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*Zhang Haihui, "Mo Youzhi and His Song Yuan jiubenshu jingyanlu", The East Asian Library Journal 9, no. 2 (2000): x-18, accessed January 14, 2017, [https://library.princeton.edu/eastasian/EALJ/haihui\\_zhang.EALJ.v09.n02.px.pdf](https://library.princeton.edu/eastasian/EALJ/haihui_zhang.EALJ.v09.n02.px.pdf)*



I. Portrait of Mo Youzhi (1811–1871). From *Qingdai xuezhe xiangzhuan* (Taipei: Wenhai chubanshe, 1969).

# Mo Youzhi and His *Song Yuan* *jiubenshu jingyanlu*

ZHANG HAIHUI

In the Daoguang (1821–1850), Xianfeng (1851–1861), and Tongzhi (1862–1874) periods of the Qing dynasty (1644–1911) a sort of golden age for scholarly studies manifested itself in the southern Chinese province of Guizhou, centering especially around the town of Zunyi. Mo Youzhi (1811–1871; see figure 1) was one among more than ten well-known scholars in the group. Mo (*zi* Zisi; *hao* Lüting and Nesou), a native of Dushan, Guizhou, is widely known as one of the outstanding bibliophiles and bibliographers in modern Chinese history. His ancestors had lived in Shangyuan, Jiangsu Province, for generations. During the Hongzhi (1488–1505) period of the Ming dynasty (1368–1644), one of his ancestors took part in a punitive expedition with the army into Duyun, Guizhou, and later settled in that area. Mo Youzhi's great-great-grandfather moved to Dushan, and from then on the Mo family resided there.

Mo Yuchou (1763–1841, *zi* Youren), Mo Youzhi's father, was a *jinshi* of 1799. It has been said that “after he [Mo Yuchou] served as prefectural director of schools in Zunyi, the backward reputation of Guizhou was wiped away.”<sup>1</sup> Mo Youzhi was his father's fifth son, and according to Zhang Yuzhao (1823–1894), “he was the one who was determined to follow in his father's footsteps.”<sup>2</sup> Zhang further states that “Mo Youzhi was accomplished at cultural refinements, ancient learning,

the 'six arts,'<sup>3</sup> material science, and government; he was familiar with epigraphy and bibliography; and he had a fine mastery of poetry as well as being good at calligraphy in the standard, cursive, seal, and clerical scripts."<sup>4</sup> (See figure 2 for an example of Mo's calligraphy.) He and Zheng Zhen (1806–1864), another of his father's students, were honored with the popular appellation "Great Scholars of Southwest China." In 1831 Mo Youzhi attained the *jurem* degree, and several times after that he traveled to Beijing to participate in the metropolitan examinations, but he always failed. In 1847 he met Zeng Guofan (1811–1872) at the Liulichang book market in Beijing. When they had a serious discussion of aspects of traditional Chinese studies, Zeng was so astonished by Mo's knowledge and opinions that he immediately expressed his desire to further their relationship. Zeng exclaimed, "How could there be such a high level of scholarship in Guizhou."<sup>5</sup>

According to the *Qingshigao* (Draft history of the Qing dynasty), Mo Youzhi "paid little attention to fame, and nothing mattered more than his study and his books."<sup>6</sup> During the Xianfeng period he had an opportunity to become a magistrate, but he declined. When Duanhua (d. 1861) and Sushun (1815?–1861), two powerful Manchu officials, first came to power, they sent a messenger to beg for specimens of Mo's calligraphy, but he refused them. In the beginning of the Tongzhi period he was among the scholars frequently recommended for posts by ministers, and his friends tried to persuade him to start an official career, but he never consented. Nevertheless, because he was unhappy about the unstable conditions in southeast China, Mo agreed to join the secretarial staff of Hu Linyi (1812–1861) in 1859 to serve as editor for the publication of *Dushi binglüe*. A year later when Zeng Guofan established a new publishing house, later to become the famous Jiangnan shuju, he invited Mo to become its director. After the suppression of the Taiping Rebellion in 1864, Mo followed Zeng to Nanjing where he spent the final years of his life in the role of editor-publisher. In the autumn of 1871 Mo Youzhi died while on a collecting journey to nearby Yangzhou in search of scattered volumes of the Siku quanshu series from the original Wenzongge and Wenhui collections.<sup>7</sup>

In his preface to *Lüting shichao* Zheng Zhen claims that from childhood Mo Youzhi's family was plagued by poverty and that they

真書至初唐極盛而初唐諸家精詣北朝無  
 不具有至開皇大業間即初唐矣以碑置褚登善諸  
 石中直無以別知即所從出也前乎以武平六年道興造  
 象記後乎登善王居士碑塔銘皆是家眷屬前非專至  
 謂塲塔乃集此碑字為之固不必然亦可見波瀾莫二矣碑  
 在正定城中大佛寺額字猶完好如新其結體即開伊  
 關佛龕其精悍奪人又與張神困額字分道揚鑣  
 鰲老以本較近拓多完七十餘字尤可寶貴當別求精拓  
 額字合之同治己巳九秋持示邵亭明安莫友芝于吳  
 門書局因識

2. Mo Youzhi's colophon (dated 1869) to an ink-squeeze rubbing of "Longzangsi bei" of the Sui dynasty (581-618), now in the collection of the Shanghai Library. From *Longzangsi bei* (Beijing: Wenwu chubanshe, 1964).

宋元舊本書經眼錄卷第一

獨山莫友芝子偲

毛詩要義二十卷

宋本

魏了翁撰首爲譜序一卷經依箋編二十卷中又分  
子卷十有七凡三十八卷每葉十八行行十八字每  
卷各以一二三條爲題目低一格書亦有一條而有  
二題目者其第二題目標之眉上又有當條所掇未  
盡之義亦於眉上書之每卷首有棟亭曹氏藏書長  
白敷槎氏堇齋昌齡圖書印二印卷尾有桐鄉沈炳  
垣手讀書記一印譜序卷首又有永超氏一印卷一

3. First page of text of *Song Yuan jiubenshu jingyanlu* (1873). This first edition was published by the Mo family of Dushan.  
Collection of the Gest Library.

often had no more than coarse clothing to wear and unsalted food, if any, to eat. In fact, Mo viewed worldly pleasures as unimportant. From his collections of poems and essays, *Lüting shichao*, *Lüting yiwen*, and *Lüting yishi*, his personality and interests can be easily detected. In addition to his literary publications, Mo's extensive scholarly contributions have proved to be important resources for posterity. Among them are *Lüting zhijian chuanben shumu*, a useful compilation for bibliographers; *Zunyi fuzhi*, written with Zheng Zhen, a contribution to local historical research; and *Qianshi jilüe*, an anthology of poetry by important Guizhou poets in the Ming dynasty. Not only are these works still praised for their valuable contents by scholars today, they also enable us to gain a better understanding of Mo Youzhi and his research methodology.

*Song Yuan jiubenshu jingyanlu* (see figure 3) is another important bibliographic work written by Mo Youzhi. It consists of three *juan* of main text and two *juan* of appendixes. As his son Mo Shengsun said in his prefatory remarks to the first edition (1873) of the work, the main text includes bibliographic descriptions of "block-printed editions (92 titles) and of autographs and copied manuscripts (38 titles) of the Song (960–1279), Jin (1115–1234), Yuan (1279–1368), and Ming dynasties, a total of 130 titles. These were books my father saw in his travels between the years 1865 and 1869." Appendix one includes the texts of fifty-three bibliographical notes and colophons written by Mo directly on the covers of rare books. Appendix two contains fifty-one critical notes and colophons by Mo on what are largely epigraphical works (see figure 2). Some of the books cited in the *Song Yuan jiubenshu jingyanlu* were merely seen and studied by Mo Youzhi; others he collected and owned. This famous bibliographical work has been an important reference for scholars investigating and identifying Chinese rare books. Moreover, it is an aid to analyzing and understanding some aspects of Mo Youzhi the person.

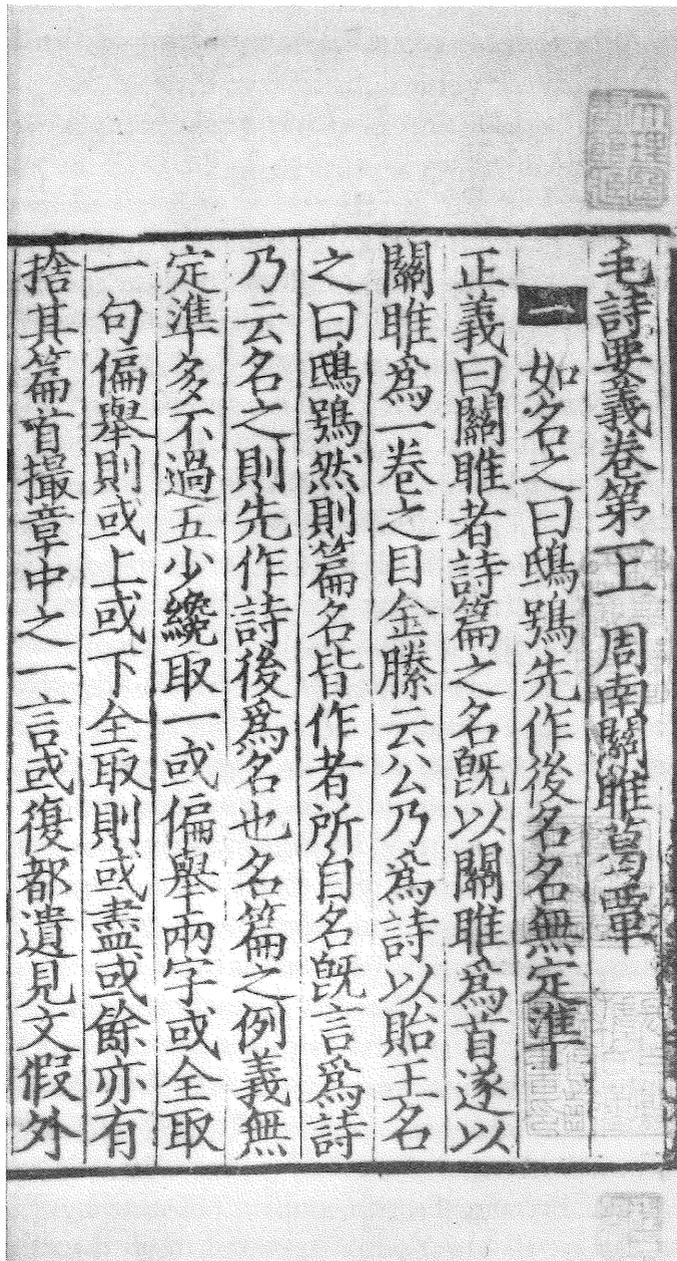
#### SEARCHING FOR BOOKS

Mo Youzhi did deny himself some comforts in life, but any time there was a book sale, "he would spend every penny to acquire a coveted book."<sup>8</sup> Every place he went he would be absorbed in searching for and collecting books. He had a refined and scholarly taste, and books to him

were as dear as life itself. In his pursuit of books, the last decade of his life was the most important period. During this time, "since there was warfare and turmoil in Guizhou, Mo eventually sent his wife and children to Jinling (Nanjing), while he himself traveled from there all over the areas of Jiangsu and Zhejiang."<sup>9</sup> During his travels he befriended many prominent scholars, among them Zhang Wenhui (1808–1885), Wang Shiduo (1802–1889), Tang Renshou, Zhang Yuzhao, and Liu Lüfen (1817–1879), giving him great opportunities to see books and advance his collection.

*Song Yuan jiubenshu jingyanlu* is a thorough record of Mo's work and achievements during his later years. He saw and recorded 130 Song, Jin, Yuan, and Ming printed books and manuscripts. Of these more than 10 titles were in the collection of Yu Taifeng's Yijiatang, almost 20 in the collections of Ding Richang's (1823–1882) Chijingzhai and Shishi qiushizhai, and between 20 and 30 in the collections of the Ding family at Qiantang, the Zha family at Haining, the Qu family at Shanghai, and the Tang family at Jiaying; a substantial number he saw in commercial bookshops. Among the places where we know that Mo saw and recorded rare editions are Shanghai, Yangzhou, Suzhou, Hangzhou, Anqing, and Jinling.

Because of his dedication and diligence, his results were commendable. Some of the editions he saw were, indeed, extremely rare and precious. For example, the *Maoshi yaoyi* in thirty-eight *juan* (see figure 4) was known as the best among several tens of Song editions belonging to Yijiatang, and for generations it has been regarded as a valuable treasure and an indispensable resource for understanding the classics. This edition was already scarce in the Song dynasty and even more so by the Qing. In the fifth month of 1865 Mo was able to borrow the book and read it, and he instantly felt "spiritually awakened and as if his doubts had been cleared up." He recorded that the *Boshengshi xubian*, a Yuan edition in three *juan*, which was engraved and published by Rixintang of the Liu family in 1340, had "beautiful calligraphy." It later provided the master copy Luo Zhenyu (1866–1940) reproduced in facsimile in his *Yunchuang congkan* series. In addition, Mo regarded the Song editions that he reviewed of *Liji yaoyi*, *Hanshu*, and *Liang Han huiyao* as superior editions. Whenever he saw a book, he recorded it under the corresponding title in the *Siku quanshu jianming mulu*, and if it was not listed in the



4. First page of text of *Maoshi yaoyi* (1252). This unicum edition is now in the collection of the Tenri Library, Japan. From *Tenri toshokan kisho mokuroku: Wa-Kanjo nobu* (Tenri: Tenri daigaku shuppanbu, 1960), vol. 3.

*Siku quanshu jianming mulu*, noted that fact. His work during this period most certainly also contributed to his compilation of the *Lüting zhijian chuanben shumu*.

### COLLECTING BOOKS

Since Guizhou was generally regarded as a poor and backward area, when referring to the family book collection, Mo Shengsun modestly declared, "Our Yingshan caotang library is located in the rustic Guizhou region and possesses a mediocre collection."<sup>10</sup> In fact, although the collection of the Mo family could not be compared with those of the most renowned bibliophiles in the Jiangnan region of southeastern China, it certainly was unmatched in southwestern China. In Zheng Zhen's preface for *Lüting shichao*, he described Mo's study in this way: "Every corner of the room is filled with all kinds of old books and manuscripts." At the beginning of the Xianfeng period, however, war came to the region, and a peasant army besieged Dushan. In the confusion of the war all but a few of the books belonging to the Mo family were lost, never to be recovered.

Although the *Song Yuan jiubenshu jingyanlu* generally can be said to reflect the collecting progress of Mo Youzhi in the decade after the disastrous war, it sometimes provides a glimpse into the pre-Xianfeng-era years. Appendix one includes fifty-three notes originally written by Mo on book covers, spanning over thirty years from the Daoguang to Tongzhi reigns. By examining the sources of these books we can tell that a few were acquired by his brother Mo Shanzheng (1827–1889) and his son Mo Shengsun, a few were gifts from his friends, and the rest came from bookshops. In just one year, 1862, Mo Youzhi collected rare editions of *Shiji suoyin*, *Tongjian zhushang*, *Tongdian*, *Yuan Cishan ji*, *Xin Jiaxuan ji*, *Yuanxueji*, *Songwenjian*, and others. In 1867 he acquired, among other titles, *Yuetong*, *Fengshi wenjianji*, *Daodejing Tang Xuanzong zhu*, and *Meng Dongye ji*. Mo Youzhi traveled in all directions for more than a decade, never failing to collect books as he went. It is said that he paid close attention to repairing defective books, and even something as minor as a loose binding or broken leaf was attended to promptly. Thus

was it possible for the Mo family collection to recover quickly and on a grand scale from the losses incurred at the Dushan estate.

Because Mo Youzhi was familiar with the study of bibliography, he was able to acquire many rare and precious editions. For example, during the Moon Festival of 1867 he bought a copied manuscript of *Fengshi wenjianji* in ten *juan* at Hangzhou. At the end of the manuscript was a brief note stating “[in the year] Longqing *wuchen* (i.e., 1568) copied from a Song copied manuscript belonging to the Wu family of Liangxi.” No block-printed edition of this book had existed since Yuan and early Ming times. In the mid-eighteenth century, however, Lu Jianzeng of Dezhou, basing his edition on Lu Chixian’s copied manuscript, published the work as part of his Yayutang *congshu* series. In 1869, Mo scrupulously compared his copied manuscript edition with the Yayutang printed edition and determined that the printed edition was very much inferior to the Longqing copied manuscript in his possession. Besides prizing copied manuscripts based on early editions, he also appreciated the value of block-printed facsimiles of early editions. In Mo’s collection we can find some of the excellent Jiajing-period (1522–1566) facsimiles of Song editions, such as the *Lüshi jiashu dushiji*, published by Fu Yingtai in 1531, and the *Meng Dongye ji*, published by Qin He in 1556.

In the notes written by Mo Youzhi on book covers we not only encounter his many astute comments, we can perceive his standards of collecting. The most valuable and most famous volume in his library was the fragmentary Tang manuscript of a section of the early lexicon *Shuowen jiezi*, generally known as *Tang xieben shuowen mubu*.<sup>11</sup> Of course, Mo collected books not because of their antiquity, but because of their scholarly content. For example, he collected a printed edition of the *Nanshi*, which had been collated by scholars because “the book makes a comparison with the Song, Qi, Liang, and Chen [histories], recording the similarities, the differences, and the missing facts.”<sup>12</sup> In the spring of 1868 Mo collected a copied manuscript of *Yuan Yishan shiji* compiled by Cao Yifu because “this selection of poems has some eighty poems unrecorded in known editions of Yuan Haowen’s (1190–1257) ‘complete’ works.”<sup>13</sup> These examples give a clear indication of the attention he paid to the textual value of editions.

## IDENTIFYING AND EDITING BOOKS

Mo Youzhi was excellent at bringing out the subtleties of an investigation, at getting directly to the sources of problems, and at distinguishing between genuine and false. It is recorded in his *Song Yuan jiubenshu jingyanlu* that every place he went he not only searched for rare books to acquire, but made critical notes on every book he got to see. In 1865 a certain Ma from Jiaxing had a fragment of the *Tang shu*, namely the "Nichen zhuan" in three *juan*, which he wanted to match with another incomplete copy. Ma thought that the three-*juan* fragment was a Yuan edition and the other a Song edition. After a critical investigation, Mo Youzhi decided that the three-*juan* part of the "Nichen zhuan" was, in fact, a Song edition, and that the other one was a Yuan or early-Ming edition. His opinion was based on the fact that at the beginning of each *juan* of the second copy there appeared only the names "Ouyang Xiu (1007-1072) by imperial order" and "Song Qi (998-1061) by imperial order" without the appropriate official titles of the Song before their names. On the other hand, the first copy of the three-*juan* "Nichen zhuan" not only had the correct official titles before the authors' names, but the form of the characters in the text was appropriate to the dating.

Also in 1865 Mo Youzhi bought an incomplete copy of Hao Liang's 1524 edition of the *Taixuanjing*, published in Suzhou, and two years later at Hangzhou he bought another incomplete copy of the same work, with which he was able to make up a complete edition. In the following year he spent more than ten days critically comparing it with another Jiajing edition (1522-1566) published by Wanyutang. He discovered that there were more than one thousand characters in the Wanyutang edition that could correct and complement the text of Hao Liang's edition. At the same time there were nearly forty characters in the Hao Liang edition that could be used to improve the Wanyutang edition. Ultimately, he concluded that, contrary to previous opinion, the Hao Liang edition was not based on the Wanyutang edition, but on an altogether different Song edition.

In his notes on book covers we frequently encounter expressions such as "should be carefully proofread someday" and "I will do a comparative study." The exact number of books that Mo Youzhi col-

lated and annotated in his lifetime is still unknown. Nevertheless, we often see critical comments in his own handwriting on the margins of books he owned. For example, on the first page of the unicum Song edition of *Heyue yingling ji* (see figure 5) the upper margin contains his note on a difference found in the 1628 Jiguge edition of Mao Jin, which at the time of Mo's acquisition was the oldest and most reliable edition available. From a careful reading of the *Song Yuan jiubenshu jingyanlu* we can find references to other books to which he added his critical comments and to which he devoted special attention, such as *Yuan Cishan ji* and *Shangu waiji*.

In his prefatory remarks to *Song Yuan jiubenshu jingyanlu*, Mo Shengsun says that the books "seen by my father on his travels have been arranged according to his contemporaneous notes, which investigated the quality of the edition, described the format, recorded prefaces and postfaces as well as collectors' inscriptions and seal imprints." The abundance and completeness of Mo's descriptions as alluded to here are borne out by countless examples. In fact, the contents of his recorded descriptions generally include the following information.

First, under each title he provided the most basic information, including the author's biography. When introducing the authors he sometimes composed a simple biography; other times he copied the information directly from other sources. He always analyzed the arrangement of the contents of the books in a highly detailed way. In particular, he mentioned any variant edition of the same text divided into a different number of *juan*. Next he gave the physical characteristics, including the number of columns of text per page, the number of characters per column, script styles, the kind of paper used, any defects, and the degree of completeness. For example, he described the script in *Xishang futan* as "similar to the style of Zhao Mengfu (1254-1322)." He recorded that the paper used in the Song edition of *Zhang Zishao Mengzi zhuan* was of a thin "cotton" type. He pointed out that the Song edition of the *Jigu wenyun* had been printed on the back side of discarded official documents.

Second, he critically studied the editions of a work and the facts concerning the transmission of the text, as well as the circulation of individual copies. Mo Youzhi's work depended heavily on his sophisticated

河岳英靈集上

常建

高才而無貴仕誠哉是言曩劉楨死於文學  
左思終於記室鮑昭卒於參軍今常建亦淪  
於一尉悲夫建詩似初發通莊却尋野徑百  
里之外方歸大道所以其旨遠其興僻佳句  
輒來唯論意表至如松際露微月清光猶為  
君又山光悅鳥性潭影空人心此例十數句  
並可稱警策然一篇盡善者戰餘落日黃軍  
敗鼓聲死今與山鬼鄰殘兵哭遼水屬思既

毛筆書字

5. First page of text of *Heyue yingling ji* (thirteenth century). In the collection of the Beijing Library. From *Zhongguo banke tulu* (Beijing: Wenwu chubanshe, 1961).

skills and rich experience. One of his techniques was to make a detailed list of *huizi* or “taboo characters” found in the text. Another was to study seal imprints and other traces of former ownership of the individual copies. The inclusion or omission of a title or edition in standard bibliographies was also carefully noted. For example, under *Yuetong* he wrote “not in *Jingyikao*, *Mingshi yiwenzhi*, or *Qianqingtang shumu*.” For prefaces, postscripts, and colophons that contribute to an understanding of the book and its circumstances, he often copied entire texts into his descriptions. For example, he transcribed Qian Tianshu’s entire postscript written in the *Maoshi yaoyi*, and he did the same for Huang Pilie’s (1763–1825) colophon in the Song edition of *Dongnan jinqu yudi tongjian*. Despite the care with which he investigated books, Mo Youzhi did make some mistakes over the years. An example would be Mo’s mistaken description of the Ming edition of *Xuanbian shengjian xinqi wanbao shishan* as a Song edition.

Third, Mo Youzhi used his critical powers to analyze the contents of the books under investigation. His clear way of summarizing the contents actually developed into a unique style. For example, he commented that in the *Zhouyi guanxiang fuyilüe* “the author’s own judgment was used to evaluate all the Confucian schools after carefully scrutinizing their theories.” And the *Dongnan jinqu yudi tongjian* “takes for its maps the offensive and defensive positions in the southeast during the period from the Three Kingdoms (220–280) to the Southern dynasties (420–589), and appended to the maps are geographical studies and chronicles of events.”

In the history of Chinese bibliography, rare-book bibliography is divided into two categories. One is the bibliography that records books collected by an individual, exemplified by the *Dushu minqiuji* of Qian Zeng (1629–1699) and the *Qiuguju Songben shumu* of Huang Pilie. The other is the bibliography that records books seen by someone. This special kind of bibliography records the experiences of particular bibliophiles and traditionally has been referred to as *fangshuji*, *ouji*, or *ouchao*. It can be concluded that the term *jingyanlu* in this context was first used by Mo in his *Song Yuan jiubenshu jingyanlu*. Mo’s book has been hailed by Yao Mingda (1905–1942), a scholar of Chinese bibliographic history, as “the best among this kind of bibliography.” Ever since its publication

more than a century ago, it has been frequently cited by experts. Shao Zhang (*jinshi* 1903), for example, liked to cite it in his *Siku quanshu jianming mulu biao* *zhu xulu*, published in 1911. Today it is still an important reference book for Chinese rare-book specialists and bibliophiles.

After nearly one hundred fifty years the Song and Yuan editions seen and recorded by Mo Youzhi in the *Song Yuan jiubenshu jingyanlu* have been scattered far and wide. Some are found now in collections outside China, and many cannot be found at all. In the appendix I have listed twenty titles I have located of important editions that originally appeared in the pages of the *Song Yuan jiubenshu jingyanlu*.

## APPENDIX

TITLE	EDITION	COLLECTION	REFERENCE
毛詩要義	宋淳祐十二年魏克愚刻本	A	a
儀禮要義	宋淳祐十二年魏克愚刻本	B	b, c
禮記要義	宋淳祐十二年魏克愚刻本	B	d
春秋經傳集解	宋淳熙刻本	C	e
四書集註	元刻本 (原著錄爲宋刻本)	D	f
集古文韻	宋紹興十五年刻本	B	b, c
漢書	北宋刻宋元遞修本	B	d
資治通鑑目錄	宋刻本	E	g
資治通鑑綱目	宋嘉定刻本	E	g
新刊名臣碑傳琬琰集	宋刻本	E	g
東南進取輿地通鑑	南宋未建刊本	E	g, h
揮塵前錄	南宋刻本	F	i
篆圖附釋文重言互註 老子道德經	南宋末年建刊巾箱本	E	g
詩集傳附錄纂疏	元泰定四年劉氏翠巖精舍刻本	F	i
禮經會元	元至正二十六年刻本	G	l
資治通鑑	元刻本	H	j
圖解校正地理新書	金刻本	H	k
玉海	元至元慶元路儒學刻本	F	i
太平御覽	南宋刻本	F	i
河岳英靈集	宋刻本	B	c, d

## KEY TO APPENDIX

COLLECTION	REFERENCE
A. 天理圖書館	a. 阿部隆一 天理圖書館藏宋金元版本攷
B. 北京圖書館	b. 阿部隆一 宋元版所在目錄
C. 日本文化庁	c. 潘世茲 寶禮堂宋本書錄
D. 南京圖書館	d. 北京圖書館古籍善本書目
E. 臺灣國立中央圖書館	e. 阿部隆一 日本國見在宋元版本志經部
F. 日本靜嘉堂文庫	f. 阿部隆一 北京南京上海觀書記
G. 觀海樓	g. 國立中央圖書館宋本圖錄
H. 北京大學圖書館	h. 阿部隆一 中國訪書志
	i. 靜嘉堂文庫宋元版圖錄
	j. 中國古籍善本書目
	k. 國立中央圖書館金元本圖錄
	l. Sören Edgren <i>Chinese Rare Books in American Collections</i>

## NOTES

I would like to express my thanks to Sören Edgren for helping to prepare my manuscript for publication.

1. *Zhuozunyan congkao*, in *Jindai Zhongguo shiliao congkan*, vol. 76 (Taipei: Wenhai chubanshe, 1968), *juan* 2.
2. Zhang Yuzhao, "Mo Zisi muzhiming," *Qingdai zhuanji congkan* (Taipei: Mingwen shuju, 1985), vol. 119, pp. 559-562.
3. The "six arts" (*liuyi*) usually refers to the six categories of proficiency required of Confucian gentlemen, namely, ceremony (*li*), music (*yue*), archery (*she*), charioteering (*yu*), calligraphy (*shu*), and mathematics (*shu*). In later times *liuyi* could also refer to the Six Confucian Classics. *Ed.*
4. Zhang Yuzhao, "Mo Zisi muzhiming."
5. Li Shuchang, "Mo Zhengjun biezhuang," *Qingdai zhuanji congkan* (Taipei: Mingwen shuju, 1985), vol. 119, pp. 557-559.
6. *Qingshigao* (Beijing: Qingshiguan, 1928), "Wenyuan zhuan" 3, p. 2.
7. Li Shuchang, "Mo Zhengjun biezhuang."  
Both of these libraries were established in Jiangsu Province in 1780, the Wenzongge in Zhenjiang and the Wenhui in Yangzhou, to house sets of the Siku quanshu. After the depredations of the Taiping Rebellion, many scholars in the Jiangnan region set for themselves the task of recovering scattered volumes and replacing missing ones from the three southern sets of the Siku quanshu. *Ed.*
8. Zheng Zhen "Lüting shichao xu," *Chaojingchao shichao* (Taipei: Zhonghua shuju, 1971), *juan* 4, p. 7.

9. Li Shuchang, "Mo Zhengjun biezhuàn."  
 10. *Song Yuan jiubenshu jingyanlu* (1873 edn.), "Mulu," 5a.  
 11. This remarkable manuscript was acquired by the Japanese sinologist Naitō Konan (1866–1934) early in the twentieth century, and together with the rarest books in his collection it was later acquired by the Osaka collector Takeda Chōbei (b. 1905). *Ed.*  
 12. *Song Yuan jiubenshu jingyanlu* (1873 edn.), "Fulu" 1, 10b.  
 13. *Ibid.*, 23a–b.

## GLOSSARY

- |   |                                     |
|---|-------------------------------------|
| Anqing 安慶                                       | huizi 諱字                            |
| <i>Boshengshi xubian</i> 伯生詩續編                  | Hu Linyi 胡林翼                        |
| Cao Yifu 曹益甫                                    | Jiangnan shuju 江南書局                 |
| Chijingzhai 持靜齋                                 | Jiaxing 嘉興                          |
| <i>Daodejing Tang Xuanzong zhu</i> 道德經唐<br>玄宗注  | Jiguge 汲古閣                          |
| Dezhou 德州                                       | <i>Jigu wenyun</i> 集古文韻             |
| Ding 丁  | jingyanlu 經眼錄                       |
| Ding Richang 丁日昌                                | <i>Jingyikao</i> 經義考                |
| <i>Dongnan jinqu yudi tongjian</i> 東南進取輿<br>地通鑑 | Jinling 金陵                          |
| Duanhua 端華                                      | jinshi 進士                           |
| Dushan 獨山                                       | juren 舉人                            |
| <i>Dushi binglüe</i> 讀史兵略                       | li 禮                                |
| <i>Dushu minqiuji</i> 讀書敏求記                     | <i>Liang Han huiyao</i> 兩漢會要        |
| Duyun 都勻  | Liangxi 梁谿                          |
| fangshuji 訪書記                                   | <i>Liji yaoyi</i> 禮記要義              |
| <i>Fengshi wenjianji</i> 封氏聞見記                  | Liulichang 琉璃廠                      |
| Fu Yingtai 傅應臺                                  | Liu Lüfen 劉履芬                       |
| Haining 海寧                                      | liuyi 六藝                            |
| <i>Hanshu</i> 漢書                                | Longzangsi bei 龍藏寺碑                 |
| Hao Liang 郝梁                                    | Lu Chixian 陸敕先                      |
| <i>Heyue yingling ji</i> 河岳英靈集                  | Lu Jianzeng 盧見曾                     |
| Huang Pilie 黃丕烈                                 | Luo Zhenyu 羅振玉                      |
|   | <i>Lüshi jiashu dushiji</i> 呂氏家塾讀詩記 |
|   | Lüting 邵亭                           |

- Lüting shichao 邵亭詩鈔  
 Lüting yishi 邵亭遺詩  
 Lüting yiwen 邵亭遺文  
 Lüting zhijian chuanben shumu 邵亭知見  
 傳本書目  
 Ma 馬  
 Mao Jin 毛晉  
 Maoshi yaoyi 毛詩要義  
 Meng Dongye ji 孟東野集  
 Mingshi yiwenzhi 明史藝文志  
 Mo Shanzheng 莫善徵  
 Mo Shengsun 莫繩孫  
 Mo Youzhi 莫友芝  
 Mo Yuchou 莫與儔  
 Nanshi 南史  
 Nesou 聃叟  
 Nichen zhuan 逆臣傳  
 ouchao 偶鈔  
 ouji 偶記  
 Ouyang Xiu 歐陽修  
 Qianqingtang shumu 千頃堂書目  
 Qianshi jilüe 黔詩紀略  
 Qiantang 錢塘  
 Qian Tianshu 錢天樹  
 Qian Zeng 錢曾  
 Qin He 秦禾  
 Qingshigao 清史稿  
 Qiuguju Songben shumu 求古居宋本書目  
 Qu 瞿  
 Rixintang 日新堂  
 Shangu waiji 山谷外集  
 Shangyuan 上元  
 Shao Zhang 邵章  
 she 射  
 Shiji suoyin 史記索引  
 Shishi qiushizhai 實事求是齋  
 shu (calligraphy) 書  
 shu (mathematics) 數  
 Shuowen jiezi 說文解字  
 Siku quanshu 四庫全書  
 Siku quanshu jianming mulu 四庫全書簡  
 明目錄  
 Siku quanshu jianming mulu biao zhu xulu  
 四庫全書簡明目錄標注續錄  
 Song Qi 宋祁  
 Songwenjian 宋文鑑  
 Song Yuan jiubenshu jingyanlu 宋元舊本  
 書經眼錄  
 Sushun 肅順  
 Taixuanjing 太玄經  
 Tang 唐  
 Tang Renshou 唐仁壽  
 Tang shu 唐書  
 Tang xieben shuowen mubu 唐寫本說文  
 木部  
 Tongdian 通典  
 Tongjian zhushang 通鑑注商  
 Wang Shiduo 汪士鐸  
 Wanyutang 萬玉堂  
 Wenhui 文匯閣  
 Wenzongge 文宗閣  
 Wu 吳  
 Xin Jiakuan ji 辛稼軒集  
 Xishang futan 席上輔談  
 Xuanbian shengjian xinqi wanbao shishan  
 選編省監新奇萬寶詩山

- Yao Mingda 姚名達  
 Yayutang congshu 雅雨堂叢書  
 Yijiatang 宜稼堂  
 Yingshan caotang 影山草堂  
 Youren 猶人  
 yu 御  
 Yuan Cishan ji 元次山集  
 Yuan Haowen 元好問  
 Yuanxueji 愿學集  
 Yuan Yishan shiji 元遺山詩集  
 yue 樂  
 Yuetong 樂通  
 Yunchuang congkan 雲窗叢刊  
 Yu Taifeng 郁泰峰
- Zeng Guofan 曾國藩  
 Zha 查  
 Zhang Wenhui 張文虎  
 Zhang Yuzhao 張裕釗  
 Zhang Zishao Mengzi zhuan 張子韶孟子  
 傳  
 Zhao Mengfu 趙孟頫  
 Zheng Zhen 鄭珍  
 Zhenjiang 鎮江  
 Zhouyi guanxiang fuyilue 周易觀象輔  
 義略  
 Zisi 子偲  
 Zunyi 遵義  
 Zunyi fuzhi 遵義府志