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Calligraphy and the East Asian Book

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With the Collaboration of Ch'en Pao-chen,

W. F. Anita Siu, and Richard Kent

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From the Editors

Announcements

Acquisitions

The Gest Library is continually in the process of acquiring new collections that will round out the research capabilities of the Chinese and Japanese holdings. A recent purchase adds enormous interest to Gest's already strong store of books on traditional Asian medicine. It is described in the News and Notes section.

The Upcoming Exhibit

It has long been announced and also long anticipated. But just the very appearance of this special catalogue seems to bring the exhibition into fruition. The photographs are ready, the labels are written, and the impetus is strong. Although the exact date of the exhibit cannot yet be determined because of the problems of construction, we are still scheduled for the Spring of 1989 — the first major exhibit to be mounted in the expanded galleries of the Art Museum at Princeton University. We hope that Friends of the Gest Library will make great use of the catalogue before they tour the museum; that is one of its major purposes.

Friends will be getting, sometime around November or December of this year, an announcement about the special opening reception and special tours for them. We are hoping that we can meet as many of you as possible on those occasions.

Finally, if you think that the catalogue is as useful and educational as we do, and if you would like to help the Friends, remember to spread the word about it to non-members and non-subscribers. It will be available to them as a back issue.

The Contributors

Professor Mote and Dr. Chu have been introduced before. We might only add that Prof. Mote is now emeritus, yet, as usual, he is frequently in town giving us advice, good cheer, and scholarly contributions. Dr. Chu, in addition to his duties for the *Journal*, is completing an analytical bibliography with abstracts for the valuable Hishi Collection, acquired in 1968. It will constitute one of the most useful and rich guides to the *belle lettre* writings of late imperial scholars, poets, and essayists yet published in the West.

New to us are Ch'en Pao-chen, W.F. Anita Siu, and Richard Kent. Pao-chen received her Ph.D. in 1987 with a dissertation on early Chinese narrative painting. She is currently the Curator of the Far Eastern Seminar in the Department of Art and Archaeology at Princeton, and Assistant Curator of Far Eastern Art at the Art Museum, Princeton University. Anita has her B.A. from the University of Hong Kong and worked on special art publishing projects at the University of Arizona. She is currently a graduate student at the Art and Archaeology Department, specializing in Chinese painting and calligraphy. Rick Kent has a B.A. from Oberlin and has taught at Tung-hai University in Taipei. He is writing a dissertation on Shih T'ao, a famous painter of Buddhist themes in the seventeenth century. He is a Mellon fellow, conducting research at the Metropolitan Museum of Art, New York City, and is responsible for the photography in the present catalogue.

News and Notes from the Gest Library

A chance meeting in 1948 in China between Frederick W. Mote and Richard Rudolph, now emeritus professor at UCLA, proved instrumental forty years later in Gest Library's recent acquisition of an extraordinary collection of Chinese and Japanese books. Over the years Professor Rudolph built his personal library and kept in touch with Professor Mote. When the latter was told last year that part of the collection (mostly dealing with traditional Asian medicine and Buddhism) was available, he informed Gest Library, which was only too happy to add these works to its collection. This lot of about fifty works, a portion of Rudolph's library, shows the careful selection made over an extended period of time. A small number of fine Japanese woodblock prints, mostly relating to medicine, were included, in addition to the books. While Gest Library does not acquire graphics as a matter of course, the East Asian Studies Program generously supported the purchase of these prints, which illustrate smallpox, pregnancy, and other areas of medicine.

Oldest in the collection of books are two Sung and Yüan printed fragments of the *Prajñāpāramitā* sutra. In accordian bindings, these woodblock printed works originated at the K'ai–yüan Temple in Fu-chou. Also of special note is a rare dated copy of *Tsung ching lu*, a work on Buddhist doctrine written by the tenth-century monk Yen-shou. This copy, from a Northern Sung edition of the Tung-ch'an Temple Tripitaka edition is also bound in accordian fashion. Beside the date of 1108 found in the text, the names of the block carvers and the printer also appear.

A single sheet of *inbutsu* (printed Buddhas) is the earliest Japanese work in the collection. The sheet contains 100 images of Amida Buddha printed in the eleventh century from a single block. It was found in the Joruri Temple near Nara after the Second World War with other similar prints.

Also included in the collection are very rare manuscripts written by the priest Kaien from 1265-70, nineteenth-century Japanese pictorial descriptions of scenic places, works on botany, and a number of Japanese medical books, many of which are reprints or translations of works originally in Chinese and other languages, from the seventeenth to the nineteenth century. These are the first rare Japanese materials on medicine bought for Gest Library. They will form the beginning of a complementary branch to the outstanding collection of Chinese traditional medicine books Guion M. Gest bought in the early decades of this century. Some other Sung and Yüan printings, a Manchu-Chinese edition of *The Four Books*, and other works round out this exceptional acquisition.

A Guide to Citation and Labeling Style

Notes are given at the ends of sections or section parts. The authors have handled note citations differently. Miss Siu's writing is attached directly to her labels and does not contain notes. Dr. Ch'en has given references to scholarly literature in art history at various places throughout her essays. Dr. Chu has gathered together general bibliographical and biographical references under one note in each discussion of an illustration (but occasionally related to a group of illustrations, as seen in Section 5). At the end of the book there is a complete bibliography of all secondary works cited.

Glossary A lists the Chinese and Japanese renderings of words and phrases given in transliteration in the text: such things as technical expressions, minor place names, reign names, publishing studios, and the like. Glossary B lists the same for names of art items, artists, and calligraphers stated in the labels and the text. (This includes many titles of published books and their authors or compilers; they are not in the bibliography, as they are considered primary sources.) Glossary B also includes the names (with dates where appropriate) of all other persons discussed in the text.

The labels state "Source" only where a photograph has had to be taken directly from a previously published collection of art illustrations. The reader is asked to refer to that source (it will be given again in the bibliography) for detailed information about the artwork. Without "Source," please assume that the illustration used in the discussion was photographed directly from the stated "Collection."

Ironically in a history of calligraphers, inscribers, and blockcutters, almost all are unknown, reflecting to some degree the nature of Chinese society. When we do have such information, in a few cases, we state "Calligrapher," sometimes indicating an uncertain attribution. Also, the text throughout discusses the types or models of calligraphy followed in the

illustrated works. These schools of calligraphy are a main part of its history, but often the facts are not neat enough to create a separate category within the label data for them.

The "Author" category refers to authors of texts, not to calligraphers or inscribers. This is encountered in the labels mostly for the calligraphy of the later periods, when the discussion turns to printed books. Where "Author" is not listed, the original author (perhaps of a standard early classic, or a recently discovered archaeological fragment) is not pertinent or is unknown.

"Date" always refers to the execution of the art illustrated, or publication of the book illustrated. It is not a reference to the date of the writing of the original text.

Special Abbreviations Used in Notes, Labels, and Bibliography

Chung-kuo pan-k'o	*Chung-kuo pan-k'o t'u-lu*, Pei-ching t'u-shu-kuan, comp.
DMB	*Dictionary of Ming Biography*, Goodrich & Fang, eds.
ECCP	*Eminent Chinese of the Ch'ing Period*, Hummel, ed.
Ming-jen	*Ming-jen chuan-chi tzu-liao so-yin*, Kuo-li chung-yang . . . , comp.
Ō-Bei shūzō	*Ō-Bei shūzō Chūgoku hōsho meiseki shū*, Nakata & Fu, eds.
SKTY	*Ssu-k'u ch'üan-shu tsung-mu t'i-yao*, Chi Yün, ed.
Shodō	*Shodō zenshū*, Kanda, ed.
T'ai-wan shu-ming so-yin	*T'ai-wan kung-ts'ang shan-pen shu-mu shu-ming so-yin*, Kuo-li chung-yang . . . , comp.

Special Acknowledgments

Those who have prepared this catalogue issue of *The Gest Library Journal* must acknowledge their indebtedness to many persons, including colleagues on the scene and scholars past and present. Especially to be mentioned are two teachers who have taught the history of Chinese printing and the history and aesthetics of Chinese calligraphy at Princeton. First is the late Professor Ch'ü Wan-li of the Academia Sinica, Taiwan, whose stirring seminar on the history of Chinese printing at Princeton in the spring semester, 1977, is remembered in gratitude by many of us. Professor Ch'ü's *Catalogue of the Chinese Rare Books in the Gest Collection of the Princeton University Library* (Taipei, 1974) is cited throughout this exhibition catalogue. Second is Professor Wen C. Fong, whose seminar on Chinese calligraphy, offered several times in recent years, has been the fountainhead of knowledge for a generation of experts. His advice and encouragement to the compilers of this catalogue have been of inestimable value.

During early stages of preparation for the present catalogue we were greatly aided by Mr. Shen Jin, Associate Curator for Rare Books and Special Collections, Shanghai Municipal Library. Mr. Shen gave unstintingly of his immense knowledge during two visits to Princeton in 1986-87.

Among recent publications concerning the history of printing, the following have been indispensable: Denis Twitchett's *Printing and Publishing in Medieval China* (London: The Wynken De Worde Soc., 1983), Sören Edgren's *Chinese Rare Books in American Collections* (New York: China Institute in America, 1985), and Tsien Tsuen-hsuin's *Paper and Printing*, in Vol. V, Part 1 of J. Needham, *Science and Civilisation in China* (Cambridge: Cambridge U. P., 1985). In the field of Chinese calligraphy we have relied on Shen C. Y. Fu's, *Traces of the Brush: Studies in Chinese Calligraphy* (New Haven: Yale U. Art Gallery, 1977), Professor Fong's, "Images of the Mind," in Fong et al., *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Calligraphy and Paintings at the Art Museum, Princeton University*. (Princeton: The Art Museum, Prince-

ton U., 1984), pp. 1-212, and Shen Fu, Glenn D. Lowry, and Anne Yonemura, *From Concept to Context: Approaches to Asian and Islamic Calligraphy* (Washington, D.C.: Freer Gallery of Art, Smithsonian Inst., 1986).

Most importantly, the compilers are indebted to Princeton's Gest Oriental Research Library, Diane Perushek, its Curator, and the University Art Museum. The rich holdings of these institutions and their expert curatorial staffs make possible undertakings of this kind. The farsighted and generous donors who have given to these two repositories of art and learning challenge us to respond to their benefactions. The present exhibition and catalogue are gestures in that direction.

Finally, we must acknowledge generous gifts of materials, including recent scholarly publications as well as facsimile reproductions of early printed books and collections of calligraphic masterpieces, donated by National Palace Museum, Taipei, and the National Central Library, Taipei. These valuable gifts, intended for reference in preparing the exhibition and catalogue, have become part of the permanent holdings of Gest Library.

F. W. MOTE
H. L. CHU