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As discussed in the Introduction, there are many problems with organizing Buddhist works according to "vehicle." However, a tentative organization is provided below. It would require a long commentary to catalogue all of the inherent ambiguities. For example, the chapter entitled "Āryadeva and Candrakīrti on Self and Selfishness" contains no specifically Mahāyāna content, but because such content appears later in the same text, it is classified as a Mahāyāna work. The same could be said of "A Hymn of Praise to Buddha's Good Qualities." One of the forty-eight chapters is not listed below: "Deaths, Funerals, and the Division of Property in a Monastic Code." This is a work from another of the Hīnayāna schools, the Mūlasarvāstivādin. Hence, it is not Theravāda, although similar rules are found in the Pāli vinaya. Many of the great scholar monks of India who composed some of the famous treatises of the Mahāyāna followed the Mūlasarvāstivādin vinaya. And it is this vinaya which is the monastic code for Tibetan Buddhist monks, who have always regarded themselves as followers of the Vajrayāna.

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It would seem that organizing the contents of this volume by country of origin would be less equivocal than organizing by vehicle. However, even here there are ambiguities. For example, *Atiśa's Lamp for the Path to Awakening* was composed by Atiśa, a Bengali in Tibet, at the request of a Tibetan prince. Is it an Indian or Tibetan work? Because the colophon states that it was translated into Tibetan by its author (with the aid of a Tibetan monk), it seems that it was composed in Sanskrit, and hence is classed here, not without qualms, as an Indian text.

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