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of Princeton University

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From The Editor

Volume 13, no. 2 (Autumn 2009) is the penultimate issue of the *East Asian Library Journal*. We will publish the final issue, volume 14, nos. 1 & 2 (Spring & Autumn 2010), prior to my retiring as editor of this journal at the end of June 2010. The East Asian Studies Program of Princeton University has for several years been interested in winding down the operations of the *East Asian Library Journal*. In addition, the current, widely reported financial challenges facing higher education in the United States have affected Princeton University to a significant degree. Each and every department and program here has probed its operations in order to trim its budget. The East Asian Studies Program made a decision to halt funding for the journal's operations and to re-direct existing moneys to other projects.

In the current number, an essay about blind culture in Japan stands with two articles on Western adventurers, whose activities in China and Japan, respectively, included the acquisition of significant collections of books and other printed and manuscript material. Bruce Swanson (1937–2007), Commander U.S. Navy retired, has written on the early years of the naval career of Irvin Van Gorder Gillis (1875–1948), the agent and consultant living in Beijing in the first half of the twentieth century through whom Guion Moore Gest (1864–1948) acquired a now-famed trove of old and rare Chinese books and documents. Bibliographer J. S. Edgren, whose name is well known to readers of this journal, writes about Adolf Erik Nordenskiöld (1832–1901), the Swedish geologist of Finnish origins, whose 1878–1879 voyage through the Northeast Passage from Sweden to Japan yielded not only valuable scientific data for the members of his expedition team, but also a remarkable collection of old and rare Japanese books and, as well, an eclectic accumulation of unusual ephemera from Japan, all dated to the year 1879.

In his essay on blind culture in Japan, Kojiro Hirose passionately builds a case for the elegance and importance of the sense of touch.

Weaving Japan's history of printing raised letters for the blind and vignettes from his own life of learning through touch into a description of his professional work to mount barrier-free and universally appreciable museum exhibits, Professor Hirose unabashedly declares, "I want the world to notice the profound culture of touching." Indeed, his words point undeniably to the significance of ways of reading beyond the visual. Michael Emmerich has translated the explanatory note for the tipped-in chart of Japanese braille, which invites the journal's readers themselves to touch the "points" of this tactile Japanese type.

The final volume of the *East Asian Library Journal*, Volume 14, nos. 1 & 2 (Spring & Autumn 2010), will present four articles:

Chen Huaiyu's catalogue of the Chinese-language materials in the collection of Dunhuang fragments in the East Asian Library at Princeton University;

Joseph Dennis's research on the economics of publishing local histories in China in the Ming dynasty;

Thomas Ebrey's exhaustive survey of the many editions and states of the color woodblock-printed set *Shizhuzhai shuhuapu* (Ten Bamboo Studio Collection of Calligraphy and Painting); and

Hiroki Kikuchi's introduction to the tradition of producing manuscript copies in Japan.

The intention is that this double issue, scheduled for release around the end of June 2010, will be especially appealing to the journal's readers and a fitting gathering of scholarship on the history of the book in East Asia with which to close the publishing run of the *East Asian Library Journal* and its predecessor title, the *Gest Library Journal*.

NANCY NORTON TOMASKO
December 2009

News and Notes

NEW FREDERICK W. MOTE MONOGRAPH

At his passing in 2005, Frederick W. Mote, Professor Emeritus of East Asian Studies at Princeton University, left in progress a manuscript memoir and a file of related materials. The *East Asian Library Journal* is very pleased to have been entrusted with the publication of this manuscript as Professor Mote's final scholarly monograph, *China and the Vocation of History in the Twentieth Century: A Personal Memoir*. The author's wife, Hsiao-lan Mote, carefully read the manuscript at each stage of the editing process and located almost all of the figures that grace this book. The publisher is the East Asian Library Journal, and the distributor is Princeton University Press. See the Princeton University Press website, <http://press.princeton.edu>, for a listing of Mote's book (ISBN 978-0691-14463-4) in the Spring 2010 catalogue and for ordering information. The book, three hundred sixty pages in length, includes a preface by Michael Gasster, Professor Emeritus of Chinese History at Rutgers University, around fifty figures and maps in color, appendices, and addenda.

Professor Mote has written a historian's memoir that uses observation and personal experience to understand the intellectual and social transformation of China. His narrative distils his reflections on modern China and details change in Chinese historical studies in the twentieth century—in China among the Chinese themselves and within Chinese historical study outside of China. Language training in the Army Specialized Training Program and subsequent wartime service in the mid-1940s with the Office of Strategic Services serendipitously drew Mote into the study of China, the immense discipline to which he devoted his life. Previously unpublished material in the text, appendices, and addenda documents such diverse encounters as the intellectual debates among Chinese historians in the first half of the twentieth century, destruction

of a Catholic mission by the Communists, Sino-Japanese relations in China in the aftermath of World War II, a gathering of Junior Sinologists in 1955 in Leiden, a 1974 delegation visit to China, and the growth of East Asian Studies at Princeton University.

EAST ASIAN DIGITAL LIBRARY

The results to date of the digitization of some of the rare works in the East Asian Library of Princeton University are now available to the public online. An exchange program with the Academia Sinica in Taipei, Taiwan, made possible digitization of about twenty titles of medical texts. The number of titles now available has considerably expanded to include a second, larger digitization project, funded by the Chiang Ching-kuo Foundation and conducted cooperatively with the Harvard-Yenching Library of Harvard University, the Library of Congress, and the Fu Ssu-nien Library of the Academia Sinica. Eventually the electronic files for these books will be fully processed with enhanced navigation features, but currently they are available in PDF format, which can be downloaded for reading and personal use only. Links to the titles available and further information about the project may be found on the website of The East Asian Library and The Gest Collection at Princeton University, <http://eastasianlib.princeton.edu/diglib.php>.

INTERNATIONAL CONFERENCE ON THE BOOK

The International Conference on the Book holds an annual event open to, according to its website, “a wide range of participants from the world of books, including authors, publishers, printers, librarians, IT specialists, book retailers, editors, literacy educators, and academic researchers and scholars from all disciplinary traditions.” Presentation categories include a diverse gamut of topics related to the past, present, and future of all aspects of books. Each year there is a very small number of presentations on book-related topics in East Asia, which suggests that there is considerable room for expansion of the “international” scope of this conference.

The Sixth Annual International Conference on the Book was held in the autumn of 2008 at the Catholic University in America, Washington

DC. The Seventh Annual International Conference on the Book was held 16–18 October 2009 at the University of Edinburgh, Edinburgh, Scotland. The deadline for the all for papers for the Eighth Annual Conference to be held 6–8 November 2010 at the University of St. Gallen, St. Gallen, Switzerland is March 2010. The Ninth Annual Conference is planned for 14–16 October 2011 at the University of Toronto, Toronto, Canada. See the website, www.book-conference.com, for more information on the programs, publications, and deadlines for the upcoming conferences.

NEW YORK TIMES ARTS-COLUMN ITEM, “RARE CHINESE BOOKS”

Noteworthy is the *New York Times’s* giving space in its “Arts, Briefly” column of Monday, 12 October 2009, to an Associated Press news release on rare Chinese books. Featured was the six-year, multimillion-dollar cooperative agreement signed by Harvard College Library and the National Library of China to digitize the more than fifty thousand volumes in the Harvard-Yenching collection of rare books. This is a project of breath-taking scope. And one can only hope that photographing these rare texts for promised long-run digital access and decreased handling damage to the originals over time in fact does not render unfortunate and irreversible damage to the works during the digitization process.

For the record (and perhaps as testimony to the wild diversity in the domain of the arts and culture in America here in the first decade of the twenty-first century), this news about rare Chinese books appeared in the company of the following topics: weekend movie-box-office figures, the unexpected absence from performance (due to illness) of the star of a Broadway play, the appointment of a conductor to a new position, an opera diva’s persevering in performance despite two separate foot injuries, the new fall lineup for television sitcoms, an announcement of a television series on the return to respectability of a disgraced sports figure, and, finally, a new line of clothing and accessories featuring classic comic-book characters and promoted by a major department-store chain.

JAPANESE MEDICAL BOOKS IN THE TOKUGAWA–MEIJI ERA:
HOLDINGS IN NORTH AMERICAN LIBRARIES AND BEYOND

On 21 September 2009 in the East Asian Studies Department at Princeton University, four Japanese scholars of the history of Japanese traditional medicine held a seminar on historical documents related to Japanese medicine. Participants and the topics of their presentations were as follows:

- Senjurō Machi, Nishōgakusha University: “Japanese Historical Medical Books in North American Libraries”;
Shizu Sakai, Juntendō University, President of Japan Society of Medical History, and President of Asian Society of Medical History): “Japanese Historical Medical Documents in North American Libraries”;
Nobuko Shimizu, Kitasato University: “Classification of Old Japanese Medical Books”; and
Mikio Watanabe, Juntendō University: “Japanese Historical Medical Documents and the History of Electrotherapy.”

This group is officially charged by the Japanese Ministry of Education, Culture, Sports, Science, and Technology to conduct a survey of old Japanese medical books in collections outside Japan. These scholars were on the Princeton University campus from 20–22 September inspecting holdings of such medical books in The East Asian Library and The Gest Collection, many of which have yet to be catalogued. It was through the initiative of Keiko Ono, research fellow in East Asian Studies at Princeton, that these scholars learned about Princeton’s holdings. The four scholars graciously agreed to make presentations in the public seminar and also invited Professor Benjamin Elman and graduate students to view Princeton’s holdings of these works.

PEARL OF THE SNOWLANDS:
BUDDHIST PRINTING AT THE DERGE PARKHANG

From 11 September to 5 December 2009 the Center for Book & Paper Arts of Columbia College Chicago is hosting an exhibit that visually documents the culture and arts of Tibetan Buddhist woodblock printing as practiced in the Derge Sutra Printing Temple. On 9 October Patrick

Dowdey, curator of the Mansfield Freeman Center for East Asian Studies at Wesleyan University, gave a lecture on the Derge printing site and its role in the dissemination of Tibetan culture. On 21 November James Canary, a Tibetan scholar and Special Collections Conservator at Indiana University, will lead a panel entitled “History, Printing, and People: The Derge Parkhang and Tibetan Cultural Revival.” Other participants are Yudru Tsomo, a scholar of Sino-Tibetan relations and assistant professor of history at Lawrence University, and exhibit organizers, Clifton Meador, director of the Columbia College MFA Program in Book and Paper Arts, and Patrick Dowdey. Jim Canary will conduct a two-day (21–22 November) workshop on the Himalayan book that includes making daphne paper, making dyes, woodblock printing on cloth and paper, and binding a Tibetan-style stitched binding. For more information on this program and the catalogue accompanying the exhibit, see www.bookandpaper.org; or write to Columbia College Chicago, Center for Book & Paper Arts, 1104 South Wabash Avenue, 2nd Floor, Chicago, IL 60605-2328, or at book&paper@colum.edu.

CENTENNIAL CELEBRATION OF THE NATIONAL LIBRARY OF CHINA

From 7 to 12 September 2009 the National Library of China in Beijing marked the 100th anniversary of its founding with two conferences open to an audience of delegates invited from around the world and with a series of related public exhibitions and television programs. Ma Tai-loi, the director of Princeton’s East Asian Library, represented Princeton at the festivities and scholarly conferences. Details of the events may be found on the special website created for the centennial events: www.nlc.gov.cn/bngq/index.html. Of considerable interest is a series of eight videos about various aspects of the history of the National Library of China, its collections, efforts to relocate and repurchase treasures lost from the collections, and book and paper conservation practices, which China Central Television (CCTV) broadcast originally in the autumn of 2009. Continuing access to the videos is available through links on the celebration website.

As any scholar who has been fortunate to gain access to the treasures in the holdings of this great library may be inclined to testify, the National Library of China in its one hundred years of operation has

been progressively moving to the forefront of information management with the desire to transmit knowledge about Chinese civilization and to serve the knowledge and information needs of world society. Echoing both The Classics and contemporary politics, the slogan selected for the centenary, *Chuancheng wenming, fuwu shehui* (Transmit Civilization, Serve Society), encapsulates the aspirational spirit of the operation of this great institution in the twenty-first century.

LUMINOUS WORLDS: CHINESE SHADOW FIGURES FROM THE EAST ASIAN LIBRARY AND THE GEST COLLECTION

Mary E. Hirsch, a researcher in Chinese art with a special interest in shadow figures, is the guest curator of an exhibit of a selection of the more than two-thousand-piece cache of shadow figures held in The East Asian Library and The Gest Collection at Princeton University. (See figure 1.) Irvin Van Gorder Gillis acquired these figures in the late 1920s



1. Front of postcard invitation to the 20 August 2009 opening of "Luminous Worlds: Chinese Shadow Figures From The East Asian Library & The Gest Collection," curated by Mary E. Hirsch. Postcard designed by Christopher Mattison.

for his client Guion Moore Gest, and curators of the Gest Collection over the decades have made special efforts to keep the collection intact and to house it properly. Until the exhibit opening on 20 August 2009, only a few of the shadow figures had previously been exhibited. Jody Beenk, Rare Book Conservator in the Princeton University Firestone Library, served as installation consultant and devised numerous unusual display structures that help simulate shadow-figure stage settings. A color-illustrated pamphlet accompanies the exhibit, which is on public display until 22 January 2010 in the entry gallery of the East Asian Library on the third floor of the Frist Campus Center on the campus of Princeton University. On 12 November 2009 Mary Hirsch gave a public lecture at Princeton University, sponsored by the Program in East Asian Studies and the Tang Center for East Asian Art, on her research on Chinese shadow theater.

IMPRIMER SANS PROFIT? LE LIVRE NON COMMERCIAL DANS LA CHINE
IMPÉRIALE (NONCOMMERCIAL BOOKS IN IMPERIAL CHINA)

Scholars participating in this international conference, held in Paris from 11 to 13 June 2009 at the Institut national d'histoire de l'art, considered papers on palace printing; the printing and distribution of religious and lay works; publication carried out by religious organizations; publication by local government, private academies, and individual families; and the production of materials on fine arts and literature. Additional information on the sponsoring organizations for this conference, may be found at the following websites: www.crcao.fr for the Centre de recherche sur les civilisations chinoise, japonaise et tibétaine; and at www.efeo.fr for the École française d'Extrême-Orient. Information on the publication of the papers from this conference is forthcoming.

CENSORSHIP, MEDIA, AND LITERARY CULTURE IN JAPAN:
FROM EDO TO POSTWAR

An international symposium convened 6–7 March 2009 at the Donald Keene Center of Japanese Culture, Columbia University, to explore censorship in Japan; Japanese literary and visual culture; and pre-World

War II and Occupation period literature, film, and popular culture. For details of the conference program, see the Keene Center website: www.keenecenter.org under “Events Calendar” for spring 2009.

BEAUTY AND BRAVADO IN JAPANESE WOODBLOCK PRINTS:
HIGHLIGHTS FROM THE GILLETT G. GRIFFIN COLLECTION

The Princeton University Graphic Arts Collection mounted an exhibition of Japanese woodblock prints that ran from 18 January to 7 June 2009. On display were items that Gillett G. Griffin, curator emeritus of Princeton University’s Graphic Arts Collection and a collector of Japanese prints for more than sixty years, has donated to the University. The prints evidence evolving print technologies and graphic-design trends in Japan from the late seventeenth century to the midnineteenth century.

UTAGAWA HIROSHIGE: SHAPING THE JAPANESE LANDSCAPE

A two-part exhibition of over one hundred fifty woodblock prints by Hiroshige was on view at the Seibold House Museum in Leiden from 20 December 2008–11 January 2009 and 14 January–22 February 2009. Curators of the exhibition, Christiann Uhlenbeck and Marije Jansen, coauthored an elegant catalogue by the same title as that of the exhibition. For details, see below in Books and Articles of Note under the authors’ names.

FELLOWS OF THE FRIENDS OF PRINCETON UNIVERSITY LIBRARY

Among the summer 2008 Fellows of the Friends of Princeton University Library were two scholars with a research projects on the history of the book in East Asia. Lucille Chia, Professor of History, University of California, Riverside, undertook research on the history of Chinese books through the significant collection of Chinese Buddhist imprints in the Gest Collection and gave a talk to the university community on 6 August 2008. Professor Chia’s research was funded by the East Asian Studies Program. Margaret Wee-Siang Ng, McGill University Ph.D. candidate, utilized the unusually large collection of medical texts in the

Gest Collection to study Chinese traditional childbirth practices. Ms. Ng presented a summary of her research findings on 18 August 2009.

In the summer of 2009 Darui Long, Professor of Buddhist Studies at University of the West, did research on the exemplar of the Qisha edition of the Chinese Buddhist Canon in the Gest Collection. Professor Long's research visit was funded by the East Asian Studies Program. Peng Xu, a Ph.D. candidate at the University of Chicago, pursued information on literati singing of opera in the late Ming dynasty. Ms. Xu utilized the East Asian Library's large photographic-reprint collection of rare Chinese works in the Naikaku Bunko in Japan and gave a talk on her work on 2 July 2009.

For more information on the program of fellow of the Friends of Princeton University Library, see the organization's website: www.princeton.edu/rbsc/fellowships/f_ships.html. Research proposals for the next round of applications are due 1 April 2010.

SAINSBURY INSTITUTE THIRD THURSDAY LECTURE SERIES

Throughout the year on the third Thursday of each month, the Sainsbury Institute for the Study of Japanese Arts and Cultures, located in Norwich, United Kingdom, presents a public lecture on topics often related to printing, printmaking, and visual culture. For more information and a calendar of the current lecture series, see the institute's website: www.sainsbury-institute.org. Information is also available at Sainsbury Institute, 64 The Close, Norwich, NR1 4DH. Tel.: 01603 624349. Fax.: 01603 625011. E-mail: sisjac@sainsbury-institute.org.

BOOKS AND ARTICLES OF NOTE

- Berry, Mary Elizabeth. *Japan in Print: Information and Nation in the Early Modern Period*. Asia: Local Studies/Global Themes 12. Berkeley: University of California Press, 2006. 342 pp. Illustrations and maps. ISBN 0-520-23766-8. Cloth.
- Burg, Christer von der, comp. *The Art of Contemporary Chinese Woodcuts (Zhongguo dangdai muban yishu)*. London: The Muban Foundation, 2003. 267 pp. ISBN 0-9546048-0-6. Cloth.

ISBN 0-9546048-1-4. Paper. Essays by Frances Wood, Julia F. Andrews, Ellen Johnston Laing, and An Bin on the history of printmaking in China and woodcut printing in the twentieth century precede the portfolio of prints, which is arranged alphabetically by the artists' surnames. The large, 9"x13" format makes this work a visual treat and gives the reader sufficient visual space to appreciate each print. A biography sets each artist in the context of his training, techniques, and exposure in the larger art world. Of particular note are printmaker and scholar David Barker's well-chosen "Chinese-English Glossary of Terms Relating to Woodblock Printing" and a section entitled "Chinese Institutions, Names, and Terms," both of which follow the print portfolio. David Barker of the Muban Educational Trust drew this work to the attention of the editor of the *East Asian Library Journal*.

Carpenter, John C., ed. *Reading Surimono: The Interplay of Text and Image in Japanese Prints*. Leiden and Boston: Hotei Publishing, Brill; Zürich: In association with Museum Rietberg Zürich, 2008. 432 pp. Over 400 color illustrations. ISBN 978-90-04-168411. Jacketed cloth. This catalogue, published in conjunction with an exhibit of Japanese prints collected by Swiss artist and collector Marino Lusy, contains eleven essays on the *surimono* genre, which combines literature and art in its composition.

Eliot, Simon, Andrew Nash, and Ian Willison, eds. *Literary Cultures and the Material Book*. British Library Studies in the History of the Book. London: British Library, 2007. xix, 444 pp. Illustrations and a map. ISBN 978-0-7123-0684-3. Cloth. The editors of this volume present papers from a 2004 symposium held at the Centre for Manuscript and Print Studies in the Institute of English Studies in the University of London and at the British Library, divided into three categories: non-Western traditions of the book; the Western book in history; and language empires. Glen Dudbridge's essay "A Thousand Years of Printed Narrative in China" and Peter

Kornicki's essay "Marketing the Tale of Genji in Seventeenth-Century Japan" comprise the conference's attention to the East Asian realm of the history of the book.

Field, Dorothy. *Paper and Threshold: The Paradox of Spiritual Connection in Asian Cultures*. Ann Arbor, Michigan: The Legacy Press, 2007. 93 pp. Foreword by Jane M. Farmer. Elaborately illustrated in color. Bibliography. Glossary of papermaking terms. ISBN-13: 978-0-9797974-0-8 and ISBN-10: 0-9797974-0-3. Cloth. The author, a student of textiles and paper making, presents an informed look at the sacred uses of paper across a wide spectrum of Asian cultures and with references to civilizations on other continents. The book was published by Cathleen A. Baker, a career paper conservator, who also has founded a small press to produce finely printed books. See www.thelegacypress.com for more information on *Paper and Threshold*.

Formanek, Susanne, and Sepp Linhart, eds. *Written Texts / Visual Texts: Woodblock-Printed Media in Early Modern Japan*. Hotei Academic European Studies on Japan 3. Amsterdam: Hotei Publishing, 2005. 368 pp. Illustrations, bibliography, and index. ISBN 9-07482-258-4. Contributors and their essay topics are:

- Franziska Ehmcke on Tokaido woodblock-print series;
- Susanne Formanek on pictorial, Edo-period Sugeroku games;
- Harada Nobua on books and the transmission of culinary culture;
- Ann Herring on printed toys, prints, books, and other publications for young people in the Tokugawa era;
- Stephan Kohn on documentary literature in the late Edo;
- Sepp Linhart, two essays, one on early Japanese newspapers and the other on news and new-style publications;
- Ekkehard May on book illustrations in early modern Japan;
- Hartmund O. Rotermund on the depiction of measles;
- Shirahata Yozaburo on printing illustrated travelogues in eighteenth-century Japan;

- Martina Schoenbein on illustrated Kabuki texts;
- Yokoyama Toshio on illustrated household encyclopedias;
- Reinhard Zollner on publications related to popular religion.

Idema, Wilt, ed. *Books in Numbers: Seventy-fifth Anniversary of the Harvard-Yenching Library*. Harvard-Yenching Library Studies 8. Cambridge, MA: Harvard-Yenching Library, Harvard University; Hong Kong: Distributed by The Chinese University Press, 2007. xxviii, 500 pp. ISBN 978-9-6299-6631-6 and ISBN 9-62996-331-0. The volume comprises the papers presented at the symposium “Books in Numbers” held at the Harvard-Yenching Library, 17–18 October 2003 to celebrate the seventy-fifth anniversary of the founding of that library. See volume 11.2 of the *East Asian Library Journal*, pp. xix–xx, for a note on that celebration. For more information on the conference volume, write to Librarian’s Office, Harvard-Yenching Library, Harvard University, 2 Divinity Ave, Cambridge, MA 02138, or by fax to (617) 496-6008.

Koretsky, Elaine. *Killing Green: An Account of Hand Papermaking in China*. Ann Arbor, Michigan: The Legacy Press, 2009. 217 pp. Eighty-five color and black-and-white photographs. ISBN 978-0-9797974-1-5. Cloth. This newest work by Elaine Koretsky, the veteran historian of world paper, is an account of paper making in China based on eighteen field expeditions to forty-two villages in Asia over a quarter of a century to photograph and document hand-papermaking techniques.

Lenoir, Yves, and Nicolas Standaert, eds., with Michel Brix, Michel Hermans, and Brigitte Van Wymeersch. *Les Danses rituelles chinoises d’après Joseph-Marie Amiot*. Bruxelles: Éditions Lessius, and Namur: Presses universitaires de Namur, 2005. 326 pp. Numerous illustrations and tables and generous bibliographies. ISBN 2-87299-135-2 and 2-87037-485-2, respectively. Paper. This work of five scholars in seven chapters details the life and works of Joseph-Marie Amiot, an eighteenth-century Catholic missionary in China, whose interest in music and ritual lead him to a study of the writings of the late Ming prince Zhu Zaiyu, a renowned scholar

of mathematics, the calendar, musicology, and ritual dance. Michel Herman, Nicolas Standaert, Yves Lenoir, Brigitte Van Wymeersch, and Michel Brix contribute essays on Amiot's biography, the sources and content of Amiot's major work, the history of its composition, analysis of Amiot's discussion of the role of dance in Chinese religious and civil ritual, and Amiot's 1761 journal article on Chinese dance and references to dance in Confucian works.

Nicolas Standaert's related publication on this topic "Ritual Dances and Their Visual Representations in the Ming and the Qing," first appeared fully illustrated in the *East Asian Library Journal* 12.1 (Spring 2006), pp. 68–181. The Academia Sinica later published this article, also illustrated, in Chinese translation as: Zhong Mingdan (Standaert, Nicolas), "Ming mo Qing chu de Zhongguo liyi wudao tushi" (Ritual Dances and Their Visual Representation at the End of the Ming and in the Early Qing), trans. by Zhang Jia, *Zhongguo wenzhe yanjiu tongxun* (Newsletter of the Institute of Chinese Literature and Philosophy) 18.1 (March 2008), pp. 1–60.

Liang, Ellen Johnston. *Art and Aesthetics in Chinese Popular Prints: Selections from the Muban Foundation Collection*. Michigan Monographs in China Studies. Ann Arbor, Michigan: Center for Chinese Studies, The University of Michigan, 2002. 206 pp. Introductory essay, extensive bibliography and background studies list, glossary/index. ISBN 1081-9053. The large format of this book allows for the generous reproduction of the eighty-four color woodblock prints presented in eight categories: door gods, auspicious images, stove gods, gods of wealth, protectors Zhang Daoling and Zhong Kui, tutelary gods, Daoist and Buddhist subjects, pantheons, and narratives. In the catalogue entry for each image, the author offers substantial discussion of printing techniques and the history and significance of the image. David Barker of the Muban Educational Trust drew this work to the attention of the editor of the *East Asian Library Journal*.

Liao, Jielian (Liu, Esther). *Yijiusijiu nian hou Zhongguo ziti sheji ren: yizi yisheng* (Post-1949 Chinese Typeface Designers:

Behind Each Character, a Life). Hong Kong: MCCM Creations, 2009. 249 pp. Many plates, charts, diagrams, chronologies, photographs. Bibliography and glossary of Chinese typeface names. ISBN 978-988-99843-0-4. Paper, jacketed in a folded poster printed on transparent paper. Esther Liu, associate professor in the School of Design at Hong Kong Polytechnic University, has created a graphically beautiful (and at turns, transparently whimsical) work that sets the creative philosophies and type design work of twelve prominent Chinese type designers in the context of type development in the post-1949 era—in China and outside of China. The typographic design work of these masters featured influences almost everything published today in print in Chinese. The book gives clear proof of Esther Liu's strength as a woman passionately committed to her graphic-design work and to her profession as a teacher. A last line on the copyright page states clearly that any profits the author receives from the sale of this book will go to student scholarship awards and to philanthropic causes.

Löwendahl, Björn, comp. *Sino-Western Relations, Conceptions of China, Cultural Influences and the Development of Sinology, Disclosed in Western Printed Books 1477–1877*. 2 vols. Hua Hin, Thailand: Elephant Press, 2008. More than 700 pp., color plates. Other titles, *China Illustrata Nova*; and *Cong Xiwen yinben shuji (1477–1877) kan Zhong-Xi guanxi, Zhongguo guan, wenhua yingxiang he Hanxue fazhan*. Volume one ISBN: 978-974-9898-33-8. Volume two ISBN: 978-974-9898-34-5. This catalogue in English by the collector (also a rare-book dealer) himself of what is now known as the Löwendahl-von der Burg collection (held in the collector's homes in Sweden and in Thailand) offers minutely detailed information on more than fifteen hundred titles of Western-language books on China gathered over more than twenty years. Arranged chronologically within categories such as Chinese history, language, religion, society, science, missionary work trade, etc.

Newland, Amy Reigle, ed. *The Commercial and Cultural Climate of*

Japanese Printmaking. Hotei Academic European Studies on Japan 2. Amsterdam: Hotei Publishing, 2004. 256 pp. Sixteen plates. Illustrations. ISBN 9-07482-249-5. Included are essays drawn from the “First International Conference on Ukiyo-e,” organized by Hotei Publishing in 2001 in cooperation with the International Institute for Asian Studies (IIAS). Contributors and the titles of the articles are:

- Asano Shugo, “The Production and Distribution of the Illustrated Books and Prints of the Hishikawa School”;
- David Waterhouse, “The Artistic Milieu of the Prints of Suzuki Harunobu”;
- John T. Carpenter, “Textures of Antiquarian Imagination: Kubo Shunam and the National Learning Movement”;
- Timothy T. Clark, “Utagawa Hiroshige and the Maruyama-Shijo School”;
- Ellis Tinois, “A Response to Tim Clark”;
- Roger Keyes, “This is What We Accomplished: An Osaka Poet Collects Surimono in the 1820s”;
- Matthi Forrer, “The Relationship Between Edo-Period Publishers and Print Formats”;
- Oikawa Shigeru, “Kawanabe Kyosai and His Artistic Circle.”

Oriental Art 40.3 (April 2009), pp. 19–69, is devoted entirely to the color-printed books recently acquired by the Muban Foundation (now reorganized as the Muban Educational Trust) from Shibui Kiyoshi’s collection of Ming erotic books. In nine generously illustrated articles, an impressive range of scholars, collectors, artists, and librarians consider the history, scope, and bibliographic significance of the books; various technical and artistic aspects of their production; and the influence on Japanese *yukio-e* prints.

Qi Fengge, ed., and David Barker, ed. and trans. *For the Love of China: A Collection of Contemporary Chinese Prints (Ai wo Zhonghua: Zhongguo xiandai banhua cangpin ji)*. Beijing: Zhongguo huaqiao chubanshe (The Chinese Overseas Publishing House), 2006. 319 pp. ISBN 7-80222-113-7. Paper. In

2004 Pa (Ning) Wong (Wang Boning), President of Novel Energy (North America) Ltd., began a concerted effort to collect contemporary Chinese prints. Wong's initial purchase of over four hundred prints formed the core of the Novel Energy Art Collection (Yongxin nengyuan yishu shoucang). In preparation for this volume, which samples the works of this corporate collection, Liu Shuang of the Fine Arts College of Shanghai University interviewed the artists to gather background information on the works and about the artists themselves. Significant patronage (prominently highlighted in the volume) has made possible the publication of this bilingual Chinese-English work of uncommon elegance. Each of the sixteen featured artists is given a gallery showing of more than ten individual works, a short biography (with contact information), a photograph in color, exhibition record, publication list, list of collections holding the artist's work, a brief critical "artistic evaluation," and space for an artist's statement. The cream-colored paper selected for the 9"x12" pages provides a comfortable foil for the graphic dynamics of the compositions regardless of the print technique the artist used. The translator of this volume, David Barker of the Muban Educational Trust, drew this work to the attention of the editor of the *East Asian Library Journal*.

Qian Cunxun (Tsien Tsuen-hsuen, b. 1910). *Liu Mei zayi: liushini-anlai meiguo shenghuo de huigu* (Recollections of a Life in America: A Look Back at Nearly Sixty Years of Living in America). Hefei, Anhui: Huangshan shushe, 2008. 332 pp. Numerous black-and-white photographs. ISBN 978-7-80707-993-4. Paper. This memoir in Chinese by Tsien Tsuen-hsuen, the one scholar who more than any other can be credited with initiating the study in the United States of the history of the book and paper in China, offers insights into his life, his interactions with his scholarly cohort, the circumstances of the publication of his works, and much more.

Reed, Marcia, and Paola Demattè, eds., *China on Paper: European and Chinese Works from the Late Sixteenth to the Early Nineteenth Century*. Los Angeles, California: Getty Research

- Institute, 2007. 236 pp. Numerous, large, black-and-white and color figures. Long list of works cited. Index. ISBN 9788-0-89236-869-3. Jacketed cloth. Four scholars, Maria Reed, Paola Demattè, Gary Song, and Richard Strassberg, authored the six chapters in this catalogue, published in conjunction with an exhibition held at the Getty Research Institute, 6 November 2007 to 10 February 2008. The thirty-seven items in the catalogue are given extensive entries.
- Schaeffer, Kurtis R. *The Culture of the Book in Tibet*. New York: Columbia University Press, 2009. 264 pp. ISBN 978-0-231-14716-3.
- Si, Han. *A Chinese Word on Image: Zheng Qiao (1104-1162) and His Thought on Images*. Gothenburg Studies in Art and Architecture 25. Göteborg: Acta Universitatis Gothoburgensis, 2008. 270 pp. Bibliography, illustrations. ISBN 978-91-73046607-3. A treatise on the previously little-studied writings by Zheng Qiao on the importance of figures, images, diagrams, or arrays to understanding written text and the relation between text and non-text elements, as found in *juan 72* (“Tupu”) of his 200-*juan* work *Tong zhi* (Comprehensive Treatise).
- Silbergeld, Jerome, and Dora C. Y. Ching, eds. *Persistence / Transformation: Text as Image in the Art of Xu Bing*. Princeton: P. Y. and Kinmay W. Tang Center for East Asian Art, Department of Art and Archaeology, Princeton University and Princeton University Press, 2006. 104 pp. Sixty halftones. ISBN-10: 0-691-12532-5. Paper. ISBN-10: 0-691-12568-6. Cloth.
- Standaert, Nicolas. *An Illustrated Life of Christ Presented to the Chinese Emperor: The History of Jincheng shuxiang (1640)*. Monumenta Serica Monograph Series 59. Sankt Augustin, Germany: Institut Monumenta Serica, 2007. 333 pp. Illustrations, tables, bibliography. ISBN 978-3-8050-0548-7. Cloth. This meticulous study of the translation and republication in China of a set of paintings based on a wide variety of prints by European engravers depicting scenes from the life of Christ, presents reproductions of the Chinese version of the images and of the European print sources.

Uhlenbeck, Christiaan, and Marije Jansen. *Hiroshige: Shaping the Image of Japan*. Leiden: Hotei Publishing, 2008. 112 pp. Color illustrations. ISBN 978 90-04-17195-4. Paper. Publication in conjunction with an exhibition held at the Siebold House Museum in Leiden of 140 woodblock prints by Utagawa Hiroshige (1797–1858), gathered from private and public collections and marking the 150th anniversary of the artist's death. For more information, see the museum's website, www.sieboldhuis.org.

Weber, Therese. *The Language of Paper: A History of 2000 Years*. (Bangkok, Thailand: Orchid Press, 2007). xv, 206 pp. Amply and colorfully illustrated. Useful bibliography. Index. ISBN: 974-524-093-1. ISBN-13: 978-974-524-093-3. Jacketed cloth. The author, a practicing hand papermaker, artist, and one of the founders of the International Association of Papermakers and Paper Artists (IAPMA), offers a wide-ranging discussion of paper and its precursors; the origins and spread of papermaking; paper and its relation to printing, East and West; contemporary practices of papermaking in Asia; and the multifaceted utilizations of paper. She closes with a chapter that introduces the work of nine artists who make paper the core and object of their creativity.

Zhang Xiantao. *The Influence of the Protestant Missionary Press in Late Qing China*. Media, Culture, and Social Change in Asia Series, 10. London and New York: Routledge, 2007. 178 pp. Illustrated. ISBN; 0415-3-8066-9. ISBN-13: 978-0-415-38066-9. Cloth.

GLOSSARY

Ai wo Zhonghua: Zhongguo xiandai banhua
cangpinji 愛我中華: 中國現代版畫
藏品集

Chiang Ching-kuo 蔣經國

Chuancheng wenming fuwu shehui
傳承文明服務社會

Cong Xiwen yinben shuji (1477–1877) kan
Zhong-Xi guanxi, Zhongguo guan, wenhua
yingxiang he Hanxue fazhan 從西文印

本書籍 (1477–1877) 看中西關係中國
觀文化影響和漢學發展

Fu Ssu-nien (Fu Sinian) 傅斯年

- Jincheng shuxiang* 進程書像
 Juntendō daigaku 順天堂大學
 Kitasato daigaku 北里大學
 Liao Jielian 廖潔連
Liu Mei zayi: liushinianlai meiguo shenghuo de huigu 留美雜憶: 六十年來美國生活的回顧
 Liu Shuang 劉雙
 Machi, Senjurō 町泉寿郎
Ming mo Qing chu de Zhongguo liyi wudao tushi 明末清初的中國禮儀舞蹈圖示
 Naikaku Bunko 內閣文庫
 Nishōgakusha daigaku 二松学舎大學
 Qi Fengge 齊風閣
 Qian Cunxun, *see* Tsien Tsuen-hsiun
 Sakai, Shizu 酒井シジ
 Shimizu, Nobuko 清水信子
Tong zhi 通志
 Tsien Tsuen-hsuen 錢存訓
 tupu 圖譜
 Utagawa Hiroshige 歌川広重
 Watanabe, Mikio 渡部幹夫
 Wang Bonian 王柏年
 Wong, Pa (Ning), *see* Wang Bonian
 Xu Bing 徐炳
Yijiusijiu nian hou Zhongguo ziti sheji ren: yizi yisheng 一九四九年後中國字體設計人: 一字一生
 Yongxin nengyuan yishu shoucang 永新能源藝術收藏
 Zhang Daoling 張道陵
 Zheng Qiao 鄭樵
 Zhong Kui 鍾馗
 Zhong Mingdan 鐘鳴旦
 Zhu Zaiyu 朱載堉