This article examines the *Shiza kōshiki* (*Kōshiki* in four sessions), composed by the Kegon-Shingon monk Myōe (1173–1232) for the *Nehan’e* (Assembly on the Buddha’s nirvana). It analyzes the performance practice of the *Shiza kōshiki* at Myōe’s temple Kōzanji during his lifetime and at Shingon temples in the Tokugawa period, paying special attention to its musical dimension. During the *Nehan’e*, clerics sang various liturgical pieces of different styles and thus created a rich sonic landscape. The musical method of reciting a *kōshiki* text further helped effectively convey its content and thereby supported the devotional function of the *kōshiki*. At certain occasions, singing was also a means to actively engage lay attendees in the ritual. In this way, I demonstrate that music is an essential element in *kōshiki*, as well as in Buddhist rituals in general. An annotated translation of the *Nehan kōshiki*, the first of the *Shiza kōshiki*’s four *kōshiki*, is included in the online supplement to this *JJRS* issue.

**KEYWORDS:** Myōe—*kōshiki*—shōmyō—Śākyamuni—ritual—nenbutsu—Nehan’e

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In contemporary Japan the most famous observance of a kōshiki is the Shiza kōshiki (Kōshiki in four sessions), which is performed annually during the Jōrakue, the commemoration of the death of the Buddha, at Kongōbuji 金剛峰寺 on Kōyasan. Similarly, the Shiza kōshiki, or excerpts from it, are performed at other Shingon temples on the memorial day of the Buddha. At Kongōbuji, more than one hundred clerics conduct this elaborate, nightlong ritual, starting in the late evening of 14 February and ending shortly before noon on 15 February. The performance also attracts many lay attendees and tourists. Because of the special layout of the hall in which this ritual is performed, lay attendees cannot see much of the ritual activities or the area around the altar. For them, the ritual unfolds its power through its rich musical chants and recitations. Like any long musical composition, the Jōrakue takes the participants on a “musical journey.”

The Shiza kōshiki was composed by the Kegon-Shingon monk Myōe 明恵 (1173–1232), who is today mostly known for his dream diary and as a strong critic of the monk Hōnen 法然 (1133–1212); but he was also very influential in the development of Japanese Buddhist liturgy and composed many ritual texts. With twenty-three kōshiki attributed to him, Myōe is one of the most accomplished kōshiki authors, second only to the Hossō monk Jōkei 貞慶 (1155–1213). Myōe composed kōshiki for a wide range of objects of veneration, such as Śākymuni, Buddha relics, Maitreya, the Sixteen Arhats, Bodhidharma, the Kasuga and Sumiyoshi deities, and the Avatamsaka Sūtra (Jp. Kegonkyō 華厳経). These works reflect the wide range of Myōe’s devotional objects, as well as the pluralistic veneration in the Nara schools, in contrast to the so-called “new Kamakura schools,” which tended to favor a single form of devotion. Myōe’s kōshiki include many outstanding compositions that were widely performed across sectarian

*Acknowledgments: This article is a heavily revised and expanded version of an article that I published in German (Mross 2012). I would like to express my gratitude to the editor of the volume and to the Universitätsverlag Halle-Wittenberg for granting me permission to publish a revised English version of this article.

1. Sound recordings of this ritual—for example, the cd Kōyasan no shōmyō Jōrakue—are also available for the general audience. For a list of sound recordings of the Shiza kōshiki, see Arai (2008, 162).
2. For detailed studies of Myōe, see Girard (1990) and Tanabe (1992).
boundaries. The best-known and most often performed kōshiki by Myōe, as well as of the kōshiki genre in general, is the Shiza kōshiki.

In this article, I study the performance practice of the Shiza kōshiki during Myōe’s lifetime in the early thirteenth century and in the Tokugawa period and analyze this kōshiki from several different perspectives, including musical realization, ritual structure, lay participation, scale of performance, and ritual change. While these might appear to be divergent angles of interpretation, I show that they are fundamentally interrelated. Indeed, to focus on only one dimension of kōshiki performance is to potentially obscure the multi-dimensional nature of this ritual genre. Such a multi-faceted approach also enables us to see the diversity within the genre as well as to understand its evolution over time.

Only in recent years have Western scholars of Japanese religions discovered kōshiki as a valuable research field. The first book-length publication on kōshiki in a European language was Niels Guelberg’s (1999) monograph about the development of kōshiki and its influence on Japanese literature. Since this landmark, several studies of kōshiki have been published. For example, James Ford has offered the first detailed work on kōshiki in English with his study of Jōkei’s Miroku kōshiki 弥勒講式 (Ford 2005 and 2006). Lori Meeks (2010) has explored the role of kōshiki at the convent Hokkeji 法華寺, while David Quinter (2011) has analyzed two Monjū kōshiki 文殊講式, one by Jōkei 貞慶 and the other by Eison 叡尊 (1201–1290). Western studies of kōshiki, however, have tended not

**Figure 1. Jōrakue performed at Kongōbuji on 15 February 2003. Photo by James Ford.**
to examine the musical dimension despite its central role in performances. This article examines this overlooked facet of kōshiki and demonstrates that various styles of Buddhist vocal music formed a rich sonic landscape. In ritual handbooks and documents that describe the ritual form of kōshiki, titles of shōmyō pieces signpost the ritual structure of kōshiki. Therefore, I also analyze the form of rituals centering on kōshiki.

Additionally, I examine the participation of the laity in kōshiki performances. Some monks—Kakuban 識鑁 (1095–1144), the founder of the Shingi branch of the Shingon school (Shingi Shingonshū 新義真言宗), for example—composed kōshiki to be performed in private monastic settings (YAMADA 1995, 35). Nevertheless, scholars working on kōshiki, such as James Ford (2005, 44), have often emphasized the role of lay participation and have suggested that it was one main reason for the popularity of this liturgical genre in medieval Japan. In this article, I aim to shed further light on the role and dynamics of lay participation in kōshiki, using the example of the Shiza kōshiki. I also show that the role of lay participation can change, and at certain times laypeople did not actively participate in the performance of kōshiki at all.

Furthermore, I examine the scale of performance. Several scholars have described kōshiki as relatively simple ceremonies in comparison to hōe 法会 (dharma assemblies; TSUKUDO 1966, 325; FORD 2005, 44; MEEKS 2010, 230). I show, however, that the level of complexity can vary greatly. As I demonstrate, Myōe’s Nehan’è 涅槃会 (Assembly on the Buddha’s nirvana) during his lifetime was indeed relatively simple, but after his death the ritual form of the Shiza kōshiki became increasingly complex. This reflects the breadth of options in kōshiki performances (see also GUELBERG 1999, 85–100). By exploring these diverse but interrelated facets of kōshiki, I aim to contribute to a better understanding of the performative nature of the genre.

Before I begin my analysis, a few words about my usage of the term kōshiki are necessary. Guelberg distinguishes between a narrow and a wide definition of the term. In a narrow sense, a kōshiki is a text of a specific liturgical form consisting of a pronouncement of intention (hyōbyaku 表白), usually an odd number of sections (dan 段), and Chinese verses (kada 伽陀; Sk. gāthā) after each section. This kind of text is also called shikimon 式文 (central text of the ceremony). However, in a ritual centering on this kind of text, other liturgical pieces are also recited or sung. The wide definition of the term kōshiki includes all liturgical

4. One exception is Steven Nelson’s brief overview of the recitation method of kōshiki (NEL-SON 2008b). Another is Alison McQueen TOKITA’s study of kōshiki as a performed narrative (2015). For a survey of research on shōmyō in European languages, see MROSS (2009).
5. On this point, see also MROSS (2014) on the kōshiki of the Sōtō school, which were often performed in closed monastic contexts; see also QUINTER (2011, 267–68).
texts vocalized (Guelberg 2006, 30). In this article, I use the term kōshiki in the narrow sense, following the usage of the term in the Shingon school.

Myōe’s Composition of the Shiza kōshiki

Myōe composed the Shiza kōshiki for the Nehan’e in Kenpō 3 (1215). The Nehan’e, also known as Jōrakue within the Shingon schools, is one of the three central ceremonies in the Buddhist liturgical year (sanbutusuki 三仏忌) and commemorates the Buddha’s final nirvana. Myōe observed the Nehan’e already as a young monk, as the Kōzanji Myōe Shōnin gyōjō 高山寺明恵上人行状 (Biography of the saint Myōe of Kōzanji) tells us:

On the fifteenth day of the second month, the Nehan’e. Once in his young years, he avoided lectures on sutras and the expounding of the dharma. In solitude, he left traces in mountains, forests, and deep valleys. By fully concentrating on the recitation of sutras and chanting the Buddha’s name (nenbutsu 念仏), he remembered the benevolence of the Buddha.

The Kōzanji Myōe Shōnin gyōjō continues by describing how Myōe conducted the Nehan’e in various places, for example, on mountains or under trees. His outdoor performances close to a hermitage of the temple Jōdōji 成道寺 in Itono 糸野 are also described in detail.

In Genkyū 1 (1204), Myōe performed the Nehan’e in the house of a relative who had taken the tonsure. On this occasion Myōe himself vocalized the Jūmujin’in shari kōshiki (Kōshiki on the relics of Jūmujin’in), which he had written in the eight month of Kennin 3 (1203). This kōshiki consists of seven sections that describe the life of the Buddha, his entry into nirvana, his remaining traces, the benefits of Buddha relics, legends (engi 縁起) of Buddha relics (including a passage on how Myōe obtained Buddha relics), and arousing the vow to meet and obey the Buddha, followed by a section for merit transfer. Interestingly, Myōe composed this kōshiki not for the Nehan’e but for a ritual to be conducted

6. The other two observances are the celebration of the Buddha’s birthday (Gōtan’e 降誕会) and the celebration of the Buddha’s enlightenment (Jōdō 成道会).
7. My translation. Kōzanji Myōe Shōnin gyōjō (Kana gyōjō), in mss 1: 47. The same explanation can also be found in the Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Jōzanbon and Hōon’inbon), in mss 1: 130, 200. For a German translation of the passage from the Kanbun gyōjō, see Guelberg (1999, 96).
8. See Kōzanji Myōe Shōnin gyōjō (Kana gyōjō), in mss 1: 47–48; Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Jōzanbon and Hōon’inbon), in mss 1: 130, 200.
9. See Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Jōzanbon and Hōon’inbon), in mss 1: 115, 183.
10. For a study and a typographical reprint of the Jūmujin’in shari kōshiki, see Arai (1977). For photographic reproductions of two medieval manuscripts and a typographical reprint, see mss 4: 5–129. For studies of this kōshiki, see also Ōtsuki (1997; 1998); Yamamoto (1998); and Tatsuki (2011).
on the fifteenth day of every month to worship the Buddha relics that he had received from Jōkei in the second month of the same year. 11 Myōe thought that he had received the relics thanks to the help of the Kasuga deity. The divinity had appeared to him in a dream and presented him two polished steel mallets, which Myōe thought represented the relics that he had received from Jōkei (ARAI 1977, 78–79; GUELBERG 1999, 59).

Several scholars have assumed that this composition was strongly inspired by Myōe's meeting with Jōkei. 12 Jōkei was also deeply devoted to Śākyamuni and had performed a Shaka nenbutsue (Assembly of chanting the Buddha's name) at Tōshōdaiji in the eighth month of Kennin 2 (1202). In the following year, he started to perform annually a weeklong Shaka dainenbutsu (Grand assembly of chanting the Buddha's name) in the ninth month. During this weeklong ritual, he also vocalized a Shari kōshiki (Kōshiki on relics). In between, in the second month of Kennin 3 (1203), the two monks met. Arai suggests that they might have talked about the Assembly of Chanting the Buddha's Name and the Shari kōshiki and that Jōkei might have advised Myōe to compose a kōshiki for worshipping the relics and to perform nenbutsu (ARAI 1977, 80).

According to the Kōzanji Myōe Shōnin gyōjō, many people sought guidance from Myōe after he had settled at Kōzanji around 1206 to the west of Kyoto and attended the Nehan'e. The form of the Nehan'e was not yet set; therefore, Myōe wrote the Shiza kōshiki in the first month of Kenpō 3 (1215) and thus finally determined the ritual form. 13 The Shiza kōshiki consists of four kōshiki: Nehan kōshiki (Kōshiki on the Buddha's passing), 14 Jūroku rakan kōshiki (Kōshiki on the Sixteen Arhats), Yuiseki kōshiki (Kōshiki on the remaining traces), and Shari kōshiki (Kōshiki on relics). 15 These four kōshiki

11. See Jūmujin'in shari kōshiki (ARAI 1977, 85; MSS 4: 108). See also Myōe Shōnin jingon denki, in MSS 1: 247. Most other Shari kōshiki do not cover the Buddha's passing. The only other one that does is the Nehan kōshiki attributed to Genshin (Tatsuki 2011, 60, 66). Based on textual comparison, Asano Shoko argues that Myōe's Jūmujin'in shari kōshiki was influenced by Genshin's Shari kōshiki (Asano 1992).

12. For example, ARAI (1977, 79–80); Tatsuki (2011, 60); Ōtsuki (1997, 4). Arai and Ōtsuki assume that the Jūmujin'in shari kōshiki was Myōe's first kōshiki and that Jōkei had inspired Myōe to write kōshiki (ARAI 1997, 79; ŌTSUKI 1997, 4). Myōe, however, had composed kōshiki even before this. The Kusharon ryakushiki (Kōshiki on the Abhidharmakośa) is considered to be his first work in the genre. For a study and typographical reprint, see Nomura (1989).

13. See Kōzanji Myōe Shōnin gyōjō (Kana gyōjō), MSS 1: 47–48; Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Jōzanbon), MSS 1: 130; Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Hōon'inbon), MSS 1: 200.

14. An annotated translation of the Nehan kōshiki is included in the online supplement to this special issue (http://dx.doi.org/10.18874/jjrs.43.1.2016.supplement2).

15. Myōe composed all four kōshiki in the first month of Kenbō 3 (1215): the Shari kōshiki on the twenty-first day, the Yuiseki kōshiki on the twenty-second day, the Jūroku rakan kōshiki on
are based on two earlier works by Myōe: the Jūmujin’in shari kōshiki (1203) and the Rakan kushiki 羅漢供式 (Offering ceremony for the arhats), a ritual text for the worship of the Sixteen Arhats (1205?). Consequently, he was able to compose the Shiza kōshiki in a very short time.

Unlike other kōshiki, the Shiza kōshiki consists of four different kōshiki, which are performed in a series during the Nehan’e. This ritual therefore differs from other Nehan’e, during which typically only one kōshiki, a Nehan kōshiki or a Shari kōshiki, or a work of a completely different liturgical genre is performed. All four kōshiki describe in a very emotionally evocative and dramatic manner the passing of the Buddha and his heritage. The Shiza kōshiki clearly reflects Myōe’s strong devotion to Śākyamuni. He felt like a distant child of the Buddha and lamented having been born so long after the Buddha’s death. Myōe had long planned to visit India, the land of the Buddha, but was never able to fulfill his aspirations. The Shiza kōshiki, as well as other rituals and dreams, served as a substitute to visualize this journey or, as George Tanabe writes, as “a means for encounter” (Tanabe 1992, 72). To express his deep devotion to the Buddha, Myōe repeatedly uses the character ren恋 (love) and the term renbo恋慕 (longing) in the Shiza kōshiki, as well as its predecessor, the Jūmujin’in shari kōshiki. Enoki therefore describes the Shiza kōshiki as “a unique literature of ‘love’ for Sakya-muni” (Enoki 1967, 21). After having explored the origin of the Shiza kōshiki, I now turn to how Myōe performed the Shiza kōshiki at his temple Kōzanji.

The Ritual Form of the Nehan’e at Myōe’s Kōzanji

A kōshiki is usually performed by a group of clerics, referred to by the term shikishū識衆 or daishū大衆, led by the officiant, the dōshi導師 or shikishi式師. Of course, Myōe served as the officiant at major ceremonies, such as the Nehan’e, at his temple.

16. For a comparison of the Jūmujin’in shari kōshiki with the Shiza kōshiki, see Yamamoto (1998, 150–56). For a photographic and typographical reprint of the Rakan kushiki, see mss 5: 325–66. For studies, see Ishizuka (2000) and Yamamoto (2000). On Myōe and the arhats, see Maekawa (2012, 229–38). Myōe’s Jūroku rakan kōshiki influenced two later kōshiki on the Sixteen Arhats, the Rakan kōshiki attributed to the Sōtō monk Dōgen 道元 (1200–1253) and a Jūroku rakan kōshiki by the Shingon monk Eikai 栄海 (1278–1347). The Rakan kōshiki attributed to Dōgen has received intensive scholarly attention; see, for example, Harada (1980); Azuma (1983); Kirino (2002); and Mross (2007; 2011; and 2013).

17. For an analysis of the use of these and related terms, see Enoki (1967); Shibazaki (1982); and Tatsuki (2011). Nishiyama (1981) studies Myōe’s devotion to Šākyamuni more generally and argues that it forms the basis for Myōe’s thought.
Fortunately, one extant manuscript illuminates how Myōe performed the Shiza kōshiki. It is entitled Nehan'e hosshiki (Ritual procedure for the Nehan'e) and was written in Karoku 2 (1226) by Myōe’s close disciple Kikai 喜海 (1178–1250). Because it provides important insights into the ritual practice of kōshiki in the Kamakura period, I present this text here in translation and then analyze it in detail.18

Nehan’e hosshiki (Toganoo 梅尾)

The hall is decorated as usual.

Main objects of veneration (honzon 本尊):

- In the middle: the nirvana image.
- Left {East}: images of the Sixteen Arhats.
- Right {West}: the image of the bodhi tree.
- Between the nirvana image and the bodhi tree: a reliquary (sharichō 舎利帳)19 is to be enshrined.

The offertory implements in front of the Buddha and the preparations and so on as usual.

Midday (nitchū 日中) {At the hour of the horse the following is to be carried out.} [on the fourteenth day of the second month, ca. 11 a.m.] 20

First, strike the bell in order to assemble.

Next, all monks assemble.

Next, the communal obeisance (sōrai 惣礼):21

All participants recite in unison the words “We take refuge in the purple-golden wondrous body that finally entered nirvana in the Śāla Grove of Kuśinagara.” They cast the five parts of [their] bodies to the ground (gotai tōji 五体投地)22 [and in this way] perform three prostrations (raihai 礼拝). {But a verse is not to be recited.}

Next, the officiant ascends the worship dais (raiban 礼盤).

18. Glosses in the manuscript have been put in brackets [...].

19. The meaning of the term 舎利帳 (possible readings sharichō or shari no tobari) is not clear. Because it is one of the objects of veneration, I think that the term indicates either a reliquary (shari hōchō 舎利宝帳) or a curtain as a decoration for a vessel holding relics (shari no tobari). Because the verb “enshrine” (an 安) is used here, I translate 舎利帳 as “reliquary.” However, the Kōzanji engi states that a reliquary was put into a tobari 戞, a kind of wooden structure with decorative fabric between its poles similar to a canopy bed, at a ceremony in Kanki 1 (1229) (mss 1: 638). Therefore, the translation “curtain for the relics” would also be possible. The term sharichō could also describe a kind of document or an embroidered image (shūchō 繍帳). As explained earlier, Myōe is supposed to have received two Buddha relics from Jōkei in the year Kennin 3 (1203). He probably used these relics here as an object of veneration.

20. The times have been indicated according to the entry rōkuji 六時 in the Kojien.

21. The communal obeisance (sōrai) usually consists of a verse sung in Chinese and words of worship (namu…). Here, however, only the words of worship are vocalized.

22. Gotai tōji describes a prostration during which both hands, both legs, and the head touch the ground.
Next, the Four Shōmyō Melodies (Hōyō 法用):\(^{23}\)

*Praise* (Bai 唄)\(^{24}\) [of the Thus Come One], *Scattering Flowers* (Sange 散華),\(^{25}\) *Buddha’s Voice* (Bonnon 梵音),\(^{26}\) and *Priest Staff* (Shakujō 錫杖).\(^{27}\)

Next, the opening statement (*keibyaku* 啓白) and so on as usual.

Next, the lecture on the *Sutra of the Teachings Left by the Buddha*.\(^{28}\)

Next, after the lecture on the sutra, all monks perform a revolving reading (*tendoku* 転読)\(^{29}\) of the *Sutra of the Teachings Left by the Buddha* in unison.

After the lecture on the sutra, the officiant joins [the chanting] and [then] dissolves [the assembly].

Next, all participants leave the hall.

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\(^{23}\) Hōyō is an abbreviation for *Shika hōyō* 四箇法用, which is a ritual sequence that consists of the four *shōmyō* chants *Praise of the Thus Come One* (**Nyoraibai** 如來唱, in short, *Bai*), *Scattering Flowers*, *Buddha’s Voice*, and *Priest Staff*. Therefore, I have rendered it here as **Four Shōmyō Melodies**. It is usually performed before the central part of a ceremony. Already during the eye-opening ceremony of the Great Buddha at Tōdaiji in Tenpyō 17 (752), a *Shika hōyō* was performed (*Tōdaiji yōroku*, 50).

\(^{24}\) Bai indicates here the *shōmyō* piece *Praise of the Thus Come One*. It consists of the first six characters of a verse from the *Śrīmālā Sūtra* (Ch. *Shengman jing*; Jp. *Shōmangyō* 聖鬘経; t 12: 217a24–27). The whole verse is also part of the *shōmyō* repertoire and is called *Nyoraibai* (tannin 短音). The piece consisting of only the first six characters is called *Nyoraibai* (chōin 長音) because the whole verse is sung with relatively simple and short melodies, whereas the *chōin* version is sung with many melismata, in other words, with long melodic embellishments on each syllable.

\(^{25}\) This piece is also called *Sange no ge* 散華偈 (**Gāthā** of scattering flowers). The text praises the Buddha and states that the monks offer flowers to him. During the chant, the clerics who sing this chant scatter flowers. For an English translation, see Mross (2014, 77–78) or Barbara Ambros’s translation of the *Anan kōshiki* in the online supplement to this special *JJRS* issue (Ambros 2016).

\(^{26}\) This piece is also called *Bonnon no ge* 梵音偈 (**Gāthā** of the Buddha’s voice). The term *bonnon* 梵音 has several meanings; among others, it describes the beautiful voice of a Buddha. The title of this piece is chosen on the basis of the idea that the pure voice of the Buddha echoes in all ten directions, and all who hear it will reach enlightenment. The monks sing this piece to make offerings to the buddhas and bodhisattvas (Arai 2008, 33). Because of this background, I have translated the title *Bonnon* as “Buddha’s Voice.” The liturgical text, however, states only that the clerics offer flowers to all buddhas and bodhisattvas. For an English translation, see Mross (2014, 78) or Ambros (2016).

\(^{27}\) This piece is also called *Shakujō no ge* 錫杖偈 (**Gāthā** of the priest staff). The text of this piece praises the virtue of the priest staff and states that the clerics give offerings to all buddhas. For an English translation, see Mross (2014, 78) or Ambros (2016).

\(^{28}\) The *Sutra of the Teachings Left by the Buddha* (Ch. *Yijiao jing*; Jp. *Yuikyōgō*; t 12, no. 389) is thought to explain the last teaching of the Buddha and is traditionally read during the days before or on the day of the *Nehan’e*. It was translated by Kumārajīva (343–413) into Chinese. Phillip Eidmann (2004) and John Cleary (2005) have offered English translations.

\(^{29}\) The highly dramatic style of a revolving reading during which the clerics flip through sutra books in *leprello* format (concertina-fold booklets) became possible only after the introduction of that format. Whether this format had been introduced to Japan by Myōe’s lifetime is unclear.
Sunset (nichimotsu) {After the bell of the sunset the following is to be carried out.} [ca. 5 p.m.]

First, all monks assemble at the bell of sunset.

Next, the verse of the communal obeisance (sōrai kada). After the verse all monks should stand up together, put their palms in gasshō, recite the phrase “We take refuge in ...,” and by casting the five parts of their bodies to the ground they perform prostrations [three times].

The ritual form of the communal obeisances in the following sessions is the same.

Next, the officiant ascends the worship dais.

Next, Revering the Three Treasures (Sanrai) and so on as usual.

Next, the reading of the Nehan kōshiki.

Next, the vocalization of the Buddha’s name (shōmyō). After the kōshiki the assembly occupying the lower seats vocalizes “We take refuge in Śākyamuni Buddha.” Then all participants vocalize together the name of the Buddha (butsugō) in unison.

Next, the officiant descends from the worship dais as usual and so on.

Early night (shoya) {After the bell of the early night the following is to be carried out.} [ca. 7 p.m.]

First, the sounding plate (kei) is to be struck, and all participants end the vocalization of the Buddha’s name.

Next, the verse of the communal obeisance.

After the verse, all participants perform the ritual form of the communal obeisance as described above [three times].

Next, the officiant ascends the worship dais. Revering the Three Treasures and so on as usual.

Next, the reading of the Jūroku rakan kōshiki.

Next, the vocalization of the Buddha’s name as above.

Next, the officiant descends from the seat.

Midnight (chūya) {At the hour of the ox the following is to be carried out.} [on the fifteenth day of the second month, ca. 1 a.m.]

30. The verses of the communal obeisance in the four kōshiki of the Shiza kōshiki are all different. The verses were chosen for each kōshiki and are variations of Chinese verses that are often used as communal obeisances.

31. Here I assume that Revering the Three Treasures (Sanrai) indicates a shōmyō piece that is also known under the title Sanbōrai. This piece is usually performed at the beginning of an exoteric ritual and consists of a verse through which the participants take refuge in the Buddha, the dharma, and the Sangha. If we assume that Sanrai indicates a shōmyō piece, then “and so on” (tō) refers to the shōmyō piece Praise of the Thus Come One (tannin) because these pieces are usually performed together. The term sanrai could also describe three full prostrations.
First, the sounding plate is to be struck, and all participants end the vocalization of [the Buddha’s] name.

Next, the verse of the communal obeisance. {All participants perform three prostrations as above. Three times.}

Next, the officiant ascends the worship dais. Revering the Three Treasures and so on as usual.

Next, the reading of the Yuiseki kōshiki.

Next, the vocalization of [the Buddha’s] name {as above}.

Next, the officiant descends from the seat.

Next morning (gōchō 後朝) {After the bell of the morning the following is to be carried out.} [ca. 5 a.m.]

First, the sounding plate is to be struck, and all participants end the vocalization of [the Buddha’s] name.

Next, the verse of communal obeisance and so on32 as customary.

Next, the reading of the Shari kōshiki.

Then all participants leave the hall and disperse.

On the second day of the second month of Karoku 2 (1226), I wrote this in the hermitage in Toganoo. Kikai33

As this document shows, the Nehan’è at Kōzanji was a relatively long ritual that started on the fourteenth day of the second month around 11 a.m. and ended probably around 7 a.m. on the next day. Only between the reading of the Sutra of the Teachings Left by the Buddha and the Nehan kōshiki did the monks leave the hall. The Nehan’è hosshiki states that all participants were supposed to stop their vocalization of the name, in other words, the shaka nenbutsu 釈迦念仏 (chanting the Buddha’s name), when the sounding plate was struck at the beginning of a new session. This suggests that the attendees had no break in between the sessions. Thus the Nehan’è lasted a whole day and night, with no time for sleep or rest.

The document indicates only a few preparations, such as the setting up of the images and the reliquary. In addition, Kikai provides brief indications about ritual actions, such as prostrations. But mainly the Nehan’è hosshiki consists of a list of shōmyō pieces, reflecting the importance of music in the ritual.

32. Here “and so on (tō 等)” again indicates the shōmyō pieces Revering the Three Treasures and Praise of the Thus Come One (tannin 短音).

33. My translation. The manuscript is in the possession of the temple Kōzanji and is listed in Kōzanji Tenseki Monjo Sōgō Chōsadan (1973, 259). I have consulted a facsimile of this text in the archive of the Research Institute for Japanese Music Historiography of Ueno Gakuen University and a photographic reproduction included in the catalog of the Memorial Exhibition on Jōkei’s eight hundredth death anniversary (Nara Kokuritsu Hakubutsukan 2012, 73). For a typographical reprint, see Arai (2008, 5–6).
Kōshiki are essentially vocal music. Musical instruments, however, are occasionally played, not for musical accompaniment, but rather for indicating transitions between ritual sequences and for signaling the beginning of a shōmyō piece or of a line of a piece. The Nehan'e hosshiki mentions two musical instruments: a bell and a sounding plate. Both instruments were used for signals. The monks gathered at the beginning of the ritual when they heard the bell, and all participants ended the vocalization of the Buddha’s name when the sounding plate was struck. Further, the sound of a bell, probably a different bell than the one calling all together, indicated the time. The bell that indicated the time was most likely the big temple bell. In kōshiki often other musical instruments that are not mentioned in the Nehan’e hosshiki are played; for example, during the piece Priest Staff clerics usually play the priest staff (shakujō 錫杖)\(^{34}\) in between the lines of the verse.

Kikai rarely indicates whether a liturgical text was to be sung solo or in chorus, most likely because these conventions were well established. For example, the clerics most likely chanted the following liturgical texts in chorus: the communal obeisances, the last three pieces of the Four Shōmyō Melodies (Scattering Flowers, Buddha’s Voice, and Priest Staff), the Sutra of the Teachings Left by the Buddha, the verses between the sections of the kōshiki, and perhaps Revering the Three Treasures. By contrast, a single cleric vocalized the pronouncement of intention and the sections of the four kōshiki.

A distinctive feature of the Nehan’e hosshiki is the participation of the laity. At the beginning of the Nehan’e, the whole assembly, laity and clergy alike, vocalized the phrase “We take refuge in the purple-golden wondrous body that finally entered nirvana in the Śāla Grove of Kuśinagara.” This phrase seems to have been recited only once, and it is unclear whether the lay attendees actually joined the recitation. Nevertheless, according to the Nehan’e hosshiki, all participants were supposed to recite this phrase, and hence the ritual was supposed to start with communal chanting. After the recitation of the Nehan kōshiki, Jūroku rakan kōshiki, and Yuiseki kōshiki, the lay audience and clerics chanted “We take refuge in Śākyamuni Buddha” (namu shakamuni butsu 南無釈迦牟尼仏) together until the sounding plate announced the beginning of the next session. Since the Nehan’e hosshiki provides only the times of the beginning of a session and these times are not exact according to today’s standard, it is difficult to determine exactly how long the shōmyō pieces and the recitation of the kōshiki lasted. Therefore, we can only guess the length of time that the clerics and lay attendees chanted the shaka nenbutsu. Because the Nehan’e hosshiki indicates six hours for the Jūroku rakan kōshiki session and four hours for the Yuiseki kōshiki session, the participants would probably have sung “We take refuge in Śākyamuni Buddha”

\(^{34}\) A shakujō is a percussion instrument with six metal rings on its upper end. If the shakujō is moved or struck on the ground, the rings produce a jingling sound.
for more than two hours between each of the four kōshiki. Even though the lay participants chanted only the nenbutsu, it comprised a large portion of the ritual.

The Nehan'e hosshiki, along with extant diaries and other historical records, thus adds further to our understanding of lay involvement in kōshiki performances in medieval Japan. Kōshiki were in certain cases instances of communal practice and communal delivering of offerings to the object of veneration. Further, the vocalization of “We take refuge in Śākyamuni Buddha” was a means to make the Buddha present and to confirm the assembly’s taking of refuge in him. Moreover, the communal vocalization transformed the individual participants into a group whose members formed karmic bonds with one another, as well as with the object of veneration. Other descriptions of Myōe’s Nehan’e also mention that all attendees, laity and clergy alike, chanted the Buddha’s name. As noted above, Jōkei likewise conducted several day-long Assemblies of Chanting the Buddha’s Name. This demonstrates that a practice often associated with the Pure Land schools, in which the chanting of a Buddha’s name (nenbutsu 念仏) is solely directed toward Amida Buddha, was an essential practice in the Nara schools as well, but in a much broader sense (see also Ford 2002).

An analysis of the Nehan’e hosshiki’s ritual structure shows that the four kōshiki stood at the center of the Nehan’e. Before the four kōshiki sessions started, Myōe lectured on the Sutra of the Teachings Left by the Buddha. This sermon was also ritually framed by a communal obeisance, the singing of the Four Shōmyō Melodies, and the reading of the opening statement before the sermon and a revolving reading of the Sutra of the Teachings Left by the Buddha after the sermon. As a matter of fact, all kōshiki were framed in the same way: before a kōshiki, clerics sang a communal obeisance, Revering the Three Treasures, and the Praise of the Thus Come One; and after each kōshiki—with the exception of the Shari kōshiki—the whole assembly sang a shaka nenbutsu. In other words, three of the four kōshiki were set into the same ritual frame and thus Myōe’s Nehan’e had a symmetrical and sequential structure.

Myōe, however, did not always perform the memorial service of the Buddha’s passing as recorded in the Nehan’e hosshiki. The Közanji Myōe Shōnin gyōjō, for example, describes how Myōe, when he was still living in Itono, performed a Nehan’e outdoors. At that time, he designated a big tree close to a hut as the bodhi tree, built a diamond throne (kongōza 金剛座) under the tree by piling up stones, and next to it erected a three-meter-high stupa. People from all social strata are said to have participated in the ritual. The participating laity and clergy

35. See Közanji Myōe Shōnin gyōjō (Kana gyōjō), mss 1: 47–48; Közanji Myōe Shōnin gyōjō (Kanbun gyōjō; Jōzanbon), mss 1: 130; Közanji Myōe Shōnin gyōjō (Kanbun gyōjō; Hōon’in bon), mss 1: 200. The words of worship after each verse in the shikimon are not mentioned in the Nehan’e hosshiki but commonly still vocalized. This short phrase can also be interpreted as a condensed nenbutsu practice.
watered the bodhi tree in remembrance of an episode described in the *Sutra of King Aśoka* (Ch. *Ayuwang jing*; Jp. *Aikuōkyō*) during which devotees tried to revive the dying bodhi tree with oil and milk (তৃতীয় ৫০: ১৩৯b10–19). By contrast, at Kōzanji, the *Nehan‘e* was not performed outdoors but in a hall. Here the participants did not stage scenes from sutras, and the lay participation was reduced to singing and simple ritual actions, such as prostrations. Communal chanting, however, ensured that all participants, laity and clergy alike, were actively engaged at the same time.

Images replaced the previous symbolic representations. For each of the four *kōshiki*, an image was prepared as an object of veneration: a nirvana image for the *Nehan kōshiki*, images of the Sixteen Arhats for the *Jūroku rakan kōshiki*, an image of the bodhi tree for the *Yuiseki kōshiki*, and relics for the *Shari kōshiki*. *Kōshiki*, as well as most other Buddhist rituals, are usually performed in front of an image that serves as the central object of veneration. In many *kōshiki* performances, the image is a painting placed in front of the altar because the main image of the hall is not always identical to the object of veneration in the respective *kōshiki*. Likewise, Myōe and his disciples prepared images of the central objects of veneration of the four *kōshiki*. The images stimulated the imagination of the participants and helped them visualize the objects of veneration; at the same time, the images represented the objects of veneration. Additionally, the *kōshiki* text recited by the officiant described the objects of veneration. The voice of the officiant thereby created a link between the image and the written text during the performance of the *kōshiki*.

Myōe experimented with his form of the *Nehan‘e*, adapting it according to the place and circumstances of the performance. When there was no hall in which to perform the ritual, he creatively improvised outdoors, making the ritual highly accessible to the participants. In his last years, Myōe changed the ritual form again, as the Kōzanji Myōe Shōnin gyōjō tells us:

From the fifteenth day of the second month of Kanki 2 (1230) on, he slightly changed the ceremony (*shiki* 式) of the *Nehan‘e*. After the lecture and praise of the *Sutra of the Teachings Left by the Buddha* in the middle of the day, he observed one session of the *Nehan kō* (*Nehan kō no ichiza* 涅槃講一座). He shortened the [other] three sessions of the *kō[shiki]* (*sanza no kō* 三座講), the recitation of the [Buddha’s] name (*shōmyō*), and other [elements] that were performed during the night. The reason for this was that for one day and night many people gathered. [Consequently,] there was the coming and going of the

36. See Kōzanji Myōe Shōnin gyōjō (Kana gyōjō), mss 1: 47–48; Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Jōzanbon), mss 1: 130; Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Hōon’inbon), mss 1: 200.

37. See Kōzanji Myōe Shōnin gyōjō (Kana gyōjō), mss 1: 47–48; Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Jōzanbon), mss 1: 130; Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Hōon’inbon), mss 1: 200.
audience, and there was the hustle and bustle in the temple.\footnote{The Kōzanji Myōe Shōnin gyōjō (Kana gyōjō) contains the following additional explanation: “Furthermore, there was danger of fire (kanan 火難)” (mss 1: 49–50).} Because there were such troubles, [the ceremony] was abbreviated.\footnote{My translation. Kōzanji Myōe Shōnin gyōjō (Kanbun gyōjō; Jōzanbon and Hōon’inbon), mss 1: 130–31, 200. See also Kōzanji Myōe Shōnin gyōjō (Kana gyōjō), mss 1: 49–50. For a German translation, see Guelberg (1999, 97).}

According to this source, Myōe decided in Kanki 2 (1230) to shorten the Nehan’ē due to logistical problems. Another reason might have been that the performance of the long Shiza kōshiki became too exhausting for Myōe, who died around two years later.

As the author and abbot of Kōzanji, Myōe had the authority to decide the ritual form of his kōshiki. He was able to express his imagination and his longing for the Buddha ritually. No prior tradition on how to perform the Shiza kōshiki dictated any details to him; therefore, he was able to revise it creatively whenever he wanted to or when circumstances demanded it. After his death, the Shiza kōshiki was incorporated into the Shingon tradition and became part of the liturgical repertoire of the school. This development is the subject of the next section.

The Development of the Nehan’ē’s Ritual Form

The Shiza kōshiki or its individual kōshiki were already performed at other temples during Myōe’s lifetime (\textit{Arai} 2008, 7). In the case of Kōyasan, the center of the Nanzan Shin lineage 南山進流 of Shingon shōmyō, the Shiza kōshiki was first performed at Dairakuin 大楽院 at the end of the thirteenth century in fulfillment of retired emperor Kameyama’s 亀山 (1249–1305) vow.\footnote{The Nanzan Shin lineage is one of the Shingon shōmyō lineages. Its center is in Kōyasan. Originally, the lineage was called Shinryū 進流, but around 1235 the center of the lineage was moved to Kōyasan, and because of its location in relation to Hieizan it was renamed Southern Mountain lineage (Nanzan Shin lineage). It is the only old Shingon shōmyō lineage that has survived to this day. The shōmyō of the Shingi Shingon branches (Chizanha 智山派 and Buzanha 豊山派) developed from this lineage.} On that occasion, the monk Shinnichi 信日 (?–1307) presided over the ceremony. Unfortunately, no extant sources document the ritual form used by Shinnichi. Nevertheless, texts survive that can illuminate the later development of the ritual form in the Shingon schools.

Mainly interested in the discourse embedded in kōshiki, most scholars working on this genre have studied texts that contain the shikimon and the verse of the communal obeisance of a particular kōshiki. These texts usually provide only a brief sketch of a common ritual form. To fully understand the ritual performance of kōshiki, however, it is necessary to widen the focus and to include in our analysis other ritual manuals used in the performance of kōshiki. These
manuals suggest that documents containing only the shikimon do not reflect the ritual form actually used by the performers. All manuscripts or printed editions of the Shiza kōshiki from the Tokugawa period that I have consulted contain only a very brief description of the ritual form, in the same way as earlier manuscripts do. For example, after the verse of the communal obeisance, most manuscripts give instructions for the officiant to ascend the worship dais, for the Four Shōmyō Melodies to be sung, and for the officiant to recite the pronouncement of intention. No further information is given about the opening part of the ritual. But ritual manuals used by the assembly in the Tokugawa period give a far more complex ritual structure. This should caution us against taking for granted that the brief description of the ritual procedure in the manuscripts containing only a shikimon reflects the actual performance practice.

One genre essential for studying the ritual form of kōshiki is hossoku (ritual procedures). In hossoku, the choral pieces of a particular ceremony are written down in the order chanted. Next to all liturgical texts, we find a musical notation (hakase 博士) indicating the melodies of the shōmyō pieces. Hossoku are usually written for individual kōshiki and are titled accordingly. For example, Jōrakue hossoku are ritual handbooks in which the choral pieces of the Jōrakue are included. These texts provide information about the ritual form used in the Jōrakue at a certain time. In the Tokugawa period, at least four different editions of the Nanzan Shin lineage and three of the Shingi branch were printed. Here I cannot analyze all extant Jōrakue hossoku in detail, but I will give an overview of several aspects.

An analysis of several editions of the Jōrakue hossoku shows that over time shōmyō pieces were added, and the ritual structure of the Jōrakue became increasingly complex. At the same time, the shaka nenbutsu was shortened. Furthermore, shōmyō training was necessary to vocalize even the shaka nenbutsu, as well as all

41. See, for example, the Jōkyō edition of the Shiza kōshiki (for a reprint, see ARAI 2008, 164, 176, 185, 195); the Genroku edition (for a reprint, see KINDAI 1964, 491, 503, 512, 522); and all four kōshiki of the Shiza kōshiki on the CD-ROM Kōyasan kōshikishū (KŌYASAN DAIGAKU FUKOKU KŌYASAN TOSHOKAN SHOZŌ 2001).

42. Music notation has a long tradition in Japanese Buddhism, and many different styles of hakase were developed, which vary according to the school and time period. Attesting to the importance of music in Japanese Buddhism, the oldest printed music notation in the world is a shōmyō notation titled Shōmyōshū 声明集 printed at Kōyasan in Bunmei 4 (1472) (Archive of the Research Institute of Japanese Music Historiography, Ueno Gakuen University). For a facsimile and detailed study of this text, see FUKUSHIMA (1995). For a detailed study of the development of shōmyō notation, see ARAI (1996).

other shōmyō pieces, because they were vocalized with fixed melodies notated in the hossoku. This suggests that the lay participation became increasingly limited as usually only clerics had access to the necessary shōmyō training.

In order to demonstrate how complex and elaborate the form of the Shiza kōshiki became, I provide an overview of the ritual form according to the Jōrakue hossoku from Tenna 2 (1682), which contains the basic ritual structure for later editions of both the Nanzan Shin and Shingi branches. Unfortunately, the editor and any details about the background of this edition are unknown. The Jōrakue hossoku provides the following ritual structure (the liturgical texts that are also mentioned in the Nehan'e hosshiki have been underlined):

[Session of the Nehan kōshiki]
Invitation (kanjō 勧請)\(^{45}\)
Communal obeisance (sōrai 惣礼) [for the whole kōshiki]
Vocalization of the name (shōmyō)\(^{46}\)
Delivery of offerings (tengu 伝供):\(^{47}\)

*Sanskrit Hymn of the Four Wisdoms (Shichi no bongo 四智梵語)*\(^{48}\)

\(^{44}\) I consulted a copy of the Tenna 2 edition at the Research Institute for Japanese Music Historiography of Ueno Gakuen University.

\(^{45}\) The kanjō (also called kanjōmon 勧請文) invites the object(s) of veneration to the ritual place. In the case of the Shiza kōshiki, the Buddha, Monju, Miroku, the Sixteen Arhats, the fifty-two kinds of beings present in the Śāla Grove, and the masters who have venerated the holy site of the Buddha’s passing are invited to come to the place of the ceremony. It is not a standardized shōmyō piece; rather, a kanjō is written for each ritual by inserting the name(s) of the object(s) of veneration into one of the patterns that are commonly used for kanjō.

\(^{46}\) Here the clerics pay respect to the Buddha, the Sixteen Arhats, and the humans and heavenly beings who were present in the Śāla Grove. The text is as follows: “We take refuge in Śākyamuni Buddha, the great compassionate teacher. We take refuge in the Sixteen Arhats, who protect the teachings left [by the Buddha]. We take refuge in the great assembly of humans and heavenly beings in the Śāla Grove [near the] Ajitavatī river.”

\(^{47}\) The following three shōmyō pieces are sung during the delivery of offerings to the objects of veneration. Therefore, this ritual sequence is called “delivering of offerings” (tengu 伝供, also read as dengu).

\(^{48}\) This hymn is also called Shichi no bongo san 四智梵語讃. It praises the four wisdoms by invoking the four directional buddhas, who each represent one of the four wisdoms. In the Shingon tradition this chant is interpreted as praise of Mahāvairocana of the diamond realm because Mahāvairocanā’s wisdom is thought to encompass all four wisdoms (Arai 1999, 327; Nelson 1998, 477). It is one of the oldest Buddhist chants of the Japanese shōmyō repertoire. Arai writes: “It seems likely that this piece derives from seventh-century India, and that it was transmitted to China in the eighth, and to Japan at the beginning of the ninth” (Arai 1999, 326). The *Hymn of the FourWisdoms* was originally a śloka, a Sanskrit verse consisting of two sixteen-syllable lines. Two versions of this chant exist: (1) a transliteration called *Shichi no bongo* and (2) a Chinese translation called *Shichi no kango* (Chinese hymn of the four wisdoms). The first one is chanted here, whereas the second one is chanted later during the ritual. For a translation into English, see Nelson (1998, 478) or Mross (2014, 86).
Sanskrit Hymn of Mahāvairocana (Shinryaku no bongo 心略梵語)\textsuperscript{49}

Hymn of Vajrakarma (Kongōgō 金剛業)\textsuperscript{50}

Offertory declaration (saimon 祭文)\textsuperscript{51}

Communal obeisance of the Nehan kōshiki

Praise of the Thus Come One\textsuperscript{52}

Scattering Flowers

Buddha’s Voice

Priest Staff

Nehan kōshiki (the hossoku contains only the verses)

Transfer of Merit (ekō 回向)\textsuperscript{53}

Japanese Hymn on Nirvana (Nehan wasan 涅槃和讃)\textsuperscript{54}

Chanting the Buddha’s Name (Shaka nenbutsu)

Homage to the Diamond Realm (Kongōkai shōrei 金剛界唱礼)\textsuperscript{55}

\begin{itemize}
\item \textsuperscript{49} This chant praises Mahāvairocana (Jp. Dainichi 大日) of the womb realm and is therefore also known under the title Dainichi san 大日讃. Like Shichisan, this chant was originally a śloka and was composed in seventh-century India. Again, two versions exist: one transliteration (Shinryaku no bongo) and a translation into Chinese (Shinryaku no kango 心略漢語). As Nelson explains, “The term shinryaku may be translated as ‘abbreviation of the heart,’ and refers to the fact that the text of this san is an abbreviation of a longer text which is 32 verses in length” (Nelson 1998, 488). For a translation, see Nelson (1998, 489).
\item \textsuperscript{50} The full title of this shōmyō piece in Sanskrit is Kongōgō bosatsu san 金剛業菩薩讃 (Hymn of the Bodhisattva Vajrakarma). It is praise for the bodhisattva Vajrakarma, who dwells in the north. Therefore, this chant is also called Hoppō no san 北方讃 (Hymn of the north). This chant was originally a śloka, which was composed in seventh-century India. The Hymn of Vajrakarma is also used as praise for the Buddha (Arai 2008, 27; Shōmyō jiten 245).
\item \textsuperscript{51} Here saimon indicates the liturgical text Nehan kō saimon 涅槃講祭文. The hossoku indicates only “saimon” and does not give the liturgical text because this text was recited by a single monk. Saimon are read in order to ask the object(s) of veneration to accept the offerings. Like kōshiki, saimon are written in Chinese (kanbun) but read in Japanese (kundoku). Saimon were originally composed for each ceremony, but slowly standardized texts came to be used. It is still unclear when saimon began to be composed for kōshiki. According to medieval sources, Myōe is supposed to have written a saimon for his Gojūgo zenchishiki kōshiki 五十五善知識講式 (Kōzanji Myōe Shōnin gyōjō [Kana gyōjō], mss 1: 56). However, this text is not extant (Guelberg 1999, 42).
\item \textsuperscript{52} Praise of the Thus Come One and the following three pieces form the ritual sequence Shika hōyō.
\item \textsuperscript{53} In Buddhism, the recitation of sacred texts is said to generate merit. Therefore, the accumulated virtue is transferred to all sentient beings at the end of each ritual. Here a commonly used verse from the Lotus Sutra (Ch. Miaofa lianhua jing; Jp. Myōhō renge kyō 妙法蓮華経) is chanted: “We wish that this merit / extends universally to all. / May we and all sentient beings / together realize the Buddha way” (t 9: 24c21–22). In the Shingon tradition, it is also called Ekō kada 回向伽陀. In this article, Transfer of Merit is italicized when the Ekō kada is recited.
\item \textsuperscript{54} Wasan are hymns in Japanese. Genshin is supposed to have composed the first wasan. Guelberg gives some examples of the use of wasan in kōshiki (Guelberg 1999, 40–42). The Nehan wasan summarizes the content of the kōshiki in easily comprehensible fashion. It was probably composed at the end of the Kamakura period (Arai 2008, 59).
\item \textsuperscript{55} Kongōkai shōrei is a ritual sequence performed in esoteric rituals. Two versions of shōrei exist: (1) the Kongōkai shōrei for the diamond realm and (2) the Taizōkai shōrei 胎蔵界唱礼.
\end{itemize}
Sanskrit Hymn of the Four Wisdoms
Sanskrit Hymn of Mahāvairocana
Hymn of the Southern Direction (Nanhōsan 南方讃),57 Hymn of Mañjuśrī (Monjusan 文殊讃),58 or Hymn of the Buddha Relics (Hōshu no san 宝珠讃)59
Dhāraṇī of General Offerings (Fukuyō 普供養)60
Gāthā of the Three Powers (Sanriki no ge 三力偈)61
Circumambulation of the hall during the chanting of the name of the Buddha (nenbutsu gyōdō 念仏行道)62
Chinese Hymn of the Four Wisdoms (Shichi no kango 四智漢語)63
Chinese Hymn of Mahāvairocana (Shinryaku no kango 真如願歌謡)
Closing Chant (Kassatsu 合殺)64
Hymn of the Weeping over the Buddha’s Passing (Kokubussan 哭仏讃)65
Wholehearted Transfer of Merit (Shishin ekō 至心回向)66

[Session of the Rakan kōshiki]

for the womb realm. Both consist of several shōmyō pieces. The Kongōkai shōrei consists of invocations, mantras, and verses. The chanting clerics worship various buddhas and bodhisattvas and repent their transgressions in front of them. For a translation, see Nelson (1998, 485–88).

56. This piece and the next two san form the ritual sequence of the opening hymns (zensan 前讃).

57. This chant in Sanskrit praises the bodhisattva Vajraratna ḍ (Jp. Kongōhō 金剛宝), the bodhisattva of the south. Therefore, it is also called Kongōhō bosatsu san 金剛宝菩薩讃.

58. This is a praise of Mañjuśrī in Chinese.

59. This Sanskrit piece praises the Buddha relics (Arai 2008, 67).

60. Fukuyō and Sanriki no ge are two short shōmyō “pieces, which are always performed together…. Although extremely short, ‘Fukuyō’ is an extremely important Sanskrit mantra that expresses the conceptual aspect of veneration, as opposed to the concrete aspect of offering as represented by the Six Offerings and the sound of shōmyō and the narashimono instruments. While intoning the mantra, the dōshi and other priests form a mudrā out of which is imagined to flow wondrous offerings like the precious Mani gem, which permeates the universe” (Nelson 1998, 490). For a translation, see Nelson (1998, 490).

61. Sanriki no ge is another important text that is written in Chinese. According to Nelson, “It explains the amalgamation of three types of power thought to bring about universal veneration, and is a concise description of the Shingon concept of enlightenment” (Nelson 1998, 490). The three powers are the power of individual merit, the power of the support of the Buddha, and the power of the dharma world (hōkai 法界). The text states that through these powers, offerings can be widely delivered (Shōmyō jiten 144). For a translation, see Nelson (1998, 490).

62. This is the center of the esoteric rite during the ritual. While the officiant performs the main offering for Śākyamuni (shakahō 釈迦法), the assembly circumambulates the hall and chants the name of the Buddha.

63. This hymn and the Chinese Hymn of Mahāvairocana together form the closing hymns (gosan 後讃).’

64. Here the assembly recited the name of Śākyamuni eleven times with distinct melodies.

65. This is a hymn in Chinese.

66. This verse is also included in the Worship of the Diamond Realm (Kongōkai shōrei), but here it serves to transfer the merit at the end of the session of the Nehan kōshiki. For a translation, see Nelson (1998, 486–87).
Communal obeisance of the *Rakan kōshiki*

*Rakan kōshiki* (the *hossoku* contains only the verses)

Transfer of Merit

*Japanese Hymn on the Arhats (Rakan wasan 羅漢和讃)*

Chanting the Buddha’s Name

[Session of the *Yuiseki kōshiki*]

Communal obeisance of the *Yuiseki kōshiki*

*Verse of Praise (Gozenju 御前頌)*

*Yuiseki kōshiki* (the *hossoku* contains only the verses)

Transfer of Merit

*Japanese Hymn on the Remaining Traces (Yuiseki wasan 遺跡和讃)*

Chanting the Buddha’s Name

[Session of the *Shari kōshiki*]

Communal obeisance of the *Shari kōshiki*

*Shari kōshiki* (the *hossoku* contains only the verses)

Transfer of Merit

*Japanese Hymn on the Relics (Shari wasan 舎利和讃)*

*Praising Hymn of the Relics (Shari sandan 舎利讃歎)*

Homage to the Buddha’s Relics

Sending Off

Transfer of Merit

Final words of worship (*Shōmyōrai* 称名礼)

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67. Here the verse of the fifth section of the *Rakan kōshiki* serves as the transfer of merit.

68. The author and the date of its composition are unknown.

69. This *shōmyō* piece is used as an abbreviation of the *Shika hōyō*. Originally, it was sung solo at the end of an esoteric ritual by the officiant in front of the object of veneration. Therefore, it is called *Gozenju* (*Arai 2008, 104*).

70. Here the *Ekō kada* is sung again.

71. The author and the date of its composition are unknown.

72. Here the monks again sing the *Ekō kada*, as they did after the *Nehan kōshiki* and *Yuiseki kōshiki*.

73. Two theories about the author exist: one states that the *Yuiseki wasan* was written by *Yōkan* 永観 (1033–1111), and the other that it was written by *Yūgen* 磐源 (*Arai 2008, 147*).

74. This *shōmyō* piece in Japanese is a composition by the Tendai monk *Ennin* 円仁 (794–864), who is considered the founder of Tendai *shōmyō* because he transmitted many *shōmyō* pieces from China to Japan. Ennin composed this liturgical text for a relic ceremony in Jōkan 2 (860).

75. This is a chant in Chinese that praises the Buddha’s relics. It is attributed to *Amoghavajra* (705–774).

76. This *shōmyō* piece is used to respectfully send off the objects of veneration, who have been invited at the beginning of the ritual with the *kanjō*. It is also called *Busō kada* 奉送伽陀 (*Arai 2008, 152*).

77. Here the *Ekō kada* is sung again.

78. At the end of the ritual the clerics pay respect to the Buddha, the Buddha relics, and the living beings of the dharma worlds by singing “We take refuge in …..”
Even at a glance, it is clear that this ritual form is highly complex. It consists of thirty-nine different liturgical pieces in Sanskrit, Chinese, and Japanese plus the Chinese verses sung during the four kōshiki. Therefore, it stands in stark contrast to Myōe’s relatively simple form that consisted of only thirteen different liturgical pieces, not a single one in Sanskrit.

Like the Nehan’ē hosshiki describing the ritual form that Myōe used, the Jōrakue hossoku contains multiple sessions that center on the four kōshiki. Structurally, the individual sessions are not symmetrically constructed. While the Nehan’ē hosshiki indicates identical frames for each of the kōshiki (with the exception of the closing of the Shari kōshiki), the Tokugawa-period Jōrakue hossocku does not. Instead, it lays out four different ritual frames that contain some similar chants, as well as different ones. The first kōshiki, the Nehan kōshiki, was set into the most complex ritual frame, consisting of twenty-seven pieces (three of them are sung twice, once before the Nehan kōshiki and once after the kōshiki), whereas the Rakan kōshiki was placed into the simplest one, consisting of only three liturgical pieces. The centers of the ritual, the four kōshiki, stayed relatively stable, but the ritual frames surrounding these centers were greatly expanded. The ritual frames consisted of standardized shōmyō pieces that were combined according to the ritual tradition of Japanese Shingon Buddhism. These liturgical pieces belong to the two shōmyō styles of song (utau shōmyō 歌う声明 and recitation (kataru shōmyō 語る声明). For example, the various hymns, the Four Shōmyō Melodies, and the verses after each section of a kōshiki were sung, whereas the actual kōshiki text was recited. In this way, different musical styles formed a rich sonic landscape.

Significantly, the Nehan kōshiki session contains a new secondary center: the delivering of offerings for Śākyamuni (shakahō 釈迦法) performed by the officiant while the monks of the assembly circumambulate the hall and chant the Buddha’s name. The ritual frame of this secondary center starts with the esoteric chant Homage to the Diamond Realm and ends with the Closing Chant (see figure 2). In this way, the Jōrakue contains an esoteric Buddhist ritual sequence despite the fact that kōshiki originally were classified as exoteric rituals. Usually esoteric and exoteric Buddhist rituals are considered distinct categories, but by the addition of this ritual sequence the Shiza kōshiki became a kenmitsudate 頭密立 ritual; in other words, a ritual that contains both exoteric and esoteric ritual sequences. Thus, in the Tokugawa period, the Jōrakue began to merge these two previously distinct categories. The Jōrakue hossoku from Tenna 2 (1682) is one of the first ritual manuals for the Jōrakue that contains this esoteric ritual.

79. A third style is reading (yomu shōmyō 読む声明), but the Tokugawa-period Jōrakue most probably did not include liturgical texts of that style. It is important to note that there is great musical variety within the liturgical pieces belonging to the shōmyō style of song.
sequence. In Genroku 1 (1688), a new Jōrakue hossoku of the Shingi Shingon branch was printed on Kōyasan; notably, it contains the same esoteric pieces (Arai 2008, 12–13). Consequently, both the Jōrakue in the Nanzan Shin lineage and the Shingi Shingon branch became exo-esoteric rituals.

Shingon rituals are often interpreted through the lens of a guest-host paradigm and are thought to be banquets or entertainments for deities, the guests, who are invited to the ceremonial place by the performing clerics, the host(s). The structure of the Jōrakue hossoku clearly reflects this concept. The clerics chanted the invitation in order to welcome the deities—in this case the Buddha, Mañjuśrī, Maitreya, the Sixteen Arhats, the fifty-two kinds of beings present in the Śāla Grove, and the masters who have venerated the holy site of the Buddha’s passing. Then the monks paid respect to the deities by singing a communal obeisance. The clerics presented offerings to the deities while singing three Sanskrit hymns and then asked the deities to accept these offerings through the recitation of the saimon. Elaborate praises and offerings followed during a long and sequential ritual. Finally, the monks sent

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80. A few years earlier it was already mentioned in the Dairakuin Jōrakue Hossoku included in a compilation of different hossoku edited by Yūkō in Kanbun 11 (1671) (Hossoku shū, in Shingonshū shōhōe gisoku shūsei, 180).
the deities off with the Busô kada, a verse of farewell, and transferred the gained merit to all living beings. In other words, the ritual was clearly framed as a visit.81

The guest-host paradigm also provides insights into why the session with the Nehan kôshiki in its center is so much longer than the other three sessions: the first session has to invite all deities to the ritual place. The delivering of offerings for Śākyamuni, the new secondary center in the session of the Nehan kôshiki, with ten different liturgical pieces, additionally contributed to the fact that the session of the Nehan kôshiki became extremely complex. The last session of the ritual, the session of the Shari kôshiki with nine different chants, is also longer than the session of the Rakan kôshiki and the Yuiseki kôshiki (five or six liturgical pieces). One reason is probably that during the session of the Shari kôshiki the deities had to be sent off respectfully and the ritual needed to be brought to a close.

The Jôrakue hossoku contains many different liturgical pieces belonging to various shômyô genres. All pieces included in the hossoku are notated with musical notation, reflecting the fact that all pieces were sung with distinct, pre-

81. For an analysis of the guest-host paradigm in esoteric rituals, see, for example, Payne (1991, 88–89) and Sharf (2003).
scribed melodies. Even the chanting of the Buddha’s name (shaka nenbutsu) was performed with distinct melodies on different pitch levels and required special training (see figure 3). Therefore, lay attendees were no longer able to sing the shaka nenbutsu along with the priests, as they were able to do at Myōe’s Kōzanji when they had chanted “We take refuge in Śākyamuni Buddha” for several hours.

Most pieces would not have been comprehensible to the listeners because they were chanted in Sino-Japanese or are transliterations of Sanskrit. As George Tanabe notes:

Chanting often produces sounds that cannot be recognized as a regular spoken language. The Heart Sutra (Prajñāpāramitāhṛdaya-sūtra), for example, is popular in East Asia as a Chinese text about emptiness, a fundamental Mahāyāna teaching, but when it is chanted in Japan, each Chinese character is given a Japanese pronunciation without any change in the Chinese grammatical word order of the text. The audible result is neither Japanese nor Chinese, but a ritual language unto itself. (Tanabe 2004, 137)

This also applies to almost all shōmyō pieces in Chinese chanted during the ritual. Nevertheless, the monastic performers reading the text were still able to understand its content. The only exceptions are the chants in Sanskrit transliteration. Even when the chanting clerics saw the text, they were not able to understand its meaning without further study because the written characters are used phonetically and convey no inherent meaning.

The ritual form described in the Jōrakue hossoku contains only a few liturgical pieces vocalized in Japanese, which nonetheless constituted a large part of the ritual. These are the four kōshiki constituting the Shiza kōshiki, which were the longest texts vocalized during the ritual and which formed the centers of the ritual. These were recited in a distinct way in order to keep the attention of the audience over a long time, as I explain below. The verses sung after each section, however, were chanted in Sino-Japanese and were therefore not intelligible to the audience. Furthermore, the Nehan kōshiki session contains an offertory declaration, which served as the offertory declaration for the whole ritual. This liturgical text ritually supported the function of the delivery of offerings (tengu) hymns because it praised the objects of veneration and asked them to accept the offerings. Additionally, four Japanese hymns (Nehan wasan, Rakan wasan, Yuiseki wasan, and Shari wasan) were sung after each respective kōshiki. Originally, Myōe did not include any wasan in his Nehan; but relatively early, around the time when the Shiza kōshiki was adopted at Dairakuin, wasan were added (Arai 2008, 11). The monks further sung a Shari sandan, which the Tendai monk Ennin, said to be the founder of Japanese Tendai shōmyō, composed as a
praise of Buddha relics. Thus, the ritual contains not only different shōmyō styles but also liturgical texts in three different languages.

In summary, this section has demonstrated that by the Tokugawa period, the Nehan'ẽ centering on the Shiza kōshiki had evolved from Myōe’s simple form, in which lay participation was an important factor, into a highly complex ritual, in which lay participation played only a minor role or none at all. In the hossoku, all texts were written with musical notation indicating that the performers needed extensive shōmyō training. The hossoku only include the choral pieces, but not the Shiza kōshiki, which the officiant recited solo. The next section explores the texts containing the kōshiki and its musical realization.

The Vocalization of the kōshiki

I turn now to the central part of the ritual, the vocalization of the kōshiki. First I explain the basic concepts of the kōshiki’s vocalization and then analyze the relationship between the text and its vocalization. Thereby, I demonstrate that the musical realization enhanced the dramatic effect of the kōshiki.

Kōshiki belong to the shōmyō category of recitation. It is considered essential that the audience understands the content of the liturgical text, and the style of vocalization supports this aim. The ritual sequence of the kōshiki has various functions. First, it expresses lamentation of the devotees over the death of the Buddha. It is further a means to remember the Buddha and pay respect. Moreover, the text educates the audience about the life of the Buddha and his teachings. The voice of the officiant fulfills all these functions.

The recitation of the kōshiki text lasts more than one hour in most cases. The length of the text requires variety in the musical performance in order to maintain the audience’s attention over such a long period of time. This led to the development of a special recitation method that utilizes melodic formulas, known as kyokusetsu, on three different pitch levels. A change of the kyokusetsu can highlight important passages; the highest pitch level marks a high point and is sparingly used.83

Steven Nelson has shown that the recitation in the early stages of the kōshiki offered a lot of freedom for improvisation (Nelson 2001; 2009). For example, the Shiki hossoku yōi no jōjō (Procedures and points of caution for [kō]shiki, late twelfth century), a manual for recitation of kōshiki written by Fujiwara no Takamichi 藤原孝道 (1166–1237), provides guidelines for recitation

82. At Kongōbuji the recitation of the Nehan kōshiki and the Jūroku rakan kōshiki takes about one hour and forty minutes, the Yuiseki kōshiki takes more than two hours and twenty minutes, and the Shari kōshiki takes more than one hour (participant observation at Kongōbuji, February 2009).
83. The explanation about the principles of musical realization of kōshiki is based on Nelson (2009).
methods used in kōshiki.84 Takamichi belonged to the influential Myōon’in lineage 妙音院流, which was founded by Fujiwara no Moronaga 藤原師長 (1138–1192), one of the greatest musicians of the Heian period.

One century later, Gen’un 玄雲 (1280–1340?) of the Ōhara lineage 大原流 of the Japanese Tendai tradition wrote a manual entitled Shōjin yōshō (Important points for the voice, 1313; Zoku Tendaishū zensho hōgi 1, 402–22). Both the Shiki hossoku yōi no jōjō and the Shōjin yōshō describe how a reciter would have to plan the performance and how he was supposed to distribute the three pitch levels. The final decision about how to recite the kōshiki was left to the reciter.

Around the Kamakura period, reciters started to add musical notation to the texts, and the musical realization of a certain kōshiki became fixed. Initially, only the pitch levels were indicated, but in later periods the concrete melodic movements were also notated and thereby standardized. Thus the improvisational aspect was slowly lost.85 This development was mostly likely due to “the increased importance of transmission within sectarian lineages” (NELSON 2009, 1). In addition, as NELSON (2009, 5) argues, the pitch accent had substantially changed by the Muromachi period so that reciters were no longer able to vocalize the texts by instinct.

Unfortunately, there are no extant manuscripts with musical notation that could illuminate how Myōe vocalized his kōshiki.86 The oldest datable manuscripts of the Shiza kōshiki with musical notation were written in the Muromachi period. Within the many Shiza kōshiki manuscripts and editions printed since the Tokugawa period, two musical notation systems were used next to each other.87 One is the notation of kyokusetsu, which indicates the broader musical structure, and the other is hakase, which indicates the melodic movement of individual syllables. The names of the kyokusetsu for the different pitch levels are as follows:

84. For an analysis and typographical reprint of the Shiki hossoku yōi no jōjō, see NELSON (2001).
85. Nonetheless, improvisation still exists in schools that did not develop a fixed recitation style for kōshiki. For example, in the Sōtō school, shikimon and saimon are usually read without melodies. Because the texts are written without any musical notation in the ritual handbooks, the performing priests have a lot of freedom in vocalizing the text. Suzuki Eiichi 鈴木永一 of the head temple Sōjiji 总持寺 in Tsurumi, for example, always adds melodic patterns to a shikimon or saimon in a way similar to how these texts are vocalized in the Shingon or Tendai schools (author’s fieldwork at Sōjiji from 2007 to 2013).
86. A manuscript of the Shiza kōshiki with musical notation in the possession of the temple Shōrakuji 正楽寺 (Okayama Prefecture) is supposed to have been written by Myōe. However, this attribution has been questioned because the musical notation system used in it was developed after Myōe’s death (SAKURAI 1976, 239–40; KINDAICHI 1964, 46–47).
87. For a description of manuscripts and printed editions of the Shiza kōshiki, see KINDAICHI (1964) and ARAI (2008, 8–11).
Lowest pitch level: shojū / geon 初重 / 下音
Middle pitch level: nijū / chūon 二重 / 中音
Highest pitch level: sanjū / jōon 三重 / 上音

The highest pitch level is one octave higher than the first pitch level. Often the notation of the kyokusetsu is combined with graphic symbols (for example, ioriten 〽) so that a performer can easily recognize the beginning of a certain kyokusetsu. These signs, which can be interpreted as a form of musical notation, were surely helpful for officiants performing in dark temple halls. In several older manuscripts, only these graphic symbols or other markings were used.

In the kōshiki texts, the terms kō 甲 or otsu 乙 sometimes precede the name of a kyokusetsu (for example, shojū, nijū, sanjū). Kō and otsu indicate two different modes that are used in kōshiki. A pattern in kō has the pitch kyū 宮 as the central tone, whereas a pattern in otsu has the tone chi 徵 as its central tone. A kōshiki in kō starts with kō; otsu follows for the middle pitch level and kō for the highest pitch level. In a kōshiki in otsu the pattern is exactly the opposite: otsu is used for the lowest pitch level, kō for the middle pitch level, and otsu for the highest pitch level. The four kōshiki of the Shiza kōshiki are all in otsu. Takamichi’s Shiki hossoku yōi no jōjō confirms the existence of a concept of two modes for kōshiki at the end of the twelfth century (Nelson 2001, 242).

The second notation system for kōshiki is hakase. Hakase indicates the melodic movements next to the furigana 振り仮名 or yomigana 読み仮名, which provides the pronunciation of the text. For the recitation of kōshiki, hakase is necessary only for words in kun’yomi (Japanese reading). Words in on’yomi (Sino-Japanese reading) are written with shōten 声点, small circles around the characters to indicate the respective Chinese tones. These correspond to musical tones. Figure 4 shows a graph that reveals which shōten corresponds to which hakase. This graph was drawn on the first page of a Shiza kōshiki edition printed in Tenna 1 (1681, Tennaban), the first printed edition of the Shiza kōshiki of the Shingi Shingon branch.

I now turn to the relationship between the music and the text. Each section of a kōshiki starts with a melodic formula on the first pitch level, followed by a formula on the middle pitch level (nijū), and then the officiant recites a formula on the middle pitch level (chūon) that is an intermediate pattern different from nijū. From there, he proceeds either to the first pitch level or up to the third pitch level. After the third pitch level, the reciter goes to the middle pitch level and then by way of chūon back to the first pitch level. A change from shojū to geon and back is also possible. At the end of a section, the officiant always returns to the first pitch

88. For an explanation, see Nelson (2001, 222–24).
89. For a detailed explanation, see Arai (2008, 155–56).
In this way, tension is built up and released. Changes of topic, citations from sutras, or important passages are highlighted by a change of pitch level.

Likewise, the names of the kyokusetsu indicate the three different pitch levels in manuscripts or printed editions of the Shiza kōshiki. All four kōshiki follow the above-mentioned principles, by means of which tension is built up and released during the vocalization. The officiant starts on the first pitch level, then occasionally moves up to the second pitch level, and in two or three passages per kōshiki goes up to the third pitch level. Notably, the third pitch level is already used in the following passage from the first section of the Nehan kōshiki.90 Figure 5 shows an excerpt from an edition of the Shiza kōshiki printed in Jōkyō 3 (1686, Jōkyōban). This edition was widely circulated and is still in use in the Buzan subbranch of the Shingi Shingon branch.

[First pitch level (shojū)]

The Tathāgata further addressed the great assembly and said:

90. For an analysis of the distribution of the kyokusetsu in the Nehan kōshiki, see my translation of the kōshiki in the online supplement to this issue.
“Now, my body is racked with pain. The time of [final] nirvana has come.”
After speaking thus,\footnote{These four lines are a variation of the beginning of the second chapter of the Daihatsu nehangyō gobun (Ch. Daban niepan jing houfen; T 12: 904b7–8).}
he entered various states of samādhi in an order of his choosing.\footnote{The second chapter of the Daihatsu nehangyō gobun explains in detail in which order Śākyamuni entered the various stages of samādhi (T 12: 904b9–18, c1–14).}
After he arose from samādhi, he expounded the marvelous dharma for the assembly and said:

[Second pitch level (nijū) in kō]
“The fundamental nature of ignorance has always been that of liberation.\footnote{This is a citation from the second chapter of the Daihatsu nehangyō gobun (T 12: 904c16).}
I now abide in peace, eternally in the radiance of quiescence. This is called the mahā-parinirvāṇa.”\footnote{This is also a quote from the second chapter of the Daihatsu nehangyō gobun (T 12: 904c18–19).}
After he spoke to the assembly, he leaned his whole body over and lay on his right side; his head to the north, his feet to the south, facing the west with his back to the east.\footnote{This is also a quotation from the second chapter of the Daihatsu nehangyō gobun (T 12: 905a2–3).}

[Intermediate pattern (chūon)]\footnote{Chūon is also a pattern on the middle pitch level. Because it differs from nijū, I have translated chūon here as “intermediate pattern” and nijū as “second pitch level.”}
Then he entered the fourth stage of samādhi and achieved the mahā-parinirvāṇa.

[Third pitch level (sanjū)]
He closed his lotus blue eyes and his smile of compassion disappeared forever. His lips, red as the fruit of the bimbā tree, were sealed and finally his pure, compassionate voice went silent.\footnote{My translation. T 84: 899a4–12; Arai (2008, 41–42). The whole passage is a variation of the second section of the Jūmujin’in shari kōshiki (Arai 1977, 89; MSS 4: 25–26, 85). Nelson and Tokita also provide a translation and a musical analysis of this passage (Nelson 2008b, 71–73; Nelson 2009; Tokita 2015, 41–43, 46–48).}
In this excerpt, the officiant changes to the middle pitch level at the last words of the Buddha, thereby emphasizing this passage. The statement that the Buddha entered the fourth stage of *samādhi* and then achieved *mahā-parinirvāṇa* is recited on *chūon*, the intermediate pattern on the middle pitch level. Finally, the priest recites the parallel verses that describe the very last moments of Śākyamuni at the highest pitch level. This is the climax of the first section. The highest pitch level dramatizes these lines and enhances their emotive effect, adding an emotional component to the text. As a result, the deep lament about the death of Śākyamuni, explicitly described in other passages of the *Nehan kōshiki*, is amplified by the music.

The excerpt translated above is a variation of a passage from the second section of the *Jūmujin’in shari kōshiki* (Arai 1977, 89; MSS 4: 25–26, 85). The *Kōzanji Myōe Shōnin gyōjō* contains the following description of the *Nehanē* in Genkyū 1 (1204), during which Myōe recited his *Jūmujin’in shari kōshiki* in the house of a relative:

[And then he read] the second section [on] the gate of the loving yearning for the Tathāgata who entered nirvana. In that moment, an expression of grief appeared on the saint’s face, and his eyes swam with tears of sorrowful yearning. He read this [section] with a strong voice, but when he reached the verse “He closed his lotus-blue eyes, and his smile of compassion disappeared forever. His lips, red as the fruit of the *bimbā* tree, were sealed and finally his gentle, compassionate voice went silent,” [the saint’s] body and mind trembled, and shedding tears of sadness, he cried out. The voice that had been preaching the dharma ended, and [his] breathing stopped. Everyone in the assembly wondered if he had passed away. After some time, [his] breath resumed and then he descended from the worship dais and stopped preaching the *kō*. Therefore, he let Kikai continue reading this *shikimon*.98

In other words, according to the *Kōzanji Myōe Shōnin gyōjō*, Myōe collapsed from grief when he was reading the lines that are recited on the third pitch level in the *Nehan kōshiki*.99 The recitation of these lines at the third pitch level expressed the lament over the death of the Buddha musically. Undoubtedly, the vocal performance and the text enhanced each other.

However, not all manuscripts indicate the third pitch level for this passage. In the Shingi branch, the third pitch level seems customary, whereas in the Nanzan

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99. The passage in the *Kōzanji Myōe Shōnin gyōjō* cited here is interwoven with Myōe’s actions: when the text mentions that the Buddha’s compassionate voice went silent, Myōe also lapsed into silence, and it seemed that Myōe had died, just as the Buddha had. This, of course, leads to questions about its historicity. Nevertheless, the *Kōzanji Myōe Shōnin gyōjō* is the most reliable source about Myōe’s life.
Shin lineage the texts vary: some manuscripts of the latter offer the same distribution of kyokusetsu; others give the reciter a choice between the first or the third pitch level; but most texts of the Nanzan Shin branch indicate only the first pitch level. When the reciter uses the third pitch level at the beginning of the shikimon, it is difficult to build up tension during the rest of the shikimon and to effectively convey the content through the vocal performance. Likewise, Takamichi offers the following instruction in his Shiki hossoku yōi no jōjō:

100. Kōyasan kōshiki shū: 四 26 and 四 52 (Kōyasan Daigaku Fuzoku Kōyasan Toshokan Shozō ed. 2001). The editors of the Kōyasan kōshiki shū use the character 四 (shi) as an abbreviation of Shiza kōshiki and labeled all Shiza kōshiki texts included in the compilation with this character and a number.

101. See, for example, Shiza kōshiki, Kan'eiban Reprint (archive of the Research Institute for Japanese Music Historiography of Ueno Gakuen University, kōshiki no. 58).

102. See, for example, Shiza kōshiki, Hōrekiban (1758; archive of the Research Institute for Japanese Music Historiography of Ueno Gakuen University, kōshiki no. 71). Kōyasan kōshiki shū: 四 14, 四 17, 四 24, and 四 50.
If you are reading a *shiki* in five sections, you should go up to *nijū* in the second or third section, and in the fourth or fifth section you should go up to *sanjū* at lines with beautiful parallel couplets. If you go up immediately in the introduction, or as you wish from the first section, it will sound the same all the way through to the fourth and fifth sections, and the music will have no effect…. People who disregard this and read with strained voices from the beginning have no idea of how things should be done.\(^{103}\)

The same idea, namely that overuse of the third pitch level lessens the dramatic effect of the recitation, might have led several editors of the Nanzan Shin lineage to decide against using the third pitch level in the first section of the *Nehan kōshiki*. Nevertheless, the third pitch level is also used in the second section of the *Rakan kōshiki* and in the first section of the *Yuiseki kōshiki*.

In the *Nehan kōshiki*, the third pitch level is further used in the fourth and fifth sections. Here, I briefly present the passage in the fourth section that is vocalized at the third pitch level (see figures 6a and 6b). The fourth section first describes in detail the *śāla* trees under which the Buddha died and then the following is narrated:

**[Second pitch level]**
If you cross the river in the north of the city [Kuśinagara] and proceed around three hundred steps, you will find the place where the Tathāgata was cremated. Now the earth [there] is yellow and black. The soil is mixed with ash and coal.

**[Intermediate pattern]**
If you search sincerely, you surely will find relics.\(^{104}\)

**[Third pitch level]**
Likewise, the dharma master Deng (Tō hosshi 燈法師)\(^{105}\) passed through the vastness of the shifting sands and crossed the high peaks of the snowy mountains.\(^{106}\)

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\(^{103}\) Adapted from Nelson (2009, 7.) For the Japanese original, see Nelson (2001, 242–43).

\(^{104}\) These lines are a variation of a passage in the *Taitō saiiki ki* (Ch. *Datang xiyu jì*, t 51: 904b11–13).

\(^{105}\) Deng is the Tang monk Da-sheng Deng 大乘燈. A biography is included in the *Taitō saiiki guhō kōsō den* (Ch. *Datang xiyu qiufa gaoseng zhuan*, t 51: 4b18–c14). He was ordained by Xuanzang 玄奘 (Jp. Genjō, 602–664) and died in Kuśinagara.

\(^{106}\) The shifting sands refers to the Taklamakan and snowy mountains to the Himalayas. These two lines seem to be a quote from the biography of the monk Daoxi 道希, which is also included in the *Taitō saiiki guhō kōsō den* (t 51: 2a28–b14, citation 2b1–2). Whether Myōe confused the biography or whether the manuscript he used did is unclear. All monks who traveled from China to India, however, needed to cross the Taklamakan and the Himalayas. Therefore,
He renounced the sympathy of the six close relatives (rokushin 六親)\(^{107}\)
and died under the twin trees (sōrin 双林).\(^{108}\)

[Second pitch level]
People who see this weep tears of sadness, and
those who hear it are moved by grief.\(^ {109}\)

After the description of the place where the Buddha was cremated, recited
at the middle pitch level, the officiant recites how Da-sheng Deng traveled to
India and died under the śāla trees at the third pitch level. Then, he vocalizes the
lines that describe the lament of the people who heard about Da-sheng Deng’s
passing at the middle pitch level and thus releases tension. As this short pas-
sage clearly shows, the change of the kyokusetsu coincides with a topic change.
Further, the most dramatic event, the travel and subsequent death of Da-sheng
Deng, is recited on the highest pitch, making this passage more emotive. These
two examples of the Nehan kōshiki illustrate how the musical vocalization relates
to the liturgical text. The distribution of kyokusetsu helped create variety in the
recitation and highlighted selected passages. In this way, the officiant was able to
keep the attention of the listeners for a long time.

The description of Da-sheng Deng’s journey to India reminds us of Myōe’s two
futile attempts to visit that country. Myōe employed rituals and visualizations as a
substitute for a pilgrimage to India. Through the power of the ritual, Myōe was able
to bring India to Japan and to make an “imaginative” pilgrimage possible for the
participating clergy and laity. The Shiza kōshiki was a means to achieve this aim.

The musical notation resulted in the standardization of the vocal performance,
which was transmitted in shōmyō lineages from master to disciple. While
these lineages kept the tradition alive and ensured a degree of consistency, we
can reasonably assume that the art of improvisation was lost as the vocalization
of a kōshiki text—at least in the schools with a strong shōmyō tradition such as
the Shingon schools—became completely prescribed. We can only conjecture
what the creative performances of revered monks such as Myōe and Jōkei must
have been like. Nevertheless, the standardization of reciting a kōshiki text yields
insights into the musical concepts that performers had used in the realization of
a kōshiki text.

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\(^{107}\) Rokushin are father, mother, wife, children, and older and younger siblings.
\(^{108}\) Sōrin are the śāla trees under which the Buddha passed away.
Conclusion

In medieval Japan, kōshiki constituted a ritual form to creatively express religious concepts and sentiments. As demonstrated above, the vocalization of texts was a central aspect of kōshiki performances. During Myōe’s lifetime, the laity actively participated in the Nehan’ê by chanting “We take refuge in Śākyamuni Buddha” for several hours and by performing simple ritual actions, such as prostrations. On some occasions they even reenacted scenes from sutras. Thus Myōe’s Nehan’ê was a place of communal practice, and singing was an important way to actively engage the monastic performers and the lay attendees at the same time.

Nevertheless, only clerics vocalized most liturgical texts while the lay audience only listened. By the Tokugawa period, the laity did not join the chanting
in the *Jōrakue* of the Shingon schools anymore, suggesting that the role of lay participation had vanished. We should not conclude too hastily, however, that in medieval Japan the laity always participated in *kōshiki*. The genre offered a high degree of flexibility as *kōshiki* could be performed either by mixed assemblies of laity and clergy or by an exclusive group of clerics. Nevertheless, lay participation was certainly an important factor in the great popularity of this genre in medieval Japan.

In the thirteenth century the recitation of *kōshiki* was still improvised, and Myōe probably vocalized his *Shiza kōshiki* in the style described above. But as time went by, the vocal performance of the *Shiza kōshiki* became standardized and was notated in the texts by using *kyokusetsu* and *hakase*. Both the improvised and the fixed way of recitation helped convey the content to the listeners more efficiently than a simple reading would have. The various editions of the *Jōrakue hosoku* also contain musical notation for all liturgical texts, reflecting that the choral pieces were vocalized with distinct melodies as well. All this shows that rituals centering on *kōshiki* are actually music, and clerics can be characterized as singers, who learned to vocalize a wide range of liturgical texts during many years of training. Despite being obvious to observers of *kōshiki*, this facet is often not taken into consideration in scholarship on Buddhist rituals. This key feature of *kōshiki*, however, is essential for our understanding of the genre.\(^{110}\)

The *Nehan’ei* at Myōe’s Kōzanji was a relatively simple ritual, but later the ritual centering on the *Shiza kōshiki* became increasingly complex as new *shōmyō* pieces were added. In the Tokugawa period, even an esoteric ritual sequence was integrated into the *Jōrakue*, and thus a ritual that originally was exoteric became exo-esoteric (*kenmitsu*). Clearly, there was a wide range of possibilities to perform *kōshiki*. Depending on the place and time, as well as the means of the temple or sponsor, the scale of performance could be changed.\(^{111}\)

It is important to note that the text of the *Shiza kōshiki* remained fixed, but the texts that surrounded the *Shiza kōshiki*’s four *kōshiki* were greatly elaborated; in other words, the ritual frame was considerably expanded. The liturgical texts forming the ritual frame were mostly standardized *shōmyō* pieces that were combined according to the ritual tradition of the Shingon schools. Many of

\(^{110}\) I should note that some *kōshiki* have been read silently rather than being vocalized. For example, at Tōdaiji during the last day of the *Shunie* 修二会, a ceremony during which the monks repent their sins in front of the bodhisattva Kannon and pray for the benefit of the country, the *Shiza kōshiki* is read silently.

\(^{111}\) Another example of relatively elaborate *kōshiki* are *kangen kō* 管弦講, in which musicians performed *gagaku* 雅楽 music between the sections of *kōshiki*. *Gagaku* and *shōmyō* were transmitted together from Korea and China and therefore shared a common performative context; see, for example, Nelson (2008a and 2008b).
these pieces have been performed across sectarian boundaries and are therefore part of a shared ritual language of Japanese Buddhism.

Today the Shiza kōshiki is performed not only during the Nehan'e in grand Shingon temples and for CD recordings, but also on the concert stage. For example, for the eight hundredth anniversary of the Shiza kōshiki, the choir Sennen No Koe 千年の聲 (Voices of a Thousand Years) performed this liturgy in a concert hall in February 2015 during an international performing-arts meeting in the Tokyo-Yokohama metropolitan area.112 Its performance on stage demonstrates that kōshiki are considered an important style of traditional Japanese music history.

Vocalizing a wide range of sacred texts has played an important role in the lives of clerics. I hope that my work will inspire future research on shōmyō because understanding the history, transmission, and performance practice of shōmyō is essential for understanding Japanese Buddhism as a lived religion. A world full of music and sounds still awaits exploration in future studies.

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