma* texts.

M	refers to Mr L. S. Münter
PP	refers to HRH Prince Peter of Greece and Denmark
Th. Sør	refers to Mr Theo Sørensen
TT	refers to Lharampa Geshe Tarab Tulku
W	refers to Dr Kurt Wulff
WJ	refers to Mr Werner Jacobsen

The initial letters **GI** seem to refer to a name, which apparently has not been preserved. **P** stands for Peking, hence indicates a provenience, not a collector's name. The collectors/ donators of the texts signified by **Div** (= "diverse") have likewise remained anonymous. The collection's internal category designated with a signature starting with **DD** ("dublet og defekt") has been secondarily created, at least partly by E. Haarh, while drawing on texts obviously stemming from China, thus identifiable as texts probably collected by the one or other telegraphist. The criterion for being included into **DD** seems to have been either defectiveness or multiple occurrence of a given, often somewhat popular, text. However, the appearance of these phenomena (to which **DD** as a signature explicitly refers) is not restricted to **DD** as a created category of texts. As it shares the frequency and extremity of orthographic mistakes¹ generally contained in Tibetan texts stemming from China with texts located in other parts of the collection, **DD** also shares the features it specifically designates especially with texts collected by Münter (**M**).

As can be easily perceived from the concordance "Internal Signature – Catalogue Number", there are nevertheless quite a number of cases in which a single catalogue number has been given to more than one individual textual entity. This has happened when, for example, different kinds, or more than one exemplar of the same kind, of text – usually rather short texts – were fused together in the original accompanied by a continuous foliation on the margin and concluded by a single colophon. The section "Miscellaneous Opuscula (*thor bu*)" provides particularly prolific instances.

Specifically circumscribed collections (*gZuñs-mdo*, etc.), or the Collected Works (*gSun-'bum*, *bKa'-'bum*) of various authors, have necessarily been split up in the process of assigning the descriptions of their individual texts to pertinent genres. However, lists of titles, reflecting the sequence of these texts as found in different collections, have likewise been prepared so as to enable the user of this catalogue to gain a quick overview of their contents. A concordance additionally relates DET KONGELIGE BIBLIOTEK's *gZuñs-mdo* collection to corresponding concordances of similar collections that have previously been produced by respectively M. TAUBE (1966) and R. O. MEISEZAHN (1968).

The structure of each description follows a basic scheme that may be expanded or abbreviated in accordance with the textual and contextual situation. At the beginning of an entry, information concerning the physical appearance of the text is found. Beyond general material descriptions, information on marginal titles and signatures, xylographic illustrations, illuminations in form of miniature paintings, etc. is likewise included here. Subsequently, in bold script, the thematic nature of the text receives a pregnant characterization. Then follows, whenever possible, a reproduction of the Tibetan title(s) found in the text. Thereupon, both the beginning [**B**] and the end [**E**] of the text is quoted. In case the initial title at the beginning and/or the colophon title at the end of the text are (exactly or almost exactly) identical with the title that has just been reproduced, these quotations will contain the letters .. (IT) .. and/or .. (CT) .. to indicate the occurrence of such initial and colophon titles. To help identifying different versions of a given text, those quotations contain indications of the places in the text where shifts of line (= [L]) occur. The descriptions are concluded with relevant information (authorship, time and place of composition, etc.)

1. Often such distortions have been just left as they were found in the quoted initial and final passages.

usually drawn from the colophon and with references to pertinent publications and to other catalogues. These references, however, are by no means meant to fulfil any standard of completeness. They were more or less sporadically added on the way – as were the numerous footnotes supplying additional information in the form of further references, contextual clarifications and other useful remarks.

Serving as a convenient tool for future research (independent of whether this is being conducted at DET KONGELIGE BIBLIOTEK or elsewhere), especially the longer texts have been thoroughly analysed and the titles of their chapters, along with their locations, have been precisely indicated.

The catalogue's five indices contain (1) the Tibetan titles, (2) Tibetan personal names (with cross-references in case more than one name refer to the same person), (3) Tibetan marginal titles, (4) Sanskrit titles and (5) Sanskrit personal names. These indices were produced in the process of preparing the descriptions, hence refer to the library's internal signatures. This has the general advantage of enabling those, who have become somewhat familiar with these internal signatures, to immediately recognize, e.g., the appurtenance of a given text and decide whether that appurtenance (for example, to the collected works of a particular author) would agree with their interest or not. Otherwise, the user of the indices will have to consult the concordance that relates the internal signatures to the catalogue numbers, thus identifying the location of each description in the catalogue.

As for a system of transliteration for the Tibetan, the most consistent one (which is generally used by the Library of Congress in Washington as well as by large scientific libraries in Germany and other European countries) has been employed. The transliteration of Sanskrit expressions in quoted passages has always reproduced the Tibetan modes of transcription (showing great variations). However, the common norm (since the International Congress of Orientalists in 1894) of transliterating Sanskrit words is naturally found in the Sanskrit indices, as well as – in case of canonical texts and well-known Indian names – in the descriptive characterizations of the texts.

It is fortunate that, in spite of so many obstacles, this Tibetica Catalogue could finally be completed in the shape it has assumed.

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With gratitude we acknowledge the assistance obtained from mag. art. Bent Lerbæk Pedersen, curator of the KONGELIGE BIBLIOTEK's Chinese collection, who helped us to enter those Chinese materials that are reproduced in the catalogue. A number of last-minute corrections owe their incorporation to Prof. Dr P. K. Sørensen. For their skill in providing such a pleasant working milieu, the whole staff of the Department of Orientalia and Judaica is remembered with a particular sense of joy.

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