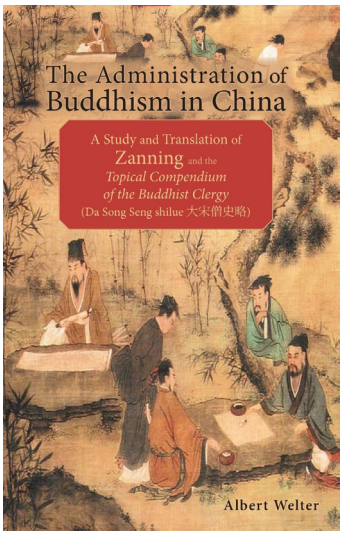
Book Review



Welter, Albert. *The Administration of Buddhism in China: A Study and Translation of Zanning and the* Topical Compendium of the Buddhist Clergy (*Da Song Seng shilüe* 大宋僧史略). Amherst, NY: Cambria Press, 2018. Pp. xiv + 703. Hardcover, USD $154.99; E-Book $45.99, $61.99, or $76.99

In the early years of the Song 宋 dynasty (960–1279), after decades of internecine warfare and political division, architects of the new imperial order sought reunification under a banner of civil and literary 'culture' (*wen* 文). The question of how precisely to define this culture—whether to emphasize or include classicist, ethical, or religious models—was hotly contested, and many Chinese cultural and literary traditions had gone missing over the previous decades of sociopolitical turmoil. Buddhism in particular was situated precariously, having just been brutally suppressed by the Later Zhou 後周 regime in 955—following similar persecutions under the Northern Wei 北魏 (in 446), Northern Zhou 北周 (574), and Tang 唐 dynasties (ca. 845)—and leaders of the Chinese *saṃgha* sought to secure pride of place for Buddhism in the newly emerging Song imperial culture. Perhaps the most prominent Buddhist representative of the time was Zanning 贊寧 (919–1001), who achieved the highest official rank of any contemporary Buddhist cleric and was reportedly appointed to the prestigious Hanlin Academy 翰林院, where he served among elite scholar-officials who authored dictates of state (13). These officials were also charged with reconstituting Chinese literary histories

that had been scattered or lost, especially since the fall of the Tang (618–907), through imperially-sponsored compilation projects like the *Taiping guangji* 太平廣記 (*Extensive Records of the Taiping* [*Era*]; 1,000 *juan* 卷 ['scrolls'], completed in 978) or *Taiping yulan* 太平御覽 (*Imperial Readings of the Taiping* [*Era*]; 1,000 *juan*, completed in 982). These projects were commissioned by the second Song emperor Taizong 太宗 (r. 976–998), who also assigned Zanning a similar task of compiling historical records concerning the establishment, practices, and governing codes of Buddhist institutions. The result was Zanning's *Da Song Seng shilüe* 大宋僧史略 (*Topical Compendium of the Buddhist Clergy* or 'A Short History of the Saṃgha compiled in the Great Song dynasty' [*sic*, page 654]), a much shorter text of only three *juan*, which served as 'a guide book or primer on all things Buddhist' for use by the emperor and Song administrators in their efforts to design and implement institutional structures for Buddhist monasteries, monks, and nuns (2). It was a foregone conclusion by that time that Buddhist monastics would exist and serve at the pleasure of imperial authorities, despite debates in earlier dynasties about Buddhist institutional autonomy. Zanning thus took the opportunity in his *Topical Compendium* to argue for Buddhism's 'involvement in Chinese culture and society, especially the bureaucratic apparati of the Chinese government, based on acceptance of Buddhism as a Chinese domesticated tradition compatible with Chinese values' (5).

Albert Welter's *The Administration of Buddhism in China* is a complete, thoroughly annotated translation and study of this *Topical Compendium*—the first in any Western language—with introductory chapters on the text and its author that situate them within the above contexts of Chinese (Buddhist) political-institutional history. Welter's primary thesis in these chapters is that Zanning organized his compendium to represent Buddhism as 'an integral component of China's culture' rather than 'an alien tradition anathema to Chinese values' (4). Zanning, according to Welter, 'clearly embraced a "domestication model"' for Buddhism, which 'had over the course of time assumed the role of a Chinese, rather than foreign religion within the broader context of Chinese culture and society' (88). Welter argues that Zanning was uniquely positioned to make this

case to his scholar-official colleagues—many of whom were otherwise inclined to nativist or classicist positions on Chinese culture—precisely because of his own personal capacities for bridging Buddhist and Confucian traditions of learning. These two aspects of Zanning's career are on full display in his two major biographies, Wang Yucheng's 王禹偁 (954–1001) 'Zuojie senglu tonghui dashi wenji xu' 左街僧錄通慧大師文集序 ('Preface to the Collected Works of the Great Master "Comprehensive Wisdom" [Zanning], the Buddhist Registrar of the Left Precincts of the Capital'; compiled in 1000) and the record of Zanning in the *Shimen zhengtong* 釋門正統 (*Orthodox Transmission of Buddhism*; compiled in 1237), both of which Welter also translates in full.

The first of these biographies represents Zanning primarily as a court official and scholar in the classical Confucian tradition. Its author Wang Yucheng was a prominent Song Confucian averse to Buddhism but nonetheless respectful of Zanning as the 'only Buddhist to master' both Confucian and Buddhist writings (19). Wang centers his account on Zanning's achievements at the courts of Wuyue 吳越 (907–978) and the Song, where Zanning established connections with leading literati scholars, achieved various official ranks, and did much to promote Confucian *wen* among state leaderships. Zanning's Buddhist identity is acknowledged in this account but remains 'peripheral to his accomplishments as a *wen* scholar-official' (21). Here, Zanning is a 'Confucian monk' (15). Zanning's biography in the *Shimen zhengtong*, on the other hand, was 'the first attempt to retrieve Zanning as an essentially Buddhist figure' and foregrounds his role as a 'defender of the [Buddhist] faith' (*hufa* 護法) (32). It begins with a chronology of Zanning's life before shifting focus to his efforts to promote Buddhist lay associations and countering 'pernicious rumors regarding Zanning's complicity with the secular establishment' (33).

In Welter's view, these conflicting accounts show Zanning as 'a man of divided loyalties, a Buddhist monk and historian who served in the highest echelons of the Confucian-based bureaucracy' (13). But Zanning's primary allegiance was to Buddhism, even if it were deemed consonant with imperial authority, and his ultimate aim was to gain imperial patronage and official status for Buddhist monastic

institutions. He was able to accomplish this partly through encyclopedic knowledge of Buddhist history, practice, and literature. But most importantly, Zanning was able to make inroads for the Buddhist clergy at court because he had also mastered the traditions of Confucian literati discourse that were championed by the elite scholar-bureaucrats who underwrote Song administrative policy. Welter thus presents Zanning's *Topical Compendium* as part of this broader effort to integrate Buddhism into Chinese state apparatus and Confucian literati culture. In this text, Zanning articulates his 'grand strategy' for state-*saṃgha* relations, according to which the emperor would and should supervise Buddhism, which in turn would greatly benefit the empire, together with Confucianism and Daoism (86–87). According to Welter, Zanning's proposals epitomize the official Buddhist 'strategy for survival in the face of mounting criticisms from a confident, resurgent Confucian bureaucracy' (90). In order to defend Buddhism from such criticisms, it had to be seen as 'domesticated', as integral to Chinese culture, and as an essential component of Song *wen* tradition.

Welter's thesis about Zanning's underlying motives is well supported by the structure and contents of the *Topical Compendium*. This text directly advocates close ties between monastic and imperial institutions and it works to establish parallels between Buddhism and native Chinese traditions, often on the grounds of historical and canonical precedent (both Buddhist and Confucian) and the practices of earlier monastic exemplars (Zanning also compiled, on imperial order, the *Song Gaoseng zhuan* 宋高僧傳 [*Song Traditions of Eminent Monks*]). Welter accomplishes the enormous task of tracking down and explaining all the textual references from various traditions that Zanning weaves into each entry of his *Topical Compendium*. Welter's complete annotated translation of this text, which was decades in the making (xi), is a monumental achievement. It stands in a long line of Welter's significant contributions to the field of Chinese Buddhist studies, especially concerning Song state-*saṃgha* relations and Buddhist sectarian literature. The present translation is thorough and accurate, faithful to the Chinese and sensible in English. However, it could have benefited from closer attention to Zanning's liberal use of Sanskritized Chinese, which might seem contrary to his purportedly

domesticated Buddhism. The apparatus to the translation—conventions, index, bibliography, endnotes, and associated lexicographic and citation practices—is both comprehensive and incomplete. Welter annotates exhaustively, explaining all potentially questionable or unclear points of interpretation, but many endnotes fall short of the research and citations standards that one would expect. Below I clarify these critiques and offer further appraisals of the translation, apparatus, and typography of *The Administration of Buddhism in China*.

Topical Compendium Contents and Translation

As its title indicates, the *Da Song Seng shilüe* is an 'outline history' of the Buddhist monastic institution up until and including the early Song dynasty. Welter translates *shilüe* 史略 as 'topical compendium' because the 'guiding motif for the compilation is not history, as such, but a range of topics relating to Buddhism' (83). To better understand how Zanning arranged these topics, it might have been helpful to compare his organizing principles with those of other Buddhist compendia.[1] Zanning explains in broad outline, 'I began with the date of the Buddha's birth and the flow and spread of doctrinal teachings, followed by matters pertaining to various duties in the administration of the three treasures, completely covering all of them' (98). He divided his compilation into three *juan*, though not into three clearly distinguishable topics. Following Katsumura Tetsuya, Welter labels *juan* one 'The Propagation of the Buddhist Faith'; *juan* two 'The Institutional History of Buddhism'; and *juan* three 'The Social History of Buddhism' (83, 101, 289, 473). However, each *juan* includes several topics that do not fit under these headings, which are not Zanning's. It is unclear what his organizational strategies may have been. The *Topical Compendium* comprises 59 separate sections or entries, some with appendices and each labeled in the Chinese and English, totaling 70 individual topics covered (83; Welter includes

[1] Such as the *Fayuan zhulin* 法苑珠林: see Hsu, 'Practices of Scriptural Economy'.

only some addendum titles in the Table of Contents [v–viii]). It spans more than 20 pages in the modern *Taishō shinshū daizōkyō* edition: *T* no. 2126, vol. 54: 235a19–255b12. Welter based his transcription and translation on this *Taishō* edition, following suggested edits by Makita Tairyō 牧田諦亮 and Fu Shiping 富石平 (91–92).

Zanning's entries focus mostly on the historical development of state-*saṃgha* relations in imperial China—and sometimes stretching back to Buddhist India—including major Indian, Central Asian, and Chinese figures who advanced these relations; detailed bureaucratic structures through which monastic officials served at imperial courts; material resources generated through monastic-imperial engagements; and overall the great benefits accrued to emperors who properly employed and supported Buddhist monks (and nuns). At the same time, the *Topical Compendium* is an 'odd collection' of 'unusual character' (2), since it includes a wide array of Buddhist names, dates, things, and practices that appear quite beyond the scope of administrative apparatus: When was the Buddha's birthday and how was it celebrated? What were the available precedents for making and receiving food or incense offerings, holding repentance rituals or lantern festivals? What were guardian deities on gates of city walls, 'Persian' religions in China, or magical Buddhist scripture desks? Sections on these and other assorted topics are interspersed among entries more obviously pertinent to the aims of state governance: concerning court positions and titles held by monastic officials through different dynasties; imperial sponsorship of monastic building projects, ritual performances, and political careers; and the establishment of Buddhist material footprints on Chinese soil.

Welter suggests that a recurring theme of Zanning's compilation, in addition to early Song practices and conventions, was the attention given to female monastics (83–84). Two sections (11 and 16) and three appendices (28A, 36A, 54A) do concern Buddhist nuns, which are otherwise mentioned occasionally in passing, but these few entries are haphazard and short (section 16 on 'Lectures by Nuns' gives only one example!) and overall nuns receive but token representation. Scholars of premodern Buddhist women will probably not find this text especially helpful. What is far more pervasive throughout the *Seng shilüe* is Zanning's concern with Chinese

Buddhist material cultures—peoples, places, monuments, books, and images; sights, sounds, smells, and textures; festivals, rituals, and practice associations. Zanning's account is thoroughly practical and this-worldly. It revolves around securing continued imperial patronage for Buddhist institutions by illustrating all the ways in which secular authorities had long supported monastics materially. As Zanning put it, 'In order for the Dharma-wheel (*falun*) to turn, [monks and followers] must have recourse to physical property' (135).

Sections on 'Building Monasteries' (4); 'Buddha Image Processions' (4B); 'Erecting Platforms for Precept Ordinations' (10); 'Transmitting the Esoteric Canon' (23); 'The Stipends and Emoluments of Buddhist Superiors' (36); '[Buddhist] Chapels in the Imperial Palace' (39); 'Granting Purple Robes to Monks' (42); 'Palace Clerics and Guiding the Imperial Carriage' (44); 'Decorated Scripture Desks for Leading the Imperial Carriage' (56); and many others, all focus attention on Buddhist things or spaces and assemble detailed historical precedents of Chinese secular rulers sponsoring monastic physical properties. Throughout these and other entries, Zanning emphasizes the social, material, and sensory dimensions of Buddhism rather than its cognitive aspects, its doctrines or philosophies. Section 58 on 'Lighting Lanterns on the Fifteenth Day of the First Month', for example, highlights sight as illuminating truth, as well as taste and smell in Buddhist celebratory banquets. Section 26 on 'The Origins of Hymns of Praise' shows sound as resonant with emotion, moving deities, humans, and animals, and conveying the Dharma joyously. Section 25 on 'Incense-Offering and Chant Leaders' also foregrounds the sonic qualities of ritual, especially in eloquent speech, and otherwise directs attention to smell as a potent medium of communion between earth, the underworld, and the heavens. And several mentions of silk provisions for the *saṃgha*—in monastic robes (e.g., 489, 523), in bolts as monetary currency (e.g., 408, 487), and even in ordination certificates (425)—indicate the look and feel, the texture and sheen, of Chinese Buddhist monastic precincts and possessions.

As noted above, Welter's English translation reads well and it hews close to the Chinese. With its expansive range of topics, many having unique vocabularies and conventions of expression, the *Seng shilüe* represents a significant translation challenge. Welter has met

this challenge with aplomb. The text's proliferation of bureaucratic terminology in particular—ranks, offices, jobs, honorific titles, etc. across various dynastic and monastic institutions—requires a rare level of expertise that Welter demonstrates admirably. He renders each of Zanning's 70 sections separately: first English translation followed by original Chinese and then endnotes for that section. I have not checked the English translation against the Chinese throughout, but selected comparisons have proven satisfactory. Every translator has idiosyncrasies and readers may quibble with some of Welter's choices. 'Inspired communications' seems to miss the reciprocal nature of *gantong* 感通 (106, 111, 130–31). It is unclear that *nansi* 難思 ('inconceivable') indicates a dichotomy of 'rational grounds' versus miraculous legends (129, 131, 132 note 1). *Fa* 法 is usually rendered as 'law' or 'Dharma' rather than 'Government' (as on 391). *Fangdeng* 方等 in the title of section 46 might be better translated as 'Universal' or 'Expansive' rather than followed by parenthetical gloss, '(i.e., Mahayana)' (*sic*, 530). And 'semblance Dharma' is better than 'imitative Dharma' (602 note 3) for *xiangfa* 像法, as per Jan Nattier's long-established standard.[2]

These are minor points of difference. A more significant issue with the translation is how it handles widespread transliterated Sanskrit, especially in light of Welter's thesis about Zanning's drive to domesticate Buddhism. The *Seng shilüe* is replete with odd combinations of Chinese phonemes representing Sanskrit names or technical Buddhist terms, familiar only to experienced readers of Chinese Buddhist literature. As such, it is a wonder how Zanning's work could have even been read by its imperial instigators, much less convince them that Buddhism was domestic. Would the Song emperor or Confucian literati officials have understood *lanruo* 蘭若 (446; *araṇya*), *qielan* 伽藍 (422; *saṃghārāma* or *vihāra*), or *zhidi* 制底 (154; *caitya*); *sengqieli* 僧伽梨 (180; *saṃghāṭī*), *jiasha* 袈裟 (181; *kāṣāya*), or *nishitan* 尼師檀 (212; *niṣīdana*); *busa* 布薩 (294; *uposatha*), *bizhi* 辟支 (160; *pratyeka*), or *sengba* 僧跋 (204; *saṃprāpta*); not to mention all the transliterated names of Indian people

[2] See Nattier, *Once Upon a Future Time*.

and places? Zanning litters his text with these and many other such non-Chinese words, often without explanation, including many transliterations that he might have translated instead, such as *jumo* 巨摩 (191; *gomati*) for 'cow dung' (190); *gantuo* 乾陀 (180; *gandha*) for the color 'red' (177); and *duduo* 杜多 (251; *dhūta*) for 'austerities' (250). Even if imperial readerships could have understood all these foreign terms, would their proliferation have served Zanning's argument that Buddhism was an essential part of Chinese 'culture'?

Such questions are not addressed in the introductory chapters or endnotes and some translation choices effectively blunt the Sanskritic appearance of Zanning's compendium. In some cases where Zanning uses Sanskrit transliteration and leaves it unexplained, Welter either renders it into English and thus eliminates its foreignizing aspect, or adds a parenthetical gloss that is absent in the Chinese and thus makes it more readily understandable in English than it would have been for Zanning's audience. For example, 'Monasteries' (135) (or 'park residence', 144 note 20) renders the transliteration *qielan* (*saṃghārāma* or *vihāra*); *jiemo* 羯磨 (*karman*) is given as 'formal ceremonial' (189); 'grass cage' (302) renders the transliteration *xianti* 仙提 (short for *ashuti* 阿輸提 or *axianti* 阿先提, as per 311 note 8); and where Zanning chooses the transliteration *jiasha* (*kāṣāya*) for Buddhist cassocks, rather than one of several common Chinese translations (e.g., *ranyi* 染衣, *nayi* 衲衣, *fensao yi* 糞掃衣, *fayi* 法衣, or *sanyi* 三衣), Welter translates as 'monk's robes' (486). Certainly the question of whether to translate, transliterate, or explain further in parentheses or endnotes hinges upon the extent to which foreign terms have entered common local parlance. Had *jiasha* done so by Zanning's time? Some analysis of these linguistic questions in Song period literature would be useful in assessing how this profusion of foreign-looking terms might have advanced (or hindered) Zanning's effort to make Buddhism more palatable to his Confucian colleagues.[3]

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[3] For more detailed reflection on similar points of translation and interpretation, see Teiser, 'Perspective on Readings of the *Heart Sūtra*', 130–45. I thank James A. Benn for this reference and for his kind suggestions on an earlier draft of this essay.

Apparatus

Welter provides copious annotations to his translations of Zanning's hagiographies and his *Seng shilüe*. Every technical or unusual term or name in the text, Chinese or transliterated Sanskrit; every knotty translation decision; every implicit or explicit reference to another Chinese source; every subject that requires further documentation or contextualization—all these are explained in detailed endnotes to each translation section. Most of these endnotes are indeed very helpful additions. For example, where Zanning briefly describes a 'Scripture Translation Cloister' established by imperial decree in 982 (267), Welter offers a long translation of a *Fozu tongji* 佛祖統紀 passage that elaborates in detail the translation teams and practices of this cloister (270–71 note 13). Welter also includes a similarly lengthy translation from this text concerning ordination platforms and their purposes (573–74 note 14). Elsewhere, he provides very useful context for Zanning's discussions of imperial ancestor veneration and related Buddhist ceremonies (305, 318–19 notes 36–38); of managing properties of deceased monastics (512 note 27); and of Gengshen Associations 庚申會 (543–44 note 10). Welter's long note on translating *Chongxuan shu* 崇玄署 as 'Bureau of Receptions' gives a wonderful overview history of this and related imperial offices (428–30 note 12), and overall his annotation to this chapter on 'Administrative Jurisdiction of Buddhist Monks and Nuns' (37) does an excellent job of explaining its detailed bureaucratic nomenclature. Many more examples of thorough and helpful annotation could be readily adduced.

That said, there are significant problems with the lexicographic, research, and citation practices followed in the apparatus of this book. First of all, the 'Abbreviations' section (645) includes no 'conventions', so it is difficult to know how to follow source references. How might one track down passages cited as '*Liang shu* 梁書 30' or '*Nan shi* 南史 33' (99 note 5), for example? (Both texts appear in the bibliography [658, 660] only in http://ctext.org editions, on which point see below.) Otherwise, citation methods are inconsistent throughout. Primary source titles are often followed by single numbers as above, sometimes specified as 'fascicles', but sometimes

more sets of numbers follow, or sometimes none. Text titles from the *Taishō* Buddhist canon (via CBETA, Chinese Buddhist Electronic Text Association) are usually also supplied with a 'fascicle' number, but not always, and references less often include line numbers after pages and registers or frames. Secondary source citations often give full publication information, sometimes not; most provide relevant page numbers, some do not. Many references to 'Makita', for example, lack page numbers and publication year, even though there are five different Makita publications listed in the bibliography (679).

Secondary scholarship is generally employed to good effect in endnote discussions, although some could be streamlined or updated with more recent scholarship: there is heavy reliance on Erik Zürcher (1959) and Kenneth Ch'en (1964) throughout; Li Rongxi's translation of Faxian's 法顯 (ca. 337–422) travelogue should replace Legge (1886) (117 note 22; 155 note 1; 268 note 4);[4] endnotes on Kumārajīva (344–413 or 350–409) that cite only Ch'en (171 note 2; 334 note 13) would benefit from the thorough study by Lu Yang;[5] endnotes on Sengrui 僧叡 (ca. 352–436) (253–55 notes 4–5) largely reproduce the work of Richard Robinson and Author Wright, neither of whom are cited;[6] and several endnotes on esoteric Buddhism (279–80 notes 1–4) could be both helpfully supplemented and abbreviated by reference to Paul Copp or Koichi Shinohara.[7] While these and other such omissions are relatively minor and do not result in distortions of analysis, greater potential concerns arise with Welter's use of non-peer-reviewed websites as authoritative research and citation sources. On the subject of 'Persian' religions in China, for

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[4] Li, trans., *Lives of Great Monks and Nuns*, 155–214.

[5] Lu, 'Narrative and Historicity in the Buddhist Biographies of Early Medieval China: The Case of Kumārajīva'.

[6] Robinson, *Early Mādhyamika in India and China*; Wright, 'Seng-jui Alias Hui-jui: A Biographical Bisection in the Kao-Seng Chuan'.

[7] Copp, 'Notes on the Term "*Dhāraṇī*" in Medieval Chinese Buddhist Thought'; *The Body Incantatory: Spells and the Ritual Imagination in Medieval Chinese Buddhism*. Shinohara, *Spells, Images, and Maṇḍalas*. A more recent overview of esoteric Buddhism is provided by Goble in *Chinese Esoteric Buddhism*.

example, Welter directs the reader to an internet entry by Dr. Ulrich Theobald (University of Tübingen), which Welter also copies in full (609–10 note 1). While one may trust in Dr. Theobald's expertise outside the formal peer-review process, it is more difficult to assess the accuracy of a Wikipedia entry on Tutu Chengcui 吐突承璀 (d. 820) that Welter cites as authority (435 note 58). Even Wikipedia admonishes that it 'is not a reliable source for academic writing or research'.[8]

Problematic use of internet resources persists especially with regard to primary text collections and lexicographies. Many primary source citations provide only internet links. For the *Rizhi lu* 日知錄, Welter cites the Gutenberg Project e-book URL rather than the original print version that was digitized (481 notes 1, 4; bibliography 661). For the *Dongguan zou ji* 東觀奏記, Welter gives only a long URL that no longer works (496 note 21; bibliography 655). An endnote reference to the *Quan Tang wen* 全唐文 gives just a Wikisource link (375 note 31), while the bibliography entry for this collection includes its Zhonghua shudian 中華書店 edition (649). Endnote references to the *Hou Han shu* 後漢書 (243 note 1); *Jin shu* 晉書 (244 note 5, 463 note 2); *Chen shu* 陳書 (244 note 6); and *Sui shu* 隋書 (463 note 3) cite only http://www.guoxuedashi.com, while bibliography entries for all except the *Chen shu* (which has no entry) give only Chinese Text Project (http://ctext.org) editions (657, 665). In some cases, such as with the *Wei shu* 魏書 and *Song shi* 宋史, endnotes give no information on editions consulted (298 note 18, 319 notes 38–39) but associated bibliography entries provide Zonghua shuju 中華書局 editions in addition to http://ctext.org (665–66). Otherwise, many primary texts are sourced solely in this latter internet collection: e.g., *Shiji* 史記 (116 note 15, 157 note 19; bibliography 662); *Shuijing zhu* 水經注 (384 note 10; bibliography 664); *Jinshi cuibian* 金石萃編 (389 note 3; bibliography 658); *Zhuangzi* 莊子 (258 note 16; bibliography 668); *Shi jing* 詩經 (141 note 2, 451 note 22; bibliography 662); *Shu jing* 書經 (454–55 note 42; not in bibliography);

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[8] 'Wikipedia: Academic use', *Wikimedia*, last modified February 17, 2021, 22:14, https://en.wikipedia.org/wiki/Wikipedia:Academic_use.

and *Yi jing* 易經 (604 note 23; bibliography 667). Standard print editions of these texts are certainly not without errors (although some are much better than others), and it may seem ungracious to insist that Welter also complete the long, arduous task of comparing and citing print texts with all these online transcriptions, especially given the enormous quantities of time and effort already expended on the translation and apparatus. But these internet resources do not provide stable or adequately vetted primary source editions. The oft-cited Chinese Text Project describes itself as a 'work in progress', in 'perpetual beta'. It is 'not intended primarily as an authoritative textual source'.[9] This and other such online primary source collections provide useful starting points for research, but best practices remain always to consult and cite corresponding print editions as well.

Online lexicographic sources are also cited throughout Welter's endnotes (at least one of which is now defunct: 115 note 6), including especially the *Digital Dictionary of Buddhism* (DDB). This dictionary has long become the standard in the field, spearheaded by A. Charles Muller, crowdsourced over decades by Buddhist studies scholars, and incorporating other authoritative lexicographies, so it certainly deserves close consultation in any translation and apparatus. But here it is used only sporadically, much in some sections and not in others that could use it, and it is cited incorrectly throughout. There are many instances in which endnotes conclude with '(DDB)' or '(from DDB)', omitting information on the specific entry cited, the entry's author(s), or its URL. Most problematically, several endnotes include long stretches of text that are copied verbatim from this dictionary but not indented or set off in inverted commas as direct quotations. For example, almost two full pages of endnote text (464–66 notes 16–17) are taken directly from DDB entries on the *Renwang jing* 仁王經 and Bukong 不空 (705–774). Although parenthetical citations do appear at the conclusions of these long endnotes ('C. Muller, DDB' and 'I. Sinclair, Lang Chen, DDB'),

[9] 'Citing Chinese texts', *Chinese Text Project*, accessed February 24, 2021, https://ctext.org/faq/cite.

there is no indication that the preceding text is word-for-word quotation. Such is likewise the case with endnotes and DDB entries on Yijing 義淨 (635–713) (509 note 5); on Shandao's 善導 (613–681) liturgies (519 note 6); on Zong Bing 宗炳 (375–443) and Liu Yimin 劉遺民 (352–410) (542 notes 3–4); and part of one endnote on the 52 bodhisattva stages copies directly from Muller's entry on *wushier wei* 五十二位 without quotation marks or parenthetical citation (525 note 2).

The bibliography is divided into four sections: Dictionaries, Reference Works, and Collections; Internet Dictionaries and Collections; Primary Sources; and Secondary Sources. The first section also includes several internet sources, including Muller's dictionary, which is absent from the Internet Dictionaries section. The primary and secondary source sections are both missing many items referenced in the endnotes, especially those for the introductory chapters.

The index is relatively short (689–703) for a book this size, but is useful in listing names and topics discussed throughout the text. It includes very few subheadings, no endnote numbers, and long lists of page numbers following several general headings such as 'biographies', 'Daoism', 'Song dynasty', and 'vinaya'. For e-book editions, this oversight is less consequential; one can simply Ctrl-F all instances of a term or phrase. For the hardcover edition, with which this review was completed, indexing is rendered somewhat less convenient.

Typography

Unfortunately, this publication suffers from a proliferation of typographic errors and inconsistencies of a wide variety. (I enumerate some here in the hope of facilitating a revised second edition.) Spaces are often lacking between words, letters, characters, or punctuation marks, especially in the endnotes, and some paragraphs break incorrectly (e.g., 476–77). Punctuation is sometimes missing or misplaced: e.g.,

- 117 note 16: extra parenthesis after 太史;

- 159: '*Shidi jing*' should be '*Shidi* [*jing*]';
- 214 note 1: question lacks question mark;
- 272 note 14: quotation marks missing;
- 351 note 25: lacks closing parenthesis (also 510 note 8, 518 note 2, 528 note 17, 602 note 1);
- 360 note 19: closing bracket should be closing parenthesis;
- 366: unnecessary ellipsis;
- 454 note 38: comma should be period;
- 553: extra quotation mark; and
- 561 note 7: commas and period should be inside quotation marks.

Spelling mistakes or typos are also common: e.g.,

- 2: 'offereing';
- 4: 'narratvies' (twice);
- 9: 'Zannning's';
- 91: '*shinshuū daizōkyoō*' should be '*shinshū daizōkyō*';
- 119 note 39: 'Funama' should be 'Funayama';
- 193 note 7: 'Sato' should be 'Satō' (also 194 note 18, 195 note 20);
- 208 note 13: 'sis' should be 'is';
- 266: 'Contpmplation';
- 311 note 6: 'Mueller' should be 'Muller' (also 351 note 25, 509 note 5, 519 note 6, 543 note 9);
- 282 note 14: extra 'the' in first line and 'Kumārajīva' should be 'Kumārajīva's';
- 311 note 6: 'T'ang' should be '*T'ang*';
- 340 note 3: 'refer' should be 'refers';
- 358 note 9: 'Racdich' should be 'Radich';
- 360 note 12: 'Fashun' should be 'Fashun's';
- 511 note 14: 'empefror';
- 527 note 16: 'hundrede';
- 535 note 1: 'effort' should be 'efforts';
- 560 note 6: 'Zanniing';
- 561 note 7: 'ber' and extra 'luo' after last sentence;
- 561 note 9: 'in=s';

- 561 note 9: 'masrter';
- 561 note 11: 'follwos';
- 561 note 12: 'uuphold';
- 561 note 12: 'emperament'; and
- 602 note 1: 'Reders' and 'her' should be 'here'.

Incorrect Sanskrit Romanization is similarly widespread: e.g.,

- 171 notes 2, 3: 'Nagarjuna' should be 'Nāgārjuna';
- 233 note 1: 'Hinayāna' should be 'Hīnayāna' (also 238 note 4, 254 note 5, 261 note 26, and *passim*);
- 238 note 4: 'Madhyamika' should be 'Mādhyamika' or 'Madhyamaka' (also 240 note 19);
- 241: 'Vimalakirti' should be 'Vimalakīrti';
- 243 note 2: '*sutra*' should be '*sūtra*';
- 244 note 7: 'Mahayana' should be 'Mahāyāna' (also 531, 532, 569), 'Gunabhadra' should be 'Guṇabhadra' (also 531, 535 note 2, 535 note 4, 551), and 'Gunavarma' should be 'Guṇavarma' (also 603 note 15);
- 250: '*dhutas*' should be '*dhūtas*' (also 261 note 26);
- 256 note 9: 'Sarvāstivādan' should be 'Sarvāstivādin';
- 265: 'Dharmaraksha' should be 'Dharmarakṣa' (also 268 note 2);
- 274: '*abhiseka*' should be '*abhiṣeka*';
- 466 note 19: '*ullumbana*' should be '*ullambana*';
- 518 note 3: 'Bhaisajyaguru' should be 'Bhaiṣajyaguru';
- 531: 'Pindola' should be 'Piṇḍola' (also 536 note 6);
- 531: 'vihara' should be '*vihāra*';
- 535 note 2: 'Samghavarman' should be 'Saṃghavarman'; and
- 551: '*danapati*' should be '*dānapati*'.

I have not compared the Chinese text of the *Topical Compendium* reproduced here with other extant editions, and so cannot comment on the accuracy of transcription. *Taishō* page, frame, or line numbers are not included with the Chinese text that follows each translated section. Chinese characters are generally correct in the main body of the English translations, in introductory chapters, and in the

apparatus, although not without some mistakes (e.g., 57 note 19: '光紀' should be '廣記'; 163 note 14: '瑞' should be '叡'). *Pinyin* Romanization is usefully provided throughout, but it is sometimes missing, incorrect, or inconsistent: e.g.,

- on the book cover, 'lue' should be 'lüe';
- 117 note 20: '*Lo*' should be '*Luo*' (twice);
- 118 note 30: '*pinipi posha*' should be '*pini piposha*';
- 207 note 7: 'Dao'an', note 9: 'Dao-an', note 12: 'Daoan' (cf. 277: 'Dao'an' but then 'Wuer' [not Wu'er?]);
- 269 note 9: '*xinti*' should be '*xindi*';
- 281 note 6: '*Fax-ing*' should be '*Fa-xing*';
- 283 note 18: 'Zhou' should be 'Chou';
- 310 note 3: both '*Zhouli*' and '*Zhou li*';
- 380: 'Tan Yao' should be 'Tanyao' (also 383 note 9);
- 427 note 1: no *pinyin* for 通典;
- 536 note 7: '*kaitan*' should be '*jietan*';
- 566 note 42: no *pinyin* for 唐會要; and
- 586 note 7: '*Pudiliuzhi*' should be 'Putiliuzhi'.

Lastly, some endnotes remain unedited or unfinished. The reference to Koichi Shinohara in note 38, page 119 is garbled. Note 27 on page 184 ends abruptly with what looks like Welter's note-to-self: 'DESCRIBE'. Note 39 on page 187 leaves several question marks where Welter was apparently unsure of a figure's identity. And note six on page 519 copies verbatim from DDB entries on *liushi* 六時 and *liushi lizan* 六時禮讚 (without specifying these entries or enclosing them within quotation marks, citing 'Mueller' rather than Muller, and missing some *pinyin*) before leaving another author note-to-self: 'STOP HERE'.

It is regrettable that Welter and the Cambria Press editors did stop there, as the resulting publication is sadly marred by these pervasive typographic errors, research and citation deficiencies. Had the last leg of this marathon project been completed with professional copyediting and citation standards, then the final product would have stood out more clearly and unreservedly as the exceptional achievement that it is. Despite its shortcomings, *The Administration of Buddhism*

in China is a yeoman's work of translation, an important insider's guide to the intricacies of state-*saṃgha* relations in China, and a significant overall contribution to the academic study of imperial Chinese Buddhism.

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