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The Scope of the Term “*Shan-pen*,”  
the Identification of Woodblock  
Editions, and the Organization of  
Catalogues, in Relation to  
Traditional Chinese Books

CUI JIAN-YING

[Translated by the Gest Journal Staff]

An American organization, the Research Libraries Group, Inc. [RLG], has a plan to produce a union catalogue of all the old and rare Chinese books held in the East Asian libraries of North America and throughout East Asia as well. Should this plan be realized it will have positive significance for the fuller utilization, as well as for the care and preservation of this portion of mankind's cultural heritage. Since the decade of the seventies in mainland China a provisional rare books union catalogue of nationwide scope has been in preparation. Although it has not yet been completed, some of the problems encountered in its preparation fully merit consideration by subsequent compilers of catalogues. I offer here some brief comments based on my own experience as a participant in that work.

DETERMINING THE SCOPE OF “*SHAN-PEN*” BY  
CHRONOLOGY

In the Chinese language the term “*shan-pen*” originally conveyed two concepts: complete texts in well-edited editions [i.e., “superior editions”]; and precious, rarely seen editions. The former are important as documents; the latter may be classed as cultural objects. The English term “rare books” also conveys the sense of the precious and rarely seen.

As used in library work, the term “*shan-pen*” has the latter meaning, focusing on classifying and managing these books, and calling special attention to their value as cultural objects.

Because the term is used somewhat more widely in that latter sense, it frequently gives people the impression that it represents a single concept, thereby leading to frequent disagreement over its definition, but that truly is unnecessary. In certain specific circumstances, for example in the work of collating texts, or in establishing a corrected edition, the term can be used to convey one quite specific sense with no need thereby to reject the other.

The idea that *shan-pen* belong to the realm of cultural objects is a product of the mid-Ming period. Exemplars of that category originally were few in number: they were Sung-period editions characterized by both excellence of printing standards and limited numbers of copies printed. Because such books were at that time already seldom encountered and difficult to procure, they came to be grouped with objects affording cultivated pleasures, along with ancient bronze vessels, calligraphy and painting, and porcelain from the famed kilns — all classed as *ku-tung* or “antiques.” There occurred in that age instances of exchanging beautiful serving girls or even lands and estates for rare Sung editions. By late Ming times, Sung editions had grown ever more rare, to the point that their market value was calculated by the page. In early Ch’ing times collectors had to lower their sights. Even the imperial collectors turned their attention to the best-produced books of the Ming and to carefully printed facsimiles of Sung editions. By the end of the Ch’ing period the Ming dynasty was more or less rigorously taken as the cut-off point for the use of the term “*shan-pen*.” The standards adopted by the catalogue made for the collection of the Ting family of Hangchow, the “Catalogue of the Hall of Shan-pen Books,” were particularly influential throughout the subsequent half-century.<sup>1</sup> A number of sub-

sequently produced catalogues were modeled on it, including the *Catalogue of Rare Books in the Imperial Capital Library*<sup>2</sup> and the *Catalogue of Books Held in the Sinological Library*.<sup>3</sup>

During recent decades the number of old books has grown steadily fewer. Among Ch'ing-dynasty books, editions engraved and printed during the Shun-chih, K'ang-hsi, Yung-cheng, and Ch'ien-lung reigns [1644–1795] have entered the class of books that occasionally, to be sure, may turn up but that are no longer readily available. In mainland China, although the new libraries founded in the late 1950s have tried to acquire old books, the majority of their holdings in traditional editions were printed from blocks engraved in the T'ung-chih and Kuang-hsü reigns [1862–1908] and later, together with books printed by lithography, from cast lead type, or by colotype facsimile methods.

Since the 1950s, even those libraries with extensive holdings and with a broad vision of the field have nonetheless tended to relax their criteria in determining what should be considered *shan-pen*, shifting the chronological boundaries later and placing value on scarcity, excellence, and beauty. In this broadening of the category it is of course inevitable that people tend to have their own criteria for *shan-pen*.

At the end of the seventies in mainland China, as plans were developed to compile the “National Union Catalogue of *Shan-pen* among Old Chinese Editions,” establishing the scope of inclusion of rare books was one of the first problems to come under consideration. Discussions and consultations throughout the entire country led ultimately to agreement on a clearly specified written “charter,” namely, the “Scope of Inclusion of ‘Rare Books’ [*shan-pen*] in the National Union Catalogue.”<sup>4</sup> It is commonly referred to as the “Three Characteristics and Nine Articles” [*san-hsing chiu-t'iao*]. The “Three Characteristics” are character as a cultural object; character as a document; and character as art. The last two characteristics [or “qualities”] in fact both fall under the heading of “character as a cultural object.” Most of the “Nine Articles” are specifically relevant to the issues presented by Ch'ing-period books, yet when put into practice they become difficult to apply. For example, the third article is worded: “Ch'ing-dynasty printed books and manuscript copies, of Ch'ien-lung [1736–1795] or pre-Ch'ien-lung date, which are extant in relatively small numbers.” What is meant by “extant in relatively small numbers”? Subsequently, clarifications of the criteria were formulated: (1) Writings by Ming or pre-Ming persons

first printed during the reigns from Shun-chih to Ch'ien-lung [1644–1795]; or those works that previously had been engraved and printed but whose printing blocks were destroyed, or that had long disappeared, and that during that time [i.e., 1644–1795] were newly engraved; or where previously engraved editions were not of complete texts, and during that time newly supplemented editions were made. (2) First editions of writers of that period [i.e., 1644–1795]. (3) Works frequently engraved and printed in earlier ages and for which a number of different editions were extant and which during that period appeared in what are simply reprintings or republications made with no new editing or supplementation of the text. Works in the third category are not to be included.

All that seems to be quite clear, yet almost eight-hundred persons have been engaged in the compilation work and their levels of attainment are not uniform, making it difficult to ensure precise adherence to the outlined distinctions. The facts make it clear that when a union catalogue is to be produced jointly by a large number of participants, the standards for inclusion of books should not be too minutely detailed.

Here I would like to propose that the sixtieth [i.e., the final] year of the Ch'ien-lung reign, or 1795, might be adopted as an appropriate chronological boundary. Just in terms of the time element, printed books of two-hundred years ago, as part of the cultural heritage of mankind, fully merit being looked upon as having value. Additionally, in recent years in mainland China there has emerged a new kind of recognition among the specialists on old Chinese books that the period of the Chia-ch'ing and Tao-kuang reigns [1796–1850] was one of cultural florescence. Not only were many important historical materials and scholarly writings published in those years, but the craftsmanship of the printers in many cases displays great skill and beauty. That activity was in large part concentrated in the Kiangsu, Chekiang, Kiangsi, Anhwei, and Hunan regions, where many distinguished scholarly works were produced, but not long thereafter the wars and disorders attendant on the T'ai-p'ing Rebellion caused much destruction of books and of printing blocks. Much of what is to be seen today are reprints dating from the following T'ung-chih and Kuang-hsü reign periods [1862–1908]; printings originally from the Chia-ch'ing and T'ao-kuang periods are hard to find.

One might assume that in the future there will come a day when all woodblock printed books will be looked upon as possessing high value.

It therefore is appropriate to maintain a fluid, developmental view of the scope of *shan-pen*; to cling stubbornly to the established views of the past is inappropriate. More good can come from adopting a broad norm than from applying a rigid one.

#### THE IDENTIFICATION OF EDITIONS

As the transmission of writings evolves from copying the manuscripts to engraving them on printing blocks and then printing them, any transmitted version of any particular work will display shared group characteristics [or "group character," "*ch'ün-t'i hsing*"].<sup>5</sup> All the versions of the work can be ranked on a scale from superior to inferior according to their value as documents, or their value as cultural objects by readers, by critical collators, by collectors, or by book dealers. Their group character is made evident by the date of engraving (printing) and the personal name (or hall name, "*t'ang*" or studio name, "*shih*") of the person who sponsored the engraving (or printing). The difference between a catalogue with information on editions (*pan-pen mu-lu*) and one that merely lists titles lies precisely in the former's being able to discriminate edition A from edition B, and also to reveal the identifying features of the different groups to which they belong.

From the Sung-period catalogue by Yu Mou known as the *Sui-ch'u-t'ang shu-mu*,<sup>6</sup> all the way to more recent works such as the *Ssu-k'u chien-ming mu-lu piao-chu*,<sup>7</sup> the *Fan-shu ou-chi*,<sup>8</sup> and the various catalogues of old Chinese books produced by various libraries, one can observe that in those catalogues with information on editions, the data indicating group identity gradually increase, from quite scanty to more detailed coverage. Where one group only is involved the data can be set forth in generalized summary fashion. Where a large number of groups representing different publishing undertakings must be dealt with, the data must be detailed and concrete. Since mid-Ming times the bulk of engraving of blocks and printing of traditional-style books has vastly increased. In recent times the trends in book collecting have been toward concentration in large libraries, and books representing different groups have been assembled together, with the consequence that the catalogues have become endlessly detailed in revealing group identities.

Nonetheless, for a number of different reasons, it is by no means easy to achieve a detailed, clear, and wholly precise recording of those identifying

features. It is frequently the case that the more precise the date given for the blocks' engraving, the higher the probability of error in identifying the edition.

To speak in general terms, most traditional editions have directly or indirectly expressed verbal statements or other indications of the date of engraving. The reason that error nonetheless occurs is lack of care in examining these or in conducting critical research to establish the facts.

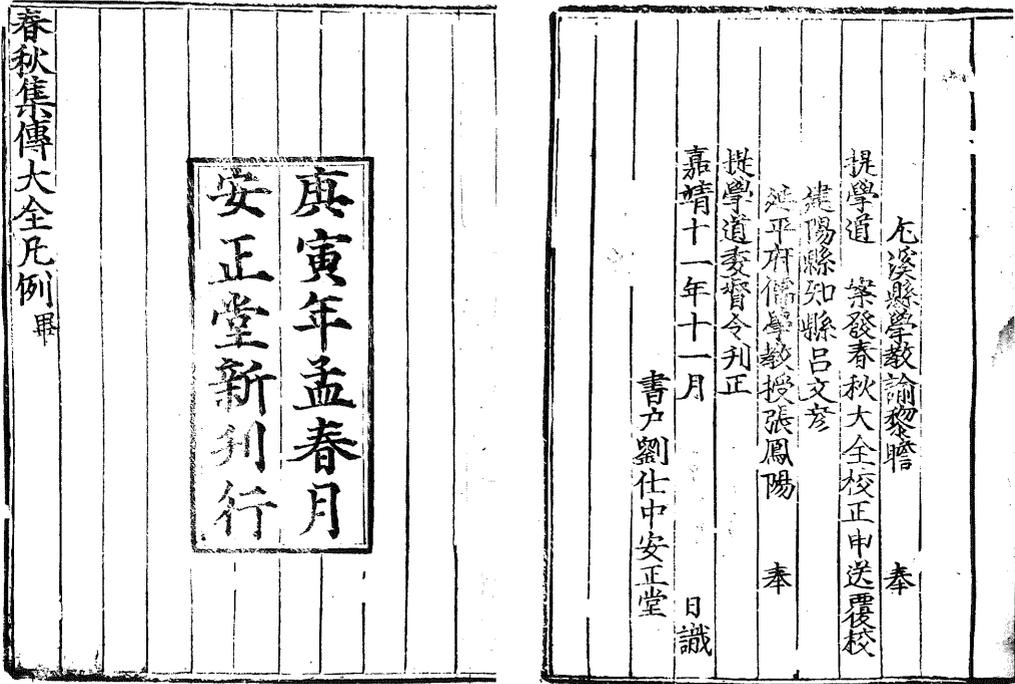
Most problems develop on the following three fronts:

1. *The error of accepting the "latest date given in prefaces and postfaces as the date of engraving."*

In the engraving and printing of traditional books there originally was in most cases a printer's cartouche or colophon (*p'ai-chi*), which appeared on the opening or the last page and clearly indicated the date.<sup>9</sup> But in subsequent exchanges of the book from one collection to another, this page was most easily lost, and in later ages cataloguers would usually base their datings of publication on information recorded in prefaces and postfaces. Nonetheless, the actual circumstances affecting those data are fairly complex, and persons in the past have frequently failed to undertake detailed research, simply perpetuating the quite erroneous view that "the latest date appearing in prefaces and postfaces should be taken as the date of engraving." Beginners in this kind of work delight in the ease and simplicity of this solution, and therefore grant it the status of an essential principle. Seldom indeed does it not lead to error. That is because prefaces and postfaces in most cases were composed when the manuscript was completed, but completed manuscripts seldom were immediately engraved and printed; moreover in some cases dates have even been mistakenly taken from prefaces and postfaces written for earlier editions; among a group of prefaces those that record information about engraving and printing may often bear no date, and thus are easily overlooked; and, there may be information concerning the engraving and printing that is not found in prefaces and postfaces, but instead can be found in readily overlooked "*fan-li*" [prefatory "principles of compilation"], "*fu-lu*" [appendixes], or "*t'i-chih*" [added "comment" on the publication of a work].

2. *Judgments made in isolation, based on distinctive features of the printing.*

It is indeed true that the printing of woodblock editions has quite often displayed features distinctive to a period or a place. For example, wood-



1. A Ming-dynasty *p'ai-chi* (printer's colophon) giving the date of the block engraving and the name of the publisher. An unusual printer's note at the end of the work supplies additional information on the process of engraving and printing. Such detailed printing information is, unfortunately, quite rare in Ming-dynasty books. From Hu Kuang et al., *Ch'un-ch'iu chi-chuan ta-ch'uan*, 37 ch. (20 vols.), 1530. Eleven cols. of 21 chars.; block 16.3 x 12 cm. Collection of the Gest Oriental Library.

block editions engraved in Chekiang during the Southern Sung period [1127–1279] quite often have characters cut in a style close to that of Ouyang Hsün's [551–641] calligraphy; most of those from Fukien follow the calligraphy of Liu Kung-ch'üan [ca. 778–865]; from the early Ming through the Hung-chih reign [1368–1505] most woodblock editions adopt the “*hei-k'ou*” page format [i. e., “black mouth” — they have a solid black strip running through the upper portion of the page fold] and use a fluid-script style of characters; during the following Cheng-te and Chia-ching reign periods [1506–1562] in books printed in the Lower Yangtze region we more often see the “*pai-k'ou*” format [“white mouth” — the page fold left white, or blank] with printed characters of square and regular style; in the T'ien-ch'i and Ch'ung-chen reign periods [1620–1644] most books printed in the Soochow and Sung-chiang region [of southeastern Kiangsu] adopt narrow

皇明崇禎元年

暢月吉日繡梓

南昌熊鳴惠寫

金陵徐世濟梓

2. This is an example of a Ming-dynasty *p'ai-chi* (printer's colophon); it identifies the calligrapher and the publisher, and dates the engraving of the blocks. The Gest copy bears the personal book collector's seal of the famed Confucian reformer K'ang Yu-wei (1858-1927). From Lu Yi-tsou, *Ku-chin tzu-k'ao*, 6 ch. (20 vols.), Nanking, 1628. Ten cols. of 20 chars.; block 19.5 x 14 cm. Collection of the Gest Oriental Library.

明文奇賞卷之一

史官陳仁錫明卿父評選

序

會試紀錄序

宋濂

皇、明、設、科、倣、古、者、六、藝、之、教、參、以、歷、代、遺、制、欲、兼、收、文、  
 武、而、任、之、既、詔、天、下、三、年、一、賓、興、其、薦、于、州、郡、者、凡、五、  
 百、人、五、拔、其、一、而、授、之、以、官、猶、以、爲、未、足、復、勅、有、司、自、  
 壬、子、至、甲、寅、三、歲、連、貢、歲、擢、三、百、人、逮、于、乙、卯、始、復、舊、  
 制、其、恩、至、渥、也、先、是、京、畿、遵、行、鄉、試、中、程、式、者、七、十、二、  
 未、及、貢、南、宮、上、求、治、之、切、皆、采、用、之、至、有、拜、監、察、御、

古今有好  
上若渴如  
此者否

3. This illustrates Professor Cui's description of a typical late Ming book format of the T'ien-ch'i and Ch'ung-chen periods (1620-1644). From Ch'en Jen-hsi, *Ming-wen ch'i shang*, 40 ch. (82 vols.), Soochow, 1623. Ten cols. of 20 chars.; block 19.5 x 14.3 cm. Collection of the Gest Oriental Library.

columns<sup>10</sup> with characters cut in the “*ch’ang-Sung*” style [imitation of Sung-dynasty style]. But these are all loose generalizations about the distinctive features of the printing. They are not absolute criteria, and their upper and lower time boundaries do not wholly accord with the changes of reign-period names. Using these features as the sole basis for determining the actual date of the engraving, without considering other factors as well, will readily produce error.

In the past there emerged the dictum: “Throughout the entire Yüan period, both officially and privately, woodblock printing revered and emulated the calligraphy of Chao Meng-fu.” The adherents of this view have been numerous. When, however, we examine it closely, “throughout the entire Yüan period” should begin with the Mongols’ conquest of the Chin dynasty in the year 1234 when, north of the Huai River and the Ch’in-ling Range, they established what they then called their “Great Mongol Nation.” Chao Meng-fu, born in 1254, was a native of Hu-chou in the Liang-che West Province of the Southern Sung dynasty. When the Southern Sung ended in 1279, Chao Meng-fu at first fled into hiding, and by the time he was sought out and appointed to office by the Yüan court, and thereafter established his fame to the extent that his calligraphy exerted an influence on the age, it was already the fourteenth century. How, therefore, can one say that “throughout the entire Yüan period his calligraphy was revered and emulated both officially and privately”?<sup>11</sup>

### 3. *Carelessness in examining content.*

In attempting to determine the date at which a book was engraved for printing, one must not only thoroughly study the prefaces and postfaces and appended notices, and take note of distinctive features of the block engraving, one must also further examine the relevant aspects of the entire book’s content. Traditional books are documents. One must ascertain the dates of the authors of any book’s principal text, commentaries, prefaces, and postfaces; note the terms used for their titles and offices; the names for place designations; the wording of time designations and the like; and even examine the texts of the seals. All of these data may bear on the time the blocks were engraved, for all can be indicators of dates. Finding out about all these elements can assist in making determinations; carelessness in these regards can lead to common-sense-type errors.

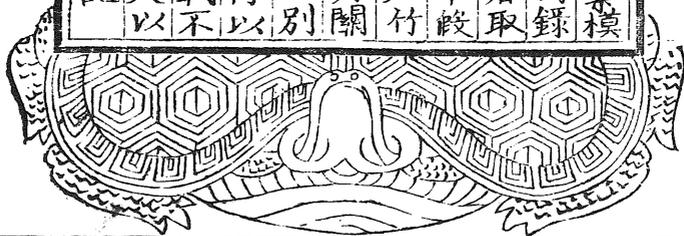
Many persons in the past have prepared catalogue entries for an edition, described as engraved in the T’ai-ho reign period of the Chin dynasty

[1115–1234], of the pharmacological compilation known as *Ch'ung-hsiu cheng-ho ching-shih cheng-lei pei-yung pen-ts'ao* [New revision of the pharmacopoeia of the Cheng-ho reign period; The classified and consolidated armamentarium].<sup>12</sup> Why is this book designated as the edition engraved in “the T'ai-ho reign period of the Chin dynasty”? This is based on the place in this edition where a printer's colophon is attached to a “Memoir on the Revised Compilation of the *Pharmacopoeia*”; the colophon at that point is worded: “On the winter solstice of the year *chi-yu* following the *chia-tzu* year of the T'ai-ho reign period, recorded at the Hui-ming Studio.” What is meant by “the year *chi-yu* following the *chia-tzu* year”? Cataloguers have not understood this, but have only taken note of the words “T'ai-ho reign period.” T'ai-ho was a reign-period name from the reign of the Chin Emperor Chang-tsung [r. 1190–1208]; therefore this book has usually been catalogued as one engraved during the Chin dynasty. What has not been perceived is that this dating refers to the *chi-yu* year following the *chia-tzu* year (1204) of the T'ai-ho reign period; that *chi-yu* year was 1249, corresponding to the fourth year in the reign of the Mongol Emperor Güyug, posthumously known as the Emperor Ting-tsung. That was already fifteen years after the fall of the Chin dynasty.

The *Yung-ch'un-t'ang chi* by Feng Yu-ching [ca. 1589] of the Ming dynasty has only a single, undated preface, the “Preface for the Yung-ch'un-t'ang” written by Yüan Ying-t'ai [ca. 1593]. That preface includes a reference: “His [Feng's] heir had already turned [the manuscript] over to the block cutters whose work was not yet completed, when he suddenly demanded that I write a preface for it.” When that might have happened is not easily determined. But, under Yüan Ying-t'ai's name here is [engraved the facsimile] of a seal impression bearing the wording: “The seal of the Ministry of War's Commissioner for the Suppression of the Barbarians to whom a sword was presented, and Censor.” According to [Yüan's biography in *chüan* 259 of] the *Ming History*,<sup>13</sup> Yüan Ying-t'ai was promoted in the ninth moon of the first year of the T'ai-ch'ang reign period [1620] from the post of Judicial Commissioner to that of Assistant Censor-in-Chief of the Right, and concurrently Grand Coordinator for Liao-tung Province; that accounts for the word “censor.” One month later he was promoted to the [concurrent] post of Vice President of the Right of the Ministry of War to succeed Hsiung T'ing-pi as Military Commissioner [in Liao-ning]. That accounts for the words “Ministry of War's Commissioner.” When the Em-



此書世行久矣諸家因革不同今取證類本尤善者為窠模  
 增以寇氏衍義別本中方論多者悉為補入又有本經別錄  
 先附分條之類其數舊多差互今亦考正凡藥有異名者取  
 其俗稱注之目錄各條下俾讀者易識如蚤休云紫何車較  
 蘇云荆芥之類是也圖像失真者據所常見皆更寫之如竹  
 分淡苦董三種食鹽著古今二法之類是也字畫謬誤殊關  
 利害如升斗疽疸上下十未末之類無慮千數或證以別  
 本質以諸書悉為釐正疑者闕之敬俟來括仍廣其裨行以  
 便綴緝庶歷久不壞其間致力極意諸所營制難以具載不  
 敢一毫苟簡與舊本頗異故目之曰重修天下名賢士夫以  
 舊鑒新自知矣泰和甲子下巳酉冬日南至晦明軒謹記



4. The elaborate *p'ai-chi* (printer's colophon) in this palace edition of 1587 of the famous pharmacopeia of Sung times, revised in subsequent reprintings and incorrectly known as the "T'ai-ho edition," copies the *p'ai-chi* of the 1249 recutting, with slight modifications. From T'ang Shen-wei, *Ch'ung-hsiu Cheng-ho ching-shi Cheng-lei pei-yung pen-ts'ao*, 30 ch. (10 vols.), Nanking, 1587. Twelve cols. of 23 chars.; block 28.5 x 21.7 cm. Collection of the Gest Oriental Library.

peror Hsi-tsung ascended the throne [in the ninth moon of 1620, on October 1, 1620], he presented to Yüan a sword from the Imperial Manufactory; that accounts for the words "to whom a sword was presented." The Military Commission in Liao-tung was set up to defend against the Manchu leader Nurhaci, hence the words: "for the suppression of the barbarians." Moreover, during the tenth moon of the first year of the T'ien-ch'i reign period [November 13 to December 12, 1621], Shen-yang fell to the Manchus and Yüan Ying-t'ai died there. From all that we can conclude that this seal could only have been cut for and used by Yüan Ying-t'ai within the space of the single year from the tenth moon of the first year of T'ai-ch'ang [October–November 1620] to the tenth moon of the first year of T'ien-ch'i [November–December 1621], and therefore the *Yung-ch'un-t'ang chi*, with the preface by Yüan Ying-t'ai, could not have been engraved any earlier than 1620. A previous owner, on the basis of the style of characters, determined that it dated from the Wan-li reign period [1572–1620]; that is incorrect.

In addition to such problems, there are also those resulting from the fact that after printing blocks are engraved they may subsequently be used for more than one printing, and in the process of producing successive printings, differences reflecting the stage to which a subsequent printing belongs may often appear. Those differences may show changes in the number of items included or the number of *chüan*, in wording of the text, or even in the words identifying the publisher. And yet, in a larger sense, all the variants belong to the same edition.

An illustration is to be found in the *Kuei Hsien-sheng wen-chi*, in thirty-two *chüan* with an appendix in one *chüan*, by Kuei Yu-kuang [1507–1571] of the Ming dynasty. There exist four kinds of catalogue identifications: (a) that dated in the first year of the Wan-li reign [1573] in the Ming dynasty, engraved at Weng Liang-yü's Yü-chin Hall; (b) one dated to the fourth year of the Wan-li reign [1576], engraved at Weng Liang-yü's Yü-chin Hall; (c) one dated to the sixteenth year of the Wan-li reign period [1588], engraved for Ch'en Wen-chu; (d) one engraved in the eighth year of the Ch'ung-ch'en reign period [1635] for Kuei Ch'ang-shih. Close comparison of these shows them all to be the same edition, namely "b." "A" is but a preliminary printing of "b." When this engraving was first completed a printer's colophon (*p'ai-chi*) was engraved at the end of the work bearing the wording: "Edited in the year *jen-shen* of the Lung-ch'ing reign period [1572] by sons Tzu-hu

and Tzu-ning — initiated and published in the year *kuei-yu* of the Wan-li reign period [1573] by Weng Liang-yü of Chekiang.” There are no prefaces or postfaces. After that edition had been published and put into circulation, it was felt that in certain respects it was unsatisfactory. It had not yet been widely circulated (today we know only of one copy held by the Yü-hai-lou Library in Chekiang, and one held by the Anhwei Provincial Museum), when, shortly thereafter in the third year of Wan-li [1575], a “Short Preface” written by Chou Shih was added, an “Offertory Essay” (*chi-wen*) put together by Weng Liang-yü dated to the fourth year of Wan-li [1576] was attached to the appendix, and the printer’s colophon immediately following the offertory essay was altered to read: “Edited in the year *kuei-yu* [1573] by sons Tzu-hu and Tzu-ning — Initiated and published in the year *ping-tzu* [1576] by Weng Liang-yü of Chekiang.” This then became the standard edition. After that was in circulation, in the sixteenth year of Wan-li [1588], there were added to it a preface by Ch’en Wen-chu bearing the title: “Kuei T’ai-pu chi hsü” and the text of a mortuary inscription: “T’ai-p’u-ssu ch’eng Kuei Chen-ch’uan hsien-sheng mu-piao.” Further, in the eighth year of the Ch’ung-chen reign [1635] there was added a postface by [Kuei Yu-kuang’s grandson] Kuei Ch’ang-shih. Some collectors, slavishly adhering to the erroneous notion that “the latest date of a preface or postface is to be taken as the date of engraving” have in consequence decided that the latter two should be taken as editions “c” and “d,” whereas in truth they are but later printings [from the blocks of “b”].

Another example is that of the Ming figure Ho T’ang’s [1474–1543] *Ho Po-chai wen-chi* [The collected writings of Ho T’ang]. There are two kinds of catalogue entries for existing versions of the work, both describing an edition dated to the thirty-third year of the Chia-ching reign period [1554] in the Ming dynasty. One version in eight *chüan* is said to have been engraved for Chou Hao; the other is in ten *chüan* and states that it was engraved for Ma Ju-chang. Comparison of these shows that they are in fact the same edition. In the thirty-third year of Chia-ching, Chou Hao had the eight-*chüan* edition engraved; subsequently Ma Ju-chang had two additional *chüan* engraved, and also had the block for printing the last page of Chou Hao’s “Preface on Engraving Master Ho Po-chai’s [i.e., Ho T’ang’s] Collected Writings” recut, putting his own name there and leaving the original date as it was. The ten-*chüan* version thus should be entered in cat-

alogues as the edition engraved for printing in the thirty-third year of Chia-ching by Chou Hao, subsequently supplemented by Ma Ju-chang.

The work known as *Shuo-wen ch'ang-chien* [Extended critical commentary on the *Shuo-wen* dictionary], in one-hundred *chüan* with "Front Matter" in two *chüan* and "Explication" in one *chüan*, printed together with a work called *Liu-shu Han-i* [The six scripts as understood in the Han dynasty] is by Chao Huan-kuang [1559–1625] of the Ming dynasty. Today we find two different catalogue entries referring to it: the edition engraved for [his son] Chao [Ling-]chün<sup>14</sup> in the fourth year of the Ch'ung-chen reign period [1631]; another engraved in the forty-third year of the K'ang-hsi reign period [1704] of the succeeding Ch'ing dynasty, this latter engraved for Ch'eng Hsü at his Yü-ho Hall. The latter includes a "Publisher's Preface on Re-engraving the *Shuo-wen ch'ang-chien*," dated 1704, in which it says: "Master Chao Fan-fu [i. e., Chao Huan-kuang] of Soochow Prefecture . . . composed this work, but it was not engraved and printed; shortly thereafter he passed away. His son [Chao] Ling-chün edited it and turned it over to the engravers for printing. But now many years have passed and times have changed; the printing blocks are incomplete, causing me deep regret, so I have had the work newly edited and engraved." At the end this preface is signed: "Respectfully written at the Yü-ho Hall at Kuang-ling [Yangchow]." When the two versions are compared, what is referred to as "newly engraved" is in fact a case of using the old blocks engraved for Chao [Ling-]chün, in 1637, repairing and supplementing these, so that original and replacement blocks have been intermingled, but nonetheless are clearly distinguishable. The descriptive phrase "engraved for Ch'eng Hsü at his Yü-ho Hall" in the catalogue entry should say: "edition engraved for Chao [Ling-]chün in the fourth year of the Ch'ung-chen reign period [1631], with some blocks repaired or replaced in the forty-third year of the K'ang-hsi reign period [1704] in the Ch'ing dynasty by Ch'eng Hsü."

To offer yet another example, we see in a number of union catalogues the work recorded as: "*Liu-k'o cheng-chih chun-sheng* [Standards of diagnosis and treatment in the six divisions (of medicine)], compiled by Wang K'ent'ang [b. 1553; ca. 1589] of the Ming dynasty, edition engraved between the thirtieth and thirty-sixth years of the Wan-li reign period [1602–1608]." Yet what most collections actually possess are separately held "partial versions." Those "partial versions" were in fact separately engraved and pub-

lished. The separately published parts are: *Cheng-chih chun-sheng* [Standards of diagnosis and treatment] in eight *chüan* and *Tsa-ping cheng-chih lei-fang* [Classes of prescriptions in diagnosis and treatment of miscellaneous illnesses] in eight *chüan*, engraved together in the thirtieth year of Wan-li [1602]; *Shang-han cheng-chih chun-sheng* [Standards . . . in typhoid fever] in eight *chüan*, engraved by Ho Chih-jen in the thirty-second year of Wan-li [1604]; *Nü-k'o cheng-chih chun-sheng* [Standards . . . in gynecology] in eight *chüan*, engraved in the thirty-fifth year of Wan-li [1607]; *Yu-k'o cheng-chih chun-sheng* [Standards . . . in pediatrics] in nine *chüan*, engraved in the thirty-fifth year of Wan-li [1607]; and *Yang-yi chun-sheng* [Standards of treatment in dermatology] in nine *chüan*, engraved in the thirty-sixth year of Wan-li [1608]. Each of these separate publications has its own preface and postface, in which are set forth accounts of the compilation, the writing, and the engraving of each part; they did not originally constitute a collectanea. Assembling the five parts comprising the six titles into a work in one set of covers was first done in the thirty-first year of the K'ang-hsi reign period [1692] in the Ch'ing dynasty, when Wang K'en-t'ang's blocks all came into the possession of a certain Mr. Yü of Chin-t'an [in Kiangsu Province]. Yü had them printed as a set which he labeled *Yi-shu liu-ching* [Six standard works on medicine]. By this time, because the printing blocks had become worn and cracked, the books presented an appearance far different from that of their original separate publications. Moreover, the general title *Liu-k'o cheng-chih chun-sheng* [Standards of diagnosis and treatment in six divisions of medicine] has been applied to the work only in recent times.<sup>15</sup> This kind of phenomenon is frequently encountered in "collectanea," "comprehensive collections," and "complete works." If the relationships in these kinds of aggregations are not clearly worked out, then names will not correspond to reality, producing one confusion after another in matters of differentiating separately published works from various kinds of real collectanea.

There are also problems of "converted blocks" (*chuan-pan*); these are blocks engraved for printing a certain book that subsequently are acquired by another person and converted to new uses by alterations, such as adding new cover and title pages, or inserting a new name for the printer or owner of the blocks, after which books are printed from them and circulated. This makes it easy for them to be taken as a new edition.<sup>16</sup>

There also are examples of books seemingly identical but actually of dif-

ferent editions. Before one can distinguish such “second engravings” (*ch’ung-k’o pen*) and “re-engravings” (*fan-k’o pen*),<sup>17</sup> it is necessary to make the most minute examination of fine details, character by character and line by line.

Such matters may not be so readily discerned when only one person is involved with determining the edition of one book. But when a number of persons and many editions are brought together, the problems can be immediately discerned. If one does not adopt a seriously rigorous attitude in discerning the distinctive features when dealing with such problems, it may be that the foot will be trimmed to fit the shoe, forcing different editions into one identity; or, it may be that on the basis of errors in recognition, two examples of the same edition will seem quite naturally to acquire distinct identities, inevitably generating confusion about which is subordinate to which, so that a single edition may come to be catalogued as a number of editions.

Although it is no doubt quite difficult, by adopting a rigorous attitude in dealing with the identification of editions one can resolve such matters of investigation and discrimination. The most detailed guidelines on cataloguing can only draw one’s attention to norms and models, and provide a standard terminology. Whether one can go beyond those formalities to carry out study and observation, analysis and judgment, depends on the individual bibliographer’s vision and cultivation, and on one’s cataloguing department’s accumulation of materials relevant to editions.

#### THE ORGANIZATION OF CATALOGUES

Most Chinese catalogues of traditional books adopt a classified arrangement. A book’s position within the sequence of classification headings calls attention to and clearly reveals the development of academic learning. Catalogues of high quality frequently constitute outline histories of learning.

Nonetheless, there have long existed differing views on these matters. In most general terms, except for persons who have specialized in the study of China’s traditional learning and culture, a majority will advocate the use of more universal [i.e., cross-cultural] classification systems. Most specialists in the study of Chinese traditional learning and culture, on the other hand, will favor continued use of the “four treasures” [*ssu-k’u*] classification of Classics, History, Philosophy, and Literature. This difference in

views is not accidental; it is based on differing levels of knowledge about traditional Chinese learning and culture.

The fourfold classification system of Classics, History, Philosophy, and Literature has taken form through a long historical process of selection and development.

With respect to culture, traditional China adopted a policy of state control. From the Han dynasty onward one branch of learning took form as the "Six Arts" (*liu-i*),<sup>18</sup> conveying the guiding thought on the establishment and governing of the state; its didactic content provided guidance to the ruler, the great lords, and the functionaries. Through subsequent development this came to be labeled "Classics" (*ching*). Another branch of learning dealt with specific measures for establishing and governing the state, drawing lessons from past experience; this came to be called "History" (*shih*). Those two branches of learning united principles and applications, mutually supplementing and supporting each other. Still other works [i.e., "Philosophy," or *tzu*] were looked upon as mere miscellaneous learning (*tsa-hsüeh*): "For the scholar studies principles from the Classics whereby to set straight all the world's issues of true and false; he invokes events from the Histories whereby to make clear the reasons for success and failure. All the rest is miscellaneous learning" ("General Preface" to the "Division of Philosophy" in the *Comprehensive Catalogue to the Complete Library of the Four Treasuries*, i.e., "*Ssu-k'u ch'üan-shu tsung-mu*," [1782]). The division of "Literature" (*chi*) comprises works specially organized to assemble together the poetry and prose of individual writers. The basic import of those four divisions lies in that, embodying a grand overview, they placed in chronological sequence all the cultural monuments produced in an age and arranged them according to definite logical relationships.

Within those Four Divisions (*ssu pu*), that is to say, within the overall system, subclassifications were established, to be increased or decreased, eliminated or changed, with considerable flexibility. One might describe this as "establishing the classifications according to the books themselves," so that when there were certain books to be included there then would be relevant classifications. Among all the listings of works found in the "Treatises on Literature" in various dynastic histories, and in the various influential collectors' catalogues and general catalogues, no two are wholly the same. The *General Catalogue of the Complete Library of the Four Treasuries* is

only one among all these, and the classification system of the *Complete Library of the Four Treasuries* is suited for use only with the *Complete Library of the Four Treasuries*; it is one classic representative of the Four Divisions classification system, but it should not simply be taken as being in itself the Four Divisions classification system.

The origins of the Four Divisions classification system can be traced to the *Ch'i-lüeh*,<sup>19</sup> took fixed form in the *Sui shu*, "Ching-chi chih" [Official history of the Sui Dynasty, "Treatise on Literature"],<sup>20</sup> and reached its final perfection in the *General Catalogue of the Complete Library of the Four Treasuries* [1782]. These classification systems were continuously developing, ever changing.

The *Complete Library of the Four Treasuries* is but a selective compilation, and its "General Catalogue" is a catalogue of recommended or favored works;<sup>21</sup> it is different from the various "treatises on literature" (*ching-chi chih*, *i-wen chih*) in the dynastic histories in that it was not intended to cover comprehensively all the works produced in a dynastic era. Further, it excluded the works in collectanea that touch on the fields of Classics and Histories, works on religions other than Buddhism and Taoism, short story collections, detective fiction, and historical romances, for which works its classification system provides no place. In addition, with the growth of scholarship, writings started to appear after the end of the Ch'ien-lung reign [1796] in fields such as epigraphy that pushed scholarship to new heights; in breadth of development, excellence of research, systematic character of presentation, and bulk of production, scholarship far surpassed that of earlier eras. That work, of course, must be provided a place in classification schemata.

How most appropriately such matters should be resolved is a problem still awaiting a full solution. This problem has been debated for close to a century during which scholars have often been constrained by their personal particularisms, so that there has been little chance for relatively complete and ideal proposals to assume form.

In the process of compiling the "National Union Catalogue of *Shan-pen* among Old Chinese Editions," a classification table has, to be sure, been set forth, but it is no more than a temporary proposal; it is neither complete nor ideal, as problems still exist. To solve these there must be a process of preparation, and a penetrating qualitative recognition of the issues involved

in such a system will be necessary, along with the need to make quite clear just what kinds of books are to be included in such a systematically organized catalogue.

For these reasons there exists at the present time no generally used classification system for old books, or for rare books, and it will be necessary to establish such a system on the basis of actual experience, and then only when the final text of the catalogue has been completed.

As for storing such a catalogue in computers in order to provide searching from many different points of departure, does that mean that it would then become unnecessary to compile a classified catalogue apart from the computerized one? I personally hold a conservative view of that issue: (1) It continues to be appropriate to preserve that feature of Chinese old book catalogues that allows them to function as outline histories of learning, whereby "learning and scholarship are discerned and made manifest, and the evidence for successive stages of development is revealed." The function of bibliographic guidance that supplies to those first undertaking a new field of research is simply not to be improved upon by any other system for searching. (2) Although machine-readable catalogues have gradually come into prominence, because of a number of circumstances they must for some time continue to be used in tandem with printed catalogues, somewhat in the manner in which following the rise of woodblock printing techniques, manuscript copies still continued to exist. Moreover, to have only the name of the book, the author's name, the date of engraving and printing, and a note on the content would not provide a framework adequate to support a catalogue of traditional Chinese books.

#### NOTES

This essay by the eminent scholar-bibliographer of the Library of the Academy of Sciences, Beijing, is based on his lecture delivered at Princeton University in May 1989. His Chinese text has been translated for publication here; the footnotes and all interpolated words in square brackets have been added by the translators. Parentheses are as in the original. The editor hopes that a future

issue of the *Journal* will include another article written by Mr. Cui, based on a lecture presented to a workshop for Chinese bibliographers during the summer of 1989.

1. For the collector Ting Ping (1832–1899), see his biography by Tu Lien-che in *Eminent Chinese of the Ch'ing Period*, ed. Arthur W. Hummel (Washington, D.C.: Government Printing Office,

- 1943–1944), pp. 726–727. His family collection's catalogue, *Shan-pen shu-shih ts'ang-shu-chih*, in 40 *chüan*, was prepared between 1896 and 1899 and first printed in 1901.
2. The *Ching-shih t'u-shu-kuan shan-pen shu-mu* is the rare books catalogue of the library founded in 1909 by the Ministry of Education; in 1928 it became the famed National Library of Pei-p'ing, a portion of whose rarest books were stored at the Library of Congress in Washington during the years of the Sino-Japanese war and are now held by the National Central Library in Taipei. The catalogue referred to here is that in 5 *chüan* prepared by Miao Ch'üan-sun (1844–1929), perhaps the most famed scholar-bibliographer of his time.
  3. The *Kuo-hsüeh t'u-shu-kuan ts'ang-shu mu-lu* is the catalogue of the library founded in Nanking in 1909 to house the Ting family collection (see note 1, above) acquired at that time by the imperial government to prevent its being sold to Japan. Miao Ch'üan-sun became its first librarian. This library was first known as the Chiang-nan t'u-shu-kuan; in 1929 its name was changed to the Kiangsu Provincial Sinological Library (Chiang-su sheng-li kuo-hsüeh t'u-shu-kuan). Its extensive catalogue first appeared in 1935.
  4. "Ch'üan-kuo ku-chi shan-pen shu tsung-mu shou-lu fan-wei."
  5. In a letter responding to the editor's request for clarification of this point, Professor Cui replied as follows: "My intent is to point out that as any text undergoes copying of the manuscript and transmission in manuscript form, and then is engraved on blocks, for a

number of reasons such as differences among the copyings that could serve as the basis for cutting printing blocks, differences in division of the text into chapters and sections, errors and omissions of words and passages, principal text and commentary becoming confused with each other, copying and transmitting of text being variously dated, and the material elements (e.g., paper) often being different from one specimen to another, each specimen of a printed work comes to possess its specific individual qualities. In woodblock printing a number of copies can be printed from one set of blocks, and despite the passage of time and great distances separating the places where specimens of that printing are held, the exemplars printed from the same blocks will possess their special shared characteristics (block format, number of lines, style of characters, printers' colophons and cartouches, prefaces and postfaces, textual errors), so that the books printed from the same blocks constitute a group. All the members of a group have the same special characteristics. When a particular exemplar displays differences in appearance, those can be compared with another specimen for verification. In preparing a catalogue that includes information on editions, one must pay particular attention to these factors in order not to produce different entries for the same edition or the same entry for different editions." We may amplify Professor Cui's comments as follows: The use of terms can be confusing; normally we use the word "copy" to designate one example of the printing of a book, but "six copies" may

- or may not refer to identical copies. Here the words "specimen" and "exemplar" are used to mean a book as a physical unit. The specimens or exemplars within a single group as defined here may or may not be identical copies, for in a later printing from the same set of printing blocks, differences can be introduced. The problem is to distinguish those exemplars that, despite some such introduced differences (such as added prefaces or postfaces, new title page with different data, slight alterations of printing blocks to credit a different publisher, alteration of certain characters to observe taboos of a subsequent reign), nonetheless are printings from the same engraving of the original blocks, and thus constitute members of one "group," and to differentiate them from exemplars printed from a different engraving of the printing blocks. The latter, even when based on the former in some closer or less close fashion, must be taken to represent a different group. In practice such distinctions can be readily overlooked, and may be difficult to establish. The cataloguer must have access to the actual exemplars or to facsimile (xerox) reproductions, and cannot rely solely on descriptive data of the kind that appear in catalogues.
6. "Catalogue of the Library of Sui-ch'u," by Yu Mou (1127-1193/94); see Yves Hervouet, comp., *A Sung Bibliography of Bibliographies* (Boston: G. K. Hall, 1978), p. 103, where it is described as "Earliest extant catalog of a private collection, with information on editions."
  7. "Annotations on Editions of Books Listed in the Abridged Catalog of the Ssu-k'ü Collection," comp. Shao I-ch'en (1810-1861); see Tsuen-hsui Tsien, *China: An Annotated Bibliography of Bibliographies* (Boston: G. K. Hall, 1978), p. 171.
  8. "A Bookseller's Random Notes," by Sun Tien-ch'i (Peking, 1936); see Tsuen-hsui Tsien, *China*, p. 20.
  9. See Ming-sun Poon, "The Printer's Colophon in Sung China, 960-1279," *Library Quarterly* 43.3 (January 1973), pp. 39-52.
  10. In recent correspondence with the editor, Mr. Cui further elaborates this point: "The so-called narrow columns page format of traditional Chinese books by and large is a matter of the visual impression it conveys. In some such Chinese books, the shape of the characters tends to be long and slender, giving the impression that the line spacing is narrower than that of other books. However, there are also books the line spacing of which is indeed narrower, if we take into consideration the length and width of the page."
  11. For a discussion of Chao Meng-fu's calligraphy, see Frederick W. Mote et al., "The Impact of Chao Meng-fu (1254-1322), in Late Yüan and Ming," *Gest Library Journal* 2.2 (1988), pp. 111-132.
  12. The translation of the title is taken from Joseph Needham, *Science and Civilisation in China* (Cambridge: Cambridge University Press, 1954), vol. 6.1, p. 291. The edition in question is discussed in *ibid.*, vol. 5.1, "Paper and Printing," by Tsien Tsuen-hsui, pp. 170 and 216. The Library of Congress holds an incomplete (13 of 30 *chüan*) copy of the edition in question; it and other editions of the work are discussed

- in *A Descriptive Catalog of Rare Chinese Books in the Library of Congress*, comp. Wang Chung-min, ed. T. L. Yüan, 2 vols. (Washington, D.C.: Library of Congress, 1957), pp. 529–537. Princeton possesses only one rare edition of this. It is a later reprinting of the work, a palace edition dated to 1587; see Ch'ü Wan-li, *A Catalogue of the Chinese Rare Books in the Gest Collection of the Princeton University Library* (Taipei: Yi-wen yin-shu-kuan, 1975), p. 244. Cataloguers have described this work as a T'ai-ho reign period (1201–1208) revision of a work originally compiled in the Cheng-ho reign period (1111–1118) of the Southern Sung dynasty.
13. *Ming Shih* (Peking: Chung-hua shu-chü, 1974), ch. 259, p. 6689.
  14. Chao Chün's name occasionally appears as Chao Ling-chün.
  15. The Gest Collection holds four works in Ming editions related in various ways to Wang K'en-t'ang's medical compilations; see Ch'ü Wan-li's *A Catalogue*, pp. 256–257. Three works in Ming editions held by the Library of Congress that relate to this publication are described in Wang Chung-min's *Descriptive Catalogue*, vol. 1, pp. 521–522. It is apparent that various rare books collections' holdings of this work should be re-examined in the light of the discussion here.
  16. An important example of this is the *Ch'ou-hai t'u-pien*, by Cheng Jo-tseng (fl. 1505–1580; see Cheng's biography by Stanley Y. C. Huang in *Dictionary of Ming Biography*, ed. Carrington Goodrich [New York: Columbia University Press, 1976], pp. 204–208). A famous geographical work stressing coastal defense, it was first printed in 1561 in an edition that was not widely circulated. The blocks later came into the possession of the Hu family whose ancestor, Hu Tsung-hsien, had been supreme commander for coastal defense in the 1550s and 1560s, and who had sponsored Cheng Jo-tseng's compilation. Hu's descendants had the blocks altered to indicate that Hu Tsung-hsien had written the work, and published it from the "converted blocks" in 1592 and 1624. The latter printing was widely circulated, and until the 1930s it was not known that Cheng Jo-tseng was the actual author-compiler. The Princeton copy of the original 1561 edition is perhaps the only printed copy in existence, although an apparently unique copy of a reprinting of 1572 was discovered in the Tsing-hua University Library in the 1930s, allowing Cheng's authorship to be established at that time.
  17. Both terms, somewhat interchangeable, imply engraving new blocks that closely adhere to the model of, but are not necessarily exact facsimile re-engravings (*ying-k'o*) of, existing editions.
  18. The "Six Arts" refer to propriety (*li*), music (*yüeh*), archery (*she*), riding (*yü*), writing (*shu*), and arithmetic (*shu*).
  19. A survey of writings compiled by Liu Hsin, who died in A.D. 23; it is generally regarded as the starting point in the history of Chinese cataloguing systems. It established seven major subject categories for books then extant. See Chang Shun-hui, "Chung-kuo ku-shu te pu-lei" (The classification categories of ancient Chinese books), originally published in Peking, 1962, as reprinted in Liu Chia-pi (J. B. Liu), *Chung-kuo t'u-*

- shu shih tzu-liao chi* (Resources on the history of Chinese books and printing) (Hong Kong: Lung-men shu-tien, 1974), pp. 271–282.
20. Compiled about A.D. 650, it was the first official bibliography to adopt the fourfold classification scheme and the only bibliography compiled for standard histories between the Han and the T'ang dynasties; see Tsuen-hsui Tsien, *China*, p. 49.
21. It provides annotated bibliographical entries for 3,461 approved works and for 6,793 others that were criticized as not meriting inclusion in the *Complete Library*. Between ten and twenty thousand other works then extant are not mentioned. See Tsuen-hsui Tsien, *China*, pp. 17–19; there is an extensive literature on the selection for and exclusion from the so-called *Complete Library*.

GLOSSARY

- Anhwei 安徽
- Chang Shun-hui 張舜徽
- ch'ang-Sung 長宋
- Chang-tsung 章宗
- Chao Fan-fu 趙凡夫
- Chao Huan-kuang 趙管光
- Chao [Ling-]chün 趙靈均
- Chao Meng-fu 趙孟頫
- Chekiang 浙江
- Ch'en Wen-chu 陳文燭
- Cheng-chih chun-sheng 証治津絕
- Cheng-ho 政和
- Ch'eng Hsü 程籍
- Cheng Jo-tseng 鄭若曾
- Cheng-te 正德
- chi 集
- Ch'i-lüeh 七略
- chi-wen 祭文
- chi-yu 乙酉
- Chia-ching 嘉靖
- Chia-ch'ing 嘉慶
- chia-tzu 甲子
- Chiang-nan t'u-shu-kuan 江南圖書館
- Chiang-su sheng-li kuo-hsüeh t'u-shu-kuan 江蘇省立國學圖書館
- Ch'ien-lung 乾隆
- Chin 金
- Ch'in-ling 秦嶺
- ching 經
- Ching-chi chih 經籍志
- Ching-shih t'u-shu-kuan shan-pen shu-mu  
京師圖書館善本書目
- Chou Hao 周鎬
- Chou Shih 周詩
- Ch'ou-hai t'u-pien 籌海圖編
- chüan 卷
- Ch'üan-kuo ku-chi shan-pen shu tsung-mu  
shou-lu fan-wei 全國古籍善本書總目收錄範圍
- chuan-pan 轉版
- Ch'ung-chen 崇禎
- Ch'ung-hsiu cheng-ho ching-shih cheng-lei  
pei-yung pen-ts'ao 重修政和經史證類備用本草
- ch'ung-k'o pen 重刻本
- Chung-kuo ku-shu te pu-lei 中國古籍的部類

- Chung-kuo t'u-shu shih tzu-liao chi*  
中國圖書史資料集
- Cui Jian-ying 崔建英  
fan-k'o pen 番禺刻本  
fan-li 凡例  
*Fan-shu ou-chi* 販書偶記  
Feng Yu-ching 馮有經  
fu-lu 附錄  
Güyug 貴州  
Han 漢  
Hangchow 杭州  
hei-k'ou 黑口  
Ho Chih-jen 賀知忍  
*Ho Po-chai wen-chi* 何柏齋文集  
Ho T'ang 何瑋  
Hsi-tsung 熹宗  
Hsiung T'ing-pi 熊廷弼  
Hu Tsung-hsien 胡宗憲  
Huai River 淮河  
Hu-chou 湖州  
Hui-ming Studio 晦明軒  
Hunan 湖南  
Hung-chih 弘治  
*I-shu liu-ching* 醫易六經  
I-wen chih 藝文志  
jen-shen 壬申  
K'ang-hsi 康熙  
Kiangsi 江西  
Kiangsu 江蘇  
ku-tung 古董  
Kuang-hsü 光緒  
Kuang-ling 廣陵  
Kuei Ch'ang-shih 歸昌世  
*Kuei Hsien-sheng wen-chi* 歸先生文集
- Kuei T'ai-p'u chi hsü 歸太僕集序  
kuei-yu 葵酉  
Kuei Yu-kuang 歸有光  
*Kuo-hsüeh t'u-shu-kuan ts'ang-shu mu-lu*  
國學圖書館藏書目錄  
li 禮  
Liang-che 兩浙  
Liao-ning 遼寧  
Liao-tung 遼東  
Liu Chia-pi 劉家璧  
Liu Hsin 劉歆  
liu-i 六藝  
*Liu-k'o cheng-chih chun-sheng* 六科證治準繩  
Liu Kung-ch'üan 柳公權  
*Liu-shu Han-i* 六書漢義  
Lung-ch'ing 隆慶  
Ma Ju-chang 馬汝彰  
Miao Ch'üan-sun 繆荃孫  
*Nü-k'o cheng-chih chun-sheng* 女科証治準繩  
Nurhaci 努爾哈齊  
Ou-yang Hsün 歐陽詢  
p'ai-chi 牌記  
pai-k'ou 白口  
pan-pen mu-lu 版本目錄  
ping-tzu 丙子  
san-hsing chiu-t'iao 三姓九條  
*Shang-han cheng-chih chun-sheng*  
傷寒証治準繩  
shan-pen 善本  
*Shan-pen shu-shih ts'ang-shu-chih*  
善本書室藏書志  
Shao I-ch'en 邵懿辰  
she 射  
Shen-yang 瀋陽

- shih 室  
 shih 乂  
 shu 書  
 shu 術  
 Shun-chih 順治  
 Shuo-wen ch'ang-chien 說文長箋  
 Soochow 蘇州  
 ssu-k'u 四庫  
 Ssu-k'u chien-ming mu-lu piao-chu  
 四庫簡明日錄標注  
 Ssu-k'u ch'üan-shu tsung-mu 四庫全書總目  
 ssu-pu 四部  
 Sui-ch'u-t'ang shu-mu 遂初堂書目  
 Sui shu, "Ching-chi chih" 隋書經籍志  
 Sung 宋  
 Sung-chiang 松江  
 T'ai-ch'ang 泰昌  
 T'ai-ho 泰和  
 T'ai-p'ing 太平  
 T'ai-p'u-ssu ch'eng Kuei Chen-ch'uan hsien-sheng chi 太僕寺丞歸震川先生集  
 T'ai-p'u-ssu ch'eng Kuei Chen-ch'uan hsien-sheng mu-piao 太僕寺丞歸震川先生墓表  
 t'ang 堂  
 Tao-kuang 道光  
 t'i-chih 題識  
 T'ien-ch'i 天啟  
 Ting Ping 丁丙  
 Ting-tsung 定宗  
 tsa-hsüeh 雜學  
 Tsa-ping cheng-chih lei-fang 雜病證治類方  
 T'ung-chih 同治  
 tzu 子  
 Tzu-hu 子祐  
 Tzu-ning 子寧  
 Wan-li 萬曆  
 Wang K'en-t'ang 王肯堂  
 Weng Liang-yü 翁良喻  
 Yangchow 揚州  
 Yang-i chun-sheng 瘍醫辨論  
 yü 御  
 Yü-chin Hall 雨金堂  
 Yü-hai-lou 玉海樓  
 Yü-ho Hall 玉禾堂  
 Yu-k'o cheng-chih chun-sheng 幼科証治辨論  
 Yu Mou 尤袤  
 Yüan 元  
 Yüan Ying-t'ai 袁應泰  
 yüeh 嶽  
 Yung-cheng 雍正  
 Yung-ch'un-t'ang chi 詠春堂集