

 PRINCETON UNIVERSITY

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

This title is provided ONLY for personal scholarly use. Any publication, reprint, or reproduction of this material is strictly forbidden, and the researcher assumes all responsibility for conforming with the laws of libel and copyright. Titles should be referred to with the following credit line:

© The East Asian Library and the Gest Collection, Princeton University

To request permission to use some material for scholarly publication, and to apply for higher-quality images, please contact gestcirc@princeton.edu, or

**The East Asian Library and the Gest Collection
33 Frist Campus Center, Room 317
Princeton University
Princeton, NJ 08544
United States**

A fee may be involved (usually according to the general rules listed on <http://www.princeton.edu/~rbsc/research/rights.html>).

"Front Matter", The East Asian Library Journal 12, no. 2 (2006): i-xxiv, accessed January 14, 2017, <https://library.princeton.edu/eastasian/EALJ/front.EALJ.v12.n02.pi.pdf>

THE
EAST ASIAN
LIBRARY JOURNAL

秋

AUTUMN 2006

VOLUME XII • NUMBER 2

The East Asian Library and The Gest Collection
of Princeton University

EDITOR: Nancy Norton Tomasko

CHAIRMAN, EDITORIAL ADVISORY BOARD: Hung-lam Chu

EDITORIAL ADVISORY BOARD

Martin Collcutt

Sören Edgren

Martin Heijdra

David Helliwell

Tai-Loi Ma

Yasuko Makino

Alfreda Murck

Susan Naquin

Willard Peterson

Wu Ge

The East Asian Library Journal

(ejl@princeton.edu)

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

Copyright © 2007 by the East Asian Library Journal

Contents

THE EAST ASIAN LIBRARY JOURNAL

VOLUME XII · NUMBER 2 · AUTUMN 2006

<i>From the Editor</i>	VII
<i>News and Notes</i>	XVIII
A Friend of the <i>East Asian Library Journal</i> : Denis C. Twitchett 1925–2006	I
Welcome on Behalf of IFLA to the Rare Books and Manuscripts Section Pre-conference, Hangzhou, 14–16 August 2006 BY MARIAN KOREN	4
International Federation of Library Associations World Library and Information Congress 2006 BY MARIAN KOREN	9
The Revered Master Deep Willows and the Hall of Deep Willows BY WU YANKANG	14
Yang Renshan and the Jinling Buddhist Press BY WU YANKANG	49
<i>About Our Contributors</i>	99

Illustrations

Carving a wooden printing block	IX
Partially carved wooden printing block	X
Printing a wooden printing block	XI
Collating book pages	XII
Aligning pages of books	XIII
Tipping cover papers onto books	XIV
Sewing cover onto a string-bound book	XV
Two images from Mano Tōkei, comp., <i>Meika gafu</i> (Pictures by Famous Artists), 1814	XXII
Program cover for “Chinese Written and Printed Cultural Heritage and Library Work” conference	7
Painting of Jinling Buddhist Press by Dai Xueyan, 2006	16
Front gate of the Jinling Buddhist Press, 2000	17
Bird’s-eye view of the grounds of the Jinling Buddhist Press	23
Yang Renshan’s colophon in <i>Shūeki Zenge</i> (<i>Zhouyi Chan jie</i> ; A Chan Explication of the Zhouyi), 1728	58
Yang Renshan’s marginalia in <i>Shūeki Zenge</i> , 1728	59
Yang Renshan’s burial site	64
<i>Baiyu jing</i> (<i>Śatāvadhāna</i> ; Sutra of One Hundred Parables), 1914, first text page	66
<i>Baiyu jing</i> , 1914 donor’s colophon	67
<i>Baiyu jing</i> , 2005 publisher’s colophon	68
Wall plaque in Shenliutang (Hall of Deep Willows)	72

VI ILLUSTRATIONS

Photograph of Yang Renshan in Hall of Deep Willows	72
<i>Shoulengyan jing</i> (<i>Śūrangama sūtra</i>) carved at Jinling Buddhist Press, 1869, first text page	74
<i>Shoulengyan jing</i> , 1869 donor colophon	75
Chinese translation of <i>Huayan jing</i> (<i>Avatamsaka sūtra</i>) carved at Tianjing Buddhist Press, 1932, first text page	76
Chinese translation of <i>Huayan jing</i> , 1932 donor colophon	77
Paper matrix for a metal moveable-type edition of <i>Huayan jing</i>	80
Enlargement of paper matrix	81
Shelves of wooden printing blocks in storehouse at Jinling Buddhist Press	83
Wu Yankang at the door of the storehouse for printing blocks	84

From The Editor

The author of the two main articles presented in translation in this number of the *East Asian Library Journal* is Wu Yankang, a member of the Foxue yanjiushi (Buddhist Research Department) of the Jinling kejingchu (Jinling Buddhist Press) in Nanjing. Wu Yankang's own research centers on the history of the Jinling Buddhist Press and its founder Yang Wenhui (Renshan; 1837–1911) rather than on the study of Buddhism and Buddhist texts. Just prior to his death early in 2003, the late Frederick W. Mote completed the translation of the first article “Shenliu jushi yu Shenliutang” (The Reverend Master Deep Willows and the Hall of Deep Willows). This article, originally published in Chinese in 2001, emphasizes the character and influence of Yang Renshan, a man of action and keen spiritual insight, in the context of the social and political turmoil of the last forty years of the Qing dynasty. With his own interest in the importance of the Jinling Buddhist Press and its founder in the context of the history of modern China, the translator has, with the author's agreement, supplemented the narrative at several points. Wu Yankang's second article “Yang Renshan yu Jinling kejingchu” (Yang Renshan and the Jinling Buddhist Press), translated here by the editor, is a previously unpublished manuscript that relates the growth of and changes in the organization over the course of its 140-year history, demonstrates its pivotal role in the history of the publication and dissemination of Buddhist texts, and offers insights into aspects of the operation of a woodblock printing and publishing house.

In the spring of 1999 Wu Ge, rare book librarian at Fudan University and now a member of the editorial advisory board of this journal, told me about Jinling Buddhist Press in Nanjing, an institution where traditional woodblock printing and book binding is still actively practiced. He gave me a letter of introduction for a meeting with Wu

Yankang, who welcomed me and gave me a very generous look at the grounds, the facilities, and the printing and bookbinding operations. On each of three subsequent visits I have witnessed the continued vigor of the printing and publishing activity at the press. (See figures 1–7.) The staff, among others whom I have not met, includes three or four researchers and writers, two or three artisans to carve and repair printing blocks, three or four printers in the woodblock printing area and several in the offset printing division, one collator, and as many as eight or nine book binders. Ink used for wood block printing is prepared on the premises as is wood for the printing blocks. Texts for all of the printing operations are today composed on computers, though one block carver showed me how, prior to carving, she repositions punctuation marks relative to the lines of text to more closely fit her own sense—rather than that of the computer—of the aesthetics of page layout. A two-story, airy warehouse holds the huge repository of wooden printing blocks, each standing on one long edge in an orderly fashion like books on wooden shelves. Sets of now unusable printing blocks damaged beyond repair by boring insects, mold, and use can be seen stacked in an orderly fashion under the eaves of buildings at the back of the compound. The grounds are well maintained, and on my visit in August 2006 fat figs were ripening on the branch outside the door of the block-printing room. There is a large sales room where books and images published by the press are for sale.

The sustained operation in the twenty-first century of a publishing house with origins in the mid-nineteenth century and where traditional arts of the production of Chinese books continue is somewhat of a miracle. As Wu Yankang's articles makes clear, economic and political turmoil several times came very close to shuttering the center founded by Yang Renshan to gather, preserve, study, publish, and disseminate the texts of Buddhism's many schools. Credit for its survival goes to the heirs of Yang Renshan's legacy—several of Yang's highly dedicated students who began their study of Buddhism in the last decade of the Qing dynasty; Yang Buwei, a granddaughter of exceptional promise who over several decades, from near and afar, intervened firmly yet discretely on behalf of her grandfather's wishes at two or three crucial moments; students of Buddhism world-wide whose demand for printed texts continues



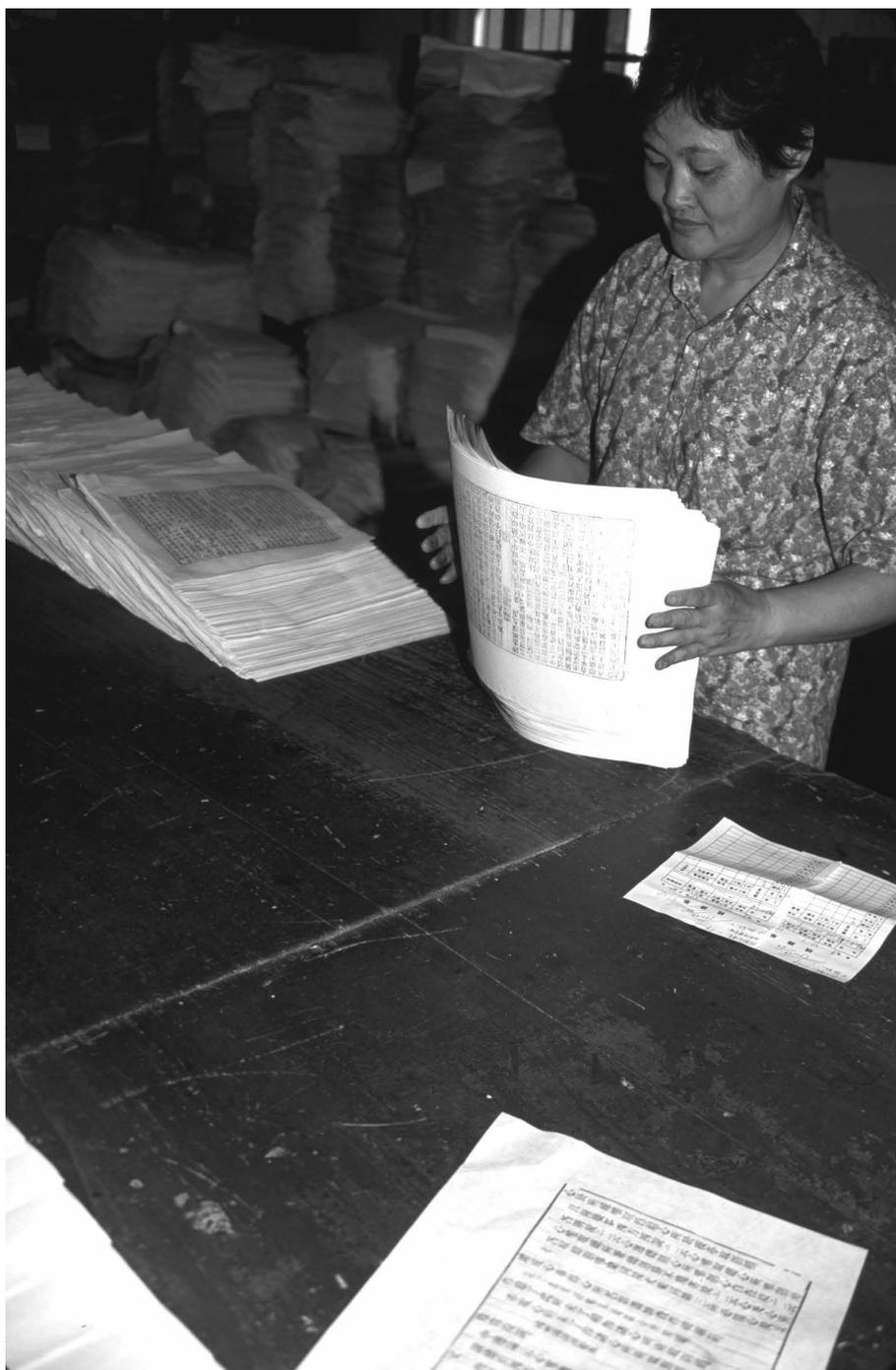
1. Carving a wooden printing block. Jinling Buddhist Press, Nanjing. August 2006. Photographs in this series by Nancy Norton Tomasko



2. Partially carved printing block for a Buddhist text. Jinling Buddhist Press, Nanjing, August 2006.



3. Printing text from wooden printing blocks. Jinling Buddhist Press, Nanjing, May 1999.



4. Collating book pages for a Buddhist text. Jinling Buddhist Press, Nanjing, August 2006.



5. Aligning pages of books prior to binding. Jinling Buddhist Press, Nanjing, May 1999.



6. Tipping cover papers onto books. Jinling Buddhist Press, Nanjing, May 1999.



7. Sewing cover onto a string-bound book. Jinling Buddhist Press, Nanjing, May 1999.

the transmission of the products of the Jinling Buddhist Press; and the small corps of employees and researchers associated with the day-to-day operations of the institution, which now functions under the aegis of the official Chinese Buddhist Association.

My special thanks go to Dai Xueyan, an artist and teacher working in Nanjing whom I met in August 2006 at a library conference at the Zhejiang Library in Hangzhou. We talked about the rare book conservation program that he directs at the Mochou Vocational School in Nanjing and about his passion for documenting the architecture of buildings from Republican-era Nanjing. His portfolio of drawings of these structures applies traditional Chinese painting techniques to contemporary images. I invited Dai Xueyan to compose a painting of Jinling Buddhist Press for publication as an illustration in the *East Asian Library Journal*, and his charming work appears in Wu Yankang's article "The Reverend Master Deep Willows and the Hall of Deep Willows."

Preceding the main articles in this number of the journal are three short pieces. The first is a memorial resolution in honor of Denis C. Twitchett presented in November 2006 to the faculty of Princeton University on behalf of members of the university's East Asian Studies Department and Program. Professor Twitchett, long a strong supporter of the collection of Princeton University's East Asian Library, wrote *Printing and Publishing in Medieval China* (New York: Frederick C. Beil, 1983), a handsomely produced monograph of significance in the literature on the history of the book in China.

The second is the text of a brief address by Marian Koren of the Netherlands Public Library Association given at the opening of a conference "Chinese Written and Printed Cultural Heritage and Library Work" held at the Zhejiang Provincial Library in Hangzhou in mid-August 2006. Marian Koren, a librarian of uncommon enthusiasm, is highly diplomatic, yet unrelenting in her advocacy of human rights in relation to access to information. Her comments bear on the management of libraries in places just beginning to remove constraints on access to literary repositories and as well on the management of libraries in places where once easy access is impeded by a kind of resource management that, in fact, buries library resources. The third piece, also by Marian Koren, is her report on the World Library and Information Congress of

the International Federation of Library Associations held in Seoul, Korea late in August 2006 and, as with her address to the conference in Hangzhou, emphasizes the advocacy role libraries world-wide need to take in all levels of government.

NANCY NORTON TOMASKO
December 2006

News and Notes

CHINESE WRITTEN AND PRINTED CULTURAL HERITAGE AND LIBRARY WORK (ZHONGGUO SHUXIE YU YINSHUA WENHUA YICHAN HE ZHONGGUO TUSHUGUAN GONGZUO)

This pre-conference of the International Federation of Library Associations (IFLA) was held 14–16 August 2006 in Hangzhou under the organization of Zhejiang Provincial Library, Hangzhou, China. The program included one day of presentations of scholarly papers. That evening the renowned Yue Opera Troupe Xiaobaihua directed by Guo Xiaonan and with its star Mao Weitao presented a command performance of Wang Xufeng's modern Yue opera, *Cangshujia* (The Book Collector), the story of the Ming-dynasty scholar and book collector Fan Qin (1506–1585) from Ningbo, who built the famous private library Tianyige. Visits the following two days to sites in Zhejiang province of relevance to the history of books and libraries in China included the papermaking museum in Fuyang, Tianyige Library in Ningbo, the historic campus of Zhejiang Provincial Library, a Chinese writing-brush museum in Huzhou, and Jiayetang Library in Nanxun. Marian Koren of the Netherlands Public Library Association was one of the speakers whose remarks opened the conference. Her short, pointed, essay precedes the main articles in the current number of this journal.

WORLD LIBRARY AND INFORMATION CONGRESS (WLIC)

The International Federation of Library Associations (IFLA) held its seventy-second congress in Seoul, Korea, 20–24 August 2006. For more information about IFLA and the conference program, see the organization's website: www.ifla.org. Marian Koren's conference report precedes the main articles in the current number of this journal.

BRUSH AND INK: THE CHINESE ART OF WRITING

On exhibit at the Metropolitan Museum of Art in New York 2 September 2006–21 January 2007 are scrolls and inscribed fans from the Metropolitan Museum's collection of Chinese calligraphy, treasures that illustrate calligraphic styles up to the twenty-first century. Unfortunately, there is no catalogue for this excellent exhibition.

JAPANESE VIEWS OF EAST AND WEST:
IMPRINTING THE OTHER IN MEIJI EYES

From 23 September 2006 to 7 January 2007 the Art Museum of Princeton University is the venue for a small exhibition of Meiji-era (1868–1912) Japanese woodblock prints. Individual prints and a print album depict the political and social transitions of traditional Japan during an era of increased interaction with foreign cultures. Available in the gallery is a printed introduction and a check list of the exhibition. Sinéad Kehoe, assistant curator of Asian art, curated the exhibit.

SHU: REINVENTING BOOKS IN CONTEMPORARY CHINESE ART

The China Institute in New York has mounted a two-part exhibition of works by fourteen influential contemporary Chinese artists who have used book forms both as subject and as medium. Exhibition dates for this show curated by Wu Hung (University of Chicago, Smart Museum) are 28 September–11 November 2006 and 13 December 2006–24 February 2007.

The catalogue for the exhibit was written by the curator Wu Hung with the assistance of Peggy Wang, *Shu: Reinventing Books in Contemporary Chinese Art*. (New York: China Institute, 2006), 119 pp. Curator's introductory essay, images and artistic statement from each artist; Bibliography; List of exhibits mounted in the China Institute gallery 1966–2006. ISBN-13: 978-0-977-40540-4, ISBN-10: 0-977-40540-0. Paper.

A very lively and well-attended symposium "Bridging Traditional and Contemporary Chinese Art" held on 16 December 2006 included

the following presentations and comments: Wu Hong (University of Chicago), “Bridging Traditional and Contemporary Chinese Art;” Philip K. Hu (St. Louis Art Museum), “Book Culture: Old Themes / New Art;” Betti-Sue Hertz (San Diego Museum of Art), “Presenting Chinese Contemporary Art in the West;” Robert E. Harrist, Jr. (Columbia University) “Reading and Writing Chinese: Insights from the New Science of the Brain;” Xu Bing (Chinese artist) in conversation with Wu Hong; and Wen Fong (Emeritus Professor, Princeton University), discussion with comments

The China Institute is located at 125 East 65th Street, New York, NY 10021. Program details are posted on the institute’s website: www.chinainstitute.org.

CALLIGRAPHY WORKSHOP

Koji Kakinuma, Visiting Research Calligrapher, Princeton University conducted one and one-half hour calligraphy sessions each day from 3 to 5 October 2006. These workshops, co-sponsored by Princeton University program in Visual Arts and the Department of East Asian Studies, were open to all members of the university community.

FREDERICK W. MOTE MEMORIAL LECTURE

On 18 October 2006 in Jones Hall, Princeton University, Yu Yingshih, Professor Emeritus, East Asian Studies, Princeton University presented a lecture entitled “Zhu Xi (1130–1200) and Song Political Culture.” Professor Yu’s talk was the inaugural lecture in a newly established annual lecture series supported by contributions to the Frederick W. Mote Memorial Lecture Fund administered under the East Asian Studies Department and Program at Princeton.

FOURTH INTERNATIONAL CONFERENCE ON THE BOOK

The theme for this year’s conference held from 20 to 22 October 2006 at the Hyatt Regency Boston was “Save, Change, or Discard: Tradition and Innovation in the World of Books. Designed for participation by

professionals across the spectrum of professions involved with books, the conference organized its presentations into the following topics: books, writing, and reading; educational resources and learning; information society and print and electronic texts; libraries; literacy; and publishing.

The Fifth International Conference on the Book will be held 20–22 October in Madrid, Spain. Details of past and future symposia sponsored by the Globalism Institute, RMIT University, Melbourne, Australia are available at: www.Book-Conference.com.

THE GLORY OF CHINESE PRINTING: A JOURNEY OF DISCOVERY BY AN ANCIENT CULTURE

The relatively new cultural organization and gallery, the Asian Cultural Center, 15 East 40th Street, New York, NY 10016, held a short-term exhibit on the history of Chinese books and printing from 20–28 October 2006. The exhibit was organized by China Printing Museum, Daxing District, Beijing and featured demonstrations of traditional Chinese multiple-color woodblock printing by a printer from Rongbaozhai, Liulichang West Street in Beijing. The educational exhibit consisted of numerous illustrated explanatory panels, objects (largely replicas) such as bamboo and wooden slips; metal currency-printing plates; wooden printing blocks; woodblock-printed books; images printed on paper; clay, wooden, and metal moveable type; and a replica of revolving trays used to hold moveable type for typesetting.

EHON: THE ARTIST AND THE BOOK IN JAPAN

On display at the New York Public Library 20 October–4 February 2007 is an exhibit of such complexity that it is difficult to take it in a single viewing. (See figure 1.) Over two hundred items from the Spencer Collection of Japanese books dating from 764 to the present are on display. The pre-modern works convey both the gossamer transparency and strong structural integrity of Japanese paper suited for woodblock printing. One among many highlights is a book of elegant, multi-layered pop-up drawings of the construction of bridges and dykes. “The Japanese Illustrated Book: Continuity and Change,” a one-day symposium held



1. "Frog," by Matusumoto Hōji (fl. 1780–1810) and "Akebi," by Ogui Hakkei (fl. 1810) from Mano Tōkei, comp., *Meika gafu* (Pictures by Famous Artists) (Nagoya: Eirakuya Tōshirō, 1814), vol. 3, pp. 16b–17a. The New York Public Library, Spencer Collection. Image courtesy of The New York Public Library.

on 25 October 2007 at the New York Public Library concluded with a public lecture by curator of the exhibit Roger S. Keys, Visiting Scholar in East Asian Studies at Brown University, Providence, Rhode Island.

Publications for the exhibit include a large-format gallery hand-out and a catalogue, Roger S. Keyes, *Ehon: The Artist and the Book in Japan*. (New York: The New York Public Library and Seattle: University of Washington Press, 2006), 320 pp. Seventy items, multiple images for each item; appendices: Bibliographic Description and References; Inventory of Japanese Printed Books in the Spencer Collection; Bibliography. ISBN-13: 978-0-295-98624-1, ISBN-10: 0-295-98624-7. Cloth with dust jacket.

For more information on the exhibit, see www.nypl.org/research/calendar/exhib/.

BOOK WEBSITE

Available in on-line format, the *International Journal of the Book* offers news of book conferences, fellowship opportunities for the study of the book, a weblog on book topics, and an opportunity to post and purchase papers on topics related to the book and printing. See <http://ijb.cgpublisher.com>.

BOOKS OF NOTE

- Barker, David, comp. and ed., *Chen Qi, Woodblock Prints, 1989–2002*. London: Muban Foundation, [2006]. This book was published in conjunction with an exhibit of Chen Qi's woodblock prints at the Muban Foundation in London.
- von der Burg, Christer, comp. *The Art of Contemporary Chinese Woodcuts (Zhongguo dangdai muban yishu)*. London: Muban Foundation, 2003. 268 pp. 60 color and 171 black and white illustrations. ISBN 0-954-6048-1-4 Paper. ISBN 0-954-6048-0-6. Cloth. This portfolio presents woodblock prints from the Muban Foundation's collection of contemporary Chinese woodcuts. Accompanying essays are by An Bin, Julia F. Andrews, Ellen Johnston Laing, and Frances Wood. Includes biographies of the artists included written by Hwang Yin and a glossary of Chinese printmaking terms by David Barker.
- Coats, Bruce A., ed. *Chikanobu: Modernity and Nostalgia in Japanese Prints*. (Leiden: Hotei and Claremont, California: Scripps College [2006]). 208 pp. 280 color illustrations. ISBN 90-74822-886. Cloth with dustjacket. This work accompanies an exhibition which was first on view from 26 August to 22 October 2006 in the Ruth Chandler Williamson Gallery, Scripps College and which will travel to other venues in the United States and Japan. The core of the exhibit is a body of works donated to the Scripps College

- collection. The catalogue includes essays by Bruce A. Coats, Allen Hockley, Kyoko Kurita, and Joshua Mostow.
- McDermot, Joseph P. *A Social History of the Chinese Book: Books and Literati Culture in Late Imperial China*. Understanding China: New Viewpoints on History and Culture. Hong Kong: Hong Kong University Press, 2006. 294 pp. 7 figures. 1 map. ISBN-13: 978-962-209-781-0, ISBN-10: 962-209-782-2. Cloth. ISBN-13: 978-962-209-782-7, ISBN-10: 962-209-782-0. Paper. Wide-ranging coverage, full documentation in footnotes, and a twelve-page bibliographic note of studies useful in the writing this work.
- Newland, Amy Reigle, ed. *Hotei Encyclopedia of Japanese Woodblock Prints*. Amsterdam: Hotei Publishing, [2005]. 2 vols. 600 pp. 140 color and 140 black and white illustrations. ISBN-13: 978-9074822-65-7; ISBN-10: 90-74822-65-7. Cloth in slipcase. Volume one of this valuable reference work is comprised in essays on historical and art historical background, materials and techniques of print production, collecting prints, and conservation of print images on paper. Volume two is an encyclopedia of terminology and names related to all aspects of the production, styles, iconography, and subject matter of Japanese woodblock prints. Appendices give additional information on seals and signatures.

GLOSSARY

- | | |
|-----------------------------|------------------------|
| <i>Cangshu zhi jia</i> 藏書之家 | Mao Weitao 茅威濤 |
| Chen Qi 陳琦 | Matsumoto Hōji 松本奉時 |
| Chikanobu 親信 | <i>Meika gafu</i> 名家画譜 |
| Eirakuya Tōshirō 永樂屋東四郎 | Nanxun 南潯 |
| Fan Qin 范欽 | Ogui Hakkei 小栗伯圭 |
| Guo Xiaonan 郭小男 | Rongbaozhai 榮寶齋 |
| Jiayetang 嘉業堂 | Tianyige 天一閣 |
| Kakinuma Koji 柿沼康二 | Wang Xufeng 王旭烽 |
| Liulichang 琉璃廠 | Xiaobaihua 小百花 |
| Mano Tōkei 真野桃溪 | Yu Yingshi 余英時 |