

 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>).

Frederick W. Mote, Hung-Lam Chu, "Part B: Handwritten Books After the Invention of Printing", The Gest Library Journal 2, no. 2 (1988): 76-95, accessed January 14, 2017, https://library.princeton.edu/eastasian/EALJ/goodman_howard_1.EALJ.v02.n02.p001.2.1.pdf

Part B. Handwritten Books

After the Invention of Printing

The T'ang dynasty (618-906 A.D.) has been called the formative period in the history of Chinese printing. It was then that woodblock printing became a fully developed technology. By the end of the T'ang, printing had become widely used throughout many regions of China as well as Korea and Japan, neighboring countries which shared China's civilization. The fullscale development of printing was at hand. During the tenth century large sets, such as the complete Confucian classics and the Buddhist *Tripitaka*, running to hundreds of thousands of pages, were printed. In Northern Sung times (960-1125) China experienced a golden age of printing. It might seem that thereafter there would be little practical reason to continue making manuscript copies of books. Printed books were inexpensive, and well-edited printed texts could establish a standard of scholarly accuracy. A few purely utilitarian reasons for making manuscript books nonetheless remained: Some might borrow a book to make a manuscript copy when booksellers could not supply one for sale, or when the borrower could not afford to buy a copy. Or, an owner of an incomplete set might have replacement pages or volumes carefully handwritten and inserted when the book was rebound. And of course, there were some books that were never printed, for one reason or another, so were circulated only in manuscript copies. In the main, however, the Chinese printed book was relatively cheaper, lighter, more convenient to produce and to use than was the early European printed book. Quite gradually, over a period of two or three centuries, the spread of printing brought printed books to all corners of China and printed texts became generally available in Sung times.

Those facts notwithstanding, the tradition of the manuscript book continued to have a life of its own, long after the widespread use of printing. The reasons for that are aesthetic and devotional, often both. The aesthetics of calligraphy, which flourished greatly in the T'ang period, not only influenced the design of printed books, but also found still more direct expression in the creation of manuscript books. The role of the professional copyist declined as the utilitarian need simply to produce books was reduced by the availability of printing. On the other hand, superior calligraphers seem to have been all the more drawn to creating handwritten books as works of art.

That aesthetic impulse was matched by the devotional. Duplicating Buddhist scriptures was regarded as an act of merit. Although that merit also could be gained by paying for the printing of religious texts, special merit was seen to lie in the careful copying of such texts as a devotional act. Humble monks, lay devotees among the literati, even emperors did this. The pious conception underlying this Buddhist act was extended to copying Taoist and other kinds of texts having magical or meditative value. Many of the most famed calligraphers copied texts, their copies valued for reasons inextricably intertwining devotional, aesthetic, and philosophical motives. Some favorite texts, such as the *Tao-te Ching*, the *Diamond Sutra*, the *Heart Sutra*, were written many times by some of the great calligraphers. Sometimes those original works of art were subsequently engraved on stone or wood in careful tracings of the original, not in reverse for printing, but face up for making rubbings. So the practice came full circle — unique works of art becoming duplicated facsimiles.¹ Here we see examples of books in the calligraphy of great artists, or in that of very skilled calligrapher copyists; some are in scroll book format, others in album or stitched volume format. They illustrate the continuing tradition of the handwritten book.

This part is written by Hung-lam Chu.

Although handwritten Buddhist sutras arose originally as an active expression of religious devotion, there were cases of practical necessity, such as the replacement of missing printed texts in the famous *Chi-sha pan ta-tsang-ching* (no. 40). This was a Buddhist canon in Chinese translation, so called because it was printed in the Buddhist monastery Yen-sheng yüan, in Chi-sha, an island in a lake east of the city of Soochow. Started as early as ca. 1225 during the Southern Sung period, the cutting and printing of the entire set of 1,532 sutras in 6,362 *chüan* was not completed until 1349, well into the last reign of the Yüan dynasty. The present set was acquired from Peking by Guion M. Gest's agent and advisor Commander I. V. Gillis in 1928 or 1929, before the Chinese unearthed another partial set in 1931. Although already not in complete form when it was acquired, this set still contains 1,479 sutras, comprising 6,014 *chüan* of text in 5,359 characteristic sutra-binding volumes — roughly ninety-five per cent of both the original numbers of titles and *chüan*.

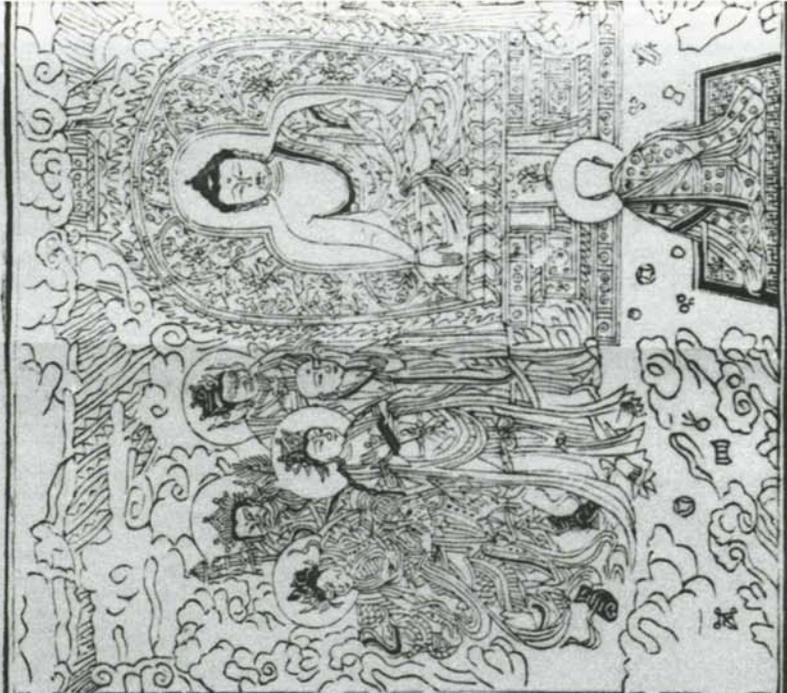
According to the late Ch'ü Wan-li, who examined the entire set and added to Hu Shih's earlier report, 698 of the extant volumes were printed during the Sung, 1,632 during the Yüan, and 868 during the Ming, the latter being replacements for missing originals, taken from two other sets of the Buddhist canon that were cut and printed during the Ming. The remaining 2,161 volumes were all hand copied during the Ming Wan-li period, according to Hu Shih.²

Here we see a typical example of those handwritten Ming replacement volumes. The black-inked illustration preceding the text is also a Ming painting or tracing. Note that the last folio of this illustration

displays a salutation to the throne: "Long, long live the Emperor." Either imperial patronage of Buddhism or Buddhist solicitation of patronage accounted for this banal expression; in fact, the Ming imperial family and eunuchs often were involved in the printing and reissuing of Buddhist canons. For this reason, it is possible that these handwritten replacements were made with imperial funds and under eunuch direction, if not necessarily in the palace establishments. In any event, the calligraphy demonstrates a remarkable similarity to printed pages of the Sung original (no. 49), showing a style that originated from the calligraphy of Yen Chen-ch'ing of the T'ang. Such integrity by unknown scribes in facsimile reproduction suggests that devotion was in no way absent, even though the primary intention was utilitarian.

Yung-lo ta-tien (no. 41) is an example of books that were hand written not mainly because of financial considerations, but because of their specific nature and their intended audience. It was imperially commissioned in 1403, with a staff of 147 scholar assistants — compilers, scribes, proofreaders — under the general directorship of its initial proponent, Hsieh Chin (1369-1415) from Chi-shui, Kiangsi. The project was reinforced in the following year by other co-directors and some 2,180 more scholars. When completed in 1408 the *Yung-lo ta-tien* comprised 22,877 *chüan*, making it the largest collectanea the world had yet known. But whether the compilation was due to the Yung-lo emperor's effort to preserve all known literature up to his day, or as a device to quiet restless literati who despised his usurpation, the fact remains that the huge project was not initially conceived for the purpose of cultural dissemination, nor for making

大般若波羅蜜多經卷第十一 地一
 唐三藏法師玄奘奉 詔譯
 初分教誡教授品第七之一
 爾時佛告具壽善現汝以辨才當為菩薩摩訶薩眾宣說般若波羅蜜多相應之法教誡教授諸菩薩摩訶薩令於般若波羅蜜多修學究竟時諸菩薩摩訶薩眾及大聲聞天龍藥叉人非人等咸作是念今尊者善現為以自慧辨才之力當為菩薩摩訶薩眾宣說般若波羅蜜多相應之法教誡教授諸菩薩摩訶薩令於般若波羅蜜多修學究竟為當承佛威神力耶具壽善現知諸菩薩摩訶薩眾



40. *Chi-sha pan ta-tsang ching*. 6, 014 ch. (5,359 vols.) extant.

Date: ca. 1225-1349; handwritten replacement, 1573-1620.

Dimensions: 6 cols. of 17 chars.; block, 24.7 x 11.3 cm.

Collection: Gest Oriental Library.

永樂大典卷之一萬四千九百四十九

六暮

婦人證治二十五

婦人八瘕

論

靈樞水脹篇石瘕何如。岐伯曰。石瘕生於胞中。寒氣客于子門。子門閉塞。氣不得通。惡血當寫不寫。蟬以留止。日以益大。狀如櫛子。月事不以時下。皆生於女子。可導而下。羅謙甫衛生寶鑑云。夫膀胱為津液之府。氣化則能出矣。今寒客于子門。則必氣塞不通。血壅不流。而蟬以止之。結硬如石。是名石瘕也。此氣先病而血後病。故月事不來。則可宜導而下出者也。故難經云。任之為病。其內苦結。男子為七疝。女子為瘕聚。此之謂也。非大乎之藥不能已。可服見脫丹。方見後王素外臺秘要方。素女經論婦人八瘕積聚。無子斷絕不產。今有子受胎養法。黃帝問於素女曰。吾聞天下婦人產乳有子而病者。未曾生子而病者。又產乳後而中絕不復產者。何也。諸病從生而令婦人腹中有積聚。胃脇腰背攣而痛。久而生八瘕之聚。病深

knowledge accessible to all the educated. Rather it was compiled mainly for a highly limited audience, as a reference library for emperors and their intimate literary officials at court. Since it was meant to be kept in the palace, publication was out of the question from the very beginning.

Late in the Chia-ching reign a palace fire prompted the emperor to order a facsimile copy of the original set to be made in the palace establishments. The original set has since been lost and this facsimile, started in 1562 and completed in 1567, under the directorship of such eminent officials as Chang Chü-cheng (1525-1582) and Kao Kung (1512-1578), is the only surviving set and, unfortunately, is quite incomplete. The Gest Collection holds two volumes.

The volume illustrated constitutes *chüan* 14,949 of the collectanea. It bears the text of the book *Fu-jen cheng-chih*, a medical discourse on female diseases and their treatments. The sources cited in the discourse and the characters on the center of the "block" are written in red. Also red-inked are all the column lines, double border lines, and such conventional margin marks as "fish tails" and "block mouths." Carefully executed, the calligraphy for characters of both sizes displays a style that often can be found in other handwritten books by imperial order. Written on large pages of high quality white paper,

< 41. *Yung-lo ta-tien*. 2 ch. (2 vols.) extant.

Date: 1562-67 (Peking).

Dimensions: 16 cols. of 28 small chars.; border, 35.3 x 23.3 cm.

Collection: Gest Oriental Library.

this volume and the other are still bound in the original light-yellow cover paper, typical of Ming palace books.

Princeton's other volume (constituting *chüan* 20,573) has pasted at the end of the text a slip bearing the names of the proofreaders, copyists, and punctuators. The chief proofreader, Ch'in Ming-lei (1518-1593), bears the title of a vice-minister. Ch'in's biography shows that in 1566 he was appointed vice-minister of Personnel and charged with supervising the proofreading of the new copy of *Yung-lo ta-tien*. Since we know it took five years for the copying to be completed, and since presumably some 4,600 *chüan* would have been copied each year, then the year 1566 and the *chüan* number of 20,573 seem to fit. Applying this rate, the volume illustrated was probably copied in 1565.³

Another reason for handwritten books was to pursue the recording of forbidden information. Gest Library's incomplete set of the *Ta-Ming shih-lu* (Veritable Records of the Ming; see no. 42) includes the official records of nine of the sixteen Ming reigns. They appear under eight separate titles, each of which uses the temple name of the emperor to whose reign the records belong: T'ai-tsu (including both the Hung-wu and Chien-wen emperors), originally compiled in 1418; T'ai-tsung (Yung-lo emperor), compiled in 1430; Hsüan-tsung (Hsüan-te) in 1438; Ying-tsung (including his Cheng-t'ung and T'ien-shun reigns as well as Ching-t'ai under the emperor Ching-ti) in 1467; Hsien-tsung (Ch'eng-hua) in 1491; Hsiao-tsung (Hung-chih) in 1509; Wu-tsung (Cheng-te) in 1525; and Shih-tsung (Chia-ching) in 1577.

The compilation of each ruler's Veritable Records was imperially commissioned at the beginning of the succeeding reign.

These records were officially designed to be read by the emperors and the official compilers. As a rule, two original copies were made for each reign, one to be placed inside the palace and the other to be deposited in the Grand Secretariat, and the working manuscript was ceremoniously burnt when the originals were formally presented. Like the *Yung-lo ta-tien*, the Veritable Records were not intended for circulation; in fact it was against the law that they be read by unauthorized persons. But as Ming imperial vigor waned and bureaucratic malpractice prevailed after the middle of the sixteenth century, unauthorized officials were able to consult the copies in the Grand Secretariat, and eventually they even hired scribes to copy them for their own libraries. Thanks to such illegal practice, these records still survive in manuscript form, although their originals had long since disappeared.

The Gest set was secured from the family of Chang Chih-tung, the famous nineteenth-century governor-general of Hu-kuang. But as its two ownership seals indicate, it was originally owned by Sung Yün (1681-1760), a native of Shang-ch'iu, Honan, the youngest son of an eminent scholar and official, Sung Lao, a vice-governor of Feng-t'ien fu. Ch'ü Wan-li compared the Gest's manuscript with another, the Pao-ching lou version held by the Academia Sinica. He noted that because of their textual closeness both versions might have been based on the same source, if the Gest version was not directly copied from the latter. He further noted that the Gest manuscripts were either copied during late Ming times or during early Ch'ing, and that Sung Yün might have been responsible for the copying.⁴

The page illustrated (no. 42) is taken from the last page of *chüan* 47 and first

page of *chüan* 48 of the Hung-wu reign. Note that the calligraphy is neatly and carefully executed, showing stylistic excellence that is not to be found in many second- or third-hand manuscripts. However, in some other volumes the calligraphy is so poor that one must imagine its copyist as an underpaid, work-a-day scribe.

Ch'in-ting kuo-shih ta-ch'en lieh-chuan (no. 43) is a Ch'ing period example of imperially commissioned books intended for the imperial archives as a source for future historical compilation. It is the Chinese version of a huge collection of biographies of high officials. The biographies had been composed and presented between 1796 and 1835. (Gest also has 24 *chüan* of the Manchu version in 24 volumes.) Preceding the text is an 1846 memorial for the presentation of the collection. From it we know that the project was supervised by two of the highest officials at the court of the Tao-kuang emperor. The leading one was Mu-chang-a, a member of the Manchu Bordered Blue Banner and grand secretary at the time of the compilation, but later cashiered for corruption. His Chinese counterpart was P'an Shih-en (1770-1854), an *optimus* from Wu-hsien, Kiangsu, who was then grand secretary and Grand Councilor of State.

Compilation of this kind was commissioned for the first time by the Ch'ien-lung emperor in 1765. When the second compilation took place in 1811, during the Chia-ch'ing reign, it was announced that thereafter a new compilation was to be made every ten years. But then nothing happened until the present, third compilation, which was to include some 4,200 biographies. When text copying was done late in 1846, the new collection was presented to the throne, and at least one copy

萬三千三百三十八引有奇每引重四百斤設山東都轉運
 鹽使司歲辦大引鹽一十四萬二千五百引有奇設北平河間
 都轉運鹽使司所屬利民等二十四場歲辦大引鹽七萬一
 千八百五十二引有奇其法皆灶戶自備器皿煎煮每丁歲
 辦鹽四引地每畝辦鹽一十六斤車一輛辦鹽二百斤牛驢
 每頭辦鹽一百斤設福建都轉運鹽使司西域僧班的
 達及其徒古麻辣室哩等十二自中印度來朝

高皇帝實錄卷之四十八

洪武三年春正月辛卯朔

上御奉天殿受朝賀大宴群臣命婦朝

皇后于坤寧宮錫宴。置華昌平涼二衛指揮使司。癸巳

上以王保為西北邊患復命右丞相信國公徐達為征虜大將

軍浙江行省平章李文忠為左副將軍都督馮勝為右副將軍

御史大夫鄧愈為左副將軍湯和為右副將軍往征沙漠

上問諸將曰元主遠居塞外王保近以孤軍犯我蘭州其志欲

僥倖尺寸之利不滅不已今命卿等出師當何先諸將皆曰保

保之寇邊者以元主猶在也若以師直取元主則保失勢可

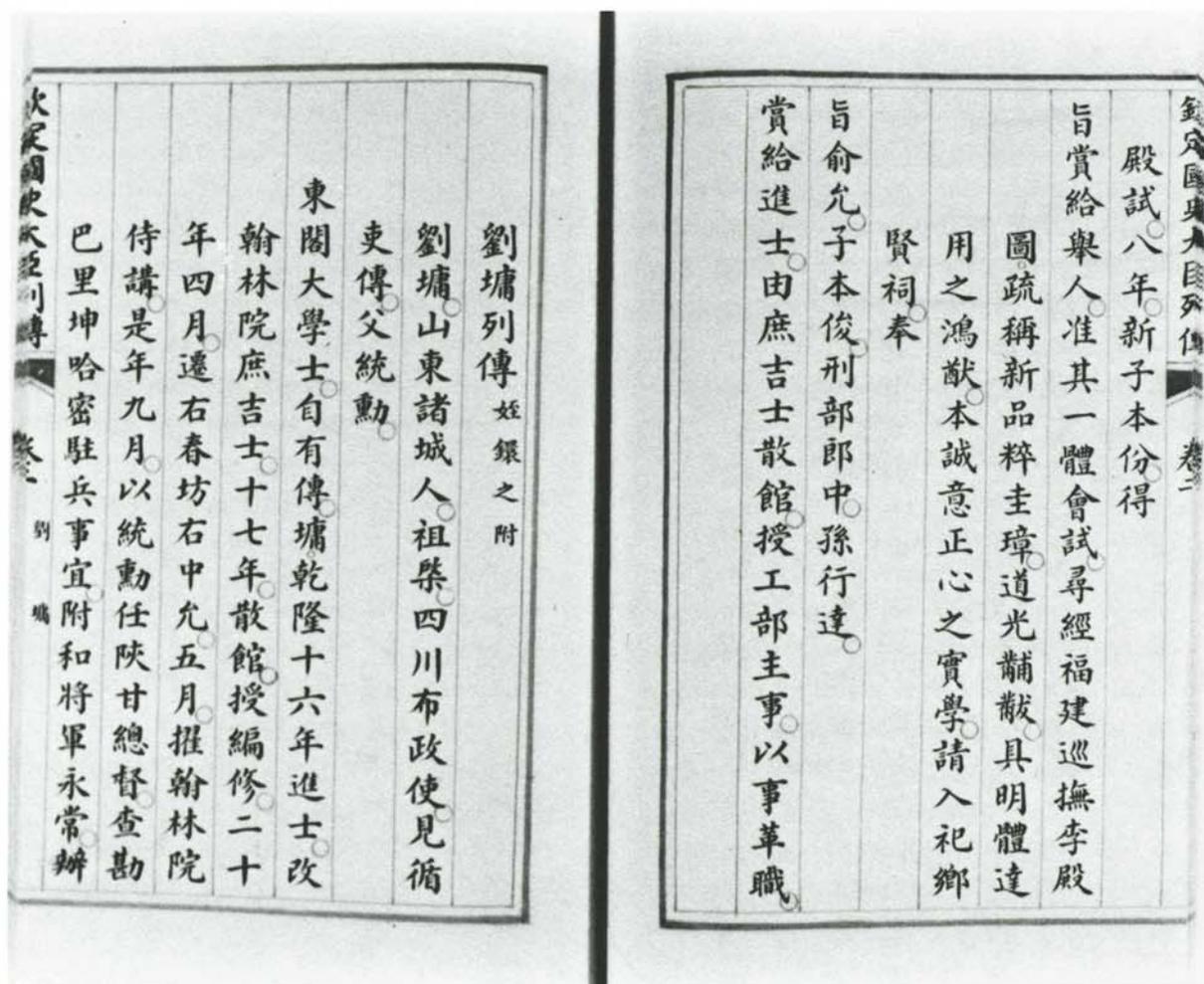
不戰而降也

上曰王保一方以兵臨邊今捨彼而取元主是忘近而趨遠夫後

上曰王保一方以兵臨邊今捨彼而取元主是忘近而趨遠夫後

42. Ta-Ming shih-lu. 1,492 ch. (173 vols.) extant. Date: 17th century.

Dimensions: 11-12 cols. of 23-25 chars.; 21.3 x 12.5 cm. Collection: Gest Oriental Library.



43. *Ch'in-ting kuo-shih ta-ch'en lieh-chuan*.
144 ch. (156 vols.) extant.

Author: Mu-chang-a (1782-1856) et al.,
comps.

Date: 1848 (Peking).

Dimensions: 7 cols. of 18 chars.; border, 29.3
x 18 cm.

Collection: Gest Oriental Library.

was to be forwarded to the State Archives
(Huang shih-ch'eng).

It is not known how many original cop-
ies were made. During the Ch'ing an em-
peror would usually bestow such impor-

tant books on Manchu princes and se-
lected court favorites. Since the copy ex-
hibited does not bear an imperial seal, it is
unlikely that it was originally held in the
palace. But it is a copy that had been pre-
sented to the throne.⁵

The pages illustrated (no. 43) are texts of
the biographies of Ts'ai Hsin (1707-1800?),
a grand secretary from Chang-p'u, Fukien
(right), and Liu Yung (1720-1805), a
grand secretary from Chu-ch'eng, Shan-
tung (left). All the column lines, double
border lines, and margin marks for block-

printed books on the copy are red-inked. The calligraphy bears a style most endorsed by the Ch'ing emperors and their court erudites in the Hanlin Academy — elegantly derived from both Yen Chen-ch'ing and Ou-yang Hsün — and appropriately dubbed the “Hanlin style.” This copy, as all others in the set, is bound with brocade in imperial yellow.

Handwritten books were created sometimes because of the rarity of the printed originals. Our late Ming (or early Ch'ing) copy of *Tung-tu shih-lüeh* (nos. 44a-b) represents an important work on the history of the Northern Sung dynasty by Wang Ch'eng. It was first written and published during the Southern Sung but rarely circulated in subsequent dynasties. Wang Ch'eng was a native of Mei-chou, Szechwan, and has been hailed as one of the three greatest Sung historians to write about the history of his own dynasty, the others being Li T'ao (1115-1184), author of *Hsü tzu-chih t'ung-chien ch'ang-pien* (for Northern Sung), and Li Hsin-ch'uan (1167-1244), author of *Chien-yen i-lai hsi-nien yao-lu* (for early Southern Sung). Since the biographical record for Wang Ch'eng is so slim, modern scholars have ascertained merely that his work was based on that of his father, Wang Shang, who had been a compiler of the Sung Veritable Records during the Shao-hsing period (1131-1162). However that may be, *Tung-tu shih-lüeh* is an important source of Sung history and a good history per se, appropriate in its narrative and fair in its opinion. But despite its importance, it was rarely accessible in the past. Even the famous erudite scholar and book collector Ch'ien Ch'ien-i (1582-1664) could not obtain a copy until 1623, when he managed to borrow a handwritten copy from a

vice-minister in Peking and made a duplicate.⁶

The original version of this book comprises 130 *chüan*, including writings in the three categories of dynastic annals, hereditary households, and biographies. The extant 83 *chüan* in Gest cover only the biographies. But, for reasons unknown, not only the page that should have borne the title of the book is missing, but pasted on a blank page preceding the text is a slip on which the title, evidently written by a former owner, appears as “Li-tai ming-jen lieh-chuan” (Biographies of Eminent Men of the Ages). On this slip is also a line noting that the copy was hand written by a famous person during the K'ang-hsi period (1662-1722).

The illustrations are taken from page 1 and page 19 of the first volume. Both the calligraphy and the editorial format of this copy show it to be a faithful facsimile of a Sung printing. Slightly rectangular in shape, with well-balanced and sharply defined strokes, the characters are in so-called “Sung style,” typically developed for printed books during the Sung dynasty. There was careful collation done to this copy, appearing in red-inked corrections made beside characters wrongly copied or wrongly cut in the original (no. 44b). The large seal of a former owner appearing on the first page (no. 44a, lower right) bears the inscriptions “Seal of calligraphy and painting treasured by the Hall of Illustrious Goodness (Ming-shan t'ang).”

Huang Ming Su-huang wai-shih (no. 45) is another example of books that were hand copied because of their rarity. The book is an unofficial annalistic history of the reign (1522-1566) of the Chia-ching emperor of the Ming. It was written by a

楊業并州太原人也父傑仕劉氏爲麟州刺史業少任便善射并
 田獵謂其徒曰吾他日爲將用兵亦如用鷹犬逐雉免爾弱冠事
 劉崇爲保衛指揮健累遷至建雄軍節度使爲立戰功所向克捷
 國人號爲楊無敵 太宗征太原業扞城之東南面據城苦戰及
 繼元降 太宗聞其勇敢生致之令中使諭繼元以招之業乃北
 面再拜大慟釋甲來見 太宗得之大喜以爲左領軍衛大將軍
 師還除鄭州防禦使 太宗以業老於邊事命知代州虜寇鴈門
 領數百騎擊之虜衆大敗以功遷雲州觀察使 王師北征以潘
 美將雲應路行營之師命業副之以蔚州刺史王侁順州團練使
 劉文裕護其軍校後雲應窳朔四州時曹彬敗於岐溝 詔美護四
 州民內徙旣而虜復破窳州業謂侁等曰賊勢盛不可與戰始密

44a-b. *Tung-tu shih-lüeh*. 83 ch. (22 vols.)
extant.

Author: Wang Ch'eng (fl. 1140-60).

Date: 17th century.

Dimensions: 11 cols. of 25 chars.; 25.6 x 20.5
cm.

Collection: Gest Oriental Library.



承議郎新權知龍州鄆州兼宮內都勸農事管界沿邊都巡檢使僉紫臣王稱上進



范質字文素大名宗城人也母張氏夢人授五色筆而質生九歲
善屬文唐長興中舉進士爲忠武軍推官晉天福中懷其文見宰相
桑維翰維翰奇之擢監察御史稍遷主客員外郎直史館名入
翰林爲學士契丹入寇晉出帝命十五將出征是夕質宿直出帝
命諸學士分草制質曰官城已閉慮泄機事遂獨爲之辭理優贍
當時文士皆歎服周太祖征李守貞每朝廷遣使齎詔處分軍事
皆中機會太祖問誰爲此辭使者以質對太祖曰宰相器也太祖
起兵入京師遽令草太后詔及議迎相陰分儀璫乃白太后以質

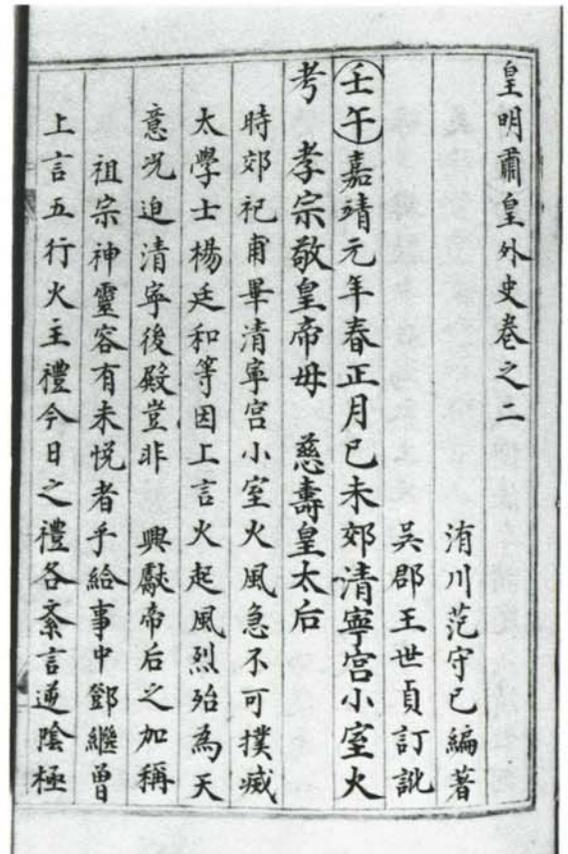
scholar-official, Fan Shou-chi, who was a native of Wei-ch'uan, Honan, and its preface is dated 1582. The work drew much on the then still rarely accessible Veritable Records of the Chia-ching emperor, and it also supposedly employed some material not included therein. Following the format of the popular *Outline of the Comprehensive Mirror for Aid in Government*, a historical work attributed to Chu Hsi, this book is noteworthy for its detailed content, but has been criticized for its unrefined narrative.

Included in rearranged form as part of another, larger, work on the history of Ming published in Nanking in 1602 — *Huang Ming ta-cheng chi* compiled by Lei Li — Fan's book seems never to have been printed as an individual work. In any event, no printed copy of it has been reported, and there is only another complete handwritten copy, in the library of Peking University. That copy was once owned by the eminent late Ming official and thinker Lü K'un (1536-1618). An incomplete Ming handwritten copy is held by the National Central Library in Taiwan.⁷

The Gest copy is also a Ming product, typified by the peculiar editorial format as well as by the blue-inked column lines, border lines, and margin marks of its pages. The calligraphy here displays a degree of similarity to that appearing in the *Yung-lo ta-tien* volume introduced earlier. It is no doubt a carefully executed facsimile. The page illustrated lists the great Wang Shih-chen (1526-1590) as the collator of an original printed version, the existence of which is problematical. The occasional black-inked commentaries written in the upper margins of folios found elsewhere in this copy, however, are most likely the work of another per-

son. An ownership seal bears an unidentifiable name, Hsi-yen.

To have a clear manuscript for printing was another important reason for making handwritten books. An example is our manuscript of the voluminous *P'ei-wen yün-fu*, the famous phrase dictionary commissioned by the K'ang-hsi emperor in 1704, completed in 1711, and printed



45. *Huang Ming Su-huang wai-shih*. 46 ch. (16 vols.).

Author: Fan Shou-chi (1542 - ca. 1611).

Date: 1582-1644.

Dimensions: 10 cols. of 18 chars.; border, 20.3 x 13.8 cm.

Collection: Gest Oriental Library.

in 1713 by Ts'ao Yin (1658-1712) in Yangchow. The dictionary was named after the emperor's study, P'ei-wen chai. The compiler-in-chief, Chang Yü-shu, an eminent scholar-official from Tan-t'u, Kiangsu, was also the director-general for the equally famous dictionary, *K'ang-hsi tzu-tien*.

Arranged according to the traditional sequence of rhymes, phrases which share a master word are grouped under the last character of each and every phrase. The master word, always appears singly at the beginning of a group, along with its pronunciation and basic meaning. The phrases are arranged in order of the number of words that composed them. The sources of each usage are arranged under the sequence of the Confucian classics, histories, and philosophical and literary works. Memorable poetic lines and couplets, if available, then follow. (No. 46a; the master word is the only one written above the top margin.)

The present copy is the final, working manuscript of this phrase dictionary. As the illustration shows (no. 46b), many corrections, emendations, supplements, and editorial instructions written on separate slips are pasted onto the appropriate place for the guidance of the printer. It is amazing to see that even in a preparatory manuscript the calligraphy was elegantly executed. Two ownership seals (not shown here) indicate that this manuscript was owned by Ying-ho (1771-1839) of the Socolo clan, an eminent Manchu official and writer. A colophon autographed by Ying-ho in 1800 appears at the end of the text. He mentions in it that he purchased the book in Peking in the spring of 1799. He further notes that this was the very one collated by Hanlin officials and daily pre-

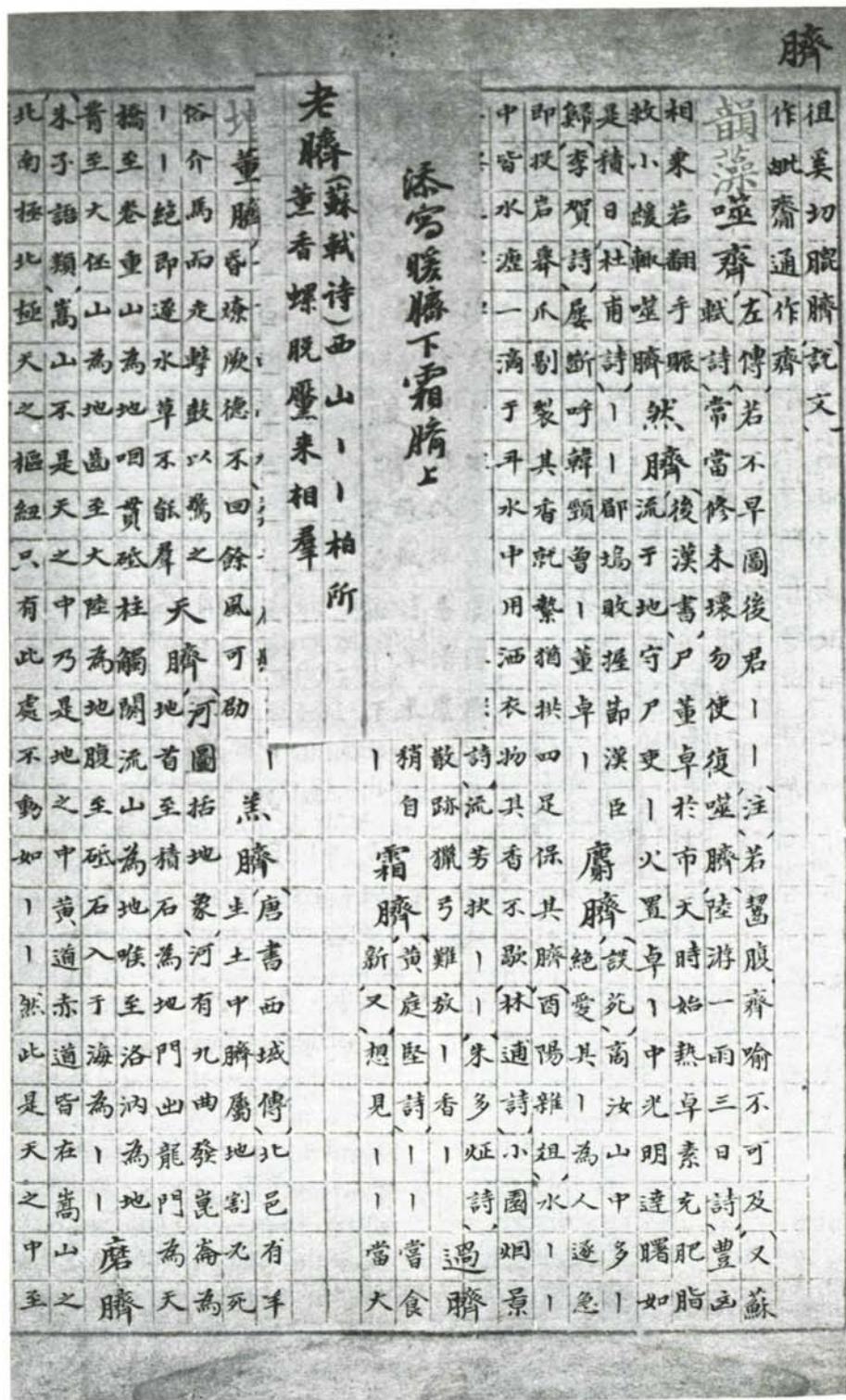
sented to the emperor for his personal perusal, and that the subsequently printed version was substantially different.⁸

A manuscript entitled *Tsai-hsü ming-i lei-an* (no. 47) is probably the only surviving text of a book intended for publication and never printed. It is a medical case study written by an eminent nineteenth-century scholar-physician, Lu I-t'ien of T'ung-hsiang, Chekiang. Preceding the text is a preface by Lu himself, dated the sixth month of 1863, and an eleven-entry *fan-li*, or guideline for compilation.

According to the preface, Lu wrote this work when he was serving as instructor in the government school at Hangchow. It took him twelve years to complete a first draft, sometime around 1852, but soon half of the manuscript was lost as a result of Hangchow's capture by the Taiping rebels. It was not until a full decade later, when he resided in Shanghai, that he was able to resume his compilation with new material. He modeled his book upon, and intended it as, a continuation of two other works in the same genre by a Mr. Chiang and a Mr. Wei. The Chiang was no doubt Chiang K'uan (1503-1565), a scholar of She-hsien, Anhwei, who wrote the *Ming-i lei-an* (12 *chüan*) in 1552. Likewise, the Wei was Wei Chih-hsiu (1722-1772), a famous physician from Ch'ien-t'ang, Chekiang, who wrote the 60-*chüan* continuation, *Hsü ming-i lei-an*, in 1770, which, however, was published in 36 *chüan*. Lu's work thus became the second continuation, hence its title, translated as Another Continuation of Medical Cases by Famous Physicians.

Lu was famous not for this work (no. 47), but rather for his *Leng-lu i-hua*, a 5-*chüan* work on medical theories, texts, and cases. The work illustrated here is not mentioned even in the most up-to-date

SECTION TWO



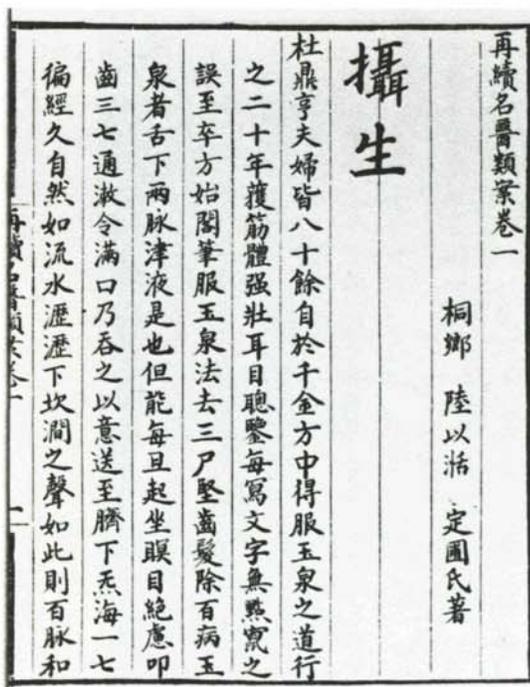
46a-b. P'ei-wen yü-n-fu. 444 ch. (104 vols.).

Author: Chang Yü-shu (1642-1711) et al., comps.

Date: 1704-1711.

Dimensions: 24 cols. of 25 small chars.; border, 23.5 x 16.3 cm.

Collection: Gest Oriental Library.



47. *Tsai-hsü ming-i lei-an*. 16 ch. (12 vols.).

Author: Lu I-t'ien (fl. 1840-70).

Date: ca. 1863.

Dimensions: 10 cols. of 22 chars.; border, 17.5 x 13.7 cm.

Collection: Gest Oriental Library.

bibliography of Chinese medical texts. The format suggests that this was a make-ready copy for the printer. But in all likelihood it has never been published and has remained virtually unknown in medical circles. The historical value of this manuscript is readily appreciated.⁹

Our last selection, *Wu-pei t'u* (no. 48a-b), is a black ink manuscript of illustrations of armors, weapons, and other sorts of military equipment that existed (if not actually used) in late nineteenth-century China. It contains 210 illustrations, all most meticulously painted with the finest brush and ink. There is no descriptive text



48a-b. *Wu-pei t'u*. 4 vols.

Author: Li Ching-yü (c.s. 1890), comp.

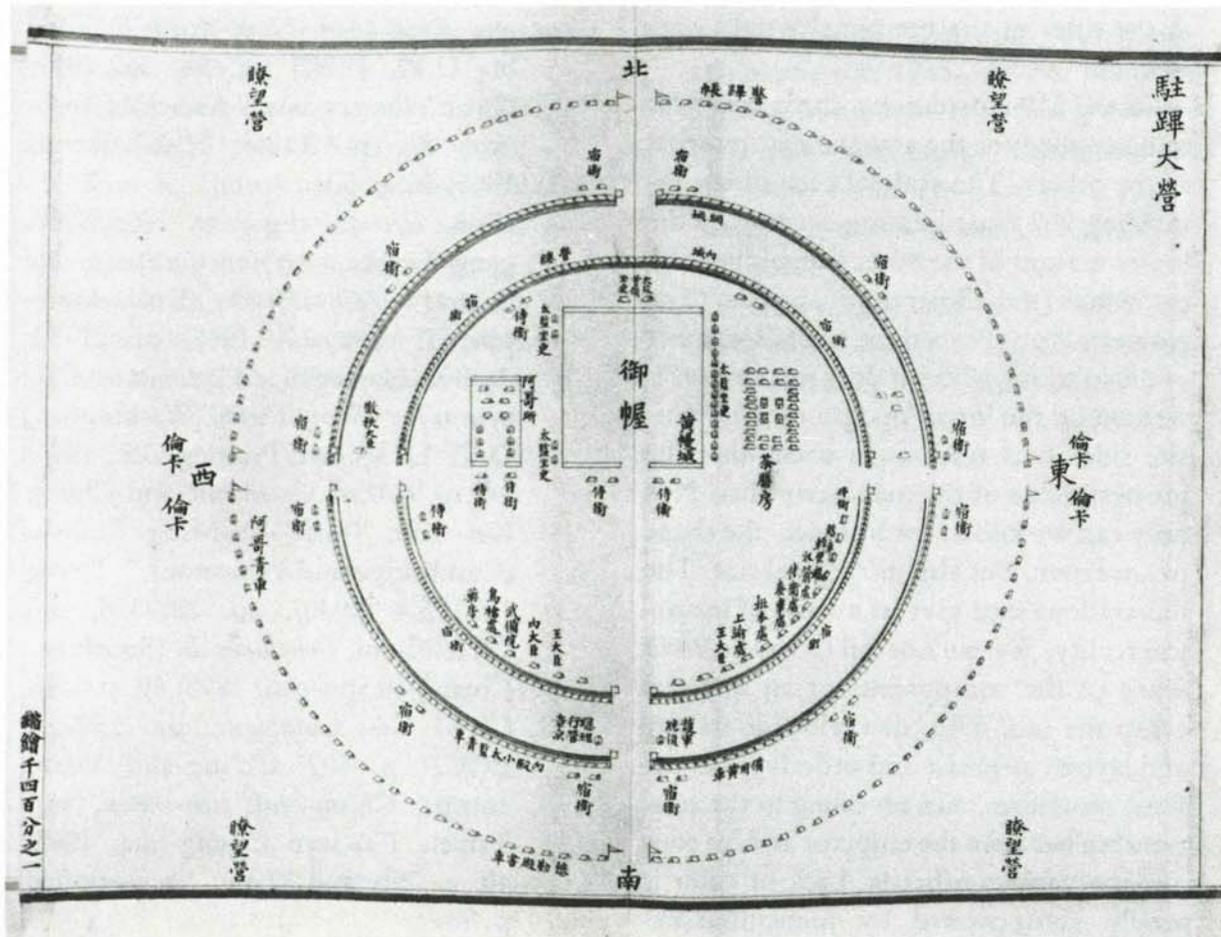
Painter: Ch'en Hsing-yüan (fl. 1890s).

Date: late 1890s.

Dimensions: border, 24.5 x 17 cm.

Collection: Gest Oriental Library.

for the illustrations, and neither is there a preface or a postface. Only at the end of the table of contents, on the first page of the first volume, are there written the names of three persons responsible for this manuscript. They are "the compiler official, Li Ching-yü; the proofreading official, Kan Ta-chang; the painter and student of the National Academy, Ch'en



48b.

Hsing-yüan." Obviously, it is the manuscript of a court-commissioned work. But it does not appear to have been printed or sufficiently known to scholars and libraries. Pasted on top of several illustrations are slips bearing the painter's learned request for further instruction concerning accuracy (no. 48a); obviously this was a mature manuscript prepared for printing. But because no printing ever occurred, it is probably the only extant copy.¹⁰

The proofreader and the painter are obscure figures; but thanks to the name of the compiler, we may make a decent guess of the date of this manuscript. Li Ching-yü, a native of Ho-fei, Anhwei, was the

eldest son of Li Han-chang (1821-1899), governor-general of Kwangtung-Kwangsi and elder brother of the well-known statesman Li Hung-chang (1823-1901). Li passed his *chin-shih* degree examination in 1890 and became a Hanlin bachelor. According to an imperial communication issued in 1899 upon the death of his father, Li was at that time a compiler in the Hanlin Academy. Since it had taken him several years to be promoted to compiler and since he was to be promoted again after his mourning period, he could only have been involved in the compilation of this work in the late 1890s. The place where the work was done might well be Peking,

as the titles of the personnel would suggest.

Of the 210 illustrations, three are scales to be applied for the actual measurements of the others. The scale of each of the remaining 207 illustrations is written on the lower margin of the outer side of the folio on which the illustration appears. The painter's name, except in a small number of illustrations where it does not appear, is written on the lower margin of the opposite side. It is from such scales that the greatest value of the manuscript lies. Not only can we know, for instance, the shape of a weapon, but also its original size. The illustrations thus give us a sense of historical reality. We can not fail to have a vivid sense of the components of an imperial camp site (no. 48b), marvelous in its size and layout, majestic and orderly in its defense structures, and revealing in the relationship between the emperor and his sons and the various officials. Lack of color is amply compensated by meticulousness and accuracy; the illustrations are tools for practical purposes.

NOTES TO SECTION 2 PART B

1. Making printing blocks by carving careful tracings of fine calligraphy, so that an entire text could be printed in the image of handwriting, was called *hsieh-k'o*; that is another matter, one that will be illustrated elsewhere.
2. Ch'ü, *Gest Catalogue*, p. 387-89.
3. Ch'ü, *Gest Catalogue*, p. 326; Wang Chung-min, *Chung-kuo shan-pen-shu t'i-yao* (Shanghai: Shang-hai ku-chi ch'u-pan-she, 1983), p. 367; L. Carrington Goodrich and Chaoying Fang, eds., *Dictionary of Ming Biog-*
4. Ch'ü, *Gest Catalogue*, p. 126; Wolfgang Franke, *An Introduction to the Sources of Ming History* (Kuala Lumpur: U. Malaya P., 1968), pp. 29-32; Arthur Hummel, ed., *Eminent Chinese of the Ch'ing Period* (Washington, D.C.: U.S. Govt. Printing Off., 1943-44), p. 690; A.C. Moule and Chung Kei-won, "The Ta-Ming Shih-lu (Cambridge and Princeton)," *T'oung Pao* 35.4 (1940), pp. 289-328; and Ch'ien I-chi, *Pei-chuan chi* (Soochow: Chiang-su shu-chü, 1893) 69, p. 19b.
5. Ch'ü, *Gest Catalogue*, pp. 159-60; *ECCP*, p. 607; Ch'ing-shih kuan, comp., *Ch'ing-shih lieh-chuan* (rpt. Taipei: T'ai-wan Chung-hua, 1962) 40, p. 29b; and Wang, *Shan-pen-shu*, p. 88.
6. Ch'ü, *Gest Catalogue*, p. 106; Chi Yun et al., eds., *Ssu-k'u ch'üan-shu tsung-mu t'i-yao* (rpt. Shanghai: Ta-tung shu-chü, 1926) 50, p. 4a; Ch'ang Pite et al., eds., *Sung-jen chuan-chi tzuliao so-yin* (Taipei: Ting-wen shu-chü, 1984), p. 205; Ch'en Su, "Tung-tu shih-lüeh tsuan-jen Wang Shang [Wang] Ch'eng fu-tzu," *Chung-yang yen-chiu yüan li-shih yü-yen yen-chiu-so chi-k'an* 8 (1939.10); and Ch'ien Ch'ien-i, *Mu-chai ch'u-hsüeh chi* (SPTK edn.) 85, p. 4b.
7. Ch'ü, *Gest Catalogue*, p. 146; SKTY 54, p. 1b; DMB, pp. 425-26; Wang, *Shan-pen-shu*, p. 122; Franke, *Ming Sources*, p. 42; and Kuo-li chung-yang t'u-shu-kuan, comp., *T'ai-wan kung-ts'ang shan-pen shu-mu shu-ming so-yin*

HANDWRITTEN BOOKS AFTER PRINTING

- (Taipei: Kuo-li chung-yang t'u-shu-kuan, 1971), p. 888.
8. Ch'ü, *Gest Catalogue*, p. 78; *ECCP*, pp. 66, 931; and *SKTY* 136, p. 5b.
9. Kuo-li chung-yang t'u-shu-kuan, comp., *Ming-jen chuan-chi tzu-liao so-yin* (Taipei: Kuo-li chung-yang t'u-shu-kuan, 1965-66), p. 118; Ch'en Pang-hsien and Yen Ling-chou, comps., *Chung-kuo i-hsüeh jen-ming chih* (Peking: Jen-min wei-sheng ch'u-pan-she, 1955), pp. 36, 162, 238; and Chung-i ta-tz'u-tien pien-chi wei-yüan-hui, comp., *Chung-kuo ta-tz'u-tien: I-shih wen-hsien fen-ts'e* (Peking: Jen-min wei-sheng, 1981), pp. 82, 232.
10. Li Han-chang, *Ho-fei Li Ch'in-k'o kung cheng-shu* (rpt. Taipei: Wen-hai ch'u-pan-she, 1967), frontmatter.

AND YÜAN DYNASTIES