Memory of the World Asia Pacific Regional Register Nomination Form

1. Title of the documentary heritage being nominated

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

Printing Blocks Housed at the Derge Printing House

2. Description

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.

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.

3. Nominator(s)

3.1 Name of nominator/s (person/s or organisation/s)

Derge County Cultural Relics Administration Center (generally known as the Derge Printing House); Director: Zhou Xuesong

3.2 Relationship to the nominated documentary heritage

Custodian of the nominated material and the Director of the Center housing the nominated material.

3.3 Contact person/s

Zhou Xuesong, Director of Derge County Cultural Relics Administration Center

3.4 Contact details

Year 2024	Name of documentary heritage	Page no.

Name Zhou Xuesong	Address No. 13 Bagong Str., the County Seat of Derge County, Ganzi Tibetan Autonomous Prefecture, Sichuan Province, P.R. China

Telephone 0836-8222096 (Office) 13547154567 (Zhou Xuesong's mobile no.)	Email 1229292018@qq.com

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)

Name Zhou Xuesong	Position Director of Derge County Cultural Relics Administration Center
Address No. 13 Bagong Str., the County Seat of Derge County, Ganzi Tibetan Autonomous Prefecture, Sichuan Province, P.R. China	Email 229292018@qq.com

Signature/s of nominator/s

Zhou Xuesong

……

5.1 Owner/s of the documentary heritage (name and contact details, if different from the nominator/s)

Name	Address

Telephone	Email

5.2 Custodian/s of the documentary heritage (name and contact details if different from the owner/s)

Name	Address
Telephone	Email

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.

5.3 Legal status

Provide details of the legal and administrative powers for the preservation of the documentary heritage.

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.

5.4 Accessibility

Describe how the documentary heritage may be accessed

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).

(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.

5.5 Copyright status

Describe the copyright status of the item(s) / collection, if known.

The answer to this question is not taken into account when determining whether the nominated documentary heritage meets the criteria for inscription.

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

6 Details of the Nominated Documentary Heritage

6.1 Exact title of the documentary heritage

Give the exact title of the nominated documentary heritage and the exact name of the nominating institution/s.

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

6.2 Type of documentary heritage

Describe the type/s of documentary heritage. Examples include papers, photos, digital, maps, manuscripts, film etc.

Printing Blocks

6.3 Catalogue or registration details

Give the catalogue or registration details for the item or collection. 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 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.

For the catalogue and registration details, see Appendix I.

6.4 Images of the documentary heritage.

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).

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

6.5 History/Origin/Background/Provenance

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.

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 Genealogy, History of Buddhism by Buton,The Five Chronicles: Katang Denga, the Life Story of Padmasabhava, Biographies of Marpa and Milarepa, Commentary on Kāvyādarśa, 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.

6.6 Bibliography

Provide a list of at least 3 published sources that have been produced using the nominated documentary heritage.

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.

(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.

6.7 Names, qualifications and contact details of experts

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.

The names and contact details of your referees will not be publicly disclosed by MOWCAP nor disclosed without their permission to any third party.

Name	Qualifications	Address

[redacted]	Prof. of Tibetan Language and Literature, Sichuan Minzu College	[redacted]
Name [redacted]	Qualifications Former Director of Khampa Culture Research Institute (Retired)	[redacted]
Name [redacted]	Qualifications Professor from Southwestern Minzu University.	[redacted]

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.

Signature Full name (Please PRINT)

Zhou Xuesong

Date

8 August, 2023

[redacted]

7.1 Authenticity and Integrity

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?

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 offing 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.

More details on what is required for each criterion are provided in the MOWCAP Register Guidelines document available on the MOWCAP website

You only need to provide information for criteria that are relevant to your nomination

8.1 Historical Significance

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?

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 Sādhanā (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 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 Rapten, 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.

8.2 Form and Style Significance

Is the document an outstanding example of its type?

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?

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.

8.3 Social Community or Spiritual Significance

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.

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 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.

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.

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. 。

9.1 Uniqueness or Rarity

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)?

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

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.

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 Dodrubchen, 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 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.)

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?

The summary should be about 300-600 words

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.

12.1 Condition

Describe the physical condition of the documentary heritage.

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.

12.2 Threat/Risk

Detail the nature and scope of threats to the nominated documentary heritage. For example, poor storage, climate, control of access.

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.

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.

Management Plan

Are there management plans to preserve and provide access to the nominated documentary heritage?

(x) YES NO

If YES, describe or attach a summary of the plan or plans.

For the Pan, see Appendix II

If NO, provide details about any proposed preservation, storage and access strategies and plans.

Is there a disaster risk management plan in place to support the preservation and safeguarding of the nominated documentary heritage?

(x) YES NO

If YES, describe or attach a summary of the disaster risk management plan or plans (if not included in the management plan).

For the disaster risk management plan, see Appendix II.

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.

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.

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.

Please provide any other information that supports the inclusion of this documentary heritage collection on the Memory of the World Asia Pacific Regional Register.

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 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.”

Year 2024	Name of documentary heritage	Page no.

Check List

- ☐ MOWCAP website reviewed
- ☐ MOWCAP Register Guidelines read
- ☐ Short title provided (section 1)
- ☐ Summary completed (maximum200 word) (section 2)
- ☐ Name and contact details of nominator/s completed (section 3)
- ☐ Authority to nominate completed (section 4)
- ☐ Authority provided by each National Commission when the nomination is from two or more Member States (section 5)
- ☐ Name and contact details of Owner/s or Custodian/s completed (section 5.1, 5.2)
- ☐ Details of legal status completed (section 5.3)
- ☐ Details of accessibility and any limitations completed (section 5.4)
- ☐ Details of copyright status completed (section 5.5)
- ☐ Identity of documentary heritage recorded (6.1-6.5)
- ☐ Bibliography completed (section 6.6)
- ☐ Names, qualifications and contact details of three to six independent experts recorded (section 6.7)
- ☐ Certification that experts have agreed to be contacted about the nomination (section 6.7)
- ☐ Evidence presented of authenticity (section 7)
- ☐ Evidence presented of regional significance (section 8)
- ☐ Comparative analysis completed (section 9)
- ☐ Information presented on uniqueness or rarity (section 9)
- ☐ Gender analysis completed (section 10)
- ☐ Statement of Significance completed (section 11)
- ☐ Risk assessment section completed (section 12)
- ☐ Preservation and access management section completed and relevant documents attached (section 13)
- ☐ Details of consultation with stakeholders provided (section 14)
- ☐ Other relevant information provided - if applicable (section 15)
- ☐ Photographs attached for MOWCAP use
- ☐ Copy of nomination form made for organisation’s records

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 *Mahāratnakūa 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 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 Sādhanā) 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 Gönchen 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 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 Maṇi 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 t*he 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 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* Mahāyānasūtrālamkāraṭikā. 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 Ngorchen Kunga Zangpo*, with a total of 21 titles, including *Eulogy to the Lama Lineage of Path and Fruit* and various *sādhanās*. The author Ngorchen 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 Uttaratantra*, *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.

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.

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 Gönpo. 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 Gönpo*, written by Gönpo Degya and Darma Burangpa.

45. 180 printing blocks for *Sādhanas 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 Darmo Menrampa Lobzang Chödrak (17th c.) was from Darmo, 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 Gönpokyap.

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. *Kāvyādarśa*; 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.

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 priting 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).

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-nineth 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

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 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.

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.