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Book Publishing by the Princely Household during the Ming Dynasty A Preliminary Study

ZHAO QIAN AND ZHANG ZHIQING

TRANSLATED BY NANCY NORTON TOMASKO

Book publishing by the princely households in China's Ming dynasty (1368–1644) refers to the books published by Ming-dynasty regional princes (*fanwang*) or by collateral members of the princes' lineage (*tongfan zongshi*). Scholars sometimes refer to these books as “books published by Ming princedoms” (*Mingfan keshu*), “books published by regional princes” (*fanwang keshu*), or “books published by the Ming imperial clan” (*Ming zongshi keshu*).

One distinctive aspect of the granting of princely estates in the Ming lay in a prince “going out to his princedom” or “taking up residence at his princely estate” (*zhi fan*); that is, after the hereditary prince was granted his title and estate, he would usually establish his princely line in his domain. A description of the institution of regional princes and collateral members of the lineage of regional princes in *Ming shi* (The Official History of the Ming Dynasty) includes the following:

Sons of the emperor who are granted the rank of hereditary prince were presented with "gold patents" (*jince*), "golden seals of office" (*jinbao*), an annual stipend of 10,000 piculs [of grain], and a domain staffed with civil officials. They had escort guards and armed soldiers numbering between 3,000 and 19,000 men who were subordinate to the Ministry of War. Their caps and robes, carts and banners, and domain residences were one grade lower than those of the emperor. Dukes, marquises, and high-ranking officials respectfully sought audience with them, none daring to arrogate ritual parity to themselves. At the age of ten *sui* the eldest son of the principal wife of an imperial prince received a patent in gold and golden seals of office, and was established as heir to the prince. The eldest grandson was established as the grandson-heir, and both wore caps and robes of the first rank.

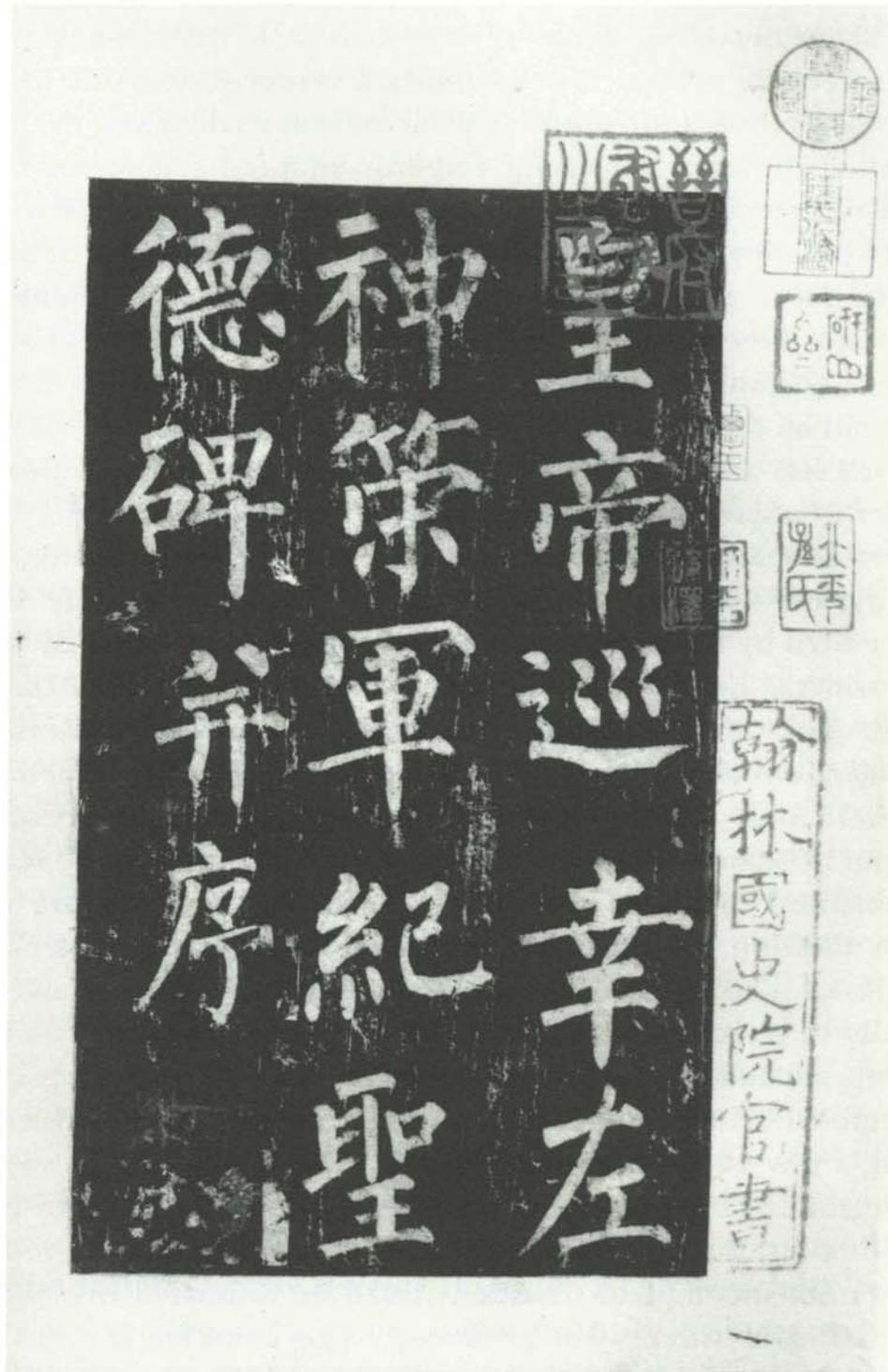
When all other sons reached the age of ten *sui*, they received patents of gold-plated silver (*tujin yince*) and silver seals of office (*yinbao*) and were given the rank of commandery princes (*junwang*). The eldest son of the primary wife was designated as heir to the commandery prince and the eldest grandson of the primary wife as grandson-heir [to the commandery prince], both wearing caps and gowns of the second rank. Any other son [of a commandery prince] was granted the rank of defender-general of the state (*zhenguo jiangjun*), any grandson as bulwark-general of the state (*fuguo jiangjun*), any great-grandson as supporter-general of the state (*fengguo jiangjun*), any fourth-generation descendant as defender-commander of the state (*zhenguo zhongwei*), any fifth-generation descendant as bulwark-commandant of the state (*fuguo zhongwei*), and any sixth-generation descendant as supporter-commandant of the state (*fengguo zhongwei*). At birth each [through his proxy] requested his name, and at maturity each requested a marriage partner; each was granted a stipend for life and received money to pay for funeral and burial expenses. These procedures promoted amicable and proper relationships among the princes of the blood.¹

During the Ming dynasty, sixty-two men were ennobled as regional princes, of whom fifty established princely domains in various locations. To prevent the outlying princes from challenging the emperor and creating disorder, the Ming emperor adopted a series of measures designed to promote their education and introduce preemptive models of proper princely behavior.² In addition to being granted rich emoluments and large allotments of fertile land, they were presented with various major literary works, including poetry in all genres, dramas, and novels, in keeping with the precept that “households of hereditary princes shall be presented 1,700 volumes of *ci* and *qu* poetry” to enhance their characters and eliminate any unbounded political ambitions.³

For example, two rare books now in the collection of the National Library of China were presented to the prince of Jin in Shanxi. One is a Song-dynasty (960–1279) edition of the literary anthology *Wenyuan yinghua*, edited by Li Fang (925–996) and published by Zhou Bida (1126–1204), formerly held in the Qixidian, the archives within the Palace Treasury.⁴ The other is a Song-dynasty rubbing of the stele inscription *Shence junbei*, which was once held in the Historiography Academy of the Hanlin Academy.⁵ Proof that both books were on the shelves of the Jin principedom in Shanxi is the seal impression in each that reads “Seal of the Library of the Domain of Jin” (*Jinfu shuhua zhi yin*; see figure 1).

In addition, no small number of regional princes either devoted themselves to scholarship or grew passionate about literature and the arts specifically to remove themselves from any jealous suspicion on the part of the emperor and to avoid internecine conflict within the imperial clan. Many regional princes and branches of the imperial clan were very well educated, a few even becoming rather profound scholars. It was against this background that publishing by princely houses came into being.

Book publishing grew significantly in the Ming, and even on the basis of rather incomplete statistics, it can be estimated that more than twenty thousand titles were produced. The stimulus for this speedy development in publishing can be credited partially to an edict issued by Zhu Yuanzhang (1328–1398, r. 1368–1398), the founder of the Ming, in the eighth month of the first year of his reign, abolishing taxes on books.⁶ In response to this advantageous government policy, both official publication



1. Cui Xuan, *Shence junbei*, calligraphy by Liu Gongquan, Northern Song rubbing (960–1127). Image taken from Ren Jiyu, *Zhongguo guojia tushuguan zhenpin tu lu* (Beijing tushuguan chubanshe, 1999), p. 247. Original in the collection of the National Library of China. The seal identifying this as a publication of the Jin princely house is the large square seal over the first character in the first column on the right.

and private printing flourished. Publications by Ming regional princes number about five hundred titles or about 2.5 percent of total book production in the Ming. The numbers may not be great, but the quality of these publications was rather high, a special phenomenon that early on received the attention of book collectors and researchers.

Catalogues such as Zhou Hongzu's (*jinshi* 1559) *Gujin shuke* and Huang Yuji's (1629–1691) *Qianqingtang shumū*, as well as *Siku quanshu zongmu*, the bibliography of the imperial library, all refer to books published by Ming princely houses.⁷ Among contemporary scholars of the history of books and printing in China, both Zhang Xiumin and Qian Cunxun (Tsien Tsuen-hsuein) have discussed this aspect of the history of book publishing in China.⁸

In addition, there is Chang Bide's article "Mingfan keshu kao" (Study of Books Published in Ming Princedoms), which provides an outline description and verification of books published in the various princely domains. Chang Bide offers this critical comment: "The descendants of Ming princedoms, as the most elevated imperial descendants, continued to carry forth their ancestors' abundant heritage, devoting their available assets vigorously to promote book publishing, far surpassing the efforts of previous eras, and thus well deserving the abundance of praise that the world has offered."⁹ He also wrote that

Publishers in the Ming often took delight in altering the wording of older texts, which misguided approach has received the world's censure; *shupa* [books in small-page format printed by officials to be used as conventional gifts to superiors] and *fangben* [books printed by bookstores for the popular market], which, because they usually were carelessly edited and collated likewise have been disdained, [giving Ming editions a bad name]. In contrast, however, books published by the various regional princely houses were for the most part finely produced works, because in many cases the books presented to them [by the court] were good Song and Yuan editions that could be recarved in facsimile, often resulting in fine new editions.

The information and statistics on publishing in the Ming in Li Zhizhong's *Lidai keshu kaoshu* (Study of Book Printing through the Ages)

were based on research that he did beginning in 1965 on the Beijing Library's (now the National Library of China) holdings of books published by princely houses.¹⁰ Of the books published in these outlying princely establishments, he wrote, "These recut editions copied a good edition, and the collation was done against a reliable text . . . so that through time, bibliographers have regarded most of these as excellent editions."¹¹ Qu Mianliang also included records of publications by Ming princely houses in his *Zhongguo guji banke cidian* (Dictionary of Printing of Antiquarian Books in China).¹² These initial studies have smoothed the way for later researchers.

The complexities of the Ming system of installing princes and of their taking up residence at their princely households, the distance in time between that era and now, the loss of prefaces and postfaces to books, and the plagiarism of texts by commercial publishers all present distinct difficulties to those who do research on books published by regional princely houses. Thus, in doing research on these books one must give special attention to such things as the critical abstracts (*zhulu*) in catalogues, making sure that they are accurate. And one must also give sufficient emphasis to the way information internal and external to the book is related to the place and era in which the books were published. This essay reflects a preliminary investigation of these issues, and the authors hope that the information presented about books published in regional princely houses will be of assistance to other researchers.

IN DOING RESEARCH ON BOOKS PUBLISHED BY MING PRINCELY HOUSEHOLDS,
ONE MUST FIRST DELINEATE WHAT IS CONTAINED WITHIN THE BOOK AND
THE CIRCUMSTANCES SURROUNDING THE BOOK (THAT IS, THE CONTEXT IN
WHICH THE BOOK WAS PRODUCED)

The authors hold that the study of book publishing in Ming princely households must treat the books published by the Ming regional princes and those published by collateral members of the lineages of those princes together as one research topic, but in writing critical catalogue entries (*zhulu*), where the two can be distinguished, one must make that distinction.

Until now there has been a tendency to give weight to books

published by Ming princes and to regard lightly books published by collateral lineages to the end that failure to identify certain titles published by collateral lineages as books published by principalities has confused research on the subject. For many other books the descriptive catalogue entries have been far too general, throwing our understanding about the books into confusion. For example, a citation concerning an edition of the philosophical writings of the Eastern Jin (317–420) scholar Ge Hong (284–364), *Baopu Zi Neipian* (Baopu Zi Inner Chapters) in twenty *juan*, [Baopu Zi] *Waipian* (Outer Chapters) in fifty *juan*, and [Baopu Zi] *Biezhi* (Additional Record) in one *juan*, identifies it as an edition published in the forty-fourth year of the Jiajing reign (1565) by the Chengxun shuyuan (Chengxun Academy) in the princely estate of Lu (in modern Shandong province).¹³ (See figures 2A–C.)

This, however, proves to be far too general a statement that can easily mislead people into thinking that the blocks for this book were carved and printed by the prince of Lu at the Chengxun shuyuan. The actual situation surrounding this famous edition of *Baopu zi* was that it was published through the efforts of two collateral members of the Lu princely house, supporter-general of the state Zhu Jian'gen (fl. 1522–1566) and his son, defender-commander of the state Zhu Guan'ou (fl. 1522–1566).

Support for this argument is found in the following passage in the *Ming shi* in the section of biographies of princes of the blood:

Supporter-general of the state [Zhu] Jian'gen, a grandson of [Zhu] Yangying, prince of Juye,¹⁴ was widely learned in the classics and even at the age of seventy tirelessly engaged in wide-ranging conversations about “names and principles.”¹⁵ In the Jiajing era (1522–1566) an edict cited his wisdom and filial devotion. His son, defender-commander of the state [Zhu] Guan'ou, familiar name Zhongli, while observing mourning for his mother kept a vegetarian diet for many years, and was emaciated by his grief. He once did a painting entitled *Taiping tu*, which he presented to the emperor Shizong [that is, Zhu Houcong, the Jiajing emperor], who, delighting in it, rewarded him by bestowing on him a tablet bearing the name Chengxun shuyuan, as well as various books including the “five classics” (*wujing*).¹⁶

晉丹陽葛洪稚川著

論仙

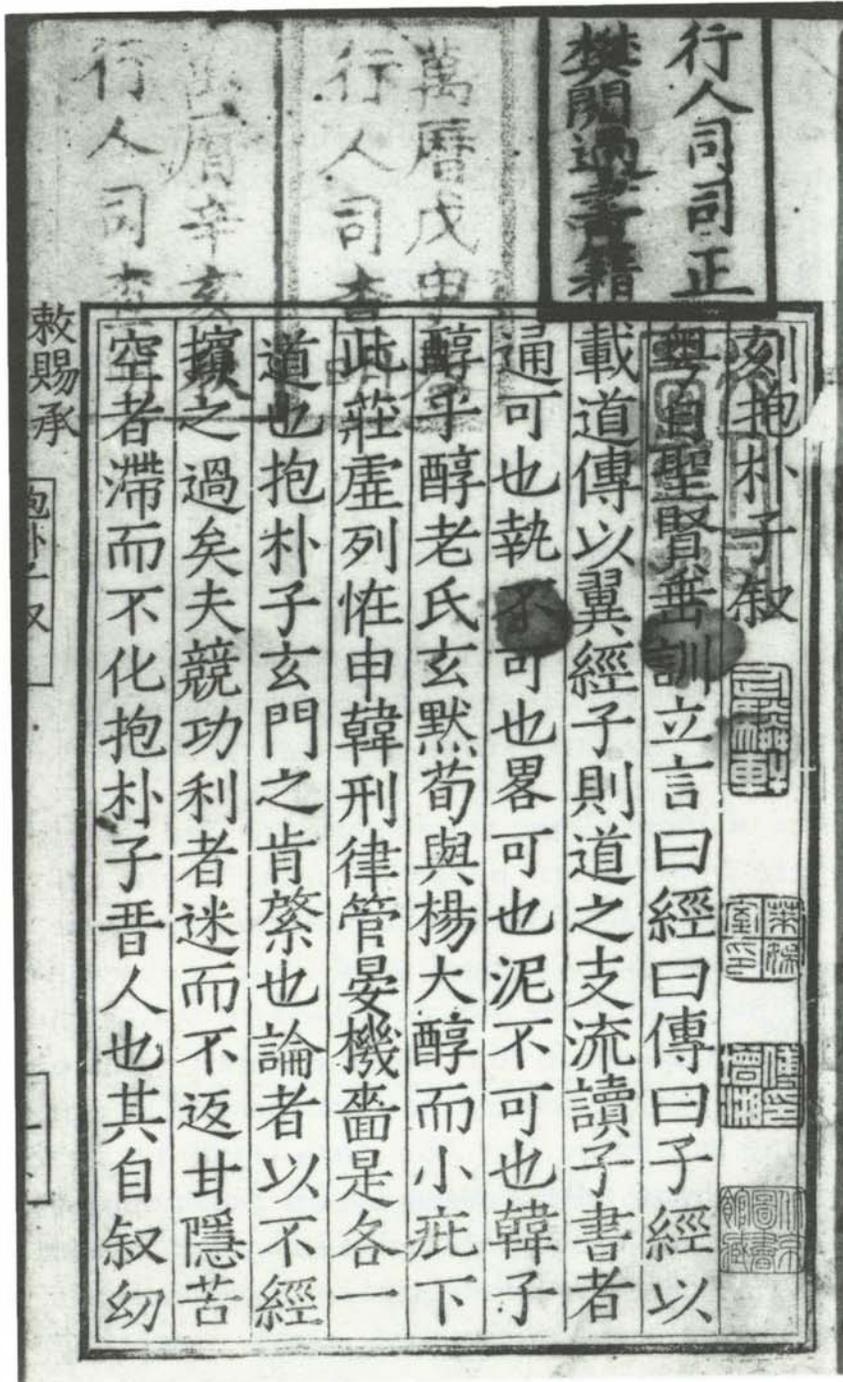
或問曰神仙不死信可得乎抱朴子答曰雖有至明而有形者不可畢見焉雖稟極聰而有聲者不可盡聞焉雖有大章堅亥之足而所常履者未若所不履之多雖有禹益齊諧之識而所識者未若所不識之衆也萬物云云何所不有况列仙之人盈乎竹素矣不死之道曷為無之於是問者大笑曰夫有始者必

承訓
抱朴子內篇卷二

一

有卒有存者必有亡故三五丘旦之聖棄疾良平之智端嬰隨酈之辯賁育五丁之勇而咸死者人理之常然必至之大端也徒聞有先霜而枯率當夏而凋青含穗而不秀未實而萎零未聞有享於萬年之壽久視不已之期者矣故古人學不求仙言不語怪杜彼異端守此自然推龜鶴於別類以死生為朝暮也夫苦心約己以行無益之事鍊水雕朽終無必成之功未若據匡世之高策招當年之隆祉使紫青重紆玄牡龍蹄華轂易步趣禹鍊代未耜不亦美哉每思

2A-2B. Ge Hong, *Baopu Zi*, 71 *juan* (n.p.: Lu Princely House, Chengxun shuyuan, 1565). In the collection of the National Library of China. Call number 2519. *Juan 2*, pp. 1a-1b. A single block was used to print this folded page, shown here in two parts. Note that at the top left of figure 2A and the top right of figure 2B are the four characters Chengxun shuyuan (Chengxun Academy), evidence that this work was published under this imprint.



2c. Ge Hong, *Baopu Zi*. Page 1a of the preface “*Ke Baopu Zi xu*.” Further evidence that this text was presented by the Jiajing emperor to the Chengxun Academy is found in the notation just outside the upper left corner of this half-page of this preface. The notation, partially visible, reads “Bestowed by imperial order on the Cheng [xun shuyuan].”

Thus we know that the Chengxun shuyuan was the place where supporter-general of the state Zhu Jian'gen and his son, defender-commander of the state Zhu Guan'ou, published their books and that this edition of *Baopu Zi* was without a doubt published by a collateral branch of a Ming princely house.¹⁷ There are many examples similar to this, which we will not elaborate on one by one.

Having established the parameters of the evidence within the book and the extenuating external circumstances for this example, the authors hold that the descriptive phrase "books published by princely households" (*fanfu keshu*) is more appropriate than such nomenclature as "books published by regional princes" (*fanwang keshu*), "books published by Ming princedoms" (Mingfan keshu), or "books published by the Ming imperial house" (Ming zongshi keshu).

IN DOING RESEARCH ON BOOKS PUBLISHED IN MING PRINCELY
ESTABLISHMENTS, ONE MUST GIVE ATTENTION TO THE SPECIAL
ASPECTS OF THE CHARACTER OF A PARTICULAR REGION

The boundaries of Ming China were expansive, and the princely establishments where books were published were spread throughout the entire state (see table 1).¹⁸ The books published by these princedoms reflected features distinctive to book publishing in the various regions.

For example, among the objects in the rare-book collection of the National Library of China is an edition of the literary anthology *Wenzhang leixuan*, which is one of the few extant works printed by a princely house early in the Ming (see figure 3).¹⁹ Zhu Zhan (1378–1438), the sixteenth son of Zhu Yuanzhang (also known by his posthumous title Taizu), compiled this work and then published it in 1398.²⁰ A substantial work in forty *juan*, it is printed in a rather large format; a half-page of the front matter (*juanshou*) measures 19.5 cm. wide and 25.1 cm. high. Publishing this work not long after the founding of the Ming, before the economy had been reinvigorated, and doing so in Ningxia, where the domain of Prince Jing of Qing was located, was truly not an easy undertaking. This work not only gives clear evidence of the care and sophistication of book publishing in outlying princedoms, it is a work representative of contemporary publishing in the Ningxia region.

Table 1
MING PRINCELY HOUSES

| NAME OF PRINCEDOM | PROVINCE IN WHICH PRINCEDOM LOCATED |
|-------------------|-------------------------------------|
| De | Shandong |
| Lu | Shandong |
| Heng | Shandong |
| Jin | Shanxi |
| Dai | Shanxi |
| Shen | Shanxi |
| Zhou | Henan |
| Zheng | Henan |
| Tang | Henan |
| Zhao | Henan |
| Chong | Henan |
| Lu | Henan |
| Qin | Shaanxi |
| Qing | Shaanxi |
| Han | Shaanxi |
| Su | Shaanxi |
| Chu | Huguang |
| Min | Huguang |
| Xiang | Huguang |
| Rong | Huguang |
| Huai | Jiangxi |
| Yi | Jiangxi |
| Shu | Sichuan |
| Liao | Multiple locations |
| Min | Multiple locations |
| Ning | Multiple locations |
| Qing | Multiple locations |
| Su | Multiple locations |

On another point, books published in outlying principedoms that frequently moved their location can also reflect the special regional characteristics of publishing in those princely domains. When we speak of a princely residence moving its location (*qianfan*), we are referring to Ming regional princes, who, because they were reinstalled at a different place or for some other reason, moved from their original princely estate to a new princely estate. Of the fifty princes of the blood who took up residence in their principedoms, some ten princes later moved from the original estate to a new one, among them the princes of Liao, Qing, Su, and Min.

文章類選卷之一

賦類

風賦

宋玉

楚襄王遊於蘭臺之宮宋玉景差侍有風颯然而至
 王乃披襟而當之曰快哉此風寡人所與庶人共者
 邪宋玉對曰此獨大王之風耳庶人安得而共之王
 曰夫風者天地之氣濤暢而至不擇貴賤高下而加
 焉今子獨以為寡人之風豈有說乎宋玉對曰臣聞
 於師枳只音句音來巢空穴來風其所託者然則風氣
 殊焉王曰夫風始安生哉宋玉對曰夫風生於地起
 於青蘋之末侵淫谿谷盛怒於土囊之口太山之阿
 舞於松柏之下飄怒湖音水切滂音注切激颺音燥音怒眩
 眩音雷聲迴穴錯迂麗石伐木梢殺林莽至其將
 衰也披麗被華衝孔動機音胸結渙粲爛離散轉移

3. Zhu Zhan, comp., *Wenzhang leixuan*, 40 juan (Ningxia: Qing Princely House, 1398). In the collection of the National Library of China. Call number 13207.

Several princely houses changed location many times, among them that of Zhu Quan (1378–1448), Prince Xian of Ning, the seventeenth son of Ming Taizu, Zhu Yuanzhang.²¹ Books published by the Ning principality demonstrate special characteristics of that region. In the twenty-fourth year of the Hongwu reign (1391), Zhu Quan was granted a princely title; between the twenty-sixth year and the thirty-first year of the Hongwu reign (1393–1398), he resided on a princely estate in Daning (near present-day Chengde). The works that he published during these years, which included his own study of phonology, *Taihe zhengyin pu*, and a work on rhymes that he compiled, *Qionglou yayun*, all were Daning editions.²²

Between the first and fourth years of the Jianwen reign period (1399–1402), Zhu Quan was placed under house arrest in Beiping by his elder brother, Zhu Di (b. 1360), prince of Yan (and later the Ming emperor Chengzu). Zhu Quan repeatedly drafted proclamations for the prince of Yan in this period when “the city of Daning stood empty.”²³ During the fourth year of the Jianwen reign (1402), Zhu Quan published his own research on Han and Tang historical topics, *Han Tang bishi*, a work that must be a Beiping edition.²⁴

In the first year of the Yongle reign (1403), Zhu Quan was reassigned to a new residence in Nanchang where he established an estate, and as before, continued to use his original princely title (prince of Ning). In the collection of the National Library of China is an edition of the collected prose writings of Ge Changgeng (fl. 1163) entitled *Haiqiong Yuchan xiansheng wenji*, which Zhu Quan published in the seventh year of the Zhengtong reign period (1442), and hence a book that should be identified as one published in Nanchang (see figure 4).²⁵ Until the fifteenth year of the Zhengde era (1520) when Zhu Chenhao died, Prince Shanggao of Ning’s revolt was quelled, and the princely line abolished,²⁶ all books published by the Ning princely house were published in Nanchang.

That Zhu Quan himself “annotated and collated several tens of books”²⁷ makes quite evident how great the abundance of books published by the Ning princely house was. Clarifying the date and place of publication for each of these books is extremely valuable with respect to

海瓊玉蟾先生文集 卷一



南極遐齡老人懼仙重編

賦

紫元賦

客此身於寰中兮如鸚鵡之樊籠妙此道於象外兮如
鴻鵠之飛翮混沌於咸池兮呼飛廉而鞭靈霞謁元
始於玉京兮騎汗漫而泛空濛帝宓犧而國華胥兮子
栗陸而臣有熊家太極而亭寒沈兮女崑崙而塊衡宇
師廣脯而鍊飛肉兮坐鶴脊以凌南華僕鬱壘而威幽
爽兮驅豕車而鎖北鄴兄羲和而嫂后羿兮縛妖星而
斬流虹友羅睺而媒太乙兮躡梵雲而履剛風醉瑤池

4. Ge Changgeng, *Haiqiong Yuchan xiansheng wenji*, 8 juan (Nanchang: Ning Princely House, 1442). In the collection of the National Library of China. Call number 11751.

research on the special regional character of books published in border prefectures during the Ming dynasty.

One must be aware, however, that not all books previously catalogued as being published by the Ning princely estate necessarily were. For example, the bibliographic work *Ningfan mulu* (Bibliography of the Ning Princely Estate) does not record the compiler's name, but rather has an inscription that reads "Book published in the Ning princely estate, twentieth year of the Jiajing era (1541)." ²⁸ And one must also be aware of the following: after the fifteenth year of the Zhengde reign (1520) when Zhu Chenhao, Prince Shanggao of the Ning princely house, revolted without success, was executed and his line abolished, the princely estate in Nanchang was not again established elsewhere. By the twentieth year of the Jiajing reign (1541), the Ning princely house had been abolished for over twenty years, which makes the designation "Book published in the Ning Princely Estate, twentieth year of the Jiajing era" a spurious attribution. It is possible that this attribution resulted from a collateral branch descendant, prince of Yiyang, continuing to use the nomenclature of his ancestor. ²⁹

In doing research into the regional character of books published in princedoms, one must also cautiously distinguish and verify the place of publication to avoid mistakes. For example, even though there is divergent speculation about just who the author of the pharmaceutical work *Xinkan xiuzhen fang daquan* (Great Compendium of Prescriptions, New "Sleeve-Treasure" Edition) is, some saying that it is Zhu Su (1361–1425), Prince Ding of Zhou, and some saying that it is Zhu Youdun (1379–1439), Prince Xian of Zhou, that it was published in Yunnan is, however, never questioned. Assertions about the place of publication are based on a preface in an edition published in an outlying princedom in the Hongzhi era (1488–1505) that reads:

Since coming to Yunnan now more than a year, I have looked for medical books, but have been able to find no more than two or three out of ten [of those for which I have searched]. Observing the way others handle illnesses, some make offerings to the gods and sacrifices to spirits; sometimes those with illnesses will seek out medicinal remedies, but in this locale there are no good

physicians. Some recklessly rely on [these doctors'] farfetched opinions and go in pursuit of extremely peculiar prescriptions, rashly applying them. Many are those who die. So, in my spare time I collected, recorded, and tested out various prescriptions, thus composing a volume and calling it a "sleeve treasure" (*xiuzhen*) edition,³⁰ which I had craftsmen carve in order to widen its circulation.³¹

Contradicting this is a passage in the *Ming shi* that reads,

Zhu Su, Prince Ding of Zhou, was the fifth son of Taizu. In the third year of the Hongwu reign [1370] he was invested with the title prince of Wu. In the seventh year of that reign period [1374], authorities requested an escort guard [for his eventual princely residence] be established in Hangzhou. The emperor said, "Qiantang [that is, Hangzhou] is a rich and fertile area; such is not permissible." In the eleventh year [of the Hongwu reign, 1378], Zhu Su's investiture was changed to prince of Zhou, and he was ordered to reside in Fengyang, along with the princes of Yan, Chu, and Qi.

In the fourteenth year [1381] he went to take up his residence in Kaifeng, on the site of the Song-dynasty imperial palace. In the twenty-second year [1389] Zhu Su abandoned his principedom and went back to Fengyang.³² Angered, the emperor was on the verge of dispatching him to Yunnan when he halted this and instead ordered him to reside in the capital [Nanjing], and [Zhu Su]'s heir Zhu Youdun managed the affairs of the princely domain [at Kaifeng]. In the twelfth month of the twenty-fourth year [January 1392] he was ordered to return to his estate.³³

This passage makes it clear that possibly neither Zhu Su, Prince Ding [of Zhou], nor his son Zhu Youdun, Prince Xian [of Zhou], ever went to Yunnan.³⁴ So, whence cometh the preface by the prince of Zhou? Huang Yuji, the famous Qing-dynasty bibliographer, in the record for this work in the catalogue *Qianqingtang shumu*, ascribes authorship to Li Heng (fl. 1368–1424), a court physician who served both the founder of the Ming and during the reign of the third emperor.³⁵

IN DOING RESEARCH ON BOOKS PUBLISHED BY MING PRINCELY
HOUSEHOLDS, ONE MUST GIVE ATTENTION TO THE
CHARACTER OF THE TIMES

Books published by princely establishments do not exist in a vacuum; their material qualities reflect the contemporary level of printing skills and the tastes of society, both of which in turn reflect characteristics of the times and also change continuously in response to political, economic, and cultural developments.

With respect to trends in block cutting in principalities, early Ming-dynasty books were influenced by lingering Yuan-dynasty block-cutting practices, preserving the style of books published in the Yuan with a wide "black mouth" (*heikou*),³⁶ characters in the style of Zhao Mengfu (1254–1322), and so on. The literary anthology *Wenzhang leixuan*, mentioned above, published in the thirty-first year of the Hongwu reign (1398) by Zhu Zhan in the Qing principedom, is one such work (see figure 3). Facsimile Yuan editions done in the Ming closely capture the spirit and the form of the originals. For example, the famous literary anthology *Wenxuan* was published in a sixty-juan edition in the Yuan dynasty in Chizhou circuit (Chizhou lu, in modern Anhui) and recut in the Chenghua era (1465–1487) in the Tang principedom.³⁷ Book dealers have regularly removed the Tang prince's preface in order to make it appear to be a Yuan-dynasty edition, and collectors have often fallen for this ruse. Even keen observers such as Sun Xingyan (1753–1818) and Mo Boji (1878–1958) were among those deceived.³⁸

Under the influence of the wave of interest in the revival of antiquity (*fugu sichao*) in the Jiajing (1522–1566) and Wanli (1573–1620) eras, the trend toward facsimile Song editions (*fan Song ben*) and imitation Song editions (*fang Song ben*) emerged. During this period, when many Song and Yuan editions were being recut, newly published books also used the rather square and regular imitation Song-style calligraphy, as well as paper and ink of a fine quality, with the columns and spacing uncluttered and elegant, almost completely in the mode of a Song edition. This produced a wellspring of renowned editions. Among them was a reprint (*chong kan*) that Zhu Weizhuo (d. 1544), Prince Ding of Qin, made in the thirteenth year of the Jiajing reign (1534) of *Shiji jijie*

suoyin zhengyi in 130 *juan*, an edition of the *Shiji* by Sima Qian (ca. 145–86 BCE), with three commentaries, edited by the Song scholar Huang Shanfu (fl. twelfth century).³⁹ It has one more page and preserves considerably more content than other contemporary editions of this work,⁴⁰ thus becoming a famous edition avidly sought after in its day by collectors.

Toward the end of the Ming, there was a major preference for observing taboo characters.⁴¹ The style of books published in the border prefectures was for the mouth of the book to be white (*baikou*), the characters to be rather vertically elongated,⁴² and taboo characters to be avoided. There are editions of books extant today reflecting these special features of printing in this era. One such example is the 1638 edition of *Lufan xin ke shu gu shufa zuan* (Compilation of Ancient Calligraphy, An Edition Newly Carved and Annotated by the Lu Princely House), Zhu Changfang's work on calligraphy and painting published in the princely house of Lu (see figures 5A and B).⁴³ Another example of a princely-house publication that reflects the special characteristics of this period is *Shenguo Mianxue shuyuan ji* (Anthology of the Mianxue Academy in the State of Shen), an anthology of poetry by four princes of the house of Shen, compiled by Zhu Chengyao (1550–ca. 1610), Prince Ding of Shen, and published in the first year of the Chongzhen reign (1628; see figures 6A and B).⁴⁴

The establishment and dissolution in the Ming of principalities in which book publishing occurred corresponded with the beginning and end of the Ming dynasty. One example is the princely house of Shu, which extended for more than nine generations and a total of 254 years, from the twenty-third year of the Hongwu reign (1390) when Zhu Chun (1371–1423), Prince Xian of Shu, first took up his princely residence in Chengdu, until the seventeenth year of the Chongzhen reign (1644), when Zhu Zhishu (fl. 1604–1644) ended his life by leaping into a well after the rebel Zhang Xianzhong (ca. 1605–1647) attacked and captured Chengdu prefecture.⁴⁵

Zhu Chun, Prince Xian of Shu, was said to have “in all ways mastered the classics and other writings and to have been sophisticated in every action” and was called by Taizu (the Ming founding emperor and his father) the “budding scholar of Shu” (*Shu xiucai*).⁴⁶ From the time he took up residence in Chengdu, Zhu Chun had great numbers of books

潞藩新刻述古書法纂卷之一之三

書制源流

卦畫按五行志云伏羲氏受圖書則而畫之八
卦是也又曰一為陰一為陽始於伏羲乃文
字之祖

易經云上古結繩而治後世聖人易之以書契

百官以治萬民以察蓋取諸夬

在天文奎星屈曲相鉤似文章之畫

造書尚書序云古者伏羲氏之王天下也造書

5A. Zhu Changgang, *Lufan xinke shu gu shufa zuan*, 10 juan (n.p.: Lu Princely House, 1638). In the collection of the National Library of China. Call number 5774. Juan 1, part 3, first half-page.

廣識人諒必不以述古爲孤啞因不揣固陋而
壽諸木蓋欲聖同志君子增廣而潤色之以爲
清時雅尚云爾

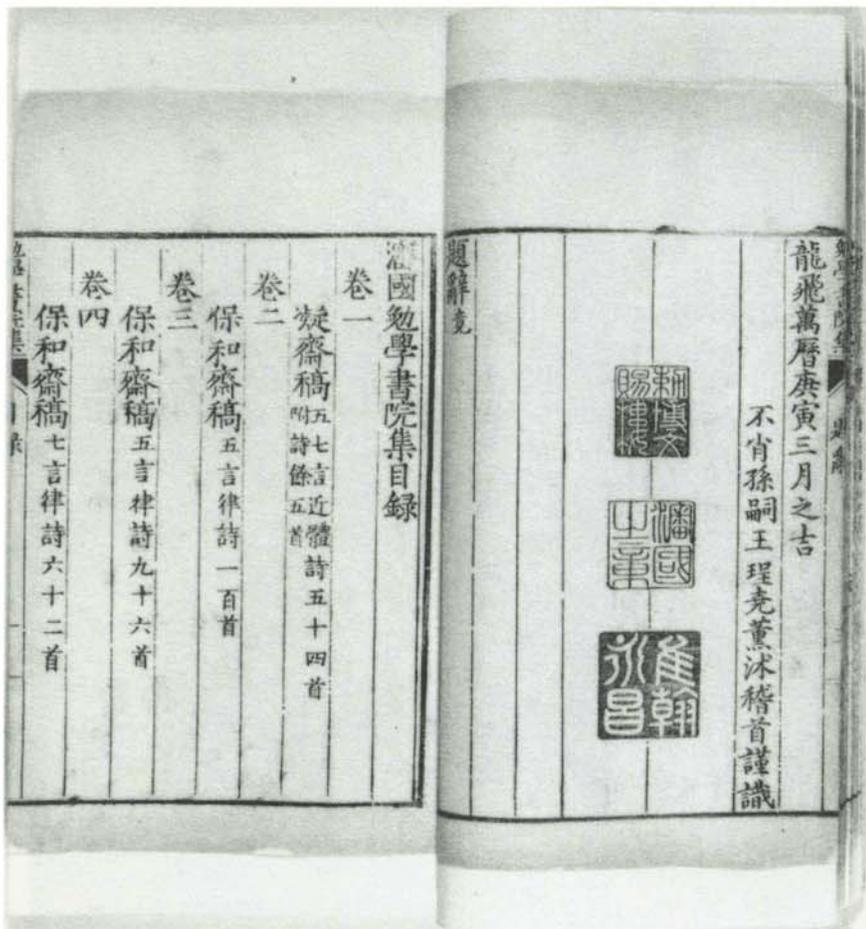
崇禎丙子七夕日

潞國敬一主人中和甫識

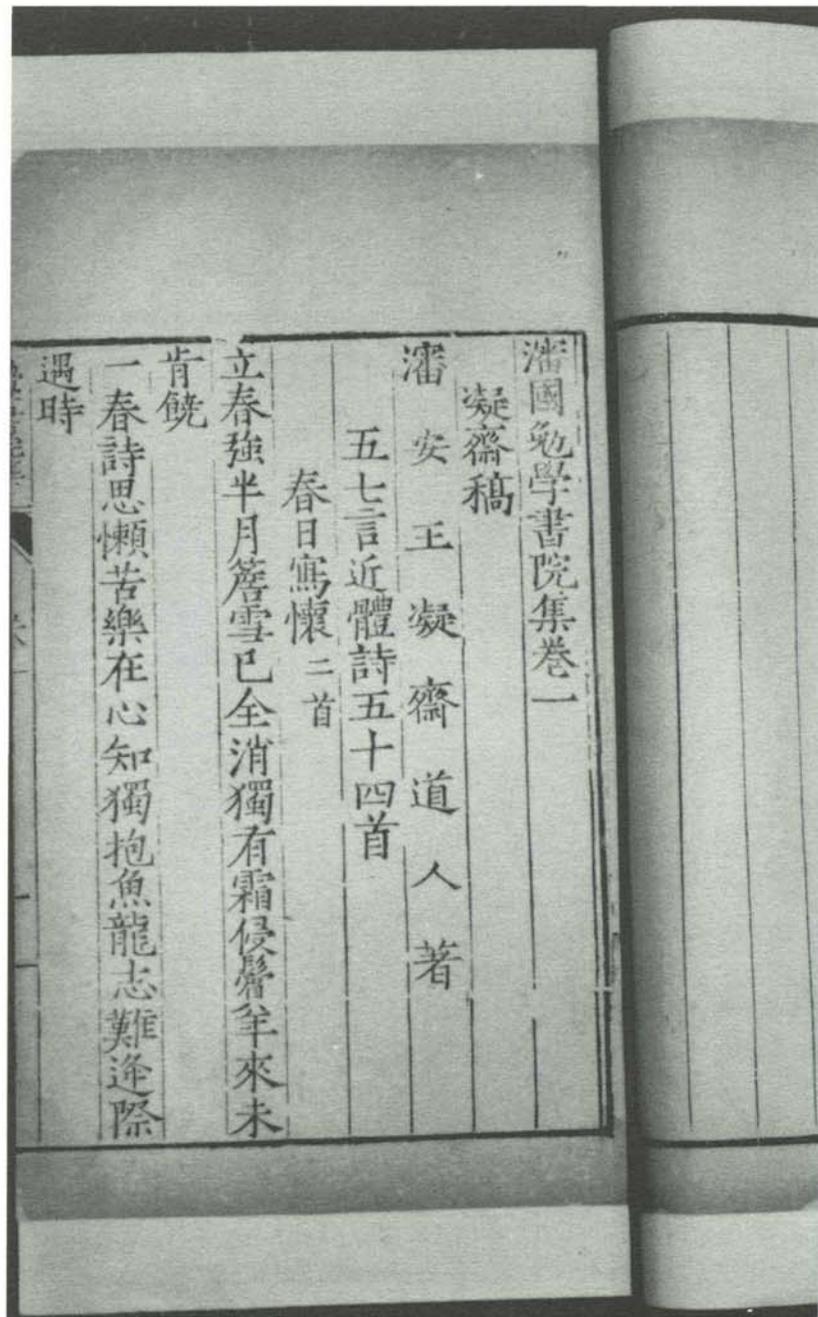


潞藩新刻述古書法纂卷之一之三

5B. Zhu Changgang, *Lufan xinke shu gu shufa zuan*. Juan 1, part 3, last half-page. The seal is that of the prince of Lu.



6A. Zhu Chengyao and Zhu Xiaoyong, comps., *Shenguo Mianxue shuyuan ji*, 11 juan (n.p.: Shen Princely House, 1590). In the collection of the East Asian Library and Gest Special Collection. Call number TD 68/377. Fourth preface in the front matter, p. 3b, and first half-page of the table of contents. In the second column from the right is Zhu Chengyao's signature for his 1590 preface to this poetry anthology. Note also the middle seal, the seal of the Shen princely house.



6B. Zhu Chengyao and Zhu Xiaoyong, *Shenguo Mianxue shuyuan ji*. Juan 1, p. 1a. The pages of this copy of this book have been repaired and interleaved and then rebound in a conservation-style binding called “gold-edged-in-jade.”

carved and printed. These include such works as histories of the Sichuan region in which his princely domain was located, *Shu jian* in ten *juan*, compiled by Guo Yundao (fl. 1236), and *Shu Han benmo* in three *juan*, compiled by Zhao Juxin (fl. fourteenth century);⁴⁷ philosophical texts such as Liu Xiang's (79–8 BCE) compilation *Shuoyuan* in twenty *juan* and his *Xinxu* in ten *juan*;⁴⁸ a geriatric-medicine text *Shouqin yanglao xinshu* in four *juan*, the compilation of which is attributed to Chen Zhi (fl. eleventh century) and Zou Xuan (fl. thirteenth-fourteenth centuries);⁴⁹ Zhang Zi's (b. 1153) compilation, *Shixue guifan*, a guide in forty *juan* for the conduct of those in official positions;⁵⁰ and Zhao Shanliao's (fl. 1231) *Zijing bian*, a nine-*juan* work on moral self-cultivation (see figures 7A and B).⁵¹

Various succeeding princes of Shu also actively engaged in the publishing of books on a variety of topics. Zhu Yuezhao (d. 1461), Prince He of Shu in the first year of the Tianshun reign (1457), published a medical work in 42 *juan* entitled *Zengxiu piya guangyao*, compiled by Lu Dian (1042–1102).⁵² Zhu Shenzuo (d. 1493), Prince Hui of Shu, had the collected prose writings of Liu Yin (1249–1293), *Liu Wenjing gong wenji*, in 28 *juan*, published in the fifteenth year of the Chenghua reign (1478) and in the same year published Zhang Tianxi's (fl. late-third century) work on calligraphy *Caoshu jiyun* in 5 *juan*.⁵³ In the seventh year of the Jiajing reign (1528), Zhu Rangxu (d. 1547), Prince Cheng of Shu, published *Zijing bian* in 9 *juan*,⁵⁴ and in the fourteenth year of the same era (1535) published the critical work on historiography, Liu Zhiji's (661–721) *Shitong* in 20 *juan*.⁵⁵ In the twentieth year of the Jiajing reign (1541) this same prince published two important collected writings, one, those of Fang Xiaoru (1357–1402) *Xunzhizhai ji* in 24 *juan* with an appended supplement, *Fulu*, in 1 *juan*,⁵⁶ and the second, those of the famous Song writer Su Zhe (1039–1112), *Luancheng ji* in 50 *juan* with its two additional collections, *Houji* in 24 *juan* and *Sanji* in 10 *juan*.⁵⁷ Zhu Chengyue (d. 1558), Prince Duan of Shu, published Zhu Rangxu's (d. 1547) *Changchun jingchen gao* in 13 *juan* and a supplement, *yugao* in 3 *juan*, in the twenty-eighth year of the Jiajing reign (1549).⁵⁸ In the twenty-first year of the Wanli reign (1593), Zhu Xuanqi, Prince Duan of Shu in a later generation, in 1593 published the famous abridgment by Zhu Xi (1130–1200) of Sima Guang's (1019–1086) great history, the *Zizhi tongjian gangmu quanshu*, in 108 *juan*.⁵⁹

自警編卷之一

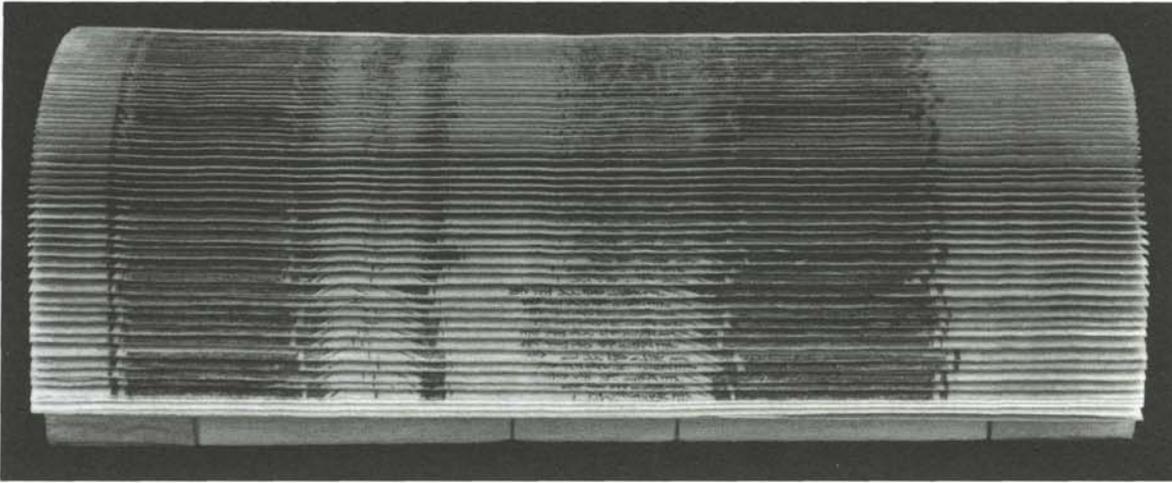
學問類

學問

范魯公質自後仕未嘗釋卷人或勉之質曰昔嘗有異人與吾言他日必當大任苟如其言無學術何以處之

太宗欲相趙普或譖之曰普山東學究惟能讀論語耳太宗疑之以告普普曰臣實不知善但能讀論語佐藝祖定天下終用得半部尚有一半可以輔陛下太宗釋然卒相之

7A. Zhao Shanliao, *Zijing bian*, 9 juan, possibly Shu Princely House, Zhu Chun, early-Ming edition. In the collection of the East Asian Library and Gest Special Collection, TC 328/344. The Gest copy is missing the last juan. The first page of the first juan.



7B. Zhao Shanliao, *Zijing bian*. The mouth or fore edge of a fascicle of this work; the bands of black are the so-called black mouth, the uncarved portion of the center of the printing block visible when the book pages are folded for binding. Conservation repair of the center folds throughout muddled the distinctness of the bands of black in this example.

With this introduction to book publishing in the princely estate of Shu, we have a general understanding of its extended and continuous character. In fact, the circumstances of book publishing in many of the principalities closely resembles that of the house of Shu, each having an internally continuous character. This kind of publishing, supported by one princely household and published in one locale, runs throughout the history of book publication in the Ming dynasty. And if we research this phenomenon further, we should be able to gain an even clearer understanding of the peculiarities of printing in every era of the Ming and of the overall situation as well.

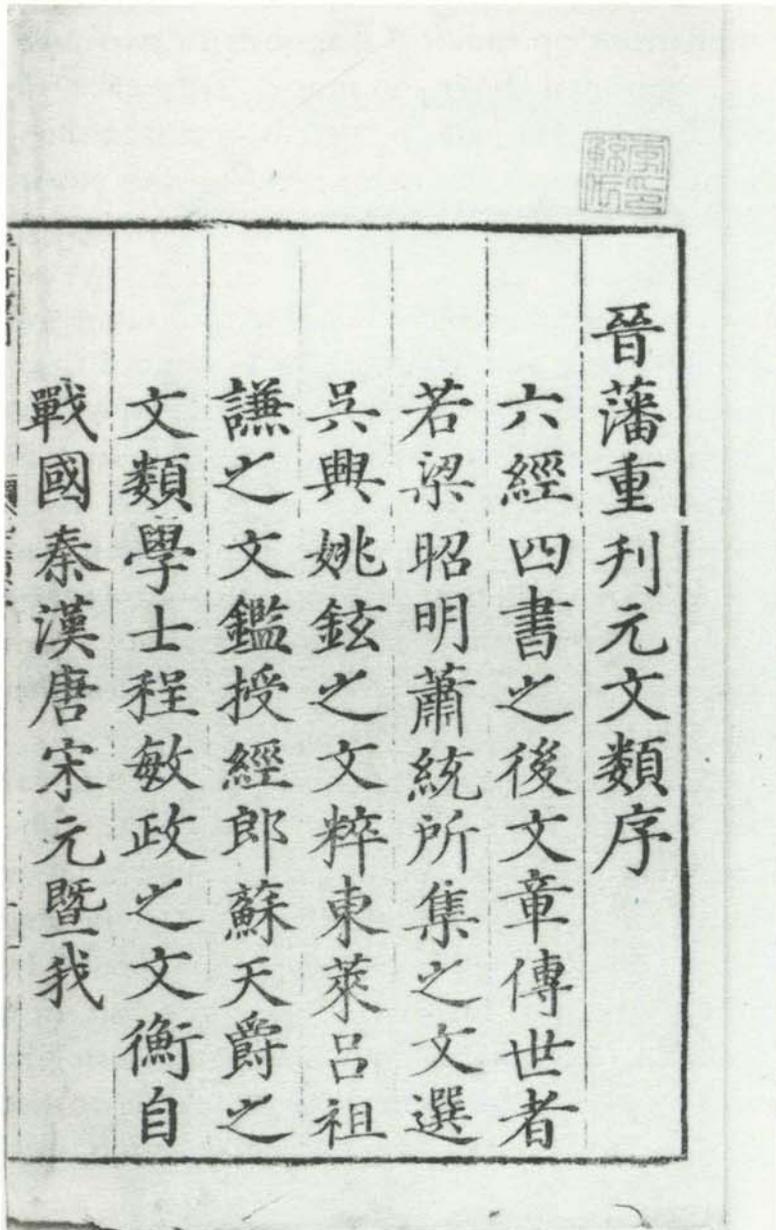
Of course, in doing this research we must try not to confuse people's names or muddle the sequence [of when books were published] to avoid making errors of attribution⁶⁰ that cause others not to know whether to cry or laugh and that adversely influence the progress of research.

THE PLACE AND VALUE OF BOOKS PUBLISHED BY THE
MING PRINCIPALITIES

Printing in premodern China reached its peak during the Ming dynasty. As noted above, even according to incomplete statistics, the total number of titles published reached more than twenty thousand, with books published by principalities numbering about five hundred titles. One important reason that books published by principalities have been highly treasured through the ages by bibliographers and collectors is that these books took Song- and Yuan-dynasty editions as their models for recutting many rare and seldom seen antiquarian books.

For example, in the fifth year of the Jiajing reign (1526) Zhu Zhiyang (d. 1533), Prince Rui of Jin, under the imprint name of Yangde shuyuan of the principedom of Jin, ordered the carving and printing of *Songwen jian*, the 150-juan anthology of Song-dynasty literature compiled and edited by Lü Zuqian (1137-1181).⁶¹ The Ming edition copied an edition published in the first year of the Tianqing reign (1195-1200) of the Song dynasty by the prefectural school of Taiping prefecture (Taiping *faxue*). In the sixteenth year of the Jiajing reign (1537), Zhu Xintian, Prince Jian of Jin, using the imprint name of the princely house of Jin, carved and printed *Yuanwen lei*, the 70-juan anthology of prose from the Yuan dynasty, edited by Su Tianjue (1294-1352).⁶² (See figure 8.) This Ming edition was modeled on the Yuan edition published under the imprint of Xihu shuyuan.⁶³ Several of the original Song- and Yuan-dynasty books that were recut during the Ming were, even in the Ming dynasty, scarce as “phoenix down and Chinese unicorn horns” (*fengmao linjiao*), and for a multitude of reasons, many of these Song and Yuan works are no longer extant. Thus, these books published by Ming princely houses become a significant resource for research on lost Song and Yuan editions, and all have an important place in bibliographic research.

On another issue, no small number of Ming princes or their collateral descendants devoted themselves to literature and the arts, becoming renowned scholars in certain regions. For example, Zhu Quan (1378-1448), Prince Xian of Ning, who chose for himself such names as “Da Ming qishi” (Unusual Scholar of the Great Ming) and “Quxian”



8. Su Tianjue, *Yuanwen lei*, 70 *juan* (n.p.: Jin Princely House, Zhu Xintian, 1537), first page of the 1537 preface by Ma Peng. In the collection of the East Asian Library and Gest Special Collection, TD 63/286.

(literally, The Lean Immortal), was a famous Ming-dynasty drama theorist, playwright, and master of the zither (*guqin*). Zhu Quan's written works are numerous, including such works on music and drama as *Qin Ruan qimeng*, in one *juan*, and *Taihe zhengyin pu*, in two *juan*.⁶⁴ And he wrote twelve dramas in the *zaju* form, of which two are extant, *Da luotian* and *Siben Xiangru*.⁶⁵

Early in the Ming, Zhu Quan published many of his own works and the works of others as well. Among the titles that he published are

the following: his own compilations on medical diagnosis in two *juan*, *Quxian zhouhou jing*⁶⁶ and, as mentioned above, on music, *Taihe zhengyin pu*; Zhang Yuansu's (fl. 1208) *Bingji qiyi baoming ji*, a medical text in three *juan*;⁶⁷ Ge Changgeng's collected writings, mentioned early in this paper, *Haiqiong Yuchan xiansheng wenji* in six *juan* and a continuation, *Xuji*, in two *juan*.⁶⁸

Other Ming princes, as well, were actively engaged in literary and scholarly endeavors and published their own works. Zhu Youdun, Prince Ding of Zhou, whose sobriquet was Chengzhai, was a famous playwright in the Ming.⁶⁹ He thoroughly understood various drama forms, such as *zaju* and *sanqu*, and wrote thirty-two plays published in a twenty-two-*juan* collection of *zaju* entitled *Chengzhai zaju*, which he himself had carved and printed during the Yongle (1403–1424) and Xuande (1426–1435) reign periods.⁷⁰ And in the seventh year of the Xuande reign (1434), he also had his own two-*juan* work of ballad-style songs, *Chengzhai yuefu*, carved and published.⁷¹

Zhu Zaiyu (1536–1611), heir to the princely house of Zheng, was a well-known mathematician and musician.⁷² In the Wanli era he published several of his own mathematical works, among them such titles as *Jialiang suanjing* in three *juan*, *Yuan fang gou gu tujie* in one *juan*, *Jialiang suanjing wenda* in one *juan*, and *Tujie gu Zhou bi suanjing* in one *juan*.⁷³ In that same era he also published fifteen of his own works on music in a collection entitled *Yuelü quanshu* (Complete Collection on Music) in forty-eight *juan*.⁷⁴ (See figures 9A and 9B.) Of these, his research on the twelve-tone scale stood at the forefront of worldwide research into musical theory.

The books produced as these regional princes and their collateral descendants had their own writings carved and printed not only have a very high research value, but also are book of a quality that cannot be superseded or replaced by later editions.

Block carving and printing in the Ming were the best in the world. With respect to the culture of technology, people in the Ming displayed unlimited creativity, to the end that fine Song and Yuan editions also benefited from skillful Ming hands that extended their circulation, all of which is particularly evident in the publishing done in the principalities. Books published by princely houses manifest the authoritative culture of

律學新說卷之三

審度篇第一之下

分上下者上乃造律要法下乃審度旁證

素問靈樞經黃帝問于岐伯曰余聞人之合于天道也內有五藏以應五音五色五時五味五位也外有六府以應六律六律建陰陽諸經而合之十二月十二辰十二節十二經水十二時十二經脉者此五藏六府之所以應天道夫十二經脉者人之所以生病之所以成人之所以治病之所以起學之所始工之所止也麤之所易上之所難也又問岐伯曰經脉十二者外合于十二經水而內屬于五藏六府夫十二經水者其有大小深淺廣狹
近各不同五藏六府之高下小大受穀之多少亦不等相應奈何

星洲
五中
藏書

鄭世子臣載增謹撰



9A. Zhu Zaiyu, *Yuelü quanshu*, 48 juan (n.p.: Zheng Princely House, Zhu Zaiyu, Wanli era). In the collection of the East Asian Library and Gest Special Collection, TA 141/278. *Lüxue xinshuo* (New Explanation of the Study of Tones), the first of twelve titles in this collection of works on music and dance, juan 3, p. 1a.

內 轉 回 顧 勢

律字第六
作字第八
春
日入而息鑿井而飲耕田而食
此三句舞與首句同是故不載



9B. Zhu Zaiyu, *Yuelü quanshu*. *Lülü jingyi waipian* (Fine Points of Tonality, Outer Chapters), *juan* 6, p. 123a. One of the many illustrations, detailed diagrams, and charts that fill Zhu Zaiyu's treatises on music and dance, here demonstrating the dance posture of turning toward the inside and turning one's head to look back.

the Ming aristocracy and though small in number, nonetheless all have representative value and must be researched thoroughly. This essay has dealt with only the evidence contained within the books themselves, as well as the character of the region in which books were published, the character of the times, and other special features, all initial steps in the research process, and we hope that it makes some contribution to future research into book publishing in Ming princedoms.

NOTES

The notes were compiled by the editor with the generous help of Frederick W. Mote. Philip Hu also added bibliographic references in several places.

1. Zhang Tingyu (1672–1755) et al., eds., *Ming shi* (1736; rpt. Beijing: Zhonghua shuju, 1974) 116, p. 3557.
2. This does not refer to actions of the Ming-dynasty founding emperor Zhu Yuanzhang (r. 1368–1398), but rather to the third emperor, Zhu Di (r. 1403–1424), commonly know by his reign name, Yongle.
3. This same information is quoted by Li Zhizhong (b. 1927) in the chapter on publishing in the Ming dynasty in his larger survey of book publishing in China, *Lidai keshu kaoshu* (Chengdu: Ba Shu shushe, 1989), p. 214. In a footnote in that chapter Li Zhizhong gives as one of his sources a short essay contained in the collected writings of the literatus Li Kaixian (1502–1568), “Zhang Xiaoshan xiao ling houxu,” *Li Kaixian ji*, ed. Lu Gong (Beijing: Zhonghua shuju, 1959), pp. 369–370. In writing about the presentation of works of literature to princes of the blood at the beginning of the Ming, the wording that our authors use has copied that of Li Kaixian who has copied that of a yet unverified predecessor work. In that same footnote Li Zhizhong also gives a Qing-dynasty source, Liang Qingyuan, *Diaoqiu zalu*, *juan 15*. I have not yet located this work. It seems obvious that the “origin” of this “fact” is some even earlier work left unspecified by those who have transmitted it.
4. Li Fang et al., comps., *Wenyuan yinghua*, 1000 *juan* (982–987; Jizhou, Jiangxi: Zhou Bida, 1201–1204), 140 *juan* extant. For a discussion of the history of this anthology, see Chen Zhenghong and Zhang Peiheng, eds., *Wenxue juan*, in *Zhongguo xueshu mingzhu tiyao*, ed. Zhou Gucheng (Shanghai: Fudan daxue chubanshe, 1999), pp. 26–31.
5. The stele, a text by Cui Xuan (fl. ninth century) engraved with the calligraphy of Liu Gongquan (778–865), was first erected in 843, but is now lost. For reproductions of rubbings of this stele, see Kanda Kiichirō and Shimonaka Kunihiro, comps., *Shodō zenshū* (Tokyo: Heibonsha, 1954–1968), vol. 10, pl. 91. See also Liu Gongquan, *Tang shence junbei* (Beijing: Wenwu chubanshe,

- 1974). See Ren Jiyu, *Zhongguo guojia tushuguan zhenpin tulu* (Beijing tushuguan chubanshe, 1999), p. 247.
6. *Ming shi*, 2, p. 21. This information is also recorded in Xia Xie (1799–1876), comp., *Ming tongjian* (ca. 1870; 1959; Beijing: Zhonghua shuju, 1980), p. 200.
 7. Zhou Hongzu, comp., *Gujin shuke*, 2 juan, Guangutang shumu congke, nos. 5–6 (n.p., 1902); Huang Yuji, comp., *Qianqingtang shumu*, 32 juan (Shanghai: Shanghai guji chubanshe, 1990); Ji Yun (1724–1805) et al. eds., *Siku quanshu zongmu*, 200 juan, completed 1782; (1971; Taipei: Taiwan changwu yinshuguan, 1978).
 8. Both these writers have published extensively on the subject of printing and publishing in China. See, for example, Zhang Xiumin, *Zhongguo yinshu shi* (History of Printing in China) (Shanghai: Shanghai renmin chubanshe, 1989); and Qian Cunxun [Tsien Tsuen-hsuei], *Paper and Printing*, in Joseph Needham, ed., *Science and Civilisation in China* (1985; 1987; New York: Cambridge University Press, 1993), vol. 5, pt. 1.
 9. Chang Bide, “Mingfan keshu kao,” in his *Banben muluxue luncong* (Collected Essays on Editions and Bibliography), 2 vols. (Taipei: Xuehai chubanshe, 1977) vol. 1, pp. 39–40; originally published in *Xueshu jikan*, vol. 3, nos. 3 and 4 (March and June, 1955), pp. 146–162 and pp. 139–147, respectively.
 10. Li Zhizhong’s continuing bibliographic research on old and rare Chinese books has recently been published in his *Guji banben zhishuo wubai wen* (Beijing: Beijing tushuguan chubanshe, 2001).
 11. Li Zhizhong, “Mingdai keshu kaolue,” in his *Lidai keshu kaoshu*, p. 239.
 12. Qu Mianliang, *Zhongguo guji banke cidian* (Ji’nan: Qi Lu shushe, 1999).
 13. See Kuo Qunyi et al., eds., *Zhongguo guji shanben shumu*, “Zibu” (Shanghai: Shanghai guji chubanshe, 1996), p. 83a (p. 1047). For a reduced photo-facsimile reproduction of this edition, see Ge Hong, *Baopu zi neiwai pian*, 2 vols., in *Sibu congkan chu bian*, vols. 124–125 (Shanghai: Shangwu yinshuguan, 1929).
 14. Zhu Jian’gen is not a second-generation descendent of Zhu Yangying, prince of Juye, but rather appears to have lived several generations later. This “grandson’s” name is not found in the “Table of Princes” in the *Ming shi*, jian 101, pp. 2627 ff.
 15. For a brief discussion of the significance of this concern in the history of Chinese philosophy, see Feng Yu-lan, *A History of Chinese Philosophy*, trans. Derke Bodde (Princeton, N.J.: Princeton University Press, 1952–1953) vol. 2, p. 175.
 16. *Ming shi*, 116, p. 3577.
 17. For a reduced facsimile reproduction of this edition, see Ge Hong (284–364), *Baopu zi neiwai pian*, 2 vols., reprint of the copy of the Ming-dynasty edition printed by the princely household of Lu in the collection of the Jiangnan tushuguan in *Sibu congkan chu bian*, vols. 124–125 (Shanghai: Shangwu yinshuguan, 1929). This edition of *Baopu zi* has a preface signed by Zhu Jian’gen as “Da Ming liudai sun Lufan Wuben Jian’gen shi” (Verified by [Zhu] Jian’gen, familiar name Wuben, a sixth-generation descendant of the

- princely house of Lu of the Great Ming). A seal of his reads "Lu zongshi Wuben Zi Jian'gen yin" (The seal of [Zhu] Jian'gen, familiar name Wuben Zi, of the collateral lineage of [the princely house] of Lu).
18. For a somewhat fuller listing of the princedoms involved in book publishing, see the section on publishing by Ming princely houses in Li Zhizhong's *Lidai keshu kaoshu*, pp. 220-239.
 19. Zhu Zhan, comp., *Wenzhang leixuan*, 40 juan, photographic rpt. in Siku quanshu cunmu congshu, no. 290 (Ji'nan: Qi Lu shushe chubanshe, 1997), pp. 159-821. National Library number 13207.
 20. For biographical information on Zhu Zhan, see *Ming shi*, 102, p. 2715, and L. Carrington Goodrich and Chaoying Fang, eds., *Dictionary of Ming Biography* (New York and London: Columbia University Press, 1976), pp. 305-307.
 21. Birth and death dates given for Zhu Quan are not consistent. See Qu Mianliang, *Zhongguo guji banke cidian*, p. 141. For a comprehensive study on Zhu Quan, see Yao Pinwen, *Zhu Quan yanjiu*, Jiangxi lishi renwu yanjiu xilie (Nanchang: Jiangxi gaoxiao chubanshe, 1993). See also He Bingyu [Ho Peng Yoke] and Zhao Lingyang [Chiu Ling Yeong], *Ning wang Zhu Quan ji qi "Gengxin yuce"* (title in English on added title page: *Prince Zhu Quan and His "Gengxin yuce"*), Department of Chinese, University of Hong Kong, Monograph no. 1; Griffith University, Asian Papers, Publication no. 8 (Hong Kong: Xianggang daxue Zhongwen xi and Brisbane, Australia: School of Modern Asian Studies, Griffith University, 1983), esp. pp. 1-3 (English pagination) and 1-10 (Chinese pagination).
 22. Danqiu xiansheng Hanxu Zi [pseudonym of Zhu Quan], comp., *Taihe zhengyin pu*, 2 juan (n.p., 1458). A facsimile reproduction of this edition is in the Wason Collection, Cornell University Library. Modern reprint editions of this work can be found in *Hanfen lou miji*, ser. 9, no. 4 (Shanghai: Shangwu yinshuguan, 1926); and in *Zhongguo gudian xiqu lunzhu jicheng*, no. 3 (Beijing: Zhongguo xiqu chubanshe, 1959). Zhu Quan, comp., *Qionglin yayun*, rpt. of 1398 edition in the Nanjing Library in Siku quanshu cunmu congshu, vol. 426 (Ji'nan: Qi Lu chubanshe, 1997), pp. 784-826.
 23. In Chinese the phrase is "*Daningcheng wei kong*." This refers to the Ming abandonment of Daning to the Mongols. *Ming shi*, jianwen 117, p. 3592.
 24. Zhu Quan, comp., *Han Tang bishi*, 2 juan, 1401 or 1402; rpt. of Jianwen-period edition in the library of Zhongguo renmin daxue in Siku quanshu cunmu congshu, no. 45 (Ji'nan: Qi Lu chubanshe, 1997), pp. 284-423.
 25. Ge Changgeng, *Haiqiong Yuchan xiansheng wenji*, 6 juan, *Xuji*, 2 juan, ed. Zhu Quan, 1442. Haiqiong is the author's familiar personal name, and Yuchan is a pseudonym under which Ge Changgeng wrote, hence the capitalization. National Library number 11751.
 26. The Ning line was passed to a junior branch and continued until the 1620s.
 27. *Ming shi*, jianwen 117, p. 3593.
 28. For references to this bibliography, *Ningfan mulu*, see Chang Bide, "Mingfan keshu kao," pp. 66-67.
 29. See *Ming shi*, 117, pp. 3596-3598 for the biographies of the members of the

Ning princely line. These records verify that although the Ning principedom by that name was abolished in 1520, the lesser principedoms of the collateral lines continued to exist and produce some noteworthy persons, including scholars who collated and published books.

30. That is, a precious volume, small enough to be slipped into the sleeve of one's robes for easy access and consultation.
31. The text of this preface is quoted in Chang Bide, "Mingfan keshu kao," pp. 66-67.
32. The account in this article omits the facts that Zhu Su and Zhu Youdun were charged with treason and placed under arrest. They were then taken to Nanking and deprived of their principedom to be exiled as commoners to Yunnan. See Goodrich and Fang, *Dictionary of Ming Biography*, p. 351.
33. *Ming shi*, 116, pp. 3565-3566. This is in the first biographical section of the princes of the blood. See also the lengthy biography of Zhu Su in Goodrich and Fang, *Dictionary of Ming Biography*, pp. 350-354.
34. As the authors indicate in this sentence, whether the prince of Zhou and his son(s) were actually sent to Yunnan is not clear from the historical records. In any event, they could not have been there for more than a couple of years during the Jianwen reign (1398-1402), for they were ordered to return from Yunnan and kept under arrest until the Yongle emperor's forces entered Nanking in July 1401. This information about the exile in Yunnan can be found in the *Ming shi*, 116, pp. 3566-3577, in the paragraphs immediately following the passage quoted above.
35. See Huang Yuji, *Qianqingtang shumu* (Shanghai: Shanghai guji chubanshe, 2001), p. 379. For more on Li Heng, whose familiar name was Bochang and who was originally from Hefei in Anhui province, see Li Yun, ed., *Zhongyi renming cidian* (n.p.: Guoji wenhua chuban gongsi, 1988), p. 296.
A hint of some additional unresolved complexities surrounding the authorship and publishing history of this medical text can be found in a bibliographic entry under the title *Xiuzhen fang* in four *juan* in Wang Zhongmin's annotated bibliography of Chinese rare books, *Zhongguo shanben shu tiyao* (Shanghai: Shanghai guji chubanshe, 1983), p. 263.
36. "Black mouth" refers to the uncarved area at the center of the printing block, usually close to the head and tail of the block, that because the individual pages are folded along the center, shows black on the mouth, that is fore edge, of string-bound or wrapped-back bindings. "White mouth" mentioned below is this same area along the center line of the printing block that in this case has been carved out so that it appears only in outline form on the mouth of the book.
37. Xiao Tong (501-553) and Li Shan (ca. 630-689), *Wenxuan*, 60 *juan* (Chizhou lu, 1271-1368; Tangfan, 1465-1487).
38. For more on these two book collectors, see Su Jing, *Jindai cangshu sanshi jia* (Taipei: Zhuanji wenxue chubanshe, 1983), pp. 151-155.
39. Sima Qian, comp., *Shiji jijie suoyin zhengyi*, 130 *juan*, with commentaries by Pei Yin (fl. 438), Sima Zhen (fl. 720), and Zhang Shoujie (fl. 736) (n.p.: Qinfan Zhu Weizhuo Jianying xuan, 1534). Complete sets of this edition may

be found in the rare-book collections of the Chinese Academy of Sciences, Beijing, and the Liaoning Provincial Library, Shenyang. The Jiajing-period edition in the National Library of China is the 1550 reprint of the 1534 edition. For further notes on this commentary edition of *Shiji*, see also Michael Loewe, ed., *Early Chinese Texts: A Bibliographical Guide* (Berkeley: University of California Press, 1993), pp. 407–408.

Huang Shanfu, the Southern Song editor and publisher of the *Shiji sanjia zhu*, also called *Shiji huizhu*, the earliest extant edition of the *Shiji* to print the three great commentaries in the text at the point to which they applied, is a very obscure person. Takigawa Kametarō, who edited this work for publication in Japan in 1934, merely states that Huang was from Jian'an in Fukien and was active in the 1190s. He also notes that his given name was Zongren and his familiar name Shanfu. See Takigawa, *Shiki kaichū kōshō* (Tokyo: Tōkyō daigaku tōyō bunka kenkyūjo, 1956–1960), appendix, p. 129.

40. Chang Bide, "Mingfan keshu kao," p. 51. Chang Bide mentions the fact that this edition had "one additional page," which would mean that in the production of this edition, one additional block would have been cut.
41. Out of respect, the use of characters in the names of reigning emperors or imperial ancestors was avoided. These characters were replaced with characters of a similar meaning or the same sound; sometimes the character was written with one or more of the strokes omitted. This revived a practice common during the Song dynasty.
42. This probably refers to the calligraphic style of the early-Tang calligrapher Ouyang Xun (557–641). This style, sometimes called perpendicular style, was revived in later Ming books in reaction against the early-Ming court-favored style of Zhao Mengfu.
43. Zhu Changfang, *Lufan xin ke shu gu shufa zuan*, 10 juan (Lufan, 1636), National Library of China, call number 5774.
44. Zhu Chengyao and Zhu Xiaoyong (fl. 1590–1628, granted title 1580), comps., *Shenguo Mianxue shuyuan ji*, 11 juan (n.p.: Shenfan, 1591). Qu Wanli [Ch'ü Wan-li], comp., *Pulinsidun daxue Geside dongfang tushuguan Zhongwen shanben shuzhi* (A Catalogue of the Chinese Rare Books in the Gest Collection of the Princeton University Library) (Taibei: Yiwen yinshuguan, 1974), pp. 526–527. The authors note that the calligraphic style of this work, although quite different from the calligraphic style of the book in figure 5, also reflects a style commonly seen in works published at the end of the Ming dynasty.
45. *Ming shi*, 117, p. 3581.
46. *Ibid.*, p. 3579. For Zhu Chun, Prince Xian of Shu, see Qu Mianliang, *Zhongguo guji banke cidian*, p. 140.
47. Guo Yundao, comp., *Shu jian*, 10 juan. This work is available in the following modern reprint editions: *Guoxue jiben congshu* (Taibei: Taiwan Shangwu yinshuguan, 1968) and *Congshu jicheng chu bian*, vols. 3197–3198 (Beijing: Zhonghua shuju, 1985) and in a monograph (Chengdu: Ba Shu shushe, 1984). Zhao Juxin, comp., *Shu Han benmo*, 3 juan. For a modern reprint of this title, see *Siku quanshu cunmu congshu*, no. 19 (Ji'nan, Shandong: Qi Lu shushe,

- 1997), pp. 276–362. This is a reduced photographic reprint of a copy of a Yuan-dynasty edition (1351) published by the Jian'an shuyuan in Jianning Circuit.
48. Liu Xiang, comp., *Shuoyuan*, 20 *juan*. For a modern reprint edition, see Yang Yidang, ed., 3 vols., *Congshu jicheng chu bian*, vols. 526–528 (Beijing: Zhonghua shuju, 1985). This reprint is based on an edition from the Qing imperial library Wenyuange. See also Loewe, ed., *Early Chinese Texts*, pp. 443–445. Liu Xiang, comp., *Xinxu*, 10 *juan*. For a modern reprint edition, see Liu Xiang, *Xinxu; Shuoyuan*, in *Lu zhuzi baijia congshu* (Shanghai: Shanghai guji chubanshe, 1990). This edition of the *Xinxu* is based on a Ming edition. See also Lowe, *Early Chinese Texts*, pp. 154–157.
49. Chen Zhi and Zou Xuan, comps., *Shouqin yanglao xinshu*, 4 *juan*. This study on geriatric care is available in the following modern reprint editions: *Zhongyi jichu congshu*, ser. 2 (Beijing: Zhongguo shudian, 1986), a reprint of the 1870 edition; *Siku quanshu*, vol. 738 (Shanghai: Shanghai guji chubanshe, 1987), a facsimile reproduction of the copy in the *Siku quanshu* of the Wenyuange, pp. 283–415; *Qigong yangsheng congshu* (Shanghai: Shanghai guji chubanshe, 1990); and *Zhongguo yixue dacheng san bian*, no. 2 (Changsha: Yue Lu shushe, 1994), pp. 103–231.
50. Zhang Zi, comp., *Shixue guifan*, 40 *juan*. For a modern reprint of this work, see *Siku quanshu*, vol. 875 (Shanghai: Shanghai guji chubanshe, 1987), pp. 1–202.
51. Zhao Shanliao, *Zijing bian*, 9 *juan* (n.p.: Tang Yao, 1545); an imperfect copy of this edition, missing *juan* 9, is in the collection of the East Asian Library and Gest Special Collection, Princeton University (call number TC/328/344). See Qu Wanli, *Catalogue of the Chinese Rare Books in the Gest Collection*, p. 291. For a reprint of another edition of this work, see *Siku quanshu*, vol. 875 (Shanghai: Shanghai guji chubanshe, 1987), pp. 203–461.
52. Lu Dian, comp., *Zengxiu piya guangyao*, 42 *juan*, supplemented by Niu Zhong (fifteenth century) (n.p.: Wu Congzheng, 1457). A reprint of the 1457 edition in the collection of the Zhonggong zhongyang dangxiao tushuguan can be found in *Siku quanshu cunmu congshu*, no. 250 (Ji'nan, Shandong: Qi Lu shushe, 1997), pp. 566 ff. For Zhu Yuezhaohao, Prince He of Shu, see Qu Mianliang, *Zhongguo guji banke cidian*, p. 140.
53. Liu Yin, *Liu Wenjing gong wenji*, comp. Su Tianjue (1294–1352), 28 *juan*. For a modern reprint of this title, see Beijing tushuguan guji chuban bianji zu, comp., in *Beijing tushuguan guji zhenben congkan*, vol. 93 (Beijing: Shumu wenxian chubanshe, 1988). For Zhu Shenzuo, Prince Hui of Shu, see Qu Mianliang, *Zhongguo guji banke cidian*, p. 140.
- Zhang Tianxi, comp., *Caoshu jiyun*, 5 *juan*. A reprint of the two extant *juan* in the Ming-dynasty manuscript copy in the collection of the National Library of China, Beijing (call number 18505), may be found in *Siku quanshu cunmu congshu*, no. 72 (Ji'nan, Shandong: Qi Lu chubanshe, 1997), pp. 573–619.
54. See note 49 above.
55. See Liu Zhiji, comp., *Shitong*, 20 *juan*, commentaries by Li Weizhen (1547–

- 1626) and Guo Kongyan (sometimes identified as Guo Yannian, b. 1574). A reprint of the Ming-dynasty edition in the Hubei Provincial Library original may be found in *Siku quanshu cunmu congshu*, History section, no. 279 (Ji'nan, Shandong: Qi Lu chubanshe, 1997), pp. 1-299.
56. Fang Xiaoru, comp., *Xunzhizhai ji*, 24 juan, *fulu*, 1 juan (Chengdu: Shufan, 1541). Extant copies of the 1541 edition may be found in the collections of the National Central Library, Taipei, and the Yangzhou Municipal Library. For a recent reprint, see *Yingyin Wenyuange siku quanshu*, vol. 1235, no. 174 (Taipei: Taiwan shangwu yinshuguan, 1983), pp. 43-724. This reprint is a facsimile reproduction of an edition in the collection of the National Palace Museum, Taipei. For information on the association of Fang Xiaoru, an important statesman and neo-Confucian thinker from the early part of the Ming dynasty, and the first prince of Shu, Zhu Chun, see Goodrich and Fang, *Dictionary of Ming Biography*, pp. 426-433.
57. Su Zhe, comp., *Luancheng ji*; *Zhengji*, 50 juan; *Houji*, 24 juan; *Sanji*, 10 juan; *Luancheng yingzhao ji*, 12 juan; reprinted in *Sibu congkan* (Shanghai: Shangwu yinshuguan, 1936?). In this reprint edition, the 84 juan that make up the first three collections were reproduced from the Ming-dynasty movable woodblock-print edition published by the domain of Shu. The final 12 juan, representing the *Luancheng yingzhao ji*, were reproduced from a Song-dynasty manuscript copy.
58. Zhu Rangxu, *Changchun jingchen gao*, 13 juan; [*Changchun jingchen*] *Yugao*, 3 juan (Chengdu: Zhu Chengyue Shufan, 1549). A copy of this edition is held by the library of the Chinese Academy of Science-Academia Sinica, in Beijing. For Zhu Chengyue, Prince Duan of Shu, see Qu Mianliang, *Zhongguo guji banke cidian*, p. 140.
59. Sima Guang, *Zizhi tongjian gangmu quanshu*, ed. Zhu Xi, 108 juan (Chengdu: Shufan, 1593). This work (National Library of China call number 9763) consists of the following parts: (1) Zhu Xi, *Zizhi tongjian gangmu*, annotations by (Yuan dynasty) Wang Kekuan and Xu Wenzhao, 59 juan; (2) (Ming dynasty) Chen Jing, *Zizhi tongjian gangmu qianbian waiji*, 1 juan; (3) (Yuan dynasty) Jin Lüxiang, *Zizhi tongjian gangmu qianbian*, 18 juan and *Juyao*, 3 juan; and (4) (Ming dynasty) Shang Lu et al., *Xu Zizhi tongjian gangmu*, 27 juan.
60. The phrase in Chinese is *Zhang guan Li dai*, literally, "Mr. Zhang's hat worn by Mr. Li."
61. Lü Zuqian, *Songwen jian*, 150 juan, *mulu* 3 juan (Taiyuan, Shanxi: Zhu Zhiyang Yangde shuyuan, 1526-1529). A copy of this edition, formerly in the collection of Gan Pengyun (b. 1861), is held by the People's University Library, Beijing. Another copy is in the Liaoning Provincial Library, Shenyang. Another copy of this work in 142 juan plus *mulu*, 3 juan, is held by the East Asian Library, University of California, Berkeley. For modern typeset and punctuated editions, see, for instance, *Songwen jian*, edited and annotated by Qi Zhiping, 3 vols. (Beijing: Zhonghua shuju, 1992); and *Songwen jian*, 2 vols., in *Zhonghua chuanshi wenxuan*, vols. 4-5, ed. Ren Jiyu (Changchun: Jilin renmin chubanshe, 1998).

62. Su Tianjue, comp., *Yuanwen lei*, 70 juan; *mulu*, 3 juan (Taiyuan, Shanxi: Jinfan, 1537). A copy of this edition is held by the Liaoning Provincial Library, Shenyang. Another copy, bound in 20 juan in 4 cases, is held by the East Asian Library and Gest Oriental Collection, Princeton University (call no. TD 63/286). See Qu Wanli, *A Catalogue of the Chinese Rare Books in the Gest Collection*, p. 502.
63. See Su Tianjue, comp., *Guochao wen lei*, 70 juan, *mulu* 3 juan (Xihu shuyuan, between 1337 and 1368). A copy of this Yuan-dynasty edition, with repairs and additions made during the Chenghua period (1465-1487) of the Ming, is held by the Liaoning Provincial Library.
64. See Huang Yuji, *Qianqingtang shumu*, p. 57 and n. 22 above.
65. These dramas, with the titles *Chongmo Zi dubu daluotian* and *Zhuo Wenjun siben Xiangru*, may be found in *Guben xiqu conkan*, series 4, no. 3, no. 89 and no. 74, respectively (Shanghai: Shangwu yinshuguan, 1958.) For more information on these two dramas, see *Zhongguo xiqu quyī cidian* (1981; Shanghai: Shanghai cishu chubanshe, 1985), p. 251.
66. Zhu Quan, comp., *Quxian zhouhou jing*, 2 juan (n.p., n.d.), reprint of the Ming-dynasty edition in the collection of the National Library of China in *Siku quanshu cunmu congshu*, no. 68 (Ji'nan, Shandong: Qi Lu chubanshe, 1997), pp. 47-101.
67. For this text, see Zhang Yuansu, comp., *Bingji qiyi baoming ji*, 3 juan, ed. Wang Kentang (*jinshi* 1589), 3 vols., *Yitong zhengmai quanshu*, vols. 38-40 (n.p.: Jingshi yiju, 1907); and also in *Siku yixue congshu* (Shanghai: Shanghai guji chubanshe, 1991).
68. See n. 25 above.
69. Some sources give 1374 and 1437 as the birth and death dates of Zhu Youdun. See Qu Mianliang, *Zhongguo guji banke cidian*, p. 141. For Zhu Youdun, see William H. Nienhauser, Jr., ed., *The Indiana Companion to Traditional Chinese Literature* (Bloomington, Ind.: Indiana University Press, 1986), pp. 344-346. For book-length studies on Zhu Youdun, see Ren Zunshi, *Zhou Xianwang yanjiu* (Taipei: Ren Zunshi, 1974); and Ren Zunshi, *Mingdai qu zuojia Zhou Xianwang yanjiu*, rev. ed. (Taipei: Dai Yongzhen, 1995). See also Wilt L. Idema, *The Dramatic Oeuvre of Chu Yu-tun (1379-1439)*, *Sinica Leidensia*, vol. 16 (Leiden: E.J. Brill, 1985).
70. Wu Mei, ed., *Tumota shi qu cong erji* (1928) and *Guben xiqu congkan siji* (Beijing, 1958) both contain some of these plays.
71. See Zhu Youdun, comp., *Chengzhai yuefu*, punctuated and annotated by Weng Minhua, in *Sanqu juzhen* (Shanghai: Shanghai guji chubanshe, 1989).
72. Zhu Zaiyu's familiar name was Boqin and his sobriquet Juqu shanren (Mountain man of Juqu). For additional information on Zhu Zaiyu, see Goodrich and Fang, *Dictionary of Ming Biography*, pp. 367-371; Kenneth Robinson, *A Critical Study of Chu Tsai-yü's Contribution to the Theory of Equal Temperament in Chinese Music*, *Sinologica Coloniensia*, Bd. 9 (Wiesbaden: Franz Steiner Verlag, 1980); Chen Wannai, *Zhu Zaiyu yanjiu*, in *Gugong congkan jia zhong* (Taipei: Guoli gugong bowuyuan, 1992); Xing Zhaoliang, *Zhu Zaiyu*

- pingzhuan*, in *Zhongguo sixiangjia pingzhuan congshu* (Nanjing: Nanjing daxue chubanshe, 1998); and Qu Mianliang, *Zhongguo guji banke cidian*, p. 146.
73. For a recent edition of *Jialiang suanjing*, see Zhu Zaiyu, comp., 3 *juan*, ed. Ruan Yuan (1764–1849), in *Xuanyin wanwei beicang*, vol. 14 (Shanghai: Shangwu yinshuguan, 1935). Zhu Zaiyu, comp., *Jialiang suanjing*, 3 *juan*; *Wenda*, 1 *juan*, in *Wanwei beicang*, no. 69 (Taipei: Taiwan shangwu yinshuguan, 1981). On the *Zhou bi suanjing*, see Loewe, ed., *Early Chinese Texts*, pp. 33–38.
74. Citations of *Yuelü quanshu*, which consists of fifteen separate titles, variously list the total number of *juan* as 47, 48, or 49, depending on whether additional *juan* appended to each of two titles are included in the total. The East Asian Library and Gest Special Collection at Princeton University has a 48-*juan* set of 15 titles (call number TA 141/278, 20 *ce* in 2 cases), illustrated here. This library also has an incomplete set of four titles (call number TA 141/2377, 14 *ce* in 2 cases), which Qu Wanli clearly identifies as an edition produced around the same time by the imperial printing office. Although the text frame and the characters in the second example are only slightly larger than the edition carved and printed by the Zheng princely household, the upper and lower margins are significantly larger, the quality of the paper is finer, and the care with which the work was printed resulted in very cleanly printed pages. This contrasts sharply with the frequent misprints and smudging found on the princely household edition. See Qu Wanli, *Catalogue of the Chinese Rare Books in the Gest Collection*, pp. 50–51, for more information on these two distinct editions of this title.

Philip Hu has added the following information: Among extant copies, one set of the 49-*juan* edition is in the collection of the Liaoning Provincial Library, Shenyang; two sets are in the Rare Book Collection of the C.V. Starr East Asian Library, Columbia University; and another two sets are at the East Asian Library, University of California, Berkeley. A 48-*juan* copy is in the East Asian Collection of the University of Toronto Library. A reprint edition of the 47-*juan*-version reprint, 36 vols., is found in *Guoxue jiben congshu*, no. 1, *Wanyou wenku*, ser. 1, 1000 *zhong* (Shanghai: Shangwu yinshuguan, 1934). The Wanli-period copy of the *Yuelü quanshu* in the National Library of China is reprinted in *Beijing tushuguan guji zhenben congkan*, no. 4 (Beijing: Shumu wenxian chubanshe, 1987).

GLOSSARY

baikou 白口

Baopu Zi 抱朴子

[Baopu Zi] Biezhi [抱朴子] 別旨

Baopu Zi Neipian 抱朴子內篇

[Baopu Zi] Waipian [抱朴子] 外篇

Beiping 北平

Bingji qiyi baoming ji 病機氣宜命機

Bochang 伯常

Boqin 伯懃

Caoshu jiyun 草書輯韻

- Chang Bide 昌彼得
Changchun jingchen gao 長春競辰稿
 [*Changchun jingchen*] *Yugao* 長春競辰餘稿
 Cheng 成
 Chengde 承德
 Chengdu 成都
 Chengxun shuyuan 承訓書院
 Chengzhai 誠齋
Chengzhai yuefu 誠齋樂府
Chengzhai zaju 誠齋雜劇
 Chengzu 成祖
 Chen Jing 陳經
 Chen Zhi 陳直
 Chizhou lu 池州路
 Chong 崇
 chong kan 重刊
Chongmo Zi dubu daluotian
 冲漠子獨步大羅天
 Chu 楚
 ci 詞
 Cui Xuan 崔鉉
 Dai 代
Da luo tian 大羅天
Da Ming liudai sun Lufan Wuben Jian'gen
 shi 大明六代孫魯藩務本健根識
Da Ming qishi 大明奇士
 Daning 大寧
Danincheng wei kong 大寧城爲空
Danqiu xiansheng Hanxu Zi
 丹丘先生涵虛子
 De 德
Diaoqiu zalu 雕丘雜錄
 Ding 定
- Duan 端
 fanfu keshu 藩府刻書
 fangben 仿本
 fang Song ben 仿宋本
 Fang Xiaoru 方孝儒
 fan Song ben 翻宋本
 fanwang 藩王
 fanwang keshu 藩王刻書
 fengguo jiangjun 奉國將軍
 fengguo zhongwei 奉國中衛
 fengmao linjiao 鳳毛麟角
 Fengyang 鳳陽
 fuguo jiangjun 輔國將軍
 fuguo zhongwei 輔國中衛
 fugu sichao 復古思潮
 Gan Pengyun 甘鵬雲
 Ge Changgeng 葛長庚
 Ge Hong 葛洪
Gujin shuke 古今書刻
Guochao wen lei 國朝文類
 Guo Kongyan 郭孔延
 Guo Yannian 郭延年
 Guo Yundao 郭允蹈
 guqin 古琴
 Haiqiong 海瓊
Haiqiong Yuchan xiansheng wenji
 海瓊玉蟾先生文集
 [*Haiqiong Yuchan xiansheng*] *Xuji*
 [海瓊玉蟾先生] 續集
 Han 韓
Han Tang bishi 漢唐秘史
 He 和
 heikou 黑口

- Heng 衡
 Huai 淮
 Huang Shanfu 黃善夫
 Huang Yuji 黃虞稷
 Hui 惠
Jialiang suanjing 嘉量算經
Jialiang suanjing wenda 嘉量算經問答
 Jian 簡
 Jian'an 建安
 Jian'an shuyuan 建安書院
 Jianning 建寧
 Jin 晉
 jinbao 金寶
 jince 金冊
 Jinfu shuhua zhi yin 晉府書畫之印
 Jing 靖
 Jin Lüxiang 金履祥
 Ji Yun 紀昀
 juanshou 卷首
 junwang 郡王
 Juqu shanren 句曲山人
 Juye 巨野
 Kaifeng 開封
 Liang Qingyuan 梁清遠
 Liao 遼
Lidai keshu kaoshu 歷代刻書考述
 Li Fang 李昉
 Li Heng 李恆
 Li Kaixian 李開先
Li Kaixian ji 李開先集
 Li Shan 李善
 Liu Gongquan 柳公權
Liu Wenjing gong wenji 劉文靖公文集
 Liu Xiang 劉向
 Liu Yin 劉因
 Liu Zhiji 劉知幾
 Li Weizhen 李維禎
 Li Zhizhong 李致忠
 Lu (in Shandong) 魯
 Lu (in Henan) 潞
 [Luancheng] Houji [欒城] 後集
Luancheng ji 欒城集
 [Luancheng] Sanji [欒城] 三集
Luancheng yingzhao ji 欒城應詔集
 Lu Dian 陸佃
Lufan xin ke shu gu shufa zuan
 潞藩新刻述古書法纂
Lülü jingyi waipian 律呂精義外篇
Lüxue xinshuo 律學新說
 Lu zongshi Wuben Zi Jian'gen yin
 魯宗氏務本子健根印
 Lü Zuqian 呂祖謙
 Ma Peng 馬朋
 Mianxue shuyuan 勉學書院
 Min 岷
 Mingfan keshu 明藩刻書
 Mingfan keshu kao 明藩刻書考
 Ming shi 明史
Ming tongjian 明通鑑
 Ming zongshi keshu 明宗室刻書
 Mo Boji 莫伯驥
 Nanchang 南昌
 Ning 寧
Ningfan mulu 寧藩目錄
 Niu Zhong 牛衷
 Ouyang Xun 歐陽詢

- Pei Yin 裴駟
 Qi 齊
 Qian Cunxun [T sien Tsuen-hsuein] 錢存訓
 qianfan 遷藩
 Qianqingtang shumu 千頃堂書目
 Qiantang 錢塘
 Qin 秦
 Qing 慶
 Qin Ruan qimeng 琴阮啓蒙
 Qionglou yayun 瓊樓雅韻
 Qixidian 緝熙殿
 qu 曲
 Qu Mianliang 瞿冕良
 Quxian 瞿仙
 Quxian zhouhou jing 瞿仙肘後經
 Rong 榮
 Ruan Yuan 阮元
 Rui 瑞
 sanqu 散曲
 Shanfu 善夫
 Shanggao 上高
 Shang Lu 商輅
 Shen 沈
 Shence junbei 神策軍碑
 Shenguo Mianxue shuyuan ji
 沈國勉學書院集
 Shiji 史記
 Shiji huizhu 史記會注
 Shiji jijie suoyin zhengyi
 史記集解索隱正義
 Shiji sanjia zhu 史記三家注
 Shitong 史通
 Shixue guifan 仕學規範
 Shizong 世宗
 Shouqin yanglao xinshu 壽親養老新書
 Shu 蜀
 Shu fan 蜀藩
 Shu Han benmo 蜀漢本末
 Shu jian 蜀鑿
 Shuoyuan 說苑
 shupa 書帕
 Shu xiucai 蜀秀才
 Siben Xiangru 私奔相如
 Siku quanshu zongmu 四庫全書宗目
 Sima Guang 司馬光
 Sima Qian 司馬遷
 Sima Zhen 司馬貞
 Songwen jian 宋文鑑
 Su 肅
 sui 歲
 Sun Xingyan 孫星衍
 Su Tianjue 蘇天爵
 Su Zhe 蘇轍
 Taihe zhengyin pu 太和正音譜
 Taiping fuxue 太平府學
 Taiping tu 太平圖
 Taizu 太祖
 Tang 唐
 Tianqing 天慶
 tongfan zongshi 同藩宗室
 Tujie gu Zhou bi suanjing 圖解古周髀算經
 tujin yince 塗金銀冊
 Wang Kekuan 汪克寬
 Wang Kentang 王肯堂
 Wenxuan 文選
 Wenyuange 文淵閣

- Wenyuan yinghua* 文苑英華
Wenzhang leixuan 文章類選
 Wu 吳
Wuben 務本
Wuben Zi 務本子
wujing 五經
Wu Mei 吳梅
Xian (Prince Xian of Zhou) 憲
Xian (Prince Xian of Ning; Prince Xian of Shu) 獻
Xiang 襄
Xiao Tong 蕭統
Xia Xie 夏燮
Xihu shuyuan 西湖書院
Xinkan xiuzhen fang daquan
 新刊袖珍方大全
Xinxu 新序
xiuzhen 袖珍
Xunzhizhai ji 遜志齋集
 [*Xunzhizhai ji*] Fulu [遜志齋集] 附錄
Xu Wenzhao 徐文昭
Xu Zizhi tongjian gangmu
 續資治通鑑綱目
Yan 燕
Yangde shuyuan 養德書院
Yi 益
yinbao 銀寶
Yiyang 弋陽
Yuan fang gou gu tujie 圓方勾股圖解
Yuanwen lei 元文類
Yuchan 玉蟾
Yuelü quanshu 樂律全書
zaju 雜劇
Zengxiu piya guangyao 增修埤雅廣要
Zhang guan Li dai 張冠李戴
Zhang Shoujie 張守節
Zhang Tianxi 張天錫
Zhang Tingyu 張廷玉
Zhang Xianzhong 張獻忠
Zhang Xiaoshan xiao ling houxu
 張小山小令後序
Zhang Xiumin 張秀民
Zhang Yuansu 張元素
Zhang Zhiqing 張志清
Zhang Zi 張鎡
Zhao 趙
Zhao Juxin 趙居信
Zhao Mengfu 趙孟頫
Zhao Qian 趙前
Zhao Shanliao 趙善瑋
Zheng 鄭
zhenguo jiangjun 鎮國將軍
zhenguo zhongwei 鎮國中衛
zhi fan 之藩
Zhongguo guji banke cidian 中國版刻辭典
Zhongli 中立
Zhou 周
Zhou Bida 周必大
Zhou bi suanjing 周髀算經
Zhou Hongzu 周弘祖
Zhu Changfang 朱常芳
Zhu Chengyao 朱瑛堯
Zhu Chengyue 朱承爚
Zhu Chenhao 朱宸濠
Zhu Chun 朱椿
Zhu Di 朱棣

Zhu Guan'ou 朱觀燭

Zhu Houcong 朱厚燧

Zhu Jian'gen 朱健根

zhulu 著錄

Zhuo Wenjun siben Xiangru

卓文軍私奔相如

Zhu Quan 朱權

Zhu Rangxu 朱讓栩

Zhu Shenzuo 朱申鑿

Zhu Su 朱橐

Zhu Weizhuo 朱惟焯

Zhu Xi 朱熹

Zhu Xiaoyong 朱效鏞

Zhu Xintian 朱新典

Zhu Xuanqi 朱宣圻

Zhu Yangying 朱陽瑩

Zhu Youdun 朱有燉

Zhu Yuanzhang 朱元璋

Zhu Yuezhao 朱悅

Zhu Zaiyu 朱載堉

Zhu Zhan 朱橐

Zhu Zhishu 朱至澍

Zhu Zhiyang 朱知烺

Zijing bian 自警編

[Zizhi tongjian gangmu] Juyao

[資治通鑑綱目]舉要

Zizhi tongjian gangmu qianbian waiji

資治通鑑綱目前編外紀

Zizhi tongjian gangmu quanshu

資治通鑑綱目全書

Zongren 宗仁

Zou Xuan 鄒鉉