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Retracing *Visible Traces*

PHILIP K. HU

Visible Traces: Rare Books and Special Collections from the National Library of China was an exhibition held at the Queens Library Gallery in the Central Library, Queens Borough Public Library, from December 10, 1999 to March 15, 2000. The exhibition was subsequently presented at the Getty Gallery of the Central Library, Los Angeles Public Library, between April 15 and June 25, 2000. Conceived and organized by the Queens Borough Public Library in association with the National Library of China, it marked the first time since the establishment of the People's Republic of China that treasures from this superlative collection have traveled to the United States for public presentation. The exhibition was not only a vivid demonstration of the strong ties between the National Library of China and the Queens Borough Public Library but an exemplary model for international library cooperation. To increase the educational value of the exhibition, the Queens Library also collaborated with the Asia Society in New York to produce "Visible Traces," a multimedia program featuring a classroom kit, poster, and website.¹

The exhibition *Visible Traces* had several interconnected aims: to introduce the origins and development of Chinese writing, script styles, surface media, and presentation formats; to illustrate the Chinese uses of paper and printing technologies, as well as their roles in the dissemination of knowledge; and to showcase a variety of religious, literary,

artistic, epigraphical, cartographic, political, and ethnographic materials created in both Chinese and non-Chinese scripts. In addition to an introductory brochure written by Richard Pegg that was available to visitors free of charge, the exhibition was accompanied by a bilingual and fully illustrated catalogue, *Visible Traces: Rare Books and Special Collections from the National Library of China*, for which I was privileged to serve as editor and compiler.²

In conjunction with the New York exhibition, a public symposium was held on February 19, 2000, at the Flushing Library in Flushing, Queens. The papers delivered that day by six distinguished scholars and researchers are published in this volume, with the two Chinese-language presentations appearing in translation. Nancy Norton Tomasko, editor of the *East Asian Library Journal*, has graciously asked me to give a more elaborate account of the genesis of the exhibition and the production process of the catalogue, as well as to make some brief remarks on the papers published in this symposium volume. For the benefit of readers and researchers, I have also included additional bibliographical references in an attempt to render the information in the catalogue as complete and up to date as possible.

During the last few years, the Queens Borough Public Library has actively developed strong ties with two of China's most important libraries, the National Library of China and the Shanghai Library. Both of these relationships have been made most palpable through exciting exhibitions at the Queens Library Gallery—*Shanghai Library Treasures: Historical Rubbings and Letters* in July 1998 and *Visible Traces* in the winter of 1999–2000. I had assisted in the production of a brochure and wall labels for the Shanghai Library exhibition, and was again approached by the Queens Library when plans for the exhibition from the National Library of China began to materialize. In late May 1999, I began preliminary research on the exhibits (which had already been selected by the Rare Books and Special Collections Department of the National Library of China), starting off with a basic checklist of exhibits and small color photocopies of pictures supplied by the National Library of China.

The initial plan called for a modest brochure with an introductory text and a detailed checklist. However, while in Minneapolis in June 1999, I happened to be seated next to Jeffrey Moy of the Chicago-based

Paragon Book Gallery at a dinner following a symposium on Chinese furniture at the Minneapolis Institute of Arts. Our brief conversation about the planned exhibition stirred Moy's interest, and he immediately established a working dialogue between the Queens Borough Public Library and the Beijing-based Morning Glory Publishers (*Zhaohua chubanshe*), which was founded in 1982 as a subsidiary of the China International Book Trading Corporation. Soon after, it was decided that the Queens Library would publish an exhibition catalogue in association with Morning Glory Publishers, and a generous grant from the Henry Luce Foundation in New York made it possible to aim for a more ambitious publication with full-color illustrations. The decision to cooperate with Morning Glory Publishers was based in large part on its experience in producing books on culture and art with high-quality images. Notable recent publications by Morning Glory Publishers include several connected with the National Museum of Chinese History in Beijing: the lavishly illustrated and chronologically organized multivolume compilation based on the exhibition on permanent display in the museum; an illustrated book highlighting, in a thematic manner, objects of scientific and technological interest loaned from various Chinese cultural bureaus and provincial and municipal museums for an exhibition in 1997–1998; and an illustrated volume containing selections from an exhibition celebrating fifty years of discovery, preservation, and protection of China's cultural heritage held at the museum between August and October 1999.³

For two weeks in August of 1999, I was in Beijing to study the exhibits at the National Library of China and to oversee the photography sessions. Once again, I would like to acknowledge the gracious reception of Sun Liping, director of the library's International Cooperation Division; of Huang Runhua, director of the library's Rare Books and Special Collections Department; and of other staff members, especially Zhang Zhiqing and Zhao Qian. Budget considerations meant that judicious decisions had to be made about which parts of many of the exhibit items were to be photographed—for instance, folios of printed books, leaves from albums, and sections of handscrolls—so that their unique features would be highlighted in the best possible way.

Photographs were taken on the premises of the National Library of China over a six-day period. Wherever appropriate and possible, more

than one part of each object was photographed. The nearly 190 resulting images were all shot by Feng Jingchuan of Jabel Photo Service in Beijing (Beijing Jiabei tupian jiaoliu zhongxin), with the assistance of Zhao Chunhou; they worked efficiently and meticulously under constraints of time and space. While the objects were out of their storage locations and being laid out for photography, I was permitted to examine them in detail, taking measurements and notes for use in the catalogue. Four additional days were devoted solely to studying the objects in the Rare Books and Special Collections Reading Room.

On returning to New York, I began compiling the English and Chinese versions of the catalogue entries, making full use of the sinological library collections in New York, primarily the C. V. Starr East Asian Library at Columbia University and the Oriental Division of the New York Public Library. Having to deal with such a wide range of artifacts in so many non-Chinese scripts was overwhelming to say the least, and I had reservations about how much research material could be unearthed in such a short time. The growth of the catalogue was an organic one: I proceeded simultaneously on all the catalogue entries, sixty-eight in English and sixty-eight in Chinese, adding descriptive text and bibliographical references to the drafts of each one as I came across relevant information and illustrations. The completed bilingual manuscript, which amounted to 507 letter-sized pages, was delivered to the Queens Library on December 15, 1999. The exhibition had opened at the Queens Library Gallery on December 10, and the catalogue was scheduled to appear in time for the symposium on February 19, 2000.

On January 15, 2000, I returned to Beijing in the middle of a biting cold winter, this time to oversee the layout and production of the catalogue. Wang Chen and Xu Jun, two young and energetic members of the staff at Beijing Leefung-Asco Great Wall Graphics Co., Ltd. (Beijing Lifeng Yagao Changcheng dianfen zhiban zhongxin), were assigned to work with me to design the catalogue. A square format, inspired by that of the *Zuoyin xiansheng jingding jiejing yipu* (Manual of Weiqi Strategies Carefully Edited by the Gentleman Zuoyin), number 10 in the *Visual Traces* catalogue, was chosen because it allowed maximum flexibility in laying out the considerable number of vertically and horizontally extended illustrations. The three-column layout of the catalogue

section was optimal for arranging illustrations across single, double, or triple columns. We tried to minimize the spreading of images across gutters, except in the case of long handscrolls and works mounted in album format; in the latter, precise photographic alignment of the folded album leaves with the page gutters simulates the experience of viewing the original objects (as in some of the illustrations for catalogue numbers 10, 17, 33, and 50). Using Adobe Pagemaker 6.5C on Power Macintosh G3 computers, we began by laying out the illustrations, which had been digitized from the original large-format color transparencies. Traditional character forms were used throughout for the Chinese texts as the exhibited materials predate the introduction of simplified characters.⁴

Several preliminary sets of proofs were produced, often after midnight and sometimes as dawn approached, by the tireless staff at Leefung-Asco. The editors of the Beijing-based quarterly publication *China Archaeology and Art Digest*, together with one of their staff members, assisted in the arduous task of proofreading. On January 22, 2000, I had the opportunity to present informally one set of the preliminary black-and-white proofs to a gathering of scholars, which included Wu Hung, Judith Zeitlin, Bruce Doar, Susan Dewar, Alain Thote, and Nixi Cura, at the home of Christian and Alfreda Murck. Color separation was also speedily and expertly carried out at Beijing Leefung-Asco; the final color proofs for the catalogue were ready January 30, a day before I departed Beijing for Singapore. Beginning February 4, all work ceased for about ten days in observance of the Lunar New Year, and it was only after this period that the catalogue was printed (by the Beijing Jiakai yinshua youxian gongsi). The first shipment of the catalogue dispatched by Morning Glory Publishers arrived in New York by express courier on February 18, one day before the symposium. Although the production process had been arduous, I found it gratifying to witness in person the tremendous speed and high quality of printing and publishing now possible in the People's Republic of China.

When I proposed in June 1999 that a scholarly symposium be held in conjunction with the exhibition in New York City, the Queens Borough Public Library enthusiastically endorsed the idea. I wish to thank Gary E. Strong, Sherman Tang, Mindy Krazmien, and Sarah Paul for their support in organizing the symposium. We were fortunate to

secure the participation of a distinguished group of sinological scholars and researchers: J. Sören Edgren of the International Chinese Rare Books Project based at Princeton University; Robert E. Hegel of Washington University in St. Louis; Zhao Qian of the Rare Books and Special Collections Department of the National Library of China; Chun Shum (romanized as Shen Jin in Pinyin citations) of the Harvard-Yenching Library, Harvard University; Robert E. Harrist Jr. of Columbia University; and Evelyn Rawski of the University of Pittsburgh. Together, they represent an enormous wealth of specialized knowledge about the books, rubbings, maps, and other kinds of materials that were featured in the exhibition. The speakers were given complete freedom to choose their own topics and to make use of slides of all the exhibit items. The resulting papers were remarkable for their treatment of trenchant themes as well as for their focus on certain issues and perspectives that were not dealt with in the catalogue itself.

The symposium was held on February 19, 2000, in the state-of-the-art auditorium of the Flushing Library, one of the Queens Borough Public Library's new and most impressive branches, which happens to be located in the heart of a heavily Chinese-populated neighborhood of New York City. Frosty weather did not deter many scholars, librarians, students, and members of the general public from attending; some had traveled from as far away as the United Kingdom and China to be a part of this event, which was open to all without charge. The six speakers were divided into two groups, with Edgren, Hegel, and Zhao in the morning session and Shum, Harrist, and Rawski in the afternoon. This grouping followed roughly the sequence of the exhibition catalogue's four sections, namely "Rare Books and Manuscripts," "Epigraphical and Pictorial Rubbings," "Maps and Atlases," and "Texts and Illustrations from China's Ethnic Minorities."

Because a significant number of the exhibits in the "Rare Books and Manuscripts" section were printed with two or more colors, it was appropriate that Sören Edgren delivered a paper entitled "Chinese Rare Books and Color Printing." He surveyed the history and techniques of color printing in China, discussed several important extant works from the Yuan (1279–1368), Ming (1368–1644), and Qing (1644–1911) periods, and concluded with a fine example of the color-printing tradition,

which has continued to flourish in the twentieth century. Edgren also brought us up to date on the growing body of literature on this topic, including one of the latest scholarly debates on the *shuangyin* (twice printed) technique of printing.

Robert E. Hegel's paper, "Painting Manuals and the Illustration of Ming and Qing Popular Literature," drew on two related yet distinctive types of works shown in the exhibition. These were largely pictorial publications made for educational, didactic, or aesthetic purposes, and literary works whose accompanying pictures were designed to interact with texts and readers in various ways. Professor Hegel not only focused our attention on the aims and implications of these illustrated works, but stressed the complex interplay of the processes of painting, woodblock illustration, printing, and reading in late imperial China.

Chun Shum concentrated on a single item from the exhibition, using the Qing-dynasty album of rubbings *Shengji tu* (Pictures of the Sage's Traces; number 43 in the *Visible Traces* catalogue) as a springboard for discussing the complex history and genealogy of the narrative illustration of the life of Confucius. The study of this subject involves a significant corpus of paintings, stone engravings, woodblocks, rubbings, albums, scrolls, and printed works that appear under this title or its variants. In his recent descriptive catalogue of Song, Yuan, and Ming editions in the collection of the Harvard-Yenching Library, Shum catalogued two different editions of this title, one being a Wanli-period work with a postface dated 1592, the other a late-Ming edition, possibly from the Chongzhen period (1628–1644).⁵ Shum's presentation (given in Chinese) took the form and style of traditional Chinese descriptive bibliography and demonstrated the amount of preliminary work, in the form of documentation, that is necessary for studying the history of rare editions in general, and that of a title like the *Shengji tu* in particular. Any attempt to produce a definitive study of such a work and its many versions or recensions must take into account as many extant exemplars (in various media) as possible. In this regard, readers should also take note of the substantial body of research that has been conducted on this very topic by the art historian Julia K. Murray.⁶ I believe that the study of narrative illustrations such as the *Shengji tu* can be most fruitfully accomplished through the collaborative efforts of scholars of Chinese

bibliography and scholars of visual art, and through the cooperation of libraries, museums, and individuals who control access to scattered primary sources.

The “Rare Books and Manuscripts” component of the exhibition and catalogue featured a wide range of works, but there were certain lacunae. For instance, there were no examples of commercial printing from Fujian province, a region that is important in the history of print culture in China.⁷ Nor were there any works printed under the sponsorship of Ming imperial princes. A few titles within this latter category of publications have been studied, mostly for their content rather than for being part of a historical publishing phenomenon, and this significant aspect of Ming book culture deserves further attention. The paper by Zhao Qian (delivered at the symposium in Chinese) addressed this topic in a direct way. It is published here with Zhang Zhiqing as co-author under the title “Book Publishing by the Princely Household during the Ming Dynasty: A Preliminary Study” and lays the groundwork for further studies.

Another item featured in the exhibition, a handscroll-mounted rubbing entitled *Lanting xiuxi tu* (Illustration of the Spring Purification Gathering at the Orchid Pavilion, number 41 in the *Visible Traces* catalogue), served as the starting point for the engaging paper by Robert E. Harrist Jr. In his presentation, entitled “Copies, All the Way Down: Notes on the Early Transmission of Calligraphy by Wang Xizhi,” Harrist discussed the elemental role of writing in Chinese history and highlighted one of the principal aspects of the exhibition—the National Library of China’s extraordinary collection of the written word in its various forms and formats. Harrist spoke about the transmission of written Chinese characters in terms such as “graphic DNA” and about tracing copies of earlier copies being like “genes passed down in a family.” He also pointed out how in China the ancient and well-developed tradition of copying did not diminish the value of originals, but could actually enhance their value and contribute to their preservation, in contrast to the relatively recent view of Walter Benjamin who lamented the loss of aura from mechanically reproduced works of art. Harrist’s paper is a fine addition to the growing body of his recent work on the relationship of calligraphy, painting, and landscape in Chinese

culture.⁸ Readers who wish to pursue the history of Chinese calligraphy should also consult the catalogue of a recent major exhibition on Chinese calligraphy, which Harrist wrote with Wen Fong.⁹

Evelyn Rawski had the challenging task of presenting a broad overview of the important roles that maps and materials in non-Sinitic languages and scripts played in China from the Tang dynasty (618–907) onward, and particularly during the Qing dynasty. Professor Rawski, the author of a recent study that focuses on the complex multicultural society of China's last imperial age, showed how many of the maps and documents in Chinese and non-Chinese scripts were not only of historical but also of historiographical interest.¹⁰ She emphasized the way boundaries between works of art and objects of political and ideological nature cannot always be distinguished. Additionally, she demonstrated how the Manchu rulers of China, rather than merely assimilating themselves to their Han, Tibetan, or Mongol subjects, were masterful in their exploitation of writings and scripts to manipulate and maintain power throughout the vast empire.

After the exhibition closed in New York City, I proposed to the Queens Borough Public Library that the symposium papers be published. The idea received strong support from the library administration, and we could not have been more pleased when the *East Asian Library Journal*, published by the Friends of the Gest Oriental Library, Princeton University, expressed an interest in printing all six papers in a single volume. The journal's editor, Nancy Norton Tomasko, is not only a scholar of Chinese literary history but a historian of the book and paper in China, and I am most grateful to her for making this symposium volume a reality.

Within the limited space of my introduction and acknowledgments in *Visible Traces*, I attempted to do several things: to provide a concise history of the institution that is now known as the National Library of China and its extraordinary collection; to describe the conceptual and organizational aspects of the exhibition catalogue; to introduce the reader, by way of an annotated bibliography, to the principal reference works and scholarly works concerning the exhibits; and to acknowledge my debts to the numerous individuals who assisted me in the course of research.¹¹ The catalogue entries were followed by a section called

“Sources, References, and Related Readings” keyed to each exhibit, and, finally, an extensive, but by no means exhaustive, bibliography.

It is hardly necessary to remind readers of this journal that keeping pace with new developments in Chinese studies, whether in China or the West, is becoming increasingly difficult, and given the scope of the *Visible Traces* exhibition, lacunae in documentation were inevitable. But because it was my hope that this volume of symposium papers might serve as a companion to the exhibition catalogue, I would like to take this opportunity to provide readers with corrections and additions in the form of selected bibliographical references. Some of these works have only recently come to my attention; others are newly available.

Let me begin by mentioning a few recent publications issued by major libraries that have taken steps to publicize their holdings of rare and unique materials to a wider audience. First, a notable set of three exhibition catalogues was published consecutively by the Bibliothèque nationale de France between 1997 and 1999 under the main title *L’Aventure des écritures*. These exhibitions and their accompanying catalogues cover the origin and development of scripts around the world, the materials and forms in which these scripts appear, and the ways in which texts are inscribed on their chosen surfaces.¹² The history of writing in China figures prominently in this set of publications, with numerous essays and catalogue entries by Monique Cohen, François Thierry, Annie Berthier, and Anne-Marie Christin. The Bibliothèque nationale de France has also recently published a handy illustrated guide to its Asian-language collections.¹³ Likewise, the Library of Congress in Washington, D.C. now has a handsomely illustrated introductory guide to its important Asian collections; several of the items featured are similar to those in the National Library of China exhibition.¹⁴ The National Library of China has long been active in publishing its holdings, and there is now a comprehensive bibliography of its publications between 1979 and 1999.¹⁵ Most recently, a selection of Chinese items drawn from the collection of the British Museum appears in Oliver Moore’s new introductory study.¹⁶

The bibliography of works pertinent to the material in the exhibition from the National Library of China has grown considerably in a short span of time, and I attempt to list only the most important ones. About the time *Visible Traces* was in press, Endymion Wilkinson’s ex-

tremely useful sinological manual, first published in 1998, was superseded by an even more useful revised and enlarged edition.¹⁷ Lothar Ledderose's series of Mellon Lectures delivered in 1998 at the National Gallery of Art, Washington, D.C., contains much material on Chinese writing and printing that is germane to the exhibition.¹⁸ A three-volume illustrated compendium of rare manuscripts and hand-annotated editions, drawn mostly from the Shanghai Library, is now available.¹⁹ The Shanghai Library was also the eventual destination of the renowned Weng Family Collection of Chinese rare books and manuscripts, which returned to China after having been in the United States for more than half a century.²⁰ And in London in 2000 Sam Fogg Rare Books and Manuscripts put on the market a selection of rare Chinese books and manuscripts.²¹

Scholars interested in the Dunhuang manuscripts held by the National Library of China (see number 1, *Visible Traces* catalogue) now have greater and easier access to them in the form of published reproductions.²² A new index of Dunhuang manuscripts is also a welcome addition.²³ Several important publications appeared in 2000 to coincide with the centenary of the discovery of the sealed cave library at Dunhuang.²⁴ With regard to illustrated frontispieces such as those found on a scroll containing part of the *Da boruo boluomiduo jing* (Greater Sutra of the Perfection of Transcendent Wisdom) from the Jin-dynasty *Tripitaka* deposited at Guangsheng Temple, Zhaocheng County (catalogue number 2), and on the *Xixia wen cibe daochang chanfa* (Rules for Confession in the Place of the Merciful and Compassionate One) in Tangut script (catalogue number 59), readers will do well to consult Jean-Pierre Drège's recent study on this subject.²⁵ Those wishing to learn more about the history and development of the game of *weiqi*, as represented in the *Manual of Weiqi Strategies Carefully Edited by the Gentleman Zuoyin* (catalogue number 10) may refer to several recent works.²⁶ For fine illustrated works of the Qing dynasty printed in the Wuyingdian (Hall of Martial Glory) within the imperial palace complex in Beijing, such as the *Yuzhi gengzhi tu* (Imperially Commissioned Illustrations of Riziculture and Sericulture; catalogue number 17), reprints of selected titles are now available.²⁷

With regard to epigraphical and pictorial rubbings, several publications have only recently come to my attention, among them an article

on the value of ink rubbings for epigraphical studies.²⁸ Another is a small but informative bilingual book produced by the Hong Kong Museum of History to accompany an exhibition on historical inscriptions found in that city.²⁹ Also recommended is a compact volume that not only explains the many specialized types of rubbings, including those known as “cinnabar rubbing” (*zhu ta*) and “black-gold rubbing” (*wujin ta*), which were featured in the exhibition (catalogue numbers 32 and 46 respectively), but discusses the requisite tools, materials, and types of surfaces, objects, and vessels from which rubbings can be made.³⁰ Ink rubbings also form a significant portion of a little-known exhibition on paper, woodcuts, and the printing arts held in Böblingen, Baden-Württemberg, Germany.³¹ On the rubbings of inscribed ancient bronze vessels (catalogue numbers 25–28), readers are encouraged to turn to the richly documented and insightful work of Thomas Lawton.³² Those wishing to learn more about the decorations and inscriptions found on bronze mirrors, such as those featured in the *Jing ming ji ta* (Collected Rubbings of Bronze Mirrors with Inscriptions; catalogue number 31), should consult the excellent catalogue of a recent exhibition at the Cleveland Museum of Art written by Ju-hsi Chou, in which all the cast inscriptions are transcribed and translated.³³

While researching the *Cao Wangxi zaoxiang ji* (Inscription and Illustrated Panels for the Base of a Buddhist Image Constructed by Cao Wangxi; catalogue number 36), I had erroneously followed a published Chinese source in stating that the object from which the rubbing had been taken was in a Parisian museum. The stone pedestal, which once supported a statue of Maitreya Buddha, is in fact in the collection of the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia (accession number C 145), most probably after passing through the hands of the prominent Chinese dealer C. T. Loo (1880–1957), who had galleries in Shanghai, Paris, and New York. Information about the pedestal has recently been thoroughly discussed by Dorothy C. Wong.³⁴ Another object in the exhibition with Buddhist iconography, the *Guanyin xiang* (Portrait of the Bodhisattva Guanyin; catalogue number 38), is discussed in a newly published monographic study on Guanyin.³⁵ As for the *Zhong Kui tu* (Illustration of Zhong Kui the Demon Queller; catalogue number 42), I should like to draw attention to an exhibition

catalogue from the National Museum of History in Taipei devoted to illustrations of Zhong Kui, to which I did not have access during the compilation of *Visible Traces*.³⁶

Concerning the section "Maps and Atlases," scholars have long appreciated the importance of the *Pingjiang tu* (Map of the Prefectural City of Pingjiang; catalogue number 48) for understanding the social and urban development of Suzhou. This has been underscored in two recent historical studies of Chinese urban development: Heng Chye Kiang's broad overview of selected cities in Tang and Song China and Yinong Xu's focused diachronic study of Suzhou.³⁷ Readers interested in the exhibit item *Bishu shanzhuang quantu* (Complete Map of the Mountain Retreat for Escaping Summer's Heat; catalogue number 56) may wish to consult the new monograph by Philippe Forêt on the Qing imperial estate at Chengde for other renderings of the overall topography and specific scenic spots.³⁸

There is much new research related to the works in non-Chinese scripts featured in the exhibition; a selection is offered for further reading. A new study of the invention and early transmission of movable-type printing in Tangut (Xixia) and Uighur scripts provides the context for understanding works such as the *Cibei daochang chanfa* (Rules for Confession in the Place of the Merciful and Compassionate One; catalogue number 59) in Tangut script.³⁹ A dissertation from Harvard University is useful for biographical and bibliographical data concerning Rol-p'ai-rdo-rje (1717–1786), to whom the *Zang chuan fojiao sanbai foxiang tu* (Three Hundred Icons of Tibetan Buddhism; catalogue number 62) is attributed.⁴⁰ Pamela Kyle Crossley's new book on Manchu imperial ideology in the seventeenth and eighteenth centuries is helpful in supplying the historical context for documents such as the *Man Han hebi zouzhe* (Palace Memorial in Manchu and Chinese Scripts; catalogue number 63) and the *Man Han hebi gaoming* (Imperial Patent of Nobility in Manchu and Chinese Scripts; catalogue number 64).⁴¹ Our knowledge of Yi culture, which was represented in the exhibition by the *Yiwen liu zu shi* (History of the Six Ancestors in Yi Script; catalogue number 65), is greatly enhanced by the first scholarly study on the Yi to appear in a Western language in four decades.⁴² Research on the artifacts of Naxi culture in southwestern China, as exemplified in the *Naxi zu Geba wen*

xiangxing wen Dongba jing er zhong (Two Dongba Texts of the Naxi People in Geba and Pictographic Scripts; catalogue number 67A-B) and the *Naxi zu Dongba tu san zhong* (Three Dongba Illustrations from the Naxi People; catalogue number 68A-C) is currently being undertaken at various locations worldwide and continues to gain momentum. This is evident from several recent works that may serve as useful references.⁴³ Another important resource for the study of Naxi manuscripts is the Asian Division of the Library of Congress, Washington, D.C. Purchased from Joseph Rock (1884–1962), the division’s collection of 3,038 pictographic manuscripts by Naxi priests from Yunnan province are being catalogued by Zhu Baotian and will become more accessible to scholars when the finding list is published.⁴⁴

One of the underlying goals of *Visible Traces* was to emphasize the point that libraries, particularly those with departments devoted to rare books and special collections, are not merely repositories of written and printed materials in the bibliographic or documentary sense. They often possess holdings that are works of art in their own right, whether in aesthetic or technical terms, as well as items that can help bring new perspectives to cross-disciplinary endeavors. This has been made clear by the recent exhibition *Taoism and the Arts of China* and its accompanying catalogue, in which loans from several libraries around the world and library-type objects from museum collections played a critical role in presenting Daoism to specialists and the general public alike.⁴⁵ It is my hope that the *Visible Traces* exhibition and catalogue will encourage scholars and students working on any aspect of traditional Chinese culture and civilization to become better acquainted with and make use of the inexhaustible riches of the National Library of China.

NOTES

1. Additional information on the “Visible Traces” materials is available on the Asia Society’s website for teachers and students, www.askasia.org, which features downloadable readings, lesson plans, and innovative resource materials.
2. *Visible Traces: Rare Books and Special Collections from the National Library of China*, comp. and ed. Philip K. Hu (New York: Queens Borough Public Library; Beijing: National Library of China, in association with Beijing: Morning Glory Publishers, 2000). The parallel Chinese title for this publica-

- tion is *Zhongguo guojia tushuguan shanben tecang zhenpin li Mei zhanlan tulu*. The catalogue has been reviewed by Martin Heijdra of Princeton University in the *Journal of Asian Studies* 60, no. 2 (May 2001), pp. 526–527, and by Kathleen Ryor of Carleton College in the online CAAREviews (<http://www.caareviews.org/reviews/hu.html>).
3. These are *A Journey into China's Antiquity*, comp. the National Museum of Chinese History, 4 vols. (Beijing: Morning Glory Publishers, 1997) translated from the original Chinese edition of this work, also published by Morning Glory in four volumes under the title *Huaxia zhi lu*, comp. Zhongguo lishi bowuguan (Beijing: Zhaohua chubanshe, 1997); *Artefacts of Ancient Chinese Science and Technology*, comp. editorial board of the Artefacts of Ancient Chinese Science and Technology, translated into English by He Fei (Beijing: Morning Glory Publishers, 1998) from the original *Zhongguo gudai keji wenwu* (Beijing: Zhaohua chubanshe, 1998); and *Guo zhi guibao: Zhongguo wenwu shiye wushi nian, 1949–1999*, comp. and ed. Guojia wenwuju, Zhongguo lishi bowuguan, and Zhongguo geming bowuguan (Beijing: Zhaohua chubanshe, 1999).
 4. One particular challenge in designing the catalogue was the selection of visually complementary English- and Chinese-language text and display fonts. The graceful and highly legible Palatino was chosen for setting the main English text, with display headings in Sabon and Palatino Bold; descriptive captions were set in ITC Berkeley Oldstyle Book and inventory numbers in Sabon Italic. Chinese text was set using the classic serif Traditional Shu Song (Traditional Song-style Book) font in various point sizes and weights.
 5. Shen Jin, *Meiguo Hafo daxue Hafo Yanjing tushuguan Zhongwen shanben shuzhi*, *Hafo Yanjing tushuguan shumu congkan*, no. 7 (Shanghai: Shanghai cishu chubanshe, 1999), pp. 183–184, no. 0344, and p. 184, no. 0345. Another edition in the collection of the Harvard-Yenching Library, with seventy illustrations and bearing the title *Shengji quan tu* (block size 21 x 14.3 cm.), is not included in the descriptive catalogue but is mentioned in Shum's essay in this volume.
 6. Julia K. Murray, "The Temple of Confucius and Pictorial Biographies of the Sage," *Journal of Asian Studies* 55, no. 2 (May 1996), pp. 269–300; "Illustrations of the Life of Confucius: Their Evolution, Functions, and Significance in Late-Ming China," *Artibus Asiae* 55, nos. 1–2 (1997), pp. 73–134; and "The Evolution of Pictorial Hagiography in Chinese Art: Common Themes and Forms," *Arts asiatiques* 55 (2000), pp. 81–97, esp. pp. 91–93 for the life of Confucius. For a related study, see Julia K. Murray, "The Hangzhou 'Portraits of Confucius and Seventy-two Disciples (Shengxian tu)': Art in the Service of Politics," *Art Bulletin* 74, no. 1 (March 1992), pp. 7–18.
 7. For studies on Jianyang, one of the major printing centers until the late-Ming period, see Lucille Chia, "Printing for Profit: The Commercial Printers of Jianyang, Fujian (Song-Ming)" (Ph.D. diss., Columbia University, 1996); and Lucille Chia, "The Development of the Jianyang Book Trade, Song-Yuan," *Late Imperial China* 17, no. 1 (1996), pp. 10–48. For a study on two printing

- families in the Tingzhou region, Fujian province, see Cynthia J. Brokaw, "Commercial Publishing in Late Imperial China: The Zou and Ma Family Businesses," *Late Imperial China* 17, no. 1 (1996), pp. 49–92.
8. See the recent articles by Robert E. Harrist Jr.: "Eulogy on Burying a Crane: A Ruined Inscription and Its Restoration," *Oriental Art* 44, no. 3 (Autumn 1998), pp. 2–10; "Record of the Eulogy on Mt. Tai and Imperial Autographic Monuments of the Tang Dynasty," *Oriental Art* 46, no. 2 (2000), pp. 68–79; and "Reading Chinese Mountains: Landscape and Calligraphy in China," *Oriental Art* 31, no. 10 (December 2000), pp. 64–69.
 9. See Robert E. Harrist Jr. and Wen C. Fong, *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection* (Princeton, N.J.: The Art Museum, Princeton University, 1999).
 10. See Evelyn S. Rawski, *The Last Emperors: A Social History of Qing Imperial Institutions* (Berkeley and Los Angeles: University of California Press, 1998). See especially pp. 244–263 for the nature and manifestations of Tibetan Buddhism at the Qing court.
 11. "Editor's Introduction and Acknowledgments," *Visible Traces*, pp. v–xii.
 12. *L'Aventure des écritures: Naissances*, ed. Anne Zali and Annie Berthier (Paris: Bibliothèque nationale de France, 1997), published in conjunction with the exhibition *L'Aventure des écritures: Naissances*, Bibliothèque nationale de France, Paris, November 4, 1997–May 17, 1998; *L'Aventure des écritures: Matières et formes*, ed. Simone Breton-Gravereau and Danièle Thibault (Paris: Bibliothèque nationale de France, 1998), published in conjunction with the exhibition *L'Aventure des écritures: Matières et formes*, Bibliothèque nationale de France, Paris, November 4, 1999–May 16, 1999; and *L'Aventure des écritures: La page*, ed. Anne Zali (Paris: Bibliothèque nationale de France, 1999), published in conjunction with the exhibition *L'Aventure des écritures: La page*, Bibliothèque nationale de France, Paris, October 19, 1999–February 6, 2000.
 13. *Manuscripts, xylographes, estampages: Les collections orientales du département des Manuscrits: Guide*, ed. Annie Berthier (Paris: Bibliothèque nationale de France, 2000).
 14. *Library of Congress Asian Collections: An Illustrated Guide*, introduction by Mya Thanda Poe; text by Harold E. Meinheit (Washington, D.C.: Library of Congress, 2000). See esp. pp. 13–29 for Chinese, Naxi, and Tibetan materials in the chapter entitled "The Classical Tradition."
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16. Oliver Moore, *Chinese, Reading the Past* (London: Published for the Trustees of the British Museum by British Museum Press, 2000; Berkeley and Los Angeles: University of California Press, 2000).
17. Endymion Wilkinson, *Chinese History: A Manual*, rev. and enl. ed., Harvard-Yenching Institute Monograph Series, no. 52 (Cambridge, Mass.: Harvard University Asia Center, 2000). See esp. the sections "Cartography" and "Dunhuang and Turpan Documents" and the chapters "Oracle-Bone Inscriptions," "Epigraphy," "The Earliest Manuscripts," "Non-Han Peoples (Inside China)," and "Non-Han Peoples (Outside China.)"
18. Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art*, A.W. Mellon Lectures in the Fine Arts, 1998, The National Gallery of Art, Washington, D.C., vol. 46, Bollingen Series, no. 35 (Princeton, N.J.: Princeton University Press, 2000). See esp. the chapters "The System of Script" and "The Word in Print."
19. *Zhongguo guji gaochao jiaoben tulu*, 3 vols. (Shanghai: Shanghai shudian, 2000).
20. See the illustrated catalogue of the collection, *Changshu Weng shi cangshu tulu* (Changshu Weng's Family Collection of Chinese Rare Books), comp. Zhongguo Jiade guoji paimai youxian gongsi, text by Tuo Xiaotang (Shanghai: Shanghai kexue jishu wenxian chubanshe, 2000). See also a catalogue of the collection in English by Sören Edgren, "The Weng Family Rare Book Collection," *East Asian Library Journal* 7, no. 2 (Fall 1994), pp. 72-132.
21. *Chinese Books*, Catalogue 23 [catalogue by Wei Chen Hsuan; edited by Crofton Black] (London: Sam Fogg Rare Books and Manuscripts, 2000). Several items illustrated in the catalogue are useful for making comparisons to those in *Visible Traces*.
22. *Zhongguo guojia tushuguan cang Dunhuang yishu* (Manuscripts from Dunhuang in the National Library of China), comp. Zhongguo guojia tushuguan, ed. Ren Jiyu (Nanjing: Jiangsu guji chubanshe, 1999-), vols. 1-5 published to date. See also *Beijing tushu guan cang Dunhuang yishu mulu suoyin*, comp. Chen Jing and Wang Xin, *Zhongguo xibei wenxian congshu xubian*, vol. 1, *Dunhuangxue wenxian*, vol. 3 (Lanzhou: Gansu wenhua chubanshe, 1999).
23. Dunhuang yanjiuyuan and Shi Pingting, comps., Tai Huili, ed., *Dunhuang yishu zongmu suoyin xinbian* (Beijing: Zhonghua shuju, 2000).
24. See, for instance, Jean-Pierre Drège, ed., *Images de Dunhuang: Dessins et peintures sur papier des fonds Pelliot et Stein*, Mémoires archéologiques, no. 24 (Paris: Ecole française d'Extrême-Orient, 2000); Roderick Whitfield, Susan Whitfield, and Neville Agnew, *Cave Temples of Mogao: Art and History on the Silk Road* (Los Angeles: Getty Conservation Institute and the J. Paul Getty Museum, 2000); and *Dunhuang: A Centennial Commemoration of the Discovery of the Cave Library China* (Beijing: Morning Glory Publishers, 2000).
25. Jean-Pierre Drège, "De l'icône à l'anecdote: Les frontispices imprimés en Chine à l'époque des Song (960-1278)," *Arts asiatiques* 54 (1999), pp. 44-65. The article is accompanied by numerous illustrations of Buddhist sutra frontispieces from the Tang, Liao, Xixia, and Song dynasties, spanning the ninth through twelfth centuries.

26. Paolo Zanon, "The Opposition of the Literati to the Game of Weiqi in Ancient China," *Asian and African Studies* 5, no. 1 (1996), pp. 70–82; Zhang Ru'an, *Zhongguo weiqi shi* (Beijing: Tuanjie chubanshe, 1998); Cai Zhongmin et al., *Zhongguo weiqi shi* (Beijing: Zhongguo tongji chubanshe, 1999).
27. See *Qing dian banhua huikan*, ed. Liu Tuo and Meng Bai, 16 vols. (Beijing: Xueyuan chubanshe, 1998). This compendium contains reproductions of twenty-two sets of woodblock prints originally produced by the Wuyingdian; a reproduction of the *Yu zhi gengzhi tu* of 1696 is found in vol. 1.
28. Su Yinghui, "Tan jinshi taben zhi zhongyao xing," *Gugong wenwu yuekan* (The National Palace Museum Monthly of Chinese Art) 1, no. 1 (April 1983), pp. 132–139. An ink-rubbing impression of the *Biqiu Huicheng wei wang fu Luozhou cishi Shiping gong zaoxiang tiji* (Inscription for a Buddhist Image Constructed by the Monk Huicheng to Commemorate His Late Father, the Duke of Shiping and Regional Inspector of Luozhou; catalogue number 35) is illustrated at the lower right portion of p. 136.
29. Lü Rongfang (Lui Wing-fong), *Zhongguo chuantong tayin jishu* (Traditional Chinese Rubbing Techniques), English translation by Zeng Zhuzhao (Gerald Tsang Chu-chiu) (Hong Kong: Xianggang shizhengju [The Urban Council], 1986). The book was published in conjunction with the exhibition *Historical Inscriptions of Hong Kong* organized by the Hong Kong Museum of History and scholars from the Chinese University of Hong Kong.
30. Li Yi and Qi Kaiyi, *Tapian, taben zhizuo jifa*, *Zhongguo chuantong shougong jiyi congshu* (Beijing: Beijing gongyi meishu chubanshe, 1998).
31. *In China . . . längst vor Gutenberg: Papier—Holzschnitt—Druckkunst*, mit Beiträgen von Jean-Luc Balle, Jacques Goffin und Jean-Marie Simonet, herausgegeben von Günter Scholz, Böblinger Museumsschriften, no. 16 (Böblingen, Germany: Böblinger Bauernkriegsmuseum, 1996). The exhibition, held from December 15, 1996 through February 16, 1997, was organized by the Musée de l'imprimerie de Bruxelles, the Bibliothèque royale de Belgique, and the Musées royaux d'art et d'histoire de Bruxelles. See the contribution by Jean-Marie Simonet, "Das Papier, Steinabreibungen und die Druckkunst in China," pp. 16–26, and catalogue numbers 1–17 for rubbings from Belgian collections.
32. See Thomas Lawton, "Rubbings of Chinese Bronzes," *Bulletin of the Museum of Far Eastern Antiquities* 67 (1995), pp. 5–48, and esp. p. 7, n. 1 for bibliographical references to earlier writings on this subject. For the related topic of the illustration of bronze vessels in late imperial catalogues, see Lawton, "An Imperial Legacy Revisited: Bronze Vessels from the Qing Palace Collection," *Asian Art*, no. 1 (Fall–Winter 1997–1998), pp. 51–79; and "Rong Geng and the Qing Imperial Bronze Collection: Scholarship in Early Twentieth-Century China," *Apollo* 145, no. 421 (New Series) (March 1997), pp. 10–16.
33. Ju-hsi Chou, *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors* (Cleveland: Cleveland Museum of Art, 2000).
34. See Dorothy C. Wong, "Maitreya Buddha Statues at the University of Penn-

- sylvania Museum," *Oriental Art* 32, no. 2 (February 2001), pp. 24–31; the four-sided pedestal is illustrated, along with a rubbing taken from one side, as figs. 8a–d on pp. 30–31. Following this lead, I have found more references to the artifact. The pedestal appears in two photographs showing its installation within the exhibition of Chinese art in the Charles Custis Harrison Hall of the University Museum beginning in 1916, the year of its acquisition; see Carl W. Bishop, "Recent Accessions of Chinese Sculpture," *Museum Journal* 9, no. 2 (June 1918), unnumbered plate facing the foreword on p. 95, and p. 134, fig. 36. Some six decades ago, the pedestal was featured in the museum's bulletin, with good illustrations of the three sides with pictorial reliefs, in Horace H. F. Jayne, "The Chinese Collections of the University Museum: A Handbook of the Principal Objects," *University Museum Bulletin* 9, nos. 2–3 (June 1941), p. 25, fig. 20, and Appendix I, p. 53, no. 13, where the inscription is partially translated. The two reliefs on the lateral sides of the pedestal are also illustrated in Bradley Smith and Wan-go Weng, *China: A History in Art* ([New York]: Doubleday & Company, Inc., [1972]), pp. 110–111.
35. Chün-fang Yü, *Kuan-yin: The Chinese Transformation of Avalokiteśvara* (New York: Columbia University Press, 2000).
 36. *Wuri Zhong Kui hua tezhan* (Chung K'uei Paintings on the Fifth Day of the Fifth Month), comp. and ed. Guoli lishi bowuguan bianji weiyuanhui [Taipei: Guoli lishi bowuguan (National Museum of History), 1996]. Another rubbing taken from the same engraved stone of 1624 in the Shaolin Temple is discussed on p. 77 and shown in fig. 63.
 37. Heng Chye Kiang, *Cities of Aristocrats and Bureaucrats: The Development of Medieval Chinese Cityscapes* (Honolulu: University of Hawai'i Press, 1999), pp. xi–xiv and fig. 1; pp. 154–158 and figs. 53, 55; pp. 195–198 and fig. 77. Yinong Xu, *The Chinese City in Space and Time: The Development of Urban Form in Suzhou* (Honolulu: University of Hawai'i Press, 2000). There are numerous textual and pictorial references to the 1229 stone map of Pingjiang throughout this work.
 38. Philippe Forêt, *Mapping Chengde: The Qing Landscape Enterprise* (Honolulu: University of Hawai'i Press, 2000). Many of the named sites in the map are also portrayed throughout the book in the form of other maps, drawings, and prints, as well as in historical and contemporary photographs. See esp. chap. 7, "Representations of Chengde."
 39. Shi Jinbo and Yasen Wushouer, *Zhongguo huozhi yinshua shu de faming he zaoqi chuanbo: Xixia he Huigu huozhi yinshua shu yanjiu* (Beijing: Shehui kexue wenxian chubanshe, 2000). The table of contents and abstract are also in English and French.
 40. Xiangyun Wang, "Tibetan Buddhism at the Court of Qing: The Life and Work of lCang-skya Rol-pa'i-rdo-rje, 1717–86" (Ph. D. diss., Harvard University, 1995).
 41. Pamela Kyle Crossley, *A Translucent Mirror: History and Identity in Qing Imperial Ideology* (Berkeley and Los Angeles: University of California Press, 1999).

42. *Perspectives on the Yi of Southwest China*, ed. Stevan Harrell, Studies on China, no. 26 (Berkeley and Los Angeles: University of California Press, 2001). See especially the two essays in Part One, "The Yi in History."
43. See, for instance, Maciej Gaca, *Literatura piktograficzna Naxi (Chiny Poludniowe)* (Pictographic Script Literature of the Naxi in Southern China), ed. Alfred F. Majewicz (with summary in English), Monograph Series, International Institute of Ethnolinguistic and Oriental Studies, vol. 12 (Stęszew, Poland: IIEOS, 1997); *Naxi zu wenhua daguan*, ed. Guo Dalie, Yunnan minzu wenhua daguan congshu (Kunming: Yunnan minzu chubanshe, 1999); and the monumental hundred-volume compendium of Chinese translations of Naxi text with synopses in English, the *Naxi Dongba guji yizhu quanji* (An Annotated Collection of Naxi Dongba Manuscripts), comp. and trans. Dongba wenhua yanjiusuo, ed. He Wanbao and He Jiayou (Kunming: Yunnan renmin chubanshe, 1999).
44. The tentative title for the projected finding list is "A Research Guide to the Naxi Manuscripts in the Library of Congress."
45. See Stephen Little with Shawn Eichman, *Taoism and the Arts of China* (Chicago: Art Institute of Chicago, in association with Berkeley and Los Angeles: University of California Press, 2000). The exhibition was shown at the Art Institute of Chicago from November 4, 2000, through January 7, 2001, and at the Asian Art Museum of San Francisco from February 21 through May 13, 2001. Of the 151 items featured in this exhibition and catalogue, no less than 26 were of the kind (manuscripts, printed books, scrolls, and ink rubbings) one would expect to find in library collections or other specialized museums. As Little and Eichman have shown in their erudite catalogue entries, the importance of these materials for the understanding of Daoism can hardly be overstated.

GLOSSARY

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|---|---|
| <i>Biqiu Huicheng wei wang fu Luozhou cishi</i> | <i>Lanting xiuxi tu</i> 蘭亭修禊圖 |
| Shiping gong zaoxiang tiji 比丘慧成爲
亡父洛州刺史始平公造像題記 | <i>Man Han hebi gaoming</i> 滿漢合璧誥命 |
| <i>Bishu shanzhuang quantu</i> 避暑山莊全圖 | <i>Man Han hebi zouzhe</i> 滿漢合璧奏摺 |
| <i>Cao Wangxi zaoxiang ji</i> 曹望悳造像記 | <i>Naxi zu Dongba tu san zhong</i>
納西族東巴圖三種 |
| <i>Da boruo boluomiduo jing</i>
大般若波羅密多經 | <i>Naxi zu Geba wen xiangxing wen Dongba jing</i>
<i>er zhong</i> 納西族哥巴文象形文東巴
經二種 |
| <i>Feng Jingchuan</i> 馮金川 | <i>Pingjiang tu</i> 平江圖 |
| <i>Guanyin xiang</i> 觀音像 | <i>Shengji tu</i> 聖蹟圖 |
| <i>Huang Runhua</i> 黃潤華 | <i>Shen Jin</i> 沈津 |
| <i>Jing ming ji ta</i> 鏡銘集拓 | |

shuangyin 雙印

Sun Liping 孫利平

Wang Chen 王晨

weiqi 圍棋

wujin ta 烏金拓

Wuyingdian 武英殿

Xixia wen cibei daochang chanfa

西夏文慈悲道場懺法

Xu Jun 徐峻

Yiwen liu zu shi 彝文六祖史

Yuzhi gengzhi tu 御製耕織圖

Zang chuan fojiao sanbai foxiang tu

藏傳佛教三百佛像圖

Zhang Zhiqing 張志清

Zhao Chunhou 趙純厚

Zhao Qian 趙前

Zhong Kui tu 鍾馗圖

zhu ta 朱拓

Zuoyin xiansheng jingding jiejing yipu

坐隱先生精訂捷徑奕譜