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Editors' Introduction

Kōshiki in Japanese Buddhism

ACCORDING TO HIS diary, the *Heikoki* 平戸記, when the aristocrat Taira no Tsunetaka 平 經高 (1180–1255) commemorated his deceased parents in the 1240s, he spent the morning reciting the name of Amida and sponsored *kōshiki* 講式 dedicated to Amida and Jizō in the afternoon. The celebrations continued into the evening, when he had a recitation of the *Lotus Sutra* performed, followed by a *Nijūgo zanmai shiki* 二十五三昧式. On some occasions, Tsunetaka also participated in rituals that paired a *kōshiki* dedicated to Amida with a *Nehan kō* 涅槃講 or an *Urabon kō* 盂蘭盆講. At other times, he mentions attending an *Ōjō kō* 往生講 and a *Junji ōjō kō* 順次往生講. While some of these *kōshiki* cannot be clearly identified—for example, several different versions of *Jizō* and *Nehan kō(shiki)* are extant (including the Hossō cleric Jōkei's 貞慶 [1155–1213] *Jizō kōshiki* from 1196 and the Kegon-Shingon cleric Myōe's 明恵 [1173–1232] *Nehan kōshiki* from 1215)—three *kōshiki* can be pinpointed with precision. The first of these is the *Nijūgo zanmai shiki* (986), a *kōshiki* composed by the Tendai cleric Genshin 源信 (947–1017) and the earliest known example of the genre. The other two are the Tōdaiji cleric Yōkan's 永観 (1032–1111) *Ōjō kōshiki* 往生講式, which was usually performed on Amida's day of karmic connection (*ennichi* 縁日), and the Tendai cleric Shingen's 真源 (d. 1136) *Junji ōjō kōshiki* 順次往生講式 (dated to 1114) (GUELBERG 1999, 93–94). Other than Tsunetaka's preoccupation with Pure Land practices and the posthumous well-being of his

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parents, Tsunetaka's participation in multiple *kōshiki* tells us that by the early thirteenth century such performances had become widely popular among the clergy and elite sponsors alike and across denominational boundaries. It is fair to say that in premodern Japan, *kōshiki* appealed to all strata of society and belonged to a shared ritual language that transcended denominational divisions. Because of their widespread popularity, *kōshiki* had a significant influence on many aspects of medieval Japanese culture, such as Buddhist doctrine, devotional practices, literature, art, and music.

As suggested by Tsunetaka's activities, *kōshiki* represent a liturgical genre that flourished during the early medieval period of Japan's history. These texts and rituals praised and were often performed in front of a featured object of devotion—generally a buddha, bodhisattva, deity, revered personage, or sacred scripture. These texts and rituals functioned on a multitude of levels. Ostensibly, they endeavored to encourage devotion to the featured object by explaining its history, meaning, virtuous nature, and efficacious merit. The ritual itself fostered a karmic connection between participants and the object of devotion. But these texts and rituals also functioned on other social, political, economic, ideological, and performative levels, all to be explored in the articles to follow. This special issue seeks to shed new light upon this liturgical genre that has attracted increasing, though still comparatively little, scholarly attention.

History and Development

The term *kōshiki* has been translated into European languages in various ways. For example, Frédéric GIRARD (1990) uses *rituel* (ritual), George TANABE (1992) “litany,” Niels GUELBERG (1999) *buddhistisches Zeremonial* (Buddhist ceremonial), Steven NELSON (2008a; 2008b) “lecture-sermon,” and Lori MEEKS (2010) “chanted lecture.” None of these translations fully capture the meaning of the Japanese term, making it difficult for non-Japanese readers to intuitively grasp the musical and liturgical peculiarities of this genre. Since there is no similar ritual in Western liturgical traditions, perhaps any translation of the term *kōshiki* is ultimately misleading; therefore, we have chosen to use the Japanese term throughout this special issue.

Since we have chosen to leave the term *kōshiki* largely untranslated in this volume, a few words on the characteristics of the genre are in order. The term *kōshiki* can describe both the liturgical text itself and a ritual in which such a liturgical text is recited. *Kōshiki* functioned, on at least one important level, to make the Buddhist teachings more accessible to a Japanese-speaking audience. From the introduction of Buddhism to Japan until the eighth and ninth centuries, Buddhist texts recited during ceremonies were chanted exclusively in Chinese and were therefore largely incomprehensible for the Japanese audience,

particularly the laity. In the late tenth and eleventh centuries, however, Buddhist clerics started to develop liturgical genres that were recited in Japanese. The emergence of vernacular liturgy, particularly *kōshiki*, contributed to a broader reform movement in which Buddhism spread across all social strata. Indeed, *kōshiki* was arguably *the* most important liturgical genre to arise during this period and became an integral part of a shared ritual corpus that transcended denominational divisions.

The genre developed from shorter genres such as *hyōbyaku* 表白 (pronouncement of intent) during the late tenth century in the context of Pure Land belief within the Tendai tradition.¹ In the early medieval period, clerics of various Buddhist lineages composed *kōshiki* for many different objects of veneration, such as buddhas, bodhisattvas, kami, eminent monks, sutras, and even music or poetry. A comprehensive online database compiled by Niels Guelberg lists (at least) 373 *kōshiki*, mostly written during the medieval period, but it is likely that more than four hundred were composed, many no longer extant (GUELBERG 1997–2016). The significance of the genre cannot be overstated, not only within the history of Japanese Buddhism and religion in general, but also in the fields of music and literature.

From a musicological perspective, *kōshiki* are categorized as one liturgical genre of Japanese Buddhist vocal music (*shōmyō* 声明). The recitation style of *kōshiki* strongly influenced *heikyoku* 平曲 (recitation of the *Heike monogatari* 平家物語 to the accompaniment of the *biwa* 琵琶), *yōkyoku* 謡曲 (recitation in Noh theater), and *jōruri* 浄瑠璃 (an epic musical genre to the accompaniment of the *shamisen* 三味線). This classification reflects the important role of music in *kōshiki* (GUELBERG 1999, 26, 33).

From the perspective of Japanese literary history, *kōshiki* also belong to the corpus of Japanese Buddhist preaching literature. *Kōshiki* functioned as vernacular sermons that explain the background and praise the merit of the featured object of devotion. Perhaps more effectively than sutras and doctrinal texts, they made complex Buddhist concepts and ideas more accessible to a broad audience. *Kōshiki* had a significant influence on other medieval literary genres such as *setsuwa* 説話 (didactic tales), *monogatari* 物語 (epic tales), *enkyoku* 宴曲 (a genre of medieval songs), and *waka* 和歌 (Japanese poetry) (GUELBERG 1999, 26, 33).

As the articles by Ambros and Meeks in this volume note, rituals for the veneration of buddhas, bodhisattvas, and other Buddhist luminaries certainly existed in Indian and Chinese Buddhism, and some of these, like *kōshiki*, included musical and theatrical performances. For instance, the Chinese pilgrims Faxian 法顯 (337–422) and Xuanzang 玄奘 (602–664) describe the

1. *Hyōbyaku* have been recited in many Buddhist ceremonies since the Heian period (794–1185). This genre of liturgical text states the intention of the ritual.

monastic community at Mathurā making votive offerings (Sk. *pūjā*; Ch. *gongyang*, Jp. *kuyō* 供養) to the disciples of the Buddha and various bodhisattvas. Such rituals were lavishly orchestrated with sermons by the clergy, performances by skilled musicians, offerings presented by the laity, and sometimes also theatrical enactments. Stupas dedicated to the object of veneration were decorated with banners and canopies. The atmosphere was festive as incense wafted through the air and flowers were scattered in veneration (LI 1996, 122–23; LEGGE 1965, 44–47). While such rituals shared some aspects with *kōshiki* (which is illustrated by the fact that *kuyōshiki* 供養式 and *kushiki* 供式 are sometimes used as synonyms for *kōshiki*), the exact liturgical format of the latter is regarded as unique to Japanese Buddhism, and no precise continental equivalents have been discovered to date.

The precise origins of the genre are somewhat difficult to determine with precision. Some *kōshiki* have been traditionally attributed to Saichō 最澄 (767–822), the founder of the Tendai school, and Kūkai 空海 (774–835), the founder of the Shingon school, but in actuality these *kōshiki* are of later origin. The *Nijūgo zanmai shiki*, written by Genshin in Kanna 2 (986), is generally acknowledged as the earliest known work in this genre.² Genshin composed this liturgical text for the monthly *Nijūgo zanmai e* 二十五三昧会, a ritual performed by twenty-five monks who promised to help each other to attain rebirth in Amida Buddha's Pure Land. The *Nijūgo zanmai shiki* served as a model for subsequent *kōshiki* and was later revised as the widely performed *Rokudō kōshiki* 六道講式. Genshin is also credited with the composition of ten other *kōshiki*.

The genre gradually spread to other Buddhist denominations, including the Nara schools, but remained closely connected to the cult of Amida. Approximately one century later, the Tendai monk Meiken 明賢 (1026–1098) composed a *Seigan kōshiki* 誓願講式, and the Sanron monk Yōkan 永觀 (or Eikan) composed an *Ōjō kōshiki* 往生講式 (ca. 1079). The latter is acknowledged as the most important model for later *kōshiki* in terms of its structure (NELSON 2003, 17; GUELBERG 2006, 36). All of these early works—Genshin's *Nijūgo zanmai shiki*, Meiken's *Seigan kōshiki*, and Yōkan's *Ōjō kōshiki*—were devoted to Amida Buddha and Pure Land belief. Together with the rise of Pure Land devotion, *kōshiki* were performed at a wide variety of sites in many different local areas. Genshin's *Nijūgo zanmai shiki* was performed by an exclusive group of monks. But *kōshiki* developed into a ritual that could be performed by clerics as well as by mixed assemblies of monastics and lay people, as some of the following

2. For a detailed analysis of this *kōshiki*, see GUELBERG (1999, 101–76). Some scholars dispute Genshin's authorship of this text (HORTON 2001, 103–107), but Guelberg makes a strong argument supporting the traditional attribution. Yamada notes that even if this *kōshiki* was not composed by Genshin, it was at least closely connected to him (YAMADA 1995, 22–23).

articles will demonstrate. By elucidating and praising the virtues of Amida Buddha, these ritual sermons cultivated a karmic connection and deepened the devotion of all those participating. While most of the early *kōshiki* authors were Tendai Pure Land devotees, Kakuban 覚鑊 (1095–1144), the founder of the Shingi branch of the Shingon school (*Shingi shingonshū* 新義真言宗), wrote at least thirteen *kōshiki* (GUELBERG 1999, 47–49). Evidence suggests that he composed these *kōshiki* for the personal devotional practice of clerics rather than for the purpose of propagating Buddhist doctrine to a wider audience (YAMADA 1995, 35). So while many scholars have stressed that *kōshiki* served as a means for proselytization, we should not discount the fact that they could also serve for deeply personal devotional practices.

Eventually, the liturgical form of *kōshiki* became very popular, and many clerics from diverse Buddhist lineages were active in their composition. The authorship of new *kōshiki* reached a highpoint in the late twelfth and early thirteenth centuries with the Hossō monk Jōkei—credited with twenty-nine *kōshiki*—and the Kegon-Shingon monk Myōe—credited with twenty-three—becoming the most prolific authors of the genre (GUELBERG 1999, 59–64). Moreover, James Ford observes another interesting development:

Ironically, despite the important role of these *kōshiki* in the cultivation of Pure Land devotion from the mid-Heian period forward, the overwhelming majority of identifiable extant texts that appeared after this early period of development were written by established monks promoting devotion to Buddhas, bodhisattvas, and patriarchs other than Amida. (FORD 2006a, 77)

Thus, despite the fact that *kōshiki* emerged from Pure Land devotion, the genre developed into a medium for competing devotional allegiances with clerics belonging to the so-called Nara schools, such as Jōkei and Myōe, becoming its most influential authors.

According to Ford, the increase in compositions was related to contemporaneous sociopolitical changes. As political power and wealth shifted from the nobility and aristocratic families such as the Fujiwara to the Minamoto and the Kamakura shogunate, established temples could no longer rely on aristocratic patrons alone. They were compelled to look for new supporters from a broad range of social backgrounds. In this context, *kōshiki* appear to have been an effective means of propagating doctrines and securing new patronage (FORD 2006b, 98–99).

In addition to this sociopolitical background, it is also necessary to place *kōshiki* in the context of other emerging vernacular genres. The invention of *kōshiki*, written in Chinese but recited in Japanese, coincides with the development of several other liturgical genres in Japanese, such as *wasan* 和讃 (Japanese hymns) and the “Japanization” of music styles imported from China. Like these

other vernacular genres, *kōshiki* could be more easily understood by a Japanese audience and can be considered a form of localized Buddhist practice (MROSS 2014, 43–44). The fact that *kōshiki* employed the vernacular was most certainly an important factor in the popularization of the genre.

While the vast majority of *kōshiki* were composed during the early medieval period, in the following centuries performances were firmly integrated into the liturgical repertoires of the various Buddhist schools. As noted, the composition of *kōshiki* experienced a peak in the twelfth and thirteenth centuries. Thereafter, few *kōshiki* were composed and most of these, interestingly enough, in the Sōtō school. The last *kōshiki* composed was the *Tōjō dentō kōshiki* 洞上傳燈講式, composed in remembrance of the Sōtō monk Keizan Jōkin 瑩山紹瑾 (1264–1325) in 1891.³ Despite the decline in the number of new compositions, *kōshiki* remained an important liturgical genre from the medieval period onward. In most Japanese Buddhist schools, *kōshiki* are still performed today and form an essential part of the monastic curriculum, the most prominent examples being Myōe's *Shiza kōshiki* in the Shingon schools and the *Ōjō kōshiki* in the Tendai schools.

Name and Form

As noted previously, the term *kōshiki* is difficult to translate into English. Literally, it means “lecture ceremony.” The character *kō* 講 carries both doctrinal and social connotations. It means a lecture or sermon that expounds on a Buddhist doctrinal concept, sutra, or personage. Socially, it refers to a confraternity or group gathering for a specific purpose. In the case of *kōshiki*, it designates a group of practitioners seeking to deepen their knowledge of and devotion toward a specific object of veneration. The second character *shiki* 式 has the basic meaning of “ritual.” Accordingly, *kōshiki* refers either to the text or lecture upon which the ritual ceremony is based, or the ritual performance itself. The latter meaning also carries the social dimension of *kō* in that it insinuates those participating, clergy and laity alike, in the ritual performance (YAMADA 1995, 13–14; GUELBERG 1999, 29).

When defining *kōshiki*, Guelberg distinguishes between a narrow and a broad meaning of the term. In the narrow sense, a *kōshiki* is simply a text of a certain liturgical form consisting of a *hyōbyaku* (pronouncement of intention), usually an odd number of *dan* 段 (sections), and *kada* 伽陀 (Sk. *gāthā*, Chinese verses). This kind of text can also be called *shikimon* 式文 (central text of the ceremony). However, in a ritual centering on *kōshiki*, other liturgical texts are also recited; therefore, the broad definition of the term *kōshiki* includes all liturgical texts recited as well as the central lecture (GUELBERG 2006, 30). Many Buddhist

3. For a detailed study of the *Tōjō dentō kōshiki*, see MROSS (2014).

schools, such as the Shingon schools, use a narrow definition, whereas others, such as the Zen schools, employ the term in its broad sense. Most scholars follow the definition of the school they study, and this also applies to the authors represented in this volume.

As noted above, a *shikimon* (or *kōshiki* in a narrow sense) consists of a pronouncement of intention and sections that consist mostly of prose but also includes Chinese verses. A *shikimon* is usually composed and recorded in *kanbun* (Chinese, or rather Sino-Japanese). Accordingly, it follows certain rhetorical conventions of classical Chinese prose, such as the heavy use of parallel phrases, a feature it shares with the related genre of *hyōbyaku*. Nevertheless, several premodern *kōshiki* manuscripts in *kana* 仮名 are extant, which may have been used by a less literate audience, including women. The monastic performers are referred to by the term *shikishū* 識衆/式衆 or *daishu* 大衆 and the ritual is led by the officiant, the *dōshi* 道師 or *shikishi* 式師. In actual performances, the officiant recites the prose sections of the *shikimon* in *kundoku* 訓読 (Japanese), whereas the assembly sings the verses in Sino-Japanese (GUELBERG 1999, 34). The pronouncement of intention and the sections often quote sutras, commentaries, or other doctrinal texts, and most verses are also excerpted from sutras. In other words, *shikimon* are highly intertextual. The author does not necessarily need to compose new phrases, but through the creative process of redaction, an “author” certainly leaves his fingerprint on the text.

Structurally, most *kōshiki* consist of three (*sandan shiki* 三段式) or five sections (*godan shiki* 五段式), but versions do exist that consist only of a pronouncement of intention or as many as nine, ten, or twelve sections. The pronouncement of intention begins by humbly addressing the object(s) of veneration and offering a brief reflection. It then lists the topics to be addressed in the sections to follow. The sections that follow combine the act of sermonizing with devotional practices. Each section introduces its theme, explores it in detail, and concludes with an exhortation of the assembly to chant a thematically related verse. The assembly then sings this verse and words of worship (*raihai no kotoba* 礼拝の詞) in unison and performs one or more prostrations. The words of worship are a short phrase starting with the familiar *namu* 南無 (We take refuge in ...). Finally, the last section of a *shikimon* is typically a transfer of merit (*ekō* 回向).

While most *kōshiki* follow this format, other elements may vary according to the school or lineage, the temple, or the occasion. The variable elements are not notated in most *kōshiki* manuscripts, except with the phrase “proceed as usual” (*tsune ni gotoshi* 常に如し). Numerous other chants sometimes added to the *kōshiki* performance include a communal obeisance (*sōrai* 総礼), a section for tutelary deities (*jinbun* 神分), *Praise of the Four Wisdoms* (*Shichisan* 四智讚), *Four Shōmyō Melodies* (*Shika hōyō* 四箇法要), invitation (*kanjō* 勧請), songs of

edification (*kyōke* 教化), Japanese hymns (*wasan* 和讃), an offertory declaration (*saimon* 祭文), and a Merit Transfer of Six Offerings (*rokushu ekō* 六種回向).⁴

It is important to remember that *kōshiki* were not composed primarily as literary texts for doctrinal study, but rather for a ritual performance. An image of the featured object of veneration served as the focal point for the ritual (YAMADA 1995, 19–20). In many cases, the image was actually a painting placed in front of the altar, as the main image of the hall was not always identical to the respective *kōshiki*'s object of veneration.

Despite these common elements and forms, *kōshiki* performances have varied considerably throughout history. The ritual form and the style of performance differed according to the temple lineage, the location, and/or the financial circumstances of the sponsors. And while performances usually took place in a temple's main hall, they were sometimes hosted at the residences of a lay devotee. We even know of cases in which performances were staged outdoors, for example, those of Myōe's *kōshiki* during the *Nehan'e* 涅槃会 (memorial service for the Buddha). The size and composition of the assemblies also varied, some

4. The communal obeisance often comprises one of several standard verses, which were modified only slightly according to the objects of veneration.

The *jinbun* differs depending on the ceremony and/or temple. This text serves to invite the protecting deities into the ritual space. It can be performed after the *Shika hōyō* and before the *shikimon* or after the *shikimon* (GUELBERG 2006, 33).

Shichisan is a chant in Sanskrit praising the Four Wisdoms. It is one of the oldest pieces 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). It is often called *dengu* 伝供, also pronounced *tengu*.

Shika hōyō is a ritual sequence that consists of four chants: "Praise of the Thus Come One" (*Nyorai bai* 如来唄), "Gāthā of Scattering Flowers" (*Sange no ge* 散華偈, in short, *Sange*), "Gāthā of Sanskrit Sound" (*Bonnon no ge* 梵音偈, in short, *Bonnon*), and "Gāthā of Monk's Staff" (*Shaku jō no ge* 錫杖偈, in short, *Shaku jō*). It is usually performed before the central part of a ceremony. The earliest documented performance of a *Shika hōyō* occurred during the eye-opening ceremony for Tōdaiji's Great Buddha in Tenpyō 17 (752) (TSUTSUI 1944, 50), making it one of the oldest chants of the Japanese *shōmyō* tradition.

The *kanjō* (also called *kanjōmon* 勧請文) invites the object(s) of veneration into the ritual space.

Kyōke explain and praise Buddhist teachings. It is one of the oldest *shōmyō* genres in Japanese. These texts usually consist of verses in four lines. Ennin 円仁 (794–864) is the purported author of the first *kyōke*. For a detailed description of this genre, see GUELBERG (1999, 38–40).

Wasan are hymns in Japanese. Genshin is said to have composed the first *wasan*. Guelberg discusses the use of *wasan* in *kōshiki* (GUELBERG 1999, 40–42).

Saimon are read during the presentation of offerings. Written in *kanbun* but read in *kundoku*, *saimon* were originally composed for each ceremony. Eventually, however, standardized texts came into use that required only the insertion of the appropriate dates into the opening lines.

Rokushu ekō is recited in order to transfer the merit generated by the performance of the ritual. During this chant, the monastic assembly presents six types of offerings.

of monastics only, others of mixed lay and clerical devotees, and still others consisting only of lay participants. Nowadays, however, only monastics perform *kōshiki*. Lay people may attend, but are relegated to the role of passive observers in the audience.

As Michaela Mross demonstrates in her article in this volume, *kōshiki* were also musical performances, which generally included various styles of *shōmyō*—including song (*utau shōmyō* 歌う声明), reading (*yomu shōmyō* 読む声明), and recitation (*kataru shōmyō* 語る声明). The resulting combination produced a rich, diverse soundscape meant to entertain and elicit emotional responses from participants and the audience. As one might expect, the art of vocalizing these liturgical texts, transmitted from master to disciple, requires rigorous training in *shōmyō*.

In addition to the melodic singing of skilled monastic performers, during the medieval period, lay musicians were sometimes hired to perform *gagaku* 雅楽 music between sections of certain *kōshiki*. The *gagaku* pieces were chosen to fit the tonal mode of the *kōshiki*, thereby giving the *kōshiki* a modal frame. Such *kōshiki* are called *kangen kōshiki* 管弦講式, with the ritual itself referred to as *kangen kō* 管弦講. Some *kōshiki* were originally composed as *kangen kōshiki*—for example, the *Junji ōjō kōshiki* 順次往生講式, composed in Eikyū 2 (1114) by Shingen 真源 (?–1136), and the *Ongaku kōshiki* 音楽講式 (author unknown). Occasionally, *kōshiki* not originally composed as *kangen kōshiki* were later arranged to incorporate *gagaku* music. Of course, *kangen kō* could only be performed at wealthy temples or the residences of elite patrons who could afford to engage musicians. Extant historical sources document performances of *kangen kō* at Tōdaiji 東大寺 (Nara), Kōfukuji 興福寺 (Nara), Kōyasan 高野山, and Shōmyōji 称名寺 (Yokohama) (GUELBERG 2006, 35).

Finally, *kōshiki* could also incorporate theatrical elements such as dancing or reenactments of scenes from sutras, what Yamada Shōzen terms “theatrical techniques” (*gekiteki sahō* 劇の作法) (YAMADA 1995, 12). For example, the *Yokawa kadaiin geikō kiroku* 横川花臺院迎講記録 (Record of the *mukae kō* at Yokawa’s Kadaiin) describes performances of Yōkan’s *Ōjō kōshiki* in Jōwa 2 (1346) and 3 (1347) as a *kangen kō* dramatized as a *mukae kō* 迎講. This ceremony enacted the coming of Amida Buddha with twenty-five Bodhisattvas to accompany a deceased person to Amida Buddha’s Pure Land (SUZUKI 1991). All of these elements serve to illustrate that *kōshiki* were often colorful performances that engaged the senses on multiple levels by incorporating music, dance, drama, liturgical texts, images, offerings, and the use of ritual implements. This is important to remember so as not to limit one’s interpretive focus to just the literal meaning of the text.

Scholarship on Kōshiki

Japanese scholars began studying *kōshiki* in the 1960s with the early focus on linguistic, literary, and musical elements of the genre. The first Japanese monograph on *kōshiki* was linguist Kindaichi Haruhiko's study of Myōe's *Shiza kōshiki* 四座講式, in which he reconstructed the accent of the Japanese language during the Kamakura period (1185–1333) based on the musical notation of the text (KINDAICHI 1964). Because *kōshiki* had a strong influence on other genres of traditional Japanese music, musicologists such as Fukushima Kazuo, Arai Kōjun, and Steven Nelson have studied this genre extensively since the late 1970s (see ARAI 2008 or NELSON 2001). During the 1990s, the Kōshiki Kenkyūkai 講式研究会, a research group led by the late Yamada Shōzen (1929–2014), promoted the study of *kōshiki* from the interdisciplinary perspectives of literature and, for the first time, Buddhist studies. To honor Yamada's great contribution to the field, this issue is dedicated to him (see KŌSHIKI KENKYŪKAI 1991; 1993; 2000).

Western studies of *kōshiki* have a shorter history. While Marinus Willem DE VISSER (1923) included a partial translation of the *Rakan kōshiki* of the Sōtō school in his *The Arhats in China and Japan*, Western scholars of Japanese religion have recognized the importance of this liturgical genre only within the last two decades. The first monograph on *kōshiki* in a European language was by Guelberg, surveying the historical development of *kōshiki* and the genre's influence on Japanese literature (GUELBERG 1999).⁵ Guelberg's work arose from his engagement with Yamada's Kōshiki Kenkyūkai. Guelberg has also compiled an online *kōshiki* database, which has been a great contribution to the field because it made these texts easily accessible to scholars worldwide (GUELBERG 1997–2016). Guelberg's monograph was followed by James Ford's groundbreaking work on Jōkei's *Miroku kōshiki* 弥勒講式 in the context of Hossō doctrine (FORD 2005; 2006a; 2006b) and that of David Quinter on Jōkei and Eison (QUINTER 2006; 2011; and 2014) and Lori Meeks on Hokkeji (MEEKS 2010).⁶ Steven Nelson and Michaela Mross have analyzed the role of music in *kōshiki* (NELSON 2008a and 2008b; MROSS 2012). These studies emerged from larger trends in the study of medieval Buddhism that more fully recognize the continued importance of the Nara, Tendai, and Shingon schools throughout the medieval period and that

5. For a brief English summary of the main points of Guelberg's German monograph, see GUELBERG (1993).

6. Quinter analyzes the two *Monjū kōshiki* 文殊講式 by Jōkei and Eison 叡尊 (1201–1290), arguing that both texts promote Buddhist concepts shared by the old and new schools during the medieval period (QUINTER 2006; 2011). In a recent article, he examines Eison's engagement with the Shōtoku Taishi cult by analyzing Eison's *Shotoku Taishi kōshiki* (QUINTER 2014). Lori Meeks studies *kōshiki* at the convent Hokkeji 法華寺 (Nara) with a special focus on the *Anan kōshiki* 阿難講式 and *Ragora kōshiki* 羅睺羅講式, which she contends that the former served as a means to celebrate the identity of Japanese nuns as members of an ancient nuns' order (MEEKS 2010).

have broadened a predominantly doctrinal focus in order to pay greater attention to medieval Buddhism as a lived religion.

Recently, *kōshiki* of the so-called new Kamakura schools have also received more scholarly attention in the West. Paula Arai has published two brief ethnographic accounts of the *Anan kōshiki* performed by Sōtō nuns (ARAI 2000; 2008). Chris Callahan, in his study of the *Hōon kōshiki* 報恩講式 dedicated to Shinran 親鸞 (1173–1263), argues that this *kōshiki* helped to form a distinct community around Shinran (CALLAHAN 2011). And Mross has conducted an in-depth study of the development of *kōshiki* in the Sōtō school, exploring how *kōshiki* texts and performances have served as a means to contest religious authority (MROSS 2014). She has also analyzed the *kōshiki* performed in remembrance of Dōgen at Eiheiji Betsuin (MROSS 2015).

Overview of the Articles in this Issue

This volume includes new research on *kōshiki* by a number of these Western scholars who have contributed to the emergence of the field. The articles in this volume probe the topic of *kōshiki* from a variety of disciplinary perspectives, ranging from literary and doctrinal studies to musicological and ethnographic approaches.

Quinter's article investigates Jōkei's *Monju kōshiki* in the larger contexts of Jōkei's involvement in the Mañjuśrī cult during the cleric's residence at Kasagidera. Quinter's analysis demonstrates that, as a medieval Hossō cleric, Jōkei was deeply engaged in devotional practices that were imbedded in his veneration for the *Prajñāpāramitā Sūtra* and the bodhisattvas Mañjuśrī and Maitreya. A full translation of the *Monju kōshiki* appears in the online supplement to this issue.

Michael Jamentz's article seeks to establish the authorship of the *Fugen kōshiki*. Jamentz proposes that this text was likely composed by the Tendai cleric Chōken 澄憲 (1126–1203), a gifted preacher and poet. From a literary perspective the *Fugen kōshiki* is particularly significant because it contributes to the medieval Buddhist discourse that sought to justify the composition of Japanese poetry despite contemporaneous critiques of such practices as frivolous and even detrimental to spiritual achievement on the Buddhist path. The *Fugen kōshiki*'s unique contribution consisted in offering a ritual solution to the dilemma by linking repentance before Fugen with the validation of poetry.

Mross's contribution examines the musical dimensions of Myōe's *Shiza kōshiki*. Mross examines historical records about performances of this *kōshiki* during Myōe's time and during the Tokugawa period. Her article demonstrates that music played an important role in the dramatization of *kōshiki* and heightened the emotive appeal of the performances for the participants and the audience. A partial translation of the *Shiza kōshiki* appears in the online supplement to this volume.

Meeks analyzes Yuishin's 唯心 *Raun kōshiki* 羅云講式, dedicated to the Buddha's son Rāhula. As Meeks demonstrates, the veneration of Rāhula by novices had a long history that can be traced back to at least fourth-century India. The *Raun kōshiki* paints a vivid picture of Rāhula, his miraculous gestation, and his role as a savior figure and exhorts the participants to engage in veneration of him. Meeks concludes that the focus on Rāhula demonstrates how clerics belonging to the Nara schools harnessed figures associated with ancient India to promote their revival of the *vinaya* and a restoration of orthodoxy.

Guelberg's article traces the emergence of *jingi kōshiki* 神祇講式, *kōshiki* dedicated to divinities. Even though *jingi kōshiki* constitute a significant subgenre, they have received little scholarly attention. Guelberg demonstrates that while the performance of *jingi kōshiki* has become rare in the modern era, they played an important role in the ritual lives of esoteric clerics in premodern times. They also shed light on medieval discourses about the amalgamation of buddhas and kami.

Adding a rich visual dimension, Callahan juxtaposes the *Hōon kōshiki* 報恩講式, a *kōshiki* composed in remembrance of Shinran, with the *Shinran denē*, an illustrated biography of Shinran. Both were most likely authored just prior to 1295 by Shinran's grandson Kakunyo (1270–1351) upon the occasion of Shinran's thirty-third death anniversary. Callahan argues that the *Hōon kōshiki* and the illustrated biography (as well as later copies of the illustrated biography) served symbiotically to memorialize Shinran and to build a communal identity for Shinran's followers. In the end, Callahan demonstrates the critically "constructive" role that *kōshiki* could play within the medieval milieu of emerging sects.

The final article by Barbara Ambros traces the history of the *Anan kōshiki*, which is dedicated to the Buddha's cousin and disciple Ānanda, from its predecessors in India, China, and Japan to the medieval emergence of the *Anan kōshiki* and its nineteenth-century revival and contemporary performances within the Sōtō school. Ambros confirms recent findings by Japanese scholars that have questioned the traditional attribution of this text to Myōe and instead suggests that the text was composed by an author from a Tendai background. The *Anan kōshiki* is unique in that it has been performed exclusively by Buddhist nuns. Ambros argues that while the ritual may be understood as affirming the marginalization of women within the monastic order as a whole, it has long been celebrated by nuns to affirm the legitimacy of their order. A full translation of this *kōshiki* is included in the online supplement to this issue.

In conclusion, our hope is that this special issue will shed new light on this important but understudied genre and inspire interest in future research. The integrative features of this genre offer rich and fertile soil for much future tilling in various scholarly disciplines—from musicology, linguistics, and literature to history, ritual studies, and religious studies.

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