

Panel 1: Technological Transformation and Written Culture Seen through the Manuscript-Print Relationship in East Asia

Barend ter Haar (University of Oxford), “Manuscript Variation as a Sign of Oral Tradition?: The Case of the *Scripture of the Five Lords*”

Manuscript transmission or printing did not mean the end of oral tradition. No text functioned exclusively as a written object, for there were many moments at which the texts became oral, through explanations, rituals and so forth. Reconstructing this oral life of texts is an important task. At the same time, we can study texts to see how they relate to possible oral origins. *The Scripture of the Five Lords* has a very messy history of transmission which allows us to try and look at these oral origins, or alternatively at moments that the text was orally transmitted and changed in the process. The original scripture (or the underlying oral song) goes back to the late Tang period (late 9th century). The oldest evidence for (parts of the) present texts dates from the Ming dynasty. The oldest texts date from the late 19th century onwards. Nevertheless, a comparative study of those extant texts suggest that there two or three different textual traditions, which can be related to differences in their titles that can be traced back to at least the late 15th century. The purpose of this paper will be to say something about oral transmission and change through textual comparison, rather than to reconstruct a putative original text.

Ross King (UBC), “From Manuscript to Print and Back Again: The Advent of Printed Vernacular Exegeses of Buddhist Texts and their Impact on Korean Reading and Glossing Practices”

For centuries prior to the invention of the Korean vernacular alphabet in the mid-15th century, Koreans used an ingenious reading technology called *kugyŏl* 口訣 to gloss Buddhist texts in Literary Sinitic in a way that allowed them to be read as hybrid Sino-Korean texts. The *kugyŏl* glosses were added by hand as either ink or dry-point glosses to both manuscript and printed texts. Within decades of the promulgation of the new script, and in rather short order, numerous Buddhist texts were printed with accompanying *ŏnhae* 諺解 or vernacular exegeses. In this paper, I examine three different glossed versions of three different Buddhist texts from late Koryŏ and early Chosŏn:

- (1) UC Berkeley ASAMI 28.40, the Asami copy of the *Ch’ŏllo Kŭmgang kyŏng* 川老金剛經
- (2) Otani University 余甲 227, the *Yukcho Taesa Pŏppodan kyŏng* 六祖大師法寶壇經 (Platform Sutra)
- (3) Hamburg Museum of Ethnography 33.215.39.8, a copy of the *Myobŏp Yŏnhwa kyŏng* 妙法蓮華經 卷第一 (Lotus Sutra)

Text (1) is the Hongwu 20 (洪武二十年; 1387) edition, text (2) is the Kory Ch’ungsuk wang 3 (高麗忠肅王三年; 1316 = 元延祐三年) edition, and (3) is a reprint from 1621 of a much earlier edition, with *kugyŏl* glosses added in 1653. What is interesting about each of these three printed editions is that they are all a) glossed with *kugyŏl*, and b) also contain numerous manuscript lexical glosses and partial marginal translations in Korean. While the antiquity of the *kugyŏl* glosses varies across and even within the texts, with some pre-dating the vernacular script and others post-dating it, the vernacular lexical glosses and partial translations all appear to have

been copied over from the 15th-century *ŏnhae* 諺解 vernacular exegeses, demonstrating that the powerful normative force of the 15th-century court-sponsored *ŏnhae* projects influenced Buddhist manuscript culture and glossing practice for at least two centuries, and certainly well past the time by which the language of the original *ŏnhae* had changed from Late Middle Korean to Early Modern Korean.

Mikael Adolphson (University of Alberta), “Document Cultures in Medieval Japan”

To many scholars, Japan’s twelfth century represents of decline of imperial authority and disorder, culminating with the Genpei War of 1180-1185 and the establishment of the Kamakura shogunate (1185-1333). As such, it has come to represent a transition into the medieval age of warrior rule and an increasing reliance on resolving disputes with arms. And yet, while violence was indeed common, this era also appears to represent an increased reliance on manuscripts and documents rather than a move away from them.

In examining the role played by written records in medieval Japan, this presentation will begin by focusing on Taira no Kiyomori (1118-1181), a warrior-aristocrat who became the de facto leader of the imperial court in Kyoto in the 1170s. Though of imperial descent, Kiyomori was the first of many secularized descendants to reach the pinnacle of the court hierarchy. But he did not stop there, as he also had the power and audacity to put the retired emperor (Go-Shirakawa) under house arrest, before putting his own grandson on the throne early in 1180. Emulating great emperors and nobles of the past, Kiyomori attempted to establish a new imperial line by orchestrating numerous initiatives, including the production of an elaborate Buddhist text, the promotion of a new religious center, and the creation of a new capital. Noteworthy is also the import from Song China of the *Taiping yulan* (*Imperial Readings of the Taiping Era*, completed in 983), which was not only the most magnificent and massive encyclopedia ever produced, but also, it was said, not permitted for export to anyone but rulers. This printed text was, in short, meant to serve as a textual and cultural foundation for the new imperial line. Other examples of such textual foci include courtiers who wrote diaries to record and keep precedents within the family, the emergence of poetic houses who jealously guarded manuals and canonical works, and the keeping of sale deeds trumping the mere control of land. Even the shogunate, though born out of war, was thoroughly committed to written records in adjudicating land conflicts and in establishing the first written law code for the warrior class in 1232. Accordingly, the more competitive and tumultuous the socio-political context, the more important was the possession of prescriptive and culturally valuable texts.