



Site Title: From the Rainbow Screen: Shen Cai

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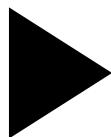
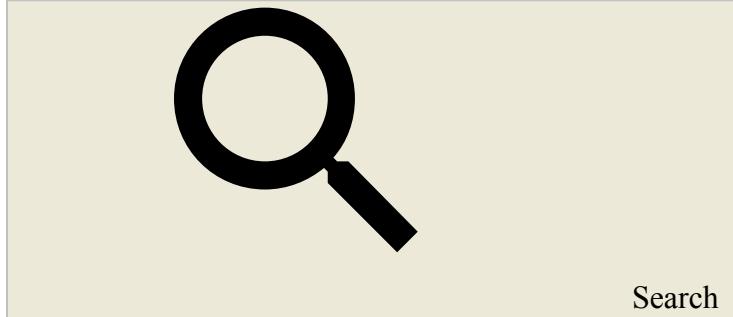
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Texts compiled as part of the *Six Classics* form the canon of Confucian thought. Multiple versions exist of the *Book of Odes*, *Book of Documents*, *Book of Rites*, *Book of Changes*, and *Spring and Autumn Annals*, while no extant copies remain of the sixth and final classic, the *Book of Music*. Believed by some scholars to have been partially written and edited by Confucius (551–479 BCE), many of the works in the *Six Classics* actually existed long before Confucius, while others were not composed until the Western Han dynasty (206 BCE–24 CE) as part of the state's official adoption of Confucianism.

A further category of foundational texts relate to discourses on works found within the *Six Classics*. The Fung Ping Shan Library at HKUL holds one particularly intriguing clean manuscript copy—Lu Xuan's *Meanings in the Book of Documents*, handwritten in 1787 by his amanuensis and concubine Shen Cai.

Material for this online platform has been excerpted from HKU Professor Yang Yuanzheng's developing manuscript on . . .

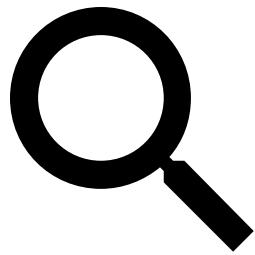


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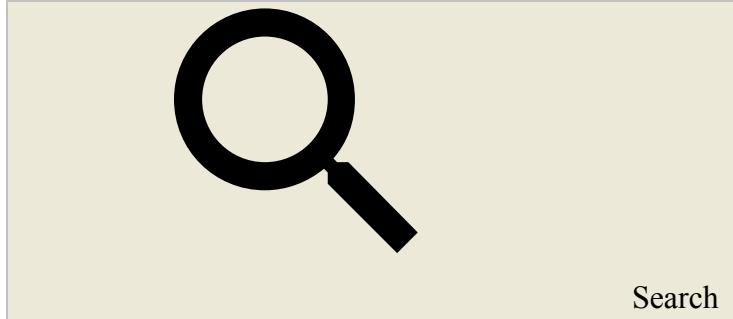
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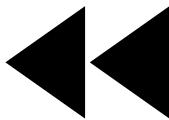
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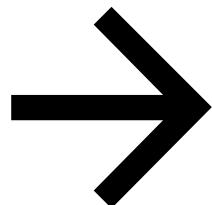
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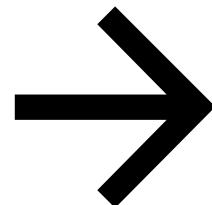
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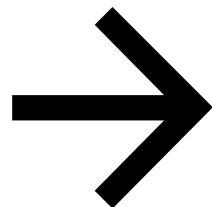
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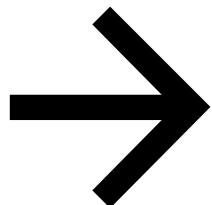
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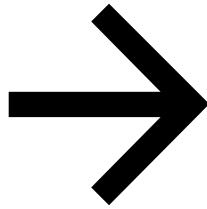
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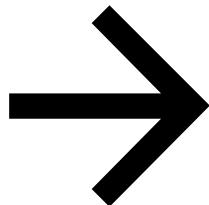
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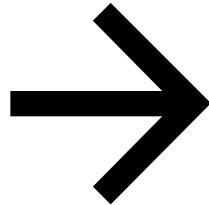
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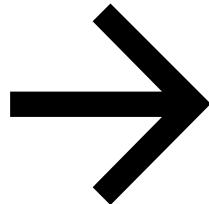
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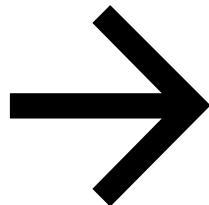
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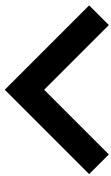
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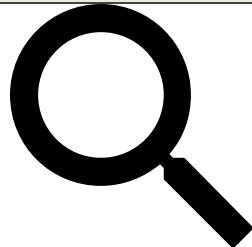
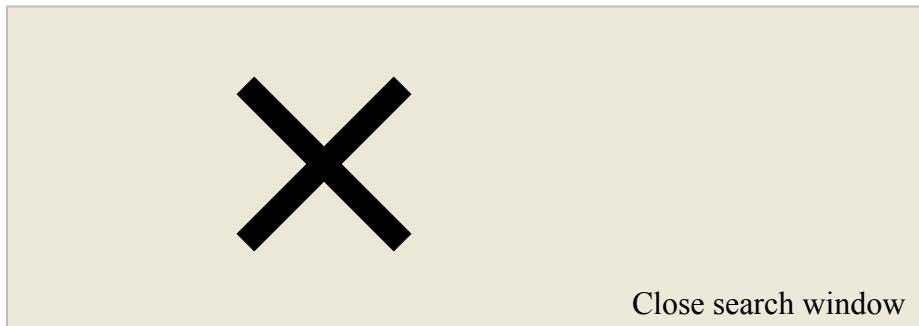
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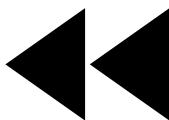
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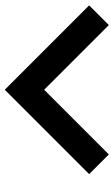
1. Lu Xuan

Lu Xuan was a native of Pinghu [modern Jiaxing] in Zhejiang, and a descendant of a family that came to prominence in the Ming dynasty. A series of senior ministers of the Lu family worked for the Emperor Kangxi, though Lu Xuan's pathway into the civil bureaucracy was far from smooth. After passing the initial *xiucai* examinations in his late teens, he was unsuccessful in the following *juren* examinations. At this point, he chose to abandon his aspirations to sit the imperial examinations, and decided instead to live in a retreat on Xu Mountain, near present-day Wuxi. Taking inspiration from the Jin dynasty poet Tao Yuanming, who was born in Chaisang, and the Tang dynasty's Wang Wei, who lived in seclusion at Lantian, Lu Xuan planted numerous plum trees around his isolated residence, and so took for himself the *hao* soubriquet "Mei Gu," meaning "plum valley." There he assembled a large collection of old books. As well as his editorial work, he was a connoisseur of paintings and calligraphy; two of his particular areas of expertise were book-binding and scroll mounting.

Lu's preface to *Meanings in the Book of Documents* records that the book itself was finished in the first lunar month of 1786, and that the copying began in 1787, taking about one year to complete. Despite the work involved, the book was never published beyond the manuscript copy. As its starting point, the work takes the "New Text" format of the *Book of Documents*, and so is divided into the fifty-eight chapters of that tradition, while in terms of exegesis, Lu Xuan's preference was for the older styles of the Han dynasty onwards, rather than the neo-Confucian Song dynasty school of Zhu Xi, as is exemplified by his pupil Shen Cai's seminal commentary.

In 1916, upon reading *Meanings in the Book of Documents*, the distinguished literatus Ye Changzhi (1849–1917) remarked:

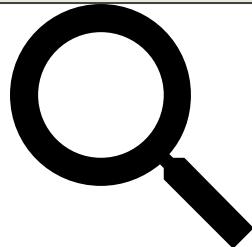
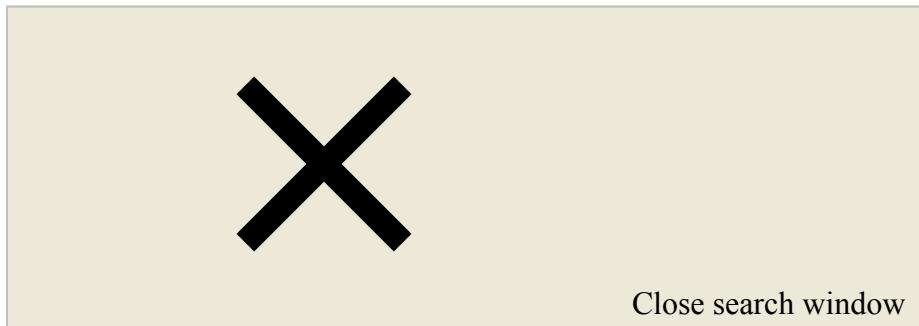
"In terms of the scholarship of Confucian canonical texts, it has no particular scholarly lineage and is not worth discussing; however, the book's contents have been written out by the concubine Shen Hongping in a petite kai script, and quite neatly and elegantly. Judging from whoever bound the book, and also considering its small seal, these are clearly the work of a woman and not a man, and as an example of an oft-repeated tale amongst the literati, it is a precious deposit of the innermost treasury; so, I advised Hanyi [one of Liu Chenggan's soubriquets] to add it to his collection." Miao Quansun echoed these views, and his bibliographical entry for Liu Chenggan's catalogue includes the phrase: "In its copying, fine and fastidious, and most delightful, certainly worthy of preservation."



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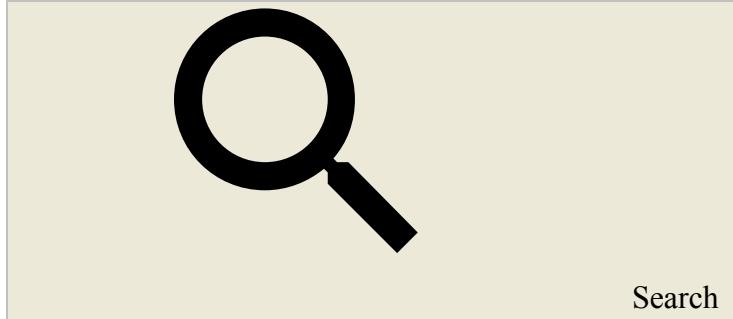
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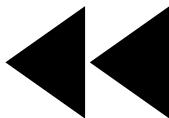
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2. Shen Cai

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Shen Cai, *zi* soubriquet Hongping (c. 1748–?; “Hongping” can be translated as “Rainbow Screen”), was the daughter of a gentry family of Pinghu in Zhejiang. When her family fell upon hard times, she became a maid for the Peng household in Haiyan, descendants of the poet-scholar-official Peng Sunyu (1631–1700). Later she became the personal servant of his granddaughter Peng Zhenyin. After Peng Zhenyin married Lu Xuan, Shen Cai moved into the new household along with her mistress, at which time she was thirteen years old. She subsequently became Lu Xuan’s concubine and was entrusted with the task of organizing his collection of books, paintings, and calligraphy.

Lu Xuan’s collected works were published towards the end of Qianlong’s reign as *The Plum Valley: Ten Books* and Shen Cai’s as the *Spring Rain Cottage Collection*; in both cases, her handwriting was used by the woodblock cutting craftsmen as the model, as can be immediately seen in comparison with *Meanings in the Book of Documents*.

The manuscript consists of twelve volumes. Originally bound in blue silk, all but two had mottled paper wrappings whose patterns resemble tiger-skins placed over the silk; only one of these two retains its original wrapping, while the other has the blue silk only on one side. The stitching along the binding edge of each volume has six holes—more than the usual four, which indicates the degree of care taken with the overall presentation. White silk slips would have been placed over the binding corners to protect them, but they were likely removed when the manuscript was restored. The front cover of each volume has a strip of gold paper stuck to its left edge that records the book’s title and list of chapters.

At the end of each *juan*, Lu Xuan’s name is recorded as the author, and Shen Cai’s as the copyist, together with their respective seals.

[TK image of seals]

The wording of the seals employed by Shen Cai varies; for example, “Xu Shan Can Qie” (“Silkworm Cultivating Concubine of Xu Mountain”); “Mei Gu Shi Shi” (“Plum Valley Clerk”); and “Pinghong Nüshi” (“Rainbow Screen Lady Literata”). In the late eighteenth century, however, such a sensitive and elegant gesture would have been regarded as entirely inappropriate, given that these were the holiest of texts, the Confucian classics, and she a concubine. The most prominent exponent of this opposition was Lu Xuan’s wife Peng Zhenyin, as is audaciously recorded by Shen Cai herself in an epilogue after the final and fifty-eighth chapter “[Duke Mu of] Qin’s Vow,” having completed copying the entire book:

[Shen] Cai, on receiving the order from her Master, proofread and edited *Meanings in the Book of Documents*. Yet one day, Lady Jade Inlay [Peng Zhenyin] voiced her thoughts, saying: ‘A woman’s role is to refine the five grains, cover [sieve] wines, and sew clothes, and that is all. Now, you have become something else; though it may be admirable, ultimately you have ruined your vocation. And apart from this, the incandescent brilliance of the Book of Documents—for this to emerge from the same hands that have touched the hairgrip, skirts, and hair oil, does this not besmirch them?’ [Shen] Cai, in response, informed her Master. The Master then called for his wife and addressed her, saying: ‘The Quacking Water Fowls is the essence of edification, and has its origins in the chamber; before Yao abdicated in favor of Shun, he first married off his daughters to him, and this tells of husbands and wives; of their abilities and roles. Of the heavenly spheres in their prescribed orbits, after the Purple Enclosure Wall, North Pole, and Emperor Star constellations, come the “Imperial Secretary (Shang Shu)” five stars, who govern the world under heaven, and when the Way is enlightened they look on,

and when the Way is unenlightened they are dimmed. The Book of Documents (Shang Shu) is so titled. The sages took its meaning from this, and it was not that first there was the book and then the stars. Later, the appellation “Imperial Secretary” was used to mean “an official,” and this also happened later, with the so-named star always coming first. To the left of the “Imperial Secretary” star is the “Lady Literata” star. For this reason, the “new text” has twenty-eight chapters, and these also were transmitted by Fu Sheng’s daughter; were there no “new text,” there would be no means to investigate the old and new texts and their transmission. Currently, the task of editing and proofreading has been entrusted to Hongping, and this is also Heaven’s Way.’ His lady-wife then affirmed her assent, and thereafter ordered [Shen] Cai to record the matter at the end of the book. On the fifty-second year of the Emperor Qianlong’s reign, the last month, the twenty-fourth day, recorded by the Lady Literata Shen Cai.

彩受主人命校讎〈尚書義〉。一日，玉嵌夫人謂曰：「婦人之事精五飯，幕酒漿，縫衣裳而已。今爾乃如此，雖屬難得，終爲廢業。且煌煌大典，出簪裾膏沐手，毋乃近褻乎？」彩因告主人。主人即呼夫人，謂曰：「〈關雎〉化本，始于房中，堯舜大典，亦先厘降，道本夫婦與能也。天象紫微垣北極帝星後，即爲尚書五星，其星主天下，道明則見，道不明則晦。尚書之名，聖人蓋取義于此，非先有書而後有星也。至後代以尚書命官，則又在其後，皆以星爲號也。其尚書星左即爲女史星，故今文二十八篇，亦以伏勝女傳，若無今文，則古文亦無由考而傳也。今校讎之役以授虹屏，是亦天道也。」夫人諾之，因命彩書于後。時乾隆五十二年臘月廿四日女史沈彩識。

卷之三

三

彩受 主人命校謄尚書義一日 王嵌
謂曰婦人之事精五飯幕酒漿縫衣裳而
爾乃如此雖屬難得終為廢業且煌煌大
簪裾膏沐手毋乃近穢乎 彩因告主人主
呼 夫人謂曰關雎化本始於房中堯舜
亦先釐降道本夫婦與能也天象紫微垣
帝星後即為尚書五星其星主天下道明則
道不明則晦尚書之名聖人蓋取義於此也
有書而後有星也至後代以尚書命官則

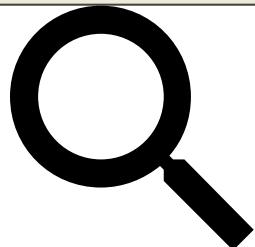
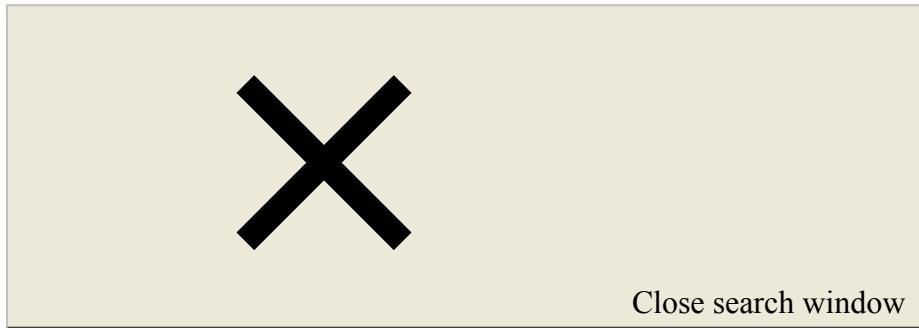
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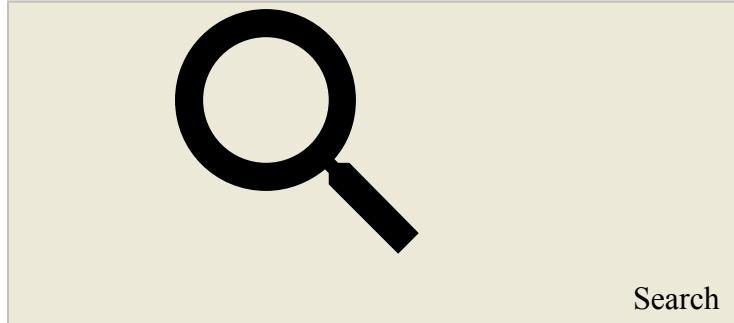
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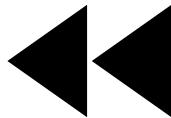
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After the copying of Lu Xuan's manuscript was complete, Shen Cai would occasionally add her own literary creations to the end of the section; sixteen in total, comprising twelve *shi* poems, two *ci* poems and four prose passages. Often extremely simple in construction and language, these lines describe the natural world around her as the seasons pass, drawing the reader into the universe of her inner thoughts and interaction within that world; for example, in the first volume, after the first chapter of the *Book of Documents* “The Classic of the Emperor Yao” 堯典:

After my Lord drafted *Meanings in the Book of Documents*, he ordered me, [Shen] Cai, to make a handwritten fair-copy, and for this reason presented me a poem with the following lines:

*When transmitting scripture, may your mouth be so brilliantly flowered
That words winding through tangled teeth convey as well
as she who spoke for Fu Sheng¹*

and also:

*An ingenious pen and hairgrip flower² are never mere playthings
Through them, imperial governance is conveyed to the common people*

This is the third draft of *Meanings in the Book of Documents*, which was written beginning in the *bingwu* year of the reign of the Emperor Qianlong [1786], the twelfth month, the seventeenth day; by the first day of the Start of Spring [the first of the twenty-four solar terms], rain and snow followed day after day, river plums showed their first buds, the sky was cold and hands trembled, yet not enough to require breathing on the ink stone to thaw. The Silkworm Cultivating Concubine of Xu Mountain, Shen Cai, records.

主君作〈書義〉，皆命彩手鈔，故嘗贈彩詩有「傳經可有粲花口，詰屈聱牙記伏生」，又「妙筆簪花非玩物，藉傳皇極答蒼生」之句。此三易稿也，始寫于乾隆丙午十二月十七日，爲立春日，時連朝雨雪，江梅初苞，天寒手顫，僅免呵凍雲。胥山蠶妾沈彩識。

An icy winter then gives way to a gentle early spring, and in the second volume, after the third chapter, the following poem:

*Do not tease that my gold hairpins are crude
I am already ashamed having no jade scales
The two princesses assisted ancient Emperor Yu³
The Ten Counselors and Yi Jiang⁴ also played a role
Sweet rain dampens the fountain grass
A warm wind reaches the photinia
As from within a painting of teaching scripture
Receiving the words of Fu Sheng*

In the *dingwei* year of the reign of the Emperor Qianlong [1787], the first month, the first day, having copied the chapter “The Counsels of Emperor Yu the Great,” I composed a poem in the five-character line *lü* format, hoping that my Learned Master may smile beneficently upon me. [Written by] The Hermit of Qingyao Mountain.

莫笑金釵陋，惟無玉秤慙。二妃虞帝助，十亂邑薑參。甘雨滋書帶，薰風到石楠。授經圖畫裏，恍接伏生談。

乾隆丁未正月上元日鈔大禹謨畢因成五律一章，冀博主人莞爾一粲也。青要山人

Gentle springtime turns to a more vibrant season of growth, and in the fourth volume, after the seventeenth chapter “Common Possession of Pure Virtue”, appear two *ci* poems:

*Having put on my morning make-up
Seated, laying out the treasury of book-boxes
Half a red sun through the drapes, the wind southing
Wisteria vines on the trellis, swallows singing “ni-nan”
A deep azure sky*

晨粧罷，端坐展瑤函。紅日半簾風旖旎，紫藤一架燕呢喃。天色正蔚藍。

*Having written out a chapter
Carefully proofreading, not dismissing thrice
Confirming no single scribal error
When the characters are carved, it should be noted I took part
Timidly, I write a poem based on the rhythm and rhyme of
“Gazing South of the River” The Hermit of Qingyao Mountain*

書寫畢，細校不辭三。筆誤已知無一字。鐫時應附我同參，聊識望江南。青要山人



[fullscreen](#)

In the fifth volume, along with a profusion of early summer flowers:

At the end of the nineteenth chapter “Pan Geng, part 2” 盤庚中:

*A musky incense burner, a cup of tea
The pleasure of editing a text can be embellished
The solar term “Grain-Moistening Rain” passes swiftly
Flowers open onto the halls, such are the poppies*

The third month, the eleventh day, having finished writing and proofreading, now lazing around, jotting down a few lines of *jue* poetry.

一炷幽香一盞茶， 謄書清韻亦堪誇。 不知穀雨匆匆過， 開到庭前禦米花。 三月十一日書畢校訛戲題絕句。



[fullscreen](#)

After the twenty-third chapter “Charge to Yue [of Fuxian] part 3” 說命:

*I have scoured the kitchen for “salt-plum” and “fermented-sprout”⁵
“Smiling, snapping the blossomed branch,”⁶ in the orchard, I am never foolish
“How could it be said I have no clothes”; I can abandon pen and ink
And with the sprouting mulberry feed the newly-emerged silkworms for an entire month*

The Silkworm Cultivating Concubine of Xu Mountain, Shen Cai, extemporizes:

鹽梅麴蘖我曾探，笑折花枝不是憨。 岳曰無衣拋筆墨，青桑一月飼紅蠶。 胥山蠶妾沈彩口占。

Having reached high summer and the sound of crickets, at the close of the twenty-fifth chapter “The Chieftain of the West [King Wen]’s Conquest of [the State of] Li” 西伯戡黎:

*Remembering my first taste of Yu Shen broth⁷
On paper ruled in squares, copying the “Pan Geng” chapters⁸
From the Book of the Yin Dynasty, having concluded “The Conquest of Li”⁹
Purple bean flowers opened and crickets sang¹⁰*

The Plum Valley clerk Shen Cai wrote this South of the Flowers, North of the Water Pavilion, also recording it in a *jue* poem:

記得初嘗玉糆羹，烏絲畫就寫盤庚。 殷書甫到戡黎畢，紫豆花開蟋蟀鳴。 梅谷侍史沈彩書于花南水北亭中并識一絕。

Summer passes and the darker sultrier days of early autumn arrive; in the seventh volume, at the end of the thirty-third chapter:

*A bronze lamp, its antique chicken-foot stand
A gold inlaid inkstone box, purple-tipped lion mane’s pen
Amidst the fragrance of the night-cooled osmanthus
In kai script, columns of characters, writing out the chapter “The Lü Barbarians’ Ao Hound”*

The eighth month, the seventh day, in the evening, having finished writing, penning these lines of *jue* poetry. Written by the Rainbow Screen Lady Literata, Shen Cai.

一盞銅燈雞足高，鎗金硯匣紫猊毫。 夜涼叢桂花香裏，小字烏闌寫旅獒。 八月初七夜寫畢却題絕句，虹屏女史沈彩。

一盞銅燈雞足高鎗金硯匣
香衷小字烏闌寫旅獒

八月初七夜寫畢

虹屏女史

尚書義

周書第八

武王有疾周公作金縢

作有作其文與作其事者以

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As autumn deepens, the shadows lengthen, the frost comes, nearly a year has passed; and so, in the ninth volume, after the forty-third chapter:

Sun and moon are revolving axes Heaven and earth will not halt Moving my pen, writing over tiers of bamboo strips Feeling suddenly like I need an extra layer of clothing A chill frost covers the late chrysanthemums From the north, the wind blows cold evening sunbeams In the courtyard, leaves fall from the trees Amidst the clouds, migrating geese fly past

Having finished the chapter “Against Luxurious Ease,” jotting down a poem; Shen Cai.

日月如轉轂，天地無停機。 載筆親書策，忽復當授衣。 清霜蔽晚菊，朔吹冷夕暉。 庭際木葉脫，雲中征雁飛。

書〈無逸〉畢偶題，沈彩。

冷夕暉庭際木葉脫雲
慨慕前哲克勤小人依所
亦以逸為非文翰代組織
璣無襦或露肘食貧將
蝌蚪間卒歲學忍饑當
吾志不可違

書無逸畢偶題十韻

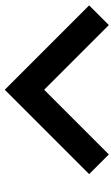
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周書第十八

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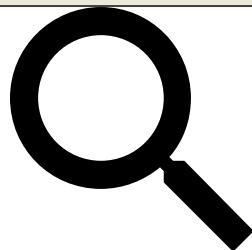
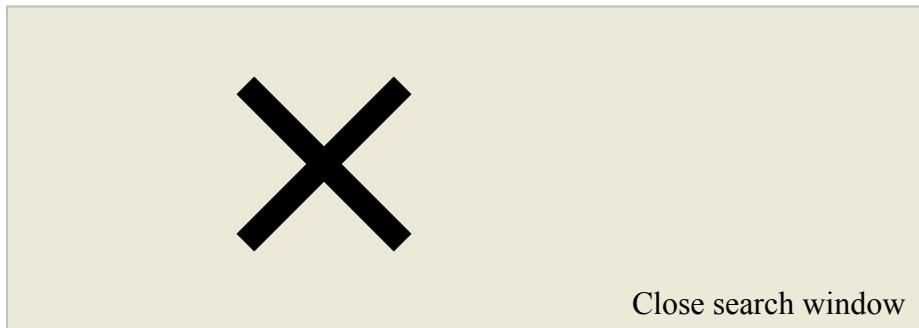
1. Fu Sheng 伏生 (dates uncertain, but possibly 268–178 BCE). As the only record of the *Book of Documents* to survive Qin Shihuang’s burning of books, Fu Sheng’s memorized text was spoken on his behalf by his daughter to those chosen to record it, as at that time he was already ninety and his voice was feeble and difficult to understand. [←?](#)
2. The “hairgrip flower” also refers to Shen Cai and is used three times by her in the text. [←?](#)
3. The two princesses and the Emperor Yu are mythological characters. They are Ehuang 婁皇 and Nüying 女英, daughters of Yao 堯, the fourth of the Five Emperors, and later wives of Shun 舜, the fifth Emperor, also known as Yu 虞. [←?](#)
4. The Ten Counselors refers to luminaries who assisted the founding emperor of the Zhou dynasty, Wu Wang 武王 (?–1043 BCE; r. 1046–1043 BCE); Yi Jiang 邑姜 was Wu Wang’s empress. [←?](#)
5. “Salt-plum” 鹽梅 and “ferment-sprout” 酱 are uncommonly used words found in historic texts; their etymological origins remain obscure. Both terms appear in close proximity in the same passage of the *Book of Documents*, chapter 23 說命下, translated by James Legge (1865 and 1879) as “The Charge to Yüeh.” [←?](#)
6. This precise citation is hard to pin down, but the poem *Divination and Prophecy* 卜算子 by the Song dynasty poet Lu Zugao 盧祖皋 (1174–1224) is an early usage. [←?](#)
7. Yu Shen broth 玉糁羹. Another literary citation, this time from a poem known as “The Day When My Son Guo Suddenly Decided to Make Yu Shen Broth from Sweet Potatoes, Whose Colour, Fragrance, and Taste Were All Particularly Wonderful” 過子忽出新意以山芋作玉糁羹 色香味皆奇絕天 by the poet Su Shi 蘇軾 (1037–1101). [←?](#)
8. The “Pan Geng” chapters of the Book of Documents (chapters 18–20). [←?](#)
9. The Book of the Yin Dynasty is presumably the later chapters of the Book of the Shang Dynasty 商書 (Book of the Shang Dynasty: Book of Documents, chapters 10–26). [←?](#)
10. This citation is from a poem entitled “At the Fourth Hour, the Happiness of Reading” 四時讀書樂 by the Song dynasty poet Weng Sen (dates uncertain). [←?](#)



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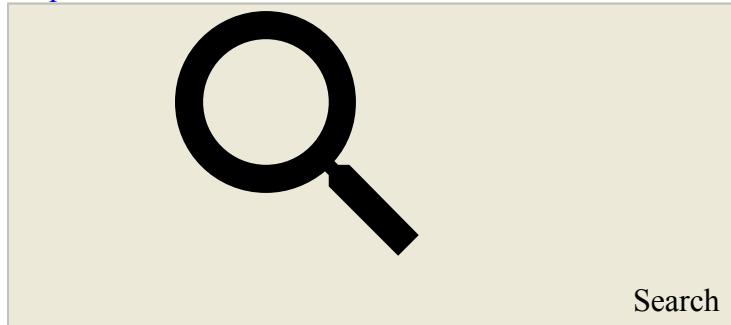
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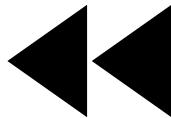
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4. Spring Rain Pavilion

At the opening of the third volume of *Meanings of the Book of Documents*, the following stamps are found:

[TK seals]

“Kuai Xue Zhai” (“The Studio of Swiftly-Melting Snows”), “Qi Jin Zhai” (“The Studio of Rare Jin Dynasty Calligraphy”), and “Chun Yu Lou” (“The Spring Rain Pavilion”). The first two were repositories for Lu Xuan’s collection, and the third, the name for Shen Cai’s own literary studio. Subsequently, no other seals are found on any of the volumes until after the fall of the Qing dynasty, which likely means that the manuscript remained in the possession of Lu Xuan’s descendants until that time.

Once again, it is Liu Chenggan’s diary that is the source for new information as to the book’s location; his entry for the eleventh day of the eighth lunar month of 1916 includes information on a Shanghai book dealer Luo Zhenchang selling the manuscript and three other books to him for a price of 487 silver yuan.

Other than *Meanings in the Book of Documents*, the only surviving specimens of Shen Cai’s handwritten manuscripts are two drafts of her opus *Collection of the Spring Rain Pavilion*, though these are much smaller in size and scope. They were also sold by Luo Zhenchang, this time to the collector and literatus Zheng Zhenduo in the 1940s. Zheng died in an airplane crash in the 1950s. Both of these manuscripts then passed into the collection of the Beijing Library, where they remain to this day.

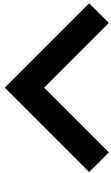
On the first page of the first *juan* of the first volume, on the bottom right of the recto, are two large square seals belonging to Liu Changgan. Above them in the extreme right-hand column are two smaller oblong seals:

[TK seals]

The top one reads “Jia Bin Cang Shu” (“Jia Bin Ex Libris”) and the bottom “Zhu Shao,” which is a personal name. Both of these seals belong to the same banker and book collector. In 1942, Liu Chenggan sold some of his Ming dynasty printed books to the Central Library of Republican China and the other part of his library to Zhang Shuping. The latter then sold the most precious books to Zhu Shao, also known as Zhu Jiabin. As the current owner, Zhu Shao affixed his seals, and on the back page of the twelfth volume he also stuck in a piece of paper which includes his collector’s notes.

Because of the runaway inflation of the time, the deal between Zhang Shuping and Zhu Shao quickly floundered; Zhang Shuping sought help from the Japanese occupying authorities and Zhu Shao was thrown into prison. Eventually the book found its way back to Zhang Shuping, whose subsequent seal is found in the second column from the right on the first page of the first juan of the first volume, directly above those of Liu Chenggan, and to the left of Zhu Shao's. It was from Zhang Shuping that the manuscript finally passed to HKUL.

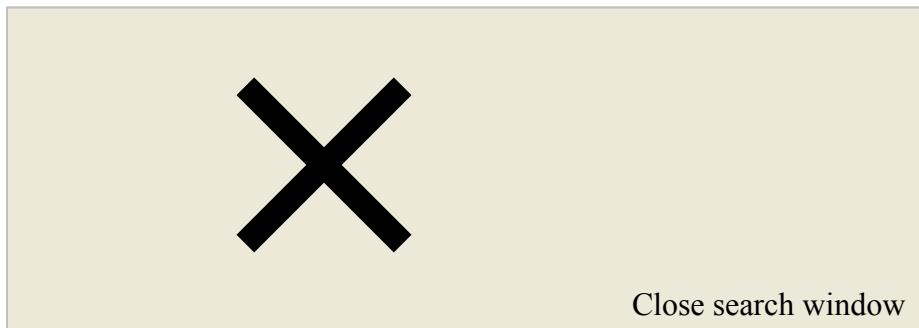
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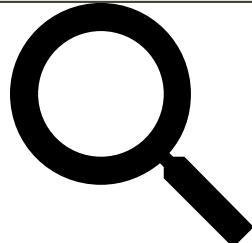
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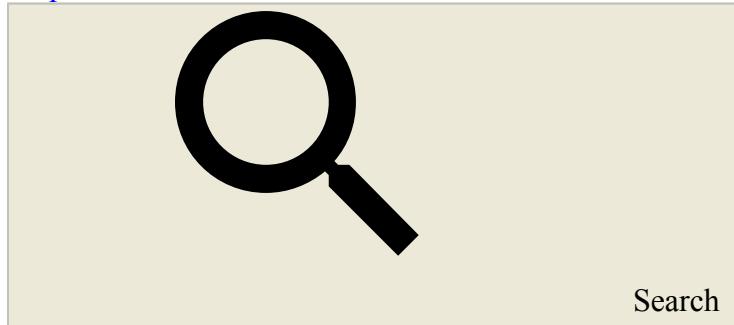
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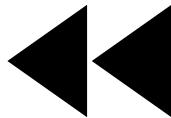
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5. Manuscripts from the Jiayetang

劉承幹 Liu Chenggan

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劉承幹 Liu Chenggan

Established in 1932, the Fung Ping Shan Library at The University of Hong Kong has collected more than 700 rare titles (11,000 volumes) dating back to the Song, Yuan, Ming and Qing dynasties. Many of these rare editions and manuscripts were acquired from the Jiaye Library (Jiayetang), a private collection located in Nanxun (now Huzhou, Zhejiang province) during China's Republican period (1912–1949).

Author's manuscripts, especially those that predate the Ming, are now extremely rare. Manuscripts were generally disposed of after the books were published, as only the wooden blocks were kept for future

printing. It was not until the late Ming that the importance of manuscripts was recognized; fewer than four thousand Ming and Qing author's manuscripts survive.

A manuscript is an original, handwritten copy of a work before it is printed—either a rough draft written by the author, a ‘fair copy’ transcribed by the author, or by other people on the author’s behalf, or a copy edited and checked by the author and/or other scholars. A rough draft is usually written in a casual manner, reflecting the author’s reasoning and any alterations in the line of thought. A fair copy is the final, corrected copy based on the author’s rough draft.

In the early days, intellectuals transcribed for two main purposes: as a means to make a living and for academic pursuits. In addition, certain works, such as records of the daily lives of the imperial family, were never intended for circulation; only transcripts were kept. Voluminous works were costly to print, and in many cases transcription was the only viable way to make additional copies.

Book collectors also transcribed rare editions to add to their own collections. This became common in the Ming dynasty, when Song and Yuan editions were greatly sought after by book collectors. Individuals either would hire a scribe, or else transcribe the rare editions and add them to their personal collections.

Liu Chenggan and the Jiaye Library

Liu Chenggan (1882–1963) was a book collector who established the Jiaye Library in Nanxun in order to house his personal collection of 12,450 titles in 200,000 volumes. His collection included block prints from the Song (77 titles), Yuan (78 titles), Ming (more than 2,000 titles) and Qing (5,000 titles) dynasties, as well as more than 2,000 manuscript titles, 42 volumes of the *Yongle Dadian* (*Yongle Encyclopaedia*) and more than 1,200 local records. Equally impressive was the Jiaye Library’s manuscript holdings.

In the early 1950s, the Fung Ping Shan Library acquired a sizeable collection of rare books that formerly belonged to the Jiaye Library. The purchase included Song and Yuan block prints, along with a significant number of manuscripts. Liu Chenggan (1882–1963) was a native of Wuxing County (now Huzhou), Zhejiang province. As the adopted son of his father’s older brother, he inherited a fortune from his grandfather, who was the richest man in Nanxun (now Huzhou). His father passed the imperial examination in 1894, and was awarded the *jinshi*, the highest degree. His father also collected numerous history books as part of a compilation of the administrative history of the late Qing period.



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Seals of the Jiaye Library



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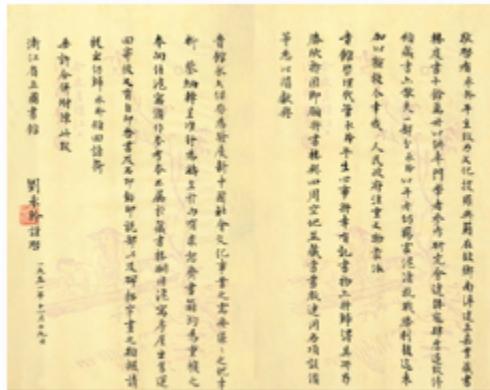
Liu Chenggan once wrote that when the first national exposition of China was held in Nanjing in 1910, he took the opportunity to visit the book stalls and purchase countless books. News quickly spread amongst the booksellers, who came to visit him with their books. It should also be noted that many book collectors sold their collections in response to the political upheavals associated with the downfall of the Qing dynasty in 1911. Such a historical background enabled Liu Chenggan to collect roughly 200,000 volumes from 1910 to 1924.

Liu Chenggan was keen to build up a collection that was functional in nature. He paid special attention to the collection of manuscripts based on their uniqueness. And when he was unable to acquire an original title, he hired transcribers to make a copy so as to add it to his collection. He was also extremely generous in sharing his collection, so as to ensure that the rarest titles would last forever. In addition to setting aside a corner in his library for visitors to read and copy his books, he made them available to publishers for duplication free-of-charge. He even served as a printer and recruited a number of well-

known scholars to edit and proofread rare titles in his collection before reprinting them.

Located in Nanxun, the Jiaye Library was completed in 1924. It occupied an area of twenty-four mu (1.6 hectares) and was staffed with personnel responsible for the management of the site and for publishing activities. The two-storey main building was designed with specific emphasis on proper ventilation and equipped with facilities to prevent fire, moisture and insects. In terms of facilities and design, the Jiaye Library resembled a modern library, despite the fact that it was constructed in a traditional manner.

原件藏浙江圖書館 Letter from Liu Chenggan to the Zhejiang Library, dated 19 November 1951
(original in the Zhejiang Library)



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原件藏浙江圖書館 Letter from Liu Chenggan to the Zhejiang Library, dated 19 November 1951
(original in the Zhejiang Library)

The Library survived the Anti-Japanese War (1937–1945), but eventually Liu Chenggan ran out of money and had to sell part of the collection. He eventually donated the remaining library, including the building and its collection of books and wooden blocks, to the Zhejiang Library on 19 November 1951. The Zhejiang Library currently owns about half of the Jiaye Library Collection. Libraries like the National Library of China, Fudan University Library, Fung Ping Shan Library, The University of Hong Kong, Macao Central Library, Academia Sinica in Taiwan and the C.V. Starr East Asian Library of the University of California, Berkeley also hold some of the fine items from the collection.

Fung Ping Shan Library

In the early 1950s, the Fung Ping Shan Library acquired 120 titles (1,264 volumes) that had originally belonged to the Jiaye Library. These included block prints from the Song (2 titles), Yuan (13 titles), Ming (20 titles) and Qing (2 titles) dynasties, 4 Japanese block prints and 79 manuscript titles.

Many book collectors were forced to sell their collections in order to survive during the war with Japan. Towards the end of 1940, Liu Chenggan also intended to sell part of his collection. He hoped to sell only the Song, Yuan and Ming block prints, and to keep the manuscripts and Qing editions. Things did not go according to plan, and eventually he was forced to sell a majority of his Song and Yuan block prints and manuscripts to Zhang Shuping (1898–1970).

Around 1952, Chan Kwan-po (1898–1982), Librarian of the Fung Ping Shan Library from 1934 to 1953, learned from Wang Xiwen (1890–1960) that Liu Chenggan intended to sell the remainder of his rare

books. Professor F.S. Drake (1892–1974) and Professor Jao Tsung-I of the School of Chinese strongly recommended that the University should acquire the collection. In mid-March 1953, the Fung Ping Shan Library acquired most of the collection. The remaining titles were purchased by the Hong Kong-born Portuguese historian José Maria Braga (1897–1988). Braga resold his Jiayetang Collection in 1958 to the Sir Robert Ho Tung Library in Macao, except for five *Siku Quanshu* manuscripts, which he presented on behalf of the Portuguese Government, along with the 6-volume *Portugaliae monumenta cartographica*, to The University of Hong Kong in November 1961.



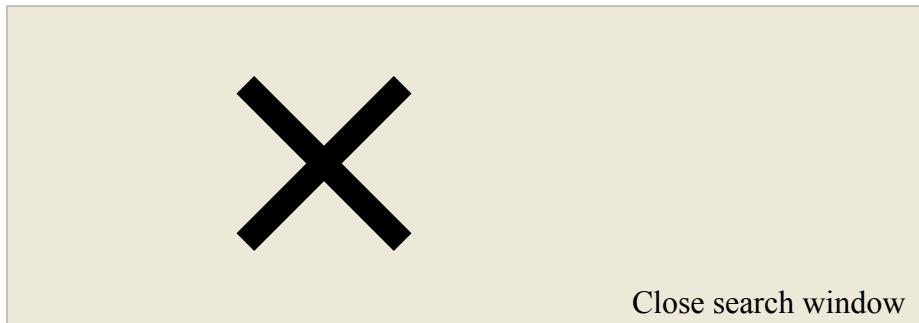
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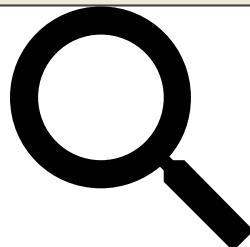


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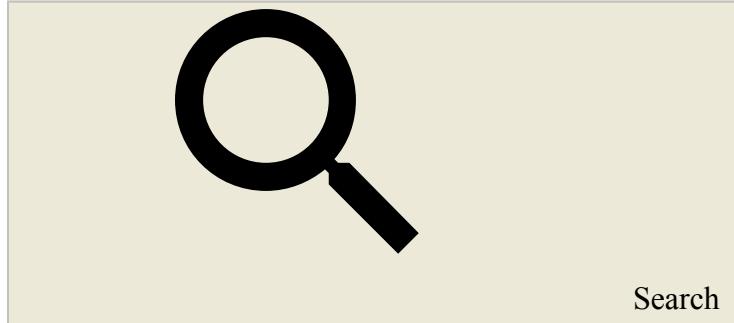
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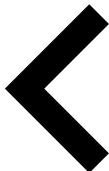
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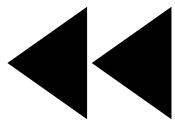


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Bliss et al. 2013 Bliss, Sharon E. 2013. *The Moment for Ink*. San Francisco, Calif.: San Francisco State University.



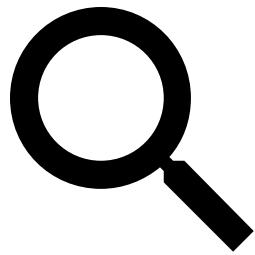
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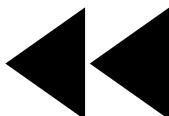


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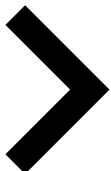
Primary text for this volume was taken from HKU Professor Yang Yuanzheng's manuscript on . . .

Further information on the Fung Ping Shan Library and the Jiayetang Collection was taken from HKUL's 2018 exhibition *Paper and Ink: Ming and Qing Dynasty Manuscripts from the Jiayetang Collection*.

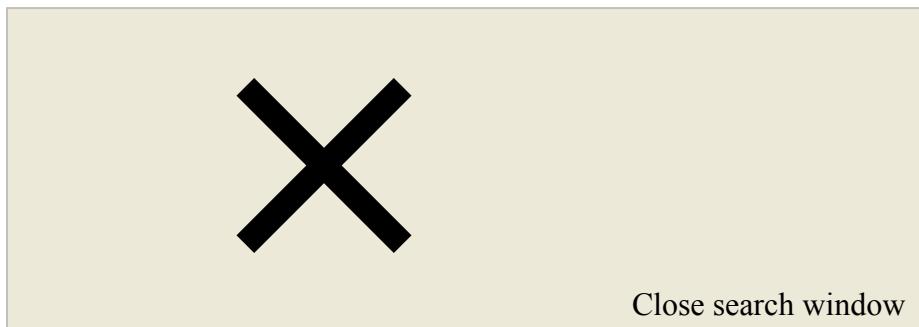
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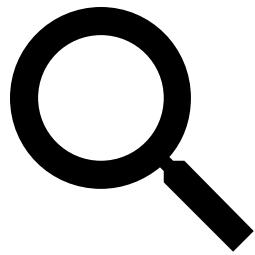
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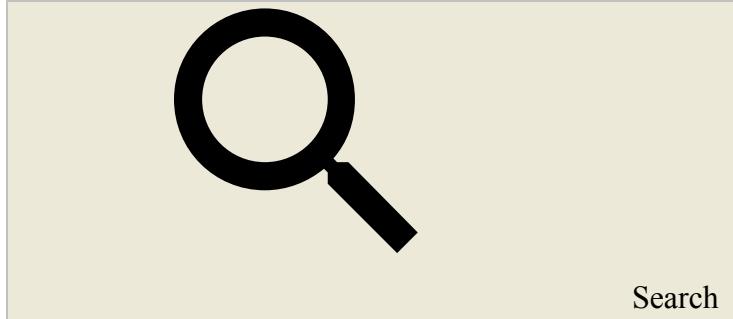
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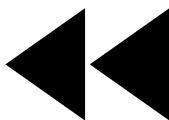
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YANG Yuanzheng

H

Jody BEENK

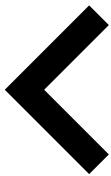
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Darcy CHRIST

Darcy Christ is an Information Architect and Web Developer. His focus is on implementing content management systems that support the natural workflow of creators. He is deeply involved with WordPress and podcasting.

Christopher MATTISON

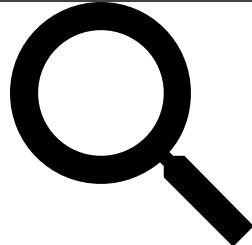
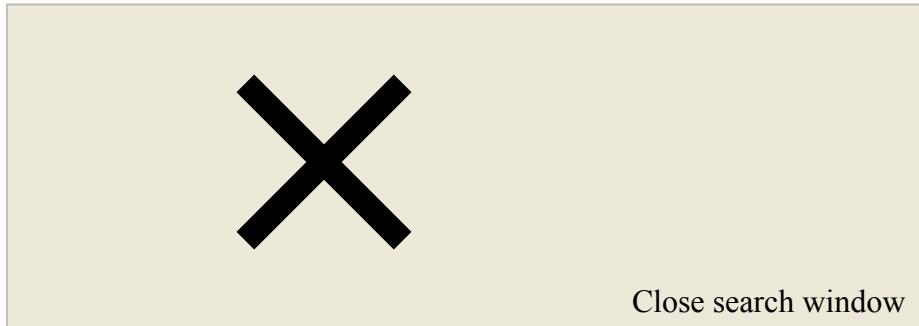
Mattison's primary line of research centres around the relationship of text and image in the museum environment. Apart from his curatorial work, Mattison is the publisher for the University Museum and Art Gallery, The University of Hong Kong, and series editor for a range of digital programming being developed in conjunction with the Getty's Arches and Quire platforms.



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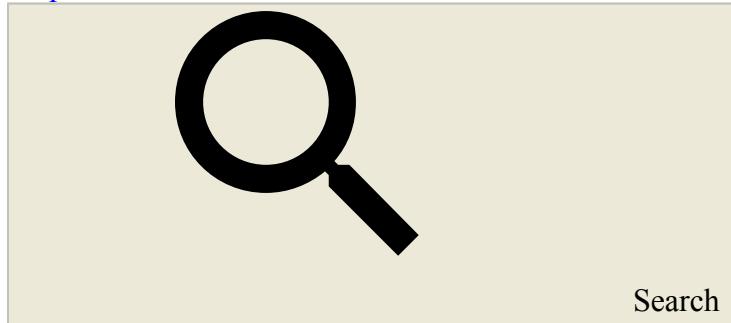
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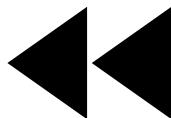
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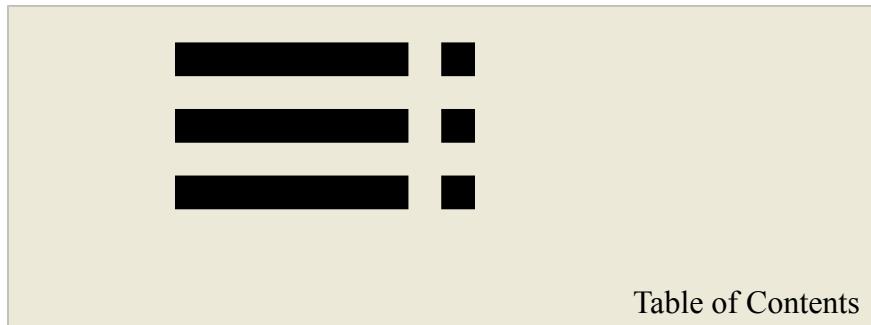
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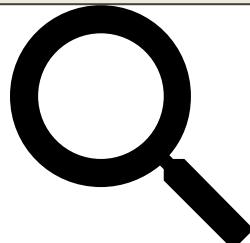
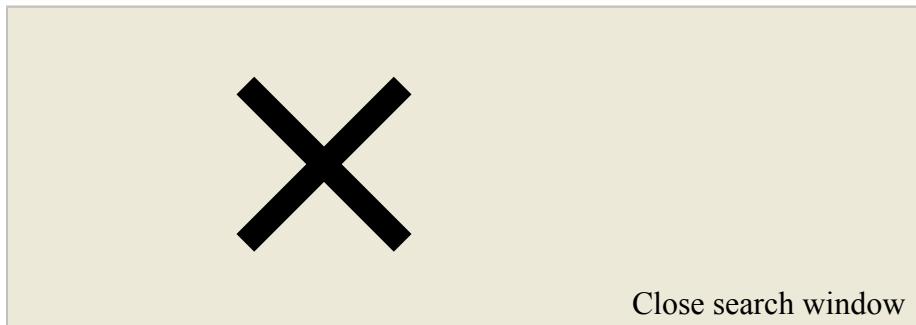
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