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東亞圖書館
East Asian Library
and the *Gest Collection*

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From the Editors

THE CONTRIBUTORS

The contributors to this first issue of *The Gest Library Journal* are with but one exception members of the Princeton community, and the contributions are mostly about Chinese subjects. This was not planned and it surely will not be true of future issues, for which we shall commission or inspire contributions on a wider range of subjects.

Among our contributors are: Soowon Kim, the head of the Gest Library's Reference Division, and Acquisitions Librarian for Japanese and Korean materials. Mrs. Kim would be very happy if Princeton would initiate a program in Korean Studies, and she can be counted on to provide the *Journal* with news coming from the Korean section of the Library. Diane Perushek is the Curator of the Gest Library and the East Asian Collections. A veteran of advanced library studies at Columbia and Chicago, she also is completing a doctoral dissertation on seventeenth-century Chinese literature in Princeton's East Asian Studies Department. Hung-lam Chu completed his doctorate at Princeton by defending a dissertation on fifteenth-century Chinese statecraft; he now heads the Ming Bibliography Project at Princeton, supported by the University and the National Endowment for the Humanities. Fritz Mote began teaching Chinese history at Princeton thirty years ago, and plans to continue to live in Princeton after retirement next year only in order to remain within user's distance of the Gest Library.

Our other contributor to this issue is Professor S. T. Phen (Pan Shici) of Fudan University in Shanghai. Hung-lam Chu has added an introductory note explaining the remarkable story behind this contribution. Mr. Phen is heir to an eminent family tradition of book collecting; he wrote to us last year after learning about the Gest Library from a recent Princeton graduate then teaching English at Fudan. We are deeply moved by his devotion to the great old—and continuing—tradition of studying and collecting rare books.

FROM THE EDITORS

ANNOUNCEMENTS

The brochure announcing the formation of the Friends of the Gest Library has begun to bring in an encouraging response. We might add that these beautiful advertisements have received praise; letters arrive requesting one from those who had merely heard about it and were not on our mailing list. The brochure was designed by Bruce Campbell, well known graphic designer for books and museum announcements. We are fast running out, so anyone knowing a prospective Friend should quickly send us a note with his or her address.

To all our new Friends, we wish to announce that the East Asian faculty and staff, with help from the Gest librarians and the staff of the University Library, will mount an exhibition in the main gallery space of the Firestone Library, to run from about May One until mid-August, 1987. The second issue of the *Journal* will be published in time to relay the exact information. The title of the exhibition, not yet firmly decided, will indicate its focus on calligraphy in relation to the history of East Asian printing. Objects from the University Art Museum as well as some of the finest books from the Gest will be displayed.

ACKNOWLEDGMENTS

The editors of *The Gest Library Journal* wish to extend thanks to several persons who helped inform and create our new publication. First are the Gest Library staff who provided materials and information, especially Diane Perushek, C. K. Wang and Soowon Kim. Members of the East Asian Studies departmental office gave critical help. We thank Jan Gibson and Ellen Barber. Last, and of course not least, is a longtime friend and a charter Friend, Mr. John B. Elliott. He has given unstintingly of his energy and provided a motivating force for the *Journal*.

News and Notes from the Gest Library

ANNIVERSARY

Sixty years ago, in 1926, the Gest Oriental Research Library was founded in Toronto, at McGill University, its home until it came to Princeton in 1937. To mark this anniversary, the *Princeton Library Chronicle*, a publication that may be likened to a congenial and respected older relative of our new *Gest Library Journal*, will devote its Spring 1987 issue to the Gest Collection and its place within the Princeton University library system. We urge our readers to take note of that special issue.

Also to mark the Gest Library's sixtieth anniversary, the Gest staff have put up a small exhibition (located in two places within the Gest). It draws on memorabilia of Mr. Gest and Commander Gillis (see "On Launching a New Journal" in this issue, for identifications of these co-founders of the Gest collection), and of Nancy Lee Swann, the collection's first curator. In the display case at the head of the stairway to the upper level there is a marvelous photograph of Miss Swann, a regal lady. This alone would be worth a price of admission.

NEW COLLEAGUE

On the first of September, Dr. C. K. Wang joined the Gest staff as associate head of Reference Services and Acquisitions Librarian for Chinese materials. Dr. Wang did his doctorate at Cambridge University in England, and until coming to Princeton was chairman of the Department of Foreign Languages and Literatures, National Taiwan University, Taipei. He is a widely-published specialist in folklore and ethnomusicology, as well as more conventional aspects of Chinese literature. We hope this *Journal* will soon carry an article by Dr. Wang.

NEWS AND NOTES

VISITING SCHOLAR

A recent visitor for two weeks at the Gest was Mr. Jin Shen, Associate Director of Special Collections in the Shanghai Library. Mr. Shen is an eminent expert on the identification of rare editions and the history of printing. In our brief association with him in the Gest Library we found him to be impressively knowledgeable—and generously helpful—on all kinds of library matters. We hope he will soon return and will be able to stay for a longer period of time. One consequence of Mr. Shen's visit is a plan to enhance the cooperation between the Gest Library and the Shanghai Library, one of China's largest and most important libraries, with unmatched special collections in a number of fields.

MONGOLIAN COLLECTION

An arrangement has recently been completed under which the Gest Library will acquire an important collection of works in Mongolian and other languages, about the Mongols in history, the Mongol language, and all aspects of Mongol studies. It is described as a scholar's full working library, no doubt one of the most important such collections in private hands. The Gest Library has a small number of old Mongolian books, including some rare items. This new addition will make it possible for Princeton to provide basic library support for a scholar in Mongolian studies, should that option arise. More information on this collection will appear in a future issue of the *Journal*.

SECOND RARE BOOKS CATALOGUE

In 1974 the University Library in conjunction with a leading academic publisher in Taiwan published the scholarly catalogue of the Chinese rare books in the Gest. Prepared by the late Professor Ch'ü Wan-li, that catalogue was re-published in 1984 by the Lien-ching (Linking) Publishing Company of Taipei, as part of a twenty-volume set of Prof. Ch'ü's collected works. That catalogue observed the conventions of the Chinese rare books world in using the end of the Ming dynasty, 1644, as the cut-off date for assigning the term *shan-pen* ("incunabula"). In fact, however, the decision excluded many rare and valuable works printed in the seventeenth and eighteenth centuries, books that deserve special care and scholarly attention. Starting in the late

1970s the Gest invited Mr. Peter Ch'ang, then head of the Special Collections Division of the National Palace Museum, now Assistant Director of that Museum, to examine the large collection of post-1644 imprints to select those most important, to identify and describe those, so that a second rare books catalogue could be published as a continuation of the Ch'ü catalogue. Mr. Ch'ang visited the Gest on two occasions, staying several months altogether, and taking his notes back to Taiwan where he could complete the verification of the Gest items. That is a long and difficult process, and it has only recently been completed. The Gest staff are happy to report that Mr. Ch'ang's catalogue in galley proofs began arriving at the Gest for proof-reading, the final stage in the preparation of the new catalogue before it is to be published early next year. The proof-reading is being meticulously performed under the supervision of the head of the Gest's technical processing division, Mrs. I-p'ing Wei. Scholarly catalogues of East Asian libraries in this country are so rare a phenomenon that this matter merits special congratulations.

THE HELLMUT WILHELM COLLECTION

Several years ago the Gest acquired the entire Western language library of an eminent sinologist, Hellmut Wilhelm, formerly of the University of Washington and Peking University—now retired. The western collection will aid the Gest in two ways. First is that it may someday be a study library for Princeton's undergraduates in the East Asian Program; the collection contains almost everything they would use in survey and first-level seminar courses. Second, the holdings reflect a strong, personal style of collecting, with many unusual and exotic books and serials. In the next issue of the *Journal*, a Friend who is producing an on-line, computerized catalogue of the collection, and who knows it well, will write about it.

Recent Books

Early Korean Typography

BY SOHN POW-KEY

New Edition, Seoul, Pojinjae, 1982. pp. 488. Text in Korean, Japanese, and English. (Korean title: Han'guk ūi ko hwalcha). Many illustrations, bibliography, indices. Price 1982, 38,000 Won or U.S. \$70.00.

This magnificent book embodies forty years of scholarship by a leading expert on the history of printing in East Asia; it sums up a lifetime of devoted labors. The new edition supersedes a previous one of 1971. The pages are ten inches by fourteen and the covers are faced with handsome, embossed, leather-like paper. The English text, from page 121 to page 184, is lucid and interesting. However, the most outstanding feature is the section of 'specimen pages,' eighty-three tipped-in plates printed in facsimile on Korean paper, perhaps mulberry paper, representing examples of printing by Korean movable type dating from the twelfth to the nineteenth centuries. Each specimen page is accompanied by explanatory notes in three languages. They identify the book, the type font, and other features of the specimen item. The plates illustrate the text superbly, and they are supplemented by a fine section of photographs at the front of the volume which clarify a number of technical matters and lend further coherence to the whole.

Mr. Sohn Pow-key is on the faculty at Yonsei University in Seoul, Korea and a graduate of the Seoul National University (B.A., 1947). He received his Ph.D. from the University of California in 1963 and was director of the University Museum between 1965-1981. He has written numerous articles and books on Korean history and archaeology.

The focus of this book is not on the invention of printing as such, although the East Asian and European elements of that are briefly and competently reviewed. The focus is on typography, or printing with movable type. In Korea, fonts of type large enough to handle the thousands of Chinese characters in which Korean was written before the invention in

1443 of *Hangŭl* (the Korean phonetic alphabet), and which later continued to be used in conjunction with *Hangŭl*, were not only carved of wood, but very early on were cast in various metals and alloys. Mr. Sohn's work documents the invention and adaptations of the latter. That is, this work does not claim that xylography—printing from blocks of page-size or larger that have been engraved or carved on wood—was a Korean invention. Mr. Sohn more or less conclusively credits it to the first half of the eighth century in T'ang China, although he speculates that xylography might have been used by Buddhist monks in Korea slightly earlier than in T'ang China (English text, page 122). Nor does this work claim that movable type is a Korean invention, but agrees with most Chinese and other specialists that the Chinese artisan-inventor, Pi Sheng, first made clay movable type sometime between the years 1041 and 1048, during the Northern Sung dynasty. Sohn states that Pi Sheng's invention was the "revolutionary idea which provided the first step in typography" (English text, page 126). That revolutionary idea, however, stimulated a succession of further developments in Korea that, in this author's view, gave Korea primacy in the development of typography. "Fortunately there is a bronze type extant which proves that Koryŏ developed the first typography with cast type in the world" (page 146; specimen page number one). That type is dated to the twelfth century. Important inventions which further advanced printing technology were improvements in casting techniques, improvements in the alloys from which type fonts were cast, new paper-making processes, and many minor refinements.

It was not until the nineteenth century that typography became as popular in China and Japan as it already was for centuries in Korea. Sohn's explanations for this are among his most important contributions to the history of East Asian printing; they draw on facts about Korean material civilization and the society, and merit the attention of all historians of East Asia.

T. H. Tsien, whose monumental volume on "Paper and Printing," Volume V, Part I of Joseph Needham's *Science and Civilisation in China* (1985), is reviewed in this issue of *The Gest Library Journal*, cites the 1971 edition of Mr. Sohn's work, but was unable to consult this revision of it. Tsien agrees that Korea was "the first to use metal type, so antedating Europe by some two hundred years" (Needham/Tsien, page 322). He also notes the high quality of Korean papers and inks, but he believes that the first extant book

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printed from metal type dates from the beginning of the fifteenth century (Needham/Tsien, page 325). Thus Tsien's and Sohn's accounts differ in some details, and Tsien reflects the views of many Chinese and Japanese historians in making somewhat smaller claims for the Korean contributions to the history of printing than does Mr. Sohn.

These differences are minor, however, compared with the discrepancies between European and East Asian historians in their views on the history of printing. For example, Mr. Sohn states:

Typography by means of cast type started in Korea and gradually spread to Europe via Yuan China and the Arab countries. Ironically enough, printing technology developed by Gutenberg . . . reached Korea via Japan towards the end of the nineteenth century. The innovation made by Gutenberg was the invention of copper mould-making and the use of lead alloy with antimony in type casting. (page 179)

Professor Tsien writes that the transmission of paper-making from China throughout East Asia and into Europe is readily documented, but the parallel transmission of printing is less clearly established. "Although no direct relationship has yet been established between European typography and Chinese printing, a number of theories in favor of the Chinese origin of the European techniques have been advanced" (Needham/Tsien, page 303). Tsien goes on to detail the very strong circumstantial evidence in favor of "the Chinese origin" of printing. In some of his earlier writings Joseph Needham has been much more positive on this score than he is in his preface to Tsien's volume, and among East Asian historians generally 'the invention of printing in China and its spread westward' (to use the name of an earlier book by T. F. Carter, 1925) has been an article of faith. The astonishing thing about all of this is not the minor disagreements between Mr. Sohn and Professor Tsien, but the fact that western reference works like the *Encyclopedia Britannica* and the *Columbia Encyclopedia*, in their entries on the history of printing, credit East Asian predecessors with no role in the subsequent but, in their views, not consequent invention of printing in fifteenth-century Europe. Does that represent Western Europocentrism? Or are the East Asians too chauvinistic?

Throughout the present work Mr. Sohn stresses, and in his conclusions focuses on, the idea of "continuous human invention" which draws on

many elements first appearing in many places (English text, pages 183-184). He is, moreover, very conscious of social factors which caused the impact of printing to vary in different parts of East Asia and of Europe, showing that the differing uses to which an invention is put bear significantly on that process of continuous invention. Historians nonetheless have unending curiosity about all the competing claims that may be made concerning the points of origin from which inventions were or were not diffused, and someday may be able to solve all the riddles in the history of printing, East and West. As they pursue these puzzles, Sohn Pow-key's achievement in documenting the development of printing technology in Korea will remain an essential source of information.

Soowon Kim
with the Editors

Paper and Printing

By T. H. TSIEN, in *Science and Civilisation in China*, JOSEPH NEEDHAM, EDITOR
Volume V, *Chemistry and Chemical Technology*, Part 1. (Cambridge: Cambridge University Press, 1985). xxv, 485 pp. \$95.00.

By the time the Gutenberg Bible was printed in about 1455, printing with movable type had been known in China for 400 years since its invention in the early eleventh century by Pi Sheng (c. 990-1051). Long before that, near the end of the first century A.D., Ts'ai Lun (d. 121) is said to have devised a process for making paper from treebark, remnants of cloth, and fishing nets. In fact archaeological investigations tentatively date one existing paper specimen to 49 B.C.; and paper is mentioned in a text dated 93 B.C. Though the use of papyrus as a medium for writing is dated back to the third millennium before Christ, the invention of both paper and printing took place in China. It is the developments leading up to their invention, their refinements, and introduction in the West which are the topic for T. H. Tsien's *Paper and Printing*, Part 1 of Volume 5 of the series *Science and Civilisation in China*.

This is the first major work on Chinese paper and printing since the appearance in 1925 of T. F. Carter's *The Invention of Printing in China and Its Spread Westward* (New York: Columbia University Press, 1925; rev. 1931; 2nd rev., Carter and L. C. Goodrich, eds, 1955). The scope of Tsien's work

is larger, devoting over 100 pages to the evolution, making, and use of paper; and Tsien refers to recent archaeological evidence and new studies to verify his finds and update the information in Carter's book. The result is a fully documented work which traces the history of paper and printing from their inception to the nineteenth century and pulls together data of historical, economic, cultural and even anecdotal value. *Paper and Printing* is the thirteenth volume in Joseph Needham's *Science and Civilisation in China* series, following works in such areas as mathematics, physics, mechanical and civil engineering, chemistry, and agriculture. According to the Foreword, this is the first volume undertaken by a collaborator on the series, rather than by Needham himself and his two main co-authors, Wang Ling and Lu Gwei-Djen. Tsien, a retired professor of Chinese literature and emeritus curator of the Far Eastern Library at the University of Chicago, made an earlier contribution with his important work on the written word in China before paper and printing, *Written on Bamboo and Silk: The Beginnings of Chinese Books and Inscriptions* (Chicago: University of Chicago Press, 1962. 233pp). The new work continues to chart the evolution of paper and printing using literary records, archaeological discoveries, scientific reports and artifacts. Tsien's sources, while they are predominantly in Chinese, cover many languages and number about 2,000.

He traces the use of inscriptions on bone, shell, bronze, stone, ceramics and wood as the precursors to paper. A detailed account of the production of paper from materials as various as mulberry and rags elucidates all steps in the papermaking process. He gives similarly thoroughgoing explanations of the methods used for cutting woodblocks, and making type fonts of clay, enamel, wood and metal as well as the methods of typesetting and printing from woodblocks and type.

Tsien is a strong advocate of the theories that both paper and printing originated in China, and he marshals his many resource materials to substantiate these theories. For example, though the earliest specimen of printing, a Buddhist sutra fragment dated at around A.D. 700, was found in Korea, Tsien supports the idea that it was taken to Korea from China no later than 751, the year of construction of the stupa in which the sutra was found. He also refutes such stock errors as the misnomer "India ink" for the indelible lampblack ink which can actually be traced back to ancient China.

Brought to light are quantities of interesting facts, some peripherally related to paper or printing. For example, he explains why writing from right

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to left was easiest for a Chinese copyist writing on narrow tablets of wood strips who would put down finished strips first near at hand then farther and farther to the left. And there is a charming description of automatic doors and curtains in the Sui imperial library which opened when one approached, as well as accounts of how many day workers there were at a Hangchow paper factory in 1175 and how much a carver charged to prepare the blocks for a book.

From minute detail, he expands to general observations and explanations of such characteristics of Chinese printing as the near total dominance of woodblock printing over movable type printing until modern times due to the writing system of the Chinese language. He recounts the history of paper kites, fans, money and umbrellas, and also ventures into the world of aesthetics and into the general influence of paper and printing on Chinese culture and such indigenous developments as the civil service examination system. The author describes both paper and printing in the West, in particular as they are derived from Chinese paper and printing, are covered, as well as the influence paper and printing had on Western culture versus Chinese.

The nearly two hundred black-and-white illustrations in this volume do much to enhance the text, and the copious notes and quotations introduce the reader to most of the world's scholarship on Chinese paper and printing. Whether interested in paper and printing from the standpoint of technology, aesthetics, economics or culture, the reader will find drawn together a wealth of information.

D. E. Perushek