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LIBRARY JOURNAL

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AUTUMN 2006

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of Princeton University

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From The Editor

The author of the two main articles presented in translation in this number of the *East Asian Library Journal* is Wu Yankang, a member of the Foxue yanjiushi (Buddhist Research Department) of the Jinling kejingchu (Jinling Buddhist Press) in Nanjing. Wu Yankang's own research centers on the history of the Jinling Buddhist Press and its founder Yang Wenhui (Renshan; 1837–1911) rather than on the study of Buddhism and Buddhist texts. Just prior to his death early in 2003, the late Frederick W. Mote completed the translation of the first article “Shenliu jushi yu Shenliutang” (The Reverend Master Deep Willows and the Hall of Deep Willows). This article, originally published in Chinese in 2001, emphasizes the character and influence of Yang Renshan, a man of action and keen spiritual insight, in the context of the social and political turmoil of the last forty years of the Qing dynasty. With his own interest in the importance of the Jinling Buddhist Press and its founder in the context of the history of modern China, the translator has, with the author's agreement, supplemented the narrative at several points. Wu Yankang's second article “Yang Renshan yu Jinling kejingchu” (Yang Renshan and the Jinling Buddhist Press), translated here by the editor, is a previously unpublished manuscript that relates the growth of and changes in the organization over the course of its 140-year history, demonstrates its pivotal role in the history of the publication and dissemination of Buddhist texts, and offers insights into aspects of the operation of a woodblock printing and publishing house.

In the spring of 1999 Wu Ge, rare book librarian at Fudan University and now a member of the editorial advisory board of this journal, told me about Jinling Buddhist Press in Nanjing, an institution where traditional woodblock printing and book binding is still actively practiced. He gave me a letter of introduction for a meeting with Wu

Yankang, who welcomed me and gave me a very generous look at the grounds, the facilities, and the printing and bookbinding operations. On each of three subsequent visits I have witnessed the continued vigor of the printing and publishing activity at the press. (See figures 1–7.) The staff, among others whom I have not met, includes three or four researchers and writers, two or three artisans to carve and repair printing blocks, three or four printers in the woodblock printing area and several in the offset printing division, one collator, and as many as eight or nine book binders. Ink used for wood block printing is prepared on the premises as is wood for the printing blocks. Texts for all of the printing operations are today composed on computers, though one block carver showed me how, prior to carving, she repositions punctuation marks relative to the lines of text to more closely fit her own sense—rather than that of the computer—of the aesthetics of page layout. A two-story, airy warehouse holds the huge repository of wooden printing blocks, each standing on one long edge in an orderly fashion like books on wooden shelves. Sets of now unusable printing blocks damaged beyond repair by boring insects, mold, and use can be seen stacked in an orderly fashion under the eaves of buildings at the back of the compound. The grounds are well maintained, and on my visit in August 2006 fat figs were ripening on the branch outside the door of the block-printing room. There is a large sales room where books and images published by the press are for sale.

The sustained operation in the twenty-first century of a publishing house with origins in the mid-nineteenth century and where traditional arts of the production of Chinese books continue is somewhat of a miracle. As Wu Yankang's articles makes clear, economic and political turmoil several times came very close to shuttering the center founded by Yang Renshan to gather, preserve, study, publish, and disseminate the texts of Buddhism's many schools. Credit for its survival goes to the heirs of Yang Renshan's legacy—several of Yang's highly dedicated students who began their study of Buddhism in the last decade of the Qing dynasty; Yang Buwei, a granddaughter of exceptional promise who over several decades, from near and afar, intervened firmly yet discretely on behalf of her grandfather's wishes at two or three crucial moments; students of Buddhism world-wide whose demand for printed texts continues



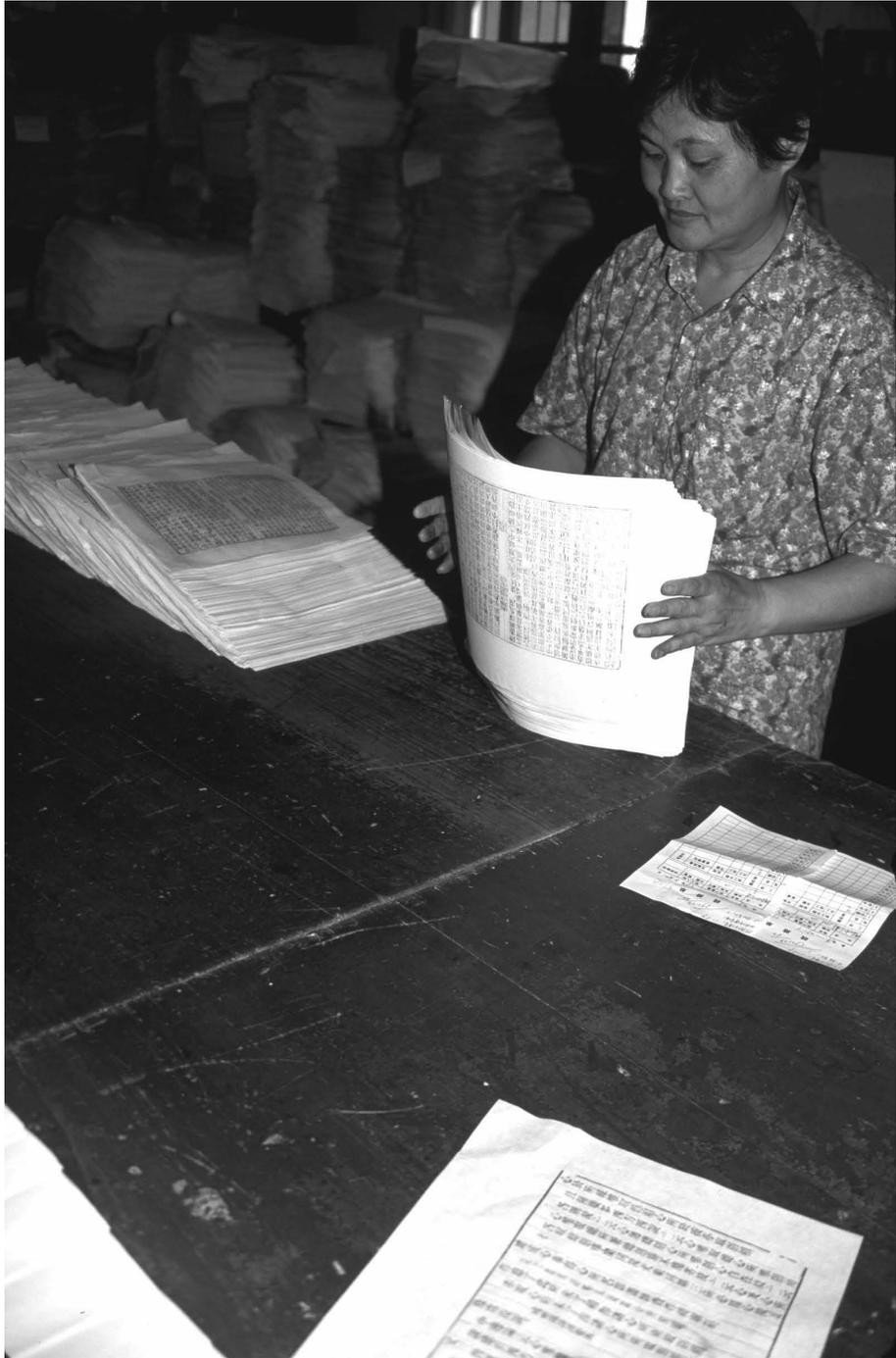
1. Carving a wooden printing block. Jinling Buddhist Press, Nanjing.
August 2006. Photographs in this series by Nancy Norton Tomasko



2. Partially carved printing block for a Buddhist text. Jinling Buddhist Press, Nanjing, August 2006.



3. Printing text from wooden printing blocks. Jinling Buddhist Press, Nanjing, May 1999.



4. Collating book pages for a Buddhist text. Jinling Buddhist Press, Nanjing, August 2006.



5. Aligning pages of books prior to binding. Jinling Buddhist Press, Nanjing, May 1999.



6. Tipping cover papers onto books. Jinling Buddhist Press, Nanjing, May 1999.



7. Sewing cover onto a string-bound book. Jinling Buddhist Press, Nanjing, May 1999.

the transmission of the products of the Jinling Buddhist Press; and the small corps of employees and researchers associated with the day-to-day operations of the institution, which now functions under the aegis of the official Chinese Buddhist Association.

My special thanks go to Dai Xueyan, an artist and teacher working in Nanjing whom I met in August 2006 at a library conference at the Zhejiang Library in Hangzhou. We talked about the rare book conservation program that he directs at the Mochou Vocational School in Nanjing and about his passion for documenting the architecture of buildings from Republican-era Nanjing. His portfolio of drawings of these structures applies traditional Chinese painting techniques to contemporary images. I invited Dai Xueyan to compose a painting of Jinling Buddhist Press for publication as an illustration in the *East Asian Library Journal*, and his charming work appears in Wu Yankang's article "The Reverend Master Deep Willows and the Hall of Deep Willows."

Preceding the main articles in this number of the journal are three short pieces. The first is a memorial resolution in honor of Denis C. Twitchett presented in November 2006 to the faculty of Princeton University on behalf of members of the university's East Asian Studies Department and Program. Professor Twitchett, long a strong supporter of the collection of Princeton University's East Asian Library, wrote *Printing and Publishing in Medieval China* (New York: Frederick C. Beil, 1983), a handsomely produced monograph of significance in the literature on the history of the book in China.

The second is the text of a brief address by Marian Koren of the Netherlands Public Library Association given at the opening of a conference "Chinese Written and Printed Cultural Heritage and Library Work" held at the Zhejiang Provincial Library in Hangzhou in mid-August 2006. Marian Koren, a librarian of uncommon enthusiasm, is highly diplomatic, yet unrelenting in her advocacy of human rights in relation to access to information. Her comments bear on the management of libraries in places just beginning to remove constraints on access to literary repositories and as well on the management of libraries in places where once easy access is impeded by a kind of resource management that, in fact, buries library resources. The third piece, also by Marian Koren, is her report on the World Library and Information Congress of

the International Federation of Library Associations held in Seoul, Korea late in August 2006 and, as with her address to the conference in Hangzhou, emphasizes the advocacy role libraries world-wide need to take in all levels of government.

NANCY NORTON TOMASKO
December 2006

News and Notes

CHINESE WRITTEN AND PRINTED CULTURAL HERITAGE AND LIBRARY WORK (ZHONGGUO SHUXIE YU YINSHUA WENHUA YICHAN HE ZHONGGUO TUSHUGUAN GONGZUO)

This pre-conference of the International Federation of Library Associations (IFLA) was held 14–16 August 2006 in Hangzhou under the organization of Zhejiang Provincial Library, Hangzhou, China. The program included one day of presentations of scholarly papers. That evening the renowned Yue Opera Troupe Xiaobaihua directed by Guo Xiaonan and with its star Mao Weitao presented a command performance of Wang Xufeng's modern Yue opera, *Cangshujia* (The Book Collector), the story of the Ming-dynasty scholar and book collector Fan Qin (1506–1585) from Ningbo, who built the famous private library Tianyige. Visits the following two days to sites in Zhejiang province of relevance to the history of books and libraries in China included the papermaking museum in Fuyang, Tianyige Library in Ningbo, the historic campus of Zhejiang Provincial Library, a Chinese writing-brush museum in Huzhou, and Jiayetang Library in Nanxun. Marian Koren of the Netherlands Public Library Association was one of the speakers whose remarks opened the conference. Her short, pointed, essay precedes the main articles in the current number of this journal.

WORLD LIBRARY AND INFORMATION CONGRESS (WLIC)

The International Federation of Library Associations (IFLA) held its seventy-second congress in Seoul, Korea, 20–24 August 2006. For more information about IFLA and the conference program, see the organization's website: www.ifla.org. Marian Koren's conference report precedes the main articles in the current number of this journal.

BRUSH AND INK: THE CHINESE ART OF WRITING

On exhibit at the Metropolitan Museum of Art in New York 2 September 2006–21 January 2007 are scrolls and inscribed fans from the Metropolitan Museum's collection of Chinese calligraphy, treasures that illustrate calligraphic styles up to the twenty-first century. Unfortunately, there is no catalogue for this excellent exhibition.

JAPANESE VIEWS OF EAST AND WEST:
IMPRINTING THE OTHER IN MEIJI EYES

From 23 September 2006 to 7 January 2007 the Art Museum of Princeton University is the venue for a small exhibition of Meiji-era (1868–1912) Japanese woodblock prints. Individual prints and a print album depict the political and social transitions of traditional Japan during an era of increased interaction with foreign cultures. Available in the gallery is a printed introduction and a check list of the exhibition. Sinéad Kehoe, assistant curator of Asian art, curated the exhibit.

SHU: REINVENTING BOOKS IN CONTEMPORARY CHINESE ART

The China Institute in New York has mounted a two-part exhibition of works by fourteen influential contemporary Chinese artists who have used book forms both as subject and as medium. Exhibition dates for this show curated by Wu Hung (University of Chicago, Smart Museum) are 28 September–11 November 2006 and 13 December 2006–24 February 2007.

The catalogue for the exhibit was written by the curator Wu Hung with the assistance of Peggy Wang, *Shu: Reinventing Books in Contemporary Chinese Art*. (New York: China Institute, 2006), 119 pp. Curator's introductory essay, images and artistic statement from each artist; Bibliography; List of exhibits mounted in the China Institute gallery 1966–2006. ISBN-13: 978-0-977-40540-4, ISBN-10: 0-977-40540-0. Paper.

A very lively and well-attended symposium "Bridging Traditional and Contemporary Chinese Art" held on 16 December 2006 included

the following presentations and comments: Wu Hong (University of Chicago), “Bridging Traditional and Contemporary Chinese Art;” Philip K. Hu (St. Louis Art Museum), “Book Culture: Old Themes / New Art;” Betti-Sue Hertz (San Diego Museum of Art), “Presenting Chinese Contemporary Art in the West;” Robert E. Harrist, Jr. (Columbia University) “Reading and Writing Chinese: Insights from the New Science of the Brain;” Xu Bing (Chinese artist) in conversation with Wu Hong; and Wen Fong (Emeritus Professor, Princeton University), discussion with comments

The China Institute is located at 125 East 65th Street, New York, NY 10021. Program details are posted on the institute’s website: www.chinainstitute.org.

CALLIGRAPHY WORKSHOP

Koji Kakinuma, Visiting Research Calligrapher, Princeton University conducted one and one-half hour calligraphy sessions each day from 3 to 5 October 2006. These workshops, co-sponsored by Princeton University program in Visual Arts and the Department of East Asian Studies, were open to all members of the university community.

FREDERICK W. MOTE MEMORIAL LECTURE

On 18 October 2006 in Jones Hall, Princeton University, Yu Yingshih, Professor Emeritus, East Asian Studies, Princeton University presented a lecture entitled “Zhu Xi (1130–1200) and Song Political Culture.” Professor Yu’s talk was the inaugural lecture in a newly established annual lecture series supported by contributions to the Frederick W. Mote Memorial Lecture Fund administered under the East Asian Studies Department and Program at Princeton.

FOURTH INTERNATIONAL CONFERENCE ON THE BOOK

The theme for this year’s conference held from 20 to 22 October 2006 at the Hyatt Regency Boston was “Save, Change, or Discard: Tradition and Innovation in the World of Books. Designed for participation by

professionals across the spectrum of professions involved with books, the conference organized its presentations into the following topics: books, writing, and reading; educational resources and learning; information society and print and electronic texts; libraries; literacy; and publishing.

The Fifth International Conference on the Book will be held 20–22 October in Madrid, Spain. Details of past and future symposia sponsored by the Globalism Institute, RMIT University, Melbourne, Australia are available at: www.Book-Conference.com.

THE GLORY OF CHINESE PRINTING: A JOURNEY OF DISCOVERY BY AN ANCIENT CULTURE

The relatively new cultural organization and gallery, the Asian Cultural Center, 15 East 40th Street, New York, NY 10016, held a short-term exhibit on the history of Chinese books and printing from 20–28 October 2006. The exhibit was organized by China Printing Museum, Daxing District, Beijing and featured demonstrations of traditional Chinese multiple-color woodblock printing by a printer from Rongbaozhai, Liulichang West Street in Beijing. The educational exhibit consisted of numerous illustrated explanatory panels, objects (largely replicas) such as bamboo and wooden slips; metal currency-printing plates; wooden printing blocks; woodblock-printed books; images printed on paper; clay, wooden, and metal moveable type; and a replica of revolving trays used to hold moveable type for typesetting.

EHON: THE ARTIST AND THE BOOK IN JAPAN

On display at the New York Public Library 20 October–4 February 2007 is an exhibit of such complexity that it is difficult to take it in a single viewing. (See figure 1.) Over two hundred items from the Spencer Collection of Japanese books dating from 764 to the present are on display. The pre-modern works convey both the gossamer transparency and strong structural integrity of Japanese paper suited for woodblock printing. One among many highlights is a book of elegant, multi-layered pop-up drawings of the construction of bridges and dykes. “The Japanese Illustrated Book: Continuity and Change,” a one-day symposium held



1. "Frog," by Matusumoto Hōji (fl. 1780–1810) and "Akebi," by Ogui Hakkei (fl. 1810) from Mano Tōkei, comp., *Meika gafu* (Pictures by Famous Artists) (Nagoya: Eirakuya Tōshirō, 1814), vol. 3, pp. 16b–17a. The New York Public Library, Spencer Collection. Image courtesy of The New York Public Library.

on 25 October 2007 at the New York Public Library concluded with a public lecture by curator of the exhibit Roger S. Keys, Visiting Scholar in East Asian Studies at Brown University, Providence, Rhode Island.

Publications for the exhibit include a large-format gallery hand-out and a catalogue, Roger S. Keyes, *Ehon: The Artist and the Book in Japan*. (New York: The New York Public Library and Seattle: University of Washington Press, 2006), 320 pp. Seventy items, multiple images for each item; appendices: Bibliographic Description and References; Inventory of Japanese Printed Books in the Spencer Collection; Bibliography. ISBN-13: 978-0-295-98624-1, ISBN-10: 0-295-98624-7. Cloth with dust jacket.

For more information on the exhibit, see www.nypl.org/research/calendar/exhib/.

BOOK WEBSITE

Available in on-line format, the *International Journal of the Book* offers news of book conferences, fellowship opportunities for the study of the book, a weblog on book topics, and an opportunity to post and purchase papers on topics related to the book and printing. See <http://ijb.cgpublisher.com>.

BOOKS OF NOTE

- Barker, David, comp. and ed., *Chen Qi, Woodblock Prints, 1989–2002*. London: Muban Foundation, [2006]. This book was published in conjunction with an exhibit of Chen Qi's woodblock prints at the Muban Foundation in London.
- von der Burg, Christer, comp. *The Art of Contemporary Chinese Woodcuts (Zhongguo dangdai muban yishu)*. London: Muban Foundation, 2003. 268 pp. 60 color and 171 black and white illustrations. ISBN 0-954-6048-1-4 Paper. ISBN 0-954-6048-0-6. Cloth. This portfolio presents woodblock prints from the Muban Foundation's collection of contemporary Chinese woodcuts. Accompanying essays are by An Bin, Julia F. Andrews, Ellen Johnston Laing, and Frances Wood. Includes biographies of the artists included written by Hwang Yin and a glossary of Chinese printmaking terms by David Barker.
- Coats, Bruce A., ed. *Chikanobu: Modernity and Nostalgia in Japanese Prints*. (Leiden: Hotei and Claremont, California: Scripps College [2006]). 208 pp. 280 color illustrations. ISBN 90-74822-886. Cloth with dustjacket. This work accompanies an exhibition which was first on view from 26 August to 22 October 2006 in the Ruth Chandler Williamson Gallery, Scripps College and which will travel to other venues in the United States and Japan. The core of the exhibit is a body of works donated to the Scripps College

- collection. The catalogue includes essays by Bruce A. Coats, Allen Hockley, Kyoko Kurita, and Joshua Mostow.
- McDermot, Joseph P. *A Social History of the Chinese Book: Books and Literati Culture in Late Imperial China*. Understanding China: New Viewpoints on History and Culture. Hong Kong: Hong Kong University Press, 2006. 294 pp. 7 figures. 1 map. ISBN-13: 978-962-209-781-0, ISBN-10: 962-209-782-2. Cloth. ISBN-13: 978-962-209-782-7, ISBN-10: 962-209-782-0. Paper. Wide-ranging coverage, full documentation in footnotes, and a twelve-page bibliographic note of studies useful in the writing this work.
- Newland, Amy Reigle, ed. *Hotei Encyclopedia of Japanese Woodblock Prints*. Amsterdam: Hotei Publishing, [2005]. 2 vols. 600 pp. 140 color and 140 black and white illustrations. ISBN-13: 978-9074822-65-7; ISBN-10: 90-74822-65-7. Cloth in slipcase. Volume one of this valuable reference work is comprised in essays on historical and art historical background, materials and techniques of print production, collecting prints, and conservation of print images on paper. Volume two is an encyclopedia of terminology and names related to all aspects of the production, styles, iconography, and subject matter of Japanese woodblock prints. Appendices give additional information on seals and signatures.

GLOSSARY

- | | |
|-----------------------------|------------------------|
| <i>Cangshu zhi jia</i> 藏書之家 | Mao Weitao 茅威濤 |
| Chen Qi 陳琦 | Matsumoto Hōji 松本奉時 |
| Chikanobu 親信 | <i>Meika gafu</i> 名家画譜 |
| Eirakuya Tōshirō 永樂屋東四郎 | Nanxun 南潯 |
| Fan Qin 范欽 | Ogui Hakkei 小栗伯圭 |
| Guo Xiaonan 郭小男 | Rongbaozhai 榮寶齋 |
| Jiayetang 嘉業堂 | Tianyige 天一閣 |
| Kakinuma Koji 柿沼康二 | Wang Xufeng 王旭烽 |
| Liulichang 琉璃廠 | Xiaobaihua 小百花 |
| Mano Tōkei 真野桃溪 | Yu Yingshi 余英時 |

A Friend of the
East Asian Library Journal

Denis C. Twitchett

BORN LONDON 23 SEPTEMBER 1925
DIED CAMBRIDGE 24 FEBRUARY 2006

Denis Twitchett was the most eminent scholar of the Tang period of Chinese history when he joined the Princeton University faculty in 1980 as the first Gordon Wu '58 Professor of Chinese Studies in the East Asian Studies Department.

After serving in British Naval Intelligence as a young Japanese-language officer during World War II, Twitchett started to study Chinese and China after the war. As he liked to say of himself, he was largely self-taught in his specialized fields. Twitchett was a leader of the new generation that was moving the study of China away from old-style European Sinology devoted to classical philological and textual studies and what he called the “amateur stage” in the study of Chinese history. He was applying meticulous scholarly standards to sources in new subject areas, even as he acknowledged earlier work, such as that by his friend Etienne Balazs in Paris. Twitchett took the lead in integrating resources under-utilized in the study of Chinese history after the so-called classical period. As a graduate student at Cambridge University he decided to go to Japan to the prestigious Tōyō Bunka Kenkyūjo at Tokyo University. (It was at this juncture that he met Ichikawa Umeko, who became his

wife.) Working with the great legal historian Niida Noboru, Twitchett was able to build on the foundation of Japanese secondary scholarship on law, administrative systems, and local society in medieval China. Twitchett also made effective use of the collections of Tang manuscript materials recovered from Dunhuang and Turfan on the Silk Road in the western reaches of the Tang empire to show how local society functioned. Primarily his research was built on his mastery of the extensive corpus of Tang sources that survive in various printed forms. Twitchett's scholarly model spread, particularly after his precocious appointment in 1960 as the Professor of Chinese in the School of Oriental and African Studies at London University. Twitchett was quickly recognized as the leader of Tang studies in the Western world and as a social-economic historian.

Twitchett produced rigorous scholarship on historical issues in the largely neglected middle period of Chinese history. He made many contributions dealing with the financial and legal regimes under the Tang dynasty that are still the standard accounts. He was an expert on medieval criminal law and judicial procedures. He published an influential study of the early history of printing in medieval China. Twitchett wrote several important studies on aspects of Chinese historiography; in particular, he wrote a comprehensive account of the sources, procedures and personalities involved in the mid-tenth century production of the great, standard dynastic history of the Tang. His work inspired and challenged succeeding generations of scholars to incorporate his results and generate their own.

Twitchett became the Professor of Chinese in the Faculty of Oriental Studies at the University of Cambridge in 1968. He supervised doctoral dissertations over a vast range of topics, and he advised graduate students and recent PH.D.s from many other institutions; he edited and sustained the scholarly journal *Asia Major*; he sponsored the publication of an important series of monographs on China published by the Cambridge University Press, where he also served as a syndic; and he collaborated with colleagues in the United States to organize international conferences and to edit the influential volumes that ensued. These several strands of activity came together in the late 1960s when he famously joined with John Fairbank at Harvard to plan a *Cambridge History of China* which would "provide . . . a bench mark for the Western

history-reading public” in six volumes. The series now has twelve volumes in print (not counting Chinese translations), with three more on the way. Denis Twitchett was the organizer and general editor of the *Cambridge History of China*, the editor or co-editor of five of its volumes, and author, co-author, and unacknowledged co-author of a significant fraction of the chapters in those five volumes. He brought the *Cambridge History of China* project with him when he came to Princeton in 1980, and Princeton University still hosts the ongoing effort.

As a member of the Princeton University faculty, Denis brought his other activities and interests with him as well. He supervised a steady stream of dissertations on middle-period Chinese history, and his students went on to academic positions in Taiwan, Singapore, and the United States, including at Princeton. He revived the publication of *Asia Major*. He continued to pursue his special interests in cartography, climatology, wood-block printing, and playing the piano. His publications brought him recognition in Japan, Taiwan, Hong Kong, China, and Europe.

Denis’s detailed knowledge of Tang history was legendary. Lecturing without notes, looking at his cupped fingernails held at arm’s length, he could convey a vivid sense of real life—the persons, events and intrigues—in the Tang capital of Chang’an. Occasionally an undergraduate would infer that Professor Twitchett was describing what he had personally witnessed. When he retired from our faculty in 1994, he was still the most eminent historian of the Tang period.

Denis’s self-declared goal was to “present first-rate research in a form that will persuade non-specialists of its importance.” That remains a goal for all of us who follow him.

This memorial was presented to the Princeton University faculty, 6 November 2006 on behalf of Martin C. Collcutt, Benjamin Elman, Willard Peterson, and Stephen F. Teiser.

Welcome on Behalf of IFLA to the
Rare Books and Manuscripts
Section Pre-conference
Hangzhou, 14–16 August 2006

MARIAN KOREN

Welcome to distinguished guests, especially, Mr. Yang Jianxin, director of the Zhejiang Provincial Department of Culture; Dr. Zhan Furui, director of the National Library of China; and Dr. Susan Allen, chair of the IFLA Rare Books and Manuscripts Section, and a cordial welcome to all members of the IFLA section and to all colleagues and friends of libraries. On behalf of IFLA, the International Federation of Library Associations and Institutions, we welcome library professionals and policymakers from all over China and the wider world to this meeting here in Hangzhou.

It is an honor to address so many specialists and scholars who are concerned with rare books and manuscripts, with the written and printed cultural heritage, and with library work and services. Important issues on our heritage worldwide need to be discussed. That is why IFLA, as the global organization for libraries and information services, offers a forum where professionals discuss issues of worldwide concern, exchange expertise, and work on international standards. But IFLA is doing much

★ This pre-conference was hosted by the IFLA Rare Books and Manuscripts Section and the Cultural Department of Zhejiang Provincial Government, China and sponsored by Zhejiang Library.

more. For those of you less familiar with these international aspects of librarianship, I offer a few additional words.

The International Federation of Library Associations works at the international level and represents the interests of library and information services and their users—in figures: more than five hundred thousand library service points as well as the two and one half billion registered library users around the world. IFLA was founded in 1927 at an international conference and has its headquarters in the Netherlands on the premises of the Royal and National Library in The Hague.

What does IFLA work for as an independent, non-governmental, not-for-profit organization? IFLA promotes high standards of provision and delivery of library and information services. For access to sources, for the exchange of information, for the best preservation of library materials, and for catalogues and digital representation, it is important to have international standards developed by professionals. Our work, librarianship, is truly international. IFLA also encourages widespread understanding of the value of good library and information services. This means promotion of library services for all; establishing partnerships with education, cultural sectors, and others; and convincing decisions makers to provide adequate budgets for library work.

Finally, through participation in the international community, for example at the United Nations Educational, Scientific, and Cultural Organization (UNESCO), the United Nations itself, and other international organizations, IFLA represents the interests of its members throughout the world on copyright, trade, communication, and other issues. It has now seventeen hundred members (library associations and institutions) in one hundred fifty countries, including China and many other countries in the Asian region, where satellite conferences take place around the annual IFLA World Library and Information Congress, held this year from August 20–24 in Seoul, Korea.

What makes IFLA special? Let us explain this with the help of some keywords, all starting with the letter “p” (at least in English).

IFLA is “professional.” In the sections and divisions of IFLA, dedicated professionals share their knowledge to improve competencies and qualities also in the less known or popular areas of librarianship. A profession is for a lifetime and requires the respect for the knowledge from the past. And, a professional attitude works for the future beyond

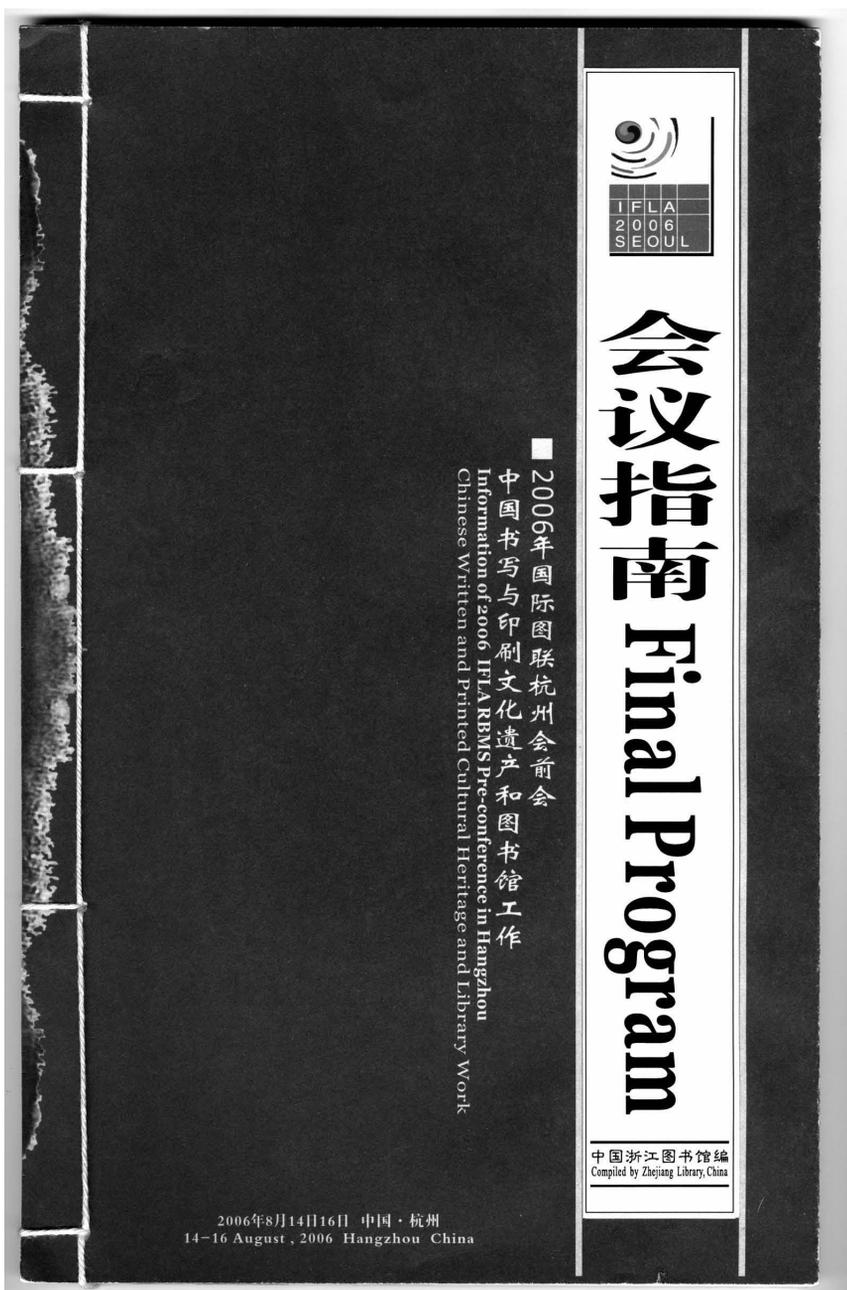
one human generation. Respect for tradition, good skills for accountable description (standards), and modern representation through new technology are the elements that make librarianship, especially in the field of rare books and manuscripts, a true profession.

IFLA is “political,” in the sense that it protects universal basic values, which also apply to library and information services—human development, access to information for all, freedom of expression, cultural diversity, unbiased service, and independent acquisition and treatment of sources. As professionals, we stand for these values, and library associations worldwide advocate for the interests of libraries and their users. We all know how vulnerable rare books are in conflict driven and changing times.

IFLA is “promising.” Our societies are increasingly “knowledge societies.” More and more people are learning, studying, and in need of good resources. As professionals, we wish to promise that materials of, for example, cultural heritage are well kept, adding sometimes surprising knowledge to the issues of today and tomorrow. We all also work in a field of promising new technologies that can help where human capacity is limited. That is why we need cultural and technical exchanges on technology and strategies for collecting and describing rare materials. Every rare book or manuscript taken care of and made public is a promise for human development.

IFLA is “partnership.” Through the work in the sections, through e-mail, and conferences, contacts are established for sustainable partnerships. You will experience yourself the way in which many opportunities for networking, for professional development are offered. IFLA works with international partners, such as the Blue Shield to preserve heritage, to protect valuable materials, and to apply new methods of treating e.g. rare books and manuscripts.¹ Without international orientation and many professionals, many materials would be lost.

Therefore, it is very fortunate that IFLA’s Rare Books and Manuscripts Section has found such good partners here in China, in Hangzhou, so that it can hold a special conference totally dedicated to its prime interests. Our specially bound copy of the program embodies what we will be talking about. (See figure 1.) Further, all of the professional



1. Cover of the program—bound in the style of a traditional Chinese book—for the pre-conference of International Federation of Library Associations “Chinese Written and Printed Cultural Heritage and Library Work” held in August 2006 in Hangzhou at the Zhejiang Library.

papers prepared by the participants refer to the keywords that begin with the letter “p;” they are about paper and printing, production and preservation, and people and politics, all of which have influenced and continue to influence the written and printed cultural heritage in China.

We are about to enjoy this conference with its meetings and wonderful visits in the Zhejiang region to sites of strong relevance to China’s written and printed cultural heritage. On behalf of IFLA, I would like to thank in advance the organizers and co-organizers; the section has done a wonderful job in bringing us together here in Hangzhou—paradise on earth and also paradise for the book. As ever, everything necessary for the making of a fine book is readily available here in Hangzhou, but the most important thing is the spirit in which that book was and is written. Similarly, all elements for a good conference are present here in Hangzhou. Let us now collect all the good spirits that emanate from China’s rare books and manuscripts and together write a truly rare conference.

14 August 2006

NOTES

1. More information on “Blue Shield” is available on the IFLA’s website. See <http://www.ifla.org/blueshield.htm>. The Blue Shield program is the cultural equivalent of the Red Cross. The “Blue Shield” symbol was specified in the 1954 Hague Convention for marking cultural sites to give them protection from attack in the event of armed conflict. It is also the name of an international committee set up in 1996 to work to protect the world’s cultural heritage threatened by wars and natural disasters. The International Committee of the Blue Shield (ICBS) covers museums and archives, historic sites, and libraries. This committee brings together the knowledge, experience, and international networks of five expert, non-governmental organizations that deal with cultural heritage—Co-ordinating Council of Audiovisual Archives Associations (CCAAA), International Council on Archives / Conseil international des archives (ICA), International Council of Museums / Conseil international des musées (ICOM), International Council on Monuments and Sites / Conseil international des monuments et des sites (ICOMOS), and International Federation of Library Associations and Institutions / Fédération internationale des associations de bibliothécaires et des bibliothèques (IFLA).

International Federation of Library Associations World Library and Information Congress 2006

MARIAN KOREN

It was for the seventy-second time that the International Federation of Library Associations (IFLA) held its World Library and Information Congress (WLIC), this year in Seoul, Korea from 20–24 August 2006. IFLA seems to have built up a reputation of convening in places of significance at crucial times in history. This was the case at the time of the inner revolutions in Moscow, just before the increasing unrest in Jerusalem in 2000, and the September attacks in the USA. So it remains to be seen what Seoul 2006 might bring?

In the *IFLA Express*, good news was published that Ki-nam Shin, president of Seoul National Organizing Committee (NOC); Sang-wan Han, executive chairman; and Hyun-joo Lee, secretary general of the NOC had visited Pyongyang for four days beginning on 30 November 2005. They had a successful meeting with high-ranking officials from the North Korean government. As part of the effort for reconciliation, the 2006 Seoul NOC invited as many North Korean librarians as possible to come to this year's congress, but I could not find information on how many North Korean librarians actually participated. Nonetheless, it was remarkable that, for example, five colleagues from Iran could participate.

IFLA is not and should not be a forum for world politics, but nonetheless political realities have to be faced. Libraries are not islands, but they can be refuges when thoughts, ideas, and works of the imagination are threatened. Debates on the Danish Mohammed cartoons and on public libraries and the democratic process were part of the 2006 congress program.

Under the presidency of Alex Byrne, the relation between libraries/librarianship and human rights has been strengthened. The keynote speech of South Korea's former president and 2000 Nobel Peace Prize winner Kim Dae-jung testified to the importance of information for a democratic society and to literacy as access to lifelong learning. Along the same line, Yang-suk Kwon, first lady the Republic of Korea, in her remarks to the IFLA Congress supported the value of literacy and democracy. Her traditional dress, *hanbok*, contrasted with the high-tech stage where a real library hit-tune especially composed for the IFLA congress also was presented.

The theme for the 2006 congress: "Libraries: Dynamic Engines for the Knowledge and Information Society" was well chosen, as libraries have to develop their role and services to keep pace with the requirements of the twenty-first century. The word "engines," however, seems to stem from a different era and metaphor. Was there a hidden sponsorship by Hyundai, or are we still looking for the adequate metaphors of this new ephemeral, virtual era? Later in the program, when we had watched several cultural performances, the best of singing, dancing, and drumming, I started to understand the engine metaphor better: the sound and rhythm of the traditional Korean drums—thirty to forty (even more?) together on the stage—demonstrated a colorful, fascinating, and above all, perfectly coordinated human engine.

This image of perfect organization was the impression that remained after attending many sessions and meetings. The COEX Convention and Exhibition Centre in Seoul was such a huge place that I regretted not having brought my bicycle with me. One needed to be in good condition to get from one meeting room to the next. The volunteers helped with the directions, but the walking you had to do yourself. In the same complex, a natural science exhibition for young children was being held. Librarians had to cross lines of mothers and fathers waiting

with small, delicately dressed princes and princesses, giving us all a first glimpse into modern Korean family life. Visiting the shopping malls located under the convention center demonstrated the primary leisure time pasture for Koreans: a never ending stream of families, couples, and groups flowed by on a shopping stroll or squeezed into one of the many tiny rice and noodle restaurants. Seoul seemed to me a fascinating mixture of Asian and American way of life. Across from the convention center stands an older, newly repainted Buddhist temple which, even though some buildings are still under renovation scaffolding, is heavily frequented by all sorts of people. Whenever I went there, morning or evening, many people were there taking the opportunity to sit, read, or pray in meditation, their shopping bags waiting for them to step into the busy life again. I was told, that only in the hills and forests outside Seoul, in the very countryside, one still can find genuine temples and communities (including libraries?), so I regretted that my stay in Korea was limited to the activities of the IFLA congress.

Will IFLA make the changes necessary to become an international advocacy association for the library field? This was the question I addressed in December 2002 in the discussion paper “A Green Light for IFLA” (http://www.ifla.org/V/cdoc/green_light.html). A few years later, it is evident that sections within IFLA at least are willing to cooperate, making joint programs such as the government libraries working with social sciences libraries, Preservation and Conservation working with Continuing Professional Development, and Workplace Learning working with the Preservation and Conservation Core Activity. Crossovers of knowledge are very necessary in our field, but libraries are not very good at applying knowledge management to themselves. A review process of the IFLA sections has been started and will hopefully lead to a vivid professional exchange.

Another hopeful sign at the 2006 congress was the President-Elect’s Planning Session session. This open session, introduced by past president Kay Raseroka of Botswana, proved to be very fruitful for bottom-up communication and views on library matters. Advocacy is now an accepted focus of IFLA discussions and activities. President-elect Claudia Lux introduced her theme: “Libraries on the Agenda! (2007–2009)” (<http://www.ifla.org/IV/ifla72/papers/106-Lux-en.pdf>). Many

libraries are facing the situation that they are neither heard nor seen in the political debate, resulting in a decrease in subsidies and no recognition of their role in society. Therefore, libraries—from the local level up to the international level—must cooperate to get libraries onto the agenda at every level of government. They should take part in many different activities involving different political departments, even though it might not be apparent that those government departments have any responsibility for the well-being of libraries. In the Netherlands we attempt this by working with the Ministries of Economic Affairs, Social Affairs, and Youth Affairs, all outside the usual cultural and education departments. The constructive debates of this planning session were stimulating and promise further developments in this direction.

The 2006 IFLA Congress was the first one where Chinese was adopted as an official IFLA language. Arabic will follow in 2007. One can already see that many IFLA texts are translated into several languages. Take a look at the heading “What’s New” on the homepage of IFLA’s website (www.ifla.org). Moving away from being an association too strongly focused on English language and Western culture can only be beneficial and, in fact, is necessary in order for IFLA to become a truly global library community. Chinese translations of “Guidelines for Audiovisual and Multimedia Materials in Libraries,” “IFLA Disaster Preparedness and Planning: A Brief Manual,” and “IFLA Principles for the Care and Handling of Library Material” are among the first harvest of this new language and translation policy. I found it very stimulating to hear so many presentations from speakers from East Asia. It shows that colleagues around the world are working hard on the electronic web, on literacy and reading, on services to schools and education, on preservation, and on new professional education. The congress in Seoul proved to be an excellent opportunity to establish new IFLA relations.

Most stimulating, however, are the IFLA satellite meetings. They are very strongly focused on a particular theme, attract competent speakers, and build lively professional communities. I was fortunate enough to attend two in China this year: one on rare books and manuscripts in Hangzhou and a second on management and marketing in Shanghai. Here, many participants—first-timer participants in an IFLA meeting—took the first steps for meeting across language and cultural borders.

Learning about brushes, papermaking, printing, and library storage gave a special introduction to Chinese library culture. Seeing not only texts but also the environment in which the texts originated gave that extra enlightenment and insight one is seeking when reading a book in a library. Attending a specially staged Chinese opera based on the life of a book collector and librarian and then visiting that Ming-dynasty scholar's collection and library in Ningbo were other highlights. As a true generalist, I like to combine the knowledge of management and marketing with the specialist knowledge of rare books and manuscripts. It leads me to such questions as: How can we use marketing to create appreciation, education, and protection of rare books and manuscripts? And also, what can rare books contribute to a better marketing of the library services and profession worldwide? In my mind I saw already stimulating cooperation at work while traveling through China, Korea, and Japan, each with its own unique culture so distinctly different from my own. Knowledge of these cultures is essential to an understanding of the global community. I appreciated my first practical steps in these worlds thanks to international librarianship.

The Revered Master Deep Willows and the Hall of Deep Willows

WU YANKANG

TRANSLATED BY FREDERICK W. MOTE

TRANSLATOR'S NOTE: This translation article is based directly on an essay with the title "Shenliu dashi yu Shenliutang" (The Revered Master Deep Willows and the Hall of Deep Willows) written by Wu Yankang of the Jinling kejingchu (Jinling Buddhist Press). His article was published in Fayin (The Voice of Dharma) 2 (2001). Other passages are drawn from Wu Yankang's manuscript "Yang Renshan yu Jinling kejingchu" (Yang Renshan and the Jinling Buddhist Press), also published in translation in the current number of the East Asian Library Journal. The translator has also drawn on other articles by Wu Yankang and other sources, as noted. The translation of Wu's essay is in Roman; other portions of this article that are in italics include abbreviated paraphrases of other passages from Wu's articles or represent additional material provided by the translator. The translator's intention, respecting that of the author, is to emphasize the place of Yang Renshan's Jinling Buddhist Press in the history of book printing and of Buddhist scholarly activities in the late-imperial and early-Republican eras (1911–1949). At the same time, the translator has attempted to supplement the original material in ways to meet the needs of readers who may be less familiar with the Chinese scene.

In the original essay, the subject, Yang Wenhui (Renshan) is usually referred to as Renshan jushi (Renshan, the Buddhist lay devotee) or simply as jushi (Lay Devotee) in keeping with Chinese Buddhist usage. In this translation, in most cases he will be called Yang Renshan or Renshan.

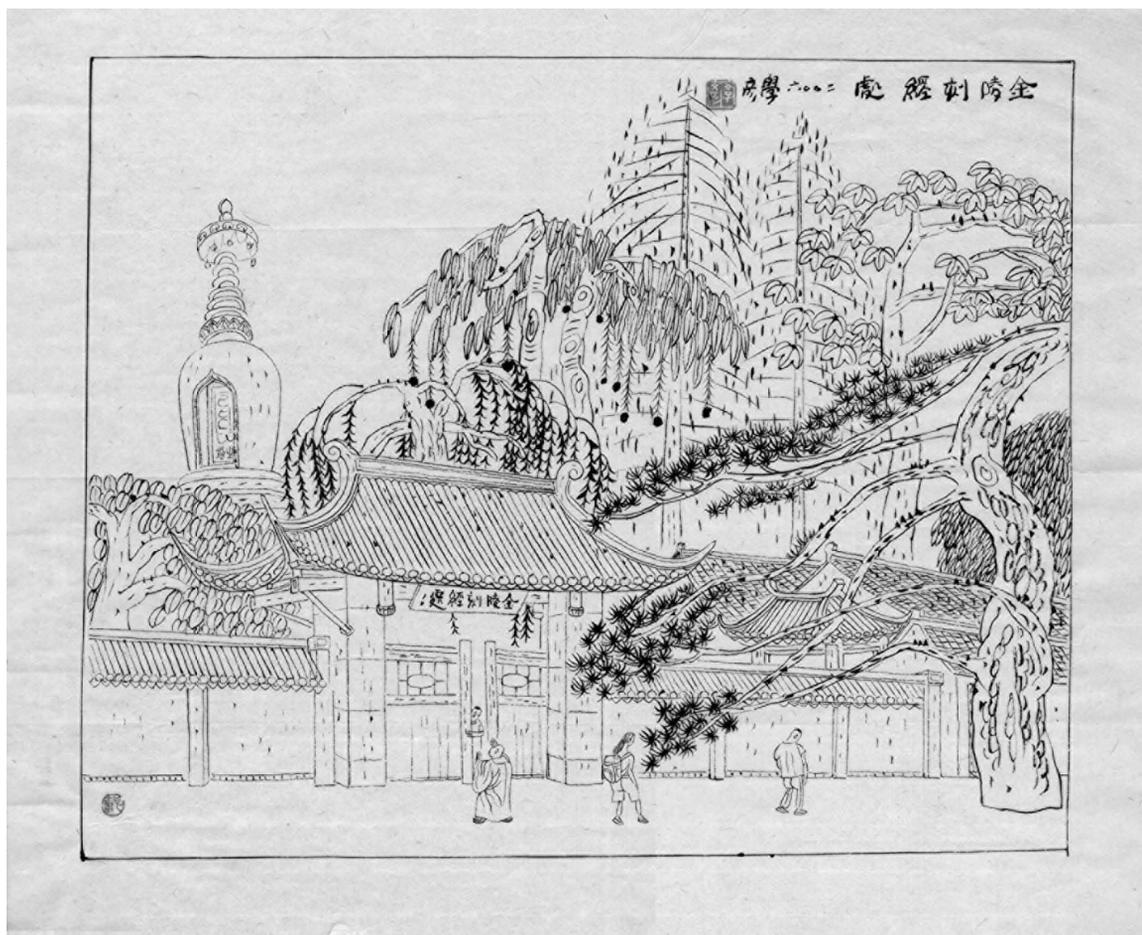
A line from a Tang-dynasty poem provided an eminent Buddhist lay devotee with the name for his garden. The name also became one of the literary courtesy names for the man himself. The Tang poet is Liu Shenxu, who was active during the brilliant Kaiyuan reign period (713–741 CE). The Buddhist lay devotee is Yang Renshan, who lived from 1837 to 1911. The line of poetry can be translated:

The idle gate looks out to the mountain road;
 Deep in the willows is a hall for studies.
Xianmen xiang shanlu;
*Shenliu dushtang.*¹

It suggests an ideal of seclusion for serious study, but Yang Renshan, although a serious scholar, was anything but a recluse. He was the founder of the Jinling Buddhist Press in Nanjing, which in 1866 started extensive reprintings of Buddhist writings from newly cut printing blocks. In 1897, the Jinling Buddhist Press moved from earlier locations in Nanjing to a large walled enclosure in Yanlingxiang (Yanling Lane), in the very center of Nanjing, which also included the residence of the prosperous Yang family. (For images of the Jinling Buddhist Press today, see figures 1 and 2.) The name given to the expansive gardens and commodious residences was “Shenliu dushutang” (Deep Willows Hall for Studies). From that, the name “Shenliu dashi” (Master of Deep Willows) was bestowed on Mr. Yang by his followers as a term of high respect for a revered teacher.

THE HALL OF DEEP WILLOWS:
 COMMITMENT TO BUDDHIST PUBLISHING

Lay devotee Yang Renshan’s formal name was Yang Wenhui; Renshan was his courtesy name. He was a native of Shidai county in Anhui province, today’s Shitai county. He was born in the two-hour period *chou* [between one and three a.m.] on the sixteenth day of the eleventh lunar month of the seventeenth year of the Daoguang reign [13 December 1837] at Yangjiacun (the Yang-family village), some thirty *li* [about ten miles] southwest of the county seat. The village lay at the foot of the



1. Dai Xueyan, *Jinling kejingchu*. (Nanjing, September 2006).
Ink on bamboo paper, original 42.5 x 34 cm.

Ranglingshan (Rangling Hills). Beginning his schooling at age nine, he proved to be exceptionally intelligent.

Early in 1853 the Taiping rebel forces abandoned Wuchang [the capital of Hubei province] to push eastward and broke through the defenses of Anqing [the capital of neighboring Anhui province]. In fighting there, the governor of Anhui . . . was killed, and rampaging soldiers left deep scars on the countryside. The entire Yang household, including about ten family members young and old [along with servants and attendants], led by their father [Yang Chizao, 1800–1863, *jinshi* of



2. Photograph of the front gate (facing south) of Jinling Buddhist Press. 2000.
Photography by Nancy Norton Tomasko.

1838], known by his courtesy name Puan xiansheng (Master Puan), were forced to commence what would be ten years of wandering existence. They moved back and forth through Anhui, Jiangxi, Jiangsu, and Zhejiang, frequently encountering adversities. But in all such instances [the young] Yang Renshan's military foresight was effective, and they evaded disaster. During those years Yang Renshan also took service under the military leaders Zhang Fei (1814–1862, *jinshi* 1835) and Zhou Tianshou (d. 1863).² Yang Renshan was noted for his courage in battle. He personally led other officers and soldiers, and on one occasion he attacked rebel agents in bloody combat. Though he was recommended for rewards and advancement, Yang firmly refused to accept.

In her biographical accounts of her grandfather's life, Yang Buwei (1889–1981), the wife of the eminent linguist Zhao Yuanren (Yuenren Chao, 1892–1982), has pointed out that Yang Renshan was not drawn to studying for the civil service examinations or joining the bureaucratic elite of his time. He even went so far as to question, in the presence of his father and the great hero of the

anti-Taiping military campaigns, Zeng Guofan (1811–1872), why Chinese should fight to save the alien Manchu dynasty. Zeng Guofan and Yang Chizao were tongnian, that is, they were fellow winners of the jinshi degree in the year 1838 and had become close friends. Concerned that Yang Renshan's seditious-sounding remarks could bring him to grief, Zeng had the young man transferred to a post in Hangzhou, where the Yang family made their temporary home in the 1850s, to be away from the battle front of that time. Later, Zeng Guofan told his eldest son, Zeng Jize (1839–1890), that Yang Renshan was an exceptional man who should be given the opportunity to serve in important capacities even though he was unwilling to enter the civil service. Yang Buwei stresses that her grandfather remained a man of intellectual independence, not only deeply interested in Western science and government, but also one who held revolutionary ideas and who covertly supported the revolutionary movement of Sun Yat-sen (Sun Yixian, 1866–1925) in the early years of the twentieth century.

Yang Buwei was twenty-two years old when her famous grandfather died in 1911. She had been very close to him and remembered intimate conversations with him over the years, as well as the experience of residing in the grounds shared with the Jinling Buddhist Press.³

After the fighting came to an end [in 1864], Yang Renshan described in a poem the desolate scene at that time, showing that the cruelties of war and the sufferings of ordinary people affected him deeply. At the same time, the seeds of his subsequent studies of Buddhism were planted in his heart. In 1862 when the Taiping Rebellion's armies gave up their hold on Anhui province, Yang Renshan was twenty-five years old. He led the Yang family back to Anhui, making their residence in Anqing, the provincial capital. There he made his first contacts with Buddhist teachings. A brief biography of Yang Renshan published in 1912 states, "Previously an elderly nun of unknown identity gave him a copy of the *Jin'gangjing* (*Vajracchedikā*; Diamond Sutra), which, on returning home, he opened and read. He felt it difficult to comprehend yet marvelously subtle. He carefully stored it away as something to be valued.⁴ Subsequently in a book store in the Anhui provincial capital he bought a copy of *Dacheng qixin lun* (*Mahāyānaśraddhotpāda śāstra*; Mahayana Treatise on the Awakening of Faith), which he placed on his desk, but he found no time to look into it.

In 1864, when Yang Renshan was twenty-seven years old, ex-

hausted from long years of stress, he had the misfortune to contract the plague and was sick for a long time. One biographical account has this record.

After his illness he took up various books but on getting into them found them to be of no interest. Then he read the *Qixin lun* (Awakening of Faith) and could not put it aside. After reading through it five times, he began to discover its profound import, and from that time he widely sought out other Buddhist writings.⁵

From that time forward, lay devotee Yang Renshan was resolutely set on his course of formal Buddhist studies. *In her Chinese autobiography (1967), Yang Buwei writes,*

*[while the family was temporarily residing in Hangzhou in the 1850s,] one day while walking about aimlessly, he saw in a peddler's sidewalk display of used books a copy of the "Mahayana Treatise on the Awakening of Faith" which he took up and began to read seriously. Later I heard that people had said grandfather had first encountered this book while at Anqing, but I do not believe that.*⁶

More emphatically, in her brief life of her grandfather (1960), she inserts a parenthetical remark: "According to one view, he had bought it in a bookstore in Anhui; that is incorrect."⁷ From that experience, she wrote elsewhere, he decided on his own to make the study of Buddhism his life work.⁸ She also stressed, "Grandfather was not the sort of person who was led by superstitious belief to take up the study of Buddhism."⁹ The English language rendering of the autobiography, *Autobiography of a Chinese Woman*, "put into English by her husband, Yuenren Chao [Zhao Yuanren]," and published in 1947, departs considerably from the Chinese text as later published in 1967 (preface dated 1966); her two recollections of her grandfather published in Chinese in 1960 and 1963, as well as the full Chinese text of her autobiography, all express her mind more directly than the 1947 English version. Note, for example, that in the English 1947 version this event is described as follows:

Grandfather would wander alone in the streets of Hangchow [Hangzhou] after office hours. One day he picked up a volume of Lengyen Ching

[Lengyan jing] or Śuranga [Śūrangama sūtra]. *He had always been interested in science, philosophy, and religion, and this Buddhist work was such a great find that he kept reading, standing in the old bookshop, quite forgetting where he was.*¹⁰

Despite such variations in place, and time, and the name of the first Buddhist work to enter his consciousness, as encountered in these and other Chinese sources, all the writings about him show that Yang Renshan was a man of the broadest interests and that he was attracted to Buddhism as one more field of intellectual endeavor, albeit the one that would dominate his life from this time forward.

In 1866 [following his father's death in 1863, which made Yang Renshan the head of the family], Lay Devotee with his entire family moved to Nanjing. *Nanjing, since March of 1853 the Taiping Rebellion's Heavenly Capital, had fallen to the Chinese imperial forces under the command of Zeng Guofan's younger brother, Zeng Guoquan (1824–1890), on 19 July 1864, leaving a demolished city awaiting the vigorous reconstruction that commenced almost immediately. Yang went there on assignment from Zeng Guofan to supervise large, government building projects.* In that same year, the Lay Devotee's first publication, *Jingtu sijing* (Four Sutras of the Pure Land School) was produced there. The appearance of this book marked the establishment of the Jinling kejingchu, the Nanjing Buddhist Press.¹¹

The Jinling Buddhist Press is China's first publisher in modern times to have been created and managed by private individuals for the purpose of engraving printing blocks, printing books from them, distributing those publications, and carrying on research, all in one unified Buddhist publishing institution. After the Jinling Buddhist Press was established, Buddhist publication activities also were established one after another at Rugao, Changshu, and Yangzhou [all in Jiangsu] and at Hangzhou [in Zhejiang].

In 1878 when Zeng Jize, was appointed envoy plenipotentiary to England and France, he invited Yang Renshan to accompany him as counsellor at the new Chinese Legation in London and later in France. The following year, in London, he first made acquaintance with Nanjō Bunryū (1849–1927), a Japanese scholar in Buddhist studies (then studying at Oxford University); they became lifelong friends, maintaining

thereafter a continuing close relationship. Lay Devotee entrusted Nanjō Bunryū to acquire in Japan and Korea writings by eminent past worthies of Sui and Tang times (sixth to tenth centuries) to send back to China, in all more than three hundred items. Among those were many that had long ceased to exist in China. Yang Renshan selected the most valuable of those to be engraved, printed, and circulated. In that way, he enabled important works of the Consciousness Only [Weishi], Three Treatises [Sanlun], Avatamsaka [Huayan, or “Garland Sutra”], Pure Land [Jingtu], and other schools of Buddhist teaching to again become known.

This aspect of Yang Renshan’s work in promoting Buddhist studies in confirmed in other sources. Kenneth K. S. Chen’s standard work, Buddhism in China: A Historical Survey, says of him:

[The] movement toward lay Buddhism was to reach its highest point during the closing years of the Ch’ing [Qing] dynasty, when the leading roles were enacted by such people as Yang Jen-shan [Yang Renshan].

...

During the T’ai-p’ing Rebellion (1851–1865) Buddhism suffered one of its most crushing blows. The T’ai-p’ing leaders, in their campaign against all idolatrous worship, wrought their greatest damage to the Buddhist sangha by their wholesale destruction of Buddhist images, libraries, and temples in all the areas which they overran. The revival of the religion after that holocaust was engineered mainly through the dedicated leadership and activities of such men as Yang Jen-shan [Yang Renshan]. With the destruction of the sutras the Chinese Buddhists found it difficult to obtain reading materials. To alleviate this shortage, Yang concluded an agreement with the Japanese Buddhist scholar Bunyiu Nanjio [Nanjō Bunryū], who had just returned from Europe, through which he could obtain from the Japanese books to take back to China for publication. He organized the Chin-ling Sutra Publishing Center [i.e. the Jinling Buddhist Press] in Nanking to print and distribute the mass of literature he thus obtained from Japan. All in all, it is estimated that during his lifetime he distributed over a million [copies of] Buddhist tracts, comprising both Hīnayāna and Mahāyāna texts. More than anyone else Yang was responsible for the revival of Buddhist literature through his publication endeavors.¹²

On the fourth day of the sixth lunar month of the twenty-third year of the Guangxu reign period [3 July 1897], Lay Devotee Yang with his entire family moved into their newly-built residence in Nanjing's Yanling Lane. This was the fourth move of the Jinling Buddhist Press.¹³ It was at that time that Yang Renshan, in consideration of the need for the Jinling Buddhist Press to have a permanent location in order to assure its future development, had purchased a piece of land of something over six *mu* near his home at Huapailou, on which he built his new residence of more than sixty rooms (*jian*).¹⁴ His mother, *née* Sun, at that time gravely ill, wanted to see the new home for herself, so even before the rooms had been painted, he had her carried half-reclining, half-sitting up in a wicker chair into the new dwellings to look around. The main entrance into this residence faced east onto Yanling Lane. The house number later added to it was Yanling Lane number 49. Over the main door were five large Chinese characters "Jinling kejingchu," and on the right side of the entrance were the four characters "*Chizhou Yangzhai*" (Residence of the Yang family of Chizhou).¹⁵

Yang Renshan gave orders that all of the printing blocks that had been engraved through the years, together with the entire printing operation, should be moved into the new place of residence. The front parts of the residences and gardens were given over to the Jinling Buddhist Press, while the rear portion became the residence of the family. Lay Devotee himself resided in a separate one-storey building in the farthest western corner of the residential garden area. In front of it was a pond, and all around it he had willows planted and gave it the name "Deep Willows Hall for Studies" (Shenliu dushutang), the name he had taken from the Tang-dynasty poem. (For a bird's-eye-view of the western end of the grounds of the Jinling Buddhist Press as it appears today, see figure 3.) This was the place where Lay Devotee made his textual studies of the Buddhist sutras, did his writing, and taught. The Deep Willows Hall was divided into three rooms—to the east was his bedroom, in the middle was his parlor, and to the west was his study. The Jinling Buddhist Press served as the entire foundation for all of Yang Renshan's Buddhist undertakings, and from the time he moved into this new setting, the engraving and printing of Buddhist texts, as well as the lecturing and teaching activities, entered into an entirely new stage. And



3. Photograph (from the south) of the western end of the grounds of Jingling Buddhist Press, showing the reconstructed Shenliutang (Hall of Deep Willows) at the center with Yang Renshan's burial site behind it, the large, two-story woodblock storage building at the rear, and two buildings to the right containing administrative offices and rooms for woodblock printing, collating, book binding, and text composition. Image reproduced from Li Jiazhen and Xiao Yongming, comp., *Jinling kejingchu* (Jinling Buddhist Press) ([Nanjing]: [Jinling kejingchu], [after 1996]), p. 2.

thus, all the Buddhist activities carried on during the final fourteen years of his life were to be inseparably linked to this Deep Willows Hall.

In the summer of 1897 Yang Renshan's mother died at the age of ninety-seven. After the family had emerged from mourning, he gathered his eldest son Yang Zixin, his second son Yang Zichao, and his fifth son Yang Fuyan [i.e. all three of his surviving sons] to meet at Deep Willows Hall to tell them about his intention that they should set up separate households, in his desire to donate the entire property at Yanling Lane to the Jinling Buddhist Press to be its permanent place of operations.

...

In the course of that perhaps surprising announcement to his sons, Yang Renshan reminded them that from the time he had first encountered the Buddhist teachings at age twenty-seven, it had been his strong desire to become a monk. Now his mother has died at an advanced age, and he himself was declining in physical strength, well past the time when he could assume the duties and discipline of monkhood. He said that the entire residential section as well as the buildings housing the Buddhist Press would become “the common property of the boundless Buddhist realm” (*shifang gongchan*) and that worldly concerns would no longer burden him. Four years later, in the spring of 1901, he convened a second meeting with the sons to have them all affix their signatures to a written record of the division of the household. Because the Buddhist Press had never operated on a for-profit basis, it had acquired debts totalling 3,810 silver taels, Yang Renshan told his three sons to divide that sum among themselves and repay it to the press out of their incomes.¹⁶

The Deep Willows Hall was not only the place where the Lay Devotee carried on his studies and his other work, it was also the place where he normally received friends and old acquaintances, as well as his students and followers. Most of those were Buddhist scholars, but there also was no lack of persons associated with the modernization movement [of Kang Youwei, 1858–1927] and members of the Revolutionary Party [of Sun Yat-sen]. Noted personages in China’s modern history such as Tan Sitong [T’an Ssu-t’ung, 1865–1898], Ouyang Jian, [1871–1943, courtesy name Jingwu], and Su Xuanying [1884–1919, courtesy name Manshu] among others, each developed a relationship with the Hall of Deep Willows.

The further discussion of Yang Renshan’s relationship with Tan Sitong can be briefly summarized here. It should be noted that Tan Sitong became a close associate of Kang Youwei and Liang Qichao (1873–1929) during the “Hundred-Days Reforms” of 1898. When that attempt to transform China into a modern constitutional monarchy collapsed, Tan was captured by the vengeful empress dowager and, with five other prominent associates, was beheaded. They became known as the Six Martyrs of 1898 (Wuxu liu junzi), that is, martyrs of Kang Youwei’s brief Hundred-Days’ Reform.¹⁷ Tan could have fled, but stayed on to be arrested, explaining that revolutions can be successful only when some are

willing to sacrifice their blood and that he was eager to contribute his blood to that great cause. Long before he became associated with the reformers, he had already established a reputation as an unconventional scion of a highly-placed official family—he was a skilled swordsman and military strategist and had traveled widely throughout China seeking new knowledge. It may well be that Tan Sitong was drawn to Yang Renshan not only to learn something about Buddhist doctrine, but also because he knew that Yang had spent a total of six years in two terms as counselor to the Chinese Legation in London, during which time Yang had traveled throughout Europe buying scientific equipment, such as maps, globes, cameras, surveying equipment, telescopes, and astronomical observation instruments, and that he had unconventional views on women’s education, the new fields of learning, and the like. Tan spent a year and a half in Nanjing, from the summer of 1896 to early in 1898, much of it in the company of Yang Renshan and notables assembled at Yang’s Deep Willows Hall for Study.¹⁸ On departing Nanjing early in 1898, Tan presented a valuable set of red-sandalwood furniture from his Nanjing residence to Yang for use in his Deep Willows Hall, as token of his respect; it remained there for many years. After Tan’s execution, the imperial government followed up on the activities of Tan and other revolutionaries, and the Yang residence at 49 Yanling Lane was thoroughly searched. Despite this, the Yang’s had many close contacts within the official establishment in Nanjing, and being forewarned, the police searches of the Yang residence turned up no evidence against them.

Tan Sitong’s studies with Yang Renshan informed him about Buddhist concepts in ways that influenced his major philosophical work, the posthumously published *Renxue* (*A Study of Benevolence*). That work was written largely in 1896 and published in 1897 during the time that Tan spent in Nanjing, as Yang’s student.¹⁹ Tan was a radical thinker whose fundamental commitment was to set people free from all kinds of bonds and restrictions, leading him to formulate a series of seven steps by which the “nets” that bound the Chinese people should be broken. He enumerated those in the following way:

First we must burst through the net of profit and emolument; then to burst through the net of [China’s] vulgar learning such as evidential scholarship and literary forms; next to burst through the net of all the world’s factional schools of learning; next to burst through the net of imperial rule; next to burst through the net of [Confucian] three bonds and five norms [of social relationships]; next to burst through the net of

Heaven; and finally to burst through the net of Buddhadharma [the laws and practices of Buddhist doctrine].²⁰

Tan Sitong was perhaps the most original and clear-minded individual involved in the reform movement of 1898. It is interesting to speculate that he may have been drawn to Yang Renshan because they shared views that Tan subsequently expressed in his seven steps for gaining human freedoms. Yang clearly agreed with several of the points listed, possibly even the last one. The tone of iconoclasm conveyed by the expressed need to break through the net of Buddhist pieties and formalities had been a feature of radical Chan-Buddhist thought in earlier centuries; as such, it may have expressed both Yang's and Tan's intuitive awareness, as men of high philosophical attainment, that the formalities of Buddhist practice can be transcended, making them irrelevant. If so, this broadens our understanding of Yang Renshan's intellectual commitment and may explain other aspects of his unconventional and modern-oriented outlook.

*The circle of visitors to Deep Willows Hall shows that Yang's followers included many who were important in the revival of Buddhism at that time. Gui Nianzu (1869–1916), alternate formal name Yi, courtesy name Bohua, was a native of present-day Jiujiang in Jiangxi province. In his youth, together with Xia Jinguan (1875–1953) of Xinjian in Jiangxi, he became a student of Pi Xirui [1850–1908, a classical scholar who favored modernizing trends advocating changes in education along Western lines].²¹ Gui thus acquired a firm foundation in classical and literary studies. After attaining the *juren* degree in the provincial examinations of 1897, Gui joined the 1898 political reform movement of Kang Youwei and Liang Qichao. . . . When the reform movement collapsed, Gui had to hide out at his Jiangxi home, his life in great danger. Subsequently, while recovering from a long and debilitating illness, he came across a copy of the *Diamond Sutra*. Studying it obsessively, he is said to have experienced enlightenment.*

Recovering from his illness, Gui Nianzu went to the Buddhist Press in Nanjing to meet Lay Devotee Yang, asking to become his student in Buddhism. Yang engaged Gui Nianzu in conversation and determined that he possessed talent for learning. Shortly thereafter, Gui returned to his home in Jiangxi but continued to correspond with Yang Renshan about issues in Buddhist learning. Subsequently, through Gui

Nianzu's introduction, Li Duanfu (dates unknown), Ouyang Jian, and Mei Guangxi (1879–1947) all became Yang Renshan's students and followers.

Concerned about Gui Nianzu's economic circumstances and knowing him to be serious in his studies, Yang Renshan wrote to him offering assistance and inviting him to come to Nanjing.

I have a friend who is willing to offer you support in the amount of six silver taels per month on condition that in addition to your continuing studies of texts of the Yinming [the Hetuvidyā school of Buddhist logic which the Chinese monk-pilgrim Xuanzang (ca. 596–ca. 664) had brought from India to China in the seventh century CE] and Weishi [the Vijñapti or Consciousness Only school of Buddhist metaphysics, also introduced into China by Xuanzang], you will spend three hours a day collating texts [for publication]. If this seems suitable, you may come to Nanjing and make your regular residence in my humble home.²²

The “friend” referred to was no doubt Yang Renshan himself. After receiving this letter, Gui Nianzu [and his wife] arrived in Nanjing early in the second month of 1902, also bringing his mother, younger sister, and younger brother's wife, in all a family of five who moved into the Buddhist Press premises.²³ . . . After two years, Gui and a younger brother went on to Japan to seek further studies in Buddhist texts and were subsequently joined by other family members.

Mei Guangxi, courtesy name Xieyun, was a native of Nanchang, Jiangxi province. In 1897 he passed the provincial examinations to become a *juren*. In 1901, on the introduction of Gui Nianzu, he went to Deep Willows Hall to meet Yang Renshan, attended Yang's lectures on the *Qixin lun* (The Awakening of Faith), and became a convert to Buddhism. In 1909 Mei completed his *Xinjing qianshi* (Elementary Commentaries on the Heart Sutra) and asked Yang to critique it. Yang's evaluation, “Xinjing qianshi tici” (Introductory Remarks on Elementary Commentary on the Heart Classic), was placed at the front of the book.²⁴ Lay Devotee Yang believed the *Xinjing* (Heart Sutra) to be succinct in language yet profound in import and knew that those who recited it were many. However, while commentaries on the sutra were numerous, it

remained a work of ancient subtlety difficult to comprehend, and for that reason Mei Guangxi's *Xinjing qianshi* (Elementary Commentaries on the Heart Sutra) provided beginning learners with a bridge of access into it.

Gao Hengsong (1872–1962), courtesy name Henian, courtesy name Yinchen was a member of a family originally from Guichi in Anhui, later generations of which moved first to Xinghua [in northern Jiangsu province] and still later to [nearby] Liuzhuang, which became their fixed residence. Among Buddhist lay devotees [associated with Yang Renshan], he is the one and only one who traveled on foot as a pilgrim to seek out all the famous Buddhist sites. Late in 1902 Gao Hengsong took up residence at the Jinling Buddhist Press and studied Buddhism with Yang Renshan. When early the following year he called on Yang Renshan at Deep Willows Hall to ask leave in order to resume his wandering pilgrim way of life, his teacher gave him advice that included this admonition: “When you go about to visit places, you must keep your eyes open. One’s learning must penetrate in order for one to gain enlightenment; one’s access must be by way of knowledge to avoid going astray. . . . To understand this is not so hard; to practice it is most difficult.”²⁵

Ouyang Jian, courtesy name Jingwu, was a native of Yihuang in Jiangxi province. In 1890 he passed the examinations for *xiucai* status [the lowest level in the civil service examinations] and then entered the Jingxun shuyuan (Jingxun Academy) to further his studies. There he was a fellow student of Gui Nianzu. Through Gui’s introduction, he became a student of Buddhism under Yang Renshan. In 1904 when Ouyang Jian was thirty-four years old, he went to Peking where, on the basis of his having been awarded senior licentiate status, he could sit for the examinations to become a tribute student (*gongsheng*). Enroute back to Jiangxi, he passed through Nanjing, where he called on Yang Renshan at the Deep Willows Hall, and after being enlightened through conversation with him, Ouyang Jian returned to his home to take charge of Zhengzhi xuetang, an academy in that place.

Su Xuanying, whose formal name originally was Yuanying and who was most commonly known by his courtesy name Manshu, was a native of Xiangshan (today’s Zhongshan) in Guangdong province. In 1907 while in Japan, he received from Chen Duxiu (1879–1939) a copy

of a work in English, which he used as his base-text for completing a work in Chinese translation which he called *Fanwen dian* (Foundations of Sanskrit) in eight *juan*. Early in 1908 he joined his name with that of Zhang Binglin (1868–1936, literary cognomen Taiyan) in issuing two documents “Jinggao sifang Fo dizi qi” (An Open Letter of Warning to Disciples of Buddha throughout the World) and “Gao zaiguan baiyi qi” (An Open Letter to Office Holders and Common People).²⁶ Within Buddhist circles these aroused considerable influence. In the same year, Yang Renshan opened, on the premises of the Jinling Buddhist Press, a school which he called the Zhihuan jingshe (Jetavana Hermitage), [where Buddhist monks and laymen studied together not only Buddhist writings but also the English and Sanskrit languages and Chinese and English literature]. Yang wrote urgently to Su Xuanying inviting him to take on the teaching responsibilities for English and Sanskrit. The school prepared to open its first classes in October, and Su arrived at the Jinling Buddhist Press on the evening of 13 September. In idle hours after his arrival, he regularly went to the Hall of Deep Willows to audit Yang Renshan’s lectures on various Buddhist sutras. He held Yang in the highest regard. In a letter to a friend, Liu Tianmei, he wrote:

While at this place, I frequently can attend the venerable Renshan’s lectures on sutra texts and find boundless pleasure in that. The venerable Renshan is more than eighty years old (actually seventy-two years of age), his body is strong, and his voice is clear and resonant. In embodying the lingering glow of our Lord Buddha, resplendent as the sun setting beyond the Yanzi Mountains, the venerable Renshan today stands alone.²⁷

Su Xuanying’s health was not good, and teaching proved to be excessively exhausting, bringing on spates of coughing up blood. He was able to teach at the Jetavana Hermitage for only a month or so, and at the beginning of December he departed.

Su Xuanying has been called a “Sino-Japanese genius.” He was born in Japan to Chinese parents and returned there to study early in the twentieth century when many Chinese began to go abroad to Japan to study, in many cases, to avoid the controls of the imperial government. Sun Yat-sen’s revolutionary party, the Tongmenghui, was formally organized in Tokyo in 1905. Zhang

Binglin, known as the “democratic classicist,” resided in Japan from 1906 until after the success of the revolution in 1911 and in Tokyo edited Sun Yat-sen’s revolutionary party newspaper, the Minbao, printed in Chinese for distribution among the thousands of Chinese students then in Japan, as well as for other overseas Chinese communities in Asia. Zhang was pre-eminent as a classical scholar and critic of the new trends in political thought. He wielded strong influence over younger Chinese students such as Su Xuanying, as well as Tan Sitong (discussed above), Kang Youwei, Liang Qichao, and Chen Duxiu. Along with many of the radical-minded intellectuals of that era, including all the persons named above, Zhang Binglin took a deep interest in Buddhism as a field of learning important for the understanding of alternatives to Confucian state orthodoxy and as a source of popular belief and ethical concepts.²⁸

In addition [to Su Xuanying], there were other members of the Tongmenghui, such as Yu Tongbo (dates unknown) and Sun Yuyun (1872–1924), who regularly came to the Deep Willows Hall to meet with Yang Renshan to increase their understanding of Buddhism.²⁹ Yu Tongbo had resided at the Jinling Buddhist Press for a long time, studying Buddhism with Yang Renshan. When Sun Yuyun returned to Nanjing from Japan in 1906 to agitate within the imperial New Army [which the revolutionaries had been able in some small measure to infiltrate], in response to the abortive revolutionary uprising at Pingxiang [in western Jiangxi] and at Liling [in the adjacent region of eastern Hunan or at nearby Liuyang], those activities became known to the authorities, and Sun Yuyun was arrested. After his arrest, his family members took refuge by hiding in the Jinling Buddhist Press, where Yang Renshan took care of them.

JINLING BUDDHIST PRESS AND YANG RENSHAN’S LEGACY

In the sixth month of 1911 Nanjing was flooded [when the Yangzi river rose following heavy rains]. Yang Renshan led all his household members out to view the flooding. The day was unusually hot, and he suffered heat stroke. His condition worsened day-by-day. At that time, his students Ouyang Jian, Mei Guangxi, Kuai Shoushu (courtesy name Ruomu, d. 1945), and others were in Nanjing.³⁰ They sought out the best physicians of their day, in Nanjing and Shanghai, practitioners of both

Western and Chinese medicine, to come to treat his illness, but his condition failed to improve.³¹ One day, he said to Kuai Shoushu who waited in respectful attendance on him:

Among the generation of my grandchildren there are several to whom you must, within the limits of your abilities, give special care and attention. The first is my third granddaughter (note: this refers to Yang Buwei), for though she is a female, her will to succeed in fact surpasses that of a man. She hopes to go abroad to study medicine in order to benefit her age. The second is my fifth grandson, whom I hope will study Sanskrit in order in the future do research on Buddhist sutras.³²

On hearing those words, Kuai Shoushu promised that he certainly would take care of that.³³

Lay Devotee, realizing that he had contracted a serious illness from which he probably would not recover, one day called Chen Yi (d. 1952) into his presence and said to him:

My illness, I fear, will not be overcome, and I therefore must entrust the Buddhist Press to others. It is my wish that Chen [Jingqing] Xi'an, Ouyang [Jian] Jingwu, and you, the three of you jointly bear that responsibility. You must write to Chen Xi'an (at that time residing in Shanghai), and you also must consult with Ouyang [Jian] Jingwu (at that time staying at the Buddhist Press) to gain their agreement.³⁴

Chen Yi and Ouyang Jian, after talking it over, accepted Yang Renshan's proposals and went together to meet with him. Yang Renshan was greatly comforted and offered some thoughtful admonitions. Then he added: "My concerns all disappear, having reverted to you three who will assume their management. I can now concentrate on the Buddha with all my heart, undisturbed by extraneous affairs."³⁵

On 2 October 1911 Yang Renshan instructed that the Buddhist Research Society should be called into emergency meeting, to be held in Nanjing on the eighth and ninth. The meeting would discuss the means to maintain and protect the Jinling Buddhist Press; receive the message that the affairs of the press had been entrusted to three persons

and follow up on that with further discussion in order to show that the society approved; and also [to learn] that Yang Renshan had resigned as director of the society and therefore to nominate and select a new director.³⁶ At that time the society's principal members lived at various places from Nanjing to Shanghai, and in the urgency of the moment it was difficult to get them all together. Chen Yi suggested postponing the meeting, but Yang Renshan countered that the date must not be postponed. In consequence, urgent letters and telephone calls went out asking that all gather at the appointed time, and by the evening of 7 October all those in Nanjing and Shanghai had assembled. They agreed to meet on the following day at two in the afternoon at Kuai Shoushu's residence in Beitingxiang (Beiting Lane). At close to noon on that day, Yang Renshan, with Chen Yi at his side to transcribe the message, gave his oral instructions about the agenda to be delivered to the meeting place. Just before leaving for the meeting place, Chen Yi went again to Yang's room to ask for further instructions. Yang said suggested that Chen get the meeting room set up somewhat early. At that time, Yang's manner and appearance were completely natural, without the least alteration. None would have guessed that at a little after three o'clock, before the meeting had ended, a person from his residence would rush to the meeting place to announce that the Lay Devotee has already gone West [i.e. to the Buddhist paradise].³⁷ The society members at the meeting room, on hearing those words, moaned in grief as they rushed back to his place. . . .

On the evening of Yang Renshan's death, the Buddhist Research Society members continued their meeting at the Kuai residence, to discuss the organization of the Jinling Buddhist Press board of directors, nominating . . . eleven persons to serve on the board. Following that, they conferred on the establishment of the board and drafted the regulations for the management of the press. In accord with the wish of Lay Devotee Yang, they stipulated the responsibilities of the three directors: Chen Jingqing would be responsible printing and circulation, Ouyang Jian would be responsible for collation of sutra texts, and Chen Yi would be in charge of relations with outside parties; when a matter involved the entire operation, the three would jointly make management decisions. At the same time, they made arrangements for adding Yu Tongbo to be

in charge of social-intercourse arrangements. On 10 October when the revolution broke out at Wuhan, Yu Tongbo went to Shanghai that same night to attend to events unfolding there, and [his planned appointment] was abandoned.

Two further items of pertinent information come from Yang Buwei and her family. The first relates to the circumstances of the Jinling Buddhist Press and Yang-family residence in Nanjing in 1936. Yang Buwei and her husband Zhao Yuanren, moved with the re-located Academia Sinica to Nanjing in 1934, expecting it would be their permanent home thereafter. By 1936 people there were gravely concerned that the menace of Japanese invasion and war would interfere with all of China's plans for the future, and in 1937 that happened. With great difficulty the Zhao family evacuated Nanjing in the fall of 1937 and did not see it again until thirty-five years later. Prior to that, in the mid-1930s Yang Buwei was dismayed that, despite the agreement reached between Yang Renshan and his three sons in 1901, discussed by Wu Yankang above, members of her generation of the Yang family were still occupying large portions of the property bequeathed to the Jinling Buddhist Press. In her brief Chinese account of her grandfather's life published in 1963, Yang Buwei wrote:

One day in 1936, having returned to live in Nanjing with my husband Zhao Yuanren [of the Division of Linguistics in the Institute of History and Philology, Academia Sinica, in Nanjing], I was discussing family matters with my various older and younger brothers and cousins [survivors among Yang Renshan's twenty-two grandchildren]. The men of our father's generation were all dead, so some of us of our generation would have to bring to fruition the wish Grandfather had in the past expressed. For although we did not have the means to continue the engraving of printing blocks, the real property should be handed over [to the press] in the hope that it might encourage others among the population who might make vows to have sutra printing-blocks made [as an act of Buddhist good works]. For if [the turnover] were delayed until the next generation, there would be no persons remaining who with their own ears had heard Grandfather's final instructions. All the assembled brothers, sisters, and cousins agreed with my proposal, but they insisted that I solemnly declare that while the [costs of making the] printing blocks had come from donations made by believers throughout the world

of Buddhism, the land and buildings had been donated as Grandfather's private property. This real property, which thus had not been passed on to his heirs, in no circumstances could be considered anyone's personal property and must, therefore, belong to the Jinling Buddhist Press in perpetuity.

In consequence, on 29 June 1936 in our home at 24 Lanjiazhuang the property deed was brought out, and Ouyang [Jian] Jingwu, Kuai Shoushu, Mei Guangxi, and Li [Yizhuo] Zhenggang all were invited to be present. [All were longstanding directors or staff members of the Jinling Buddhist Press, identified above in Wu Yankang's essay.] Everything was managed and declared, in complete accord with Grandfather's testamentary instructions and intentions. Moreover, to serve as legal evidence, my nephew Yang Shifeng [Y. R. Chao's student and colleague at the Academia Sinica in linguistic field work] recorded each person's statements on a specially prepared phonograph recording. That recording probably still exists in the archives of the Academia Sinica, but I would not know whether it still is playable. The deed documents were registered at the offices of the municipal government. In 1946, after the return of government offices following the victory in the war, Chen Yi carried out a re-registration of the documents at the municipal government. In consequence, the Jinling Buddhist Press became public property in perpetuity by my action in acknowledging a miniscule portion of the obligation I owed to Grandfather's long-cherished wishes.³⁸

Whether that action greatly benefited the Jinling Buddhist Press during the ensuing destructive years of the War of Japanese Resistance Against Japan is difficult to judge.

By the end of 1946, the Board of Trustees selected originally in 1911 had more or less ceased to exist; the only members remaining Chen Yi, Mei Guangxi, Li Yizhuo, and Pu Boxin. At that time the financial difficulties of the Jinling Buddhist Press moved steadily toward disaster, most of the residences and rooms had been rented out, and staff of the workmen and employees had been disbanded. In a few cases workmen who had been dismissed but had not yet left the premises went out every day to peddle bamboo baskets to keep themselves in food and came back in the evening to sleep. By 1948 there were more than thirty households

living in the large courtyards of the Buddhist Press. Trees had fallen and walls had collapsed; refuse was scattered everywhere. Even the iron bars on the windows of the vast storage room where the printing blocks of the sutras were kept had been sold off by some persons. The partition walls within those rooms had been taken away, and thick layers of dust had accumulated. The more than forty thousand printing blocks were scattered in disorder, and some of the blocks that had been attacked by boring insects had been taken away for use as firewood. At the very end, there was only Chen Yi alone, living in a one small room and guarding the printing blocks. His economic circumstances were so bad that it was even very difficult for him to meet his expenses for food and daily living needs, yet he still could not forget the final deathbed charge put to him by the venerable Yang Renshan. He remained all alone trying desperately to hold things together until poverty and illness combined to bring about his death on the night of 15 March 1952. In a letter sent to him in December 1948, Yang Renshan's granddaughter, Yang Buwei, wrote:

You, sir, now at this advanced age, remaining faithful to my late grandfather's personal charge to you, still try to make the best of the desperate situation. Truly, not only should the children and grandchildren of the Yang family be immeasurably grateful to you, people everywhere who value the Buddhist Press also should be extremely grateful.³⁹

In the final evaluation, it must be counted that Chen Yi labored for more than forty years, during which he made vast contributions to protecting and maintaining the Jinling Buddhist Press.

Yet, the consequences of Yang Buwei's ensuring that Yang Renshan's wishes with respect to ownership of the Jinling Buddhist Press were fulfilled were of significance thereafter and undoubtedly contributed to the recognition of its special status after the Communist government came to power in 1950. An event bearing on that issue is briefly recorded in Zhao Yuanren Nianpu (Chronological Biography of Zhao Yuanren), compiled by his second daughter Zhao Xinna and her husband, Huang Peiyun, both professors in China since the late 1940s. The following notes appear there under the year 1973. "Between 16 April and 28 May, Zhao Yuanren and his wife returned to China to reunite with family members and make visits to academic institutions." One of the events recorded

there took place on 13 May, when the Zhaos, two of their daughters and their husbands, and a few other family members and friends were invited by premier Zhou Enlai to a social meeting. Zhou's guests included Guo Moruo, head of the Chinese Academy of Social Sciences; Zhou Peiyuan, president of Beijing University; Zhao Puchu, president of the official Chinese Buddhist Association (*Zhongguo Fojiao xiehui*); and a number of linguists and other old scholar friends, as well as Dr. and Mrs. Zhao and their party.

The meeting was held in a room in the Great Hall of the People. It began a little after nine o'clock in the evening. . . . It also included a lavish midnight supper. . . . During the meeting the conversation turned to many subjects. . . . Premier Zhou was profoundly aware that paramount in Mrs. Zhao's mind on this return visit to China was her concern over the recent conditions of the Jinling Buddhist Press which had been founded by her grandfather, the lay devotee Yang Renshan. He therefore asked the president of the Chinese Buddhist Press, lay devotee Zhao Puchu, to discuss its recent circumstances. [Zhao Puchu's response was simply], "The Jinling Buddhist Press has come under the supervision of the Chinese Buddhist Association."⁴⁰

Whether Mrs. Zhao had asked urgently about the matter thereby leading to the official response offered by Zhao Puchu or whether Zhao's reply also included a factual review of matters concerning the Jinling Buddhist Press is not recorded. Zhao's single sentence, as quoted, says nothing that was not commonly known by all present. But its import under those circumstances and moreover that Premier Zhou Enlai obviously had anticipated the question and thus had Zhao Puchu present, added to the significance. These facts indicated that the government had adopted a favorable attitude toward the honored Nanjing institution, perhaps regarding it as one of the "old culture's" monuments requiring special protection during the destructive years of the Cultural Revolution (1966–1976). However that may be, the conditions at the Jinling Buddhist Press in the years following 1973 appear to have improved.⁴¹

Lay devotee Yang Renshan devoted forty-five years of his life to propagating Buddhism, editing and engraving more than twenty thousand printing blocks, printing and circulating more than a million chapters of Buddhist sutras and classical writings, engraving the blocks for 211 sutras in 1155 chapters (*juan*), and for engraving the blocks for printing

twenty-four images of Buddha and bodhisattvas, and printing and circulating more than one hundred thousand imprints of those image blocks. . . . Yang Renshan's own writings number eleven titles, and his compilations include ten large works. (For a list of these titles, see Appendix One.)

Yang Renshan exerted a huge influence on recent and contemporary China's revival of Buddhism. The eminent monk Taixu [1889–1947, who had been one of Yang Renshan's pupils] wrote in his *Zhongguo Fuoxue* (Chinese Buddhism) that Yang was: “the one figure of the greatest significance in the revival of Chinese Buddhist studies.”⁴² Taiwan scholar of Buddhism Lan Jifu has written: “Viewed from the century-long development of Buddhism, Yang Renshan is the pivotal figure in bringing about Buddhism's revival from near death to renewed life.”⁴³ Zhao Puchu [1907–2000] wrote:

For the clarification of Buddhist teachings and stimulus to the study of principles, Lay Devotee's contributions rank first. . . . Yang Renshan's writings opened up an era in the character of Buddhism's existence, allowing the source on which he drew in his writings to make the largest possible contribution to the development of Buddhism in our country in recent times.⁴⁴

Yang Renshan, in addition to his engraving of printing blocks and reprinting and circulating Buddhist texts, also trained and fostered Buddhist learning in a very large number of talented persons. Because the impact of his disciples, who exerted large influence in Buddhist circles during the Republican era, was so great, the American scholar Holmes Welch has praised Yang Renshan as the father of Buddhism in modern China. One can thus perceive the significance of his place in history.

*Although no phrase with exactly the meaning cited above has been located in the authoritative writings of the late Holmes Welch, his book The Buddhist Revival in China (1968) indeed opens with an account of Yang Wenhui (Yang Renshan) and the various aspects of his deep impact on the character of Buddhism in modern China. Welch fully acknowledges the scope and the weight of Yang's achievements. This point is reinforced by many references to Yang in other writings on Chinese Buddhism. In addition to the opinion of Kenneth K. S. Ch'en, Buddhism in China (1964), quoted above, one also could cite Wing-tsit Chan, Religious Trends in Modern China (1953), and many others.*⁴⁵

To quote from the English version of Yang Buwei's autobiography:

[Yang Renshan] made Yenling Hsiang [Yanling Lane] a meeting ground of scholars. Many even came with their families to stay at Yenling Hsiang, with its endless courtyards. There were classical scholars . . . , students of Buddhism . . . , revolutionaries . . . , and many more who came for shorter visits. Among foreigners who frequented Yanling Hsiang were . . . Timothy Richard [1845–1919], Gilbert Reid [1857–1927], and John C. Ferguson [1866–1945].⁴⁶ . . . With Richard, [Yang Renshan] was co-translator of Asvaghosa's *The Awakening of Faith*, Shanghai, 1907.⁴⁷

While any discussion of Yang could turn on that range of his contacts among Chinese and foreign personages in China, or on doctrinal issues, on Buddhist education, on his role as teacher and author, or on his affinity for the revolutionary movement in late-imperial China, our interest here must focus on his large achievements in publishing Buddhist texts. In that work, his scholarly capacities are made evident in the care with which he located and evaluated rare works deserving of reprinting, the meticulous collation and critical editing of the works he published, the excellent design and format of his publications of which the East Asian Library at Princeton holds hundreds of volumes, and the manner in which he shared in and contributed to the scholarly spheres of activity in late-nineteenth and early-twentieth century China. He truly must be credited with having created a large chapter in the recent history of the traditional Chinese book.

APPENDIX ONE: YANG WENHUI (RENSHAN)'S WRITINGS

MONOGRAPHS AND ANNOTATED TEXTS

<i>Chanjiao bian</i> (1 juan)	禪教編 (一卷)
<i>Dazong dixuan wenben lunlüe</i> (4 juan)	大宗地玄文本輪略 (四卷)
<i>Deng budeng guan zalu</i> (8 juan)	等不等觀雜錄 (八卷)
<i>Fojiao chuxue keben</i> (1 juan)	佛教初學課本 (一卷)
<i>Guanwuliangshoufo jing lüelun</i> (1 juan)	觀無量壽佛經略論 (一卷)
<i>Lun Meng fayin</i> (2 juan)	論孟發隱 (一卷)
<i>Shizong lüeshuo</i> (1 juan)	十宗略說 (一卷)
<i>Tanjing lüeshi</i> (1 juan)	壇經略釋 (一卷)

<i>Tiandiqiu tushuo</i> (1 <i>juan</i>)	天地球圖說 (一卷)
<i>Wuliangshoufo jing yuansheng jielüeshi</i> (1 <i>juan</i>)	無量壽佛經愿生揭略釋 (一卷)
<i>Yinfu Chongxu Daode Nanhua sijing fayin</i> (4 <i>juan</i>)	陰符冲虛道德南華四經發隱 (四卷)

COMPILATIONS

<i>Dacheng qixin lun shujie huibian</i>	大乘啓信論疏解匯編
<i>Dazang jiyao</i> (460 <i>zhong</i> , 3300+ <i>juan</i>)	大藏輯要 (460 種三千三百餘卷)
<i>Fojiao zhongxue guwen keben (jia, yi, bing, ding 4 bian)</i>	佛教中學古文課本 (甲乙丙丁四編)
<i>Huayan zhushu jiyao</i> (29 <i>zhong</i>)	華嚴著述集要 (29 種)
<i>Jingtu guyi shishu</i> (10 <i>zhong</i>)	淨土古佚十書 (10 種)
<i>Jingtujing lun</i> (14 <i>zhong</i>)	淨土經論 (14 種)
<i>Shishi shisan jing</i>	釋氏十三經
<i>Shishi shisan jing zhushu</i>	釋氏十三經注疏
<i>Shishi sishu</i>	釋氏四書
<i>Xianshoufa ji</i> (22 <i>zhong</i>)	賢首法集 (22 種)

NOTES

1. Liu Shengxu (723 *jinshi*), “Queti” (Without Title), in Yu Chaogang, comp. *Quan Tang shi guangxuan xinzhu jiping* (A Broad Selection from the Complete Tang Poems with New Annotations and Collected Commentaries) (Shenyang: Liaoning renmin chubanshe, 1996), vol. 5, pp. 217–218.
2. Zhang Fei was a native of Shaanxi. He was appointed governor of Jiangxi in 1842 and subsequently placed in command of defenses against the Taiping rebels at various locations in Anhui. Zhou Tianshou, from Sichuan, held a sequence of military posts responsible for defenses against the Taiping rebels. After many successes, while serving on Zhang Fei’s staff, he eventually lost his life in the unsuccessful defense of Ningguo in southern Anhui. See Zhao Erxun (1844–1927) et al., comp., *Qingshi gao* (Draft History of the Qing), 536 *juan* (Beijing: Qingshiguan, 1928), *juan* 405, p. 4a and *juan* 408, p. 4a.
3. See Yang Buwei, *Yige nüren de zizhuan* (One Woman’s Autobiography), *Zhuanji wenxue congkan* 7 (Taipei: Zhuanji wenxue chubanshe, 1967), esp. chapter 16, “Zufu” (Grandfather). This Chinese text was the basis of Buwei Yang Chao, *Autobiography of a Chinese Woman* (New York: The John Day Company, 1947), the text having been “put into English by her husband Yuenren Chao.” See also, Zhao Yang Buwei, “Xianzu Renshan gong zhi shengping” (The Life of My Late Grandfather Renshan), a brief article that appeared in a special issue of the Buddhist journal *Putishu* (*Bodhedrum*) 59 (November 1960), pp. 6–9, marking the fiftieth anniversary of the death of Yang Renshan. Although published seven years earlier than Chinese version of Yang Buwei’s autobiography, based on internal evidence, this 1960 article

appears to have been written after the Chinese text of the autobiography. For an expanded version by Yang Buwei of that brief fiftieth-anniversary biographical account, see Zhao Yang Buwei, “Wo de zufu” (My Grandfather), *Zhuanji wenxue (Biographical Literature)* 3.1 (1963), pp. 17–21. This last article appears to be the latest of Yang Buwei’s various writings on this subject and is most useful.

4. See “Yang Renshan jushi shilüe” (A Brief Biography of Lay Devotee Yang Renshan), *Foxue congbao (Collected Publications on Buddhist Studies)* 1.1 (1 October 1912), pp. 1–5. No author’s name is given there, but it is said that the writer was Pu Boxin, a member of the Foxue yanjiuhui (Association for the Study of Buddhism) and the first director of the Jinling Buddhist Press [following its formal establishment in 1911, at the time of Yang Renshan’s death].
5. See [Pu Boxin], “Yang Renshan jushi shilüe” (A Brief Biography of Lay Devotee Yang Renshan), p. 84.
6. Yang Buwei, *Yige nüren de zizhuan (One Woman’s Autobiography)* (1967), p. 84.
7. Zhao Yang Buwei, “Xianzu Renshan gong zhi shengping” (The Life of My Late Grandfather Renshan), (1960), p. 7.
8. Yang Buwei, *Yige nüren de zizhuan (One Woman’s Autobiography)* (1967), p. 84.
9. *Ibid.*, p. 83
10. Chao, Buwei Yang, *Autobiography of a Chinese Woman*, (1947), p. 85.
11. The *Jinling kejingchu changcheng* (Regulations Governing the Jinling Buddhist Press) were formulated in 1868 in open consultations by the organizers Yang Renshan, Yang Xihua, and others—in all sixteen noted lay devotees—and were put into final form by Yang Renshan. However, to state that the Jinling Buddhist Press came into being in 1866 is based on the fact that in that year Yang Renshan had blocks engraved from which he had his first Buddhist sutra, the *Jingtu sijing* (Four Sutras of the Pure Land School), printed. This Buddhist sutra collection therefore is counted the ancestral publication of the Jinling Buddhist Press, and thus the year 1866 can be taken as the initial founding date of the press. This view was proposed by the first post-Liberation director of the Jinling Buddhist Press, the lay devotee Xu Pingxuan, and has been so used since that time.
12. See Kenneth K. S. Ch’en, *Buddhism in China: A Historical Survey* (Princeton: Princeton University Press, 1964), pp. 448–449.
13. In 1866, after Yang Renshan with his entire family moved to Nanjing, they first rented for a number of years the house of Zhou Fu, courtesy name Yushan, a native of Jiande in Anhui, who had previously served as governor of Shandong province and as governor general of Jiangsu and Zhejiang provinces. That was at present-day 45–47 Changfujie (Changfu Street). In 1868 a printing-block storehouse for the Jinling Buddhist Press was set up at Beijige on Jimingshan (Jiming Hill) in Nanjing. Later, in 1874, because at that location the place for the storage of the printing blocks was coveted by others,

- Yang Renshan had all of the printing blocks moved into his residence at Changfu Street for storage. Later on, when Yang Renshan and his entire household moved to Huapailou, the entire collection of stored printing blocks was moved with them. Thus, following the establishment of the Jinling Buddhist Press in 1866, the places at which it had been set up were: Yang Renshan's residence at Changfu Street, at Beijige on Jiming Hill, his residence at Huapailou, and the new residence built in 1897 in Yanling Lane.
14. The actual measurement of the land surface is 6.265 *mu*, approximately one English acre. *This statement differs from Yang Buwei's in her Yige nüren de zizhuan (One Woman's Autobiography) (1967), p. 89, where she states that the property measured seventeen and one-half mu, and that the buildings comprised 132 rooms (jian). This statement does not appear in the English version of her autobiography. The differences remain to be clarified.*
 15. Chizhou was the prefecture in Anhui province to which their native county Shidai was subordinate.
 16. [Pu Boxin], "Yang Renshan jushi shilüe" (A Brief Biography of Lay Devotee Yang Renshan), p. 4.
 17. The other five were Lin Xu, Yang Rui, Liu Guangdi, Yang Shenxiu, and Kang Guangren.
 18. See Teng Ssu-yü's biography of Tan Sitong in Arthur W. Hummel, *Eminent Chinese of the Ch'ing Period* (Washington, D. C.: United States Government Printing Office, 1943), pp. 702–705.
 19. See Liang Qichao, *Tan Sitong zhuan* (Biography of Tan Sitong) (Beijing: Zhonghua shuju, 1981), p. 557; and Wang Kejun, *Tan Sitong* (1897; Beijing: Zhonghua shuju, 1963), p. 26. Tan Sitong's essay was written in direct response to a request from Liang Qichao relayed by Wu Yanzhou in mid-1896 that Tan submit an essay on Buddhism for publication in the Hong Kong newspaper *Minbao*. Tan finally completed his "Renxue" essay at the end of 1897.
 20. [Translator's note] The term used here is "*qunxue*," which I translate loosely as "factional schools of learning" in the sense in which it appears in the *Songshu*, the dynastic history of the brief Song dynasty (420–479 CE). See, Shen Yue, *Songshu*, 100 *juan* (Beijing: Zhonghua shuju, 1974), *juan* 17, ("Treatise on the Rites," part four), p. 470. I take this to be the *locus classicus* for this term, where it is used to refer to partisans of various schools of thought who disagreed over matters of ritual regulations. About the time when Tan Sitong was writing his *Renxue*, during the period 1896–1897, Yan Fu (1853–1921) was beginning to work on his translation of Herbert Spencer's (1820–1903) *Study of Sociology* (1873), and although Yan Fu's translation when published in 1903 used the term "*qunxue*" to translate the Spencer's title, leading to its serving for a time as the standard translation of "sociology," I do not think that Tan Sitong could have had that in mind when he used the term here. See Yan Fu, trans., *Qunxue yiyen* (Study of Sociology), by Herbert Spencer (Shanghai: Wenming shuju, 1903).

Tan's *Ren xue* is translated here from the quotation of it in Xiao Gongquan

- (Hsiao Kung-ch'üan), *Zhongguo zhengzhi sixiang shi* (History of Chinese Political Thought), 2 vols. in 1 (Taipei: Lianjing chuban shiye gongsi, 1982), pp. 759–765, esp. p. 760.
21. See Pi Xirui's biography in Hummel, *Eminent Chinese of the Qing Period*, p. 625
 22. Yang Wenhui [Renshan], "Yu Gui Bohua Nianzu shu er" (To Gui Bohua Nianzu, Second Letter), *Yang Renshan quanji* (Complete Collected Writings of Yang Renshan), ed. Zhou Jizhi (Hefei: Huangshan shushe, 2000), p. 452.
 23. The buildings in the Jingling Buddhist Press were large enough and numerous enough to allow Yang Renshan to invite his friends and students to stay there while they pursued their study of Buddhism.
 24. Mei Guangxi, *Xinjing qianshi* (Elementary Commentaries on the Heart Sutra) (Nanjing: Jinling kejingchu, 1909). Alternate title of this work is *Boruo boluomiduo xinjing qianyi* (Elementary Commentaries on the Prajñā Pāramitā Heart Sutra). For Yang Renshan's essay, see *ibid.*, pp. 1a-b. Yang Renshan's essay may also be found in *Yang Renshan quanji* (Complete Collected Writings of Yang Renshan), p. 372.
 25. See Gao Hengsong, "Jinling Jingkou zhushan youfang lüejì" (Brief Account of Travels to Various Mountains in Jinling and Jingkou), *Mingshan youfang ji* (Record of Travels to Noted Mountains), ed. Xu Zhijing (Shanghai: Foxue shuju, [1935]), *juan* 2, p. 3.
 26. For these two essays, see Su Xuanying, *Su Manshu shi wen ji* (A Collection of the Verse and Prose of Su [Xuanying] Manshu) (Shanghai: Zhongyang shudian, 1948), pp. 105–112 and pp. 113–117, respectively.
 27. Su Xuanying, *Su Manshu shuxin ji* (Collected Letters of Su [Xuanying] Manshu) (Shanghai: Zhongyang shudian, 1938), p. 20.
 28. See Holmes Welch, *The Buddhist Revival in China* (Cambridge: Harvard University Press 1968), pp. 18–19.
 29. The details of Yu Tongbo's life are not known for certain. It is known only that he was a member of the Tongmeng hui who had studied Buddhism under Yang Renshan, that he also was a member of the Buddhist Research Society (Foxue yanjiu hui), and that he died before 1914.

Sun Yuyun, courtesy name Shaohou, was a native on Shouxian, Anhui. He at one time lived at the Jinling Buddhist Press and, while there, studied Buddhism with Yang Renshan. In Japan in 1906, he joined the Tongmenghui and in that year returned to Nanjing where he was arrested and sentenced to exile for five years. He was released after the Revolution of 1911 broke out. In mid-October of 1911 the overall supervision of Anqing was turned over to him. In March of 1912 [when Yuan Shikai succeeded Sun Yat-sen as president of the new republic], Sun Yuyun was named Anhui provincial military commissioner. In July Sun Yuyun went to Beijing [today's Beijing] where he was appointed a member of the Provisional Political Conference and in November was appointed senior consultant to the Office of the President. *It is clear that Sun Yuyun, regarded as a longstanding supporter of Sun Yat-sen, had in fact defected to the camp of Yuan Shikai, who would soon make known his intention to repudiate*

- the revolution and attempt to become the new emperor of China.* In 1915 Sun Yuyun joined Yang Du (ca. 1874–1932) in promoting the Chouanhui (Peace Planning Society). In July of 1916 [following Yuan Shikai's death in June], Sun Yuyun was arrested; in March of 1918, he was granted amnesty; and in 1924 he died of an illness.
30. Kuai Shoushu, was a nephew of Kuai Liqing. He was one of Yang Renshan's student followers in Buddhism, a member of the Buddhist Research Society, and one of the first board members of the Buddhist Press. In 1926 when Mei Guangxi resigned his position as head of the press's circulation department, that post was then held by Kuai Shoushu until his death in the winter of 1945. He was fervently loyal to the work of the press as established by Yang Renshan, fully devoting his heart and his strength to it. Ouyang Jian praised him as "my dearly beloved, admired, and respected old friend." See "Yu Kuai Ruomu" (To Kuai [Shoushu] Ruomu) in *Jingwu xiaopin* ([Ouyang Jian] Jingwu's Informal Essays) in *Jingwu neiwaixue*, 31 vols. (Jiangjin, Sichuan: Zhina neixueyuan, 1941), p. 10b.
 31. Yang Buwei has written that what caused Yang Renshan's death probably was intestinal cancer, in view of his frequent attacks of intestinal upsets. See Yang Buwei, *Yige nüren de zizhuan* (One Woman's Autobiography) (1967), p. 94.
 32. *Ibid.*, p. 94.
 33. Yang Buwei has written: "As for my going abroad to study, [Kuai Shoushu] did not respond in time to be of any help, but later on when I (opened) my hospital, he came forth with some money. As for fifth younger brother, he also gave some money to help him go to Japan, but fifth younger brother himself did not go. All in all, Kuai [Shoushu] Ruomu must be considered to have failed to live up to his responsibilities." See Yang Buwei, *ibid.*, p. 94.
 34. See Chen Yi, "Jinling kejingchu zhi guoqu yu jianglai" (The Past and the Future of the Buddhist Press), *Jinling kejingchu lishi ziliao dianzhai* (Nanjing: Jinling kejingchu, 1946), p. 104. Chen Yi, courtesy name Yifu, was a native of Zhenjiang in Jiangsu. He was a disciple of Yang Renshan. From the year 1911, after Yang Renshan's demise, at the press he held the post of director of the social relations department, and beginning in the winter of 1947 he also concurrently served as director of the circulation department.
- Chen Jingqing, courtesy name Xi'an, a native of Shidai county in Anhui, was a disciple of Yang Renshan. Yang wrote to a friend in Japan, "Chen Jingqing . . . is a colleague here at my humble place in the editing of sutras." See Yang Renshan, "Yu Riben Dingtian shu" (Letter to Machida in Japan), *Yang Renshan quanji* (Complete Collected Writings of Yang Renshan), p. 512. Yang Buwei wrote that Chen Jingqing had at one time served as Yang Renshan's family tutor for his grandchildren. In 1911 when Yang Renshan died, he left a will stipulating that Chen Jingqing, together with Ouyang Jian and Chen Yi should be responsible for the affairs of the Jinling Buddhist Press and that Chen Jingqing should serve as the director of circulation. See See Yang Buwei, *Yige nüren de zizhuan* (One Woman's Autobiography) (1967), pp. 27, 94. In fact, the work of the Jinling Buddhist Press was under Chen

- Jingqing's general charge all the way until 1919 when in July of that year he died.
35. Chen Yi, "Jinling kejingchu zhi guoqu yu jianglai" (The Past and the Future of the Buddhist Press), p. 104.
 36. After Yang Renshan's death the Buddhist Research Society failed to elect a new director, and in the absence of this structure the society simply fell apart.
 37. Lay devotee Yang Renshan died on the seventeenth day of the eighth month of the third year of the Xuantong reign (8 October 1911 by the Western calendar), and two days later (10 October) the Chinese revolution of 1911 broke out. Before his death, Yang Renshan already knew that the nation was about to descend into great disorder and therefore left word to his family that his funeral must be conducted in the simplest and quickest manner with none of the usual ritual mourning practices. Moreover, he wanted all his family to depart Nanjing in the shortest possible time, while he himself wished to remain near the sutra workrooms and the printing-block storage rooms. He stipulated that wherever the printing blocks were, so should his grave be located. See Yang Buwei, *Yige nüren de zizhuan* (One Woman's Autobiography) (1967), pp. 94–97.
 38. See Zhao Yang Buwei, "Wode zufu" (My Grandfather), *Zhuanji wenxue* (*Biographical Literature*) 3.1 (1963), p. 21.
 39. See *Jinling kejingchu lishi ziliao diandi* (Droplets of Reference Materials on the History of the Jinling Buddhist Press) (Nanjing: Jinling kejingchu, 1965), vol. 3, p. 30.
 40. Zhao Xinna and Huang Peiyun, comp. *Zhao Yuanren nianpu* (Chronological Biography of Zhao Yuanren) (Beijing: Shangwu yinshuguan, 1998), pp. 482–483. The official Buddhist organization established early in the 1950s was called Zhongguo Fojiao xiehui, literally "Chinese Buddhist Cooperative Association" but usually is translated "Chinese Buddhist Association." Somewhat confusing is the fact that the name of one major Buddhist association during the Republican era, the Zhongguo Fojiao hui, also is usually translated "Chinese Buddhist Association."
 41. That is borne out by this journal's editor, who has visited the premises on four occasions in recent years, when she was warmly welcomed by Wu Yankang, met with other staff members, and walked through the grounds taking photographs that show how the Yang-family estate looks today. In short, the Jinling Buddhist Press clearly has been granted a reprieve, and its prospects look bright.
 42. Taixu, *Zhongguo Fuoxue* (Chinese Buddhism), in *Taixu dashi quanshu* (Complete Works of Great Master Taixu), third printing, vol. 3 (Taibei: Taixu dashi quanshu yingyin weihuanhui, 1980), p. 745.
 43. Lan Jifu, "Yang Renshan yu xiandai Zhongguo Fojiao" (Yang Renshan and Contemporary Chinese Buddhism), *Huagang foxue xuebao* (*Huagang Buddhist Journal*) 3 (August 1972), p. 112.
 44. Zhao Puchu, "Jinling kejingchu chongyin jingshu tuxiang lüejì" (A Brief Account of the Jinling Buddhist Press's Reprinting of Sutras and Images)

- (1981), p. 1b. This essay was printed as an introductory explanation at the beginning of all works published by the Jinling Buddhist Press in 1981 to mark the second revival of the press's operations. Zhao Puchu was for many years the president of the official Chinese Buddhist Association which in 1981 founded the journal *Fayin (The Voice of Dharma)*. The article by Wu Yankang used as the basis for the present translation appeared in *Fayin (The Voice of Dharma)*, 2 (2001), pp. 29–34.
45. For Welch, see note 28 above. For Kenneth K. S. Ch'en, see note 12 above. For Wing-tsit Chan, see *Religious Trends in Modern China* (New York: Columbia University Press, 1953).
46. Timothy Richard was a British missionary, and Gilbert Reid was an American missionary and newspaper correspondent. John C. Ferguson was an American missionary who founded important institutions of higher learning, including Nanjing University, Jiaotong University in Shanghai, and Yanjing University in Beijing. He frequently spent long visits in Nanjing in the last decades of the Qing dynasty. For this collaborative translation, see *Aśvaghōṣa, The Awakening of Faith in the Mahayana Doctrine, the New Buddhism*, trans. by Timothy Richard in 1894 (Shanghai: Christian Literature Society, 1907).
47. Chao, Buwei Yang, *Autobiography of a Chinese Woman* (1947), p. 88.

GLOSSARY

Anqing 安慶	<i>Dacheng qixin lun</i> 大乘起信論
Beijige 北極閣	<i>Fanwen dian</i> 梵文典
Beiping 北平	<i>Fayin</i> 法音
Beitingxiang 碑亭巷	<i>Foxue congbao</i> 佛學叢報
Bohua 伯華	Foxue yanjiuhui 佛學研究會
<i>Boruo boluomiduo xinjing qianyi</i> 般若菠蘿	Gao Hengsong 高恒松
蜜多心經淺義	Gao zaiguan baiyi qi 告宰官白衣啓
Changfujie 常府街	gongsheng 貢生
Changshu 常熟	Guichi 貴池
Chen Duxiu 陳獨秀	Gui Nianzu 桂念祖
Chen Jingqing 陳鏡清	Guo Mojuo 郭沫若
Chen Yi 陳義	Hangzhou 杭州
Chizhou 池州	Henian 鶴年
Chizhou Yangzhai 池州楊宅	Huang Peiyun 黃培雲
chou 丑	Huapailou 花牌樓
Chouanhui 籌安會	Huayan 華嚴

- jian 間
 Jiande 建德
 Jimingshan 雞鳴山
Jin'gangjing 金剛經
 Jinggao sifang Fo dizi qi 儆告十方佛
 弟子啓
 Jingtū 淨土
Jingtū sijing 淨土四經
 Jingwu 竟無
Jingwu xiaopin 竟無小品
 Jingxun shuyuan 經訓書院
Jinling Jingkou zhushan youfang lueji
 金陵京口諸山遊訪略記
 Jinling kejingchu 金陵刻經處
 Jinling kejingchu congryn jingshu tuxiang
 lueji 金陵刻經處重印圖像略記
 Jinling kejingchu zhangcheng 金陵刻經
 處章程
 jinshi 進士
 Jiujiang 九江
 juan 卷
 juren 舉人
 jushi 居士
 Kaiyuan 開元
 Kang Guangren 康廣仁
 Kang Youwei 康有為
 Kuai Liqing 蒯禮卿
 Kuai Shoushu 蒯壽樞
 Lanjiazhuang 藍家莊
 Lan Jifu 藍吉富
Lengyan jing 楞嚴經
 li 里
 Liang Qichao 梁起超
 Li Duanfu 黎端甫
 Liling 醴陵
 Lin Xu 林旭
 Liu Guangdi 劉光第
 Liu Shenxu 劉沓虛
 Liu Tianmei 劉天梅
 Liuyang 瀏陽
 Liuzhuang 劉莊
 Li Yizhuo 李翊灼
 Manshu 曼殊
 Mei Guangxi 梅光羲
Minbao 民報
Mingshan fangyou ji 名山訪遊記
 mu 畝
 Nanchang 南昌
 Nanjō Bunryū 南條文雄
 Ningguo 寧國
 Ouyang Jian 歐陽漸
 Pingxiang 萍鄉
 Pi Xirui 皮錫瑞
 Puan xiansheng 樸庵先生
 Pu Boxin 濮伯欣
Putishu 菩提樹
Qingshi gao 清史稿
Qixin lun 起信論
 Queti 闕題
 qunxue 群學
Qunxue yuyan 群學肄言
 Ranglingshan 穰嶺
 Renshan 仁山
 Renshan jushi 仁山居士
 Renxue 仁學
 Ruomu 若木
 Rugao 如臯
 Sanlun 三論

- Shaohou 少侯
 Shen Yue 沈約
 Shenliu dashi 深柳大師
 Shenliu dashi yu Shenliutang 深柳大師
 與深柳堂
 Shenliu dushutang 深柳讀書堂
 Shidai 石埭
 shifang gongchan 十方公產
 Shitai 石臺
 Shouxian 壽縣
 Songshu 宋書
 Su Manshu shiwen ji 蘇曼殊詩文集
 Su Manshu shuxin ji 蘇曼殊書信集
 Sun 孫
 Sun Yixian (Sun Yat-sen) 孫逸仙
 Sun Yuyun 孫毓筠
 Su Xuanying 蘇玄瑛
 Taiping 太平
 Taixu 太虛
 Taiyan 太炎
 Tan Sitong 譚嗣同
 Tan Sitong 譚嗣同
 Tan Sitong zhuan 譚嗣同傳
 Tongmenghui 同盟會
 tongnian 同年
 Wang Kejun 王克駿
 Weishi 唯識
 Wo de zufu 我的祖父
 Wuchang 武昌
 Wuhan 武漢
 Wuxu liu junzi 戊戌六君子
 Wu Yankang 武延康
 Wu Yanzhou 吳雁舟
 Xia Jingguan 夏敬觀
 Xi'an 樺庵
 Xiangshan 香山
 Xianmen xiang shanlu / Shenliu dushutang
 閑門向山路 / 深柳讀書堂
 Xianzu Renshan gong zhi shengping
 先祖仁山公之生平
 Xiao Gongquan (Hsiao Kung-ch'üan)
 蕭公權
 Xieyun 擷芸
 Xinghua 興化
 Xinjian 新建
 Xinjing 心經
 Xinjing qianshi 心經淺釋
 Xinjing qianshi tici 心經淺釋題詞
 xiucai 秀才
 Xuanzang 玄藏
 Xu Pingxuan 徐平軒
 Yan Fu 嚴復
 Yang 楊
 Yang Buwei 楊步偉
 Yang Chizao 楊摛藻
 Yang Du 楊度
 Yang Fuyan 楊福嚴
 Yangjiacun 楊家村
 Yang Renshan 楊仁山
 Yang Renshan jushi shilüe 楊仁山居士
 事略
 Yang Renshan yu Jinling kejingchu
 楊仁山與金陵刻經處
 Yang Rui 楊銳
 Yang Shenxiu 楊深秀
 Yang Shifeng 楊時逢
 Yang Wenhui 楊文會
 Yang Xihua 楊西華

- Yangzhou 揚州
 Yang Zichao 楊自超
 Yang Zixin 楊自新
 Yanlingxiang 延齡巷
 Yanzi 崦嵫
 Yi 亦
 Yifu 宜甫
 Yige nüren de zizhuan 一個女人的自傳
 Yihuang 宜黃
 Yinchen 隱塵
 Yinming 因明
 Yuan Shikai 袁世凱
 Yuanying 元瑛
 Yu Gui Bohua Nianzu shu er 與桂伯華
 念祖書二
 Yu Kuai Ruomu 與蒯若木
 Yu Riben Dingtian shu 與日本丁田書
 Yushan 玉山
 Yu Tongbo 余同伯
 Zeng Guofan 曾國藩
 Zeng Guoquan 曾國荃
 Zeng Jize 曾紀澤
 Zhang Binglin 章炳麟
 Zhang Fei 張芾
 Zhao Erxun 趙爾巽
 Zhao Puchu 趙僕初
 Zhao Xinna 趙新那
 Zhao Yuanren 趙元任
Zhao Yuanren nianpu 趙元任年譜
 Zhenggang 證剛 (正剛, 政剛, 正罡)
 Zhengzhi xuetang 正志學堂
 Zhenjiang 鎮江
 Zhihuan jingshe 祇洹精舍
 Zhongguo Fojiao hui 中國佛教會
 Zhongguo Fojiao xiehui 中國佛教協會
Zhongguo Foxue 中國佛學
Zhongguo zhengzhi sixiang shi 中國政治
 思想史
 Zhongshan 中山
 Zhou Enlai 周恩來
 Zhou Fu 周馥
 Zhou Peiyuan 周培源
 Zhou Tianshou 周天受
Zhuanji wenxue 傳記文學
 Zufu 祖父

Yang Renshan and the Jinling Buddhist Press

WU YANKANG

TRANSLATED BY NANCY NORTON TOMASKO

Jinling kejingchu (Jinling Buddhist Press) was established in China in 1866 (the fifth year of the Tongzhi reign, 1862–1874) as an organization for the publication and distribution of woodblock-printed Buddhist texts and in the latter years of the Qing dynasty (1644–1911) garnered high acclaim in China and abroad. The Jinling Buddhist Press was the first Buddhist Publishing house established in China in modern times and the first to have been created and managed by private individuals for the purpose of acquiring and engraving printing blocks, printing books from them, distributing those publications, and carrying on research, all in one unified Buddhist publishing institution. After the Jinling Buddhist Press was established, Buddhist publication activities were also established one after another in such places as Rugao [Jiangsu], at Hangzhou [Zhejiang], at Changshu [Jiangsu] and at Yangzhou [Jiangsu]. The texts published by the Jinling Buddhist Press were known for being selected with great care, purity and correctness of content, strict textual collation, clarity of page layout, characters of a size pleasant to the eye, and text papers of a very high quality. These publications earned a very high reputation and came to be known as “Jinling editions” (*Jinling ben*).

THE FOUNDER AND THE FOUNDING OF THE
JINLING BUDDHIST PRESS

The man who established the Jinling Buddhist Press, Yang Wenhui (1837–1911), whose courtesy name was Renshan and who was a native of Shidai county in Anhui, can be counted founder of the revival of Buddhism in China at the end of the Qing dynasty.¹ Although Yang Wenhui demonstrated his intelligence early on and throughout his life delighted in reading books on a very wide range of scholarly topics, he never took the civil service examinations in preparation for a career as an official.² In 1863 his father died of illness, and the following year Yang Renshan himself contracted the plague. After his recovery he read a text entitled *Dacheng qixin lun* (*Mahāyānaśraddhotpāda śāstra*; Mahayana Treatise on the Awakening of Faith), which he could not put aside and, on reading it through many times, began to discover its profound import. From that time, he widely sought out Buddhist writings and engaged in a study of Buddhism.

In the fourth year of the Tongzhi reign (1865), Yang Renshan went for the first time to Nanjing where he purchased several works on Buddhism. The following year he moved to Nanjing to work in the reconstruction of this city ravaged by ten years of destruction during the Taiping Rebellion, supervising large construction projects in Jiangning. These years of war in the Jiangnan region resulted in the wide-scale destruction of cultural materials of all sorts so that even the most commonly known Buddhist texts were nearly impossible to find. Yang Renshan frequently associated with a like-minded colleague Wang Meishu (dates unknown), an ardent student of Buddhism, and with friends such as Wei Gangji (dates unknown), Zhao Huifu (1832–1893), Liu Kaisheng (1846 *juren*), Zhang Puzhai (dates unknown), and Cao Jingchu (dates unknown) with whom he discussed ways to foster the spread of Buddhism.³ Yang Renshan held that in an age when Buddhism is in decline, it was only through the broad dissemination of Buddhist texts that widespread salvation of mankind was possible, which belief prompted his establishing the Jinling Buddhist Press in 1866. The appearance of *Jingtu sijing* (Four Sutras of the Pure Land School) marked the establishment of Jinling Buddhist Press. Yang Renshan invited ten like-minded men to

draft bylaws and solicited contributions to publish the corpus of Buddhist literature. Money for operational expenses came from monthly contributions from donors and from contributions solicited by volunteers sent out into the public. At the beginning of its operations, the press employed one designer and scribe, seven block carvers, one chief monk, and two persons to take care of the incense burners and offerings. Yang Renshan is said to have spent his days managing the work of the press and his nights in earnest study of Buddhism, collating texts, chanting, and meditation before retiring late in the night.⁴

After Yang Renshan moved his entire family to Nanjing in 1866, for an extended period of time he rented a residence owned by one Zhou Fu (1837–1921), located at what today is 45–47 Changfujie (Changfu Street) in Nanjing and arranged for the printing blocks carved for press publications to be stored at Beijige on Jimingshan (Jiming Hill).⁵ In 1874, because someone coveted the place used for the storage of the printing blocks and a dispute ensued, Yang Renshan had all of the printing blocks moved into his residence at Changfu Street. Later on, when he and his entire household moved to Huapailou, the entire collection of stored printing blocks was moved with them.⁶

At the same time he was actively engaged in the study of Buddhism and publishing Buddhist texts, Yang Renshan expended great effort to collect Buddhist texts and the classics of Confucianism. In 1874 he went to Suzhou to Dongting xishan (Xishan Island in Dongting Lake) in search of old printing blocks for Buddhist texts. And again in 1881 he went to Suzhou in search of a place in which to establish a storehouse for printing blocks, locating an ideal plot at Xiangxuehai on Yuanmushan (Yuanmu Hill), however he was not able to arrange to make the purchase. Yang Renshan himself was an ardent book collector, but because no catalogue of his collection survives, the precise size of his collection is not known. Based on the number of known items, the total number of titles certainly must have been very large. In 1952 the Jinling Buddhist Press organized Yang Renshan's private collection of books, and despite the chaos of numerous wars and the loss of a majority of the works, there remained more than one thousand six hundred forty titles. These included more than five hundred ninety titles that were Ming-dynasty (1368–1644) editions of sacred texts, more than three hundred twenty

woodblock-printed works from the Japanese Tripitaka that bore Yang Renshan's own hand-written collation notes and textual annotations, and more than twenty palace editions from the Yongzheng era (1723–1735) of the Qing dynasty. In addition he had an incomplete set of the small-character Japanese edition of the Tripitaka and an incomplete set of the Japanese *Dai Nihon zoku zōkyō* (*Da Riben xu zangjing*; Expanded Buddhist Tripitaka). Those who knew Yang Renshan recall that he was very orderly in the way he handled matters, for example in the way he carefully preserved correspondence exchanged with friends and a very large collection of photographs (Yang Renshan was very fond of taking photographs). These letters and photographs, which filled several wooden trunks, were preserved up until just before the War of Resistance Against Japan but subsequently were lost.⁷

In 1878 Yang Renshan accompanied Zeng Jize (1839–1890), who had been appointed envoy plenipotentiary, to England and France.⁸ In the British Museum when Yang Renshan saw Buddhist texts that were no longer extant in China, he was greatly moved, and his resolve to carve and print Buddhist texts to spread the faith grew even stronger. In London he met Nanjō Bunryū (1849–1927), a Japanese scholar of Buddhism then studying Sanskrit at Oxford University.⁹ Their discussions on Buddhist issues led to the formation of a fast friendship based on their common interests. That year Nanjō Bunryū first presented Yang Renshan with a Sanskrit text *Mahāmegha sūtra* (*Dayun lun qingyu jing*; Sutra of the Wheel of the Great Cloud Petitioning for Rain)—this exemplar is today no longer extant—and thereafter the two frequently exchanged texts from the Buddhist canon.

When Yang Renshan returned to China, he relied on Nanjō Bunryū to acquire in Japan and Korea writings by eminent past worthies, in all approximately three hundred items (among those, many that had ceased to exist in China). Of those works, today 190 titles in 860 volumes (*ce*) are extant, and with the exception of a few lead movable-type editions and a few manuscript-copied titles, most are woodblock-printed editions. One of these works, a lead-type edition of the seventeenth-century Chinese monk Zhixu's commentary work *Shisho Gūeki kai* (*Sishu Ouyi jie*; Ouyi [Zhixu]'s Annotations on the Four Books), contains a preface written in 1893 by Nanjō Bunryū.

Last year on behalf of my teacher I wrote to Yang Renshan at Jingling Buddhist Press, and Yang asked me to present this book to my teacher Ten years prior to this when I was in England, I first met Yang, who was at that time on the staff of the Chinese Legation and who identified himself as a Buddhist adherent. A letter he sent to me said this:

The project to raise funds for publication of the entire Buddhist Tripitaka . . . over the past thirteen years has already seen the completion of over two thousand *juan*. . . . I estimate that the printing of the entire corpus might be completed in ten years or, then again, maybe in twenty years, but that is still difficult to determine. . . . Since we have not received any huge grant from the government, we are forced to “gather scraps to make a garment” (*jiye chengqiu*), carving blocks as the contributions arrive and accomplishing things little by little. . . .

Below the title on the first page of the first *juan* of two of Yang’s recent publications *Liumiao famen* and *Ru lengjia xin xuan yi* is this notation: This work was no longer extant in China and has been acquired from Japan (*Cijuan Zhongtu shichuan, dezi Riben*).¹⁰

Worth noting is that at that time Japan also needed help in acquiring commentary editions of sacred Buddhist works and works on esoteric teachings. Yang Renshan assisted the Nihon Zōkyō Shoin in its compilation of the *Dai Nihon zoku zōkyō* (*Da Riben xu zangjing*, Expanded Buddhist Tripitaka) by searching widely and gathering several tens of titles for the Nihon Zōkyō Shoin and Nanjō Bunryū.¹¹ Nakano Tatsue (1871–1934), the editor of the *Dai Nihon zoku zōkyō*, has written:

Originally it was through the introduction of Professor Nanjō that we asked Yang Renshan of Jinling to search for esoteric works, and then, too, not long afterward we became acquainted with Shiding, the master of the Devadatta School of Chan Buddhism in residence at Lushansi (Lushan Temple) in Jiangning; we have exchanged letters an untold number of times. Both of

these gentlemen delight in this project, sometimes themselves searching out texts and sometimes sending others to look for materials, in order to gather works not included in the bibliography [of works in the known Buddhist canon] and, over time, on several tens of occasions have sent us their finds of unusual items. It is of great fortune that most have been Buddhist texts from the Ming and Qing dynasties. Each time I receive a text, I am extremely happy, as though I had received a treasured jade, and offer prayers, burn incense, and chant, unable to put it down, and even if it was the shortest moth-eaten piece, each was incorporated into the collection.¹²

Nanjō Bunryū in his preface to this work has written, that he “had written letters to lay devotee Yang Renshan of Jinling Buddhist Press and that Lay Devotee rather delighted in this project, gathering works not included in the Tripitaka and, as well, unpublished titles, which, perhaps more than ten times, he mailed to us to supplement our resources.”¹³ The carving and printing of Buddhist texts by the Jinling Buddhist Press and the Nihon Zōkyō Shoin’s publication of the *Buddhist Tripitaka* and the *Expanded Tripitaka*, respectively, are major accomplishments in the history of Buddhism in these two countries, and the way in which scholars in China and Japan engaged in earnest and intimate cooperation and exchange is a fine chapter in the history of modern cultural exchange between China and Japan. Yang Renshan also contributed financially to the publication of the Expanded Tripitaka, and his name appears in the published work as the first in the list of contributors.

In 1897 Yang Renshan built a home in the northern part of Jinling on Yanlingxiang (Yanlingxiang Lane). The new residence stood on a plot of more than six *mu* and had more than sixty rooms. Yang Renshan’s quarters were in the farthest western corner of the residential garden area. In front of it was a pond, and all around it he had willows planted and gave it the name Shenliu dushutang (Deep Willows Hall for Studies) or simply Shenliutang (Deep Willows Hall), the name he had taken from a poem by the Tang-dynasty poet Liu Shenxu (723 *jinshi*).¹⁴ From this scholars gave him the name “Shenliu dashi” (Revered Master Deep Willows).¹⁵ This was the place where Yang Renshan made his textual studies of the Buddhist sutras, did his writing, and taught. The Deep

Willows Hall was divided into three rooms—to the east was his bedroom, in the middle was his parlor, and to the west was his study. In the summer of this year, Yang Renshan's mother *née* Sun died, and after three years when the family emerged from mourning, Yang Renshan gathered his three surviving sons and told them the following:

From the time that I encountered Buddhist teachings, I have wanted to become a monk, but because my elderly mother was still alive, it was not possible to fulfill my desire. Now, my elderly mother has lived out her life, and because I myself am in declining physical health, I cannot carry out my desire to renounce the world. All of you are fully mature and have long lives ahead of you; it is time you each developed a plan to support yourselves and live separately. All of the buildings [in this residence] will become “the common property of the boundless Buddhist realm” (*shifang gongchan*) so that from hence forth worldly concerns will no longer burden me.¹⁶

In 1901, he convened a second meeting with the sons to have them each affix his signature to a written record of the division of the household, which stipulated that the more than sixty rooms in the residential complex and the more than six *mu* of land all would be donated to the Jinling Buddhist Press to be used in perpetuity as a place for the publication of Buddhist texts. Further he instructed his sons to divide the debt that the press had accumulated over the years among themselves and repay that debt to the press. This spirit of sacrifice is certainly admirable.

TEXTS PUBLISHED BY THE JINLING BUDDHIST PRESS

The Jinling Buddhist Press, under the direction of Yang Renshan, contributed greatly to the elevation of Buddhist culture and to the revival of Chinese Buddhism. Buddhist texts printed at and distributed by the press came to be known among Buddhist adherents everywhere as “Jinling editions” (*Jinling ben*), which the eminent monk Taixu (1889–1947) once said were the finest editions of these works.¹⁷

Many of the Jinling editions are works that had ceased to be in existence in China. In the Tang dynasty (618–907) from the time Buddhism was banned by the emperor Wuzong (r. 841–846) through the

chaos at the close of the dynasty, many Buddhist works were lost. Cognizant of this, Yang Renshan search widely for lost works on Chinese Buddhism, selecting the most important to be carved, printed, and circulated. As mentioned above, with the assistance of Nanjō Bunryū, he gradually acquired from Japan writings by eminent past worthies of Sui and Tang times (sixth to tenth centuries) to send back to China, including such titles as *Zhonglun shu* (*Madhyamaka śāstra*), *Bailun shu*, *Weishi shuji*, *Yinming lunshu*, and *Huayan lüece* and from Korea he acquired *Huayan sanmei zhang*. Among those were many that were no longer extant in China. The engraving, printing, and circulation of these texts enabled important teachings of the Three Treatises (Sanlun), Dharmalaksana (Cien or Faxiang), Avataṃsaka (Huayan), and other schools of Buddhist teaching to again become known, giving later adherents a means to pursue their inquiry and causing a revival of the study of philosophical principles.

The editions of works published by the Jinling Buddhist Press all were selected with great care, and the texts collated painstakingly. Yang Renshan acquired a complete set of the small-character Tripitaka (*xiaozi zang* or *suoshua zang*) and read it thoroughly.¹⁸ He divided the texts under consideration for publication into three categories—those that must be published, those that could be published, and those that would not be published. He further divided the texts belonging to last category into “three unpublishable types” (*san buke*), that is, those containing spurious material, those whose literary merit was debased, and texts on divination.¹⁹ Yang Renshan wrote to a friend:

My humble aspiration and great hope is for the Jinling Buddhist Press to carve blocks for and to publish the entire Tripitaka, working to ensure that the collation and printing both are done with the utmost of precision and care in order to not mislead scholars (that is, with poorly edited and produced editions). This press will not work to produce books in cooperation with any other organization that engraves works of low quality and at will irresponsibly puts such into circulation.²⁰

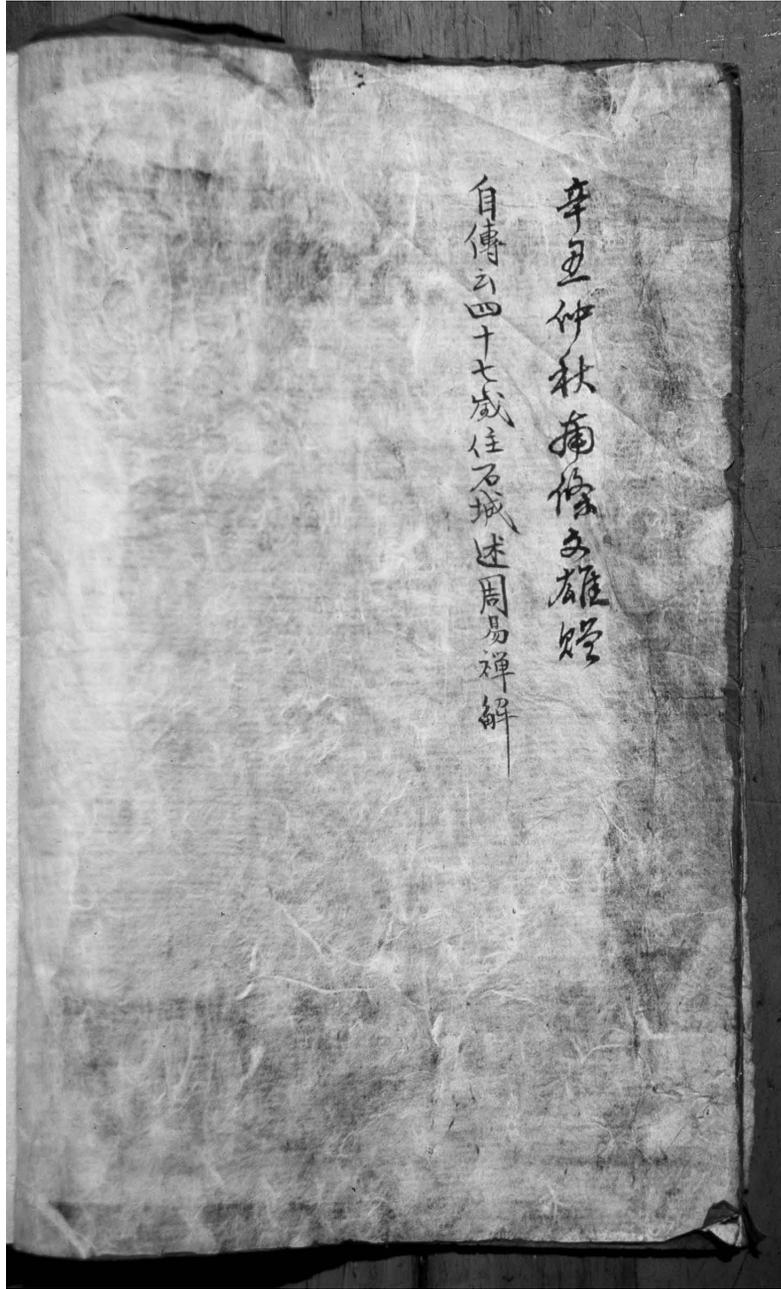
Yang Renshan gave his heart and life’s blood, exerting every mental and physical effort to complete this tremendous Buddhist cultural enterprise. Late in his life when he saw that the Japanese reprint edition of the *Zoku*

zōkyō, in all more than ten thousand *juan*, gave the appearance of being rather mixed and lacking purity, he made a careful selection of the texts according to standards of pure orthodoxy, which resulted in the list *Dazang jiyao* (Essential Works of the Tripitaka.)²¹ This list, which included entries for 460 essential texts from the Tripitaka, a total of more than three thousand three hundred *juan*, was compiled in preparation for a systematic carving of the blocks for and printing of the texts.

There is today no way to determine specifically which of the works engraved and printed by the press were collated and verified by Yang Renshan himself; however, we can say for certain that it was no small number of works. For example, from a letter dated the eighth day of the second month of 1879 that Yang Renshan wrote from Paris to his second son Yang Zichao (Xiangqing; dates unknown), we learn that when he went to England and France to work in the Chinese Legation, he carried with him such texts as *Liudu jijing* to collate and punctuate while abroad.²² Another example is the work *Zhouyi Chan jie* (A Chan Explication of the *Zhouyi*) in ten *juan*, later published in 1915 by the Jinling Buddhist Press. This text was based on a 1728 Japanese edition *Shūeki Zenge* (variously *Shūeki Zenkai*) with the same title. Today this Japanese source text is still extant, and on the paper lining the front cover, written in Yang Renshan's own hand is a line of characters that reads, "Presented in mid-autumn 1901 by Nanjō Bunryū."²³ The entire text had been punctuated in red and black ink by Yang Renshan himself. Even today the red and black ink is brilliant in color and strongly fragrant. (See figures 1a and 1b.)

In the past when various publishing houses carved blocks for Buddhist texts, for the most part they simply replicated a text on hand, so that not only were incorrect characters numerous and the collation careless, but often the body of the text was published separately from the commentaries, and no phrase markings were added, making study of the texts very difficult. In blocks carved by the Jinling Buddhist Press, the text and its commentaries are kept together, phrasing and critical marks are added, section divisions are marked, and because each text is meticulously collated, there are very few errors. These practices afford readers a great convenience, enabling them to avoid the annoyance of searching for explications of the text and of guessing at how to phrase the text.

Blocks for Jinling editions are carved with great skill. Old editions



1A. Lining of front cover of the Japanese work *Shūeki Zenge* (variously *Shūeki Zenkai*. *Zhouyi Chan jie*; A Chan Explication of the *Zhouyi*) (Kyōto: Umemura Saburobē, 1728) bearing an inscription in Yang Renshan's own hand. First column on the right reads "Presented in mid-autumn 1901 by Nanjō Bunryū."

周易禪解卷第一

北天目道人滿益智旭著

上經之一

六十四卦皆伏羲所畫夏經以艮居首名曰連山
商經以坤居首名曰歸藏各有繇辭以斷吉凶文
王囚羑里時繫今彖辭以乾坤二卦居首名之曰
易周公被流言時復繫爻辭孔子又爲之傳以輔
翌之故名周易古本文王周公彖爻二辭自分上
下兩經孔子則有上經彖傳下經象傳上經象傳

1B. Shūeki Zenge (variously Shūeki Zenkai. Zhouyi Chan jie; A Chan Explication of the Zhouyi), kan 1, p. 1a, showing punctuation marks and upper marginalia written in red ink by Yang Renshan.

bound either “leaf book” (*fance*) format and “rectangular format” (*fangce*) were rather large and clumsy to open for reading. To facilitate the reading and study of texts, all of the editions published at the Jinling Buddhist Press were issued in a relatively small, string-bound format (*xianzhuang shu ben*). (See figures 3a–b and 5a–b below.) The upper and lower margins and the space between the lines of text were standardized. There was a world of difference between the replica editions of texts from the *Ming zang* (Ming Tripitika) and the *Long zang* (Long Tripitika) published by other contemporary publishing houses and temples and those published by the Jinling Buddhist Press. Printing blocks for the texts published by the Jinling Buddhist Press largely were carved by the well-known Nanjing artisans such as Pan Wenfa, Gan Guoyou, Jiang Wenqing, and others. Somewhat later, the blocks for most of the publications of the Zhina neixueyuan (China Institute for Inner Learning), the Buddhist study and research organization established in 1922 by Ouyang Jian (courtesy name Jingwu, 1871–1943), were engraved by the famous block carver Pan Zhangchen. Among these carvers, the studio of Jiang Wenqing, who himself was a superb block carver, was among the most successful, usually employing fifty to sixty artisans as scribes, block carvers, printers, and book binders. In his day Jiang Wenqing’s studio was widely known, and many of the collectors and scholars in the Jiangnan region had editions printed by Jiang’s operation. Among Jiang’s long-standing clients were Liu Chenggan (1882–1963; literary cognomen Hanyi) of Nanxun; Miao Quansun (1844–1919) of Jiangyin; Feng Menghua (1843–1926) of Jintan; and Wei Jiahua (b. 1862), Wu Mei (1884–1939), and Lu Jiye (1905–1951) all of Nanjing. Thus, people far and wide regarded the editions produced by the Jinling Buddhist Press as being of the highest quality.

BUDDHIST IMAGES PRINTED AT JINLING BUDDHIST PRESS

Blocks of Buddhist imagery printed at the Jinling Buddhist Press were carved with extraordinary elegance. Of particularly high value was the set of blocks for eighteen images of Buddha based on historically significant paintings by famous artists of the distant past; the blocks were cut by specially selected famous block carvers, and the project was carried

out in the Guangxu era under the personal direction of Yang Renshan himself. In 1873, because of his study of the text *Zaoxiang liangdu jing* (Sutra on Measurements and Proportions for Making Images [of Buddha]) and various Pure Land sutras, Yang Renshan commissioned the artist Zhang Yi and the block carver Pan Wenfa, respectively, to paint and cut blocks for an image entitled *Xifang jile shijie yizheng zhuangyan tu* (Glories of the Manifestations of Karma in the Western Domain of Supreme Happiness). Over the course of five years, more than two thousand impressions were made, gradually wearing down the blocks. When this image block was re-cut in 1878, a poem “Jiletu song” (Hymn in Praise of the Depiction of Supreme Happiness) was added to the upper section of the image block.²⁴ At time Yang Renshan was in Europe, having gone as part of Zeng Jize’s diplomatic mission to England and France. Yang sent the text for this poem, written out in standard calligraphic style by Zeng Jize, from France back to Nanjing along with specific directions to his second son Yang Zichao on the selection of the carver, the selection of the block material, and the printing paper.²⁵ That same year the press carved blocks for several images, among them *Shijiamouni zuoxiang* (Seated Likeness of Śākyamuni); *Songzi guanyin xiang* (Likeness of Avalokiteśvara Who Brings Children); *Sishiba bi guanyin xiang* (Likeness of Forty-eight-armed Avalokiteśvara); *Dabei guanyin xiang* (Likeness of Avalokiteśvara of Great Compassion), a block carved of Zhang Yi’s hand copy of a 1696 painting by Zhou Xun; *Shiba bi guanyin xiang* (Likeness of Eighteen-armed Avalokiteśvara), a painting by the Huayan monk Qiuyue; and *Huiji jin’gang xiang* (Likeness of the Vajra Ruler of Unclean Places) painted by Zhikai. In 1883 the block for *Xifang jieyin tu* (Reception at the Western Paradise) was completed. Three large blocks were cut in 1886, and the blocks for another eight images, none bearing the specific date of production, were completed sometime in the Guangxu era.

These images of the Buddha are carved in fine detail in a style that reflects dignity and mystery, thus qualifying them as artistic and cultural treasures. For example, *Cibei guanyin xiang* (Likeness of Avalokiteśvara of Compassion), mentioned above, is a block carved of the painting done in the Kangxi era (1662–1722) by the Jinling artist Zhou Xun in imitation of a painting done by the the Tang-dynasty painter Wu Daozi (*fl.*

eighth century). Zhou Xun utilized a technique called *lanye miao*, which imitated the veining of the leaves of the narcissus, and other traditional Chinese painting techniques for representing garment folds. The inner and outer folds of the garment at the right wrist of the figure, layer upon layer, are clearly delineated and carved in fine detail. The fingers are long and slim resembling the fluid aesthetic of the style, and the hair is painted and carved distinctly, strand by strand, preserving the spirit and the special quality of brushwork of the original painting. Another block carved at the Jinling Buddhist Press, *Lingshan fahui* (Dharma Gathering on Lingshan), based on a painting done by the Ming painter Jian Zhao, depicts a large group of ninety-seven persons in all with barely any empty spaces between them and yet is orderly and distinct. The composition reflects dignity and order, and each figure's expression is individual and truly life-like. These images make patently clear the exquisite nature of Buddhist paintings and the art of woodblock printing in China. The blocks for these prints are preserved in fundamentally good condition and stored in glass cases in the exhibit room of the Jinling Buddhist Press.

Yang Renshan's eldest daughter Yang Yuanming was a talented painter. Yang Renshan often supervised her as she hand colored the woodblock prints of these images. He also directed several of his grandchildren or their spouses to learn this art with Yang Yuanming.²⁶ Many of the colored Buddhist images in circulation today are prints done from based on the colored print images distributed originally by the Jinling Buddhist Press.

YANG RENSHANG'S DISCIPLES

Besides having the blocks carved for and distributing Buddhist texts and Buddhist images, Yang Renshan established the Zhihuan jingshe (Jetavana Hermitage) in 1907 and the Foxue yanjiuhui (Association for the Study of Buddhism) in 1910, educating many talented students of Buddhism. Among his disciples were Tan Sitong (courtesy name Fusheng, 1865–1898), Gui Nianzu (courtesy name Bohua, 1869–1916), Mei Guangxi (courtesy name Xieyun, 1879–1947), and Ouyang Jian, who, as mentioned above, founded the Zhina neixueyuan.²⁷ Yang Renshan's influence

on the revival of Buddhism in modern China was extraordinary. The eminent monk Taixu wrote in his *Zhongguo Fuxue* (Chinese Buddhism) that Yang was: “the one figure of the greatest significance in the revival of Chinese Buddhist studies.”²⁸ Taiwan scholar of Buddhism Lan Jifu has written: “Viewed from the century-long development of Buddhism, Yang Renshan is the pivotal figure in bringing about Buddhism’s revival from near death to renewed life.”²⁹ The significance of Yang Renshan’s place in this history is clearly evident.

Yang Renshan in his later years in recalling his lifelong endeavor to publish Buddhist texts, said, “These past forty years, I cut myself off from the world’s concerns and devoted my entire energy to printing and disseminating Buddhist texts, in the humble desire to spread the Dharma and improve life.”³⁰ In the third year of the Xuantong reign in the afternoon of the seventeenth day of the eighth month (8 October 1911), Yang Renshan passed from this world. In the morning of that day he had talked with colleagues about work related to the carving of printing blocks for sutras. On hearing that they had located several old annotated texts, he was delighted and commented that he was fortunate to have learned that these works still existed. Respecting Yang Renshan’s expressed conviction that “wherever the sutra printing blocks are kept is where the remnants of propriety continue to exist,” his disciples and descendents laid him to rest in a pagoda built behind Deep Willows Hall and in front of the printing block storage house.³¹ (See figure 2.) In 1918 the pagoda was completed, and an inscription composed by Shen Zengzhi (courtesy name Zipei, 1859–1922) and written in the calligraphy of Wei Jiahua (courtesy name Meisun, b. 1862) was set into the rear wall.³² In his more than forty years of promoting Buddhism, Yang Renshan distributed more than one million *juan* of Buddhist works and had upwards of one hundred thousand impressions of Buddhist images printed.³³ Based on information currently available records at the Jinling Buddhist Press, beginning with the printing in 1866 of *Jingtu sijing* (Four Sutras of the Pure Land School) up through his passing in 1911, Yang Renshan supervised the carving of blocks for 211 Buddhist text titles totalling 1155 *juan*.

On the evening of Yang Renshan’s death, the Buddhist Research Society members continued their meeting at the residence of Kuai



2. Yang Renshan's burial site on the grounds of the Jinling Buddhist Press immediately south of the storehouse for the printing blocks.

Shoushu (courtesy name Ruomu, d. 1945) in Beitingxiang (Beiting Lane), to discuss the organization of the Jinling Buddhist Press board of directors, nominating Mei Guangxi, Wu Kangbo, Ouyang Zhu, Di Baoxian (courtesy name Chuqing, 1873–1921), Ye Zizhen, Mei Guangyuan (courtesy name Feiyi, b. 1880), Li Yizhuo (courtesy name Zhenggang, 1881–1952), Wang Leixia, Li Shiyou (courtesy name Xiaotun, 1878–1919), Kuai Shoushu, and Pu Boxin, eleven persons in all, to serve on the board.³⁴ Following that, they conferred on the establishment of the board and drafted the regulations for the management of the press. In accord with the wish of Lay Devotee Yang, they stipulated the responsibilities of the three directors: Chen Jingqing (d. 1919) would be manage printing and circulation, Ouyang Jian would be responsible for collation of sutra texts, and Chen Yi (d. 1952) would be in charge of relations with outside parties; when a matter involved the entire operation, the three would jointly make management decisions.³⁵

After Yang Renshan's death and until financial resources were exhausted in 1922, Yang Renshan's disciples and Buddhist adherents continued to contribute money for the carving of blocks for printing texts in the *Dazang jiyao mulu* (Bibliography of Essential Works of the Tripitaka), in all contributing around twenty-four thousand nine hundred *yuan*. Between 1922 and 1938, only several tens of titles were produced, but in all between 1912 and 1938 the Jinling Buddhist Press carved blocks for around three hundred titles. Of note is the contribution of sixty *yuan* that the famous writer Lu Xun (1881–1936) made in the autumn of 1914 in his original name of Zhou Shuren of Kuaiji for the carving of blocks for *Baiyu jing* (*Śatāvadhāna*; Sutra of One Hundred Parables) in two *juan*. (See figures 3a–c.) One hundred sets were printed, and the six *yuan* remaining were set aside to pay for the cutting of blocks for *Dizang shilun jing* (*Daśacakrakṣitigarbha*).³⁶ Even though the Jinling Buddhist Press calculated its cost of production only on the cost of paper, ink, and printers' wages and, basing itself on the spirit of propagating the Dharma, did not seek to make a profit, nonetheless the operating expenses came solely from contributions of believers. When the day came that revenue sources were cut completely, it was even more difficult to continue the project of carving printing blocks for sutras. So in reality in

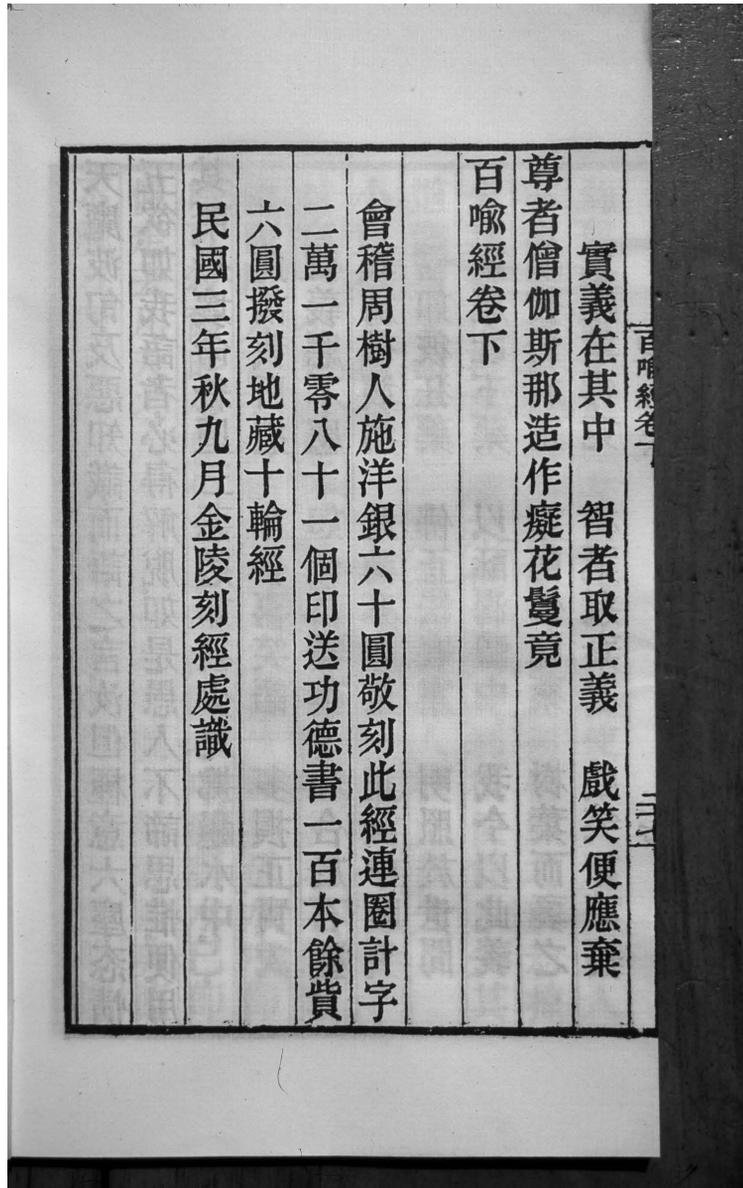
百喻經卷上

尊者僧伽斯那撰

蕭齊天竺三藏求那毗地譯

聞如是。一時佛住王舍城。在鵲封竹園。與諸大比丘。菩薩摩訶薩。及諸八部三萬六千人俱。是時會中有異學梵志五百人俱。從座而起。白佛言。吾聞佛道洪深。無能及者。故來歸問。唯願說之。佛言。甚善。問曰。天下為有為無。答曰。亦有亦無。梵志曰。如今有者。云何言無。如今無者。云何言有。答曰。生者言有。死者言無。故說。或有或無。問曰。人從何生。答曰。人從穀而生。問

- 3A. Qiunapidi (Guṇavṛddhi, d. 502), trans., *Baiyu jing* (*Satāvadāna*; Sutra of One Hundred Parables), by Saṅghasena (Sengqiesina), (Nanjing: Jinling kejingchu, 1914), *juan shang*, p. 3a. The well known modern writer Zhou Shuren (a.k.a Lu Xun) was the sponsor for the cutting of the blocks for this work.



- 3B. *Baiyu jing* (Sutra of One Hundred Parables), *juan xia*, p. 27b. Colophon reading “Zhou Shuren of Kuaiji donated sixty *yuan* in foreign silver for the carving [of the printing blocks] for this sutra, which, including the punctuation, totals 21,081 characters, and for the printing of one hundred merit copies. The six *yuan* remaining were used to cut the blocks for *Dizang shilun jing* (*Daśacakraṣītigarbha*). Autumn, the ninth month, 1914, Jinling kejingchu.”

金陵刻經處

南京市淮海路三十五號

郵政編碼：二一〇〇二

電話：〇二五八四五四一三五四

傳真：〇二五八四五四一〇四二

公元二〇〇五年重印

3c. *Baiyu jing* (Sutra of One Hundred Parables), *juan xia*, last flyleaf. Colophon added to modern reprints of texts printed at Jinling Buddhist Press, the name of the press appearing in the horizontal panel. The first column on the right gives the address, 35 Huaihailu (Huaihai Road), Nanjing. The center panel gives the postal code, 210002; the telephone number, 025-8454-1354; and the fax number, 025-8454-1042. The panel on the left gives the reprint date, here 2005.

1922 when the accumulated contributions were used up, the block carving operations of the Jinling Buddhist Press fundamentally ceased.

Other organizations established by students of Yang Renshan, such as Ouyang Jian's Zhina neixueyuan, dedicated themselves to promoting and expanding their teacher's endeavors to spread the Dharma by carving printing blocks for Buddhist texts. In December of 1937 when Japanese troops occupied Nanjing, those employed at the Jinling Buddhist Press fled. Under the direction of Ouyang Jian, those associated with the Zhina neixueyuan engineered the shipment to Sichuan of the printing blocks engraved at the Zhina neixueyuan, however, its buildings in Nanjing and printed works numbering in the hundreds of thousands of *juan* were destroyed in the massive destruction of Nanjing by the Japanese army. Although Deep Willows Hall on the property of the Jinling Buddhist Press was burned to the ground, the pagoda at Yang Renshan's burial site was spared.³⁷ The Japanese more than once came to the Jinling Buddhist Press searching for where the sutra printing blocks were stored. Fortunately, the gatekeeper early on had sealed up the three large printing block storage rooms and barricaded the winding path to the storage area with all manner of junk so that the stored blocks were never discovered by the Japanese.

By the end of 1946, the work of the Jinling Buddhist Press had completely halted. More than thirty households lived in the large courtyards of the Buddhist Press. Trees had fallen and walls had collapsed; refuse was scattered everywhere. Even the iron bars on the windows of the vast storage room where the printing blocks of the sutras were kept had been sold off by some persons. Jinling Buddhist Press had become a scene of weather-beaten desolation. The staff of the workmen and employees had been disbanded. In a few cases workmen who had been dismissed but had not yet left the premises went out every day to peddle bamboo baskets to keep themselves in food and came back in the evening to sleep. The Board of Trustees selected originally in 1911 had more or less ceased to exist; the only members remaining were Chen Yi, Mei Guangxi, Li Yizhuo, and Pu Boxin. The financial difficulties of the Jinling Buddhist Press moved steadily toward disaster.

Despite these conditions, Chen Yi could not forget the final deathbed charge put to him by the venerable Yang Renshan and remained

keeping watch in this desperate situation. His economic circumstances were so bad that it was very difficult for him to meet his expenses for food and daily living needs until finally poverty and illness combined to bring about his death on the night of 15 March 1952. In a letter sent to him in December 1948, Yang Buwei (1889–1981) wrote: “You, sir, now at this advanced age, remaining faithful to my late grandfather’s personal charge to you, still try to make the best of the desperate situation. Truly, not only should the children and grandchildren of the Yang family be immeasurably grateful to you, people everywhere who value the Buddhist Press also should be extremely grateful.”³⁸

FIRST REVIVAL OF THE JINLING BUDDHIST PRESS

After the founding of New China, in March of 1952, lay devotee Zhao Puchu (1907–2000) called together Buddhist monks, laymen, and other men of high character in the Shanghai area to form a committee to protect and support the Jinling Buddhist Press. Zhao Puchu served as chairman of the committee and the body recommended that Xu Pingxuan (1890–1967) come from Ningbo to manage the restoration of the press.³⁹ Cooperation between the Nanjing municipal government and the Buddhist community resulted in the reclamation of the property and its complete restoration. In 1954 the Nanjing municipal government granted funds for the rebuilding of Deep Willows Hall, and the reconstruction effort resulted in an impressive restoration of the structure. A large horizontal plaque bearing the words “Shenliutang” (Deep Willows Hall), written in the calligraphy of Zhao Puchu, vice-chairman of the Zhongguo renmin zhengzhi xieshang huiyi (Chinese People’s Political Consultative Conference) and chairman of the Zhongguo Fojiao xiehui (Chinese Buddhist Association), was hung in Deep Willows Hall. The following inscription by Zhao Puchu’s inscription appears on the left side of the plaque:

Lay Devotee Renshan named this hall for the pond that long ago stood in front and the willows that surrounded it on all sides. This summer the municipal government has restored the buildings of the Buddhist Press, re-dug the pond in its original

location, and replanted the willows so that those who see these trees will be have the feeling that the place of enlightened teaching (Lingshan) has not departed.

Today, a portrait of a seated lay devotee Yang Renshan hangs in Deep Willows Hall just beneath the plaque. (See figures 4a and 4b.) Among the printing blocks and other works on display in the hall's sixteen upright cases and sixteen flat cases are the works by eminent past Chinese worthies that Yang Renshan had once entrusted Nanjō Bunryū to locate in Japan and send back to China.⁴⁰

*Jinling Buddhist Press as a Repository for
Printing Blocks for Buddhist Texts*

The first steps in developing Jinling Buddhist Press as a repository for printing blocks were to put the printing blocks and Buddhist texts already on the premises in order. When the work began the printing blocks were strewn in disorder on the floor of the printing block store houses. The floors were damp, a thick layer of dust had accumulated, and there was a thick overlay of cobwebs. Once the dirt and dust were swept away, the storage shelves for the printing blocks repaired, and the printing blocks put in order on the shelves, the total number of blocks accounted for was 47, 421. These were blocks that had been carved at the Jinling Buddhist Press itself since its institution in 1866.

During the war and chaos that China experienced repeatedly in modern years, printing blocks for Buddhist texts stored in various places suffered very serious damage and dispersal and were in dire need of urgent sorting, preservation, printing, and circulation. With this in mind, in the 1950s and 1960s the Jinling Buddhist Press one by one received the printing blocks for Buddhist texts from other Buddhist printing sites throughout China.

When Jiangbei kejingchu (Jiangbei Buddhist Press) located at the Zhuanqiao Fazangsi in Yangzhou was destroyed in the war of resistance against Japan, blocks from this printing establishment were removed for storage at sites both elsewhere in Yangzhou and in its suburban area. This cache of wooden printing blocks suffered years of neglect, inadvertent exposure to the elements, and willful destruction by invading troops. In



4A. Plaque reading “Shenliutang” (Hall of Deep Willows) written in the calligraphy of Zhao Puchu and hanging on the wall in Yang Renshan’s reconstructed study.



4B. Photograph of Yang Renshan that hangs beneath the plaque.

1953 the blocks remaining were shipped to the Jinling Buddhist Press and numbered 22,968.

Zhina neixueyuan (China Institute for Inner Learning) in its wartime location of Jiangjin in Sichuan sent its blocks for storage at Luohansi in Chongqing. In October 1954 a total of 14,390 sutra printing blocks from publication by this research society were received at the Jinling Buddhist Press. In addition to this shipment of blocks, many of which were molded and insect damaged as a result of long storage in damp air-raid shelters, the Jinling Buddhist Press received many manuscripts of the writings of Ouyang Jian, the founder of the Zhina neixueyuan, and over one hundred thirty printing blocks for printing the texts of stelae (*beiban*). In 1955, sutra printing blocks totaling 3760 came to the Jinling Buddhist Press from Manao jingfang (Manao Sutra House) in Suzhou. During the years of the war of resistance, these blocks had been stored at Yaocaoan (Yaocao Temple) in Suzhou.

Beijing kejingchu (Beijing Buddhist Press), established in 1913, initially had its sutra printing blocks carved, printed, and stored by Wenkaizhai (Wenkai Studio) on Liulichang district. Later this active press purchased a warehouse building on Zongmao hutong. During the war of resistance, the blocks were removed to Guangjisi (Guangji Temple) for safekeeping. Beijing kejingchu and Tianjing kejingchu (Tianjing Buddhist Press) over the years had worked cooperatively with the Jinling Buddhist Press to complete in uniform printing-block format the publication of the essential Buddhist texts identified in Yang Renshan's work *Dazang jiyao mulu* (Bibliography of Essential Works of the Tripitaka). (Compare figures 5 and 6.) Blocks for some of the work of the Buddhist presses in the north were carved by block carvers in Nanjing and for a time were stored in the south before being shipped to Beijing for safe keeping at Ruiyingsi (Ruiying Temple) at Ganshuiqiao (Ganshui Bridge) with the rest the Beijing Buddhist Press's printing blocks. Through the years of the war and the numerous moves, the printing blocks of the Beijing Buddhist Press and the Tianjin Buddhist Press suffered significant damage and loss. By 1956 when blocks from these two presses were shipped to the Nanjing Buddhist Press by the Zhongguo Fojiao xiehui (Chinese Buddhist Association), they numbered 22,825, of which eighty-four were intricately carved Buddhist image blocks from *Dabeizhou xiang* (Mahākaruṇāpuṇḍarika).

大佛頂如來密因修證了義諸菩薩萬行首楞嚴經
卷第一

唐天竺沙門般刺密帝譯

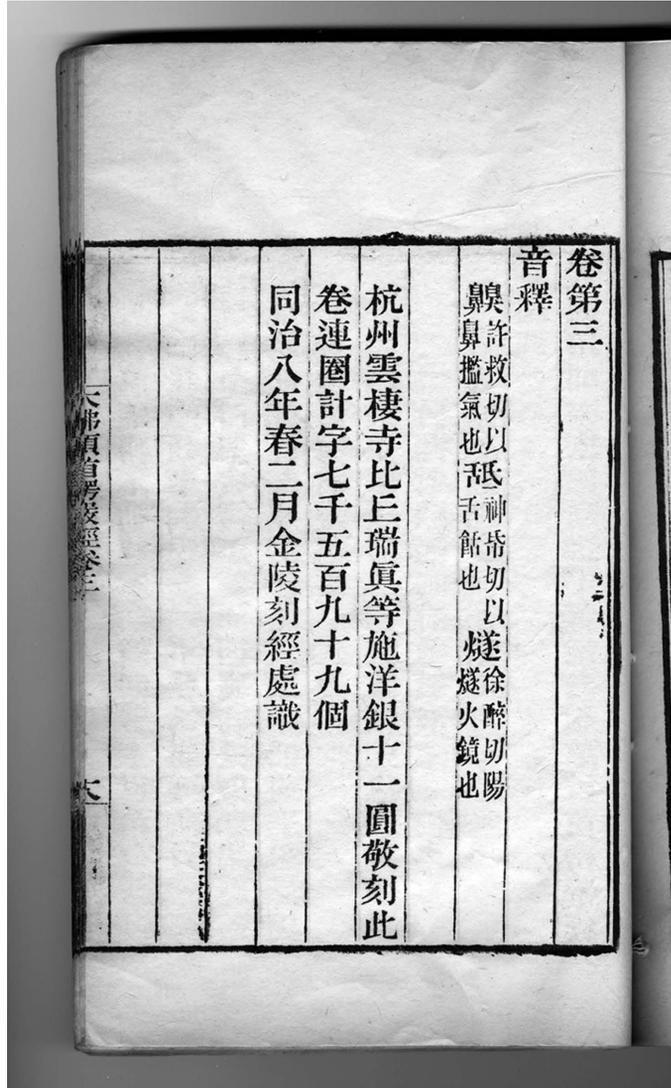
烏菴國沙門彌伽釋迦譯語

菩薩戒弟子前正議大夫同中書門下平章

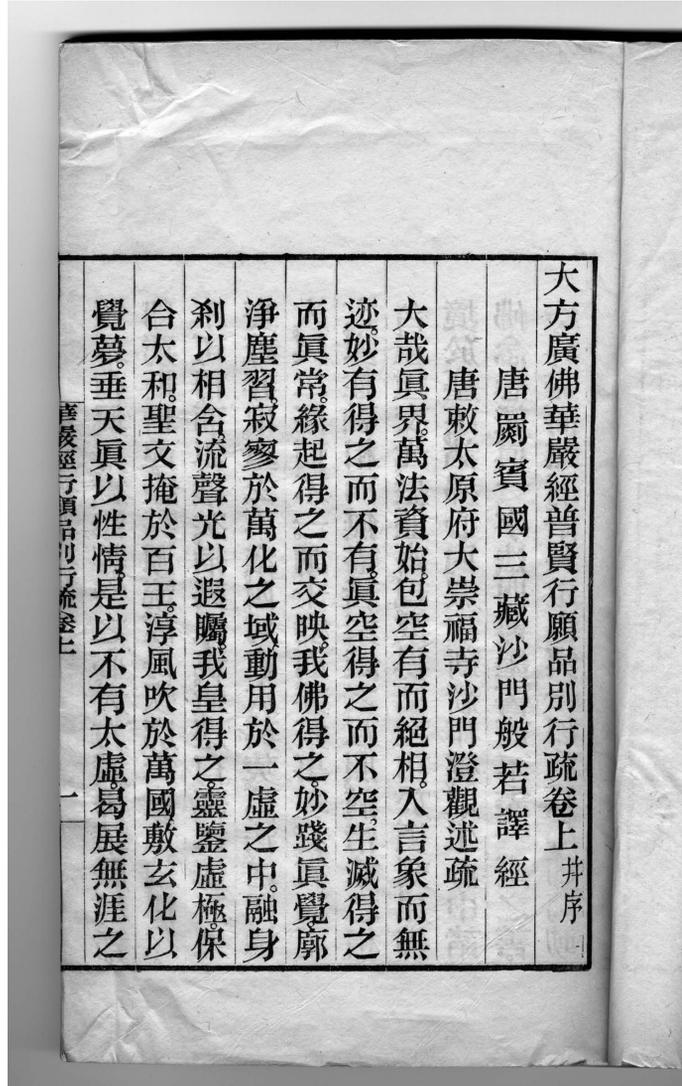
事清河房融筆受

如是我聞。一時佛在室羅筏城祇桓精舍。與大比丘
衆千二百五十人俱。皆是無漏大阿羅漢。佛子。住持
善超諸有。能於國土成就威儀。從佛轉輪。妙堪遺囑。
嚴淨毗尼。弘範三界。應身無量。度脫衆生。拔濟未來

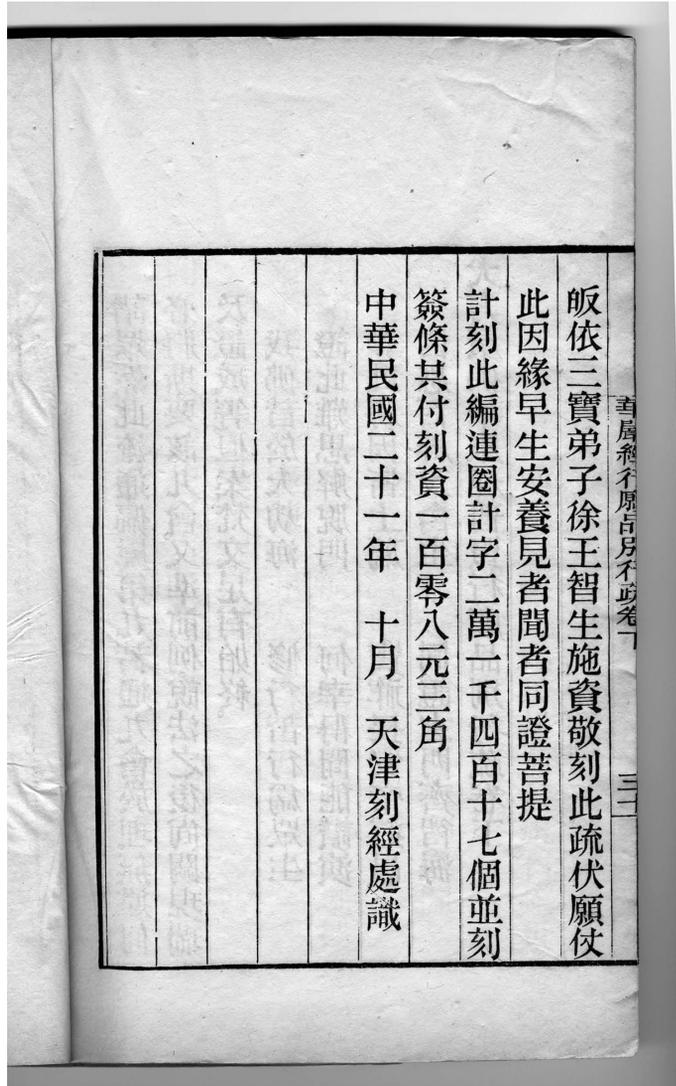
5A. Page format of texts produced at Jinling Buddhist Press: ten columns per half-page, twenty characters per line, double borders on the left and right; half-page frame 13 x 16.7 cm.; bound text 15.2 x 24.2 cm. Text is Bolamidi (Pāramiti, fl. 705), trans., *Dafoding Rulai miyin xiuzheng liaoyi zhupusa wanxing shoulengyan jing* (*Sūrangama sūtra*), 10 juan, vocalized by Miqieshijia (Meghaśikhara), transcribed by Fang Rong (Nanjing: Jinling kejingchu, 1869), juan 1, p. 1. Probably a later imprint from blocks originally carved in 1869. From the collection of Nancy Norton Tomasko.



5B. The last page of each of the ten *juan* of this text of the *Sūrangama sūtra* contains a colophon recording the donor information for that *juan*, followed by a uniform date and place of publication. For *juan* 3 (p. 18a) the text in the fifth, sixth, and seventh columns from the right reads: Mendicant Ruizhen and others of Yunqisi (Yunqi Temple) in Hangzhou donated eleven *yuan* in foreign silver for the carving [of the printing blocks] for this *juan*, which, including punctuation, totals 7599 characters. The eighth year of the Tongzhi reign (1869), Jinling Buddhist Press.



6A. Page format and dimensions of this text produced at Tianjing Buddhist Press are very similar to those produced at the Jinling Buddhist Press. Text is Boruo (Prajñā, fl. 810), trans., *Dafang guangfo huayanjing puxian xingyuan pinbie xingshu* (Commentary on *Avatamsaka sūtra*), annot. by Chengguan (d. 806), 2 *juan* (Tianjin: Tianjin kejingchu, 1932), *juan* 1, p. 1. From the collection of Nancy Norton Tomasko.



6B. The colophon for this two-juan commentary edition of the *Avataṃsaka sūtra* produced at the Tianjing Buddhist Press is placed at the very end of the text on p. 30b of the second *juan* and identifies the donor and his motivation, the total number of characters including punctuation (21,417 in addition to the title strips), the total contribution (108.30 *yuan*), the date (tenth month of 1932), and the place (Tianjin Buddhist Press).

Sanshi xuehui was founded in Beijing by lay devotee Han Qingjing, the famous scholar of the Faxiang School (Dharmalakṣaṇa School), as a teaching and study venue. Han Qingjing sponsored the carving of blocks for thirty titles, all of which were annotated by him. In 1960 a total of 1102 printing blocks from this institute were shipped to the Jingling Buddhist Press in Nanjing. In 1960 the Jin'gang daochang in Shanghai shipped eighty-five printing blocks for *Biqiu jieben guangsong*, blocks that had originally been carved in 1952 at the Jinling Buddhist Press through a contribution by Buddhist Master Nenghai.

During the War of Resistance against the Japanese, printing blocks stored at the Tianningsi (Tianning Temple) in Changzhou were moved for safekeeping to Mashan xiayuan (Lower Mashan Temple) on Taihu, but during shipment the boat carrying the blocks was bombed by the Japanese and many blocks were lost. In 1957 the Jinling Buddhist Press acquired 4,055 blocks from Tianningsi needed for the printing of *Xuanzang Fashi yizhuan quanji* (Complete Collection of the Translations and Writings of Dharma Master Xuanzang). In 1961 miscellaneous sutra printing blocks in haphazard storage there, 29,400 blocks in all, were shipped to Nanjing, for a total of 33,455 blocks.⁴¹

Of particular note is the retrieval of a group of Kangxi-era blocks from a temple on Xishan Island in Dongting Lake near Suzhou. As related above, in 1874 when Yang Renshan had gone there in search of old Buddhist printing blocks, not only did he find none, he nearly exhausted all of his traveling money before returning to Nanjing. Yang Renshan's lack of success at that time may have been because the temple regarded its collections of old Buddhist printing blocks as invaluable treasures and was unwilling to show them to outsiders. In 1956 Dharma Master Daohang let it be known that Zhishu'an (Zhishu Temple) on Xishan held a group of old Buddhist printing blocks that were in urgent need of rescue. Specialists were sent from the Jinling Buddhist Press to retrieve the blocks to be put in order, printed, and put into circulation. In all there were 1681 printing blocks carved in the Kangxi era between 1704 and 1781. These blocks, in all likelihood, were the object of Yang Renshan's search in 1874, and with this acquisition his decade's-old search finally reached fruition.

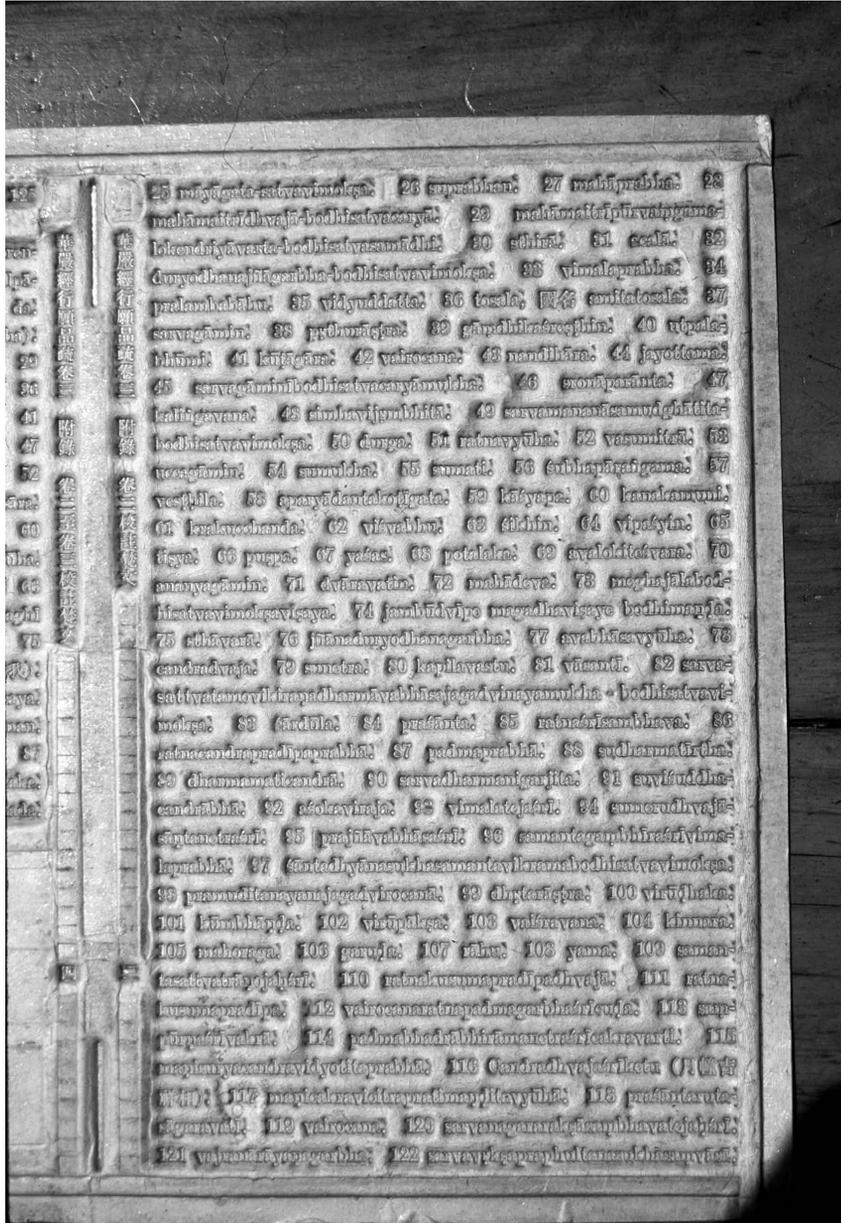
In addition, more than two thousand six hundred paper matrices

(*zhixing*) produced by the Zhina neixueyuan for the printing of works listed in Yang Renshan's *Dazang jiyao mulu* (Bibliography of Essential Works of the Tripitaka) and more than six thousand nine hundred paper matrices produced by the Dazangjing hui (Great Tripitaka Association) in the Republican era in Shanghai as an addition to *Puhui zang* (Puhui Tripitaka) were shipped to the Jinling Buddhist Press for safekeeping in 1956 and 1959, respectively.⁴² (See figure 7.)

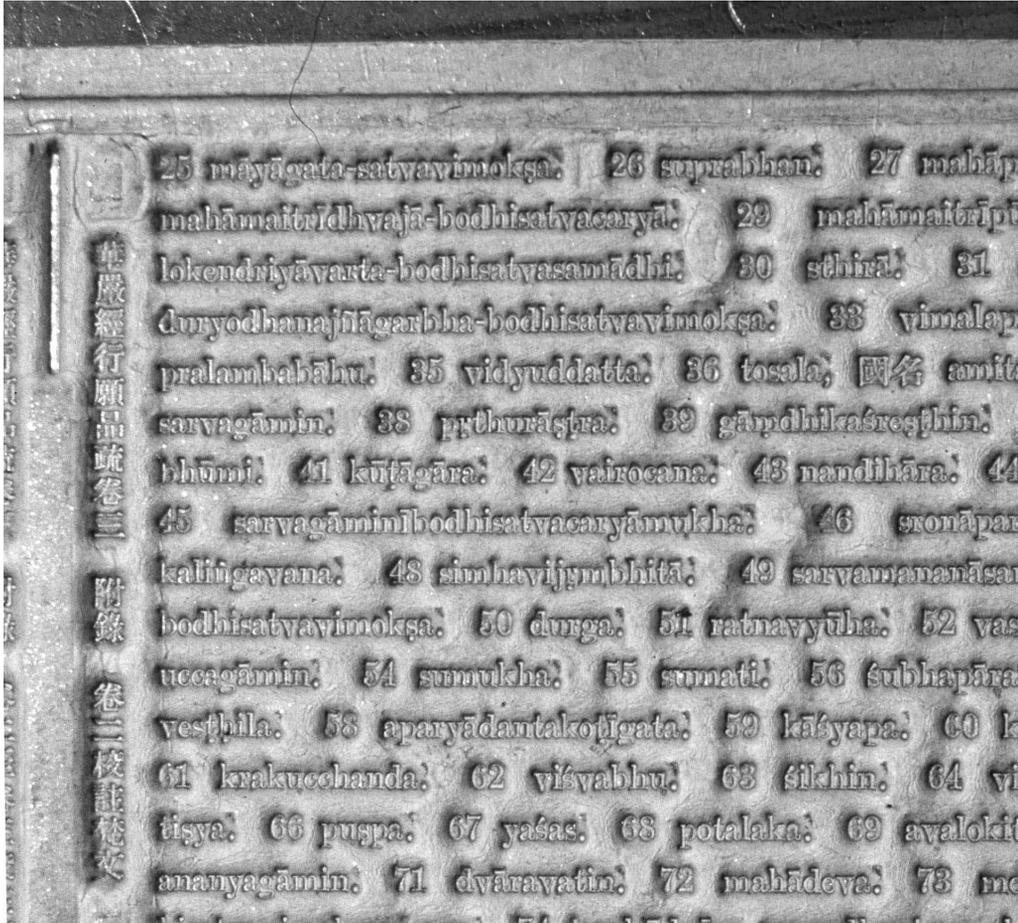
In this manner, prior to the start of the Cultural Revolution in 1966, the collection of printing blocks at the Jinling Buddhist Press had grown to 150,592 blocks for Buddhist texts and more than 6600 blocks for Confucian texts.

Printing Projects at the Jinling Buddhist Press in the 1950s and 1960s

The Buddhist texts published by the Jinling Buddhist Press represent the crystalization of the ideas and aspirations of Yang Renshan, Ouyang Jian, and many others. The publication of several of these spanned the active life of more than two generations. For example, up until right before his passing, Yang Renshan had the press's publication work much in mind and left written instructions for his colleagues to continue cutting the blocks for the *Yujiashidi lun* (Yogacaryābhūmi śāstra). In carrying out Yang Renshan's recommendation, in 1917 Ouyang Jian oversaw the completion of the last fifty *juan* of this work and added to it a lengthy preface. Another example is the *Dapiposha lun* (Mahāvibhāṣā śāstra) in 200 *juan* of which Shen Hui had initially cut the first twenty-eight *juan* but before completing the project had turned over to the Zhina neixueyuan. In 1933 the Zhina neixueyuan used a contribution from Ye Gongchuo to have blocks cut for *juan* 29 through *juan* 45 and thereafter gradually completed carving blocks for about eighty percent of the text. During the war with Japan these blocks were shipped to Sichuan and not returned to Nanjing until 1954. The year prior to that, the Jinling Buddhist Press had sent an administrator to Yangzhou to talk with a block carver named Shi about a proposed new printing project. While there, this administrator learned that more than two hundred printing blocks originally prepared for the *Dapiposha lun* (Mahāvibhāṣā śāstra) were in storage in the Shi home. As it turned out, in 1937 as the Zhina neixueyuan was about to make its move to Chongqing, it had given



7A. Paper matrix for a page from an appendix to a moveable-type, commentary edition of *Huayan jing* (*Avatamsaka sūtra*), showing annotations that give definitions and Sanskrit terms keyed to phrases in the text. This mold, exactly the size of the original, shows a rather deep impression of the metal type and is right reading. In the matrix, the text is recessed, though optical illusion may make the text appear to be raised in the figure here.



7B. Close up of the paper matrix.

block carver Shi two hundred *yuan* to take back to Yangzhou to cover the costs of cutting blocks for uncut portions of the *Dapiposha lun* (Mahāvibhāṣā śāstra). Early in the 1950s, shortly after the Jinling Buddhist Press learned of the existence of these blocks in Yangzhou, block carver Shi unfortunately fell ill and died. Thereafter the blocks that he had cut were shipped to the Jinling Buddhist Press. In May of 1953 when the Chinese Buddhist Association held its founding meeting in Beijing, Dharma Master Nenghai made a proposal to have the balance of the blocks for this work completed. This block carving was begun in January of 1955 and completed in June, with Lü Cheng (b. 1896) serving as the supervising collator. Thus in all, the carving of the blocks for *Dapiposha*

lun (Mahāvibhāṣā śāstra), begun in 1933 and completed in 1955, took a full twenty-two years.

In 1964 to commemorate the one thousand three hundredth anniversary of the birth of monk Xuanzang, the Jinling Buddhist Press newly carved blocks for thirty titles in 180 *juan*, a total of 1738 blocks and, as well repaired many damaged blocks in order to have a full set of printing blocks for *Xuanzang Fashi yizhuan quanji* (Complete Collection of the Translated Writings of Dharma Master Xuanzang). One hundred sets were printed for those who wished to practice and study the teachings, and this set was enthusiastically received by scholars worldwide.

THE CULTURAL REVOLUTION AND THE SECOND REVIVAL OF THE JINGLING BUDDHIST PRESS

During the Cultural Revolution (1966–1976), the Jinling Buddhist Press suffered serious damage, the buildings were taken over, all of the books for distribution were destroyed, and employees either were assigned to labor in the countryside or returned to their places of origin. The sutra printing blocks were spared destruction or removal thanks to a telegram from premier Zhou Enlai; nonetheless, the blocks had already been thrown off the storage shelves and dumped into heaps on the floor, left to rot in the damp. The Jinling Buddhist Press was again on the brink of ruin.⁴³

In October of 1980 the Chinese Buddhist Association appointed Guan Enkun to be the head of the Jinling Buddhist Press. With the support and concern of government agencies on every level, various policies were set that mandated the complete reclamation of the properties of the press and further lead to the building of expanded sutra storage facilities and the renovation and rebuilding of all parts of Hall of Deep Willows and of the Zhihuan jingshe (Jetavana Hermitage). Work was begun on sorting and categorizing the more than one hundred thousand sutra printing blocks that had been left tossed about like straw. Finally in 1981 after the expenditure of tremendous effort, the press newly printed and distributed nine works, including *Jingtu sijing* (Four Sutras of the Pure Land School), the first work published by the press in 1866; *Jin'gang jing* (*Vajracchedikā*; Diamond Sutra); *Yang Renshan jushi yizhu* (Remnant

Writings of Lay Devotee Yang Renshan); and *Baiyu jing* (*Śatāvadhāna*; Sutra of One Hundred Parables), the last especially to commemorate the hundredth anniversary of the birth of Lu Xun and his 1914 gift to the Jinling Buddhist Press which underwrote the press's carving of the blocks for this work. To commemorate this accomplishment, Zhao Puchu, the chairman of the Chinese Buddhist Association wrote an essay entitled "Jinling kejingchu chongyin jingshu yinyuan lüejì" (Brief Account of the Process Followed in the Reprinting of Buddhist Works by the Jinling Buddhist Press).⁴⁴ The work of thoroughly organizing the press's 125,318 printing blocks marked the completion of the pivotal project in the restoration of the operation of the press. (See figure 8.) Of considerable regret was the loss of 29,400 blocks that in 1961 had been shipped from Tianningsi in Changzhou to the Jinling Buddhist Press. At the time the shipment arrived, because no storage space was available at the press, this lot of printing blocks had been placed in temporary storage in buildings at the Pilusi (Pilu Temple) in Nanjing and subsequently were completely destroyed during the Cultural Revolution.

Since 1981 the Jinling Buddhist Press has over time printed large numbers of Buddhist works. In 1984 it issued the third part of the *Dazang jiyao* (Essential Works of the Tripitaka). The selection, organization, editing, and collation of the texts for the master series was begun in the 1930s by Buddha Master Ouyang (Jian) Jingwu and Lü Cheng. The Zhina neixueyuan printed and distributed only the first and second parts of the series before the war with Japan halted the work. The Jinling Buddhist Press's publication and distribution of the third part of the *Dazang jiyao* (Essential Works of the Tripitaka) series was a major accomplishment in the history of Buddhism, and the works have been heralded by Buddhist scholars around the world as a treasure. In 1989 at the time of the one thousand three hundred twenty-fifth anniversary of Xuanzang's attaining Nirvana, the press again repaired or replaced damaged or missing block for *Xuanzang Fashi yizhuan quanji* (Complete Collection of the Translated Writings of Dharma Master Xuanzang) and printed it for distribution. Since the second restoration of its operations in 1980, the Jinling Buddhist Press has published over three hundred titles, and between 1981 and 1995, the press produced 1,644,038 volumes (*ce*).

Jinling Buddhist Press is a significant center of Buddhist cultural



8A. Shelves of printing blocks in the printing block storehouse at Jinling Buddhist Press.



8B. Wu Yankang standing at the door of the printing block storehouse.

activity in China, and in the world's cultural circles, in particular among the Buddhist nations of Southeast Asia, it has a fine reputation. Jingling Buddhist Press continues to preserve well China's traditional arts associated with woodblock carving and printing, the binding of books in traditional formats, and the construction of wrap-around book cases. (See figures one through seven in the "From the Editor" section at the beginning of this issue of the journal.) Further, the press is a world cultural center for the publication of Chinese-language, woodblock-printed Buddhist texts and for the preservation of wooden printing blocks for Buddhist images. In recent years, a continuous stream of visitors from such places around the world as Japan, Thailand, Burma, Nepal, Sri Lanka, India, Singapore, the United States, Canada, Italy, Australia, and Sweden, as well as Hong Kong and Macao has come to visit the press. Interaction of the press with cultural organizations and with the world Buddhist community has continued to grow, and close relations have been established with Buddhists practitioners and scholars in many places, thus contributing considerably to cultural exchanges between China and other countries. In the current prevailing winds of progress and openness, the Jinling Buddhist Press exhibits ever increasing vigor, which should continue to contribute strongly to the development of Chinese Buddhist culture.

NOTES

1. The borders of and the name of Shidai county have been changed numerous times over the past fifty years. This county is now known as Shitai county. Yang Renshan's birth place Yangjiacun today lies within the boundaries of Taiping county, the name of which has recently been changed to Huangshanqu, with its administrative seat in Huangshanshi, formerly known as Tunxi.
2. Zhang Ertian, "Yang Renshan jushi biezhuàn" (Informal Biography of Lay Devotee Yang Renshan) in *Jinling kejingchu lishi ziliao diandi* (Droplets of Reference Materials on the History of the Jinling Buddhist Press), 6 vols. (Nanjing: Jinling kejingchu, 1965), vol. 2, p. 37. For further discussion on Yang Renshan's early years, see Wu Yankang's article translated by Frederick W. Mote in the current number of this journal.
3. Zhao Liewen, whose courtesy name was Huifu and literary cognomen Nengjing jushi, was a native of Yanghu in Jiangsu province. In the 1850s he

served on the staff of Zeng Guofan (1811–1872) and later on the staff of Zeng Guoquan (1824–1890). Zhao Liewen's work *Nengjing jushi riji* (Diary of Lay Devotee Nengjing) is a highly valuable historical document.

Liu Hanqing, courtesy name Kaisheng, was active in the anti-Taiping military campaigns as aides to Hu Linyi (1812–1861) and Zeng Guofan and in the early years of the Guangxu reign period went with Zeng Jize (1839–1890) to Russia for about three years. Liu died shortly after returning to Nanjing.

Cao Jingchu, a native of Changsha in Hunan province and a dear friend of Yang Renshan, founded the Changsha kejingchu (Changsha Buddhist Press) in Hunan at the beginning of the Guangxu reign period (1875–1908).

4. [Pu Boxin], "Yang Renshan jushi shilüe" (A Brief Biography of Lay Devotee Yang Renshan), *Foxue congbao* (Collected Publications on Buddhist Studies) 1.1 (1 October 1912), p. 2. No author's name is given for this article, but according to descendants in the Yang family, the writer was Pu Boxin (courtesy name Yicheng, a native of Lishui, Jiangsu province), then editor-in-chief of the periodical.
5. Zhou Fu (courtesy name Yushan and native of Jiande, Anhui province) initially served as secretary for Li Hongzhang, working with him for over thirty years as an advisor on foreign knowledge and technology. Zhou subsequently served as Sichuan provincial administration commissioner, governor of Shandong province, governor-general of Guangdong and Guangxi, and governor-general of Jiangsu and Zhejiang, retiring from official service in 1907. Zhou Fu was an early associate and friend of Yang Renshan.
6. Yang Renshan's Huapailou residence stood on ground that today is between Wenchangxiang (Wenchang Lane) and Kexiang (Ke Lane) off Taipinglu (Taiping Road), not far from the residence built in 1897 in Yanlingxiang (Yanling Lane).
7. A portion of the letters that Lay Devotee Yang exchanged with persons inside and outside of China may be found in *juan* five through *juan* eight of *Deng budeng guan zalu*, in the larger collection *Yang Renshan jushi yizhu* (Remnant Writings of Lay Devotee Yang Renshan) (Nanjing: Jinling kejingchu, [1896–1923]).
8. Zeng Jize (courtesy name Jiegang), the first son of Zeng Guofan, was from Xiangxiang in Hunan. In 1870 he was appointed a vice-director in the Ministry of Finance and in 1878 was sent to England and France as envoy plenipotentiary and later served as ambassador to Russia. After returning to China, he rose in rank to vice-minister of the Ministry of War. He was a scholar of both Chinese and Western learning as reflected in his collected writings *Zeng Huimin gong quanji* (Complete Writings of Zeng [Jize] Huimin).
9. Nanjō Bunryū was a monk of the Japanese Shinto sect and one of the most important personages in the history of modern Buddhism in Japan. He taught Sanskrit at Tōkyō University and at Bunka Daigaku as well as devoting his energies to scholarly research. He was at the forefront of Japanese Buddhism in the Meiji era, applying new approaches in bibliographic studies and materi-

- als to the study of Buddhism, bringing about an increased enthusiasm for research on Buddhism. In his work *Kaikyūroku* (Record of Longing for the Past) there are many references to his interaction with Yang Renshan in London. See his *Kaikyūroku* (Tōkyō: Daiyūkaku, 1927). For information on Nanjō Bunryū, see Takagai Shunshi (1891–1970), *Tōzai Bukkyō gakushaden* (*Dongxi Fojiang xuezhe zhuan*, Biographies of Buddhist Scholars, East and West), translated into Chinese by Yicong bianweihui, Shijie Foxue mingzhu yicong, no. 85 (Zhongheshi: Huayu chubanshe, 1984), p. 128.
10. Nanjō Bunryū, “Honkoku Shisho Gūeki kai jo,” preface to *Shisho Gūeki kai* (*Sishu Ouyi jie*; Ouyi’s Annotations on the Four Books), annot. by Zhixu (a.k.a. Ouyi daoren, 1599–1655), ed. Akamatsu Renjō (Kyōto: Tanaka Jinhē, 1893), pp. 1a–b.
 11. *Dai Nihon zoku zōkyō* (Chinese: *Da Riben Xu zangjing*, Expanded Buddhist Tripitaka), 750 vols. (Kyōto: Zokyo Shoin, 1905–1912).
 12. Nakano Tatsue, “Nihon zoku zōkyō hensan inkō engi” (On Editing and Publishing the Expanded Japanese Buddhist Tripitaka), foreword to *Dai Nihon zoku zōkyō* (Kyōto: Zōkyō Shoin, 1905–1912).
 13. Nanjō Bunryū, preface to *Dai Nihon zoku zōkyō*, pp. 33–34.
 14. Liu Shengxu, “Queti” (Without Title), in Yu Chaogang, comp. *Quan Tang shi guangxuan xinzhu jiping* (A Broad Selection from the Complete Tang Poems with New Annotations and Collected Commentaries) (Shenyang: Liaoning renmin chubanshe, 1996), vol. 5, pp. 217–218.
 15. This title of respect was used by his students who included, among others, Tan Sitong, Gui Nianzu, Li Yangzheng, Ouyang Jian, Li Yizhuo, Mei Guangxi, Kuai Shoushu, Sun Yuyun, Mei Guangyuan, Chen Jingqing, Chen Yi, Pu Boxin, Li Shiyong, Di Baoxian, Ouyang Zhu, Liao Shicang, Qiu Ximing, Liang Qichao, Taixu, Puguang, Huimin, and others. For more on some of the most prominent persons who studied with Yang Renshan, see “The Revered Master Deep Willows and the Hall of Deep Willows,” Wu Yankang’s translated by Frederick W. Mote in the current number of this journal.
 16. [Pu Boxin], “Yang Renshan jushi shilüe” (A Brief Biography of Lay Devotee Yang Renshan), *Foxue congbao* (Collected Publications on Buddhist Studies) 1.1 (1 October 1912), p. 4.
 17. Taixu (surname Lü, Buddhist name Weixin, and courtesy name Taixu) hailed from Chongde (today known as Tongxiang) in Zhejiang province and became a monk famous in the history of modern Chinese Buddhism. In May 1906 he renounced the world at Xiaojiuhua in Pingwang near Suzhou. In the spring of 1909, when he went to Jinling Buddhist Press to study at Zhihuan jingshe, a study center founded and directed by Yang Renshan, Taixu was in his twenty-first year. During the half year that he studied Chinese, English, and Buddhism at what he termed “the only half-new-style academy that he ever attended in his whole life,” Taixu developed friendships with his classmates, many of whom later became significant personages in the world of Buddhism. His writings are gathered in *Taixu dashi quanshu* (Complete Works of Great

- Master Taixu), 32 vols. (1950; Taipei: Taixu dashi quanshu yingyin weihuanhui, 1970).
18. *Dai Nihon kōtei shukusatsu daizōkyō* [Tōkyō: Kōkyō Shoin, (1880–1885)]. This edition was printed with lead moveable type.
 19. Yang Renshan, “Yu Guo Yuelou (Daozhi) shu” (Letter to Guo Yuelou [Daozhi]), *Deng budeng guan zalu* in *Yang Renshan jushi quanji* (Complete Writings of Lay Devotee Yang Renshan) (Hefei: Huangshan shushe, 2000), p. 467.
 20. Yang Renshan, “Baogao tongren shu” (Letter Reporting to a Colleague), *Deng budeng guan zalu* in *Yang Renshan jushi quanji* (Complete Writings of Lay Devotee Yang Renshan), p. 418.
 21. This list of the selection that Yang Renshan made can be found in the following publication: Yang Wenhui, comp., *Dazang jiyao ji zangyao mulu* (Essential Works of the Tripitaka with Bibliographic Notations), ed. Zhina neixueyuan, (Nanjing: Jinling kejingchu, 1960).
 22. Yang Renshan, “Zhi Yang Zichao” (To Yang Zichao [Xiangqing]), *Yang Renshan jushi quanji* (Complete Writings of Lay Devotee Yang Renshan), p. 418.
 23. The Chinese text reads, “*Xinchou zhongqiu Nanjō Bunryū zeng.*” The exemplar of this Japanese source is kept in the exhibit hall of the Jinling Buddhist Press (formerly the central room of Yang Renshan’s Hall of Deep Willows). Kitatenmoka Tōjin Gūeki Chikyoku, *Shūeki Zenkai* (variously *Shūeki Zenge*), 10 *kan*, 5 *satsu* (Kyōto: Umemura Saburobē, 1728).
 24. The author of this poem is unknown.
 25. Yang Renshan, “Zhi Yang Zichao” (To Yang Zichao [Xiangqing]), *Yang Renshan jushi quanji* (Complete Writings of Lay Devotee Yang Renshan), p. 567. Letter was dated 8 February 1879.
 26. These descendents encouraged to add color to the woodblock images were Xu Shujuan, the wife of Yang Renshan’s eldest grandson; Xu Jingyuan, the wife of his third grandson; Yang Lisheng, his third grandson; offspring of his daughters, two grandsons Cheng Fusi and Cheng Yushan and a granddaughter Cheng Jinghua.
 27. For more on Tan Sitong, Gui Nianzu, Mei Guangxi, and Ouyang Jian, see Wu Yankang’s article translated by Frederick W. Mote in the current number of this journal.
 28. Taixu, *Zhongguo Fuoxue* (The Study of Buddhism in China), in *Taixu dashi quanshu* (Complete Works of Great Master Taixu), third printing, vol. 3 (Taipei: Taixu dashi quanshu yingyin weihuanhui, 1980), p. 745.
 29. Lan Jifu, “Yang Renshan yu xiandai Zhongguo Fojiao” (Yang Renshan and Contemporary Chinese Buddhism), *Huagang foxue xuebao* (*Hwakang Buddhist Journal*) 3 (August 1972), p. 112.
 30. Yang Renshan, “Baogao tongren shu” (Letter Reporting to a Colleague), *Deng budeng guan zalu* in *Yang Renshan jushi quanji* (Complete Writings of Lay Devotee Yang Renshan), p. 417.
 31. Ouyang Jian, Yang Renshan jushi zhuan (Biography of Yang Renshan) in

Jinling kejingchu lishi ziliao diandi (Droplets of Reference Materials on the History of the Jinling Buddhist Press), 6 vols. (Nanjing: Jinling kejingchu, 1965), vol. 1, p. 19.

32. Shen Zengzhi, literary cognomen Yian and Meisou, was from Wuxing in Zhejiang province and obtained a *jinshi* degree in 1880. He served as lecturer in Lianghu shuyuan and held official posts as educational intendant, provincial administration commissioner, and provincial governor in Anhui. He once went to Japan to study its education system. Ouyang Jian called him a great Confucian of that age and often compared him to the great Song-dynasty scholar-official Su Shi (courtesy name Dongpo, 1026–1101). Shen Zengzhi was one of the supporters of the Foxue yanjiuhui (Association for the Study of Buddhism) at its founding in 1910. It was in response to Shen Zengzhi's suggestion that Ouyang Jian established the Zhina neixueyuan after Yang Renshan's death.

Wei Jiahua, who called himself Gangchang jushi, was from Jiangning in Jiangsu province and in 1898 received his *jinshi* degree. He held successive positions as editor in the Hanlinyuan, member of the private secretariat of the governor of Yunnan and Guizhou, magistrate of Dongchang prefecture in Shandong province, and chairman of the Nanjing zong shanghui (Nanjing Commercial Trade Association).

33. [Pu Boxin], "Yang Renshan jushi shilüe" (A Brief Biography of Lay Devotee Yang Renshan), *Foxue congbao* (Collected Publications on Buddhist Studies) 1.1 (1 October 1912), p. 5.
34. Di Baoxian, literary cognomen Pingzi, was a native of Liyang in Jiangsu and became a provincial degree holder in the Guangxu era. With the failure of the "Hundred Days Reform," Di Baoxian fled to Japan and returned to Shanghai in 1904 to found the newspaper *Shibao*, which he managed for around seventeen years. In 1911 he instituted a Beijing-Tianjin edition of this paper. After the revolution in 1911 Di established another newspaper called *Minbao* and was involved with the work of the book publishing house Youzheng shuju. He became interested in Buddhism late in life. Among his writings are two that bear his studio name: *Pingdengge biji* (Jottings from Pingdengge) and *Pingdengge shihua* (Musings on Poetry from Pingdengge).

Mei Guangyuan, a native of Nanchang in Jiangxi, was Mei Guangxi's younger brother. He became a provincial degree holder in 1897 and held various education related positions. In 1913 served in the Provisional Political Conference (Zhongyiyuan) of the Nationalist Government.

Li Yizhuo, a native of Jiangxi, a fellow student with Gui Nianzu and Ouyang Jian, was one of the founding members of the Fojiaohui (Buddhist Association). In 1924 he assumed a post as instructor of Buddhism at Dongbei daxue and that same year was a representative at the World Buddhist Congress (Shijie Fojiao lianhehui) held on Lushan in Jiangxi and organized by Master Taixu. In 1943 after Ouyang Jian's passing, Li Yizhuo became the chief editor at the Jinling Buddhist Press and in 1947, in addition, joined Chen Yi to become co-director of circulation for the press.

Li Shiyou, literary cognomen Xiaolu, was a native of Baoqing in Hunan and became a metropolitan degree holder in 1903. After serving as magistrate for three years, Li Shiyou came to Nanjing to study Pure Land Buddhism with Yang Renshan and a short time later was given a position as instructor of Chinese literature in Yang Renshan's newly established school Zhihuan jingshe (Jetavana Hermitage). After this school was disbanded, Li Shiyou stayed on at the press doing editing and writing until Yang Renshan's death in 1911. In 1916 he again served as a county magistrate for three years, but unfortunately shortly after the end of his term of office, Li became mentally unstable and died.

For more on Kuai Shoushu, courtesy name Ruomu, see Wu Yankang's article translated by Frederick W. Mote in the current number of this journal.

35. Chen Jingqing, courtesy name Xi'an, a native of Shidai county in Anhui, was a disciple of Yang Renshan. Yang Buwei, a granddaughter of Yang Renshan, wrote that Chen Jingqing had at one time served as Yang Renshan's family tutor for his grandchildren. In 1911 when Yang Renshan died, he left a will stipulating that Chen Jingqing, together with Ouyang Jian and Chen Yi, should be responsible for the affairs of the Jinling Buddhist Press and that Chen Jingqing should serve as the director of circulation. See See Yang Buwei, *Yige nüren de zizhuan* (One Woman's Autobiography) (1967), pp. 27, 94. In fact, the work of the Jinling Buddhist Press was under Chen Jingqing's general charge until his death in July of 1919.

Chen Yi (courtesy name Yifu) of Zhenjiang in Jiangsu was a disciple of Yang Renshan. After Yang's death in 1911, Chen Yi was continually in charge of relations with those from outside the press and in 1947 also assumed responsibilities for distribution work. In the final evaluation, it must be counted that Chen Yi labored for more than forty years, during which he made vast contributions to protecting and maintaining the Jinling Buddhist Press.

36. The Jinling Buddhist Press's edition of both of the following works have publication dates of 1914. Qiunapidi (Guṇavṛddhi, d. 502), trans., *Baiyu jing* (*Śatāvadhāna*; Sutra of One Hundred Parables), by Saṅghasena (Singqiesina), 2 juan; and Xuanzang (596–664), trans., *Dizang shilun jing* (*Daśacakraḥṣitigarbha*), 10 juan. Dizang, J. Jizō is Kṣitigarbha, guardian of the earth.
37. On 13 November 1937 Japanese invaders occupied Nanjing. The following day when Deep Willows Hall and its furnishing, including the set of rosewood furniture that Tan Sitong years before had presented to Yang Renshan were destroyed in a fire set by the Japanese troops, the pagoda in the garden and the surrounding grounds also were damaged. When these acts became known, they incited the indignation of those in the world of Japanese Buddhism. The intense pressure of public opinion led to discussions between Shigemitsu Mamoru (1887–1957), the Japanese ambassador to the puppet government of Wang Jingwei (1883–1944), and Chu Minyi (1884–1946), the puppet government's minister of foreign affairs, which resulted in the dispersal of funds to rebuild the damaged buildings at the press. The construction work, done under contract with the Nanjing Fei Youji Lumber Company (Nanjing

Fei Youji muqichang), was completed in March of 1943. However because of shoddy work and the use of inferior materials, the reconstructed Deep Willows Hall was smaller than the original and had little of its original appearance.

38. See *Jinling kejingchu lishi ziliao diandi* (Droplets of Reference Materials on the History of the Jinling Buddhist Press), (Nanjing: Jinling kejingchu, 1965), vol. 3, p. 30.
39. Zhao Puchu was a native of Taihu in Anhui. He was first educated at home and earnestly studied literature, history, and philosophy, delighting in *shi* and *ci* poetry and in calligraphy. During his university years he first became familiar with Buddhism and later gradually delved deeply into the study of the philosophy and teachings of all schools of Buddhism. In the 1930s he served as the secretary of the Zhongguo Fojiao hui (Chinese Buddhist Association). In 1936 he joined the Japanese resistance movement (*kang Ri jiuwang yundong*) and was instrumental in establishing the Zhonghua Fojiao huguo heping hui (Chinese Buddhist National Defence and Peace Organization). In 1952 he initiated and provided funding in support of the establishment of the Zhongguo Fojiao xiehui (Chinese Buddhist Association) and in December 1980 began serving as the chairman of this organization. Zhao Puchu's contribution to the two revivals of the Jinling Buddhist Press—that is, early in the 1950s and then late in the 1970s after the Cultural Revolution—were extremely important. His writings include two collections of poetry, *Dishui ji* (Water Droplets) and *Pianshi ji* (Rock Shards), and *Fojiao zhishi wenda* (Questions and Answers on Buddhist Learning).

Xu Pingxuan, whose formal name was Guozhi, was a native of Shidai in Anhui. From 1952 until 1966 and the beginning of the Cultural Revolution, Xu was in charge of the work of the Jinling Buddhist Press and made a tremendous contribution to the restoration and development of the press.

40. Also on display is a set of the *Dai Nihon zoku zōkyō* compiled by the Nihon Zōkyō Shoin, a project in whose work Yang Renshan cooperated, and Yang Renshan's personal copy of the Japanese work *Gukyōzō* (*Hongjiao zang*). Other texts on display include a Ming-dynasty edition of the *Jiaxing zang*, a photolithographic reprint of the Song-dynasty *Qisha zang*, the *Pinjia zang*, two sets of the *Zangwen zang*, *Xuanzang fashi yizhuan quanji* (Complete Collection of the Translations and Writings of Dharma Master Xuanzang), *Dazang jiyao* (Essential Works of the Tripitaka), and an exemplar of the *Baiyu jing* (*Śatāvadhāna*; Sutra of One Hundred Parables), the work published in 1914 with funds contributed by Lu Xun.
41. See below for the post-Cultural Revolution fate of the 1961 portion of this shipment of blocks from Tianningsi.
42. A paper matrix is a mould produced for use in stereotype printing. In this process a page of text is set in moveable metal type and locked up. A sheet of highly malleable, fine paper is tamped onto the surface of the block of type, and additional sheets of paper are pasted and tamped layer by layer to form a thick mat mould. This matrix positive is removed and dried thoroughly. The

original type can then be redistributed for further use. At a later date the thick paper matrix can be used (even multiple times) to cast a thin metal printing plate. When mounted onto a wooden block to type high, this metal plate is used to print text or images that exactly replicates the text or images from which the matrix was made.

43. For more on the meeting with Zhou Enlai that resulted in his sending the telegram that halted further damage to the collection of printing blocks at the Jinling Buddhist Press, see the narrative in Wu Yankang's article translated by Frederick W. Mote in the current number of this journal.
44. Zhao Buchu's brief essay written in 1981 was printed at the beginning of each work published by the Jinling Buddhist Press after the end of the Cultural Revolution. For example, see *Baiyu jing* (*Śatāvadhāna*; Sutra of One Hundred Parables) (Nanjing: Jinling kejingchu, 1981), pp. 1a–2b.

GLOSSARY

Akamatsu Renjō 赤松連城	Cheng Fusi 程紱斯
<i>Bailun shu</i> 百論疏	Chengguan 澄觀
<i>Baiyu jing</i> 百喻經	Cheng Jinghua 程淨華
Baogao tongren shu 報告同人書	Cheng Yushan 程彧山
Baoqing 寶慶	Chen Jingqing 陳鏡清
beiban 碑版	Chen Yi 陳義
Beijige 北極閣	Chongde 崇德
Beijing kejingchu 北京刻經處	Chongqing 重慶
Beitingxiang 碑亭巷	Chu Minyi 褚民誼
<i>Biqiu jieben guangsong</i> 比丘解本廣頌	Chuqing 楚青
Bohua 伯華	ci 詞
Bolamidi 般刺密帝	<i>Cibei guanyin xiang</i> 慈悲觀音像
Boruo 般若	Cien 慈恩
Bunka Daigaku 文科大學	Cijuan Zhongtu shichuan, de zi riben 此卷中土失傳, 得自日本
Cao Jingchu 曹鏡初	<i>Dabei guanyin xiang</i> 大悲觀音像
ce 冊	<i>Dabeizhou xiang</i> 大悲咒像
Changfujie 常府街	<i>Dacheng qixin lun</i> 大乘起信論
Changsha 長沙	<i>Dafang guangfo huayanjing puxian xingyuan</i> <i>pinbie xingshu</i> 大方光佛華嚴經普賢 行願品別行疏
Changsha kejingchu 長沙刻經處	
Changshu 常熟	
Changzhou 常州	

- Dafoding Rulai miyin xiuzheng liaoyi zhupusa wanxing shoulengyan jing* 大佛頂如來密因修證了義諸菩薩萬行首楞嚴經
Dai Nihon kōtei shukusatsu daizōkyō 大日本校訂縮刷大藏經
Dai Nihon zoku zōkyō 大日本續藏經
 Daohang 道航
Dapiposha lun 大毘婆沙論
Da Riben xu zangjing 大日本續藏經
Dayun lun qingyu jing 大雲輪請雨經
Dazangjing hui 大藏經會
Dazang jiyao 大藏輯要
Dazang jiyao mulu 大藏輯要目錄
Deng budeng guan zalu 等不等觀雜錄
 Di Baoxian 狄葆賢
Dishui ji 滴水集
 Dizang 地藏
Dizang shilun jing 地藏十輪經
 Dongbei daxue 東北大學
 Dongchang 東昌
 Dongpo 東坡
 Dongting xishan 洞庭西山
 fance 梵筭
 fangce 方冊
 Fang Rong 房融
 Faxiang 法相
 Feiyi 斐漪
 Feng Menghua 馮夢華
 Fojiiaohui 佛教會
Fojiao zhishi wenda 佛教知識問答
Foxue congbao 佛學叢報
 Foxue yanjiuhui 佛學研究會
 Fusheng 復生
 Gangchang jushi 剛長居士
 Gan Guoyou 甘國有
 Ganshuiqiao 甘水橋
 Guan Enkun 管恩琨
 Guangjisi 廣濟寺
 Gūeki Chikyoku 滿益智旭
 Gui Nianzu 桂念祖
Gukyōzō 弘教藏
 Guozhi 國治
 Hangzhou 杭州
 Hanlinyuan 翰林院
 Han Qingjing 韓淸淨
 Hanyi 翰怡
Hongjiao zang 弘教藏
 Honkoku Shisho Gūeki kai jo 翻刻四書
 藕益解序
 Huaihailu 淮海路
 Huangshanqu 黃山區
 Huangshanshi 黃山市
 Huapailou 花牌樓
 Huayan 華嚴
Huayan lüce 華嚴略策
Huayan sanmei zhang 華嚴三昧章
 Hui fu 惠甫
 Huiji jin'gang xiang 穢迹金剛像
 Huimin 惠敏
 Hu Linyi 胡林翼
 Jiande 建德
 Jiangbei kejingchu 江北刻經處
 Jiangjin 江津
 Jiangnan 江南
 Jiangning 江寧
 Jiang Wenqing 姜文卿
 Jiangyin 江陰
 Jian Zhao 簡詔

- Jiaxing zang* 嘉興藏
Jiegang 劫剛
Jiletu song 極樂圖頌
Jimingshan 鷄鳴山
Jin'gang daochang 金剛道場
Jin'gang jing 金剛經
Jingtu sijing 淨土四經
Jingwu 竟無
Jinling 金陵
Jinling ben 金陵本
Jinling kejingchu 金陵刻經處
Jinling kejingchu chongyin jingshu
yinyuan lueji 金陵刻經處重印
 經書姻緣略記
Jintan 金壇
Jiye chengqiu 集腋成裘
Jizō 地藏
juan 卷
juren 舉人
Kaikyūroku 懷舊錄
Kaisheng 愷生, 開生
kan 卷
kang Ri jiuwang yundong 抗日救亡運動
Kexiang 科巷
Kitatenmoku Tōjin 北天目道人
Kuaiji 會稽
Kuai Shoushu 蒯壽樞
Lan Jifu 藍吉富
lanye miao 蘭葉描
Lianghu shuyuan 兩湖書院
Liang Qichao 梁啟超
Liao Shicang 廖世臧
Li Hongzhang 李鴻章
Lingshan 靈山
Lingshan fahui 靈山法會
Li Shiyou 李世由
Lishui 溧水
Liu Chenggan 劉承幹
Liudu jijing 六度集經
Liu Hanqing 劉漢清
Liu Kaisheng 劉開生
Liulichang 琉璃廠
Liuniao famen 六妙法門
Liu Shenxu 劉昫虛
Liyang 溧陽
Li Yangzheng 黎養正
Li Yizhuo 李翊灼
Long zang 龍藏
Lü 呂
Lü Cheng 呂澂
Lu Jiye 盧冀野
Luohansi 羅漢寺
Lushan 廬山
Lushansi 廬山寺
Lu Xun 魯迅
Manao jingfang 瑪瑙經房
Mashan xiayuan 馬山下院
Mei Guangxi 梅光羲
Mei Guangyuan 梅光遠
Meisou 寐叟
Meisun 梅孫
Miao Quansun 繆荃孫
Miqieshijia 彌伽釋迦
Minbao 民報
Ming zang 名藏
mu 畝
Nakano Tatsue 中野達慧
Nanchang 南昌

- Nanjing Fei Youji muqichang 南京費友
 記木器廠
 Nanjing zong shanghui 南京總商會
 Nanjō Bunryū 南條文雄
 Nanxun 南潯
 Nenghai 能海
 Nengjing jushi 能靜居士
Nengjing jushi riji 能靜居士日記
 Nihon zoku zōkyō hensan inkō engi
 日本續藏經編纂印行緣起
 Nihon Zōkyō Shoin 日本藏經書院
 Ouyang Jian 歐陽漸
 Ouyang Zhu 歐陽柱
 Ouyi daoren 藕益道人
 Pan Wenfa 潘文法
 Pan Zhangchen 潘章辰
Pianshi ji 片石集
 Pilusi 毘盧寺
Pingdengge biji 平等閣筆記
Pingdengge shihua 平等閣詩話
 Pingwang 平望
 Pingzi 平子
Pinjia zang 頻伽藏
 Pu Boxin 濮伯欣
 Puguang 浦光
Puhui zang 普慧藏
Qisha zang 磧砂藏
 Qiunapidi 求那毗地
 Qiu Ximing 邱晞明
 Qiuyue 秋岳
 Queti 闕題
 Renshan 仁山
 Rugao 如臯
 Ruizhen 瑞真
 Ruiyingsi 瑞應寺
Ru lengjia xin xuan yi 入楞伽心玄義
 Ruomu 若木
 san buke 三不刻
 Sanlun 三論
 Sanshi xuehui 三時學會
 satsu 冊
 Sengqiesina 僧伽斯那
 Shen Hui 沈輝
 Shenliu dashi 深柳大師
 Shenliu dushutang 深柳讀書堂
 Shenliutang 深柳堂
 Shen Zengzhi 沈曾植
 shi (poetry) 詩
 Shi (a surname) 史
Shiba bi guanyin xiang 十八臂觀音像
Shibao 時報
 Shidai 石埭
 Shiding 式定
 shifang gongchan 十方公產
 Shigemitsu Mamoru 重光葵
Shijiamouni zuoxiang 釋迦牟尼座像
 Shijie Fojiao lianhehui 世界佛教聯合會
Shisho Gūeki kai 四書蕩益解
 Shitai 石臺
 Shūeki Zenge 周易禪解
 Shūeki Zenkai 周易禪解
Sishiba bi guanyin xiang 四十八臂觀音像
Sishu Ouyi jie 四書蕩益解
Songzi guanyin xiang 送子觀音像
 Sun 孫
 Sun Yuyun 孫毓筠
 suoshua zang 縮刷藏
 Su Shi 蘇軾

- Taihu 太湖
 Taiping 太平
 Taipinglu 太平路
 Taixu 太虛
 Tanaka Jinhē 田中治兵衛
 Tan Sitong 譚嗣同
 Tianjing kejingchu 天津刻經處
 Tianningsi 天寧寺
 Tongxiang 桐鄉
 Tongzhi 同治
 Tunxi 屯溪
 Umemura Saburobē 梅村三郎兵衛
 Wang Jingwei 汪精衛
 Wang Leixia 王雷夏
 Wang Meishu 王梅叔
 Wei Gangji 魏剛己
 Wei Jiahua 魏傢驊
Weishi shuji 唯識述記
 Weixin 唯心
 Wenchangxiang 文昌巷
 Wenkaizhai 文楷齋
 Wu Daozi 吳道子
 Wu Kangbo 吳康伯
 Wu Mei 吳梅
 Wuxing 吳興
 Wu Yankang 武延康
 Wuzong 武宗
 Xi'an 樺庵
 Xiangqing 向清
 Xiangxiang 湘鄉
 Xiangxuehai 香雪海
 xianzhuang shu ben 綫裝書本
 Xiaojiuhua 小九華
 Xiaolu 曉廬
 Xiaotun 曉墩
 xiaozizang 小子藏
 Xieyun 擷芸
Xifang jieyin tu 西方接引圖
Xifang jile shijie yizheng zhuangyan tu
 西方極樂世界依正莊嚴圖
 Xinchou zhongqiu Nanjō Bunryū zeng
 辛丑中秋南條文雄贈
Xuanzang Fashi yizhuan quanji 玄奘法師
 譯撰全集
 Xu Jingyuan 徐靜媛
 Xu Pingxuan 徐平軒
 Xu Shujuan 徐淑娟
 Yang Buwei 楊步偉
 Yanghu 陽湖
 Yangjiacun 陽家村
 Yang Lisheng 楊立生
 Yang Renshan 楊仁山
 Yang Renshan jushi biezhuang 楊仁山居士別傳
 Yang Renshan jushi shilue 楊仁山居士事略
Yang Renshan jushi yizhu 楊仁山居士遺著
Yang Renshan jushi zhuan 楊仁山居士專
 Yang Renshan yu Jinling kejingchu
 楊仁山與金陵刻經處
 Yang Wenhui 楊文會
 Yang Zichao 楊自超
 Yang Yuanming 楊圓明
 Yangzhou 揚州
 Yanlingxiang 延齡巷
 Yaocaoan 藥草庵
 Ye Gongchuo 葉恭綽
 Ye Zizhen 葉子貞

- Yian 乙龔
 Yicheng 一乘
 Yifu 宜甫
Yinming lunshu 因明論疏
 Youzheng shuju 有正書局
 yuan 元
 Yuanmushan 元墓山
 Yu Guo Yuelou (Daozhi) shu 與郭月樓
 (道直) 書
Yujiashidi lun 瑜伽師地論
 Yunqisi 雲棲寺
 Yushan 玉山
Zangwen zang 藏文藏
Zaoxiang liangdu jing 造像量度經
 Zeng Guofan 曾國藩
 Zeng Guoquan 曾國荃
Zeng Huimin gong quanji 曾惠敏公全集
 Zeng Jize 曾紀澤
 Zhang Ertian 張爾田
 Zhang Puzhai 張浦齋
 Zhang Yi 張益
 Zhao Huifu 趙惠甫
 Zhao Liewen 趙烈文
 Zhao Puchu 趙樸初
 Zhenggang 證剛 (正剛, 政剛, 正罡)
 Zhenjiang 鎮江
 Zhi Yang Zichao 至楊自超
 Zhihuan jingshe 祇洹精舍
 Zhikai 智開
 Zhina neixueyuan 支那內學院
 Zhishu'an 祇樹庵
 zhixing 紙型
 Zhixu 智旭
 Zhongguo Fojiao hui 中國佛教會
 Zhongguo Fojiao xiehui 中國佛教協會
Zhongguo Foxue 中國佛學
 Zhongguo renmin zhengzhi xieshang huiyi
 中國人民政治協商會議
 Zhonghua Fojiao huguo heping hui
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 Zhou Enlai 周恩來
 Zhou Fu 周馥
 Zhou Shuren 周樹人
 Zhou Xun 周瑋
Zhouyi Chan jie 周易禪解
 Zhuanqiao Fazangsi 磚橋法藏寺
 Zipei 子培
Zoku zōkyō 續藏經
 Zongmao hutong 宗帽胡同

About Our Contributors

DAI XUEYAN (1952) is an artist, teacher, and director of the Program in Rare Book Conservation at the Mochou Vocational School of Jiangsu Technical Training Institute in Nanjing. His art work has been exhibited, published, and distributed many times in China, in Japan, and Korea, and his solo shows in Germany and Australia were received with great enthusiasm. One of Dai Xueyan's special interests is depicting the architecture of Republican-era China left standing in Nanjing, paintings that he is compiling for a forthcoming publication.

MARIAN KOREN (1953) studied law and Swedish in the Netherlands, France, and Sweden. Her 1996 PH.D. (cum laude at the University of Amsterdam) dissertation, entitled *Tell me! The Right of the Child to Information*, is a multidisciplinary study in the fields of international law, psychology and communication science related to human rights (especially of children), and library development. Marion Koren has been working at the Netherlands Public Library Association since 1979, currently as head of Research and International Affairs. She has written a great variety of articles and lectured internationally. She was a member of the governing board of International Federation of Library Associates from 2001 to 2005. Her interest in oriental philosophy and art dates from her exploration as a student and has taken her to many East Asian libraries and museums all over the world.

WU YANKANG, assistant head of the Buddhist Research Section (Foxue yanjiushi) of the Jinling Buddhist Press in Nanjing, received his B.A. in

Chinese language and literature from Nanjing shifan daxue. After a career in business management, he joined the Jinling Buddhist Press in 1990 as an editor and a researcher. His responsibilities at this cultural heritage site are extremely varied. He receives visitors to the press, assesses the condition of and manages the repair of printing blocks, and handles many aspects of the administrative work of the press. He has published more than twenty articles about the history of the activities of his organization and is currently working on a chronological biography of Yang Wenhui (Renshan). Wu Yankang's most recent article "Yu Lingbo *Yang Renshan jushi pingzhuan* buzheng" (Corrections and Additions to Yu Lingbo's Work *A Critical Biography of Lay Devotee Yang Renshan*) appeared in *Pumen xuebao* 36 (November 2006), pp. 319–365.

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