



12-1-1993

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Edgren, Soren (1993) "Some Thoughts on Traditional Chinese Bibliographic Terminology," *Journal of East Asian Libraries*: Vol. 1993 : No. 101 , Article 29.

Available at: <https://scholarsarchive.byu.edu/jeal/vol1993/iss101/29>

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SOME THOUGHTS ON TRADITIONAL CHINESE BIBLIOGRAPHIC TERMINOLOGY

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Among the many contributions of Tsuen-hsuei Tsien to the development of East Asian librarianship, especially to the study of Chinese bibliography and the history of printing, has been his devotion to the clear and accurate expression of specialist terminology and its translation into English. Numerous books and articles, in particular his magnum opus, *Paper and Printing* in Joseph Needham's *Science and Civilisation in China* (Vol. 5, Part 1), offer ample evidence. Of particular relevance to this essay is an informal publication entitled "Terminology of the Chinese Book, Bibliography, and Librarianship" (eighteen pages plus an appendix of four illustrations), which is well known to Tsien's many students. This glossary of terms was conceived as early as 1949, when he began to teach a course called "Introduction to Chinese Bibliography" at the University of Chicago, and it evolved and was used there for nearly four decades. Other lists which offer translations of the terms tend to concentrate on modern librarianship and the terminological apparatus adopted from the west; more traditional compilations by Chinese and Japanese scholars invariably are monolingual.

With growing interest in traditional Chinese bibliography, the history of printing and printing technology in East Asia, as well as the role of books in Chinese society, there appears an urgent need for a reliable and comprehensive reference source that deals with all aspects of the subject. Ideally it should be one that fully recognizes the need for historically accurate definitions of terms together with appropriate equivalents and/or nuanced translations of the terms, and one that is supported by reference to actual editions or exemplars of books. The central editorial office of the Research Libraries Group (RLG) Chinese Rare Books Project, located in the Gest Library at Princeton University, regularly encounters related problems in the course of cataloging and inputting the records of Chinese rare books held by North American and Chinese libraries. Although the records do not contain translations of technical terms, they nevertheless require the precise and consistent use of traditional bibliographic terminology, including the resolution of contradictions caused by inconsistencies in the books being cataloged or their reference sources. Reference to elements of the records and the compilation of guidelines for cataloging, on the other hand, do require the frequent use of appropriate English terms.

Not surprisingly, the traditional vocabulary of Chinese books and bibliography has been handed down from generation to generation as a part of the culture of reading and writing. Despite an obvious uniformity in the tradition, it is sometimes important to distinguish usage according to time and place, and it can be useful to know the origin of terminology. Terms, such as *douban* 鈔版 "multiblock" color printing, can be traced to their inception, in this case to the early seventeenth century and Hu Zhengyan's *Shizhuzhai jianpu* (Ten Bamboo Studio Decorated Writing Papers). Others, such as *juzhenban* 聚珍版 "assembled gems" edition, a euphemism for "movable types" edition coined by the Qianlong emperor, are modern

terms used for traditional ones; in some cases, modern research has shed light on traditional terms, such as *xuanfeng zhuang* 旋風裝 "whirlwind" binding which, until a recent discovery, had been thought to be a variant form of the Buddhist sutra binding. Only during the past century has the subject been arranged systemically and critically studied, beginning with Ye Dehui (1864-1927) and his generation. Now, thanks to technologies such as photographic reproduction, not to mention the widespread use of computers, we have access to an unbelievable wealth of research materials and data.

Understanding divergent meanings or uses of the same expression is as important as being aware of variant terms and characters used for the same function. *Juanduan* 卷端, which usually means front matter or the beginning part of the book, roughly the same as *juanshou* 卷首 or *juantou* 卷頭, also has the very specific meaning of caption title (the title as it appears in the first column of the first page of text) or the caption area (including the first few columns of the first page of text, often containing authorship and/or publishing information). The expression *chongkan* 重刊, or *chongke* 重刻, 刊 and 刻 being interchangeable, normally means to reprint an edition with regards to the contents of the original edition, but on occasion it can refer to a facsimile edition of the original, in the sense of *fanke* 翻刻 or *fuke* 覆刻. In either case an entirely new edition is indicated. In rare cases it has been used for a reprint (note the ambiguity of the English word reprint!) edition using some of the woodblocks from the original edition, which should properly be called *xiuke* 修刻 or *buke* 補刻. In fact, *bukeben* 補刻本 or *buban* 補版, meaning an edition reprinted from repaired and/or replacement blocks and implying little or no change to the contents, encompasses several related terms: *xiububen* 修補本 or *buxiuben* 補修本, *houxiuben* 後修本, *kanxiuben* 刊修本, and also *dixiuben* 遞修本. Note that the term *buxiuben* probably was borrowed originally from Japanese; lately some Chinese writers would like to use it in a sense related to *zengxiuben* 增修本, an augmented edition. Many terms for carving woodblocks and producing an edition are used interchangeably; for example, *keban* 刻版, *kanban* 刊版, *qianban* 槧版, *diaoban* 雕版, *qinban* 鏤版, *louban* 鑲版, *juanban* 鑄版, etc. And, of course, 版 and 板 are also interchangeable.

Some common terms of text and format frequently exchange places; for example, *mulu* 目錄 and *muci* 目次 both are used for table of contents. For preface, *xu* 序 and *xu* 叙 not only share the same meaning, but also have the same pronunciation. The same is true for *ye* 葉 and *ye* 頁 for page or folio of a traditional book. The compound term *bianlan* 邊欄 is used for the border lines of the woodblock printed folio or page (half-folio) but, when we add the adjective "single" or "double", we can equally use either *bian* or *lan*, as in *shuanglan* 雙欄 (double border line) or *danbian* 單邊 (single border line). *Banxin* 版心 "block heart" can also be called *bankou* 版口 "block mouth" and refers to the vertical center column of the woodblock printed folio; it is popularly called *shukou* 書口 "book mouth" which really should be used for the fore-edge of the book. *Shuyi* 書衣 and *shupi* 書皮 both are names for the paper covers of a single fascicle of a traditional Chinese stitched book. *Fengmian* 封面 is the name of the front cover of a fascicle, but it also refers to the printed flyleaf in Chinese books that most closely resembles the title page of a western book and, in order to distinguish it as such, it can be called *neifengmian* 內封面. Sometimes the different forms of a character must be distinguished carefully. For example, ink-squeeze rubbings can be written with either 搨本 or 拓本 and both should be pronounced *taben*

(the latter should never be pronounced *tuoben*). *Zheben*, from *jingzheben*, sutra folding volume, should properly be written 摺本, but it also can be written 折本

A Chinese term that easily causes confusion is *tongban* 銅版, which can mean bronze block as well as copperplate. The Chinese used bronze blocks carved or cast in relief 凸版 as early as the Song period, in particular for printing paper currency. This technique should not be confused with the western method introduced by the Jesuits in the seventeenth century which uses copperplates engraved or etched in intaglio 凹版 for printing by means of a press. Furthermore, some sixteenth-century Chinese publishers used the term *tongban* to refer to their editions produced from bronze movable types (not copper types and not brass types, as *tong huozi* 銅活字 are sometimes called).

When we think of polychrome woodblock printing, the multiblock color editions of Hu Zhengyan's *Shizhuzhai* with their delicate pictorial designs usually come to mind but, at the same time in the late Ming, there was a flourishing activity of publishing texts enhanced by notes and punctuation printed in color. The most common manifestation was the use of black (ink) for text and red (vermilion) for commentaries or punctuation, known as *zhumo taoyin* 朱墨套印. While the multiblock technique of applying colors to individual blocks and printing them separately was favored then, before this technique's development the more primitive method of alternately applying different colors to the same block before each pull, called *shuangyin* 雙印, was used. In ambiguous cases, by studying the register of impressions in different copies of the same edition it is possible to determine which method was used. *Lanyin* 藍印, blue printing, and *zhuyin* 朱印, red printing, occasionally were used for effect in the late Ming, but their real function in the case of normal ink (black) editions was to serve for examining trial impressions of a new edition. Therefore, these *lanyin* and *zhuyin* impressions are always the earliest of an edition, but they are very rarely seen. Publishers were not content to use only single colors or black and red, and as many as five colors (including black), *wuse taoyin* 五色套印, were used in printing in the seventeenth century. Because of the technical difficulties and added expense, this practice was infrequent. In 1834 a real tour de force was achieved with a *liuse taoyin* 六色套印 edition of Du Fu's poetry. The main text was black and, to represent the critical comments of five different scholars, purple, blue, green, yellow, and vermilion were used.

While the difference between *shanben* 善本 meaning fine book, in the sense of a rare text or edition, and *shanshu* 善書 meaning good book, in the sense of a morally uplifting work, is widely known, there are other apparently similar terms that can be quite bewildering. Take, for example, the terms *chuban* 初版 and *chuyin* 初印; the former is a modern term meaning first edition and the latter means first (or early) printing in the case of woodblock printed books. *Chuban* can also be referred to as *yuanban* 原版 but, for woodblock printed books, we should say *yuankan* 原刊 or *yuanke* 原刻. We must also acknowledge that usage has sometimes changed over centuries or in local areas, and an ideal glossary will seek to identify the earliest use for key terms as well as eventual extensions and variations of meaning.

Descriptions of authorial function are very important and T. H. Tsien has been conscientious about listing them in his glossary. In the case of the emperor's participation in publications,

especially in the Qing, there are numerous clichés. For example, *yuzhi* 御製 refers to imperial authorship, *yupi* 御批 to imperial commentaries, and *yuzuan* 御纂 and *yuding* 御定 are like *qinding* 欽定, meaning imperially commissioned. The most common expressions of original authorship, indeed, are *zhuan* 撰, *zhu* 著, and *zuo* 作; and the subcategories of *shu* 述, *ji* 記, and *xue* 學 have their related terms such as *jiao* 教, *lu* 錄, and *xi* 習. Expressions related to compiling such as *bian* 編, *ji* 輯, *zuan* 纂, and *xiu* 修 have their subsidiary terms: *hui* 彙, *ji* 集, and *xuan* 選. Usual terms for commentaries are *zhuan* 傳, *zhu* 注, *jian* 箋, *jie* 解, and *shu* 疏. Other terms that occur are *ping* 評, *shi* 釋, and *lun* 論. Revisions and critical review are covered by terms such as *ding* 訂, *zeng* 增, *jiao* 校, *yue* 閱, *kao* 考, and *bu* 補. All of the above are examples of actual terms applied to specific functions as they appear in traditional Chinese books directly after personal names. While many are difficult enough to translate precisely, some of the myriad compounds that are formed from them can appear to defy translation. Typical of compounds made up of the individual characters are: *jizhu* 輯著, *bianshu* 編述, *zuanlu* 纂錄, *jizhuan* 集傳, *zhushi* 注釋, *pingzhu* 評注, *zengding* 增訂, *jiaoyue* 校閱, *buzhu* 補注, and *dingjiao* 訂校. Less familiar compounds expressing authorial function include the likes of: *shouzhu* 手著, *zhenlu* 甄錄, *jiyi* 輯議, *huizuan* 會纂, *caochuang* 草創, *dingshi* 訂釋, and *dingding* 訂定. It should be pointed out that these examples are taken from secular books and avoid altogether the problems of authorial descriptions in Buddhist books; for example, a term like *niansong* 拈頌!

These random thoughts on bibliographic terminology as related to traditional Chinese books are intended to shed light on some of the complexities of the subject without failing to acknowledge how much work remains to be done.