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"Front Matter", The East Asian Library Journal 12, no. 1 (2006): i-xxiv, accessed January 14, 2017, <https://library.princeton.edu/eastasian/EALJ/front.EALJ.v12.n01.pi.pdf>

THE
EAST ASIAN
LIBRARY JOURNAL

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SPRING 2006

VOLUME XII • NUMBER I

The East Asian Library and The Gest Collection
of Princeton University

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The East Asian Library Journal

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Published by the Trustees of Princeton University

Two numbers per volume: Spring, Autumn

Subscription: Forty dollars in North America, fifty dollars elsewhere

Orders and remittances (U.S. funds only) payable to the

Trustees of Princeton University may be sent to the:

East Asian Library Journal

211 Jones Hall, Princeton University

Princeton, NJ 08544 U.S.A.

US ISSN 1079-8021

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THE EAST ASIAN LIBRARY JOURNAL

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From The Editor

Whether to include pictures or to rely on text alone is a topic long debated in the history of book publication in East Asia. In his article “Pictures of the Sage’s Traces” in volume 10, no. 1 of this journal, Chun Shum, rare book librarian at the Harvard-Yenching Library, reminded us of one stage in this debate when he cited the emphasis that Song-dynasty scholar Zheng Qiao (1104–1162) placed on including both text and pictures in published works. To date, the keen observations and vital arguments about books and images and the exposition of the history of that debate that Zheng Qiao made in chapters seventy-one and seventy-two of his twelfth-century work *Tongzhi* (Comprehensive Treatise) have yet to be thoroughly incorporated into any exposition in English on the history of the book in East Asia. However, thanks to the on-going research of many Sinologists, the literature available on the publication of illustrated books in China from the sixteenth century to the twentieth century continues to be significantly enriched. We are very pleased to present in the current volume of the *East Asian Library Journal* two fine articles on the relationship between text and illustration, one by Asian art historian Julia Murray of the University of Wisconsin and the second by Chinese historian Nicolas Standaert of Katholieke Universiteit Leuven.

Over the past ten or more years, Julia Murray has brought her considerable expertise and keen insights as an historian of Asian art to bear on understanding the interplay between text and image in illustrated woodblock-printed books in pre-modern China and Japan. She considers the power and the utility of the pictorial component of this kind of book and, further, analyzes the ways in which and the degree to which exposition relies upon image. The topic of her present article is a work first prepared in hand-painted, manuscript form in 1573 as an educational text for a very young Chinese emperor. The core of Murray’s presentation is the transformation of the illustrations and the text as publishers,

over the ensuing four hundred plus years, transported this work out of the palace educational domain and into an ever expanding domain of readership.

Nicolas Standaert's contribution to this number explores the texts and illustrations produced in the Ming and Qing dynasties to establish and codify the dance component of state sacrifices and sacrifices to Confucius. He grounds his study in the history of the Ming court's actions to build the institutional framework for the rituals so fundamental to maintenance of imperial authority, and he looks at the several stages of attempts made during the Ming and Qing to reform the practice of ritual dance. The remarkable contribution that Standaert makes with his long, multi-faceted treatise is his comparative exposition of the evolution of illustrations of ritual dance included in the many records on institutions of China's imperial order. Standaert accords considerable place to the system of dance notation and the development of a "grammar of dance" by Zhu Zaiyu (1536–1611), descendant of a collateral line of the founder of the Ming dynasty. As Julia Murray does in her article, Standaert gives a clear visual record of the evolution of figural material over time as it was modified to accommodate the evolving needs of the audience to which publishers directed the texts and images.

Preceding the main scholarly articles in this issue of the journal is the obituary for Professor Frederick W. Mote, founder of and advisor to this journal, written by William Atwell, Emeritus Professor of Asian Languages and Cultures at Hobart and William Smith Colleges. Thereafter follows the eloquent and warm tribute presented by Thomas Bartlett, lecturer in Chinese history at La Trobe University, Melbourne, at the October 2005 conference held at Princeton University in Professor Mote's honor.

Some readers may be interested in Professor Mote's long connection with the *East Asian Library Journal*, its predecessor title the *Gest Library Journal*, and the study of the history of the book in East Asia. What follows expands on these topics and constitutes my own appreciation of Professor Frederick Mote. These remarks were first presented at the October 2005 conference.

Books and bibliography and traditions of studying and collecting rare books have a very long history in the literary cultures of East Asia.

However, when the *Gest Library Journal* first appeared nearly twenty ago, little knowledge of these book traditions in East Asia had entered the discussions in European languages beginning to coalesce into a discipline known as the history of the book. In many ways, the aspirations of those who founded this journal were far ahead of their times. And Professor Frederick Mote was foremost among those founders.

The *Gest Library Journal* published its first number in 1986 toward the end of the year. It was initially launched as a publication for Friends of the Gest Library, and the journal editors stated that “It will try to rouse all who value books, knowledge, and scholarship to take an interest in the life of this great library, and of others like it. (“On Launching a New Journal,” *Gest Library Journal*, p. 4.) The editors also stated their hope “that this slight journal will contain high quality scholarship concerning traditional and modern East Asia, as well as reflect some sense of the daily labors, the discoveries, the problems, and the excitement that the Gest Library generates.” (Ibid., p. 1.) Over its publication history, the *Gest Library Journal* has undergone a name transformation to the *East Asian Library Journal* and has matured into a substantial venue for the publication of articles on all aspects of printing history and the history of books in East Asia.

In the past five years, the study of the book history of East Asia and the materials available in European languages have grown substantially, yet academic programs in the history of the book continue to be largely Eurocentric. A few weeks into the fall 2005 academic year, Professor of History Robert Darnton and Professor of English Nigel Smith held a lunch meeting to introduce the agenda of conferences, programs, and course offerings of Princeton University’s Center for the Study of the Book and Media. Three individuals from the East Asian Library, the East Asian Studies Department, and the East Asian Studies Program attended. It is safe to say that there is a need for, and hopefully there is a willingness to have, topics related to the history of the book in East Asia eventually introduced into course work and programs organized by this center at Princeton University.

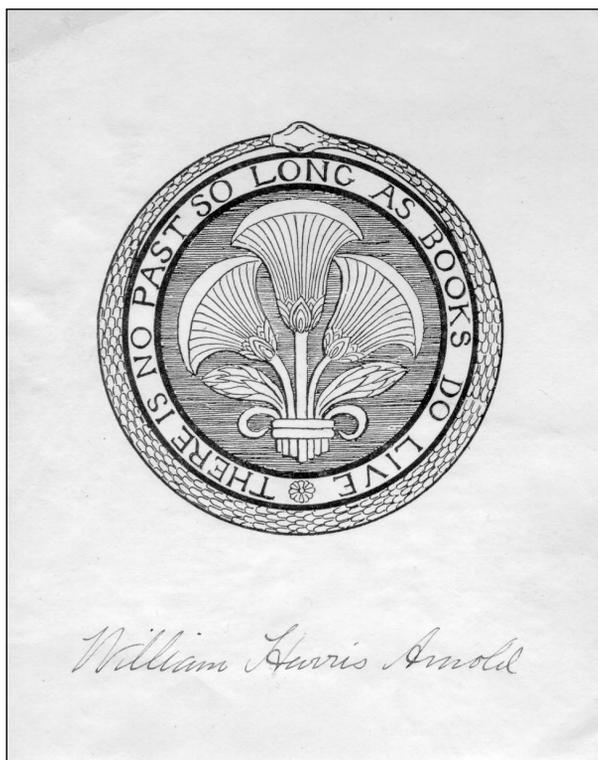
The *Gest Library Journal* was begun through Professor Mote’s efforts in direct response to the enthusiastic interest that several collectors of old and rare Asian books and calligraphy expressed for the

marvelous materials in the Gest Library. He served as advisor to the journal beginning with that premier issue in 1986 and continued to offer his advice and to express his hopes for the journal until a few days before his passing in February of this year.

This editor sought Professor Mote's counsel on many occasions over the past five years. Professor Mote willingly vetted manuscripts with detailed comments and questions and returned those manuscripts promptly. He offered suggestions for correcting factual errors in a diplomatic manner. He frequently reminded this editor to let each author's voice and sensibilities come through in the published article. He translated several manuscripts for publication in the journal and helped this editor unwind troublesome passages in the translations of other manuscripts. Conversation and written communication with him often included interesting bits of information about the history of the East Asian field, particularly with respect to the lives and work of scholars of East Asia in the first half of the twentieth century. And all this was done even when Professor Mote's health was fragile, and even when he had numerous other projects on his desk.

I, for one, very much miss his professional academic counsel. I could count on it as substantial, reasoned, sometimes provocative, and sometimes even a little troublesome for the high scholarly standards it set. I can no longer call on him for suggestions on how to begin resolving challenges that arise with the preparation of manuscripts for publication in the *East Asian Library Journal*.

So, while Professor Mote and his work now belong to the larger history of the study of East Asia, we can be grateful that he was part of that development very close to its beginning here at Princeton. He was passionate about the book and document resources in the collection that Guion Moore Gest purchased in the 1920s and 1930s through his agent Irvin Van Gorder Gillis. This collection came to Princeton in 1936 through purchase by the Institute for Advanced Study to be housed, administered, and developed at Princeton University. Professor Mote used that collection and taught his students the need to explore its treasures and how to go about making that research the basis of their study. He made it clear that research in the texts of East Asia's publishing



1. Bookplate of William Harris Arnold, signed in ink. From the collection of Mark D. Tomasko.

past was an unavoidable component of the study in the present age of East Asia.

Two moments quite unexpectedly moved me along in coming to terms with Professor Mote's passing. The first came this summer, when Chu Hung-lam, professor of Chinese history at The Chinese University of Hong Kong and one of Professor Mote's graduate students, accepted my invitation to serve as chairman of the editorial advisory board of the *East Asian Library Journal*. Chu Hung-lam was the first editor of the journal. In Chu Hung-lam's acceptance I found much needed intellectual continuity and enthusiasm for the work of the journal, intangible things that I had not been quite aware had gone missing.

And the second moment came just prior to the October conference held in honor of Professor Mote, when I was looking through a large box of bookplates in one corner of my book-collector husband's many accumulations of "works on paper." Most of the bookplates were

the work of engraver and designer Edwin Davis French (1851–1906), who, incidentally, both designed and engraved the Princeton University bookplate. Among plates designed by other artists was one done for late-nineteenth and early-twentieth century collector and writer about book collecting William Harris Arnold (1854–1923). The simple floral motif, showing influences of Egyptian design popular in his era, is rendered in clean, thin lines. A motto—something more than the usual pithy bookplate logo rendered in Latin—encircles and encloses the floral motif with these words: “There is no past so long as books do live.” (See figure 1.) Perhaps a Chinese or Japanese or Korean book collector or scholar long ago expressed a similar idea that one day I will happen upon. But for now, I have taken comfort in the expansiveness of that conviction. So long as we make the truly great collections in The East Asian Library and The Gest Collection here at Princeton accessible, there is no “past.” In these volumes, the so-called “past” is within easy reach and, indeed, is very much alive. I can imagine Professor Mote’s heartily concurring with that sentiment. And to this end, I commit the publication work of this journal.

NANCY NORTON TOMASKO
November 2005

News and Notes

EDITORIAL ADVISORY BOARD OF THE *EAST ASIAN LIBRARY JOURNAL*

It is my pleasure to welcome David Helliwell, Senior Assistant Librarian at the Bodleian Library, Oxford University, to the Editorial Advisory Board of the *East Asian Library Journal*. Dr. Helliwell has contributed a review article to the journal (volume 6, no. 2), and his lengthy translation article in volume 8, no. 1, “The Repair and Binding of Old Chinese Books Translated and Adapted for Western Conservators,” has attracted considerable attention from our readers and, in particular, from book conservators. His ongoing projects include a catalogue of the Bodleian’s pre-modern Chinese materials and a catalogue of that library’s very important corpus of nineteenth-century Protestant missionary materials on China.

As mentioned in the editor’s preface, Chu Hung-lam, Professor of History, Chinese University of Hong Kong and the first editor of this journal’s predecessor title the *Gest Library Journal*, has accepted the invitation to be the new chairman of the Editorial Advisory Board of the journal. As most of the journal’s readers may by now know, this position was left vacant with the passing in February 2005 of Professor Frederick W. Mote. Professor Mote was Chu Hung-lam’s academic advisor here at Princeton, and their close collaborative work on scholarly publication projects made Professor Chu the logical successor as board chairman. His enthusiasm for research on the history of the book in Asia provides a much needed continuity for the work of the journal.

FANKAI: DANGDAI ZHONGGUO SHUJI SHEJI [*FLIP: CHINESE CONTEMPORARY BOOK DESIGN*]

From 6 August 2004–24 January 2005, the Hong Kong Heritage Museum, Shatin, Hong Kong (www.heritagemuseum.gov.hk or <http://hk.heritage.museum>) held an exhibit of outstanding examples of contemporary

book design by artists working in Macao, Mainland China, Hong Kong, and Taiwan. The innovative dos-a-dos binding of the exhibition catalogue, designed by Tsinghua University professor Lü Jingren at his Jingren Art Design Studio in Beijing, at every point of its structure, with each element of its layout, and in each of its photographs of exhibited items, graphically defines the exhibit's organizing focus—*fankai* (to flip, or to flip open)—that feature of fluidity and ease inherent in a well constructed book. Introductory essays by Jin Daiqiang, Hang Jian, and Lü Jingren, bound into a pamphlet accompanying the catalogue, set the trends in innovative contemporary Chinese book design squarely in China's very long history of book layout and design. The catalogue: Gan Li, ed., *Fankai: Dangdai Zhongguo shuji sheji* [*Flip: Chinese Contemporary Book Design*] (Beijing: Qinghua daxue chubanshe, 2004), 23, 84, 96, 36 plus 27 pp. in a slip case, ill. ISBN 7-302-09123-4/J.

FROM WOODBLOCKS TO THE INTERNET:
CHINESE PUBLISHING AND PRINT CULTURE IN TRANSITION

The East Asian Studies Center, Institute for Chinese Studies, and Office of International Affairs of The Ohio State University sponsored an interdisciplinary conference on Chinese publishing and print culture from 3 through 7 November 2004. The organizers, Cynthia Brokaw and Christopher A. Reed, both of The Ohio State University's Department of History, gathered nearly twenty scholars from the United States, Canada, Japan, China, Germany, and England to explore the development of modern Chinese print media. Papers presented focused on many aspects of printing and readership, authorship and intellectual property, book and print trade and culture, and technological innovation in China from the eighteenth century to the present. A select number of the conference papers are being edited for publication. Readers interested in learning more about the conference, its papers, or their presenters may contact Cynthia Brokaw (brokaw.22@osu.edu) or Christopher A. Reed (reed.434@osu.edu).

Editorial note: My thanks goes to Cynthia Brokaw for sending me the organizers' conference report from which the above information is drawn.

BEAUTY OF BOOKS: 2004 BEIJING BOOK DESIGNERS FORUM

The Beijing Book Designers Forum (<http://www.cadob.com>) organized its first international symposium held from 3 to 6 December 2004. The conference was sponsored by the Academy of Arts and Design, Tsinghua University; major government media groups; and professional associations for the book design and publishing world and garnered the financial support of China's major paper manufacturers, commercial printers, book sellers, type design firms, and publishers. Conference attendees—graphic designers working in the publishing and advertising worlds, teachers and students of graphic design, and senior graphic design experts—warmly welcomed a wide-range of presentations given by specially invited book designers, book artists, graphic designers, and writers from Austria, Germany, Hong Kong, Japan, Korea, Switzerland, Taiwan and the United States. The enthusiastic response of the audience mirrors the vibrancy of the publishing activity going on in China today.

The conference was held in conjunction with a very large exhibition in the autumn of 2004 at the Beijing Art Museum of the works of the winners in the Sixth Chinese Exhibition of Book Design. This competition held every four years selects the best of works submitted by publishers from all over China. The high quality of the winning entries and the inventiveness of entries in the “book arts” and “artist’s book” categories are evidence that China has indeed moved boldly into a new era of publishing. A hefty and handsome catalogue of the winning entries reflects the wide range of artistry in books found on the shelves of China’s book stores in the first years of the twenty-first century. The catalogue: Zhongguo chuban gongzuozhe xiehui zhuangzheng yishu gongzuo weiyuanhui, ed., *Diliujie quanguo shuji zhuangzheng yishu yixiu zuopin xuan* (*A Collection of the Fine Works From the Sixth Chinese Exhibition of Book Design*) (Beijing: Zhongguo nongye chubanshe, 2004), 281 pp. ill. ISBN 7-109-09507-X.

THE ART OF THE BOOK IN CHINA

From 13 through 15 June 2005, the Percival David Foundation of Chinese Art (<http://www.pdfmuseum.org.uk>), School of Oriental and

African Studies, University of London held a special colloquy devoted to the material culture of the Chinese book. Twenty presentations by scholars from institutions in Canada, China, England, Japan, and the United States attracted an audience of upwards of one hundred persons. Craig Clunas, Percival David Professor of Chinese Art and Archaeology at the University of London, and Ming Wilson, Senior Curator in the Asian Department of the Victoria and Albert Museum, organized the conference program around the need to give scholarly attention to the art of the book *per se*. The breadth and specificity of the topics of the papers presented—Chinese books and visual art, calligraphy and the book, woodblock printing and moveable-type printing, books produced for connoisseurship, book-like objects, book design in the early twentieth century, commercial book production, illustrated books produced for specific audiences, early history of collections of Chinese books in England, and authentication and dating of books—indicate clearly that the study of the book in China is attracting much needed creative attention of scholars worldwide. Planned publication of the conference proceedings will add significantly to the literature of the study of the book in China.

Editorial note: My thanks goes to John Cayley of Hanshan Tang Books of London (<http://www.hanshan.com>) for allowing me to draw the above information from his lengthy and enthusiastic account of the conference activities. At the time of the conference, Hanshan Tang published a list of books related to the art of the book in China. That list (151 titles, 20 pages with index) is now available in downloadable PDF form from the company's website.

CULTURAL ACHIEVEMENTS IN PROSPEROUS TIMES: QING-DYNASTY PALACE BOOK AND PRINT CULTURE

Opening on 1 October 2005 and continuing through the end of the year, The Palace Museum in Beijing has mounted an exhibit of Qing-dynasty book treasures from its extensive library holdings. On display in the recently renovated Wuyingdian, the historic site of printing operations in the Palace, located in the southwest corner of the Gugong are books in six categories: books housed in elegant cases, books on governing for

imperial use, books compiled and edited in the Palace, fine bindings, religious classics, and books printed at the Qing Court. Some additional information about this exhibit is available on the Gugong's website (Digital Palace Museum) <http://www.dpm.org.cn/China/phoweb/CoolPage/12/C5956.htm>. The catalogue: Gugong bowuyuan, ed., *Shengshi wenzhi: Qinggong dianji wenhua* (Cultural Achievements in Prosperous Times: Qing-Dynasty Palace Book and Print Culture) (Beijing: Zijincheng chubanshe, 2005), 260 pp., ill. ISBN 7-80047-522-0/J.239.

FRITZ MOTE MEMORIAL CONFERENCE

Colleagues, friends, and students of Professor Frederick W. Mote, Emeritus Professor of History at Princeton University and founder of this journal, gathered at Princeton from 6 through 8 October 2005 in honor of his scholarly inspiration and influence on the development of the field of East Asian Studies. Panels were organized around topics related to three of Professor Mote's areas of scholarly interest—Chinese language learning, the history of China in the Yuan to Ming transition, and Chinese books and bibliography. In the current number of this journal are two articles related to Professor Mote: one is William Atwell's obituary for Professor Mote, and the second is Thomas Bartlett's remembrance of language learning under Mote's tutelage. Papers from the panel on Chinese books and bibliography will be published in a future number of the *East Asian Library Journal*.

TWO ASIAN-BOOK WEBSITES

Readers may want to know of two websites related to publishing and the book in East Asia. One found at <http://www.honco.net> is the online magazine which since 1998 has supplemented the quarterly Japanese-language print publication *Hon to Konpyuta* (The Book and The Computer), first published in 1997 under the editorial directorship of Tsuno Kaitaro, longtime editor and publisher in Tokyo. The summer 2005 number of the print journal was its final publication. The online journal component has also suspended publication, but the site will remain open to give readers access to archives and special features published over the

seven years of its active life. For example, the virtual gallery of the www.honco.net site has two elegant features on the renowned book Japanese designer Sugiura Kohei and a third on the work of Huang Yung-sung, publisher of Taiwan's *Hansheng* (Echo) magazine, a remarkably beautiful publication dedicated to documenting Chinese folk culture.

The second site is a new project, the East Asian Publishing Network, launched by several participants active in "The Book and The Computer" Project. The website for this new project, <http://www.eapub.net>, is available in a preliminary form and, when fully developed, will be accessible in English, Chinese, Korean, and Japanese.

BOOKS OF NOTE

To date, only a few books about book history have received reviews in this journal. Several readers have pointed out that reviews of books are a useful feature of many scholarly journals. However, for the *East Asian Library Journal*, beginning with this issue, there will be instead a "Books of Note" list as a way to familiarize the journal's readers with recently published material on the history of the book in East Asia. It would be very much appreciated if readers brought to the editor's attention titles inadvertently omitted from this list. Comments on the books are the editor's and in no way are intended to constitute reviews. A paucity or absence of comment is not to be taken as criticism. In these cases, the editor simply has not had the opportunity to read or inspect all of the works mentioned.

Allan, Nigel, ed. *Pearls of the Orient: Asian Treasures from the Wellcome Library*. Chicago: Serinda Publications, 2003. 215 pp. ISBN 0-906-02660-1. Cloth. This beautifully illustrated volume is a collection of essays on the illustrated books and graphic material in the Asian Collections of the Wellcome Library in London. Contributors are scholars from the United Kingdom, Germany, and Russia who for many years have been doing research on the culturally and linguistically diverse Asian materials that are a part of this library devoted largely to medical history.

- Barker, David. *Traditional Techniques in Contemporary Chinese Printmaking*. London: A & C Black, 2005. 128 pp. ISBN 0-713-66409-6. Paper. This is copiously illustrated, practical handbook on the details of tools, materials, and techniques for printmaking in China applicable to many media. David Barker is recently retired as Reader in Printmaking at the School of Art and Design at the University of Ulster, currently living in London where he is pursuing new directions in printmaking.
- Brokaw, Cynthia and Kaiwing Chow, eds. *Printing and Book Culture in Late Imperial China*. Berkeley: University of California Press, 2005. xvi, 539 pp. ISBN 0-520-23126-0. Cloth. "This volume is the product of a conference, 'Printing and Book Culture in Late Imperial China,' held at Timberline Lodge, Oregon, from 1 to 5 June 1998. The aims of the conference and this volume are to contribute to the growing discussion in the China field of the social and cultural history of the book and to suggest a variety of methods for the study of the Chinese book." (From the editors' Introduction, p. xii.) The Timberline Lodge conference drew together Sinologists whose work at that time had begun to give definition to the study of the book in China. And now the conference volume, long in the editing stage, sets this carefully executed scholarship firmly in its place in the discipline of East Asian Studies.
- Cave, Roderick. *Chinese Ceremonial Papers: An Illustrated Bibliography*. Risbury: The Whittington Press, 2002. 72 pp. This limited edition work, issued in at least two different bindings, contains many tipped-in samples of mock money, prayer sheets, and other printed papers that represent value for religious offering purposes. This book is an extension of Roderick Cave's collecting of and research on Chinese specialty printed papers. His articles on this topic have appeared in the periodical *Matrix*, nos. 12, 13, and 18, also published by the Whittington Press.
- Chia, Lucille. *Printing for Profit: The Commercial Publishers of Jianyang, Fujian (11th-17th Centuries)*. Harvard-Yenching Monograph 56. Cambridge: Harvard University Press, 2002. xxi, 442

pp., 78 illustrations, 2 maps. ISBN 0-674-0095-5x. Cloth. In volume 10, no. 2 of the *East Asian Library Journal*, readers of the journal sampled Lucille Chia's fine pioneering work in the social history of the book in China. The publication of her first monograph in this field confirms the breadth and the depth of her careful research on the history of commercial printing in one locale in China.

Chow, Kai-wing. *Publishing, Culture, and Power in Early Modern China*. Stanford: Stanford University Press, 2004. xv, 397 pp. ISBN 0-804-73367-8. Cloth. ISBN 0-804-73368-6. Paper.

Du Weisheng. *Zhongguo guji xiufu yu zhuangbiao yishu tujie* (Illustrated Explanation of the Art of Repairing and Binding Old Chinese Books). Beijing: Beijing tushuguan chubanshe, 2003. 466 pp. ISBN 7-5013-2136-1/G 540. Paper over board. Du Weisheng, long the chief conservator in the book and paper conservation laboratory of the National Library of China, has written a handbook, unlike any previously published, for the repair and binding of Chinese books in their many traditional bindings. Each step of every procedure is accompanied with black and white photographs illustrating the conservator's techniques. Illustrated, introductory essays describe the conservator's tools, equipment, materials (including the process of the production of Chinese hand-made paper), and special challenges presented by damage to Chinese books.

Formanek, Susanne, and Sepp Linhart, eds. *Written Text—Visual Texts: Woodblock-Printed Media in Early Modern Japan*. Amsterdam: Hotei, 2005. 368 pp, illustrated. ISBN 9-074-82258-4. Cloth. This collection of essays, some of which were originally published in German, here present in English the relationship between the written and visual component of texts produced on many topics in early-modern Japan.

McHale, Shawn. *Print and Power: Confucianism, Communism, and Buddhism in the Making of Modern Vietnam*. Honolulu: University of Hawai'i Press, 2004. xii, 256 pp. ISBN 2-003-00798-5. Cloth. Shawn McHale's study is the very first to draw Vietnam

into the discipline of the study of the history of the book and printing in East Asia.

- Mittler, Barbara. *A Newspaper for China? Power, Identity, and Change in Shanghai's News Media, 1872-1912*. Harvard East Asian Monographs. Cambridge: Harvard University Press, 2004. 226. xvi, 504 pp. ISBN 0-674-01217-8. Cloth. Barbara Mittler has devoted years of research to the news media in Shanghai and in this monograph gives an intelligent exposition of the role played by the *Shenbao*, the independent newspaper founded by English merchant Ernest Major (1841-1908).
- Reed, Christopher A. *Gutenberg in Shanghai: Chinese Print Capitalism, 1876-1937*. Contemporary Chinese Studies, and Studies of the Weatherhead East Asian Institute, Columbia University. Vancouver: University of British Columbia Press, 2004. xvii, 391 pp. ISBN 0-774-81040-8. Cloth. Honolulu: University of Hawaii Press, 2004. xvii, 391 pp. ISBN 0-824-82833-x. Paper. Christopher Reed's work is a major monograph on the development of the printing industry in Shanghai with special consideration given to the impact of technology and commerce on the industry and to the major players in the publication world.
- Tsien Tsuen-hsuei. *Written on Bamboo and Silk: The Beginnings of Chinese Books and Inscriptions*. 1962; Chicago and London: The University of Chicago Press, 2004. xxiv, 323 pp. ISBN 0-226-81418-1. Cloth. This second edition of Tsien Tsuen-hsuei's classic work on the book in China before print significantly updates and expands our understanding of the history of Chinese books and other manuscript materials prior to the invention of printing and its use to reproduce books. Edward Shaughnessy's major essay "Paleographic Discoveries in China Since 1960," included as an afterword, sets Tsien's work in the context of scholarship on recent archaeological discoveries in China.
- Tsien Tsuen-hsuei. *Zhongguo zhi he yinshua wenhua shi [Chinese Paper and Printing, A Cultural History]*, ed. Zheng Rusi. Guilin: Guangxi shifan daxue chubanshe, 2004. ii, 10, ii, 441 pp. ISBN

7-5633-4471-1. Paper. Tsien Tsuen-hsuei's work *Paper and Printing in China*, volume 5, part 1 of Joseph Needham's series *Science and Civilisation in China*, first published in English in 1985, was translated into Chinese and published in China in 1990 and given a second translation into Chinese that was published in Taiwan in 1995. This 2004 revised translation edited by Zheng Rusi of Peking University Library, a scholar of the history of the book in China, is a cooperative effort with Tsien Tsuen-hsuei. The Chinese text of the 1990 Chinese translation has been thoroughly updated and corrected, the prose has been made more felicitous, and the figural materials reorganized and modified. A bibliography of sources on the history of printing in China, expanded by Zhang Shudong and Zheng Rusi, appears as an appendix to the book.