LEAVES OF ENCHANTMENT,
BONES OF INSPIRATION
THE DAWN OF CHINESE STUDIES IN CANADA

文淵聚珍

多倫多大學東亞圖書館、
皇家安大略博物館中文善本特展

An Exhibition of Chinese Rare Books by
The Cheng Yu Tung East Asian Library, University of Toronto &
The Royal Ontario Museum

The Thomas Fisher Rare Book Library, University of Toronto
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FOREWORD

"Leaves of Enchantment, Bones of Inspiration: The Dawn of Chinese Studies in Canada" is the first exhibition of Chinese rare books at the University of Toronto. This exhibition celebrates the beginning of the Chinese collection at the university and the important role this rare book collection plays in helping to build and advance the university's East Asian studies. Included in this exhibition are eighty rare books and unique artifacts from the Mu Collection, as well as fine Chinese artifacts held by the Cheng Yu Tung East Asian Library and the Far Eastern Library of the Royal Ontario Museum (ROM). The rare book titles on display reveal the broad subject coverage of the Mu collection which includes the classics, the histories, the philosophers of the fourth and third centuries B.C. and belles-lettres. The oldest volume was printed in 1126, but most of the books are editions printed during the Qing Dynasty (1644–1911).

The Mu Collection was the beginning of the East Asian studies collection at the University of Toronto and the first Chinese collection in Canada. The story of its journey from the Orient to Canada goes back seventy-five years. The tale began with an Anglican Bishop, William Charles White of Toronto. Bishop White (1873–1960) was the first Anglican Bishop in Henan Province in China (1910–1934) and the first Canadian bishop to be consecrated for service in the mission field. In 1897, at the young age of twenty-three, he accepted a mission post and went to China. During his thirty-eight years there, he developed a deep love for Chinese culture. His dream was to bring and interpret the East to the West. This led him to become committed to bringing awareness and understanding of Chinese civilization and culture back to his home country of Canada. It was the pursuit of this dream that inspired his efforts to collect Chinese artifacts for the ROM and to purchase the Mu Library for the University of Toronto.

The Mu Library was once the personal collection of Mr. Mu Hsüeh-hsün, (Mu Xuexun, in pinyin 慕學勛 1880–1929), a scholar who served as the secretary of the German Legation in Beijing for 17 years (1912–1929). When he passed away in 1929, he bequeathed his fine collection to his son, but because the Mu family had fallen on hard times, the son had no choice but to sell the library. The only condition attached to the sale was that the library must be kept intact in a research institution.

In 1933, while he was on a trip to Beijing to purchase artifacts for the ROM, Bishop White learned of the library and the conditions for its sale. He immediately made an offer to purchase the entire collection. The money needed for payment was raised with help from Dr. Sigmund Samuel, Sir Robert Mond, both lifelong supporters of the ROM, Professor John C. Ferguson, a leading Chinese art historian residing in China at that time, and the Bishop himself. The shipment containing the Mu Library and additional volumes acquired by Bishop White, totalling fifty-thousand, reached Toronto in June 1935. The arrival of this collection at the ROM brought to Toronto the third largest university library of Chinese books in North America after that of the Gest collection at McGill and then Harvard. This marked the beginning of the Chinese library at the university. The Mu collection was then housed in a room in the ROM's Sigmund Samuel Galleries. On November 5, 1937, the new Library opened officially with the name "Professor H.H. Mu Library of Chinese Books". Bishop White was appointed the first Keeper of the Library.

With the Mu Library as a foundation, Bishop White went on to fulfill his dream to establish Chinese studies at the university. A Chair of Chinese studies was founded in 1942, with Bishop White as professor. Thirty students enrolled for the courses. In May 1943, the senate of the university authorized the establishment of a School of Chinese Studies in the university and White became its first head. It was with this collection that the first courses of Chinese studies were established in Canada. The Mu collection has given the university an invaluable legacy and laid a strong foundation for the emergence and development of East Asian studies at the university. Its continuous growth is also a vigorous testimony to the ways in which libraries and collections help advance the university mission.

This special exhibition of unique rare books and fine artifacts has been made possible through the collaborative efforts of the Cheng Yu Tung East Asian Library, the ROM Far Eastern Library and the Thomas Fisher Rare Book Library. The publication of the exhibition catalogue has been generously supported by the Friends of the Thomas Fisher Rare Book Library and donations from the Starmark International Inc. of New York, the China International Book Trading Corporation, the China National Publications Import & Export (Group) Corp., Beijing Superstar Information Technology Co. Ltd, and the Far Eastern Library of the Royal Ontario Museum. Stephen Qiao and George Zhao of the Cheng Yu Tung East Asian Library prepared the text for the catalogue, along with a fascinating introduction to printing in China and a chronology. The volume has also benefited from the scholarly advice, editorial assistance and hard work of East Asian studies faculty, librarians and specialists including Professor Rick Guisso of the Department of East Asian studies, Professor Chen Shen, Senior Curator and Bishop White Chair of East Asian Art, ROM, Jack Howard of the Far Eastern Library, ROM and Mei-chu Lin of the Cheng Yu Tung East Asian Library. Particular thanks also go to Anne Dondertman of the Thomas Fisher Rare Book Library for her highly capable coordination of the project, her publishing advice, guidance and final editing of the catalogue, and to Linda Joy of the same library for her expert and skilful preparation of the exhibits. We also owe our thanks to Coach House Press for the excellent design and printing of the catalogue.

Anna U
Director, Cheng Yu Tung East Asian Library
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May 2010

PREFACE

One could say it was a dream. Both Charles 'Trick' Currelly (1876–1957) and Bishop William Charles White (1873–1960) wanted to create something special for Toronto, for Ontario, and indeed for Canada. At the beginning of the twentieth century Toronto did not have a museum of note. Currelly, the Royal Ontario Museum's first director, wanted to create something along the lines of the British Museum. The time was right and these two men were key players in making it happen. The Royal Ontario Museum opened its doors almost a hundred years ago in 1914. Currelly, an Egyptologist, had a dream of making the ROM the leading museum in Canada. With seemingly boundless energy and enthusiasm, he began to collect art objects from around the world, including his favourite Egypt and China. Soon after the opening of the ROM, Currelly was approached by George Crofts (1872–1924), a fur merchant based in the foreign concessions district of Tientsin (now Tianjin), the port city of Beijing. Crofts had expanded into an export business of Chinese *objets d'art* and wanted to assist Currelly in building the ROM's collections. Currelly and Crofts worked together (Crofts visited the ROM several times) for some years at getting the ROM up to the standard that Currelly had envisioned. Crofts died suddenly in 1925, leaving Currelly without a China connection.

White, a Canadian missionary and bishop in Kaifeng, Henan Province, heard of this and contacted Currelly, offering to become his China connection. We do not know if Currelly was aware of White's 'never take no for an answer' personality when he agreed. Now White had an avenue to fulfil his dream of establishing a centre for Chinese cultural studies in Toronto, on a par with what was occurring in London, New York and elsewhere.

White carried on Crofts's role, but he was also able to use ROM money to buy artifacts that interested him, such as the Jewish material from Kaifeng. White also dreamed of a school of Chinese studies at the University of Toronto (the ROM was under University administration at the time). When the Mu Collection of Chinese rare books became available, he saw it becoming a major building block, as it were, to creating a library of quality to support Chinese studies in Toronto. Purchased in 1933 and brought to Toronto a few years later, it was finally housed in a specially built addition to the ROM called the 'Annex' in 1937. On his return to Canada in 1934 after many years in China, he retired from the Church of England in Canada, as the Anglican Church of Canada was then known, to become the first Keeper of the ROM's Chinese collections. A few years later he began a programme of Chinese studies at the University of Toronto. He carried on his double role of Keeper and Chair of Chinese Studies until his retirement.

The Mu Collection did indeed become a cornerstone of Chinese studies as well as a valuable research collection for museum curators and other scholars. The breadth and the quality of the Collection have proved useful to generations of researchers. It has stimulated the growth of Chinese studies at the University, which were later expanded to encompass Japan and Korea, as the Department of East Asian Studies. The Mu Collection gave birth to two libraries: the original Far Eastern Library (now named the H.H. Mu Far Eastern Library in honour of MU Xuexun) at the Royal Ontario Museum, and the East Asiatic Studies Library (now renamed the Cheng Yu Tung East Asian Library) at the University of Toronto, which holds the majority of the Mu Collection. The legacy of Bishop White's foresight and his astute purchase in 1933 has made Toronto an important centre for the study of the cultures of China, Japan and Korea. What a dream.

Jack Howard
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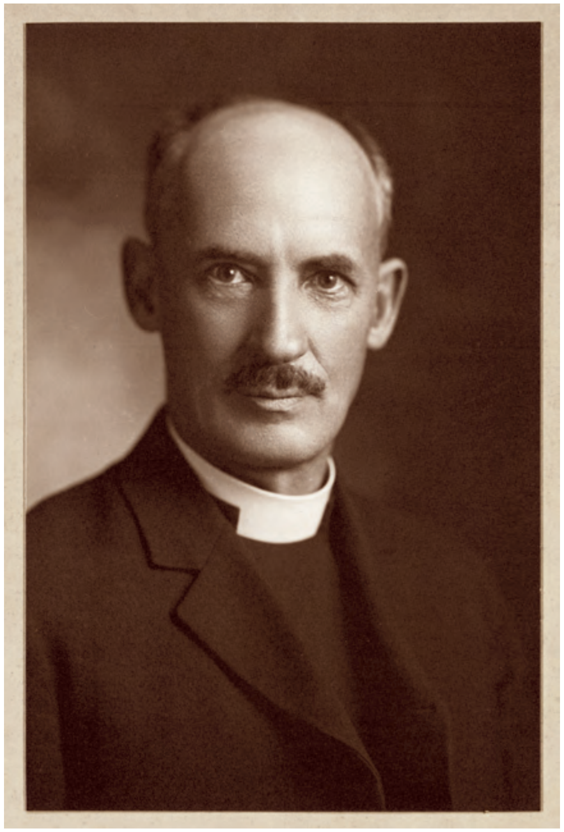
May 2010



INTRODUCTION

The Chinese fittingly claim that movable-type printing, along with paper, the compass and gun powder, is one of their 'four great inventions'. The invention of moveable-type printing is attributed to Bi Sheng (990–1051), as described by Shen Kuo (1031–1095) in his famous *Mengxi bi tan* (*Writings beside Mengxi Creek*):

> *During the reign of Chhing-li [Qingli] [+1041–48]Pi Sheng [Bi Sheng], a man of unofficial position, made movable type. His method was as follows: he took sticky clay and cut in it characters as thin as the edge of a coin. Each character formed, as it were, a single type. He baked them in the fire to make them hard. He had previously prepared an iron plate and he had covered his plate with a mixture of pine resin, wax, and paper ashes. When he wished to print, he took an iron frame and set it on the iron plate. In this he placed the types, set close together. When the frame was full, the whole made one solid block of type. He then placed it near the fire to warm it. When the paste [at the back] was slightly melted, he took a smooth board and pressed it over the surface, so that the block of type became as even as a whetstone.*[1]

Bi Sheng thought of this design as a way to allow the moveable types to be used repeatedly. However, due to the limitations of materials and techniques available at that time, the true advantage of Bi Sheng's invention was only demonstrated at a much later time. Samples of moveable type from a Korean source are on display in this exhibition.

Archaeologists believe the earliest evidence of written communication in China can be traced back to the Neolithic period. They correlate it with the incised symbols on Neolithic pottery. There is also archaeological evidence of potsherds and jade ornaments with inscribed or drawn symbols unearthed from at least ten sites belonging to three Neolithic cultures, namely the Yangshao, Dawenkou and Liangzhu, all dated around the second millennium BCE. Some researchers believe these symbols already show similarities to the inscriptions on oracle bones.

The discovery of the early Shang people's capital (Xiaotun Village, Anyang, Henan Province) in the 1930s revealed the existence of the first writing system in China – inscriptions on oracle bones. As many had presumed, kings of the Shang Dynasty had practised sophisticated shamanistic rituals to communicate with deities and ancestors for blessings and protection. Using ox shoulder blades and turtle shells, Shang rulers directed the shamanistic priests to foretell the future through divination on special occasions, such as the success of a military campaign, a good harvest, for favourable weather, marriage, etc. After their discovery around 1900, these collections of oracle bones, referred to as 'dragon bones', were sold in Chinese drug stores to be used in traditional Chinese medicine; very popular, they were often ground down to a powder for taking internally. Canadian missionary and scholar James M. Menzies (1885–1957) played an important role in the collection and preservation of the Anyang oracle bones. He collected over fifty thousand oracle bones (of a total known quantity of around 155,000), later donating six thousand of them to the Royal Ontario Museum. The

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[1] Tsien, Tsuen-Hsuin: "Paper and Printing, Part I, Chemistry and Chemical Technology, V. 5", in Joseph Needham, Science and Civilisation in China, Cambridge: Cambridge University Press, 1985 P. 201.

Menzies collection oracle bones in this exhibition are accompanied by a rare book from the museum entitled *Tie yun cang gui* (*The Turtles Collected by Tieyun*) by novelist and medical doctor Liu E (1857–1909), the first ever collection of rubbings of oracle bone inscriptions. To date, around five thousand individual Chinese characters have been identified from oracle bones, but less than fifteen hundred of them have been deciphered.

Bronze inscriptions mark another major stage in the evolution of Chinese scripts. Ritual bronze vessels were an essential part of the royal ceremonies of the Shang and Zhou dynasties. Inscriptions cast in bronze already existed in small numbers by the middle and late Shang Dynasty, with longer and more inscriptions appearing by the beginning of the Western Zhou Dynasty. Similar to oracle bones, Shang bronze inscriptions recorded the divinations of events or emblems of the clans. Bronze inscriptions of the Western Zhou Dynasty are more closely related to the royal families and their activities. The inscriptions on the bronze tripod vessel called 'Mao gong ding', for example, describe the Zhou king's mandate to Mao gong, the uncle of King Xuanwang of the Zhou Dynasty. Besides bronze vessels, cast scripts are also found on bronze weapons, tools and coins. Knife-shaped and spade-shaped coins were commonly used as coinage in the Zhou Dynasty. The scripts on these coins usually are the name and denomination, as well as the place where the coin was cast. Scripts on bronze coins have a close connection with the scripts on oracle bones, but by that time other cast scripts had evolved into more diverse forms. The knife and spade coins on display are the samples from Shandong and Henan in the Warring States period. They appeared at a time when the hegemony of the kings of the Zhou Dynasty and their centralized control over peripheral states was weakening and local powers in the middle and lower reaches of the Yellow River were becoming stronger.

The variation in scripts used in different parts of China formed barriers to written communication, keeping the country divided. The First Emperor of China, Qin Shi Huangdi, charged the scholars in his court in the second century BCE to come up with a standard writing system. This was one of his priorities in his endeavour to unify all of China. Generally speaking, the Chinese language has adopted a logographic system of writing, where individual pictographic symbols represent a word or phrase. The great Han Dynasty philologist Xu Shen (58–147) compiled China's first dictionary, the *Shuo wen jie zi* (*Explaining Simple and Analyzing Compound Characters*), in order to analyze the structure of Chinese characters for the first time. According to Xu Shen, there are six ways that characters were formulated: indicative, pictographic, associative, picto-phonetic, notative and loan, which were conceptualized as *liu shu* (six types of character composition theory). The uniform script devised by Qin Shi Huangdi's scholars was called *lishu* (chancery script) which marked a gradual evolution away from the variant scripts of the six states of the Warring States period. These scripts are variant forms of the seal scripts, showing a development rooted in earlier forms of scripts such as the inscriptions on oracle bones and bronzes.

Seal script is a general term used to refer to scripts developed in the Spring and Autumn and Warring States periods. In general, seal script can be divided into two categories: large seal script and small seal script. The latter was used in the state of Qin, later becoming standardized as *lishu*. Elsewhere in China, great variations in forms of the scripts remained. The so-called birds and worms scripts widely used in the states of Wu, Yue and Chu in south-eastern and southern China are an example. The modern meaning of seal (sometimes called a 'chop') used in lieu of a personal signature on official documents first appeared in the Qin Dynasty, with further development during the Han Dynasty. Using red-ink paste, a seal is inked and then pressed ('stamped') onto a document for the purpose of acknowledgement or authorization. This practice has come to be used both in official circles and among the general public throughout East Asia even to this day. Clay, wood, metal, stone and jade are the main materials used in making seals. The jade and stone seals in this exhibition were probably used by the Ming Dynasty officials for business matters. Seal stamps found in Chinese rare books offer valuable information on the provenance, the dates of a publication, and the authenticity of the works.

As means of conveying the written language, clay, bone, shell, metal and wood have all been found as evidence in archaeological excavations. Another material that should be mentioned here is stone, which was used in parallel with bronze as a medium for recording inscriptions. The earliest form of stone inscription was called stone drum script found in the state of Qin, dating from the first millennium BC. In form, stone drum script is similar to earlier bronze inscriptions of the Western Zhou Dynasty and to the small seal scripts of late Qin Dynasty. Stone monuments, cliff faces, stelæ and tomb tablets (or tomb tiles) are some of the common media used for stone inscriptions from the Qin and Han periods right to modern times. The ink rubbings of a tomb tablet from the Tang Dynasty and the stele *Zun chong dao jing si ji*, dated 1512 and found in Kaifeng, Henan Province, giving evidence of Jewish settlers in China are on display in this exhibition.

As Professor Tsuen-Hsuin Tsien (Qian, Cunxun), the former Curator of the Far Eastern Library at the University of Chicago, has indicated in his seminal work, *Written on Bamboo and Silk,* all the essentials of Chinese civilization were originally recorded on bamboo and wood. The direct ancestor of the Chinese book is believed to have been tablets made of bamboo or wood. These were bound by string and used like a modern paged book.[2]

Handily available, low cost bamboo, wood, and silk were introduced to cope with the proliferation in the use of the written language for archiving official documents, recording history, spreading philosophical and religious ideas and many other purposes during the period from the fourth century BCE to the fourth century CE. The Chinese character *ce* (冊 volume) depicts in a pictographic form bamboo strips tied together by string. The dominance of bamboo, wood and silk as the main media for writing ended when paper was invented in the second century CE during the Eastern Han Dynasty. Cai Lun (50 – 121) is commonly regarded as the inventor of paper and the paper making process as recorded in *Hou Han shu: Cai Lun Zhuan* (*Biography of Cai Lun* in *the Book of the Later Han*):

> *In ancient times writings and inscriptions were generally made on tablets of bamboo or on pieces of silk called chih [zhi]. But silk being costly and bamboo heavy, they were not convenient to use. Tshai*

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[2] Tsien, Tsuen-hsuin: *Written on Bamboo & Silk: The Beginning of Chinese Books & Inscriptions*, Chicago: The University of Chicago Press, 2004, p. 96

> *Lun [Cai Lun] then initiated the idea of making paper from the bark of trees, remnants of hemp, rags of cloth, and fishing nets. He submitted the process to the emperor in the first year of Yuan-Hsing [Yuanxing] (+105) and received praise for his ability. From this time, paper has been in use everywhere and is universally called "the paper of Marquis Tshai [Cai]".*[3]

The obvious advantages of paper over other vehicles for transcribing the written language contributed to it becoming the primary choice for writing and printing ever since the Eastern Jin Dynasty, around the fifth century CE. From then on the Chinese characters were handwritten on paper using ink derived from lampblack and an ink brush made of bamboo and animal hair. Papers were often attached to each other with rice glue and then rolled together as scrolls for storage; the practice is still commonly used for ink paintings and calligraphy. Over time several different formats were developed to make the books more accessible: sutra binding to whirlwind binding, butterfly binding and wrapped-back binding. Eventually, the thread-stitched binding became the most prevalent method for Chinese book binding, especially during the Ming and Qing dynasties.[4]

According to the *Hong jian lu*, a history book by the Ming historian Shao Jingbang (1491–1565), book printing using engraved woodblocks and ink began in China in the reign of Emperor Taizong of Tang around 636. The material evidence of the earliest printed scripts on paper – a sutra scroll – was found in the Silla Dynasty Bulguksa Temple in Gyeongju, Korea, dated sometime between 704 and 751, with a possible connection with China's Tang Dynasty. Japan's Hōryū-ji Temple in Nara holds an ancient printed cultural treasure, the Hyakumantō Darani, dated 770. The remains of the earliest printed material in China and the only one that bears an actual date (868 CE) is a segment of the Diamond Sutra (*Vajracchedikā Sūtra*) found in the Mogao Caves near Dunhuang in 1907 by the archaeologist Sir Marc Aurel Stein (1862 – 1943). It is now housed in the British Library. Leaves from the earliest (1103 CE) printed book using movable type – the *Amitayurbhavana Sūtra* – have been found at Wenzhou, Zhejiang Province, in eastern China. The earliest remains of the actual woodblocks for printing from the Northern Song Dynasty have been found in Julu, Hebei Province and other locations.

Starting from the Song Dynasty, book printing enjoyed a rapid proliferation in many regions of China, with regional variations in book design and style of characters. The Song Imperial Academy (a government department) produced books in great numbers and of high quality. As one official who worked there in the early Northern Song Dynasty described, the quantity of woodblocks for printing increased from four thousand to one hundred thousand in the first forty years of the dynasty. The coverage of subjects also became broader including all four categories of traditional Chinese book classification. Besides the Imperial Academy, other government departments and bureaus also began to print books for their official use. Outside the capital, book printing became a prosperous business in Zhejiang, Sichuan, Fujian and Jiangxi, all in southern China. The private printing houses, especially those owned by literati also produced high quality books. Fine books in the Song Dynasty usually contained large stamps either after the preface or

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[3] Tsien, Tsuen-Hsuin, 1985, P.40

[4] Wilkinson, Endymion, *Chinese History: A Manual*, Cambridge: Harvard University Asia Center, 1990. P.448-449.

table of contents or at the end of the book to indicate the time, place and names of persons who released it. A white centre column was more common in the Northern Song Dynasty due to the popularity of the butterfly binding; a narrow black centre column was found in the books printed in the Southern Song where the style of binding differed. Script styles usually followed *kaishu* (model or standard script) of the great Tang and Song calligraphers, Yan Zhenqing, Liu Zongyuan and Ouyang Xiu. The woodblocks were also engraved by many skilful workers who had accumulated much experience working in private printing houses. Their names can be found at the bottom section of the centre column. Song Dynasty papers were commonly made of the fibres of hemp and bamboo. An example of a book from the period, the Yue shu (*The Book of Music*), on display in the exhibition, contains typical printed characters in script style and shows the customary physical layout and binding.

The Ming and Qing dynasties saw the full scale development of book printing. All levels of government set up their own printing offices to issue different kinds of official publications. Some books in this exhibition are products of the imperial printing house, lavishly using yellow silk for the covers, high quality inks and papers, in a large format with exceptionally finely printed scripts. This same trend towards luxury also influenced the private sector. Literati renewed their efforts in printing quality scholarly books in the traditional domains of learning. In the Ming Dynasty, the most famous literati printing houses were those located in Jiangsu Province, especially the Suzhou area, near present-day Shanghai. Wu Mianxue, Chen Qiren, Wang Tingrui and Mao Jin were the most renowned private publishers. Schools, academies, temples and private printing houses all printed books using the continually improving technology. The woodblocks displayed in this exhibition were used for the *Xiao jing* (*Classic of Filial Piety*) and the *Zhuo Cao fang Cao* (*Capture and release of Cao Cao*). The former has many editions in the Ming and Qing dynasties, the latter is a play script based on the *San guo yan yi* (*The Romance of the Three Kingdoms*), and was probably first released during the Qing Dynasty. Refinement of engraving skills and standardization of frames and formatting all demonstrate that by late imperial China the printing industry had developed into a mature stage.

Multi-colour woodblock printing was one of the more significant advances in printing technology in the Ming Dynasty. Books printed by Min Qiji and Ling Mengchu in Zhenjiang Province, southwest of Shanghai, used two to five colours. *Tang Song ba da jia wen chao* (*Extracts from the Writings of the Eight Great Writers of Tang and Song Dynasties*) on view in this exhibition is a good example of their production. The same technology was continued and refined by printers in the Qing Dynasty. The *Jiezi yuan hua zhuan* (*Mustard Seed Garden Manual of Painting*) released by Li Yü is representative of the more elaborated multi-colour woodblock printing developed in the Qing Dynasty.

Fine woodblock illustrations were widely used to promote religious beliefs, describe famous historical or legendary figures and to convey geographical knowledge more easily. Starting from the Ming Dynasty, illustrations appeared in drama scripts in great quantities. During the Qing Dynasty, novels, gazetteers and other type of books continued to use images to enhance content. *Xihu zhi* (*Records of West Lake*), *Nanzhao xian zhi* (*Gazetteer of Nanzhao County*), *Xi* *xiang ji* (*Romance of the Western Chamber*) on display are just some examples of exquisite illustrated books in the Qing period.

The discovery of manuscripts at Dunhuang in the early years of the twentieth century shows the broad usage of handwriting on paper to create and preserve documents. This method continued to be used during the Ming and Qing dynasties, even though printing was already established. Manuscripts were used in the imperial archives for a variety of documents (*Chang bian zong dang* [*An Official Chronology of Qing History*], *Da Qing Tongzhi si nian sui ci yi chou shi xian shu* [*Almanac for Year Four of Emperor Tongzhi's Reign*] in this exhibition), for religious and numerological divination purposes (*Liu ren tu xiang* [*Illustrated Divination Manual of the Liuren Method*]), and to copy the ideas of great thinkers and religious masters.

Paper books present difficulties for preservation. As a matter of fact, many Chinese rare books have been destroyed by natural causes, such as fire, flood, worms, and mould. Many others were destroyed by human intervention: war, conflict, cultural vandalism. Fortunately, many rare books still survive to this day and are housed in academic institutions around the world. The Mu Collection is one of these, along with the Puban Collection of the University of British Columbia, which specializes in Chinese local history, and the McGill University Gest Collection of rare Chinese medical titles, which has been housed at Princeton University Library since 1937. The combined collections in Canada have long been recognized as one of the most significant repositories of Chinese rare books outside China.

Broader subject coverage of the titles in this catalogue includes philosophy, religious studies, history, historiography, geography, political science, lauguage, literature, fine arts, science and technology. A chronological table of Chinese history, given in more detail for the last two dynasties, and with reference to the significant events of Western civilization, is provided at the end of this catalogue. In addition there is a glossary giving brief explanations of a number of key terms used in the catalogue text. A recent published Chinese book entitled *An Annotated Bibliography of Chinese Rare Books in the Cheng Yu Tung East Asian Library, University of Toronto*[5] is a comp-rehensive bibliography to cover all rare book titles of the Mu Collection. Except for a very few commonly used words still in the Wade-Giles Romanization System, most Chinese characters in the book have been Romanized in Pinyin.

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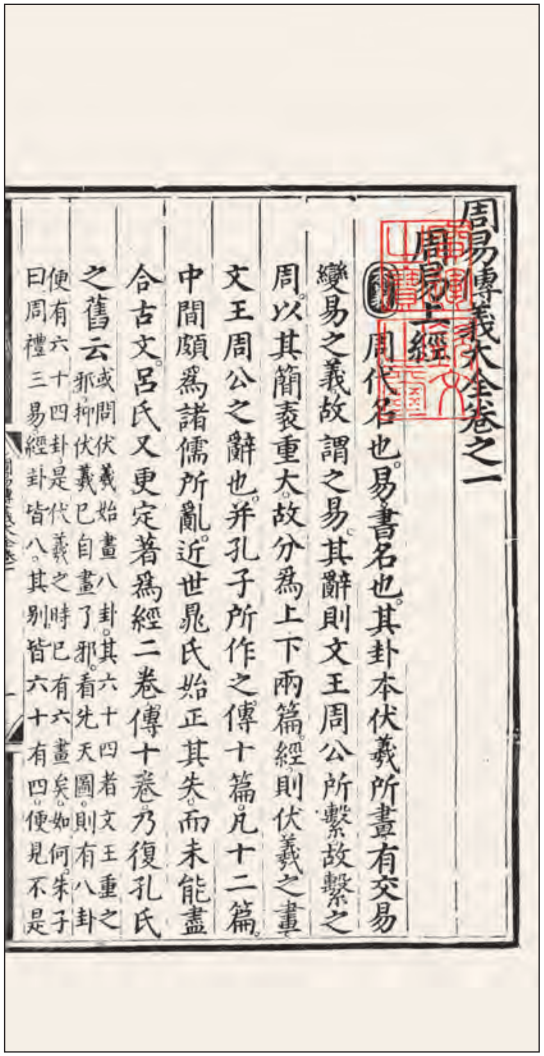
[5] Stephen Qiao, George Zhao, *An Annotated Bibliography of Chinese Rare Books in the Cheng Yu Tung East Asian Library, University of Toronto* 《加拿大多倫多大學東亞圖書館藏中文古籍善本提要》, Guanxi Normal University Press, 2009.

CATALOGUE



周易傳義大全卷之一

周易上經

[illegible]周代名也。易書名也。其卦本伏羲所畫有交易變易之義故謂之易。其辭則文王周公所繫故繫之周。以其簡袠重大。故分爲上下兩篇。經則伏羲之畫文王周公之辭也。并孔子所作之傳十篇。凡十二篇。中間頗爲諸儒所亂。近世晁氏始正其失。而未能盡合古文。呂氏又更定著爲經二卷傳十卷。乃復孔氏之舊云（或問伏羲始畫八卦。其六十四者文王重之耶。抑伏羲已自畫了耶。看先天圖。則有八卦便有六十四卦。是伏羲之時已有六畫矣。如何。朱子曰周禮三易經卦皆八。其別皆六十有四。便見不是）

1

[明] 胡廣 (1369–1418) 等.《周易傳義大全》
Hu Guang (1369–1418), et al. *Zhou Yi zhuan yi da quan (The Complete Annotated Book of Changes).*
Date of composition: Ming Dynasty
Date of publication: 1415

The *Zhou Yi* (also called *Yì Jing* or *I Ching*) is one of the oldest of the Chinese classic texts that describes the ancient system of cosmology and philosophy. Printed by the imperial printing office in the thirteenth year of Emperor Yongle's reign (1415), the East Asian Library's edition half-leaf grid frame measures 26.8 cm x 17.8 cm with double frame lines and a black centre column containing double 'fish tails'[6] Several prefaces and illustrations appear prior to the first chapter of the book.

The author Hu Guang was granted a *jinshi* degree in the imperial examination in the second year of Emperor Jianwen's reign (1400) and was assigned as chief minister of the government during the Yongle period (1407–1418). He was granted the title of Grand Academician of the Wenyuange, one of the highest titles of honour in Ming Dynasty.

The *Zhou Yi* itself can be used as a diviner's handbook by applying the eight trigrams (*bagua* 八卦) and sixty-four hexagrams (*64 gua*) to develop a system of divination alternative to scapulimancy (divination by means of the cracks when an animal's shoulder-blade is put into the fire.). *Zhou Yi zhuan yi da quan* contains two parts, one is the classic *Changes* itself, called *Yi Jing*, and the second part 'Zhuan' (annotation) includes elucidations of the classic by numerous scholars since ancient times. The current work contains annotations on the meanings of *Yi Jing* by over one hundred and thirty Confucian scholars. Hu's work was well received by the Ming rulers and contemporary scholars, but later criticized by Qing scholars (in the *Si ku quan shu zong mu [Catalogue of the Complete Collection of the four Treasures]*) for its poor compiling work and mistakes in the selections, which they argued represented a decline of Ming scholarship on the *Yi Jing*.

The complete set of studies on the *Four Books and Five Classics* (*Si shu wu jing da quan*), of which the *Zhou Yi* is a part, was initially printed by the Ming imperial printing office to exacting standards using the highest quality materials. According to some experts, only two complete sets of these Ming books exist today in China. Individual titles originally belonging to the sets (called as *lingzhong*) are also rare with no more than ten extant copies. The East Asian Library's well-preserved copy is one of these individual titles. Several collectors' seals appear at the beginning of volume one.

SQ

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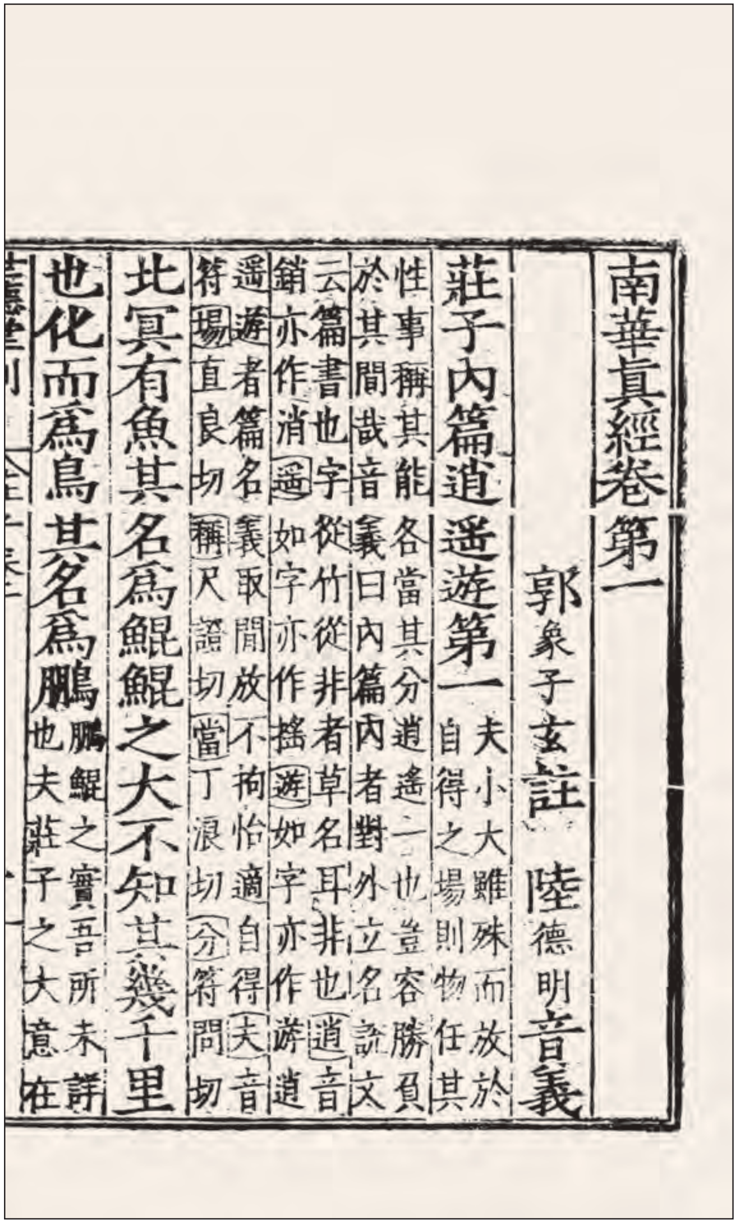
[6] The Chinese antiquarians measure the printed frame rather than the paper size. This has been found to be a more accurate way of distinguishing between different editions of the same title.



南華眞經卷第一

郭象子玄註　陸德明音義

莊子內篇逍遙遊第一（夫小大雖殊而放於自得之場則物任其性事稱其能各當其分逍遙一也豈容勝負於其間哉音義曰內篇內者對外立名說文云篇書也字從竹從艸者草名耳非也〔道〕音銷亦作消〔遙〕如字亦作搖〔遊〕如字亦作游逍遙遊者篇名義取間放不拘怡適自得〔夫〕音符〔場〕直良切〔稱〕尺證切〔當〕丁浪切〔分〕符問切）

北冥有魚其名爲鯤鯤之大不知其幾千里也化而爲鳥其名爲鵬（鵬鯤之實吾所未詳也夫莊子之大意在）

2

[晉]郭象 (c. 252–312 CE) 註，
[唐] 陸德明 (556–627 CE) 音義:《南華真經》
Guo Xiang (c. 252–312 CE) ed.,
(Tang) Lu Deming (556–627 CE)
annotated: *Nan Hua zhen jing (The Divine Classic of Nan Hua).*
Date of composition: Jin Dynasty
Date of publication: 1533

The main contents of this book are attributed to Zhuangzi (4th Century BCE), a founder of philosophical Daoism. The book is divided into Inner Chapters, Outer Chapters, and Miscellaneous Chapters. According to Zhuangzi, how we as human beings experience the world is relative to our perspective. The world of our experience is constantly transforming and we must be wary of our human tendency to adopt fixed or dogmatic judgments, evaluations, and standards based on a narrow viewpoint, since this leads to conflict and frustration. Author Guo Xiang maintained a high position within one of the six rebellious factions that contributed to the rapid demise of the Western Jin Dynasty. He not only has provided us with a scholarly comprehensive commentary of Zhuangzi's ideas, but also developed his own philosophical ideas. Some scholars even argued that there is no real Zhuangzi, and that most of the so-called ideas of Zhuangzi actually came from Guo Xiang himself. Guo Xiang was one of the leading figures of the Daoist mysterious or profound learning (*xuanxue*) movement which finds its origins in the Han Dynasty.

Another contributor to the current book is Lu Deming. He learned Confucianism and Daoism from the famous Confucian scholar

Zhou Hongzheng. In addition to doing a detailed interpretation and annotation for *The Divine Classic of Nan Hua*, he also made contributions to the interpretation of twelve other classics of Confucianism and Daoism.

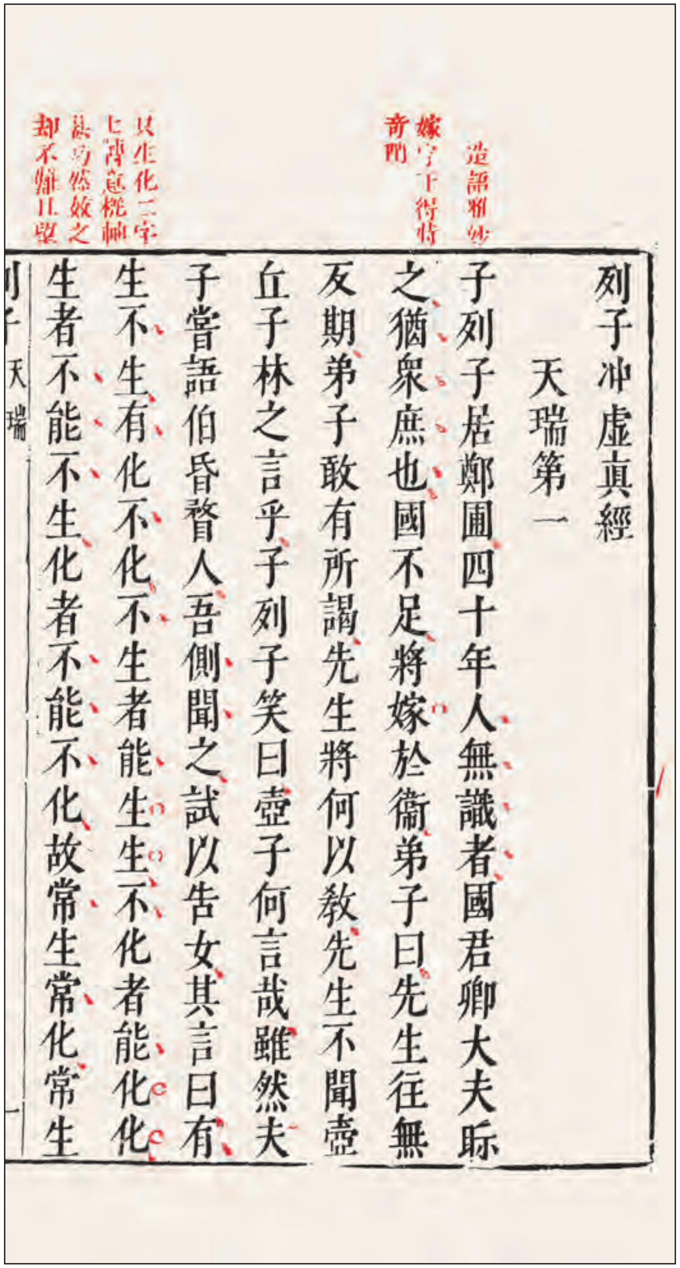
Printed in the thirteenth year of Ming Dynasty Emperor Jiajing's reign (1533) at Shi de tang, a printing house in Jiangsu Province, the last volume of the East Asian Library's copy differs from the other volumes in the set in paper used, font style and format. This may indicate that it might have been added at a later time when the original set became incomplete. Collectors' seals are also seen in this valuable Ming edition. *SQ*

3

[戰國] 列禦寇: 《列子沖虛真經》, [明]
閔齊伋刻硃墨套印本
Lie Yukou, *Liezi chong xu zhen jing (The Classic of the Perfect Emptiness of Master Lie).*
Date of composition: Warring States
Date of publication: 1610 by Min Qiji

This edition of the Daoist master work, attributed to Lie Yukou (Liezi), was published by the famous Min's Printing House in Huzhou, Zhejiang Province. The book is an example of chromatographic printing using black and red colours. The majority of the commentary notes were printed on the top row in red. The editing notes by Min Qiji appear on the last leaf of the book.

Lie Yukou lived in the State of Zheng during the Warring States period. According to the historical records, the philosophy of Liezi



造語雅妙
嫁字下得特
奇闢
其生化二字
已傳息機軸
甚巧然妙之
卻不雜且望

列子冲虛真經
天瑞第一
子列子居鄭圃四十年人無識者國君卿大夫眎
之猶衆庶也國不足將嫁於衛弟子曰先生往無
反期弟子敢有所謁先生將何以教先生不聞壺
丘子林之言乎子列子笑曰壺子何言哉雖然夫
子嘗語伯昏瞀人吾側聞之試以告女其言曰有
生不生有化不化不生者能生生不化者能化化
生者不能不生化者不能不化故常生常化常生

列子　天瑞

(Master Lie) flourished some time before the end of the fourth century BCE. However, it is not clear whether a philosopher named 'Liezi' ever really existed. Scholars have been suspicious for centuries of the existence of Master Lie, and of the authenticity of the text. Consisting of eight chapters, the book expounds the fundamental Daoist ideas and concerns including effortless action, naturalness, how to become a sage or realized person, and the ineffable, mysterious *Way* itself.

Min Qiji (1575–?) was one of the most famous publishers in the Ming Dynasty. He was born in Wucheng, Zhejiang Province. During his life time, he worked with some thirty of his clansmen to print over one hundred and fifty titles from the traditional Chinese learning in all four of the long-established categories of *Classics* (*jing* 經 - Chinese Classical Texts)， *Histories* (*shi* 史 - Chinese history and geography), *Masters* (*zi*子 - the master works in philosophy, arts and sciences), and *Collections* (*ji* 集 - anthologies from Chinese literature). The most recognizable characteristic of the books printed in the Min printing houses is their chromatographic printing in two, three or even four colours (black, red, blue and green). Min's products represent a significant advancement in book printing technology during the Ming Dynasty. SQ

4

[清] 施璜： 《五子近思錄發明》

Shi Huang, *Wu zi Jin si lu fa ming (Enlightened Explanation of Reflections on Things at Hand by the Five Great Philosophers).*

Date of composition: Qing Dynasty

Date of publication: 1705

This book, in 14 *juan*, is an introductory textbook of Neo-Confucianism (*lixue* 理學), a form of Confucianism that developed primarily during the Song Dynasty, but which can be traced back to Han Yu (768–824) and Li Ao (772–841) in the Tang Dynasty. It became the basis of Confucian orthodoxy in the Qing Dynasty. The book was written by Shi Huang and published by the publishing house Li Jihong tang in 1705. After failing the civil service examinations (ca. 1653), Shi Huang became a lecturer in the Ziyang shuyuan and Huangu Academies, both located in his hometown of Xiuning, Anhui Province, advocating Neo-Confucianism in his teaching. Xiuning was famed for its educational institutions and boasted fourteen academies, which enabled the county to become the foremost producer of *zhuangyuan* ('exam champions') in China.

This work was an expansion of Wang You's *Wu zi jin si lu* which was in turn an annotation of Zhu Xi's *Jin si lu* (*Reflections on Things at Hand*). GZ

5

[清] 湯斌 (1627–1687), 尹會一 (1691 – 1748) 輯: 《洛學編》

Tang Bin (1627–1687), Yin Huiyi (1691 – 1748) ed., *Luo xue bian (Collected Works of the Luo School).*

Date of composition: Qing Dynasty

Date of publication: 1738

This book is a collection of the writings of the Song Dynasty philosophical school known as the Luo xue or Luo School. It was edited by Tang Bin and Yin Huiyi, collated by Tang Dingxiang and published by the Huan jian tang publishing house in 1738.

The editor, Tang Bin, gained a *jinshi* degree in 1652 and was appointed as Reviewer in the National History Academy as well as holding other positions. In 1666, he became the student of the famous Neo-Confucianist Sun Qifeng and soon became a representative scholar of Neo-Confucianism. In 1679, he passed the *boxue hongci* (博學鴻詞 'Breadth in Learning and Vastness in Letters') examination and became a lecturer in the Imperial Academy. Later he was promoted to Chief-editor of the *Ming shi* (*Ming Dynastic History*), and then Academician of the Grand Secretariat (*Neige xueshi*). The other editor, Yin Huiyi gained his *jinshi* degree in 1724 and became governor of Xiangyang prefecture and of Yangzhou. He was a zealous promoter of Neo-Confucianism.

Neo-Confucianism is a form of Confucianism that developed primarily during the Song Dynasty when it became an influential school of thought, eventually evolving into two central Confucian schools: the School of Mind or Intuition and the School of Principle. Both schools agreed that the world consisted of two realms: the realm of principle (*li* 理) and the realm of material force (*qi* 氣). GZ

6

[明]馮從吾 (1556–1627) 纂: 《關學編》
Feng Congwu (1556–1627)
***Guan xue bian* (*Collected Works of the Guan School*).**
Date of composition: Ming Dynasty
Date of publication: 1756

This is a collection of works about the philosophical school in the Song and Ming dynasties, the Guan School, or the Learning of Hengqu, represented by Zhang Zai (1020–1077), a famous Neo-Confucianist. It was edited by Feng Congwu in the Ming Dynasty and published by Liu Chuanjing Tang publishing house in 1756. The editor, Feng Congwu, gained his *jinshi* degree during the Ming Dynasty Wanli era (1572–1620) and was subsequently appointed as Court Attendant Censor (*yushi*) and Minister of Works (*gongbu shangshu*). He published several books on Neo-Confucianism. The so-called Guan School refers to the philosophical school that originated in the area of the Guanzhong (or Guanzhong Plain) – including the central part of Shaanxi and the extreme west of modern Henan ówhere its founders, including Zhang Zai, lived. Since he taught in the Guanzhong area, his school was called the *School of Guan*. His main writings include *Zheng meng* (*Correct Disciplines for Beginners*), *Yi shuo* (*Expositions of the Book of Changes*), and *Jing xue li ku* (*Treasury of the Principles of Confucion Classics*).

In his book *Correct Disciplines for Beginners*, Zhang Zai proposed his ontological doctrine of material force. To him, material force is the essence of all things in the universe, and all things can be reduced to material force. He postulated that the basic material force of the universe and of all beings is breath (*qi* 氣). The breath has two phases, condensation and dispersion. The dispersion of the breath constitutes the 'Great Vacuity' (*taixu* 太虛), while the condensation constitutes the 'Great Harmony' (*taihe*太和). All phenomena within the universe are made from the Great Vacuity, only with different densities.

In his epistemology, Zhang Zai maintained that knowledge comes from the organs sensing the outside world. Zhang classified knowledge into visual and auditory knowledge (*jianwen zhi zhi*) and knowledge of virtuous nature (*dexing zhi zhi*). The former is knowledge gained through the contact of the mind with things, but it is only petty knowledge. The latter, however, is knowledge which is not dependent on or confined within the sensing organs. It comes from sincerity and enlightenment and can be gained only through moral cultivation.

GZ

7

[清] 江永 (1681–1762) 撰:《鄉黨圖考》

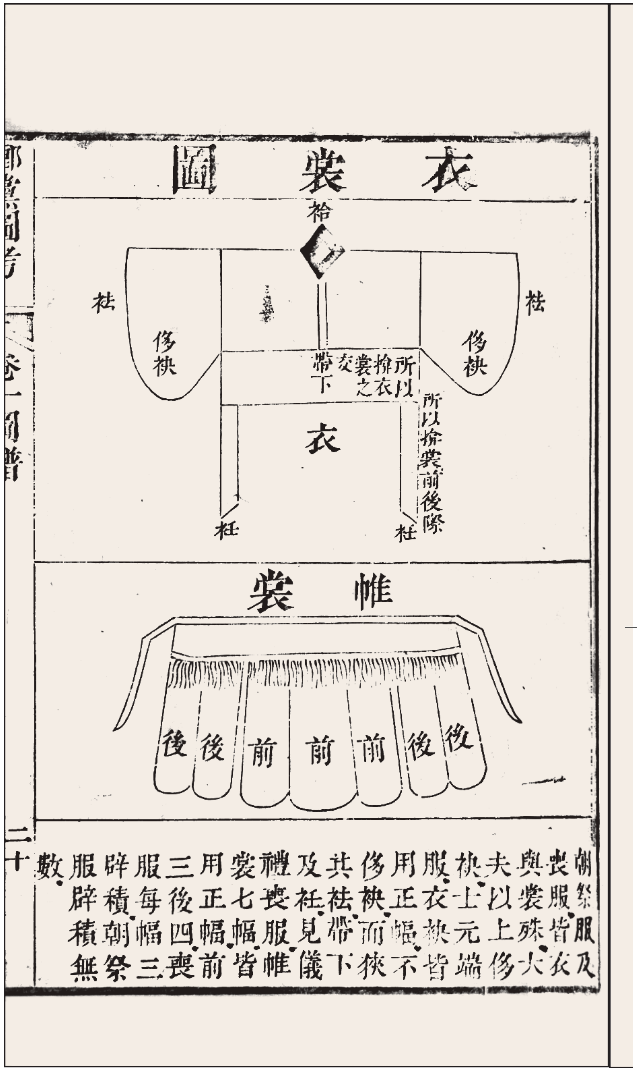
Jiang Yong (1681–1762), *Xiang dang tu kao (An Examination of the Diagrams of Local Communities).*

Date of composition: Qing Dynasty

Date of publication: 1773

This is a comprehensive description of the basic necessities of life – food, clothing, shelter and transportation – in ancient China, more specifically, in the Zhou Dynasty, with illustrations, authored by Jiang Yong, and printed by the Qian de tang publishing house in 1773. 'Xiangdang' (local communities) is one chapter of Confucius' *Analects* which illustrates the rites concerning the daily life of a 'gentleman' or 'superior man' (*junzi* 君子) in a local community in ancient China.

There are ten *juan* in the book, including diagrams, holy sites, betrothal rites, housing, clothing, food and drink, utensils, appearance, and miscellaneous rites. The author, Jiang Yong was a renowned scholar in the study of Confucian classics and phonology. He had twenty-seven of his works collected in the *Si ku quan shu* (*Complete Collection of the Four Libraries*).[7]



鄉黨圖考　卷一　圖譜

衣裳圖

朝祭服及喪服皆衣與裳殊大夫以上侈袂士元端服衣袂皆用正幅不侈袂而狹共袪帶下及衽見儀禮喪服帷裳七幅皆用正幅前三後四喪服每幅三辟積朝祭服辟積無數

二十

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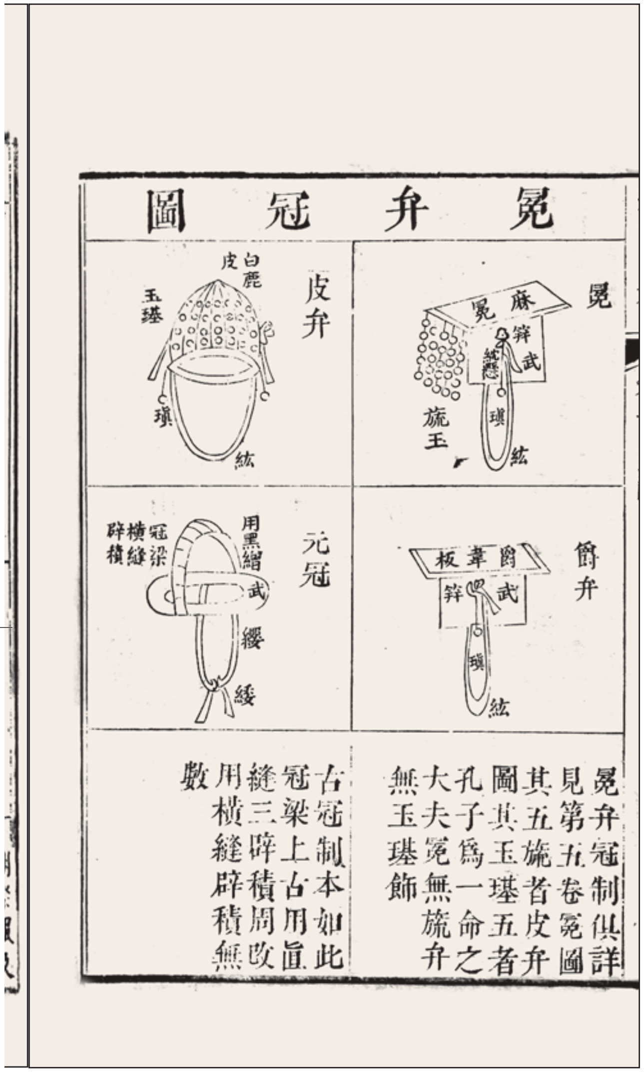
[7] Compiled under imperial edit between 1773 and 1782, the *Si ku quan shu* is an annotated collection of over ten-thousand manuscripts from the imperial collections and other libraries. Entirely transcribed by hand, it is was bound in 36,381 volumes (册) with more than 79,000 chapters (卷). Emperor Qianlong's intention was to create a library of classical culture that surpassed the Ming Dynasty Yongle Encyclopædia of 1403, the largest encyclopædia at the time. It is often referred to in this catalogue.



冕弁冠制俱詳見第五卷冕圖其五旒者皮弁圖其玉璂五著孔子爲一命之大夫冕無旒弁無玉璂飾

古冠制本如此冠梁上古用直縫三辟積周改用横縫辟積無數

Some former scholars such as Nie Chongyi in the early Song Dynasty had drawn diagrams based on the *San li tu* (*Diagrams of the Three Rites*), but there were errors in their works. In his 'Xiangdang' Jiang Yong carefully examined *The Analects* and provided much more detailed and accurate diagrams. GZ

8

[后秦] 鳩摩羅什(343–413) 譯，[明]燕山碧雲寺沙門大謙註:《金剛般若波羅蜜經》

Kumarajīva (343–413), edited by Shamen daqian of Biyun temple in Beijing,

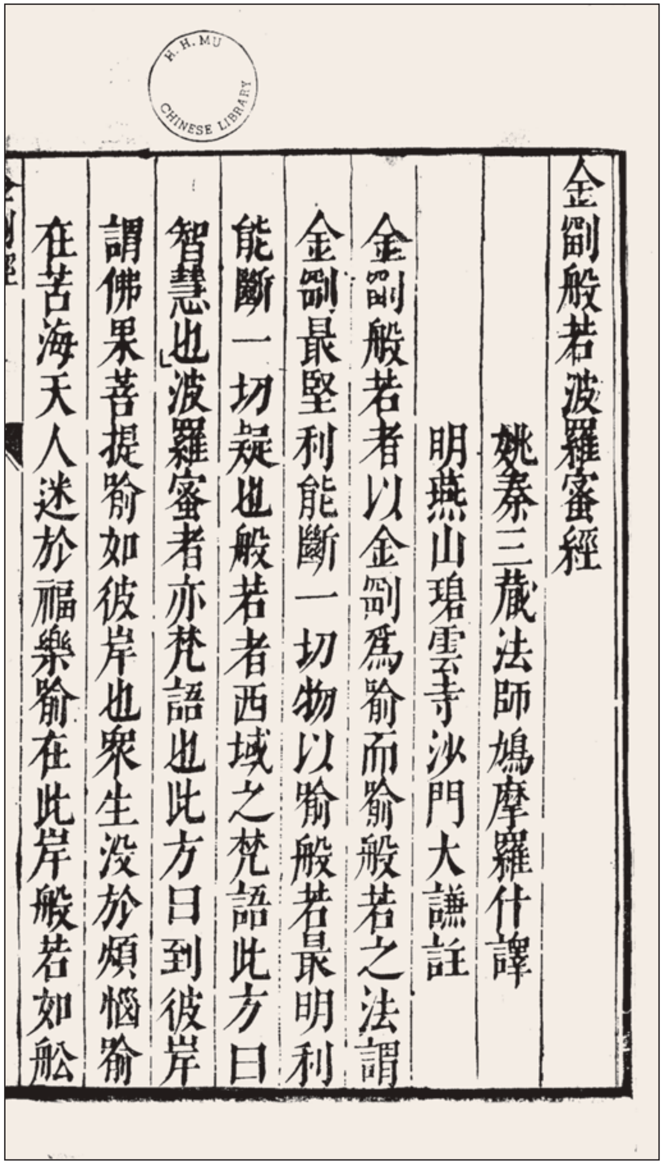
Jin gang ban ruo bo luo mi jing (Vajracchedikã).

Date of composition: Later Qin Dynasty

Date of publication: Ming Dynasty

Kumarajīva was a famous translator of Buddhist scriptures from Sanskrit into Chinese. He was born in the central Asian city of Kucha. When he was seven years old, his mother became a Buddhist nun, and he spent years following her and studying Buddhist doctrine in Kucha, Kashmir, and Kashgar. He was ordained as a Buddhist monk in the royal palace in Kucha at the age of twenty. In 379, Kumārajīva went to China to serve in the courts of the Latter Liang and Latter Qin dynasties. Kumārajīva entered Chang'an –the capital of Latter Qinóin 402. After a regal reception by the Emperor Yao Xing, Kumārajīva soon set to work on the translation into Chinese of dozens of Buddhist canons. Kumārajīva's translation of Vajracchedikā long has been considered as one of the best Chinese translations of this sutra.

Vajracchedikā is a short text from the corpus of the 'Perfection of Insight' (Prajñā-pāramitā) literature which compresses the essential teachings of Buddha into a few short stanzas. Composed around 300 CE, it has been translated into Chinese many times, and has remained popular as a summary of the doctrine of 'emptiness' or 'voidness' (śūnyatā) which lies at the heart of the Perfection of Insight writings. The full title of the text is *The*



金剛般若波羅蜜經

姚秦三藏法師鳩摩羅什譯

明燕山碧雲寺沙門大謙註

金剛般若者以金剛爲喻而喻般若之法謂金剛最堅利能斷一切物以喻般若最明利能斷一切疑也般若者西域之梵語此方曰智慧也波羅蜜者亦梵語也此方曰到彼岸謂佛果菩提喻如彼岸也衆生沒於煩惱喻在苦海天人迷於福樂喻在此岸般若如舩

Diamond-cutter Perfection of Insight Sūtra (*Vajracchedika-prajñāpāramitā Sūtra*)[8]

Often referred to as the 'Diamond Sutra', it is conisdered to be China's and the world's oldest dated printed book. Found in Dunhuang by Sir Aurel Stein (1862–1943) in 1907 and dated to 868 CE, it is now held in the British Library. In Chinese Mahāyāna Buddhism, the Vajracchedikā is one of the most important sutras and has been widely taught in Buddhist temples since the Tang Dynasty.

The East Asian Library's copy is a Ming Dynasty edition. The title appears on the centre column of every leaf. There is an endnote written by the Buddhist monk Jingxu. In addition to the Tang Dynasty editions of the Vajracchedikā, at least six different Song Dynasty and nearly twenty Ming Dynasty editions have been collected by Chinese and overseas libraries. *SQ*

9

[明]景隆 撰:《尚直編》、《尚理編》，清抄本.
Jinglong. Shang zhi bian, Shang li bian (On Buddhist Intuition and Rationalism).
Qing manuscript
Date of composition: Ming Dynasty
Date of issue: Qing Dynasty

Monk Jinglong, whose exact date of birth is not known, was one of the influential figures of Chan (Zen) Buddhism in the early Ming

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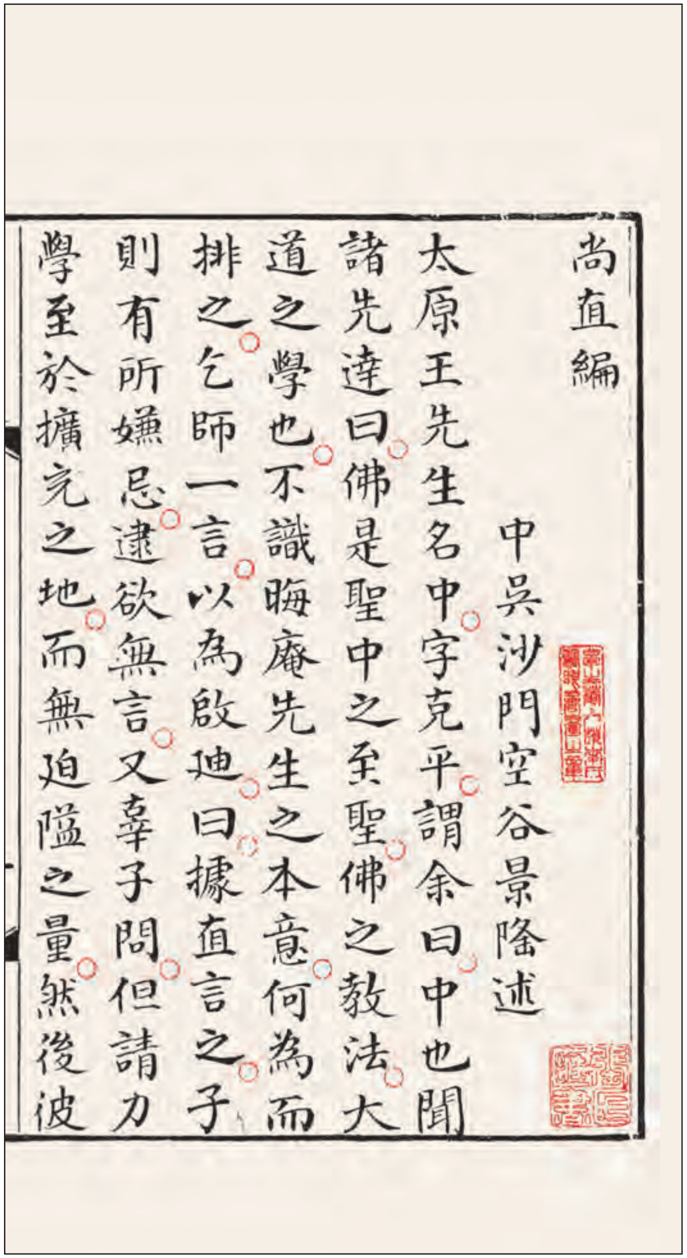
[8] A Dictionary of Buddhism. London: Oxford University Press, 2004.



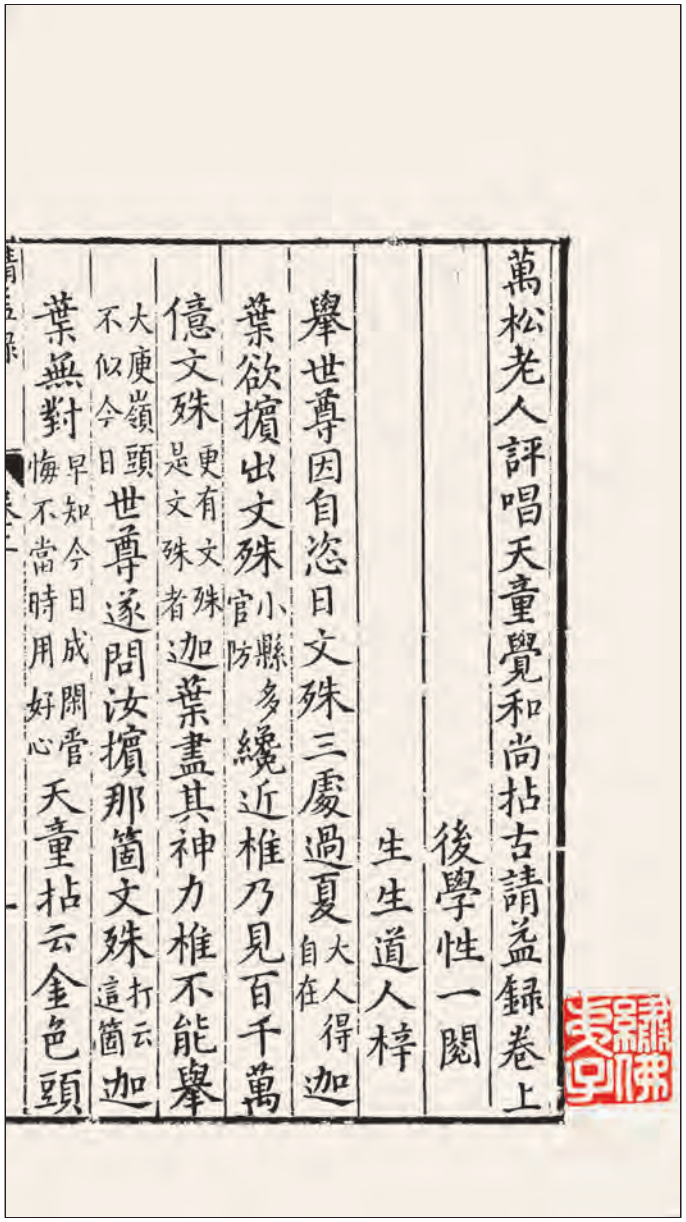
尚直編
中吳沙門空谷景隆述
太原王先生名中。字克平。謂余曰。中也聞
諸先達曰。佛是聖中之至聖。佛之教法。大
道之學也。不識晦菴先生之本意。何為而
排之。乞師一言。以為啟迪。曰。據直言之。子
則有所嫌忌。逮欲無言。又辜子問。但請力
學至於擴充之地。而無迫隘之量。然後彼

period. He was stationed in the famous Lingyin Temple in the city of Hangzhou in Southeast China and moved to the Tianmu Mountain area in Zhejiang Province in the early Ming period. He later became the top ranking monk in the region, presiding over all the local Zen temples. In his works, Jinglong tried to convince people that the great Confucian thinking of the Song Dynasty was actually rooted in Buddhism. Becoming fully developed during the Tang and Song Dynasties, Zen Buddhism, known in China as Chan Buddhism, is one of the most important Buddhist schools in the history of Chinese and Japanese Buddhism. Zen ideas lay emphasis on our understanding of the universe and of human beings themselves. The Daoist sense of human being's identity with nature has been translated into Zen's desire for an intuitive understanding of the basic principles of the universe. Jinglong's work tries to embellish Zen's influence on the renewal of Confucianism in the Song Dynasty by suggesting that some key ideas of Song Neo-Confucianism were actually borrowed from Zen Buddhism.

This manuscript contains a preface written by Prince Xian, dated to the thirtieth year of the reign of Emperor Qianlong (1765), which provides a clue to the date of composition. Many Collectors seals can be found in the preface and at the beginning of chapter one of the book. Although the preface by Prince Xian is very critical of Jinglong's explanation concerning the relationship between Confucianism and Buddhism, the contents of Jinglong's original work fortunately were not altered to conform to the point of view of the Qing court. SQ

10

[宋] 萬松行秀 (1166–1246),《請益錄》
Wansong Xingxiu (1166–1246),
Qing yi lu (Record of Seeking Additional Instructions).
Date of composition: Song Dynasty
Date of publication: Ming Dynasty



萬松老人評唱天童覺和尚拈古請益録卷上
後學性一閱
生生道人梓
舉世尊因自恣日文殊三處過夏（大人得自在）迦
葉欲擯出文殊（小縣多官防）纔近椎乃見百千萬
億文殊（更有文殊是文殊者）迦葉盡其神力椎不能舉
（大庾嶺頭不似今日）世尊遂問汝擯那箇文殊（打云這箇）迦
葉無對（早知今日成閑骨悔不當時用好心）天童拈云金色頭
請益録　卷上

The full title of this book is *Wansong Laoren ping chang tian tong jue he shang nian gu qing yi lu*. It is a collection of the Zen quotations chanted by Wansong, a famous Buddhist master in the Jurchen Jin Dynasty. It was published by the Shengsheng daoren publishing house during the Ming Dynasty but the exact printing date is not known.

Wansong Xingxiu became a Buddhist monk at age fifteen and travelled extensively to study Zen Buddhism, eventually becoming the leader of the Buddhist sect called Cao Dongzong. He was the teacher of Yelüchucai, a royal family member of the Khitan Liao Dynasty, who was captured by the Mongols and served Genghis Khan and Ögodei Khan in the Yuan Dynasty. The Pagoda of Monk Wansong in Beijing, first built during the Yuan Dynasty, still exists today.

The ruling nationality of the Jin Dynasty, the Jurchens, originally believed in and practiced shamanism. Under the religious influence of the Koreans, the Khitan, and the Chinese, they converted to Buddhism which gradually became the prevalent religion of the Jin Empire. The Jin rulers found that the impressive monasteries, statues and ceremonies of Buddhism were better suited to a state religion than shamanism. Thus monasteries were built in Beijing as state foundations, and the Jin emperors themselves became Buddhist believers. *GZ*

11

[五代] 延壽 (904–975): 《宗鏡錄》
Yanshou (904–975),
Zong jing lu (Records of the Source Mirror).
Date of composition: Five Dynasties
Date of publication: 1734

This is an orthodox text of Chan Buddhism, written by Yanshou during the Five Dynasties period, and reprinted in 1734 under the imperial edict of the Yongzheng Emperor (ruled 1723–1735), who wrote a preface.

Yanshou ('Longevity'), a Buddhist master of the Yongming Si (Eternal Light Temple) in Hangzhou in the Song Dynasty, was known as 'Chan Master of Prajnā-Awakening'. Originally he was a government and military official, yet he was said to be fond of performing charitable deeds, opposed to killing, and always set free any captured animals. At an early age, soon after his ordination as a monk, he was made the Third Patriarch of the Dharma-Eye Sect of the Chan School. Eventually, he was converted to the Pure Land Sect, and became a diligent and vigorous upholder of the Buddha Recitation Method.

Chan (or Zen, as commonly known in the West) is a major school of Chinese Mahayānā Buddhism, which is traditionally held to be a Chinese adaptation of Indian dhyana meditation practices, and is also often said to be influenced by indigenous Chinese Daoism. The school probably was founded by an Indian monk, Bodhidharma, who arrived in China around 440 and taught at the Shaolin Monastery. What distinguished the Chan tradition as it developed in China was a way of life radically different from that of Indian Buddhists. In India, the tradition of the mendicant (holy beggar) prevailed, but in China social circumstances led to the development of a temple and training-centre system in which the abbot and the monks all performed mundane tasks.

The book consists of three parts. *Biaozong zhang* (標宗章), which gives the title to the book and explains the notion of Chan, *Wenda zhang* (問答章) which includes questions and answers, and *Yinzheng zhang* (引証章) which includes quotations from Buddhist sutras. It represents Yanshou's interpretation of Chan, revealing not only Yanshou's well-known syncretic approach advocating harmony between Chan and the doctrinal teachings of scholastic Buddhism, but also his less well-known accommodation of the sectarian Chan lineage descended through Bodhidharma and Hui Neng. *GZ*

12

[清] 《關聖帝君寳訓像註》
Guan Shengdi jun bao xun xiang zhu (Pictorial Annotations of the Sermon of Saintly Emperor Guan).
Date of composition: Qing Dynasty
Date of publication: 1731

This is an annotation of the *Guan Sheng Di Jun jue shi bao xun* (*Enlightening Sermon of Saintly Emperor Guan*) which is believed to be

written in the early Qing Dynasty. It was printed by the Wen cai zhai publishing house in the ninth year of Emperor Yongzheng's reign (1731); the author's name is unknown. The book's intent is to teach people to correct evil doings and revert to good deeds. The preface states: 'The origin of the sermon of Duke Guan is unknown, but it is said to have been received and recorded by some Daoist master when revering the deity. In this book we collect the stories of those who abide by his teachings and draw relevant pictures to advocate their deeds.' It is generally believed that the Sermon of Guan was bestowed upon Wang Zhenji and others in 1669, early in the Qing Dynasty, and that Emperor Kangxi (1661–1722) personally wrote a preface for the sermon.

Guan Yu, a general under the warlord Liu Bei during the late Eastern Han Dynasty and Three Kingdoms era of China, played a significant role in the civil war that led to the collapse of the Han Dynasty and the establishment of the Kingdom of Shu, of which Liu Bei was the first emperor. Guan Yu was deified as early as the Sui Dynasty and was given more and more illustrous posthumous titles, from Marquis Zhuangmou (Zhuangmou Hou) four decades after his death to Great Saintly Emperor Guan (*Guan Sheng Dadi* 關聖大帝) by the mid-nineteenth century. He is still widely revered today among Chinese world-wide as an indigenous Chinese deity, a bodhisattva in Buddhism and a guardian deity in Daoism. He is also held in high esteem among Confucianists.

The book's popularity is evidenced by a printer's note on the title page: 'use this book to make a wish and it will come true.' GZ

子時東北丑位

己土　天后神水　從魁將金　丑位土

占天氣風雲

甲丙申酉日時雲行徵雨之應

占出兵

凡出軍主伏兵来探大宜近敵不宜遠征

占命灾福

此年主陰人有喜小人不足

占求望

一占求望主事難成

卷一　四

13

[清] 《六壬圖像》清抄本

Liu ren tu xiang (Illustrated Divination Manual of the Liuren Method). Qing manuscript.

Date of composition: Qing Dynasty

Date of issue: Qing Dynasty

This twenty-four volume manuscript on traditional Chinese astrology contains images of earthly branch deities and detailed divination instructions for various circumstances. The so-called *'liuren'* (the six possible combinations of the Heavenly Stems and Earthly Branches) evolved from the *Yi jing* (*Book of Change*) and developed as

a main division of the Chinese ancient 'way of counting' (*shushu*, 术術). The principle of *liuren* is adopted from the twelve earthly branches of the Chinese lunar calendar system where the universe is defined as a heavenly disc and an earthly disc. Each disc was divided into twelve sections equally, called the twelve palaces (*gong* 宫). Each palace has its particular orientation and its own representative deity. Divination is done by using the simultaneous occurrence of both the heavenly palace and the earthly palace at a certain time of the month to predict good luck or ill omen. Through interpretations of these divinations the book gives people advice on how best to conduct their daily life. Divinations given in the *Liu ren tu xiang* cover such matters as weather, military campaigns, individual fortune, wish lists, travel, marriage, illness, dreams, residential feng-shui, and the like.

In accordance with the official regulations of the Qing Dynasty, only limited types of astrology books were allowed to be published and distributed. *Liuren* was one of them. Characters, in *kaishu* or regular script style, were written within printed red grids on thick *mian* paper. Calligraphy is done with wonderfully consistent black ink brush strokes. Fine colour illustrations of earthly deities in different poses wearing pompous costumes appear at the beginning of each divination section. This is the only known manuscript version of this work. *sq*

14

[清] 朱軾 (1665–1736) 等: 《歷代名儒傳》
Zhu Shi (1665–1736) et al., *Li dai ming ru zhuan (Biographies of Famous Confucian Scholars of Past Dynasties).*
Date of composition: Qing Dynasty
Date of publication: 1729

This book, in eight *juan*, is a collection of biographies of the famous Confucian scholars from the Han to the Yuan dynasties. It was written and edited by three high-ranking officials in the Qing court, Zhu Shi (1665–1736), Cai Shiyuan (1682–1733) and Li Qingzhi (1690–1744), and published between 1729 (based on the latest preface by Zhu Shi) and 1795. On the flyleaf of the book there is a statement 'Ben ya cang ban' ('Printing plates stored in this government office'), but it is not clear to which government office this refers.

Zhu Shi received his *jinshi* degree in 1694 and became Grand Secretary (*Da xueshi*). He was the author of several books on historiography and Confucianism. Cai Shiyuan received his *jinshi* degree in 1709 and became a Probationary Vice-Minister of Rites (*Libu silang*). He also authored several other books.

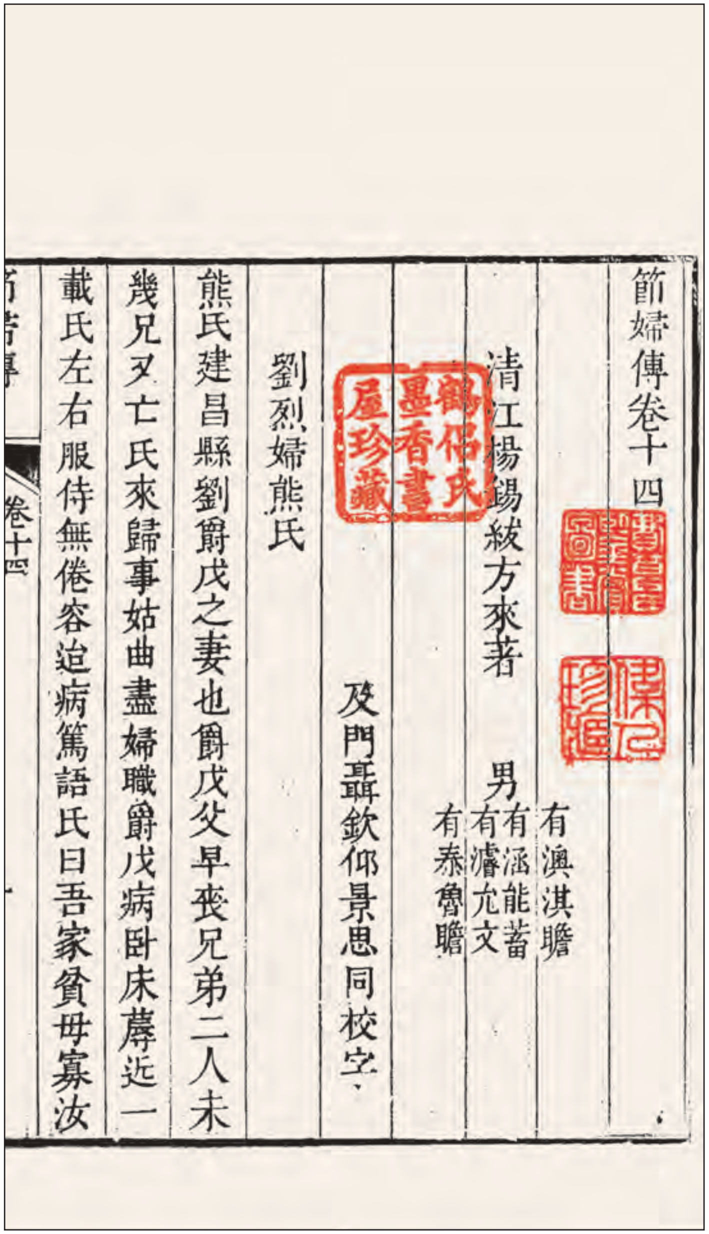
Confucianism is an ethical and philosophical system developed from the teachings of the philosopher Confucius (551–479 BCE) which had become China's ruling ideology since the Han Dynasty. Most Chinese emperors used a mix of Legalism and Confucianism as their ruling doctrine, often with the latter embellishing the former. Confucian scholars were charged with the responsibility of promoting Confucian moral teachings and activities in Chinese society. Thus this book was intended to include the lives and activities of famed Confucian scholars (*mingru*), famous ministers (*mingchen*), and obedient officials (*xunli* 循吏) found in the twenty-one standard official histories of China, setting them up as examples to be followed by people in the later generations. GZ

15

[清] 楊錫紱 (1700–1768) 撰: 《節婦傳》
Yang Xifu (1700–1768)
Jie fu zhuan (Biographies of Virtuous Women).
Date of composition: Qing Dynasty
Date of publication: 1762

This collection of biographies of so-called virtuous women of ancient China was authored by Yang Xifu and printed in the twenty-seventh year of Qing Dynasty Emperor Qianlong's reign (1762). After having gained his *jinshi* degree Yang Xifu became a Minister of Personnel, Governor of Water Transportation, and Advisor to the Crown Prince.

From the Han Dynasty onward, the Chinese state consistently promoted the traditional Confucian virtues which were deemed to be a stabilizing influence in a society that was ordered according to a hierarchy of age and divided into kin groups on the basis of male dominance and male descent lines. The Confucian virtues most typically honoured included the fidelity of widows towards their deceased husbands and the safeguarding of sexual purity by a woman through self mutilation or suicide if necessary. Although Confucian male definitions of female virtue which centred on



節婦傳卷十四

清江楊錫紱方來著

男 有漁淇瞻 有涵能蓄 有濬允文 有泰魯瞻

及門聶欽仰景思同校字

劉烈婦熊氏

熊氏建昌縣劉爵戊之妻也爵戊父早喪兄弟二人未幾兄又亡氏來歸事姑曲盡婦職爵戊病卧床蓐近一載氏左右服侍無倦容迨病篤語氏曰吾家貧母寡汝

chastity of widows go back to the Song and Yuan dynasties, it was in the Manchu Qing Dynasty that these were especially emphasized and promoted by the government. From the perspective of the Emperor Qianlong (1711–1799), promotion of female chastity was part of a larger Confucian attempt to transform customs through education (*jiaohua*). The Qing rulers tried to insert the state more deeply into grassroots society than ever before, and chastity education became very popular, even among non-Han Chinese subjects.

As a high-ranking official, Yang Xifu compiled the biographies of the most recent virtuous women in order to promote the ruling ideology. But, as the compilers of the *Si ku quan shu* comment, it is not a complete collection, but only the stories of those 'virtuous women' that were available to the author. GZ

16

[明] 《東林十八高賢傳》, 1620

Donglin shi ba gao xian zhuan (Biographies of the Eighteen Famous Monks at the Donglin Temple).

Date of composition: Ming Dynasty

Date of publication: 1620

This book, also entitled *Lianshe gao xian zhuan*, is a collection of biographies of the eighteen monks who lived at the Donglin Temple in Jiangxi Province in Southern China from the Jin to Song Dynasties. It was published by Kunye xuan guan jue qian printing house in 1620. There is a preface by Huang Ruheng (1558–1626) of the Ming Dynasty.

The author of the book is unknown, but it is believed that it was written by a Song Dynasty contemporary of the subjects. According to the original postscript, the book was edited by Chen Shunyu (d. 1075) in the Xining era (1068–1078) of the Song Dynasty. After a revised edition was published by a monk named Huaiwu during the early Daguan era (1107–1111), the book became better known. In 1080, Li Boshi drew pictures of the eighteen monks. In 1081 Li Chongyuan wrote a postscript.

Donglin Monastery (East Forest Monastery) is situated at the northwestern foot of Mt. Lushan, Jiangxi Province. It was initially built in 384 CE by Huiyuan, founder of the Pure Land Sect of Buddhism (also called the Lotus Sect). The monastery was severely damaged during the Taiping Rebellion (1851–1864) and all but destroyed during the Republican period. It currently houses a small community of monks supported by a small farming village in the immediate vicinity.

According to legend, a wealthy and gifted poet of the Jin Dynasty, Xie Lingyun (385–433), once visited Lushan and met with Master Huiyuan, and immediately decided to stay in order to study and translate Buddhist sutras. He also excavated a pond and planted lotuses there, which gave a new name to the group of monks led by Huiyuan: the Lotus Society. Ironically, Xie Lingyun was not allowed to join the society because Huiyuan believed that he was 'impure in mind.'

GZ

17

[明] 錢一本 (1544–1615), 《遯世編》

Qian Yiben, *Dun shi bian (A Collection of Biographies of Recluses).*

Date of composition: Ming Dynasty

Date of publication: ca. 1573–1620

This collection of biographies of hermits and recluses of ancient China from legendary times to the Yuan Dynasty was authored by Qian Yiben in the Ming Dynasty, but the publication date cannot be ascertained exactly. Qian Yiben gained a *jinshi* degree in 1583 and became an Investigating Censor of Fujian Dao (*Fujian dao yushi*). He offended Emperor Shenzong when he wrote two letters criticizing the emperor's handling of governmental officials and the crown prince. He was summarily dismissed. He then withdrew from public life, focused his attention on research and teaching, and soon became one of the eight most famous instructors of the Donglin Academy.

Yinshi 隱士 or *yinyi* 隱逸 (hermit or recluse) in Chinese literature and history generally refers to anyone living a solitary life-style for the purposes of self-perfection and of escaping impure politics. This kind of solitary life became a moral symbol among traditional Chinese scholar-officials rooted in the tenets of Confucianism and Daoism, who would choose to serve the society when the government followed the Way (*dao*) and withdraw from government office if the Way was hidden. This book divides hermits and recluses into nine categories: spiritual hermits, true hermits, Confucian hermits, moral integrity hermits, chivalrous hermits, philosophical hermits, broad-minded hermits, high hermits, and miscellaneous hermits (*shenyin* 神隱、*zhenyin* 眞隱、*ruyin* 儒隱、*jieyin* 節隱、*xiayin* 俠隱、*zheyin* 哲隱、*dayin* 達隱、*gaoyin* 高隱、*bieyin* 别隱). But according to the editors of the Qing Dynasty *Si ku quan shu*, there are some errors in the classification of the so-called hermits, and they believed that the author only intended to express his determination to ignore official rank and live in solitude, thus did not give much attention to carefully researching the details. GZ

18

[宋] 司馬光 (1019–1086): 《稽古錄》

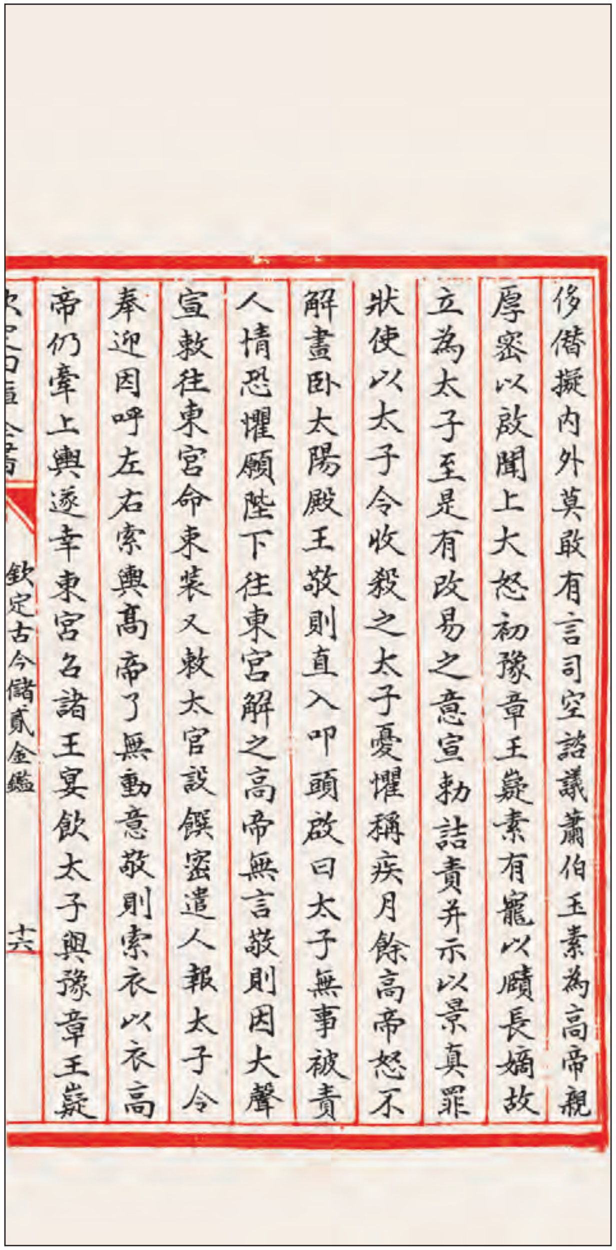
Sima Guang (1019–1086), *Ji gu Lu* (*Survey of Records Past*).

Date of composition: Song Dynasty

Date of publication: ca. 1501–1644

Also entitled *Sima Wengong ji gu lu* (*Survey of Records Past by Sima Wengong*), in twenty *juan*, this work is a chronological history of China from the legendary three emperors to the Zhiping era of Yingzong in the Northern Song Dynasty. The publisher and the publication date are both unknown, but it was very likely published in the Ming Dynasty.

Sima Guang received his *jinshi* degree in 1038 and became an Imperial Lecturer, later promoted to the position of the Auxiliary Academician of Dragon Diagram Hall (*Longtuge zhi xueshi*, a honourary title). He was one of the greatest Chinese historians and a leading conservative statesman in the Song court, successfully opposing the reforms of Wang Anshi. He wrote many books, of which the most famous one is his *Zi zhi tong jian* (*Comprehensive Mirror to Aid in Government*).



侈僭擬內外莫敢有言司空諮議蕭伯玉素為高帝親
厚密以啟聞上大怒初豫章王嶷素有寵以賾長嫡故
立為太子至是有改易之意宣勅詰責并示以景真罪
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解晝卧太陽殿王敬則直入叩頭啟曰太子無事被責
人情恐懼願陛下往東宮解之高帝無言敬則因大聲
宣敕往東宮命東裝又敕太官設饌密遣人報太子令
奉迎因呼左右索輿高帝了無動意敬則索衣以衣高
帝仍牽上輿遂幸東宮召諸王宴飲太子與豫章王嶷

欽定古今儲貳金鑑 六

Ji gu lu consists of three sections: the *Li nian tu* (*Chart of Successive Years*), *Li dai jun chen shi ji* (*The activities of emperors and ministers of past dynasties*), and *Bai guan gong qing biao* (*Tables of officials of all ranks and descriptions*). It summarizes events in Chinese history from legendary times to around 1067 CE, and is something like a prospectus to gain imperial support for the author's ambitious project in historiography which was eventually sponsored by the emperors of the Song Dynasty. *Ji gu lu* was presented to the emperor in 1086. To the Song emperor, the value of the book was probably the author's comments discussing the reasons for the historical rise and fall of past dynasties.

Originally both a Tang version and a Yue version existed; only the former is extant. It was printed by several publishers during the Ming Dynasty, including the version of Yang Zhang in 1501 and the version of Chen Fengwu as well as the version by Tian Yi Ge in the middle of the Chongzhen era (1628–1644). The East Asian Library copy belongs to one of these three editions. GZ

19

[清] 《欽定古今儲貳金鑑》

Qin ding gu jin chu er jin jian (Golden Lessons of Crown Princes in Ancient and Present Times).

Date of composition: Qing Dynasty
Date of publication: 1784

This original transcript from the Qing imperial palace is a collection of lessons of Crown Princes in ancient China. It was compiled by the imperial princes and the Grand Minister of State as well as the Preceptor of the National Academy in 1784 under an imperial

edict of Emperor Qianlong. It collects facts about the activities of thirty-eight crown princes from the Zhou to Ming dynasties.

Succession to the throne had been very problematic in the early Qing Dynasty. In 1712, the Kangxi Emperor (1654–1722) removed his second son, Yinreng, for a second time as successor to the throne without designating another. He then made it clear that he would not grant the position of Crown Prince to any of his sons for the remainder of his reign, and that he would place his Imperial Valedictory Will inside a casket inside the Palace, to be opened only after his death. The official record states that on 20 December 1722, Kangxi called to his bedside seven of his sons and the General Commandant of the Peking Gendarmerie, Longkedo and declared that Yinzhen (later to be known as Emperor Yongzheng) should succeed him. According to folklore, however, Yinzhen forged his father's will and took power in a *coup d'etat* at the capital. Although the story had been widely circulated, there is little evidence to support this view.

It was in Yongzheng's reign that a new institution of succession was formally established, called 'secret designation of Crown Prince,' in which the emperor would write his Will on two pieces of paper: one to be sealed in a casket and stored in the palace behind the emperor's throne; the other to be kept by the emperor himself. When the emperor died the two Wills would be brought together to determine who would succeed. Yongzheng was succeeded by Qianlong as emperor at the age of twenty-three. The Qianlong Emperor, as the first beneficiary of this institution of succession, highly praised his father's decision and believed that it was the best convention for imperial succession. In 1784 he ordered the princes and the imperial teachers to work together to compile this special book about the crown princes in past dynasties, intending to justify the new institution of succession.

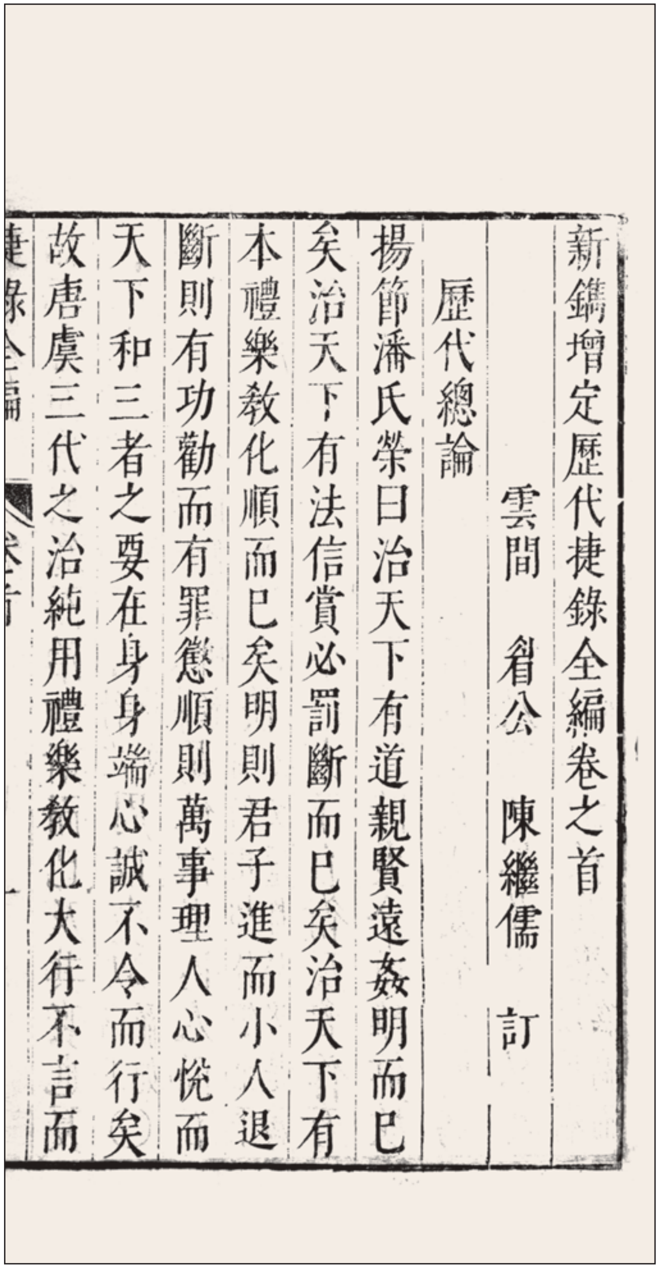
GZ

20

[明] 顧充 (1535–1615) 撰: 《歷代捷錄全編》
Gu Chong (1535–1615), *Li dai jie lu quan bian (The Complete Collection of Commentary on Historical Events).*
Date of composition: Ming Dynasty
Date of publication: 1626

Scholars in the Ming Dynasty paid great attention to publishing commentaries and criticisms on historiography. The famous Tang Dynasty scholar Liu Zhiji's (661–721) *Shi tong* (*Generality of Historiography*) was well received in the Ming period. It describes the general pattern of the official dynastic historiography on structure, method, order of arrangement, sequence, caption and commentary of historical data back to the Pre-Qin era. Many important historiographical works of the Song Dynasty were reprinted in the Ming Dynasty, with Ming scholars themselves also publishing books on this subject in great quantity. The current book is one of the most important titles in the corpus of the Ming scholars' research on historiography.

Gu Chong passed the provincial examinations and became a principle in charge of educational affairs in Dinghai County, Zhejiang Province. As a traditional Confucian scholar, Gu devoted his time and energy to studying the Chinese classics as well as historiography. A solid background in the classics enabled him to write excellent essays discussing specific historical perspectives.



新鐫增定歷代捷錄全編卷之首

雲間　眉公　陳繼儒　訂

歷代總論

揚節潘氏榮曰治天下有道親賢遠姦明而已矣治天下有法信賞必罰斷而已矣治天下有本禮樂教化順而已矣明則君子進而小人退斷則有功勸而有罪懲順則萬事理人心悅而天下和三者之要在身身端心誠不令而行矣故唐虞三代之治純用禮樂教化大行不言而

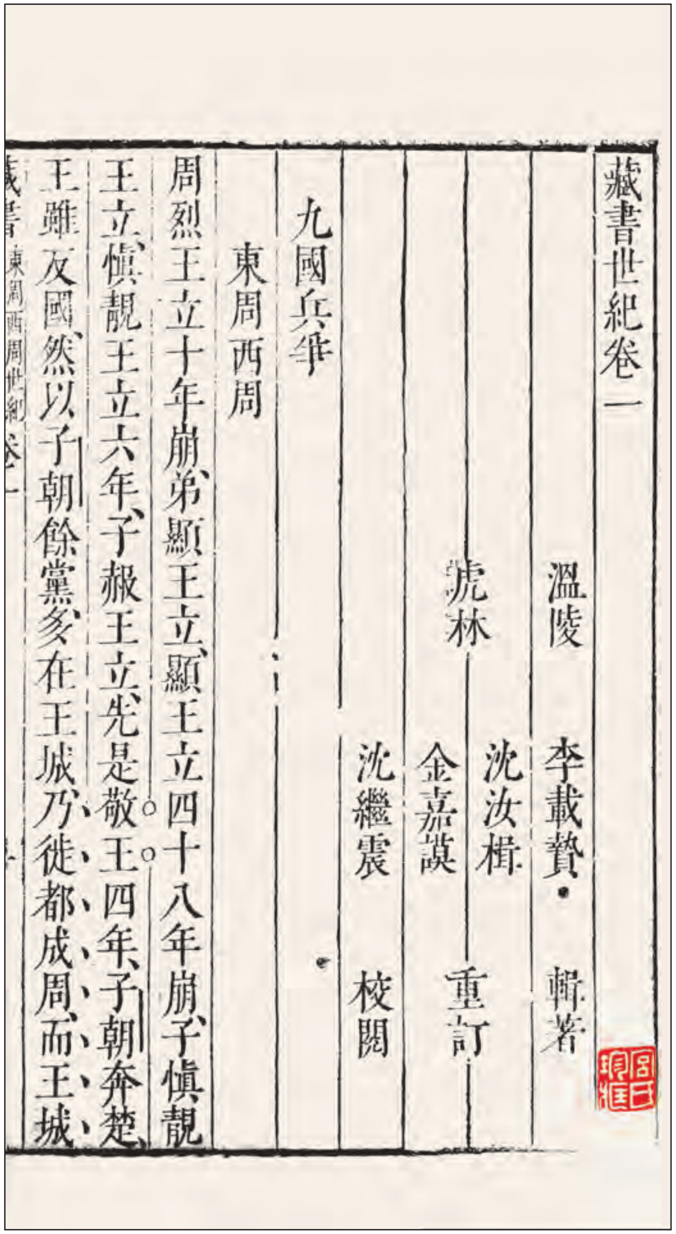
In his book, Gu used a special writing style to apply historical theories to historical data. He followed past events chronologically from the Western Zhou to the Southern Song dynasties adding his comments. As some of his contemporaries indicated, Gu's scholarship could be considered very solid in the area of analyzing classic texts and in-depth observation of historical events. The East Asian Library edition of *Li dai jie lu quan bian* was printed in the sixth year of Emperor Tianqi's reign (1626) by a printing house called 'Jiya zhai.' *SQ*

21

[明] 李贄（1527–1602）撰:《藏書》
Li Zhi (1527–1602), *Cang shu (Historical Essays by Li Zhi).*
Date of composition: Ming Dynasty
Date of publication: 1599

Li Zhi was a controversial Ming scholar who chose not to follow orthodox Confucianism. Rather he proclaimed that the doctrines of Confucius were not necessary as ultimate moral standards for everyone to follow. Li Zhi was born into a rich merchant family. His seventh generation ancestor had married a Persian woman when he travelled to Abbas in Iran and there adopted Islam. These roots of a foreign culture and religion influenced the family tradition. Li Zhi's father felt obliged as a teacher to change the family's beliefs back to Confucianism. Still the family's heritage of being immersed in another religious system proved influential to Li Zhi, who was open to the merits of other religions and philosophies.

Li Zhi passed the provincial exams and received his *juren* title in 1551. He was promoted as Erudite in the Imperial Academy in



藏書世紀卷一

溫陵　李載贄・輯著

虎林　沈汝楫　金嘉謨　重訂

沈繼震　校閱

九國兵爭

東周西周

周烈王立十年崩弟顯王立顯王立四十八年崩子慎靚

王立慎靚王立六年子赧王立先是敬王四年子朝奔楚

王雖反國然以子朝餘黨多在王城乃徙都成周而王城

藏書（東周西周世紀）卷一

Beijing in 1563. He quit his job as a magistrate of Yao'an district in Yunnan and moved to Huang'an, Hubei Province in 1581 to concentrate on writing and teaching at Tiantai Academy. As his ideas gained popularity, orthodox Confucian scholars raised their voices to criticize him. He escaped to a Buddhism monastery in the southern city of Mayan, living there as a non-tonsured monk from 1585. Most of his works, including the *Cang shu*, were written during the next twenty years. He met with Italian Jesuit priest Matteo Ricci (1552–1610) several times in Nanjing around 1600, with whom he discussed broader topics of religious beliefs. He committed suicide in a Beijing prison in 1602 at age seventy-six after being prosecuted for spreading 'poisoning ideas.'

Li Zhi's philosophy, based upon Neo-Confucianism, argues against the idea of assimilating oneself completely through conventional behaviour. His opinion on moral relativism was also influenced by an important Song philosopher Wang Yangming (1472–1529). *Cang shu* is a compilation of Li Zhi's essays on some eight hundred historical figures from the Warring States period to the Yuan Dynasty. Many of his comments depart significantly from traditional opinions, making him an obvious target for Confucian apologists. A preface by Liu Dongxing and a table of contents appear in the beginning of the book. *SQ*

22

[明] 凌稚隆 輯: 《史記評林》

Ling Zhilong: *Shi ji ping lin (A Commentary to the Record of Grand Historian).*

Date of composition: Ming Dynasty
Date of publication: 1577

In the early stages of historical studies in China, scholars de-pended greatly on catalogue style records of events, called ‘annals’, that recorded chronologically things that happened in the Pre-Qin period. Starting from Sima Qian (ca. 145–186 BCE) and his remarkable work the *Shi ji* (*Records of Grand Historian*), historical writing in China adopted a new style of compilation called *zheng shi* (standard histories) in which an annals-biography style was used, including basic components: namely, basic annals, tables, monographs, hereditary houses, biographies and memoirs. *Shi ji* is the first of the standard histories in China and the only one to cover the periods from the legendary age to the Western Han period (until Emperor Wudi). Standard historical works produced subsequently covered only one dynasty for each title. They were all written exclusively by official historians, a practice that started in the Tang Dynasty.

Ever since the Han Dynasty, a number of scholars have devoted their lifetime to the study of the *Shi ji,* publishing commentaries and indexes. The current book with its one hundred thirty volumes devoted to annals, chronologies, treaties and biographies claims to be one of the most comprehensive compilations ever of the work of eminent scholars since the *Shi ji.* Interestingly, some of the commentary notes have been printed above the columns. Multiple prefaces, historical maps, charts of emperors and references appear prior to the first chapter of the book. The editor Lin Zhilong, a native of Jiangsu Province, had this book published at his own expense at a local printing house. There are some missing leaves in the East Asian Library copy, which have been replaced by hand-written ones at later time in small regular script. SQ

23

［明］張溥 (1602–1641) 撰:《歷代史論》

Zhang Pu (1602–1641), *Li dai shi lun (On the Emperors and Rulers in Chinese History).*

Date of composition: Ming Dynasty
Date of publication: 1673

Zhang Pu received his *jinshi* title during the reign of Emperor Chongzhen of the Ming Dynasty. According to *Ming Shi* (*History of the Ming*), Zhang set an example for studying hard: For any book he read he would hand copy it cover to cover and then burn the copy after having finished reading it; he repeated this process seven times. He named his study fittingly ‘Seven Copy House’. During the 1620s to 1630s in an attempt to curb political corruption in the central government he became embroiled in a power struggle with a band of eunuchs in the Ming Imperial Court. His academic achievements include his studies of Chinese ancient poems from the Han to the Sixth Dynasty and his research on Chinese history.

In his essays in this book, Zhang does not give much attention to the personal biographies of the historical emperors, but rather comments on their successes as well as their failures in governing the country based on Confucian ideology.

A designated title page was not common practice in ancient Chinese books. Generally, if there is a title page, it usually appears on the back of the cover. In some cases, title pages were covered by a semi-transparent leaf of paper either by the publisher or subsequent collectors. Another common feature of title pages is the presence of either publisher's or collectors' seals. The current book's title page is a very special one. First, instead of using black ink, blue ink has been used to print it. And secondly, beside the information about author, title, editor, and publisher, there is a one sentence advertisement (*er bian ji chu* 二編即出) to announce that the second part of the book would be published soon. SQ

24

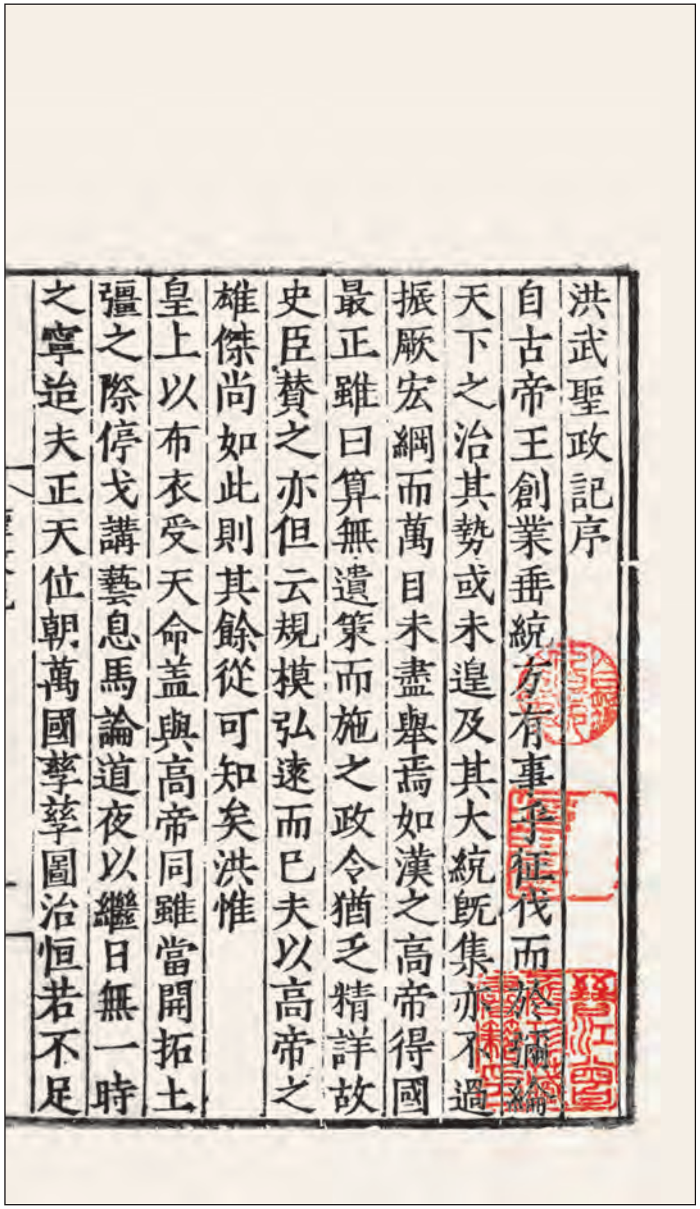
[明] 宋濂 (1310–1381): 《洪武聖政記》

Song Lian (1310–1381), *Hongwu sheng zheng ji (Records of the Sage Rule of Hongwu).*

Date of composition: Ming Dynasty

Date of publication: Qing Dynasty

This book records the governmental measures taken by Zhu Yuanzhang (1328–1398), the founder and first emperor of the Ming Dynasty. It is authored by Song Lian, a Hanlin Academician, and was presented to the emperor in 1375. Scholars of later generations, including the editors of the *Si ku quan shu*, believed that it might not have been published in the Ming Dynasty, but recent research has found that the title of the book was in fact recorded in the bibliographies of scholars of the Ming Dynasty, confirming that it was indeed published at that time.



洪武聖政記序
自古帝王創業垂統方有事乎征伐而於彌綸
天下之治其勢或未遑及其大統既集亦不過
振厥宏綱而萬目未盡舉焉如漢之高帝得國
最正雖曰算無遺策而施之政令猶乏精詳故
史臣贊之亦但云規模弘遠而已夫以高帝之
雄傑尚如此則其餘從可知矣洪惟
皇上以布衣受天命蓋與高帝同雖當開拓土
彊之際停戈講藝息馬論道夜以繼日無一時
之寧迨夫正天位朝萬國孳孳圖治恒若不足

Author Song Lian was a literary and political advisor to the Ming Dynasty founder as well as one of the principal figures in the previous Yuan Dynasty's Jinhua School of Neo-Confucianism. As one of the heads of the official Bureau of History of the Ming Dynasty, Song Lian directed the compilation of the official dynastic history of the Yuan Dynasty.

The founder of the Ming Dynasty, Zhu Yuanzhang, was a poor peasant orphaned at age sixteen who entered a monastery to avoid starvation. Later, he became a rebel leader against the Mongol rule of the Yuan Dynasty. After defeating rival national leaders, he proclaimed himself emperor in 1368 and established his capital at Nanjing with Hongwu as his reign title. His rule was despotic: he eliminated the posts of prime minister and central chancellor, having the next level of administration report directly to him. He prohibited eunuchs from participating in government and appointed civilian officials to control military affairs. He rejected all things associated with the Mongols, including Mongol dress and names which he outlawed.

This book follows the example of the *Zhenguan zheng yao* (*Essentials about Politics from the Zhenguan Period*) in the Tang Dynasty and categorizes the important activities of Zhu Yuanzhang into seven sections, including serious rituals, solid dynastic foundation, clear hierarchical structure, strict military discipline, and changing customs and habits, etc. Interestingly the editors of the *Si ku quan shu* record only six of the sections. *GZ*

25

[明] 劉若愚 (1584–?) 撰: 《富堂寺人小草》

Liu Ruoyu (b. 1584): Fu tang si ren xiao cao (A Personal Account of Ming Court Affairs).

Qing manuscript.

Date of composition: Ming Dynasty

Date of issue: Qing Dynasty

Liu Ruoyu, the author of this book, was the eunuch in charge of the organization of the Ming Imperial Court's documents and office supplies during the Emperor Wanli's reign. He was voluntarily castrated at age sixteen and selected to serve inside the imperial palace in 1601. When chief eunuch Wei Zhongxian gained immense power at the beginning of new Emperor Tianqi's reign (1621), Liu Ruoyu was again assigned to manage palace documents and office supplies because of his knowledge and his talent in writing and calligraphy. Throughout the many dynasties of Chinese history tensions between eunuchs in the service of the emperor and virtuous Confucian officials is a familiar theme. The ambitious and cruel Wei Zhongxin was trusted by Emperor Tianqi. He abused this trust by persecuting anyone who opposed his decisions, resulting in the death or imprisonment of many high ranking officials. He lost his power with the death of Emperor Tianqi in 1627; without much ado he was forced to commit suicide. Liu Ruoyu witnessed Wei's brutality over an extended period. Even though Liu himself was prosecuted and thrown in prison for his connection with the eunuch group, he still succeeded in writing down what he had experienced in prison over thirteen years (1629–1641). He was finally released after his memoirs were published.
There are different manuscript versions of Liu Ruoyu's memoirs.

The more common one has the title '*Zhuo zhong zhi*' which includes twenty-four chapters with each chapter being an independent account of an individual or an event. The East Asian Library copy is one of the rare versions of this work, dated at least to the Emperor Qianlong's reign (1736–1795), based on the collectors' notes. It could even be an earlier Ming edition according to some experts. The manuscript has been held by a number of different collectors and has seals from multiple collectors in various pages in the book. This version of the text has twenty-one chapters (in two volumes), each chapter being an individual article. The handwriting style is regular script which remains consistent-throughout. Red circles between lines (punctuation mark for reading) are found all through the book. *SQ*

26

[清] 計六奇 (b. 1622) 撰：《明季南略》
Ji Liuqi (b. 1622), *Ming ji nan lue (Brief Sketch of the Southern Ming Dynasty).*
Date of composition: Qing Dynasty
Date of publication: ca. 1796–1850

This book records the historical facts during the turbulent transitional period from the Ming Dynasty to the Qing. It was compiled in 1670 by Ji Liuqi, a scholar of Wuxi in southern China, but because of the nature of the book and the strict censorship in the early Qing Dynasty it was not published until a century later. Although the exact publication date cannot be determined, it is known to have been published by the Bansong jushi publishers of the Liulichang district in Beijing, using moveable type printing sometime during the reigns of Jiaqing (1796–1820) or Daoguang (1821–1850). The author, Ji Liuqi took the provincial examination during the Shunzhi era (1644–1661) but failed, and then devoted his whole life to teaching and writing, publishing some five books.

Following the collapse of the Mongol-led Yuan Dynasty, the Ming Dynasty ruled China from 1368 to 1644, and is also the last dynasty in China ruled by ethnic Han. Although the Ming capital Beijing fell in 1644 to a rebellion led by Li Zicheng, which was itself soon replaced by the Manchu-led Qing Dynasty, regimes loyal to the Ming court (collectively called the Southern Ming or Small Ming) survived until 1662.

The author of this book was a Ming loyalist who attempted to discover the reasons that led to the collapse of the last ethnic Chinese dynasty. Many events recorded in the book are based on the author's own experiences. It is a valuable resource where events are recorded about the rebellions at the end of the Ming Dynasty and the struggles against the Manchu invasions, including the military actions of Zheng Chenggong, a famous general who retreated to Taiwan, drove out the Dutch, and established there the Kingdom of Dongning (1662–1683). *GZ*

27

[清] 阿桂 (1717–1797) 等: 《皇清開國方略》
A-Kuei (1717–1797) et al, Huang Qing Kai Guo Fang Lue (The Strategy in the Founding of the Great Qing Dynasty).
Qing manuscript
Date of composition: Qing Dynasty
Date of issue: ca. 1796–1850

This manuscript, in thirty-two volumes, records the early history of the first sixty-one years (1583–1644) of the Manchurians who eventually founded the Qing Dynasty. It was compiled under the imperial edit of Emperor Qianlong. A-Kuei was a Manchu noble and general. He gained a *juren* degree in 1738. He displayed great talent in the military campaigns in northwestern and southwestern China, including the suppression of the rebellion by the Salar adherents of the Jahriyya Sufi order in Lanzhou in 1781 as well as campaigns that acquired Ili and Eastern Turkestan. He also served as Minister of Personnel (*libu shangshu*) and Assistant Grand Secretary (*Xieban da xueshi*). He wrote and compiled several books.

The Manchu were descendants of the Jurchen, a Tungusic people who founded the Jin Dynasty (1115一1234) in northern China. During their rise in the seventeenth century, with the help of Ming rebels, they conquered the Ming Dynasty and founded the Qing Dynasty, which ruled China until 1911. Nurhaci (1559–1626) is considered the founding father of the Manchu state. Originally a vassal of the Ming emperors, he embarked on an inter-tribal feud that escalated into a campaign to unify the Jianzhou Jurchen tribes in 1582. By 1616 he had sufficiently consolidated the Jianzhou region to proclaim himself Khan of Da Jin 大金 ('Great Jin') in reference to the earlier Jurchen Dynasty. Historians refer to this pre-Qing time as Hou Jin 後金 ('Later Jin') to distinguish it from the first Jin Dynasty.

Nurhaci's successor, Huang Taiji (also referred to as *Abahai* (1592–1643; ruled. 1627– 1643) was the first emperor of the Qing Dynasty, emerging after a short power struggle between other potential contenders as the new Khan. On the advice of surrendered Ming officials, he set up a rudimentary bureaucratic system based on the Ming model of government. One of the defining events of Huang Taiji's reign was the official adoption of the name 'Manchu'. In 1644, with Dorgon（1612–1650）as regent, the Shunzhi Emperor became the second Emperor of China of the Qing Dynasty, and the first Qing emperor to rule over China proper from 1644 to 1661.

The decree of Emperor Qianlong required that the truth in the histories of the first three Qing Emperors be written in detail, but in fact the author of this book hid certain facts which reduced the value of the book and led to its criticism by historians of later generations.

GZ

28

[清]國史館 編纂: 《長編總檔》, 清內府抄本

Guo shi guan: Chang bian zong dang (An Official Chronology of Qing History).

Qing manuscript

Date of composition: Qing Dynasty

Date of issue: ca. 1862–1874

In order to compile the official history of the Qing Dynasty, the Qing Imperial Academy of History took charge of selecting and editing numerous materials from the Imperial Archives, mainly imperial instructions and edicts, chronological records of events, confidential letters sent directly from the imperial court to the highest provincial officials, and memorials to the throne. The result of this effort is *Chang bian zong dang*. According to the historical record, a *Zong dang* was selected to be published every ten years starting in the Emperor Qianlong's reign; the output frequency was increased to every five years during the reign of Emperor Tongzhi. Once the official-in-charge made a formal request, all the related archives would assign personnel to transcribe the required documents or segments of documents. They would then be assembled according to the chronological sequences of events. When these primary data had been collected together at the Imperial Academy of History, staff there would then edit and compile them into a single *zong dang*.

The East Asian Library holds a portion of the *Chang bian zong dang* released by the Imperial Printing House in manuscript form. The grid frame is pre-printed in red ink. Paper and ink quality are both superb. The small regular script is used consistently throughout the entire set. The library's copy is a section of a larger series created during the Emperor Tongzhi's reign (1862–1874). The larger series is twenty-four volumes in total, covering years ten and eleven of the reign of Emperor Tongzhi (1871–1872).

SQ

29

[清] 高晉 (1771–1779): 《南巡盛典》

Gao Jin (1771–1779), *Nan xun sheng dian (The Grand Ceremonials of the Southern Inspections).*

Date of composition: Qing Dynasty

Date of publication: 1771

This book records the four imperial inspection tours made by Emperor Qianlong to Southern China. It was compiled and edited chiefly by Gao Jin and published in 1771. Gao Jin held numerous high posts, such as Governor of Jiangsu, Anhui, and Jiangxi, Junior Mentor of the Heir Apparent (*Taizi shaofu*), Grand Academician of the Wenhua Hall (*Wenhua dian Da xueshi*), and Director of Board of Rites (*Libu shangshu*). As a governor of southern China he was directly involved in planning the imperial inspection tours of Qianlong, and thus in 1766, he wrote to the Emperor, requesting permission to compile a book about the imperial tours. Completed in 1771 the book covers the four imperial inspection tours to Zhili, Shandong, Jiangsu, and Zhejiang in 1751, 1757, 1762, and 1766.

These imperial inspection tours of the early Qing Dynasty are unique in Chinese history. Chinese emperors in other eras had occasionally made a single inspection tour of the empire or made a special journey to Mount Tai to worship Heaven, but the Qing emperors were the first to undertake multiple tours of inspection to all corners of the empire. In fact, these personal inspection tours were part of a strategy for extending and solidifying Manchu rule throughout the empire. The Kangxi Emperor completed six southern inspection tours during his sixty-year reign. As the Kangxi Emperor's grandson, the Qianlong Emperor followed his example, completing six southern tours during his reign.

This book is a valuable source for research into the history of the Qing Dynasty, especially the social conditions and governance of southern China. It records not only the activities of the inspection tours by Emperor Qianlong, but also the local conditions, customs and life of the peoples along the itinerary. The book contains beautiful wood-block prints of rivers, scenery and military parades. It also includes the poems written by the emperor during his trips.

GZ

30

[清] 法式善 (1752–1813) 撰：《清秘述聞》

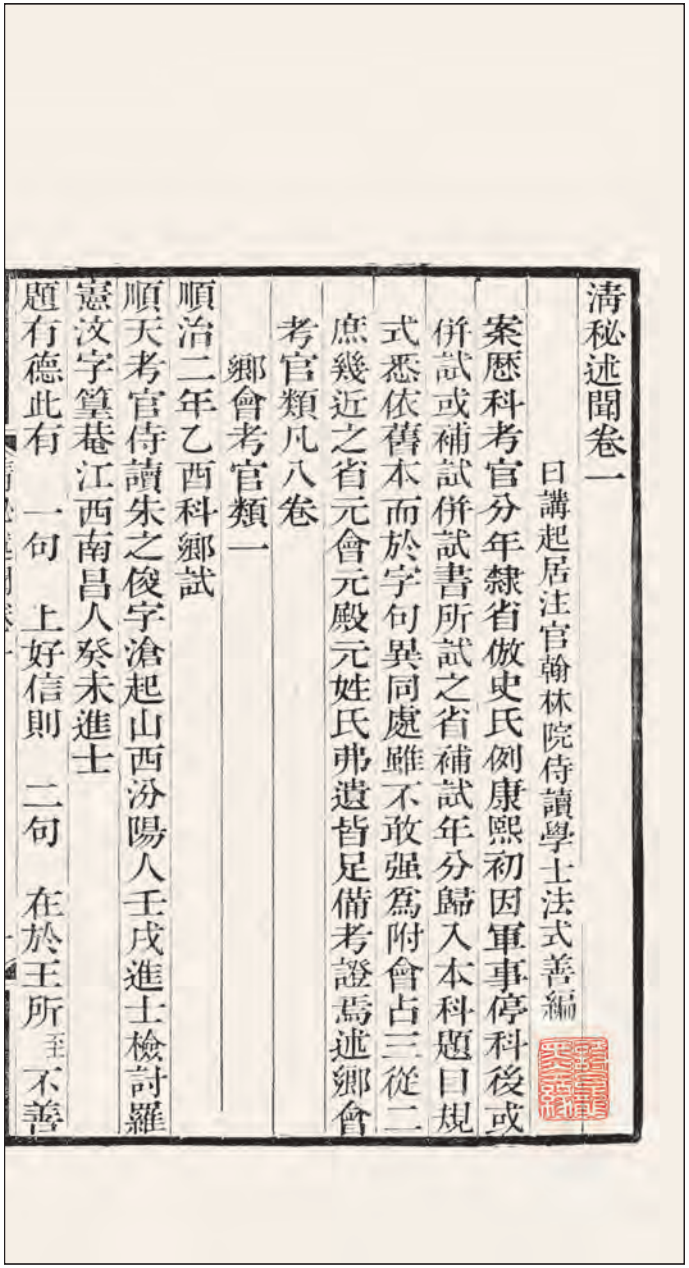
Fashishan (1752–1813), *Qing mi shu wen (Collected Anecdotes of the Imperial Examinations of the Qing Dynasty).*

Date of composition: Qing Dynasty

Date of publication: 1799

This book records the imperial examinations held in the early Qing Dynasty, including the examinations and names of the officials in charge over a period of more than a century from the reign of Shunzhi (1644–1661) to its publication in 1799. Fashishan gained his *jinshi* degree in 1780 and eventually became the Chief Academician of the Directorate of the Imperial Academy (*Guozijian jijiu*), the highest educational administration bureau in imperial China. He was one of the editors of the *Si ku quan shu* and several other major academic projects in the Qing Dynasty. He also published several other books.

The civil service recruitment examination which dates back more than one thousand three hundred years to the Sui Dynasty (581 A.D.) reached its zenith in the Qing Dynasty. Examinations were given at the local, provincial, metropolitan and national levels. District examinations tested candidates on their knowledge of the Confucian classics and their ability to compose poetry on given subjects using set poetic forms and fine calligraphy. The provincial level examinations tested candidates on the breadth of their knowledge of the Classics. A candidate who passed the provincial level exam was termed *juren* (recommended man) and was eligible to compete at the national level. At the national level, candidates were examined on their ability to analyze contemporary political



淸秘述聞卷一

日講起居注官翰林院侍讀學士法式善編

案歷科考官分年隸省倣史氏例康熙初因軍事停科後或併試或補試併試書所試之省補試年分歸入本科題目規式悉依舊本而於字句異同處雖不敢强爲附會占三從二庶幾近之省元會元殿元姓氏弗遺皆足備考證焉述鄉會考官類凡八卷

鄉會考官類一

順治二年乙酉科鄉試

順天考官侍讀朱之俊字滄起山西汾陽人壬戌進士檢討羅憲汶字篁菴江西南昌人癸未進士

題有德此有　一句　上好信則　二句　在於王所（王）不善

problems, in addition to the usual examinations based on the Classics. An individual who succeeded in the national examination was raised to the level of *jinshi* (presented scholar). Occasionally, highly prestigious special examinations were held by imperial decree.

As a high-ranking governmental official, Fashishan was able to access the imperial archives, including all the examination papers, names and backgrounds of examiners and educational inspectors, which he collected in his book. It rightly serves as a most valuable original source for the study of the examination system of imperial China. GZ

31

[清] 阿桂 (1717–1797), 和珅 (1746–1799)
撰:《欽定八旗氏族通譜輯要》, 內府抄本
A-Kuei (1717–1797), He Shen (1746–1799): Qin ding ba qi shi zu tong pu ji yao (Imperially Approved General Genealogy of the Eight Banners).
Qing manuscript
Date of composition: Qing Dynasty
Date of issue: 1792

The Eight Banners were administrative divisions during the Qing Dynasty into which all Manchu families were placed. They provided the basic framework for the Manchu military organization as well as lineage or tribal connections within and between banners. They were established by Nurhaci (1559–1626), who united various Manchu tribes and consolidated the Eight Banners military system to create a strong army, eventually launching attacks on China's Ming Dynasty and overthrowing it in the early seventeenth century.

The compilation of an official genealogy for the Eight Banners, of course, was one of the crucial duties of the Qing Imperial Archives. The principal compilers were top ranking Qing Dynasty officials. A-Kuei was a general of the Plain White Banner and Bordered Red Banner, winning major victories in military campaigns against Dzungaria Mongol rebellions in 1750s. He was appointed as the minister of the Ministry of War and Ministry of Personnel, finally being bestowed the title of Grand Secretary of the Hall of Military Glory in 1777. He is credited as the chief compiler or editor of several Qing military rules and regulations as well as official historical works. The other compiler of this book, He Shen, was one of the Qing court's top officials with exceptionally close ties to the Emperor Qianlong. Even to this day, he has the reputation of being one of the Qing Dynasty's most corrupt officials.

This general genealogy includes six hundred forty-five individual Manchu noble families (or clans) under the Eight Banners. Personal biographies or lists of official titles for all officials from the third rank and above are given for each family branch. The genealogy also includes the Mongol and Korean noble families or clans who had traditionally close ties with the Manchus. The East Asian Library copy of this book has a yellow silk cover; it was produced by the imperial printing house in 1792. SQ

32

[清] 藍鼎元 (1680–1733)： 《平臺紀畧》

Lan Dingyuan (1680–1733), *Ping Tai ji lue (Brief Record of the Pacification of Taiwan).*

Date of composition: Qing Dynasty
Date of publication: 1732

Published by Wang Zhefu in Guangzhou in 1732, this book is primarily a chronicle of the Zhu Yigui Rebellion against the Qing Empire in Taiwan in 1721. Author Lan Dingyuan was governor of Guangzhou Prefecture (also known as Canton). In 1721 he followed his nephew, General Lan Tingzhen, in campaigns to suppress the rebellions in Taiwan, remaining there over a year. During this time he studied Taiwan's society, economy, geography, customs, and beliefs, and wrote many proposals for the development of Taiwan. He also authored several other books.

In 1661, the Ming loyalist, Zheng Chenggong, led his troops to drive out the Dutch and established his family rule in Taiwan, with Tainan as his capital. He and his heirs continued to attack the east coast of mainland China well into the Qing Dynasty in an attempt to recover the mainland. In 1683, the Qing Emperor Kangxi's forces, under the command of Admiral Shi Lang, occupied Taiwan and incorporated it into Fujian Province. However, the Qing adhered to its traditional ambivalence about such overseas holdings, and thus it was not until 1721, after the rebellion of Zhu Yigui, which is recorded in this book, that the Yongzheng Emperor (ruled 1723–1735) allowed settlement of Taiwan by mainland emigrants and their families. The island served as a refuge both for entrepreneurs and traders and for those who were dissatisfied with Qing rule. In the seventeenth and eighteenth centuries Taiwan was the home of numerous secret societies and religious cults that occasionally called for the end of Qing rule and the restoration of the Ming Dynasty.

Zhu Yigui immigrated to Taiwan in 1713 and became well-known as a breeder of fowl. In 1721, he led a revolt against excessive taxes and levies imposed by the local officials, with many soldiers and military officials of the former Zheng regime joining in. They occupied Tainan, established a dynasty called Great Ming (*Da Ming*) and restored all Chinese rites and customs. Zhu Yigui was given the title of King of Zhongxing. Only two months later the rebellion was suppressed by Qing troops and Zhu was captured and executed in Beijing. *GZ*

33

[清] 吳任臣 (1628–1689?) 注: 《增補繪像山海經廣註》

Wu Renchen (1628–1689?) , *Zeng bu hui xiang Shan hai jing guang zhu (Enlarged Annotated and Illustrated Classic of Mountains and Seas).*

Date of composition: between 475 BC and 9 AD
Date of publication: 1786

Shan hai jing, or *Classic of Mountains and Seas* is the first comprehensive geographical book and the first collection of mythological tales of China. The *Enlarged Annotated and Illustrated Classic of Mountains and Seas* by Wu Renchen was printed by the Shu ye tang publishing house in 1786.

The author of the classic and the time when it was written is still

undetermined. Scholars in the Han Dynasty believed that it was written by the mythical figure Boyi (21st century BCE) when he worked with Yu the Great under the order of King Shun to control the floodwaters. Modern Chinese scholars generally believe that the book was not written at a single time by a single author, but rather by several individuals from the period of the Warring States to the beginning of the Han Dynasty. The writer of this annotated edition, Wu Renchen was originally from Fujian Province, but migrated to Renhe (present-day Hangzhou). He gained a *jinshi* degree in 1679 and became a Corrector (*jiantao*) of the Hanlin Academy in Beijing. He was one of the authors of the official *History of the Ming Dynasty* or *Ming shi*.

Opinions differ as the the nature and value of this book, yet it is certain that it is a treasure trove of rare data and colourful fiction about the geographical locations, mythical figures, rituals, medicine, natural history, and ethnic peoples of the ancient world. The *Classic* records information on many mountains and bodies of water. It also contains significant information about more than one hundred early medicines with cures for such ailments as impotence and infertility, as well as descriptions of animals, plants, minerals, omens of catastrophe and rites of sacrifice. It also describes the history and myth of ancient societies, many unknown outside of this text. In short, it is a spectacular guided tour of the known worlds in antiquity, moving outward from the famous mountains of central China to lands 'beyond the seas.' This is a captivating and indispensable work for the study of Chinese geography, myth and religion, as seen through early Chinese eyes.

GZ

34

[清] 孔繼汾 (1721–1786): 《闕裏文獻考》

Kong Jifen (1721–1786), *Queli wen xian kao (A Survey on Historical Sources of Queli).*

Date of composition: Qing Dynasty
Date of publication: 1762

This book is a comprehensive history of Queli, the hometown of Confucius, written by Kong Jifen and printed by Kong Zhaohuan in 1762 and presented to the Qianlong Emperor the same year.

Kong Jifen was the sixty-ninth generation descendant of Confucius. He gained his *jinshi* degree in 1747. His father succeeded to the title of 'Duke for Fulfilling the Sage' (*yansheng gong* 衍聖公) which came with economic and political privileges. Jifen served as official guide when Emperor Qianlong visited Qufu to worship and offer sacrifice to Confucius in 1748, and was favoured by the emperor. Thus he became a high-ranking official in the government in the General Command Centre (*junjichu*) and later the Ministry of Revenue. He was dismissed and sent into exile to Xinjiang in 1784 because of a literary fabrication and fraud. He wrote several other books.

Queli is a quarter in the town of Qufu where Confucius lived 2500 years ago. According to legend, Confucius was born in Nishan, grew up in Queli, taught in Xingtan, held a post in the capital of the State of Lu, and was buried in Sishang. Soon after Confucius' death, Qufu became a place of devotion and remembrance. His descendants were repeatedly identified and honoured by successive imperial governments with titles of nobility and official posts. They were honoured with the rank of marquis (*hou* 侯) thirty-five times since Emperor Gaozu (r. 206–195 BCE) of the Han Dynasty; they were promoted to the rank of duke (*gong* 公) forty-two times from the Tang Dynasty to the Qing Dynasty. Tang Emperor Xuanzong first bestowed the title of 'Duke Wenxuan (*Wenxuan gong* 文宣公)' on Kong Suizhi of the thirty-fifth generation. In 1055, Emperor Renzong of the Song Dynasty first bestowed the title of 'Duke for Fulfilling the Sage (*Yansheng gong* 衍聖公)' on forth-sixth generation Kong Zongyuan.

Despite the many dynastic changes in China, the title of Duke of Yansheng continued to be bestowed upon successive generations of descendants until it was abolished by the Nationalist Government in 1935. The last holder of the title, seventy-seventh generation Kong Decheng, was appointed Sacrificial Official to Confucius. He died in October of 2008. It is said that Confucius has had more than four million descendents living around the world, with one hundred and ten thousand of them still living in Qufu.

GZ

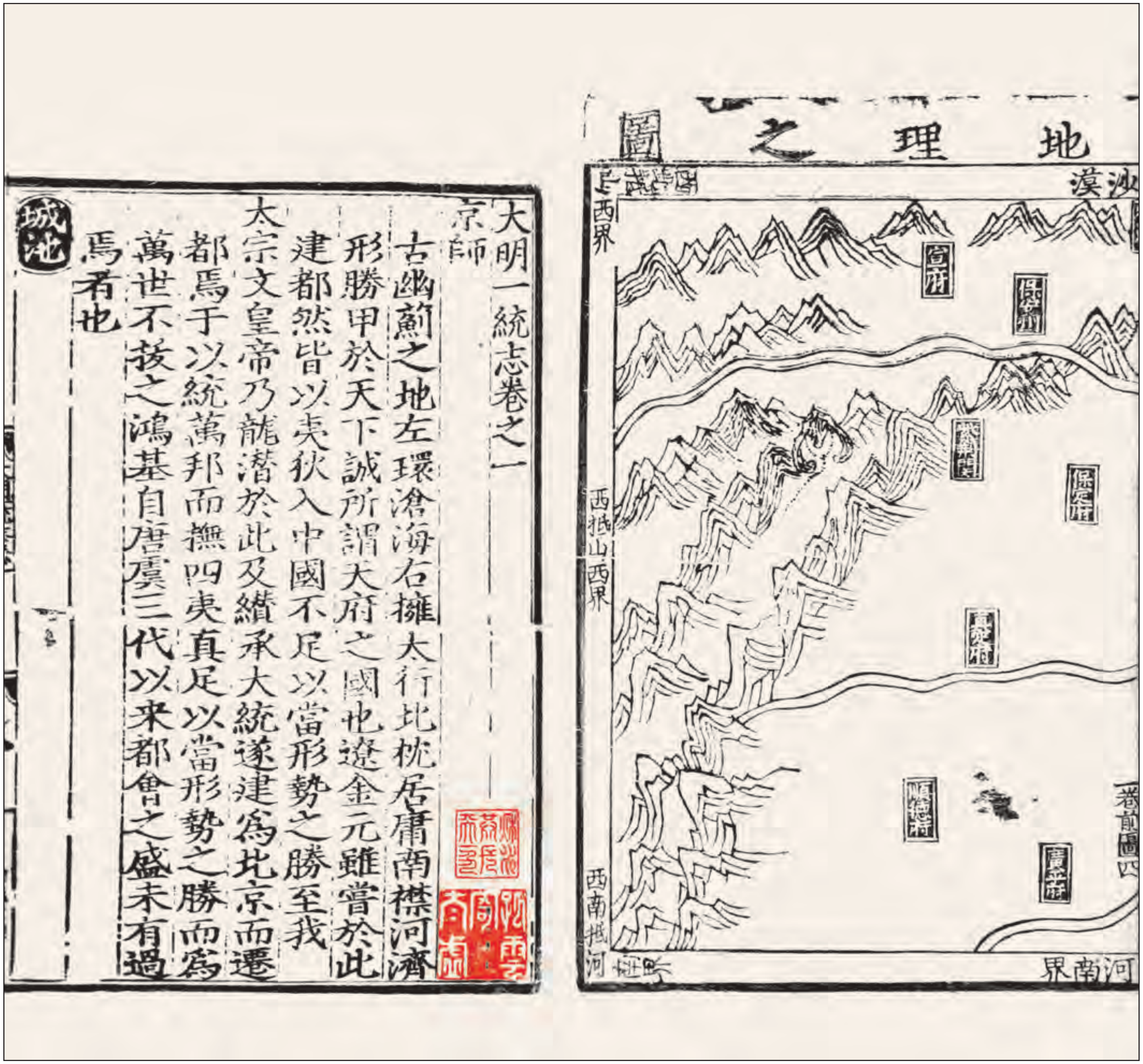
35

[明] 李賢 (–1466) 等:《大明一統志》

Li Xian (?–1466), et al., *Da Ming yi tong zhi (Comprehensive Gazetteer of the Ming Empire).*

Date of composition: Ming Dynasty
Date of publication: 1461

This official gazetteer was printed by the Ming imperial printing office in the fifth year of the reign of Emperor Tianshun (1461). It covers the entire territory of the Ming Empire and the descriptions focus on cities, temples, famous mountains, gardens, etc. The



大明一統志卷之一

京師

古幽薊之地左環滄海右擁太行北枕居庸南襟河濟形勝甲於天下誠所謂天府之國也遼金元雖嘗於此建都然皆以夷狄入中國不足以當形勢之勝至我

太宗文皇帝乃龍潛於此及纘承大統遂建爲北京而遷都焉于以統萬邦而撫四夷真足以當形勢之勝而爲萬世不拔之鴻基自唐虞三代以來都會之盛未有過焉者也

城池

format of the book is typical of the imperial publications in the Ming Dynasty. The half leaf has double grid frame lines with a black center column and double 'fish tails'. There are multiple maps and city plans inserted before the first chapter. The names of some of the woodblock engravers also appear in the centre column – a style we see in other Ming books. The well-graved fine scripts and high quality paper used in printing all exemplify the quality work of the Ming imperial printing office.

The author Li Xian was granted a *jinshi* degree in the imperial examination in the eighth year of the Emperor Xuande's reign (1433). He was later assigned to multiple civil as well as military positions. He was finally awarded the title of Grand Academician in the Wenyuange (Imperial library in the Forbidden City 文淵閣) – the highest Ming Dynasty office in charge of cultural affairs. *Da Ming yi tong zhi* provides detailed accounts of thirteen provinces of the empire delineating the historical background of administration, name changes, landscapes, folklore, local products, schools, historic architectures, local famous figures and the like of each province.

After overthrowing the Mongols of the Yuan Dynasty in 1368, the Ming emperors attempted to stabilize the empire politically and economically by installing Han Chinese traditions as the legitimate way of doing things. One endeavour was to compile a new official national gazetteer in order to promulgate the official ideology within the Confucian value system. Besides extensive coverage of numerous topics on the provinces and the capital, this gazetteer also contains geographical and cultural information about 'barbarous states' beyond China's borders. *SQ*

36

[明] 楊爾曾 撰: 《海內奇觀》

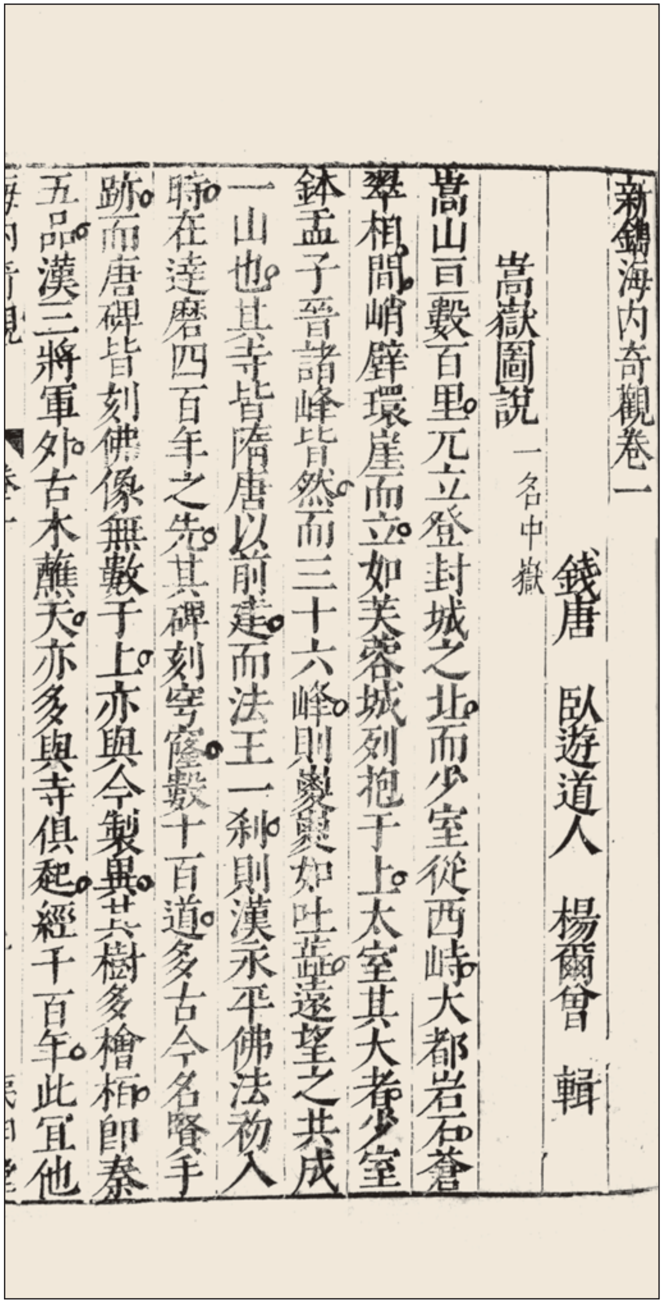
Yang Erzeng, *Hai nei qi guan (The Wonders of Mountains in China).*

Date of composition: Ming Dynasty

Date of publication: 1609

Works relating to geographical exploration and observation were among the major themes of Ming writing and scholarship. As Christian priests and missionaries spread Western knowledge of astronomy, physics, geology and geography to China (in addition to their religious teachings), local scholars started to explore Chinese geography with a new perspective. In 1635 Chen Zushou published his *Royal Ming Administrative Map* dilineating China and neighbouring countries more precisely using Western cartographical knowledge. At the same time Xu Hongzu, a geographer and travel writer, published his famous *The Travel Diaries of Xu Xiake* which marked a new approach toward geographical studies. Xu's pioneering work – a single-handed, orderly geological and geographical survey of vast areas of China – paved the way for the foundation of modern scientific studies of geography in China.

As geographical studies became a fashionable topic of writing during the Ming period, other contemporary scholars and writers published geographical works in large numbers. Yang Erzeng's *Hai nei qi guan* is one of them. We know he was involved in book printing and publication because this title was released by the Yi bai tang publishing house, whose name was the same name as his literary name. Besides *Hai nei qi guan,* the authorship of several historical novels, such as *Dong xi Jin yan yi* (*The Romance of Eastern and Western*



新鐫海内奇觀卷一

錢唐　臥遊道人　楊爾曾　輯

嵩嶽圖說（一名中嶽）

嵩山亘數百里。兀立登封城之北。而少室從西峙。大都岩石蒼翠相間。峭壁環崖而立。如芙蓉城列抱于上。太室其大者。少室鉢盂子晉諸峰皆然。而三十六峰。則嶻嶭如吐蓮。遙望之共成一山也。其寺皆隋唐以前建。而法王一刹。則漢永平佛法初入時。在達磨四百年之先。其碑刻穹窿。數十百道。多古今名賢手跡。而唐碑皆刻佛像無數于上。亦與今製異。其樹多檜栢。即秦五品。漢三將軍外。古木蘸天。亦多與寺俱起。經千百年。此宜他

Jin), *Han Xiangzi quan zhuan* (*A Biography of Han Xiangzi*) is also attributed to him.

A map of China is inserted to show the locations of the mountains being described. On this map the boundaries of the provinces are delineated by rivers and all the neighbouring countries are presented as islands, giving reference to the idea of China as the 'central kingdom' with all others treated as overseas 'barbarous states'. All the mountains described in the book are illustrated in detail depicting their overall aspect, including attractions in the surrounding areas. Illustrations have been engraved with great skill to bring out details of the geographical features. As with the other Ming scholars mentioned earlier, Yang himself travelled to many places described in this book, including the mountains and other landmarks in Shandong, Jiangsu, Zhejiang and Fujian provinces. Beside mountains, he included descriptions of rivers, lakes, islands and other geographical features. Several prefaces appear prior to the first chapter of the book. Collectors' seals are found on the preface pages and in other places. *SQ*

37

[清] 朱彝尊 (1629–1709) , 于敏中 (1714–1780) 等:
《欽定日下舊聞考》

Zhu Yizun (1629–1709), Yu Mingzhong (1714–1780), *Qin ding Rixia jiu wen kao* (*Examination of the Anecdotes of the Capital by Imperial Order*).

Date of composition: Qing Dynasty

Date of publication: 1783

Believed to be one of the most valuable resources for the study of the history of Beijing, this book was initially written and compiled by a famous scholar and poet in the early Qing Dynasty, Zhu Yizun, who worked in the Imperial Academy and was one of the authors of the *History of the Ming Dynasty* (*Ming shi*). The original title was *Rixia Jiu wen*, which literarily translates as *Anecdotes of the Capital* as 'Rixia' ('under the sun'), the word used for 'capital' in traditional Chinese poetry.

Beijing was the capital city of the last three major dynasties (the Yuan, Ming and Qing) as well as two northern dynasties (the Liao and Jin), and as such, Beijing is often referred to as an 'ancient capital of Five dynasties.' It has a rich history as a city in its construction, development and changing cultures and customs. Zhu started to compile this book in 1686 based on more than sixteen hundred available ancient texts. The book was completed and published in 1688, and contains forty-two *juan*. It is divided into thirteen categories, such as palaces, defenses, suburbs, households, customs, production, and scenic spots.

During Emperor Qianlong's reign (1736–1795), Yu Mingzhong, Zhu Yun, and others significantly revised and expanded this book to one hundred sixty *juan*. They also used more source materials and collected more poems, including the poems written by Emperors Kangxi, Yongzheng, and Qianlong. It was completed in 1783 and was published in 1787 under the new title of *Qin ding Rixia jiu wen kao* or *Examination of the Anecdotes of the Capital by Imperial Order.* The importance of this book lies in its being a reliable resource on the history and development of the city of Beijing, preserving many texts which are not extant elsewhere. *GZ*

38

[清] 傅恒 (1721–1770) 等纂：《皇清職貢圖》

Fu Heng (1721–1770) et al., *Huang Qing zhi gong tu (A Collection of Portraits of Subordinate Peoples of the Qing Dynasty).*

Date of composition: Qing Dynasty

Date of publication: 1778

This book, in nine *juan*, is an illustrated collection depicting the peoples of China, as well as those of foreign countries that had diplomatic relationships with the Qing Empire. It was compiled and edited by the Grand Secretary Fu Heng and others under the imperial decree of Emperor Qianlong in 1751. The first edition with colour images in four volumes was completed in 1757. In 1778 a new *Wuyingdian* ('Hall of Military Eminence') imperial edition was printed with the images uncoloured, and each of the original four volumes divided into two, plus a ninth volume containing additional texts and images. The book is a valuable resource for research into the histories, geographical locations, social lives, customs, religions, and languages of the peoples under the rule of the Qing Dynasty. The East Asian Library copy is the Wuyingdian imperial edition.

Under Emperor Qianlong's reign in the eighteenth century, China saw a considerable geographical expansion and a rapidly growing population, which brought the Qing Dynasty to its zenith. With his great success in foreign policy, it may seem only natural for the Qianglong Emperor to attempt to create a multi-ethnic state under his rule, with himself as a 'Universal Ruler'. The Tributary System (*zhigong* 職貢) was the traditional Chinese system for managing foreign relations under the Chinese world order. In some ways it

大西洋合勒未祭亞省夷婦

合勒未祭亞省屬熱爾瑪尼亞國中其人軀體壯潤極忠義受德必報鄉內公設學塾習武備者約居大半嘗有遊往他國彼君上必用為侍衛之屬其地多山冬月甚冷善造室婦人貞靜質直工作精巧能徒手交錯金絨不用機杼布最輕細土生黃金掘井恒得金塊河底常有豆粒金珠山産獐鹿兔豹家畜大牛以供珍饈

served as a special trading system which acknowledged the Chinese emperor and the Middle Kingdom as superior to their trading partners. The compilation of the portraits of all the peoples subordinate to the Chinese Empire served this same purpose and was deemed to be an important political action. With the continuous expansion of the Qing Empire more and more peoples became subordinates; the book needed to be revised and supplemented many times with new material. Altogether, there are more than three hundred illustrations of ‘subordinate’ peoples in the text, each including a representative male and female figure, making for a total of about six hundred figures. Following each illustration is explanatory text – easily understood – that provides an abstract of the people and their relation to the Qing court as well as the customs of the lands from which they come.

GZ

39

[清] 馬少雲, 盛梅溪 合撰: 《衛藏圖識》

Ma Shaoyun, Sheng Meixi. ***Wei Zang tu shi (Illustrations and Explanations of Tibet).***

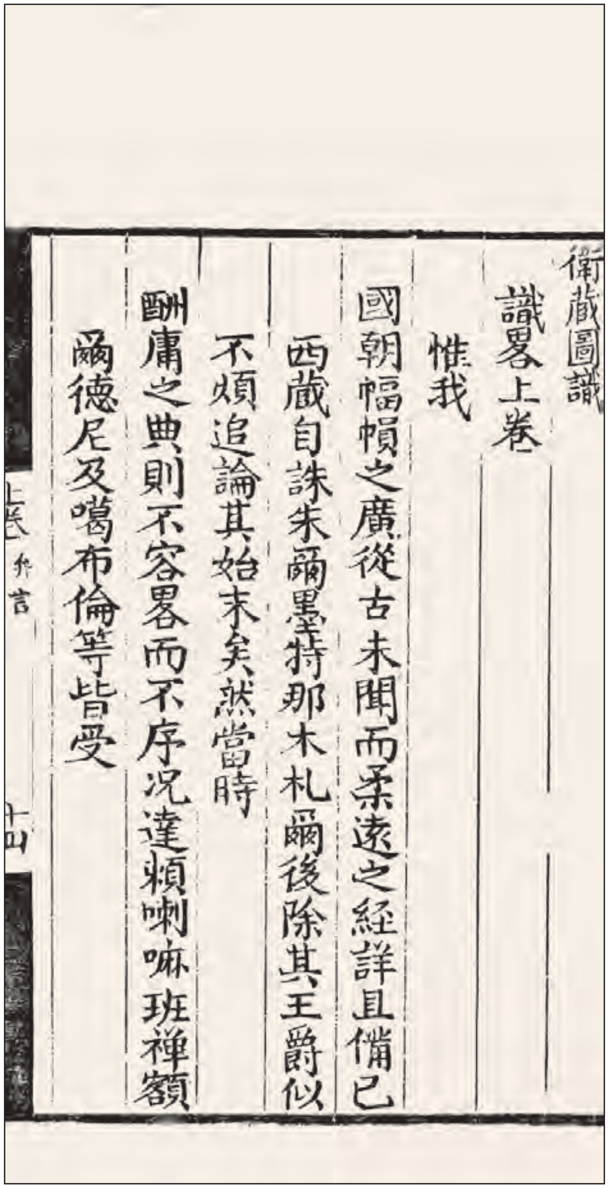
Date of composition: Qing Dynasty

Date of publication: 1792

This book, in five *juan*, is a guide to the historical geography, indigenous peoples, and social life and customs of the different districts of Tibet, written by Ma Shaoyun and Sheng Meixi. The publisher is unknown. There is an introduction by the authors' friend Lu Huazhu who was a judge in Tibet, thus the authors were very likely officials there.

This book was written for military purposes. In 1788, during Emperor Qianlong' reign, the Ghurka troops invaded Tibet from Nepal and forced the Tibetans to pay annual tribute to them. In 1789, the Qing Dynasty government dispatched troops to drive the Ghurkas out of Tibet. They succeeded and finally forced them to pay tribute to Beijing every five years. Emperor Qianlong decided to take this opportunity to launch a reform of Tibet's theocratic system. He ordered that the regulations and rules for eternal implementation be formulated by the Chinese military general Fu Kang'an and the eighth Dalai Lama, which were submitted to Emperor Qianlong for approval. In 1793, the *Twenty-nine Article Ordinance for the More Efficient Governing of Tibet* was promulgated. It served as a legal document exemplifying the Qing Dynasty's complete sovereignty over Tibet. At the same time, it is the most complete statute book of the Qing court's governance of Tibet.

GZ



衛藏圖識

識畧上卷

惟我

國朝幅幀之廣從古未聞而柔遠之經詳且備已

西藏自誅朱爾墨特那木札爾後除其王爵似

不煩追論其始末矣然當時

酬庸之典則不容畧而不序况達賴喇嘛班禪額

爾德尼及噶布倫等皆受

40

[清]　《南召縣志》
Nanzhao Xian zhi (The Gazetteer of Nanzhao County).

Date of composition: Qing Dynasty
Date of publication: 1746

The compilation of local gazetteers was one of the main tasks of officials in ancient China starting in the Han Dynasty. Initially, gazetteers concentrated more on the natural and geographical aspects of a place. They served as official records of local geography, changes in regional administrative divisions through time, local bureaucratic structures, elections and other political issues, local economy and resources, demographic data, religions and temples, folklore and customs, local antiquities and specialties, schools and the like. Later gazetteers, produced from the Song Dynasty on, devoted more chapters to human activities in the different regions. Biographies of local famous figures and celebrities, accounts of elite local families, bibliographies, as well as literary anthologies of poems and essays were included. Over eight thousand gazetteers were produced in pre-modern China that are still extant. Gazetteers became more common in the Song Dynasty, but the bulk of surviving gazetteers were written during the Ming and Qing Dynasties.

Located in the south-western part of Henan Province in central China, Nanzhao County has long been considered an important place with strategic importance given its location. It controls access to the city of Luoyang to the north and the route to Hubei Province in the south. Nanzhao was officially set up as a county in the Ming Dynasty and has not changed its name since then.

Nanzhao xian zhi was compiled by Chen Zhiyun, then district magistrate of the county, and two other officials in the eleventh year of Emperor Qianlong's reign (1745). The contents of the gazetteer are divided into thirty categories, including maps, changes of region administratively, bureaucratic structures, mountains and rivers, customs, local products, tombs, temples, ancient sites, officials, elections, local celebrities, disasters, local famous people, martyrs, long-lived individuals, monks, tax, local literary works, etc. Noteworthy characteristics of this gazetteer in the East Asian Library's collection are its coloured maps, inserted material and superior printing quality compared with many other contemporary gazetteers.

SQ

41

[清] 婁近垣 (1688–1776) 重輯:《龍虎山志》
Lou Jinyuan (1688–1776), *Longhushan zhi (History of the Dragon-Tiger Mountain).*

Date of composition: Qing Dynasty Date of publication: 1740

This book, in sixteen *juan*, is the history of Dragon-Tiger Mountain, where the first priest (*tianshi* 天師) of the Daoist Religion, Zhang Daoling (34–156 CE), in the Eastern Han Dynasty, retired into seclusion and devoted himself wholly to meditation and the study of alchemy. Zhang founded the Orthodox One Sect (*Zhengyipai* 正一派) of Daoism. Since that time, over a period of eighteen hundred years, sixty-three Daoist priests have resided there. The gazetteer was compiled and edited by Daoist priest Lou Jinyuan, who was titled 'Wonderful and Righteous True Man' (*Mian zheng zhenren* 妙正真人), and published by the Shang Qing Gong (Palace of Highest Purity) in 1740.

In the middle of the Eastern Han Dynasty, the first *Tianshi* (Heavenly Master), Zhang Daoling, started to distill elixirs in the area of Mount Longhushan where formalized Daoism was created, later becaming the centre of Chinese Daoism. According to legend, when the elixirs were being distilled, a dragon and a tiger were seen soaring above the oven. The mountain was named after these celestial animals. Now, the area has become a centre of Chinese tourism because of its beautiful landscapes.

Daoism is the only indigenous religion of China and has continuously developed, spreading throughout East Asia over some two thousand years. The *Dao de jing* (道德經 *The Classic of the Way and Virtue*) written by Laozi in the sixth century BCE is the classic canon of Daoism, yet Daoism has never developed into a dogmatic belief system. It has no single founder, such as Jesus or the Buddha, nor does it have a single key message, such as the gospel or the four noble truths. In general, Daoism views the universe and all its manifestations as operating according to a set of unchanging natural laws. Humans can gain knowledge of the laws of *Dao* (literally "the Way") and become attuned to them, and only by knowing the principles of the *Dao* can people live in harmony. *GZ*

42

[清] 梁延年：《聖諭像解》

Liang Yannian, *Sheng yu xiang jie (Illustrated Explanations of Imperial Edicts).*

Date of composition: Qing Dynasty

Date of publication: 1681

Published by the Cheng xuan tang printing house in 1681, the *Sheng yu xiang jie* is a collection of illustrations and explanations of the edicts of Emperor Kangxi (1654–1722, r. 1661– 1722), written by Liang Yannian; the illustrator's name is unknown. The sixteen imperial edicts of Emperor Kangxi and prefaces by Gong Jiayu and Liang Yannian are included in the book. Liang Yannian, obtained the *juren* degree ('recommended man') in 1663, becaming the county magistrate of Fanchang County in Anhui Province in 1673.

In 1670, the provincial governor of Anhui issued 'the sixteen proverbs from the imperial edicts' for local people to study, but Liang Yannian found that 'the words are too elegant and the common people may not understand them,' thus he wrote explanations of the imperial proverbs and published them. The book became very popular and Liang himself was rewarded by the emperor. Thus encouraged, Liang then compiled the *Illustrated Explanations of Imperial Edicts* for women and children. In the book each imperial edict is accompanied by illustrations and stories which serve as explanations. There are in total more than two hundred high-quality illustrations.

Since the Han Dynasty, Confucianism had became the ruling ideology of China, and thus the teaching of morality became the focus of local education in Chinese society – loyalty, filial piety, virtue, and righteousness were the basic tenets taught. After the turbulence of the transition from the Ming to the Qing, the early Manchu rulers were determined to stabilize the country and restore order to society. A large-scale moral education campaign was launched throughout China. In 1652 Emperor Shunzhi promulgated the 'Six Proverbs from Imperial Edicts' of Zhu Yuanzhang, the founder of the Ming Dynasty, to the whole country, including the Eight Banners in Manchuria. In the Emperor Kangxi's reign this moral education was further strengthened and the 'Six Proverbs from Imperial Edicts' were further expanded to 'Sixteen Proverbs from Imperial Edicts'. In essence this teaching incorporated the development of a cultural and mental discipline for the people, the maintenance of social stability, as well as correct comportment, with respect for elders, diligence, righteousness, harmony of local communities, thriftiness and the like being the touchstones. The effectiveness of this government-sponsored local education system helped the Qing government stabilize society and minimize unrest.

GZ

43

[清]愛新覺羅 • 弘歷 (1711–1799) 撰：《御制古稀說》

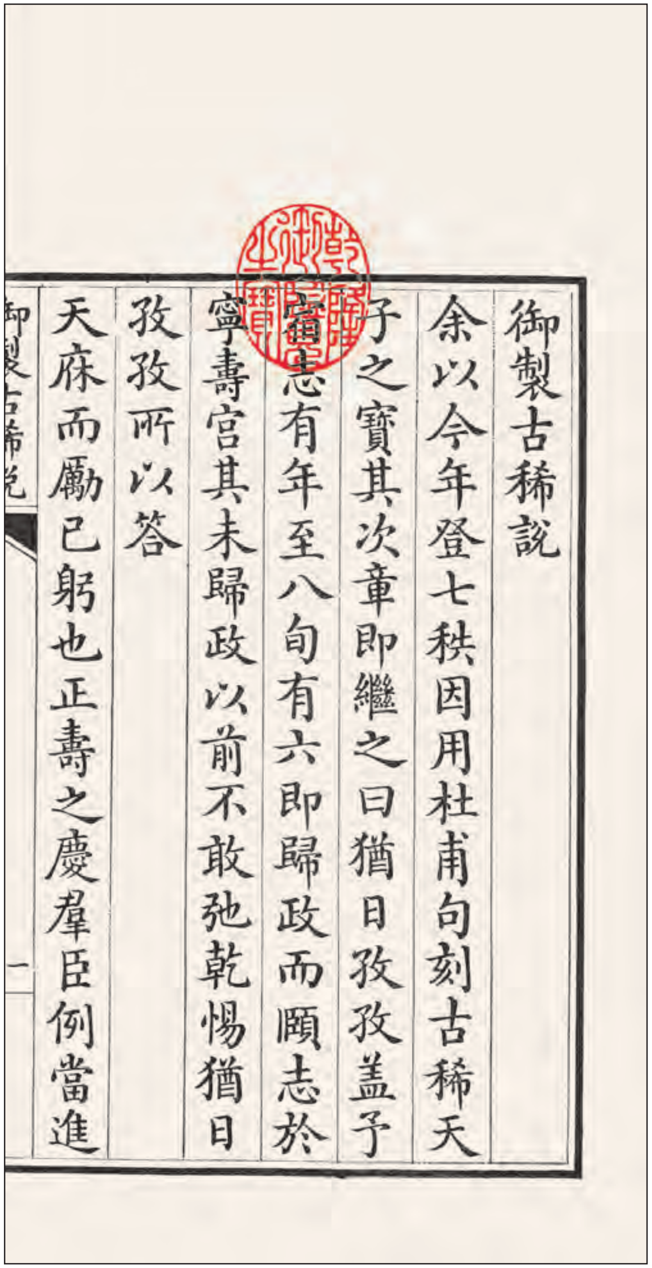
Aixinjueluo Hongli (1711–1799), *Yu zhi gu xi shuo (Emperor Qianlong's Statements on the Occasion of His Seventieth Birthday).*

Date of composition: Qing Dynasty

Date of publication: 1780

This book is a combination of the *Yu zhi gu xi shuo* by Emperor Qianlong (Aixinjueluo Hongli, Aisin-Gioro Hung Li in Manchu) and the *Gu xi song* (*Odes to Your Majesty's Seventieth-Year Birthday*) by Peng Yuanrui (1731–1803), printed by the imperial publishing house in 1780.

Emperor Qianlong wrote this book on the occasion of his seventieth birthday to summarize his achievements as the fourth emperor of the Qing Dynasty. After ascending the throne in 1736, he defeated the Mongol tribe known as the Dzungars in the



御製古稀說

余以今年登七秩因用杜甫句刻古稀天

子之寶其次章即繼之曰猶日孜孜蓋予

宿志有年至八旬有六即歸政而頤志於

寧壽宮其未歸政以前不敢弛乾惕猶日

孜孜所以答

天庥而勵己躬也正壽之慶羣臣例當進

御製古稀說 一

Northwestern Frontier and incorporated their lands into the empire's territories. In addition, he launched multiple campaigns to stabilize the southern borders early during his reign. By means of tax reductions and construction of irrigation systems, Emperor Qianlong achieved the goal of securing food supplies for most of the Chinese population. He appointed leading scholars to compile a great imperial manuscript library known as *Si ku quan shu* (*Complete Collection of the Four Libraries*). One of the associate chief editors of *Si ku quan shu,* Peng Yuanrui (1731–1803), wrote a eulogy for the book discussed here. In his book, Emperor Qianlong mentioned that there were only six emperors who lived a life longer than seventy years in the entire two thousand years of Chinese history, therefore, he believed that he was specially favoured by Heaven.

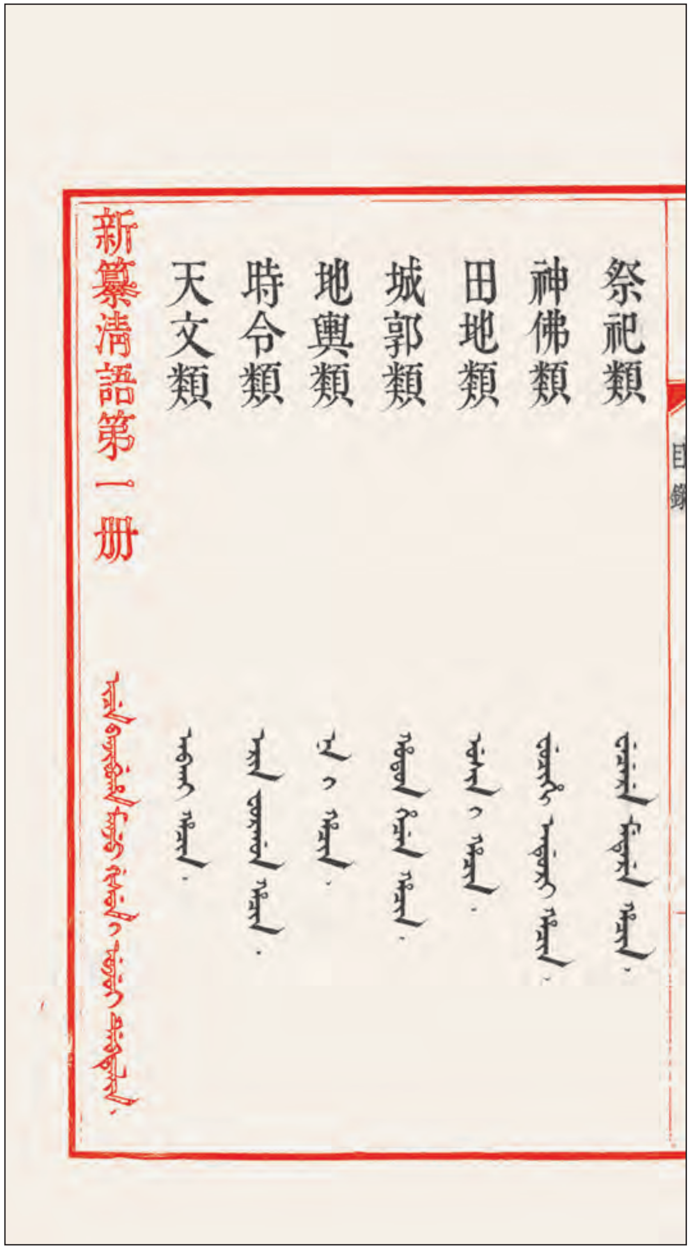
The book was printed by the imperial printing office in the forty-fifth year of Emperor Qianlong's reign (1780). The East Asian Library copy has a silk cover and uses a regular calligraphy style. Emperor Qianlong's own seal appears on the first page of chapter one, indicating that it originally belonged to the collection of the emperor, making this copy especially valuable. SQ

44

[清] 愛新覺羅 • 胤禛 (1678–1735):
《聖祖仁皇帝庭訓格言》
Aixinjueluo Yinzhen (1678–1735), *Sheng zu Ren huang di ting xun ge yan (Emperor Kangxi's Family Instructions and Maxims).*
Date of composition: Qing Dynasty
Date of publication: ca. 1723–1735

Printed by the imperial printing office probably during the Yongzheng reign (1723–1735), this book contains teachings and instructions based on the doctrines of Confucius that Emperor Kangxi (1645–1722) had prepared as a gift to his descendants. The Emperor used famous quotations from the Confucian *Four Books and Five Classics* (*Sishu Wujing*) to set standards for his sons, daughters and other royal family members.

Emperor Yongzheng's personal name is Aixinjueluo Yinzhen (or Aisin-Gioro In Jen in Manchu). He was the fourth son of Kangxi to survive into adulthood. According to the official record, Emperor Kangxi called to his bedside seven of his sons and the General Commandant of the Peking Gendarmerie, Longkodo, who read out the will and declared that Yinzhen succeed him on the imperial throne. There are disputes among historians and scholars alike about the legitimacy of Yongzheng succession to the throne. Some evidence suggests that months before the will was read Yinzhen had been in contact with Longkodo in preparation for his succession by *coup d'état*. When Emperor Kangxi died, the succession to the throne came into dispute; one of Yinzhen's brothers challenged the legitimacy of his succession. The current book might represent Emperor Yongzheng's attempt at damage control in order to establish himself as the legitimate successor to the throne, by showing that he actually had been authorized to compile and publish his father's instructions and maxims. *SQ*



祭祀類
神佛類
田地類
城郭類
地輿類
時令類
天文類
新纂清語第一冊

45

[清] 《新編繙譯清語》, 清抄本

Xin bian fan yi qing yu (A New Standard Vocabulary for Chinese-Manchurian Translation).

Qing manuscript.

Date of composition: Qing Dynasty

Date of issue: Qing Dynasty

This Chinese-Manchurian dictionary provides the official translations and context of words used in official ceremonies, as well as official terms used for offices, street names and the like. Manchu is a Tungusic language spoken in Manchuria. After the Manchus conquered Ming Dynasty China, the Manchu language became an official language of their new Qing Dynasty. As an agglutinative language, the Manchu language has limited vowel harmony; it is derived mainly from the Jurchen language with many loan words from Mongolian and Chinese. Its script, taken from the Mongolian alphabet, is written vertically. In the early stages of the Qing Dynasty, many important official documents were written exclusively in Manchu and the bannermen had to attend a Manchu language institute and pass language examinations in order to be promoted. In late Qing, the usage of the Manchu language declined dramatically, especially in writing.

The East Asian Library manucript consists of two volumes, produced in the Qing imperial printing house. The book's half-leaf grid frame was pre-printed using red ink, which measures 21.4 cm in height with double frame lines. The Chinese is in regular script with the Manchu scripts appearing below the corresponding Chinese. This copy appears to be unique and has never been included in any Chinese rare book catalogue. SQ

46

[明] 閔齊伋 (1575– ?)撰: 《六書通》

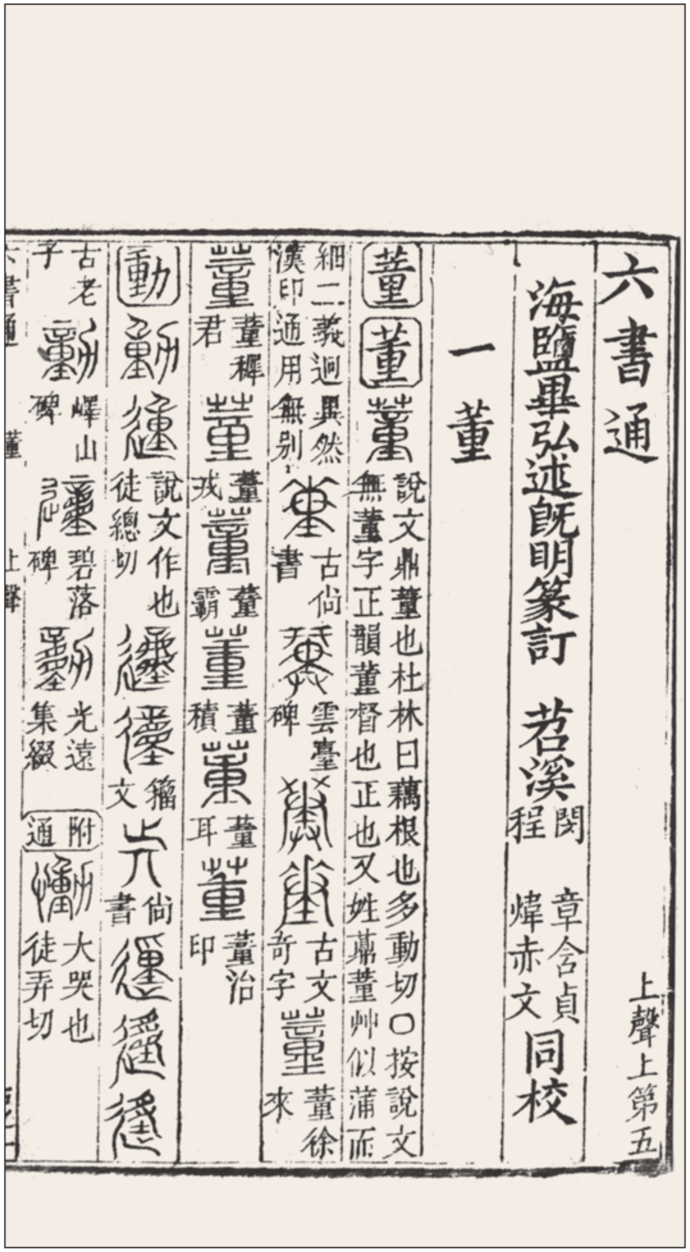
Min Qiji (1575– ?), *Liu shu tong (A Dictionary of Six Scripts).*

Date of composition: Ming Dynasty

Date of publication: 1720

Liu shu tong was issued by Min Qiji from his publishing house 'Ji wen tang' in 1720. The book organizes Chinese characters according to their phonetic classification scheme as used in *Hongwu zheng yun* (*Standard Phonetics of Hongwu*) published in 1375, and the arrangement of characters in the *Jinshi yun fu* (*Guide of Phonetics of Inscriptions on Bronze and Stelæ*) published in the Ming Dynasty. According to the scheme, the principal phonetic standard is based on the four tones found in the official spoken language of the central plain in Northern China. The dictionary shows the evolution of Chinese characters and can be used as a reference manual. As a publisher, Min was credited as the inventor of the multi-colour woodblock printing technique during the Ming Dynasty. This technique typically employs black or blue and red inks, although as many as five colours have been used for some publications.

Chinese is a logographic language system; its characters are morphosyllabic in nature, each character usually corresponding to a spoken syllable with a basic meaning. The majority of Chinese words require two or more characters to form a new meaning that is distinct from the characters they are made from. In his landmark



六書通 上聲上第五

海鹽畢弘述既明篆訂 若溪（閔章含貞）（程煒赤文）同校

一董

董 董 說文鼎董也杜林曰藕根也多動切口按說文無董字正韻董督也正也又姓薡董艸似蒲而細二義迴異然漢印通用無別 古尚書 雲臺碑 古文奇字 董徐來

董稗君 董戎 董霸 董積 董耳 董治印

動 說文作也徒總切 籀文 尚書

古老子 嶧山碑 碧落碑 光遠集綴

附通 大哭也徒弄切

六書通 董 上聲

work *Shuo wen jie zi* (*Explaining Simple and Analyzing Compound Characters*), the ancient linguist Xu Shen (ca. 58–ca.147) classified Chinese characters into six categories (*liu shu* 六書)[9]. His theory has been embraced by Chinese linguists for centuries to describe written Chinese. On the other hand, the Chinese script historically has evolved into different forms: bronze inscription script, various forms of seal scripts (the 'formal scripts' in the Qin Dynasty), and inscriptions on stelæ – all represented in this *Liu shu tong*. The source of scripts, their meanings as well as pronunciations are listed under distinct phonetic categories for easy searching. Printing is not in colour, but the high quality of woodblock carving and printing renders the characters quite legible, clearly showing their original script styles. (ROM Collection) *SQ*

47

[明] 沈津 纂輯: 《百家類纂》

Shen Jin: *Bai jia lei zuan (A Classified Collection of Scholars Works of One Hundred Schools in Ancient China).*

Date of composition: Ming Dynasty

Date of publication: 1567

The flourishing of various genres of scholarly thought during the Spring and Autumn and Warring States periods has been described as a phenomenon of 'Contention of a Hundred Schools of Thought' in Chinese history. Yet in the Western Han the Emperor Wudi proclaimed a new policy of 'Solely Venerating Confucianism', and all other schools were banned. Only until the Tang Dynasty when

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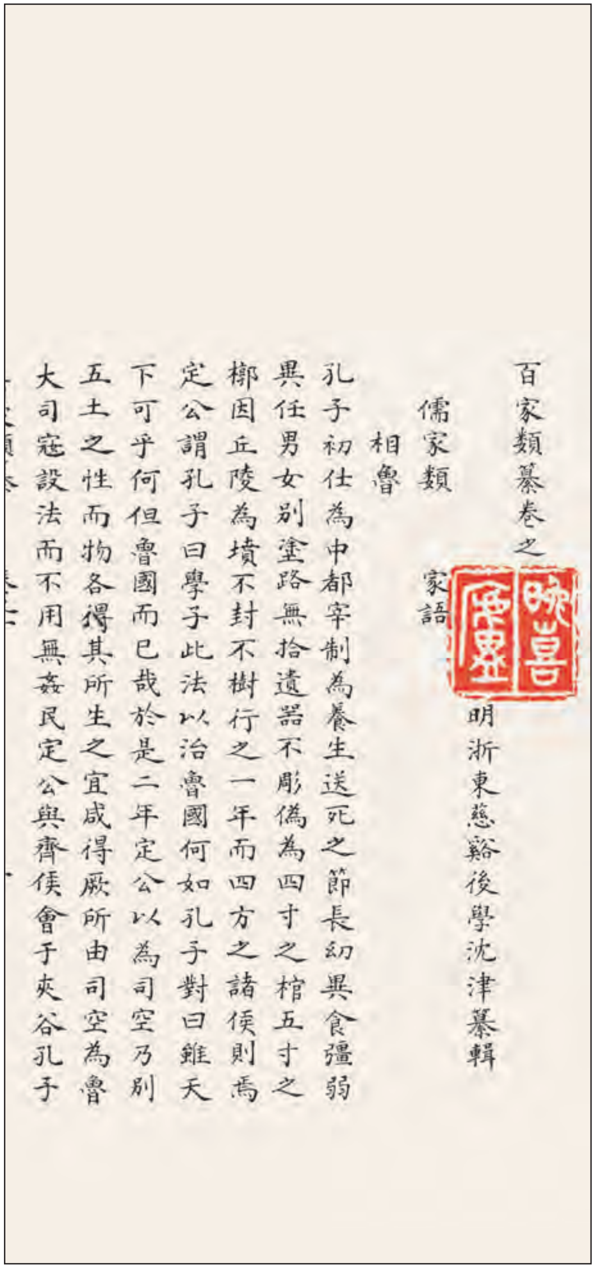
[9] They are pictograms (象形), ideograms (指事), ideogrammic compounds (會意), phono-sematic compounds (形聲), transformed congnates (轉注) and rebus (假借).



百家類纂卷之

明浙東慈谿後學沈津纂輯

儒家類　家語

相魯

孔子初仕為中都宰制為養生送死之節長幼異食彊弱異任男女別塗路無拾遺器不彫偽為四寸之棺五寸之槨因丘陵為墳不封不樹行之一年而四方之諸侯則焉定公謂孔子曰學子此法以治魯國何如孔子對曰雖天下可乎何但魯國而已哉於是二年定公以為司空乃別五土之性而物各得其所生之宜咸得厥所由司空為魯大司寇設法而不用無姦民定公與齊侯會于夾谷孔子

Buddhism gained its dominant position and with the growth of Neo-Confucianism in the Song Dynasty, were other schools of thought permitted to be studied again by Chinese intellectuals. This book collects anew ideas of pre-Qin thought of those scholars who had belonged to the Hundred Schools of Thought.

There are designated chapters for Confucianism, Daoism, Legalism (a political philosophy that upholds the rule of law), School of Names and Logicians (a philosophical school that grew out of Mohism in the Warring States Period; the philosophy is often translated to 'sophists' or 'dialecticians'), Mohism (or Moism – a major rival to Confucianism – espousing as a key concept 'impartial care' or 'universal love' with Mozi [ca. 470–391 BCE] and his followers as chief exponents), and Zongheng jia (referring to those political strategists who thrived during the Warring States period; all these thinkers were skilled at argumentation using their prowess to influence feudal lords and interstate politics), Za jia (or 'Other-ism', represented by a group of philosophers who wished to adopt the most useful ideas from Confucianism, Daoism and other schools whilst abandoning the shortcomings of those thoughts), and finally the School of Military (the study of warfare and strategy; Sunzi and Sun Bin of the Spring and Autumn Period were their influential leaders). Information about the author Shen Jin is very limited. We know only that he was born in Cixi County, Zhejiang Province and was assigned as teacher-offical in Hanshan County, Anhui Province during Ming Dynasty Emperor Jiajing's reign (1522–1566).

SQ

48

[明] 湛若水 (1466–1560): 《聖學格物通》

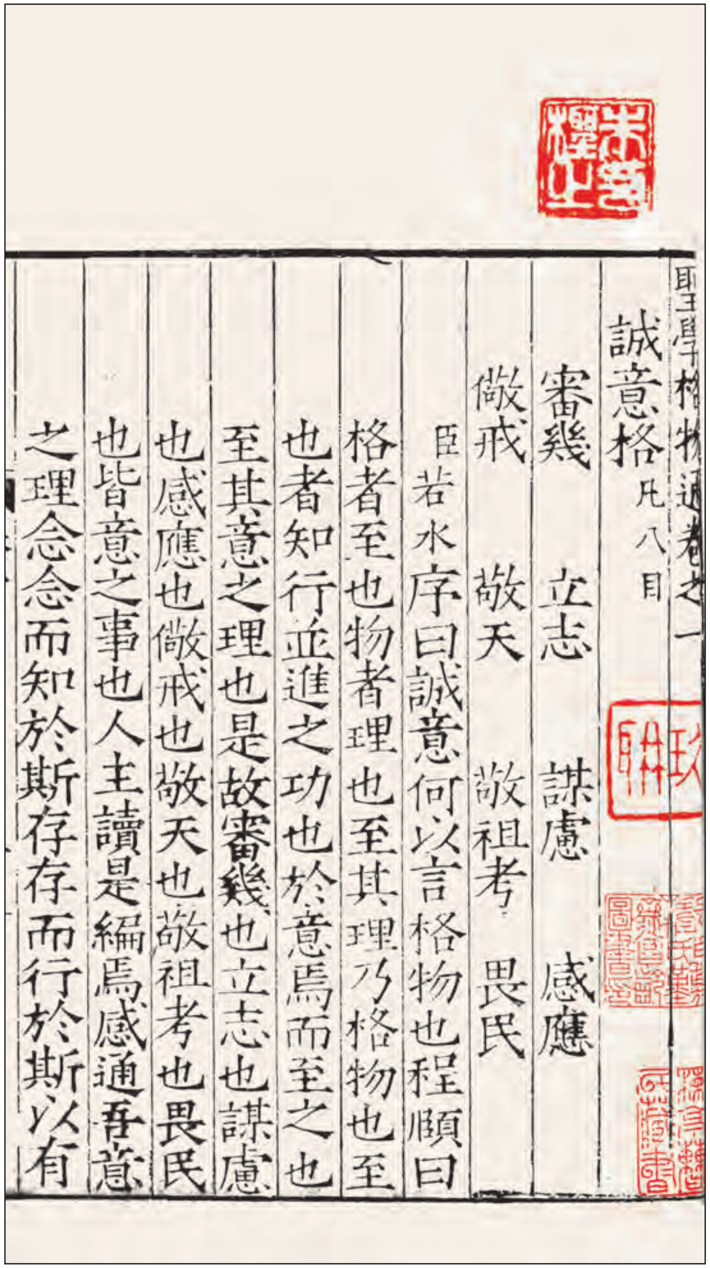
Zhan Ruoshui (1466–1560), *Sheng xue ge wu tong (A General Investigation of Things for Emperors).*

Date of composition: Ming Dynasty

Date of publication: 1614

This book on Confucian thought (especially as set down in the *Da xue* (大學 *The Great Learning*) became one of the most important works on Confucian virtues for the Ming emperors to take to heart. According to the author, six important virtues (be sincere, set your heart right, cultivate a moral personality, be orderly in the regulation of family, correctly govern the state, work toward equality and a harmonized world) are the key principles. Each principle has been subdivided into different sections (*mu* 目). Quotations from the Confucian classics have been added to each section, followed by Zhan's own explanations, associations with historic events and other Confucian scholars' thoughts. This book was edited and printed in 1614 by Zhou Xiang and Gao Jian, two of Zhan's students in Yangzhou. Several prefaces, including that of the author, and a table of contents appear before the first chapter of the book.

The author Zhan Ruoshui was granted a *jinshi* degree in 1505 and assigned as a compiler in the Hanlin Academy in 1507; he later held other high-ranking positions in the government. He became one of the most influential scholars of the Yangjiang School during the Ming Dynasty.



聖學格物通卷之一

誠意格（凡八目）

審幾　立志　謀慮　感應

儆戒　敬天　敬祖考　畏民

臣若水序曰誠意何以言格物也程頤曰格者至也物者理也至其理乃格物也至也者知行並進之功也於意焉而至之也至其意之理也是故審幾也立志也謀慮也感應也儆戒也敬天也敬祖考也畏民也皆意之事也人主讀是編焉感通吾意之理念念而知於斯存存而行於斯以有

Two Ming editions of this book have been identified: one is the edition in the East Asian Library's collection– which contains two original prefaces written by Lü Nan and Gao Jian in the 12th year of Emperor Jiajing's reign (1614); the other was edited by Wu Ang and published in Fujian in 1612 or 1613. When the editors were compiling *Si ku quan shu* (*Complete Collection of the Four Libraries*), the only edition available to them was the reprinted Fujian edition, indicating that the East Asian Library's Yangzhou edition is a rare and original edition. Reading through the seals found in the book, one can identify one of the collectors as Cao Yin (1658–1712), who is thought by some scholars to be the grandfather of Cao Xueqing, the author of the *Hong lou meng* (*Dream of the Red Chamber*). Cao Yin's book collection has been recognized as one of the best private rare book collections in the Qing Dynasty. SQ

49

[宋] 祝穆 (1221– ?), [元] 富大用 輯: 《古今事文類聚》

Zhu Mu (1221–?), (Yuan) Fu Dayong ed., *Gu Jin shi wen lei ju* (*Collection of Classified Matters from Ancient Times to Now*).

Date of composition: Song Dynasty

Date of publication: ca. 1522–1566

The genre of book called *Lei shu* can be translated directly as 'classified book', but it actually refers to an encyclopædia. *Lei shu* in ancient China usually contained large excerpts from primary sources, such as the classic works of the different domains. They are usually arranged by subject or rhyme scheme. Under each subject, there are numerous phrases taken from the classics or other famous works to describe the subject at hand from different perspectives. The main purpose of compiling *lei shu* was to provide a basic but extensive knowledge of all subjects, as well as providing examples of standardized writing for various occasions.

This book, in 170 volumes, was originally compiled by Zhu Mu (1221–?), a student of the famous Confucian scholar Zhu Xi of the Song Dynasty, and was enlarged by Fu Dayong in the Yuan Dynasty who added another fifty-one volumes. This Ming edition contains a preface written by Zhu Mu in 1246.

The main categories of this encyclopædia include the heavens, astronomy, calendars, geography, emperors, imperial administration, education and examinations, government officials, government bureaus, local officials, official uniforms, religions, ghosts and demons, funerals, flora and fauna, handcrafts, music, literature, characters and writing, artifacts. Modelled on the style of *Yi wen lei ju* (*Collection of Literature arranged by Catagories*), a famous *lei shu* compiled by Ouyang Xun of the Tang Dynasty, it contains a substantial number of quotations and poems. Many different editions of this title have been published since the Yuan Dynasty. Although some scholars consider the copy held by the East Asian Library as a Yuan edition, a careful examination of the block frame style and the paper indicate that it is more likely a Ming edition.

SQ

50

[漢] 董仲舒 (179–104 BCE) 撰:《董仲舒集》

Dong Zhongshu (179–104 BCE): *Dong Zhongshu ji* (*Collected Works of Dong Zhongshu*).

Date of composition: Han Dynasty

Date of publication: ca. 1573–1627

After a burgeoning of philosophical ideas in the earlier Warring States period, the thorough-going unification of the country by Qin Shi Huangdi, China's first emperor, led to an unrelenting suppression of the many different schools of thought, especially in the subsequent Western Han Dynasty, in favour of one philosophical system. Dong Zhongshu was the key figure in the promotion of Confucianism as the state philosophy and code of conduct for the Han people. Confucianism's impact has lasted for many centuries in Chinese history. Dong devoted himself to the study and annotation of *Chun qiu gongyang zhuan* (*Spring and Autumn Annals, the Gongyang Commentary*), one of the five classics of Confucianism at the time. Oral commentary played an important role in the Han Dynasty as a way of revealing the subtle editorial process (or hidden meanings) that Confucius had used in his original chronicle texts. Dong was recognized as one of the most authoritative scholars on the *Gongyang Commentary*. He worked as prime minister for ten years (134–124 BCE) under Liu Fei, a Han marquis of a vassal principality in Jiangdu (within current Jiangsu Province).

This Ming edition of *Dong Zhongshu ji* includes some ten articles and essays. *Xian liang san ce* (*Three Ways to Choose Between the Virtuous and the Depraved*) is Dong's most important essay. It is Dong's response to Emperor Wu's request for fresh ideas from capable officials who were promoted via examinations rather than because of their noble background. Here Dong stated that heaven, earth, and humans have complementary parts to play within the single system of the universe, and in a well-ordered state of affairs they work together harmoniously. Furthermore, he argued that an emperor is entitled to command the loyal obedience of the inhabitants of the world. This mandate is never bestowed indiscriminately and can be held properly only by an individual who possesses the characteristics, power, and personality that make him fit for the just exercise of authority. Finally, he placed Confucianism at the heart of moral standards. Dong linked the successful operation of dynastic rule with the teachings of Confucius, the benevolent dispensation of heaven, and an ordered explanation of the workings of the universe. [10]

Academically, Dong attempted to integrate Chinese ancient Yin-Yang cosmology into a Confucian ethical framework. He emphasized the importance of the *Spring and Autumn Annals* as a source for both political and metaphysical ideas, following the tradition of the *Gongyang Commentary.* The publisher of the present book – the Wang family – was famous in the Xin'an region, Anhui Province. In addition to their skilful presentation of the text, the woodblock carvers in Wang's publishing house were highly skilled at producing fine line drawing illustrations.

SQ

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10 Tung Chung-shu, in *Encyclopedia of World Biography, Gale*, 2007

51

[明] 仁孝皇后徐氏 (1362–1407) 撰:《大明仁孝皇后勸善書
Empress Renxiao of Yongle reign (1362–1407), *Da Ming ren xiao huang hou quan shan shu (Book of Instructions for Integrity by Empress Renxiao of the Great Ming).*

Date of composition: Ming Dynasty
Date of publication: 1407

In ancient China a common form of religious sermonizing based on the various doctrines of Confucianism, Buddhism, or Daoism consisted of advice to the public concerning good behaviour and conduct. Such books, written by members of the imperial family or other prominent government officials – given the influence they had because of their rank – had a significant impact on ordinary people. This title is attributed to Empress Renxiao of the reign of Emperor Yongle (1402–1424), a period characterized as an age of great sea exploration, economic prosperity and a despotic style of government. These books of advice for religious good deeds were used purposely as a warning to corrupt officials and merchants, as well as urging citizens to maintain certain moral standards.

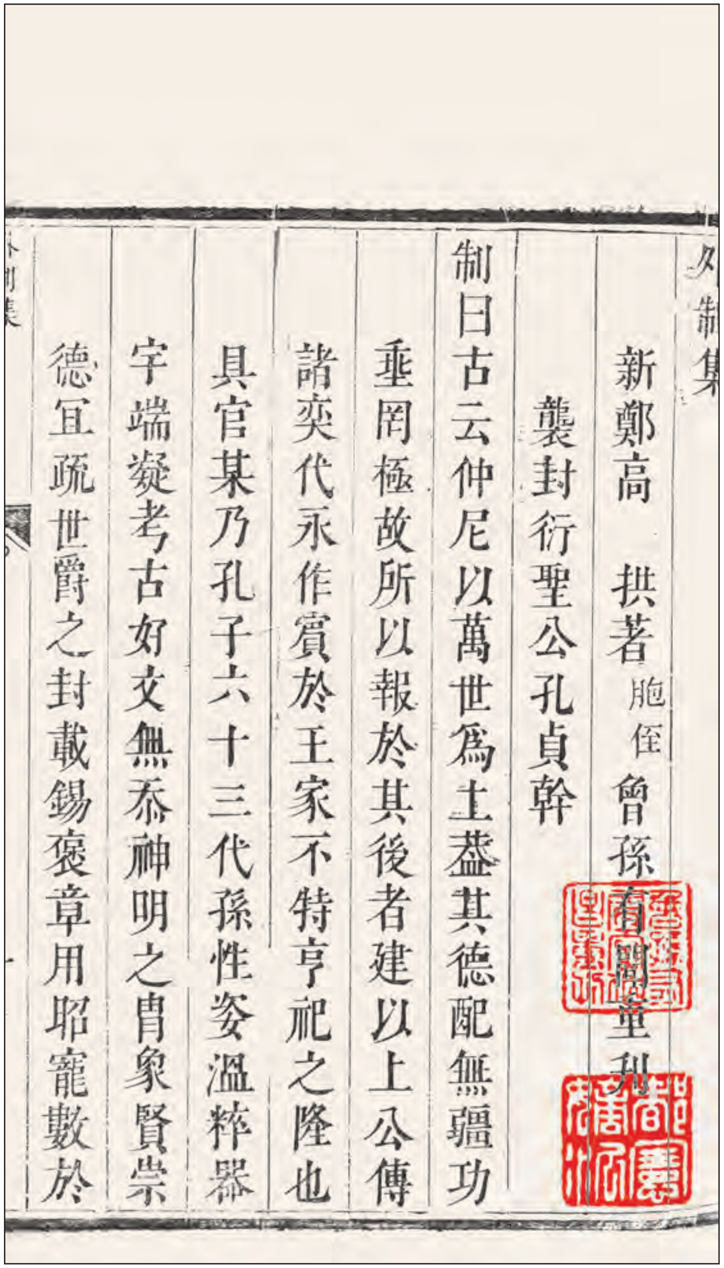
Empress Renxiao was the daughter of Duke Zhongshan. The title of Empress was conferred on her in 1400, and she was posthumously titled '*xiao huanghou*' (*worhshipful empress*) after her death in 1407. In her book, words of advice for good deeds and giving up of evil ways were called '*jiayan*' (嘉言, praise messages) and stories of philanthropic acts were described as '*ganying*' (感應, experiences). As mentioned in a commentary on *Da Ming ren xiao huang hou quan shan shu* in the famous Qing Dynasty *Si ku quan shu zong mu* (*Catalogue of the Complete Collection of the Four Treasures*) published in 1782, she wanted to convey her messages not only to her subordinates in the court, but she also wanted the public to follow her advice. According to the historical record, the Ming imperial printing office released this title in two editions: one large character edition and one small character edition. The East Asian Library copy has been identified as being from the small character edition. It is characterized by its elegant font style and high quality printing. One of the prefaces was written by the Emperor Cheng Zu's Princess Gao Chi. The book was printed in 1407. *SQ*

52

[明] 高拱 (1512–1578) 撰: 《外制集》
Gao Gong (1512–1578), *Wai zhi ji (Collected Works of Gao Gong).*

Date of composition: Ming Dynasty
Date of publication: 1680

Gao Gong was a famous historical figure in the late Ming period. He received his *jinshi* title in 1541 and was assigned as a compiler in the Imperial Academy. In 1565, he became Grand Secretary of the Imperial Wenyuange Library. He was dismissed from his position in 1566 as others accused him of improper behaviour in the court. He was re-assigned as a top official in the Ministry of Personnel in 1568 by Zhang Juzheng, the Prime Minister at the time, to lead a reform of the Ming Dynasty bureaucratic system. His relationship with Zhang Juzheng deteriorated as a power struggle in the imperial court turned ugly in the early 1570s. After Gao Gong's death in 1578, Emperor Wanli posthumously awarded him the title of '*tai shi*' ('great teacher') and his contributions to the dynasty were recognized. His books became highly popular in the late Ming period.



外制集

新鄭高　拱著（胞侄）曾孫有聞重刊

襲封衍聖公孔貞幹

制曰古云仲尼以萬世爲土蓋其德配無疆功

垂罔極故所以報於其後者建以上公傳

諸奕代永作賓於王家不特亨祀之隆也

具官某乃孔子六十三代孫性姿溫粹器

宇端凝考古好文無忝神明之胄象賢崇

德宜疏世爵之封載錫褒章用昭寵數於

The current title covers Gao Gong's writings on evaluations of officials of different types and levels at the time he took on the position of compiler at the Imperial Academy. He insisted there should be new standards to evaluate officials not based on their connections with higher level bureaucrats but rather on their performance as administrators and their real achievements while holding office. A preface written by Gao and a table of contents appear at the beginning of the book. Several collectors' seals are also evident on the first page. SQ

53

[明] 楊嗣昌 (1588–1641) 撰:《楊文弱集》，明抄本

Yang Cichang (1588–1641), Yang Wenruo ji (A Collection of Works by Yang Wenruo).

Ming manuscript.

Date of composition: Ming Dynasty

Date of issue: Ming Dynasty

Author Yang Cichang was a military commander in the late Ming period. He was born into a prestigious family in Wuling County, Hunan Province. He received his *jinshi* title in 1602. He was promoted to Vice-Commissioner in Henan Province in 1628. He became minister in the Ministry of War in 1636 and was further promoted to the rank of Grand Secretary in 1638. He commanded the Ming troops in the fight against the Li Zicheng rebellions, but not being able to win a decisive victory, he died full of remorse in 1641. Yang made significant contributions to Chinese military theory and practice. As he pointed out, in order to defeat the enemy from outside you must first ensure your internal security.

He was very good at deploying and dispatching troops and guarding the city closely. In his literary endeavours, he was an accomplished essayist and poet. He had some famous Ming literati friends from the Gong'an school of poetry as well as the Jingling school of prose literature.

The *Yang Wenruo ji* collects Yang's major works in fifty-seven volumes, including poems, memorials to the throne, letters, diaries, and the like. The texts are done by hand in the formal script style using black ink within pre-printed block-frames. Although the block frame is in a relatively regular size, the book's leaves are sizeable, measuring 37.2 cm x 22.6 cm. This demonstrates that the descendants of Yang Cichang wanted to use this book to pay special tribute to their famous ancestor. In addition to the East Asian Library copy, there is another recorded copy of this manuscript in the holdings of the Chinese Academy of Science Library in Beijing.

SQ

54

[清] 佟佳氏 (1737–1809), 《問詩樓合選》

Tongjiashi (1737–1809), *Wen shi lou he xuan (Collecteana of the Tower of Poetic Recitation).*

Date of composition: Qing Dynasty

Date of publication: 1792

This collection of poetry by Madame Tongjia, an upper-class Manchu woman of the Qing Dynasty, and her two teachers was published in 1792. It includes a preface by the author and a postscript by Cao Zhenxiu. Madame Tongjia was the second wife of Rusong, Prince Ruike, who was the descendant of Dorgon (1612–

1650) who was the fourteenth son of Nurhachi, the founding father of the Manchu state (Qing Dynasty). Dorgon was one of the powerful commanders in the war of conquest waged against China.

The Manchu rulers of the Qing Dynasty paid great attention to learning and assimilating Chinese culture, eventually launching a Sinicization movement throughout their territory. Women from noble families were often well-educated, and the ability of upper-class women to write poetry was esteemed enough to be accepted as a part of a lady's dowry. Scholar-poet officials often preferred to marry educated women with whom they could have poetry contests, as well as discuss Confucian classics and the great poets. But at the same time talented women such as Madame Tongjia were often fated to lead unhappy lives.

According to the preface to this collection, Madame Tongjia was born into a Manchu noble family and received an excellent education in Chinese culture. She said that her parents 'loved me very much therefore educated me very thoroughly and they never discriminated against me as a girl.' In her early childhood her mother taught her Chinese characters, and the Four Classics. Later she was taught by five female Chinese teachers; two of them were skilled in Chinese poetry. She married Rusong when she was seventeen, several years before Rusong inherited the title of Prince of Ruike. She was only thirty-three years old when her husband died in 1770. She felt so lonely in her widowhood that she boldly criticized the feudal ethical code that did not permit remarriage. In the the third poem of *Some Feelings* (*yougan* 有感) she reveals her innermost feelings when she describes her life as being tasteless as 'chewing a candle.'

GZ

55

[明] 楊慎 (1488–1559):《太史楊升庵全集》

Yang Shen (1488–1559), *Tai shi Yang Sheng'an quan ji (Collected Works of the Imperial Historian Yang Sheng'an).*

Date of composition: Ming Dynasty

Date of publication: 1795

This collection of works by one of the most famous literary authors of the Ming Dynasty, Yang Shen, was published in 1795 by the Yang zhuo shan fang printing house. Yang Shen was ranked first in the imperial examinations when he gained his *jinshi* degree in 1511. He was offered the position of Chief Scribe (*xiuzhuan*) in the Hanlin Academy, and he also became the Imperial Lecturer (*jingyan jiangguan*) during the reign of Emperor Shizong. However, he offended the emperor in the great Rites Controversy of 1524 and was banished to a remote frontier outpost in Yunnan where he remained for the rest of his life.

Yang Shen wrote a large number of poems, of which some 2,300 remain. Given that he lived on the remote frontier for more than thirty years, many of his poems describe his homesickness and 'longing for return'. Also, because of his many travel experiences, travel writing became a vital aspect of his scholarship, influencing both the style in which he wrote and the approaches he took to his subject matter. His fame in this style of writing was influential in extending the range of traditional Chinese scholarship and creative writing.

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[11] WebExhibits, The Institute for Dynamic Educational Advancement (IDEA)

According to the *Ming History* (*Ming shi*), Yang Shen was the most productive writer of the Ming period. According to a chronicle of his life, he wrote more than four hundred books in addition to his poetry. Most of his important books are included in the current collection, edited by the Governor of Sichuan, Zhang Shipei, during the Wanli era (1573–1620) of the Ming Dynasty. It includes eleven *juan* of various articles, twenty *juan* of poetry, and forty-one *juan* of books on sundry topics. He also wrote lyrics and rustic songs; the most famous is *The Rustic Songs of the Twenty-one Histories*. *GZ*

56

[清] 戴名世 (1653–1713) : 《潛虛先生文集》
Dai Mingshi (1653–1713), *Qianxu xiansheng wenji (Collected Works of Mr. Qianxu).*

Date of composition: Qing Dynasty
Date of publication: ca. 1825

This book is a collection of the works of Dai Mingshi, a famous scholar-official and a victim of the literary inquisition in the early Qing Dynasty. Although the publisher is unknown, most likely it was published by Dai Junheng, a clansman of the author. Dai Mingshi, who gained a *jinshi* degree in 1709, became a member of the Qing Dynasty Imperial Academy (*Hanlin Yuan*). After only two years there he fell victim to the well-known literary inquisition (*wenziyu* 文字獄).

Literary inquisitions occurred frequently during the Qing Dynasty. A book or author could be proscribed owing to a single phrase or word which the emperor considered offensive. Qing rulers, who were sensitive to any anti-Manchu feelings among the Han Chinese, carried out these literary inquisitions throughout the duration of the dynasty, including the so-called 'Case of the History of the Ming Dynasty' (*Ming shi an*) under the reign of Emperor Kangxi (ruled 1661–1722) in which about seventy scholars were executed and many more exiled.

One of the offenses Dai committed was his dissenting opinion concerning dynastic legitimacy. In contrast to the official view, he wrote that in the conquest era, the Southern Ming, rather than the Qing, was the legitimate successor of the Ming. Enraged by Dai's disloyalty and in an attempt to strengthen ideological control, Emperor Kangxi ordered that Dai be executed in 1713, and his books, including this one, be banned. More than three hundred Chinese scholars were persecuted in this particular incident. Although the book was officially banned, it continued to be reprinted and circulated secretly under a different title, *Qianxu xiansheng wenji,* as in the East Asian Library copy which is part of the Mu collection. The exact publication date of this version cannot be determined. *GZ*

57

[隋] 杜公瞻撰， [清] 高士奇 (1645–1704) 輯: 《編珠》
Du Gongzhan, Gao Sjiqi (1645–1704) ed., *Bian zhu (An Encyclopædia of Chinese Poetic Writing).*

Date of composition: Sui Dynasty
Date of publication: 1698

This book, a subject-based encyclopædia of poetic writing, was authored by Du Gongzhan of the Sui Dynasty and edited by Gao Shiqi in the Qing Dynasty. Du Gongzhan served as Attendant

Esquire of Composition and Mounted Attendants without Specified Appointments in the Sui Dynasty central government. He died while in office as the magistrate of Anyang County. Editor Gao Shiqi was Reader-in-Attendance in the Qing Dynasty Imperial Academy. He wrote many books and was appointed as the vice-chief editor of the *Gazetteer of the Unified Great Qing* (*Da Qing yi tong zhi*).

Couplet style is unique in the development of Chinese poetry, yet it never evolved to become an independent literary style, but only served as a basic form for poetic writing. The contents of the book are arranged under fourteen subject categories such as heaven and earth, mountains and rivers, music, treasures, fruits, boats, and the like. *GZ*

58

[明] 何偉然 撰: 《廣快書》

He Weiran: *Guang kuai shu* (*A Collection of Fifty Works by Ming Writers*).

Date of composition: Ming Dynasty
Date of publication: 1629

Toward the end of the Ming Dynasty, a new style of writing emerged among literati. Writing in essay style these authors reflected on a lifestyle befitting the Buddhist approach to happiness where personal needs and desires are addressed. In contrast with Confucianism, which emphasizes a struggle to apply high moral standards to align one's behaviour, late Ming writers attempted to adapt themselves fully to different environments thereby achieving satisfaction via perfect adaptation. Sometimes they would adopt a lifestyle of self-exile in order to escape from their frustration as the Ming Empire appeared to decline hopelessly.

He Weiran's *Guang kuai shu* collects the essays of fifty such authors, all of which convey the sense of being above the worldly considerations of other intellectuals of the time. This Buddhist-like worldview is reflected in the selection of subjects. For example, there are Buddhist stories, love stories, poems by poetess expressing the joy of their calm lifestyle, memoirs of travel to exotic places, epicureans' appreciation of fine food, biographies of special people, etc. Since these short essays were written in a down to earth style, with short sentences and sentimental descriptions, they quickly gained popularity with the general public as well as the literati.

Published in 1629, *Guang kuai shu* includes fifty individual works in sixteen *juan*. Qing Dynasty scholars criticized the book because of its claim of being able to assist literati to heal all kinds of misfortunes, while in reality it could heal nothing. According to Qing scholars, it just made a fuss about the imaginary illnesses of the Ming literati. Clearly, these critical Qing-period scholars were working from a *Weltanschauung* based on a thorough-going confidence in the revival of official Confucian ideology, and could not commiserate with the feelings of the Ming literati. *SQ*

59

[明] 茅坤 (1512–1601) 編撰: 《唐宋八大家文鈔》

Mao Kun (1512–1601) ed., *Tang Song ba da jia wen chao (Extracts from the Writings of the Eight Great Writers of Tang and Song Dynasties).*

Date of composition: Ming Dynasty

Date of publication: 1631

This is a collection of writings, mainly prose, by the so-called Eight Great Writers of the Tang and Song Dynasties (*Tang-Song ba da jia*): Han Yu (768–824), Liu Zongyuan (773–819), Wang Bo (649–767), Zeng Gong (1019–1083), Ouyang Xiu (1007–1072), Su Xun (1009–1066), Su Shi (1037–1101), Su Che (1039–1112). Sometimes Wang Anshi (1021–1086) was also counted as one of *Ba da jia*, as is the case of the current title. During China's middle ages, two mainstreams of thought were contending over how best to write prose literature. One school followed the intricate and highly sophisticated style called *pianwen* (駢文 'coupled, paired or rhymed style') that had prevailed during the Period of Division (220–581) in the Six Dynasties period and again during the ninth and tenth centuries; the second school revived the simple and pleasing style called *guwen* (古文 'old style') once advocated by the great Tang writer Han Yu and Liu Zongyuan and echoed by Six Great Writers of Song Dynasty listed above. Most writings in this book adopted the *guwen* style to emphasize the importance of a simple style close to daily life of the Chinese public.

The East Asian Library copy, compiled by Mao Kun and published by Gong Taichu, was printed in 1631 in Jinchang (now within the city Suzhou in eastern China). Mao Kun, born in Zhejiang Province, obtained his *jinshi* degree in 1538 and was promoted around 1550 to Vice-commissioner in the Ming Dynasty military defense circuit, the highest rank of his career. This book is considered to be one of the most important collections of works by the great *guwen* style writers of the Tang and Song dynasties. The East Asian Library's edition is one of the oldest editions of this work. SQ

60

[明] 徐渭 (1521–1593):《振雅雲箋》

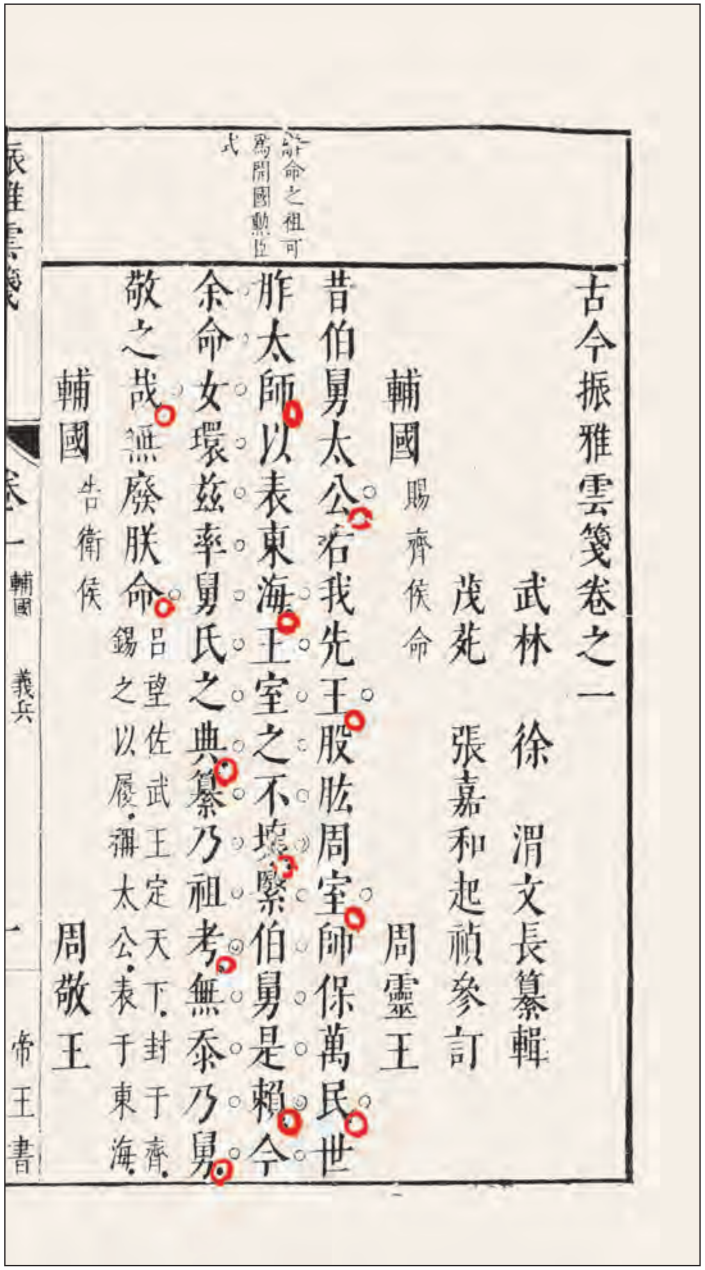
Xu Wei (1521–1593), *Zhen ya yun jian (A Collection of Ancient Letters).*

Date of composition: Ming Dynasty

Date of publication: ca. 1621–1644

This is a collection of letters by various writers dating from ancient China, compiled by Xu Wei, a famous painter in the Ming Dynasty. The printing date is unknown, but is thought to be between the years 1621 and 1644 during the Ming Dynasty.

Xu Wei was raised by a single mother who died when he was fourteen. He attempted to pass the civil service examinations eight times, but never succeeded. Later, he was employed by Hu Zongxian (1512–1565), a famous military general, but Hu was arrested for having dealings with the corrupt Prime Minister Yan Song and committed suicide. Xu was also interrogated, suffered from serious mental problems and attempted to commit suicide nine times. For the attempted murder of his wife, he was jailed for seven years until his friend Zhang Yuanbian from the Hanlin Academy managed to have him released at the age of fifty-three. Xu spent the rest of his life painting, but with little financial



（錫命之祖可爲開國勳臣式）

古今振雅雲箋卷之一

武林　徐渭文長纂輯

茂苑　張嘉和起禎參訂

輔國　賜齊侯命　周靈王

昔伯舅太公右我先王股肱周室師保萬民世胙太師以表東海王室之不壞繄伯舅是賴今余命女環茲率舅氏之典纂乃祖考無忝乃舅敬之哉無廢朕命（呂望佐武王定天下封于齊錫之以履彌太公表于東海）

輔國　告衛侯　周敬王

振雅雲箋　卷一　輔國　義兵　一　帝王書

success, though he became well-known for his rapid and expressive brushstrokes. He died in extreme poverty, but his paintings are now highly appreciated and sought after.

This collection of ancient Chinese letters is classified into several categories, with annotations by the collector. Circulation of the work was limited since it was banned; most copies were destroyed in the Qing Dynasty for unknown reasons. Some original copies fortunately survived and the East Asian Library Mu Collection copy is one of them. This work was not reprinted until 1997 when it appeared as one of the Series of Banned and Destroyed Titles of the Four Libraries (*Si ku jin hui shu cong kan* 四庫禁毀書叢刊). GZ

61

[清] 王士禛 (1634–1711) 撰，林佶 編: 《漁洋山人精華錄》
Wang Shizhen (1634–1711), Lin Ji ed., *Yuyang shanren jing hua lu (Essence of the Man of the Mountain Yuyang).*
Date of composition: Qing Dynasty
Date of publication: 1700

This collection of the writings of Wang Shizhen, a well-known literary author in the early Qing Dynasty was compiled, edited, and printed by his student Lin Ji. Wang Shizhen was a native of Xincheng in Shandong Province. He received his *jinshi* degree in 1655. His official career was highly successful, culminating in his appointment as Minister of Justice in 1699.

Wang published his first collection of poetry at the age of fourteen, and already had an established reputation by 1661. In addition to producing some twenty collections of his own poetry, he also edited several anthologies of verse and formulated a theory of poetry based on the concept of *shenyun* (神韻 'spiritual resonance') or, simply, a fusion of objective reality with the subjective mood of the poet. Wang Shizhen was especially favoured by the Kangxi Emperor and was hand-picked by him to serve as an imperial tutor in the Hanlin Academy. Their special friendship was marked by frequent gifts of imperial paintings and calligraphy, tangible tokens of Emperor Kangxi's esteem. In a culture where imperial favour or disfavour could dictate virtually everything, it was only natural that Wang Shizhen would attract ardent admirers due to his special connections. It was also for this reason that he came to be recognized as a canonical poet in the Qing Dynasty. This ten-volume collection is divided into two sections: 'classical poems' (古體詩 *guti shi*), and 'modern poems' (*jinti shi* 今體詩).

GZ

62

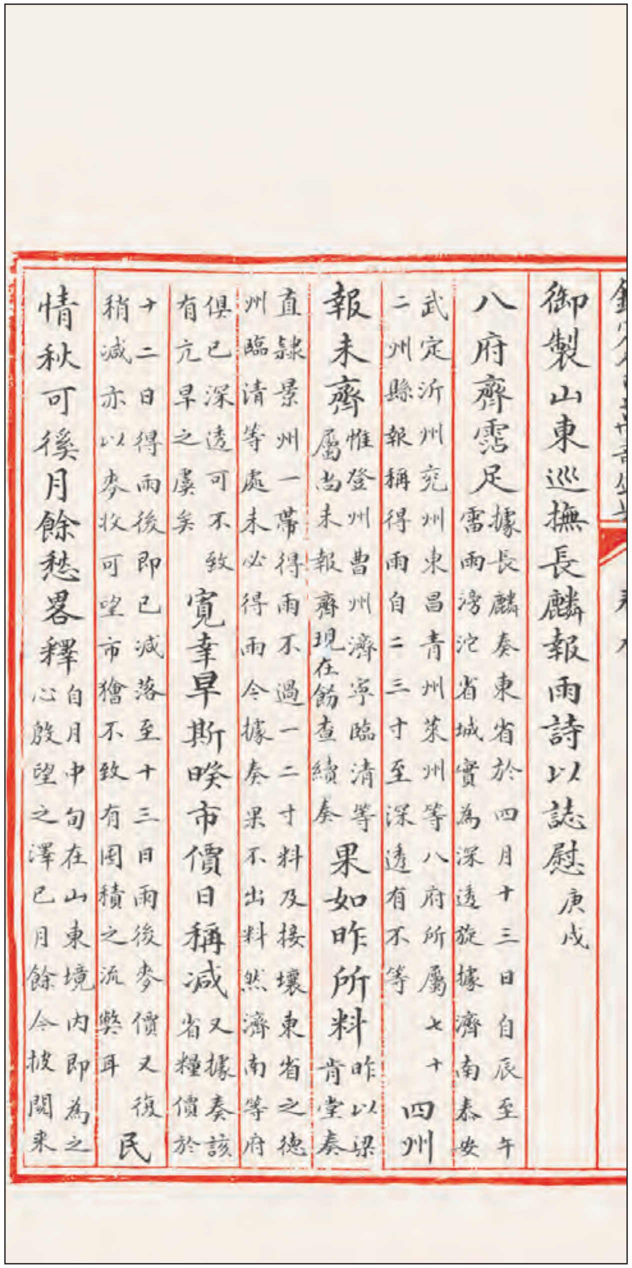
[清] 王原祁 (1642–1715), 王弈清 (d.1736?):《萬壽盛典初集》

Wang Yuanqi (1642–1715), Wang Yiqing (d. 1736?), *Wan shou sheng dian chu ji (First Collection of Illustrations of the Celebration of Kangxi's Sixtieth Birthday).*

Date of composition: Qing Dynasty

Date of publication: 1717

This work was published by the Wu ying dian publishing house in 1717. Wang Yuanqi, one of the authors, gained his *jinshi* degree during Emperor Kangxi's reign and became the Chief Director of his library of books and paintings.



御製山東巡撫長麟報雨詩以誌慰（庚戌）

八府齊霑足（據長麟奏東省於四月十三日自辰至午雷雨滂沱省城實為深透旋據濟南泰安武定沂州兖州東昌青州萊州等八府所屬七十二州縣報稱得雨自二三寸至深透有不等）四州報未齊（惟登州曹州濟寧臨清等屬尚未報齊現在飭查續奏）果如昨所料（昨以梁肯堂奏直隸景州一帶得雨不過一二寸料及接壤東省之德州臨清等處未必得雨今據奏果不出料然濟南等府俱已深透可不致有亢旱之虞矣）寬幸旱斯睽市價日稱減（又據奏該省糧價於十二日得雨後即已減落至十三日雨後麥價又復稍減亦以麥收可望市儈不致有囤積之流弊耳）民情秋可徯月餘愁暑釋（自月中旬在山東境內即為之心殷望之澤已月餘今披閱來

This book is valuable for the study of the imperial life of China in the early Qing Dynasty. It depicts the activities during the celebration of Emperor Kangxi's (1654–1722) sixtieth birthday. In addition to recording the lavish ceremony in celebration of the birthday of a Chinese emperor, it faithfully records all kinds of ornaments, construction and activities during the event. The original manuscript was created by an artist named Song Junye (d. 1713) and it was later modified and enhanced by a famous court painter called Wang Yuanqi and was published by the Wu ying dian publishing house in 1717 .

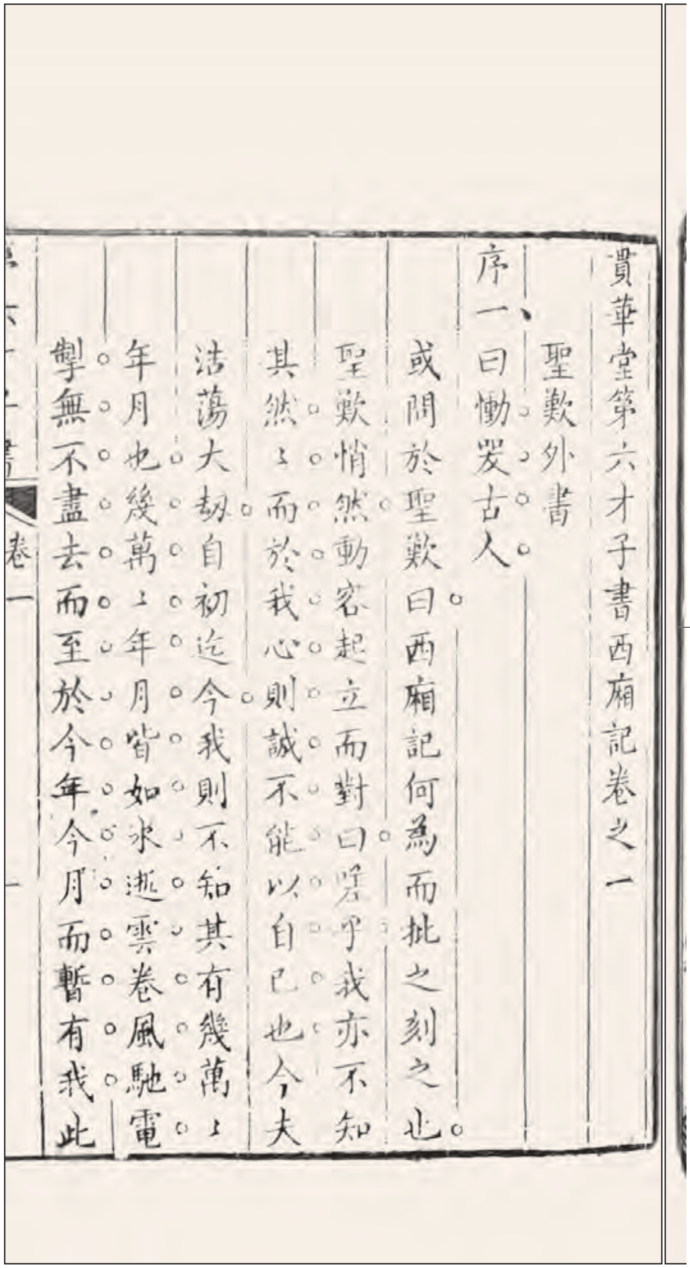
There are in total one hundred twenty *juan. Juan* forty-one and forty-two are interconnected paintings covering 148 pages; they would stretch sixty-seven metres if laid out together. The printing and woodblock paintings are both of high quality. As the chief editor of the *Si ku quan shu* (*Complete Collection of the Four Libraries*) commented, 'the two volumes of paintings depict in great detail people far and near hailing the imperial sedan (carriage), and it is indeed something rarely seen since the creation of paintings.' GZ

63

[元] 王實甫 (ca. 1260–1336)， [明] 金聖歎 (1608–1661)
評:《西廂記》

Wang Shifu (ca. 1260–1336), commentary by Jin Shengtan (1608–1661), *Xi xiang ji (Romance of the Western Chamber).*
Date of composition: Qing Dynasty
Date of publication: 1733

One of China's most famous dramatic works, the *Romance of the Western Chamber* was written by the Yuan Dynasty playwright Wang



貫華堂第六才子書西廂記卷之一
聖歎外書
序一曰慟哭古人。
或問於聖歎曰。西廂記何為而批之刻之也。
聖歎悄然動容起立而對曰。嗟乎我亦不知
其然ゝ而於我心則誠不能以自已也。今夫
浩蕩大劫自初迄今我則不知其有幾萬ゝ
年月也。幾萬ゝ年月皆如水逝雲卷風馳電
掣無不盡去而至於今年今月而暫有我此

Shifu, and set during the Tang Dynasty. There are twenty-one fine illustrations in the first *juan*. The East Asian Library copy, published by the Cheng yu tang publishing house in 1733, is also entitled *Cheng Yu Tang hui xiang di liu cai zi shu* (*Illustrated book of the sixth gifted scholar by Cheng Yu Tang*), and includes later commentary by the famous writer and critic Jin Shengtan (1608–1661).

Wang Shifu was a native of present-day Dingxin in Hebei Province but was born and lived in Dadu (an old name for Beijing), the capital of the Yuan Dynasty. His father was a high-ranking official and his mother was a Muslim. There are fourteen plays attributed to him but only three are extant. The *Romance of the Western Chamber* is considered his best and is still popular today. Jin Shengtan, a native of Changzhou in Suzhou in south China, was a famous Chinese editor, writer and critic. He was known for listing what he called the 'Six Works of Genius' (六才子書) that he chose based on their literary merit, as opposed to their moral message. In 1661, he joined a number of literati in protesting the appointment of a corrupt official. This was met with swift retaliation from local officials, and Jin was sentenced to death.

The Romance itself can be traced back to *Yingying Zhuan*, a Tang Dynasty short story by Yuan Zhen (799–831).The story follows the Chinese pattern of a clandestine meeting of a gifted scholar with a beautiful woman in a back garden, the trials and tribulations that follow, and then a final happy union.

The printing quality of the East Asian Library copy is outstanding, especially the twenty-one illustrations. The entire book has been rebound with page reinforcements inserted between the double leaves. This version printed by Cheng yu tang is very rare and has not been included in any major bibliography. *GZ*

64

[宋] 陳暘 (1046–1128) 撰:《樂書》

Chen Yang (1046–1128), *Yue shu (A Study of Music).*

Date of composition: Song Dynasty

Date of publication: ca. 1195–1200

Yue shu was the first comprehensive history of Chinese music. It provides annotated explanations of the ancient texts, explores music theories and provides illustrations of various music instruments. The book divides Chinese music into three categories: ceremonial or elegant music, folk music and exotic music from the western frontier.

The author, Chen Yang, passed the imperial examination in 1094 and became a compiler of official music books. *Yue shu* contains two hundred *juan* with another twenty *juan* for the table of contents. The first ninety-five *juan* give annotated citations of music related to subject matter from the classics. Other volumes discuss music theories, music tones and the twelve semitones, the three types of music as mentioned above, various musical instruments and their images.

The East Asian Library has only two of the two hundred *juan*. The present copy was printed sometime in the period 1195 to 1200 at a town called Masha, one of the book printing centres in Fujian Province, using a butterfly-style binding. Given its importance and

樂書卷第三十八

周禮訓義

地官

鼓人　舞師

鼓人

教爲鼓而辨其聲用以雷鼓鼓神祀以靈鼓鼓社祭以
路鼓鼓鬼享以鼖鼓鼓軍事以鼛鼓鼓役事以晉鼓鼓
金奏

鼓異異聲聲異異用故雷鼓天聲也以鼓神祀靈鼓
地聲也以鼓社祭路鼓人聲也以鼓鬼享鼖之於軍
鼛之於役晉之於金奏亦若是矣鼓人非特教其爲
之又兼辨其聲用焉以言其爲用故也神祀太宰所謂
大神是也社祭大司樂所謂土示類也於天言神以

the number of earlier writings it preserves, it was reprinted in the Yuan and Ming Dynasties. This book is one of the earliest works in the Mu Collection. *SQ*

65

[清] 焦秉貞(fl. 1689–1726): 《御製耕織全圖》

Jiao Bingzhen (fl. 1689–1726), *Yu zhi geng zhi quan tu (Pictures of Tilling and Weaving).*

Date of composition: Qing Dynasty

Date of publication: 1712

This book is a collection of illustrations drawn by Jiao Bingzhen, an artist at the Qing Dynasty court. It is a woodblock edition, printed by the Qing Imperial Palace, with a preface dated 1696 by the Kangxi Emperor. This work is said to be one of the most famous books in all Chinese literature. The original illustrations, each accompanied by a poem, were produced by Lou Shou, an official of the Southern Song Dynasty, for presentation to the Emperor Gaozong around 1145. Later, after Lou Shou's death, they were inscribed on stone, as well as being printed again in 1210 by his grandson Lou Hong.

The value of these pictures lies in the fact that they are the oldest extant illustrations showing Chinese agricultural, mechanical, and textile technology. In the Ming Dynasty an edited version was produced for local use by the peasantry, entitled *Bian min tu zuan* (*Pictures for Popular Benefit*). In 1689 when the second emperor of the Qing Dynasty, Kangxi, saw this book on an inspection tour of Southern China, he ordered a Jesuit-trained court artist Jiao Bingzhen to redraw the pictures. The whole set of pictures was redrawn in 1696, following the rules of Western perspective that the Jesuits had introduced. In total there were forty-six images. Emperor Kangxi wrote a preface and added a set of new poems while retaining the old ones of Lou Shou. The theme had once been a matter for imperial lectures to the peasantry, since the Qing Dynasty Emperor Kangxi was ardently promoting agriculture after the devastating war of conquest against the Ming Dynasty. So highly was the work prized for its symbolic significance in depicting the foundation of Chinese agrarian culture, that in 1739 new illustrations were produced and new poems were composed by imperial decree, to which a prose explanation was added for each of the illustrations. It enjoyed immense success, being reprinted endlessly on stelæ, porcelain, and in book form, inspiring pastoral prints and celebratory New Year's Cards (*Nianhua* 年畫).

GZ

66

[清] 愛新覺羅 • 弘歷 (1711–1799):《御製圓明園圖詠》

Aixinjueluo Hongli (1711–1799), Yu zhi Yuan ming yuan tu yong (Imperial Pictures and Poems on the Old Summer Palace).

Qing manuscript.

Date of composition: Qing Dynasty

Date of issue: ca. 1746

This manuscript is a collection of poems and paintings describing the famous imperial garden, Yuanmingyuan, or Old Summer Palace as it is known in English. It took eleven years for the palace painters Tang Dai, Shen Yuan, and Leng Mei to prepare paintings of forty garden scenes. They were presented to Emperor Qianlong in 1746. The emperor wrote a poem for each painting and these were annotated by E'eytai and Zhang Tingyu and others. Although known to be issued by the Qing imperial printing office, the date remains a mystery. The original set of colour paintings was looted by the French army in 1860 and was presented to Napoleon as spoils of war. These are now housed in the Bibliothèque nationale de France.

Many Qing emperors, such as Kangxi and Qianlong, loved Chinese poetry and wrote poems themselves. Emperor Qianlong was most productive, composing over forty thousand poems during his lifetime. Yet he was never acknowledged as a true poet by Chinese intellectuals because the quality of his poems was deemed to be mediocre.

The Old Summer Palace (also called the Garden of Perfect Brightness) was referred to as the 'Garden of Gardens', since it was a combination of gardens of different styles, Chinese and Western, covering three hundred and fifty hectares. It was originally constructed in 1709 by Emperor Kangxi, with further expansions by his successors, Emperors Yongzheng and Qianlong, resulting in an imperial garden of unprecedented scale. It equalled in size the gardens of the Imperial Palace. The Summer Palace garden was looted and burned by an Anglo-French allied force in 1860, and suffered further destruction by an allied force of eight powers in 1900.

GZ

67

[清] 顏希源（1787–1804）撰，袁枚（1716–1797）鑑定，王翙繪:《百美新詠圖傳》

Yan Xiyuan (1787–1804), Yuan Mei (1716–1797) ed., Wang Hui illustration, *Bai mei xin yong tu zhuan (A New Collection of Sonnets to the Hundred Beauties with Illustrated Biographies).*

Date of composition: Qing Dynasty
Date of publication: 1804

The sonnets of *Bai mei xin yong tu zhuan* were composed by Yan Xiyuan and illustrated by Wang Hui. This work was printed by the Ji Ye Xuan publishing house in 1804, with a first preface dated 1790. It depicts famous Chinese women both in poetry and in fine woodcuts. The first two volumes are poems only; the third and fourth volumes have an illustration of a beautiful woman on the left leaf and a poem on the right.

Yan Xiyuan was a famous literary author and official in southern China in the Qing Dynasty. The book has its origins in a gift to Yan of fifty anonymous poems describing the most famous beautiful women of Chinese history. He expanded the collection to include 103 beauties, revising the original poems and writing new ones, and adding brief biographies. Other famous literary authors of the Qing Dynasty, such as Yuan Mei, also wrote poems for these historical beauties which are included in the book. Wang Hui, a famous artist in the Imperial Palace, did a painting for each of the beauties. The book was first published in Emperor Qianlong's reign (1711–1799) and soon became one of the acknowledged masterpieces in the history of Chinese wood-block illustration. Zheng Zhenduo (1898–1958) highly praised the paintings in his *Zhongguo gu dai mu ke*

hua shi lüe (*A Brief History of Early Chinese Woodblock Paintings*). (ROM Collection) *GZ*

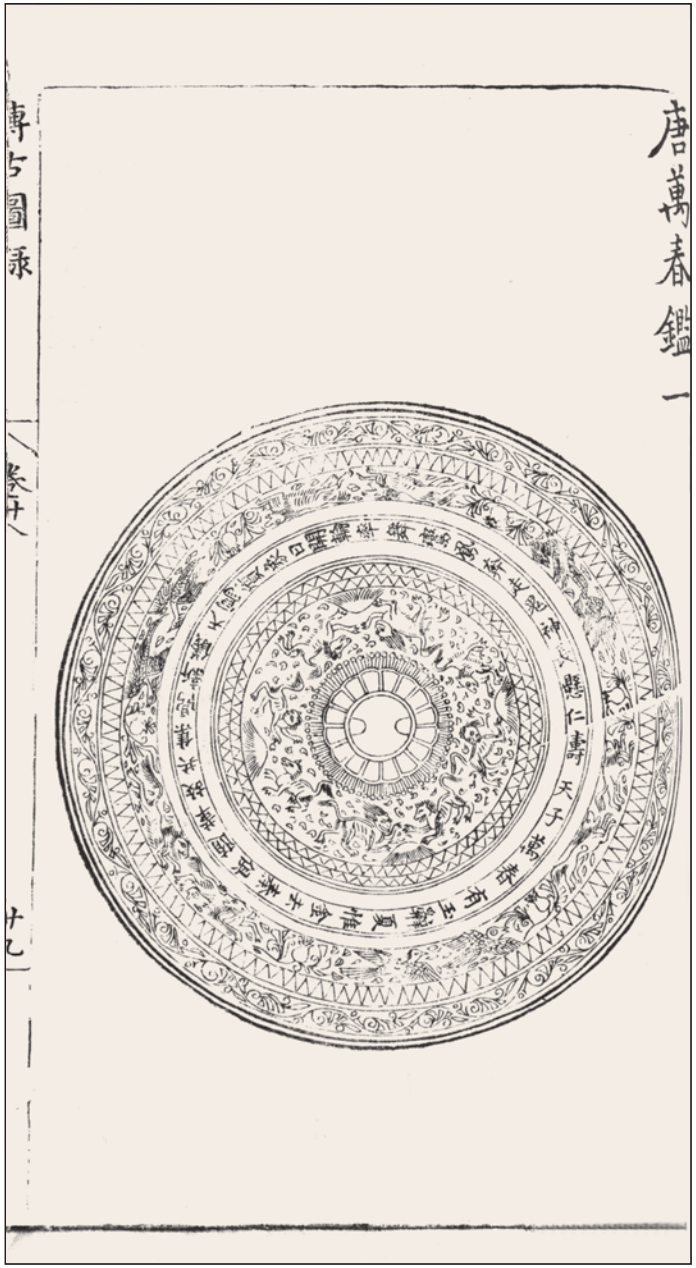
68

[宋] 王黼 (1079–1126) 等 撰:《泊如齋重修宣和博古圖錄》

Wang Fu (1079–1126) et al., *Boru zhai chong xiu Xuanhe Bo gu tu lu (Revised Collection of Illustrations of Ancient Bronzes in the Xuanhe Palace by Boru Zhai).*

Date of composition: Song Dynasty

Date of publication: 1588



This work is an illustrated collection of 839 ancient bronze artifacts from the Shang Dynasty to the Tang Dynasty collected in the Xuanhe Palace of the Song Dynasty court. Originally authored by Wang Fu, this revised edition by Boru Zhai was published in 1588 during the Ming Dynasty. The author Wang Fu gained his *jinshi* degree in the Chongning Era (1102–1107), and became a Hanlin Academician and Reviewer of Imperial Edicts. He was a famous bronze collector, but he was criticized as being clever yet given to flattery. His property, including all his bronze artifacts, was confiscated and he was banished from the court and murdered. His authorship of this book has been questioned by some scholars but the editors of *Si ku quan shu* (*Complete Collection of the Four Libraries*) state that he was undoubtedly the author.

Bronze played an important role in the development of Chinese civilization and was used in everyday life as early as five thousand years ago. The earliest bronze artifacts have been found in the Majiayao culture site (between 3100 and 2700 BCE) in Gansu Province. Bronze was generally related to power and divinity in ancient times. According to the religion of the Shang Dynasty, the king derived his power from his divine ancestors, whose spirits could influence the course of events if they were propitiated with offerings and sacrifices. The bronze vessels were always used to hold the wine and food that were offered in ceremonies performed at the altar of the ancestral shrine.

This book classifies ancient Chinese bronze artifacts into twenty categories, with each category being rendered according to the sequence of historical periods. Also, for each category there is an introduction; for each artifact there is a drawing, a rubbing of the Chinese characters (if any) and explanations, measurements, weights, and capacities. It is a comprehensive study of the bronzes of the Song Dynasty and has laid the foundation for bronze research in China. (ROM Collection) GZ

69

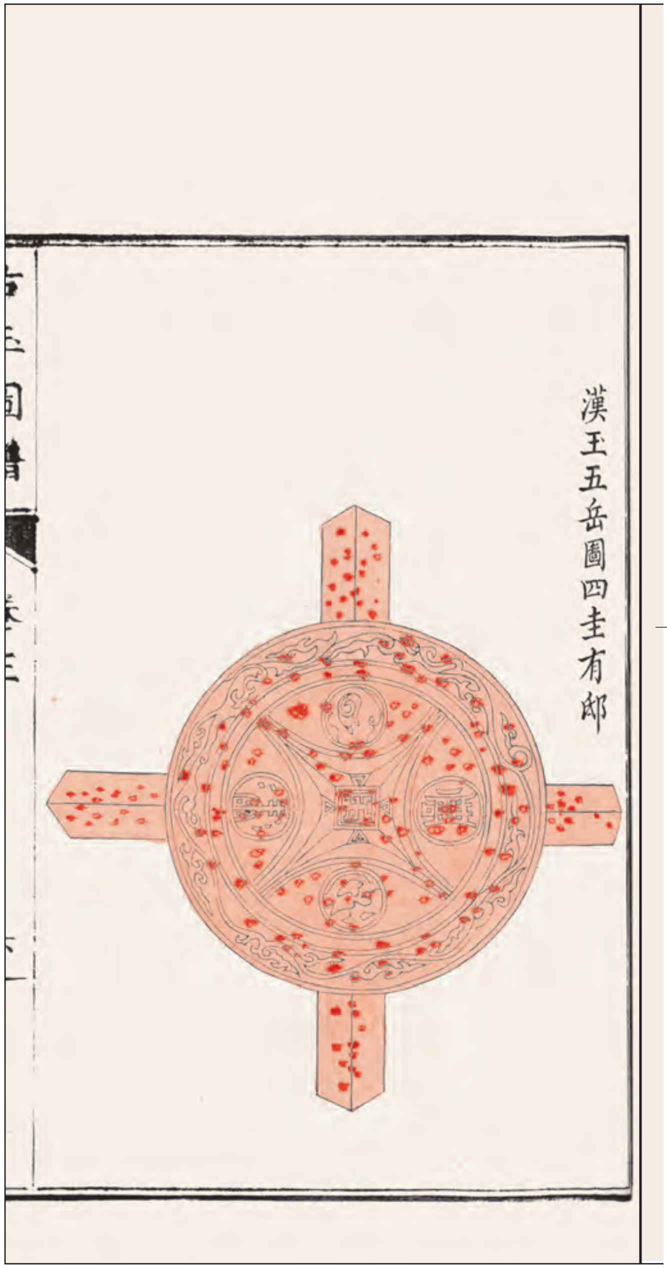
[宋] 龍大淵 (?–1168) 等撰: 《古玉圖譜》

Long Dayuan (?–1168) et al., *Gu yu tu pu (Illustrations of Ancient Jades).*

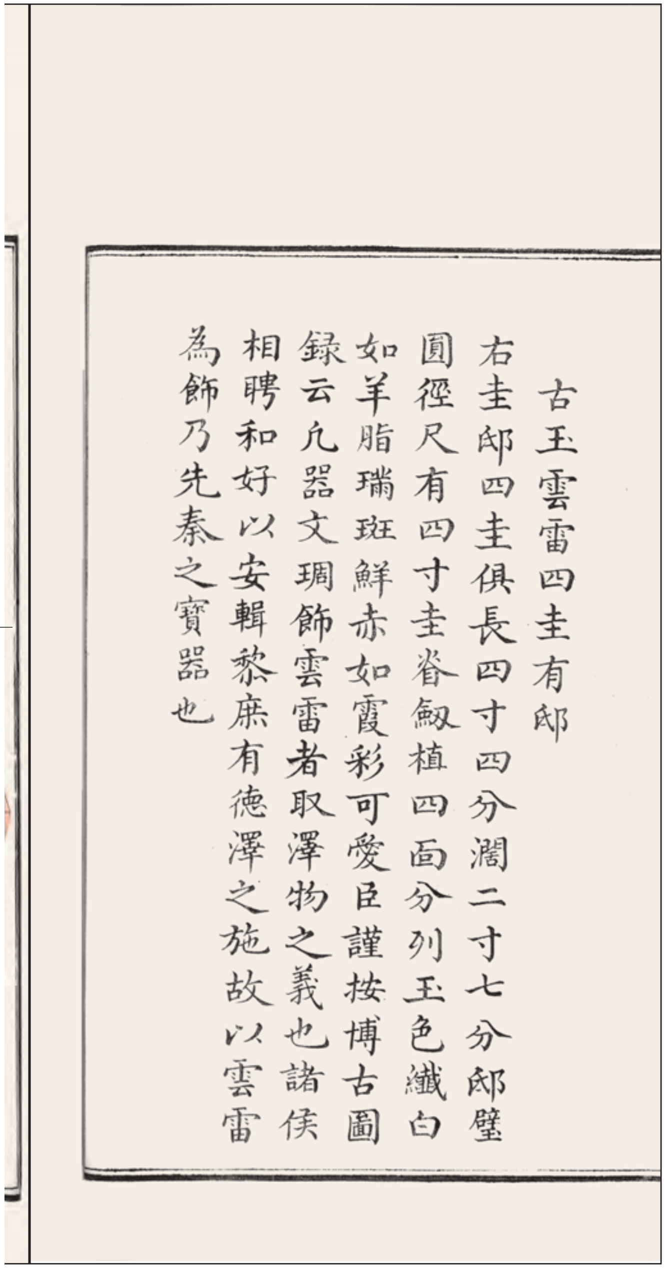
Date of composition: Song Dynasty

Date of publication: 1779

This is the earliest book on Chinese ancient jades. Documenting jades collected in the imperial court during the Song Dynasty Emperor Gaozong's reign (1127–1162), it is embellished with vivid illustrations. It is most probably written by Long Dayuan, a high-ranking official in the Song court who maintained a close relationship with the emperor. Illustrations were done by a group of famous court painters, including Ma Yuan, Xia Gui and Liu



漢玉五岳圖四圭有邸



古玉雲雷四圭有邸

右圭邸四圭俱長四寸四分濶二寸七分邸璧圓徑尺有四寸圭脊斂植四面分列玉色纖白如羊脂瑞斑鮮赤如霞彩可愛臣謹按博古圖録云凡器文琱飾雲雷者取澤物之義也諸侯相聘和好以安輯黎庶有德澤之施故以雲雷爲飾乃先秦之寶器也

Songnian. The ROM copy is a quality reprint done by a wealthy merchant named Jiang Chun under his hallmark *Kangshan caotang* 康山草堂 in 1779 during the reign of Emperor Qianlong.

Jade has been highly valued since the beginning of Chinese culture. Confucius was quoted as saying: ‘A gentleman always carried a jade pendant’ (*junzi wugu, yu bu qushen* 君子無故, 玉不去身) It is seen as a symbol of class and as a reminder of the virtues of a gentleman, since the virtues of nobility, perfection, constancy and immortality are all symbolized in jade.

This book consists of one hundred *juan* and seven hundred images in nine sections. A controversy exists regarding its authenticity. Some scholars, including the editors of the *Si ku quan shu* (*Complete Collection of the Four Libraries*), claimed that ‘it must have been forged by someone in later generations’. The evidence they provide includes the fact that the author Long Dayuan was a military officer and could never have written a book of this kind, and that the book is not listed in the Record of Literature and Arts in the official history *Song shi* (*History of Song Dynasty*). In fact, Long was once an assistant reviewer of imperial edicts in the Privy Council Office, and he often drank wine and recited poetry together with the emperor. Therefore, it is highly possible that he was familiar with the jade collection of the emperor and wrote this book in order to seek favour with him. Long was later dismissed from office when the new Jiaqing Emperor ascended the throne, as one of the ‘court sycophants [who] favoured male courtiers’ as recorded in the *Song shi*. It might be for this reason that his book was not listed in the Record of Literature and Arts in the *Song shi*. Nonetheless, the book certainly remains an important source for ancient jade research and its value should not be denied. In fact, the book was reprinted several times during and after the Qing Dynasty always on high-quality paper, such is the copy in the Mu Collection. (ROM Collection) *GZ*

70

[宋] 吕大臨 (1044–1091) 撰: 《考古圖》

Lü Dalin (1044–1091), *Kao gu tu (Illustrated Study of Antiquities).*

Date of composition: Song Dynasty

Date of publication: 1753

This book was printed by Huang Cheng in his publishing house Yi zheng tang in 1753. Lü Dalin introduces two hundred forty bronzes, thirteen jade objects and one stone object dating from the Shang and Zhou Dynasties. Lü himself was also credited as the founder of epigraphy in ancient China because of his being the first to study pre-Qin Dynasty bronzes and their inscriptions. All the items recorded in this book are illustrated, with rubbings of the inscriptions, their physical descriptions and salient characteristics also given. Lü Dalin was born in Lantian County of Shanxi Province and devoted his time to the study of ancient bronzes and other artifacts. He believed that a full understanding of the ritual systems of the Xia, Shang and Zhou and the objects associated with them was crucial in order for people to model their behaviour in accordance with the ancient protocols.

This book describes antiquities from Song Dynasty royal and private collections in great detail. It classifies the bronzes and other objects based on their shapes and styles. The author further tried to trace when and where the bronzes were originally unearthed, their sizes, weights and capacities. He also studied their original functions as well as their provenance. Lü arranged the characters in the inscriptions according to their phonetic tones and corrected mistakes others had made in classifying the inscription characters. The line-drawn illustrations depict the artifacts with a high degree of precision and accuracy. Lü Dalin's study was considered by many in later dynasties as a standard for similar works. The original Song Dynasty edition (first published in 1092) has been described as a milestone of the time. This Qing Dynasty edition follows the formats of the editions published in the Yuan and Ming dynasties in the use of the woodcut style of script and illustration. (ROM Collection) *SQ*

71

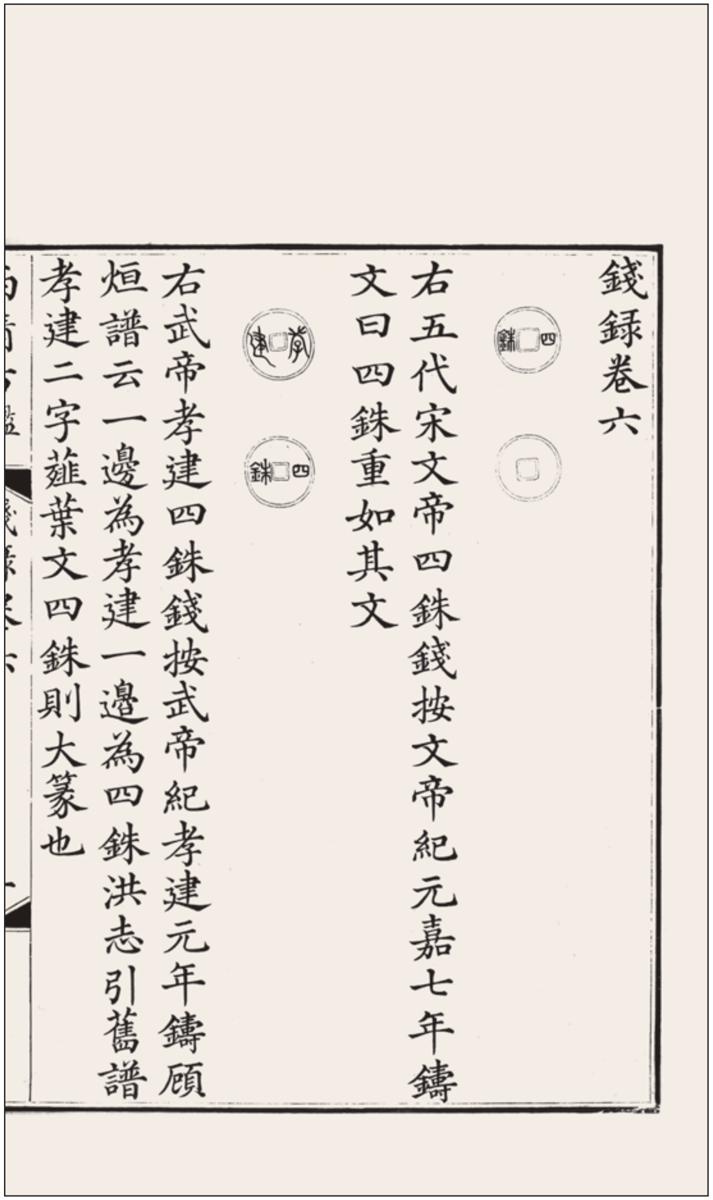
[清] 梁詩正 (1697–1763) 等: 《錢錄》

Liang, Shizheng (1697–1763) et al., *Qian Lu (Catalogue of Coins).*

Date of composition: Qing Dynasty

Date of publication: 1751

This official coinage catalogue, compiled by Liang Shizheng and Jiang Fu, was printed by the Qing Dynasty imperial printing office in 1751. It includes coins of different shapes from the Zhou to Ming dynasties. Line drawings representing all the coins described in the catalogue are presented, as well as transcriptions of their inscriptions. The format of the book is the typical large format of imperial publications in the Qing Dynasty, with outstanding well-engraved scripts and high-quality paper.



錢録卷六

右五代宋文帝四銖錢按文帝紀元嘉七年鑄

文曰四銖重如其文

右武帝孝建四銖錢按武帝紀孝建元年鑄顧

烜譜云一邊為孝建一邊為四銖洪志引舊譜

孝建二字薤葉文四銖則大篆也

Chief editor Liang Shizheng, a prominent court official famous for contributing a poem to the 1742 edition of the celebrated scroll painting *Qing ming shang he tu* (*Going Upriver on the Qingming Festival* 清明上河圖), was a senior compiler responsible for several important official catalogues and gazetteers during his lifetime. Examples include a gazetteer of the famous West Lake in Hangzhou City and a catalogue of the imperial collection of calligraphy rubbings stored at the 'San xi tang' (Hall of Three Treasures).

As a section of *Xi Qing gu jian* (*Antiquity Appreciations in Qing Royal Collection*), a catalogue of Chinese bronzes in the collection of Emperor Qianlong, this catalogue records some of the rarest coins of early China, such as the 'wu zhu' ('five cent') coin of the Qin Dynasty, and various 'ban liang' ('half liang') coins (the round coin with a square hole in the middle) of both the Western and Eastern Han Dynasties. All the major coins of the dynasties after Han have been described in chronological sequence. Rare coins from Inner and Western Asia and Southeast Asia have been included in this catalogue as well. Line drawings representing the original coins have a high degree of accuracy in representing the actual size and shape. A total of 567 coins has been included in this catalogue.

The Royal Ontario Museum copy of *Qian lu* is in perfect condition. It is an excellent primary resource for scholars studying the history of currency and coinage of ancient China. *SQ*

72

[清] 汪啓淑 (1728–1799): 《飛鴻堂印譜》

Wang Qishu (1728–1799), *Fei hong tang yin pu (A Catalogue of Seals Collected by Feihong Hall).*

Date of composition: Qing Dynasty

Date of publication: a special stamped edition, ca. 1735–1795

Recorded in this book are nearly eight hundred seals from the pre-Qin periods to the Ming and Qing dynasties. The book was printed following a special format where the actual seals were stamped on separate leaves using red ink paste. Wang Qishu who compiled this distinctive catalogue, was a director in the Ministry of War. As a notable seal collector, Wang built a specially designed building called ‘Kan wan lou’ to store his collection that numbered in excess of ten thousand seals and several thousands of books.

Printing a seal catalogue was one of the traditions of Chinese intellectuals. Such a catalogue served mainly as a means of emulation, in order to learn the styles and methods used by famous seal-engravers and to trace the evolution of seals and related calligraphy from ancient times to a given historical period. The earliest seal catalogue appeared in the Song Dynasty; the first known catalogue was entitled *Ji gu yin ge* (*Seal Styles Since Ancient Times*) and was published during the Emperor Daguan’s reign (1107–1110) of the Song Dynasty.

Gu Congde was a Ming Dynasty collector with the largest seal collection of the time. He published his *‘Ji gu yin pu’* (*A Catalogue of Seal Collections Since Ancient Times*) during the Emperor Longqing’s reign. His sons and grandsons expanded his selection to include

飛鴻堂印譜初集卷一
古歙汪啟淑秀峯氏鑒藏

飛鴻堂 丁敬

新安汪啟淑印 吳兆傑

more important seals in a catalogue called *Yin shu* (*The Book of Seals*). In these two publications, the real seals stamped in red ink paste were used to represent every entry. Collectors in the Qing Dynasty followed this tradition. In addition to the *Fei hong tang yin pu* catalogue, more than ten other catalogues of famous seals were produced during the Qing Dynasty.

Among the techniques used to produce these catalogues, stamping the original seals (or replicas) on paper using red ink paste came to be the most authentic way to reproduce the original seal styles. The introduction of the Western collotype printing techniques in the late Qing Dynasty altered the visual depiction of the original seals, and put an end to the traditional way of producing such catalogues. The Royal Ontario Museum copy of *Fei hong tang yin pu* is a representative example of the earlier and more valuable editions of Qing Dynasty seal catalogues. SQ

73

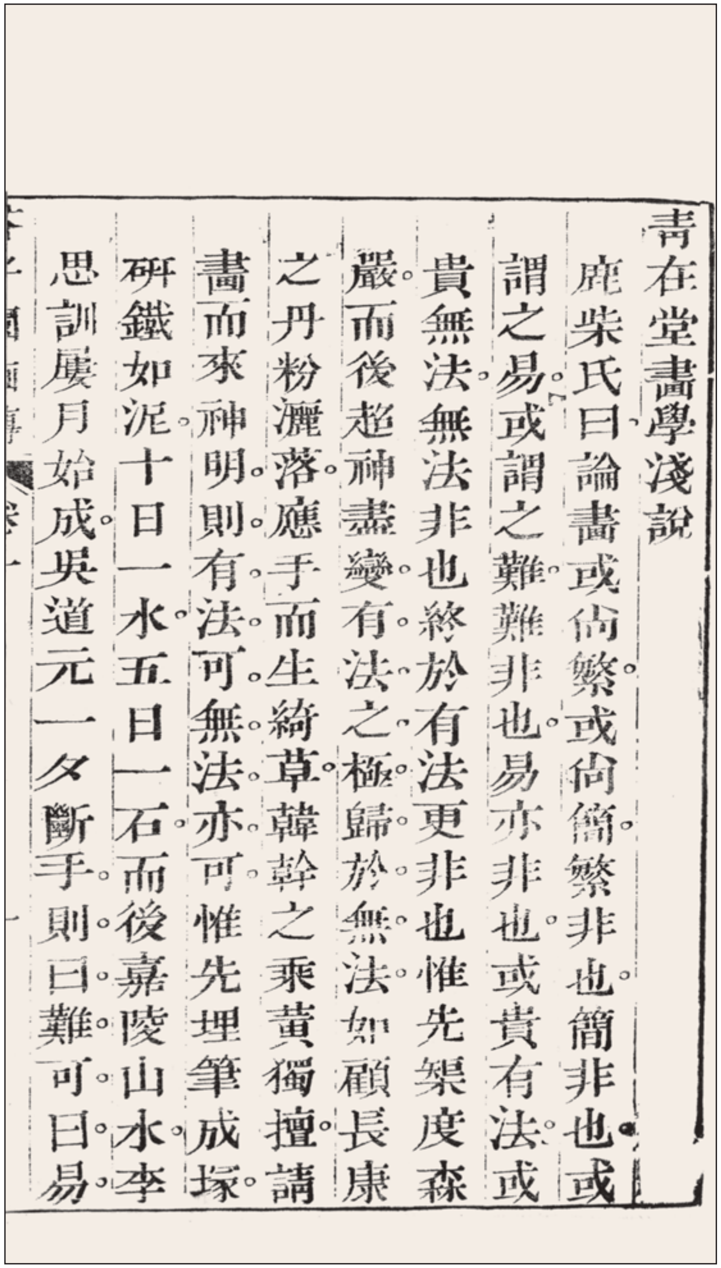
[清] 王概 (1654–1710) 輯: 《芥子園畫傳》

Wang Gai (1654–1710), *Jie zi yuan hua zhuan (The Mustard Seed Garden Manual of Painting).*

Date of composition: Qing Dynasty

Date of publication: 1679

Jie zi yuan hua zhuan was first released by the publisher Li Yu in the eighteenth year of the reign of Emperor Kangxi (1679) as a multicolour edition with the aim of teaching the techniques of Chinese ink painting. This book covers themes of landscape, human figure, bird and flower paintings. Li Yu, a famous playwright, had talents and interests that extended to other areas such as art. After he



青在堂畫學淺說

鹿柴氏曰、論畫或尚繁。或尚簡。繁非也。簡非也。或
謂之易。或謂之難。難非也。易亦非也。或貴有法。或
貴無法。無法非也終於有法更非也惟先矩度森
嚴。而後超神盡變。有。法。之。極。歸。於。無。法。如顧長康
之丹粉灑落。應手而生綺草。韓幹之乘黃獨擅。請
畫而來神明。則。有。法。可。無。法。亦。可。惟先埋筆成塚。
研鐵如泥。十日一水。五日一石。而後嘉陵山水。李
思訓屢月始成。吳道元一夕斷手。則。曰。難。可。曰。易。

passed the imperial examination, he moved to Nanjing and built his mansion 'Mustard Seed Garden' there. He set up his own printing studio and bookstores to publish art and literature books. Black, red, blue, green, grey and other colour inks have been used in the printing of this book to replicate real ink painting colours.

Wang Gai learned his painting skills from contemporary artists and was fascinated with the various forms of Chinese traditional arts. After finishing the first instalment of *The Mustard Seed Garden Manual of Painting*, he continued with the help of his two brothers to complete the other three sets of the series which deal with paintings of flora and fauna and other themes.

Traditionally, painting manuals were used by many renowned Chinese painters for giving drawing lessons. This present work was commissioned by Shen Xinyou, son-in-law of Li Yu. Shen possessed the teaching materials of Li Liufang, a painter of the late Ming Dynasty, and commissioned Wang Gai to edit and expand those materials into a manual for landscape painting. The result was the first part of *The Mustard Seed Garden Manual of Painting*. Li Yu, as the publisher, wrote a preface for this part. (ROM Collection) SQ

74

[明] 方于魯 (1570–1619) 撰: 《方氏墨譜》

Fang Yulu (1570–1619), *Fang shi mo pu (Inkstick Designs of Mr. Fang).*

Date of composition: Ming Dynasty

Date of publication: 1589

This book is a collection of illustrations of the inksticks designed by Fang Yulu, one of the two most famous inkstick designers of the Ming Dynasty. It was published by the Meiyin Tang publishing house managed by Fang Yulu himself. Fang Yulu, a native of Anhui Province was originally a worker in the studio of the most renowned inkstick maker Cheng Junfang. He later started his own business, improved the techniques of inkstick making, and eventually garnered a reputation for his work within this industry. Fang Yulu hired several famous painters to draw his inkstick designs and published this book in 1589. It classifies all the inkstick designs by Fang Yulu into six categories, three hundred eighty-five styles, including national treasures, national essences, ancient classics, and the like. The version in the Mu Collection is a first edition.

Inksticks were one of the "four treasures of the study" in the traditional literati life of China (the others being brush, paper and the inkstone). An inkstick is rubbed against an inkstone containing a small amount of water in its shallow reservoir; this ink is used for brush painting and calligraphy. The Ming Dynasty saw a substantial development of inksticks as collectibles and objects of personal or social expression. Relatively large ones were made by talented specialists having wide networks of distribution, who also drew upon poetic and philosophical resources for embellishing the

五星聚奎壁

五星聚奎壁
天鷄啼夜未旦狼揄
墟五星爛亘北闕起
東觀
帝德隆人文煥
萬曆甲申三月生霸
蘭臺逸史紀

inksticks. In the large woodblock catalogues from the makers of this time one finds Daoist, Buddhist and natural images, along with poetic inscriptions. (ROM Collection) *GZ*

75

[清] 劉鶚 (1857–1909):《鐵雲藏龜》

Liu E (1857–1909), *Tie Yun cang gui (The Tortoise Shell Collection of Tie Yun).*

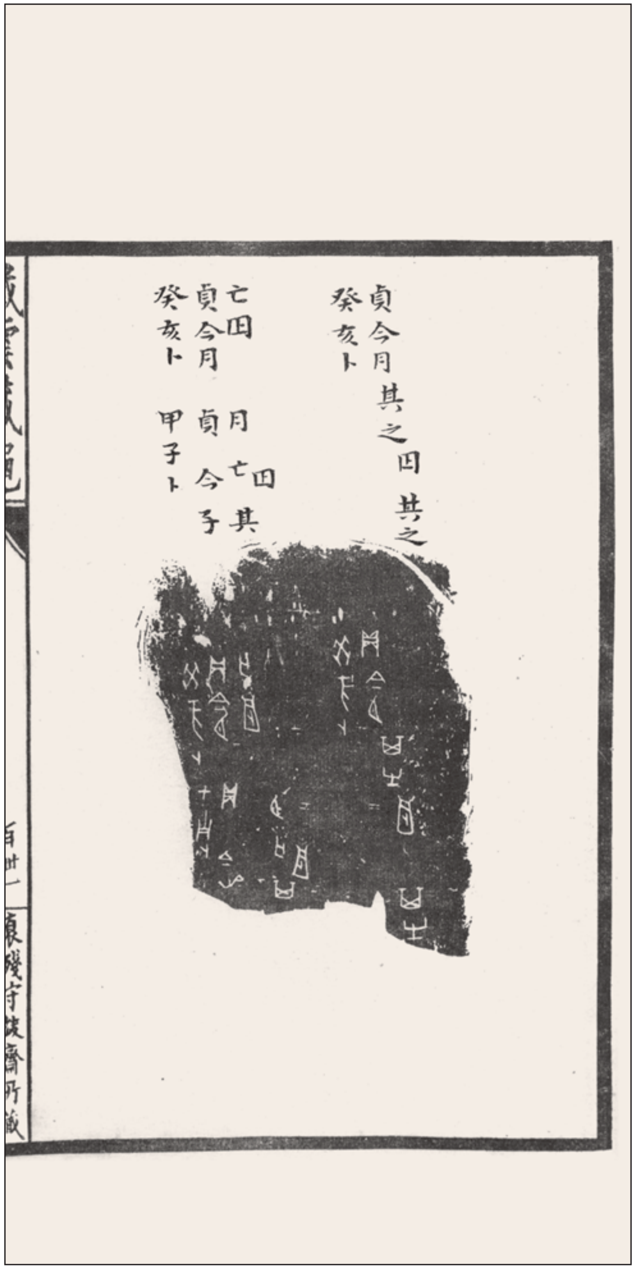
Date of composition: Qing Dynasty

Date of publication: 1931

This book, compiled by Liu E, a famous scholar and literary author in the late Qing Dynasty, is the first collection of the inscriptions on oracle bones. The book was originally published in 1903 by the Bao can shou que zhai publishing house, and was reprinted by Yin Yinlu in 1931. The reprinted version includes an appendix by Luo Zhenyu with annotations and explanations of the inscriptions by Bao Ding. Liu E, whose literary name was Tieyun, was a poet, musician, medical practitioner and entrepreneur, as well as a novelist. He was also the earliest serious collector of oracle bones.

Oracle bones are pieces of bone or turtle plastron bearing the answers to divinations practised chiefly during the late Shang Dynasty. These make up the earliest known significant corpus of ancient Chinese writing and contain important historical information such as the complete royal genealogy of the Shang Dynasty.

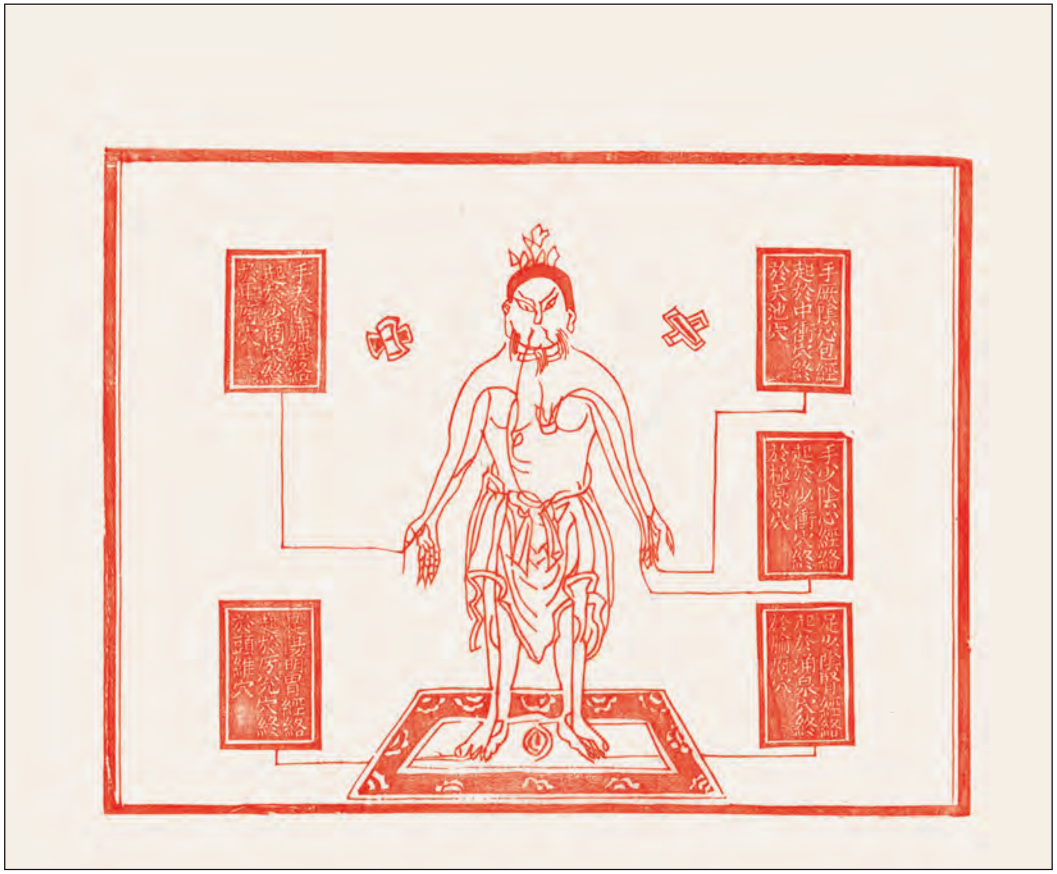
Oracle bones were first discovered by the villagers of Xiaotun, in the Anyang district of Henan province. They called them 'Dragon's



Bones' (*longgu* 龍骨) and used them for medical purposes. In 1899, Wang Yirong (1845–1900), Chancellor of the Directorate of Education, found that the character-like marks on these 'Dragon's Bones' resembled those he had seen on ancient bronze vessels. After further examination and study, his suspicions that these inscriptions originated from an earlier and as yet unknown age were confirmed. After his death in 1900, most of his collection was handed on to his friend Liu E, who carried forward Wang's undertaking. Liu expanded Wang's collection of oracle bones to more than 5,000 pieces, and in 1903 published a compilation of the rubbings he had made of them entitled *Tie Yun cang gui*.

The first Western oracle bone collector was Frank H. Chalfant (1885–1957), a Presbyterian missionary from the United States, but it was a fellow Presbyterian missionary, the Canadian James Mellon Menzies (1885–1957) acquired the largest number. The Chinese still acknowledge the pioneering contribution of Menzies as 'the foremost western scholar of Yin-Shang culture and oracle bone inscriptions'. In 2004 his residence in Anyang was declared a 'Protected Treasure' and the James Mellon Menzies Memorial Museum for Oracle Bone Studies was established. (ROM Collection)

GZ



76

[宋] 王惟一 (987–1076) 輯: [新刊補註]
《銅人腧穴鍼灸圖經》， 硃刻本
Wang Weiyi (987–1076), *Tong ren shu xue zhen jiu tu jing (Illustrated Bronze Statuette for the Meridians and Acupuncture Points).*
Date of composition: Song Dynasty
Date of publication: red ink edition, 1901

Acupuncture was a medical treatment procedure used by the ancient Chinese, where filiform needles were inserted and manipulated at various points in the body to relieve pain or for therapeutic purposes. The Chinese word for acupuncture is *zhenjiu* (針灸), which refers to acupuncture together with moxibustion. According to traditional Chinese medicine, acupuncture points are situated on meridians along which *qi* ('life energy') flows. According to *Shi ji* (*Records of Grand Historian*) and *Huangdi nei jing* (*Yellow Emperor's Inner Canon*), the practice of acupuncture in China can be traced as far back as the second century BCE. The archaeological discovery of the Mawangdui tomb in Hunan Province has also provided material evidence of the existence of acupuncture in the Western Han period. Between the Han and Song dynasties, acupuncture further developed in China and spread to Korea, Japan, Vietnam and other countries in Asia. In 1023, Song Dynasty Emperor Renzong ordered Wang Weiyi produce two bronze statuettes depicting the meridians and acupuncture points for medical practice. The current title is the accompanying text for the bronze statuettes.

Printed entirely in red ink, this late Qing Dynasty edition contains five chapters, which is different from previous recorded editions that have either seven chapters or three chapters. The first chapter covers the accounts of acupuncture in *Huang di nei jing* and the detailed description of acupuncture points in the hands and feet. Subsequent chapters deal with other parts of the body and also include precautions and charts showing the co-relation between the seasons and proper times for doing acupuncture. *SQ*

77

耶穌會士 鄧玉函 (1575–1630) 撰，[明] 王徵 (1571–1644)
譯繪: 《遠西奇器圖説錄最》, 清抄本
Joannes Terentius (1575–1630), Wang Zheng (1571–1644)
illustrated and translated: Yuan Xi qi qi tu shuo lu zui
(Collected Diagrams and Explanations of Wonderful
Machines from the Far West).
Qing manuscript.
Date of composition: Ming Dynasty
Date of issue: Qing Dynasty

This was the first Chinese work to introduce Western mechanical inventions and engineering wonders to the country. The book is in two parts: Part one is a translation of an oral account by the Italian missionary Joannes Terentius, with illustrations by Wang Zheng. It presents key Western concepts of mathematics, physics and technology as understood in seventeenth century Europe. Joannes Terentius, also known as Johannes Schreck, and by his Chinese name Deng Yuhan, was a Jesuit who was stationed in China about the year 1618. He was a gifted astronomer and physicist, elected as the seventh member of the Cesi Academy, just after Galileo. Wang Zheng received a *Jinshi* degree in 1622; he finally passed the official examinations at the age of fifty-two after many years of preparation and several failures. Under the influence of his father, who was a teacher of mathematics and medicine, Wang became fascinated with Western science and technology after coming into contact with missionaries in Beijing, where he had travelled many times for his examinations. With Terentius' help, Wang Zhen made technical European texts available to his countrymen for the first time. The result of this collaboration was the *Yuan xi qi qi tu shuo lu zui* of 1627, a compilation of several European texts that Wang Zhen thought were most practical for the Chinese people, which makes clear the basic facts of mechanics and practical machinery.

Consistent regular script is used in this manuscript. All illustrations are line drawings in black ink. These fine illustrations detail the geometric principles associated with the various machines under discussion. Another unusual characteristic of the East Asian Library copy is that the text is written on the reverse side of each leaf of a printed book, the *Da Qing lü li* (*The Great Qing Code*). This work was first published during the reign of Emperor Qianlong and therefore provides a reference point to date Wang Zheng's text. SQ

78

[清]胤祉(1677–1732), 胤録（1695–1767）纂修:《御制數理精藴》

Yingzhi (1677–1732), Yinglu (1695–1767) compiling, *Yu zhi shu li jing yun (Imperially Written Encyclopædia of Mathematics).*

Date of composition: Qing Dynasty

Date of publication: 1882

This encyclopædia, which introduces Chinese mathematic achievements as well as the latest in Western mathematical knowledge, was a project initiated by Emperor Kangxi of the Qing Dynasty. Princes Yingzhi, Yinglu and other compilers spent more than ten years (1712–1722) to complete it. The chief compiler Aixinjueluo Yingzhi was the third son of Emperor Kangxi. He was very talented, with knowledge of modern science including mathematics. Emperor Kangxi appointed him as the chief compiler for an enormous set of books, called *Lü li yuan yuan* (*Ocean of Calendar Calculations* 律曆淵源), designed to cover the origin and fundamentals of music, the calendar, mathematics and the like. The *Yu zhi shu li jing yun* encyclopædia is one part of this larger set. The slide rule was first introduced to Chinese readers in this book.

Though the book was printed at a relatively late date, the woodblocks for this edition might be from an earlier official source. The consistently fine script, detailed illustrations and superb printing quality define this as one of the best editions of the work. A special cover page and table of contents appear before the first chapter of the book. SQ

79

[晋] 劉徽， [唐] 李淳風(602–670)注: 《海島算經》, 1775

Liu Hui, Li Chunfeng (602–670), *Hai dao suan jing (Sea Island Mathematics Classic).*

Date of composition: Jin Dynasty

Date of publication: 1775

Hai dao suan jing is one of the ten classics of Chinese mathematics. Originally an extension of the *Jiu zhang suan shu zhu* (*Annotation on the Nine Chapters on the Mathematical Art*), and known formerly as the *chong cha* (double difference), it was first printed as an independent book in the Tang Dynasty. It was written by Liu Hui (b. ca. 250) in the Jin Dynasty and annotated by Li Chunfeng in the Tang Dynasty. The book was published in 1775 by the imperial publishing house Wu ying dian.

Liu Hui was a Chinese mathematician of the Jin Dynasty and one of the founders of classical Chinese mathematics. Besides his commentary of the *Nine Chapters on the Mathematical Art* (*Jiu zhang suan shu*), he is also known to have written several books which are no longer extant. The annotator, Li Chunfeng, was a Chinese mathematician, astronomer, and historian who lived during the Sui and Tang dynasties. He wrote several books, of which the best-known is *Tui bei tu* (*Book of China's Prophecy*)， a book predicting the future of China; it was long banned in the People's Republic as being superstitious.

The *Hai dao suan jing* is a small work consisting of nine problems demonstrating how to use the Gougu Theorem (Pythagorean Theorem) to calculate heights of objects and distances to objects that cannot be measured directly. The first problem, which illustrates the style, concerns the height and distance to an island in the sea. According to *Hai dao suan jing*, surveying of the heights of distant objects can be done by the method of double difference. Using this method, Liu Hui arrived at a method of surveying remote objects without the notion of angle.

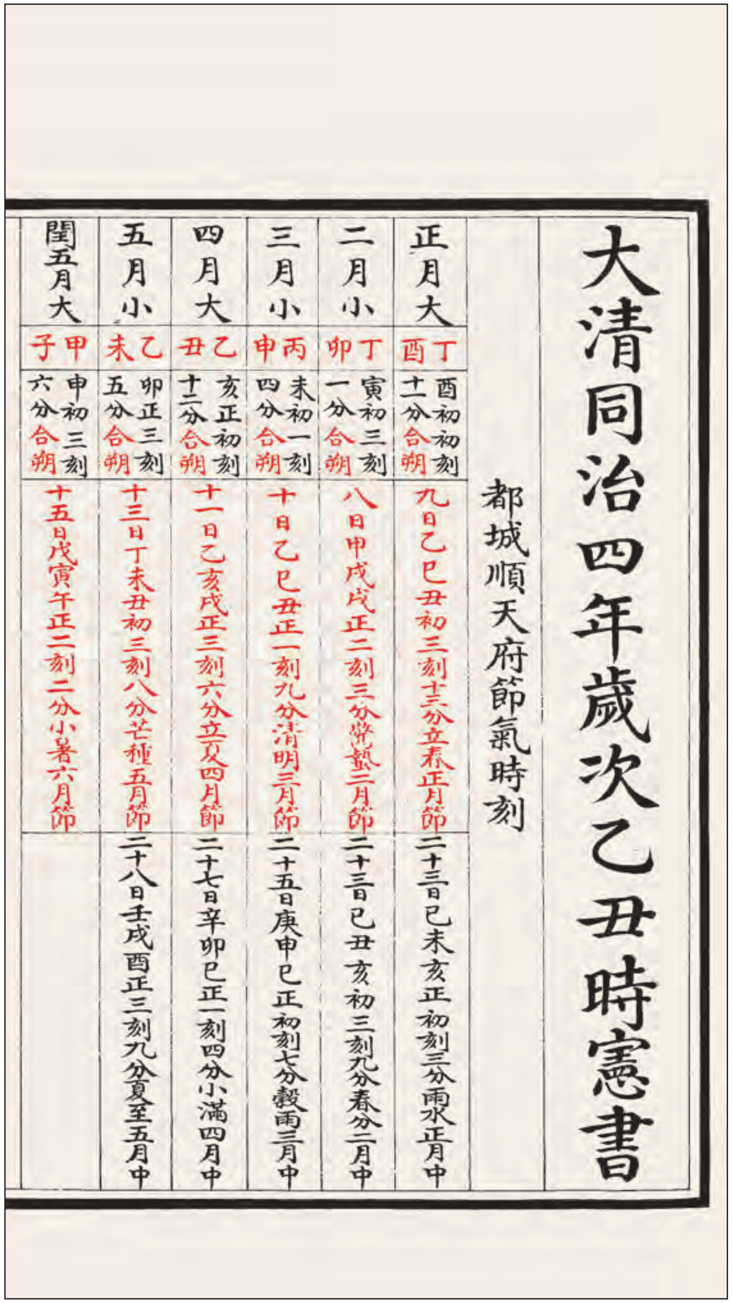
GZ

80

[清] 《大清同治四年歲次乙丑時憲書》
Da Qing Tongzhi si nian sui ci yi chou shi xian shu
(Almanac for Year Four of Emperor Tongzhi's Reign).
Qing Manuscript
Date of composition: Qing Dynasty
Date of publication: ca. 1861–1875

This official almanac of the Qing Dynasty was adopted by Emperor Shunzhi in 1644 after the new calendar system introduced by German Jesuit Adam Schall von Bell (1591–1666), whose Chinese name was Tang Ruowang, was accepted by the emperor. Adam Bell was originally from Köln, Germany. He studied in Rome before he was stationed in China in 1618. He used his advanced Western astronomical methodology to assist the imperial courts of both the Ming and Qing dynasties in the establishment of highly accurate calendars.

This so-called '*shi xian shu*' or almanac provided guidelines to help the emperors correctly understand the movement of the heavens and earth and guide people's activities accordingly. This manu-



大清同治四年歲次乙丑時憲書

都城順天府節氣時刻

正月大	丁酉	酉初初刻十一分合朔	九日乙巳丑初三刻十三分立春正月節	二十三日己未亥正初刻三分雨水正月中
二月小	丁卯	寅初三刻一分合朔	八日甲戌戌正二刻三分驚蟄二月節	二十三日己丑亥初三刻九分春分二月中
三月小	丙申	未初一刻四分合朔	十日乙巳丑正一刻九分清明三月節	二十五日庚申巳正初刻七分穀雨三月中
四月大	乙丑	亥正初刻十二分合朔	十一日乙亥戌正三刻六分立夏四月節	二十七日辛卯巳正一刻四分小滿四月中
五月小	乙未	卯正三刻五分合朔	十三日丁未丑初三刻八分芒種五月節	二十八日壬戌酉正三刻九分夏至五月中
閏五月大	甲子	申初三刻六分合朔	十五日戊寅午正二刻二分小暑六月節	

script was produced by the imperial printing house probably immediately after the fourth reign year of Emperor Tongzhi (1864), given that the main events of that year are recorded in the book.

In China, the almanac was a sacred document, sponsored and promulgated by the reigning monarch. For more than two millennia, a Bureau of Astronomy made astronomical observations, calculated astronomical events such as eclipses, prepared astrological predictions, and maintained the almanac. A successful calendar of this sort not only served practical needs, but also confirmed the consonance between Heaven and the imperial court. The sexagenary cycle was used to count years, months, days, and fractions of days by using the set of Celestial Stems (*tiangan* 天干) and Terrestrial Branches (*dizhi* 地支). This sixty-year cycle was introduced in the first century CE, or perhaps a century earlier. The Gregorian calendar was taken to China by Jesuit missionaries in 1582, the very year that it was first used by Europeans. Not until 1912, after the general public finally adopted the Gregorian calendar, did the traditional calendar lose its primary importance. [11]

SQ

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[11] WebExhibits, The Institute for Dynamic Educational Advancement (IDEA)

Glossary:

B

Bagua 八卦, eight trigrams
Ba Qi 八旗, the Eight Banners, administrative divisions during the Qing Dynasty into which all Manchu families were placed
Ban liang 半兩, 'half liang' coins
Bian min tu zuan 便民圖纂, Pictures of Popular Benefits
Bingbu 兵部, Ministry of War

C

Caoshu 草書, Cursive script (grass script)
Chaha'er 察哈爾, name of a province
chongcha 重差, double difference
chu'er 儲貳, Crown Prince
Chunqiu Gongyang zhuan 春秋公羊傳, *Spring and Autumn Annals, the Gongyang Commentary*

D

Da Qing yi tong zhi 大清一統志, *Gazetteer of the Unified Great Qing*
Da xue 大學, The Great Learning
Da xueshi 大學士, Grand Secretary of the Hall of Military Glory
Dao 道, the Way
Dexing zhi zhi 德性之知, knowledge of the virtuous nature
Donglinshuyuan 東林書院, "Eastern Forest" Academy (in Wuxi 無錫， Southern China)
Donglinsi 東林寺, Donglin Monastery
Donglin dang 東林黨, Donglin Party
Dorgon 多爾袞（1612–1650）
Dunhuang 敦煌, Buddhist site on ancient Southern Silk Route

G

Gougu 勾股, Pythagoras theorem
Guan Shengdi jun 關聖帝君, Saintly Emperor Guan.

Guan xue 關學, Guan School, a philosophical school originated in the Guanzhong 關中, area in Shanxi Province.
Guo zi jian 國子監, Imperial Academy or School of sons of State
Guozijian jijiu 國子監祭酒, Chief Academician of the Directorate of Imperial Academy
Guti shi 古體詩, classical poems
Guwen 古文, "old style"
Gu xi 古稀, Seventieth-Year

H

Hanlin yuan 翰林院, Hanlin Academy, Imperial Academy
Hanlin xueshi 翰林學士, Hanlin Academician
Hao 號, Literary name adopted by literati and artists（人名）
Hou Jin 後金（"Later Jin"）, pre-Qing entity, used by historians to distinguish it from the first Jin Dynasty（1115-1234）
Huangdi 黃帝, The Yellow Emperor
Hubu 戶部, Ministry of Revenue and Population or the Board of Revenue and Population
Huangu shuyuan 還古書院, Huangu Academy
Huang Taiji 皇太極（1599-1656）, Nurhaci's successor, was the first emperor of the Qing Dynasty.
Hui Neng 慧能 (638-713)
Huiyuan 慧遠, a Buddhist master who found the Pure Land Sect of Buddhism (also named Lotus Sect) in the Eastern Jin Dynasty (317-420).

J

Ji 集, Collections (anthologies from Chinese literature)
Jianwen zhi zhi見聞之知, visual and auditory knowledge
Jiaohua 教化, education
Jiantao 檢討, Corrector, an official title at the Hanlin Academy in imperial China
jia yan 嘉言, praise messages
Jiefu 節婦, Virtuous Women
Jinshi 進士, Presented scholar, the highest degree in imperial China
Jinshi jidi 進士及第, Metropolitan Graduate with honors
jinti shi 今體詩, modern poems
Jing 經, Classics (Chinese Classic Texts)
Jing tu zong 淨土宗, Pure Land Sect of Buddhism
Jingyan jiangguan 經筵講官, Imperial Lecturer
Jiu zhang suan shu 九章算術, *Nine Chapters on the Mathematical Art*
Juan 卷, volume
Junjichu 軍機處, General Command Centre
Junzi wu gu, yu bu qu shen 君子無故， 玉不去身, A gentleman always carried a jade pendant
Juren 舉人, Recommended man, a scholar who passed the provincial level examinations and was eligible for the national level.

K

Kaishu 楷書, Regular script （standard script）
Kuang 框（shuye 書葉）, Grid frame

L

Lan Tingzhen 蓝廷珍, a military General who suppressed the rebellions against the Qing Dynasty in Taiwan in 1721
Lei shu 類書, ‘classified book’ or encyclopædia.
Li 禮, courtesy
Libu 禮部, Ministry of Rites
Libu 吏部, Ministry of Personnel
Libu shangshu 吏部尚書, Ministry of Personnel
Libu shangshu 禮部尚書, Director of Board of Rites
Libu silang 禮部侍郎, Probationary Vice Minister of Rites
Libu zuo silang 禮部左侍郎, Left Vice Minister of Rites
Liezi 列子, Master Lie
Lingzhong 零種, individual titles in a set
Lishu 隶书, chancery script
Lianshe 蓮社, Lotus Society , Lotus Sect
Liulichang 琉璃廠
Liuren 六壬, the six possible combinations of the Heavenly Stems and Earthly Branches
Lixue 理學, Neo-Confucianism
Li Zicheng 李自成 (1606-1645), rebel leader responsible for fall of Ming Dynasty
Longgu 龍骨, Dragon's Bones
Longkedo 隆科多, the General Commandant of the Peking Gendarmerie during Kangxi’s reign in the Qing Dynasty.
Longtuge zhi xueshi 龙图阁直学士, Auxiliary Academician of Dragon Diagram Hall
Lun yu 論語, *The Analects of Confucius*

M

Mengzi 孟子 (372?-289? BCE), Confucian scholar
Mengxi bi tan 梦溪笔谈, Writings Beside Mengxi Creek
Miao zheng Zhenren 妙正真人, Wonderful and Righteous True Man
Mingchen 名臣, famous minister
Mingru 名儒, famous Confucian scholar
Mingshi an 明史案, Case of the History of the Ming Dynasty, a Literary Inquisition under the reign of Emperor Kangxi (r.1661-1722) in the Qing Dynasty
Mopu 墨譜, Ink-stick designs
Mu shi cang shu 慕氏藏書, the Mu collection
Mr. Mu Hsüeh-hsün, (Mu Xuexun, in pinyin 慕學勛 1880–1929), a scholar who served as the secretary of the German Legation in Beijing for 17 years (1912-1929).

N

Nanhua zhen jing 南華真經, *The Pure Classic of Nanhua*
Nei ge shou fu 内閣首輔, chief minister of the government
Nianhua 年畫, celebratory New Year's card
Nishan 尼山, birthplace of Confucius
Nurhaci 努爾哈赤（1559–1626）, the founding father of the Manchu Qing state.

P

Pianwen 駢文, coupled, paired or rhymed style

Q

Qi 氣, breath
Qi jia 齊家, orderly regulation of family
Qingming shang he tu 清明上河圖, Going Upriver on the Qingming Festival
Qing shi lu 清實錄, *Veritable Record of Qing*
Qing Shizong shang yu 清世宗上諭, *Edicts Issued through Grand Secretariat of Emperor Yongzheng*
Queli 闕裏, a street name in Qufu 曲阜where Confucius lived 2500 years ago

R

Ren 仁, benevolence
Rixia 日下 (under sun), referred to "capital" in traditional Chinese poetry
Ruxue 儒學, Confucian School, Confucianism

S

San li tu 三禮圖, *Diagrams of the Three Rites*
San qi chang shi 散騎常侍, Mounted Attendants Without Specified Appointments
Shan hai jing 山海經, *The Classic of Mountains and Seas*
Shang Qing Gong 上清宮, Palace of Highest Purity
Shaolin Monastery 少林寺, famous for Chan (Zen) Buddhism and martial arts
Shaoshi Mountain 少室山, near Shanlin Monastery
Shenxian 神仙, Immortals
Shenyun 神韻, spiritual resonance
Shengjing 盛京, present-day Shenyang 瀋陽, previously the capital of the Hou Jin 後金（1625–1644）

Sheng yu 聖諭, Imperial Edicts
Shi 史, Histories (Chinese history and geography)
Shi jing 詩經, *The Book of Songs*
Shi Lang 施琅, a military Commander and Admiral who occupied Taiwan and incorporated it into Fujian province in 1683.
Sishu Wujing 四書五經 , Confucian Four Books and Five Classics
Shi tong 史通, Generality of Historiography
Shushu 术術, way of counting
Shuo fu 說符, Explaining Conjunctions
Si ku quan shu 四庫全書, A Complete Collection of the Four Libraries
Si ku quan shu zong mu 四庫全書總目, Catalogue of the Complete Collection of the Four Treasures
Sima Qian 司馬遷 (ca. 145–186 BCE), celebrated historian
Sishang 泗上, burial place of Confucius

T

Ta Lin 塔林, pagoda forest
Taihe 太和, Great Harmony
Taishi 太師, great teacher
Taixu 太虛, Great Vacuity
Taixue boshi 太學博士, Erudite of supreme school (National University)
Taizi taibao 太子太保, Grand Mentor of the Heir Apparent.
Taizi Shaifu 太子少傅, Junior Mentor of the Heir Apparent
Tian'gan 天干, Celestial Stems
Tian rui 天瑞, Heaven's Gifts
Tianshi 天師, Priest of the Daoist Religion
Tui bei tu 推背圖, a prophecy book predicting the future of China

W

Wei Zang 衛藏, Tibet
Wei Zhongxian 魏忠賢 (1568–1627), a powerful eunuch in Emperor Tianqi's reign in the Ming dynasty
Wen fang si bao 文房四寶, Four treasures of the study (ink brush, ink, paper, and inkstone)
Wenhua dian Da xueshi 文華殿大學士, Grand Academician of the Wenhua Hall
Wenxuan gong 文宣公, Duke Wenxuan
Wenziyu 文字獄, literary inquisition
Wu Ying Dian 武英殿, Imperial publishing house in the Qing Dynasty.
Wu ying dian da xueshi 武英殿大學士
Wu zhu 五铢, 'five cent' coin

X

Xi 璽, Imperial Seal
Xianzhi 縣志, The Gazetteer
Xiang dang 鄉黨, Local Communities
Xieban da xueshi 協辦大學士, Assistant Grand Secretary
Xin 信, trustworthiness
Xingtan 杏壇
Xi Wangmu 西王母, Queen Mother of the West
Xinshu 行書, Semi-Cursive script (running script)
Xiuzhuan 修撰, Chief Scribe
Xuanxue 玄學, Daoist mysterious or profound learning
Xunli 循吏, obedient offical

Y

Yansheng gong 衍聖公, Dukes for Fulfilling the Sage
Yan Song 嚴嵩 (1480–1567), Prime Minister (Ming Dynasty)

Yelüchucai 耶律楚材 (1189–1243), chief adviser of Genghis Khan
Yi 義, righteousness, integrity
Yiheyuan 頤和園, The Summer Palace
Yi wen lei ju 藝文類聚, *Collection of Literature arranged by Catagories*
Yingying zhuan 鶯鶯傳, a Tang Dynasty short story by Yuan Zhen (799-831); source inspiration for Xi xiang ji (Romance of the Western Chamber) by Wang Shifu (ca. 1260–1336)
Yinshi 隱士, hermit or recluse
Yinyi 隱逸, hermit or recluse
Yuanmingyuan 圓明園, Gardens of Perfect Brightness, the old Summer Palace of Qing Dynasty
Yue 樂, music
Yushi 御史, Court Attendant Censor
Yuwei 魚尾, Fish tail (book)

Z

Za jia 雜家, 'Other-ism'
Zaju 雜剧, form of Chinese drama
Zan 讚, Eulogy
Zhaushu 詔書、silun 絲綸, Imperial edict
Zhenjiu 鍼灸, Acupuncture
Zhen ren 真人, realized person
Zhenguan zheng yao 貞觀政要, *Essencials about Politics from the Zhenguan period* (Tang Dynasty)
Zheng Chenggong 鄭成功 (1624–1662), Ming loyalist and military leader, also known as Koxinga; led a military campaign on Taiwan
Zhenghuangqi 正黃旗, Plain Yellow Banner
Zhi 智, wisdom
Zhifu 知府, Magistrate of district
Zhigong 職貢, a traditional Chinese tributary system for managing foreign relations under the Chinese world order.
Zhixian 知縣, District Magistrate
Zhong Yue 中岳, The Central Mountain
Zhongyong 中庸, 'Doctrine of the Mean' concept and title of Neo-Confucian book of teaching
Zhu Yigui 朱一貴, a leader of Rebellion against the Qing Empire in Taiwan in 1721, who was captured and executed in Beijing
Zi 字, Courtesy name (人名)
Ziyang shuyuan 紫陽書院, Ziyang Academy
Zi zhi tong jian 資治通鑒, *Comprehensive Mirror to Aid in Government*
Zheng yi pai 正一派, Orthodox One Sect of Taoism
Zhu zuo zuo lang 著作佐郎, Attendant Esquire of Composition
Zhuanshu 篆書, Seal script
Zhuan yao ba ze 篆要八則, Eight principles of seal engraving
Zhuang miu hou 壯繆侯, Marquis Zhuangmou
Zhuangzi 莊子 (4th Century BCE), a founder of philosophical Daoism
Zi 子, Masters (master works in philosophy, arts, sciences)
Zong dang 總檔, Imperial Archives

CHRONOLOGICAL TABLE OF CHINESE HISTORY

Xia Dynasty 夏		2207 - 1766 BC	Ancient & Middle Kingdom, Egypt Celtic tribes in Europe Mycenae founded by Achaeans in Greece
Shang Dynasty 商		1765 - 1122 BC	Middle & New Kingdom, Egypt Bronze Age in Europe
Western Zhou 西周		1121 - 771 BC	Middle & Neo-Assyrian Kingdoms Etruscans in Italy
Eastern Zhou 东周	Spring and Autumn 春秋 Warring States 战国	772 - 481 BC 403 - 221 BC	Persian Empire, Greek Minoan culture, Roman Republic, Athenian Empire Scythian ascendancy
Qin Dynasty 秦		221 - 206 BC	Punic Wars
Han Dynasty 漢	Western Han 西漢	206 BC - 8 AD	Alexander the Great
	Wang Mang 新莽 Eastern Han 東漢	9 - 23 25 - 220	Roman Empire, Constantine I & the rise of Byzantium, Christianity becomes state religion Eastern Woodland native cultures in North America
			Mayan culture, Central America
Three Kingdoms 三國	Wei 魏	220 - 265	
	Shu 蜀	221 - 263	
	Wu	222 - 280	
Western Jin 西晋		265 - 316	

Eastern Jin 东晋		317 - 420	
Sixteen States 十六国		304 - 439	The Capital of Roman Empire moved to Constantinople First invasions of Europe by Huns from central Asia
Southern and Northern Dynasties 南北朝	Northern Dynasty 北朝 Southern Dynasty 南朝	386 - 581 420 - 589	Justinian expanded Roman powers East Roman Empire, Muslim invasion of Europe—conquer most of Spain; Viking raids begin Dark Ages in Europe
Sui Dynasty 隋		581 - 618	
Tang Dynasty 唐		618 - 907	
Five Dynasties 五代		907 - 960	Destruction of Moravia, Unification of England
Ten States 十国		902 - 979	
Song Dynasty 宋	Northern Song 北宋 Southern Song 南宋	960 - 1127 1127 - 1279	Otto I of Germany, German expansion Norman conquest of England: Doomsday Book Angevin Empire in England & France
Liao Dynasty 遼		907 - 1125	Crusades Eastward invasion, Mongols invaded East Europe, Ottoman Empire Domination of the Golden Horde Bubonic plague or Black Death in Europe Little Ice Age Aztec culture, Mexico, Central America

Western Xia 西夏		1038 - 1227	
Jin Dynasty 金		1115 - 1234	
Yuan Dynasty 元		1206 - 1367	
Ming Dynasty 明	Hongwu 洪武	1368 - 1398	Union of Scandinavia
	Jianwen 建文	1399 - 1402	Battle of Ankara
	Yongle 永樂	1403 - 1424	England attack France Age of Expansion of Knowledge begins in Europe European Age of Exploration
	Hongxi 洪熙	1424 - 1425	Hundred Years' War (1339-1453) Gutenberg invents printing using moveable type —'Gutenberg Bible'
	Xuande 宣德	1426 - 1435	
	Zhengtong 正統	1436 - 1449	
	Jingtai 景泰	1450 - 1456	End of Byzantine Empire
	Tianshun 天順	1457 - 1464	Ottomans conquer Constantinople
	Chenghua 成化	1465 - 1487	First Russian Tsar
	Hongzhi 弘治	1488 - 1505	Italian War, Columbus reaches the New World; European invasion of the Americas

	Zhengde 正德	1506 - 1521	Martin Luther outlawed Protestant Reformation
	Jiajing 嘉靖	1522 - 1566	Battle of Mohacs, Henry VIII of England, War of religion in France
	Longqing 隆慶	1567 - 1572	
	Wanli 萬歷	1573 - 1619	East India Companies, England, Dutch English fleet defeats Spanish Armada 30 Years War in Europe
	Taichang 泰昌	1620 - 1621	The Thirty Years' War (1618-1648), The Danish War (1625-1629)
	Tianqi 天啟	1621 - 1627	
	Chongzhen 崇禎	1628 - 1616	
Qing Dynasty 清	Tianming 天命	1616 - 1626	
	Chongde 崇德	1627-1643	English Civil War begins, Franco-Swedish Alliance Reign of Louis XIV of France
	Shunzhi 順治	1644 - 1661	
	Kangxi 康熙	1662-1722	The Eight-Year War, The great Northern War Reign of Peter the Great of Russia
	Yongzheng 雍正	1723 -1735	War of the Austrian Succession, The Seven Year's War American Revolution French Revolution

Qianlong 乾隆	1736 - 1795	
Jiaqing 嘉慶	1786 - 1820	French Revolution, Napoleon becomes the first Consul, then Emperor Napoleon ends Holy Roman Empire Battle of Waterloo—final defeat of Napoleon
Daoguang 道光	1821 - 1850	Revolutionary movements in France, Germany. Electrical telegraph patented
Xianfeng 咸豐	1851 - 1861	Fall of French Republic Louis Napoleon becomes Emperor Napoleon III (France)
Tongzhi 同治	1862 - 1874	Austria-Hungary Monarchy Unification of Germany: Prussian king William I becomes emperor of Germany
Guangxu 光緒	1875 - 1905	Dual alliance: Germany & Austria-Hungary Russo-Japanese War Young Turk revolution Wireless telegraphy developed
Xuantong 宣統	1909-1911	Russian Revolution