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LIBRARY JOURNAL

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VOLUME XIV • NUMBER I

The East Asian Library and The Gest Collection
of Princeton University

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Contents

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VOLUME XIV • NUMBER I • SPRING 2010

<i>From the Editor</i>	IX
<i>News and Notes</i>	XI
The Editions, Superstates, and States of the <i>Ten Bamboo Studio Collection of Calligraphy and Painting</i>	I
BY THOMAS EBREY	
Letting the Copy Out of the Window: A History of Copying Texts in Japan	121
BY HIROKI KIKUCHI	
Financial Aspects of Publishing Local Histories in the Ming Dynasty	158
BY JOSEPH DENNIS	
<i>About Our Contributors</i>	245

Illustrations

“Magnolia and Crabapple” and accompanying poem leaf, <i>Ten Bamboo Studio Collection</i> , pl.V-1, first edition, first superstate	4-7
“Plum Branching Downward as from Over a Wall,” <i>Ten Bamboo Studio Collection</i> pl. IV-11, first edition, first superstate	8
Five states of “Stored-Up Clouds,” <i>Ten Bamboo Studio Collection</i> , pl. III-5	10-15
Chinese color-printer’s work table	28
Thirteen different types of frames for poems leaves in the “Round Design” volume of <i>Ten Bamboo Studio Collection</i>	32-33
Advertisement for Hishiya Magobē’s 1812 Japanese edition of <i>Ten Bamboo Studio Collection</i> in <i>Mustard Seed Garden Painting Manual</i>	40
Publishers’ colophons for three exemplars of the 1831 <i>Ten Bamboo Studio Collection</i>	42-43
Three states of “Bird and Sweet Olive Blossoms,” <i>Ten Bamboo Studio Collection</i> , pl.VIII-14	46-47
Cover page, first edition, third superstate, <i>Ten Bamboo Studio Collection</i>	48-49
Cover page for the 1817 Edition, <i>Ten Bamboo Studio Collection</i>	52-53
Two states of “Bird on Rock, Rosebush,” <i>Ten Bamboo Studio Collection</i> , pl.VIII-16	54-55
Cover page, 1878/1888 Japanese edition, <i>Ten Bamboo Studio Collection</i>	58-59
Publisher’s colophon, 1878/1888 Japanese edition, <i>Ten Bamboo Studio Collection</i>	60

Three different cover pages found on the 1879a and 1879b editions, <i>Ten Bamboo Studio Collection</i>	64–65
Butterfly added to pictorial leaf I-7, fourth superstate (1879b), <i>Ten Bamboo Studio Collection</i>	66
New leaf inserted into Volume V, “Round Design,” fourth superstate (1879b), <i>Ten Bamboo Studio Collection</i>	67
Cover page, 1882 Japanese edition, <i>Ten Bamboo Studio Collection</i>	70
Publisher’s colophon, 1882 Japanese edition, <i>Ten Bamboo Studio Collection</i>	71
Publisher’s colophon, 1881 Japanese greatly abridged edition, <i>Ten Bamboo Studio Collection</i>	72
Cover page, 1881 Japanese greatly abridged edition, <i>Ten Bamboo Studio Collection</i>	73
Pictures and poems on the same page, 1881 Japanese greatly abridged edition, <i>Ten Bamboo Studio Collection</i>	73
<i>Hokekyō</i> (Lotus Sutra), <i>shōsoku-gyo</i> manuscript, commissioned in 1304 by Emperor Fushimi (1265–1317), copied onto the back of letters written by his father	120
Letters in the hand of Emperor Gofukakusa (1243–1304)	120
<i>Ōjōyōshū</i> (Selection of Rebirth in Pure Land), manuscript copy, ca. 1249–1256	123
<i>Senchaku hongan nenbutsushū</i> (Selection on the Choice of the Original Vow of Amida Buddha), Hōnenbō Genkū (1133–1212) manuscript copy	124
<i>Sanemikyō-ki</i> ([Sanjō] Sanemi Diary Record), original manuscript, a record for 1292	126–127
<i>Sanemikyō-ki</i> , manuscript copy (eighteenth century), a record for 1301	130–131

<i>Sanemikyō-ki</i> , traced copy (nineteenth century), a record for 1292	132–133
<i>Rokuon nichiroku</i> (Daily Record of Rokuon [Temple]), fragment of original manuscript, 1460	136–137
<i>Rokuon nichiroku</i> , inscribed copy (1890 and 1903)	140–141
<i>Jōge kokyō sojō</i> (document from old Kyoto area), compiled in 1818, inscribed copy of 1907	142–143
<i>Nanhō-in monjo</i> (Documents of Nanhō-in Temple), twentieth-century traced copy of record dated 1411	144–145
Names of staff members, 1541 <i>Weinan xian zhi</i> (History of Weinan County)	162
List of works consulted, 1512 <i>Songjiang fu zhi</i> (History of Songjiang Prefecture)	164–167
Publication petitions, 1552 <i>Xingning xian zhi</i> (History of Xingning County)	168–169
Printer's colophon, 1485 <i>Neixiang xian zhi</i> (History of Neixiang County)	176
Calligraphy credit, 1555 <i>Anqing xian zhi</i> (History of Anqing County)	179
Calligraphy credit, 1554 <i>Yancheng xian zhi</i> (History of Yancheng County)	180
Fine calligraphy, 1472 preface to the 1494 <i>Baoding fu zhi</i> (History of Baoding Prefecture)	181
Poor calligraphy, 1555 <i>Gongxian zhi</i> (History of Gong County)	182
Misaligned calligraphy, 1555 <i>Anqing fu zhi</i> (History of Anqing Prefecture)	183
Record of block storage and printing on demand, 1536 <i>Yingzhou zhi</i> (History of Yingzhou [Subprefecture])	187

Record of printing from one-sided and two-sided blocks, 1588 <i>[Wanli] Xinxiu Nanchang fu zhi</i> ([Wanli-Era] Newly Edited History of Nanchang Prefecture)	193
Preface, 1520 <i>Wuwei zhou zhi</i> (History of Wuwei Prefecture)	195
Production details, 1510 reprint of <i>Guiji xu zhi</i> (Continuation History of Guiji)	196
Donor list, 1477 <i>Xinchang xian zhi</i> (History of Xinchang County)	206–209

From The Editor

Editing the four articles planned for the volume 14, the final volume of the *East Asian Library Journal* prior to its ceasing publication, necessitated modification of the publication plans as announced in volume 13, no. 2 (Autumn 2009) of this journal. It became obvious that the amount of material in production needed to be divided between two numbers rather than being forced into one double issue. So, presented in volume 14, no. 1 (Spring 2010) are 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); Hiroki Kikuchi's introduction to the tradition of producing manuscript copies in Japan; and Joseph Dennis's research on the economics of publishing local histories in China in the Ming dynasty.

Tom Ebrey's study of color printing provides more information about *Ten Bamboo Studio Collection of Calligraphy and Painting* than has ever before been accumulated. Ideally this article would have included some color illustrations, but for various reasons this became an impossibility for this issue of the journal. Recent conference papers and exhibit catalogues related to woodblock printing in China feature Ebrey's work (see "News and Notes" below), and these publications provide full-color reproductions of several of the woodblock prints from the *Ten Bamboo Studio Collection*.

Hiroki Kikuchi's article offers a solid summary of his research on the important tradition of manuscript copying in Japan and references several manuscript works in the collection of the library at Yale University. Professor Kikuchi discusses the role that Asakawa Kan'ichi, the first professor of Japanese studies at Yale, played in the production and deposit of these manuscript texts at Yale. The author has a new opportunity to return to Yale for an extended period toward the end of 2010 to continue his research on the relationship between manuscript texts found at Yale and materials in the Historiographical Institute at the University of Tokyo.

Joe Dennis's article gives plenty of evidence of his headlong submersion

into the study of the production of local histories in China. He strives to pull hard facts and figures about book production costs, including those for materials, labor, editing, etc., from the spare, mostly descriptive records related to book production found in the local histories themselves. The years of research ahead of him into this very large body of printed material, with patience, may yield statistically viable information about various components of the cost of producing books in premodern China.

Huaiyu Chen's catalogue of the Chinese-language materials in the collection of Dunhuang and Turfan fragments in the East Asian Library at Princeton University is being reserved for publication in volume 14, no. 2 (Autumn 2010), the companion number to the current issue. Professor Chen's diligent work to transcribe and identify the texts, many extremely fragmentary, has been given a substantial cataloguing frame and will be generously illustrated. And to close out the publication run of the *East Asian Library Journal*, included in its final number, volume 14, no. 2, will be a listing of the contents of all fourteen volumes of the *Gest Library Journal* and its successor journal the *East Asian Library Journal*. This list will update the first publication of the list of the contents of volume 1 through volume 8, which appeared at the end of volume 9, no. 1 (Spring 2000) of the journal.

NANCY NORTON TOMASKO
July 2010

News and Notes

CORRIGENDA ONE, TWO, AND THREE

Soren Edgren has pointed out three corrections to the text of his article “A. E. Nordenskiöld and His Japanese Book Collection,” published in the *East Asian Library Journal* 13.2 (Autumn 2009), pp. 86–106. A sentence on page 94, lines 20–21, should read “(See below for further discussion of Phillip Franz von Siebold’s book collections.)” In the last line on page 105, Philip’s son Heinrich’s name should be spelled “Heinrich von Siebold.” And the beginning of a sentence on page 107, line 10, should read “The catalogue received from Heinrich von Siebold, . . .”

CORRIGENDUM FOUR

Martin Heijdra, Chinese Bibliographer and Head of Public Services for the East Asian Library and the Gest Collection at Princeton University, has contributed the article “The East Asian Library and The Gest Collection at Princeton University,” to the conference volume *Collecting Asia: East Asian Libraries in North America, 1868–2008*, edited by Peter X. Zhou. (See entry for this new publication below in “Books and Articles of Note”.) On page 122 of Martin’s article, the name of the book agent through whom the engineer Guion M. Gest (1864–1948) acquired his collection of Chinese books is correctly spelled Irvin Van Gorder Gillis (1875–1948).

CORRIGENDUM FIVE

RoseAnn Swanson, widow of Bruce Swanson, author of the article “Irvin Van Gorder Gillis Naval Training for an Uncommon Agent,” which appeared in the *East Asian Library Journal* 13.2 (Autumn 2009), pp. 17–58, telephoned and gently pointed out that her husband’s name in the running head throughout that

article correctly spelled is Bruce Swanson. My thanks go to RoseAnn for her continuing attention to this and all aspects of the posthumous publication of her husband's research.

THE PRINTED IMAGE IN CHINA FROM THE EIGHTH TO THE
TWENTY-FIRST CENTURIES

On view from 6 May to 5 September 2010 in rooms 90 and 91 of the British Museum, London, is an exhibition of Chinese prints from that museum's own collection. The exhibition displays the world's earliest dated woodblock print on paper among the approximately 120 prints on view. Additional information, including museum hours, press release, and a list of scheduled gallery talks may be found at: www.britishmuseum.org/whats_on.aspx. See below for notice of the associated conference on color printing in China and in the "Books and Articles of Note" section for details on the exhibition catalogue.

LEAVES OF ENCHANTMENT, BONES OF INSPIRATION:
THE DAWN OF CHINESE STUDIES IN CANADA

An exhibit of rare books from the ChengYu Tung East Asian Library and related artifacts from the Royal Ontario Museum will be on display at the Thomas Fisher Rare Book Library of the University of Toronto from 25 May through 17 September 2010. Early in June the library offered a program and tour of the exhibit. A video of Stephen Qiao, Chinese Studies Librarian at the ChengYu Tung East Asian Library, introducing the current exhibition may be viewed through a link to the University of Toronto's YouTube channel. For access to this video, see <http://fisher.library.utoronto.ca/news/chinese-exhibition-video>.

THE COLOUR PRINT IN CHINA 1600–1800

On 18 and 19 June 2010 Sotheby's Institute of Art, London, hosted a two-day international conference that explored and celebrated color printing in China, "The Colour Print in China 1600–1800." The Muban Educational Trust, London, supported this gathering of noted researchers.

Program presenters were:

Cynthia J. Brokaw, "Colour Printing in Late Imperial China";

- Thomas Ebrey, “Printers, Painters, and Poets of the Ten Bamboo Studio Collection of Paintings and Calligraphy”;
- Suzanne Wright, “The Language of Letter Paper”;
- Hiromitsu Kobayashi, “Literati Tastes Meet Popular Drama: The Multi-Colored Woodblock Illustrations of Min Qiji in the 1640 Printed Edition of the *Romance of the Western Chamber*”;
- Meng-ching Ma, “Learning from Painting and Prints: The Development and Influence of the *Shizhuahi shuhuapu*”;
- Anne Burkus-Chasson, “Colouring by the Book: Chen Hongshou’s Sixteen Views of a Hermit’s Life and Its Readers”;
- J. S. Edgren, “Toward an Understanding of Late-Ming Colour-Printing Technology”;
- Wang Chao, “Colour Pigments Used in Traditional Chinese Printmaking”;
- Ellen J. Laing, “Eighteenth-Century Suzhou Prints and the Iconography of Wealth”;
- Christer von der Burg, “The Dings We Know and the Dings We Do Not Know”;
- Kevin McLoughlin, “Poetry and the Narratives of Popular Culture in Suzhou Colour Prints from the Hans Sloane Collection”;
- Cheng-hua Wang, “Some Observations on the Business Practices of Eighteenth-Century Suzhou Prints”;
- Natalie Monnet, “The Added Value of Colour in Chinese Rubbings”;
- Cordula Bischoff, “East Asian Works in August the Strong’s Print Collection: The Inventory of 1738”;
- Anne Farrer, “Chinese Sheet Prints in the Hans Sloan Collection: Acquisition, Storage, and Reassessment.”
- Conference schedule, participant biographies, and abstracts of each presentation may be found at: www.sothebysinstitute.com/chinese-prints.html. For the catalogue, see below under “Books and Articles of Note.”

FELLOWS OF THE FRIENDS OF PRINCETON UNIVERSITY LIBRARY

Imre Galambos, Research and Overseas Project Manager for the International Dunhuang Project of the British Library, is a recipient of a summer 2010 Fellows of the Friends of Princeton University Library that was sponsored by the

East Asian Studies Program. Dr. Galambos spent the month of June examining what he terms a unique collection of works on Qing-dynasty paleography and lexicography (i.e. the traditional fields of *xiaoxue*) to determine the applicability of these works for the study of early manuscripts and epigraphy. On Thursday, 1 July, Dr. Galambos gave a public presentation of his research findings.

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. The deadline for the next round of applications is 1 April 2011.

FORGOTTEN JAPONISME: THE TASTE FOR JAPANESE ART IN BRITAIN AND THE USA, 1920S–1950S

A conference held on 9 and 10 July 2010 under the sponsorship of the Arts and Humanities Research Council, the Research Centre for Transnational Art Identity Nation, and the University of the Art London explored the boundaries of the notions of modernism in art in the West and of Japonisme. Topics included the received view of the West as the sole purveyor of modernity in art, Japanese inspiration within the development of modernism in the West, and the relationship between the taste for Chinese and Japanese art from the 1920s to the 1950s. Professor Shigemi Inaga of the International Research Center for Japanese Studies, Kyoto, was the keynote speaker. Other leading scholars included Professor Stan Abe of Duke University; Dr. Angus Lockyer of the Japan Research Centre of SOAS, University of London; and Dr. Sarah Teasley of the Royal College of Art, London. For complete details of the program including speakers and their topics, see www.transnational.org.uk/events

THE PERILS OF PRINT CULTURE

From 10 to 12 September 2010, Trinity Collect Dublin will be the site for a conference on print culture, almost exclusively with a European focus. The conference organizers are asking participants to address a perceived need for scholars “to fine-tune or calibrate their understanding of this burgeoning field of enquiry” and “to think more systematically about the conceptual, methodological, and technological problems associated with the study of print culture.” For a down-

loadable program, see www.tcd.ie/longroomhub/assets/documents/printprogramme.doc. Other sites displaying information about this conference may be easily located by entering “Perils of Print Culture” into any search engine.

WOODCUTS IN MODERN CHINA, 1937–2008:
TOWARDS A UNIVERSAL PICTORIAL LANGUAGE

An exhibit organized by the Picker Art Gallery on modern and contemporary oil-based woodcut prints in China will be on display from 16 September through 12 December 2010 in the art gallery of the China Institute, New York City. This exhibit, curated by Joachim Homann and Renee Covalucci, was originally on display in the Dana Arts Center at Colgate University, Hamilton, New York, from 2 December 2008 to 26 April 2009. This exhibit also traveled to the Kalamazoo Institute of Art, Kalamazoo, Mich., from 23 January through 18 April 2010.

BOOKS AND ARTICLES OF NOTE

Allen, Susan M., Lin Zuzao, Cheng Xiaolan, and Jan Bos, eds. *The History and Cultural Heritage of Chinese Calligraphy, Printing, and Library Work*. IFLA Publications 141. Munich: De Gruyter Saur, 2010. 249 pp. ISBN 978-3-598-22046-3. Paper over boards. The International Federation of Library Associations and Institutions (IFLA) conference “China’s Written and Printed Cultural Heritage and Library Work,” held in October 2006 in Hangzhou under the sponsorship of Zhejiang Provincial Library and hosted by IFLA and the Cultural Department of Zhejiang Provincial Government (Zhejiang sheng wenhua ting), has generated several remarkable caches of essay collections. The first, prepared at the time of the conference, provided English and Chinese abstracts plus the preliminary texts for a selection of the papers submitted for the conference. In 2009 the Chinese edition of a selection of the papers presented was published. With the publication in 2010 of the English versions of a selection of presentations, trends in the scholarship on the history and culture of the book and printing in China are available to an even wider audience. Eighteen

articles comprise this volume. Some articles were originally presented in English and some have been translated from Chinese into English, each with an abstract and a brief author biography.

Clearly much effort has been expended to publish this English edition of a selection of the papers. Many of the articles translated into English could have used considerable additional editing to smooth rough spots. And some greater care could have been devoted to verifying that all of the illustration material was incorporated as indicated. The Chinese typeface used for this volume seems to incorporate bold face type randomly, and visually comfortable spacing between Chinese characters is generally lost. These last two points may represent the kinds of challenges that publishers outside China sometimes face when incorporating English and Chinese scripts in the same document. Despite these problems, the range of topics covered shows the rich diversity of scholarship being pursued by scholars of the history of books and printing in China and makes this collection of essays invaluable.

Mote, Frederick W., and Chu Hung-lam, et al. *Shufa yu guji (Calligraphy and the East Asian Book)*. Translated into Chinese by Bi Fei. Hangzhou: Zhongguo meishu xueyuan chubanshe (Chinese Academy of Art Press), 2010. 270 pp. Illustrations and maps. ISBN 978-7-81083-929-7. Paper.

This translation into Chinese of “Calligraphy and the East Asian Book,” the catalogue for a major exhibit of Chinese rare books in the Art Museum of Princeton University, first published in volume 2, no. 2 (Spring 1988) of the *Gest Library Journal*, has been accomplished by Bi Fei, associate professor of Chinese Art History, Chinese Academy of Art, Hangzhou. Illustrations throughout are reproductions of photographs taken by Richard Kent for the 1988 English-language publication. Added to this is a gallery of seven full-page color illustrations supplied courtesy of the East Asian Library at Princeton, especially for the translation. For obvious reasons, the Chinese glossaries in the original edition have been omitted from the translation, as have the short “From the Editors” and “News and Notes from the Gest Library” in the *Gest Library Journal* edition of the catalogue. The bibliography has been reor-

ganized by language of the work cited. The translator has added a complete list of the catalogue entries, a postface, an index, and a rather overly long essay (Bi Fei's translation, pp. 267–270) tracing his research into verifying the identity of a Republican-era scholar whose somewhat unconventional method of signing a lengthy colophon found in one of the exhibit items had lent mystery to that scholar's identity.

Nakami, Tatsuo. *On the Papers of George Ernest Morrison Kept in the Mitchell Library, Sydney*. Tokyo: Toyo Bunko, n.d. Reprint from *Memoirs of the Research Department of the Toyo Bunko* 67 (2009). The introduction to this finding aid for the Morrison papers in the Mitchell Library gives a brief outline of life of George Ernest Morrison (1862–1920), his penchant for accumulation and collecting, and the path the Morrison papers took enroute to their current home. Categories for the papers are diaries, works for publication, correspondence, subject files, miscellanea, newspaper clippings, and newspapers. This clearly deep reserve of archival material perhaps deserves a more highly annotated presentation of the finding aid than is offered here.

Spee, Clarissa von, ed. *The Printed Image in China from the Eighth to the Twenty-first Centuries*. London: British Museum Press, 2010. 192 pp. ISBN 978 0 7141 2460 5. Paper. Bibliography. Glossary of Chinese characters. Four essays precede the catalogue entries in the handsome addition to the growing interest in and the body of literature on the traditions of Chinese woodblock printing:

“Printing the Pictorial in China—Historical and Cultural Contexts” by Clarissa von Spee;

“Printing to Perfection: The Colour-Picture Album” by Thomas G. Ebrey;

“Seeking Ideal Happiness: Urban Life and Culture Viewed Through Eighteenth-Century Suzhou Prints,” by Hiromitsu Kobayashi; and

“Images from the West Lake: Printmaking at the China National Academy in Hangzhou,” by Anne Farrer.

Ninety-five catalogue items are grouped under six headings: “The Invention of Printing and the Spread of Buddhism,” “The Popularization of Elite Culture,” “Popular Prints,” “Printing at Court,” “The

Modern Woodcut Movement,” and “Modern and Contemporary Prints.” David Barker of the Muban Educational Trust drew this work to the attention of the *East Asian Library Journal*.

Zhou, Peter X. *Collecting Asia: East Asian Libraries in North America, 1868–2008*. Asia Past and Present: New Research from AAS, 4. Ann Arbor, Mich.: Association for Asian Studies, 2010. 342 pp. ISBN 978-0-924304-56-9. Jacketed cloth. Many of the twenty-five essays published in this volume were first presented at a three-day conference held in October 2007 to celebrate the opening of the new C. V. Starr East Asian Library and the Chang-Lin Tien Center for East Asian Studies at the University of California, Berkeley. The essays contribute to a more complete look at the origins and development of collections of East Asian materials outside East Asia than has been presented previously. Taken together, the list of contributors is an informative introduction to those who manage the East Asian Collections. Appendices provide statistics on the size of, total holdings in, and fiscal support given the major East Asian Collections in North America. Notes follow each individual essay. A bit unfortunately, the very large amount of material incorporated into this otherwise handsomely designed work seems to have necessitated the use of a type size so small as to be off-putting. The size of illustrations in the lower register of many of the essay pages similarly is so small as to make it nearly impossible to see clearly, let alone appreciate, the images of books and photographs of persons important in the history of a given collection.