

A History and Some Aspects of Chinese Illustrated Books

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The Summary

The aim of this project was to compare Chinese illustrated books with those from other cultures and examine the exchanges that occurred among them, with considerations to their histories and characteristics. Therefore, having scholarly exchanges with experts of Chinese illustrated books was of the primary concern to the project. In addition, originals of Chinese illustrated books were acquired for comparative study of texts, and for those with particular issues, other originals were examined at various holding institutions. Digitization of materials and open access to the digitized images were also promoted through the installation of digitizing facility and development of digitization technology.

要旨

今次の絵入本の世界的比較研究プロジェクトにおいて、私は、中国に於ける絵入本を対象として、その歴史・特徴を踏まえ、他の文化圏の絵入本との比較・交流をテーマとして活動した。その活動概要を要約すると次のようになる。まず、中国挿図本（絵入本）専門家との交流を第一とした。国際交流の講演会シンポジウムをいずれも日本東京慶應義塾大学で開催した。また、中国絵入本の原本を購入し、テキストの比較調査の資料とすることにもつとめた。特に、以下に二点を解説する。また、問題となるテキストについては、各所蔵機関に原本の書誌学的調査に赴いた。更に、資料公開とデジタル化を、これまで推進してきた撮影技術の保存と発展を期するために十全な撮影設備を設定した。

Keywords

Chinese, Illustrated books, Ukiyoe（浮世絵）、XiXiangJi（西廂記）、TaiYiYiGongTu（太乙移宮之図）

I. The Project

The following are the lectures and symposia organized by the project. All took place in Keio University, Tokyo.

Thursday, 27 October 2011

ChenZengHong (陳正宏), Professor, Fudan University (復旦大學), China, "Image-Text Relationship of Chinese Illustrated Novels."

The speaker examined the relationship between the image and text of illustrated novels in China. By showing that at an earlier period the image did not correspond to the text, and that the image-text correspondence only emerged over the course of time, he proposed the possibility that the image preceded the text and constructed a narrative, which was later furnished with the text.

Thursday, 1 March 2012

ShenNaiWen (沈乃文), Professor, Beijing University Library (北京大學圖書館), China, "*Sansui** and Figures in the Prints in Early Chinese Books."

Based on the study of Chinese painting, in which subject-matters are mainly categorized into figurative, *sansui** and *kacho*** the speaker examined figures and *sansui* depicted in prints printed in early Chinese books and categorized them into different schools. He thereby demonstrated that the graphic art, with its tradition beginning in the Tang period, and its schools, developed in accordance with the tradition and schools of Chinese painting.

**Sansui*: literally means "mountains and water"; a type of landscape painting.

***Kacho*: literally means "flowers and birds"; paintings of flowers and birds.

26 April 2012

Keio-Yonsei (慶應・延世) Joint Symposium *The West, China and Korea: Reception and Development of Illustrated Books*

GaoRenDe (高仁德), Yonsei University (延世大學), "Reception of SanCaiTuHui (三才圖繪) in the Chosŏn Period."

Hye-Min Lee (李慧旻), Yonsei University (延世大學), "Engravings from Printed Exemplars of the *Miroir historial* in the 15th and 16th Centuries."

Takami Matsuda (松田隆美), Keio University (慶應大学), “‘Popular’ Books and the End of the Middle Ages.”

Taking SanCaiTuHui (三才圖繪), the *Miroir historial* and the Book of Hours as examples, the three speakers discussed how the illustrated book became popular in China, Korea and the West. It became apparent that the development of printing technology served as a key factor in each case.

Monday, 4 March 2013

James Soren Ddgren (艾思仁), Professor, Princeton University, “Illustrated Books in China from the End of the Ming Period and the Origin of the *Ukiyoe* (浮世繪) Print.”

The speaker discussed the Shibui Kiyoshi collection now in London and demonstrated a close relationship between the erotic illustrations of Ming novels and the Japanese *Ukiyoe* (浮世繪) prints.

II. Chinese Illustrated Books Acquired by the Project

The following are descriptions of main acquisitions of Chinese illustrated books made by the project.

- (1) XiXiangJi, GuanHuaTang DiLiuCaiZiShu (西廂記=貫華堂第六才子書), 8 volumes, by WangShiFu (王實甫, Yuan (元) period), commentary by JinShengTan (金聖歎, Qing (清) period), Qing (清) JiaQing (嘉慶) 5 (1800), published by WenShengTang (文盛堂)

XiXiangJi (西廂記) was written in the Yuan (元) period by WangShiFu (王實甫). It is a play translated from the story of CuiYingYing (崔鶯鶯) and ZhengSheng (張生). The story was based on the novel HuiZhenJi (會真記) written by the Tang (唐) poet YuanZhen (元稹, 779-831). XiXiangJi (西廂記) is one of the most famous works of Yuan period play (元曲), a literary genre representative of the Yuan period alongside the 文 (prose) of the Han (漢) period, 詩 (poetry) of the Tang (唐) period and 詞 (verse) of the Song (宋) period. The text became popular in the Ming period, and at the beginning of the Qing period it was reworked and chosen as the sixth of CaiZiShu (才子書), six kinds of literature selected by JinShengTan (金聖歎, 1608-61). The work became highly popular as ShengTanWaiShu (聖嘆外書). This type of illustrated books was called XiuXiangXiaoShuo (繡像小說), a term which became popular from the end of the Ming period to the beginning of the early Qing period (beginning of 17C). The present copy measures 24.5×15.5cm.

- (2) Anonymous, TaiYiYiGongTu (太乙移宮之圖), RuiChenTu (銳陣之圖), Ming (明) period (16-17C), imperial manuscript, one volume

In the Ming and Qing periods, beautiful illustrated manuscripts were produced for dedication to be read by the imperial family or used as reference picture books at the court. This copy is one of such manuscripts, as indicated for example by the use of thick cotton paper, a luxurious type of paper and the text frame printed in red (red was an imperial colour). The script is in Ming script.

The text is a treatise on the fortunes and misfortunes and military affairs of a nation based on TaiYi (太乙), an ancient Chinese mantic art. TaiYi (太乙) is a kind of philosophical system, synthesizing various thoughts from the Han period including Ying and Yang and Taoism. In the Ming period, TaiYi (太乙) was employed at the governmental office called TaiShiJu (太史局) for studying administration. Appropriate as a dedicatory report to the Emperor, the copy is lavishly illustrated.

III. A History of Chinese Illustrated Books

1. Manuscript era

From the Han (漢) period, the oldest surviving book catalogue HanShuYiWenZhi 漢書藝文志 (*The Catalogue of Literary Text of Han*) (ca. 1C BC) records KongZiTuRenTuFa 孔子徒人圖法 (*Illustrated Text of Confucius and His Disciples*). In the catalogue SuiShuJingJiZhi 隋書經籍志 (*The Catalogue of Literary Text of Sui dynasty*) of the early Tang (唐) period (ca. 7C BC) ZhouGuanLiTu (周官禮圖) and ErYaTu (爾雅圖) have been listed.

Illustrated books were produced from before the Tang period.

2. Era of book printing

In China, printing technology and publication business emerged in the Tang period, and the technique of graphic art developed alongside them. 金剛般若波羅蜜經 (Diamond Sutra) dated Tang (唐) XianTong (咸通) 9 (868) (excavated from Dunhuang, the British Library) has a printed frontispiece of the *Preaching Buddha*, which is one of the oldest printed illustrations. It became a common practice to add an illustrated frontispiece to the Scriptures.

Moving on to the Sung period, nothing remains from the Northern Sung, but a few have survived from the Southern Sung. They include XianChunLinAnZhi (咸淳臨安志), a topographical book, LiJiYu YaoTu (禮記舉要圖), a study guide for the civil service examination, MeiHuaXiShenPu (梅花喜神譜), an illustrated encyclopedia, and FoGuoChanShiWenZhuZhiNanTuZan (佛國禪師文珠指南圖讚), an illustrated narrative. There were also mathematical commentaries accompanied by an illustrated supplement to facilitate the reader's understanding. Many of this type such as ZuanTuHuZhuLiJi

(纂圖互註禮記) and ZuanTuHuZhuXunZi (纂圖互註荀子) were handbooks; both titles were published by private publishers.

Publication of illustrated books in the Yuan period continued the tradition of the Sung period. Though no remarkable progress was made in technology, the variation in the type of illustration far surpassed that of the Sung period. The study guides ZuanTuHuZhuYangZiFaYan (纂圖互注揚子法言) and ZuanTuHuZhuXunZi (纂圖互注荀子) belong to the earliest of its kind. They cover a wider range of topics including geography, art, medicine, agriculture and encyclopedia. The geographical book JinLingXinZhi (金陵新志), the catalogue of antiques ZhiDaZhongXiuXuanHeBoGuTuLu (至大重修宣和博古圖錄), the medical herbal XinBianZhenReiTuZhuBenCao (新編証類圖註本草) and the encyclopedia ShiLinGuangji (事林廣記) are all representatives of respective genres. Development of bookshops was an important factor behind the wide circulation of books, and furthermore, the publishing business, which was particularly active in Fujian province, became a driving force. XinKanQuanXiangPingHua (新刊全相平話) (published by YuShiWuBenTang 虞氏務本堂 in JianAn 建安), a book of historical tales, was issued with illustration on every page.

Multi-colour printing is also said to have begun in the Yuan period. The Diamond Sutra, now kept at the National Central Library in Taipei, was printed with red and black in 至正 1 (1341) at ZiFu (資福寺) Temple in Hubei province.

In the Ming period, publication of illustrated books was in general a continuation from the Yuan period, but both in terms of amount and scale, it stands out from the entire publishing business of the period. Large picture books were published not only by bookshops but also at the court. YinShanZhengYao (飲善正要) is one of the most famous of this kind. Technical superiority of the private publisher is epitomized in FangShiMoPu (方氏墨譜) and ChengShiMoYuan (程氏墨苑) published in the Wan Li (萬曆) era (late 16C). Both publications, which are illustrated catalogues of various designs of ink sticks, are masterpieces realized by the participation of first-class artists and type cutters. Other large-size illustrated books that were published include SanCaiTuHui (三才圖會) (which served as the source text for WeiHan SanCaiTuHui (倭漢三才圖繪) and DiJianTuShuo (帝鑑圖說) (also reprinted in Japan). In addition, prints that were to be inserted in novels and play texts were sold all over the country. Multi-colour printing technique reached its zenith, exemplified in works such as ShiZhuZhaiHuaPu (十竹齋畫譜) and LuoXianBianGuJianPu (蘿軒變古箋譜). The latter further introduced three-dimensionality through the use of embossing technique.

In the Qing period, illustrated books were published at the court as a demonstration of the power of the Emperor. Books such as YuZhiGangZhiTu (御製耕織圖), YuZhiBiShuShanZhuanshi (御製避暑山莊詩) and GuJinTuShuJiCheng (古今圖書集成) surpassed any imperial products of the past. In the private sector, depiction of refined figures was established, as seen in LingYanGeGongChenTu (凌煙閣功臣圖). Beautiful colour printing was also carried out, an example of which is JieZiYuanHuaZhuan (芥子園畫傳), but overall colour-printed books became less lavish than in the Ming period.

As we have observed, in the history of illustrated books in China, techniques developed over the course of period, and the amount and scale of publication increased. This in turn became a financial burden for private publishers, who as a result relied on reprints, and which caused a decline in the quality of products.