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UNESCO Memory of the World Regional Committee for Asia and the Pacific
(MOWCAP)

联合国教科文组织世界记忆亚太地区委员会

Nomination form

Memory of the World Asia Pacific Regional Register (revised April 2024)

世界记忆亚太地区名录申报表

(2024 年 4 月修订)

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Memory of the World Asia Pacific Regional Register Nomination Form

世界记忆亚太地区名录申报表

1 Title of Documentary Heritage Item or Collection (max 10 words) 文献遗产项目名称 (不超过10个字)

The title will be used for such activities as publicity and certificates of inscription.

该名称将用于宣传活动及入选证书。

Printing Blocks Housed at the Derge Printing House

德格印经院院藏雕版

2 Summary (max 200 words) 概述 (不超过 200 字)

Give a brief description of the documentary heritage being nominated, and the reasons for proposing it. Include the type of document heritage such as manuscripts, papers, film etc. Highlight the nature, uniqueness and significance of the nominated documentary heritage. 简要描述申报的文献遗产，并说明推荐理由。包括手稿、文件、影像等文献遗产的类型。突出申报的文献遗产的本质、独特性和重要性。

Ancient texts and works housed at the Derge Printing House are mainly compendiums of classical Tibetan Buddhist texts, collected works of various scholars, etc. All texts are block printed. Block printing at the Printing House has continued at least since 1703. Extant printing blocks consist of text blocks and image blocks. There are altogether 325,552 texts blocks, including 228,814 precious ancient Tibetan printing blocks which were carved before 1958. There are also 550 image blocks, 752 illustrations on front pages and in texts of major classic series such as *Kanjur*, and 3,272 drawings in *The Collection of Minature Drawings of Initiations (tsakalis) in the Treasury of Precious Termas*. These texts comprehensively express people's values, religious beliefs, culture, art, science and technology from different historical periods. Reflecting the excellent traditional culture inherited by Tibetan people from generation to generation, they have had an important impact on efforts by local community groups, inheritors of the legacy of the Printing House, and practitioners to maintain their cultural identity. These texts also embody the great creative spirit of the Chinese people and have made outstanding contributions to the development of human civilization.

德格印经院院藏典籍主要是佛教经典、藏族学者著述等，均为藏文雕版，刊刻历史至少可以追溯到公元1703年。现存版本档案分书版和画版，书版共计325552块，其中1958年前的古印版有228814块；画版550幅，《甘珠尔》等大型典籍丛书的函首和文中插图共计752幅，《大宝伏藏灌顶图片集》3272幅。雕版文字图像精确、雕刻工艺精美，体现了藏族雕版印刷工艺的最高水平，雕版的主要内容综合表达了不同历史时期人们的价值观念、宗教信仰、文化艺术和科学技术，是中华优秀传统文化的体现，对当地社区、群体、传承人和实践者维系其文化认同产生了重要影响。

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3 Nominator/s Contact details 申报者联系方式

3.1 Name of nominator/s (person/s or organisation/s) 申报者名称（个人或机构）

Derge County Cultural Relics Administration Center (generally known as the Derge Printing House); Director: Zhou Xuesong
德格县文物管理中心（通称为：德格印经院）；主任：周雪松

3.2 Relationship to the nominated documentary heritage 与申报的文献遗产的关系

Custodian of the nominated material and the Director of the Center housing the nominated material.
提名文献收藏单位及单位负责人

3.3 Contact person/s 联系人

Zhou Xuesong, Director of Derge County Cultural Relics Administration Center
德格县文物管理中心主任：周雪松

3.4 Contact details 联系方式

Name 姓名 Zhou Xuesong 周雪松	Address 地址 No. 13 Bagong Str., the County Seat of Derge County, Ganzi Tibetan Autonomous Prefecture, Sichuan Province, P.R. China 中国四川省甘孜藏族自治州德格县巴官街13号
Telephone 电话 0836-8222096 (Office) 13547154567 (Zhou Xuesong's mobile no.) (0836) 8222096 (办) 135 4715 4567 (周雪松手机)	Email 电子邮件 1229292018@qq.com

4 Declaration of Authority 权力声明

I certify that I/we have the authority to nominate the documentary heritage described in this document to the Asia Pacific Regional Memory of the World Register. All nominators must sign here. (A signed support letter from the nominators' National Commissions is required when the nomination is from two or more Member States. See Section J in the Process document for more details) 我声明我有权向《世界记忆亚太地区名录》提名本文件中表述的文献遗产。所有申报者必须在此处签名。（联合申报项目需附有申报者所属的国家委员会签署的支持信。详细信息参见《联合国教科文组织世界记忆亚太地区名录申报流程》J部分）

Name 姓名 Zhou Xuesong 周雪松	Position 职务 Director of Derge County Cultural Relics Administration Center 德格县文物管理中心主任
Address 地址	Email 电子邮件

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No. 13 Bagong Str., the County Seat of Derge County, Ganzi Tibetan Autonomous Prefecture, Sichuan Province, P.R. China 中国四川省甘孜藏族自治州德格县巴 官街 13 号	<u>229292018@qq.com</u>
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Signature/s of nominator/s 申报者签名

Zhou Xuesong



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5 Legal Information 法律信息

5.1 Owner/s of the documentary heritage (name and contact details, if different from the nominator/s) 文献遗产的所有者（若与申报者不同，请提供姓名和联系方式）

Name 姓名	Address 地址
Telephone 电话	Email 电子邮件

5.2 Custodian/s of the documentary heritage (name and contact details if different from the owner/s) 文献遗产的保管者（若与所有者不同,请提供姓名和联系方式）

Name 姓名	Address 地址
Telephone 电话	Email 电子邮件

Please note: Written permission for nomination of this item from the Owners and/or Custodian/s if different from the nominator **must be attached** to this Nomination Form.
请注意：如果项目申报者不是所有者及/或保管者，申报表必须附上所有者及/或保管者同意申报的书面许可。

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5.3 Legal status 法律状况

Provide details of the legal and administrative powers for the preservation of the documentary heritage. 文献遗产保护的法律法规及行政权力的详细情况。

In accordance with *The Law on the Protection of Cultural Relics of the People's Republic of China*, printing blocks housed at the Derge Printing House belong to the People's Republic of China. As the Derge Printing House is a key national protection unit for cultural relics, printing blocks housed at the Printing House have been preserved, administered, and employed by the Derge County Cultural Relics Administration Center.

根据《中华人民共和国文物保护法》，德格印经院院藏雕版属于中华人民共和国国家所有。德格印经院作为全国重点文物保护单位，院藏雕版由德格县文物管理中心保存、管理和使用。

5.4 Accessibility 可利用性

Describe how the documentary heritage may be accessed 描述如何利用该文献遗产

Any access restrictions should be explicitly stated below (for instance if advance permission is required, or if general access is not permitted by tradition or custom of the originating community).

请在下面清楚说明任何利用受限情况（如需要事先许可，或者原生社群的传统或习俗不允许常规利用）

(1). Different Utilizations. First, compilation and published catalogues of printing blocks housed at the Printing House and the collating and publishing of some important texts collected there. The Complete Catalogue of Block-Printing Texts Housed at the Derge Printing House, The Detailed Catalogue of Block-Printing Texts Housed at the Derge Printing House, The Clear Mirror: A Royal Genealogy, An Introduction to Five Traditional Sciences, and The History of Buddhism in Han Chinese Regions, etc., have been published. Abroad, important references include, The General Catalogue of Kangyur published by the Tohoku University in Japan and the Catalogue of the Derge Edition of Kangyur and Tengyur published in the United States. Second, Digital utilization. In 2021, the Derge Printing House formulated "The Derge Printing House's Scheme for Digitalizing its Printing Blocks and Constructing a Digital Platform." This focuses on the digitalization project as well as on protection and utilization projects of the Printing House, including 3D digitalization of printing blocks and digitalization of ancient texts. We also share resources through online platforms to leverage their research and utilization value. Third, use for Buddhist activities. Texts printed by the Printing House are either stored in monasteries or Buddhist academies for research and learning, or they are used as objects to be placed into the stupas and in other devotional settings to meet the needs of religious followers. Fourth, the Chinese government has attached great importance to the protection and utilization of block printing techniques of the Derge Printing House. Activities for youth to experience intangible cultural heritage have also been carried out at the Printing House.

(2) Factors limiting their utilization. We have to strictly abide by The Law of the People's Republic of China on Protection of Cultural Relics and shall not damage their environment or use them for other purposes. Adhering to the principle of not changing the original states of cultural relics, we have established a strict management system for texts housed at the Printing House.

(1) 利用方式。一是对雕版进行系统整理、分类、编目、翻译。先后出版《德格印经院藏版目录大全》《德格印经院藏版细目》《西藏王统世系明鉴》《五明学概论》《汉地

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佛教源流记》等。日本东北大学编写《甘珠尔总目录》，美国出版《德格版甘珠尔和丹珠尔目录》等。**二是**数字化利用。2021 年，德格印经院制定《德格印经院印版数字化与数字平台建设方案》，重要建设内容是印经院数字化与保护利用项目，含印版 3D 数字化、古籍文献数字化。还通过网络平台共享资源，发挥其研究、利用的价值。**三是**用于佛教活动。其出版物或存放于寺院、佛学院进行研究和学习，或作为佛塔等的装藏物，同时满足信教群众的需求。**四是**重视德格印经院雕版印刷技艺的保护和利用，在印经院开展青少年非遗体验活动。

（2）限制利用的因素。严格遵守《中华人民共和国文物保护法》，不得破坏其环境风貌，不得用作其他用途；遵循不改变文物原状的原则，收藏文献建立严格的管理制度。

5.5 Copyright status 版权状况

Describe the copyright status of the item(s) / collection, if known. 如果知晓，请说明该项目的版权状况。

The answer to this question is not taken into account when determining whether the nominated documentary heritage meets the criteria for inscription. 在决定申报的文献遗产是否符合入选标准时，不考虑此项问题。

The copyright of printing blocks nominated is clear, and their copyright belongs to the Derge County Cultural Relics Administration Center.

雕版版权清晰，版权属于德格县文物管理中心。

6 Details of the Nominated Documentary Heritage 申报的文献遗产的详细情况

6.1 Exact title of the documentary heritage 文献遗产的准确名称

Give the exact title of the nominated documentary heritage and the exact name of the nominating institution/s. 请提供申报的文献遗产的准确标题，以及申报机构的确切名称。

The title: Printing Blocks Housed at the Derge Printing House, nominated by the Derge County Cultural Relics Administration Center.

标题：德格印经院院藏雕版，由德格县文物管理中心申报。

6.2 Type of documentary heritage 文献遗产类型

Describe the type/s of documentary heritage. Examples include papers, photos, digital, maps, manuscripts, film etc. 介绍文献遗产的类型，包括纸质文件、照片、数字文件、地图、手稿、胶片等。

Printing Blocks

雕版

6.3 Catalogue or registration details 目录或登记详情

Give the catalogue or registration details for the item or collection. 请提供文献遗产项目的目录或登记详情。

A nominated collection or archival fonds must be finite, with clear beginning and end dates. If the catalogue or registration details are too long, provide a description of the contents with

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sample catalogue entries, accession or registration numbers. **Or** you can add the catalogue/registration details as an appendix, or provide a link to an online inventory. 申报的文献汇集或档案全宗必须是有限的，有清晰的起止日期。如果目录或登记详情太长，请提供带有目录示例、利用或登记号码范例的内容介绍。或者也可将目录或登记详情作为附件，或提供线上详细目录的链接。

For the catalogue and registration details, see Appendix I.

文献汇集的目录和登记细节见附件 I。

6.4 Images of the documentary heritage. 文献遗产的照片

Three to six digital images of the documentary heritage should be provided as attachments to this form. By providing the images you are agreeing that they can be used by MOWCAP for the purpose of promoting Memory of the World e.g. newsletters, website etc. Please clearly note on this form if you do not wish MOWCAP to use the images for publicity or promotional purposes (for instance if not permitted by tradition or custom of the originating community). 应提供 3 至 6 张文献遗产的数字照片作为申报表附件。提供照片之时，您便同意这些照片可由世界记忆亚太地区委员会用于世界记忆项目的推广，如新闻、网站等。如果您不希望世界记忆亚太地区委员会将这些照片公开或用于推广，请在申报表中说明（例如照片来源社群的传统或习俗不允许）。

See “Records for Printing Blocks Housed at the Derge Printing House” and approximately 7-minute video clip in the USB enclosed.

参见《德格印经院院藏雕版实录》和U盘中5分钟左右的视频。

6.5 History/Origin/Background/Provenance 历史/起源/背景/出处

Set out the history of the item or collection - its 'life story' or provenance - from the time when it was created to its place in your institution. This is critical to the item or collection's authenticity. You may not know all the details, but give as comprehensive an account of the item or collection's provenance as you can. 陈述文献遗产的历史，其“生命历程”或出处，即文献从产生到入藏本机构的过程。这对于文献的真实性非常关键。如果不知道所有详情，则尽可能全面地描述文献的出处。

The Printing blocks of the *Aṣṭasāhasrikā Prajñāpāramitā Sūtra*, which is a typical example of sets of printing blocks housed at the Derge Printing House, were carved in Cangra, Derge by the tenth Derge “king” Sanggye Tenpa in 1703– 1704. Based on this, it can be concluded that the history of block printing in the Derge Printing House can be traced back to at least before 1703 AD, 26 years before the founding of the Printing House. In 1729, Tenpa Tsering, the twelfth Derge “king,” presided over the carving of printing blocks for the *Kangyur*. The *General Catalogue of the Kangyur* (the Derge edition) recounts the carving project. After carving printing blocks for the *Kangyur*, the Printing House continued to carve printing blocks for 61 volumes of separate texts such as *The Collected Works of Five Sakya Founding Masters*, *History of Buddhism* and various ritual texts. It also started to carve printing blocks for the *Tengyur*. At the same time, it also carved printing blocks for *The Clear Mirror: A Royal*

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Genealogy, History of Buddhism by Buton, The Five Chronicles: Katang Denga, the Life Story of Padmasabhava, Biographies of Marpa and Milarepa, Commentary on Kāvyaśāstra, Commentary on Four Medical Tantras: Blue Beryl, etc. During the reign of Lodrö Gyatso, the fifteenth Derge “king,” printing blocks were carved for 12 volumes, including *The Seven Treasures of Longchen Rabjampa* and *Eighteen Implementations of Tibetan Medicine by Yutok*. During the reign of Sawang Dega Zangpo, the seventeenth Derge “king,” Tsewang Lhamo funded the carving of printing blocks for 39 volumes. These included the *Nyingma Gyubum* (The Hundred Thousand Tantras of the Nyingma School) and *The Collected Works of Jikme Lingpa*, etc. During the reign of Tsewang Dorje, the nineteenth Derge “king,” printing blocks were carved for 63 volumes, such as *The Collected Works of Tsongkhapa*, *the Collected Works of Dakpo*, *The Compendium of Tantras*, etc. During the reign of Lhase Tsewang Donden, the twenty-second Derge “king,” printing blocks were carved for 33 volumes, such as *The Collected Works of Mipham*, *The Collected Works of Minyak Kunzang*, etc.

德格印经院院藏雕版的典型代表《般若波罗蜜多经八千颂》于公元1703—1715年由第十代德格土司桑杰登巴在德格龚垭雕刻完成，由此可断定，德格印经院院藏雕版刊刻历史至少可以上溯到公元1703年前开始，早于建院时间26年。公元1729年，第十二代德格土司曲甲登巴泽仁主持雕刻《甘珠尔》印版，德格版《甘珠尔总目录》中记载了刻板工程。雕刻完《甘珠尔》印版后，继续雕刻了《萨迦五祖文集》《佛教源流》和修法仪轨等各种单行本文献61函，并开始刻制《丹珠尔》。同期还雕刻了《西藏王统世系明鉴》《佛教史大宝藏论》《五部遗教》《莲花生大师本生传》《玛尔巴和米拉日巴传》《诗镜注释旦智意饰》《四部医典注释·蓝琉璃》等。第十五代土司洛珠嘉措期间组织刻制了《隆钦七藏》《字妥·医学十八支论》等12函，第十七代土司萨旺德噶松布期间，由次旺拉姆资助刻制了《旧十万续部》《晋林文集》等39函，第十九代土司泽汪多吉仁增执政期间，完成了《宗喀巴文集》《达博文集》《续部总集》等63函，第二十二代土司拉色次旺邓都执政期间雕刻了《米旁文集》和《木雅贡索文集》等文献33函。

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6.6 Bibliography 参考书目

Provide a list of at least 3 published sources that have been produced using the nominated documentary heritage. 请列出至少 3 个引用申报的文献遗产发表的著作。

A bibliography provides evidence that the documentary heritage has been used by scholars, and knowledge of its impact and influence is in the public domain. It is a good idea to cite the works of scholars from outside your own country, as well as local scholars, to demonstrate this influence. 参考书目说明文献遗产被专家引用过，其影响为公众所认可。为说明其影响力，最好能列举国内外学者的作品。

(1) Van der Kuijp, Leonard W. "Two Early Sources for the History of the House of Sde-dge (Derge)," *The Journal of the Tibet Society*, no. 8 (1988).

(2) Kolmas, Josef. *Iconography of the Derge Kanjur and Tanjur*. New Delhi: Vedams, 2002 (reprint of 1978).

(3) Gama Jiangcun (Karma Gyeltsen), et al. 2004. *Tibetan-Chinese Bilingual General Catalogue of Printing Blocks of the Derge Printing House*. Chengdu: Sichuan minzu chubanshe, 2004.

(4) Scheider-Dolberg, Joseph. "Treasure House of Tibetan Culture: Canonization, Printing, and Power in the Derge Printing House," AM Diss., Harvard University, 2005.

(5) "Pearl of the Snowlands: Buddhist Prints from the Derge Parkhang." Exhibition at the Mansfield Freeman Center for East Asian Studies, Wesleyan University, Middletown Connecticut. September 10, 2008 through December 7, 2008. https://www.wesleyan.edu/ceas/exhibitions/all/pearl_snowlands.html.

(6) Col, Cynthia. "Picturing the Canon: The Murals, Sculpture and Architecture of the Derge Parkhang." PhD diss., Berkeley: Graduate Theological Union, 2009.

(7) Editorial Committee of the Complete Catalogue of Printing Blocks. *The Derge Printing House—The Complete Catalogue of Printing Blocks Housed at the Derge Printing House* (Tibetan edition, Vol. 1-7). Chengdu: Sichuan Nationalities Press, 2010.

(8) Helman-Ważny, Agnieszka. *The Archaeology of Tibetan Books*. Leiden: Brill, 2014.

(9) Dungkar, Lobzang Trinlé and Gonkatsang, Tsering Dhundup Gonkatsang. "Tibetan Woodblock Printing: An Ancient Art and Craft," *HIMALAYA, the Journal of the Association for Nepal and Himalayan Studies*, 36 (2016).

(10) Chaix, Remi. "Construction Work and Wages at the Dergé Printing House in the Eighteenth Century." *Cross-Currents: East Asian History and Culture Review*, 5, 2016.

(11) Edward Wong, "Printing the Ancient Way Keeps Buddhist Texts Alive in Tibet," New York Time, March 21, 2017.

(12) Gama Jiancun (Karma Gyeltsen), "A Brief Analysis of the Trilingual Aṣṭasāhasrikā Prajñāpāramitā Sūtra," *Journal of Sichuan Minzu College*, no. 1(2019).

(13) Niumai Qingyun and Gama Jiangcun. 2020. *The Inheritance and Protection of Tibetan Block Printing*. Chengdu: Sichuan minzu chubanshe, 2020.

(1) 范德康,《有关德格土司家族历史的两部早期历史》(英文),载《西藏协会杂志》1988年第8期。

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(2) 约夫·高马士，《德格甘珠尔、丹珠尔中的插图》（英文）（1978年版本的再版），新德里：维丹姆斯出版公司，2002。

(3) 噶玛降村等，《藏汉对照德格印经院雕版总目录》，成都：四川民族出版社，2004年。

(4) 约瑟夫·史西尔-多尔伯格（史耀华），《西藏文化的宝库：德格印经院中经典化的过程、印刷与权力》（英文），哈佛大学东亚区域研究委员会硕士论文，2005年。

(5) “雪域之明珠：德格印经院的佛教版画”，于2008年9月10日至12月7日在康涅狄格州米德尔敦卫斯理大学曼斯菲尔德弗里曼东亚研究中心展出。
https://www.wesleyan.edu/ceas/exhibitions/all/pearl_snowlands.html.

(6) 森西娅·寇尔，《描绘典籍：德格印经院壁画、雕塑及建筑》（英文），加州大学神学联盟研究生院博士论文，2009年。

(7) 噶玛降村，藏版目录大全编委会，《德格巴宫——德格印经院藏版目录大全》（藏文1—7册），成都：四川民族出版社，2010年。

(8) 阿格涅兹卡·赫尔曼-万兹泥，《西藏图书考古》，莱顿：布里尔，2014年。

(9) 东嘎·洛桑赤列、贡嘎仓·次仁顿珠，《“西藏雕版印刷：一种古老的艺术和工艺”，《喜马拉雅，尼泊尔和喜马拉雅研究协会杂志》，2016年第36期。

(10) 雷米·谢，《十八世纪德格印经院的修建工作和报酬》，《交流：东亚历史与文化评论》，2016年第5期。

(11) 黄安伟，《在德格印经院古法印刻藏文典籍传承不息》，《美国纽约时报》，2017年3月21日。

(12) 噶玛降村，《浅析三体合璧般若波罗蜜多经八千颂》，《四川民族学院学报》，2019年第1期。

(13) 牛麦青云等，《藏文雕版印刷传承和保护》，成都：四川民族出版社，2020年。

6.7 Names, qualifications and contact details of experts 专家姓名、资历和联系方式

Provide the details of three to six independent people with expert knowledge about the values and provenance of the documentary heritage who may be contacted by MOWCAP for further information on your nomination. Note that the Register Sub Committee (RSC) may also contact other experts. 提供3至6位对文献遗产的价值和出处有专业知识的独立专家的信息，世界记忆亚太地区委员会可能会联系他们获取关于提名的更多信息。请注意，名录分委会（RSC）也可能联系其他专家。

The names and contact details of your referees will not be publicly disclosed by MOWCAP nor disclosed without their permission to any third party. 专家的姓名和联系方式不会发布在网站上，也不会透露给其他任何世界记忆亚太名录以外的第三方。

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Name 姓名 Gama Jiangcun 噶玛降村	Qualifications 资历 Prof. of Tibetan Language and Literature, Sichuan Minzu College 四川民族学院藏语言文学教授	Address 地址 No. 46~48, Southern Road of Lucheng, Kangding City, Ganzi Tibetan Autonomous Prefecture, Sichuan Province, 626099 四川省甘孜藏族自治州康定市炉城南路第46~40号, 邮编: 626099 Email 电子邮件: 13458424940/1061684089@qq.com Phone 电话 13458424940
Name 姓名 Niumai Qingyun 牛麦青云	Qualifications 资历 Former Director of Khampa Culture Research Institute (Retired) 原康巴文化研究院院长	Address 地址 No. 88 Hexi Str. of Lucheng Town, Kangding City, Ganzi Tibetan Autonomous Prefecture, Sichuan Province, 626099 四川省甘孜藏族自治州康定市炉城镇河西街 88 号, 邮编: 626099 Email 电子邮件 Phone 电话: 18030915559
Name 姓名 Dengdu 邓都	Qualifications 资历 Professor from Southwestern Minzu University. 西南民族大学教授	Address 地址 No. 16 South Section 4, 1st Ring Road, Wuhou District, Chengdu City, Sichuan Province 610041 四川省成都市武侯区一环路南四段第 16 号 Email 电子邮件 Phone 电话: 13880667287

I certify that the above named experts have given their written permission for their names and contact details to be used in connection with this nomination to the Memory of the World Asia Pacific Regional Register. 我声明上述专家已书面同意将他们的姓名及联系方式用于世界记忆亚太名录提名的相关工作。

Signature 签名

Zhou Xuesong



Full name (Please PRINT) 姓名 (印刷体)

Zhou Xuesong

周雪松

Date 日期

8 August, 2023

2023 年 8 月 8 日

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7 Authenticity and Integrity 真实性和完整性

7.1 Authenticity and Integrity 真实性和完整性

Is the documentary heritage what it appears to be? For example, has its identity and provenance been reliably established; are supplementary parts being kept elsewhere and not included in the nomination; has it been altered or damaged; are sections or pages missing; is part of the documentary heritage lost? 文献遗产呈现的是否是其本来的面貌？例如，其身份和出处是否有可靠的证据；是否有补充部分保存在其他地方，没有纳入本次提名；是否出现更改或损坏；是否有章节或页面缺失；文献遗产是否有部分遗失？

The Derge Printing House is one of only a few traditional block-printing houses that still maintains the active transmission of texts. It is a comprehensive cultural dissemination center that integrates carving, printing, and publishing of texts, collecting texts, and the display of original painted murals on its walls. The history of its block printing is long, and the contents of printed texts are rich. Adhering to a vigorous reviewing and proofreading processes, accurate writing, exquisite layout, and unique formats, texts printed at Derge have the characteristics of authenticity, uniqueness, irreplaceability, and completeness. These precious texts and printing blocks are important materials for studying history, language, astrology, calendar calculations, medicine, architecture, art, music, philosophy, logic, and Buddhism today.

In 1979, the Derge County Cultural Relics Administration Office (later renamed as the Center) was established. It is responsible for the management and protection of the Printing House. During this period, departments of the Chinese government provided reasonable protection and utilization to the Derge Printing House. While maintain the good condition of the Derge Printing House, we have also systematically sorted out and compiled catalogues of ancient texts and have commissioned the re-carving of damaged and incomplete printing blocks as well as of manuscripts of rare texts. So far, the appearance and content of various ancient printing blocks housed at Derge Printing House are generally well preserved and are still playing their roles in giving full play to their own value.

Due to their long history, some precious and high demand printing blocks have been affected by excessive use. This has resulted in some words being blurry and some printing blocks with slight wear and tear around their edges. For example, this was the case for sixteen printing blocks of the *Trilingual Aṣṭasāhasrikā Prajñāpāramitā Sūtra* (Serial numbers: 12/15/17/31/123/ 124/142/232/317/327/342/351/501/525/550/551). We have taken protective measures such as limiting frequency of printing, sealing off the printing blocks, and re-carving particular blocks. In 2015 and 2017, we successively initiated the re-carving project for the Derge edition of the *Tripitaka*, the *Aṣṭasāhasrikā Prajñāpāramitā Sūtra*, and the *Hundred Thousand Tantras of the Nyingma School*. While re-carved blocks are used for printing, old printing blocks have also been sealed off.

德格印经院是目前为数不多，活态存在的传统雕版印经院之一，是一座集雕刻、印刷出版、文献收藏、壁画展示为一体的综合性文化传播中心。其印刷雕版历史悠久、内容丰富、校对严密、书写准确、版面精美、版式独特，具有真实性、唯一性、不可替代性和完整性等特点，是现今研究历史、语言、天文历算、医学、建筑、美术、音乐、哲学、逻辑和佛学等的重要资料。

1979年，德格县文物管理所（后改为中心）成立，负责印经院管理保护工作。这一时期，中国政府部门对德格印经院进行了合理地保护与利用，对德格印经院进行维修的同时，开展系统整理、编写雕版目录和对残缺印版和珍贵文献手抄本的修补和加固工作。迄今为止，德格印经院所藏各类雕版的外观及内容总体保存完好，仍然发挥着自身价值。

因时间久远，个别价值珍贵、需求量大的雕版，存在字体模糊、周边略有磨损的现象，《般若波罗蜜多经八千颂》有16块雕版如此（编号12/15/17/31/123/124/142/232/317/327/342/351/501/525/550/551），采取限量印刷、封版、复刻的保护措施。2015年和2017年先后启动《大藏经（德格版）》《三体合璧般若经八千颂》《旧译十万续集》复刻工程。复刻本用于印刷使用，古印版封存。

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8 Primary criteria: Regional Significance 主要标准：地域意义

More details on what is required for each criterion are provided in the MOWCAP Register Guidelines document available on the MOWCAP website 关于每项标准要求的更多信息，请参见世界记忆亚太地区名录指导方针文件，可从世界记忆亚太地区委员会网站下载。

You only need to provide information for criteria that are relevant to your nomination 只需提供与提名相关标准的信息

8.1 Historical Significance 历史意义

What does the documentary heritage tell us in relation to the history of the Asia Pacific region as a whole, or to a sub-region such as Central, South, Southeast, East Asia or Melanesia, Micronesia, Polynesia, Australasia? 该文献遗产讲述了哪些与整个亚太地区相关的历史，或者是次地区的历史，如中亚、南亚、东南亚、东亚、美拉尼西亚、密克罗尼西亚、波利尼西亚、澳大拉西亚？

The Derge Printing House was established to preserve texts of various Tibetan Buddhist schools (i.e., Bon as well as the Nyingma, Kagyu, Sakya, Kadam and Geluk schools) and the block printing of these texts, is most complete. From the fourteenth to the eighteenth centuries, the increasing demand for printing various Buddhist texts was the historical motivation for the construction of the Derge Printing House. The establishment of the Derge Printing House reflects historical scenes during the reigns of Derge kings, in which the political power was prosperous, the economy was stable, the commercial exchanges in the Derge region were frequent, and personnel exchanges there were also close.

In terms of form, the types of printing blocks can be divided into two categories: text blocks and image blocks. Text blocks roughly consist of three major categories: religious, cultural, and miscellaneous collections. Among them, printing blocks in the religious category number over 112,199. There are 103,526 printing blocks for collected works and monographs of Bon and the five major schools of Tibetan Buddhism by 72 authors. They include comprehensive texts on Tibetan history, biographies, literature, collected works, medicine, language, grammar, logic, philology, poetry, astrology and calendar calculation, etc. 109,827 printing blocks for the miscellaneous collection are Sādhana (methods of practice) and various scriptures (Including printing blocks for *The Treasury of Precious Termas* and other texts carved after 1958).

Image blocks comprise three major categories: 1. There are 550 printing blocks specifically designed for making *thangkas*. The themes concern the jātaka stories of Buddha, stories of Buddhist sutras, images depicting the thoughts of certain sutras as well as images of one hundred tantric tutelary deities of Tibetan Buddhism. There are also images associated with the Tibetan epic *King Gesar*, images of historical events and outstanding figures, paintings of ethnic customs and some practical paintings for textbooks such as astronomy, medicine, etc. 2. There are illustrations on both the left and right sides of the beginning pages of major texts: 212 illustrations for *Kangyur*, 421 for *Tengyur*, 54 illustrations for *The Hundred Thousand Tantras of the Nyingma School*, 65 illustrations for the *Trilingual Perfection of Wisdom in 8,000 Lines*. 3. 3,272 for *The Collection of Miniature Drawings of Initiations (tsakalis) in the Treasury of Precious Termas*.

Important texts and Historical Figures: The edition of the *Kangyur* printed in vermilion ink

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was edited and reviewed by the first Situ Chökyi Jungne and carved by Karma Peldrup, Tsepel, etc. Through hard work by over 60 scribes, 6 editors, over 400 carvers and over 100 miscellaneous workers, it was completed in 1734. The edition is still intact to this day. The Collected Works of Five Sakya Founding Masters was compiled and reviewed by Muksang Jinpa Gyatso, and it took two years to complete in 1736. Zhuchen Tsultrim Rinchen served as the chief editor and reviewer for the *Tengyur*, and over 500 carvers, including Guru Tashi, Ado, Tsultrim Raptan, completed carving printing blocks for it in 1742. *The Compendium of Mother Tantra* was edited and reviewed by Lozang Tenpe Gyeltsen, Jamyang Lekpé Lodrö, Könchok Gyeltsen, It took them five years to complete the carving of blocks in 1892.

Woodblock printing techniques of Derge Printing House is constantly created and developed by people in adapting to the surrounding environment such as the plateau and mountains as well as interacting with nature. They embody people's knowledge about plants, local experience, and wisdom about production process that affect their way of life, personal behaviour, and collective memory in East Asia.

Scriptures printed at the Printing House are also sold to Buddhist sites, research institutions, and to devotees living in India, Nepal, Bhutan, Sikkim, Japan, and some Southeast Asian countries. The carving and circulation of a large number of Buddhist scriptures has played a positive role in meeting the needs of the Buddhist faith, increasing awareness of Tibetan civilization and culture, and promoting dialogue and understanding among different cultures.

德格印经院是苯教，藏传佛教宁玛派、噶举派、萨迦派、噶当派和格鲁派各教派经典最完整的雕版保存和印刷地。在14—18世纪，各类佛教文献出版需求增大是德格印经院兴建的历史背景。德格印经院的建立，反映了德格土司时期政权兴盛、经济稳定，德格地区商贸往来频繁、人员交流密切的历史场景。

雕版从形式上分为书版和画版两类，书版类有宗教、文化、杂集三大类，其中，佛教典籍类印版112199块；苯教及藏传佛教五大教派72位作者的文集及专著印版103526万块，囊括了藏族历史、人物传记、文学、文集、医学、语言、文法、逻辑、声明、诗词、天文历算等文化类文献；杂文类印版109827块，内容为修法仪轨及各种法本（其中包括1958年以后新刻的《大宝伏藏》版本）。

画版分三大类：一是专门做唐卡用的大小550块，题材多为佛本生故事、佛经故事、经变故事，有藏传佛教密乘百部本尊的各种金刚造像，还有藏族史诗《格萨尔王》、历史事件和杰出人物、民族风俗画及部分天文、医学等实用教材画；二是大型典籍函首左右的插图即《甘珠尔》212幅、《丹珠尔》421幅、《旧译十万续》54幅、《三体般若经八千颂》文中65幅；三是《大宝伏藏灌顶图片集》（札里）3272幅。

重要文献及历史人物：朱砂版《甘珠尔》由第一世司徒·曲吉迺为编审师，噶玛班珠和次白等负责雕刻，经过60多名书写员、10名编审师、400余名刻工以及100多名杂工的艰苦劳动，于公元1734年完成，版本至今完好。《萨迦五祖文集》由木桑银巴嘉措为编审师，历时两年于公元1736年完成。《丹珠尔》徐钦粗称仁钦为总编审师，古如扎西、阿多和赤称饶登3位及500余名刻工雕刻，1742年竣工。《旧译十万续集》由拉桑·登比坚参、降拥勒比洛珠、根曲坚参和曲吉坚参为编审师，历时5年于公元1892年雕刻完成。

德格印经院雕版印刷技艺是人们在适应高原、山地等周边环境以及与自然的互动中不断进行创造和发展的，集中展现了东亚人们的植物知识、本土经验和生产智慧，影响着人们的生活方式、个人行为 and 群体记忆。

印经院雕版所印文献还销往印度、尼泊尔、不丹、锡金、日本以及东南亚一些国家的佛教场所、研究机构和信徒家中。大量佛教典籍的刻印和流通，满足了世界各地的佛教信仰需求，增加对藏族文明的认识，并对促进不同文明间的对话和理解起到了积极作用。

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8.2 Form and Style Significance 形式和风格意义

Is the document an outstanding example of its type? 该文献是否是其类型的杰出代表？

This criterion refers to the physical nature of the documentary heritage. Is the documentary heritage a particularly fine exemplar of its type; does it have outstanding qualities of beauty and craftsmanship; is it a new or unusual type of carrier or is it an example of a type of document that is now obsolete or superseded? 此项标准指文献遗产的实体性质。该文献遗产是否是其类型的杰出代表；是否有出色的美学和工艺特质；其拥有新颖或不同寻常的载体，还是一种如今已废弃或被取代的文件类型？

The existing ancient Tibetan printing blocks of Derge Printing House all use traditional woodblock printing techniques. The printing blocks are made of dense and hard birch that has convex lines as its main component to create a replica woodcut with more white than black. The wooden block is 100 cm long, 10 cm wide and 4 cm high. Having been smoked and roasted over low heat, the woodblock would then be placed in a tank with sheep manure to be soaked for a winter. It would be taken out in April of the following year, and it would become a rudimentary board after having been boiled, dried, polished, and planed. When printing, the woodblock would be smeared with ink made with either high-quality pine branches or vermilion, which can last a thousand years without fading. Traditional paper is made from the roots of *Stellera chamaejasme*. The strength and absorbency of the paper is quite strong; moreover, it has features such as being able to withstand insect and rodent bites, no decaying, no discoloration, tear resistance, folding resistance, and wear resistance, etc.

The block is engraved on both sides, with a handle for easy holding. The carving itself is deep and steady, with clear handwriting and beautiful lettering. Both sides are horizontally carved from left to right, and the text is made of long strips of loose pages, making it easy to turn pages and recite. The title on the front page of a precious classic text is decorated with patterns or images of the Buddha, accompanied by illustrations. The specifications of printing blocks for texts are divided into four types based on the horizontal length and vertical width of the central border, namely extra-long, long, medium and short. The extra-long type is over 80 cm and is used for making offering to deities; the most common type is known as an arrow-shaft-length block, which is 60 cm to 70 cm long. While a medium type is called an elbow-length block, which is about 40 cm long, the short type is known as short version, which is about 25 cm. Various printing blocks are 5 cm to 7 cm wide, and about 3 cm thick. The specifications and layout of each set of text are consistent. While sometimes a set of text has as many as several hundred printing blocks, another set of text might consist of only 100 blocks. The front left header of each block is labeled with the volume number and page number, while the back left header is labeled with section marker, which is equivalent to a book header.

The size of a large image block is over 100 cm long and over 70 cm wide; the smaller one is 80 cm long and over 60 cm wide; the smallest is 20 cm long and 15 cm wide. All of them are about 4 cm thick. Most of the blocks are single sided. While a set of Buddhist images, on the longer side, consist of several dozen blocks, another set, on the shorter side, has only one block. Integrating the “thangka” art from traditional Tibetan painting into woodblock printing was a major breakthrough and innovation of the Derge Printing House’s block-printing process. With their full and complete composition, the general appearance of images is vivid and flexible. The carving is exquisite, and their presentation not limited by space. Representing the characteristics of different Tibetan painting schools, they express rich imagination, and have high historical and artistic value.

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德格印经院现存雕版均采用传统雕版印刷技艺。版材皆采用致密坚硬的桦木，以凸线为主构成白多于黑的复制木刻。木块长10*100厘米，厚4厘米，微火熏烤，放进羊粪池沤制一个冬天，次年4月取出，经水煮、烘干、推光、刨平后作成胚板。印刷时涂抹上等松枝或朱砂等加工的墨，可历经千年而不褪色。传统纸张用植物瑞香狼毒的根须制作而成，纸韧性和吸水性都较强，具有不怕虫蛀、鼠咬、不腐烂、不变色、不易撕破、耐折叠、耐磨等特点。

书版两面刻制，有手柄便于执持，刀功深沉稳健，字迹清晰，文字秀丽，均采取横书右行，成长条形活页，便于翻页诵读。珍贵的经典著作函首页的书名以画纹或佛像装饰，并配以插图。书版的规格按其版心边框的横长与纵宽，尺寸分为特长、长、短、中四种。特长者80公分以上，为供养用；最常见的是60至70公分长的箭杆本；中等的40公分左右长，称为一肘本；短者25公分左右长，称为短小本。各种印版纵宽约5至7公分，厚约3公分。每一套书的印版规格和版式一致，多者一套书有几百块，少者也有100多块。每块的正面左边版头上标有函号和页码，背面左边版头上标有部别，相当于书眉。

画版大的高100余公分，宽70余公分，小的高80公分，宽60余公分，最小的高20公分，宽15公分左右，均厚约4公分。大部分画版为单面，一套佛画多者几十块画版，少者一块一套。把藏族传统绘画中的“唐卡”艺术融入刻版之中，是德格印经院木制画版的一个重大突破和创新，其构图丰满完整，画面生动灵活，刻工精细，不受空间的限制，能代表藏族不同画派的特色，表现出丰富的想象力，具有很高的历史价值和艺术价值。

8.3 Social Community or Spiritual Significance 社群或精神意义

Is the documentary heritage attached to a specific existing community and demonstrably significant? Information should be provided on what the nominated item represents and how this attachment is expressed. If there are any, ensure to mention any relation to Gender, Indigenous and other minority or marginalised groups. 该文献遗产是否属于一个特定的现存社群，具有可证实的重要性？请提供申报文献所代表的意义的信息，以及这种所属关系如何体现。如果与性别、土著、其他少数或边缘化群体有关，请注明。

Reflecting people's values, religious beliefs, culture, art, science and technology in different historical periods, the printing blocks housed at the Derge Printing House are the key for efforts by community groups, inheritors of the legacy of the Printing House, and practitioners to maintain their cultural identity. The Printing House has always had a very close relationship with the lives of the Tibetan people. For people in the community, circumambulation of the Printing House and prostrating next to it are necessary religious practices and also a way to strengthen one's physical fitness. The Printing House also provides a workplace for local people. From generation to generation, carvers and printing craftsmen have passed down their skills of traditional craftsmanship and confidential tricks of the trade. Thereby, they have realized the live transmission of techniques for block printing. Many people have silently guarded the Printing House and have devoted their entire lives to protecting its ancient buildings and ensuring the integrity of its classic texts.

Due to its extensive collections of exquisite printing blocks, the Derge Printing House has become a place where different cultures converge. Derge is renown as the center of the Khampa culture, and the Derge Printing House is also ranked as the first among the three major "printing houses" in Tibetan regions. The printing of scriptures meets the needs of Buddhist followers for their religious practices, and the Printing House has also become a holy site for followers to worship. Meanwhile, as a place for cultural dissemination and exchange, the Printing House also

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functions like a library that integrates texts and works of various disciplines. As such, it is a treasure trove for Buddhist studies and Tibetan studies scholars.

德格印经院院藏雕版反映了不同历史时期人们的价值观念、宗教信仰、文化艺术和科学技术，是社区、群体及传承人和实践者维系其文化认同的核心。一直以来，德格印经院与藏族人民的生活有着非常密切的关系。对社区内的人而言，绕转印经院、磕长头是必要的宗教修行仪式，也是强身健体的运动方式。印经院也为当地人提供了工作场所，木板雕刻、印刷工匠代代相传，实践传统工艺和秘密诀窍，活态传承雕版印刷技艺。有很多人默默守护印经院，为保护印经院古建筑、保证雕版完整性而付出了毕生精力。

因所藏雕版内容广博、技艺精湛，德格印经院因而成为文化汇聚之地，德格被誉为康巴文化的中心，德格印经院也位列藏族地区三大“印经院”之首。经文印刷满足了佛教信仰者的修法需求，印经院也成为信众的朝拜圣地。同时，印经院也是文化传播和交流的场所，是集各类学科文献为一体的图书馆，成为佛教和藏学研究者的资料宝库。

9 Regional Significance: Comparative criteria 地域意义：比较标准

The item or collection should be compared to similar items or collections, whether on any of the Memory of the World registers or not. The comparison should outline the similarities between the nominated documentary heritage has with others as well as the differences, and the reasons that make the nominated documentary heritage stand out. The comparative analysis should aim to explain the importance of the nominated documentary heritage in its national, regional and even international context (if applicable). Consulting successful inscriptions to both regional and international registers is highly encouraged for this endeavour in order to ascertain and demonstrate uniqueness or intercultural connections. 应将所申报的项目与类似项目进行比较，不论类似项目是否已入选任一级别的《世界记忆名录》。比较应列出申报项目与其他项目的相同点和不同点，以及使申报项目突出的因素。此处的比较分析应重点说明申报的文献遗产在国家、地区乃至国际层面的重要性（如果可行）。

The purpose of the comparative analysis is to show that the nominator has tried to find any existing duplicates or other similar examples of the item or collection, and to demonstrate that there is room for this item or collection to be included on the MOWCAP Regional Register. 比较分析的目的在于体现申报者已试图寻找申报项目现存的复件或其他类似代表，并说明该项目有入选世界记忆亚太地区名录的空间。

9.1 Uniqueness or Rarity 独特性或稀有性

Provide the results of the comparative analysis. Can the documentary heritage be described as unique (the only one of its kind ever created) or rare (one of a few survivors from a larger number)? 请提供比较分析的结果。该文献遗产是否是独一无二的（此类型制作的唯一一份）或稀有的（大量同类型文献中的少数幸存者之一）？

The comparable documentary heritage is “Printing woodblocks of the Mongolian – Tibetan Dictionary of Definitions and Terms entitled as The Space for Attaining Wisdom

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(complete set of wooden printing blocks) nominated for Asia/Pacific *Memory of the World* Register in 2021 by Gundegmaa Jargalsaikha, director of the National Library of Mongolia. Compared with this, the quantity of printing blocks (with a total of 228,814) and the scope of their contents is much larger and wider. As to be shown below, there is also only extant block-printed edition of many texts at the Printing House, and their influence is much wider in terms of geographical scope and range of human groups. Many texts of printing blocks housed at the Derge Printing House are the only extant block-printed edition in the world. For instance, among printing blocks housed at the Printing House, as the only edition extant in the world, the Derge edition of the *Aṣṭasāhasrikā Prajñāpāramitā Sūtra*, written in three different scripts, is relatively long and well preserved. There are 555 printing blocks, and both sides of each block were carved. There are altogether 1,110 folios. Each block is 77.5 cm long, 19 cm wide, and approximately 3 cm thick. If we deduct the length of the handle that is 0.5 cm long, the net length of each block is 67 cm. Each side of every block is engraved with twelve lines, and there are five illustrations of the twelve great deeds of Buddha Shakyamuni on the front and back covers. The entire set of the text has sixty-five illustrations that appear either on both sides or in the middle of individual pages. In 2002, it was included in the first batch of “The List of Chinese Archival Documentary Heritage.” In addition, due to the completeness of their editions, their good printing quality and vigorous collating and proofreading, the Derge edition of *Kangyur* and *Tengyur* are recognized by the public. They have become the original edition on which proofreading and reproduction of other editions are based. Furthermore, *The Hundred Thousand Tantras of the Nyingma School* is a tantric corpus focusing on teachings taught by Samantabhadra Tathagata. Its printing blocks were carved at Lhundrupteng, Derge from 1794 to 1798. The only extant block-printed edition of this scripture is preserved at the Derge Printing House.

与本申报的文献遗产类似的是蒙古国家图书馆馆长贡德玛·贾加尔赛哈于2021年提名为亚太世界记忆名录的“题为《获得智慧的空间》的‘蒙藏定义与术语词典’的雕版（全套雕版）”。与此相比，德格印经院的雕版数量（共228814块）更庞大，而且其内容范围也更广泛。再者，如下所述，从本申报的文献遗产影响的地理范围和人类群体而言，其影响要广泛得多。德格印经院院藏雕版多部为孤本，如德格版《般若波罗蜜多经八千颂》集梵文兰札体、梵文兰札体转写藏文、意译藏文三体合璧，是存世孤版，体量较大，保存完整。版片共有555块，均为双面刻版，1110面（页）。每一块经版长77.5厘米，宽19厘米，厚3厘米左右，除去手柄10.5厘米，净长67厘米，每块单面刻有12行，封面和封底内页有释迦牟尼佛十二宏化的附图5幅，全套书的两边或中间有65幅插图。2002年列入中国首批“档案文献遗产名录”。德格版《甘珠尔》《丹珠尔》由于版本完整、刻印质量好、校对严格，为大众认可，是其他版本校勘和复刻的母本。《旧译十万续集》是普贤如来说《经幻心》三部为主要内容的密乘经典，于公元1794—1798年间在德格更庆伦珠顶雕刻完成，此雕版仅存藏于德格印经院，属于孤本。

10 Gender

Gender equality is one of two global priorities of UNESCO. If there are any specific aspects of the nomination that relate to gender equality, please describe them in detail, explaining what the nominated documentary heritage tells us about the lives of women and girls in Asia and the Pacific, and any impacts on women and girls or on gender equality in the region. 性别平等是联合国教科文组织两大全球首要目标之一。如果申报项目中有任何关于性别平等的方面，请详细说明，描述申报的文献遗产如何讲述了亚太地区妇女和女童的生活，以及对于本区域

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的女性和女童或者性别平等有何影响。

The famous regent of Derge “kingdom,” Tsewang Lhamo, funded the carving of printing blocks for over 40 classic texts, including the *Nyingma Gyubum* (The Hundred Thousand Tantras of the Nyingma School). This is representative of Tibetan female elites’ active participation in politics and their effort to propagate Buddhism through their involvement in printing projects in the late 18th century in Derge “kingdom.” Her life story became a role model that later women eagerly followed, thus having a significantly impacting on the lives of women in the Derge region. In particular, because the male-centered patriarchal historical narratives were dominate in mainstream written and oral Tibetan historical narratives, there is an absence of discussion on the role and status of women., Thus, under the circumstances, the material about Tsewang Lhamo’s life story included in printing blocks housed in the Derge Printing House is even more precious.

In 1790 after Tsewang Lhamo's husband, the Derge King Dega Sampo (1768-1790), passed away, she became regent as the prince was only four years old at the time. Nevertheless, her activities quickly began to exceed the definition of a regent and many contemporaneous texts portray her as a monarch in her own right. Tsewang Lhamo used the resources at her disposal as the queen of Derge to revive major printing endeavors, i.e. carving printing blocks for texts. She published over forty volumes of texts, the foremost being the only xylographic edition of the *Nyingma Gyubum* (The Hundred Thousand Tantras of the Nyingma School) in Tibetan history. The editors of this collection were her primary chaplain, Getse Mahāpaṇḍita Gyurme Tsewang Chokdrub 1761-1829) and the secretary of Zechen Monastery Pema Namdak.

She also sponsored the carving of a xylographic edition of the Collected Works of her first guru, Jigme Lingpa, in nine volumes, and an expansion of the Derge edition of the Collected Writings of Longchenpa (which was begun in the 1750s). These two printing projects were inspired by another of her Nyingma gurus, the First Doderchen, Jigme Trinle Ozer (1745-1821).

In *the Collected Works of Jigme Lingpa*, there is a trilogy of epistles to the Derge royal family, the third of which is addressed to the queen Taswang Lhamo. Her letter contains sixteen verses and is complemented by a brief auto-commentary that unpacks each verse one by one. The letter to the queen is encouraging and cites several instances of doctrine and history to prove that women are capable and even intrinsically enlightened beings. One of the verses about bodhicitta offers Tsewang Lhamo a role model from Buddhist story literature. In a verse contrasting the compassion of the *śrāvakas* and bodhisattvas, Jigme Lingpa mentions Drowai Pelmo, a previous rebirth of the Buddha who was a female dancer and benefitted beings through various illusions she created through dance. Jigme Lingpa enjoins the young queen to show love for her subjects with the same creativity and effectiveness.

Several of the verses in the epistle are concerned with aspects of the Secret Mantra that espouse gender equality, if not female superiority. For example, verse eleven reads, "The *mantra pitika* professes a speedy [path] and special methods that surpass ordinary methods. [Particularly crucial to mantra is] the glorious lady of illusion, who overcomes delusory illusions. She is praised as the treasury of the gnosis of bliss-emptiness. These praises also ornament you!" The colophon to the work refers to Tsewang Lhamo as an emanation of Ngangtsul Jangchub Gyelmo, a wife of the Tibetan prince Mutik Tsenpo, second son of Tri Songdetsen (742-796) and a consort of Padmasambhava.

The life story of Tsewang Lhamo, reflected in the printing blocks housed at the Dege Printing House, serves as a recognized "benchmark" and has become a model for later female Buddhists, chieftains, and headmen to emulate. Meanwhile, Tsewang Lhamo was not the only

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female ruler to serve as regent in Derge's history. In fact, Yangchen Drolga and Jamyang Pelmo (1913-1988) also raised their sons after their husband's death, making their sons excellent successors to the “kingship”. They are all outstanding examples of women's political participation. (For details about the life of Tsewang Lhamo, refer to “Derge Queen Tsewang Lhamo”, <https://treasuryoflives.org/biographies/view/Tsewang-Lhamo/13187>.)

著名的德格女摄政泽旺拉姆资助刻制包括《旧译十万续》在内的 40 余函古籍的雕版，这充分反映了 18 世纪末期在德格土司辖区内藏族妇女精英积极参政，并通过参与佛教典籍的印制活动来弘扬佛法的史实。其生平事迹成为后世女性争相效仿的榜样，从而对德格地区女性的生活产生了重要的影响。特别是在主流的西藏口传与文字记载的历史中，以男性为中心的父权历史叙事占主导地位，缺乏有关妇女地位和作用的探讨的情况下，德格印经院院藏雕版中有关泽旺拉姆的生平事迹这一材料更加显得弥足珍贵。

1790 年，泽旺拉姆的丈夫，即德格土司德嘎桑布 (1768-1790) 去世后，由于其子当时只有四岁，她成为了摄政。尽管如此，其活动很快开始超越摄政王的定义，许多同时代的文本都将她描绘成一位拥有自己权利的土司。泽旺拉姆利用她作为德格女土司所掌握的资源，重振主要的雕版印刷活动。其资助刻印的上述古籍雕版多达四十余函，其中最重要的是藏族历史上唯一的《旧译十万续》的木刻版。该文集的编审是其主要上师格泽班智达久麦泽旺却珠 (1761-1829) 和协庆文书白玛郎当。

她还资助雕刻了其第一位上师晋米林巴大师 (1729-1798) 的木刻版文集，共九函，并对于 18 世纪 50 年代开始刊刻的德格木刻版《龙钦巴文集》进行扩充。这两个印刷项目的灵感来自其另一位宁玛派上师第一世多珠钦·晋美赤列维色 (1745-1821)。

在《晋美林巴文集》中，收录了他写给德格土司的三封书信，其中第三封是写给女土司泽旺拉姆的，内容包含十六行诗句，并辅以一段简短的自我评注，以逐一解释每一行诗句。这封信振奋人心，并引用了一些教义和历史上的例子来证明女性是有能力的，甚至就其内在本性而言，女性是觉悟之人。其中一行关于菩提心的诗句从佛教文学中为泽旺拉姆树立了可以效仿的榜样。在一行对比声闻和菩萨的慈悲心的诗句中，晋美林巴提到了作为佛的前世卓哇巴姆，她是一位女性舞者，通过舞蹈创造的各种幻相造福于众生。晋美林巴嘱咐这位年轻的女土司要以同样的创造力和有效性来表达对臣民的爱。这封书信中的其他几行诗句如果说不是宣称女性优越性的话，我们可以认为它们涉及密咒中支持性别平等的方面。例如，第十一行诗句写道：“密藏宣称有一条快速的[道路]和超越普通方法的特殊修行法。[对咒语来说尤其重要的是]吉祥之幻相女士，她克服了虚幻的幻觉，并被誉为极乐空识之宝库。此类赞美也适用于您！”在此“吉祥幻相之女士”指的是密宗瑜伽女修行者，即卓哇巴姆，而且在这一诗句中明确地用来指泽旺拉姆。“吉祥幻相之女士”也意味着拥有诸如觉悟意识这样抽象的现实。

上述德格印经院院藏雕版所反映的泽旺拉姆的生平事迹作为被认可的“标杆”，成为后世女性佛教徒及女土司、头人等争相效仿的榜样。同时，泽旺拉姆并不是德格历史上唯一担任摄政的女性统治者，事实上央金卓嘎和绛央巴姆 (1913-1988) 也在丈夫亡故后抚孤成长，使其成为优秀的“土司”承袭者。她们均是妇女参政的突出事例。（就有关泽旺拉姆详细的生平事迹，参见 “Derge Queen Tsewang Lhamo”, <https://treasuryoflives.org/biographies/view/Tsewang-Lhamo/13187>。

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11 Statement of Significance 重要性说明

Provide a summary of the points made under the primary and comparative criteria, and the test of authenticity and integrity. Why is the documentary heritage important to the world and what has its impact been beyond the boundaries of a single Asia Pacific state? 请概括主要标准和比较标准，以及真实性、完整性考察中陈述的要点。该文献遗产为什么对于世界有重要意义，它对其他国家产生了什么影响？

The summary should be about 300-600 words 概述应在 300 至 600 字之间。

The Derge Printing House is one of only a few traditional block-printing houses that still maintains the active transmission of texts. It is a comprehensive cultural dissemination center that integrates carving, printing, and publishing of texts, collecting texts, and the display of original painted murals on its walls. The history of its block printing is long, and the contents of printed texts are rich. Adhering to a vigorous reviewing and proofreading processes, accurate writing, exquisite layout, and unique formats, texts printed at Derge have the characteristics of authenticity, uniqueness, irreplaceability, and completeness. These precious texts and printing blocks are important materials for studying history, language, astrology, calendar calculations, medicine, architecture, art, music, philosophy, logic, and Buddhism today.

The block-printing techniques of the Derge Printing House and texts housed there have greatly promoted the preservation, protection, dissemination, and exchange of Tibetan culture. Reflecting the excellent traditional culture passed down from generation to generation by the Tibetan people, they embody the great creative spirit of the Chinese people. The printing blocks represented by the set for the Derge edition of the *Aṣṭasāhasrikā Prajñāpāramitā Sūtra* reflects exchanges and mutual learning among different civilizations.

Block printed texts and works have enriched means of expression for literary texts. Through circulation, they have become the links for cultural exchanges between China and the Asian-Pacific region and with other parts of the world. As such, they are part of the spiritual wealth shared by people around the world.

德格印经院是目前为数不多，活态存在的传统雕版印经院之一，是一座集雕刻、印刷出版、文献收藏、壁画展示为一体的综合性文化传播中心。其印刷雕版历史悠久、内容丰富、校对严密、书写准确、版面精美、版式独特，具有真实性、唯一性、不可替代性和完整性等特点，是现今研究历史、语言、天文历算、医学、建筑、美术、音乐、哲学、逻辑和佛学等的重要资料。

德格印经院雕版印刷技术及院藏雕版极大地促进了藏族文化的保存、保护、传播和交流，集中展现了藏族人民世代传承的优秀传统文化，体现了中国人民伟大的创造精神。以《般若波罗蜜多经八千颂（德格版）》为代表的雕版，体现出不同文明间的交流互鉴，对研究佛教传播发展、梵文演变以及藏文书法、雕刻艺术等，具有重要的史料价值、艺术价值和研究价值。

雕版印刷文献丰富了文献表达方式。通过流通，成为中国与亚太地区乃至世界各地文化交流的纽带，是世界人民共享的精神财富。

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12 Risk Assessment 风险评估

12.1 Condition 状态

Describe the physical condition of the documentary heritage. 描述文献遗产的实体状态。

Departments of the Chinese government have attached great importance to providing protection and utilization to printing blocks housed at the Derge Printing House. The staff carries out regular maintenance for Derge Printing House (in particular, checking the integrity of the roof). If necessary, to prevent water damage to the printing blocks due to rainstorms and roof leaks, they regularly install new roof tiles. To avoid dampness and prevent insect infestation and mold, lime is often sprinkled throughout the printing house; also, the legs of printing-block frames have been raised with thick wooden blocks. Meanwhile, to look after the printing blocks effectively, personnel have also systematically sorted and compiled catalogues of sets of printing blocks for the ancient texts; they also have repaired and reinforced damaged and incomplete printing blocks as well as damages to manuscripts of rare texts. The display of printing blocks in the printing house is orderly; each shelf is indexed to avoid confusion. Before used printing blocks are returned to the storehouse, any ink or cinnabar is washed off the blocks; then they are soaked in butter, wiped dry, and shelved. Carrying out this process helps to ensure that the printing blocks will not decay for a hundred years. So far, the appearance and content of various ancient printing blocks housed at Derge Printing House are generally well preserved and continue to carry out their function in giving full play to their intrinsic value.

中国政府部门重视德格印经院雕版的保护和利用，对德格印经院进行定期维修，检查屋顶，必要时加瓦翻盖，以防暴雨骤降、屋顶漏水弄湿经版。为避免潮湿，防止虫蛀霉烂，经常会在印经院内洒石灰，还将雕版架脚用厚木片垫高。同时，为有效管理经版，开展系统整理、编写雕版目录和对残缺印版和珍贵文献手抄本的修补和加固工作。院内经版陈列井然有序，每个架子都有索引，避免错乱。经版在入库前会洗掉墨泥或朱砂后用酥油浸泡，拭干之后再收藏上架，如此才能保持百年不腐。迄今为止，德格印经院所藏各类雕版的外观及内容总体保存完好，仍然发挥着自身价值。

12.2 Threat/Risk 威胁/风险

Detail the nature and scope of threats to the nominated documentary heritage. For example, poor storage, climate, control of access. 详细说明申报的文献遗产面临威胁的本质和范围。例如，糟糕的保存条件、气候条件、利用管理水平等。

First, the storage environment for printing blocks needs to be improved. The printing blocks stored in the Derge Printing House have all been catalogued and stored according to traditional Tibetan methods. To address the protection of ancient printing blocks, at present, temperature and humidity cannot be well controlled. Some printing blocks show cracks and evidence of insect infestation. Facilities for standardized storehouses have yet to be installed.

Second, wear and tear incurs in the process of using printing blocks. The Derge Printing House has a large collection of printing blocks. Once a year, it conducts a comprehensive cleaning and shelving inspection to ensure that the printing blocks are orderly. Transporting, printing, cleaning, oiling, and storing can cause varying degrees of wear and tear to the printing blocks.

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Third, there are private concerns that there could be insufficient printing-block-restoration personnel in the future. At present, there is one representative inheritor for the National Level Program and two inheritors for the Sichuan Provincial Level of Tibetan Block-Printing Techniques of the Derge Printing House. These inheritors have rich experience in restoring printing block—an important skill—yet, they are relatively old. There are private concerns that, in the future, there may not be enough trained younger persons to carry out the tasks of printing-block-restoration personnel.

Fourth, the applicability of printing blocks is decreasing. Fewer people can read and accurately understand the content in Sanskrit and Tibetan, and fewer researchers carry out relevant research. These factors have a negative impact on the transmission of their values and their universal use.

Fifth, Fire hazard. The entire printing house is made of earth and wood, and the printing blocks are made of wood. In order to preserve them, these printing blocks have been soaked in butter by means of traditional Tibetan techniques. In case a fire occurs, the consequences are unpredictable.

Sixth, Natural Disasters. Derge County is located between Ganzi (Kardze)—the Litang fault line and the Upper Yangtze (Jinsha jiang) fault line. Consequently, there are frequent earthquakes. The printing house is located in an area where mud slides frequently occur. Though the local government has been rather effective in its ecological management, yet they still pose potential threats.

第一，雕版的储藏环境有待提升。德格印经院所藏雕版均按照藏族传统方法进行编目入库，就古印版保护而言，温度与湿度不能很好地控制。雕版有版面裂开、虫蛀现象。尚未实现标准化库房相关设施的配备。

第二，雕版利用时的人为磨损。印经院所藏雕版甚多，每年印经院要进行一次全面的清理上架，确保雕版有序。雕版经过搬运、印刷、清洗、供油、入库等流程，会对雕版造成程度不一的磨损。

第三，雕版修复人才有断档隐忧。目前，印经院雕版印刷技艺国家级代表性项目代表性传承人1人，四川省级传承人2人，雕版修复作为重要技艺之一，他们经验丰富但年龄偏大，人才队伍青黄不接，存在断档隐忧。

第四，雕版的适用性在降低。现今能够完整用梵文和藏文对内容进行阅读并准确理解的人在减少，开展研究的人员不多，对其价值传承和普遍利用产生影响。

第五，火灾隐患。印经院整体为土木结构，雕版均为木质，为了保存，采用传统酥油浸泡技艺，一旦发生火情，后果难料。

第六，自然灾害。德格县处于甘孜——理塘断裂带与金沙江断裂带间，地壳活动比较频繁。印经院所在之地为泥石流多发地，尽管当地政府生态治理颇有成效，但依然存在潜在的威胁。

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13 Preservation and Access Management Plan 保护和利用管理计划

Management Plan 管理计划

Are there management plans to preserve and provide access to the nominated documentary heritage? 对于申报的文献遗产，是否有关于保护和利用的管理计划？

(x) YES 是 NO 否

If YES, describe or attach a summary of the plan or plans. 如果是，请介绍或附上管理计划。

For the Pan, see Appendix II

就管理计划，参看附件 2。

If NO, provide details about any proposed preservation, storage and access strategies and plans. 如果否，请详细说明是否有任何提议的保护、存储、利用战略和计划。

Is there a disaster risk management plan in place to support the preservation and safeguarding of the nominated documentary heritage? 关于申报文献遗产的保护，是否有灾害管理方案？

(X) YES 是 NO 否

If YES, describe or attach a summary of the disaster risk management plan or plans (if not included in the management plan). 如果是，请介绍或附上灾害管理方案的概述。

For the disaster risk management plan, see Appendix II.

就灾害管理方案，参见附件 2。

If NO, provide details about any proposed disaster risk management strategies and plans. This is an opportunity to express any needs for technical support/assistance. 如果否，请详细说明是否有建议的灾害管理战略和方案。

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14 Consultation with Stakeholders 咨询相关方

Provide details of consultation with stakeholders about this nomination. Stakeholders include communities with an involvement in the documentary heritage, owners and custodians of the documentary heritage and scholars who research the documentary heritage 请提供向此次申报有关方面咨询的详细信息。相关方包括文献遗产涉及的社群、文献遗产的所有者和保管者，以及研究此文献遗产的专家。

In preparing for the nomination, we have received meticulous care from the government at all levels and strong support from experts and scholars at home and abroad. Derge County has established a special leading group to facilitate the application process.

We have also extensively solicited opinions from scholars in Tibetan studies, cultural relics, anthropology, religious studies, and even some eminent monks on the feasibility of nominating texts and printing blocks housed at the Derge Printing House. Participants generally endorse the nomination. Pengcuo Zeren (Puntsok Tsering), the National Level Representative Inheritor of Tibetan Block-Printing Techniques of the Derge Printing House, maintains that nominated materials can represent the level of production and craftsmanship for Tibetan blocking printing, and applying for inclusion in the Memory of the World Register will undoubtedly improve their popularity.

Prof. Gama Jiangcun (Karma Gyeltsen), who has been studying texts housed at the Printing House for a long time, believes that the Derge Printing House has a vast collection of Tibetan texts concerning the most diverse branches of learning, and its number of printing blocks is also the greatest. Having been preserved well and completely up to date, texts and printing blocks at Derge are unique worldwide. Thus, the Printing House itself can be considered as a treasure of world cultural heritage. Properly protecting, inheriting, and promoting materials nominated is of great significance for enriching world cultural heritage and expanding cultural exchanges among the people around the world.

“申忆”得到了各级政府无微不至的关怀和国内外专家学者的大力支持。德格县专门成立了德格县印经院“申忆”工作推进领导小组。

我们还就项目可行性广泛征求藏学、文物学、人类学、宗教学等方面的学者乃至部分高僧大德的意见，参与者普遍持支持态度。德格印经院国家级藏族雕版印刷技艺代表性传承人彭措泽仁认为，印经院雕版能够代表藏族雕版印刷制作水平，申报世界记忆名录无疑将提高其知名度。

长期从事德格印经院雕版研究的噶玛降村教授认为，德格印经院有卷帙浩瀚的藏文典籍，经版最多，学科最齐，至今保存得最完善，在世界范围具有独特性，是世界文化遗产的明珠，做好保护、传承与弘扬，对丰富世界文化遗产具有重要意义，有助于扩大世界人民的文化交流。

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15 Other Information to Support the Nomination 支持申报的其他信息

Please provide any other information that supports the inclusion of this documentary heritage collection on the Memory of the World Asia Pacific Regional Register. 请提供其他任何支持此文献遗产项目入选《世界记忆亚太地区名录》的信息。

If the nomination is successful, it will be conducive for us to carry out the protection of materials nominated as follows:

(1) *Proper preservation of printing blocks.* First, the recording of oral transmission and practical applications of all traditional methods used for the preservation of printing blocks and the protection of the printing house must be strengthened. Second, modern ways to enhance the protection of the storage conditions for printing blocks in the Derge Printing House need to be explored. The Block-Printing Museum of the Derge Printing House, covering an area of approximately 9,000 square meters, is being built next to the original site of the Derge Printing House. Modern printing-block-preservation methods will be used inside the museum. These include storing printing blocks separately in a dedicated storehouse, taking reasonable protective measures to protect the blocks, and equipping the storehouses with standardized facilities. The purpose is to ensure a constant temperature, constant humidity, fire prevention, and theft prevention. Meanwhile, we will seal the blocks in an environment that is as oxygen free as possible and increase efforts to repair damaged printing blocks. At the same time, research on the protection and restoration of printing blocks is currently being investigated. To explore the best preservation environment and provide a basis for the protection of woodblock printing, simulation experiments targeting problems such as fractures, cracks, deformations, and insect infestations that may occur in existing printing blocks will be conducted.

(2) *Registration and digital recording of printing blocks.* We are compiling a joint catalog of ancient printing blocks at the Derge Printing House; each printing block will have a unique number for easy management and use. While implementing graded protection, we will prioritize and focus on protecting rare printing blocks. Ultimately we will achieve comprehensive protection for all printing blocks. Utilizing regenerative protection for printing blocks, we are in the process of establishing a specialized database by publishing photocopies of printing blocks and digitizing them. For the collection of printing blocks, to give full play to their academic research value, we will carry out digital cataloging, publication, and distribution within the parameters of legal permissions.

(3) *Strengthening education, research, and management of the printing house.* We will train talented scholars, who are proficient in Tibetan and Sanskrit, to conduct research on texts of the printing house. We will form a professional team to systematically organize ancient buildings, cultural relics, printing blocks housed at the printing house, and relevant human cultural activities. Members of this team will explore their value, promote research about them, effectively utilize them, and make printing blocks come to life. In addition, we will also strengthen the training of personnel in the museum to improve their management skills.

(4) *Facilitating the active transmission of block-printing techniques.* The Chinese government has always attached great importance to the systematic protection and utilization of cultural heritage. Following the policy of cultural relics work and the idea of protecting intangible cultural heritage in the new era, we will promote the protection of the block-printing techniques of Derge Printing House; we will also passionately transmit the core values, techniques, and concepts inherent in block-printing culture. Focusing on two key issues

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concerning personnel with block-printing techniques and production of printing materials, we will care for representative inheritors and encourage more young people to become inheritors. We also respect various traditional folk activities carried out by the Derge Printing House and local people from the wider community. Meanwhile, we will strengthen ecological protection and sustainably utilize and manage natural resources such as red leaf birch for making printing blocks as well as pine and white birch for producing ink.

(5) *Publicizing and Promoting.* In the newly built Block-Printing Museum of the Derge Printing House, we will set up the Exhibition Center for Block-Printing Techniques, the Exhibition Center for the Cultural Relics and the Cultural Experience Center to showcase the complete process of block-printing techniques. To promote the integration of cultural and tourism development, we will integrate educational activities, on-site demonstrations, and opportunities for audience participation. We will produce short videos, and promote them through the official website of the Derge Printing House, the official public WeChat account, Weibo, and other media. In addition, we will also strive to promote the richness of UNESCO International Memory of the World Register. By publicizing information about the printing house, we will encourage similar institutions to apply for having their precious and important cultural heritage projects included in the “Memory of the World Asia Pacific Regional Register” and the “International Memory of the World Register.”

德格印经院院藏雕版入选后计划开展的保护工作：

第一，妥善保存雕版。首先，对一切用于雕版保存和印经院保护的传统办法加强口传记录和实际应用。其次，探索通过现代方式加大对德格印经院经版储存条件的保护力度。在德格印经院原址旁将建成占地面积约9000平方米的“德格印经院雕版印刷博物馆”，其内使用现代化雕版保存手段，如将版片单独存放在专门库房中并采取合理的保护措施进行保护，实现标准化库房相关设施的配备，以求达到恒温恒湿、防火防盗的目的，并尽量将之绝氧封存并加大版片的修复力度。同时开展雕版保护修复研究，针对现存版片出现的断裂、裂缝、变形、虫蛀等病害，进行模拟实验，探寻最佳保存环境，为雕版保护提供依据。

第二，开展雕版登记和数字化记录工作。建立德格印经院古籍雕版联合目录，使每一部雕版对应一个唯一编号，便于管理使用。实行分级保护，优先和重点保护珍稀雕版，最终实现对所有雕版的全面保护。运用再生性保护，进行影印出版和数字化，建立专门数据库。针对馆藏雕版，在法律允许权限内进行数字化辑录或出版发行，以发挥馆藏雕版的学术研究价值。

第三，加强教育、研究和管理工作。培养精通藏语和梵文的人才，对印经院典籍进行研究释义。组织专业团队对印经院古建筑、文物、馆藏雕版以及人类文化活动展开系统性整理，挖掘价值，促进研究，有效利用，让雕版活起来。此外将加强馆内人员的培训，提升管理水平。

第四，促进雕版技艺活态传承。中国政府历来重视对文化遗产的系统性保护利用。将遵循新时代文物工作方针和非物质文化遗产保护的思路，促进德格印经院雕版印刷技艺的保护，传承好雕版印刷文化内在的核心价值、核心技艺、核心观念。抓住雕版技艺人才、印刷材料制作两个关键环节，关爱代表性传承人，鼓励更多年轻人加入。尊重德格印经院及更大范围社区群众进行的各项传统习俗活动。同时加强生态保护，对制作印版所需的红叶桦木，制作墨汁所需的松树、白桦树等自然资源进行可持续利用和管理。

第五，宣传推广。在新建的“德格印经院雕版印刷博物馆”内将设置雕版技艺展示中心、印经院文物展览中心和文化体验中心，展示全套雕版工艺流程，融知识介绍、现场演示、观众互动为一体，促进文旅融合发展。制作短片视频，依托德格印经院官网、公众微信号、微博等媒体进行传播推广。此外，我们也将为推动世界记忆名录的丰富性而努力，相关宣传，鼓励相似机构带上珍贵、重要的文化遗产项目，加入申报世界记忆亚太地区名录和世界记忆名录的行列。

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Check List 对照表

- ☒ **MOWCAP website reviewed** 已浏览世界记忆亚太地区委员会网站
- ☒ **MOWCAP Register Guidelines read** 已阅读世界记忆亚太地区名录指导方针文件
- ☒ **Short title provided (section 1)** 提供简短名称（第 1 部分）
- ☒ **Summary completed (maximum 200 word) (section 2)** 完成概述（不超过 200 字）（第 2 部分）
- ☒ **Name and contact details of nominator/s completed (section 3)** 申报者名称和联系方式（第 3 部分）
- ☒ **Authority to nominate completed (section 4)** 申报权力声明（第 4 部分）
- ☒ **Authority provided by each National Commission when the nomination is from two or more Member States (section 5)** 联合申报项目的每个国家委员会都提供了授权书（第 5 部分）
- ☒ **Name and contact details of Owner/s or Custodian/s completed (section 5.1, 5.2)** 所有者或保管者的名称和联系方式（5.1, 5.2）
- ☒ **Details of legal status completed (section 5.3)** 法律状况（5.3）
- ☒ **Details of accessibility and any limitations completed (section 5.4)** 可利用性和利用受限情况（5.4）
- ☒ **Details of copyright status completed (section 5.5)** 版权状况（5.5）
- ☒ **Identity of documentary heritage recorded (6.1-6.5)** 文献遗产的介绍（6.1-6.5）
- ☒ **Bibliography completed (section 6.6)** 参考书目（6.6）
- ☒ **Names, qualifications and contact details of three to six independent experts recorded (section 6.7)** 3 至 6 位独立专家的姓名、资历和联系信息（6.7）
- ☒ **Certification that experts have agreed to be contacted about the nomination (section 6.7)** 专家同意为此项提名接受联系的证明（6.7）
- ☒ **Evidence presented of authenticity (section 7)** 真实性的证据（第 7 部分）
- ☒ **Evidence presented of regional significance (section 8)** 地域意义的证据（第 8 部分）
- ☒ **Comparative analysis completed (section 9)** 比较分析（第 9 部分）
- ☒ **Information presented on uniqueness or rarity (section 9)** 独特性和稀有性相关信息（第 9 部分）
- ☒ **Gender analysis completed (section 10)** 性别分析（第 10 部分）
- ☒ **Statement of Significance completed (section 11)** 重要性说明（第 11 部分）

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- ☒ Risk assessment section completed (section 12) 风险评估（第 12 部分）
-
- ☒ Preservation and access management section completed and relevant documents attached (section 13) 保护和利用管理，附上相关文件（第 13 部分）
-
- ☒ Details of consultation with stakeholders provided (section 14) 咨询相关方的信息（第 14 部分）
-
- ☒ Other relevant information provided - if applicable (section 15) 提供的其他相关信息（如有）（第 15 部分）
-
- ☒ Photographs attached for MOWCAP use 附上可供世界记忆亚太地区委员会使用的照片
-
- ☒ Copy of nomination form made for organisation's records 已备份申报表，本机构存档

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Appendix I

A Brief Catalogue of Printing Blocks Housed at the Derge Printing House

The existing printing blocks of the Derge Printing House, based on their content, are divided into blocks for texts and blocks for images. According to traditional classifications, blocks for texts can also be further divided into six categories. *Kangyur*, *Tengyur*, Compendiums; Collected Works, Comprehensive Category and Separate Editions of *the Tripitaka*.

I. The Kangyur (edition in vermillion ink)

There are a total of 33,100 printing blocks for 103 volumes, with a total of 1,108 titles of individual texts.

3,944 printing blocks for 13 volumes of the “vinaya section;”

7,746 printing blocks for 21 volumes of the “Prajñāpāramitā section;”

1,548 printing blocks for 4 volumes of *Buddhāvataṃsaka-mahā-vaipulya-sūtra*;

1,757 printing blocks for 6 volumes of *Mahāratnakūṭa sastra*;

9,815 printing blocks for 32 volumes of the “sūtra section;”

6,046 printing blocks for 20 volumes of the “tantra section;”

561 printing blocks for two volumes of the “dhāraṇī section”

469 printing blocks for one volume of *Expounding Difficult Points in the Vimalaprabha*;

956 printing blocks for 3 volumes of the *Nyingma Gyubum* (The Hundred Thousand Tantras of the Nyingma School);

171 printing blocks for one volume of *the General Catalogue of the Kangyur* compiled by Situ Chokyi Jungne.

II. The Tengyur (the edition in regular ink)

There are a total of 64,520 printing blocks for 213 volumes, with a total of 3,567 titles of individual texts.

1. 258 printing blocks for one volume of “Collections of Hymns,” with a total of 74 titles.

2. 23,374 printing blocks for 78 volumes of “tantras,” with a total of 2,781 titles.

3. 27,256 printing blocks for 94 volumes of “sūtras,” with a total of 442 titles as follows:

4,576 printing blocks for 16 volumes of the section “Treatises on the *Abhisamayalankara*,” with a total of 61 titles;

5,443 printing blocks for 17 volumes of “Treatises on *Mādhyamika*,” with a total of 157 titles;

2,791 printing blocks for 10 volumes of “Commentaries to Sūtras,” with a total of 40 titles;

4,464 printing blocks for 16 volumes of “Treatises on Mind Only (*Cittamatra*),” with a total of 66 titles;

3,179 printing blocks for 11 volumes of *Abidharmakośa* with a total of 19 titles;

5,133 printing blocks for 18 volumes of “Treatises on Vinaya,” with a total of 44 titles;

1,482 printing blocks of 5 volumes of “jākata stories,” with a total of 8 titles (note: printing

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block no. 107 in the fifth volume of the *jākata* stories begins with the upper part of the section of “Letters,” with a total of 88 printing blocks); 188 printing blocks of one volume of the section of “Letters” (note: this is the lower part of the section of “Letters”), with a total of 47 titles.

4. 9,749 printing blocks for 30 volumes of the “Common Inner Science of Buddhist philosophy,” with a total of 221 titles as follows:

6,414 printing blocks for 20 volumes of “Logic,” with a total of 68 titles;

1,287 printing blocks for 4 volumes of “Philology,” with a total of 39 titles;

1,771 printing blocks for 5 volumes of “Medicine,” with a total of 7 titles;

277 printing blocks for one volume of “Arts and Crafts” and “Mind Training” with a total of 31 titles;

124 printing blocks for the former with a total of 22 titles;

178 printing blocks for the latter with a total of 19 titles.

5. 3,319 printing blocks for 9 volumes of “the Newly Added Rare Texts,” with a total of 66 titles; 2,867 printing blocks of 8 volumes of “Works by Thonmi Sambhota and Others,” with a total of 33 titles; 452 printing blocks for one volume of “the Newly Added Texts on Philology,” with a total of 33 titles.

6. 503 printing blocks for one volume of *the General Catalogue of Tengyur* by Zhuchen Tsultrin Rinchen.

III. Compendiums

1. *The Nyingma Gyubum* (The Hundred Thousand Tantras of the Nyingma School), edition printed in vermillion ink. There are altogether 9,302 printing blocks for 26 volumes, with a total of 393 titles of individual texts.

2. *The Rinchen Terdzö* (The Treasury of Precious Termas) by Kongtrul Yönten Gyatso (the edition printed in regular ink). There are altogether 30,575 printing blocks for 70 volumes, with a total of 2,058 titles of individual texts.

3. *The Drubtab Kundu* (A Compendium of Sādhana) by Dzongsar Jamyang Khyentse Wangpo, printed in regular ink. There are altogether 5,044 printing blocks for 14 volumes, with a total of 1,349 titles. The compiler Dzongsar Jamyang Khyentse Wangpo (1820-1892) was a Sakya lama from Pelyül, Sichuan Province. He was the first Dzongsar *rinpoche* at Dzongsar Monastery in Derge.

4. *The Gyude Kuntü* (Compendium of Tantras) by Jamyang Loter Wangpo, printed in regular ink. There are altogether 10,612 printing blocks for 32 volumes, with a total of 411 titles. The compiler Jamyang Loter Wangpo (b. nineteenth century) began to serve as the *khenpo* (abbot) of Gönpön Monastery in Derge at the age of 23, and had served as the *khenpo* of Ngör Ewam Monastery for many years.

5. *Lamdre Lobse* (The Sakyapa Teachings of the Path and the Fruit) by Jamyang Loter Wangpo, printed in regular ink. There are altogether 9,275 printing blocks for 25 volumes, with a total of 452 titles, among which there are accounts of the transmission lineages for over 100 masters for teachings of “the Path and the Fruit.”

6. *Tukchen Kundü* (Compendium of Teachings of Avalokiteśvara) by Tsozhu Norbu Tendzin, printed in regular ink. There are 1,427 printing blocks for 4 volumes, with a total of 82 titles; *Nītārtha*

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Sūtra (Sūtra of Definite Meaning), printed in regular ink. There are altogether 2,130 printing blocks for 6 volumes, with a total of 30 titles; *Long Life Practices*, printed in regular ink. There are altogether 1,794 printing blocks for 4 volumes, with a total of 206 titles. The Compiler Tsozhu Lama Norbu Tendzin (1836-?) was from Minyak, Sichuan. Since childhood he had gone to Central Tibet, Derge, and other places to study five major and five minor sciences under guidance of many eminent lamas.

IV. Collected Works (Editions Printed in Regular Ink)

1. 459 printing blocks for 2 volumes of *Lubum Karnak Trasum* (The White, Black, and Mottled Books of the Nāga). The author Shenrap Miwoche was said to be the contemporary of Buddha Shakyamuni. He was born in present-day Tsamda County, Ngari Prefecture in northwestern Tibet and was the founder of Bon religion.

2. 602 printing blocks for 2 volumes of the Mañi Kambum (Collected Teachings of Mani). The author was Songtsen Gampo (617–698).

3. 501 printing blocks for 2 volumes of *the Collected Works Urgyen Lingpa*; including *the Life Story of Padmasabhava* and *the Five Chronocles: Katang Denga*. The author is a writer, treasure revealer and Nyingma monk of the Yuan period.

4. 4,910 printing blocks for 11 volumes of *the Collected Works of Longchenpa*, with a total of 314 titles, including *Seven Treasuries*, *the Trilogy of Comfort and Ease*, *Four Volumes on Heart Essence*, etc. The author Longchen Rapjampa Drime Özer (1308–1363) was the founding master for the Nyingtik (heart essence) teachings of Dzokchen in the Nyingma tradition.

5. 3,782 printing blocks for 9 volumes of *the Collected Works of Jikme Lingpa*, with a total of 214 titles, including *the Treasury of Precious Qualities*, *A Treasure Trove of Scriptural Transmission*, etc. The author Khyentse Özer Jikme Lingpa (1729–1798) was the first master who transmitted the teachings of the *Nyingtik* (heart essence) teachings of Dzokchen in the Nyingma tradition.

6. 9,763 printing blocks for 27 volumes of *the Collected Works of Mipham*, with a total of 241 titles. The author Ju Mipam Jamyang Namgyel Gyatso (1846–1912) was a Buddhist master in the Nyingma tradition from Derge, Sichuan. He had studied exoteric and esoteric Buddhist texts as well as five major and five minor traditional sciences under the guidance of Jamyang Khyentse Wangpo, Kongtrul Yönten Gyatso and other great masters. Due to his being proficient in both exoteric and esoteric Buddhist texts and being well versed in five major and five minor sciences, he had become a renowned scholar in Kham (Eastern Tibet) and Central Tibet.

7. 848 printing blocks for 3 volumes of *the Collected Works of Minyak Kunzang*, with 18 titles, including *General Meaning of the Seventeen Basic Vinayas* and *Commentary to Bodhisattvacaryāvatāra*. The author Gozhu lama Kunzang Sonam (1823–1905) was a Nyingma monk from Minyak in Kham.

8. 5760 printing blocks for 15 volumes of *the Collected Works of Five Sakya Founding Masters*, with a total of 142 titles. It includes 847 printing blocks for 2 volumes of the “Collected Works of Sachen Kunga Nyingpo” (1092–1158); 1,038 printing blocks for 3 volumes of the “Collected Works of Sönam Tsemo” (1142–1182); 1,568 printing blocks for 4 volumes of the “Collected Works of Drakpa Gyeltsen (1147–1216); 906 printing blocks for 3 volumes of the “Collected Works of Sanpan Kunga Gyeltsen (1182–1251); 1,307 printing blocks for 3 volumes of Pakpa Lodrö Gyeltsen (1235–1281).

9. 1,578 printing blocks for 5 volumes of *the Collected Works of Amezhap Ngawang Kunga*
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Sönam (1597-1641), with a total of 15 titles, including *Genealogies of the Sakya Families*, etc. The author Ngawang Kunga Sönam (1597-1641) is from the Sakya family and served as the throne holder of the Sakya Monastery in 1621

10. 689 printing blocks for 2 volumes of the *Collected Works of Tokme*, with a total of 105 titles, including *Commentary to Bodhisattvacaryāvatāra* and *Commentary to Mahāyānasūtrālamkāraṭīkā*. The author Gyase Tokme Zangpo (1295-1369) was a Sakya monk, who had engaged in debate in various monasteries in Tsang. His being extremely proficient in debate and logic had won praises from everyone.

11. 1,703 printing blocks for 4 volumes of the *Collected Works of Ngorchon Kunga Zangpo*, with a total of 21 titles, including *Eulogy to the Lama Lineage of Path and Fruit* and various *sādhana*s. The author Ngorchon Kunga Zangpo (1382–1456) founded the famous Sakya monastery Ngor Ewam in 1429, and served as its first *khenpa* (abbot).

12. 841 printing blocks for 2 volumes of the *Collected Works of Lowo Khenchen Sönam Lhundrup*, with a total of 11 titles, including *Commentary to the Entrance Gate for the Wise* and *Commentary to Seven Treatises on Valid Cognition*, etc. The author Lowo Khenchen Sönam Lhundrup (1441–1525) was a Sakya monk.

13. 904 printing blocks for 3 volumes of the *Collected Works of Rongton Sheja Kunrik*, with a total of 13 titles, including the *Commentary of Uttarantra*, the *Commentary to Abhisamayālamkāra*, the *Versified Vinaya Flower- Garland Tantra*. The author Rongton Sheja Kunri Shakya Gyeltsen (1367-1449) was a famous Sakya scholar from Gyelrong. At the age of 70, he established Penpo Nalendra Monastery in 1436.

14. 857 printing blocks for 3 volumes of the *Collected Works of Konchok Lhundrup*, with a total of 73 titles, including *Eulogy to the Dharma King Konchokphel*. The author Ngor Konchok Lhundrup (1497–1541) served as the *khenpo* (abbot) of Ngor Ewam Monastery.

15. 5,148 printing blocks of 15 volumes of the *Collected Works of Gowo Rapjampa*, with a total of 73 titles, including *Extensive Semantic Explanations of Pramāṇavārttika*, *Expounding Difficult Points in the Treasury of Logic on Valid Cognition*, the *Commentary to Abhisamayalankara*. The author Gowo Rapjampa Sönam Sengge (1429-1489) was from Gonjo County, and had served as the *khenpo* (abbot) of Ngor Ewam Monastery for five years.

16. 2,998 printing blocks for 8 volumes of the *Collected Works of Yaktruk Sanggyepel*, with a total of 14 titles. There are 209 newly carved printing blocks for one volume. The author Yaktruk Sanggyepel (1350–1414) was a famous Sakya scholar from Sakya County.

17. 3,352 printing blocks for 10 volumes of the *Collected Works of Zhuchen Tsultrin Rinchen* (not including the *General Catalogue of the Tengyur*), with a total of 630 titles concerning history of some monasteries in Kham (Eastern Tibet), writings on iconography for Tibetan Buddhist paintings, etc. Zhuchen Tsultrin Rinchen (1697–1774) was from Denkhok in Kham. He served as the chief editor of the Derge edition of the Tengyur.

18. 457 printing blocks for 2 volumes of the *Collected Works of Taranatha*, with a total of 7 titles, including *History of Buddhism in India*, *Origin of Tara Tantra*, etc. The author is Jonang Taranatha (1575–1634).

19. 488 Printing Blocks for 2 volumes of the *Collected Works of Ngawang Chödrak*, with a total of 5 titles, including *Commentary to Distinguishing the Three Vows*, *Discussions of Origins of Buddhism by Tibetan Studies*, etc. Panchen Ngawang Drakpa (1572–1641) was a Sakya monk.

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20. 1,995 printing blocks for 5 volumes of the *Collected Works of Peltrul* were newly carved by the Derge Printing House. Peltrul Jikme Chökyi Wangpo (1808–1887) was born in Sershul County in Sichuan Province.

21. 678 printing blocks for 2 volumes of *Miscellaneous Writings* by Jamyang Lodrö.

22. 544 printing blocks for 2 volumes of *Commentary to Abhidharmakośa* by Chim Jampeyang.

23. 671 printing blocks for 2 volumes of *Commentary on the Vinaya Sūtra* by Sherap Zangpo.

24. 620 printing blocks for 2 volumes of *the Collected Works of Khyentse*, with a total of 27 titles, including *An Exercise Book for Poetry*.

25. 599 printing blocks of 2 volumes written by Sangdak Loter Wangpo, with a total of 6 titles, including jākata stories about Buddha, the *Commentary to Abhisamayālamkāra* and the *Commentary to the Abhidharmakośa*.

26. 909 printing blocks for 2 volumes of the *Autobiography* by Khenchen Chöjung.

27. 893 printing blocks of 2 volumes of *Essence of Pithy Instructions for Medicine* by Karma Ngelek. The author was a scholar from Pelpung Monastery in the eighteenth century.

28. 674 printing blocks for two volumes of the *Collected Teachings and Stories of Precious Practice of the Kamdam Oder*, including *Kamdampa Father Teachings* and *Kamdampa Son Teachings*. The Three forefathers of the Kadam school are Atiśa, Ngor Lekpe Sherap, and Dromtonpa Gyelwa Jungne.

29. 656 printing blocks for 2 volumes of the *Collected Works of Dakpo*, with a total of 36 titles, including *Biography of Tilopa*, *Biographies of Marpa and Milarepa*, *Guide to the Buddhist Path: the Jewel Ornament of Liberation*. Dakpo Lhagyel Sönam Rinchen (1079–1153), also known as Dakpo Dawe Zhonnu, was the founder of the Dakpo Kagyu school.

30. 8,792 printing blocks of 19 volumes of the *Collected Works of Je Tsongkhapa*, with 181 titles. Je Tsongkhapa Lobzang Drankpa (1357–1419) was from Tsongkha in Qinghai. He was the founder of the Geluk School of Tibetan Buddhism.

31. 2,302 printing blocks for 6 volumes of the *Collected Works of Desi Sanggye Gyatso*, with a total of 11 titles. Desi Sanggye Gyatso (1653–1705) was from Lhasa, Tibet. He was proficient in Tibetan culture and excelled in medicine, astronomy, calendar calculation, and painting. On June 6, 1679, he was appointed to be the *desi* (regent) of the fifth Dalai Lama. He successively wrote 33 volumes on five major and minor sciences. Printing blocks were carved for 6 volumes by the Derge Printing House, which cover topics such as medicine, astronomy, calendar, painting, etc.

32. 278 printing blocks for 2 volumes by Gelong Zhonnupa, *Exposition of Madhyamakāvatāra* and *Four Hundred Verses of Yogic Deeds*.

33. 229 printing blocks for one volume of *Tibetan Materia Medica*, with a total of two titles. It was written by Temal Tenzin Puntsok (1672–1746), and to this day it is still the most authoritative classic work of Tibetan medicine.

34. 125 printing blocks for *Miscellaneous Writings* by Ratna Lingpa.

35. 927 printing blocks for *Miscellaneous Writings* by Sakyapa Kunga Lodrö.

36. 177 printing blocks for *Miscellaneous Writings* by Sakyapa Jampa Puntsok.

37. 284 printing blocks for *Miscellaneous Writings* by Sanggye Gyatso.

38. 270 printing blocks for *Miscellaneous Writings* by Shar Migyur Gyeltsen.

39. 336 printing blocks for the *Commentary to Abhidharmakośa* by Shakya Tsunpa Pelden.

40. 468 printing blocks for *Commentary on the Vinaya Sūtra* by Yönten.

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41. 401 printing blocks for *the Commentary to Pramāṇavārttika* by Uyukpa Rikpe Sengge.
42. 282 printing blocks for *Instructions for Practical Prescription* by Derge Rinchen Ozer.
43. 365 printing blocks for *Four Medical Tantras* by Yutok Yönten Gönpö. The book consists of 156 chapters, with over 240,000 words.
44. 151 printing blocks for *the Biography of the Old and New Yutok Yönten Gönpö*, written by Gönpö Degya and Darma Burangpa.
45. 180 printing blocks for *Sādhana for the Yutok Transmission*; 240 printing blocks for *Soma-
raja-bhaisajya-sādhana* (*Great Moonlight on Medical Treatment*), and were written by the monk Mahayana and others.
46. 403 printing blocks for *the Essence of Oral Instructions for Medicine*. The author Zurkha Nyamnyi Dörje (1439-1475), also known as Dharmasvasti, was from Dakpa, Tibet He dedicated his life to medicine.
47. 385 printing blocks for *Oral Instructions for Medicine*. The author Darma Menrampa Lobzang Chödrak (17th c.) was from Darma, Tibet.
48. 172 printing blocks for *Explanation of Tenets* by Upa Losel Tsope Sengge.
49. 545 printing blocks for the *Commentary to Abhidharma-samuccaya* (The Compendium of the Higher Teaching) by the Lodrö lama.
50. 156 printing blocks for the *Commentary to Mūlamadhyamakakārikā* by Jamchup Tsundru.
51. 269 printing blocks for the stories by Nanam Kelzang Chökyi Gyeltsen.
52. 110 printing blocks for *The History of Buddhism in China* by Gönpokyp.
53. 209 printing blocks for *The Crystal Mirror: An Excellent Exposition That Shows the Sources and Assertions of All Tenet Systems*. The author Tukwan Lobzang Chökyi Nyima (1737–1802) was a famous Geluk scholar from Qinghai.
54. 104 printing blocks for *The Clear Mirror: A Royal Genealogy*. The author Sakya Sönam Gyeltsen (1312–1409) was from Zhalu, Tibet.
55. 203 printing blocks for *History of Buddhism by Butön*. Butön Rinchendrup (1290–1364) was a famous Buddhist scholar. There are altogether 28 volumes, with over 200 titles. Butön was the first to edit *the Tengyur*.
56. 56 printing blocks for one volume of the *Genealogy of Kings of Derge* by Dörje Tsewang Rikdzin, the nineteenth Derge “king.”.
57. 350 printing blocks for the *Spiritual Songs and Life of Milarepa*. Its author Sanggye Gyeltsen (1452–1507) was from Nyangto, Tibet.
58. 174 printing blocks for the *Autobiography of Tangtong Gyelpo*. Tangtong Gyelpo’s (1361–1485) original name was Tsundru Zangpo.
59. 168 printing blocks for the *Commentary to the Mirror of Poetics* and *An Exercise Book for Poetry*. The author Mipham Gelek Namgyel (1618–1685), also known as *bo khepa* (meaning the scholar of Tibet), was from Lhokha and was a poet. He was prolific in writing poetry, proficient in poetry theory, and also conducted an in-depth study of the famous Indian treatise on the theory of Sanskrit poetics the *Mirror of Poetics* (Skt. *Kāvyaḍarśa*; Tib. *nyenngak melong*).
60. 208 printing blocks for *the Commentary to Mirror of Poetics: Roar of Fearless Lion*. The author Ringpungpa Ngawang Jikme Drakpa (1482–1485), also known as Ringpung Ngawang Wangchuk was a Tibetan scholar during the Ming period.
61. 170 printing blocks for *Eulogy for Great Deeds of Buddha Shakyamuni* by Döndrup Gyatso.

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62. 125 printing blocks for *the Rite of Hevajra Mandala* by Tsunpa Kunga; 273 printing blocks for *the Treasure Trove of Holy Dharma and Reason*.

63. 131 printing blocks for *a Compendium of Mind Training* and *A Compendium of Good Sayings of Mind Training* by Kelzang Khyentse.

64. 120 printing blocks for *A Collection of Sadhanas for Teachings of Avalokiteśvara*.

65. 162 printing blocks for *Sadhanas for the Rite of Guhyasamāja Mandala*.

66. 171 printing blocks for *Sadhanas for Vajrabharava* by Shang Jangpa Samten Gyeltsen.

67. 124 printing blocks for the *Commentary to the Heart Sūtra* by Neljor Ngödrup Peljör.

68. 141 printing blocks for *A Memorandum of Vairocana Sadhanas* teachings.

69. 360 printing blocks for the *Rite of Suppressing the Universe*, with a total of 48 titles by Jamyang Kunga Namgyel.

70. 553 printing blocks for 2 volumes of *Achok Ngawang Künga's Record of Teaching Received: Garland of Jewel*.

V. Comprehensive Category

There are altogether 6,100 printing blocks for over 400 titles of that are long and middle-length; there are altogether over 2,700 printing blocks for over 200 titles that are short length. These concern five major and minor sciences, histories and gazetteers, writings of exoteric Buddhism, writings of esoteric Buddhism, short prayers, etc.

VI. Separate Edition of the Tripitaka

1. 4,722 printing blocks for 12 volumes of Mahāprajñāpāramitā sūtra.

2. 555 printing blocks for one volume of the Trilingual Aṣṭasāhasrikā Prajñāpāramitā sūtra

3. 2,100 printing blocks for 13 volumes, including 91 printing blocks for one volume of Vimalakīrtinirdeśa sūtra; 123 printing blocks for one volume of Suvarṇaprabhāsottama sūtra, 623 printing blocks for one volume of Bhadrakalpika sūtra, etc.

There are about 228,814 ancient printing blocks for over 580 volumes at the Derge Printing House. Each volume consists of a different number of printing blocks.

While some have as many as 600 printing blocks, others consist of only 100. According to the length of printing blocks, the printing blocks can be divided into four types. The “long version” (arrow-shaft-length block) is 70 cm long, 11 cm wide, and 2 cm thick. Each block has one folio in front and one folio in back.

The *Kangyur*, *Nyingma Gyubum* (The Hundred Thousand Tantras of the Nyingma School), the *Trilingual Aṣṭasāhasrikā Prajñāpāramitā Sūtra*, and the first part of the *Tengyur* are all printed in vermillion ink. All other texts are printed with regular black ink.

Note: For printing blocks housed at the Printing House, refer to Gama Jiangcun (Karma Gyeltsen), *Tibetan-Chinese Bilingual General Catalogue of Printing Blocks Housed at the Derge Printing House*, Chengdu: Sichuan Minzu chubanshe, 2004 (first edition, and 2014 (the third edition).

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附件 1:

德格印经院藏雕版简明目录

德格印经院现存雕版根据内容分为书版和画版，书版又按照传统的分类可分为六大类：甘珠尔类、丹珠尔类、丛书类、文集类、综合类、大藏经单行类。

一、《甘珠尔》（朱砂版）

共有 103 函，1108 种，版片 33100 块。

《律部》13 函 3944 块，《般若部》21 函 7746 块，《大方广经》4 函 1548 块，《宝积经》6 函 1757 块，《显经部》32 函 9815 块，《续部》20 函 6046 块，《陀罗尼部》2 函 561 块，《释难无垢光》1 函 469 块，《旧译续部》3 函 956 块及司徒·曲吉迥乃所编《甘珠尔总目录》1 函 171 块。

二、《丹珠尔》（墨版）

共有 213 函，3567 种，版片 64520 块。

1. 赞颂文 1 函，74 种，258 块。

2. 不共内明学即密教金刚乘 78 函，2781 种，23374 块。

3. 内明学显教类 94 函，442 种，27256 块即：般若波罗蜜多现观论 16 函，61 种，4576 块；中观论 17 函，157 种，5443 块；经论注释 10 函，40 种，2791 块；唯识论 16 函，66 种，4464 块；俱舍论 11 函，19 种，3179 块；律经论 18 函，44 种，5133 块；佛本生传 5 函，8 种，1482 块（注：佛本生传第五函的 107 版片开始是书信类的上部分，共 88 块）；书信类 1 函（注：书信类的下部分），47 种，188 块。

4. 共同明学 30 函，221 种，9749 块即：因明学类 20 函，68 种，6414 块；声明学类 4 函，39 种，1287 块；医方明学类 5 函，7 种，1771 块；工巧明学及修心类共 1 函，31 种 277 块：分别为 22 种 124 块和 19 种 178 块。

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5. 新增珍稀文献 9 函，66 种，3319 块；吞米·桑布扎等著 8 函，33 种，2867 块；新增声明学类 1 函，33 种，452 块。

6. 徐钦粗称仁钦所编《丹珠尔总目录》1 函，503 块。

三、丛书

1. 《旧译十万续集》（简称为《旧译续集》）朱砂版。共有 26 函，393 种，9302 块。

2. 贡珠云丹嘉措汇编《大宝伏藏》（墨版），70 函，2058 种，版片 30575 块。

3. 宗萨绛央钦则旺波汇编《修法总集》（墨版），共有 14 函，1349 种，5044 块。编者宗萨绛央钦则旺波（1820—1892）为四川白玉人，萨迦派，系德格宗萨寺第一世宗萨活佛。

4. 绛央洛德旺波汇编《续部总集》（墨版），共有 32 函，411 种，10612 块。编者绛央洛德旺波（十九世纪），23 岁至德格更庆寺任堪布，曾担任过鄂尔埃旺寺堪布多年。

5. 绛央洛德旺波汇编《甚深宝道果法》（墨版），共有 25 函，452 种，9275 块，其中仅有百名道果承传师传。

6. 措许喇嘛洛布登增汇编《观世音修法全集》（墨版），共有 4 函，82 种，1427 块；《了义经》墨版，共有 6 函，30 种，2130 块；《长寿修法仪轨》墨版，共有 4 函，206 种，1794 块。编者措许喇嘛洛布登增（1836—）为四川木雅人，自幼时赴西藏、德格等地从师众多高僧大德研习大小五明学科。

四、文集（墨版）

1. 《黑白花十万龙经》2 函，459 块。作者辛饶米沃切，相传是与释迦牟尼同一时代的人，生于西藏西北部今阿里扎达县境，是西藏原始宗教本波教祖师。

2. 《嘛呢文集》2 函，602 块。作者松赞干布（617—698）。

3. 《欧金林巴文集》2 函，501 块；其中包括《莲花生大师》和《五部遗教》。作者是元代文学家、发掘师、宁玛派僧人。

4. 《隆钦文集》11 函，4910 块，包括《七藏》《三安息》和《精义四支》等 314 种。作者隆钦热江巴纸美俄色（1308—1363），大圆满心髓部祖师。

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5. 《晋林文集》9 函，3782 块，包括《功德大宝藏》《教言宝库》和《法言集》等 214 种。作者钦则俄色晋美林巴（1729—1798），系宁玛派密乘心要法首传人。
6. 《米旁文集》27 函，241 种，9763 块。作者居米旁绛央郎加嘉措（1846—1912）为四川德格人，系宁玛派佛学大师。拜名师绛央钦则旺波、贡珠云丹嘉措等人学习显密佛教经典及五明等。因兼通显密，畅晓五明，成为誉满康区和卫藏的著名学者。
7. 《木雅衮索文集》3 函，848 块，包括《毗奈耶十七事总义》和《入菩萨行论释》等 18 种。作者郭许喇嘛衮索朗（1823—1905），木雅人，系宁玛派僧人。
8. 《萨迦五祖文集》，其中萨钦根嘎尼波（1092—1158）文集 2 函，847 块；索郎则莫（1142—1182）文集 3 函，1038 块；扎巴坚参（1147—1216）文集 4 函，1568 块；萨班根嘎坚参（1182—1251）文集 3 函，906 块；八思巴（1235—1281）文集 3 函，1307 块，共计 15 函，142 种，5760 块。
9. 《阿美文集》5 函，1578 块，《萨迦世谱》等 15 种。作者阿昂根嘎索郎（1597—1641），萨迦家族人，1621 年任萨迦寺法座。
10. 《妥美文集》2 函，689 块。包括《入菩萨行论注释》《庄严经论释》等 105 种。作者嘉色妥美松布（1295—1369），萨迦派僧人，在后藏诸寺辨经，对于因明学之辨才精通无比，博得众人赞誉。
11. 《俄尔钦文集》4 函，1703 块。包括《赞颂道果师承》及修法仪轨 21 种。作者俄尔钦根嘎松布（1382—1456）于 1429 年创建萨迦派著名的俄尔埃旺寺，并为首任堪布。
12. 《勘钦文集》2 函，841 块，《萨班智者入门解就》《因明七部释论》等 11 种，作者洛窝堪钦索郎伦珠（1441—1525），萨迦派僧人。
13. 《绒丹文集》3 函，904 块，包括《宝性论释》《现观庄严论释》《根本说一切有部毗奈耶颂花鬘》等 13 种。作者绒丹西夏古仁释迦坚参（1367—1449）为甲摩擦瓦绒人，系萨迦派著名学者。70 岁时，在西藏澎波建那兰陀寺。
14. 《恭伦文集》3 函，857 块，《赞颂法王恭却培》等 73 种，作者俄尔恭却伦珠（1497—1541），任俄尔埃旺寺堪布。
15. 《郭让文集》别名《恭钦文集》15 函，5148 块。包括《释量论语义广释》《因明正理藏论释难》《般若波罗密教授现观庄严论释》等 73 种。作者郭沃让绛巴索郎森格（1429—1489）为西藏贡觉县人，曾任俄尔埃旺寺堪布五年。
16. 《雅珠文集》8 函，2998 块，14 种。新刻 1 函，209 块。作者雅珠桑杰巴贝瓦（1350—1414）为萨迦县人，系萨迦派著名学者。

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17. 《徐钦文集》10 函，3352 块。不包括《丹珠尔总目录》。内容涉及康区部分寺庙志、藏传佛画量度文等 630 种。作者徐钦粗称仁钦（1697—1774）为康区邓柯人，曾任德格版《丹珠尔》总编师。
18. 《达然那塔文集》2 函，457 块。包括《印度佛教史》《度母传》等 7 种。作者觉囊达然那塔（1575—1634）。
19. 《昂旺曲扎文集》2 函，488 块，包括《分别三律义论释》《论诸藏族学者对宗教源流论述》等 5 种。作者班钦昂旺扎巴（1572—1641）系萨迦派僧人。
20. 《巴珠文集》6 函，1995 块，德格印经院新刻。作者巴珠晋美曲吉旺波（1808—1887），生于四川石渠县。
21. 绛央洛珠的《杂文》2 函，678 块。
22. 《阿毗达磨俱舍论释》2 函，544 块，青绛比央著。
23. 《毗奈耶注释日光》2 函，671 块，西绕松波著。
24. 《钦则文集》2 函，620 块，包括《诗著举例》等 27 种。
25. 松当洛德旺波所著《佛本生传》《现观庄严论注》和《俱舍论注》等 2 函，599 块，6 种。
26. 堪钦巴登曲兄《自传》2 函，909 块。
27. 噶玛额勒著《医决精要》2 函，893 块。作者系八世纪八邦寺学者。
28. 萨兄洛珠甲波编《噶当教派源流》2 函。674 块。其中包括《祖师问道录》和《弟子问道录》。噶当教派三祖师为阿底峡、鄂勒比西绕和仲丹巴迥乃。
29. 《塔波文集》2 函，656 块。包括《德洛巴传》《玛尔巴、米拉传》和《解脱之道》等 36 种。作者塔波拉杰索朗仁钦（1079—1153）又名塔波达俄旋努，塔波噶举派创始人。
30. 《杰宗喀巴文集》19 函，181 种，8792 块。作者杰宗喀巴洛桑扎巴（1357—1419）青海湟中人，格鲁派创始者。
31. 《第司文集》6 函，11 种，2302 块。作者第司桑杰嘉措（1653—1705）为西藏拉萨人。其精通雪域文化，擅长医学、天文历算、绘画。1679 年 6 月 6 日，五世达赖喇嘛任命他为第司。先后著述以五明学为内容的论著 33 函。德格刻版 6 函，其内容是医学、天文历算和绘画等。

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32. 《入中观论阐述》《瑜伽行四百论》2 函，278 块，格朗旋努巴著。
33. 《晶珠本草》（又名《药物学广论》）两种 1 函，229 块。右帝玛格西登增彭措（1672-1746）所著，至今仍是藏医学中最权威的藏药经典著作。
34. 热纳林巴著《杂文》，125 块。
35. 萨迦巴根嘎洛珠著《杂文》，927 块。
36. 萨迦巴向巴彭措著《杂文》，177 块。
37. 桑杰嘉措著《杂文》，284 块。
38. 夏米久坚参著《杂文》，270 块。
39. 释迦追巴巴登著《阿毗达磨俱舍论释》，336 块。
40. 云丹著《毗奈耶注释月光》，468 块。
41. 吾玉巴仁比森格著《释量论注释》，401 块。
42. 德格仁钦俄色著《实用配方要诀长寿珠鬘》，282 块。
43. 宇妥·云丹贡布著《四部医典》，365 块。全书 156 章，24 万余字。
44. 《新老宇妥云丹贡布传》151 块，分别由贡布德嘉和达玛布让巴著。
45. 《宇妥师承修法》180 块，《月王药诊》204 块，和尚摩诃衍那等著。
46. 《医诀精要千万獐狝》403 块，作者苏喀娘尼多杰（1439—1475），又名达嘛索底，西藏达布人，毕生致力于医学。
47. 《医学秘诀》358 块，作者达莫门让巴洛桑曲扎（七世纪），西藏达莫人。
48. 吾巴洛萨追比森格著《宗派论藏》，172 块。
49. 洛珠喇嘛著《阿毗达磨集论释解》，454 块。
50. 雄曲追珠著《中观根本论释》，156 块。
51. 拉朗洛桑曲吉嘉措著《佛本生传》，269 块。
52. 谷贡布夏著《汉区佛教源流论》，110 块。

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53. 《宗教源流镜史》209 块。作者土观洛桑曲吉尼玛（1737—1802），青海人，系格鲁派著名学者。
54. 《王统世系明鉴》104 块。作者萨迦索朗坚参（1312—1409），西藏夏鲁人。
55. 《佛教史大宝藏论》203 块。作者布顿仁钦珠（1290—1364），著名佛学家。全集有 28 函，200 多种。
56. 第 19 世德格土司多杰泽旺仁增所著《德格世谱》1 函，56 块。
57. 《米拉日巴道歌与传记》350 块，作者桑杰坚参（1452—1507）。
58. 《唐东甲波传》174 块。作者唐东甲波（1361—1485），本名追珠松波。
59. 《诗镜注释旦智意饰》《诗著举例》共 168 块。作者米旁·格勒郎加（1618—1685）又名博堪布，西藏山南人，诗学家。富于诗作，擅长诗歌理论，深研印度诗学名著《诗镜》。
60. 《诗疏无畏狮子吼》208 块。作者仁崩巴·昂旺吉美扎巴（1482—1485），又名仁崩昂格旺修，明代藏族学者。
61. 邓珠嘉措著《赞颂释迦牟尼功勋文》，170 块。
62. 追巴根嘎著《吉祥喜金刚坛城仪轨》，125 块。《经教和道理宝库》，273 块。
63. 格桑钦则著《修心嘉言集》和《修心嘉言讲学法》，131 块。
64. 《观世音佛修法综合文》，120 块。
65. 《吉祥密集坛城修法》，162 块。
66. 晓绛巴桑登嘉措著《怖畏金刚法之流嘉措》，171 块。
67. 那觉巴恩珠巴欠著《般经精义阐述深意》，124 块。
68. 《毗卢遮那修法备忘录》，141 块。
69. 绛央根嘎郎加著《宇宙和本仪轨》，48 种，360 块。
70. 《昂琼阿昂贡嘎受法录宝鬘》两函种，553 块。

五、综合类

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长版和中版 400 多种，共计 6100 多块；短版 200 多种，共计 2700 多块。内容涉及雪域文化五明学、史志类、显乘撰类、密乘撰述类、短篇诵文等。

六、大藏经单行版

1. 《般若波罗蜜多经十万颂》，12 函，4722 块。
2. 《三体合璧般若波罗蜜多经八千颂》，1 函，555 块。
3. 《解脱经》1 函，91 块。
4. 《金光明经》1 函，123 块。
5. 《贤劫经》等 13 函，共 2100 块。

印经院古版本共有约 580 多函，228814 块。每函块数不一，多者 600 多块，少则 100 多块。根据印版的版心横长与纵宽，尺寸分为特长、长、短、中四种。“长版”（箭杆版）长 70 厘米，宽 11 厘米，厚 2 厘米，正反两页。除《甘珠尔》《旧译十万续集》《三体合璧般若波罗蜜多经八千颂》和《丹珠尔》第一部为朱砂印外，其余均是墨印。

注：所藏雕版详见：噶玛降村主编《藏汉对照德格印经院藏版总目录》，由四川民族出版社，于 2004 年 9 月第一版，2014 年 11 月第三次再版。

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Appendix II

The Existing Protection and Utilization Plan for Block Printing at the Derge Printing House

1. A Brief Introduction to the Derge Printing House

The construction of the Derge Printing House began in the seventh year of the Yongzheng reign (1729). It took twenty-seven years to complete. Later, it underwent expansions during the reigns of successive Derge “kings,” and it has gradually become a magnificent, large-scale building with strong Tibetan characteristics linked to an ancient tradition. With a history that extends back three centuries, it has a grand tradition that integrates block-printing arts with the intersection of many branches of learning including religion, literature, art, architecture, history, geography, ethnicity, folk customs, and cultural relic protection. As such, the Printing House can be considered as a museum that house a large-scale collection of texts that features a complete system of Tibetan block printing in China. There are a large number of exquisite cultural relics, objects that are the only extant example of their kind, and copies of texts that record the transmission and inheritance of Tibetan history and culture. Some experts hold that “the Derge Printing House is undoubtedly one of the pinnacles of world art that demonstrates the creative spirit of the Tibetan people. As such, it is among the greatest contributions of Chinese cultural heritage to the world.”

2. Texts and Printing Blocks

The history of block printing at the Derge Printing House predates its establishment. It can be traced back to before the thirty-ninth year of the Kangxi reign (1700), when Sönam Puntsok, the eleventh Derge “king,” funded the carving of more than 1,500 printing blocks, including those for the *Trilingual Aṣṭasāhasrikā Prajñāpāramitā Sūtra* (*Perfection of Wisdom in 8,000 lines*). Later, with the establishment of the Derge Printing House, the successive Derge “kings” had a large number of printing blocks carved.

At present the total number of printing blocks housed in the Printing House is 325,520; among these, 228,814 are ancient printing blocks. It has a great number of “the only extant edition”, models for subsequent editions and rare texts. The quality of block-printing in Derge Printing House ranks first among all printing houses in Tibetan regions, and is renown both domestically and internationally.

3. Existing Protective Measures

In order to better manage and protect the Derge Printing House, the Derge County Government especially established an administrative organization (Derge County Cultural Relics Administration Center). In 1980, the Derge Printing House started to implement the *Regulations for the Protection of Cultural Relics of the Printing House*. Having adhered to the concept and spirit of world heritage protection and development, the Printing House has also complied with the requirements of relevant

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documents such as *the Cultural Relics Protection Law of the People's Republic of China*, *the Intangible Cultural Heritage Law of the People's Republic of China*, and *Instructions for Implementing the Inheritance and Development Project of Excellent Traditional Chinese Culture by the General Offices of the Central Committee of the Communist Party of China and the State Council*. Through over forty years of practice, we have made significant achievements in the protection of printing blocks.

3.1 Printing Block Carving: Replacement of Lost Printing Blocks, New Printing Blocks, and Re-carving Worn Printing Blocks

Having strictly adhered to the principle of “not changing the original state,” the Printing House has had over 100,000 printing blocks carved. These include supplementary blocks carved to replace lost printing blocks, newly carved blocks for rare texts such as the *Rinchen Terdzö* (The Treasury of Precious Termas) and others, printing blocks re-carved for the *Trilingual Aṣṭasāhasrikā Prajñāpāramitā Sūtra* and the *Nyingma Gyubum* (The Hundred Thousand Tantras of the Nyingma School). We have strived to maintain historical authenticity in terms of design, materials, craftsmanship, layout, and other aspects of the blocks.

3.2 Collating, Classifying, and Cataloguing

Since 1988, the Compilation and Translation Bureau of Ganzi Prefecture and the Derge Printing House have jointly collated, classified, and catalogued printing blocks for texts and works housed at the Printing House. Having compiled catalogues of printing blocks for texts and their abstracts, they published the *Complete Catalogue of Printing Blocks Housed at the Derge Printing House* (8 vols.). They also published *Collection of Woodcut Paintings Housed at the Derge Printing House* (one volume).

3.3 Database Construction

The Derge Printing House began scanning the block-print edition of the *Kangyur* and *Tengyur*. It took the Printing House over a year to complete the scanning in 2010. Over 230 volumes of electronic books have been made available for reference and are used as master copies for re-carving printing blocks for the *Kangyur*.

3.4 Newly Built Museum

To better protect and utilize ancient printing blocks, with strong government support, in March 2015, the Derge Printing House began to build the Block-Printing Museum of the Derge Printing House. The museum covers an area of 9,000 square meters. With an investment of over 98 million *yuan*, it has been planned and designed as a medium-sized museum. The building has three floors above ground and one floor underground. The first floor houses the Exhibition Center for Printing Block Techniques, the Exhibition and Sales Center, the Reception Hall of the Museum, and the Oxygen Bar for tourists. The second floor comprises the Exhibition Center for the Cultural Relics of the Derge Printing House, the Cultural Exchange Center of the Derge Printing House, the Museum of Derge *tusi* (“kings”) and the Tourist Experience Center for the Derge Printing House. The third floor comprises the

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Sutra Storage of Derge Printing House, the Center for Carving Printing Blocks for the *Tripitaka* and the Training Base for Intangible Cultural Heritage Inheritors. In 2023, the main project was completed. At present, an investment of 12 million *yuan* has been made for internal decoration and furnishing. The decoration and furnishing of the first and second floors have been completed, and the third floor is currently being decorated. The new museum will play an significant role in protecting printing blocks for historical texts, responsibly inheriting them, keeping them in circulation, , and passing them on to future generations.

4. Existing Problems

4.1 Potential Risks

4.1.1 Excessive Use of Printing Blocks Resulting in Cracks

Excessive use of printing blocks has resulted in some words becoming blurry and some blocks have cracks.

4.1.2 Fire Hazard

The entire Printing House is made of earth and wood; all printing blocks are made of wood. The exposed surfaces of the blocks have been smeared with a large amount of butter to prevent decay and damage by insects. However, this also increases the risk of fire.

4.1.3 Erosion by Natural Factors

Exposure to the natural environment and storage in a relatively humid environment make the printing blocks prone to mold and to damage by insects and mice. The acidic substances secreted by microorganisms in the air during their growth process of metabolism also cause corrosions on the surface of the printing blocks. This has made lightly carved lettering on original printing blocks blurry, which makes it difficult to make out some of the carved words.

4.2. Management Problems

The main difficulties are finding an appropriate management model, training capable staff and talents, securing enough funding, and solving the contradiction between protection and availability. A scientific guarantee system to meet the needs for block-print work has yet to be established.

5. The Existing Plan

5.1 Improving the Conditions for Storing Printing Blocks

5.1.1 According to the fire-prevention needs and the actual situation, it has been determined that an automatic fire-extinguishing system or an automatic fire-extinguishing device that is harmless to the printing blocks will be installed.

5.1.2 The Printing House has adopted comprehensive technical measures such as killing insect, sterilization, and anti-corrosion, etc.

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5.2. Enhancing Protective Measures for Printing Blocks

5.2.1. Limiting Printing of the Blocks.

Protective measures include limiting the frequency of printing of blocks.

5.2.2 Repairing Ancient Printing Blocks in Batches

New printing blocks are strictly made with original materials, original carving techniques, and the application of anti-corrosion and deformation-prevention techniques. These are mainly used for printing.

5.2.3 Preserving Ancient Printing Blocks

We have protected ancient printing blocks as historical relics and will place them in the newly built Block-Printing Museum of Derge County for permanent preservation. Extremely important printing blocks will be placed in an automatic electronic moisture-proof cabinet that has temperature and humidity controls that can be adjusted

5.2.4 Reinforcing and Re-carving Blocks

Among the ancient printing blocks for the *Kangyur and Tengyur*, the majority have cracks. Depending on the various conditions of the cracks, the Printing House has developed particular methods for addressing concerns. These include repairing particular areas, reinforcing weak spots, or re-carving entire blocks.

5.3. Plan to Implement the Project of Digitalizing its Printing Blocks and Constructing the Digital Platform

5.3.1. Digitalizing Printing Blocks

The cultural relics of the Derge Printing House are indispensable to any initiative concerned with the protection and utilization of Tibetan culture and cultural relics throughout all Tibetan regions and even throughout China. Because these cultural relics enjoy this very special and important position and play such an instrumental role, the Printing House is planning to carry out the 3D digitization of the ancient printing blocks housed at the Printing House, which enjoy the status of cultural relics.

5.3.2 Digitalizing Ancient Texts

There are over 830 ancient texts of various types housed at the Derge Printing House. The Printing House will complete the digitalization of block-printed texts and image blocks.

5.3.3. Establishing a Database for Printing Blocks

There are over 325,552 printing blocks housed at the Derge Printing House. The Printing House will establish a complete scientific archive for them.

5.3.4 Designing Virtual Exhibition Hall

Integrating Tibetan culture and local Derge Culture, the Printing House will build a virtual exhibition hall for “Printing Blocks of the Derge Printing House,” equipped with the capacity to provide a 720-degree VR panoramic experience and 2.5D virtual roaming experience. Digital resources of the printing blocks and ancient texts will be displayed.

5.3.5 Construction of the Digital Platform of the Printing House

To maximize the remote sharing, protection, and utilization of the printing blocks and precious ancient Tibetan texts of the Derge Printing House, a comprehensive service platform based on the printing blocks and ancient Tibetan texts of the Derge Printing House will be established.

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附件 2:

德格印经院雕版印刷保护利用方案

1. 印经院简况

德格印经院始建于雍正七年（公元 1729 年），历经 27 年方竣工，后经历代土司的续建和扩建，逐步形成规模宏伟、古朴壮观，具有浓郁藏式特色的古建筑，是中国藏族雕版印刷的活态博物馆。内存大量的文物精品和孤品，记载了藏族历史文化的传承。专家认为：“德格印经院毫无疑问是世界艺术的高峰之一、它表明藏族的创造精神，是中国文化遗产对世界最优良的贡献之一。”

2. 雕版

印经院雕版印刷历史早于印经院建立时间，可追溯到康熙三十九年（1700 年）以前，由第十一代德格土司索朗彭措出资雕刻的印版有《三体合璧般若经八千颂》等 1500 余块。随着德格印经院的建立，由历代土司组织完成大量印版的雕刻。

目前，德格印经院所存雕版数已达 325552 块，其中,1958 年前的古印版 228814 块。这些藏版中有大量的孤本、范本以及珍贵版本，所藏雕版印刷质量位居涉藏省区印经院之首，蜚声海内外。

3. 已有保护措施

为了更好地保护和管理德格印经院，德格县政府专门设置行政管理机构（德格县文物管理中心）。1980 年，德格印经院启动《印经院文物保护条例》。遵循世界遗产保护发展的理念精神，按照《中华人民共和国文物保护法》《中华人民共和国非物质文化遗产法》以及《中共中央办公厅国务院办公厅关于实施中华优秀传统文化传承发展工程的意见》等有关文件要求，经过 40 多年实践，印版保护工作取得了明显成效。

3.1 复刻

严格遵守“不改变原状”的原则，复刻《三体合璧般若经八千颂》《旧译十万续部》等各类雕版约 10 余万块，代替古雕版用于印刷，其设计、材料、工艺、布局等方面均保持了历史的真实性。

3.2 整理、分类和编目

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1988 年起，由甘孜州编译局与德格印经院联合，对该院藏雕版系统整理、分类、编目，编写库藏文集目录《德格印经院藏版目录大全》（全 8 册），《德格印经院藏传木刻画集》（1 册）。

3.3 数据库建设

2010 年，德格印经院历时一年多，完成了《甘珠尔》《丹珠尔》印本文献扫描工作，存入电子图书 230 余函，用于电子查阅资料和复刻《甘珠尔》为底本。

3.4 新建博物馆

为了更好地保护与利用古雕版，在政府大力支持下，2015 年 3 月始建“德格印经院雕版印刷博物馆”。该馆主体工程占地面积 9000 平方米，按照中型博物馆进行规划设计，投入 9800 余万元，为一栋地上三层、地下一层的建筑物。一层为雕版技艺展示中心、展销中心、博物馆会客大厅、游客休息氧吧；二层为印经院文物展览中心、印经院文化交流中心、德格土司馆、游客体验中心；三层为印经院藏经阁、《大藏经》创刻中心、非遗传承人研习基地。2023 年，主体工程竣工。目前，内部装饰装修投入 1200 万元，已完成第一层和第二层的装修和布置，正在装修第三层。新馆将对保护历史典籍版本、传承利用、传之后世有着重要的意义。

4. 目前存在问题

4.1 风险隐患

4.1.1 雕版过度使用开裂

部分雕版过度使用，出现字迹退化模糊和印版开裂的现象。

4.1.2 火灾隐患

印经院建筑以木结构为主要形式；雕版均为木质，其表面涂抹大量酥油，虽然具有防腐和防虫功能，但同时也加大了火灾风险。

4.1.3 自然因素侵蚀

雕版裸露于自然环境，储存的环境比较潮湿，容易生霉，遭受虫蛀、鼠咬；微生物在生长过程中会分泌酸性物质，对雕版表层造成侵害腐蚀，使得部分刻划浅淡的雕版变得模糊难辨。

4.2 保护机制

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已经在管理模式、人才队伍、经费、保护与利用等方面取得有利于保护的进展，但急需形成科学的系统保护机制。

5. 现有方案

5.1 改善经版保存条件

5.1.1 将根据防火需要和实际情况确定将采用对印版无损害的自动灭火系统或者自动灭火装置。

5.1.2 全面采用杀虫、灭菌、防腐等技术措施。

5.2 提升雕版保护措施

5.2.1 限量印刷经版

包括限制利用古雕版印刷的频率等。

5.2.2 分批对古雕版进行复制

新版严格按照原材料、原雕刻技术、原材料防腐、防变形工艺进行制作。主要用于印刷。

5.2.3 保存古雕版

将古雕版作为历史文物保护起来，存入新建“德格县雕版印刷博物馆”永久保存；对于极其重要的经版，将放置于温湿度可以调控的电子自动恒温防潮柜内。

5.2.4 加固

古老的《甘珠尔》《丹珠尔》中，绝大部分出现了开裂现象。根据雕版裂缝情况，制定不同的修补、加固办法。

5.3 拟实施数字化与数字平台建设项目

5.3.1 雕版数字化

对德格印经院收藏的文物级雕版 3D 数字化。

5.3.2 古籍文献数字化

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德格印经院收藏各类古籍 830 余部，将完成雕版拓印文献数字化。

5.3.3 建立经版资料数据库

印经院有 325552 块印版，将其建立完整的科学档案资料。

5.3.4 虚拟展厅设计

结合藏族文化及德格地方文化，创建《德格印经院印版》虚拟展厅，呈现沉浸式体验环境。实现 720 度 VR 体验和 2.5D 虚拟漫游体验双引擎，陈列展示雕版数字化资源、古籍文献数字化资源。

5.3.5 印经院数字平台建设

建成一套基于德格印经院雕版及藏文古籍文献资源的完善服务平台系统，最大限度地实现对德格印经院雕版及珍藏藏文古籍文献资源的远程共享与保护、利用。