

# A Study on the Woodblocks of Suzhou Library, Owned by Yangzhou China Block Printing Museum

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Yangzhou China Block Printing Museum

The new building (新館) of Yangzhou Museum (揚州博物館) and Yangzhou China Block Printing Museum (양주중국조판인쇄박물관, 揚州中國雕版印刷博物館) are located in the west of Mingyue Lake (명월호, 明月湖), a lake with magnificent view in Yangzhou's Xinchengxi District (신성서구, 新城西區). After being approved of its foundation from the State Council of PRC (국무원, 國務院) on August 2003, the museum complex was finally opened to the public in October 2005, following the three years of construction. Yangzhou China Block Printing Museum currently does not only own around 100,000 plates of woodblocks for classical literature of Ming and Qing Dynasty, but also has worked to excellently preserve the technical aspect of the process of woodblock printing in its entirety, acting as the only museum in China which is conducting both transmission (傳承) and exhibition (展示) of the outstanding intangible cultural heritage of woodblock printing.

Woodblock printing, which began in ancient China and already matured itself in Sui and Tang (隨唐) Dynasties, was a method of traditional handicraft on which the artisans would carve pictures or letters on woodblocks, spread inks on them, and print. The method had long been in the mainstream of Chinese printing industry, and could be considered as the biggest contribution of China to the civilization of mankind. Yangzhou was one of the regions where woodblock printing prospered from the past, and the region was able to achieve huge improvements during the Qing Dynasty.

However in 1958, the hallowed craftsmanship was in dire situations in which the tradition almost died out, and therefore the Chinese

government founded Guangling Guji Press (廣陵古籍刻印社) to not only collect, store (收藏), organize, and protect the classical printing woodblocks, and at the same time organize and publish the classics. With the cooperation of the State Council, the Press has been in charge of collecting classical printing woodblocks in Jiangsu Province (강소성, 江蘇省), Zhejiang Province (절강성, 浙江省), and Anhui Province (안휘성, 安徽省) since 1962 and has been conducting maintenance in batches ever since. The institution was renamed to 'Jiangsu Guangling Guji Press (강소광릉고적각인사, 江蘇廣陵古籍刻印社)' in 1978, which was then again renamed 'Guangling Shushe (광릉서사, 廣陵書社)' in 1999. In 2002, the General Administration of Press and Publication (中國國家新聞出版總書) officially approved Guangling Shushe as a publishing company, and the entire collection of classical printing woodblocks was relocated to the newly constructed Yangzhou China Block Printing Museum in 2005.

According to the 1<sup>st</sup> Nationwide Survey of Movable Cultural Heritage which in 2013, the size of woodblock collection of antique books and Buddhist scriptures of Ming and Qing Dynasties currently owned by Yangzhou China Block Printing Museum reach up to around 500 titles and 100,000 plates, of which a considerable amount was relocated from Suzhou Museum (소주박물관, 蘇州博物館).

After the failure of the Taiping Rebellion (太平天國) in August of the 11<sup>th</sup> year of Xianfung (함풍, 咸豐) reign in Qing Dynasty (1861) and upon the entrance of Xiang Army (湘軍)(the army of militia recruited and trained in Hunan (湖南) region by Zeng Guofan (曾國藩) during the Taiping revolution) into Anhui Province, Mo Zi Cai (막자시, 莫子僇) has collected books to open Shuju (서국, 書局) (The Document Archive of Local Governments) in Yecheng Mountain (야성산, 冶城山) of Jiangning (강녕, 江寧), which is the former form of Jiangnan Guan Shuju (강남관서국, 江南官書局). Other regions would imitate this to establish Jiangsu Guan Shuju (강소관서국, 江蘇官書局) in Suzhou, the provincial capital of Jiangsu Province, Huainan Guan Shuju (회남관서국, 淮南官書局) in Yangzhou, Zhejiang Guan Shuju (절강관서국, 浙江官書局) in Hangzhou (항주, 杭州), Chongwen Guan Shuju (송문관서국, 崇

文官書局) in Wuchang (무창, 武昌), Sixian Guan Shuju (사현관서국, 思賢官書局) in Changsha (장사, 長沙), Jiangxi Guan Shuju (강서관서국, 江西官書局) in Nanchang (남창, 南昌), Yueya Guan Shuju (월야관서국, 粵雅官書局) in Guangzhou, and Fujian Guan Shuju (복건관서국, 福建官書局) in Fuzhou (복주, 福州). As these Shujus have usually published books on National Studies (국학, 國學), they were commonly called as ‘Ju Keben (국각본, 局刻本)’ or ‘Ju Ben (국본, 局本)’.

After the Xinhai Revolution (신해혁명, 辛亥革命), many regions have founded libraries. Among those, the Second Jiangsu Provincial Library (강소성립제이도서관, 江蘇省立第二圖書館) was founded on site in the northern Ke Yuan (가원, 可園) of Canglang Ting (창랑정, 滄浪亭) located on the north of Suzhou Wall, where Xue Gutang (학고당, 學古堂) and Cun Gutang (존고당, 存古堂) used to exist, in September of the third 3<sup>rd</sup> year of ROC (1914), which is the former form of Suzhou Library (소주도서관, 蘇州圖書館). The library had assimilated Jiangsu Guan Shuju and renamed it ‘Guanshu Yinxingsuo (관서인행소, 官書印行所)’, and allowed for the original collection of woodblocks to be kept used at Guanshu Yinxingsuo.

Jiang Yinqiu (장음추, 蔣吟秋, 1896~1981), with the courtesy name (字) of Jing Huan (경환, 鏡寰), was from Suzhou, and has lived through late Qing dynasty and the Republic of China. He is a renowned calligrapher, and the expert on epigraphy and library science. Master Jiang has presided as the director of Suzhou Library, first in the 24<sup>th</sup> year of ROC (1935), and again in the 34<sup>th</sup> year of ROC (1945), largely contributing to the protection of precious woodblocks during wartime. He has thoroughly recorded the status of woodblocks he collected, discovered, and purchased during his service at the Library in <Jiangsu Guan Shuju and Its Collection of Woodblocks>, which has lived to become a precious reference now. At the end of the publication (末尾) it says that “[The woodblock collection of the library] was relocated from the old bookstore in Yangzhou in 1961 and 1962.”

Zhou Guangpei (주광배, 周光培), who was then the president of Guangling Guji Press, also recalled his past, and commented that he

was also asked by Jiang to procure the woodblocks found in Suzhou. The majority of the classical printing woodblocks which were recorded by Jiang are still stored in the Woodblock Archive (장판각, 藏版閣) of Yangzhou China Block Printing Museum in its entirety. Based on these historical backgrounds, our job would be to research the records of Jiang in a more detailed manner, by comparing and contrasting the list with the current woodblock collection of Yangzhou China Block Printing Museum.

The records of Jiang on the collection of woodblocks originally owned by Jiangsu Guan Shuju are as follows.

There are 27 titles of Jingbu (Confucian Classics, 經部), including The Collection of Ancient Notes on the Analects of Confucius (논어고주집전, 論語古注集箋), The Collection of Confucius' Meaning of Zhouyi (주역공의집설, 周易孔義集說), Chunqui Shu Ci Bian Li (춘추속사변례, 春秋屬辭辨例), Essential Meanings of the Five Classics (오경요의, 五經要義), Wu Li Tong Kao (오례통고, 五禮通考), The Thirteen Classics, with Commentaries, Sub-Commentaries, and Collation Notes (십삼경주소교감기, 十三經注疏校勘記), Cangjie Zi Lin He Bian (창힐자림합편, 倉頡字林合編), The Annals of Qi Ben (기본설문, 祁本說文), and Niu Shi Shuo Wen Kao Yi (유씨설문고이, 鈕氏說文考異).

There are 71 titles of Shibu (Historiography and Politics, 史部), including The Histories of Liao, Jin, and Yuan, (요금원삼사, 遼金元三史), The Evidence on the Records of the Three Kingdoms (삼국지증문, 三國志證聞), The Volumes of Comprehensive Mirror in Aid of Governance (정속자치통감, 正續資治通鑑), The Outer Record of Comprehensive Mirror in Aid of Governance (통감외기, 通鑑外紀), The Modern Identification of Geographical Names in Comprehensive Mirror in Aid of Governance (통감지리금석, 通鑑地理今釋), History of Ming (명기, 明紀), Map of Jiangsu (강소여도, 江蘇輿圖), Comment on the Watershed Map of Jiangsu (강소수리도설, 江蘇水利圖說), Records of the Land of Wu (오지기, 吳地記), Supplement to the Local Gazetteer of Wu Prefecture (오군도경속기, 吳郡圖經續記), History of Suzhou Region (소주부지, 蘇州府誌), New Embankment Records of Jiangsu (강소해당신지, 江蘇海塘新誌), A Short Record of Canglang (창랑소지, 滄浪小誌), Picture Book of Hundred Generals (백장도전, 百將圖傳), Institutional History of the Western Han Dynasty (서한회요, 西漢會要), Institutional History of the Eastern Han Dynasty (동한회요, 東漢會要), Institutional History of the Tang Dynasty (당회요, 唐會要), Institutional

History of the Five Dynasties (오대회요, 五代會要), Zhizhai's Bibliographical Introduction of Books (직재서록해제, 直齋書錄解題), List of Gathered Stelae From the World (환우방비록, 寰宇訪碑錄), Mo Miao Ting Bei Mu Kao (목묘정비목고, 墨妙亭碑目考), and The List of Writings of Xue Gutang (학고당서목, 學古堂書目).

There are 45 titles of Zibu (Masters, philosophers and treatises, 子部), including The Collected Commentaries for Minor Learning (소학찬주, 小學纂注), The Interpretation of Minor Learning (소학집해, 小學集解), The Meaning of Minor Learning (소학의소, 小學義疏), The Lyricized Edition of Minor Learning (소학운어, 小學韻語), Reflections on Things at Hand (근사록, 近思錄), Duties of a Disciple (제자직, 弟子職), Yearly Reading Schedule of Cheng (정씨독서분년일정, 程氏讀書分年日程), Compilation from the Realm of Medicine (의림찬요, 醫林纂要), The Nine Reckonings Preserved from Antiquity (구수존고, 九數存古), Kui Lin Man Lu (괴림만록, 愧林漫錄), You Bu Wei Zhai Suibi (유불위재수필, 有不爲齋隨筆), Essays of Small Canglang (소창랑필담, 小滄浪筆談), and Daily Records of Xue Gutang (학고당일기, 學古堂日記).

There are 42 titles of Jibu (Anthologies, 集部), including The Lament (이소, 離騷), Review on Collections of Refined Literature (문선집평, 文選集評), Volumes of the Garden of Old Literature (정속고문원, 正續古文苑), The Complete Works of the Ten Masters in Tang and Song Dynasties (당송십대가전집, 唐宋十大家全集), The Odes of the Seventy Families (칠십가부초, 七十家賦抄), The Essential Old Writings (고문관건, 古文關鍵), A Compilation of Classical Prose (고문사류찬, 古文辭類纂), Interpretation of the Writings of Tang Dynasty (당문석, 唐文釋), Supplement to the Anthology of Tang Period Writings (당문수보유, 唐文粹補遺), Mirror of Song Literature (송문감, 宋文鑑), Texts of the Southern Song (남송문범, 南宋文範), Records of the Writings of Southern Song (남송문록, 南宋文錄), Jin Literature (금문아, 金文雅), Best Works of Jin Dynasty (금문최, 金文最), Categories of Yuan Literature (원문류, 元文類), Presence of Ming's Writings (명문재, 明文在), The Collection of Monumental Bibliography (비전집, 碑傳集), Selected Poems from the Eight Dynasties (팔대시선, 八代詩選), Poetry of Tang and Song Dynasties (당송시순, 唐宋詩醇), Collected Works (재조집, 才調集), The Collection of Poems by Thirty Poets of the Ming Dynasty (명삼십가시선, 明三十家詩選), Ci Bian (사변, 詞辨), Collected Works of Tao Yuanming (정절선생집, 靖節先生集), Collection of Classical Chinese Poetry of Dongyatang (동아당한집, 東雅堂韓集), Meishan Shi An Guang Zheng (미산시안광증, 眉山詩案廣證), and Supplemented Edition of Collective Works of Ding Am (정암문집보편, 定盦文集補編).

There are 26 titles of Congbu (총부, 叢部) and Series of Old Books Lost in China (고일총서, Guyi Congshu, 古逸叢書).

When comparing the records with the collection catalogues of Yangzhou China Block Printing Museum, twenty titles including 『The Collection of Ancient Notes on the Analects of Confucius (논어고주집전, 論語古注集箋)』, 『The Collection of Confucius' Meaning of Zhouyi (주역공의집설, 周易孔義集說)』, 『Essential Meanings of the Five Classics (오경요의, 五經要義)』, 『The Histories of Liao, Jin, and Yuan, (요금원삼사, 遼金元三史)』, 『Records of the Land of Wu (오지기, 吳地記)』, 『Supplement to the Local Gazetteer of Wu Prefecture (오군도경속기, 吳郡圖經續記)』, 『History of Suzhou Region (소주부지, 蘇州府誌)』, 『Picture Book of Hundred Generals (백장도전, 百將圖傳)』, 『Zhizhai's Bibliographical Introduction of Books (직재서록해제, 直齋書錄解題)』, 『List of Gathered Stelae From the World (환우방비록, 寰宇訪碑錄)』, 『Mo Miao Ting Bei Mu Kao (묵묘정비목고, 墨妙亭碑目考)』, 『The Nine Reckonings Preserved from Antiquity (구수존고, 九數存古)』, 『Kui Lin Man Lu (괴림만록, 愧林漫錄)』, 『You Bu Wei Zhai Suibi (유불위재수필, 有不爲齋隨筆)』, 『Essays of Small Canglang (소창랑필담, 小滄浪筆談)』, 『Daily Records of Xue Gutang (학고당일기, 學古堂日記)』, 『The Odes of the Seventy Families (칠십가부초, 七十家賦抄)』, 『A Compilation of Classical Prose (고문사류찬, 古文辭類纂)』, 『The Collection of Monumental Bibliography (비전집, 碑傳集)』, 『Selected Poems from the Eight Dynasties (팔대시선, 八代詩選)』, 『The Collection of Poems by Thirty Poets of the Ming Dynasty (명삼십가시선, 明三十家詩選)』, 『Collected Works of Tao Yuanming (정절선생집, 靖節先生集)』, 『Meishan Shi An Guang Zheng (미산시안광증, 眉山詩案廣證)』, and 『Series of Old Books Lost in China (고일총서, Guyi Congshu, 古逸叢書)』 are still included in the museum's collection.

Among Shibu (史部), there exist one title of 『Institutional Histories throughout the Ages (역대회요, 歷代會要)』, referring to 『Institutional History of the Western Han Dynasty (서한회요, 西漢會要)』, 『Institutional History of the Eastern Han Dynasty (동한회요, 東漢會要)』, 『Institutional History of the Tang Dynasty (당회요, 唐會要)』, and

『Institutional History of the Five Dynasties (오대회요, 五代會要)』 in Jiang's records, while the two titles of 『Comprehensive Mirror in Aid of Governance (자치통감, 資治通鑑)』 and 『The Long Sequel to Comprehensive Mirror in Aid of Governance (속자치통감장편, 續資治通鑑長編)』 refer to 『The Volumes of Comprehensive Mirror in Aid of Governance (정속자치통감, 正續資治通鑑)』 in the record. Among Zibu (子部), one title of 『Kui Lin Man Lu (괴림만록, 媿林漫錄)』 is identical to 『Kui Lin Man Lu (괴림만록, 愧林漫錄)』 on Jiang's records, and for Jibu (集部), 『Revised Selection of Refined Literature with Commentaries and Footnotes (중정문선평주, 重訂文選評注)』 may refer to 『Review on Collections of Refined Literature (문선집평, 文選集評)』 in the records, while one title of 『Selections of Refined Literature of the Six Dynasties (육대문선, 六代文選)』 may refer to one of 『Interpretation of the Writings of Tang Dynasty (당문석, 唐文釋)』, 『Supplement to the Anthology of Tang Period Writings (당문수보유, 唐文粹補遺)』, 『Mirror of Song Literature (송문감, 宋文鑑)』, 『Texts of the Southern Song (남송문범, 南宋文範)』, 『Records of the Writings of Southern Song (남송문록, 南宋文錄)』, 『Jin Literature (금문아, 金文雅)』, 『Best Works of Jin Dynasty (금문최, 金文最)』, 『Categories of Yuan Literature (원문류, 元文類)』, and 『Presence of Ming's Writings (명문재, 明文在)』.

Also, it is certain that some including 『Nei Feng Beiji (내봉비기, 內封碑記)』 were published by Jiangsu Shuju during late Qing Dynasty, and those not included in Jiang's records include 『Qiu Yi Zhai Quanji (구익재전집, 求益齋全集)』, 『Chen Yu Yi Shu (침여유서, 沈餘遺書)』, 『Examining the Forest of Characters (자림고일, 字林考逸)』, 『Wanxiang Yi Yuan (만상일원, 萬象一原)』, 『Provincial Regulations of Jiangsu Province (강소성례, 江蘇省例)』, 『Zhang Zhongmin Gong Yi Ji (장충민공의집, 張忠敏公疑集)』, 『Book of Documents (서경, 書經)』, 『Governor's Handbook (목령서, 牧令書) (Gusu Shuju, 고소서국, 姑蘇書局)』, 『The Essential Record of Pondering Distinctions (사변록집요, 思辨錄輯要)』, 『Mei Guang Lu Zengshan Tong Zong (매광록증산통종, 梅光祿增刪統宗)』, 『Yan Yuan Bishuan Ji Shi (연원필산금시, 衍元筆算今試)』, 『Han Ji Dian Kan (한집점감, 韓集點勘)』, 『Explaining Graphs and Analyzing Characters, Explained in Words of Xu (설문해자서씨계전, 說文解字徐氏

系傳)』, and 『Analysis on the Book of Etiquette and Ceremonial (의례장구, 儀禮章句)』 .

Among the catalogue of books (書目), 『The Volumes of Comprehensive Mirror in Aid of Governance (정속통감, 正續通鑑)』, 『The Histories of Liao, Jin. and Yuan, (요금원삼사, 遼金元三史)』, and 『Essential Literature of the Five Dynasties (오조문회요, 五朝文會)』 which Jiang specifically mentioned are the best versions (선본, 善本) printed accurately, with 『Series of Old Books Lost in China (고일총서, Guyi Congshu, 古逸叢書)』 being the most well-known. 『Series of Old Books Lost in China』 was published into 200 volumes of 26 titles, and although was not the woodblock of Jiangsu Guan Shuju, is thankfully being preserved until now. 『Series of Old Books Lost in China』 was compiled into a book by Li Shuchang (여서창, 黎庶昌), an eminent scholar of late Qing dynasty, and published through photocopy (影印) by the Chinese Embassy in Tokyo.

The Series contains vast range of books which were already lost in China, and in particular, includes the manuscripts (필사본, 筆寫本) of Sui and Tang Dynasties, and publications of Song and Yuan Dynasties (송원, 宋元) which are owned by Japanese museums and hard to find in China. It also includes other Chinese classics printed in Japan, or Books of Japan written in Chinese characters (한적, 漢籍), and is considered a photocopied masterpiece in the history of classics exchange between China and Japan. The woodblock, made of cherry tree, is a genuine article with wide blocks and delicate font and printing, a classic Japanese style woodblock rich in its value as both a part of collection and a material of research, being rated as Grade 2 Cultural Asset in China.

There exists a title of 『The Governing Principles of Ancient China (군서치요, 群書治要)』 in Yangzhou China Block Printing Museum , which consists of 50 volumes, written by Wei Zheng (위정, 魏征) during Tang Dynasty based on the materials of The Six Classics (육경, 六經), The Early Four Historiographies (사사, 四史), and Hundred Schools of Thought (제자백가, 諸子百家). The publication is the compilation of classics of 89,000 volumes (卷) of 14,000 sections (部)



in total. The title was lost in China, but was found again in Japan in Qing Era, and the woodblock was carved, making it the earliest woodblock print to be known to the modern society. This woodblock was also made out of cherry tree, and the font, printing and engraving style of the woodblock is identical to that of the Series of Old Books Lost in China, also bearing significant value in comparing the technical aspects of woodblocks in China and Japan, including the shapes of letters, engraving, and printing.

The woodblock also bears extravagant value both as a cultural asset and document, and due to its rarity, the woodblock has also been registered as Grade 2 Cultural Asset. It falls under the classification of Japanese woodblocks, and was believed to not have been stored, maintained, and published by the private sector due to its wideness. The publication was never mentioned by the book collectors of late Qing Dynasty and ROC era.

Therefore, to surmise boldly, the woodblock for 『The Governing Principles of Ancient China』 was imported from Japan by Li Shuchang as stated in 『The Records of Library Collection (장서기사시, 藏書紀事詩)』, was stored in Jiangsu Guan Shuju along with the woodblock of the 『Series of Old Books Lost in China』, and was reprinted after maintenance under the lead of the government. However, as Jiang never mentioned such in his record, the actual proceedings about the publication still remain unknown.

Also existing in the collection are the 160 volumes of 『The Collection of Monumental Bibliography (비전집, 碑傳集)』. The book includes the biographies of the people of Qing Dynasty, and all 160 volumes were written by Qian Yiji (전익길, 錢儀吉) of Qing. The series includes the writings on the headstones of well-known people from the beginning of Qing Dynasty until the reign Jiaqing emperor, which amount up to around 2,000 people. The book consists of wide and abundant collection of not only monumental bibliographies, but also the history of the deceased, and also their epitaphs. The woodblock of 『The Collection of Monumental Bibliography』 was engraved and published during the reigns of Guangxu (광서, 光緒) emperor, and is

very valuable as only a small number of such documents was handed down. As the woodblocks engraved at Jiangsu Guan Shuju usually tend to have good quality, and considering the woodblocks' significance as one of the representative heritage manufactured by the local government during late Qing Dynasty, the woodblocks for the Collection are considered Grade 3 Cultural Assets.

In the latter parts of <Jiangsu Guan Shuju and Its Collection of Woodblocks>, Jiang has described the process of collecting and finding woodblocks in a detailed manner, and following are some of the contents related to Yangzhou China Block Printing Museum .

In the 24<sup>th</sup> year of ROC …… Is separately storing 1,878 woodblocks, including 『Qiaofanlou Congshu (초범루총서, 峭帆樓叢書)』 engraved by Zhao (조씨, 趙氏) of Kunshan (곤산, 昆山), 『Wangchuilou Congshu (망취루총서, 望炊樓叢書)』 engraved by Xie (사씨, 謝氏) of Wuzhong (오중, 吳中), and 『Xuzhengxuelu Congshu (허정학려총서, 鄒鄭學廬叢書)』 engraved by Shi (시씨, 施氏) of Guiji (회계, 會稽).

In May 1935, all the woodblocks of 『Youmanlou Congshu (우만루총서, 又滿樓叢書)』 engraved by Zhao of Kunshan. June, 151 woodblocks of 『Formal Dress (예복, 禮服)』 by Wang Xinfu (왕흔부, 王欣夫).

In April 1936, 102 woodblocks of 『Qunbilou Shumu (군벽루서목, 群碧樓書目)』 engraved by Deng (등씨, 鄧氏) of Jiangning (강녕, 江寧) were collected. …… July, the restoration method of the woodblocks for 『Juxuexuan Congshu (취학헌총서, 聚學軒叢書)』, 『Yuhaitang Congshu (옥해당총서, 玉海堂叢書)』, 『Writings of Great Thinkers of Guichi (귀지선철유서, 貴池先哲遺書)』, 『Nuanhongshi Congshu (난홍실총서, 暖紅室叢書)』 of Liu family of Guichi (귀지, 貴池), which were found in Wen lu Shuzhuang (문려서장, 文廬書庄) of Xuanmiao Guan (현묘관, 玄妙觀) laying on the streets and could have been burnt as firewood, and purchased by weight by Yang Shouqi (양수기, 楊壽祺). After organization, it amounted to 12,731 woodblocks of 181 titles. Those found to be usable were 3,157 woodblocks of 82 titles, accounting for approximately 40% of the total amount.

In January 1937, 106 woodblocks and 1 woodblock for the cover of 『Poetical Works of the People of Chamo Mountain (다마산인시집, 茶磨山人詩集)』 was donated by Yao Fangyang (요방양, 姚方羊). June, 346 woodblocks for 『Sangli Zhengshixue (상례정씨학, 喪禮鄭氏學)』 owned by Zhang Zhongao

(장중고, 張仲翹) of Jiaye Library (가업장서루, 嘉業藏書樓) located in Nanxi Street (남서가, 南西街) of Nanxun Zhen (남심진, 南潯鎮), were collected. July, woodblocks for 『Variorum of The Kinship of the Three (참동계집주, 參同契集注)』, including the two titles of 『Eight Chronological Tables of the Book of Han (한서팔표, 漢書八表)』 and 『Ophthalmology (경안록, 經眼錄)』 donated by Yang Shouqi (양수기, 楊壽祺), were collected. On the same month, 450 woodblocks of two titles of 『On Stone (어석, 語石)』 and 『The Records of Library Collection (장서기사시, 藏書紀事詩)』 written by Ye Jushang (섭국상, 葉菊裳) (Changchi (창치, 昌熾)) were collected.

Among more than 10 titles of woodblocks aforementioned, all except for 『Formal Dress』 and 『Xuzhengxuelu Congshu』 are included in the list of collections currently owned by Yangzhou China Block Printing Museum . There also exists a title of 『Geographical Names in the Secret History of the Mongols (원비사산천지명고, 元秘史山川地名考)』, on which the writing on the title page says ‘光緒丁酉孟夏鄒鄭學廬刊成 (Printed at Xuzhengxuelu in early summer of the year of Jiyou during the reign of Guangxu emperor(1897)),’ which seldom leads some to believe that it is the remainder (잔본, 殘本) of the series (총서, 叢書).

『Sangli Zhengshixue (상례정씨학, 喪禮鄭氏學)』 is the posthumous work (유작, 遺作) of Zhang Xigong (장석공, 張錫恭), the master of Religious studies (예학, 禮學) in late Qing Dynasty, and were published in the two cities of Suzhou and Huzhou by the National Studies Research Society (국학연구회, 國學研究會) in 1936, only to be struck by war before the printing was finished. According to the study of Lin Zhenye (임진악, 林震岳), an article named 「The Documents Owned by Suzhou Library (소주도서관장존문헌, 蘇州圖書館徵存文獻)」 was published on <Shanghai News (신보, Shen Bao, 申報)> in August in 1935, and there was a part saying ‘woodblock of 『Sangli (상례, 喪禮)』 written by Zhang Xigong with the courtesy name of Huating (화정, 華亭).’ Jiang had also recorded collecting the woodblocks of Huzhou in 1937. The 485 pages of woodblocks of 『Sangli Zhengshixue』 owned by Yangzhou China Block Printing Museum were preserved comparably appropriately. As a book which integrates the Religious studies in Qing Dynasty into a great whole, it

is highly valued academically, but was never printed in full. The supplementation and maintenance works on the woodblocks have already began, and the lost pearl of late Qing Dynasty will be able to reveal itself again soon.

Among other books, the woodblocks of 『Yu Hai Tang Jing Songyuanben Congshu (옥해당경송원본총서, 玉海堂景宋元本叢書)』 of Song and Yuan Dynasties were engraved by Maestro 도자린 (한글밖에 없어서 독음번역도 불가능합니다) through invitation from a renowned book collector 유세형 (한글밖에 없어서 독음번역도 불가능합니다). The series has 22 titles, and the letters and engravement are all delicate. Moreover, the copies of the book are extremely rare, and it is told that the copies of the book were only those printed with these woodblocks. The woodblocks are considered Grade 2 Cultural Assets. Other woodblocks including 『Nuanhongshi Huike Chuanju (난홍실회각전극, 暖紅室匯刻傳劇)』 and 『Writings of Great Thinkers of Guichi (귀지선철유서, 貴池先哲遺書)』 were engraved by Liu (유씨, 劉氏) of Guichi (귀지, 貴池) during late Qing and ROC era, and the letters are delicate and beautiful.

On the 3<sup>rd</sup> year of ROC (1914) Suzhou Library has received the 74,081 woodblocks of 196 titles from Jiangsu Guan Shuju. On the 34<sup>th</sup> year (1945), the woodblocks were counted again after winning the war, and 55,907 woodblocks of 166 titles were left, while the other 22% were damaged. At the year-end of the 37<sup>th</sup> year of ROC (1947), after preserving and maintaining old woodblocks and collecting additional donations from collectors, the amount of collection again reached 71,360 woodblocks. The entire collection of Suzhou Library was relocated to Yangzhou in 1961 and 1962, and they currently reside in the storage of Yangzhou China Block Printing Museum. They inform us of the past civilizations and forgotten history, encouraging the new generations of museum officials in preserving, inheriting, and utilizing these voluminous cultural resources.