

Buddhism in Asia Part I

Buddhist Chanting: Musical Notation

1. **BUDDHIST CHANTING: SHOMYO SHU.** Six printed volumes in orihon (accordion) format containing Buddhist ceremonial music, all printed on fine luxury mica paper. Six vols. Small 4to (135 x 123 mm.), orig. boards, orig. block-printed title labels on upper covers. [Japan]: mid-Edo.

\$6500.00

A collection of six volumes, gathered by the Buddhist monk and shomyo master named Kenshin (d. 1683?), containing **printed Japanese Buddhist ceremonial music notation for chanting**, beautifully **printed on mica paper**. “The generic name for Japanese Buddhist chant is ‘shomyo,’ from a Chinese translation of Sanskrit sabdavidya, the science of words of sounds (i.e. grammar and phonology), which was one of the panca-vidya, the five subjects of traditional Brahmanic study...For a thousand years, shomyo has connoted above all Tendai and Shingon chant...Tendai and Shingon chant are the most elaborate to be found in any Buddhist country.”—*New Grove Dictionary of Music and Musicians*, Vol. 9, pp. 508-09.

“The most ancient forms of chants and intoned psalms are represented by the Shingon School and the Tendai School. In 1173 Kekan, the disciple of the master Ryonin (1073-1132), who was a disciple of the master En'nin the founder of the Tendai School in the 9th century, collected the most common chants in six volumes. Thus was created the book of chants entitled ‘Gyosan Shomyo Rok hanjo [sic. Rokkan jo],’ which is still used today as a manual in the Ohararyu (Tendai) School. The chants are divided into three types, the bon san, Sanskrit chants; the kan-san, Chinese chants; and the wa san, Japanese chants.”—Tran Van Khe, “Buddhist Music in Eastern Asia,” in *The World of Music*, Vol. 26, No. 3, Sacred Music II (1984), p. 24.

Our collection comprises:

Vol. 1: Kenso joko enon, 38 pp.;

Vol. 2: Kenso geko enon, 28 pp.;

Vol. 3: Misshu johon ryo kaion, 111 pp.;

Vol. 4: Misshu jomatsu ryo kaion, 22 pp.;

Vol. 5: Misshu gehon kan chuon, 66 pp.;

Vol. 6: Misshu gematsu kan chuon, 4 pp.

For an excellent discussion of the tradition and meaning of Buddhist chanting and the notation used in these books, see Jackson Hill, “Ritual Music in Japanese Esoteric Buddhism: Shingon Shomyo” in *Ethnomusicology*, Vol. 26, No. 1, 25th Anniversary Issue (Jan. 1982), pp. 27-39.

In very good condition, preserved in a chitsu. The blue boards a little rubbed and wormed. The texts of Vols. 2-6 are somewhat wormed but not in a disturbing way.



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A Very Rare Movable Type Koya-ban

2. **INYU.** *Kohitsu shushusho* [or] *Kohitsu shuisho* [or] *Kohitsusho* [*Collections of Old Writings*]. Several fine woodcuts in Vol. I. Ten columns per page; 20 characters per column. 86; 95; 76 folding leaves. Six parts in three vols. Large 8vo (280 x 200 mm.), orig. brown wrappers, orig. manuscript title labels on upper covers, new stitching. From the final leaf of Vol. III: “Koya san Ojoin...Kan’ei 12” [“printed at Mount Koya in Ojoin, 1635“].

\$15,000.00

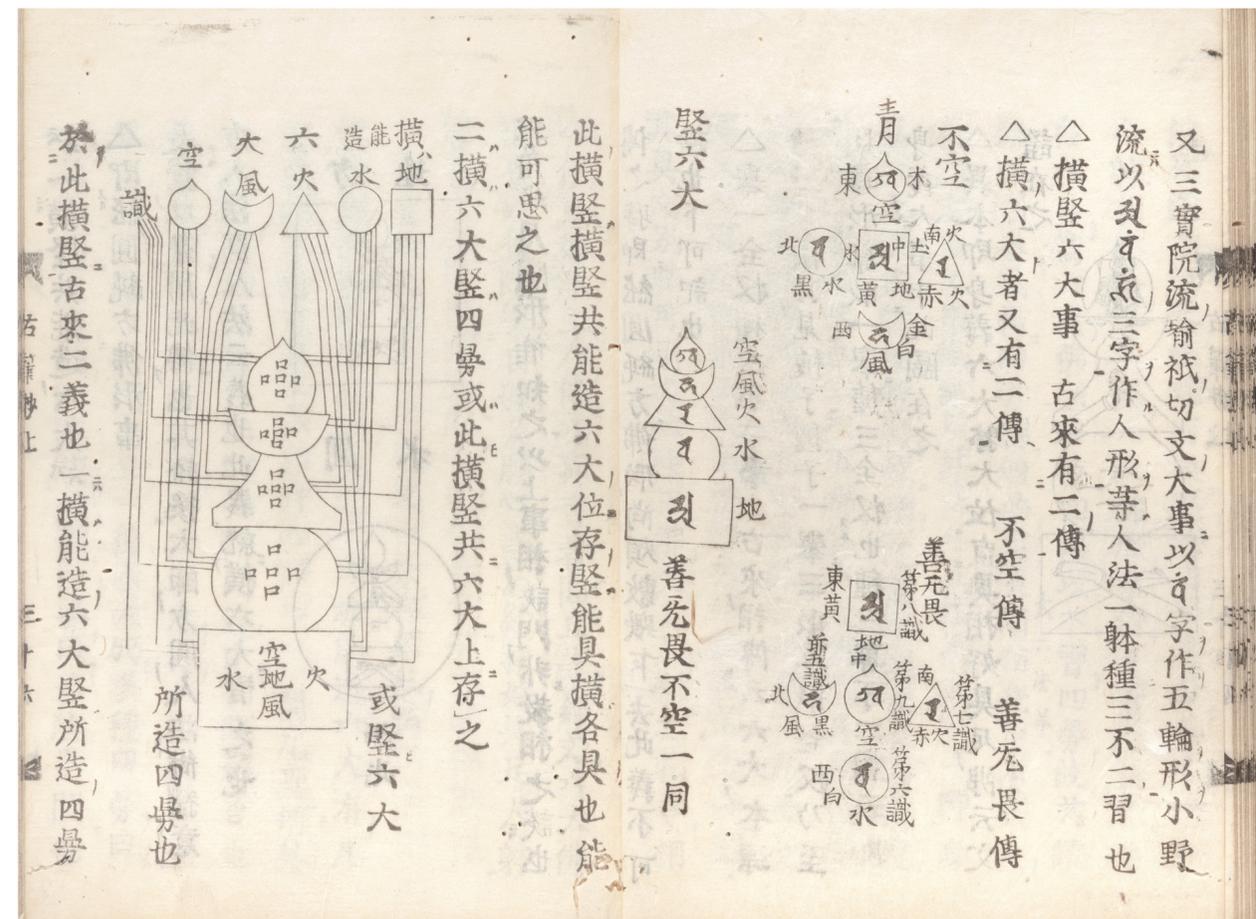
First edition of this very rare (**not in WorldCat**) and handsome **movable type book**, printed on Mount Koya, south of Osaka, the center of the Shingon sect of Japanese Buddhism. This is a most unusual example of **fukun shokuban**, a technique that enabled typesetters to also add (shoku, “plant”) small reading marks alongside the right side of the main columns of movable characters. Kawase states in Vol. I, p. 313, in a discussion of our book, that this technique mainly existed in the Kan’ei period (1624-43) and that the name most commonly associated with this technique is “Sen’o,” whose name is printed on the leaf of the colophon (Kawase makes a typo here by giving the name as “Osen,” reversing the characters). The illustration of the colophon, appearing in Vol. III, p. 45, of Kawase’s bibliography, is identical to our colophon. Kawase states that “Sen’o” was affiliated with Hokoin on Mount Koya. This technique of fukun shokuban was first developed on Mount Hiei outside of Kyoto in the 13th century (“Eizan-ban”).

“From late Heian, under the stimulus of Kyoto and Nara, the great Shingon monastery complex on Mount Koya began to publish books in large numbers, chiefly Shingon scriptures...Koya-ban publications closely resemble Kasuga-ban in their use of black ink, but the kanji stokes are generally thinner than those in Kasuga editions. Some fine examples of Koyasan printing were produced in the Kamakura period, distinguished for their bold, regular and large-sized script, but the quality of printing declined from the mid-fourteenth century onwards. Printing on Koyasan revived again in the movable-type period from the Keicho to Kan’ei periods, and blockprinted as well as movable-type editions were published in large numbers.”—K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11*. Japanese Studies (ed. by Yu-Ying Brown), London: 1990, p. 162.

Inyu (1435-1519), was a Shingon scholar priest who pursued his studies in three temples on Mount Koya: Muryokoin, Kangoji, and Sanneji. This is a **collection of earlier Shingon Buddhist writings with Inyu’s commentaries**.

In essentially fine condition, preserved in a chitsu. There is some worming, well-repaired, to the wrappers. There is also worming to the text, which is sometimes well-repaired and sometimes not repaired at all. Minor dampstaining, mostly marginal.

§ The Union Catalogue of Early Japanese Books locates only one copy, at Koyasan Sanpoin.



“The Most Important Translator of Buddhist Texts in China”

3. **KUMARAJIVA (or JIUMOLUOSHI), trans., ed., & comm.** *Wei mo jie suo shuo jing* [*The Vimalakirti Sutra*]. Two full-page woodcuts serving as frontispieces & a full-page woodcut on final leaf. 1 p.l., 38, 38, 29 folding leaves. Three parts in one vol. 8vo, orig. blue wrappers, manuscript title label on upper cover, new stitching. [China: before 1644, late Ming dynasty].

\$17,500.00

A very rare illustrated printing of the translation by Kumarajiva of the Vimalakirti Sutra, **one of the fundamental texts of Chinese Buddhism**. Kumarajiva (344-413), Buddhist monk, scholar, missionary, and translator, who came from the Silk Road kingdom of Kucha, was famous for his encyclopaedic knowledge of Indian and Vendantic learning. He was the **greatest translator of Buddhist scripture from Sanskrit into Chinese**, and it was largely owing to his efforts and influence that Buddhist religious and philosophical ideas were disseminated in China. Following many years of study in Kucha and Kashmir, he arrived in Chang'an (now Xi'an), in 401 with a great reputation. He became known as “teacher of the nation.” There, he headed a famous school of translators, and together they translated many important texts into Chinese, including the Vimalakirti, the Diamond, the Lotus, and the Amitabha Sutras.

The Vimalakirti Sutra had been unreliably translated several times before, but Kumarajiva's knowledge of Chinese enabled him to provide lucid explanations of complex Buddhist concepts. Also, his ability to reconcile conflicting positions within Buddhism made his translations the most reliable and important of all. His translations, a major part of the Tripitaka, or “canon” of Chinese Buddhism, were disseminated widely throughout China, Korea, and Japan and are still held in high regard by modern scholars. Without Kumarajiva, some of the great Buddhist texts may not have been preserved.

The first woodcut depicts Buddha surrounded by gods and goddesses. On the verso, we see, we believe, Kumarajiva, pen in hand, surrounded by disciples. The woodcut on the recto of the final leaf depicts an unidentified Buddhist god.

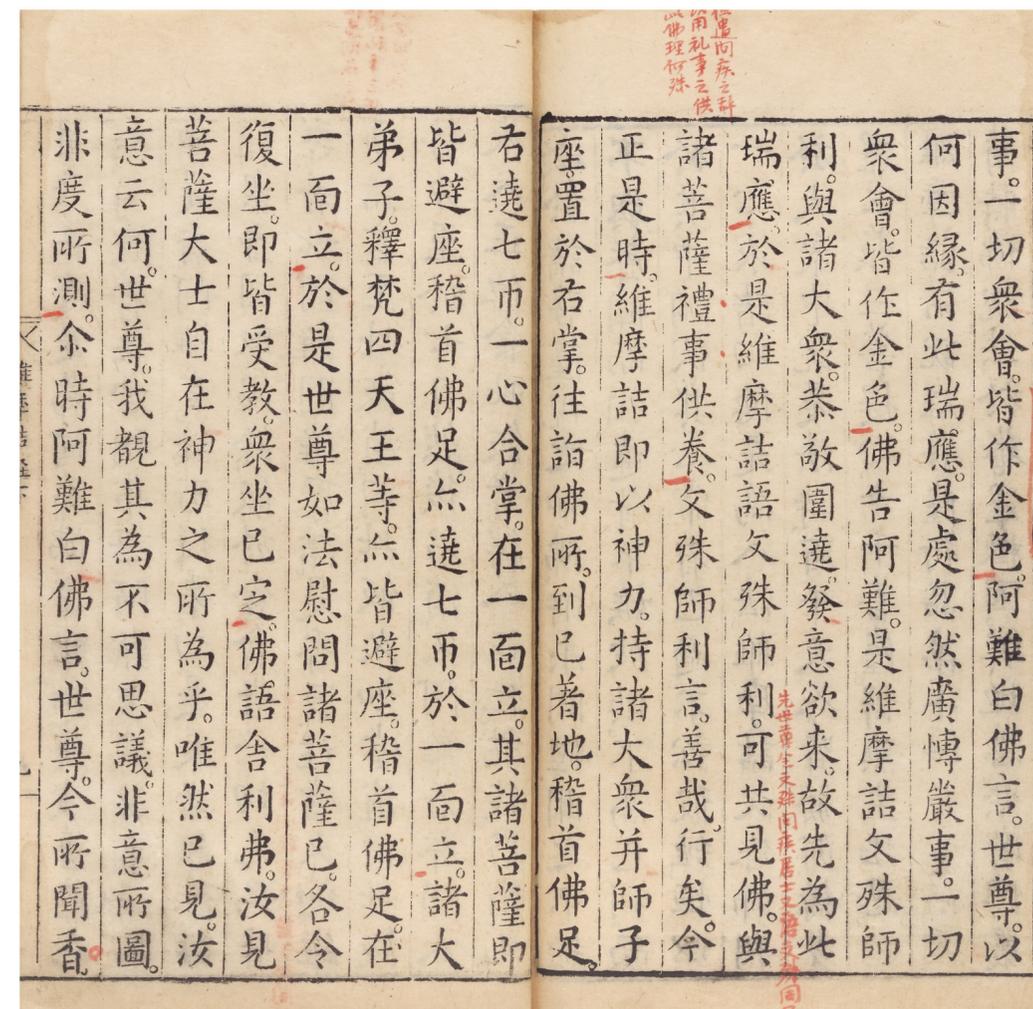
This edition is particularly notable as it contains his commentary on the Vimalakirti Sutra, which is considered to be the most important for the understanding of Kumarajiva's thought. An early edition was printed in 1118 in Fuzhou at the Kai yuan chan si Temple (and we thank Devin Fitzgerald for gently guiding us in our description).

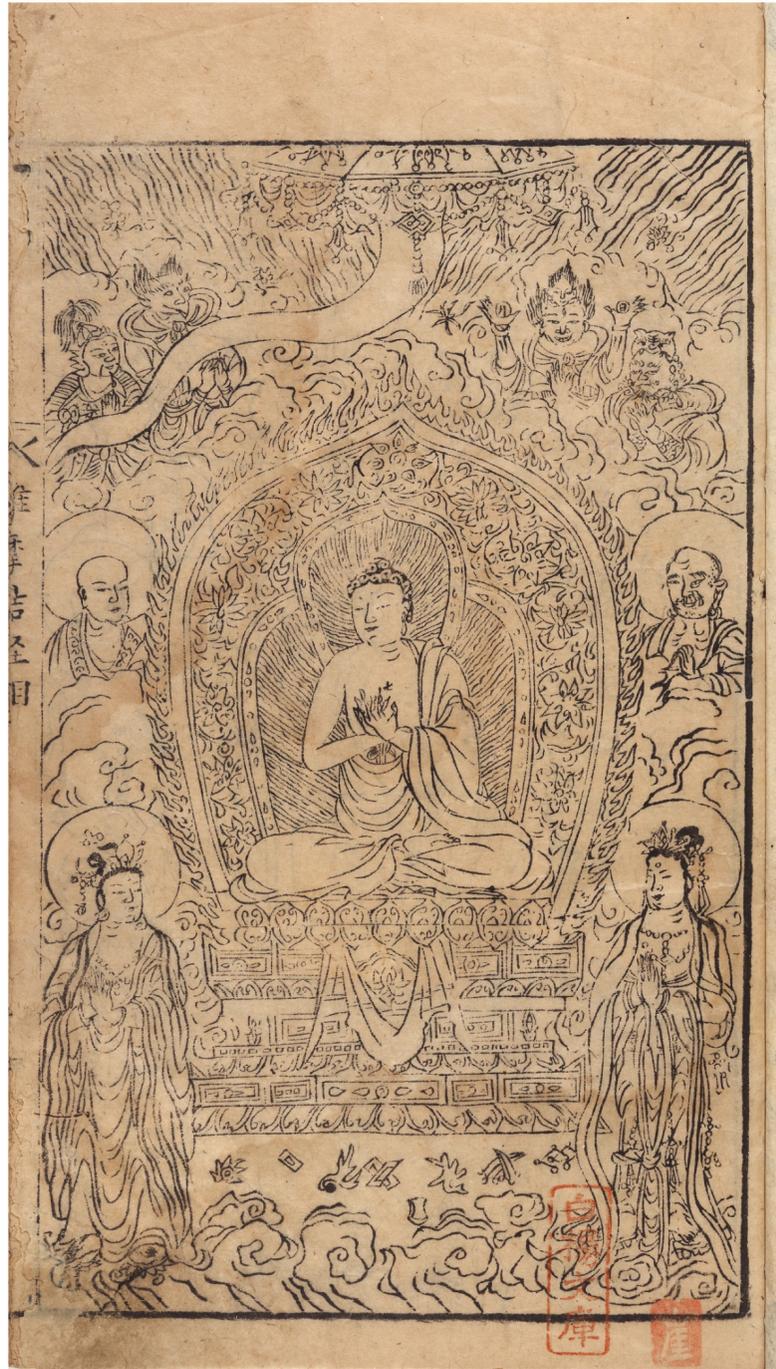
An early scholar has made numerous notes throughout in red ink in Chinese.

Nice crisp copy. The fore-edge of the first leaf, which contains the two woodcuts, is a little frayed

but does not touch the images. The final leaves have a growing wormhole and the final leaf has several tears with small loss of image. Lower cover wormed. Preserved in a chitsu.

§ Enichi Ocho & Robert F. Rhodes, “The Beginnings of Buddhist Tenet Classification in China” in *The Eastern Buddhist, New Series*, Vol. 14, No. 2 (Autumn 1981), p. 77-Kumarajiva was “**the most important translator of Buddhist texts in China**”—& see the whole article, pp. 71-94.





Commentaries on the Sukhavativyuha, Printed in Korea

4. **PULSOL AMIT'A KYONG YOHAE.** [*Commentaries on the Sukhavativyuha*]. Four fine full-page woodcut illus. Woodblock-printed. 54 folding leaves (final two leaves printed in Sanskrit & Hangeul). Large 8vo (317 x 198 mm.), orig. brown wrappers, new stitching. [Seoul: 1853].

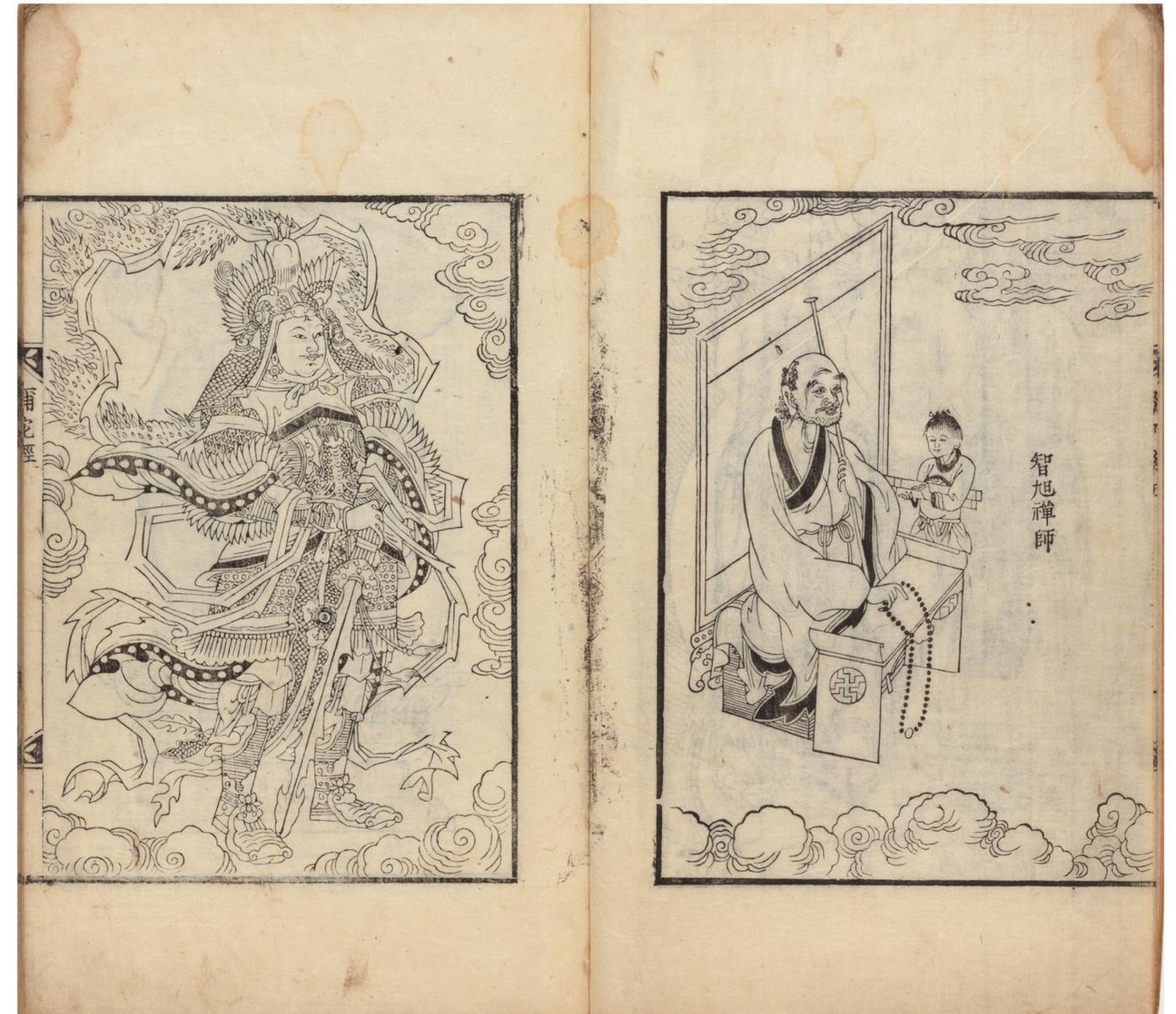
\$9500.00

A rare Korean edition of “commentaries on the Sukhavativyuha, one of the basic books of the Pure Land Sect. The text is the Chinese translation by Kumarajiva (344-413), and the commentaries were made in 1647 by Chih-hsu (1599-1655), a patriarch of the T'ien-t'ai Sect). Our copy is from the 1853 Seoul edition, which was a reprint of the 1753 Wu Shang-hsien edition. The reprint includes two leaves of [four] illustrations and a dedicatory leaf to the sponsors, Premier [Prime Minister] Kim Chwa-gun (1797-1869) and his wife, who ordered a thousand copies, ‘praying to get an unusual son.’ The names of the other sponsors, as in most Korean editions of Buddhist works, are found on the inside margins. At the end of this edition are added two leaves of chants in Sanskrit.”—Fang, *The Asami Library. A Descriptive Catalogue*, 28.19 (pp. 234-35).

Pure Land Buddhism is a main branch of Mahayana Buddhism and one of the most widely practiced traditions of Buddhism in East Asia, practiced in China, Japan, Korea, Tibet, and Vietnam. Chih-hsu was “an eminent monk and revitalizer of Pure Land Buddhism in Ming-dynasty China...he is remembered as one of the great revivers of Buddhism in the mid to late Ming period.”—Keown, *A Dictionary of Buddhism*, p. 56.

Kumarajiva, Buddhist monk, scholar, missionary, and translator, who came from the Silk Road kingdom of Kucha, was famous for his encyclopedic knowledge of Indian and Vedic learning. He was **the greatest translator of Buddhist scripture from Sanskrit into Chinese**, and it was largely owing to his efforts and influence that Buddhist religious and philosophical ideas were disseminated in China. Following many years of study in Kucha and Kashmir, he arrived in Chang'an (now Xi'an), in 401 with a great reputation. He became known as “teacher of the nation.” There, he headed a famous school of translators, and together they translated many important Buddhist texts into Chinese.

Nice copy of a very rare book. Unimportant worming.



5. **RYORENJI (formerly NAKANISHI), Mon'no & UGAI, Tetsujo, comps.** *Renmon ruijukyo shakuroku* [or] *Renmon ruiju kyojakuroku* [*Comprehensive List of Books & Sutra in the Ryorenji Temple*]. 58; 67 folding leaves. Two vols. 8vo, orig. yellow wrappers (wrappers somewhat discolored), orig. block-printed title labels on upper covers, new stitching. Kyoto?: Preface dated 1862.

\$2950.00

An early and rare edition, greatly enlarged by Tetsujo Ugai, of this **comprehensive bibliography of writings of the Buddhist sect Jodo Shinshu** (also known as Shin Buddhism or True Pure Land Buddhism). It is today the most widely practiced branch of Buddhism in Japan.

This catalogue, which amounts to a bibliography, was originally compiled by Mon'no Ryorenji (1700-63), one of the most influential Buddhist scholars of the 18th century and 17th head of the Ryorenji Temple in Kyoto. The temple was established in 980 by Genshin (942-1017), the author of *Essentials of Rebirth*, written in 985 and a central text in the development of True Pure Land school of Buddhism. The first edition appeared in 1741-44 and Tetsujo Ugai (1814-91), has made additions to Ryorenji's text.

The catalogue includes **descriptions of books, manuscripts, and scrolls from the earliest period to the 19th century**. Details of authorship, title, date, number of volumes, affiliated temples for many authors, etc., are provided. A number of entries have extended descriptions of their contents.

Fine set and rare. Minor worming, touching some characters, finely repaired. Not in WorldCat.

In essentially fine condition, preserved in a chitsu. There is some worming, well-repaired, to the wrappers. There is also worming to the text, which is sometimes well-repaired and sometimes not repaired at all. Minor dampstaining, mostly marginal.

§ The Union Catalogue of Early Japanese Books locates only one copy, at Koyasan Sanpoin.

The Chinese Buddhist Canon in Japan

6. **TETSUGEN DOKO.** *Daimin sanzo shogyo mokuroku* [*Catalogue of the Chinese Translation of the Buddhist Tripitaka, the Sacred Canon of the Buddhists in China & Japan*]. Three full-page woodcuts. 20, 33; 27; 20; 28, 2 folding leaves. Four parts in two vols. Large 8vo, orig. wrappers (wrappers wormed), orig. block-printed title labels on upper covers, new stitching. [Japan]: colophon in Vol. II dated 1669.

\$7500.00

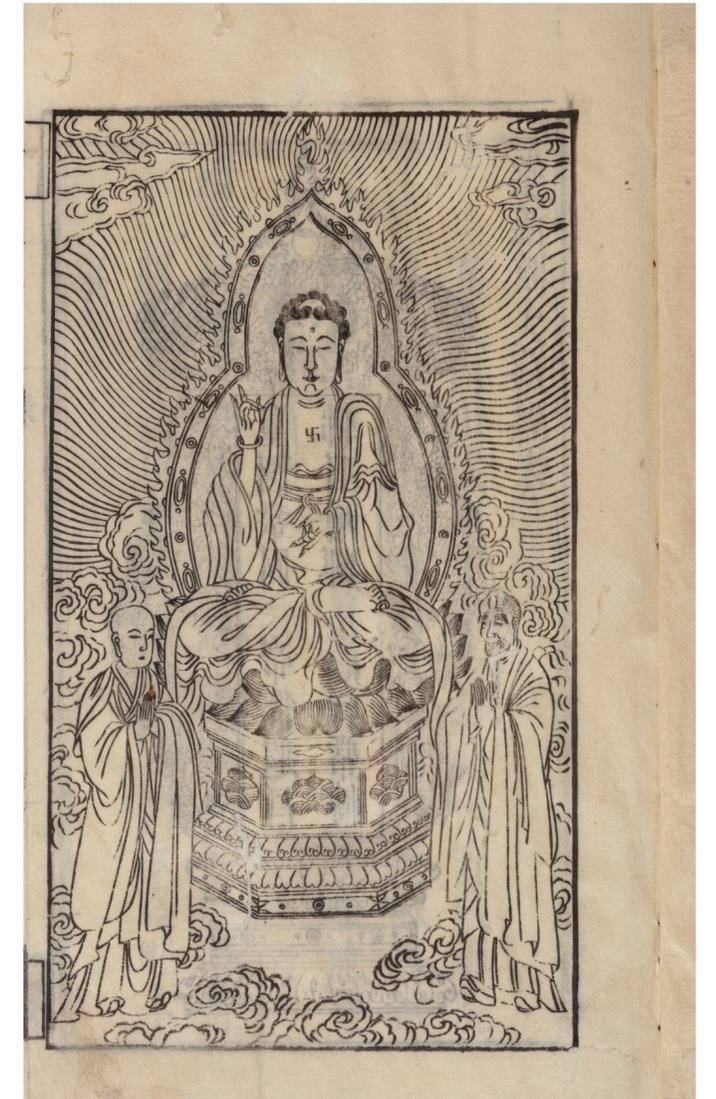
"It was not until the seventeenth century that the first Japanese version of the Chinese Buddhist

canon was printed, and it was rapidly followed by a second. Thanks to the late date, the circumstances of their production and their subsequent fates are better known than for many of the earlier continental editions. The first version was printed using movable type in 1637-48 by Tenkai (1586-1643), a monk who was in the entourage of Tokugawa Ieyasu, the founder of the Tokugawa shogunate. This was done on the orders of Ieyasu's grandson, Iemitsu, so it was a state project... The second version was printed with woodblocks in 1668-78 by Tetsugen Doko (1630-1682), a prominent Zen monk of the newly arrived Obaku school of Zen, who travelled throughout Japan to collect the necessary funds. The Tetsugen edition was a reprint of the Ming Jiaxing edition, which had reached Japan in the hands of a Chinese monk, Yinyuan Longqi (1592-1673), who moved to Japan in 1654. More than 2,000 copies were printed and distributed to temples all over Japan. While Tenkai's version may initially have been a vanity project, the second was clearly undertaken for the purpose of distribution."—Kornicki, *Languages, Scripts, and Chinese Texts in East Asia* (2018), p. 237.

Tetsugen Doko has added reading marks throughout to assist the Japanese readers.

There is a most interesting bibliographical section, arranging the texts by school. The first part has two fine full-page woodcuts on the verso and recto of the first leaf. The verso shows two disciples standing beside a statue of Buddha. On the recto is another woodcut with poetry within a large decorative frame. On the paste-down at the end of Vol. II is a third woodcut depicting a religious figure surrounded by an aura. These fine woodcuts have had their worming carefully repaired.

Some inoffensive worming throughout, many times well-repaired.



The Story of the First Statue of Buddha; Printed in Movable Types

7. **TIYUNBANRUO (or, in Sanskrit, DEVENDRAPRAJNA), trans.** Ch.: *Da cheng zao xiang gong de jing*; [J.: *Daijo zozo kudoku kyo; Creation of the Statue, a Pious Act*]; title in manuscript on upper cover: “*Zozo kudoku kyo.*” Ten columns per page; 18 characters per column. 14; 13 folding leaves. Two parts in one vol. Large 8vo, cont. or later dark wrappers dyed with persimmon juice (*shibubiki*), new stitching. [Japan, probably Kyoto: printed with movable types, ca. 1615-40].

\$25,000.00

A very rare edition printed with movable types, **apparently unrecorded in the standard bibliographies**, of the story — or legend — of the creation of the first statue of Siddhartha Gautama or Gautama Buddha, the founder of Buddhism. The statue, executed while Buddha was still alive, was commissioned by King Udayana of Kaushambi, a contemporary of Buddha. It was the very first image of Buddha, and is especially important as it was carved from life. Copies of this statue made their way to China with the spread of Buddhism and, later, as we shall see, to Japan.

The text provides **a history of the creation of the first statue of Buddha**, which is perhaps the most famous of all Buddha images. King Udayana commissioned the statue “so that he could gaze upon the sacred form of the Buddha while the latter was off preaching to his mother in the heaven of Indra. Buddha’s disciple Maudgalyayana transported thirty-two craftsmen up to the heavenly realm so that they could observe the special marks of the Buddha firsthand, thereby insuring the representational accuracy of the image they created. When the Buddha eventually returned to the earth, King Udayana’s statue rose into the air to greet him of its own accord, and the Buddha proclaimed that it would one day help to transmit his teachings.”—Brown, ed., *The Oxford Handbook of Religion and the Arts*, p. 371. We learn that the statue was carved out of sandalwood and that later copies were made of gold, silver, bronze, lead, tin, or iron, as well as of wood.

This text was translated by the Khotanese monk Tiyunbanruo (d. 691 or 692), whose original Sanskrit name was Devendraprajna. Khotan was an ancient Iranian Saka Buddhist kingdom on the branch of the Silk Road that ran along the southern edge of the Taklamakan Desert, near modern-day Xinjiang. Tiyunbanruo came to Luoyang, the “Eastern Capital” of the Tang dynasty of China, in about 688, with a considerable reputation as a Buddhist missionary and set up a bureau to translate Buddhist texts into Chinese. An earlier edition of this text was published in Beijing in 1593, and **only one copy is known**, at the BnF.

This book was probably printed and issued as a way to reinforce the legitimacy of the famous Buddha statue of the temple of Seiryōji, in the Saga fields of Kyoto. It is one of the chief objects of religious veneration in Kyoto. A copy of the original statue, also commissioned by King Udayana, was brought from the castle at Kaushambi in north-central India to China by Hsuan-tsang in 645. The statue moved many times and ultimately arrived at Kaifeng, the Sung capital. The Japanese monk Chonen (938-1016), who spent the years 983-86 in China studying and collecting texts, had worshiped the statue in Kaifeng and commissioned men in 984 to carve a copy to bring back to Japan. The copy was ultimately installed at Seiryōji and, according to Japanese tradition, the Chinese “original” and Chonen’s copy had miraculously changed places — the Seiryōji Buddha was actually the authentic example commissioned by Udayana.

The Seiryōji Buddha is “probably the most important, best-documented and best-preserved sculpture now existing which represents the school and tradition of Buddhist sculpture connected with the sacred Udayana image of the living Buddha of which Hsuan-tsang brought a copy to the court at Ch’ang-an.”—Henderson & Hurvitz, “The Buddha of Seiryōji: New Finds and New Theory,” *Artibus Asiae*, Vol. 19, No. 1 (1956), p. 43—(and see the whole fascinating article).

As mentioned above, this rare work is **printed with movable types**. It was, at one time, **owned by the great Japanese dealer Shigeo Sorimachi**. The chitsu has the characteristic handwriting on the label of Sorimachi’s assistant, Mr. Mori, who has written: “Zozo kudoku kyo. Genna kan’ei chu kan. Kokatsu ban” [“Creation of the Statue, a Pious Act. From Genna to mid-Kan’ei edition (ca. 1615-40). Movable type”]. It is not cited by Kazuma Kawase, *Kokatsuji-ban no kenkyu* [Study of the Early Typographic Editions of Japan] (1967), the definitive bibliography of Japanese movable type books. There is **no copy in WorldCat nor the Union Catalogue of Early Japanese Books**.

In very good condition. The first ten folding leaves, which are a little stained, have some repaired worming and strengthening. The following leaves have some worming, some carefully repaired and others, as the worming lessens, not repaired. Several characters affected by the worming. As mentioned above, the wrappers have been dyed with persimmon juice, which serves a dual purpose: to strengthen the paper and act as an insect repellent.

§ Wang Zhenping, “Chonen’s Pilgrimage to China, 983-986,” *Asia Major, Third Series*, Vol. 7, No. 2 (1994), pp. 63-97. Martha L. Carter, *The Mystery of the Udayana Buddha* (Naples: 1990).

An Extremely Rare Gozan-ban;
Kawase's Copy

8. YUANWU KEQIN (or, in Japanese: ENGO KOKUGON). *Bukka Engo Zenji Hekiganroku* [or] *Hekiganroku* [or] *Hekiganshu* [Emerald [or] Blue Cliff Record]. Printed in Chinese with Japanese reading marks. 11 columns per page, 21 characters per column. 79; 59; 51; 49; 67 folding leaves. Ten parts in five vols. 8vo (240 x 149 mm.), orig. brown wrappers, new stitching. [Japan]: mid-Muromachi [ca. 1440-50].

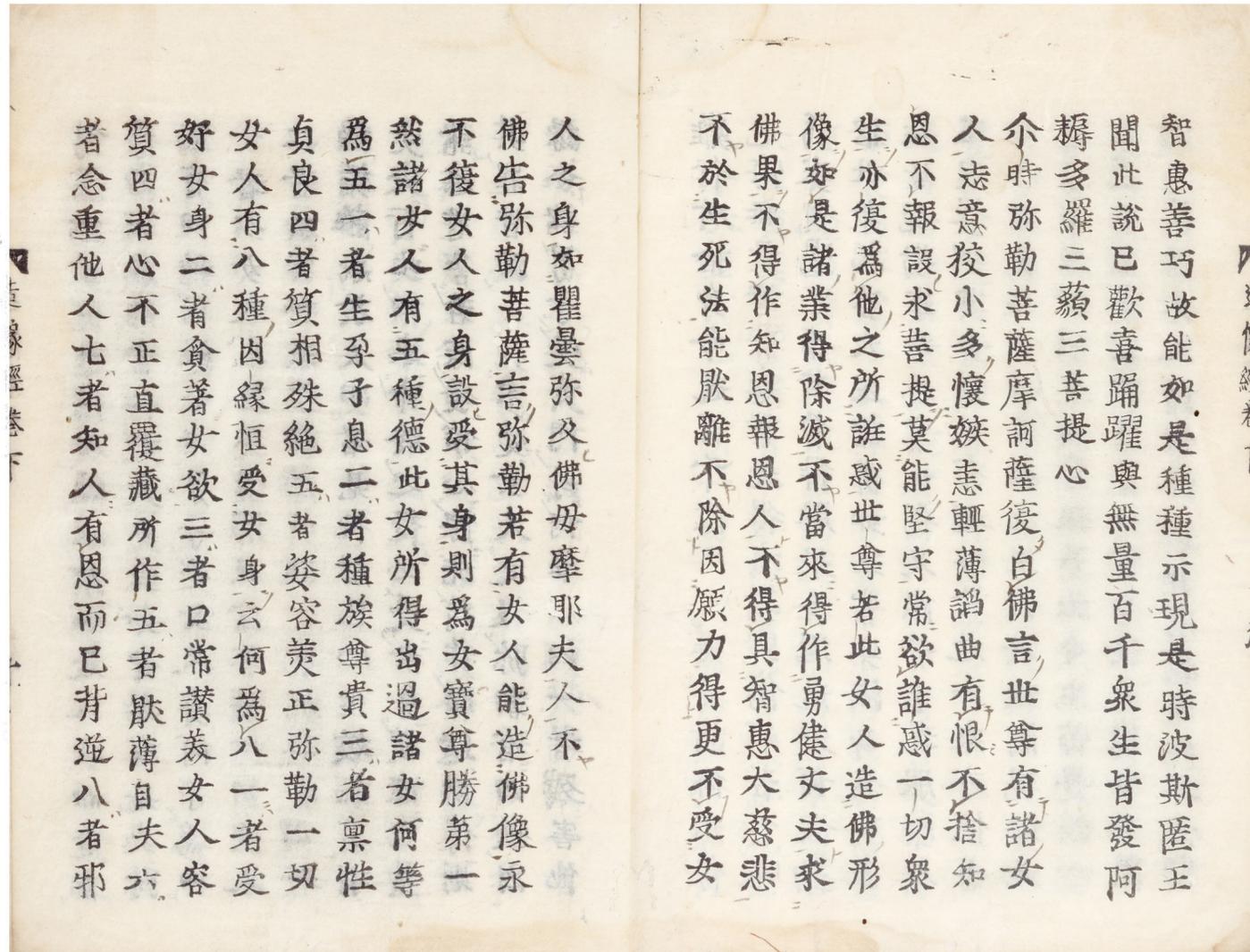
\$85,000.00

An extremely rare and important “mid-Muromachi” Gozan-ban edition of *The Blue Cliff Record* [Ch.: Pi yen lu], a collection of Chan Buddhist koan. These were **verbal tests, used to practice or test a student's progress in Zen**, compiled in the Song Dynasty and expanded by the great Northern Song Chan master Yuanwu Keqin (1063-1135), abbot of Tianning Wanshou Chan Monastery in Beijing. The text was first printed in China in 1125 (or 1128) and has long been celebrated for both its startling beauty and profound complexity. Around 1140, one of Yuan Wu's successors, Ta Hui, destroyed the printing blocks and copies of the Pi yen lu, because the work's rapid and widespread popularity made him fear that its beauty of expression would distract its readers from seeking enlightenment directly within themselves.

The text was brought back from China by Dogen (1200-53), the Japanese Buddhist priest who was a founder of the Soto school of Zen in Japan. He had studied in China for four or five years and returned to stay at the Kenninji (temple), where he introduced many texts.

This text was first printed in Japan about 1336-50 (early-Nanbokucho) by Gyokuho Shorin at the Kenninji; there is a copy at the National Diet Library. Our edition is a reprint of that first Japanese edition, using the same woodblocks with minor changes. A later edition appeared in the Donald and Mary Hyde sale (lot 65).

“For some time Chan monks had been in the habit of extracting snippets from the ‘records’ (yulu) of past masters, isolated them as ‘ancient precedents,’ and commenting on them, sometimes in verse, sometimes in prose. By the mid-eleventh century the core situation was known as a ‘case to be investigated’ or a gong’an. The process was incremental and difficult to stop. Yuanwu's Emerald Cliff Record, for example, took a previous eleventh-century collection entitled Master Xuetou's verses on a hundred old cases and added an introduction and extensive commentary to each ‘case,’ sometimes also dropping in comments on the appositeness, or more usually inappositeness, of the relevant verse, so becoming



No. 7 (Tiyunbanruo)

in his turn ‘magistrate.’ A gong’an collection, therefore, reveals many layers, all of them dedicated to undercutting the stability of language while at the same time playing a complex game of competing authorities. Herein lies their fascination.”—Richard Bowring, *The Religious Traditions of Japan* (Cambridge U.P.), p. 301.

“**Gozan-ban is a general term embracing all those books published by monks of the Zen sect,** chiefly at the five Zen monasteries at Kamakura and the five at Kyoto, over a period of more than 200 years between mid-Kamakura and late Muromachi. **The appearance of the printed page in most Gozan editions follows a distinctly Chinese style.** The effect is somewhat dense and crowded, caused by packing the Chinese characters tightly together with more regard for economy of space than for aesthetic effect. In this the Gozan editions differ markedly from all other early Japanese printed books, which are more generously spaced. The reasons for this are twofold: the books tend to be chiefly reprints of Chinese Song and Yuan editions, and during the fourteenth century many Chinese blockcutters came over from the continent and practised their craft of a semi-commercial basis and on a fairly large scale.”—K.B. Gardner, “Centres of Printing in Medieval Japan: late Heian to early Edo period” in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 164.

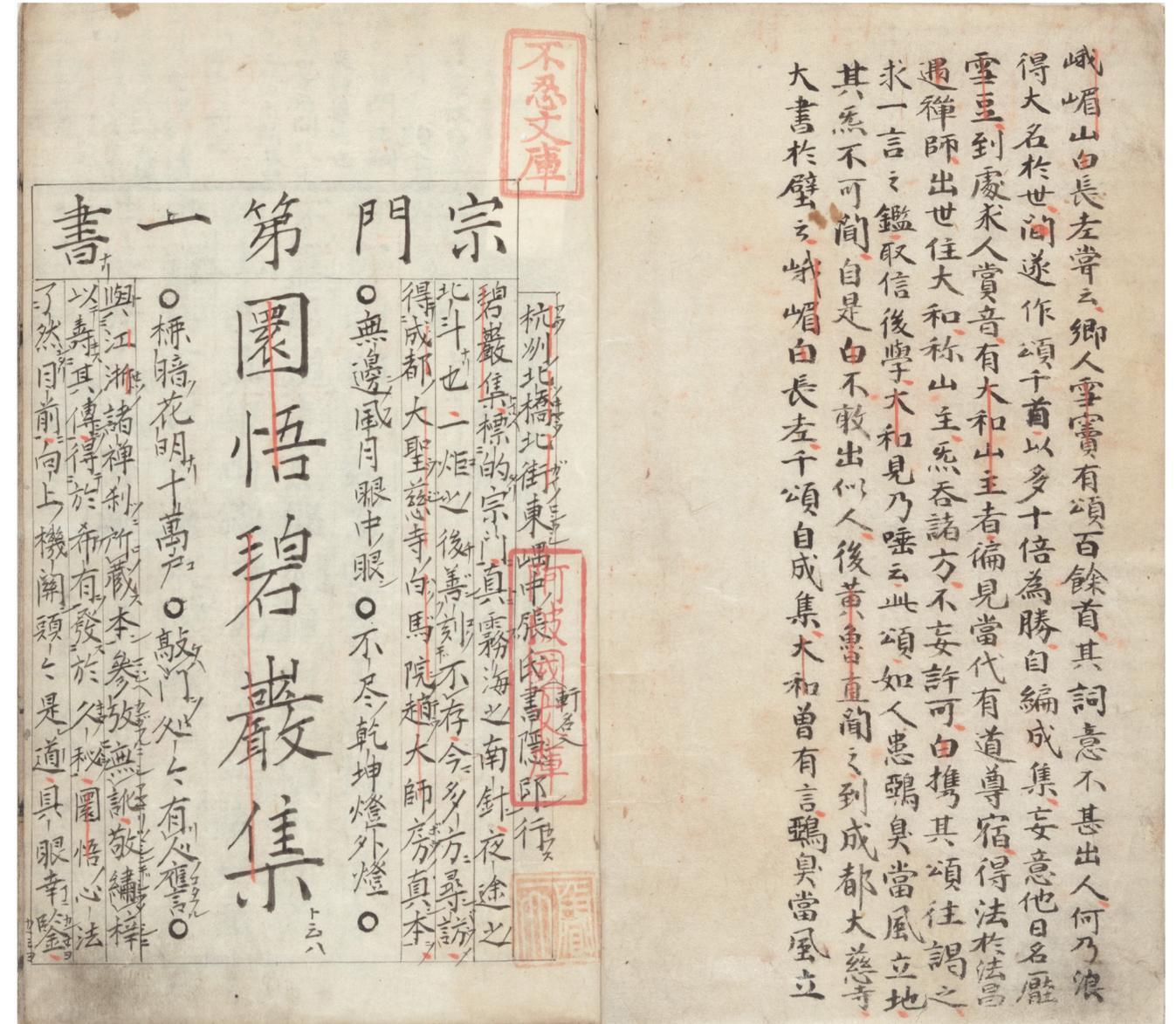
PROVENANCE: This copy has the seals of Hirokata Yashiro (1758-1841, “Shinobazu Bunko”); Awa no Kuni Bunko; and Goroza Uchino (b. 1873, “Kyotei Bunko”). It later **belonged to the great collector and bibliographer of early Japanese books Kazuma Kawase** (1906-99), and has his seal. The chitsu has Kawase’s manuscript title label, stating (in trans.): “Gozan-ban. Hekiganroku. Mid-Muromachi edition. Shinobazu Bunko provenance. Kazuma put the title on this label,” also with his seal.

There are four Prefaces: the first is undated, the second dated 1300, the third dated 1305, and the fourth is dated 1304.

Two leaves of manuscript, probably written by Yashiro, have been inserted at the beginning of Vol. I. They provide a commentary and a sort of title-page (the work was issued without a title). Following Part I, there are another two leaves of manuscript relating to this text. Following the tenth part, are five Afterwards, dated 1125, undated, 1302, 1317, and 1317.

In fine condition, all contained in a modern wooden box. The top of the box has been covered in a most attractive silk brocade. A few natural paper flaws and minor staining. Berkeley has an edition of this text but, because of the very vague WorldCat cataloguing, it is impossible to tell which exact edition it is.

§ Kornicki, *Language, Scripts, and Chinese Texts in East Asia*, p. 245.





志公劉宋明帝大始二年大士靈往來皖山劍水之下髮而徒跣着錦袍俗呼為誌公面方而莖微如鏡手是皆為八初金陵東陽氏朱氏婦上巳間兒鷹巢中梯樹得之舉以為子七歲依鍾山大沙門僧倫出家專修禪觀至是頭跣以男及拂子杖頭負之而行時有驗梁天監二年武帝詔益工張僧繇寫誌像僧繇下筆不目之而指畫百觀音相殊嚴威慈僧繇竟不能信天監十三年示符帝以全果約憲約法師姓婁故婁約深高僧也武帝請師變具三戒賜別号智者

印開示迷途不立文字直指人心見性成佛若恁麼見得便有自由不隨一切語言轉脫體現成便能於後頭與武帝對譚并祖安心處自然見得無計較情塵一刀截斷洒洒落落何必更分是非辨得辨失雖然恁麼能有幾人武帝嘗披袈裟自講放光般若經感得天花亂墜地變黃金辨道奉佛誥詔天下起寺度僧依教修行入謂之佛心天子達磨初見武帝帝問朕起寺度僧有何功德磨云無功德早是惡水驀頭澆若透得這箇無功德話許你親見達磨且道起寺度僧為什麼都無功德此意在什麼處帝與婁約法師傳木士昭明太子持論真俗二諦據教中說真諦以明非有俗諦以

志公劉宋明帝大始二年大士靈往來皖山劍水之下髮而徒跣着錦袍俗呼為誌公面方而莖微如鏡手是皆為八初金陵東陽氏朱氏婦上巳間兒鷹巢中梯樹得之舉以為子七歲依鍾山大沙門僧倫出家專修禪觀至是頭跣以男及拂子杖頭負之而行時有驗梁天監二年武帝詔益工張僧繇寫誌像僧繇下筆不目之而指畫百觀音相殊嚴威慈僧繇竟不能信天監十三年示符帝以全果約憲約法師姓婁故婁約深高僧也武帝請師變具三戒賜別号智者

**A Very Rare Movable Type Edition;
A Collection of Lessons on the Lotus Sutra**

9. **ZHIYI.** *Hokkai shidai shomon* [Ch.: *Fa jie ci di chu men; Introduction to the Sequence of the Boundaries of the Dharma*]. Ten columns, 20 characters per column. 34; 33; 42 folding leaves. 8vo (270 x 193 mm.), orig. pale brown wrappers (some relatively minor worming, mostly confined to the margins, but occasionally touching a character), new stitching. [Mount Hiei: before 1625].

\$15,000.00

A very rare movable type Eizan-ban; **WorldCat and the Union Catalogue of Early Japanese Books do not record a copy.** Kawase knows only of another edition with 19 characters per column, dated mid-Kan'ei (1615-33) and printed at Nishi Honganji Temple in Kyoto.

Eizan-ban are books published at the Enryakuji monastery complex on Mount Hiei outside of Kyoto. "Eizan printing came into its own on a large scale only from the end of the sixteenth century, with the introduction of movable-type printing. Typographic printing flourished at various temples on Hieizan from the Keicho to Kan'ei periods (1596-1644), and with the publication of Chinese works as well as Tendai scriptures..."—K.B. Gardner, "Centres of Printing in Medieval Japan: late Heian to early Edo period" in *British Library Occasional Papers 11. Japanese Studies* (ed. by Yu-Ying Brown), London: 1990, p. 164.

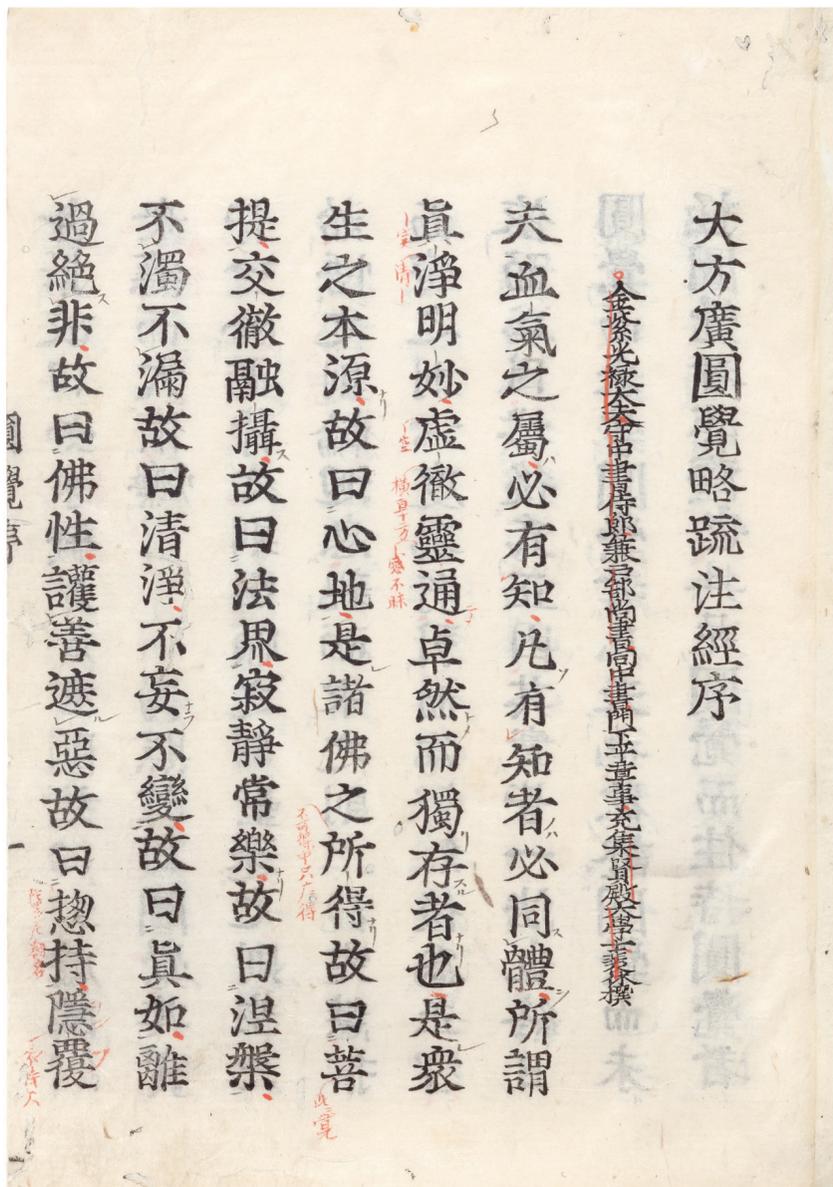
Zhiyi (538-97), was the founder of the Tiantai (Japanese: Tendai) tradition of Buddhism in China. "Tiantai was the earliest of the three great traditions to emerge in the sixth and seventh centuries (Faxiang and Huayan being the other two), and it wrought a fundamental change in Chinese Buddhism, marking a shift away from the kind of translation and exegesis that had been driven mainly by a desire to understand correctly the writings of the Indian masters towards a Buddhism more in tune with Chinese attitudes, thought and habit."—Richard Bowring, *The Religious Traditions of Japan, 500-1600*, p. 119. Zhiyi's *Fa jie ci di chu men* was composed sometime between 578 and 585; it is a collection of lessons on the Lotus Sutra, the ultimate teaching of the Buddha.

Saicho (767-822), a monk who meditated and studied on Mount Hiei, became interested in the Tiantai doctrinal tradition. He decided to go on the extremely dangerous trip to Mount Tiantai in China for further study and to bring back more accurate texts. He departed in 803 and, after great hardship and study, returned to Japan in 805. On his way back, his luggage carried about 230 copies of texts of Tiantai writings. Thanks to his efforts, Saicho became the founder of the Tendai school of Buddhism in Japan.

This copy is quite similar to the one (item 368) described in Shigeo Sorimachi's monumental 40th anniversary catalogue of 1972, devoted to movable type books. Like his copy, ours has a contemporary manuscript note, here found at the end of Vol. 2, stating (in trans.): "23 February 1625 I added the reading marks to the text and I paid in silver five monme. Kansenbo Rissha Norimori [or] Josei." In the Sorimachi copy, this inscription was at the end of the first volume, and the wrappers were described as dark brown.

In fine condition. Final ten leaves of Vol. 3 with the blank outer upper corner renewed.





An Unrecorded Movable Type Edition

10. **ZONGMI (J.: Shumitsu [or] Sumitsu).** *Daihokoengaku ryakusho chugyo*; [Ch.: *Da fang guang yuan jue lue su zhu jing*; *Commentary on the Sutra of Perfect Enlightenment (The Yuanjuejing)*]. Eight columns per page, 17 characters per column. Three sizes of type. 42; 41; 38; 40 folding leaves. Four vols. Large 8vo (280 x 195 mm.), orig. dark wrappers dyed with persimmon juice (shibubiki), new stitching. [Enryakuji Temple, Mount Hiei: mid-Kan'ei, ca. 1626-30].

\$17,500.00

An **unrecorded movable type edition** of the commentary and subcommentary of Zongmi (780-841), on the Sutra of Perfect Enlightenment. This is a **rare example of an Eizan-ban, a book printed with movable type at the temples on Mount Hiei**, outside of Kyoto, where Enryakuji Temple, one of the most important monasteries of Japan and the headquarters of the Tendai sect of Japanese Buddhism, is located. **Printing began there in the 13th century.** “There were few of these [printed books] in the medieval period, perhaps due to the dominance of Kyoto itself as a printing centre...Eizan printing came into its own on a large scale only from the end of the sixteenth century, with the introduction of movable-type printing. Typographic printing flourished at various temples on Hieizan from the Keicho to Kan'ei periods (1596-1644), and with the publication of Chinese works as well as Tendai scriptures, publication and distribution at Hieizan began to develop into the beginnings of a commercial enterprise.”—K.B. Gardner, “Centres of Printing in Medieval Japan: Late Heian to Early Edo Period,” reprinted in Brokaw & Kornicki, eds., *The History of the Book in East Asia* (2013), p. 450.

The writings of Dushun (557-640), Zhiyan (602-68), Fazang (643-712), and Zongmi are considered by many as the “crowning glory of Chinese thought... marking the maturation of a process by which the Chinese made Buddhism their own.”—Bowring, *The Religious Traditions of Japan 500-1600*, p. 104.

Zongmi was a Tang dynasty Buddhist scholar monk; he was the fifth patriarch of the Huayan school as well as a patriarch of the Heze lineage of Southern Chan. The Sutra of Perfect Enlightenment was the scripture that led Zongmi to enlightenment in 808; he resolved to prepare a commentary and subcommentary on the text, which he accomplished fifteen years later.

As stated above, this movable type edition is unrecorded. Kawase, in his bibliography of Japanese movable type editions, records another printing of this text, dated 1626, but with ten columns per page and 20 characters per column (Vol. I, p. 304). Sorimachi, in his amazing 40th anniversary catalogue of movable type books, issued in 1972, describes what appears to be yet another movable type printing of this text, with the same number of columns and characters as the Kawase example but using three different sizes of type (they might be the same printing). It is described as four parts in two volumes (in their original bindings), printed in mid-Kan'ei (ca. 1630), and with a slightly different title. **The NIJL records no movable type editions and only the woodblock-printed Seihan edition of 1644.**

On the printed title-labels of the second and fourth volume covers, the title is given as Engaku ryakusho chu. The labels on Vols. I and III are no longer present.

As mentioned above, the wrappers have been dyed with persimmon juice, which serves a dual purpose: to strengthen the paper and act as an insect repellent. Nevertheless, the wrappers are somewhat wormed.

Each volume has some worming, but this set is in rather fresh and appealing condition.