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# From the Editors

## ANNOUNCEMENTS

In the past few months there have been several activities at Princeton the themes of which center on Japanese culture and history. To give these activities a clearer voice, *The Gest Library Journal* devotes much of the present issue to them.

An outstanding exhibit of original Japanese woodblock prints was concluded during the summer at the Leonard Milberg Gallery for the Graphic Arts at Firestone Library. This featured many examples of the *ukiyo-e* ("floating world") genre from the Edo period. Two items from the Gest Library supplemented the exhibit, which was otherwise drawn from the Princeton Art Museum. Forming a kind of counterpoint was an exhibit of early Japanese calligraphy, mounted at the Gest also last summer. (See the section, News and Notes.) In addition, we have in this issue a note about a special holding of the Library, the Robinson *Go* Collection, which illuminates a part of Japanese culture and its influence on the West. (Again, please see News and Notes.)

Counterpoint continues. The article by Dr. Charles Yates explains further the Gest Library's strong commitment to Japanese studies, especially that concerning modern Japan. Switching to the China side, Prof. Wou's essay raises questions and reveals new developments about "restricted circulation," thus counterpointing the subject first raised here by Prof. Gilbert Rozman. In both cases the problems of today's scholarship and bibliography may have deep implications not just for academics, but for professionals in government and business, as well as any person wishing to be aware of resources and information about East Asia and its political and intellectual currents.

As announced earlier, but with some recent changes in schedule, our catalogue of the upcoming exhibit, "Calligraphy and the East Asian Book," is reaching the final stages of preparation. We shall mail these to members and subscribers sometime in the late spring, 1988. (Because of unavoidable construction delays, the exhibit at the Art Museum, Princeton University, will

## FROM THE EDITORS

now be mounted in May, 1989.) We have called on the talents of quite a number of scholars, museum curators, and book designers and, rather than acknowledge them all here, we shall do so in the catalogue. The catalogue will contain about 100 photographs of rare books in the Gest Library collections, about 10 original letters written by Ming dynasty scholars, 10 scrolls (both *belles lettres* and *sūtra*), as well as several rubbings. There will be an introductory essay on the history of calligraphy and its close relationship with the printing arts in pre-modern China. In addition, each section will have an introduction, and all the reproductions will be appropriately labeled. This comprehensive catalogue will be, we hope, a useful tool of historians of art and culture. Moreover, the special design and paper should make it a beautiful guide for the nonspecialist Friend.

Speaking of Friends, it is a good time to win us a subscriber or two. Membership now will reap an unusual year's reading. Procedures for obtaining membership are on the last page.

## THE CONTRIBUTORS

Dr. Charles L. Yates received his Ph.D. from Princeton University in 1987. His special area of research is the political history of nineteenth-century Japan, and he is now an Assistant Professor of History at Earlham College in Richmond, Indiana. Dr. Odoric Y. C. Wou, who received his Ph.D. from Columbia University, is an Associate Professor at Rutgers University, Newark. He is the author of *Militarism in Modern China: The Career of Wu P'ei-fu, 1916-39* (Folkestone, England, 1978), and is presently working on the social movements in China's Honan province during the Republican period. Yung Sai-shing is a graduate student of the Department of East Asian Studies, Princeton University. His field of research is pre-modern Chinese literature.

The Gest Library presents two of its own. Diane Perushek, Curator, who contributed to us in Volume I, Number One, was introduced there. Also in this issue is Mariko Shimomura. She is Assistant Head, Technical Services.

# News and Notes from the Gest Library

## AN EXHIBIT OF EDO CALLIGRAPHY

Mariko Shimomura and the Japanese staff at Gest Library have installed an exhibit in the display case in the main hallway leading to the Jones Hall section of Gest Library. It contains three of the most famous representatives of the art of calligraphy in the Edo period (1600-1868), Hon'ami Kōetsu, Ryōkan, and Ike no Taiga. They represent the early, middle, and later parts of that period. The Gest's display features modern art books that discuss these men's careers and lives, giving examples of their calligraphy. Included is a historical reproduction in facsimile form of an entire calligraphy manual by Ike no Taiga (1723-1776). The case also displays Chinese style ink and inkstones commonly used in the production of calligraphy.

## AN EXHIBITION OF RARE CHINESE BOOKS

From May 16 to July 19, 1987, an exhibit entitled "The Book in Imperial China" was on display in the Gould Gallery, Firestone Library featuring rare books from China held in the Gest Oriental Library and East Asian Collections, which is noted, among other things, for its many outstanding books from the Ming dynasty (1368-1644). The Gest Library, whose rich rare book collection was largely built up during the 1920s, was acquired by the Institute for Advanced Study from Mr. Guion M. Gest in 1936, and its development and administration has been in the hands of the Princeton University Library since that time. (See *The Gest Library Journal*, I.1 [1986], *passim*.) The books in the exhibit included some of the finest examples of Chinese printing and manuscripts produced from the 7th century to the 18th.

The earliest examples of Chinese books, dated to the fifth century B.C., were written on thin strips of bamboo lashed together with twine. Inscript-

tions on bone and shell, carvings on stone, and bronze castings, which pre-date even the bamboo strips, are said to have originated in the Shang dynasty (16th-11th century B.C.). Somewhat later, books were also written on silk, but it was the inventions of paper and printing that heralded the appearance of the book as it is known in China today. "The Book in Imperial China" included approximately sixty rare books and manuscripts that show the evolution of the Chinese book over the past 1,300 years.

The oldest items on display were fragments of documents and Buddhist sutras recently acquired through an anonymous donor from the Collection of James C. and Lucy L. Lo. While the Los were at the cave temples in Tunhuang, Kansu, in western China, during the 1940s photographing art and artifacts in the caves, they also acquired written and printed materials, some of which date to the fifth century, as well as some paintings and printed illustrations. Of the over seventy items in the Lo Collection, the six on display were a Buddhist text, a military document, fragments of Chinese classics which were later used as shoe pattern paper and a haunting painting of a weeping figure. All these items come from the book depository at Tunhuang, which contained about 30,000 paper rolls dating from the 4th to 10th century. The priceless documents had been sealed in the cave from perhaps the 11th century until the beginning of this century.

The Gest Library has a wealth of Buddhist materials, thanks to the interest Gest, a Quaker by faith, had in religion. In the exhibit is the remarkable *Chi sha ta tsang ching*, a translation into Chinese of the Buddhist canon which was produced in over 5,000 volumes in the 13th and 14th centuries. The copy bought by Gest had been lost for hundreds of years until his conscientious collaborator in the library and book purchasing agent in China, Commander I.V. Gillis, unearthed it. Many of its existing volumes are examples of original 13th- and 14th-century printing; missing volumes were replaced with printed or manuscript copies during the Ming dynasty. Bound in accordian fashion, the usual style for binding sutras, many of the volumes contain intricate woodblock illustrations of Buddhist deities as their frontispiece. These are as valuable to art historians for the study of Sung (960-1278) and Yüan (1206-1367) Buddhist art as the texts themselves are to scholars in Buddhist studies.

The works on display exhibit a variety of the highest quality of paper, binding techniques, print types, and calligraphic styles as used in Chinese

books from the T'ang dynasty (618-906) to the early Ch'ing (1644-1911). The cases in which Chinese books were stored were often objects of much interest and beauty themselves. Several of the cases are covered with colorful brocade and silk and fastened with carved ivory clasps. There are two works in languages other than Chinese, though both were produced in China. One is an exceptional sutra in Mongolian printed in the early 18th century. Its binding is in Tibetan style, with stiff covers wrapped in yellow imperial silk and its loose pages painted with an elaborate fore-edge design. Another is a noteworthy copy of the famous 13th-century drama, *The Romance of the Western Chamber*; the Gest copy, printed during the Ch'ing dynasty, is a bilingual Manchu-Chinese version. These works reflect the ethnic backgrounds of the rulers of the Yüan and Ch'ing dynasties, which were Mongol and Manchu respectively. Of special note in the exhibit were two fine works lent by the Scheide Library, a 12th-century Buddhist work and a 13th-century book of history, both of great rarity; and lent from the Garrett Collection was an exquisite late palace manuscript which complements two earlier ones from the Gest collection.

Although the works in the display offer but a small sampling of the splendors of Gest Library, which contains about 40,000 volumes in its rare book collection alone, the works do cover a wide range of Gest rarities from the Confucian classics to martial arts, and from official documents using the finest inks and paper in the empire to painting manuals and medical works for daily use, which were well-read and annotated by former owners. An extraordinary silk shirt was displayed, on which are written some 520,000 tiny Chinese characters to be used as a wearable cribbing sheet by ill-prepared civil service examinees.

Currently the Gest Oriental Library and East Asian Collections contain over 420,000 volumes, which are consulted heavily by scholars and students in East Asian studies from Princeton and around the world. Founded on the core of rare Chinese books acquired by G. M. Gest some sixty years ago, the Library continues to develop as a working collection to support research on traditional and modern East Asia and as one of the eminent rare book collections outside China.

D. E. Perushek  
Curator, Gest Oriental Library and East Asian Collections

## THE ROBINSON GO COLLECTION

Few persons outside the American Go Association (AGA) membership know of the Karl Davis Robinson Go Collection housed in the Rare Book Room of the Gest Oriental Library. The gift to Princeton University Library in 1974, consisting of 229 titles in 514 volumes of mainly Japanese books and periodicals, comprises the collection of the late Karl Davis Robinson (1884-1961), a "pioneer" who introduced the game of *go* to the United States. Robinson first learned the game in 1909 and was one of the founders of the first American Go Club in 1915 and later the American Go Association in 1934.

*Go*, or *igo* as it is also called, was ignored in the West until the latter part of the 19th century, although it had flourished in the East through many centuries. The game of *go* is said to have originated more than 4,000 years ago in China, probably under the name of *yi*, and later developed into the game known as *wei-ch'i*. From China, *go* was brought to Korea and then to Japan in the 5th or 6th century, A.D. The game is depicted in one of the memorable scenes from the *Tale of Genji Scroll*, describing the elegant court life of 11th-century Japan. *Go* in Japan enjoyed tremendous popularity and was subsidized in the 17th century by the Tokugawa Shogunate, which set up four *go* schools: Hon'inbō, Hayashi, Inoue, and Yasui. *Go* reached its highest development in Japan, and Japanese Go Masters today are the best in the world.

In 1949 Robinson became the first editor of *The American Go Journal*, which provided literature in English on the game of *go* and reported on visits by *go* professionals and the tournaments that were held. Robinson was instrumental in initiating Japan-U.S. *go* contacts and in having numerous Japanese works translated into English. The books which he collected between 1909 and 1950 now constitute the largest collection of Japanese books on *go* outside the Orient. Among the older works in the collection is one by Hayashi Genbei (1778-1861), entitled *Gokei shumyō*, published in Tokyo in 1813, in four volumes. Several other works in the collection date from the early 1800s.

In 1954 Robinson gave his collection to the American Go Association for the benefit of the AGA members. One of the trustees appointed to administer the library was the late D. Ralph H. Fox, Professor of Mathematics at Princeton University. Fox served as curator for nearly 20 years. It was after

## NEWS AND NOTES

Fox's death that the AGA presented the collection to Princeton University Library, where it has been made available to *go* players throughout the country by interlibrary loan. A bibliography of the Robinson *Go* Collection was included in the 1975 issue of *The American Go Journal*. Several copies of the bibliography in book form are kept in the Gest Library for public use.

Mariko Shimomura

### BOOK DEALERS AND LIBRARIANS IN THE P. R. C.

This past summer, Diane Perushek and the heads of seven other Chinese collections in the U.S. made an extensive tour of the People's Republic of China sponsored by the Chinese National Publication Trading Corporation and the Chinese Librarians' Society. In conjunction with this tour she met with representatives both of the leading book distributors and leading libraries. Part of the agenda was to iron out some recent problems in the receiving of new book shipments and in the sharing of information and access with the libraries. Issues of *The Gest Library Journal* were distributed to curators and directors as an act of friendship and to prime the pump of cooperation.

### A CONFERENCE ON JAPANESE COLLECTIONS

In June of 1987 the Gest Library was host to more than twenty librarians from Japanese collections on the East Coast. The conference lasted three days and was sponsored by the Japan-United States Friendship Commission. Panel topics included the sharing of resources on a regional basis, automation in libraries, and research strategies for faculty from universities with small or no Japanese holdings.

# The Gest Library and the Study of Early Modern Japan: a Room with a View

CHARLES L. YATES

Saigō Takamori was a low-ranking samurai from the domain of Satsuma in southern Kyushu who played a key role in Japan's turbulent events of 1853 to 1877. Although he died leading a famous rebellion by discontented samurai against the very government he had helped to create, Saigō nevertheless is the most widely known and revered of Japan's popular heroes. He is acknowledged as one of the leaders of the Meiji Restoration of 1868 and an early architect of modern Japan.

One would think that a researcher in a Western library, choosing to write a large work on Saigō, would eventually either abandon the topic or abandon the West for the libraries and archives of Japan. Serious scholars of Japan, however, know that there are good libraries around the world. Serious patrons of those libraries gain an inside knowledge of the views they offer. I chose the Saigō topic and became a connoisseur of an unusual research room with a clear vantage of a complex terrain. I did not have to abandon a thing.

My first few strolls through the Gest Library's Japanese collection early in my project (in 1980) showed that Princeton did indeed hold a great many titles in Japanese history. At one point I remarked to my advisor, Professor Marius Jansen, that the holdings in my particular areas of interest seemed to be so numerous that I had the feeling someone had built the collection with precisely my own research needs in mind. The remark was only half in jest.

The more familiar I became with the Gest, the more impressed I was with the number of key titles it contained.

Even though to work in archives and libraries in Japan remains something like an article of faith for modern historians, and although no research library outside of Japan, no matter how well equipped, could possibly have everything or produce all the unexpected finds, I can say that the Gest Library is so well equipped in some areas that one can complete a research project without the need to go to Japan merely to learn the extent and types of materials.

The Meiji Restoration era, Saigō's time, is conceived narrowly as having begun with the arrival of Commodore Matthew C. Perry in Japan in 1853, and ending with the announcement of the restoration of direct imperial rule in 1868. Few scholars, however, would dispute the claim that the time of transition which brought Japan out of the quasi-feudal institutional pattern of its early modern rulers and into modern times lasted from roughly the 1830s until well into the 1890s: almost an entire century of rapid and pervasive change. In choosing to study Saigō and his native region, I seemed to have stepped into a historical, as well as historiographical, whirlwind. The subjects were central to a scholarly controversy that has raged in Japan for more than a hundred years; and they had been ignored almost completely by Western scholars.

In my first seminar with Professor Jansen, I set myself the task of drawing up an annotated bibliography of the Gest holdings on the domain of Satsuma, a territory roughly equivalent to what is today Kagoshima Prefecture. Already familiar by then with the scope of Gest's holdings, I was nevertheless surprised at the size of the finished product. Although I confined myself almost exclusively to materials on Satsuma and Kagoshima, the finished bibliography was more than a hundred pages long, and contained a high percentage of the total number of extant published items on the subject.

Central to the list was the official history of Kagoshima, the *Kagoshima kenshi*, in five volumes. This is one of the earliest of the Japanese prefectural histories, and remains one of the finest in terms of the detail of its coverage and the completeness of its annotations and citations of primary documents. In 1980 Gest had one copy of this work, a used one in rather sad condition. Recently the library acquired a copy of the most recent reprint, comprising eight volumes of updated material. Kagoshima is not the only prefecture so

represented among Gest's holdings; most of the standard prefectural and urban histories considered basic to a Japanese research collection are to be found on the shelves.

Unlike most of the official local histories now in print, the *Kagoshima ken-shi* does not include a set of documentary volumes. Both the earlier five-volume set and the new eight-volume one contain nothing but narrative, annotations, and supplemental volumes of tables and charts. However, Kagoshima Prefecture has not been idle. Both the prefectural library and the archives of the prefectural university have cooperated in the ongoing publication of primary documents in a series called *Kagoshima ken shiryō*, which to date consists of some thirty large volumes of documents. It contains everything known to exist, and is arranged chronologically according to the reigns of Satsuma's more than thirty successive rulers, from 1185 down to the end of the 1870s. Gest Library owns all of these volumes, many of which are now out of print. And this formidable documentary resource is supplemented by a number of earlier collections, most notably *Sappan sōsho* and *Shin Sappan sōsho*, totaling seven volumes, and most of the individual volumes of the collection, *Sappan shiryō shū*.

In Japan, the largest collections of original documents relating to Satsuma and Kagoshima are to be found in three places: the prefectural library, the prefectural university, and the Historiographical Institute of Tokyo University (Shiryō Hensanjo). In these collections, in addition to reams of official government orders, legislation, and other procedural and institutional materials, there are large numbers of diaries and personal letters. Much of this latter material has yet to be published, and can be studied only in its original form at these archives. However, unless one is concerned with the career of a specific institution or individual not represented in other published sources, one can find all the documentary evidence he needs in the *Kagoshima ken shiryō* and the other collections I mentioned above. In other words, for almost any sort of research in institutional, legal, or economic history related to Satsuma or Kagoshima, one never need leave Gest Library.

Needless to say, one cannot study a locality without to some extent placing it in its regional or national context. As any specialist can attest, the published materials for nineteenth-century Japan, particularly for its political, social, diplomatic, and economic history, are dauntingly numerous. To cite only the most fundamental, these include the more than one hundred vol-

umes of *Nihon shiseki kyōkai sōsho* and the almost equally large *Zoku Nihon shiseki kyōkai sōsho*. Including government documents, diaries, letters, and other materials, many of which are immediately pertinent to the study of Kagoshima, these sets are concerned entirely with nineteenth-century political history. Both sets are to be found in Gest, together with every other major documentary collection on the nineteenth century.

Incidentally, no less is true of the other basic documentary collections for other periods of Japanese history. Such venerable classics as the massive *Dai Nihon shiryō* line Gest's shelves alongside comprehensive ancient and medieval sets like *Heian ibun* and *Kamakura ibun*. These are further supplemented by such modern sources as the diplomatic collection, *Nihon gaikō shiryō*, and full reproductions of all of Japan's major newspapers, from the first edition to the most recent.

Few Western historians have been able to find their way through the plethora of primary documents on Japanese history without the help of their Japanese colleagues, and have relied repeatedly on the enormous secondary literature. Basic in this sense are such extended historiographical works as the twenty-three volumes of *Taiei Nihonshi sōsho*, which present the general wisdom of Japan's historians topically, and also such multi-volume narratives as the works titled *Nihon no rekishi*, published by Chūō Kōron Sha and Shōgakkan. The source of first reference for Japanese scholarly consensus is, of course, the collection of individual articles on key topics known as *Iwanami kōza: Nihon rekishi*. Three successive editions of this collection have appeared, in 1938, 1963, and 1976. Gest Library owns all three, as well as all of the series named above.

On the Meiji Restoration, for which the documentary sets named earlier provide the primary evidence, the standard narrative is the government-sponsored six-volume *Ishinshi* of 1940, reprinted with corrections in 1978. Gest owns both editions, together with the ten-volume *Ishin shiryō kōyō*. This latter work is in effect a chronological table of contents to the more than 4,000 manuscript volumes of *Dai Nihon ishin shiryō kōhon*. This latter work exists only in the Historiographical Institute at Tokyo University, where it occupies an entire floor. However, every entry in it is noted in *Ishin shiryō kōyō*, next to the specific event it substantiates, and the narrative of the *Ishinshi* documents follows the same written accounts chronologically. Thus, for those who need to visit the Institute in Tokyo to complete their research, it is possible to survey the entire 4,180 volumes of manuscript

there and plan a course of reading, in the process saving untold hours of work, simply by visiting Gest Library and consulting *Ishinshi* and *Ishin shiryō kōyō*. Additionally, a substantial percentage of the material in *Dai Nihon ishin shiryō kōhon* has been published in various collections, including *Nihon shiseki kyōkai sōsho* and other sets mentioned above, all in Gest.

For this entire first step, gaining familiarity with the scope and content of the documentary and narrative sources for nineteenth-century Japan and particularly the Meiji Restoration, it was never necessary for me to go anywhere other than to the shelves of Gest Library. I think it no exaggeration to state that practically anyone concerned with topics in any way similar to mine would be able to say the same thing. I can imagine few topics in Japanese history, either of the nineteenth or any other century, for which all of the basic research and planning could not be done entirely in Gest Library.

The second step in my research led naturally to the collected writings of my subject, Saigō. The earliest collection, *Dai Saigō zenshū*, appeared in three volumes in 1923. The most recent, *Saigō Takamori zenshū* in six volumes, came out in 1977 on the one hundredth anniversary of his death. Both collections, as well as several other less complete sets that have appeared in between, are in Gest Library. The same applies to the collected writings of many of the other people who were pivotal in Saigō's life, such as his close friend Ōkubo Toshimichi, and his domanical lord, Shimazu Nariakira. Such standard biographies as *Saigō Takamori den*, *Ōkubo Toshimichi den*, *Shimazu Nariakira genkōroku*, and others of his circle, are also held by Gest, together with the collected writings of many of the same men.

In the sixth volume of *Saigō Takamori zenshū* there is a bibliography of works on Saigō and the events of his life, chiefly the rebellion he led in 1877. It contains close to 1,500 entries, ranging from short newspaper articles to full-length monographs, children's books, collections of photographs and prints, and novels. New writings on Saigō have appeared at the rate of about one a month throughout the 110 years since his death. Given this steady flow of material, it would be difficult for a single scholar to master the literature on Saigō, even over the course of many decades. Likewise, it would be impossible, and largely pointless, for any library to hold more than a small representative sampling of it. Gest Library owns a fraction of the total, including most of what is truly important. There are titles whose acquisition would strengthen the Gest collection on Saigō, but because of the large holdings in related subjects, their absence does not significantly

weaken it. As a general Japanese research library, Gest holds as representative a group of titles on Saigō as any other library outside of Japan.

Perhaps more to the point, Gest owns a number of bibliographic works on Saigō, his contemporaries, and his times, that more than make up for any lack of specific titles on the man himself. In addition to the bibliography in *Saigō Takamori zenshū*, which went to press in 1980, there is *Saigō Takamori kankei bunken kadai mokuroku kō*, compiled and kept up to date by the remarkable Saigō specialist, Nonaka Keigō. Like the bibliography in the *zenshū*, this contains close to 1,500 entries and is copiously annotated. For Kagoshima Prefecture, Gest owns *Kagoshima ken kyōdō shiryō sōgō mokuroku*, published in 1978 by the Kagoshima Prefectural Library, and its 1984 supplement, *Kyōdō shiryō zōka mokuroku*. With these works in hand, the scholar can learn practically anything he needs to know about the literature on Saigō and his locale.

Gest Library also holds most of the standard research bibliographies on other aspects of Japanese history, in both Japanese and English. It has a Japanese Union Catalog, listing holdings in Japanese in all the major research libraries in the United States, and complete, bound xerographic reproductions of the entire East Asian card catalogs of many of the other university libraries in this country where substantial collections of Japanese materials are held. Recently, Gest Library became a member of the Research Libraries Group. When the cataloging to reflect this change is complete, it will be possible to survey the Japanese collections of such major research libraries as Harvard, Yale, and Columbia at computer terminals within Gest itself. With the interlibrary loan arrangements, this will streamline the process of borrowing books from libraries other than Gest. Needless to say, it will make Gest's own impressive collection accessible as well to researchers at other universities.

When I think back on my research at Gest between 1980 and 1987, it is difficult not to resort to superlatives, even though Gest is not the largest Japanese research library in the United States. The number of volumes a library owns is not as good a measure of its quality as is the acquisition policy. In this regard, Gest Library's Ms. Soo-won Kim is distinguished not only by the attention she gives to her work, but especially by her willingness to listen to the people using the library, and whenever possible to acquire their needed titles. One consequence of this is that Gest probably has the largest periodical collection in the country on the history of the domain of Tosa,

present-day Kōchi Prefecture. Another consequence is that the collection on Kagoshima, already impressively complete when I first arrived in Princeton, is now close to twice that size.

Why, if Gest's collection is so good, is there any reason to go to Japan for research? Part of the answer is that, in spite of the thousands of published materials on Japanese history, printed material is only a fraction of the number of extant manuscripts. The day may come when everything that now exists in documentary form will have been published. But until then it will be necessary to go to Japan to examine unpublished materials. In the same way, it will always be prudent, if not entirely necessary, for the researcher to spend some time working in close proximity to Japanese specialists.

All of my research on Saigō Takamori could have been done in Gest Library. But I also needed long discussions with historians in Tokyo, in Kagoshima, and elsewhere. I needed to visit personally the places that figured in the life of Saigō. Perhaps one can write of institutions or of the economy without actually going to the places themselves. To write biography without seeing where one's subject lived, struggled, and died, is chancy at best, and foolhardy at worst.

By the same token, however, having seen those places with my own eyes and met the people who live there, and having met those who studied Saigō and his times, I could return to Gest to complete my work with a more mature understanding of the materials. And when I returned to Gest from my stay in Japan, I was only slightly surprised to find that everything I needed in the way of both primary and secondary materials was there waiting for me on the shelves.

## GLOSSARY

<i>Dai Nihon ishin shiryō kōhon</i>	大日本維新史料系圖本
<i>Dai Nihon shiryō</i>	大日本史料
<i>Dai Saigō zenshū</i>	大西領邦全集
<i>Heian ibun</i>	平安遺文
<i>Ishin shiryō kōyō</i>	維新史料系圖要
<i>Ishinshi</i>	維新史

CHARLES L. YATES

<i>Iwanami kōza: Nihon rekishi</i>	岩波講座 日本歴史
<i>Kagoshima ken kyōdō shiryō mokuroku</i>	鹿児島県郷土資料目録
<i>Kagoshima kenshi</i>	鹿児島県史
<i>Kagoshima ken shiryō</i>	鹿児島県史料
<i>Kamakura ibun</i>	鎌倉遺文
<i>Kyōdō shiryō zōka mokuroku</i>	郷土史料増加目録
<i>Nihon gaikō shiryō</i>	日本外交史料
<i>Nihon no rekishi</i>	日本の歴史
<i>Nihon shiseki kyōkai sōsho</i>	日本史籍協会叢書
<i>Nonaka Keigō</i>	野中敬吾
<i>Ōkubo Toshimichi</i>	大久保利通
<i>Ōkubo Toshimichi den</i>	大久保利通伝
<i>Saigō Takamori</i>	西郷隆盛
<i>Saigō Takamori den</i>	西郷隆盛伝
<i>Saigō Takamori kankei bunken kadai mokuroku kō</i>	西郷隆盛関係文献資料 題目録稿
<i>Saigō Takamori zenshū</i>	西郷隆盛全集
<i>Sappan shiryō shū</i>	薩藩史料集
<i>Sappan sōsho</i>	薩藩叢書
<i>Shimazu Nariakira</i>	島津斉彬
<i>Shimazu Nariakira genkōroku</i>	島津斉彬言行録
<i>Shin Sappan sōsho</i>	新薩藩叢書
<i>Shiryō Hensanjo</i>	史料編さん所
<i>Taikei Nihonshi sōsho</i>	体系日本史叢書
<i>Zoku Nihon shiseki kyōkai sōsho</i>	続日本史籍協会叢書

# *Mu-yü Shu* and the Cantonese Popular Singing Arts

SAI-SHING YUNG

*Mu-yü shu*, or "Wooden-fish book," is used as a collective term for the song books of various popular narratives in Cantonese, particularly the *nan-yin* (southern tone) and *lung-chou* (dragon boat) types. Usually appearing in engraved wooden booklets, many such works were mass-produced at a low price in Canton and nearby areas like Tung-kuan and Fo-shan. They were widely circulated at least since early Ch'ing times. In describing the popularity of *Mu-yü shu*, Fu Kung-wang says:

Books printed from woodblocks available in the market numbered a few hundred in kind. Unengraved texts numbered over a thousand. . . . This kind of song book is very popular, available even in the "Three-family Village," where books and newspapers are inaccessible. You can find them in the small stands selling *p'ao-hua* and *ch'a-tsai* (hair detergents used by village women).<sup>1</sup>

From this we can assume that the oral performances themselves were also popular.

*Nan-yin*, *lung-chou*, *mu-yü*, *pan-yen*, *yüeh-ou* (chants in Cantonese), and *chieh-hsin* (relief of emotion) all are song forms once popular in the Pearl River delta region of Kuang-tung. They declined only after the middle of this century. These folk arts share quite a few common characteristics, the most conspicuous of which being the use of the Cantonese dialect. They differ from each other, however, in the degree of colloquialism, the literary and musical style, as well as the performing convention and milieu. *Yüeh-ou* has the most refined language; sometimes it was used by the literati as a

means of self-expression. *Lung-chou* was performed by street players who were on a par with beggars, but not blind, as most of the *nan-yin* players were.

*Lung-chou* does not use musical instruments, except for a small drum and a small gong hung on the neck of the player. *Nan-yin* is usually accompanied by music during the performance. Except for the beginning part, technically called *ying-t'ou*, "shadow head," where three-character sentences are found, a typical work of *nan-yin* is composed of seven-character sentences. *Nan-yin* works were often written by learned men. Consequently, their language is artistic and their form fixed. This feature, according to Professor Bell Yung, distinguishes *nan-yin* from *mu-yü*, which is chiefly improvisational.<sup>2</sup>

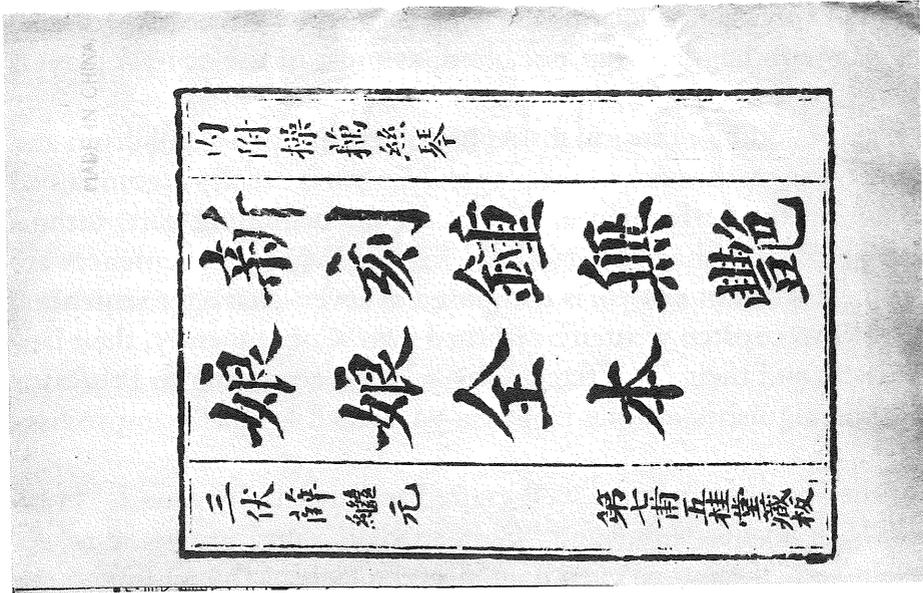
Some of the *nan-yin* works are well-crafted and artistically sound. "Hua-chien chi," "Erh ho-hua shih," and "Chin-so yüan-yang" are noted representatives. In fact, they were even named as the eighth, the ninth and the tenth among "talent books," following Chin Sheng-t'an's (1619-1661) scheme in evaluating literary Chinese classics. "Hua-chien chi" was even translated into English in 1824 and into German in 1836 by Peter Perring Thoms and Heinrich Kurz respectively.<sup>3</sup> Other popular *nan-yin* songs include "K'o-t'u ch'iu-hen,"<sup>4</sup> "Nan shao-i," "Ho Hui-ch'ün t'an wu-keng," and "Ch'u ch'üeh liao A-Chiu."<sup>5</sup>

*Mu-yü* is considered a sub-category of *nan-yin*.<sup>6</sup> But because improvisation plays such a major part, *mu-yü* works may not always have a fixed text. Moreover, *mu-yü* is usually longer than *nan-yin*. It may have a story, usually adapted from official history, myth and folklore, which can take sometimes tens or hundreds of hours to finish.

The names of these singing arts could be used interchangeably and also the same song might be presented in the *nan-yin*, *mu-yü*, and *lung-chou* genres. Furthermore, some of the songs do not have stable texts. Thus, *Mu-yü shu* represent only the printed form of the song in any time and place.

Ch'ü Ta-chün (1630-1696) wrote the following about singing in Kuang-tung:

The Cantonese customarily like songs . . . (These songs) may be up to a hundred or a thousand words long. They are accompanied by *san-hsien*. The tune is that of *t'ai-ts'ou*, and the middle chord is seldom struck at the beginning and the end. This kind of song is



1. The *Mu-yü shu* "Hua-chien chi" has been much printed since early Ch'ing and has attracted international attention. The volume illustrated here (on the left) was published in the early 1900s. "Chung Wu-yen miang-miang" (at the right) is one of the longest *Mu-yü shu*. It was issued in 64 volumes, comprising 6 sets.

called *mo-yü* song. When women gather together during festivals, blind singers are employed to perform these songs.<sup>7</sup>

Ch'ü here brings out two interesting facts about the singing of *Mu-yü shu*. First, women were the main audience in private performance; second, blind people were the performers.

Women in fact constituted an important reading group of *Mu-yü shu*; they were the main consumers. In a society where only men were highly educated, *Mu-yü shu* served the function of educating women. The female audience learned characters, history, folklore and other things from the performances.

Many of the main characters in *Mu-yü shu* are commonplace women, and their theme often emphasizes sisterly love. In some cases, as in "Shih-erh shih-ch'en," lesbian love is suggested. Some *Mu-yü shu* directly relate to the rituals and customs of women. For example, "San-ku hui-men" describes, in a story form, the whole ritual process of a young woman during her marriage. The background of "Ch'i-hsi tsan-hua" is set on the seventh day of the seventh month, the festival of *Ch'i-hsi*. The song provides an account of the custom of *ch'i-ch'iao* as practised in that festival.

Textual evidence indicates that women were the intended readers of the *Mu-yü shu*. In the ending of *Meng Jih-hung mai-hsien K'uei-hua chi*, printed by Ch'in-hsiang ko, we read:

The whole set of "K'uei-hua chi" having been performed,  
Men and women are in high spirits,  
Although the lines are made up by colloquial words,  
They would be kept in the lady's quarter to be talked about.

In *Wu Yüan kuo-kuan*, printed by I-wen t'ang, we also find:

In leisure, I adapt the official history into songs,  
To present them to the ladies for reading after their embroidery work.  
Although the expressions are nothing new or crafted,  
They help to kill time and relieve one's sadness.

Similar expressions are found in *Wu-se ho-hua*:

I copy *Wu-se ho-hua*, not only because I have an affection for the ancients.  
It is an unusual romance in our county,  
Yet who knows even a bit of it.

I better put the whole event into words, spreading it to the ladies in the pavilion.<sup>8</sup>

Blind men and women are a group who specialized in these songs. In old China, fortune telling and popular song narratives were two professions almost exclusively for the blind. In chapter 54 of *Ju-lin wai-shih*, a blind man is invited to tell the ailing P'in-niang her fortune. One can tell from Wu Ching-tzu's description that the fortuneteller on that occasion also performs an oral narrative. The vehicle for that was probably *t'an-tz'u*, since the setting of the chapter is Nanking.<sup>9</sup> Wu Ching-tzu's depiction is also in accord with this description by Juan K'uei-sheng (1727-1789):

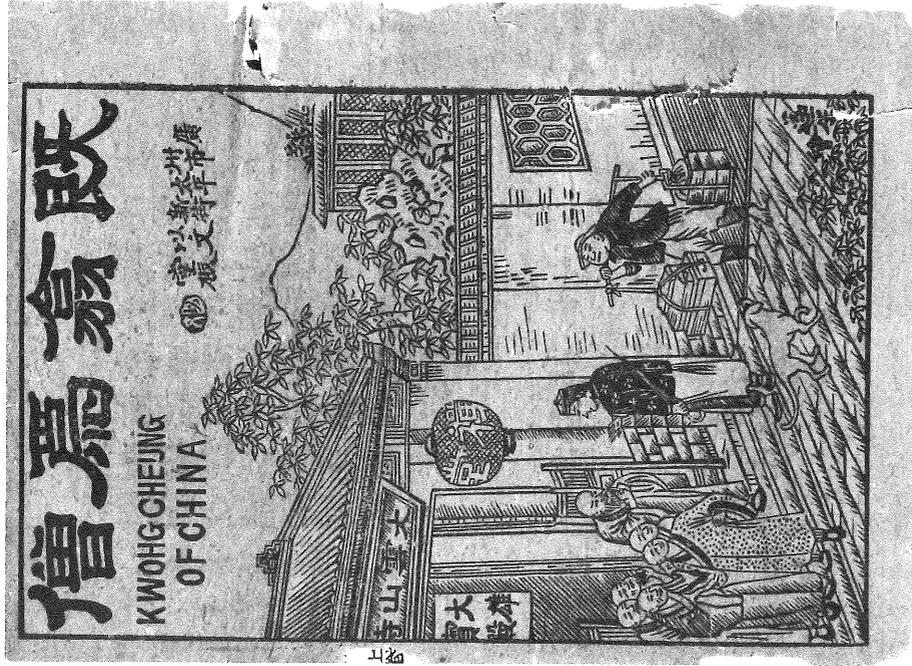
Blind girls performed *p'i-p'a* (here meaning popular narrative) already in Yüan times and now this flourishes especially in the Chiang-Huai area. Recently there are also many such performances in the capital.<sup>10</sup>

In Cantonese, the male blind singer is called *ku-shih*, or colloquially *mang-kung*, whereas the female blind performer is called *shih-niang*. The musical instruments used by the male singers are *cheng* and *san-hsien*.<sup>11</sup> The instrument used by the female singer is usually a *yang-ch'in*.

According to the recollection of some blind singers, *mang-kung* practised fortune telling for their customers during the day. In the evening they put a *cheng* on their left front arm. Using the same hand to control a pair of wooden clappers, the *p'ai-pan*, they played the *cheng* with their right fingers and walked on the street to attract customers. They would be called to sing in their houses, or before the customers' tables in a restaurant. Some of the more skillful and reputed singers did not have to perform in public, but were often invited to the individual's house to give private performances.<sup>12</sup> In *Ch'ing-pai lei-ch'ao*, in the entry on "blind girl singing narratives," we read:

In Canton there are blind girls, *mang-mei*, who perform narrative. The songs they sing are *mo-yü* songs, which are accompanied by *yang-ch'in* and are melodious and pleasant to listen to. These girls are invited to play in family quarters for celebrations. Girls led along the streets by old women and who wait to be called are not the better performers.<sup>13</sup>

Among the clientele were amateur musicians who enjoyed blind singers'



既翁爲僧上卷  
 執卷于香談家世  
 閨秀女締結姻緣  
 愁自苦 淚汪汪  
 小生本是風流客  
 布政揚名親哥哥  
 從學屢員爲業師  
 人品想來勝第二  
 名喚久聞瓊花女  
 宴爾新婚歌式舞  
 葛之覃兮詩亦云  
 今生無望坐苦悶  
 芳名既翁有家當  
 國學鄉紳係我鄰  
 幾個秀才我同鄰  
 娶妻石坑身姓真  
 去年九月結鸞鴛

紙卷上卷 (二)

2. "Chi-hsi wei seng" is an item in the Gest Library collection not mentioned in the *Mu-yi shu* catalogues. Printed by I-wen t'ang, the printing format is distinctive in that the columns are split by a central margin. Leung Pui-chee in his book mentions a personal copy published presumably in the U.S. in 1919 by the Mei-kuo Chiu-chin shan hsing-ta-lu t' u-shu-kuan (San Francisco New Continent Library of the United States).

performances at their private music gatherings. At such gatherings their musically inclined friends would come for sheer enjoyment or to learn music from each other. During the break, they would have congee and fried noodles as snacks. After the night snack, the performance continued into the morning. This kind of performance was called *teng-lung chü* (lantern gathering).<sup>14</sup>

The history of *Mu-yü shu* can be traced back to the latter part of the Ming (1368-1644).<sup>15</sup> One of earliest extant *Mu-yü shu* texts, "Hua-chien chi," was printed in 1713, during the Ch'ing dynasty K'ang-hsi era. (See Illustration 1.) The printing of *Mu-yü shu* stopped only after the middle of the twentieth century, when the traditional singing arts were gradually replaced by modern entertainment. Before that, at least some 400 titles were published and widely circulated in south China and Southeast Asia.<sup>16</sup>

So far at least four important scholarly catalogues of *Mu-yü shu* have been produced. Because they have been compiled in different regions we get a general sense of the writing and marketing of *Mu-yü shu* in different areas.

The first catalogue was compiled by Wolfram Eberhard. It is an annotated catalogue of thirty-eight items based on the *Mu-yü shu* collection in the Munich State Library. It was published in Taipei under the title *Cantonese Ballads* by the Orient Cultural Service in 1972. This catalogue also includes a xerox copy of "Wan-su liang-hsiao," one of the earliest *Mu-yü shu*, printed in 1778.

The catalogue of *Mu-yü shu* in Hong Kong University was compiled by Leung Pui-chee, a specialist in this field.<sup>17</sup> It is titled *Wooden-Fish Books: Critical Essays and an Annotated Catalogue Based on the Collections in the University of Hong Kong*, and was published by the University of Hong Kong in 1978. It is based on materials in the Fung Ping Shan Library and the Centre of Asian Studies of the University of Hong Kong. The first part is a detailed annotation of 207 items of *nan-yin* and *lung-chou*; the second part consists of an analytical study of the *Mu-yü shu* as a genre. It includes the contents of several types of *Mu-yü shu*, and discusses their spread and influence, their engraving and publishing, and a bibliography of *Mu-yü shu* studies. Leung's work is critical for the study of Cantonese folk culture.

In 1982 the Shu-mu wen-hsien ch'u-pan-she in Peking published an annotated catalogue of *Mu-yü shu* under the title *Mu-yü ko Ch'ao-chou ko hsü-lu*. The compilers, T'an Cheng-pi and T'an Hsün, included 154 items of *nan-yin* and 126 items of *lung-chou*, exceeding in quantity the two mentioned

<p>民國軍祭奠 辛亥九月廿九日故事</p> <p>肌念九萬無雲 今日中華氣象新</p> <p>從斯以後永不憂 都係多得黨人如</p> <p>制除清悟使受困 離脫苦海快樂同羣</p> <p>得人挽救豈可忘 記得三月廿九個</p> <p>今日我地水轉運 亦該懷舊日功勳</p> <p>今日黃花但山廣 呢陣廣東獨立聲</p> <p>惟在九泉來痛恨 幾會笑慰吓貞魂</p>	<p>焚券新街內 以交靈機器</p> <p>個個國民行好運</p> <p>光復中原掃盪敵</p> <p>自古話得人存緊</p> <p>算來革黨就係開</p> <p>督署在前臨戰陣</p> <p>所以大排祭典紀</p> <p>我講是日吓眼瞓</p>
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3. "Min-Kuo chün chi-tien" is an example of *Mu-yü shu* which deals with revolution and thus reflects the political consciousness of Cantonese in the early years of this century.

above. (The authors make no mention of their bibliographic sources.) The catalogue proper is prefaced with a critical study of *Mu-yü shu* that skillfully traces the origin and historical development of the genre.

There is yet another larger collection, the well-known collection of Chinese oral literature in the Institute of History and Philology of the Academia Sinica in Taiwan entitled *Chung-yang yen-chiu-yüan li-shih yü-yen yen-chiu-so so ts'ang su-ch'ü tsung-mu mu-lu*. It lists more than 350 items of *nan-yin* and *lung-chou*, and may be the largest collection of *Mu-yü shu* in the world. It is built on the work of Liu Fu and Li Chia-jui,<sup>18</sup> who drew materials from the *Ch'e wang fu ch'ü-pen* collection, and the collections of the Peking Library, National Palace Museum, and the Institute of History and Philology in the 1930s. The entire collection was shipped to Taiwan in 1949, and in 1965 it was opened to the public at the suggestion of Professor Rulan Chao Pian. A catalogue was prepared by Professor Tseng Yung-i and his assistants in the early 1970s.<sup>19</sup>

The Gest Library has a special collection of *Mu-yü shu*, comprising more than 130 items of *nan-yin* and 60 of *lung-chou*.<sup>20</sup> Most of the texts were printed by Wu-kuei t'ang and I-wen t'ang. These books, I believe, were bought from Hong Kong and include many valuable items not to be found in the collection of the University of Hong Kong. Some items are also not available in the other three catalogues. (See Illustration 2.)

Like many other texts of popular literature, *Mu-yü shu* are not just song books, but are a record of Cantonese colloquial expressions and aspects of Cantonese marriage and death rituals that are now rarely observed. Besides, since Kuang-tung was closely tied to China's revolutions early in this century, *Mu-yü shu*, a popular and sometimes even propagandistic literature, reflect the contemporary political situation and political consciousness of Cantonese people. (See Illustration 3.) Thus, they are not only good research material for scholars of popular literature and folklore, but are also valuable documents for linguists, social and political historians, anthropologists, and sociologists. They have already attracted the attention of a number of scholars, and more comprehensive and intensive research is expected.<sup>21</sup>

NOTES

1. Fu Kung-wang, "Lung-chou ho Nan-yin," in *Fang-yen wen-hsüeh*, ed. Chung-hua ch'üan-kuo wen-i hsieh-hui Hsiangkang fen-hui fang-yen wen-hsüeh yen-chiu-hui (Hong Kong: Hsin-min-chu, 1949), p. 42.
2. Bell Yung, "Reconstructing a Lost Performance Context: A Field Work Experiment," *Chinoperl Papers*, 6, pp. 124-126. Improvisation is not the only characteristic of *mu-yü* performance. Ch'en T'ieh-erh recalls that there was a rich man who used to be a *lung-chou* singer in Canton. As he walked and sang he was able to link up hundreds of names of stores and their goods along many streets into one song. See Ch'en T'ieh-erh, "Yüeh-chü ko-yüeh chin pai nien lai ti ch'ien-pien," *Kuang-tung wen hsien*, 14.2 (1984), p. 71.
3. See Ch'en Ju-heng, *Hua-chien chi* (Kuang-chou: Kuang-tung Jen-min ch'u pan she, 1958), Foreword, pp. 2-3; Leung Pui-chee (Liang P'ei-ch'ih), *Wooden-Fish Books: Critical Essays and an Annotated Catalogue based on the Collections in the University of Hong Kong* (Hong Kong: University of Hong Kong, 1978), chapter 4, pp. 228-33.
4. As far as I know, there are at least five recordings of "K'o-t'u ch'iu-hen" available in Hong Kong. They are performed by (1) Pai Chü-jung, (2) Hsin Ma Shih-tseng, (3) Tu Huan, (4) Yeh Hang, and (5) Juan Chao-hui. The third one is recorded by Professor Bell Yung and is kept in the Centre of Asian Studies, University of Hong Kong.
5. K.P.K. Whitaker has studied and compared different versions of "Ch'u ch'üeh liao A-chiu." See her "A Cantonese Song Entitled 'Creoy Keok Lrio Aa Gao,'" *Bulletin of the School of Oriental and African Studies*, University of London, 36.2 (1973), pp. 446-459. For an introduction to the anecdotal contents of these songs, see Chien Yu-wen, "Kuang-tung ti min-chien wen-hsüeh," *Kuang-tung wen hsien*, 1.3 (1971), pp. 22-31.
6. See Bell Yung, "Reconstructing a Lost Performance Context," p. 120, footnote.
7. *Kuang-tung hsün-yü* (Hong Kong: Chung-hua, 1974), pp. 358-59. Some scholars assert that *mo-yü* means *mu-yü*. Leung Pui-chee, however, does not. See Leung Pui-chee, *op.cit.*, p. 261.
8. Some *pan-yan* songs, on the contrary, were not supposed to be played before regular women because of their extreme vulgarity. Instead they were only to be performed in brothels. In 1985 I listened to a recording of *pan-yan* made by Professor Bell Yung. The performer is a famous Hong Kong blind singer named Tu Huan. The song, called "Ch'en Erh Shu," describes in very erotic language a sexual encounter between a young woman and Ch'en. For details of this performance, see Bell Yung, "Popular Narrative in the Pleasure Houses of the South," *Chinoperl Papers*, 11 (1982), pp. 126-49.
9. *Ju-lin wai-shih* (Hong Kong: Chung-hua, 1972), pp. 524-25.

10. Juan K'uei-sheng, *Ch'a-yü k'o-hua* (Peking: Chung-hua, 1959), vol. 2, p. 670.
11. Although nowadays *nan-yin* is mostly accompanied by *cheng*, especially *nan cheng*, it is believed that in Ch'ing times *san-hsien* was also a common accompaniment. In an exhibition entitled "Yüeh-chü Yüeh-yüeh li-shih tzu-liao chan-lan" (Historical Materials of Cantonese Opera and Cantonese Music) organized by the Chung-hua wen-hua ts'u-chin chung-hsin of Hong Kong, there was a recording of a *mu-yü* performance by a professional blind singer with an accompanying *san-hsien*. See Li Chien-chih, "Yüeh-yüeh chan-lan chung ti Yüeh-tiao shuo-ch'ang" (Cantonese Chantefables in an Exhibition on Cantonese Music), *Hsin Pao*, July 1, 1987, p. 6. Moreover, Ch'ü Ta-chün's words also make it clear that *san-hsien*, instead of *cheng*, was used in the Ch'ing period. In the occurrence in *Ju-lin wai-shih*, although the genre was probably not Kuang-tung narratives, the instrument was, nevertheless, a *san-hsien*.
12. See Ch'en Cho-ying, "Shih-t'an Kuang-tung ch'ü-i i-shu yüan-liu," *Hsi-chü yen-chiu tzu-liao*, 4 (1981), p. 29.
13. Hsü K'o, comp., *Ch'ing-pai lei-ch'ao* (Shanghai: Commercial Press, 1971), vol. 36, p. 28.
14. For the above descriptions of the performing contexts of *Mu-yü shu*, see Ch'en T'ieh-erh, "Yüeh-chü," pp. 71-76; Bell Yung, "Reconstructing a Lost Performance Context," pp. 120-43; Ch'en Cho-ying, "Shih-t'an Kuang-tung ch'ü-i," pp. 29-37.
15. See Leung Pui-chee, *op.cit.*, p. 246.
16. Both Fu Kung-wang and Leung Pui-chee mentioned this number. See Fu Kung-wang, *op.cit.*, p. 42; Leung Pui-chee, *op.cit.*, p. 206.
17. Mr. Leung's master thesis (Hong Kong Chu Hai College, 1972) "Yüeh-tiao shuo-ch'ang wen-hsüeh yen-chiu," appears to be research on the Cantonese popular narrative art. However, it is not accessible to me. Leung has also written a series of papers on *Mu-yü shu*, for example, "Mu-yü shu ti nei-yung yü liu-ch'uan chi ch'i yen-chiu ti kuo-ch'u yü hsien-tsai," *Journal of Oriental Studies*, 14.1 (1976), pp. 65-82.
18. See Liu Fu and Li Chia-jui, *Chung-Kuo su-ch'ü tsung-mu kao* (Taipei: Wen Hai, 1973), Foreword, p. 2.
19. On this collection, see Tseng Yung-i, "Chung-yang yen-chiu-yüan so ts'ang su-wen-hsüeh tzu-liao ti fen-lei cheng-li ho pien-mu," in his *Shuo su-wen-hsüeh*, (Taipei: Lien Ching, 1980), pp. 1-10.
20. The books are uncatalogued; hence these numbers are only approximate.
21. Besides the above mentioned works, Professor Hatano Taro's informative article "Dojo danshi mokugyo sho," in his *Chügoku bungaku shi kenkyü* (Tokyo: Ofusha, 1974), is also important. It mentions at least two more catalogues of Cantonese popular song books in Japan, one compiled by Professor van der Loon of Cambridge University, based on the private collection of Professor Sawada Mizuho, and the other prepared by Professor Torii Hisayasu. See Hatano Taro, *op.cit.* pp. 423-549, especially p. 530.

GLOSSARY

ch'a-tsai	茶仔
Ch'a-yü k'o-hua	茶餘客話
Ch'e wang fu ch'ü-pen	車王府曲本
Ch'en Cho-yin	陳卓瑩
Ch'en Erh Shu	陳二叔
Ch'en Ju-heng	陳汝衡
Ch'en T'ieh-erh	陳鐵兒
cheng	箏
ch'i-ch'iao	乞巧
Ch'i-hsi tsan-hua	七夕燈花
Chi-hsi wei seng	既翁為僧
Chien Yu-wen	簡又文
Ch'in-hsiang ko	芥香閣
Chin Sheng-t'an	金聖嘆
Chin-so yüan-yang	金鎖鴛鴦
Ch'ing-pai lei-ch'ao	清稗類鈔
Ch'u ch'üeh liao A-Chiu	除却了阿九
Ch'ü Ta-chün	屈大均
Chugoku bungaku shi kenkyü	中國文學史研究
Chung-hua wen-hua ts'u-chin chung-hsin	中華文化促進中心
Chung-kuo su-ch'ü tsung-mu kao	中國俗曲總目稿
Chung Wu-yen niang-niang	鍾無艷娘娘
Chung-yang yen-chiu-yüan li-shih yü-yen yen-chiu-so so ts'ang su-ch'ü tsung-mu mu- lu	中央研究院歷史語言研究所 藏俗曲總目目錄
Chung-yang yen-chiu-yüan so ts'ang su- wen-hsüeh tzu-liao ti fen-lei cheng-li ho pien-mu	中央研究院所藏俗文學資料 的分類整理和編目
Dojo danshi mokugyo sho	道情彈詞木魚書
Erh ho-hua shih	二荷花史
Fang-yen wen-hsüeh	方言文學

MU-YÜ SHU

Fo-shan	佛山
Fu Kung-wang	符公望
Hatano Taro	波多野太郎
Ho Hui-ch'ün t'an wu-keng	何惠群嘆五更
<i>Hsi-chü yen-chiu tzu-liao</i>	戲劇研究資料
Hsin Ma Shih-tseng	新馬師曾
<i>Hsin Pao</i>	信報
Hsü K'ö	徐珂
Hua-chien chi	花邊記
I-wen t'ang	以文堂
<i>Ju-lin wai-shih</i>	儒林外史
Juan Chao-hui	阮兆輝
Juan K'uei-sheng	阮養生
K'o-t'u ch'iu-hen	客途秋恨
ku-shih	瞽師
<i>Kuang-tung hsün-yü</i>	廣東新語
Kuang-tung ti min-chien wen-hsüeh	廣東的民間文學
<i>Kuang-tung wen-hsien</i>	廣東文獻
K'uei-hua chi	葵花記
Leung Pui-chee	梁培熾
Li Chia-jui	李家瑞
Li Chien-chih	李健之
Liang P'ei-ch'ih	梁培熾
Liu Fu	劉復
lung-chou	龍舟
<i>Lung-chou ho nan-yin</i>	龍舟和南音
mang-kung	盲公
mang-mei	盲妹
Mei-kuo Chiu-chin-shan hsün-ta-lu t'u-shu-kuan	美國舊金山新大陸圖書館
<i>Meng Jih-hung mai-hsien K'uei-hua chi</i>	孟日紅賣線葵花記
Min-Kuo chün chi-tien	民國軍然奠
mo-yü	摸魚

SAI-SHING YUNG

<i>Mu-yü ko Ch'ao-chou ko hsü-lu</i>	木魚歌潮州歌叙錄
mu-yü shu	木魚書
<i>Mu-yü shu ti nei-yung yü liu-ch'uan chi ch'i yen-chiu ti kuo-ch'ü yü hsien-tsai</i>	木魚書的內容與流傳及其 研究的過去與現在
Nan-shao-i	男燒衣
nan-yin	南音
Pai Chü-jung	白駒榮
p'ai-pan	拍板
pan-yen	板眼
p'ao-hua	刨花
p'i-p'a	琵琶
P'in-niang	聘娘
Rulan Chao Pian	卞趨如蘭
Sai-shing Yung	容世誠
san-hsien	三絃
San-ku hui-men	三姑回門
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shih-niang	師娘
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Shu-mu wen-hsien ch'u-pan she	書目文獻出版社
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yang ch'in	洋(揚)琴
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yüeh-ou	粵謳
Yüeh-tiao shuo-ch'ang wen-hsüeh yen- chiu	粵調說唱文學研究
Yüeh-yüeh chan-lan chung ti Yüeh-tiao shuo-ch'ang	粵樂展覽中的粵調說唱

# Bibliographic Sources for Henan Local History in the People's Republic of China

ODORIC Y. K. WOU

In the fall of 1986 I visited Zhengzhou, Henan, to look for materials for my project on the mobilization of Henan peasants in the Republican period. I was also seeking contacts with scholars working on local studies in Henan. My trip proved to be very productive and exciting. Not only did I get in touch with scholars in the Henan Academy of Social Sciences, the Henan Gazetteer Bureau, and the Zhengzhou and Xinxiang Normal Universities, I also came away with a project on the social structure of southeastern Henan, jointly researched by myself and Mr. Wang Quanying, a research fellow at the Academy.

The amount of materials these scholars have amassed since the close of the Cultural Revolution and the reemergence of serious scholarship, is astonishing. But I was not struck as much by the sheer volume as by the thoroughness of their undertaking. In locating two sets of documents hastily buried by the retreating Guomindang at the end of the war, the Communist government took pain to identify responsible officials who could locate the sites. But they found that chests of documents buried near Loyang had rotted over the years and the site at Nanjing could never be pinpointed because on-going construction had given the landscape a face-lift. It is, however, the recent movement in gazetteer compilations and the need for writing the party history before the revolutionary veterans pass away from the scene that have produced the present momentum in research.

The significance of Henan as a locus for scholarly research lies in the fact that the province is called a *sizhan zhi di* (strategic war zone from all directions) or *bingjia bizheng zhi di* (strategic area of contention of warring factions). Important events, major campaigns in particular, have occurred in this area. But warfare takes its toll. Areas repeatedly devastated by wars preserve few documents. This deficit can be compensated by the existence of a large number of participants in the events, who can act as guides to the sources. Moreover, major events are usually reported in newspapers, even at quite a distance from the occurrence.

One major source, familiar to most scholars working on the area, is the collection, *Henan wenshi ziliao*, published by Zhongguo renmin zhengzhi xieshang hui yi Henan sheng wei yuan hui (the Henan Committee of the Chinese People's Consultative Conference). Articles in it were written by Guomindang officials and military personnel, particularly those sympathetic to the Communist cause. Unlike the large series, *Guangdong wenshi ziliao* (close to fifty issues are already in print), not to mention *Guangzhou wenshi ziliao*, the *Henan wenshi ziliao* has only nineteen issues.

Of interest to research scholars is the fact that they are all placed on the *neibu faxing* (internal circulation) list, while other provinces are said to have already lifted the ban. There is certainly no lack of material in the *wenshi ziliao* archives. I was told that at the pace they are going now, it would take them two hundred years to get all the materials out. Scholars in the Gazetteer Bureau and the Academy of Social Sciences are making use of, as well as gathering materials for, the collection. So some of these materials do appear in scholarly writings before the actual sources come out in printed forms.

Local gazetteer compilation is a concerted effort among the Gazetteer Bureau (the official title is Henan sheng difang zhi bianzuan weiyuan hui, or the Committee for the Compilation of Henan Local Gazetteers), the Henan Academy of Social Sciences, and various Henan universities. There are three types of gazetteers: (1) the *qu zhi* or regional gazetteers, similar to the traditional *fu zhi* or *zhou zhi* (prefecture gazetteers and department gazetteers), (2) the *xian zhi*, ordinary county gazetteers, and (3) the *xiang zhi* or subcounty gazetteers, for example, the *Xiaoguan xiang zhi* of Gong county. Some of these new gazetteers are available in draft form. Compared to the old gazetteers, they are of inferior quality, at least the few I have been able to see first hand. The Loyang regional gazetteer is nothing more than a geography text. Other county and subcounty gazetteers have a lengthy sec-

ODORIC Y. K. WOU

# 郑州战役

## 资料选编

中共河南省委党史资料征集编纂委员会

Illustrated here is the cover of one volume in a series on Henan party history entitled *Zhengzhou Campaigns: Selected Materials*. This is the original from mainland China.

tion of *dashi ji* (major political events), from which one can glean information on party activities in a given locality. They are, however, more useful for the post-1949 than the pre-1949 period. There are little social and economic data, the kinds of material for which students of local history are now looking.

It is the primary materials for the gazetteers which prove to be of greatest value. In order to compile the new gazetteers, all existing gazetteers have to be collected, combed, and evaluated. This is the task of Ms. Geng of the Academy. Newspapers and journals in the province and in other major cities have to be located and catalogued. Scholars then have to comb meticulously through these materials and compile indices. The end result is churned out by the Henan Academy of Social Sciences and the Gazetteer Bureau series of historical materials on Henan. Source materials for such major events as the 1911 Revolution, the May 4th, the May 30th and the December 9th movements, the Northern Expedition and the Japanese atrocities in Henan are now in print. Though these are mainly newspaper sources, they provide depth and detail. Researchers from the Academy and the Gazetteer Bureau have been roaming the province looking for materials, conducting surveys, interviewing people and soliciting articles. Some of these materials have already come out in their own journal, *Henan shi zhi ziliao* (Materials for the History and Gazetteers of Henan).

Bits and pieces of their work sometimes appear in *Zhongzhou jingu* (Henan Past and Present), a bi-monthly journal published since 1983 by the Gazetteer Bureau. This is the counterpart of the *Zhongyuan wenxian* (Henan Documents), published in Taiwan. The articles may be short, a page or two in length, but the scope makes it an important source no historian working in this field can ignore. The journal not only covers historical figures and incidents in Henan, but also the Yellow River and other hydraulic works, the economy, local products, education, local customs, the minorities, and historical changes in the province. These are materials that enable us to piece together local institutions and culture below the county level.

The writing of party history is an ongoing project at both the national and local levels. Provincial and county authorities are told to write their own party histories. The Zhonggong Henan shengwei dangshi ziliao zhengbian weiyuan hui (Committee for the Compilation of Chinese Communist Party History in Henan) took up that task. The amount of materials they have already gathered is staggering. A couple of years ago, the collection was open

to native scholars who were jointly doing research with the Committee. Once the Committee began publication, however, the archives became out of limits even to these scholars.

The first three volumes of the party history contain a random selection of materials, but after volume 3 it becomes topical. The first part of the Committee's plan is to produce volumes dealing with various topics of Henan party history; there are seventeen now in print. Henan historians are obsessed with dates, places, institutions and campaigns. Thus, we have also an extremely useful volume of party *dashi ji* (major political events), one volume on the Henan party itself, two volumes on the Sino-Japanese War in Henan, two volumes on the revolutionary bases, Zhugou and Xinxian, and two volumes on the May 30th and December 9th movements. The rest deals with the six anti-Japanese Communist bases in the province, namely, the Ji-Lu-Yu (Hebei-Shandong-Henan), the Taihang, the Yu-Wan-Su (Henan-Anhui-Jiangsu), the Yu-E (Henan-Hubei), the Yusi (Western Henan) and the Sui-Qi-Tai (Suixian-Qixian-Taikang). Materials are arranged in four parts: documents (mainly party directives and work reports), reminiscences, newspaper clippings, and articles written by specialists or participants.

Much publishing attention has been paid to the financial affairs and commercial activities within these border regions. We do see various *Geming genju di caijing shi* (Histories of Finance and Commercial Activities in the Revolutionary Base) in the bookstores. They vary from the three-volume set for Anhui to the multi-volume set for Shaan-Gan-Ning (Shaanxi-Gansu-Ningxia) border area. For Henan, I have been able to find a four-volume set of the Henan section of the Jin-Ji-Lu-Yu (Shanxi-Hebei-Shandong-Henan) revolutionary base. It is a joint publication of the Henan Department of Finance and the Provincial Party Archives. Topics include agriculture, industry, commerce, monetary situations, taxations, cooperatives, relief programs, rent-and-interest reduction movements, crack troops, and movements for the simplification of administration. Although much material has already poured out from the provincial party archives, my understanding is that the best is yet to come.

County level party histories vary immensely in size and quality. They range from the fifteen-volume set for Xinyang county to the flimsy volume for Guangshan, considering Guangshan county had been a major revolutionary center of the E-Yu-Wan (Hubei-Henan-Anhui) border region. The

best two I have been able to obtain are those of Anyang and Xinyang counties. I used only one volume of the Anyang set; there should be other volumes that I have not seen yet. The Xinyang set is most outstanding, not only in the amount of material collected but in its high quality. Apparently, a vigorous movement has been launched by party historians there to interview people and survey the area. Published summaries and reports often carry lengthy valuable appendices of primary interview materials.

Students of Henan local history should not overlook the travel guides and sightseeing books coming out of China lately. With the recent boom in the tourist industry in China, the authority finds it necessary to gather materials for the compilation of these guide books. Understandably, they emphasize such cities as Kaifeng, Loyang, Nanyang and Anyang, places famous for historical relics and scenic beauty. However, we do find some *mingsheng cidian* (dictionaries of historic sites), giving short descriptions of historical and religious institutions in relatively remote areas. Given the importance of the Buddhist and Taoist traditions in the cultural fabric in the provinces, these historic-site books can be an invaluable source of information about culture at subcounty levels, for example, the ideological makeup of the Red Spears in certain localities. Communist scholars have often discussed folklore, popular legends, and local customs. The legendary stories of Taihang Mountain, *Taihang shan li di chuanshuo*, for instance, give us some idea of local folk traditions. Lately, materials on the Shaolin Temple, a well-known Buddhist and martial art center in western Henan, are pouring out. At present, we have two volumes of documents on the temple itself, two volumes on Songshan, the mountain where the temple is located, a series on Shaolin folklore, and a book on the thirteen martial art masters. Such works probably were the materials gathered for the making of the extremely popular movie "Shaolin ji" (Shaolin Temple).

On the whole, recent access to China has stimulated research and scholarly exchanges even in an inland and relatively underdeveloped province like Henan. Let us hope that this door remains open and generates enough academic freedom to keep the research and information flowing. This will, I am sure, be beneficial both to native historians and outside scholars.

郑州战役资料选编

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This shows a detail from the last page of *Zhengzhou Campaigns* (illustrated previously). Words in parentheses say “entrusted publication” (*weituo chuban*). “Entrusted publications” are usually not available in New China bookstores (Xinhua shudian), but are obtained only from the publisher, in this case directly from the Party Archives.

NOTES

I am grateful for the help given me in China by Professor Yu Yanguang of Jinan University of Guangzhou, Messrs. Hu Siyong, Wang Tianjiang, Zhang Ying, Wang Quanying and Pang Shouxin of the

Henan Academy of Social Sciences and Mr. Li Guoqiang of the Henan Gazetteer Bureau. The research was done with a grant from the Research Council of Rutgers University.

GLOSSARY

bingjia bizheng zhi di	兵家必争之地
dashi ji	大事记
fu zhi	府志
Geming genju di caijing shi	革命根据地财经史
Guangdong wenshi ziliao	广东文史资料
Guangzhou wenshi ziliao	广州文史资料
Guomindang	国民党
Henan shi zhi ziliao	河南史志资料
Henan wenshi ziliao	河南文史资料
neibu faxing	内部发行
qu zhi	区志
sizhan zhi di	四战之地

HENAN LOCAL HISTORY

<i>Taihang shan li di chuanshuo</i>	太行山裡的傳說
xian zhi	縣志
xiang zhi	鄉志
<i>Xiaoguan xiang zhi</i>	小關鄉志
<i>Zhongyuan wenxian</i>	中原文獻
zhou zhi	州志

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