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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

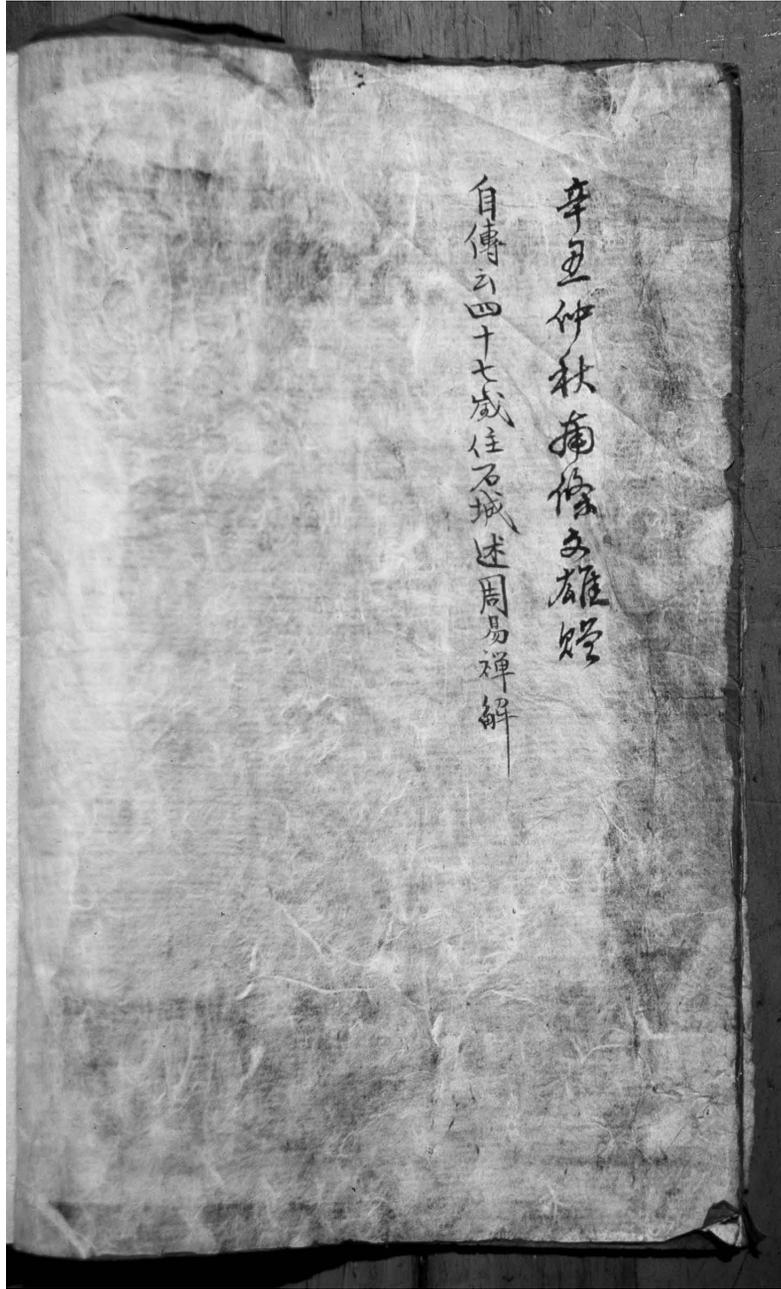
Yang Renshan gave his heart and life’s blood, exerting every mental and physical effort to complete this tremendous Buddhist cultural enterprise. Late in his life when he saw that the Japanese reprint edition of the *Zoku*

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 Fuoxue* (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

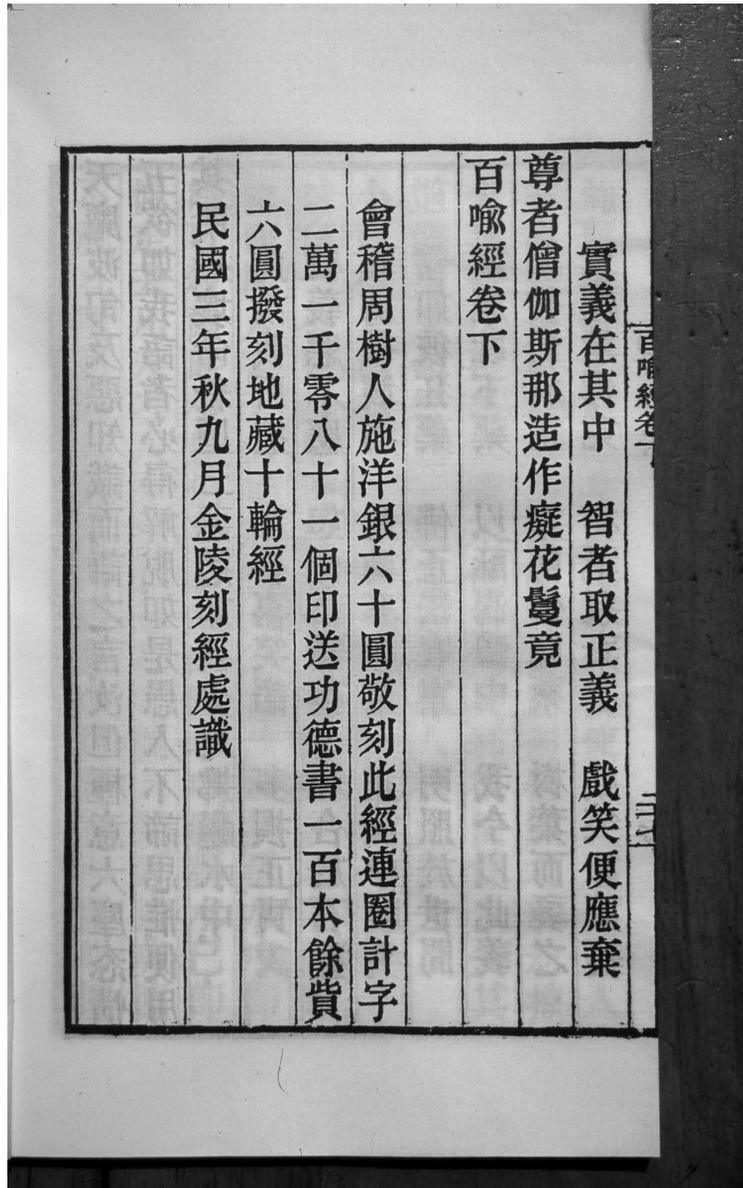
百喻經卷上

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* (*Daśacakrakṣitigarbha*). 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

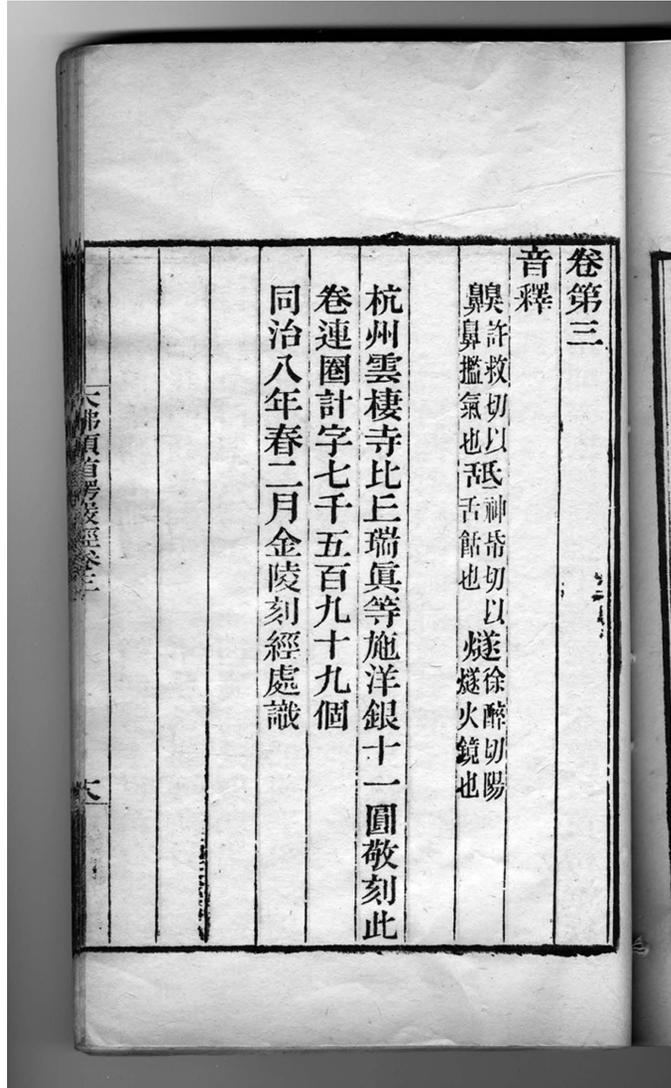
烏菴國沙門彌伽釋迦譯語

菩薩戒弟子前正議大夫同中書門下平章

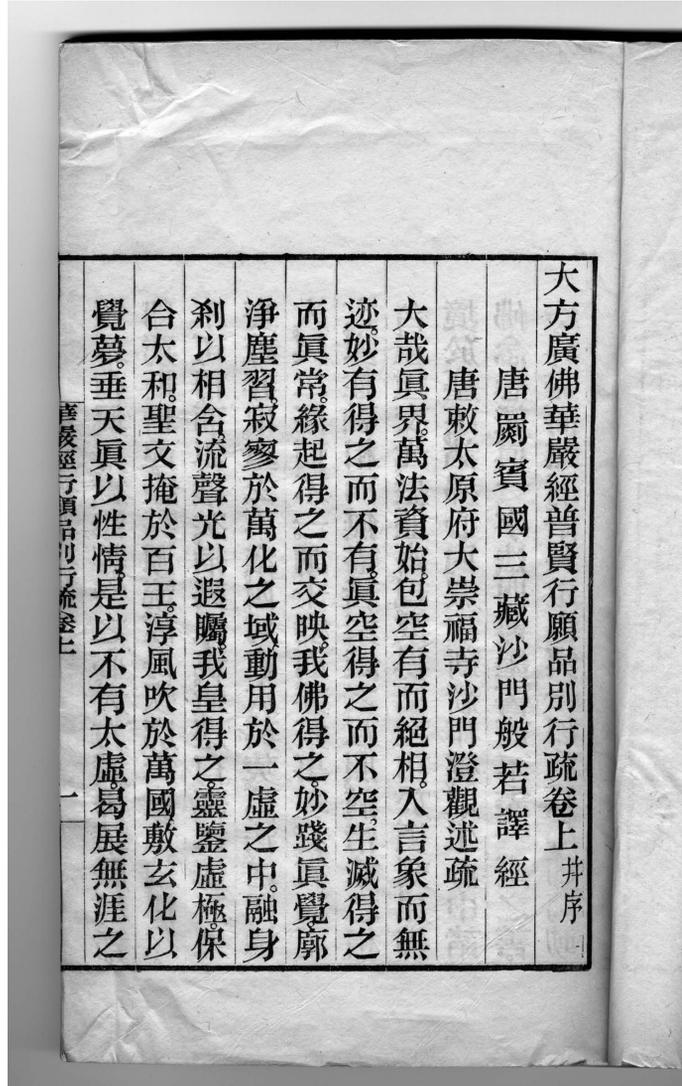
事清河房融筆受

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

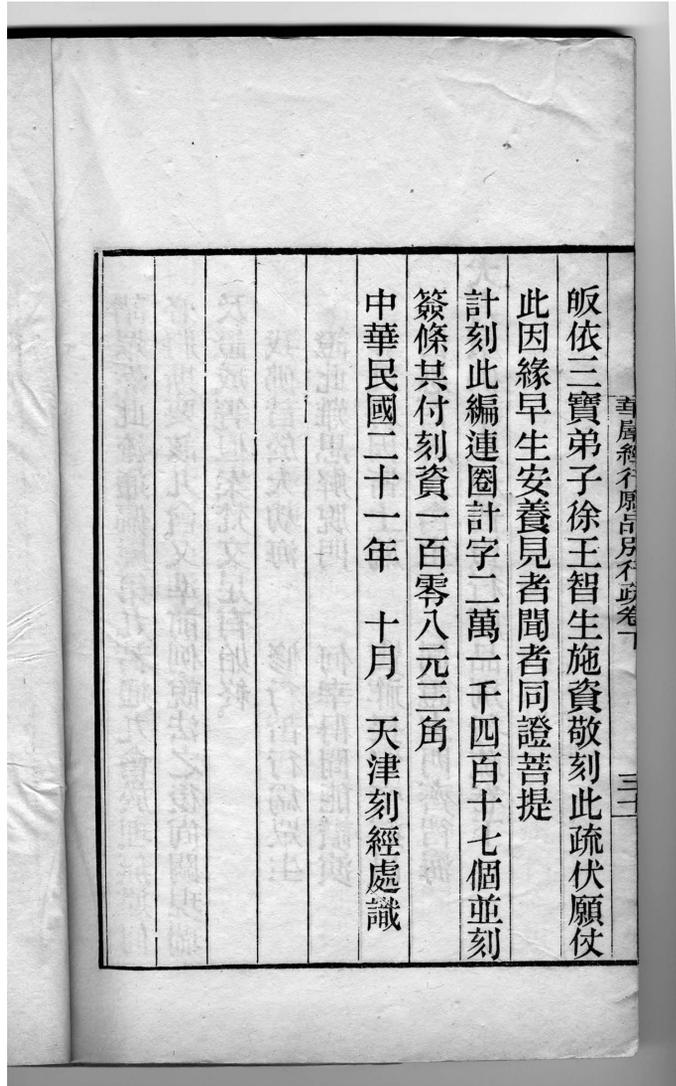
5A. Page format of texts produced at Jinling Buddhist Press: ten columns per half-page, twenty characters per line, double borders on the left and right; half-page frame 13 x 16.7 cm.; bound text 15.2 x 24.2 cm. Text is Bolamidi (Pāramiti, fl. 705), trans., *Dafoding Rulai miyin xiuzheng liaoyi zhupusa 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.

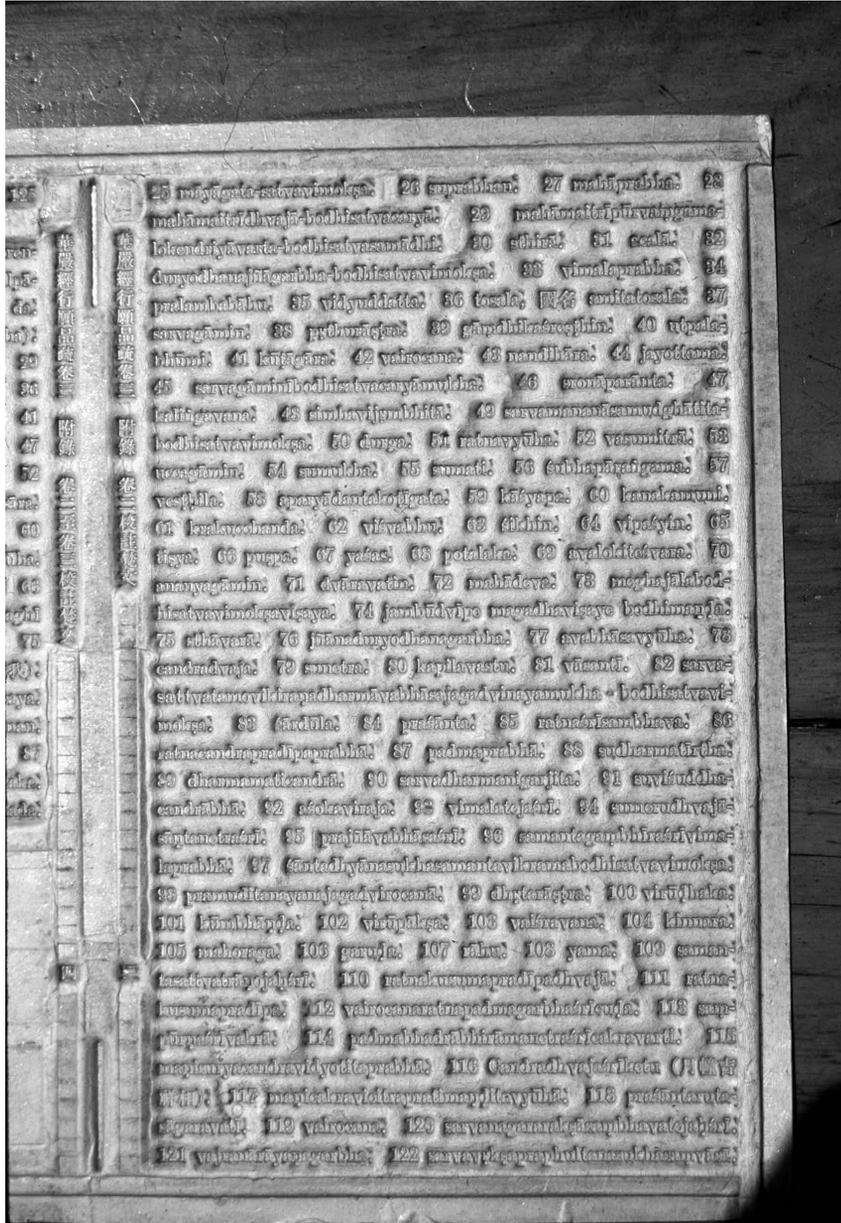
In addition, more than two thousand six hundred paper matrices

(*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.)

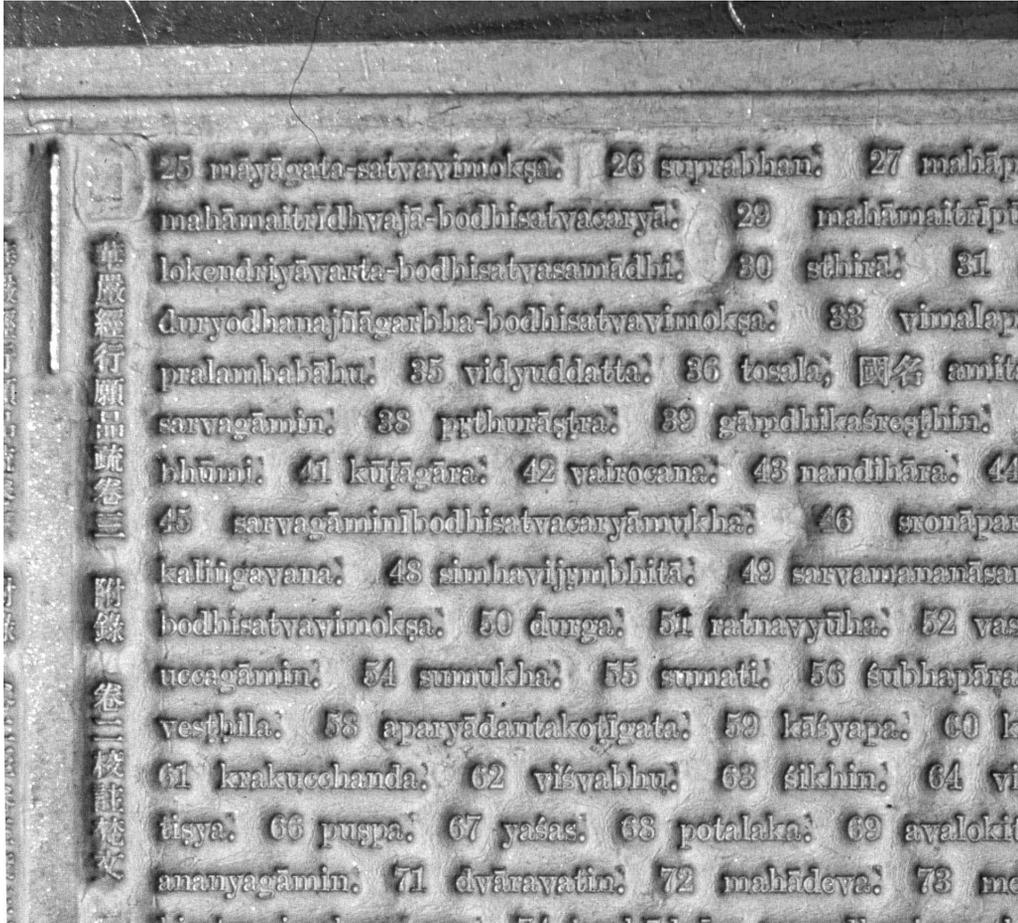
In this manner, prior to the start of the Cultural Revolution in 1966, the collection of printing blocks at the Jinling Buddhist Press had grown to 150,592 blocks for Buddhist texts and more than 6600 blocks for Confucian texts.

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
 Fojiaohui 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

- Jiaying 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 biezhuann 楊仁山居士
 別傳
 Yang Renshan jushi shilüe 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
 中華佛教護國和平會
Zhonglun shu 中論疏
 Zhongyiyuan 衆議院
 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