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A Note on the *Hongwu Nanzang*, a Rare Edition of the Buddhist Canon

LONG DARUI

INTRODUCTION

When I was a Ph.D. student at the Chinese Academy of Social Sciences in Beijing in 1994, Bai Huawen, a professor in the Department of Library Science at Beijing University, asked me to take a look at the Buddhist Tripitaka edition known as the *Hongwu nanzang* (Hongwu Southern Tripitaka). The Zhongguo shudian publishing house in Beijing had heard that the Sichuan Provincial Library in Chengdu held a rare edition of the Buddhist canon (or Tripitaka), engraved during the Hongwu period (1368–1398), and wanted Professor Bai to verify its authenticity before they considered reprinting it. Professor Bai, an expert in Chinese rare books, particularly Buddhist literature, told me to check three things when I returned to Chengdu, my hometown: (1) the authenticity of this Buddhist canon, (2) the actual number of volumes that were still extant and available in the rare-books section of the Sichuan Provincial Library, and (3) the estimated cost for microfilming.

This project immediately sparked my interest. I had majored in

Buddhist studies at the Institute of World Religions of the Chinese Academy of Social Sciences, and being a native Sichuanese, I felt I had the resources to carry out the project. My father, Professor Long Hui, had been an active reader in the rare-books section of the Sichuan Provincial Library for the last four decades and was familiar with the older as well as the younger librarians. I was also familiar with some of them, because I spent time there in 1988 and 1989 when I worked on the translation project for Joseph Needham's *Science and Civilisation in China*. I therefore immediately set myself to examining the Buddhist canon, and this paper is the result.

This set of the *Hongwu nanzang* has been preserved in Sichuan Province in southwest China for centuries. The *Dafang deng dayun jing* (*Mahāmegha-sūtra*) was translated by Tanwuchan (Dharmarakṣa, sometimes also Tanmochan), who died in 433. Each leaf of this edition is divided into five pages, each containing six columns of seventeen characters. The existence of the *Hongwu nanzang* was rediscovered in 1934 at the Shanggusi (the suffix “*si*” in Shanggusi, occurring frequently in this essay, can mean either temple or monastery; here I follow my usual preference for the latter term), a Buddhist monastery in Chongqing xian (that is, county),¹ about seventy-five kilometers west of Chengdu, the capital of Sichuan Province. This rare edition of the Buddhist canon was handed over to the local government in 1951 and then to the Sichuan Provincial Library, where it has been kept in the rare-books section.

The original Sanskrit word Tripitaka means three baskets (that is, three repositories or collections). It refers to the canon of Buddhist literature consisting of *sūtras*, *vinayas*, and *śāstras*. The word *sūtra* in old Sanskrit means threads, threaded together. The *sūtras* in the Tripitaka record the Buddha's doctrinal teachings. The term *vinayas* refers to the rules of discipline governing the lives of monks and nuns. The *śāstras* are commentaries on the *sūtras* and *vinayas*.

More than sixty-five years have elapsed since this rare edition of the Buddhist Tripitaka was found. Professor Lü Cheng (1896–1989) wrote two essays, one as early as 1938, about the characteristics of this Tripitaka and its relationship to other editions; his works remain the most important scholarly research into this topic.² Fang Guangchang also briefly discussed this Tripitaka in 1989.³ Other scholars rely mainly on Lü

Cheng's sources when they talk about the development of Buddhist canons in China. It has been extremely difficult to collect additional material about this rare edition of the *Hongwu nanzang*. First, we have scanty and limited sources of information about this edition; and second, it is difficult to gain access to the original edition, as the Sichuan Provincial Library has classified it as a special treasure. Nor has microfilm access been complete or conveniently available. As Sichuan is a somewhat remote province in southwest China, few scholars from Beijing or other major centers have been able to get access to this rare Buddhist canon.

Some scholars probably have questions about the exact nature of the Hongwu edition of the Buddhist canon and why further investigation is necessary. They may wonder why and how it became a rare edition, how the Shanggusi could obtain this rare edition, and how the monks of the monastery kept the canon. Others may wonder about the current status of this rare edition. Why is there so much confusion about it, and what are the differences or relationships between it and other editions? Professor Lü has answered some of these questions, but further scholarly investigation is necessary. This article attempts to answer these remaining questions, but I cannot claim to have been completely successful because of the difficulties mentioned above. Besides having access to the original *Hongwu nanzang* edition in the Sichuan Provincial Library, I also went to the Shanggu Monastery (Shanggusi), located on a mountain about four kilometers from the nearest public transportation. I have checked various local records of Chongqing County and other counties in Sichuan Province, and explored the resources of libraries in Sichuan and Beijing, the Harvard-Yenching Library, and the library of Hsi Lai University in Los Angeles.

I begin with general information about the Buddhist canons. From the Song dynasty (960–1279) on, nearly all dynasties sponsored an official published edition of the Buddhist canon. The first engraved edition, called the *Kaibao zang*, was started in 971 (fourth year of the Kaibao reign period) in Chengdu and completed in 983. Later the woodblocks were transported from Chengdu to be kept in Kaifeng, the capital of the Northern Song (960–1127). Five other editions of the Buddhist canon were published during the Song dynasty. The Liao (907–1125), the Jin (1115–1234), and the Yuan (1206–1368) dynasties also witnessed the engraving of Buddhist Tripitaka editions.

What is meant by *Hongwu nanzang*? *Hongwu* refers to the reign period of the first emperor of the Ming dynasty (1368–1644), Zhu Yuanzhang (1328–1398), who initiated this huge project of producing a printed edition of the Buddhist canon in 1372, shortly after ascending the throne. The word *nanzang* means southern Tripitaka. Zhu Yuanzhang established his court in Nanjing, the southern capital; therefore this edition was called *nanzang*. Similarly, *Yongle nanzang* refers to the Buddhist canon engraved in Nanjing during the Yongle reign (1403–1424) of Zhu Di (1360–1424), or Emperor Chengzu, the third emperor of the Ming. The project is thought to have been started in the tenth year (1412) and completed by the seventeenth year of the Yongle period (1419). (The dates of this edition are still being debated.) In his “Index to Twenty-two Chinese Editions of the Buddhist Canon” Tong Wei claims that it was completed in 1419; Fang Guangchang, on the other hand, states in a recent textbook that it was completed in 1417.⁴ The name *Yongle beizang* predictably refers to the edition that Zhu Di ordered to be engraved in Beijing, the northern capital. The engraving work for this set of the Buddhist canon started in the nineteenth year of Yongle (1421) and was completed in 1440, long after Emperor Chengzu’s death.

As recently as August 1999 I learned of a reprint project planned for the *Hongwu nanzang*. From the brochure it appears that a group of eminent monks and nuns in Sichuan Province, aided by a single donation of one million *yuan* (RMB, or approximately US \$125,000) from a venerable abbot there, are organizing and sponsoring a project to reprint the edition. Zhao Puchu, chairman of the Chinese Buddhist Association and a famous calligrapher, wrote the four title characters of *Hongwu nanzang* that appear on the covers of the sample volumes seen in an illustration. Here is a translation of some of the information contained in the prospectus.

In the fourth year of the Kaibao reign (971) Emperor Taizu (r. 960–975) of the Song dynasty ordered the engraving of the first Buddhist canon in Yizhou [an old name for Sichuan]. This is the beginning of the publication of the Buddhist canon. Thus, Sichuan was the birthplace of the printing of the Buddhist Tripitaka. Since then seven editions of the Buddhist canon have been engraved under the sponsorship of the imperial court. Three imperial editions were engraved during the Ming dynasty:

the *Hongwu nanzang* edition, the *Yongle nanzang* edition, and the *Yongle beizang* edition. The two editions engraved in the Yongle period have been widely known, but the *Hongwu nanzang* has been nearly forgotten.

The engraving of the *Hongwu nanzang*, also called the *Chuke nanzang*, started at the Jiangshan Monastery (Jiangshansi) in the fifth year of the Hongwu period (1372). It took some twenty-seven years for the completion of the whole project in the thirty-first year of the Hongwu reign (1398). This edition of the Tripitaka contains approximately 1,600 *bu* (titles), divided into 7,000 *juan* (chapterlike sections), contained in 678 *han* (cases). The editors of the *Hongwu nanzang* undertook a thorough proof-reading and fine engraving. It is a great pity that in the sixth year of the Yongle period (1408) a fire broke out in the Jiangshansi, and all the woodblocks were destroyed. The set of woodblocks of the *Hongwu nanzang* lasted for barely a decade; therefore people rarely had a chance to get access to it. Sichuan Province, the land of abundance, has luckily been able to preserve one set of this rare edition of the *Hongwu nanzang*. Fang Guangchang, director of the rare-books section in the Beijing National Library, has called it "the only extant copy."

This rare edition of the Tripitaka has witnessed more than six hundred years of the vicissitudes of this world. As the paper is becoming fragile and the moth worms have destroyed some volumes, we were afraid that future generations would not even be able to view this rare edition. To preserve this rare book, the Sichuan Association of Buddhists called for the reprint of this rare edition of the *Hongwu nanzang* so that future generations may have access to Buddhist literature and thereby show respect for it.

This new edition of the *Hongwu nanzang* is a deluxe reprint beautifully bound with silk covers. It will total 229 volumes, with each volume containing six hundred pages. Being an enormous project, it needs a large amount of money to bring it to completion, and we call on all Buddhists to make donations to

the project. The last volume will record the names of those who have contributed to this reprint project.

The reprint of this *Hongwu nanzang* will enable us to study further the canon itself. The *Hongwu nanzang*, after all, existed for less than ten years. In the year following the fire that destroyed it, the emperor ordered some eminent monks to prepare another edition in Nanjing. We are not sure when the work began, but we know that this second edition, called the *Yongle nanzang* (Yongle Southern Tripitaka), was completed by 1419. Owing to the fact that the two editions of the Tripitaka were made in Nanjing and very few sets of the *Hongwu nanzang* were made available, it is not surprising that later scholars and Buddhist monks did not realize there were two different editions. They often mistook the *Yongle nanzang* for the *Hongwu nanzang*.

Further confusion can be seen in some catalogues of rare books and Buddhist canons. According to such provincial and national union catalogues as *Sichuansheng guji shanbenshu lianhe mulu* and *Zhongguo guji shanben mulu*, sets of this *Hongwu nanzang* are held by several other libraries in China, but after careful investigation it appears that most hold no more than a small number of volumes. The latter catalogue lists the Chongqing Municipal Library, but in fact that library may have only one volume of the *Hongwu nanzang*. The library of Chongshan Monastery (Chongshansi) in Taiyuan, Shanxi Province, is also listed, but an improbable date for the edition is given in another source.⁵ Other libraries, such as the Kaiyuansi in Quanzhou and the Yongquansi in Fuzhou, Fujian Province, are listed as preserving another version of the *Hongwu nanzang*.⁶ This version is said to have been printed in the Wanli period (1573–1620) from the *Hongwu nanzang* blocks,⁷ but as we know, the original set of woodblocks was destroyed by fire in 1408. These examples point to the considerable confusion surrounding the editions of the Ming Buddhist canons.

These union catalogues of Chinese rare books follow the traditional way of arrangement, placing all Buddhist books under the *shijia* (Buddhists) section of the *zibu* (philosophy) classification. The *shijia* section contains few subsections for dividing the vast Buddhist literature,

and there are limited possibilities for classifying the complex information found in the Buddhist canons. It is well known that the editors of these catalogues did not attach great importance to Buddhist literature, and some of the local editors did not have adequate knowledge about the subject when they compiled the catalogues. For instance, the *Zhongguo guji shanben shumu* claims that Sichuan Normal University Library keeps a set of the *Qisha zang* engraved during the Song and Yuan dynasties,⁸ but this is not accurate. The library actually has two *juan* of the original and a set of the *Qisha zang* reprinted in the 1930s.

Even the *Sichuansheng guji shanbenshu lianhe mulu* is disappointing. This publication did not follow the traditional sequencing system of using the “*Qianziwen bianhao*” (the order of the “One thousand character classic”) to arrange the editions of the Tripitaka included. The editor, perhaps a Buddhist monk, placed the Huayan section first, in line with the principles of “The Tiantai Classification of the Sutras and Teachings according to the Five Periods and Eight Teachings” (*Tiantai wushi bajiao*). We know that it was Zhixu (1599–1655) who started this way of classifying the Tripitaka late in the Ming dynasty.⁹ This eccentric system, adopted in certain catalogues, has made the comparative study of the various editions of the Tripitaka more difficult and complicated.

From the above, we can see that the studies of the *Hongwu nanzang* have been handicapped by various technical problems, including the lack of availability of the *Hongwu nanzang* itself and of other editions of the Buddhist canon. The proposed reprint of the *Hongwu nanzang* will be an important step toward improving the situation. This paper aims to present the information I have collected about this subject in the hope of clarifying some of the misunderstandings from the past. The essay is based on historical sources, including local county records, monastery records, and biographies of eminent monks, as well as library catalogues.

THE MAKING AND UNMAKING OF THE *HONGWU NANZANG*

About five years after Zhu Yuanzhang ascended to the throne, “he ordered a group of eminent Buddhist monks to gather at Jiangshan Monastery (Jiangshansi) to check, edit, and punctuate the Tripitaka.”¹⁰ Jiangshan Monastery was one of the three biggest monasteries in Nanjing

at the time. In 1381 the abbot of Jiangshan Monastery suggested that the temple and pagoda be moved to Donggang, a place not far from the original location, and that its name be changed to Linggusi. He also requested that his temple "be the premier temple of the capital" and that about one thousand disciples officially be licensed as monks. The abbot also asked the emperor to make a huge grant of land to the monastery.¹¹

The existence of this temple can be traced back to the Jin dynasty (265-420). During the Song dynasty it was renamed Taiping xingguo si from the era name for the years 976 to 983, and by the Ming dynasty it had become one of the most important temples of the region. This explains why the emperor chose to gather monks there to do the work of proofreading and punctuating the Tripitaka. The monks were assured of conditions that would enable them to concentrate on their work and thus guarantee its quality.

The blockcutting apparently was completed in 1401. The most important works of the various Buddhist sects were included in the Tripitaka.¹² Still, some works of the Chan (Japanese Zen) School were left out because they remained unfinished. An eminent Buddhist monk named Jingjie had already started the proofreading in the twenty-seventh year of the Hongwu Period (1394). We would know next to nothing about this monk, were it not for a passage found in the *Da Ming gaoseng zhuan* (Biographies of eminent Buddhist monks in the Ming dynasty).

Jingjie, also named Dingyan and Huanju, was born in Wuxing *xian*, Jiangsu Province. He became a Buddhist monk at the age of eleven and went to the Tianjiesi, a monastery in Jinling (Nanjing). The famous monk Jueyuantan was teaching there at the time. He appointed Jingjie to be Karmadana, the official in Buddhist temples in charge of daily affairs. Jingjie used to work hard and sometimes did not even sleep. One day [Jue]yuantan raised the bamboo handle of a bucket and asked him a question in a loud voice, and at once Jingjie became enlightened. Afterward, he traveled around eastern China and was held in esteem by all. In 1396 he was promoted to the position of *zuo jueyi* (Deputy director in charge of Buddhist affairs) and at the same time abbot of the Jimingsi, one of the biggest monasteries in

Nanjing. Later on he was ordered to reside at Linggusi in the early years of the Yongle period.¹³

When the final blockcutting of the Tripitaka was completed, all the woodblocks were stored in the Tianxisi, which is also known as the Baoensi. According to the *Jinling fancha zhi* (Records of the Buddhist temples in Nanjing), the actual printing did not start until the first year of the Yongle Period (1403). Evidence for this is found in the following passage:

On the twenty-ninth day of the ninth month of the first year of Yongle (October 15, 1403), Daoyan, whose official title was *zuo shanshi* (the Buddhist patriarch to the left);¹⁴ Jin Zhong, *Gongbu shilang* (vice-director in the Ministry of Works);¹⁵ and Zhao Xi, who was commander of Jinyiwei (The Imperial Bodyguards);¹⁶ memorialized to the Wuyingdian (Hall of Military Glory)¹⁷ that anyone who wanted to aid the printing of the Tripitaka might get a set of scriptures if he donated a certain amount of money, as stipulated in the emperor's decree.¹⁸

During the following year (1404) the monks gathered the missing parts of quotations from the Chan masters. In 1408 a monk named Benxing set fire to the Tianxi Monastery. All the woodblocks of the *Hongwu nanzang* were destroyed. In the eleventh year of the Yongle period (1413) the temple was rebuilt and renamed Baoensi. The emperor himself wrote a commemoration of this event:

The Tianxi Monastery, originally named Changgansi, was established in the Chiwu reign period of the Wu Kingdom (238-250). It was destroyed and was renovated time and again. Its name was changed to Tianxisi when it was rebuilt in the Tianxi era (1017-1021). In the Hongwu era of the present dynasty, Huang Ligong (fl. late fourteenth century), the vice-director of the Ministry of Works, noting the deterioration of the structures, submitted a memorial requesting approval to solicit donations from the people to make some minor repairs. When I first came to the throne, I ordered the Ministry of Works to make repairs. The monastery got a new look, but soon thereafter an unregistered monk named

Benxing, ill-intentioned as he was, and aiming to kill the persons he hated, stole into the temple and set fire to the monks' quarters. The fire spread to the main halls and the side buildings, and everything, including the pillars, the statues, and so forth, became ashes.¹⁹

From the above description, we must assume that the woodblocks of the *Hongwu nanzang* were destroyed.

THE HONGWU NANZANG KEPT AT THE SHANGGUSI IN SICHUAN

It seems that the *Hongwu nanzang* preserved at the Shanggu Monastery was originally a gift from Prince Xian of Shu (Shu Xianwang). One might immediately wonder why Prince Xian presented this set of the Tripitaka to the Shanggusi, rather than to any of the other well-known monasteries in Chengdu. Then come questions about its transmission and maintenance at the monastery, and finally how it was rediscovered at the Shanggusi some decades before it came into the custody of the Sichuan Provincial Library.

It is believed that Prince Xian of Shu, that is Zhu Chun (1371–1423), was on particularly good terms with a monk named Wukong, who lived in the Shanggu Monastery. In fact, when I visited the monastery in 1995, the abbot told me that because of the close ties between Prince Xian and Wukong, the prince specifically asked the court for a set of the Tripitaka and presented it to the Shanggusi. The *Chongqing xianzhi* (Local gazetteer of Chongqing County) states:

The Shangxia gusi, a Tang-dynasty (618–907) monastery, also called the Changlesi, was first built by the Tang monk Shansi. In the early part of the Ming dynasty, monk Wukong cultivated himself in that temple, burning incense every day. Prince Xian of Shu asked the emperor to change the monastery's name to Guangyan chanyuan. A whole set of the Tripitaka was kept in the library, but now the monastery is abandoned. There are some wells and pools and also pagodas in which the bodies of Shansi and Wukong are buried.

Zhangxue's inscription contains the following passage about the library in the monastery.

The monastery was built during the Tang dynasty, and the library was built in the Song dynasty. Being far away from Chengdu, [in the early Ming] Prince Xian of Shu heard that monk Wukong was preaching here, and came to listen to the sermons with profound devotion. The woodblocks of the Tripitaka made in the eighth year of Taiping xingguo (983) in the Song dynasty were kept in the Zhengyinsi, which is now called the Wanfusi. Prince Xian generously donated money for the printing of the Tripitaka. All the fascicles were well bound and labeled. They were put in well-designed wooden boxes.²⁰

When Emperor Chengzu enfeoffed his son as his heir apparent in 1404, he also enfeoffed several of his nephews to be princes of various localities. Zhu Chun became Prince Xian of Shu, and Zhu Chun's fourth son, Zhu Yuexin, was made prince of Chongqing (Chongqing wang).²¹ The presentation of the Tripitaka to the Shanggu Monastery was likely to be related to the appointment of Prince Xian's favorite son to Chongqing County. A passage from the *Mingshi* (History of the Ming dynasty) can be summarized as follows.

Prince Chun, also named Prince Xian, had some sons. His first son, Zhu Yuelian (1388–1409), died young. His second son, Zhu Yueyao, was nominated prince of Huayang (a county in Sichuan Province). However, Prince Chun did not like Prince Yueyao because he wanted to usurp the principedom. Prince Yueyao's conspiracy turned into a failure, and he was beaten with whips. The third son was nominated prince of Chongning (Chongning wang). He also offended his father by claiming to be Emperor Huidi. Prince Chun punished him in 1416.²²

Zhu Yunwen, posthumously known as Huidi, the grandson of the Ming founder, Zhu Yuanzhang, was chosen to be the second emperor by his grandfather. This was because Zhu Yuanzhang's first son had died. Being young and imprudent, Emperor Huidi failed to control his uncles

who were local military governors. Thus, he reigned for less than four years and was dethroned by his uncle Zhu Di. Any book about the history of the Ming dynasty records these events, but states that nobody knows whether Emperor Huidi escaped or died. Some believe that he went to a temple and became a monk. It would be understandable that during this transitional period of turmoil some of Zhu Yuanzhang's arrogant grandsons might claim to be Emperor Huidi, even though in those days such a claim was considered a most dangerous crime.

Having lost hope in his first three sons, Prince Chun favored his fourth son, Zhu Yuexin, who was granted the title "prince of Chongqing" in 1404. It is possible that Prince Chun (who died in 1423) presented this *Hongwu nanzang* to the Shanggu Monastery at the request of his fourth son (who died, leaving no heir, in 1411). Prince Chun had close ties with some eminent Buddhist monks even before assuming office in Sichuan. He once asked Laifu, who was involved in important Buddhist activities in the early years of the Ming dynasty to give lectures on Buddhism.²³ It is possible that Prince Chun made a request to the court for a set of the Tripitaka because he wanted to show that his son Zhu Yuexin, prince of Chongqing, was his real heir.

Professor Tong Wei, a research fellow at the Institute of Asia-Pacific Studies of the Chinese Academy of Social Sciences and an expert on Chinese Tripitakas, told me that the *Hongwu nanzang* was discovered by the Venerable Juzan (1908–1984), who liked to travel from one temple to another. Then Professor Lü sent Jiang Weixin, his student, to investigate the Tripitaka. Unfortunately, Jiang was killed on his way back. Jiang was also an expert on the Buddhist Tripitakas, and had made field investigations of the *Jinzang* (the edition of the Tripitaka engraved in the Jin period around 1173).²⁴ Although it was Jiang who verified the existence of this *Hongwu nanzang*, it was Ouyang Jingwu (1871–1943), in an essay lamenting Jiang's untimely death, who introduced the discovery of this rare edition of the Buddhist canon in the Shanggu Monastery.²⁵

In September 1994, I wrote to the Venerable Dengkuan, abbot of Xiagu Monastery in Chongqing County, and formerly at the Shanggu Monastery (see figure 1). Although ninety-three years old, he was kind enough to reply. Here I offer a paraphrase of what he wrote in his letter:

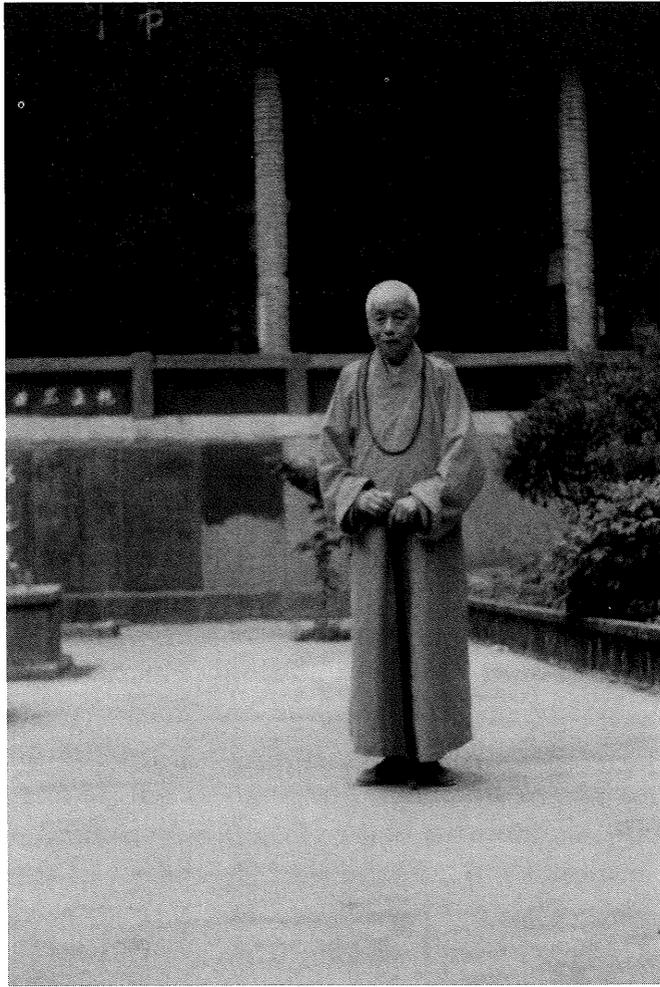
At the beginning people called it [Shangxia gusi] Gusi or Changlesi. During the Sui dynasty (581-618) a monk called Shansi came to build this temple.²⁶ The name of the monastery was changed in the Yongle era to Guangyan chanyuan. This change was done to avoid a taboo name, for Emperor Chengzu named the years of his reign the Yongle era.²⁷ In the Qianlong period, two monks, named Ranzheng and Ranxuan, started building two monasteries. That was how the Shanggusi and the Xiagusi came into being.

In 1909, the Venerable Shichang (also named Zongxing), abbot of the Shanggusi, rebuilt the main hall and the library where the Tripitaka, donated by Prince Xian, was kept. In 1926, the abbot of the Xiagusi, Zuquan, rebuilt the main hall and the library in his temple. The Shanggu Monastery was destroyed. The Tripitaka presented by Prince Xian was kept in the library of the Shanggu Monastery. It is called *Hongwu nanzang* or *Chuke nanzang*. The Tripitaka came here in the Yongle era.

When Dengkuan entered the Shanggu Monastery, Zongxing was alive. Dengkuan told me that he had also done his best to preserve the Tripitaka, taking the scriptures out of the library every year and putting them in the sunshine to kill the moths that damage books. He did this year in and year out until he handed the Tripitaka over to the local government in 1951 during a political movement of land reform. He asked some people to carry the scriptures down the mountain path, about five kilometers, to the main road. The local government found it difficult to manage the Tripitaka and decided in the end to hand it over to the Sichuan Provincial Library.²⁸

A passage in the *Xin xu gaoseng zhuan siji* (Four collections of continuation of the biographies of the eminent Buddhist monks) tells us the story of Zongxing:

Zongxing, also named Shichang, was a native of Chongqing County. He became a monk at the Shang guangyansi when he was young. The ceremony of his ordination was held at the Baoguangsi in Xindu xian. This Shang guangyan monastery is



1. The Venerable Dengkuan, abbot of Xiagu Monastery in Chongqing County, Sichuan. Photograph by the author, 1994.

also called Shanggu Monastery. A set of the Tripitaka called the *Longzang* printed in the Qing dynasty was kept in the library.²⁹ Zongxing tried to protect the Tripitaka and spent many years copying hundreds of missing scriptures. He fell ill in the winter of 1913 and died on April 12 in 1914 at the Shanggu Monastery, where his body was buried in a pagoda.³⁰

Zongxing rebuilt the main hall of the Shanggu Monastery and copied about forty-eight *bu* of missing scriptures in the *Hongwu nanzang*. Having checked the catalogue entry for the *Hongwu nanzang* in *Sichuansheng guji shanbenshu lianhe mulu*, I found that volumes 564 to 600 in the *Da bore boluomiduo jing*, and about forty-eight titles of scriptures in this *Hongwu nanzang* were manuscript replacements, very likely copied by Zongxing. These are the elements related to the *Hongwu nanzang* kept at the Shanggusi and later transferred to the Sichuan Provincial Library.

THE HONGWU NANZANG AND THE YONGLE NANZANG

After the woodblocks of the *Hongwu nanzang* were destroyed, Emperor Chengzu decided to start two new editions. He apparently wanted to establish for his father, the first emperor Zhu Yuanzhang, his legitimate right to the throne and his piety by sponsoring projects for making the Buddhist canon. The one made in Nanjing was started one year after the destruction of the woodblocks of the *Hongwu nanzang* and was completed by 1419. This edition was the *Yongle nanzang*, the other, made in Beijing, the *Yongle beizang*. With the passage of time, records became confused, and people no longer remembered the *Hongwu nanzang*. So the second Nanjing edition became known simply as *Nanzang* (Southern Tripitaka) and the Beijing edition was simply called *Beizang* (Northern Tripitaka). The latter was kept at the imperial court.

One of the rare books in the Sichuan Provincial Library is entitled *Kezang yuanqi* (History of the printing of the Tripitaka), which was written in 1586.

Most of the Tripitaka woodblocks could no longer be used. The Ming court made two sets of the woodblocks, which were kept

in the two capitals, Beijing and Nanjing. The northern edition was of better quality, but it was kept at the royal court. It was extremely difficult to make an appeal to get it printed. Many copies of the Tripitakas kept in temples in Eastern China were presented by the emperor during the Jingtai period (1450-1456). The *Nanzang* was available, but it contained many errors. Scholars made efforts to correct them, but in vain. Besides, the price for this kind of Tripitaka was as high as six hundred *liang* of silver per set. How could people in remote areas or in poor areas be able to buy a set? That is why many people have never been able even to have a look at the Tripitaka.³¹

The first page of this book is stamped with someone's name and has a short note: "Ye Qingrong, an officer believer in Buddhism presents this *Nanzang* to Taici Monastery (Taici conglin). The Tripitaka is never allowed to be taken out."³²

Existing portions of a set of a Tripitaka edition started in the Song dynasty, the so-called *Qisha zang*, were reprinted in facsimile in Shanghai during the years 1931-1935. The original parts on which the reprint was based were kept at Kaiyuansi and Wolongsi, two Buddhist monasteries in Xi'an. The original edition consisted of 1,532 *bu* in 6,362 *juan* in 593 *han*. As for the missing parts, the publishers borrowed from other editions to make the reprint as complete as possible. According to Professor Zhou Shujia, a well-known Buddhist scholar, the borrowings were made from the following editions: the *Sixi zang*, printed in 1132 in the Southern Song dynasty (1127-1279) and formerly kept in the Songpo tushuguan in Beijing (now in the Beijing Library); an edition believed printed in the Jingding period (1260-1264) in the Southern Song dynasty, kept in a collection in Guangdong Province; the *Puning zang*, printed in the Yuan dynasty, formerly in the collection of Kang Youwei in Guangdong Province; a Yuan edition kept in the Yongquansi in Fuzhou, Fujian Province;³³ and the *Nangzang* kept in Langshan, Nantong xian, Jiangsu Province.³⁴

Li Yuanjing, a scholar who participated in the reprinting of this *Qisha zang* during the 1930s, holds that the Tripitaka kept in the Guangjiaosi,

Langshan, Nantong, is actually a set of the *Beizang*.³⁵ Hu Shi also mentions that the editors borrowed the *Yongle zang* to make up the missing parts of the *Qisha zang*. Dr. Hu says, “The *Yongle edition* is the *Ming beizang* (Northern edition of the Ming dynasty) engraved in Beijing in the eighth year of the Yongle Period (1410).”³⁶ This is understandable, because when the reprint of the *Qisha zang* began, the *Hongwu nanzang* had not yet been discovered.

Both Li Yuanjing and the Buddhist author Daoan seem to hold the view that there was only one edition of the Tripitaka in Nanjing. Li mentions that there were four editions in the Ming dynasty. One was the *Beizang* and another was the *Nanzang*. During the reigns of Emperor Xianzong (1465-1487) and Emperor Shenzong (1573-1620), two other editions were newly engraved — one made at Wulin and the other at Jingshan or Jiaying, both in Zhejiang Province.³⁷

When I revised this paper I was able to consult *A Catalogue of the Chinese Translation of the Buddhist Tripitaka* compiled by Bunyiu Nanjio. I found that Nanjio, careful as he was, was perplexed by the records of the Chinese scholars. It is possible that Chinese scholars themselves were confused. Let me quote a passage from Nanjio to show what I mean (NB, many terms in the passage are not in any standard romanization).

The thirteenth Catalogue in existence, No. 1662 (see p. xxvii), is the base of the present compilation. This was originally the Catalogue of the Southern Collection or Edition of the Chinese Buddhist Canon, published in Nanking (“Southern Capital”), under the reign of Thai-tsu [Taizu], the first Emperor of the Min [Ming] Dynasty, who reigned A.D. 1368-1398. But it is now used also as the Catalogue of a reproduction of the Northern Collection or Edition of 1621 works (Nos 1-1621), first published in Peking (“Northern Capital”), by the order of Khan-tsu [Chengzu] or Thai-tsun [Taizong], the third Emperor of the Min Dynasty, who reigned A.D. 1403-1424, together with 41 additional works (No 1622-1662), published by a Chinese Priest named Mi Tsan [Mizang],³⁸ after some twenty or thirty years’ labour, beginning from A.D. 1586. Afterwards, in A.D. 1678-1681, this edition was republished in Japan by a Japanese priest

named Dō-Kō or Tetsu-gen whose labours will be described below.

The Southern and Northern Collections or Editions made under the Min Dynasty may be called the tenth and eleventh Collections made by the Emperors of China, if the Southern Edition is the same as that which is said to have been published by Thai-tsu, in Nanking. For in a composition by the Chinese Bhikshu Tao-khai [Daokai],³⁹ dated 1586 A.D., we read: "The Emperor Thai-tsu Kao (A.D. 1368-1398) caused the whole Pitaka to be engraved in Kin-lian [Jinling] (Nanking), and the Emperor Thai-tsun Wan (A.D. 1403-1424) again caused a good edition to be published in Pe-pin (Peking)."

But there is another statement about these two Collections or Editions, namely: "In the Yun-lō [Yongle] period A.D. 1403-1424, of the Min Dynasty, an edition was published (by the Emperor) in the capital (Peking), which is called the Northern Pitaka or Collection of the Sanskrit Books (translated into Chinese). Again there was a private edition among the people, and the blocks for the publication were kept at Kia-hhin-fu [Jiaxingfu] in Chehkiang [Zhejiang]. This is called the Southern Pitaka or Collection."⁴⁰

I would like to point out that all these materials mention the title *Ming nanzang*. They refer to the Tripitaka engraved in the reign of Chengzu, 1403-1424, but not to the edition made during the Hongwu era, 1368-1398. Analyzing the first source mentioned above, we notice that the book *Kezang yuanqi* was printed in 1586. The woodblocks of the *Hongwu nanzang* had been destroyed 178 years before then. Scholars have not been able to find out the exact year the *Yongle nanzang* was started, but it was surely completed by 1419. In 1421, Emperor Chengzu ordered the carving of the *Yongle beizang*, which was finished in 1440, almost twenty years later. By 1586, the woodblocks of the *Yongle nanzang* had been used for printing the Tripitaka for 167 years. Their condition had deteriorated, and as a result the later printings were almost unreadable.

Second, since the woodblocks of the *Hongwu nanzang* were destroyed, it was difficult for an ordinary temple to ask for a set of this

edition of the Tripitaka. How could an individual obtain a set? The *Nanzang* referred to above, presented by Ye Qingrong in 1871, should be the *Yongle nanzang* engraved in Nanjing between 1409 and 1419.

Third, the edition kept in the Guangjiao Monastery in Langshan, Nantong County, should be considered as a *Yongle nanzang*. In a correction to his previous work, Zhou Shujia accepts Lü Cheng's position, saying that the so-called *Nanzang* should be the edition made in 1419 in the reign of Emperor Chengzu, that is, the *Yongle nanzang*.⁴¹

Fourth, one of the participants responsible for the organization of the Jingshan Tripitaka was Mizang. The engraving started in 1589 and was finished in 1676, almost ninety years later. One of the most important changes is in the format: the sutra folded binding of the older Tripitaka editions was changed into thread binding. This has had a great impact on the later editions of the Tripitaka. Another characteristic is that it includes many "zangwai dianji," namely, scriptures, explanations of the scriptures, rituals, quotations, and so forth, which were not included in standard Tripitaka editions. It is clearly different from other editions of the Tripitaka, and it certainly cannot be called *Nanzang*.

Next, I consider the format of the *Hongwu nanzang*. Each leaf, printed from a single side of a woodblock, contains five pages; each page has six columns, and each column has seventeen characters (see figure 2). This general rule, however, has some exceptions in the *Hongwu nanzang*. For example, *Dacheng baifa mingmen lunshu xu* (*Mahāyāna-śātdharma-prakāśamu-śāstra*) by Kuiji has six columns of nineteen characters per page (see figure 3). As stated earlier, forty-eight titles of the Chengdu *Hongwu nanzang* are manuscript copies, perhaps written by Zongxing at the end of the Qing period. Checking the catalogue in the Sichuan Provincial Library, I found that more than twenty titles of scriptures have missing *juan*, and many of the missing parts belong to the section on Chinese Chan Buddhism.

The *Hongwu nanzang* has 678 cases, totaling about 6,065 *juan* according to the Sichuan Provincial Library catalogue.⁴² The basic collection totals 591 cases ("Qianziwen bianhao" from "tian" to "fan"). The last eighty-seven cases were added later ("Qianziwen bianhao" from "xing" to "yu"). Some texts, such as *Jitai pudenglu*, *Yaoshi jing*, *Huayanjing shuke*, *Dafang guangfo huayanjing shu*,⁴³ and *Baifa lunshu*, are included.

大雲初分大衆據渡第一

如是我聞一時佛在王舍城耆闍崛山中與大比丘僧九萬八千大迦葉等而為上首一切皆是大阿羅漢諸漏已盡皆得自在其心

調柔如香象王隨順善道心得解脫智慧無礙捨離重擔所作已辦永斷諸有所修禁戒清淨微妙心到彼岸威德巍巍有大名稱具足成就得八解脫皆於晨朝從禪定起徃至佛所頭面禮佛合掌恭敬右遶三匝修敬已畢却坐一面復有比丘尼衆六萬五千摩訶波闍波提比丘尼而為上首亦於晨朝從禪定起徃至佛所頭面禮足合掌恭敬右遶三匝修敬已畢却坐一面

復有菩薩摩訶薩六萬八千一切皆是大香象王其名曰大雲密藏菩薩摩訶薩大雲得志菩薩摩訶薩大雲電光菩薩摩訶薩大雲雷震菩薩摩訶薩大雲勤藏菩薩摩訶薩大雲愛樂菩薩摩訶薩大雲歡喜菩薩摩訶薩大雲性菩薩摩訶薩大雲金剛首菩薩摩訶薩大雲寶首菩薩摩訶薩大雲吼菩薩摩訶薩大雲名稱菩薩摩訶薩大雲願華菩薩摩訶薩大雲施雨菩薩摩訶薩大雲不輕菩薩

2. *Dafang deng dayun jing*. Hongwu nanzang edition. Each page has six columns of seventeen characters. Collection of the Sichuan Provincial Library, Chengdu.

大乘百法明門論疏序

西京大慈恩寺沙門

窈基

序

法八二

粵惟至理杳冥湛玄樞而含妙躅權方孕道凝覺智以闢昏衢鑿慈雲而誘大千霏法雨而津百億然以懷生莫感職我法雄於是息唱金河韜光鶴樹佛圓寂後百歲已前異人挺生群聖間出淳源尚挹真軌猶同雖衆聖住持叶如之化自後法乖一味水乳兩和譬拚黃金猶分白疊邪塗亂轍正法陵夷色心假實異其宗有無之說虧其實爰有大士厥号天親嗣至聖之玄風紹法王之令軌鬱造斯論五法合成啓有空之兩門闢二邊之異執文遠理博難可詳焉首稱大乘百法明門論者惣宏綱之極唱旌一部之通名復云本事分中略錄名數者纂義類之鴻猷簡一分之別目大用遮詮立号乘以運載得名百法以體用雙陳明門以能所兼舉循環研覈究暢真宗磨恒理迦目之為論本事分者即瑜珈本事分也良且彼論文廣義豐尋波討源輒難曉悟乃甄集宗要成斯雅論廣文委囑他部略論抑不繁詞故云畧錄表詮呼召稱之曰名有所度量号之為數故云大乘百法明門論本事分中畧錄名數

3. *Dacheng baifa mingmen lunshu xu*. Hongwu nanzang edition. Each page has six columns of nineteen characters. Collection of the Sichuan Provincial Library, Chengdu.

These texts cannot be found in the *Yongle nanzang* or other editions of the Buddhist canon.

According to the *Da Ming sanzang shengjiao nanzang mulu* (Catalogue of the Southern Yongle edition) in *Jinling fancha zhi* (Records of the Buddhist temples in Nanjing), the *Yongle nanzang* contains 1,610 *bu* of scriptures, totaling 6,331 *juan*, in 636 *han* (“*Qianziwen bianhao*” serial numbering is from “*tian*” to “*shi*”). There are some changes in the *Yongle nanzang*. For instance, a few texts such as *Jitai pudenglu* were not included. Tong Wei says that after the engraving was finished, all the woodblocks were stored in Baoensi. About twenty sets of the *Yongle nanzang* were printed each year. Therefore, it is much easier to find copies of the edition. In 1606 regulations were made that priced the Tripitaka according to the quality of the three kinds of paper used.⁴⁴

Emperor Chengzu decided to start the *Yongle nanzang* in 1409, soon after the *Hongwu nanzang* was destroyed. He called Monk Shanqi and others to proofread the original.⁴⁵ It is not clear when the engraving began, but we know that it was done at the Baoensi. According to *Jinling fancha zhi*, about 120 Buddhist monks participated in the proofreading, which was done seven times.⁴⁶

The editors of the *Yongle nanzang* made some changes in the order of the Tripitaka. They placed the sutras, vinayas, and abhidharma in the first part and rearranged other parts:

- “Dacheng wudabu jing” (Five grand classes of sutras of the Mahāyāna school), “*Qianziwen bianhao*” from “*tian*” to “*ju*,” totaling 134 cases;
- “Wudabu wai chongyi jing” (Retranslations of sutras excluded from the preceding five classes), “*Qianziwen bianhao*” from “*shi*” to “*shi*,” totaling 48 cases;
- “Danyi jing” (Sutras of single translation excluded from the five classes), “*Qianziwen bianhao*” from “*yi*” to “*xian*,” totaling 22 cases;
- “Xiaocheng jing” (Sutras of Hīnayāna school), including *āgama* class, and sutras of single translation, excluded from the preceding class, “*Qianziwen bianhao*” from “*ke*” to “*dang*,” totaling 46 cases;

- “Song Yuan ruzang zhu daxiaocheng jing” (Sutras of the Mahāyāna and the Hīnayāna schools, admitted into the canon during the later [or Northern] and Southern Song and Yuan dynasties), from “*jie*” to “*an*,” totaling 37 cases;
- “Xitu shengxian zhuanji” (Works by Indian sages), from “*ding*” to “*you*,” totaling 19 cases;
- “Daxiaocheng lü” (Vinayas of both the Mahāyāna and Hīnayāna schools), from “*deng*” to “*jiao*,” totaling 55 cases;
- “Lunzang” (*Abhidharma-piṭaka*), including “Daxiaocheng lun” (Abhidharmas of the Mahāyāna and Hīnayāna schools), from “*you*” to “*qi*,” totaling 124 cases;
- “Song Yuan xu ruzang zhulun” (Works of the abhidharmas of the Mahāyāna school and Hīnayāna school, successively admitted into the canon during the Later [or Northern] and Southern Song and Yuan dynasties), from “*shu*” to “*luo*,” totaling 5 cases;
- “Cifang zhuanhu” (Chinese Buddhists’ works), from “*jiang*” to “*shi*,” totaling 146 cases.⁴⁷

This approach to classifying the scriptures of the Tripiṭaka has had far-reaching significance for subsequent editions of the Chinese Tripiṭaka. This reform changed the previous order, regulated by the *Kaiyuan shijiaolu* (Kaiyuan catalogue), in which the scriptures of the Mahāyāna and Hīnayāna Schools were placed in the first part, followed by the sutras, vinayas, and abhidharma. The previous editions of the Chinese Tripiṭaka, including the *Hongwu nanzang*, were arranged according to the order in the *Kaiyuan shijiaolu*. Other newly translated sutras and works during and after the Song dynasty were arranged in a somewhat disorganized way. The editors of the *Yongle nanzang* used a different approach to arrange the Tripiṭaka.

When the words of the “*Qianziwen bianhao*” in the *Hongwu nanzang* and the *Yongle nanzang* are compared, the differences in the two editions are immediately apparent. Table 1, taken from the biographical section of the *Hongwu nanzang* and *Yongle nanzang*, compares the two editions of the “*Qianziwen bianhao*.” The differences clearly distinguish the editions. These works are catalogued in the “Chinese Buddhists’ Works” section of the *Yongle nanzang*. Here each word in the “*Qianziwen*

Table 1

BIOGRAPHICAL SECTIONS OF THE TWO EDITIONS

TITLE OF THE BOOK	HONGWU NANZANG	YONGLE NANZANG
<i>Fozu tongji</i> (Records of the lineage of Buddha patriarchs — A history of Chinese Buddhism)	“shang” to “meng”	“cheng” to “jie”
<i>Shijia shipu</i> (A record of the Śākya lineage)	“xian”	“jiang” to “xiang”
<i>Shijia pu</i> (A record of the Śākya family)	“cai”	“xiang” ^a
<i>Lidai sanbao ji</i> (Record concerning the three precious things, namely Tri-ratna: Buddha, Dharma, and Saṅgha under successive dynasties)	“she” to “xi”	“zhu” to “yun” ^b
<i>Da Tang xiyuji</i> (Record of the Western Regions under the Tang dynasty, or journey to the west)	“zhuan” to “yi”	“gan” to “bing” ^c
<i>Nanhai jigui neifa zhuan</i> (Records of the “inner law” or religion, sent from the South Sea Country through one who returns to China)	“qun”	“gong”
<i>Da Song gaoseng zhuan</i> (Biographies of eminent Buddhist monks in the Song dynasty)	“dan” to “ying”	“lu” to “fu”
<i>Gaoseng zhuan</i> (Biographies of eminent Buddhist monks)	“tong” to “guang”	“nian” to “qu”
<i>Xu gaoseng zhuan</i> (Sequel to biographies of eminent Buddhist monks)	“nei” to “cheng”	“gu” to “shi”
<i>Da Tang da ciensi sanzang fashi zhuan</i> (Life of the Tang-dynasty teacher of the law of Tripitaka, who lived at the Da cien monastery [Da ciensi])	“you”	“gao”
<i>Da Tang xiyu qiufa gaoseng zhuan</i> (Biographies of eminent Buddhist monks under the great Tang dynasty, who visited the Western Regions in search of the law)	“guang”	“bing”
<i>Faxian zhuan</i> (Biography of Faxian)	“guang”	“bing”
<i>Biqiuni zhuan</i> (Biographies of celebrated bhikṣuṇī)	“qun”	“gong”

^a In the *Yongle nanzang* another work, entitled *Shijia fangzhi*, is found under this “*Qianziwen bianhao*.”

^b In the *Yongle nanzang* three other works, entitled *Da Tang xiyu qiufa gaoseng zhuan*, *Ji shenzhou tasi sanbao gantong lu*, and *Fa Xian zhuan*, are found under these “*Qianziwen bianhao*.”

^c In the *Yongle nanzang* two other works, entitled *Zhen zheng lun* and *Xu gaoseng zhuan*, are found under these “*Qianziwen bianhao*.”

bianhao” represents a scripture or a group of scriptures; in some cases several words represent one sutra.

FEATURES OF THE HONGWU NANZANG

According to Lü Cheng, the *Hongwu nanzang* has eighty-seven additional *han* (“*Qianziwen bianhao*” from “*xing*” to “*yu*”), with about eighty works, totaling 730 *juan*. He also mentions a few volumes I did not find in the catalogue. For instance, he says that *Liuzu tanjing* (The Platform Sutra of the sixth patriarch), *Wanshan tonggui ji* (A compilation on the principle that several different kinds of goodness have but the same final object, that is, truth), and *Mingjue yulu* (Record of the sayings of the *dhyāna* teacher Mingjue), are found under “*yong*” and “*jun*” in the “*Qianziwen bianhao*” sequence. It appears that these three books are missing. Other scriptures, including three handwritten works, are placed under “*yong*” and “*jun*.” They are *Dafang guangfo huayanjing ru bu siyi jietuo jingjie puxian xingyuan pin shu chao hui ben* (Chapter on the practice and prayer of the Bodhisattva Samantabhadra, and art on the Acintyaṽṣaya, in the *Mahāvaiṽpulya-buddhāvataṽsaka-sūtra*, “*yong*”); *Cibei shui chanfa* (Rules for the confession of water mercy and compassion), orally transmitted by Zhixuan, manuscript, (“*jun*”); *Fazhi yibian guanxin erbai wen* (Two hundred questions on the treatise about meditation on the heart, being a work left by Fazhi), posthumously compiled by Zhili (960-1028), collected by Jizhong, (“*jun*”); *Guan zizai pusa ruyi lunzhou ke fa* (Rules for the recital of the Avalokiteśvara-bodhisattva-padma cintāmaṽi dhāraṽi), by Renyue, manuscript (“*jun*”).

Lü says that the basic portion of the *Hongwu nanzang*, totaling 591 *han* (from “*tian*” to “*fan*”) follows the format of the *Qisha zang*. Scriptures were added after the five hundredth character (that is, after “*xian*”). Some scriptures that were popular in northern China, however, were not included in the *Qisha zang*. These can be found in the *Hongwu nanzang*; among them are:

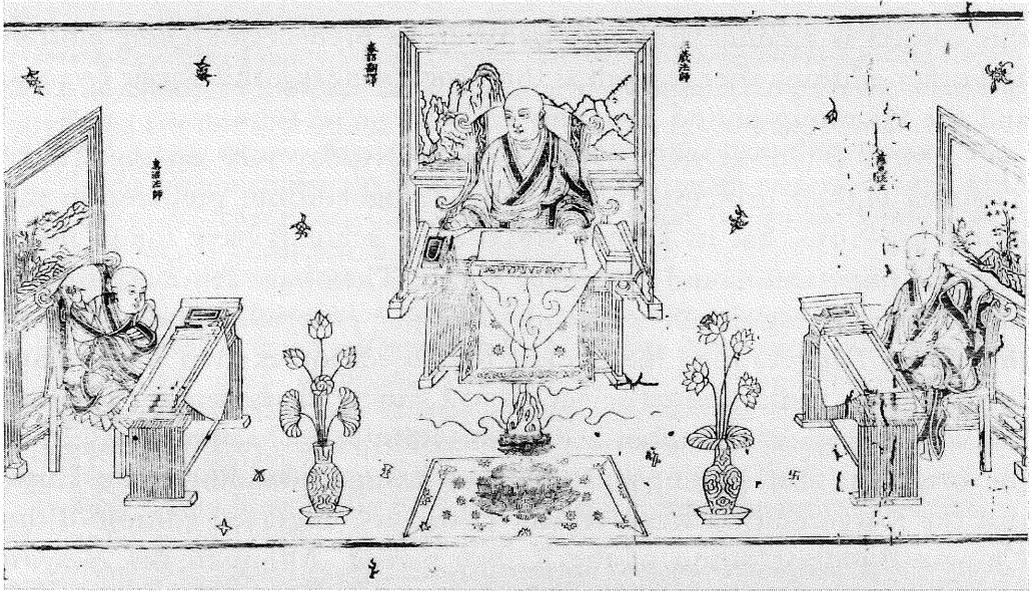
Jiudu fomu ershiyizhong lizan jing (*Ārya-trāta-buddharmātrkā-vimsati-pūjāstotra-sūtra*), one *juan*, under the character “*bing*” in the “*Qianziwen bianhao*” system;

Yaoshi gongde jing (*Bhaiṣajyaguru-vaiḍūrya prabhāṣa pūrvapraṇidhānaḡuṇa sūtra*), one *juan*, under the character “qing”;
Fan dabeī shenzhou (*Mahākāruṇika mantra, or dhāraṇī*), one *juan*,
 under the character “qu”;
Baifa lunshu (*Śatadharmavidyādvāra-śāstra*), two *juan*, under the
 character “fa.”

Another striking difference between the *Hongwu nanzang* and the *Qisha zang* is that in all the scriptures of the *Qisha zang*, the scribe’s name is noted. The *Hongwu nanzang* has retained the original names. This kind of information is useful for studying various aspects of Buddhist monasteries at the time, including, for example, the economy of both monasteries and the believers who donated the funds for printing the *Qisha zang*, and the education of the monks and lay people. As for the kind of approach called *pinti*, meaning “offering commentary” to cataloguing the long scriptures in the *Qisha zang*, for instance the *prajñā* sutras, the explanations for these *pinti* are simpler. In the *Hongwu nanzang* detailed information about the title of the scripture and its related *pinti* is given. This is one of the most striking differences between the two editions.⁴⁸ With these differences in mind, we can identify which is the *Qisha zang* and which the *Hongwu nanzang*.

Lü points out that not only was the *Hongwu nanzang* collated with the *Qisha zang*, it was carefully checked against another better edition preserved in the Miaoyansi. Therefore, the *Hongwu nanzang* may be compared with the older *Qisha zang* to figure out the missing parts. We do not have a complete list of the “*Qianziwen bianhao*” characters used in the *Qisha zang*, in which some characters are missing. Thanks to the *Hongwu nanzang*, we can gain a clearer understanding of what is missing. In addition, there are more entries relating to quotations from the Chan School in the *Hongwu nanzang*. This has far-reaching significance for the criteria for the later editions of the Tripitaka.⁴⁹

There is a rare woodcut illustration in the *Hongwu nanzang*. The picture (see figure 4) vividly depicts how Xuanzang, the great Buddhist translator and traveler, is concentrating on the translation with his two disciples. The picture itself is of great value for the history of Chinese woodcuts and book illustration.⁵⁰ This illustration has been cited recently in many books on Chinese Buddhism, including *Zhongguo dabaike quanshu*:



4. Woodcut illustration of Xuanzang and two disciples at work translating. *Hongwu nanzang* edition. Collection of the Sichuan Provincial Library, Chengdu.

zongjiao juan. This picture or its subject is not found in other previous Tripitaka editions.

CONCLUSION

This paper discusses the origin and destruction of a rare edition of the Buddhist canon, the *Hongwu nanzang*; the set of the *Hongwu nanzang* kept in the Shanggu Monastery in Sichuan Province; the relationship between the *Hongwu nanzang* and the *Yongle nanzang*; and the distinctive features of the *Hongwu nanzang*. It also deals with the relationship between the *Qisha zang* and the *Hongwu nanzang*. I believe that the Tripitaka preserved in the Sichuan Provincial Library is the authentic *Hongwu nanzang* and that it is worthy of further study. The reprint of the *Hongwu nanzang* will provide a good basis for such study.

Why is it necessary to continue to study the Sichuan Provincial Library's *Hongwu nanzang*? First and foremost, this copy is the only extant authentic edition of the *Hongwu nanzang* in the world. Second,

this edition is a connecting link between its predecessor *Qisha* edition and other editions after it, such as the *Yongle nanzang*, the *Yongle beizang*, and the Qianlong-period *Longzang* edition.

Most Buddhist scholars in the world today rely on the *Taisho Tripitaka* as their principal source. The *Taisho* edition, prepared in the years 1924–1934, has its known weaknesses: scholars have found many errors in punctuation and the use of words. They have felt its classification of the catalogues and contents to be inappropriate. The editors of the *Taisho Tripitaka* used the Korean Koryŏ edition as their source. But the publisher had a limited selection of Chinese characters for printing the whole project, and often had to use substitute characters instead of the originals, thus causing mistakes and misunderstandings. We know that the Koryŏ edition was a reprint of the first engraved edition of the Chinese Buddhist canon of the Kaibao period. Although the *Hongwu nanzang* is not directly related to the Kaibao edition, it was a reprint of the *Qisha zang*. The *Qisha zang* was started during the years 1225–1227 and was completed in the second year of Zhizhi in the Yuan dynasty (1322). Therefore, this *Qisha zang* was closer to the original, and this is where the value of the *Hongwu nanzang* lies. Hu Shi claimed that the *Qisha zang* in the Gest Library has certain advantages over the *Taisho* edition; the *Hongwu nanzang*, better edited, may be expected to have even more validity. What is more important is that the *Hongwu nanzang* was punctuated by eminent monks and scholars. This punctuation work paves the way for future comparative studies of the *Taisho Tripitaka*, which is why Lü Cheng, in his conclusion, evaluated this *Hongwu nanzang* so highly.⁵¹

NOTES

I am grateful to Dr. Wilhelm Müller, professor at the German School in Beijing; Dr. Tonino Pugginoni, secretary of the Italian embassy in China; and Dr. Richard Kimball, associate dean of Hsi Lai University, for their careful reading and suggestions for the improvement of this paper. I would like to express my hearty thanks to Professor Bai Huawen, Department of Library Science, Beijing University, whose advice made this investigation possible. Many thanks are also due Professor Peng Bangming, chief librarian in charge of rare books in the Sichuan Provincial Library, who generously offered his help. I also express my thanks to Professor Tu

Wei-ming and Eugene Wu whose generous help enabled me to have access to the Harvard-Yenching Library where I found materials not available in Chinese libraries. I am in debt to Professor Lewis Lancaster and Hsi Lai University for their help in offering a scholarship for my research.

1. Chongqing County should not be confused with the city of Chongqing, one of the biggest cities on the Yangzi River in the eastern part of Sichuan, well known for having been the capital of China during the Second World War. It is about 475 kilometers east of Chengdu.
2. Lü Cheng, "Ming chuke nanzang," in *Lü Cheng foxue lunzhu xuanji* (Ji'nan: Qilu shushe, 1991), vol. 3, pp. 1475-1479. Another essay entitled "Nanzang chuke kao" is found in *Ouyang dashi yiji* (Taipei: Xinwenfeng chuban gongsi, 1976), vol. 2, pp. 1473-1484. This essay is reprinted in *Lü Cheng ji* (Beijing: Zhongguo shehui kexue chubanshe, 1995), pp. 246-249. Professor Lü lived in Sichuan Province during the years of the Anti-Japanese War, and he was likely to have had access to the *Hongwu nanzang* at that time.
3. Fang Guangchang, *Fojiao dianji baiwen* (Beijing: Jinri Zhongguo chubanshe, 1989), p. 172.
4. Tong Wei, *Ershier zhong dazangjing tongjian* (Beijing: Zhonghua shuju, 1997), p. 14. Fang Guangchang, *Fojiao dianji kailun* (Beijing: Zhongguo luoji yu yuyan hanshou daxue zongjiaoxi jiaocai, 1993), p. 180.
5. According to Wang Zhongfen, *Zhongguo mingsi zhidian* (Beijing: Zhongguo lüyou chubanshe, 1991), p. 191, the Chongshan Monastery possesses several Buddhist treasures, including a whole set of the Ming *Nanzang* engraved in 1551, which probably refers to a later impression of the *Yongle nanzang*.
6. *Ibid.* The author says that the Ming *Nanzang* and Ming *Beizang* were presented by the emperor during the Kangxi reign (1662-1722) and the Qianlong reign (1736-1796) of the Qing dynasty (1644-1911). Again, I have to suspect the accuracy of this source.
7. *Zhongguo guji shanben shumu* (Shanghai: Shanghai guji chubanshe, 1996), *zibu*, number 10302. I wish to express my gratitude to Dr. Sören Edgren for this and other information about these libraries. I think further investigation is needed for an accurate understanding of exactly how much of the *Hongwu nanzang* has been preserved.
8. The *Qisha zang* is an edition of the Buddhist canon engraved in Qisha Yanshengyuan in Jiangsu Province. The engraving started in the Southern Song dynasty and was completed in the Yuan dynasty (approximately 1231-1322). The Gest Library of Princeton University holds a set of the original edition. Dr. Hu Shi wrote a detailed essay about this set of the Qisha Tripitaka. See Hu Shi, "Ji Meiguo Pulinsidun daxue de Geside dongfang shuku cang de *Qisha zangjing* yuanben," in *Dazangjing yanjiu huibian*, ed. Zhang Mantao (Taipei: Dacheng wenhua chubanshe, 1977), pt. 1, pp. 281-290. See also Sören Edgren, *Chinese Rare Books in American Collections* (New York: China Institute, 1984), pp. 80-81.
9. This is a translation of the term "*wushi bajiao*" given in William E. Soothill and Lewis Hodous, *A Dictionary of Chinese Buddhist Terms* (1934; Taipei:

- Xinwenfeng chuban gongsi, 1983), p. 119. For further information see Zhixu, "Yuezang zhijin" (48 juan), in *Fabao zongmulu* (Taipei: Xinwenfeng chuban gongsi, 1983), vol. 3, pp. 1007–1252.
10. Ge Yinliang (*jinsi* 1601), *Jinling fancha zhi*, in *Dazangjing bubian* (Taipei: Huayu chubanshe, 1986), vol. 29, p. 53.
 11. *Ibid.*, p. 54.
 12. Ju Ding, "Xu chuandenglu xu," in *Xu zangjing* (Taipei: Xinwenfeng chuban gongsi, 1976), vol. 142, p. 213.
 13. "Xin xu gaoseng zhuan siji," vol. 19, in *Gaoseng zhuan heji* (Shanghai: Shanghai guji chubanshe, 1992), p. 840.
 14. Shanshi was the title of the two Buddhist patriarchs, "prefixed titles Left and Right . . . principal members of the Central Buddhist Registry . . . in the central government, under general supervision of the Ministry of Rites . . . recognized by the state, at least nominally, as heads of the empire-wide Buddhist clergy and held accountable for the authenticity and proper conduct of all Buddhist monks and nuns." See Charles Hucker, *A Dictionary of Official Titles in Imperial China* (Stanford: Stanford University Press, 1985), no. 4960. Thanks to Professor Wilhelm Müller for his kind assistance and suggestions.
 15. *Ibid.*, nos. 3462 and 5278.
 16. *Ibid.*, no. 1127.
 17. *Ibid.*, no. 7840.
 18. Ge Yinliang, *Jinling fancha zhi*, pp. 68–69.
 19. *Ibid.*, p. 265.
 20. The Shanggusi and Xiagusi are less than one hundred meters apart, the former being situated on a slightly higher slope. There is no library at the Shanggu Monastery. According to Abbot Dengkuan the Tripitaka had been kept in the library of the Xiagu Monastery. The two monasteries were restored in recent years. As for Monk Zhangxue, he was an eminent Buddhist monk and abbot of the famous Zhaojuesi in Chengdu in the early Qing dynasty. He was good at writing, but I suspect that he made a mistake. First, he probably was aware of the woodblocks of the Tripitaka engraved in the Song dynasty, but he seemed to be ignorant of the *Hongwu nanzang*. Second, there has been no record of any printing of the Tripitaka by Prince Xian in Sichuan Province in the Ming dynasty. And third, Prince Xian's fourth son was granted the title prince of Chongqing. There is no record of his printing the Tripitaka either. Being an imperial prince assigned to reside in a small county, he was unlikely to possess funds sufficient to print a whole set of the Tripitaka. It was now in the fourteenth year of the Yongle era (1416), and the woodblocks of the *Hongwu nanzang* were already destroyed. The woodblocks of the *Yongle nanzang*, on the other hand, were not completed until 1417 at the earliest. Therefore there must be some confusion in Zhangxue's inscription about the printing of the Tripitaka. See *Chongqing xianzhi* (Chengdu: Changfu gongsi, 1926), vol. 6, Zongjiao (section on religion), pp. 16–17.
 21. *Mingshi lu* (Taipei: Zhongyang yanjiuyuan lishi yuyan yanjiusuo, 1961), vol. 6, p. 540.

22. Zhang Tingyu (1672–1755) et al., eds., *Mingshi* (Beijing: Zhonghua shuju, 1974), vol. 117, p. 3580.
23. Fu Weilin (*jinshi* 1646, d. 1667), *Mingshu* (Beijing: Zhonghua shuju, 1985), in *Congshu jicheng chubian*, vol. 86, p. 1746. Laifu wrote poems to flatter Emperor Zhu Yuanzhang. The emperor, having received little education, was suspicious of any words related to his name and his past experience of being a monk, and instantly flew into a rage and ordered the execution of Laifu. See Wang Zhiping, *Diwang yu fojiao* (Emperors and Buddhism) (Beijing: Huawen chubanshe, 1998), pp. 210–222.
24. This *Jinzang* has been the basis of the reprint of *Zhonghua dazangjing* by Zhonghua shuju, Beijing. To replace the missing parts, the editors used the *Tripitaka Koreana*, texts of the Fangshan stone carvings, *Zifu zang*, the reprinted *Qisha zang*, *Puning zang*, *Yongle nanzang*, *Jingshan zang*, and *Qingzang*. In some volumes, *Hongwu nanzang* and *Yongle beizang* are chosen.
25. Ouyang Jingwu (1871–1943), “De chuke nanzang ji” (Notes on how we obtained the *First Southern Edition of the Buddhist Canon*), *Ouyang dashi yiji* (Taipei: Xinwenfeng chuban gongsi, 1976), vol. 2, pp. 1471–1472.
26. According to the recent edition of the *Chongqing xianzhi* (Gazetteer of Chongqing County) published in 1991 by Sichuan renmin chubanshe, the Gusi is situated in the Fengqi Mountains and was built in 864 in the Tang dynasty, which conflicts with the date given by Dengkuan.
27. In imperial China there was a system for avoiding the names of the emperors. The character “le” in Changlesi is the same as in Yongle. Therefore, according to the abbot’s letter, it was necessary to change the name of the monastery to Guangyan chanyuan. As it happens, this story betrays a misunderstanding of the system of taboo characters. The characters in reign names, such as Yongle, were never taboo. Furthermore, although the practice was vigorously implemented in the Song and Qing periods, it was scarcely used at all in the Yuan and Ming periods, and in the Ming officially used only after 1620.
28. This is verified by the 1991 edition of *Chongqing xianzhi* (p. 726). It further states “In July 1951, the Bureau of Culture and Education of the West Sichuan government sent two trucks to carry the Tripitaka to Chengdu. The Tripitaka totaled 683 *han* and 5,000 *juan*.”
29. This Qing edition of the Tripitaka was carved between 1735 and 1738. People call it *Longzang* (Dragon canon) because it is an imperial edition, although it is sometimes called the Qianlong canon because of when it was produced. It is comparatively rare because the imperial court only printed a hundred copies. The court distributed these copies to big monasteries in China. In 1935, twenty-two additional sets were printed. The format is taken from the *Yongle beizang*. The woodblocks, totaling 78,238 pieces, are still preserved in Beijing. They are generally in good condition, but owing to years of neglect, about 3,400 woodblocks are damaged. See Liu Jingjian’s report, “Three Treasures Kept in Yunju Monastery,” *Qiaobao*, B11, August 14, 1998.
30. “Xin xu gaoseng zhuan siji,” in *Gaoseng zhuan heji* (Shanghai: Shanghai guji chubanshe, 1992), vol. 59, pp. 941–942.

31. Feng Mengzhen (1546–1605), “Ke dazang yuanqi,” in *Kezang yuanqi* (1586), ed. Lu Guangzu (1521–1597) and Feng Mengzhen, pp. 5–6.
32. *Ibid.*, p. 1.
33. The production of a complete Tripitaka edition was costly and time consuming. Therefore, people sometimes engraved just four sections of it, which was called “four sections of the lesser Tripitaka,” and this is one such edition. The four sections include *Borebu* (Prajñā-pāramitā class), *Baojibu* (Ratnakara class), *Dajibu* (Mahā-saṃnipāta class) or *Huayanbu* (Avatamsaka class), and *Niepanbu* (Nirvāṇa class), totaling eighty-six works in 1,091 volumes. They were col-lated and engraved according to the *Pilu zang*, the *Zifu zang*, or the *Qisha zang*. See Tong Wei, *Er shi er zhong dazangjing tongjian*, pp. 17–18.
34. Zhou Shujia, “Da zangjing diaoyuan yinliu jilüe,” in *Zhou Shujia foxue lunzhu ji* (Beijing: Zhonghua shuju, 1991), pp. 562–563.
35. Li Yuanjing, “Lidai hanwen dazangjing gaishu,” in *Dazangjing yanjiu huibian*, ed. Zhang Mantao (Taipei: Dacheng wenhua chubanshe, 1977), pt. 1, p. 98.
36. Hu Shi, “Ji Meiguo Pulinsidun daxue de Geside dongfang shuku cangde *Qisha zangjing* yuanben,” pt. 1, p. 282. According to Dr. Hu, the copy of the *Qisha zang* preserved in the Gest Library at Princeton University is more complete than the two copies of the *Qisha zang* kept in the two monasteries in Xi’an. It has 5,348 volumes, 700 of which were printed in the thirteenth century. More than 1,630 volumes were made in the fourteenth century. Over 840 volumes were printed in the Ming dynasty. The remaining 2,100 volumes are manu-scripts copied around 1600. Hu Shi claims that “most of the 840 volumes printed in the Ming dynasty belong to the *Nanzang*, which was engraved in the Hongwu Period (1368–1398 CE). They were made in Nanjing. The *Nanzang* is hard to find in China.” For more information, see his article, pp. 281–290.
37. Li Yuanjing, “Lidai hanwen dazangjing kaishu,” and Venerable Daoan, “Zhongguo dazangjing diaoyin shi,” in *Dazangjing yanjiu huibian*, ed. Zhang Mantao (Taipei: Dacheng wenhua chubanshe, 1977), pt. 1, pp. 98 and 148 respectively.
38. Mizang (d. 1593), also named Daokai, was one of the key participants respon-sible for the organization of the engraving and printing of *Jingshan fangceben zangjing* (Jingshan Tripitaka). This edition of the Tripitaka is characterized by its thread-bound format; the printing began in 1589 and continued well into the early Qing period. See Lü Cheng, “Ming ke Jingshan fangce zangjing,” in *Lü Cheng foxue lunzhu xuanji* (Ji’nan: Qilu chushe, 1991), vol. 3, pp. 1484–1489.
39. That is, Mizang. See the previous note.
40. Bunyiu Nanjio, *A Catalog of the Chinese Translation of the Buddhist Tripitaka: The Sacred Canon of the Buddhists in China and Japan* (Oxford: Clarendon Press, 1883; reprinted San Francisco: Chinese Materials Center, 1973), pp. xxiii–xxiv.
41. Zhou Shujia, “Da zangjing diaoyuan yinliu jilüe,” p. 569.
42. The catalogue of the Sichuan Provincial Library and *Chongqing xianzhi* do not agree here. The gazetteer editions report a total of either 683 or 684 cases.

43. For the text of *Jiatai pudenglu*, see *Zhonghua dazangjing* (Beijing: Zhonghua shuju, 1994), vol. 75, pp. 1–266; for that of *Huayanjing shu ke*, see *ibid.*, vol. 90, pp. 1–80; for that of *Dafang guangfo huayanjing shu*, see *ibid.*, pp. 544–964.
44. Tong Wei, *Ershier zhong dazangjing tongjian*, p. 14. See also “Hanwen dazangjing,” in *Zhongguo dabaiké quanshu: zongjiao juan* (Beijing and Shanghai: Zhongguo dabaiké quanshu chubanshe, 1988), p. 154.
45. “Daming gaoseng zhuan,” vol. 3, in *Taisho Tripitaka* (Tokyo: Daizō shuppan kabushiki kaisha, 1932–1934), vol. 50, p. 910, or *Gaoseng zhuan heji* (Shanghai: Shanghai guji chubanshe, 1991), p. 582.
46. Ge Yinliang, *Jinling fancha zhi*, pp. 70–71.
47. Lü Cheng, “Ming zaiké nanzang,” in *Lü Cheng foxue lunzhu xuanji*, vol. 3, pp. 1480–1483.
48. *Ibid.*, pp. 1476–1478.
49. *Ibid.*, p. 1478.
50. Sha Mingpu and Peng Bangming, “Guanzang guji lüeshu,” in *Sichuansheng tushuguan jianguan bashi zhounian jinian wenji* (Chengdu: Sichuansheng tushuguan, 1992), p. 24.
51. Lü Cheng, *Lü Cheng ji*, p. 249.

GLOSSARY

Baifa lunshu 百法論疏	Chiwu 赤烏
Bai Huawen 白化文	Chongning wang 崇寧王
Baoensi 報恩寺	Chongqing wang 崇慶王
Baoguangsi 寶光寺	Chongqing xian 崇慶縣
Baojibu 寶積部	Chongqing xianzhi 崇慶縣志
Beizang 北藏	Chongshansi 崇善寺
Benxing 本性	Chuke nanzang 初刻南藏
bing 兵	Chun 椿
Biqiuni zhuan 比丘尼傳	Cibei shui chanfa 慈悲水懺法
Borebu 般若部	Cifang zhuan shu 此方撰述
bu 部	Da bore boluomiduo jing 大般若波羅蜜
cai 彩	多經
Chan 禪	Dacheng baifa mingmen lunshu xu 大乘百
Changgansi 常干寺	法明門論疏序
Changlesi 常樂寺	Dacheng wudabu jing 大乘五大部經
cheng → jie 城 → 竭	Da ciensi 大慈恩寺
Chengzu 成祖	Dafang deng dayun jing 大方等大雲經

- Dafang guangfo huayanjing ru bu siyi jietuo*
 jingjie puxian xingyuan pin shu chao hui ben
 大方廣佛華嚴經入不思議解脫境界普賢行願品疏鈔會本
Dafang guangfo huayanjing shu 大方廣佛華嚴經疏
 Dajibu 大集部
Da Ming gaoseng zhuan 大明高僧傳
Da Ming sanzang shengjiao nanzang mulu
 大明三藏聖教南藏目錄
 dan → ying 旦 → 營
 Danyi jing 單譯經
 Daoan 道安
 Daokai 道開
 Daoyan 道衍
Da Song gaoseng zhuan 大宋高僧傳
Da Tang da ciensi sanzang fashi zhuan 大唐大慈恩寺三藏法師傳
Da Tang xiyuji 大唐西域記
Da Tang xiyu qiufa gaoseng zhuan 大唐西域求法高僧傳
 Daxiaocheng lü 大小乘律
 Daxiaocheng lun 大小乘論
 deng → jiao 登 → 交
 Dengkuan 燈寬
 ding → you 定 → 優
 Dingyan 定嚴
 Dō-Kō 道光
 Donggang 東崗
 fa 法
Fan dabei shenzhou 番大悲神咒
 Fang Guangchang 方廣鋸
 Fangshan 房山
 Faxian 法顯
Faxian zhuan 法顯傳
 Fazhi 法智
Fazhi yibian guanxin erbai wen 法智遺編
 觀心二百問
 Feng Mengzhen 馮夢禎
 Fengqi 鳳栖
Fozu tongji 佛祖統紀
 gan → bing 干 → 兵
 gao 高
Gaoseng zhuan 高僧傳
 gong 功
 Gongbu shilang 工部侍郎
 gu → shi 穀 → 世
 guang 廣
 Guangjiaosi 廣教寺
 Guangyan chanyuan 光嚴禪院
Guan zizai pusa ruyi lunzhou ke fa 觀自在菩薩如意輪咒課法
 Gusi 古寺
 han 函
Hongwu nanzang 洪武南藏
 Huang Ligong 黃立恭
 Huanju 幻居
 Huayan 華嚴
 Huayanbu 華嚴部
 Huayang 華陽
Huayanjing shuke 華嚴經疏科
 Huidi 惠帝
 Hu Shi 胡適
 jiang → shi 將 → 石
 jiang → xiang 將 → 相
 Jiangshansi 蔣山寺

- Jiang Weixin 蔣唯心
Jiatai pudenglu 嘉泰普燈錄
 Jiaxing 嘉興
 Jiaxingfu 嘉興府
 jie → an 竭→安
 Jimingsi 雞鳴寺
 Jingding 景定
 Jingjie 淨戒
 Jingshan 徑山
Jingshan fangceben zangjing 徑山方冊本
 藏經
Jingshanzang 徑山藏
 Jinling 金陵
Jinling fancha zhi 金陵梵刹志
 Jinyiwei 錦衣衛
 Jinzang 金藏
 Jin Zhong 金忠
Ji shenzhou tasi sanbao gantong lu 集神州
 塔寺三寶感通錄
Jiudu fomu ershiyizhong lizan jing 救度佛
 母二十一種禮贊經
 Jizhong 繼忠
 juan 卷
 Jueyuantan 覺源曇
 jun 軍
 Juzan 巨贊
Kaibao zang 開寶藏
Kaiyuan shijiaolu 開元釋教錄
 Kaiyuansi 開元寺
 Kang Youwei 康有為
 ke → dang 克→當
Kezang yuanqi 刻藏緣起
 Kuiji 窺基
 Laifu 來復
 Langshan 狼山
 le 樂
 liang 兩
Lidai sanbao ji 歷代三寶記
 Linggusi 靈谷寺
Liuzu tanjing 六祖壇經
 Li Yuanjing 李圓淨
 Long Hui 龍晦
Longzang 龍藏
 lu → fu 祿→富
 Lü Cheng 呂澂
 Lu Guangzu 陸光祖
 Lunzang 論藏
 Miaoyansi 妙巖寺
Ming beizang 明北藏
Mingjue yulu 明覺語錄
Ming nanzang 明南藏
 Mizang 密藏
Nanghai jigui neifa zhuan 南海寄歸內
 法傳
 Nantong xian 南通縣
Nanzang 南藏
 nei → cheng 內→承
 nian → qu 輦→驅
 Niepanbu 涅槃部
 Ouyang Jingwu 歐陽竟無
 Pilu zang 毗盧藏
 pinti 品題
Puning zang 普寧藏
Qianziwen bianhao 千字文編號
 qing 輕
Qingzang 清藏

- Qisha Yanshengyuan 磧砂延聖院
 Qisha zang 磧砂藏
 qu 曲
 Quanzhou 泉州
 qun 群
 Ranxuan 然宣
 Ranzheng 然正
 Renyue 仁岳
 shang → meng 賞 → 孟
 Shang guangyansi 上光嚴寺
 Shanggusi 上古寺
 Shangxia gusi 上下古寺
 Shanqi 善啓
 shanshi 善世
 Shansi 善思
 she → xi 設 → 席
 Shenzong 神宗
 shi → shi 食 → 恃
 Shichang 世昌
 shijia 釋家
 Shijia fangzhi 釋家方誌
 Shijia pu 釋迦譜
 Shijia shipu 釋迦氏譜
 shu → luo 書 → 羅
 Shu Xianwang 蜀獻王
 Sichuansheng guji shanbenshu lianhe mulu
 四川省古籍善本書聯合目錄
 Sixi zang 思溪藏
 Songpo tushuguan 松坡圖書館
 Song Yuan ruzang zhu daxiaocheng jing
 宋元入藏諸大小乘經
 Song Yuan xu ruzang zhulun 宋元續入
 藏諸論
 Taici conglin 太慈叢林
 Taiping xingguo 太平興國
 Taiping xingguo si 太平興國寺
 Taisho 大正
 Taiyuan 太原
 Taizong 太宗
 Taizu 太祖
 Tanmochan 曇摩讖
 Tanwuchan 曇無讖
 Tetsu-gen 鐵眼
 tian → fan 天 → 煩
 tian → ju 天 → 駒
 tian → shi 天 → 石
 Tianjiesi 天界寺
 Tiantai wushi bajiao 天臺五時八教
 Tianxisi 天禧寺
 tong → guang 通 → 廣
 Tong Wei 童瑋
 Wanfusi 萬福寺
 Wanshan tonggui ji 萬善同歸集
 Wolongsi 臥龍寺
 Wudabu wai chongyi jing 五大部外重
 譯經
 Wukong 悟空
 Wulin 武林
 wushi bajiao 五時八教
 Wuxing xian 吳興縣
 Wuyingdian 武英殿
 Xiagusi 下古寺
 xian 仙
 xiang 相
 Xianzong 憲宗
 Xiaocheng jing 小乘經

- Xindu xian 新都縣
 xing → yu 刑→魚
 Xin xu gaoseng zhuan siji 新續高僧傳
 四集
 Xitu shengxian zhuanji 西土聖賢傳記
 Xuanzang 玄奘
 Xu gaoseng zhuan 續高僧傳
 Yaoshi gongde jing 藥師功德經
 Yaoshi jing 藥師經
 Ye Qingrong 葉慶榮
 yi → xian 已→賢
 Yizhou 益州
 yong 用
 Yongle beizang 永樂北藏
 Yongle nanzang 永樂南藏
 Yongquansi 涌泉寺
 you 右
 you → qi 友→漆
 zangwai dianji 藏外典籍
 Zhangxue 丈雪
 Zhaojuesi 昭覺寺
 Zhao Puchu 趙樸初
 Zhao Xi 趙曦
 Zhengyinsi 正因寺
 Zhen zheng lun 甄正論
 Zhili 知禮
 Zhixu 智旭
 Zhixuan 知玄
 Zhongguo dabaikeshu: zongjiao juan
 中國大百科全書宗教卷
 Zhongguo guji shanben shumù 中國古籍
 善本書目
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 zhuan → yi 轉→疑
 Zhu Chun 朱椿
 Zhu Di 朱棣
 Zhu Yuanzhang 朱元璋
 Zhu Yuelian 朱悅煉
 Zhu Yuexin 朱悅忻
 Zhu Yueyao 朱悅耀
 Zhu Yunwen 朱允炆
 zibu 子部
 Zifu zang 資福藏
 Zongxing 宗興
 zuo jueyi 左覺義
 zuo shanshi 左善世
 Zuquan 祖權