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瓶廬老人七十一歲像

1. Portrait of Weng Tonghe at age seventy-one *sui* (1900), from his literary collection *Pinglu shichao*, compiled by Weng Yongsun (Changshu: Kaiwen She, n.d.). All other illustrations in this article are courtesy of Mr. Wan-go Weng.

The Weng Family Rare Book Collection

SÖREN EDGREN

The purpose of this essay is to introduce what is, to the best of my knowledge, the most important collection of Chinese rare books in private hands. In particular, I feel it is safe to say that there is no comparable collection of Song editions outside of China or Japan. That being said, we may ask ourselves how this group of rare editions was formed and how it found its way to the United States.

My acquaintance with the Weng family collection of Chinese rare books began in 1983, when I was invited by the China Institute in America in New York to be guest curator for an exhibition entitled "Chinese Rare Books in American Collections." At the time, Mr. Wango Weng (Weng Wange) was president of the China Institute.¹ Hitherto I had known of only a few rare books, albeit very important ones, belonging to Mr. Weng.² Without knowing the full extent of the collection, I inquired about borrowing some titles for the exhibition. After seeing a list of the early printed books, I insisted that it would be unfortunate, indeed, not to be able to present several of them in the exhibition, and in the end no less than thirteen items from the Weng collection were exhibited. The collection as a whole comes from Wango Weng's illustrious ancestor Weng Tonghe (1830–1904), and some of the books can even be traced back to Weng Tonghe's father, Weng Xincun

(1791–1862). It is a remarkable event anywhere to have preserved rare books in one family for over six generations.

The China Institute exhibition was the first of its kind, and the exhibition and catalogue received considerable attention, not least from China itself. I was not surprised, therefore, to hear from Mr. Weng of interest in China in publishing, in facsimile, several important editions from the collection. Different means of carrying out the enterprise were explored, and in 1993 an agreement was reached with Shumu Wenxian Chubanshe, the publishing house affiliated with Beijing Tushuguan (Beijing National Library), to publish a collection entitled *Changshu Wengshi shicang guji shanben congshu* (Collectanea of rare editions from the collection of the Weng family of Changshu). The format will be consistent with recently published facsimile collections such as *Guyi congshu sanbian* (Collectanea of long lost editions, third series). Publication is expected in 1994 and will comprise the complete contents of seven Song editions: *Jiyun* (no. 13), *Shaozi guanwupian, fu Shaozi yuqiao wendui* (no. 35), *Changduan jing* (no. 43), *Jianjie lu* (no. 47), *Huichang yipin zhiji* (no. 56), *Dingmao ji* (no. 57), and *Songshan jushi wen quanji* (no. 60).

Mr. Weng himself has written a “concise account” in Chinese of the history of the formation of the collection and some of the circumstances surrounding it, to appear as a preface to the *Changshu Wengshi shicang guji shanben congshu*, and he has generously allowed me to translate and incorporate it into this article. I can think of no better or more appropriate introduction to the collection. The catalogue that follows it may be regarded as a preliminary effort to identify, classify, and describe the entire contents of the collection as presently constituted.

A Concise Account of the Library of the Weng Family of Changshu

BY WAN-GO WENG

Although Changshu, in Jiangsu Province, is a rather small place in China, it occupies a great place in the history of Chinese libraries. The case is well made by Mr. Qu Fengqi in his 1957 preface to *Yushan Qian Zunwang cangshu mulu huibian* (Combined catalogues of the library of Qian Zunwang of Yushan, that is, Changshu), compiled by Qian Zeng (Shanghai: Gudian Wenxue Chubanshe, 1958):

There have been many book collectors in my home district of Yu [that is, Changshu], and the tradition has been handed down continuously for generations from the Yuan dynasty through the Qing. Under the “eminent personages” section of the local gazetteer, they are even grouped together in a special section, where the most distinguished collectors and their libraries number as many as thirty — for example, Yang Yi (*jinshi* 1526) and his Qikuai Shanfang and Wanjuan Lou; Sun Lou (1515–1584) and his Boya Tang; Zhao Yongxian (1535–1596) and his son Zhao Qimei (1563–1624) and their Mowang Guan; Qin Sanlin (*gongsheng* 1580) and his brother Qin Silin and their Youxuan Ting; Mao Jin (1599–1659) and his son Mao Yi (1640–1713) and their Jigu Ge; Qian Qianyi (1582–1664) and his Jiangyun Lou; Qian Zeng (1629–1701) and his Shugu Tang and Yeshi Yuan, et al.

All of the above were important collectors during the period from mid-Ming to early Qing. Up to the middle period of the Qing dynasty there also were Zhang Haipeng (1755–1816) and his nephew Zhang Jinwu (1787–1829) and their Jieyue Shanfang and Airi Jinglu; Chen Kui (1780–1825) and his Jirui Lou; and the Tieqin Tongjian Lou of the Qu family which had the distinction of having been kept for four generations from the late Qianlong period down to the Republican period.³ Although the Weng family has been involved with books for successive generations, compared to the above-mentioned collectors, the Weng collection is very small, and therefore the Wengs have not been celebrated as [major] book collectors. Nevertheless, as *Changshu Wengshi shicang guji shanben congshu* is about to be published, I would like to take the opportunity to explain briefly how the collection came into being.

The Weng family collection can be traced back to the time of Weng Xincun, a *jinshi* of 1822, the second year of the Daoguang reign, who was appointed tutor to the young Tongzhi emperor, albeit in the last year of his life; served as grand secretary of the Tiren Pavilion; and held such positions as minister of personnel, director-general of the Institute of Historiography, minister of revenue, and chief compiler of the Veritable Records. The books he collected were mostly for reading and personal use. He had three sons: Weng Tongshu (1810–1865), Weng Tongjue

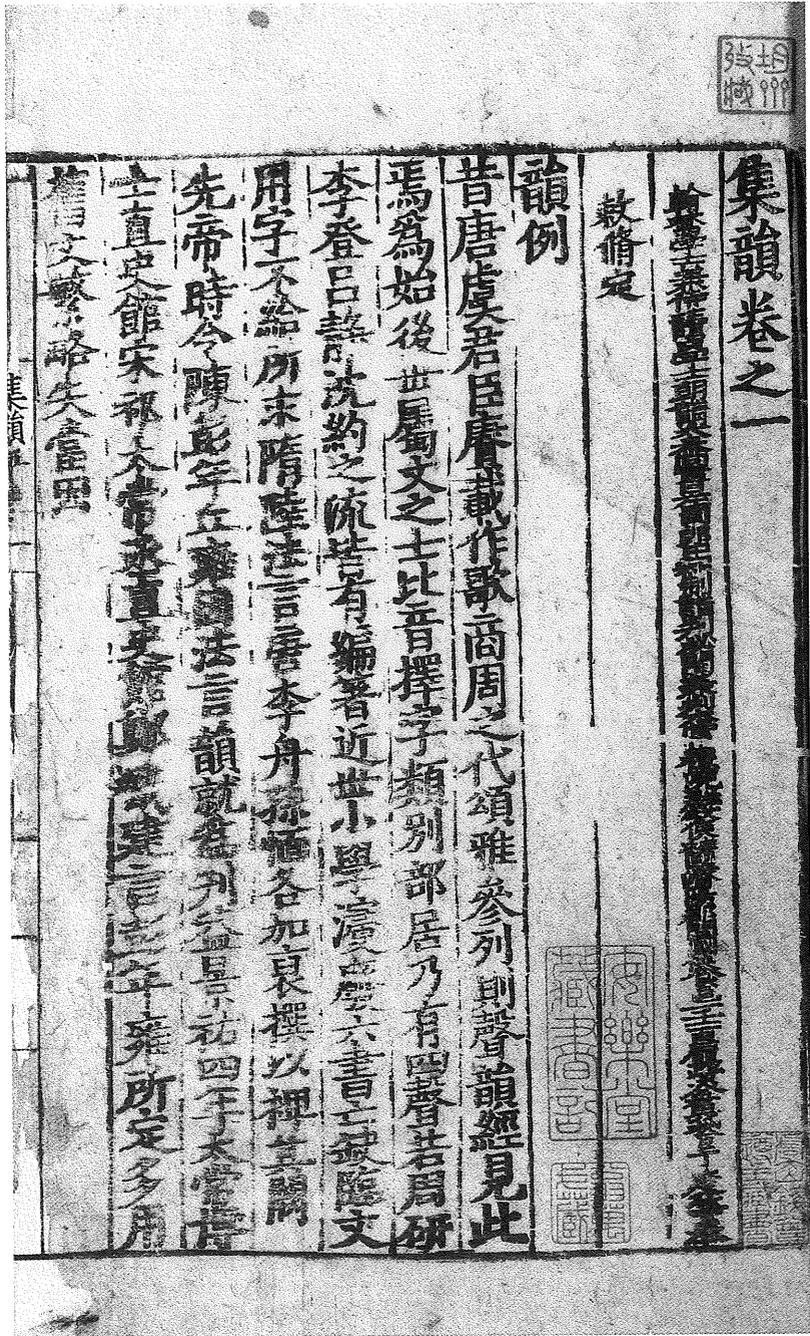
(1814–1877), and Weng Tonghe. All three sons attained rather high official positions, especially Weng Tonghe, who was the *zhuangyuan* of 1856 [that is, *optimus* in the *jinshi* examination of that year] and who became the tutor of both the Tongzhi and Guangxu emperors. He also served as minister of justice, minister of works, and minister of revenue, as well as grand minister of state and grand minister of the Foreign Office.⁴ Most of Weng Xincun's books were inherited by Weng Tongshu, who was twenty years older than the youngest, Weng Tonghe. "An elder brother is like a father," as it is said, and the two brothers were very close; therefore, some calligraphy, painting, and books were passed down to Weng Tonghe from Weng Xincun (posthumous title: Wenduan Gong) and Weng Tongshu (posthumous title: Wenqin Gong). That is why one of Weng Tonghe's collector's seals reads "Wenduan Wenqin liangshi shouze" (Bequeathed by two generations: Wenduan and Wenqin). Nevertheless, Wengong Gong [Weng Tonghe] himself must be regarded as the most important collector of rare books in the family.

From July 31, 1858, when Weng Tonghe was appointed deputy director of the provincial examination in Shaanxi, until June 27, 1904, just before he passed away, Weng Tonghe kept a diary.⁵ The main part of this historical document, which spans forty-seven years, is a record of his daily official and social life. In addition, there is a large portion that records his appreciation and collecting of calligraphy, painting, rubbings, and rare books. Take the book *Jiyun* (no. 13) as an example:

March 7, 1865. I saw a Song edition of *Jiyun* formerly belonging to Qian Zunwang [that is, Qian Zeng]; it is an amazingly rare book. I offered thirty [taels of] silver, but [the owner] would not sell it to me. The facsimile manuscript copy of a Song edition [of *Jiyun*] belonging to Zhu Xiubo [that is, Zhu Xueqin (1823–1875)], which has long been at my place, was copied from this exemplar.

March 8. I went to Liulichang⁶ in pursuit of the *Jiyun* and offered forty [taels of] silver, for which the bookseller agreed to send it over to me, but later he changed his mind and wanted to keep it for a higher price. How irritating!

March 10. I went to the bookshop and inquired about the *Jiyun*.



集韻卷之一

此書之纂集也韻與音韻並列則韻與音韻相輔相成也

敕脩定

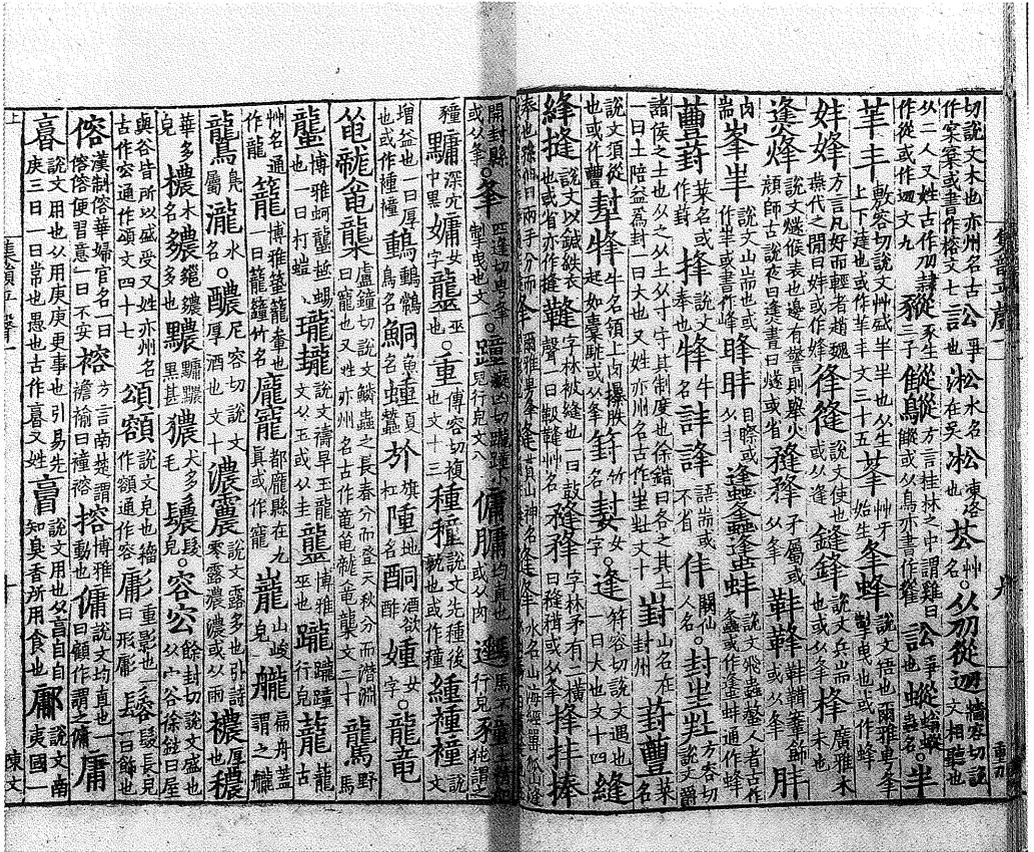
韻例

昔唐虞君臣賡載作歌商周之代頌雅參列則聲韻經見此
 焉為始後世屬文之士比音擇字類別部居乃有聲韻若周研
 李登呂靜沈約之流皆有編著近世小學廣聲六書亡缺隱文
 用字不給所未隋陸法言音李舟孫愐各加哀撰以裨其闕
 先帝時令陳彭年丘雍國法言韻就各列益景祐四年太常寺
 主直史館宋祁大常丞直史館鄭戡建言七年雍所定多用
 舊文繁略失當因

集韻

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2. First page of text of the *Jiyun* (no. 13), slightly blurred from worn wood blocks, as mentioned in Weng Tonghe's diary entry of March 11, 1865.



3. Typical opening (*juan* 1, pp. 9b and 10a) of the *Jiyun* (no. 13), in this unique twelfth-century edition.

March 11. Although the Song edition of *Jiyun* [see illustrations 2 and 3] is blurred in many places [from worn wood blocks], it is truly from the collection of Yeshi Yuan [that is, Qian Zeng], filled with the fragrance of antiquity. As [Qian] Zunwang has said “How extraordinary! Like the sole surviving Lingguang [Palace] of Lu.”⁷ The manuscript copy possessed by [Zhu] Xiubo contains a line reading “Yushan Qian Zunwang Shugu tang collection” on each page, which shows that it was copied from this Song edition. After two hundred years, that I should have the opportunity to acquire this book, and that it can now be collated

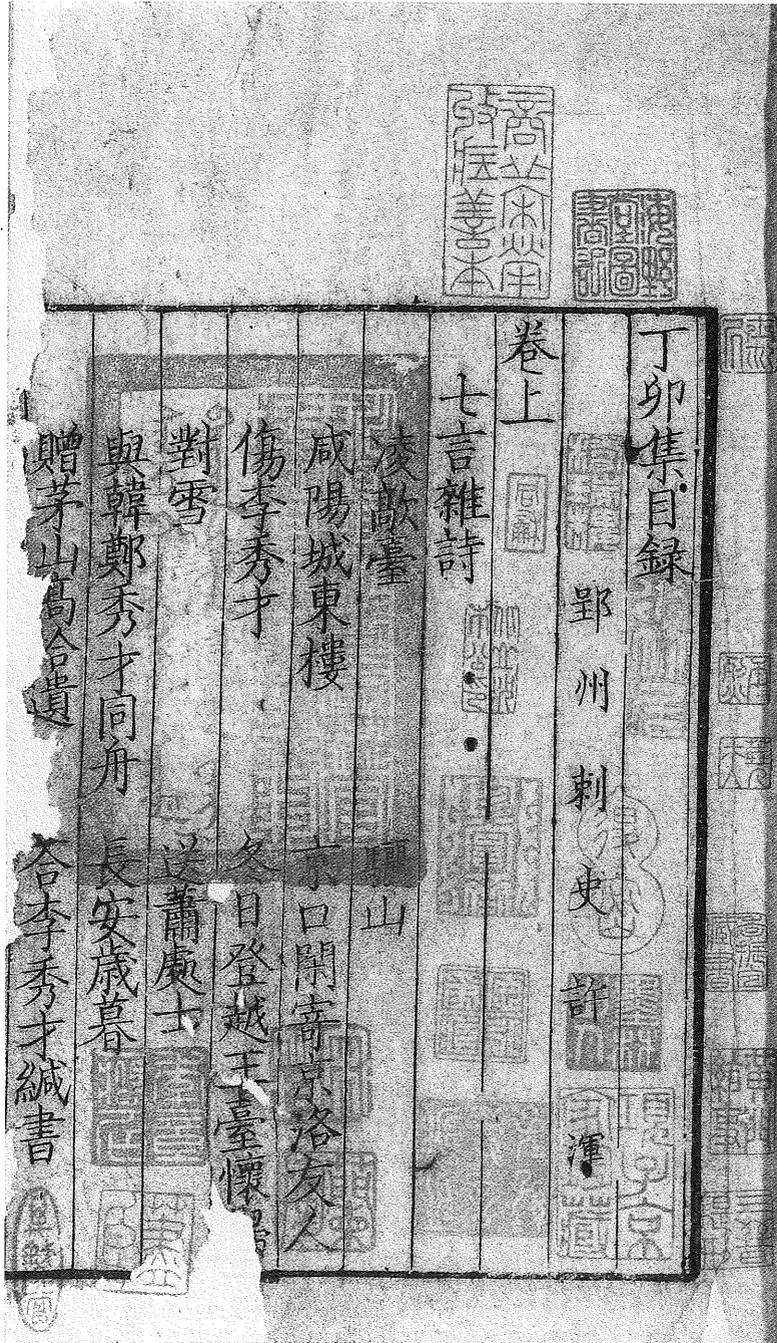
in this room of a later student from the same district, is truly a wonderful coincidence.

March 12. Now it is decided that I can buy the *Jiyun* for thirty-four [taels of] silver. It is from the dispersed collection of Prince Yi. Third brother [Weng Tongshu] and I previously had tried very hard to buy this book, but without success. Today it finally falls into my hands. On some future day, [at home] together with intimates, it will be discussed with even greater appreciation.

Within six days Weng Tonghe recorded five times how, after several years of searching, he had almost lost and ultimately got the book, vividly describing the decision-making process of acquiring the book and his feelings of good fortune.

From the colophons written by Weng Tonghe in the books he collected one also can see traces of how the collection was made. *Dingmao ji* [no. 57] is a good example. Although the book [see illustration 4] was handed down from Weng Xincun, when Weng Xincun wrote an inscription in the front of the book in 1849 it still belonged to the descendants of Chen Kui. It is in the inscription written by Weng Tonghe in 1881 that we come to know that after Chen Kui had passed away and his Jirui Lou collection had been scattered, “my father (Weng Xincun) couldn’t bear to see this particular book fall into the hands of vulgarians, so he bought it at the original price [paid by Chen to Huang Pilie (1763–1825)].” After this one, there is another inscription in which he recorded, “In the twelfth month of *gengyin* [that is, January–February 1891] I saw the Song edition of *Jianjie lu* [no. 47] from the collection of Shili Ju [that is, Huang Pilie]. . . . I wanted to buy it but couldn’t.” Immediately after this he continued: “In the third month of the next year [that is, April–May 1891] I bought the *Jianjie lu* at a price of three hundred [taels of] silver from an old family in Wumen [that is, Suzhou].” These activities are not recorded in the diary for those two months.

Sometimes it is necessary to look at both the diary and the colophons to find out what really happened. For instance, consider the *Shizhu Sushi* [no. 59]. The diary entry of August 7, 1869, records:



4. First page of the table of contents of *Dingmao ji* (no. 57), bearing numerous collectors' ex libris seal marks.

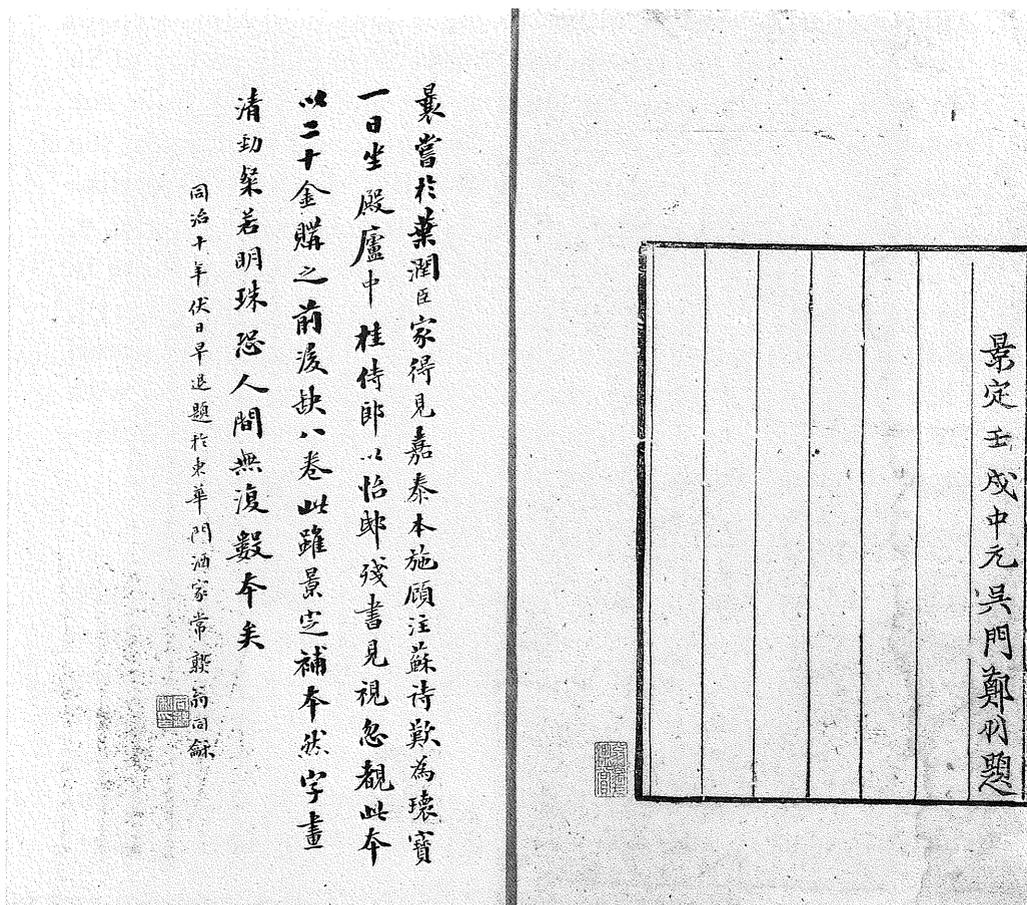
After supper, I went to an inn to meet with Vice Minister Gui [that is, Guiqing] and was shown *Shizhu Sushi* [The poetry of Su Shi with commentaries by Shi Yuanzhi and Gu Xi] from the collection of Prince Yi. It is truly a Song-period printing of the Song edition, but unfortunately it lacks ten *juan* [the chapterlike division of traditional Chinese books], namely *juan* 1, 2, 5, 6, 7, 8, 9, 10, 19, and 20. The missing *juan* are different from those in the copy obtained by Song Muzhong [that is, Song Luo (1634–1713)], so the matter awaits closer examination. [On August 8 he notes] I have examined the Song edition of *Sushi*, and comparison with the commentary of Wang Wengao (b. 1764) shows textual differences in many places. 23 *juan*.”⁸

In the entry for January 28, 1870, we observe the following:

In the afternoon I invited Xu Yinxuan [that is, Xu Tong (1819–1900)], Song Xuefan [that is, Song Jin (1802–1874)], Bao Huatan [that is, Bao Yuanshen (1812–1884)], and Pang Baosheng [that is, Pang Zhonglu] to drink [tea]; Gui Lianfang [that is, Guiqing] and Guang Shaopeng were expected but didn't come. I produced my Song editions of *Jiyun* and *Sushi* for our collective appreciation, and the guests let out sighs of surprise and admiration.

However, in Weng Tonghe's colophon [see illustration 5] at the end of *juan* 42 of *Sushi* there is a comparatively generalized record of events:

Previously I had seen the Jiatai [*sic*] edition of *Shi Gu zhu Sushi*⁹ at the home of Ye Runchen [that is, Ye Mingfeng (1811–1859)] and exclaimed it to be an extraordinary treasure. One day when I was staying in one of the palace pavilions, Vice Minister Gui brought an incomplete book from the collection of Prince Yi for me to see, and suddenly I recognized it to be the same edition and bought it for twenty [taels of] silver. It lacks about eight *juan*, and although it is the reprint edition [that is, reprinted fifty years later from original wood blocks with about 10 percent replacement blocks] of the Jingding period, the printing is clear and forceful, and bright as a pearl. There cannot be many copies like



5. From *Zhu Dongpo xiansheng shi* (no. 59). Weng Tonghe's colophon is written on the back flyleaf after the last line of Zheng Yu's printer's colophon.

this around! [Inscribed by] Weng Tonghe of Changshu at an inn by Donghua Gate, after leaving work early, summer 1871.

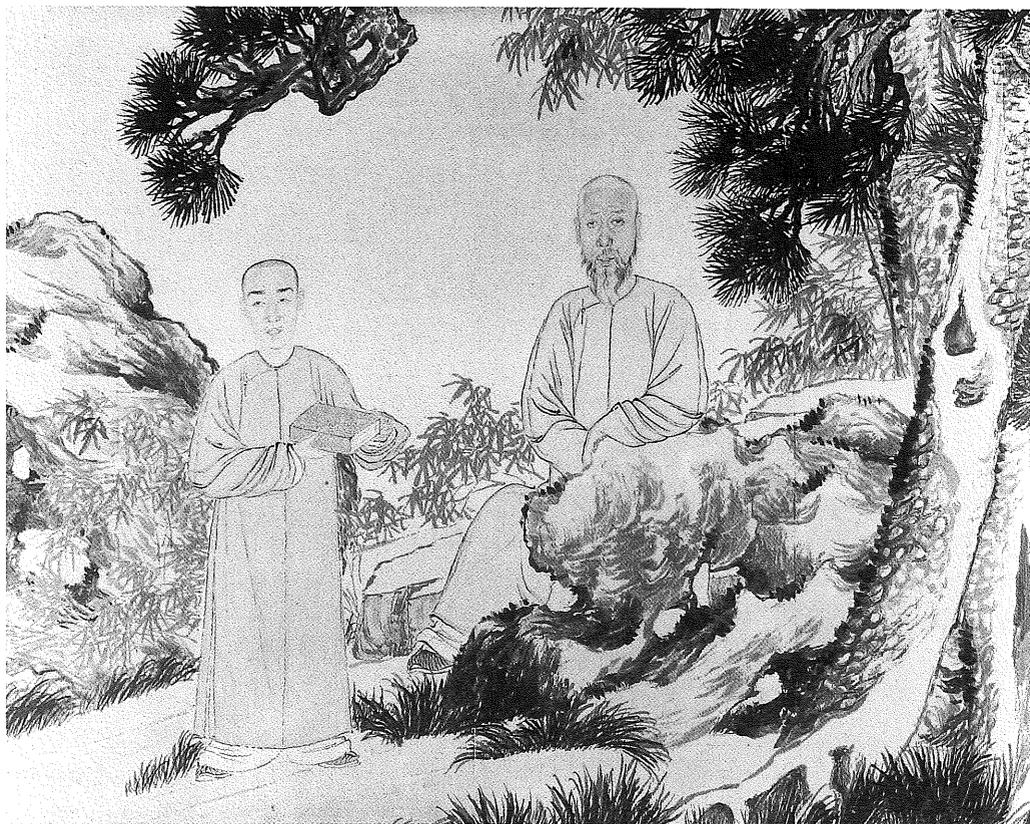
If we compare the two accounts, it seems that the diary entry of August 7, 1869, is correct: that he first saw the book at an inn and not in a palace hostel, and that it lacked ten *juan* and not eight *juan*. It is altogether possible that he bought the book in August for twenty [taels of] silver and no later than the following January showed it to his friends and fellow connoisseurs.

After Weng Tonghe's death in 1904, his collection was inherited by

his great-grandson Weng Zhilian (1882–1919), without much change in its contents. Weng Zhilian was adopted from Weng Tongshu's lineage. Weng Zhilian died in Tianjin, and since he had not had a son, he had adopted a son from his younger brother Weng Zhixi (1896–1972). This son's name is Weng Xingqing (now known as Weng Wange). At that time, the most important rare books in the collection were kept in the north because the weather was dry there and the region was relatively safe. Still, quite a large part of the collection was being kept at Caiyi Tang, our home in Changshu. (The Caiyi Tang property has been donated to the Changshu municipal government and has been made into the Weng Tonghe Memorial Hall.) Because of years of war and turmoil, everything in our home there was lost, including the books. Probably some of the books were not destroyed but dispersed into various public or private collections. The part in the north was kept intact because of the great care taken to protect it by Weng Zhilian's wife, Madame Qiang. After I grew up, the books were turned over to me, by which time the books had been kept for five generations, or six generations if one counts the small number of books from my great-great-great grandfather Weng Xincun.

To paint a complete picture of the Weng family collection, I should also talk about circumstances concerning the Weng Tongshu side of the family. The collection of Weng Tongshu also can be traced to Weng Xincun; later it was handed down to Weng Tongshu's grandson [see illustration 6] Weng Binsun (*jinsi* 1877) and then to Weng Binsun's son Weng Zhixi, who was my biological father. Forty-three years ago, my father donated all the rare books in the collection to Beijing Tushuguan. My elder brother, Weng Kaiqing, has described what transpired in his unpublished article "Postscript to the Catalogue of the Weng Family Donation in the Beijing Tushuguan Catalogue of Rare Books." Here I quote a major portion:

In the summer of 1950, less than six months after Tianjin was liberated, Messrs. Zhao Wanli and Gao Xizeng from Beijing Tushuguan called on us. They stayed at our house for more than two weeks, working night and day, selecting books from our family collection. All the rare books they chose were donated to the state by my father.¹⁰ Later, when Zhao Wanli compiled *Beijing Tushuguan shanben shumu* (Beijing Tushuguan catalogue of



6. Weng Tonghe at age fifty-four *sui* (1883), attended by Weng Binsun. Painted by Zhang Changhe.

rare books), the books donated by my father were identified as “Weng *juan*” (Weng’s donation). That is how I started to compile “Postscript to the Catalogue of the Weng Family Donation.” The catalogue itself is divided into four sections: *jing* (classics), *shi* (history), *zi* (philosophy), and *ji* (belles-lettres). According to bibliographical principles it includes Song, Yuan, Ming, and Qing woodblock printed books as well as Ming and Qing manuscripts — altogether 2,413 volumes (*ce*). These rare books have been preserved by five generations of our family and include the collation notes, colophons, commentaries, and annotations of our ancestors. For more than two hundred years they have gone through wars and upheaval; they have survived natural disasters,

human calamities, and attacks by vermin. That they can, at last, be treasured by the nation and preserved for future generations, one cannot but feel a deep sense of good fortune.

In the *Beijing Tushuguan shanben shumu* some of the books that are not marked “Weng *juan*,” can, nevertheless, be seen to contain the collation notes and colophons of our ancestors. Included are Weng Xincun’s holographic manuscript of *Zhizhi Zhai yiji* (Collectanea of twenty-two works by Weng Xincun) in III volumes (*ce*) and Weng Tonghe’s holograph of *Pinglu conggao* (Collectanea of twenty-six works by Weng Tonghe) in 30 volumes (*ce*). It seems very likely that these books were collected from the Caiyi Tang at our old home in Changshu by Zhao Wanli in 1950, or that they came from old bookshops in Changshu, because we had told Zhao Wanli that there were still some books from the collection in the double walls of our old residence at Changshu. Because of the disturbances caused by the war, we were not sure about the fate of these books, but once he learned about them, Mr. Zhao went immediately to Changshu in search of the books. If that is the case, and it means that the books have been reunited with the original collection which my father had already given to the state to be preserved together in Beijing Tushuguan, then if books have feelings, they too will feel very fortunate.

A few years ago Beijing Tushuguan presented me with “A list of the books donated by Mr. Weng Zhixi” (a photocopy of a handwritten list). I browsed through it and found that there were very few Song, Jin, and Yuan printed editions, but many Ming and Qing printed editions, with Ming and Qing manuscripts constituting the largest portion. There were fewer than ten books containing Weng Xincun’s handwriting; over twenty with Weng Tongshu’s critical commentaries, colophons, or collation notes; and more than forty with Weng Tonghe’s, plus over ten works that he copied by hand. I did not count the holographs and manuscripts by all of our ancestors, but it is safe to say, in terms of quantity, that the main part of the Weng family rare book collection is already in Beijing Tushuguan.

Now I shall return to the books that had been passed down to me from Weng Tonghe, namely the part that had been kept in Tianjin with my adoptive father Weng Zhilian and later taken to the United States by me. There are over twenty manuscript editions and around sixty Song, Yuan, Ming, and Qing woodblock editions, at the core of which are thirteen Song editions.¹¹ In 1987, Mr. Fu Xinian, who is the grandson of the famous rare book collector Fu Zengxiang (1872–1950), came to the United States to make a survey of Chinese painting and calligraphy in the major museums and of Chinese rare books in the main libraries. During the Christmas holidays of that year, he came to visit my home to look at my collections and was especially interested in the Song and Yuan woodblock editions. After returning to China Mr. Fu published an article entitled “Notes on the Chinese Rare Books Seen on My Visit to the United States” in the journal *Shupin* (1989, vol. 3, pp. 59–62). In the article he says of some ten Song and Yuan editions that “most of these are *unicum* editions, the whereabouts of which have been unknown for over a century.” He made rather detailed notes on nine of them, two of which had been seen at my ancestor’s home by his grandfather. For instance, in *Cang Yuan qunshu tiji* (Colophons and notes on rare books by Fu Zengxiang), edited by Fu Xinian (Shanghai: Shanghai Guji Chubanshe, 1989), *juan* 13, there is an entry entitled “Songkan *Shi Gu zhu Sushi* ba” (Colophon to the Song edition of *Shi Gu zhu Sushi*), a few lines of which I quote:

I recall that during 1913 and 1914, while residing in Tianjin, I was a neighbor of Commissioner Weng Jingzhi (that is, Weng Zhilian) from Changshu. We saw each other every day and spent much pleasant time dining and talking together. Since at least half of the book collection of master Songchan (that is, Weng Tonghe) was in his custody, one day I requested the privilege of viewing them. He showed me more than ten manuscripts and woodblock editions, the most treasured of which were the Song edition of *Jianjie lu* and this book [that is, the *Shi Gu zhu Sushi* as mentioned in the title of the entry by Fu Zengxiang].

In 1969, the latter was published as “Song Edition of *Shi Gu zhu Sushi*” in its original size and style of binding by Mr. Yan Yiping (Yiwen

Yinshuguan, Taipei), through the recommendation of Professors Zheng Qian and Tai Jingnong. (All three gentlemen have since passed away.) Presently, as advocated by Mr. Fu Xinian, Mr. Feng Huimin of Shumu Wenxian Chubanshe has proposed publishing a facsimile edition under the title *Changshu Wengshi shicang guji shanben congshu*, comprising eight titles (seven, if *Shaozi guanwu neiwaipian* and *Shaozi yuqiao wendui* are treated as a single title [no. 35]) of masterpieces from the Weng collection not previously republished. I very gladly agreed to cooperate. For the convenience of readers, Mme. Ji Shuying was asked to contribute [bibliographical] explanations, and I was asked to write about the origins of the collection. Although I had a traditional education at home when I was young, I have never studied Chinese bibliography. I came to study in the United States when I was around twenty, and my major was engineering. In the leisure time left over from business, photography, and documentary film making, I have studied Chinese painting and calligraphy by myself. Now as I get older, residing in a far corner of a foreign country, I truly feel unaccomplished. Since I was born into a family of book collectors and have the responsibility to preserve a small part of this cultural heritage, I have always thought that dissemination [through publication] is an essential step in preservation. I recall that my old home town witnessed a time when Mao Jin's family [father and son] and Zhang Haipeng's family [uncle and nephew] copied manuscripts and printed books by hand. Not shirking any hardship, they made great contributions to the publication and preservation of rare books, before which I feel embarrassed. Mao Jin, who lived in the first half of the seventeenth century and developed the *yingchao* method of producing manuscript facsimiles of early printed books, would be delighted beyond imagination if he could witness modern technologies such as photography, xerography, and offset printing, which can produce copies only a step below the quality of the original. And what Zhang Haipeng said two hundred years ago still holds true today: "Collecting books is not as good as reading books, and reading books is not as good as publishing them, because reading only benefits oneself, while publishing can enrich others. It can extend and advance the spirit of writers; it can benefit the coming generations." See *Chaoyi daifu Zhangjun xingzhuang* (Biography

of Zhang Haipeng), by Huang Tingjian (b. 1762), in Huang's collected prose writings, *Diliu xianxi wenchao*, *juan* 4.

Finally, I would like to extend my sincere gratitude to Mr. Fu Xinian and Mme. Ji Shuying, and to Mr. Qi Gong, who has written the calligraphy for the title of the publication. My thanks also go to all those at Shumu Wenxian Chubanshe involved with this project. Because I left China more than fifty years ago, errors and omissions in my account of the history of the collection are unavoidable; therefore, I sincerely request the instruction of specialists in China.

Lyme, New Hampshire, July 1993
Weng Wange (Wan-go H. C. Weng)

The following catalogue is based on my opportunity to view parts of the Weng collection on two occasions, first in 1983 in New York City in preparation for the China Institute exhibition, and, more recently, in 1990 in Lyme. Although I have not been able to study carefully every individual title in the collection, Mr. Weng has kindly provided me with copies of his own notes and copies of photographs of some specimen pages, all of which has contributed to my being able to make accurate descriptions of the books. Nevertheless, some tentative determinations remain, and in cases where doubts remain or further investigation is needed to solve a particular problem, mention usually is made in the relevant entry. The exceptional quality and circumstances of the collection call for a thorough bibliographical study, including analyses of annotations and colophons, of which this survey is merely a first step. A typical entry consists of title; author; place, date of publication, or description of edition; number of columns of text per page (half-folio); number of characters per column (if regular enough to be calculated); and the number of volumes. The descriptions are as brief as possible and often do not consist of complete grammatical sentences. The authors of handwritten annotations, colophons, and brief inscriptions are listed when identified, but doubtless there are omissions. The names of former well known collectors (excluding any members of the Weng family) are given at the end of each entry. The titles have been classified according to the traditional fourfold system with the following distribution: classics, fourteen titles; history, nineteen titles; philosophy, eighteen titles; belles-lettres, thirty-two titles.

CATALOGUE OF THE COLLECTION OF THE WENG FAMILY OF CHANGSHU

Classics

1. *Yugong gujin hezhu*. By Xia Yunyi (1596–1645). Qing manuscript edition. Ten columns of nineteen characters. Two volumes.

Geographical study of the *Shangshu* (or *Shujing*), the classic *Book of Documents*, with forty-four topographical illustrations in volume one. This manuscript probably is based on the late Ming printed edition (see *Beijing Tushuguan guji shanben shumu*, Beijing: Shumu Wenxian Chubanshe, ca. 1989, p. 40; hereafter *BTGSS*). Ex libris Chen Tingqing (1754–1829) and He Yuanxi (1766–1829).

2. *Shizhuan daquan*. By Hu Guang (1370–1418) et al. Early Ming printed edition. Eleven columns of twenty-one characters. Twenty volumes.

Imperially sponsored compilation of commentaries to the *Shijing*, the classic *Book of Odes*. Apparently a fifteenth-century edition published after the original Ming Palace edition.

3. *Sheli jijie*. By Li Liangneng et al. Qing manuscript edition. Ten columns of twenty characters. One volume.

Explicated passages from various sources relating to ceremonial archery, with special reference to sections of the *Yili*, the classic *Book of Etiquette and Ceremonial*. A sixteenth-century compilation, according to the preface dated 1538 by Zhu Jin. Ex libris Peng Yuanrui (1731–1803), with the usual triad of collection seals (reproduced in *Shanben cangshu yinzhang xuancui*, Taipei: Guoli Zhongyang Tushuguan, 1988, pp. 200–201). The library of Peng Yuanrui was known for its large number of manuscript editions, many commissioned by Peng. The Weng collection contains six manuscripts from the Peng library (nos. 3, 22, 45, 61, 63, and 65); however, only one of them (no. 45) is written on Peng's own stationery and can safely be considered to have been commissioned by him.

4. *Sishu zhangju jizhu*. By Zhu Xi (1130–1200). Qing printed edition. Nine columns of seventeen characters. Six volumes.

This is the Zhu Xi recension of *Sishu*, the classic *Four Books* with

commentaries, and one of the many popular “reading editions” of this work published in the eighteenth and nineteenth centuries. *Lunyu* (Analects), ten *juan*, two volumes; *Mengzi* (Mencius), seven *juan*, three volumes; *Daxue* (Great learning), and *Zhongyong* (Doctrine of the mean), each one *juan*, one volume.

5. *Mengzi*. By Su Xun (1009–1066). Wuxing, 1617. Published by Min Qiji (1580–after 1661). Eight columns of eighteen characters. Two volumes.

The text of *Mengzi*, the classic *Mencius*, with commentaries by Su Xun printed in red and blue. The Min family of Wuxing was renowned for polychrome woodblock printing at the end of the Ming. According to an inscription dated 1868 by Weng Tonghe, he has added the annotations of Liu Dakui (1698–1779) to the text in yellow ink.

6. *Erya*. By Guo Pu (276–324). 1801. Published by Yixue Xuan. Twelve columns of twenty characters. Three volumes.

An illustrated edition of the classic *Erya*, the early Chinese lexicographical work, in a very large format, and presumably based on a Song illustrated edition. The Guo Pu commentary to the *Erya* is the earliest one extant. This edition, also known as *Erya yintu*, was published in 1801 by Zeng Yu (1759–1830) under the imprint of Yixue Xuan. The wood blocks were later acquired by Zhang Dunren (1754–1834), and again in 1840 by Delin (*jinshi* 1820), and once more by Song Qi in 1875. When Delin reprinted the work in 1849 he added his studio name, Ershiliuqin Shuwu, to the imprint area of the *neifengmian* (a sort of printed title page bound inside the front cover). The *neifengmian* of the Weng copy bears the dual imprint, indicating that it was printed after 1849, perhaps as late as 1877, when it was reissued by Song Qi.

7. *Shuowen jiezi*. By Xu Shen (ca. 55–ca. 149). Changshu, early Qing printed edition. Published by Jigu Ge. Seven columns of text. Three volumes.

This seventeenth-century edition of the *Shuowen*, the earliest extant Chinese dictionary, is based on the recension of Xu Xuan (916–991) and others in the early Song. The Weng copy is a particularly early impression of the Jigu Ge edition, published at Changshu by Mao Jin

(1599–1659) and his son Mao Yi (1640–1713). A note indicates that comments by Hui Dong (1697–1758) have been copied onto the upper margins.

8. *Hanjian*. By Guo Zhongshu. 1703. Published by Yiyu Caotang. Eight columns of text. Two volumes.

A Song dictionary of early script published by Wang Liming. Volume two contains a colophon by Weng Tonghe.

9. *Ban Ma zilei*. By Lou Ji (1133–1211). Late Ming printed edition. Six columns of twelve characters. Five volumes.

This is a lexical study and comparison of the *Hanshu* and *Shiji*, first published in 1184 in a two-juan edition. This five-juan version is believed to be a woodblock facsimile of the 1264 edition, and it is surely among the finest examples of late Ming printing. See Edgren, *Chinese Rare Books in American Collections* (New York: China Institute, 1984; hereafter *CRB*), pls. 17a and 17b. Ex libris Ji Zhenyi (b. 1630) and Zhu Yizun (1629–1709).

10. *Lipian*. By Zhai Yunsheng (1776–1860). 1838–1844 printed edition. Ten volumes.

Dictionary of clerical script (*lishu*) compiled by a Qing scholar and calligrapher. The main work in fifteen juan (vols. 1–8) was completed and the blocks were carved for printing in 1838; the two sequels (vols. 9–10) were added and the entire work completed in 1844.

11. *Zixue qizhong*. By Li Shuyun. Ca. 1826 printed edition. Nine columns of twenty characters. Two volumes.

Seven studies of Chinese script, with a preface dated 1826 by Zhou Zuoji. The work must have gained immediate favor, for it was reprinted in Japan in 1836 on the basis of a Chinese edition of 1833.

12. *Guwen shuo*. By Gong Cheng (b. 1817). Ca. 1867 holograph manuscript edition. Ten columns of sixteen characters. One volume.

Study of ancient Chinese script in an unpublished holograph. The author was the son of Gong Zizhen (1792–1841), and according to Fang Chao-ying in *Eminent Chinese of the Ch'ing Period*, p. 433, "Thirteen

volumes of his [Gong Cheng's] manuscripts, about etymology, phonetics, and epigraphy" were in a private collection in Hangzhou. Although a native of Hangzhou, Gong lived his early years in Beijing and later years in Shanghai. At the end of the volume is a brief colophon by Weng Tonghe referring to Gong's experience with the British expedition of 1860, as well as Weng's transcription of a letter dated 1865 from He Shaoji (1799–1873) to Gong.

13. *Jiyun*. By Ding Du (990–1053) et al. Ningbo(?), twelfth-century printed edition. Eleven columns of nineteen to twenty-three characters. Sixteen volumes.

The *Jiyun*, compiled by imperial order of 1034 and completed between 1037 and 1039, is the most comprehensive early Chinese rhyming dictionary of over 50,000 characters. One of its features, resulting in the large character count, is the inclusion of variant forms of the same character (cf. illustration 3). This *unicum* edition is the oldest extant edition of the work, antedating two other Song editions in Tokyo (Kunaichō) and Beijing (Beijing Tushuguan). Of more than sixty blockcarvers' names recorded in the volumes, most of the principal blockcarvers were active during the Shaoxing era (1131–1162), so the original publication clearly took place around the middle of the twelfth century, whereas the carvers of supplemental and restored blocks were active into the beginning of the thirteenth century. Place of publication is usually attributed to Ningbo, because many of the blockcarvers participated in the carving of the Shaoxing-period edition of the Mingzhou (that is, Ningbo) *Wenxuan*, but Hangzhou is another possibility, since many of them were also active there. Chen Wen (see lower left-hand corner of illustration 3) is an example of just such an itinerant craftsman who plied his trade in the capital (Hangzhou) as well as at several other locations in the vicinity and beyond. Ex libris Qian Zeng, who incidentally had a manuscript facsimile made of this Song edition which is now in the Shanghai Tushuguan (Shanghai Municipal Library), and Yinxiang, the first Prince Yi (studio name: Anle Tang). Both of their collection seals are stamped on the first page of text (see illustration 2) together with one of Weng Wange. The seal mark of Weng Tonghe (on the upper margin) includes the studio name Yun Zhai, which he presumably took to commemorate

his acquisition of this book. Several brief inscriptions by Pan Zuyin (1830–1890) and others indicate when and by whom the book has been seen.

14. *Peiwen shiyun*. Anonymous. Qing printed edition. Eight columns of text. One volume.

A handy (small format) rhyming dictionary of the sort used in writing poetry. Its name probably derives from the *Peiwen yunfu*, a famous dictionary of literary phrases published in the early eighteenth century.

History

15. *Shiji*. By Sima Qian (ca. 145–ca. 86 BC). 1834. Published by Sanyuan Tang. Nine columns of twenty characters. Twenty-four volumes.

This is actually a reprint of *Shiji ceyi*, compiled by Chen Zilong (1608–1647) and Xu Fuyuan (1599–1665) and originally published in 1640. All the volumes contain Weng Tonghe's marginal notes and punctuation marks, as well as a brief biography of Chen Zilong written by Weng in volume one.

16. *Hanshu*. By Ban Gu (32–92). Nanjing(?), twelfth-century printed edition. Nine columns of sixteen characters. Fifty-seven volumes.

This edition of the *History of the Western Han* has been tentatively identified as having been published by the Board of Transport (Zhuanyun Si) in Nanjing during the Shaoxing period (1131–1162). Later in the twelfth century the wood blocks were removed to the National Academy (Guozi Jian) at Hangzhou, and reprinting continued there from the original blocks together with supplemental and restored blocks throughout the Song and Yuan periods. The Southern Song government was committed to keeping "in print" the texts of the orthodox classics and the standard histories, of which this edition of the *Hanshu* is a good example. Although lacking twenty-two *juan*, this is the most complete (78 percent) of all existing copies of this edition. According to Weng Tonghe's colophon, the missing volumes were lost as a result of the military disturbances of 1860 (presumably referring to the Taiping army's occupation of Suzhou and vicinity at the time). Ex libris Mao Jin and

Mao Yi (a portrait of the latter, probably in volume one, is now lost), and since some covers are lined with scrap sheets of Lüjun Ting (another studio name used by Mao Jin) imprints, the current binding may represent the seventeenth-century binding of the Mao family.

17. *Suishu*. By Wei Zheng (580–643) et al. Ruizhou, 1332. Nine columns of twenty to twenty-two characters. Forty volumes.

This *History of the Sui Dynasty* has been described as a Song edition, and although there may be some leaves from an unidentified Song or early Yuan nine-column edition bound in this copy, I feel confident that the bulk of the work is represented by the Ruizhou lu (modern Jiangxi) edition of 1332 (including parts printed from Ming replacement blocks). This copy was viewed at one time by Hu Shi (1891–1962), who left his handwritten notes on many strips of paper in the volumes. Ex libris Xiang Dushou (1521–1586), elder brother of the famous Ming collector Xiang Yuanbian (1525–1590).

18. *Nanshi*. By Li Yanshou (7th century) et al. 1306 printed edition. Ten columns of twenty-two characters. Eight volumes.

The Yuan-edition attribution for this work is tentative, although the edition clearly belongs to the Guangde lu (modern Anhui) recension of 1306. Like the *Suishu*, this work is a composite of parts from different printings and requires a thorough analysis to determine which parts belong to the original Yuan edition, which belong to parts printed from replacement blocks after the wood blocks were transferred to the Nanjing Guozi Jian in the Ming period (some blocks are dated as late as 1531), and which may be from an early Ming facsimile edition of the original Yuan edition. Volume one contains a colophon by Weng Tonghe.

19. *Songshi quanwen xu Zizhi tongjian*. Anonymous. Fifteenth-century printed edition. Sixteen columns of twenty-five characters. Twenty-eight volumes.

Recent evidence has suggested that this edition is, in fact, a fifteenth-century facsimile (of the original fourteenth-century edition) published by You Ming (*jinshi* 1451). You Ming's name originally appeared on the lower part of the second column of the first page of text

(cf. *CRB*, pl. 20b), but it probably was cut away by an unscrupulous bookseller who later obtained these wood blocks. See Wang Zhongmin, *Zhongguo shanbenshu tiyao* (Shanghai: Shanghai Guji Chubanshe, 1983), p. 105, for a description of a Yuan-period printing of the Yuan edition held by the Library of Congress. Ex libris Mao Jin and Qian Zeng. Coincidentally, Guoli Zhongyang Tushuguan (National Central Library) has a copy of the identical edition which also has Qian Zeng's collection seals.

20. *Jizhong Zhoushu*. By Kong Chao (3rd century). Jiaxing, 1354. Ten columns of twenty characters. Four volumes.

A rather rare Yuan edition of the *Zhoushu* as annotated by Kong Chao. Jiaxing lu corresponds to Jiaxing in modern Zhejiang Province.

21. *Guoyu*. By Wei Zhao (d. 273). 1578. Ten columns of twenty characters. Two volumes.

Wei Zhao is the author of the commentary to the text. *Juan* 7-16 have been collated by Weng Feng (1696-1712), a gifted ancestor of Weng Xincun and Weng Tonghe, who both added colophons to the work. It seems that Weng Feng, before his early death, had been married to a granddaughter of Qian Zeng. Some comments also were added in the late nineteenth century by Weng Jionsun, a cousin of Weng Binsun.

22. *Wudaishi bu*. By Tao Yue (*jinshi* 980). Qing manuscript edition. Nine columns of eighteen characters. One volume.

Supplement to the *History of the Five Dynasties* by Tao Yue. Ex libris Peng Yuanrui (see no. 3), who also added a note dated 1787 about his collation of this manuscript volume. A colophon by Mao Jin is recorded at the end of the volume.

23. *Jiuguo zhi*. By Lu Zhen (957-1014). Qing manuscript edition. Nine columns of twenty-one characters. Two volumes.

Lu Zhen's biographical treatise on the various principalities during the Five Dynasties period. Ex libris Yao Yuanzhi.

24. *Cui Sheren zouyi*. By Cui Dunshi (1139-1182). Qing manuscript edition. Nine columns of twenty-five characters. One volume.

Appears to consist of memorials and miscellaneous writings by Cui Dunshi derived from various sources (possibly from the collections *Cui Sheren yutang leigao* or *Xiyuan leigao* as restored in the early nineteenth century). The copyist is the same as for no. 64.

25. *Changshu xian shuili quanshu*. By Geng Ju (*jinshi* 1601). Qing manuscript edition. Eleven columns of twenty-three characters. Fifteen volumes.

A treatise on water utilization and irrigation in Changshu County, originally published in 1606, this manuscript is probably based on that printed edition. The author was county magistrate at the time and also active in the local academy, Yushan Shuyuan.

26. *Shuidao tigang*. By Qi Shaonan (1706–1768). Qing manuscript edition. Nine columns of twenty-two characters. Ten volumes.

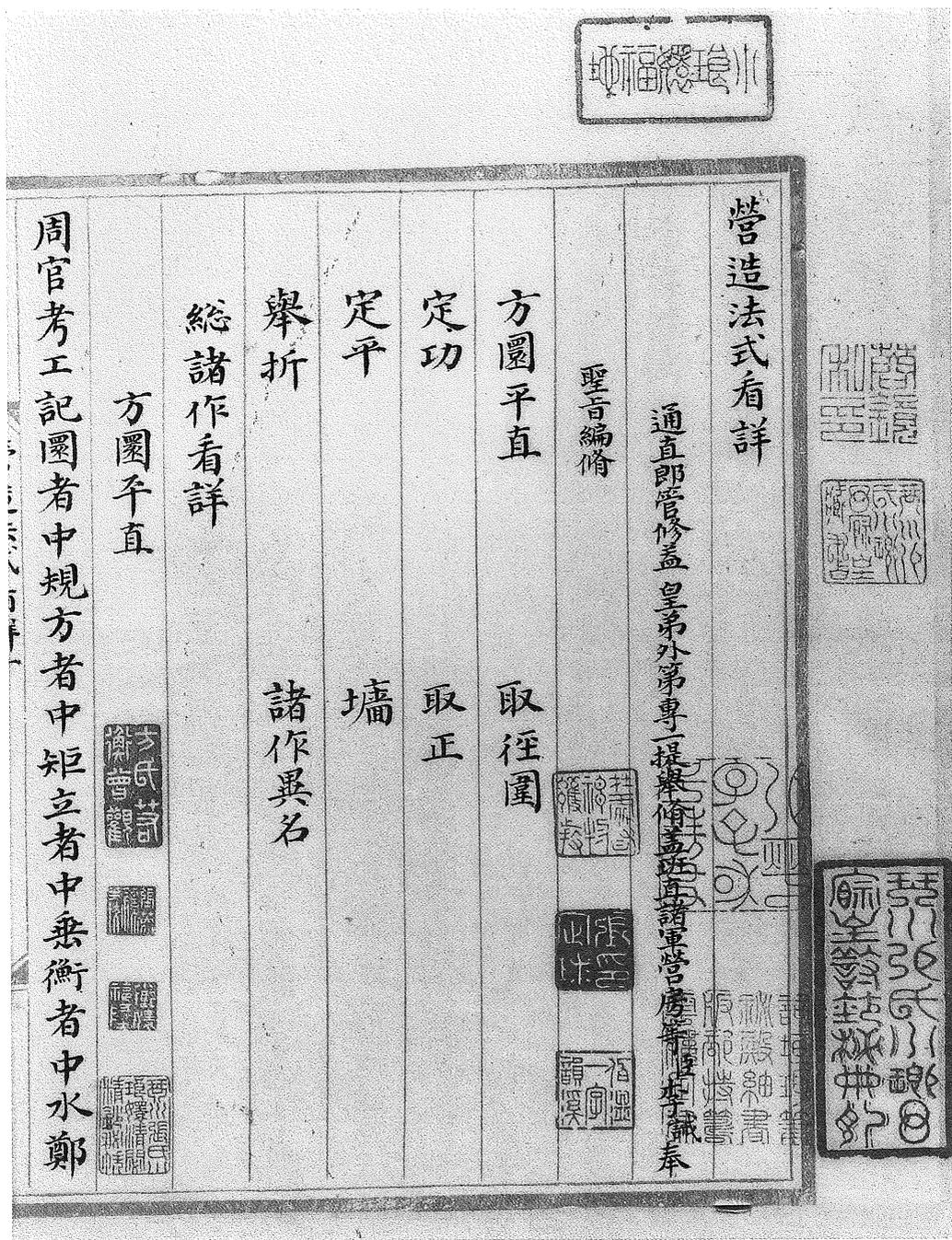
This comprehensive work on the waterways of China was first published in 1776.

27. *Wenxian tongkao xiangjie*. By Ma Duanlin (1254–1325). Qing manuscript edition. Ten columns of twenty-four characters. Twelve volumes.

Extracted from the *Wenxian tongkao* (originally 348 *juan*) as recorded by Yan Yudun (1650–1713) of Changshu and copied by Weng Sixian in 1732. According to an additional note, Weng added comments and punctuation marks in 1735.

28. *Yingzao fashi*. By Li Jie (d. 1110). Qing manuscript edition. Ten columns of twenty-two characters. Four volumes.

A fine manuscript version of the most important treatise on early Chinese architecture, presumably based on the Suzhou printed edition of 1145, which is only fragmentarily extant (see *BTGSS*, p. 1069, for three *juan* only). The manuscript (see illustration 7) was commissioned by Zhang Rongjing (b. 1802) at the Xiaolanghuan Fudi in honor of his grandfather Zhang Xie (1753–1808), who had sought after this book for more than twenty years. The source copy was the manuscript in the collection of Zhang Jinwu, a distant relation (it is described in *Airi Jinglu cangshuzhi*, 19, pp. 17b–19a). Volume four contains all the excellent line



7. First page of the “kanxiang” prefatory chapter of Yingzao fashi (no. 28).



8. An example of the fine line illustrations in *Yingzao fashi* (no. 28).

illustrations (see illustration 8) as well as colophons by Sun Yuanxiang (1760–1829), Huang Pilie, Zhang Jinwu, Chu Dachun, et al. Zhang seems to have commissioned another copy of this work, in which the original colophons have been recorded, which is now in the Guoli Zhongyang Tushuguan. Another manuscript from the collection of Ding Bing (1832–1899), which also records these colophons, is in the Nanjing Tushuguan (Nanjing Library).

29. *Qinding siku quanshu jianming mulu*. By Ji Yun (1724–1805) et al. Qing manuscript edition. Ten columns of twenty-six characters. Ten volumes.

Manuscript edition of the abbreviated version of the *Siku quanshu* catalogue. Annotated in the upper margins by Wang Songwei (1848–1895), who is acknowledged in the preface to *Siku jianming mulu biao* for his contributions to it. Colophons in the final volume by Wang (1890) and Weng Jionsun (1891).

30. *Qinding siku quanshu jianming mulu*. By Ji Yun et al. Qing manuscript edition. Ten columns of twenty-six characters. Ten volumes.

Another manuscript edition of the abbreviated version of the *Siku quanshu* catalogue. Wang Songwei's annotations apparently have been copied by Weng Jionsun. Colophon by Weng dated 1891 in volume one.

31. *Bai Song yichan fu*. By Gu Guangqi (1776–1835). Suzhou, 1805. Annotated and published by Huang Pilie. Nine columns of eighteen characters. One volume.

A long composition (*fu*) written by Gu describing Huang's collection of over one hundred Song editions, including three presently in the Weng collection (nos. 47, 56, and 57). This is one of the finest private publications of the Qing period: the blockcarver was Xia Tianpei, who imitated Huang's own handwritten draft. There is an inscription at the beginning by Weng Zengyuan dated 1858.

32. *Jinshitu*. Copied by Chu Jun and described by Niu Yunzhen. Ca. 1745 printed edition. Eight columns of text. One volume.

Volume one only (of four) of an unusual publication of the

Qianlong period with individually mounted woodcut facsimiles of rubbings from metal and stone. Contains handwritten notes by Weng Tonghe.

33. *Mingshi duanlüe*. Attributed to Qian Qianyi (1582–1664). Qing manuscript edition. Ten columns of twenty-one characters. One volume.

Ming historical accounts from Hongwu (1368–1398) to Jiajing (1522–1566). Most likely compiled by someone other than Qian, but of the same period. Colophon (1902) and annotations by Weng Tonghe.

Philosophy

34. *Zuantu huzhu Xunzi*. By Yang Liang. Late Yuan–early Ming printed edition. Twelve columns of twenty-six characters. Six volumes.

This edition of *Xunzi*, with preface and commentary by Yang Liang, contains some illustrations. Precise edition determination awaits further study. Ex libris Chu Pengling (*jinshi* 1780).

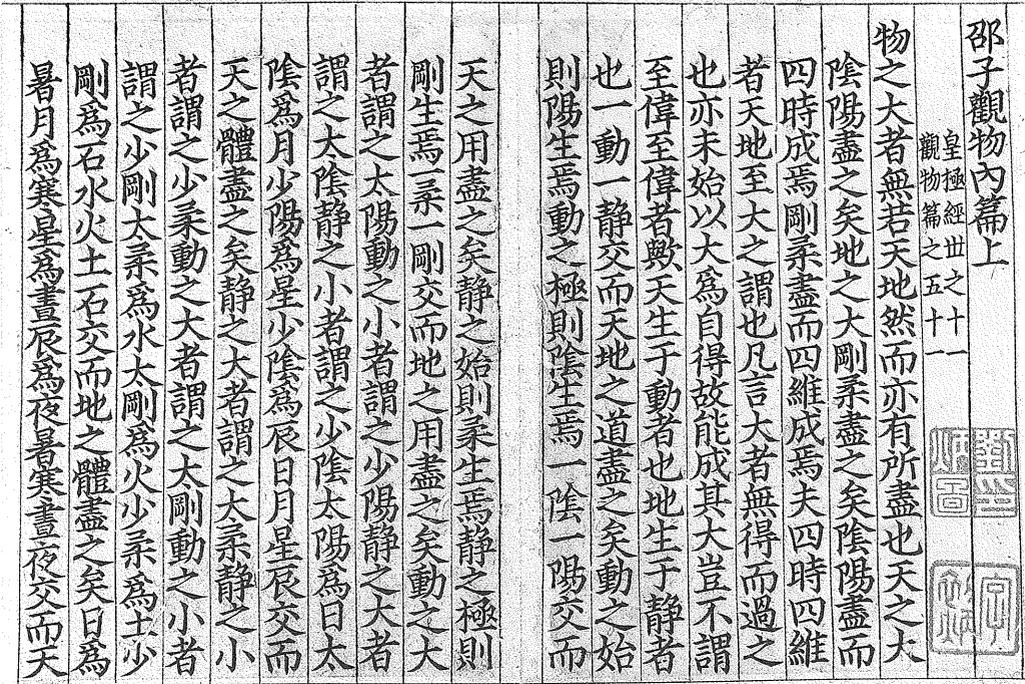
35. *Shaozi guanwu neipian, waipian, houlu; Shaozi yuqiao wendui*. By Shao Yong (1011–1077). Jian'ou, ca. 1270. Published by Wu Jian (*jinshi* 1244). Ten columns of eighteen characters. Eight volumes.

This work (see illustrations 9 and 10) contains the Neo-Confucianist philosophy of Shao Yong, also known as Shao Kangjie. The first three treatises, *neipian* (two *juan*), *waipian* (three *juan*), and *houlu* (two *juan*), have not been reprinted since the late Song; only the appended work, *Shaozi yuqiao wendui* (one *juan*), has been transmitted through Ming reprint editions. Wu Jian was a prefectural official at Jianning, Fujian, and he published a related work at about the same time entitled *Zhangzi yulu* (see *BTGSS*, p. 1195). Ex libris Liu Bingtu and Yinxiang (Prince Yi).

36. *Bingfa xinshu*. Anonymous. Qing manuscript edition. Nine columns of twenty characters. One volume.

Also known as *Xinshu*, this treatise on military theory is sometimes attributed to Zhuge Liang (181–234).

37. *Tuhui baojian*. By Xia Wenyan. Qing printed edition. Published by Jielü Caotang. Nine columns of twenty characters. Four volumes.

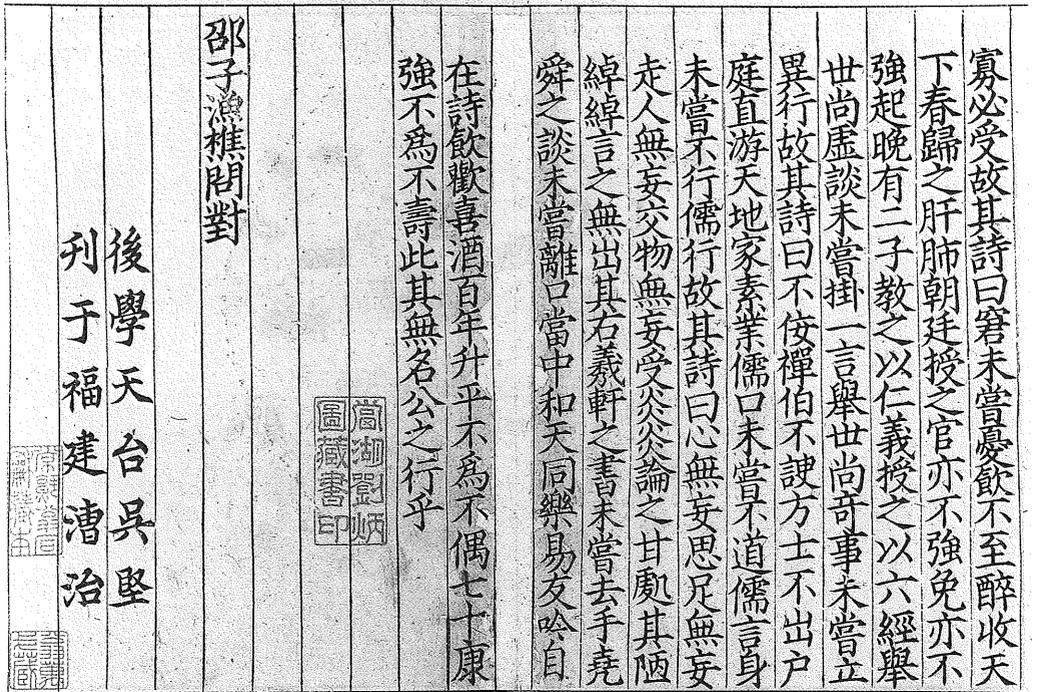


9. First two pages of text from *Shaozi guanwu neipian* (no. 35).

Juan 1–5, biographies of painters from the earliest times to the Yuan dynasty, originally were compiled and published in the fourteenth century by Xia Wenyan; *juan* 6 was added in the Ming and contains biographies of Ming painters. This edition adds biographies through the seventeenth century in *juan* 7 and 8, the authorship of which is attributed to the painters Lan Ying (1585–ca. 1664) and Xie Bin (1568–1650).

38. *Qinghe shuhua fang*. By Zhang Chou (1577–1643). 1763. Published by Chibei Caotang. Nine columns of twenty-two characters. Twelve volumes.

A detailed catalogue of examples of painting and calligraphy known to the author. At the end of the final volume is a supplement



10. The final two pages of volume eight of *Shaozi yuqiao wendui* (no. 35), showing the two-line colophon of the publisher, Wu Jian.

entitled *Jiangu baiyi shi*, which is a collection of 101 poems by Zhang dealing with poets and artists.

39. *Bogu yezi*. By Chen Hongshou (1599–1652). Hangzhou, 1653. One volume.

A set of forty-eight portrait playing cards (see *CRB*, pls. 36a and 36b) for drinking games, designed by the painter Chen Hongshou in 1651 and published posthumously in 1653. The wood blocks were carved by the eminent Anhui blockcarver Huang Jianzhong (b. 1611), also known as Huang Zili, who, like Chen, resided in Hangzhou. *Bogu yezi* is often compared with Chen's earlier and similar effort, a set of forty cards entitled *Shuihu yezi*, both of which have survived in very few examples. Ex libris Huang Yi (1744–1802), and with several colophons by Weng Tonghe.

40. *Huachan Shi suibi*. By Dong Qichang (1555–1636). Ca. 1720. Published by Dakui Tang. Eight columns of eighteen characters. One volume.

This collection of writings on Chinese painting was not compiled by Dong himself, but by his followers, and portions are considered to be spurious. This volume contains annotations by Weng Binsun. Another copy of what may be the same edition, with annotations by Weng Tonghe, is held by Beijing Tushuguan (see *BTGSS*, p. 1350).

41. *Gengzi xiaoxia ji*. By Sun Chengze (1593–1675). 1761. Published by Bao Tingbo (1728–1814). Ten columns of twenty characters. Four volumes.

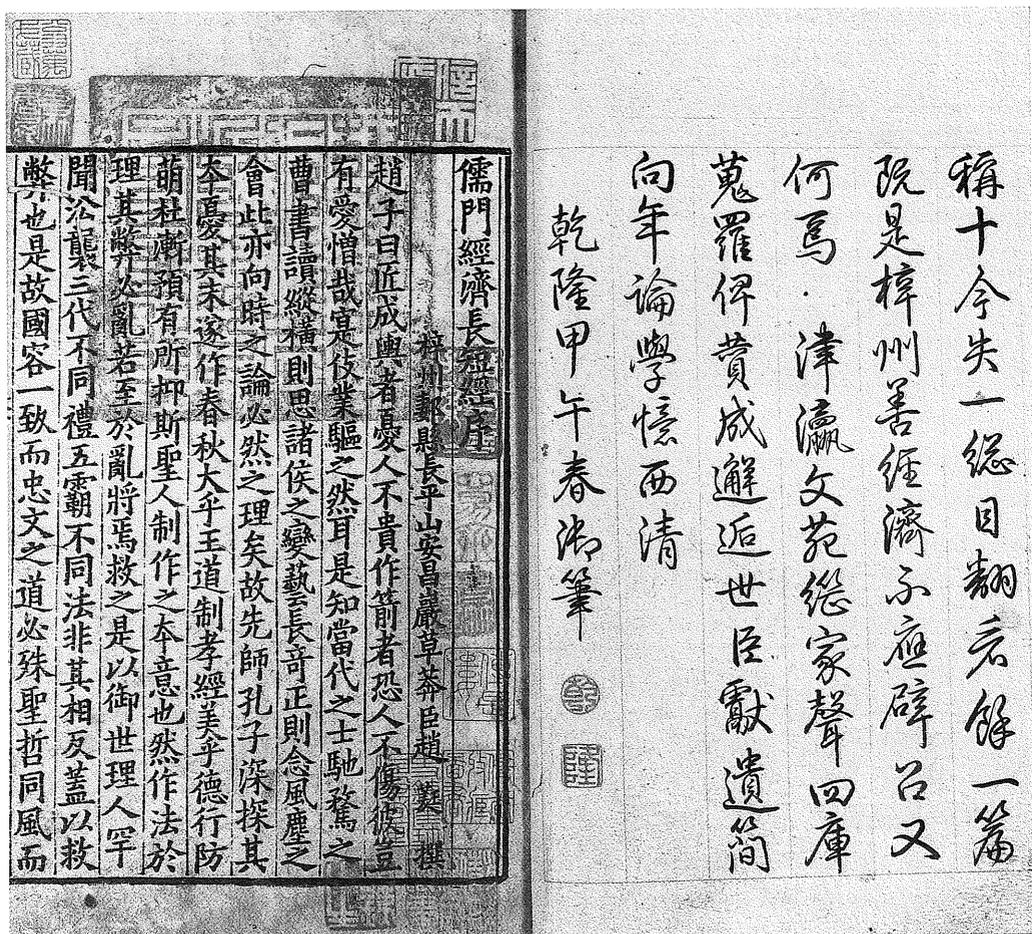
Notes written by Sun in the summer of 1660 describing works of painting and calligraphy known to him. While the work was still in manuscript (ca. 1713), He Zhuo (1661–1722) issued a series of critical notes which have been copied into this exemplar and are found together with notes and inscriptions by other eighteenth-century scholars (presumably transcribed by Weng Binsun). There is an inscription by Weng Tonghe.

42. *Yangzhou huafang lu*. By Li Dou. 1795, reprinted from recut blocks, 1872. Published by Ziran An. Ten columns of twenty-four characters. Four volumes.

An illustrated history of the city of Yangzhou, with broad coverage and special emphasis on local customs, the arts, and culture. Li Dou's work is also noted for preserving a list of 1,030 titles of dramatic literature from a contemporary bibliography that has not survived.

43. *Changduan jing*. By Zhao Rui. Ca. 1130. Published by Jingjie Yuan. Eleven columns of nineteen to twenty-two characters. Eight volumes.

This *unicum* edition of a Tang work of political philosophy, divided into nine *juan* and sixty-four sections, may have coexisted with and probably was preceded by a contemporary edition of ten *juan* and sixty-three sections, as described in *Jun Zhai dushuzhi* (see *Sibu congkan sanbian*, Shanghai: Shangwu Yinshuguan, 1935, 3 shang, p. 22a). At the end of *juan* 1, 8, and 9 is a line of seven characters reading “Hangzhou Jingjie Yuan xinyin” or “newly printed by the Jingjie Yuan, Hangzhou” (see *CRB*, pl. 9b). The Jingjie Yuan is the name of a Buddhist temple in the northwestern part of Hangzhou, and, indeed, the name Hangzhou was changed to



11. First page of the preface of *Changduan jing* (no. 43). The facing poems were composed and inscribed by the Qianlong emperor in 1774.

Lin'anfu after 1129, which helps us to date this imprint. The Weng copy of this work probably is the source of all existing manuscript copies and reprint editions. Most important, it served as the source for the imperially sponsored manuscript edition of the *Siku quanshu*, and the Qianlong emperor honored the occasion in 1774 by composing and inscribing four seven-character quatrains (*qiyan jueju*) on the blank leaf preceding the printed text (see illustration 11, where the second half of the emperor's inscription can be seen on the verso of the opening, facing the first page of the preface). Ex libris Xu Qianxue (1631–1694) and Li Shouqian (*jinshi* 1745), who submitted the book to the *Siku quanshu* committee. A

colophon by Shen Xinmin indicates that the book was rebound in 1378, but the current binding probably derives from the Qing palace workshop after the book was submitted and before the emperor's inscription of 1774 (see *CRB*, p. 25, fig. 9, for a photograph of one of two brocade cases).

44. *Chaoshi keyu*. By Chao Yuezhi (1059–1129). Ming printed edition. Twelve columns of twenty characters. One volume.

A philosophical miscellany by a Song writer. The present edition is probably a separate volume from the collectanea *Baichuan xuehai*, published in 1501.

45. *Chunming tuichao lu*. By Song Minqiu (1019–1079). Qing manuscript edition (by Peng Yuanrui). Eight columns of twenty-one characters. One volume.

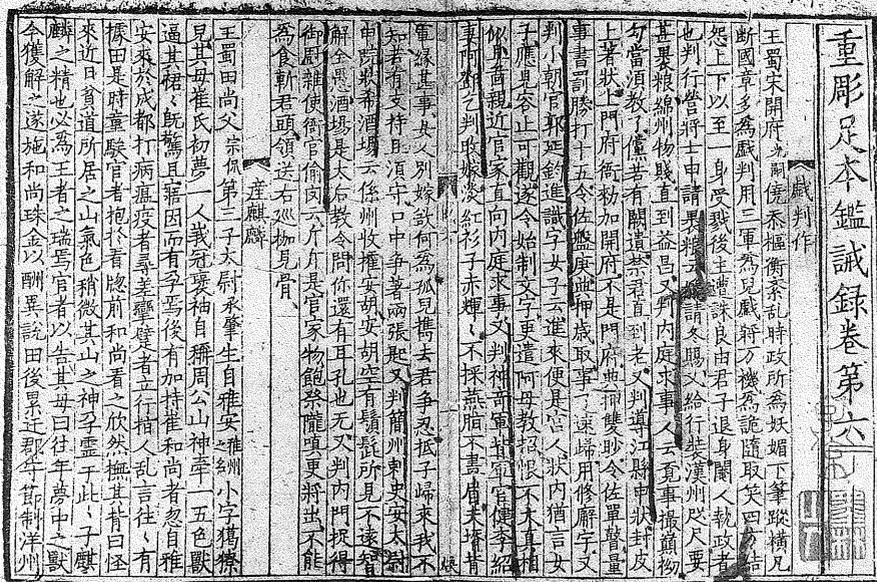
Essays on political philosophy and historical issues. Ex libris Peng Yuanrui and probably commissioned by him (see no. 3). The lower portion of the center column of each folio of the printed stationary used bears the text “Zhishengdao Zhai chaojiao shuji,” indicating a collated manuscript from Peng Yuanrui's own studio.

46. *Yunzao*. By Yang Shen (1488–1559). Qing manuscript edition. Ten columns of twenty-one characters. One volume.

According to the large Sino-Manchu seal of the Hanlin Academy stamped in the volume, this is one of the books submitted by Ma Yu, son of Ma Yuelu (1697–after 1766), to the *Siku quanshu* committee for transcription. There are two inscriptions by Weng Tonghe.

47. *Chongdiao zuben jianjie lu*. By He Guangyuan. Song printed edition. Fifteen columns of twenty-four characters. Two volumes.

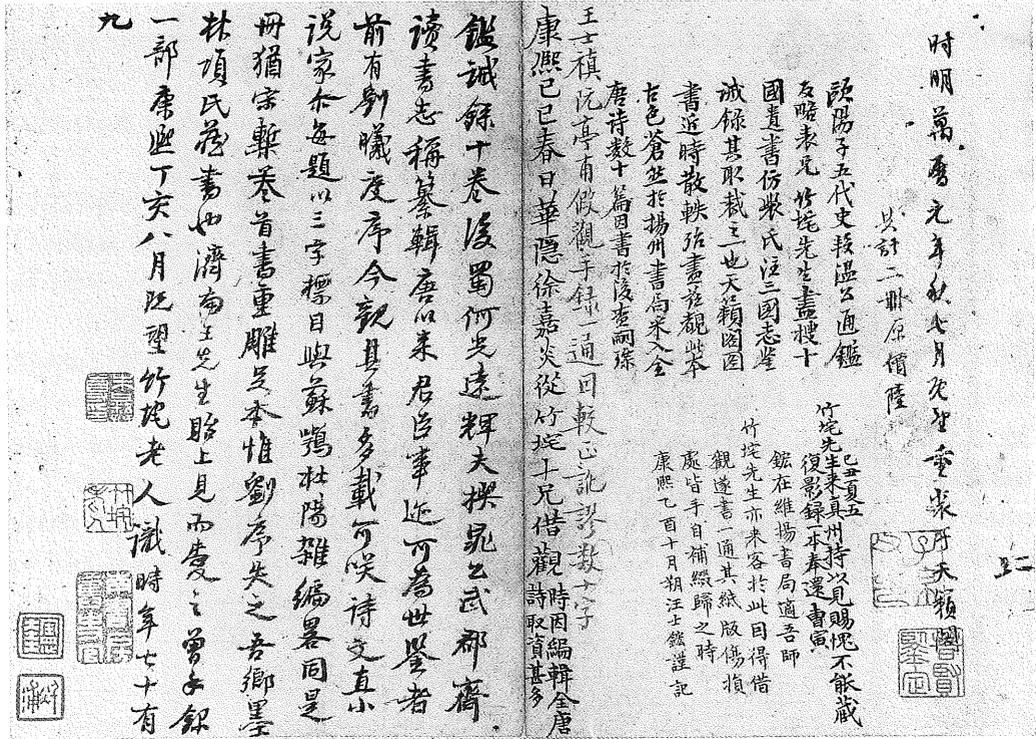
A collection of anecdotes and tales usually known as *Jianjie lu* by the tenth-century writer He Guangyuan. This small-format edition (*jinxiangben*) is one of the truly legendary Song editions (see illustration 12) in the Weng collection, bearing over a dozen inscriptions and colophons (see illustration 13 for seven of them) by notable scholars and collectors such as Xiang Yuanbian, Wang Shizhen (1643–1711), Zhu Yizun (1629–1709),



12. Facing pages from the beginning of juan 6 of Jianjie lu (no. 47), showing clearly the butterfly binding (hudiezhuang) of this small-format (jinxiangben) Song edition.

Cao Yin (1658–1712), Huang Pilie, and Gu Guangqi. Cao Yin describes the circumstances under which he made a manuscript copy of the book before returning it to Zhu Yizun (see no. 48). Gu Guangqi included this *unicum* edition in his long eulogistic poem *Bai Song yichan fu* (see no. 31), and his colophon explains that it was to be reprinted by Bao Tingbo in the collectanea *Zhibuzu Zhai congshu*; in fact the reprint edition incorporated the emendations made by Wang Shizhen in these volumes. We can gather from Huang Pilie’s inscriptions that this was one of his most cherished possessions and one of the most costly. In fact, we know from the colophon cited above by Wan-go Weng that Weng Tonghe himself paid three hundred taels of silver for the book in 1891.

48. *Chongdiao zuben jianjie lu*. By He Guangyuan. 1709 manuscript edition (by Cao Yin). Fifteen columns of twenty-four characters. Two volumes.

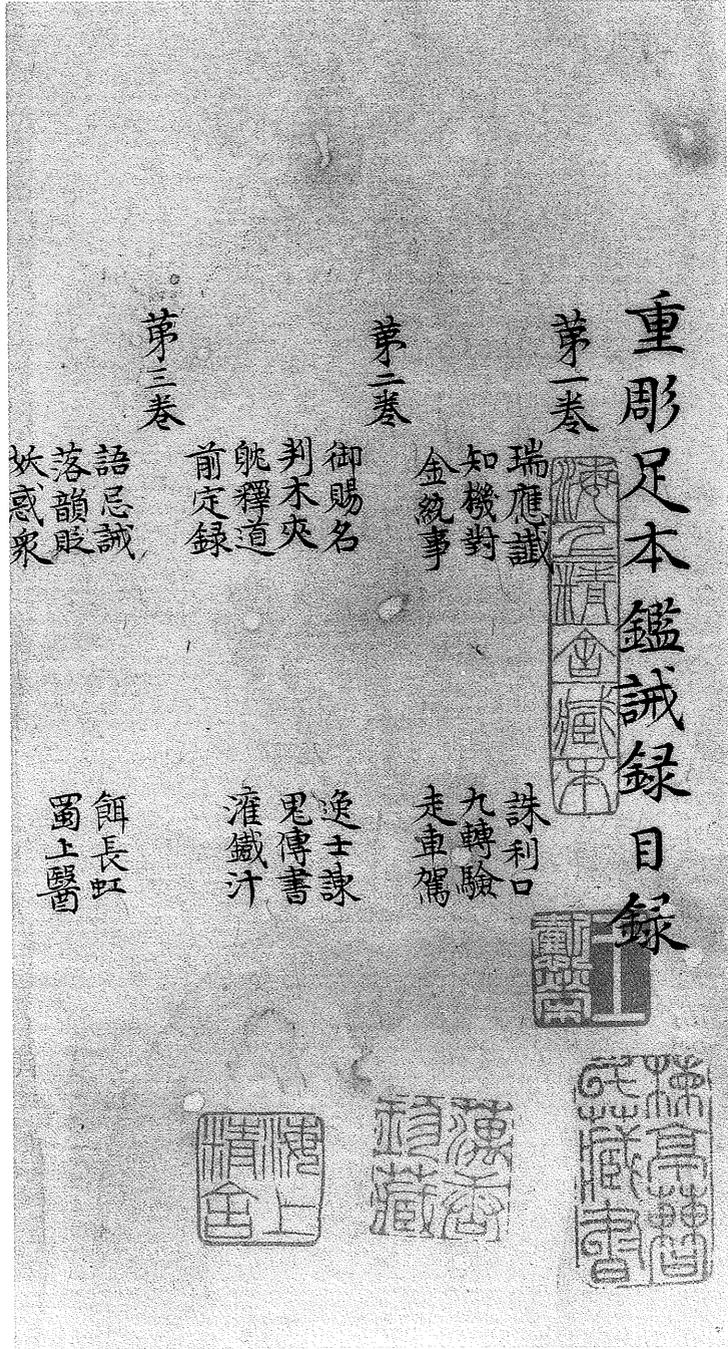


13. Facing pages from *Jianjie lu* (no. 47), containing seven handwritten colophons dating from 1573 (Xiang Yuanbian) to 1709 (Cao Yin).

This is the manuscript copy (see illustration 14) of the Song edition of *Jianjie lu* in the Weng collection (see no. 47), described above as having been ordered copied by Cao Yin. The colophons from the Song edition (see illustration 13) have been copied into this manuscript, and a new inscription by Cao Yin has been added. An inscription in the manuscript indicates that it had been in the family of Wang Yirong (1845–1900) for many years. There are colophons by Wang Yirong and Weng Tonghe dated 1891, and apparently Wang presented the manuscript to Weng after Weng’s acquisition of the Song edition of *Jianjie lu*. Two letters by Wang Yirong are inserted in the first volume.

49. *Tingshi*. By Yue Ke (1183–1240). 1525. Published by Qian Rujing. Ten columns of twenty characters. Four volumes.

Miscellaneous anecdotal writings on social and historical events



14. Page from the table of contents of *Jianjie lu* (no. 48). This was the manuscript Cao Yin ordered copied in 1709.

by a grandson of the Southern Song patriot Yue Fei. Ex libris Ye Guohua and Yao Wentian (1758–1827). At the end of volume four there is a collation note dated 1830, signed by Yao Yan and Yao Heng.

50. *Dafoding rulai miyin xiuzheng liaoyi zhupusawanxing shoulengyan jing*. Translated by Paramiti and Mikasakya. Song printed edition. Six columns of seventeen characters. Ten volumes.

This Buddhist text is usually known merely as *Shoulengyan jing* or *Surangama-sutra*. It is an elegantly printed Song edition bearing neither date nor place of publication. There is a colophon by Weng Tonghe dated 1902 and one by Dong Qichang (1555–1636) dated 1614 (see *CRB*, pl. 5c), according to which the volumes once belonged to the Yuan scholar-artist Zhao Mengfu (1254–1322) and had been the personal reading copy of his friend the Buddhist priest Mingben (1263–1323), also known as Zhongfeng heshang. In the last volume there is an imprint of Zhao's seal reading Songxue Zhai.

51. *Nanhua fafu*. By Xingtong. Ming printed edition. Nine columns of twenty-one characters. Two volumes.

The Daoist text Zhuangzi with the commentary of a Buddhist priest named Xingtong. Apparently an edition of the Wanli period (1573–1620) or later. According to an inscription by Weng Tonghe, he got the book at the age of twelve, and it contains his juvenile annotations in red ink.

Belles-lettres

52. *Li Taibai wenji*. By Li Bai (699–762). 1717. Published by Miao Yueqi. Eleven columns of twenty characters. Six volumes.

Described as a woodblock facsimile of a Song edition of the collected writings of the Tang poet Li Bai, according to the *neifengmian*, which also gives the publisher as Miao Wuzi (that is, Yueqi) of Wumen (Suzhou). Miao apparently is the brother of the bibliophile and connoisseur Miao Yuezao (1682–1761).

53. *Fenmen jizhu Du Gongbu shi*. By Du Fu (712–770). Jianyang, ca. 1220. Eleven columns of twenty characters. Ten volumes.

Collected writings of the Tang poet Du Fu, classified and with collected commentaries, including various biographical essays by others as well as prefaces from earlier editions. The same Song edition from Fujian was reproduced as part of the *Sibu congkan* series.

54. *Du Du xin jie*. By Pu Qilong (1679–ca. 1762). 1725. Published by Ningwo Zhai. Ten columns of twenty-two characters. Four volumes.

An interpretation of the poetry of Du Fu, published by the author, whose studio name was Ningwo Zhai. There is a brief inscription by Weng Tonghe in volume one.

55. *Changli xiansheng ji, waiji, fulu*. By Han Yu (768–824). 1174 printed edition. Eleven columns of twenty characters. Six volumes.

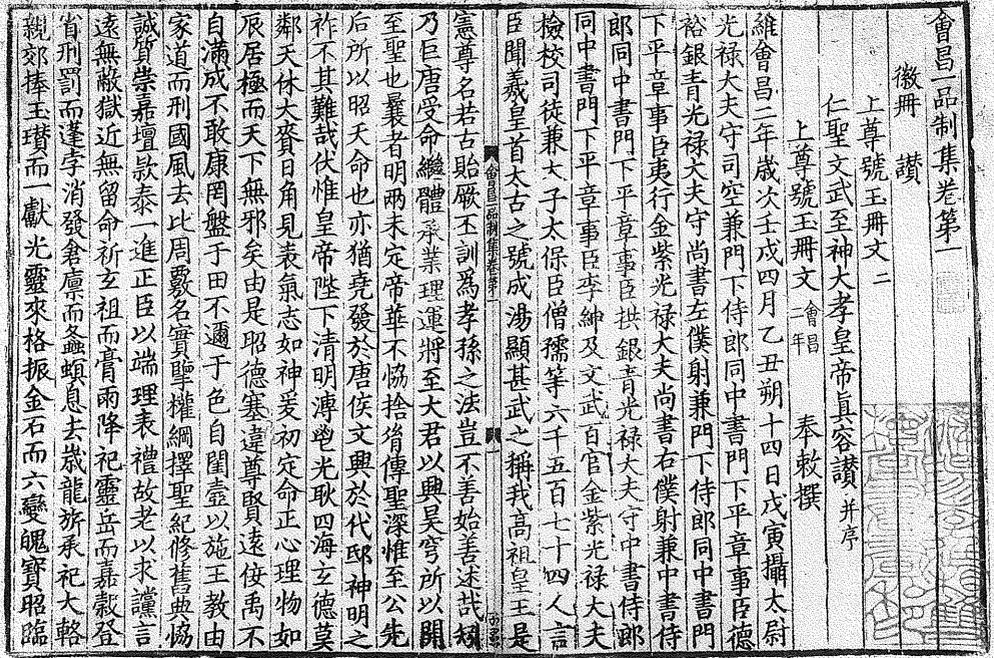
Although incomplete (containing only *juan* 1–10 and the *fulu*, or appendix, volume), this is a significant Song printing of an important Song edition of Han Yu's collected writings. This exemplar has the only extant printed colophon in a cartouche (the Pangxi Zhai copy has the colophon added in manuscript), reading "Chunxi gaiyuan Jinxi Zhang Jianshui Zhai shanben" and indicating that it had been printed in 1174 by a local official named Zhang, probably in the Liangzhe region near Hangzhou. The volumes contain the copious handwritten annotations of an unidentified Southern Song scholar (see illustration 15). Other extant examples of this edition (originally containing fifty-one *juan*) are: the former Pangxi Zhai copy (six entire *juan* and several additional leaves have been replaced in manuscript) recently donated to the Palace Museum (Taipei) by Shen Zhongtao; another copy in the same Palace Museum containing only ten *juan*; and two *juan* (39 and 40) in Guoli Zhongyang Tushuguan. The Weng copy is from the collection of Chen Kui.

56. *Huichang yipin zhiji*. Li Deyu (787–849). Song printed edition. Thirteen columns of twenty-one to twenty-three characters. Two volumes.

The collected writings of Li Deyu, an official and scholar of the Tang period. Although preserving only the first portion of the collection (containing memorials and other official writings), this *unicum* edition (see illustration 16) is the earliest extant edition of Li Deyu's collected works and was used by Huang Pilie to collate later printed and manu-

曰杜預元款之李即
言大清宮亥元皇年
唐制以每歲四時及臘
節酬之以此長慶二
月初之為雅十月次
元款以三年十月定
矣四無謂古宮元年
字云多列于庚季子內
列傳左右二聖並元
則宗以五字信云云
 鎖不因丞相幾人知
奏和 杜相公音標太清宮十六韻紀事陳誠上李相公因和
 耒耜興姬國輔標建夏家在功誠可尚於道詎為華
 象帝威容大仙宗寶歷賒衛門羅戟朔圖壁雜龍蛇
 禮樂追尊盛乾坤降福遐四真昔齒列二聖亦有差
 陽月時之首陰泉氣未牙殿筵鋪水碧庭炬坵金葩
 紫極觀忘倦青詞奏不譁嘈吟宮夜關嘈嘯鼓晨撾
藝味一作 陳奚取名香薦孔嘉垂祥紛可錄俾壽浩
 無涯貴相山瞻峻清文玉絕瑕代工聲問遠攝事敬恭
 加絃絜當天月歲鞋捧日霞唱妍酬匪麗俛仰但稱嗟
 昌黎先生集卷第十
風主音四
兩字標
人又云
然卷處
三嘈賦

15. Last page of juan 10 of Changli xiansheng ji (no. 55). Anonymous Song annotations are found on the margins, and the ex libris seal of Chen Kui is stamped in the lower left-hand corner.



16. Facing pages from the beginning of *juan 1* of *Huichang yipin zhiji* (no. 56). The ex libris seal of Li Tingxiang is stamped in the lower right-hand corner.

script versions of the text (see *CRB*, pp. 64–65). Blockcarvers' names place the publication in the second half of the twelfth century and also in the Liangzhe region; according to Fu Xinian (*Shupin*, 1989, vol. 3, p. 61), the particular use of taboo characters (*hui zi*) determines that the book was published before the death of Zhao Gou (1107–1187), Emperor Gaozong, in 1187. There are two colophons by Huang Pilie dated 1799 and 1818. Ex libris Li Tingxiang (1481–1544), Yan Wei, Huang Pilie (described in *Bai Song yichan fu*), and Chen Kui.

57. *Dingmao ji*. By Xu Hun. Hangzhou(?), Song printed edition. Ten columns of eighteen characters. Two volumes.

Collected poems of the Tang poet Xu Hun, who lived in the ninth century. Although lacking a printer's colophon or other concrete iden-

tification, this *unicum* Song edition (see illustration 4) clearly appears to be the product of the Chen family bookshop in Hangzhou, which specialized in publishing literary works like this during the thirteenth century. As indicated above, this book was highly prized by Huang Pilie, who supplied a colophon, as did Weng Xincun and Weng Tonghe. This is a fine example of the so-called *shupengben* (bookstall editions) of the Chen family. Ex libris Xiang Yuanbian, Ji Zhenyi, Song Luo and his son Song Yun (1681–1760), Shen Song, Huang Pilie, and Chen Kui. There is a brief inscription by the sixteenth-century artist Qiu Ying, as well as some by a few of the collectors.

58. *Ouyang Wenzhong gong ji*. By Ouyang Xiu (1007–1072). Ming printed edition. Ten columns of twenty characters. One volume.

This single volume is incomplete, comprising only *juan* 3–12 of the voluminous collected writings of the Song official and scholar Ouyang Xiu. This particular Ming edition has not been identified, but it may be related to the 1462 edition published by Cheng Zong (1426–1491).

59. *Zhu Dongpo xiansheng shi, mulu*. By Su Shi. Taizhou, [1213], 1262. Published by Zheng Yu. Nine columns of sixteen characters. Thirty-four volumes.

The collected poems of Su Shi, also known as Su Dongpo, with the commentaries of his contemporaries Shi Yuanzhi (together with his son Shi Su) and Gu Xi. This edition was originally published by a government bureau in Taizhou, Jiangsu Province, in 1213, and, thanks to the printer's colophon in the reprint edition (see *CRB*, pl. 15b), we know that the reprint was published (that is, reissued) by Zheng Yu in 1262, also at Taizhou, using the original wood blocks with the replacement of 179 blocks (that is, about 10 percent of the total). The elegant calligraphy used for the text was provided by Fu Zhi of Huzhou in neighboring Zhejiang Province (see *CRB*, pl. 15a), in the then popular style of Ouyang Xun (557–641). This is by far the most important early edition of Su Shi's poetry as well as being the rarest, and the Weng copy is the most complete in existence. Beijing Tushuguan has only six *juan* of this edition, and all are duplicated in the Weng copy. Guoli Zhongyang Tushuguan possesses the most famous exemplar of the edition, contain-

ing more than seventy colophons written by owners and admirers, but it presently consists of twenty *juan*, four of which are not present in the Weng copy. In 1699 the Guoli Zhongyang Tushuguan copy contained as many as thirty-one *juan* (still fewer than the Weng copy, which probably was in Beijing, already in the collection of Prince Yin at the time), when it served as the basis for a new edition of the text sponsored by Song Luo and his friends. After the famous scholar Weng Fanggang (1733–1818) acquired the thirty-one-*juan* exemplar he wrote a book about it, and he even renamed his studio Su Zhai to commemorate the fact. Unfortunately, at the turn of this century the book, then in the possession of Yuan Siliang, was damaged by fire, and eleven volumes were lost. The Guoli Zhongyang Tushuguan copy is the original edition of 1213, and, together with the Weng copy, 86 percent of the original text is represented. A colophon by Weng Tonghe is dated 1871, and there are shorter inscriptions by Pan Zuyin and Wang Mingluan (1839–1907). Ex libris Yinxiang (Prince Yi).

60. *Xinkan Songshan jushi wen quanji, mulu*. By Chao Gongsu. Jiazhou, 1168. Eleven columns of twenty-two characters. Thirteen volumes.

Collected writings of Chao Gongsu, a twelfth-century official and scholar. According to the preface, this *unicum* Song edition (see illustration 17) was published in Jiazhou (modern Leshan xian), which makes a significant addition to the limited number of extant Song imprints from Sichuan Province. The Weng copy lacks three volumes: *juan* 1–4, 26–29, and 33–36. Ex libris Chao Li (*jinshi* 1541), Ye Guohua, and Liu Xihai (d. 1853).

61. *Shihu jushi wenji*. By Fan Chengda (1126–1193). Ming manuscript edition. Ten columns of twenty characters. Two volumes.

An incomplete Ming manuscript of the collected works of Fan Chengda. Beijing Tushuguan holds the remaining four volumes (*juan* 14–34) that make up this work (see *BTGSS*, p. 2199), and it is certain that the two parts became separated in China sometime before Wan-go Weng came to the United States. A collation inscription in volume one, by Peng Yuanrui, is dated 1796. Annotated by Weng Tongshu. Ex libris Li Yingzhen (1431–1493) and Peng Yuanrui (see no. 3).

新刊嵩山居士文全集目錄

第一卷

古賦五首

登賦樓賦

神女廟賦

憫孤賦

第二卷

古詩三十首

送范道卿赴省試

中岳

清晨坐堂上

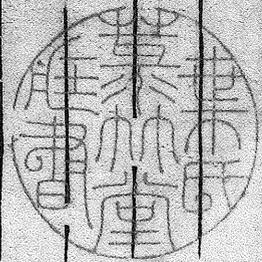
屈原宅賦

暑賦

凌雲寺

自過驪為山水益佳

池上



17. First page of the table of contents of *Xinkan Songshan jushi wen quanji* (no. 60). The seal of Ye Guohua is stamped below.

62. *Xiechuan shiji*. By Liu Guo (1154–1206). Qing printed edition. Eleven columns of twenty-two characters. Four volumes.

This is a wooden movable-type edition of the early Qing period which erroneously attributes authorship of this poetry collection to Su Guo (1072–1123), the youngest son of Su Shi. The misunderstanding seems to have been cleared up in connection with compilation of the *Siku quanshu*. Given the dating of the edition, the ex libris seal marks of Xiang Yuanbian must be considered not genuine. There is a colophon by Weng Xincun in volume one.

63. *Jie Wenan gong shichao*. By Jie Xisi (1274–1344). Qing manuscript edition. Eleven columns of twenty-four characters. One volume.

A collection of poetry by a Yuan author. According to an inscription dated 1790 by Peng Yuanrui, he collated this manuscript with several printed editions. Ex libris Peng Yuanrui (see no. 3).

64. *Dachi daoren yiji*. By Huang Gongwang (1269–1354). Qing manuscript edition. Nine columns of twenty-five characters. One volume.

A compilation of writings attributed to the Yuan-dynasty painter Huang Gongwang. From diverse sources and apparently not from any single recension of Huang's writings. The copyist is the same as for no. 24.

65. *Baxi Deng xiansheng wenji*. By Deng Wenyuan (1259–1328). Qing manuscript edition. Ten columns of twenty characters. One volume.

A collection of writings by a Yuan author, which has mainly circulated in manuscript. Collated by Weng Tonghe and with his colophon dated 1861. Ex libris Peng Yuanrui (see no. 3).

66. *Youshi xiansheng shiji*. By Wang Fu (1362–1416). Qing manuscript edition (by Jingui Shi). Eight columns of twenty characters. Two volumes.

Collection of poetry by Wang Fu, the early Ming painter and calligrapher. The upper portion of the center column of each sheet is inscribed with the name Jingui Shi.

67. *Liaoye ji*. By Weng Changyong (1616–1683). Qing printed edition.

Published by Hanxiang Ting. Nine columns of twenty characters. One volume.

A rare, early-Qing printed edition of a collection of poetry by a fellow townsman (and ancestor?) of the Weng family.

68. *Lianjie zhengao*. By Weng Changyong. Qing printed edition. Published by Tianxiang Ge. Ten columns of twenty-seven characters. One volume.

This is another rare printed edition of a literary collection by Weng Changyong.

69. *Dongxin xiansheng xuji zixu*. By Jin Nong (1687–1764). Hangzhou(?), 1753. Four columns of twelve characters. One volume.

One of the most elegant private publications of the Qing period, probably published by Jin Nong himself. The Song-style characters for the text (printed on antique paper) were written by the famous Hangzhou seal carver Ding Jing (1695–1765). The small format (the height of the volume is less than twenty centimeters) in “butterfly” binding (*hudiezhuang*) displays a mere four columns per half-folio and only twelve characters per column. Of the twenty-one folios of text, three-fourths are taken up by Jin’s *xu*, a particular prose genre, and the remainder consists of a brief text by Ding Jing. Other writings by Jin Nong were finely printed and published about the same time in Yangzhou and Nanjing. In one of the inscriptions by Weng Tonghe it is mentioned that the book was presented to him by Pan Zuyin in 1868.

70. *Qipiao ji*. By Xu Shan. Qing manuscript edition. Eight columns of twenty-one characters. Two volumes.

A collection of poetry by one of the Ming *yimin* (that is, one of the remnants of the former Ming regime who remained aloof under the new Qing rule), who was a native of Changshu. Another version of the collection is listed as being in eight *juan*, but its relationship to this manuscript is not known. The second volume contains a colophon by Wu Weiguang (1743–1803) and inscriptions by Xu Tinggao (a descendant of Xu Shan) and others.

71. *Su Yuangong xiansheng wengao*. By Su Quji (1728–1805). Qing manuscript edition (by Wumu Shanfang). Ten columns of text. One volume.

A well-written manuscript in semicursive script (*xingshu*) with “Wumu Shanfang” printed in the lower center column of each sheet of manuscript paper. On the first page of text the title is given merely as “Wengao.” The author was a native of Changshu.

72. *Ikchae chip, Yŏgong p’aesŏl*. By Yi Che-hyŏn (1288–1367). 1693 Korean printed edition. Nine columns of sixteen characters. Four volumes.

The collected writings (in two parts) of Yi Che-hyŏn, a Korean who spent several years in China and was acquainted with Zhao Mengfu among others, and the only Korean edition in the collection. The same edition of the first part is described by Chaoying Fang in *The Asami Library* (Berkeley: University of California Press, 1969, p. 286), where *Ikchae chip* is given as *Ikchae nan’go*, and the author’s name is mistakenly read as Yi Chae-hyŏn. Ex libris Liu Xihai.

73. *Wenxuan*. Compiled by Xiao Tong (501–531). Ming printed edition. Ten columns of twenty-two characters. Sixteen volumes.

This is the sixty-*juan* recension of the famous early literary anthology with commentary by Li Shan (ca. 630–689) in an edition of the mid-Ming period. The Weng copy contains the handwritten annotations of the Qing scholar He Zhuo.

74. *Yutai xinyong*. By Xu Ling (507–583). Qing manuscript edition. Ten columns of nineteen characters. Two volumes.

A manuscript version of the literary anthology *Yutai xinyong* containing the transcribed text-critical annotations of Ji Yun. Ji’s original manuscript is in Beijing Tushuguan (see *BTGSS*, p. 2755). There is an inscription by Weng Tonghe in the first volume.

75. *Tangshi sanbaishou zhushi, xuxuan*. By Sun Zhu, Yu Qingyuan. 1890. Published by Shiqu Shanfang. Nine columns of twenty characters. Eight volumes.

The standard anthology of three hundred Tang poems, annotated

and explained by Sun Zhu, and supplemented by a sequel compiled by Yu Qingyuan.

76. *San Su wenji*. By Su Xun (1009–1066), Su Shi, and Su Che (1039–1112). Ming printed edition. Ten columns of twenty-one characters. Forty volumes.

The collected works of Su Shi (*juan* 12–43 and 71), his father Su Xun (*juan* 1–11), and his younger brother Su Che (*juan* 44–70). This Ming edition most closely resembles the physical description of a Meizhou (that is, Sichuan, Meishan) edition of 1533 held by Guoli Zhongyang Tushuguan (see *Guoli Zhongyang Tushuguan shanben shumu*, Taipei, 1967, p. 1334), but it awaits further study for verification.

77. *Xixiang ji*. By Wang Dexin. Qing printed edition. Published by Daye Tang. Ten columns of nine characters (above) and sixteen characters (below). Six volumes.

This is a complex edition (ca. Kangxi period) of the famous Yuan drama *Romance of the Western Chamber*. The so-called segmented format (*liangjieban*) divides the page in two and allows for various commentaries to run parallel with the text, although that of Jin Renrui (d. 1661), better known as Jin Shengtan, is the primary one. There are twenty-one illustrations in volume one. Although the *neifengmian* page gives Daye Tang as the publisher, some places in the book indicate Yuyu Tang.

78. *Xinke yuanben Wang zhuangyuan jingchai ji*. By Zhu Quan (1378–1448). Suzhou, early Ming printed edition. Nine columns of eighteen characters. Two volumes.

The *Jingchai ji* is an important *chuanqi* (southern-style) drama which became very popular in the early Ming period. The real authorship is tentatively ascribed to Zhu Quan, a son of the first Ming emperor, who is known for his numerous literary accomplishments. Beijing Tushuguan has a manuscript copy (see *BTGSS*, p. 3054) based on this very rare early edition (see illustration 18). There are two colophons each by Huang Pilie and Weng Tonghe. Ex libris Huang Pilie, Wang Shizhong, et al.



18. First page of the text of the popular Ming drama *Jingchai ji* (no. 78).

79. *Yuming Tang Huanhun ji*. By Tang Xianzu (1550–1616). 1785. Published by Bingsi Guan. Nine columns of twenty characters. Two volumes.

Yuming Tang was the studio name of the author, Tang Xianzu, and *Huanhun ji*, the actual name of this *chuanqi* drama, is better known as *Mudan Ting* or Peony Pavilion. This edition contains fine woodcut illustrations, twenty in volume one and eighteen in volume two.

80. *Shanzhong baiyun ci*. By Zhang Yan (1245–after 1315). Qing manuscript edition. Ten columns of twenty characters. One volume.

This manuscript version of a collection of *ci* (lyric) poems by the late Song patriot and poet Zhang Yan contains unidentified annotations and punctuation throughout, which may be by Weng Zhilian, whose seal imprint is found at the end of the volume.

81. *Juemiao haoci*. Compiled by Zhou Mi (1232–1298). Qing printed edition. Published by Qingyin Tang. Nine columns of twenty characters. Two volumes.

This anthology of Song *ci* poetry was compiled by an important cultural personage who was born under the Southern Song, but who lived his mature years as one of the loyalist *yimin* under Yuan rule. Ex libris Huang Guojin (1849–1891).

82. *Cixuan, Xu cixuan*. Compiled by Zhang Huiyan (1761–1802) and Zhang Qi (1765–1833). 1830. Published by Wanlin Shuwu. Eleven columns of twenty-two characters. Two volumes.

Two brothers compiled this admirable anthology of *ci* poetry and the younger, Zhang Qi, published it under his studio name, Wanlin Shuwu.

83. *Song sijia cixuan*. Compiled by Zhou Ji. Qing manuscript edition (by Songzhu Zhai). Nine columns of 22–23 characters. One volume.

The compiler of this anthology of four Song *ci* poets was active in the early nineteenth century. According to Weng Tonghe's colophon dated 1899, this manuscript was copied by Weng Zenghan (1837–1879) in 1852. The lower center column of the manuscript paper used bears the

three characters Songzhu Zhai, which may be a studio name of Weng Zenghan. There is an inscription by Weng Zenghan dated 1870 at the end of the volume.

NOTES

1. Wan-go H. C. Weng is an altogether remarkable person who has spent fifty-five years in the United States without ever relinquishing his sense of the great Chinese cultural tradition, in which he plays a key role. After studying engineering for two years at Jiaotong University in Shanghai, he came to this country in 1938 at the age of twenty and enrolled at Purdue University, where two years later he had completed both B.S. and M.S. degrees in electrical engineering. Together with his wife Virginia (née Cheng Huabao), Mr. Weng has enjoyed a distinguished career as a producer of educational and documentary films, as a freelance writer, and as a scholar and connoisseur of Chinese painting and calligraphy.
2. For example, the Song edition of *Dingmao ji* (Collected poems of Xu Hun) had been included in an exhibition in New York entitled "The Art of Southern Sung China" and illustrated in the catalogue of the same name (New York: Asia House Gallery, 1962). *Shi Gu zhu Sushi* (Collected poetry of Su Shi) and *Bogu yezi* (Woodcut portrait playing cards) had both been reprinted on Taiwan in facsimile (Taipei: Yiwen Yinshuguan, 1969 and 1976).
3. The Tieqin Tongjian Lou collection of Changshu had the distinction of being known as one of the "four great private libraries" of the late Qing period. The others were the Haiyuan Ge library of the Yang family of Liaocheng, Shangdong; the Bisong Lou collection of Lu Xinyuan (1834-1894) from Wuxing, Zhejiang; and the Baqianjuan Lou library of the Ding brothers of Hangzhou, Zhejiang. The collection of Lu Xinyuan was involved in considerable controversy, because his son sold it to the Japanese financier Iwasaki Yanosuke (1851-1908), who greatly enhanced his Seikadō Bunko library in Tokyo with its acquisition. In response to the Japanese purchase, authorities in Jiangsu Province quickly acquired the Baqianjuan Lou library for incorporation into a provincial library called Jiangnan Tushuguan in Nanjing. It now forms the nucleus of the rare book collection of the Nanjing Tushuguan. Only the rarest books from the Haiyuan Ge library escaped destruction and dispersal during the turmoil in Shandong in the early part of the Republican period, and many of these eventually found their way into Beijing Tushuguan. The Tieqin Tongjian Lou collection was fortunate in having been kept together for the most part right up to the time it entered the Beijing National Library after 1949, partly by gift and partly by purchase.
4. Brief but excellent biographies of Weng Xincun and Weng Tonghe by Fang Chao-ying are found in *Eminent Chinese of the Ch'ing Period*, ed. Arthur Hummel (Washington, D.C.: United States Government Printing Office,

1943–1944), pp. 858–861. Throughout this translation birth and death dates, or other relevant dates, have been supplied for persons whenever known, and titles and names of official positions have been translated as consistently as possible. I wish to thank Mr. Wan-go Weng and Professor F. W. Mote for making valuable suggestions to improve the translation.

5. All dates given in the text according to the traditional Chinese lunar calendar have been converted to the universal Gregorian calendar. Unfortunately, it has not been possible to convert the prices paid for some of the books as accurately. Prices in the original documents are given as so many *jin* (i.e., gold, or metals in general, but usually meaning silver in this context), and I have interpreted the unit of value as taels, or *liang*. Taels usually referred to silver (measured by weight), which was the common circulating medium at the time, but there was a growing demand for gold, and tael exchange rates of gold to silver were quoted in the nineteenth century. A cursory look at contemporary new book prices leads me to believe that the prices given as silver taels for the rare Song editions may be too low, but they must stand, awaiting further data on book prices in the Qing. See “Currency and Measures in China,” *Journal of the China Branch of the Royal Asiatic Society*, n.s., vol. 24 (Shanghai, 1890), pp. 46–135.
6. The Liulichang district of Beijing has been the most important center for the book and curio trade in China for the past few centuries. It was especially frequented by the many scholars and officials in service in the capital as well as by the large numbers of hopeful students who regularly came to sit the examinations held there.
7. Qian Zeng praised the rarity of the Song edition of the *Jiyun* in his catalogue, *Dushu mingqi*, by likening it to the Lingguang Palace, erected in the state of Lu together with many others in the early Western Han and which, after the others had all perished, stood alone in its glory.
8. Here “Song edition” appears to refer to the one from the collection of Prince Yi that Weng is considering acquiring, thereby implying that it may not have been available to Wang Wengao, who produced a thorough annotated edition of the poetry of Su Shi (1037–1101) in the early nineteenth century. By the final two words, it is not clear whether Weng means that he examined and compared *juan* 23 only, or altogether twenty-three *juan* in the work. It was well known that Song Luo had acquired and used an incomplete copy of the same Song edition as the basis of his new edition of *Shizhu Sushi*, published in 1699. Song’s celebrated copy, less complete than the one Weng would acquire, is now in the National Central Library (Taipei). Books from the collection of Prince Yi were already on the book market, as noted in the entry on the Song edition of the *Jiyun* that Weng purchased in 1865, resulting from the political misfortune that led to the death of Zaiyuan (d. 1861), the sixth Prince Yi, and the dispersal of his property. Yinxiang (1686–1730), the first Prince Yi, was known to have already accumulated a large collection of rare books in the early eighteenth century, and they had been passed on to following generations.
9. This title as well as *Shizhu Sushi* and *Sushi* all refer to the same work (no. 59),

“The Poetry of Su Shi with Commentaries by Shi Yuanzhi and Gu Xi,” and they specifically refer to the edition of the Jiading period (1208–1224), previously considered of the Jiatai period (1201–1204) — hence the mistaken reference by Weng.

10. According to additional information discovered by Mr. Weng Kaiqing, the elder brother of Wan-go Weng, a group of 301 titles in nearly 1,000 volumes (*ce*) also was sold by Weng Zhixi to Beijing Tushuguan.
11. The original list of eighty-five titles was reduced to eighty-three by reuniting three parts of the common edition of *Sishu zhangju jizhu* (no. 4) that had been separated into three titles, and by considering *Shaozi guanwu neiwaipian* (no. 35) and the appended *Shaozi yuqiao wendui* as a single Song edition, rather than two. On the revised list there are twenty-seven manuscript editions and fifty-six printed editions. The latter consist of twelve Song, four Yuan, twelve Ming, and twenty-seven Qing editions, as well as one Korean edition.

GLOSSARY

Chinese names and expressions that appear as part of the catalogue entries in the appendix are not repeated in the glossary.

Airi Jinglu 愛日精廬

Airi Jinglu cangshuzhi 愛日精廬藏書志

Anhui 安徽

Anle Tang 安樂堂

Bai Song yichan fu 百宋一廬賦

Baichuan xuehai 百川學海

Bao Huatan 鮑花潭

Bao Tingbo 鮑廷博

Bao Yuanshen 鮑源深

Beijing Tushuguan 北京圖書館

Beijing Tushuguan guji shanben shumu

北京圖書館古籍善本書目

Beijing Tushuguan shanben shumu

北京圖書館善本書目

Boya Tang 博雅堂

Caiyi Tang 綵衣堂

Cang Yuan qunshu tiji 藏園群書題記

Cao Yin 曹寅

Changshu 常熟

Changshu Wengshi shicang guji shanben congshu 常熟翁氏世藏古籍善本叢書

Chao Li 晁堞

Chaoyi daifu Zhangjun xingzhuang

朝議大夫張君行狀

Chen Kui 陳揆

Chen Tingqing 陳廷慶

Chen Wen 陳文

Chen Zilong 陳子龍

Cheng Zong 程宗

Chu Dachun 褚達椿

Chu Pengling 初彭齡

chuanqi 傳奇

Chunxi gaiyuan Jinxi Zhang Jianshui Zhai

shanben 淳熙改元錦谿張監稅宅善本

- ci 詞
Cui Sheren yutang leigao 崔舍人玉堂類稿
 Daoguang 道光
Daxue 大學
 Delin 德林
Diliu xianxi wenchao 第六弦溪文抄
 Ding Bing 丁丙
 Ding Jing 丁敬
 Donghua Gate 東華門
Ershiliuqin Shuwu 二十六琴書屋
Erya yintu 爾雅音圖
 Fang Chao-ying 房兆楹
 Feng Huimin 馮惠民
 Fu Xinian 傅熹年
 Fu Zengxiang 傅增湘
 Fu Zhi 傅穉
 Fujian 福建
 Gao Xizeng 高熙曾
 Gaozong 高宗
 gengyin 庚寅
 Gong Zizhen 龔自珍
 Gu Guangqi 顧廣圻
 Gu Xi 顧禧
 Guang Shaopeng 廣少彭
 Guangde lu 廣德路
 Guangxu 光緒
 Gudian Wenxue Chubanshe
 古典文學出版社
 Gui Lianfang 桂蓮舫
 Guiqing 桂清
 Guoli Zhongyang Tushuguan
 國立中央圖書館
Guoli Zhongyang Tushuguan shanben shumu
 國立中央圖書館善本書目
 Guozi Jian 國子監
Guyi congshu sanbian 古逸叢書三編
 Hangzhou 杭州
 Hanlin 翰林
Hanshu 漢書
 He Shaoji 何紹基
 He Yuanxi 何元錫
 He Zhuo 何焯
 Hongwu 洪武
 Hu Shi 胡適
 Huang Guojin 黃國瑾
 Huang Jianzhong 黃建中
 Huang Pilie 黃丕烈
 Huang Tingjian 黃廷鑑
 Huang Yi 黃易
 Huang Zili 黃子立
 hudiehuang 蝴蝶裝
 Hui Dong 惠棟
 huizi 諱字
 Huzhou 湖州
 Ji Shuying 冀淑英
 Ji Yun 紀昀
 Ji Zhenyi 季振宜
 Jiajing 嘉靖
Jiangu baiyi shi 鑒古百一詩
 Jiangxi 江西
 Jiangyun Lou 絳雲樓
 Jianning 建寧
 Jian'ou 建甌
 Jiatai 嘉泰
 Jiaying 嘉興
 Jieyue Shanfang 借月山房
 Jigu Ge 汲古閣
 Jin Renrui 金人瑞

Jin Shengtan 金聖歎

Jingding 景定

jinshi 進士

jinxiangben 巾箱本

Jirui Lou 稽瑞樓

Jun Zhai dushuzhi 郡齋讀書志

Kangxi 康熙

Kunaichō 宮內廳

Lan Ying 藍瑛

Leshan xian 樂山縣

Li Shouqian 勵守謙

Li Tingxiang 李廷相

Li Yingzhen 李應楨

liangjieban 兩節版

Liangzhe 兩浙

Lin'anfu 臨安府

Lingguang 靈光

lishu 隸書

Liu Bingtu 劉炳圖

Liu Dakui 劉大櫨

Liu Xihai 劉熹海

Liulichang 琉璃廠

Lüjun Ting 綠君亭

Lunyu 論語

Ma Yu 馬裕

Ma Yuelu 馬曰璐

Mao Jin 毛晉

Mao Yi 毛扆

Meishan 眉山

Meizhou 眉州

Mengzi 孟子

Miao Wuzi 繆武子

Miao Yuezao 繆曰藻

Mingben 明本

Mingzhou 明州

Mowang Guan 脈望館

Mudan Ting 牡丹亭

Nanjing Guozijian 南京國子監

Nanjing Tushuguan 南京圖書館

neifengmian 內封面

Ningbo 寧波

Ouyang Xun 歐陽詢

Pan Zuyin 潘祖蔭

Pang Baosheng 龐寶生

Pang Zhonglu 龐鍾璐

Pangxi Zhai 滂喜齋

Peiwen yunfu 佩文韻府

Peng Yuanrui 彭元瑞

Pinglu congkao 瓶廬叢稿

Qi Gong 啓功

Qian Qianyi 錢謙益

Qian Zeng 錢曾

Qian Zunwang 錢遵王

Qianlong 乾隆

Qikuai Shanfang 七檜山房

Qin Sanlin 秦三麟

Qin Silin 秦四麟

Qiu Ying 仇英

qiyán jueju 七言絕句

Qu Fengqi 瞿鳳起

Shaanxi 陝西

Shanben cangshu yinzhang xuancui

善本藏書印章選粹

Shanghai Guji Chubanshe

上海古籍出版社

Shanghai Tushuguan 上海圖書館

Shangshu 尙書

Shangwu Yinshuguan 商務印書館

- Shao Kangjie 邵康節
 Shaoxing 紹興
 Shen Song 沈松
 Shen Xinmin 沈新民
 Shen Zhongtao 沈仲濤
 Shi Su 施宿
 Shi Yuanzhi 施元之
Shiji 史記
Shiji ceyi 史記測義
Shijing 詩經
 Shili Ju 士禮居
Shizhu Sushi 施注蘇詩
 Shugu Tang 述古堂
 Shuihu yezi 水滸葉子
Shujing 書經
 Shumu Wenxian Chubanshe
 書目文獻出版社
Shupin 書品
Sibu congkan sanbian 四部叢刊三編
Siku jianming mulu biao 四庫簡明目錄標注
Siku quanshu 四庫全書
Sishu 四書
 Song Jin 宋晉
 Song Luo 宋肇
 Song Muzhong 宋牧仲
 Song Qi 宋琪
 Song Xuefan 宋雪帆
 Song Yun 宋筠
 Songchan 松禪
 Songkan Shi Gu zhu Sushi ba
 宋刊施顧注蘇詩跋
 Songxue Zhai 松雪齋
 Su Guo 蘇過
 Su Zhai 蘇齋
 Sun Lou 孫樓
 Sun Yuanxiang 孫源湘
 Suzhou 蘇州
 Tai Jingnong 臺靜農
 Taibei 台北
 Taizhou 泰州
 Tianjin 天津
 Tiejin Tongjian Lou 鐵琴銅劍樓
 Tiren Pavilion 體仁閣
 Tongzhi 同治
 Wang Liming 汪立名
 Wang Mingluan 汪鳴鑾
 Wang Shizhen 王士禛
 Wang Shizhong 汪士鍾
 Wang Wengao 王文誥
 Wang Yirong 王懿榮
 Wang Zhongmin 王重民
 Wanjuan Lou 萬卷樓
 Wenduan Gong 文端公
 Wenduan Wenqin liangshi shouze
 文端文勤兩世手澤
 Weng Binsun 翁斌孫
 Weng Fanggang 翁方綱
 Weng Jingzhi 翁敬之
 Weng Jionsun 翁炯孫
 Weng juan 翁捐
 Weng Kaiqing 翁開慶
 Weng Tonghe 翁同龢
 Weng Tongjue 翁同爵
 Weng Tongshu 翁同書
 Weng Wange 翁萬戈
 Weng Xincun 翁心存
 Weng Xingqing 翁興慶

- Weng Zhilian 翁之廉
 Weng Zhixi 翁之憲
 Wengong Gong 文恭公
 Wenqin Gong 文勤公
 Wenxuan 文選
 Wu Jian 吳堅
 Wumen 吳門
 Wuxing 吳興
 Xia Tianpei 夏天培
 Xiang Dushou 項篤壽
 Xiang Yuanbian 項元汴
 Xie Bin 謝彬
 xingshu 行書
 Xiyuan leigao 西垣類稿
 Xu Fuyuan 徐孚遠
 Xu Qianxue 徐乾學
 Xu Tong 徐桐
 Xu Xuan 徐鉉
 Xu Yinxuan 徐蔭軒
 Yan Wei 嚴蔚
 Yan Yiping 嚴一萍
 Yan Yudun 嚴虞惇
 Yang Yi 楊儀
 Yao Heng 姚衡
 Yao Wentian 姚文田
 Yao Yan 姚晏
 Yao Yuanzhi 姚元之
 Ye Guohua 葉國華
 Ye Mingfeng 葉名澧
 Ye Runchen 葉潤臣
 Yeshi Yuan 也是園
 Yili 儀禮
 yimin 遺民
 yingchao 影抄
 Yinxiang (Prince Yi) 胤祥
 Yiwen Yinshuguan 藝文印書館
 Youxuan Ting 又玄亭
 Yu 虞
 Yue Fei 岳飛
 Yun Zhai 均齋
 Yushan Qian Zunwang cangshu mulu huibian
 虞山錢遵王藏書目錄彙編
 Yushan Qian Zunwang Shugu tang
 虞山錢遵王述古堂
 Yushan Shuyuan 虞山書院
 Yuyu Tang 郁郁堂
 Zeng Yu 曾燠
 Zhang Dunren 張敦仁
 Zhang Haipeng 張海鵬
 Zhang Jinwu 張金吾
 Zhang Rongjing 張蓉鏡
 Zhang Xie 張燮
 Zhangzi yulu 張子語錄
 Zhao Gou 趙構
 Zhao Mengfu 趙孟頫
 Zhao Qimei 趙琦美
 Zhao Wanli 趙萬里
 Zhao Yongxian 趙用賢
 Zhejiang 浙江
 Zheng Qian 鄭騫
 Zheng Yu 鄭羽
 Zhibuzu Zhai congshu 知不足齋叢書
 Zhishengdao Zhai chaojiao shuji
 知聖道齋鈔校書籍
 Zhizhi Zhai yiji 知止齋遺集
 Zhongfeng heshang 中峰和尚

Zhongguo shanbenshu tiyao

中國善本書提要

Zhongyong 中庸

Zhou Zuoji 周作楫

Zhu Jin 朱縉

Zhu Xiubo 朱修伯

Zhu Xueqin 朱學勤

Zhu Yizun 朱彝尊

zhuangyuan 狀元

Zhuangzi 莊子

Zhuanyun Si 轉運司

Zhuge Liang 諸葛亮

APPENDIX

Classics 經部

1. 禹貢古今合註五卷圖一卷 明夏允彝撰 清抄本
2. 詩傳大全二十卷 明胡廣等撰 明初刻本
3. 射禮集解一卷 明李良能等輯 清抄本
4. 四書章句集註十九卷 宋朱熹章句 清刻本
5. 孟子二卷 宋蘇洵批點 明萬曆四十五年閔齊伋刻三色套印本 翁同龢題記
6. 爾雅三卷 晉郭璞註 清本慶六年曾燠藝學軒刻道光二十九年修補本
7. 說文解字十五卷 漢許慎撰 清初汲古閣刻本
8. 汗簡七卷 宋郭忠恕撰 清康熙四十二年一隅草堂刻本 翁同龢跋
9. 班馬字類五卷 宋婁機撰 明末仿宋刻本
10. 隸篇十五卷續十五卷再續十五卷 清翟雲升撰 清道光十八至二十四年翟氏刻本
11. 字學七種二卷 清李書雲輯 清道光刻本
12. 古文說不分卷 清龔橙撰 稿本 翁同龢跋
13. 集韻十卷 宋丁度等奉敕撰 南宋初期刻本 潘祖蔭等題記
14. 佩文詩韻五卷 清無名氏編 清刻本

History 史部

15. 史記一百三十卷 漢司馬遷撰 清道光十四年三元堂刻本 翁同龢批註並圈點
16. 漢書一百卷(存七十八卷) 漢班固撰 宋紹興江南東路轉運司刻宋元遞修本 翁同龢跋
17. 隋書八十五卷 唐魏徵等撰 元至順三年瑞州路儒學刻明修本
18. 南史八十卷 唐李延壽撰 元大德十年刻明嘉靖十年重修本 翁同龢跋
19. 宋史全文續資治通鑑三十六卷 元無名氏撰 明游明覆元刻本

20. 汲冢周書十卷 晉孔晁注 元至正十四年嘉興路儒學刻本
21. 國語二十一卷 吳韋昭注 明萬曆六年思泉童氏刻本 翁俸手校翁心存翁同龢跋翁炯孫題識
22. 五代史補五卷 宋陶岳撰 清抄本 彭元瑞題記
23. 九國志十二卷 宋路振撰 清抄本
24. 崔舍人奏議不分卷 宋崔敦詩撰 清抄本
25. 常熟縣水利全書十卷附錄不分卷 明耿橘撰 清抄本
26. 水道提綱二十八卷 清齊召南編 清抄本
27. 文獻通考詳節二十四卷 元馬端臨撰 清嚴虞惇錄 清雍正十年翁嗣賢抄本
28. 營造法式三十四卷目錄一卷看詳一卷 宋李誠撰 清嘉慶張氏小琅嬛福地精抄本 黃丕烈等跋
29. 欽定四庫全書簡明日錄二十卷 清紀昀等撰 清抄本 王頌蔚批註並跋
30. 十四庫全書簡明日錄二十卷 清紀昀等撰 清抄本 翁炯孫跋
31. 百宋一廬賦一卷 清顧廣圻撰黃丕烈注 清嘉慶十年黃氏士禮居刻本 翁曾源題記
32. 金石圖不分卷(存一冊) 清褚峻摹牛運震說 清乾隆刻本 翁同龢題記
33. 明史斷略不分卷 題清錢謙益撰 清抄本 翁同龢校定並跋

Philosophy 子部

34. 纂圖互註荀子二十卷 唐楊倞註 元末明初刻本
35. 邵子觀物內篇二卷外篇三卷後錄二卷附邵子漁樵問對一卷 宋邵雍撰 宋福建漕治刻本
36. 兵法新書不分卷 漢末時人著 清抄本
37. 圖繪寶鑑八卷 元夏文彥纂 清借綠草堂刻本
38. 清河書畫舫十二卷 明張丑撰 清乾隆二十八年池北草堂刻本
39. 博古葉子不分卷 明陳洪綬編 清順治十年刻本 翁同龢跋
40. 畫禪室隨筆四卷 明董其昌撰 清大魁堂刻本 翁斌孫批註
41. 庚子銷夏記八卷 清孫承澤撰 清乾隆二十六年鮑廷博刻本 翁同龢題記
42. 揚州畫舫錄十八卷 清李斗撰 清乾隆六十年自然齋刻同治十一年修補本
43. 長短經九卷 唐趙蕤撰 南宋初杭州淨戒院刻本 沈新民跋 清高宗題詩
44. 晁氏客語不分卷 宋晁說之撰 明刻本
45. 春明退朝錄三卷 宋宋敏求撰 清彭元瑞知聖道齋抄本
46. 均藻四卷 明楊慎著 清抄本 翁同龢題記

47. 重彫足本鑑誠錄十卷 後蜀何光遠撰 宋刻巾箱本 黃丕烈等跋
 48. 重彫足本鑑誠錄十卷 後蜀何光遠撰 清曹寅棟亭據宋本影錄抄本 王懿榮
 翁同龢跋
 49. 程史十五卷附錄一卷 宋岳珂撰 明嘉靖四年錢如京刻本
 50. 大佛頂如來密因修證了義諸菩薩萬行首楞嚴經十卷 唐般刺密帝彌伽釋迦合譯
 宋刻本 董其昌翁同龢跋
 51. 南華發覆八卷 釋性涵注 明刻本 翁同龢題記

Belles-lettres 集部

52. 李太白文集三十卷 唐李白撰 清康熙五十六年繆曰芑影宋刻本
 53. 分門集註杜工部詩二十五卷 唐杜甫撰 宋建陽刻本
 54. 讀杜心解六卷首一卷 清浦起龍撰 清雍正三年浦氏寧我齋刻本 翁同龢題記
 55. 昌黎先生集四十卷外集十卷附錄一卷(存本集十卷附錄一卷) 唐韓愈撰李漢編
 宋淳熙元年張氏監稅宅刻本
 56. 會昌一品制集(存十卷) 唐李德裕撰 宋刻本 黃丕烈跋
 57. 丁卯集二卷 唐許渾撰 宋刻臨安書棚本 黃丕烈翁心存翁同龢跋
 58. 歐陽文忠公集(存十卷) 宋歐陽修撰 明刻本
 59. 註東坡先生詩四十二卷目錄二卷(存三十二卷目錄二卷) 宋蘇軾撰施元之顧禧
 註 宋嘉定六年淮東倉司刻景定三年修補本 翁同龢跋
 60. 新刊嵩山居士文全集五十四卷目錄一卷(存四十二卷目錄一卷) 宋晁公邁撰
 宋乾道四年嘉州刻本
 61. 石湖居士文集三十四卷(存十三卷) 宋范成大撰 明抄本 彭元瑞校翁同龢書批
 62. 斜川詩集十卷 宋劉過撰 清木活字印本 翁心存跋
 63. 揭文安公詩鈔一卷 元揭傒斯撰 清抄本 彭元瑞校並題記
 64. 大癡道人遺集一卷 元黃公望撰 清抄本
 65. 巴西鄧先生文集一卷 元鄧文原撰 清抄本 翁同龢校並跋
 66. 友石先生詩集五卷 明王紱撰 清金櫃室抄本
 67. 蓼野集不分卷 清翁長庸撰 清寒香亭刻本
 68. 聯捷真稿不分卷 清翁長庸撰 清天香閣刻本
 69. 冬心先生續集自序一卷 清金農撰 清乾隆十八年刻本 翁同龢題記
 70. 棄瓢集不分卷 明許山著 清抄本 吳蔚光跋許廷誥等題記
 71. 蘇園公先生文稿不分卷 清蘇去疾著 清烏目山房抄本
 72. 益齋集十卷附櫟翁稗說四卷 高麗李齊賢撰 朝鮮康熙三十二年刻本

73. 文選六十卷 梁蕭統輯 唐李善註 明覆元池州路張伯顏刻本 何焯批校
74. 玉臺新詠十卷 陳徐陵輯 清抄本 翁同龢題記
75. 唐詩三百首註釋六卷續選一卷 清孫洙撰于慶元輯 清光緒十六年石渠山房刻本
76. 三蘇文集七十一卷卷首一卷 宋蘇洵蘇軾蘇轍撰 明刻本
77. 西廂記八卷 元王德信撰 清大業堂刻本
78. 新刻原本王狀元荆釵記二卷 明朱權撰 明初姑蘇葉氏刻本 黃丕烈翁同龢跋
79. 玉茗堂還魂記二卷 明湯顯祖撰 清乾隆五十年冰絲館刻本
80. 山中白雲詞八卷 宋張炎撰 清抄本
81. 絕妙好詞七卷 宋周密輯 清清吟堂刻本
82. 詞選二卷續詞選二卷 清張惠言張琦輯 清道光十年張氏宛鄰書屋刻本
83. 宋四家詞選不分卷 清周濟輯 清松竹齋抄本 翁曾翰題記翁同龢跋