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*Sören Edgren, "Comments on Professor Cui's Articles", *The Gest Library Journal* 6, no. 1 (1993): 71-84, accessed January 14, 2017,  
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# Comments on Professor Cui's Articles

SÖREN EDGREN

Recent issues of the *Gest Library Journal* have been graced with two interesting articles by Professor Cui Jian-ying of the Library of the Academy of Sciences, Peking. Aside from providing a wealth of information pertaining to the field of Chinese historical bibliography, the articles contain specific references to the RLG Chinese Rare Books Project and to various direct concerns of the project, all of which encourages me to offer some random comments.

The first article, "The Scope of the Term 'Shan-pen,' the Identification of Woodblock Editions, and the Organization of Catalogues, in Relation to Traditional Chinese Books," appeared in the Winter 1989–1990 issue of the *Gest Library Journal* (vol. 3, no. 3, pp. 35–60). Since both articles have been translated from Professor Cui's original Chinese, some of my comments refer to the aptness of terminology or the correctness of interpolated facts, as well as to ideological differences with the contents. To begin with, Imperial Capital Library (p. 37) should probably be called [Imperial] Board of Education Library (Hsüeh-pu T'u-shu-kuan), as it was known from 1909 to 1912, or Capital Library (Ching-shih T'u-shu-kuan), as it was renamed in 1912, when it officially opened to the public.<sup>1</sup> It would be a mistake to refer to it as Metropolitan Library (by analogy with Metropolitan University, the name given early on to Ching-shih Ta-hsüeh-t'ang), which was the official English designation for Pei-ching T'u-shu-kuan, a municipal public library founded in 1926. In 1928 Hsüeh-pu T'u-shu-kuan changed its name to Pei-p'ing Pei-hai T'u-shu-kuan; in the same year Ching-shih T'u-shu-kuan changed its name to Kuo-li Pei-p'ing T'u-shu-kuan. The fol-

lowing year the two libraries merged to form what is now known as the National Library of China (Pei-ching T'u-shu-kuan). Rare books from the National Library of Pei-p'ing, sent to the Library of Congress during the Sino-Japanese War years (see note 2 in Cui), and returned to the National Central Library in Taipei in 1965, are now stored at the National Palace Museum in Taipei.<sup>2</sup>

Also on page 37, the "Three Characteristics" — cultural object (*wen-wu*), document (*tzu-liao*), and art (*i-shu*) — are similar to the more traditional division of rare books into two constituent elements of textual and artifactual, the second characteristic representing the textual and the first and third corresponding to the artifactual. This seems to be muddled in the statement that "the last two characteristics . . . fall under the heading of 'character as a cultural object.'"

In the first sentence of the first new paragraph on page 38 a slight change in the translation might be appropriate: "Yet almost eight hundred institutional collections have been included in the compilation work, and the levels of attainment of the institutions' personnel are not uniform." This refers to the fact that 791 libraries and other institutions have contributed information to the National Union Catalogue,<sup>3</sup> resulting in an unprecedented level of comprehensiveness, but also magnifying the problems of accuracy and consistency. Cui's explanation of the scope of the term "*shan-pen*" is lucid, and he is correct to point out the inevitable difficulties resulting from subjective judgments about inclusion of editions from the later end of the chronological scale.<sup>4</sup> Extending the chronological boundary for "*shan-pen*" from 1644 to 1795 is a reasonable step, and, indeed, it is the boundary adopted by the RLG Chinese Rare Books Project. It is not unthinkable to extend the boundary even to 1911, the division between imperial China and republican China. This is already done in a number of Chinese libraries, although the books included are usually referred to as "old editions" (*ku-chi* or *chiu-chi*) rather than "rare editions" (*shan-pen*). Using 1900, for example, would be somewhat analogous to the trend in Western bibliography of using 1800 for Western books as a centennial dividing line between the age of hand printing and the era of mechanical printing. As Cui suggests, "there will come a day when all woodblock printed books will be looked upon as possessing high value."

The first paragraph of the section "The Identification of Editions" (p. 39) is of great importance, it seems to me, and requires additional elaboration.

The editor's explanation (note 5) is praiseworthy, especially for the decision to substitute the word "specimen" or "exemplar" for the word "copy." The practice is not maintained in the next article, however. The question of group character (*ch'ün-t'i hsing*) in relation to the general filiation of editions (*pan-pen hsi-t'ung*) seems quite clear, but the conclusion of the second paragraph is perplexing. It cannot mean that "in recent times . . . catalogues have become endlessly detailed in revealing group identities." Perhaps what is meant is that the assembling of large numbers of books representing different groups, as accomplished by concentration in large libraries, has resulted in the group identities having become endlessly detailed (i.e., minutely complex). We can only hope that these rich data will be analyzed and used to compile future catalogues. Regrettably, the *National Union Catalogue of Shan-pen among Old Chinese Editions*, mentioned earlier in the article, avoids accepting just this responsibility, and the result is more like a catalogue that "merely lists titles." For example, the most fundamental elements of descriptive cataloguing for older editions are lacking, such as enumeration of columns per page (half-folio) and characters per column, as well as other indications of block format. If the compilers, in fact, took into account the important questions of "*ch'ün-t'i hsing*" in their work, then they have done the scholarly community a disservice by not including the results in the published catalogue, which amounts to little more than a critical inventory of mainland holdings.

Following this (pp. 40–51) are listed three categories of causes of errors in identifying editions together with illustrative examples. In this section the "*hei-k'ou*" page format (p. 41) is described as a "solid black strip running through the upper portion of the page fold," but actually it usually runs through both the upper and lower portions of the center column. The caption for illustration 3 (p. 43) should read "Ten cols. of 21 chars." The expression "ca." occurring after the names Feng Yu-ching and Yüan Ying-t'ai (p. 45) and Wang K'en-t'ang (p. 49) apparently does not mean circa, but rather is a mistake for "cs," meaning *chin-shih*. Although the translation of this difficult text is generally successful, there appears to be an urgent need for an accurate glossary of technical and specialist terms. See, for example, the ambiguity surrounding the terms *ch'ung-k'o pen*<sup>5</sup> and *fan-k'o pen* (p. 51 and note 17).

In general, Professor Cui offers interesting examples to support his third category of "*Carelessness in examining content*," and my differences of opin-

ion are not significant enough to warrant mention here. Categories one and two, as generalized assertions of the weakness of subjective judgments, are certainly correct, but I do not believe that they are ever used as “absolute criteria” or as the “sole basis” for identification of editions. I assume that the first category (“*The error of accepting the ‘latest date given in prefaces and postfaces as the date of engraving’*”) is an oblique reference to the custom of adding a preface or postface date to an edition statement, especially prevalent among our Japanese colleagues. Personally, I support the practice, if carried out with the highest level of discrimination, which presupposes that the given date lies in close proximity to the actual date of the engraving of the blocks. It must be understood that the date of preface or postface is not presumed to be the exact date of engraving of the blocks, that the exact date occurs nowhere else in the book, and that the catalogue format precludes giving the date anywhere other than in the edition statement. Simply put, I believe that an edition of unspecified date of the early seventeenth century is better served by the description “Ming Wan-li 40 (preface) edition” than by stating only “Ming edition,” which spans a range of three centuries. Needless to say, a Sung-period preface would not be cited in this way for a Ming edition of a book. The second category (“*Judgments made in isolation, based on distinctive features of the printing*”) lists some generalizations about books produced in different periods and attendant fallacies. It is of interest that in Professor Cui’s next article for the *Gest Library Journal* (“The Identification of Woodblock-Printed Chinese Books: Five Case Studies,” vol. 4, no. 1 [Spring 1991], pp. 40–63), he combines subjective judgments about the appearances of books with objective factors.<sup>6</sup>

The final section of the first article, “The Organization of Catalogues” (pp. 51–54), is a survey of the traditional fourfold (*ssu-pu*) classification schemes. The concluding paragraph refers to machine-readable catalogues, described as recording “only the name of the book, the author’s name, the date of engraving and printing, and a note on the content,” which more closely resembles the printed version of the *National Union Catalogue of Shan-pen among Old Chinese Editions*. The main thrust of Professor Cui’s article, about which there is no disagreement, is the need for rigorous standards of research in the study of old Chinese editions.

The second article is another important contribution in this field. Each of the case studies involves a book “incorrectly” catalogued in the *Gest Library catalogue* compiled by Professor Ch’ü Wan-li.<sup>7</sup> Identification in the

first three case studies is aided by access to a bibliographical reference work, the *Ming pieh-chi pan-pen chih*, a work compiled by and apparently available to members of the library of the Academy of Social Sciences in China. Needless to say, the formal publication of such works would be warmly received by all persons working in this field. The reference to various current union catalogue projects, once again, reminds us of the need to promote all manner of resource sharing.

I decided to make a case study of a case study, in this instance the third one, with quite unexpected results. Basing my study exclusively on readily available reference works, I am of the opinion that Professor Cui's conclusions are not tenable. To summarize his theories (pp. 52-55), the *Han Wen-k'o kung wen-chi* (abbreviated to *Wen-chi*), by Han Jih-tuan, although listed in the Gest Library catalogue as a Ming Ch'ung-chen period edition, is actually a Ch'ing K'ang-hsi period edition. The only other reference he finds to the work is an edition with a K'ang-hsi preface in the Chung-shan Library in Kwangtung Province. Although considering the possibility that *Wen-chi* is a K'ang-hsi edition, he notes the further possibility that the K'ang-hsi preface "was inserted into a later impression of the book." At this point he discovered a local gazetteer entitled *Po-lo hsien-chih* (abbreviated to *Hsien-chih*), which he believes was engraved in the K'ang-hsi period. A similarity of appearance is recognized between the editions of *Wen-chi* and *Hsien-chih*; moreover, the block carver's name "Yü" appears in both (see illustrations 5 and 6 in Cui's second article). It is then supposed that if the three books (two specimens of *Wen-chi* and one of *Hsien-chih*) were all carved by Yü, it is "safe to suggest" that "the Gest Library copy may also have been engraved about this time [K'ang-hsi]." With the *Wen-chi* now supposed to have been engraved in the K'ang-hsi period, it is considered remarkable that the *Wen-chi* contains anti-Ch'ing articles and does not observe the taboo character "*hsüan*," as was common for the K'ang-hsi period. Instead of drawing the correct conclusions from these clues, Cui suggests that the general principles for rare book cataloguing in China be revised to reflect these phenomena.

Indeed, I believe both titles were engraved in Po-lo County, Kwangtung Province, but in the Ch'ung-chen period and not in the K'ang-hsi period. Besides the Chung-shan Library specimen of *Wen-chi* (which has neither been seen nor had its K'ang-hsi preface explained), there is an edition identical to the Gest one among the rare books from the National Library of

Pei-p'ing (NLP) shipped to the Library of Congress during the Sino-Japanese War years (see above). Besides the usual references, it is described as a Ch'ung-chen edition by Wang Chung-min.<sup>8</sup> *Hsien-chih*, as cited by Cui, is the Naikaku Bunko (Tokyo) exemplar, the only known complete one. Another specimen, lacking *chüan* 1 (of seven), is in the Shanghai Library (former Hsü-chia-hui collection).<sup>9</sup> The revised edition of the Naikaku Bunko catalogue specifies that its edition of *Hsien-chih* was engraved in Ch'ung-chen (1631) and printed in K'ang-hsi (1687) from reconditioned wood blocks.<sup>10</sup> This kind of reprint edition (*pu-hsiu k'o-pen*) implies that only minor changes and repairs were made to the worn blocks. As seen in illustrations 5 and 6 of Cui's second article, *Hsien-chih* shows signs of worn blocks, whereas the *Wen-chi* blocks look quite fresh, which supports my contention. In fact, the Gest and NLP exemplars of *Wen-chi* both seem to have used some newly carved blocks and partially restored blocks, but there is no reason to think that either was printed as late as the K'ang-hsi period. It is essential to distinguish between the date or period of engraving of the blocks and the date or period of eventual later printing, with or without changes and repairs to the blocks. Concerning the Chung-shan Library version of *Wen-chi*, we do not really know that the blocks were engraved in the K'ang-hsi period, and if the character "hsüan" does not have an omitted stroke (as stated unequivocally by Cui on p. 55), it seems most likely that the blocks were engraved prior to the K'ang-hsi reign. We do know that *Hsien-chih* was printed in the K'ang-hsi period from Ch'ung-chen blocks, but not that "hsüan" appears unaltered in it. The author of *Wen-chi*, Han Jih-tsun, who was a native of Po-lo County, took part in the compilation of *Hsien-chih*; hence it is not surprising that both works were published in the same place and around the same time in the Ch'ung-chen period, and that both used the same block carver named Yü. Therefore, I propose that no change be made to the Gest Library catalogue entry for the book.

The fourth case study (pp. 55–58) is a curious one, being a genuine case of forgery. As Professor Cui points out, this specimen of *Yü-t'ai hsün-yung* by Hsü Ling is a twentieth-century woodblock facsimile edition, closely resembling the original edition of 1633. Unscrupulous persons obviously obtained the newly carved wood blocks, discarded the explanatory supplements of Hsü Nai-ch'ang (1862–1936), and excised from the blocks the one-line publisher's colophon by Hsü as well as the name (T'ao Tzu-lin) of

the modern block carver. The book was handsomely bound, and fake ex libris seals were stamped in it. It is quite surprising that Ch'ü Wan-li and even Wang Chung-min, as evidenced by his notes on the collection, could be so easily deceived. In fact, I. V. Gillis, who acquired the book for Gest, also bought an undisguised specimen of the modern edition without realizing that the two books were printed from the same blocks. (See illustrations 1 and 2 for comparisons of the last page of the text.)<sup>11</sup> All of this should be taken as a sober warning.

As Professor Cui notes, “[we] should not be confused by the superficial features of the book.” I, too, had previously seen both editions and agree with him that “it is not difficult to tell the two apart.” However, I disagree with him in his assessment of Miao Ch'üan-sun (1844–1919). Cui thinks that the seal impressions (three different ones) attributed to Miao “are all authentic” (see illustrations 3 and 5). I do not.<sup>12</sup> He unjustly states: “Miao Ch'üan-sun’s seals, however, indicate that he failed to tell that this copy is in fact a Hsü Nai-ch’ang edition. A book collector as famous and experienced as Miao Ch'üan-sun can sometimes also be deceived by a fakery.” In the first place, Miao could not have seen the book, let alone have owned it, since he died in 1919 (and not 1929, as stated in note 2 of Cui’s first article) and the wood blocks for the new edition were carved in 1922. Second, although he is referred to by Cui merely as “a certain Mr. Hsü Nai-ch’ang from Nan-ling County,” in fact, it is well known that Hsü Nai-ch’ang and Miao were intimate friends, and it is inconceivable that Miao, had he been alive, would not have been aware of all Hsü’s publishing activities. Miao even composed a preface for a catalogue of Hsü’s library (never published) in which he recalls that their bibliographical acquaintance went back thirty years to Liu-li-ch’ang in Peking,<sup>13</sup> and his diaries contain frequent references to Hsü.<sup>14</sup> The fake seal impressions are clearly part of the deceit.

The fifth case study (pp. 58–60) concerns itself with the *Ts'ang-ming hsien-sheng chi* of Li P'an-lung. Professor Cui is indeed correct in pointing out that this is a Ming commercial reprint edition (*fang k'o-pen*) and not the original edition of 1572. Probably “original edition” or “first edition” is a better way of expressing *yüan k'an-pen* or *ch'u k'o-pen* than “first impression.” I doubt, however, that it is an intentional attempt “to fake the first impression of the book,” but rather an example of the profitability of reprint editions of popular books. It is difficult to understand today the tre-

後敍

右玉臺新詠集十卷幼時至外家李氏於廢書中得之舊京本也宋失一葉間復多錯謬版亦時有刊者欲求他本是正多不獲嘉定乙亥在會稽始從人借得豫章刻本財五卷蓋至刻者中徙故弗畢也又聞有得石氏所藏錄本者復求觀之以補占校脫於是其書復全可繕寫夫詩者情之發也征戍之勞苦室家之怨思動於中而形於言先王不能禁也豈惟不能禁且逆揆其情而著之東山秋杜之詩是矣若其他變文風化雅謂豈無膏沐誰適為容終朝采綠不盈一掬之類以此集揆之語意未大異也顧其散乎情則同而止乎禮義者蓋鮮矣然其間僅合者亦一二焉其措詞託興高古要非後世樂府所能及自唐花間集已不足道而況近代挾邪之說號為以筆墨動淫者乎又自漢魏以來作者皆在焉多蕭統文選所不載覽者可以觀歷世文章盛衰之變云是歲十月旦日書其後礼嘉陳玉父

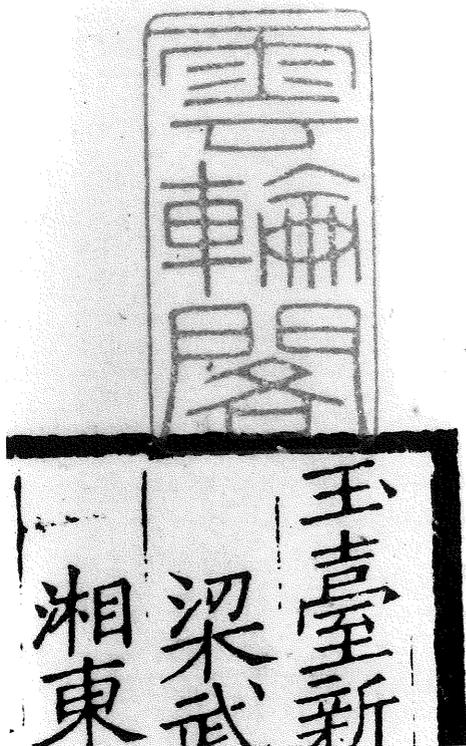
太歲在元默閭茂南陵徐乃昌影明崇禎吳郡寒山趙均小宛堂覆宋本重雕

1. From Hsü Ling, *Yü-t'ai hsin-yung*, Hsü Nai-ch'ang edn., 1922. Final page of text with publisher's one-line colophon. Collection of the Gest Oriental Library.

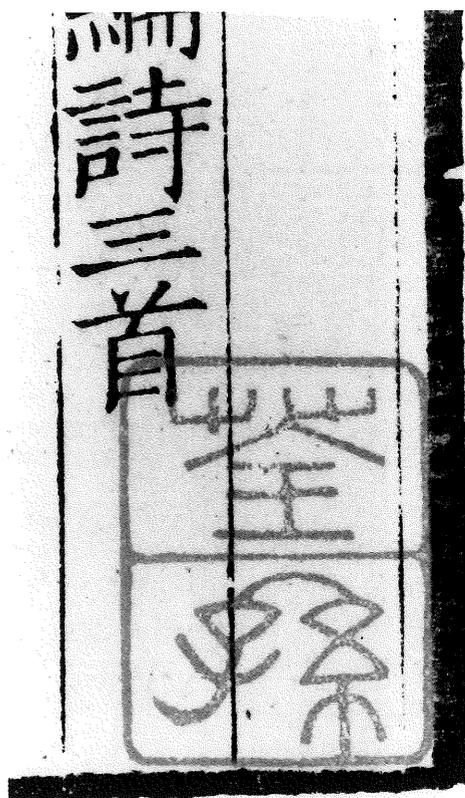
後敘

右玉臺新詠集十卷幼時至外家李氏於廢書中得之舊京本也宋失一葉間復多錯謬版亦時有利者欲求他本是正多不獲嘉定乙亥在會稽始從人借得豫章刻本財五卷蓋至刻者中徙故弗畢也又聞有得石氏所藏錄本者復求觀之以補止校脫於是其書復全可繕寫夫詩者情之發也征戍之勞苦室家之怨思動於中而形於言先王不能禁也豈惟不能禁且逆揆其情而著之東山杕杜之詩是矣若其他變風化雅謂豈無膏沐誰適爲容終朝采綠不盈一掬之類以此集揆之語意未大異也顧其發乎情則同而止乎禮義者蓋鮮矣然其間僅合者亦一二焉其措詞託興高古要非後世樂府所能及自唐花間集已不足道而況近代挾邪之說號爲以筆墨動淫者乎又自漢魏以來作者皆在焉多蕭統文選所不載覽者可以觀歷世文章盛衰之變云是歲十月旦日書其後禮嘉陳玉父

2. From Hsü Ling, *Yü-t'ai hsin-yung*, Hsü Nai-ch'ang edn., 1922. Forgery, lacking publisher's one-line colophon. Collection of the Gest Oriental Library.

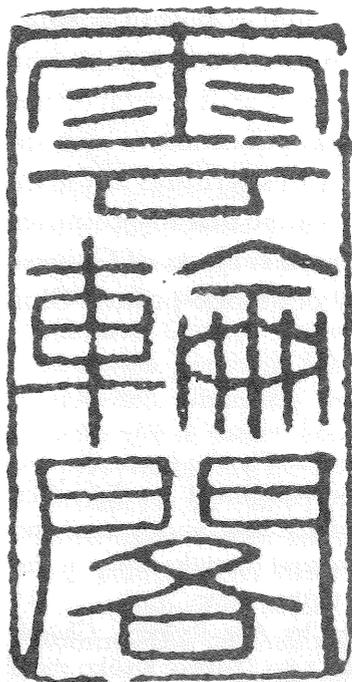


3. From Hsü Ling, *Yü-t'ai hsin-yung*, Hsü Nai-ch'ang edn., 1922. Seal impression (30 x 16 mm.) attributed to Miao Ch'üan-sun. Collection of the Gest Oriental Library.



5. From Hsü Ling, *Yü-t'ai hsin-yung*, Hsü Nai-ch'ang edn., 1922. Seal impression (21 x 16 mm.) attributed to Miao Ch'üan-sun. Collection of the Gest Oriental Library.

雲輪閣



4. From *Shan-pen ts'ang-shu yin-chang hsüan-ts'ui* (Taipei: National Central Library, 1988), p. 269. Reproduction of seal impression (30 x 15.5 mm.) belonging to Miao Ch'üan-sun.

荃孫



6. From *Shan-pen ts'ang-shu yin-chang hsüan-ts'ui* (Taipei: National Central Library, 1988), p. 268. Reproduction of seal impression (21 x 16 mm.) belonging to Miao Ch'üan-sun.

mendous popularity of Li during the late Ming period, not only in China, but even in Korea and Japan, where his works were collected, copied, and reprinted. I know of several different Ming editions that circulated after the first one was published, which should be ample proof of the great popular demand for Li's writings at the time.

In sum, I hope that my comments have shed some additional light on the truly complex subjects of Chinese historical bibliography and the identification of woodblock-printed Chinese books.

## NOTES

1. Ching-shih T'u-shu-kuan, in fact, was not recognized as the official name of the new library until June 1913, several months after it had opened to the public.
2. Reported by Abe Ryūichi, *Chūgoku hōsho-shi, zōtei* (Tokyo: Kyūko shoin, 1983), p. 669.
3. The *National Union Catalogue of Shan-pen among Old Chinese Editions* (*Chung-kuo ku-chi shan-pen shu-mu*) was conceived in the late 1970s and has been directed by a committee of experts in China. Three parts of five have been published, by Shang-hai ku-chi ch'u-pan-she: *Ching-pu* (Classics, 1985), *chüan* 1-4; *Ts'ung-pu* (Collectanea, 1989), *chüan* 32-36; *Shih-pu* (History, 1991), *chüan* 5-14. It should be noted that distribution has lagged behind the official dates of publication. For example, the publisher's colophon for the History section indicates May 1991, but the book did not actually appear on booksellers' shelves until May 1992. The remaining *Tzu-pu* (Philosophy) and *Chi-pu* (Belles-lettres) sections, *chüan* 15-31, are eagerly awaited.
4. See Ji Shuying, "The Chinese Union Catalogue of Rare Books and Its Criteria of Inclusion," *Chinese Studies* (London: British Library, 1988), published as *British Library Occasional Papers* 10, for another comprehensive explanation of the principles behind the catalogue.
5. To add to the ambiguity, *ch'ung-k'o-pen* can sometimes mean the equivalent of *hsiu-k'o-pen*, which refers to a publication produced from retouching existing wood blocks (actually a form of "re-engraving," which further points to the ambiguity of this English term) and replacing missing or completely damaged ones before printing. In other words, statements in publications being catalogued cannot always be taken at face value. See Cheng Chen-to, *Chieh-chung te-shu chi* (Shanghai: Shang-hai ku-tien wen-hsüeh ch'u-pan-she, 1957), p. 88, for an example of the problem. Cheng's example is actually a case of "converted blocks" (*chuan-pan*), described by Professor Cui in the preceding paragraph on p. 50.
6. See, for example, p. 43, where he ex-

- amines the style of characters in *Ho Wen-ting kung wen-chi*; on p. 47, the same examination is made for the Gest copy of the *Po-sha tzu ch'üan-chi*, which on p. 49 is compared with an edition whose "characters display a style typical of the Wan-li period"; on p. 58 the edition of *Ts'ang-ming hsien-sheng chi* is judged to not be the genuine original edition because the characters "display an awkward style of craftsmanship, and the general layout of the printing wood blocks is also poor."
7. See note 1 in Cui's second article.
  8. *Chung-kuo shan-pen-shu t'i-yao* (Shanghai: Shang-hai ku-chi ch'u-pan-she, 1983), p. 666.
  9. Ch'en Kuang-i, *Hsi-chien ti-fang-chih t'i-yao* (Tsinan: Ch'i-lu shu-she, 1987), p. 876.
  10. *Naikaku bunko kanseki bunrui moku-roku, kaitei* (Tokyo: Naikaku bunko, 1971), p. 123.
  11. Illustration 1 (Gest D68-1364) shows the unaltered version, clearly identified in the last column as the Hsü Naich'ang re-engraved edition of 1922. Illustration 2 (Gest TD68-1365) shows the same page of the exemplar described by Cui with the final column of explanatory text excised.
  12. The impressions in question, illustrations 3 and 5, *Yün-lun ko* and Ch'üan-sun respectively, strike me as mechanically regular, as if carved by a commercial artisan. They lack the aesthetic qualities appreciated by Chinese scholars and somewhat more apparent in versions of the two seals that I have seen elsewhere, exemplified by illustrations 4 and 6. The third seal impression in the book, reading "Miao Ch'üan-sun ts'ang," is of different proportions from the authentic one. Illustrations 4 and 6 are reproduced from photographic facsimiles from the collection of the National Central Library, Taipei (*Shan-pen ts'ang-shu yin-chang hsüan-ts'ui*, pp. 268-269). Ultimately, this opinion is subjective in nature, because it is always possible that the unfamiliar seals stamped in the Gest's *Yü-t'ai hsün-yung* were made for Miao and used very little until after his death when they were misused by family members or others. This does not negate the fact that Miao Ch'üan-sun never saw the book and that he was not "deceived by fakery" in this case.
  13. *I-feng-t'ang wen man ts'un, I-ting kao*, 2, 20b-21b (Taipei: Wen-shih-che ch'u-pan-she, 1973), pp. 412-414. The preface is dated *ting-hai* (1887) according to so-called *t'ai-sui* cyclical characters, but that is clearly an impossibility. Internal evidence points to 1911 as the date, and I am grateful to my colleague Cao Shuwen for confirming that *ting-hai* can represent *hsün-hai* (1911) among the *t'ai-sui* characters. This is probably an instance of a superstitious substitution related to the revolution of 1911.
  14. *I-feng lao-jen jih-chi* (Peking: Pei-ching ta-hsüeh ch'u-pan-she, 1988), 10 vols.

## GLOSSARY

- Ch'ing 清  
 Ching-shih Ta-hsüeh-t'ang 京師大學堂  
 Ching-shih T'u-shu-kuan 京師圖書館  
 chin-shih 進士  
 chiu-chi 舊籍  
 ch'u k'o-pen 初刻本  
 Ch'ü Wan-li 屈萬里  
 Ch'ung-chen 崇禎  
 ch'ung-k'o pen 重刻本  
*Chung-kuo ku-chi shan-pen shu-mu*  
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 Cui Jian-ying 崔建英  
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 Kwangtung 廣東  
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 pu-hsiu k'o-pen 補修刻本  
 shan-pen 善本  
 ssu-pu 四部  
 Sung 宋  
 T'ao Tzu-lin 陶子麟  
*Ts'ang-ming hsien-sheng chi* 滄溟先生集  
 tzu-liao 資料  
 Wang Chung-min 王重民  
 Wang K'en-t'ang 王肯堂  
 Wan-li 萬曆  
 wen-wu 文物  
 Yü 宇  
 yüan k'an-pen 原刊本  
 Yüan Ying-t'ai 袁應泰  
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