EAST & WEST

EUROPE'S DISCOVERY OF CHINA & CHINA'S RESPONSE TO EUROPE 1511-1839

AN EXHIBITION IN THE PRINCETON UNIVERSITY LIBRARY
EAST & WEST

EUROPE'S DISCOVERY OF CHINA, &
CHINA'S RESPONSE TO EUROPE, 1511-1839

A CHECK-LIST

of the Exhibition in the Princeton University Library
(February 15 - April 30, 1957)

Compiled by
HOWARD C. RICE, JR.
SHIH-KANG TUNG
FREDERICK W. MOTE

Princeton University Library
Princeton, New Jersey
1957
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FOREWORD

The following check-list has been compiled as a record of the "East and West" exhibition held in the Princeton University Library from February 15 to April 30, 1957. It is not intended to be a bibliography of the subject, nor a complete descriptive catalogue. Since an exhibition necessarily represents a choice (depending upon the availability of materials, the dimensions of gallery and display-cases, and other considerations), we have listed here only the books, manuscripts and other items actually exhibited -- not those that might have been shown to illustrate or further elaborate the same theme. The exhibition aimed to "tell a story", and attempted to be more than a mere assemblage of unrelated pieces. We have therefore listed the items in sequence, as they were displayed, in order to preserve something of the pattern (a significant one, we hope) of the original exhibition.

It has not been possible to reproduce here all of the descriptive commentary included on our exhibition labels. We have nevertheless transcribed titles with considerable fullness, and have indicated precisely the "openings", in order to show the relationship of a particular item to the general theme. Princeton University Library call numbers or other location symbols are included between square brackets, as are the names of outside lenders. Where there are variant forms for the names of European authors, we have usually taken as our main author entry the form used in the Princeton Library catalogue (which generally follows Library of Congress usage). Unless otherwise specified, the Chinese books listed are printed from wood-blocks. We have tried to make this check-list more useful by including references to the standard bibliography of the subject, Henri Cordier's Bibliotheca Sinica. Since Cordier does not number individual titles, our references are only to the pages (two numbered columns per page) where the work is mentioned and where further information about other editions may be found. As those familiar
with this bibliography know, its somewhat over-classified subject arrangement makes it difficult to use (even with the help of the index prepared by the Columbia University Asiatic Library). The absence of a reference does not therefore necessarily mean that the work in question is "not in Cordier"!

We take this opportunity to thank again the other institutions and individuals who generously lent materials to the Princeton Library exhibition: The Chinese-Japanese Library of Harvard-Yenching Institute at Harvard University, the Library of the Princeton Theological Seminary, the Princeton University Art Museum, Mr. Robert J. Barry, Mrs. Agnes J. Holden, Dr. Hu Shih, Dr. H. H. Kung, Mrs. John L. Kuser, Jr., Mr. George R. Loehr, Mr. Boies Penrose, and Mr. Alexander D. Wainwright. The specific items lent are indicated below in the check-list. We are indebted to Mr. George R. Loehr not only for the loan of books and prints from his collection, but also for many helpful suggestions. Dr. Hu Shih, honorary curator of the Gest Oriental Library, aided us in many ways; the Chinese title of the exhibition -- a line from The Classic of Poetry -- was chosen by him and was written in his calligraphy. Mr. Kuang-huan Lu and Mr. Ching-sheng Wu were responsible for the Chinese calligraphy used on the exhibition cards. Mr. Gillett G. Griffin (of the Library's Graphic Arts Division) designed the leaflet describing the exhibition. Other members of the Library staff shared in the many tasks involved in bringing the display to its final form.

As an introduction to the present check-list we have included the text of our descriptive leaflet, which gives the "argument", or unifying thread linking the individual items together. The exhibition included mainly primary sources; in locating and selecting these we inevitably consulted many secondary works, which we have listed briefly here as an appendix. Our check-list -- representing only "bare bones" -- inevitably lacks the visual appeal of the exhibition itself. We hope, nevertheless, that it may be of
interest and use to others, and that it may serve as an invitation to return to the primary sources and explore them anew.

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Princeton,
June 1957.
INTRODUCTION

EAST AND WEST
EUROPE'S DISCOVERY OF CHINA, AND
CHINA'S RESPONSE TO EUROPE, 1511-1839

In 1492 Christopher Columbus, bearing the standard of
the King of Spain, sailed westward for the "Indies" in search
of "Cathay," and accidentally discovered America. In 1497
and 1498 Vasco da Gama, in the service of the King of Portu-
gal, sailed southward around the Cape of Good Hope, and
reached the shores of India by the eastern route. After the
explorers came the conquerors. While the Spanish Conquista-
dores were marching into Mexico, the Portuguese Fidalgos were
progressing across the Orient. In 1510 they took possession
of Goa -- hencefore the capital of their Eastern empire; the
following year Afonso d'Alboquerque seized the tiny kingdom
of Malacca in the Malay Straits. In the harbor at Malacca,
which was a Chinese feudatory, the Portuguese encountered
Chinese trading vessels and formed their first direct impres-
sions of the Chinese. From this newly acquired base they
went on to South China, certain individual adventurers sailing
as far as Canton in 1513. In 1517, Tomé Pires, an apothecary
to the King of Portugal, was sent as an official envoy to the
Emperor's court at Peking -- the first accredited diplomat
from a modern Western power to attempt to establish formal
relations with China. Pires failed to gain his objective, as
did most of the other European embassies sent in the succeed-
ing three centuries. Nevertheless, this amazing and rapid
Portuguese push into unknown parts of the globe brought the
Chinese world into the sphere of Europe's commercial and
empire-building activities; with it begins the story of East
and West, of Europe's discovery of China and of China's re-
sponse to Europe, which is the theme of the Princeton
exhibition.
There had, of course, been still earlier contacts between Westerners and the Chinese. Marco Polo and other travelers, journeying overland through Central Asia, reached the Mongol court in the 13th century. The Franciscan monk, John of Montecorvino, who was named Archbishop of Cambaluc (the modern Peking) in 1307, and a succession of his co-workers lived and worked in China for a good part of the 14th century. But these earlier overland contacts had relatively little lasting importance either for China or for Europe, and only the glowing legend of a distant land of Cathay links them with the new era which began with the Portuguese arrival by sea from the south. Nearly a century more was to elapse before Europeans realized that Cathay and China were the same. During the 16th, 17th, and 18th centuries the consequences of this new meeting of East and West were perhaps more significant for Europe than for China. Eventually, however, from the period of the First Opium War (1839-42) onward, these contacts were to bring about the transformation of China and of the whole Far East.

Princeton University, with its extensive library and museum collections, is exceptionally well equipped to illustrate this particular phase of the absorbing story of East and West. The Gest Oriental Library alone contains hundreds of Chinese works antedating the year 1600, portraying the life of China at the time of the European "discoveries," and an even greater number of rare books and manuscripts carrying the story down through the succeeding centuries.\footnote{For a history and survey of this collection see: Hu Shih, "The Gest Oriental Library at Princeton University," The Princeton University Library Chronicle, XV, No. 3 (Spring, 1954), 113-141.}\footnote{Boies Penrose, "The Grenville Kane Americana," \textit{ibid.}, XI, No. 1 (Autumn, 1949), 4-25.}
tion of 17th and 18th century erudition, or in the Marquand fine arts library. Complementing these printed materials is the Art Museum's collection of Chinese painting, sculpture, and objets d'art. With such resources to draw upon, an attempt has been made to portray the East-and-West theme as reflected both in Chinese and in European works. Complete balance and symmetry, however, have not always been possible, for the simple reason that, during the period covered, Europeans produced an extensive literature of description and interpretation about China, while the Chinese produced nothing comparable about the West. The few Chinese (Christian converts) who visited Europe published no accounts of their travels for their countrymen; indeed, it was not until 1844 that a comprehensive geographical account of the West was published in China. This very lack of synchronization is in itself one of the several essential "problems" implicit in this Princeton exhibition.

The books selected for display, both those in Chinese and those in Western languages, are arranged in a single chronological sequence. First come the 16th-century European accounts of China, stemming chiefly from Portuguese sources, and Chinese works of the same period mentioning the piratical activities of the "Fo-lan-chi" (i.e., the "Franks," the generic term for Europeans) along the Chinese coast. Then follow other accounts marking the arrival of the Spaniards (via Mexico and the Philippines), of the Dutch, the English, and later the French, and the gradual establishment of the "China trade" which, year after year, brought cargoes of silk, tea, lacquer, porcelain, and other products of China into European markets. At the same time reports from Christian missionaries were revealing the secrets and wonders of


the Celestial Empire. St. Francis Xavier (who died in 1552 on an island off the coast of China) was the forerunner; Matteo Ricci, of the Society of Jesus, who lived and worked in China from 1582 until his death there in 1610, set the pattern for his numerous successors who gravitated around the Chinese court during the 17th and 18th centuries. A variety of Chinese works on astronomy, mathematics, cartography, agriculture -- and later, on architecture and painting -- mirror the Jesuits' share in the introduction of Western concepts into China, while their many treatises on Chinese civilization, including the first translations of Confucius, found their way through the medium of Latin -- the common speech of the "mandarins" of Europe -- into the vernacular languages of the West. This rising reservoir of new knowledge, which can be observed in the exhibition, supplied heady draughts to European thinkers, among whom a veritable cult of China arose, especially during the period of the Enlightenment. "Chinese taste" at the same time found expression in architecture, gardening, furniture, and other decorative arts. The end of the 18th century saw further attempts to establish formal relations with China. In 1784 the first ship from the new United States, the "Empress of China," arrived at Canton. The British embassy under Macartney, in 1792-94, and the Dutch East India Company's embassy under Titsingh (with Van Braam Houckgeest, a naturalized American citizen, as his associate), in 1794-95, both produced an abundant descriptive literature. In 1807 Robert Morrison, representing the London Missionary Society, the first of the Protestant missionaries, arrived in Canton, to be followed in 1830 by David Abeel and Eliah Coleman Bridgman, the American pioneers in this field. Increasing pressures were gradually wearing down the Chinese resistance to European penetration and to Western ideas, but it was the development of the opium trade that produced the decisive shock.
The illicit traffic in opium, hitherto an unimportant factor in the trade carried on by Europeans in China, greatly expanded during the first decades of the 19th century, to the point where it became the key element in the commercial relations of East and West. The profits from it were so great that the traders would not relinquish it. Yet the adverse effects on Chinese fiscal conditions were of the gravest nature. When the Chinese government in the late 1830's seemed prepared to enforce decrees against the further importation of opium, and if necessary to ban all trade with the Western nations, war resulted. The First Opium War opens a new chapter in the relations between East and West -- a period marked, to be sure, by violence and misunderstanding, but characterized also by increased comprehension and mutually enriching exchanges. This period -- which has seen the establishment of formal diplomatic relations with the West, the decline and defeat of the proud Celestial Empire, the establishment of a Chinese Republic, and the rise of Communist power -- is not covered in the present exhibition. The earlier chapter, nevertheless, provides a background for an understanding of the developments of the past century, and is in itself a key event in the history of modern man, involving the exchange of techniques and ideas, touching upon the diplomatic, economic, social, and cultural history of many nations.


Opened to Vol. 3, pp. 97-98, recording Albuquerque's meeting with Chinese trading vessels at Malacca in 1511.

2. Ta ming shih lu (The "Veritable Records", a day-by-day record of court happenings and governmental actions). Mid-17th century manuscript copy -- one of the three or four principal manuscript copies extant. 173 ts'ê. [Gest, B22.3892].

Opened to chūan 149, pp. 9-10: Entry for June 6, 1517 正德十二年五月十九: the first mention of the Portuguese in Chinese official historiography. The Governor of the province in which Canton is situated is severely censured for his dealings with the "Foreign barbarians", known as "Fo-lang-chi" [Franks], who have come by sea to trade.

Opened to chūan 194, pp. 2-3: Entry for January 18, 1521 正德十五年十一月十七: Discussion of the embassy from the King of Portugal and reasons for its rejection. Complaints of the displaced ruler of Malacca (a Chinese feudatory) against the Portuguese are discussed; reports from local officials at Canton denouncing piratical acts of the Portuguese are considered... The court refuses the Portuguese tribute gifts and orders the ambassador [i.e., Tomé Pires] to return to his country.

Opened to p. 337: "Regno di China & della grandezza sua..."

Cordier, 1939


Opened to Vol. I, p. 116: "Kingdom of China." Pires' "Suma" was compiled prior to his journey to China as Portuguese ambassador.

4. Fernão Mendes Pinto. Peregrinação de Fernam Mendez Pinto. Em que da conta de muytas e muyto estranhas cousas que vio & ouvio no reyno da China... Lisbon, Pedro Crasbeeck, 1614. First edition. [Lent by Mr. Boies Penrose].

Cordier, 2055-2070

4-a. Fernão Mendes Pinto. The Voyages and Adventures of Ferdinand Mendez Pinto, A Portugal: During his Travels For the space of one and Twenty Years in The Kingdoms of Ethiopia, China, Tartaria, Cauchinchina, Calaminham, Slam, Pegu, Japan, and a great part of the East-Indies. The third edition. Done into English by H. C. Gent [Henry Cogan]. London, Richard Bently, 1692. [Grenville Kane Collection].

Opened to ch. 29, p. 113: Pinto's meeting in China in the 1540's with a Christian woman speaking Portuguese; "she told us that she was named, Inez de Leyria, and her Father Tome Pirez, who had been great Ambassador from Portugal to the King of China..."

Pereira's "reporte", based on his observations while a prisoner in China from 1549 to 1552, was first printed in Italian, Venice, 1565. The Princeton-Kane copy of The History of Travayle is in a contemporary binding stamped with the initials "W. R.", believed to be those of Sir Walter Raleigh, the original owner of the book.

Cordier, 2062-2063

6. Wang Ch'i 望. San ts'ai t'u hui 圣采图会 (Illustrated comprehensive encyclopedia). Preface dated 1607; publication date, ca. 1610 萬历甲辰. 100 ts'e. [Gest, C348.680].

Opened to section on utensils (ch'i-yung), ch'üan 12, pp. 47-48: "Illustration of torture and punishment instruments".


Opened to ch'üan 16, p. 18: "Scene illustrating a trial before a local magistrate."

A number of the first accounts of life in China came from Portuguese who had been held prisoner there for varying lengths of time. Cf. also Peter Mundy's sketch of a magistrate sitting in judgment, No. 27, below.

Opened to p. 190: "Of the Portugall commerce with the Chinois." Gaspar da Cruz's Treatise -- the first separate European book on China -- was first published in Portuguese at Evora in 1569/70.

Cordier, 2063.
II
"PORTINGALES" AND SPANIARDS


Opened to ch'üan 9, p. 8: "The Franks" [i.e., the Portuguese].

This work summarizes the geographical knowledge about foreign countries known in the mid 16th century. The section about the Portuguese contains much curious information and misinformation, much of which was reprinted frequently in later works, and persisted until the 19th century.


Opened to map 3 in ch'üan 1: "A Chinese map of the coast near the city of Canton, showing the off-shore islands."

Opened to ch'üan 13, pp. 17-18: "Picture of the 'Scorpion Ship'." The description, on the following page, says: "The Franks' [i.e., the Portuguese] scorpion ships have pointed bottoms and broad top decks. On both sides are arranged several tiers of oars. They can go as fast as if flying, and there is no danger of their listing or turning over. Therefore we have copied their construction ..." It also states that this type of ship is built expressly for the purpose of carrying the "Frank cannon".

Opened to ch'üan 13, pp. 35-36: illustration of a cannon, entitled "Picture of a Frank." The text on the adjoining page states that an official who has dealt with the Portuguese at Canton supplies information that "Frank" is properly the name of a country, and not of a cannon. Such cannon, the account, continues, were first captured from the "Franks" at Canton in 1517.

* * *

The copy of the extremely rare, almost unknown original edition of the Ch'ou hai t'u pien, shown in the exhibition, is one of the treasures of the Gest collection.

Opened to Vol. II, pp. 258-259, Canto X, 129-131, "Aquí o soberbo imperio... da China corre..." Os Lusiadas was first published at Lisbon in 1572.


"...called Camoens's Cave, from a tradition current in the settlement, that the Portugueze poet of that name, who had certainly resided a considerable time at Macao, wrote his celebrated poem of the Lusiad in that spot..."


"The speakers are Linus, Leo, and Michael."


An account of Macao prepared in the first part of the 18th century, when the Portuguese empire in the East had passed its heyday, but when Macao was still the chief European trading base in China. The work is particularly valuable for its many illustrations showing Macao as it appeared to the Chinese.

One of the paintings depicts a man and a woman, their dress indicating high social status; it bears the legend 阿瀾社人 (i.e., "Hollanders").

The other depicts a man and a woman with a dog. Their dress indicates lower status. The legend reads: 哇尋五人 (i.e., "Europeans").

The paintings appear to be the work of a Chinese artist, commissioned perhaps by some European at Macao or elsewhere in the Far East; judging from the dress of the subjects, they were probably done in the 17th or early 18th century.


5-a. Juan González de Mendoza. Dell'Historia della China. Translated from Spanish into Italian by Francesco Avanzo. Venice, Andrea Muschio, 1586. [Lent by Mr. George R. Loehr].


First edition of Montaigne's travel diary.


Opened to p. 147, Montaigne's account of his visit to the Vatican Library in Rome, March 6, 1581: "J'y vis de remercable... un livre de China, le caractere sauvage, les feuilles de certene matiere beaucoup plus tendre & pellucide que notre papier; & parce que elle ne peut souffrir la teinture de l'ancre, il n'est escrit que d'un coté de la feuille, & les feuilles sont toutes doubles & pliees par le bout de dehors où elles se tiennent. Ils tiennent que c'est la membrane de quelque arbre..."

One of the earliest mentions of a Chinese book in a European library.


III
EXPANDING HORIZONS


This double-page woodcut map of the world, colored, is signed in the margin by the cutter: "Insculptum est per Johanne Schnitzer de Armszheim." It shows the European image of the world before the voyages of Vasco da Gama and Christopher Columbus. At the far right is the designation: "Sinarum Regio", i.e., Kingdom of the Chinese.


Double-page map of the world, entitled "Typus Orbis Terrarum," fol. 1 of the atlas; signed "Franciscus Hogenbergus sculpsit." "Cathieo" and "China" are indicated at the far right.

Ortelius' atlas (first edition shown) was the prototype for the maps that Matteo Ricci prepared for the Chinese court (see next item, No. 19). The same work was among the gifts that Ricci offered to the Emperor of China at Peking in January 1601.


This is the third of the world maps prepared in China by the Jesuit missionary Matteo Ricci; he had prepared much simpler maps at Chao-ch'ing in Kwangtung Province in 1584, and at Nanking in 1600. The map reflects substantially the information available in Ortelius' Theatrum Orbis Terrarum (cf. preceding item, No. 18).

The map includes a long explanatory text in Chinese signed by Ricci (right hand edge), and also prefaces and colophons signed by Li Chih-tsaо 李之藻, Ch'i Kuang-tsung 龍宗, and other prominent court officials of the time.
Wang Ch'i (晩王圻). San ts'ai t'u hui 三才圖會 (Illustrated comprehensive encyclopedia). Preface, 1607; published ca. 1610 (明萬曆間刊本. 100 ts'e. [Gest, C348.680].

Opened to section on geography (ti-11), chüan 1, pp. 1-2: "Ricci's world map", redrawn by a Chinese geographer. Ricci's transliteration of the names of continents and countries are given, many of which have remained until this day the standard Chinese forms. The text accompanying this map, on the pages following, explains some elements of European geographical science, such as the division of the globe into 360 degrees of longitude and latitude, but presents a pre-Copernican concept of the universe.

Opened to section on astronomy (t'ien-wen), chüan 1, pp. 1-2: "The diagram of an armillary sphere", redrawn from the lower right hand corner of Ricci's world map. The comment on the following page identifies its origin. Ricci himself had copied the sphere from a work published at Rome in 1585 -- the third edition of Christopher Clavius' commentary on Holywood's treatise on the sphere. Clavius had been one of Ricci's teachers at the Jesuit College in Rome. Cf. also Nos. 42-43, below.

1. Julius Aleni 葉理 (御用備略備議 Chih fang wai chi 驗方外紀之委 (A treatise on world geography -- prepared in 1623 from notes on lectures by Fathers Pantoja and De Ursis). In ts'e 72 of the collectanea entitled Mo-hai-chin-hu 藥海會稽第七十二冊, photolithographic reprint of 1812 edition, Shanghai, Po-ku-chai, 1921. 160 ts'e. [Gest, C338.2715].

The Wan-li Emperor (reg. 1573-1619) was so interested in Ricci's map of the world that he commanded Fathers Pantoja and De Ursis to lecture on world geography at court. Subsequently Father Julius Aleni and a Chinese, Yang Ting-yün 楊廷筠, prepared these lecture notes for publication, along with several maps. It was a much reprinted and influential work in subsequent centuries, and was included in the "imperial library" of the Ch'ing period.
IV

THE DUTCH, THE ENGLISH, THE CHINA TRADE

2. William Bourne. A Regiment for the Sea, containing very necessary matters, for all sorts of Sea-men and Travellers, as Masters of ships, Pilots, Mariners & Marchants. Newly corrected and amended by the Author. Where-unto is added a Hydrographicall discourse to goe unto Cattay, five several ways. London, T. East for John Wight, 1580. [Grenville Kane Collection].

Woodcut of a ship on the title-page. Cordier, 3038.

3. Jan Huygen van Linschoten. Itinerario, Voyage ofte Schipvaert van Jan Huygen van Linschoten naer Oost ofte Portuaels Indien inhouhende een corte beschryvinghe der selver Landen ende Zee-custen met aenwysinge van alle de voornaemde principale Havens Revieren hoecken ende plaetsen tot noch toe vande Portugeisen onteckckt ende bekent...

Amsterdam, Cornelis Claesz, 1596. [Grenville Kane Collection].

Opened to engraved map (colored), showing the East Indies and South China. The legend is in Dutch and Latin; the latter beginning, "Exacta & accurata delineatio cum orarum maritimarum tum etiam locorum terrestrium quae in regionibus China, Cauchinchina, Cambolla sive Champa, Syao, Malacca, Arracan & Pegu..." In the copy shown this double-page folding map is bound between pp. 22-23 of Part 2.

Chapters 20-22 of the first section of Linschoten's work (pp. 28-34) are devoted to China. Chapter 20 is entitled, "Van de groote vruchtbaerheyt, rijdommē, ende streckte van't land van China, ende andere notabete dinghen van dien." Three double-page engravings (colored in the Kane copy), with titles in Latin and Dutch, illustrate the text: "Habitus e China regno..."; "Lectuli, et ratio, quibus Chine procurar primarīi, Mandorinos vocant..."; "Naves e China et Java..." Cordier, 2071-2072.

The title-page of this edition, copied from that of the first Dutch edition, shows a fleet of ships and views of the cities of Antwerp, Amsterdam, Middelburg, and Enkhuizen.


Opened to p. 361, Chapter 30 of Book 3: "The course together with the description of the Island of Canton, with all the coasts, havens, and pointes of the kingdom of China, to Liamp & Nanquin, with the situation and stretchings of the same."


Published by Hakluyt as one of a group of "Letters concerning the voyage of M. John Newbery and M. Ralph Fitch, made by the way of the Levant Sea to Syria, and overland to Balsara, and thence into the East Indies, and beyond, In the yeere 1583."

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The text is given in both Latin and English; dated Palace at Greenwich, 11 July 1596.

Cordier, 2355.

25. Letter from King James I of England "to the High and Mightie Monarche, the Great Emperor of China." "From our Pallace of Westminster, the 7th of Februarie, 1613." Written on a sheet of vellum, with illuminated borders. Signed by James I. [Lent by Mr. Boies Penrose].


Cf. next item.

A somewhat similar letter addressed by James I to the Emperor of Japan, 10 January 1611, is described and reproduced in Martin Breslauer, Books and Manuscripts, Catalogue 87, London, 1957, No. 102, Plate X.


Volume 1 opened to p. 299, Cocks' diary for August 22, 1617: "There came in a small junk of China very late this night, laden with pursalon, or China vessels."
Volume 2 opened to pp. 298-299: Cocks' letter of February 15, 1617/8, from Firando [Hirada], Japan, to the East India Company, reporting that, "I have rec. 2 letters from the Kynges Matie. to the King of China, set from Bantam by Mr. Ball, the one in frendly sort and the other som stricter termes...." Cf. No. 25, above.


Vol. III, Part 1, opened to Plate 13, p. 256: Mundy's drawing showing "Sundry habitts of Chinois ... as I doe remember to have seene about Macao, Tayffoo, etts." 1637.


28. Yu Wen-1 (余文卿). *T'ai wan fu chih* (Gazetteer of Taiwan [Formosa]). 2nd revised edition of 1872. (First compiled in 1694). 18 ts'e. [Gest, B194.133.hvec].

Opened to woodcut in chüan-shou: "New Zealandia" -- the Dutch fort on the island of Formosa, built in 1626.

The Dutch persistently attempted to dislodge and replace the Portuguese in the China trade, particularly in the profitable carrying trade between China, the Spice Islands, Japan and other points in the Orient. They attacked Macao unsuccessfully in 1601, and again in 1622. After this second failure the Dutch fleet went on to the Fescadores and then to the main island of Formosa, where they built the fortress of "New Zealandia", a base intended to rival Macao and dominate trade routes in the China Sea. The Chinese drove them out after a great Sino-Dutch naval encounter in 1662.

[Ex 1722.678 q].


Cordier, 2344-2348.

29-a. -- -- Another copy of the same work. [Gest, 1722.678 q].

Opened to view of one of the forts in Canton harbor, "Water-Casteel/ Castellum Maritimum," p. 46; and to view of Canton from the harbor, folding plate, after p. 46.


Opened to woodcut in chüan 83, pp. 6-7: "Plan of city of Canton".

This sketch-map of the city of Canton from a 19th century gazetteer is essentially similar to the Chinese maps and plans of the city used in the mid-17th century by Nieuhof in compiling his description of China. The shape of the city enclosure, the hills beyond the city wall, the river in the foreground with the two island fortifications, are all placed exactly as in Nieuhof's plan and view.

Described on the title-page of this edition as "A Treatise very necessary for every Englishman."


Opened to pp. 142-143: "an exact Account of all the commodities that are commonly brought from China," and "a Catalogue of the principal Commodities fit to be carried into China."

32. Sung Ying-hsing 夏之應星裡. T'ien kung k'ai wu 天工開物 (The exploitation of the works of nature). Wu-chin, She-yüan, 1927. Facsimile of the edition of 1771. 正德全圖經明和八年刻本之印. 3 ts'e. [Ges1, B307.946].

This early 17th century work (first published in 1637) is of great interest for the history of science and technology in China, and for arts and crafts. The woodcut illustrations selected for display show the manufacture of three of the commodities most prized by European consumers:

"Making of Porcelains," in ch'üan 2, pp. 11-12.

33. "East and West as reflected in Chinese Porcelains." A sequence of examples, selected from the Princeton University Art Museum's collections, to illustrate successive stages of the "Europeanization" of Chinese porcelain.

(1). Blue-and white Ming Dynasty porcelain. A bowl. [P. U. Art Museum, 30-166].

(2). Blue-and-white porcelain, of ordinary quality, typical of that made in China for export to Europe. A gourd-vase and flat bowl, 18th century. [P. U. Art Museum, 30-173, and 703].


(5). Delft ware, made in Holland in imitation of Chinese blue-and-white. Two plates: one with pseudo-Chinese figures suggesting their Dutch origin, the other in the "Chinese style", but still more westernized. [P. U. Art Museum, 665 and 681].


* * *

Also shown, for decorative purposes, at other points in the exhibition, were the following:


* Tea caddy, with design of gold stars on blue background. Chinese export porcelain, probably for the American market. [P. U. Art Museum, 29-369].

* Two plates, of the type painted at Canton for Europeans, depicting figures in European costume. [Lent by Mrs. John L. Kuser, Jr.].

* Chinese snuff bottles from the extensive collection of snuff bottles bequeathed to the Princeton University Art Museum by James A. Blair, Jr., Class of 1903.

* Cf. also No. 144, below.

Opened to frontispiece, engraved by M. Burghers, showing the death of St. Francis Xavier, December 1552, in a hut on Shan-ch'uan (or Saint John's) Island, in sight of the mainland of China. The legend reads: "S. P. Francisci Xaverii Societatis Jesu Indiarum Apostoli. Ab omnibus deserti et in tugurio morientis juxta prototypon Goa missum vera effigies."


Trigault's work, based on the journals of Matteo Ricci and supplemented with additional material on China from other Jesuit reports, was first published in 1615.

The edition exhibited reproduces as a fore-title the engraved title-page of a 1618 edition, showing the figures of St. Francis Xavier and Father Ricci, with a small map of China.

Ricci's original journals, in Italian, are available in *Fonti Ricciane; documenti originali concernenti Matteo Ricci*..., edited by Pasquale M. d'Elia, Rome, Libreria dello Stato, 1942-49, 3 vols. [17241.13.766].

Cordier, 809-811.

A "pocket book" which reprints Book 1 of Trigault's *De Christiana Expeditione* (preceding item), extracts from Samuel Purchas, further extracts from Trigault's Book 4, and material from Marco Polo.

The engraved title-page reproduces a line of Chinese poetry descriptive of a small picture (presumably of Chinese origin), and a map of China.


This section of Purchas includes an abridged English version of Trigault's *De Christiana Expeditione apud Sinas*. Opened to p. 339, mentioning "Ricius his China Books of friendship": "...a tractate of Friendship, wherein Dialogue-wise (as Cicero in his Iaelius) hee bringeth in the King, questioning what the men of Europe thought of Friendship, and set downe the sentences of Philosophers, Doctors, and other Authors; a worke to this day read there with great applause and admiration, Printed in divers Provinces." (Cf. No. 37).


This is a translation of Trigault's *De Christiana Expeditione*, not a translation of Ricci's original diary.

The decorative insets on the map represent: "Mathaeus Ricius"; "A Picture of a Chinese Man"; "Picture of a China woman." According to the explanatory text (p. 401), "The originall Map, whence this present was taken and contracted, was by Captaine Saris...gotten at Bantame of a Chinese, in taking a distresse for debts owing to the English Merchants; who seeing him carefull to convey away a Boxe, was the more carefull to apprehend it, and therein found this Map, which another Chinese lodged at his house, lately come from China, had brought with him...Master Hakluyt procured it of the Captaine, professing his intent to give it to Prince Henry of glorious memory, who being suddenly advanced to a higher view in Heaven, and Master Hakluyt following, this Map came to my hand, who sought to express my love to the publick in communicating what I could thereof. For it being in China Characters (which I thinke none in England, if any in Europe, understands) I could not wholly give it, when I give it; no man being able to receive, what he can no way conceive."

The same map is reprinted in Purchas His Pilgrimage, or Relations of the World, [Vol. V], London, 1626, between pp. 436-437.


This essay in Chinese was first printed in 1595, before Ricci went to the capital at Peking. At least three other editions were printed during the author's lifetime, and there have been innumerable reprints since his death. Cf. No. 35-b, above.

First published in Peking in 1609, this tract pointing out the errors of Buddhist idolatry has gone through numerous editions down to modern times. It is in the form of an exchange of letters between a prominent Buddhist convert to Christianity and Father Ricci.

39. "Matteo Ricci's Commentaries on the Precious Pictures" 利瑪竒在華著作. The tracts, signed by Ricci and dated December 1606, consist of Chinese engravings of European religious pictures, with an explanation of their significance. The text is both in Chinese and in Ricci's romanization of the Chinese characters. The four illustrations, considered fine examples of late Ming printing, were redrawn in Peking from late 16th century Flemish engravings by the Wierix brothers and by Crispin van de Passe.

Two modern facsimiles were shown:

In ts'e 2 of She yüan mo ts'ui 涉園摹晩十一種, Collected works on ink; compiled and published by T'ao Hsiang 陶湘. A photo-lithographic edition of 1929, in 14 ts'e. [Gest, C238.3750].

In chüan 7 (part 5) of Chung kuo pan hua shih t'u lu 中國版畫史繪圖錄 (An illustrated history of Chinese woodcuts); compiled by Cheng Chen-to 聶辰朔. A photo-lithographic edition of 1944, in 4 ts'e. [ND1043.042q(SA)].
VI
MISSIONARIES AND MANDARINS

40. Portraits of three famous Jesuit missionaries (Matteo Ricci, 1552-1610; Adam Schall von Bell, 1591-1666; Ferdinand Verbiest, 1623-1688), and of two noted converts (Paul Hsü and his granddaughter, Candide Hsü). Double page engraving, drawn by Humbot, engraved by Fonbonne. In Atlas Général de la Chine; pour servir à la Description Générale de cet Empire...Rédigée par M. l'abbé Grosier, Paris, Moutard, 1785, plate 62. [Ex 1724.613 f]. Cf. No. 100, below.

Cordier, 61.


Opened to show text with diagrams.

With Ricci began the systematic effort on the part of the Jesuit missionaries to introduce certain aspects of Western science to China. His translations range over astronomy, mathematics, geography and language.

42. Matteo Ricci, translator 利瑪竇譯 . Ts'e liang fa i 輯稲幾法 (On practical geometry); dictated to Paul Hsü 徐光啓筆進. In Hai-shan-hsien-kuan ts'ung-shu, ts'e 141. [Gest, C338.1649].

Opened to diagram no. 1, page 1-b, showing illustration redrawn from Clavius (cf. next item).

This same volume also includes a treatise on isometric triangles 圓容形法, dictated by Ricci to Li Chih-tsao 李之蟠筆進.

Opened to p. 16, plate showing "Constructio Quadrantis", corresponding to woodcut in the Chinese work (preceding item) based on Clavius's *Geometriae*.

Cf. No. 20, above.


Opened to the wood-cut in ch'üan 18, p. 9: "Water-mills".

This work, being one of the most frequently reprinted and most influential of those produced by Jesuit-Chinese cooperation, deals with all aspects of agriculture, husbandry, sericulture, and the handling of agricultural products, reflecting the state of Chinese agricultural science at the beginning of the 17th century. Although mainly a work of Hsü's own scholarship, in the section on hydraulics it incorporates a work on practical European hydraulics written by Hsü in 1612 from the oral translation dictated to him by Father Sabatino de Ursis.


Opened to ts'e 1, p. 34, discussion of a phonetic alphabet.

Opened to woodcut in ts'e 2, pp. 28-29: "Illustration of a grain mill."

Schreck (also known as Terrenz) was a Jesuit who worked in China from 1621 until his death there in 1630. Of considerable stature as a mathematician, he composed works for publication in Chinese on various scientific subjects, of which his *ch'i ch'ı t'u shuo* became the best known.

One of the most widely diffused early Jesuit works on China. First published in Spanish, Madrid, 1642. A French translation is available in the Library: *Histoire Universelle de la Chine...* Lyon, Prost, 1667 [Ex 1724.852].

Cordier, 23-25.

47. Martino Martini. *De Bello Tartarico Historia; In quâ, Quo pacto Tartari hac nostra aetate Sinicum Imperium invaserint, ac fere totum occuparint, narratur; eorumque mores breviter describuntur.* With engraved plates. Amsterdam, J. Jansson, Jr., 1655. (First published, Antwerp, 1654). [Lent by Mr. George R. Loehr].

Account by a Western observer of the Manchu conquest of Ming China in 1644. The Library has a French translation: *Histoire de la Guerre des Tartares contre la Chine...* Lyon, Prost, 1667. [Ex 1724.852].

Martini's work probably inspired the drama by Joost van den Vondel, the Dutch poet-dramatist of the 17th century: *Zung Chin, of, Ondergang der Sineesche Heerschappij, treurspeel,* Amsterdam, 1667. (Library has Amsterdam, 1692, edition: 3383.369 vol. 1).

Cordier, 623-626.

48. Ch'ing Kao-tsung (清高宗欽). *Huang ch'ing k'ai kuo fang lueh 皇清開國方略* (Imperial Ch'ing history of the founding of the dynasty). Original palace edition of 1787. 32 ts'ie. [Gest, B22.1430.A].

Opened to the preface, showing facsimile of the Ch'ien-lung Emperor's Chinese calligraphy.
48-a. — — the same, in Manchu. 32 ts'e. [Gest, B22.1430.B].

Opened to the preface.

Martini's work, De Bello Tartarico (No. 47, above), which gave Europe its first knowledge of the new rulers of China, concerns the same campaigns more fully presented in these official Chinese and Manchu histories. The "Tartars" or Manchus used the Manchu language as well as Chinese at their court, although all of the Manchu emperors were fully literate in Chinese.

49. Johann Adam Schall. Historica Narratio, de Initio et Progressu Missionis Societatis Jesu apud Chinenses Ac prassertim in Regia Pequinensi, Ex Litteris R. P. Joannis Adami Schall. Vienna, Matthaeus Cosmerovius, 1665. [Lent by Mr. George R. Loehr].

Opened to portrait of Father Schall: "R. P. Joannes Adamus Schall, Germanus, è Societate Jesu: Pequini Supremi ac Regii Mathematum Tribunalis Prasses...aetatis suae 77."

Drawn by Johann Steger, engraved by M. Lang.

Cordier, 821.

50. Johann Adam Schall ṣa ½ ³ ¾  Hsin fa piao ṣa ½ ³ ¾. (On the comparison of Chinese and European astronomy). In Chao-tai-ts'ung-shu ṣa ½ ³ ¾. (Cf. No. 65), Jen-chi, pu-pien ch'ian 32 ṣa ½ ³ ¾  [Gest, C33E.771].

A scientist of great breadth who wrote many works in Chinese, Schall is best known for his astronomy. Under the last years of the Ming Dynasty he was commissioned (in 1630) to establish an observatory and to reform the Ming calendar; and as an expert in bronze casting he established a foundry at the capital which produced both astronomical instruments and cannon. After 1644 he served the new Manchu court until his death in 1662.

51. Johann Adam Schall ṣa ½ ¾  Hsin li hsiao huo ṣa ½ ¾  (Answering criticism of his calendar reform of 1630). In Chao-tai-ts'ung-shu ṣa ½ ¾. (Cf. No. 65), keng-chi, p'i-pien ch'ian 41 ṣa ½ ¾  [Gest, C33E.771].
This general view of the Observatory had appeared earlier in Lecomte's Nouveaux Mémoires. Cf. next item.


54. Ch'in ting ta ch'ing hui tien t'u 大清會典圖 (Illustrations to collected statues of the Ch'ing Dynasty). Lithographic edition of 1899. 74 ts'e. [Gest, B282.106].
Opened to the woodcut in ts'e 4): picture of an astronomical instrument cast under the Jesuits' supervision in the 1670's (corresponding to the European engraving, preceding item).

55. "Bronze Instruments at the Peking Observatory." Photograph, 1875. From a scrapbook of photographs, including "Views of Peking and Vicinity," collected by A. P. Happer, Princeton Class of 1871 and presented by him to the Library in 1882. [Ex 1725.704.93 q].

56. Guillaume de L'Isle and A. G. Pingré. Description de la Ville de Peking, Pour servir à l'intelligence du Plan de cette Ville, gravé par les soins de M. de l'Isle. Paris, 1765. [Lent by Mr. George R. Loehr].
Opened to the "Plan de la Ville Tartare de Peking," showing location of the Observatory. Cordier, 210-211.


Cordier, 1455.
VII
THE AGE OF K'ANG-HSI
(1662 - 1722)
康 熙 朝


For a French translation of Kircher's work (one of the standard works on China in its day and long thereafter), cf. No. 92, below.

English trum. of Appendix to Kircher's Travels. Cordier, 26-27.


The frontispiece is a portrait of the Kang-Hsi Emperor: "Cam-Hy, Emperor of China & the Eastern Tartary, Aged 41 years, Drawn when he was but 32." Engraved by Van der Gucht. Cordier, 39-42.


Cordier, 634-635.

Describes journeys made in 1682 and 1683. The dedicatory epistle addressed to Louis XIV includes this passage: "Vous verrez, Sire, dans ce recit, que la Cour de Péquin ne cede en magnificence à aucune Cour de l'Europe; & que si vous aviez esté dans un autre siècle, le Prince qui regne aujourd'hui à la Chine ne verroit rien dans le monde de plus grand que lui."

Cordier, 635-636.

61-a. Ferdinand Verbiest. *Two Journeys Of the present Emperour of China into Tartary, In the Years 1682, and 1683...* London, John Lawrence, 1687. [Grenville Kane Collection].

Verbiest’s narratives comprise pp. [221]-258 of *A Relation of the Invasion and Conquest of Florida by the Spaniards, Under the Command of Fernando de Soto, Written in Portuguese by a Gentleman of the Town of Elvas...To which is Subjoyned Two Journeys of the Present Emperour of China into Tartary, London, John Lawrence, 1686. In addition to a separate title-page for the Two Journeys (as cited above), the Kane-Princeton copy also has bound in it an extra title-page for the first narrative: *A Journey of the Emperor of China into East-Tartary, In the Year 1682, London, Printed by Freeman Collins, for John Lawrence, 1686.*

Opened to p. 232 (the 1682 journey): "We killed also Bears, wild Boars, and above sixty Tygers...It was the Emperours pleasure that I should be present at all these different ways of Hunting..."

62. Ta ch'ing li ch'ao shih lu (Veritable records of the Ch'ing Dynasty). Photolithographic edition of the original manuscript at the Imperial Palace in Mukden, 1937. 1,220 ts'ie. [Gest, B22.3892.1]. (This complete set was presented to the Gest Oriental Library by Dr. Hu Shih in 1953.)

Opened to K'ang-hsi reign, chüan 101, p. 23: passage for April 1682 mentioning that the Emperor shot 5 tigers in one day
of hunting, and 3 more on the following day, events also described in Father Verbiest's account of the same hunting expedition. Cf. preceding item.

Opened to ch'uan 102, p. 3: entry for May 1682, recording the promotion in rank of Father Verbiest, described as the official in charge of astronomical observances and the calendar, and commending him for his excellence in the casting of cannon. Verbiest's account (No. 61) mentions the warm friendship of the Emperor, but fails to mention this official reward and commendation.

63. Ch'in ting ta ch'ing hui tien t' u (Illustrations to collected statues of the Ch'ing Dynasty). Lithographic edition of 1899. 74 ts'e. [Dest, B282.106].

Opened to the woodcut in ts'e 66: picture of cannon cast by Verbiest for the Emperor K'ang-hsi in 1680-81.

The Emperor credited the cannon cast by Verbiest with having turned the tide of victory in a number of crucial battles in the serious rebellion of the time.


Magalhaen's original manuscript in Portuguese, composed in 1668, was first published in French translation, Rome, 1688.

Cordier, 36-38.
65. Fathers L. Buglio, G. Magalhaens and F. Verbiest (Chinese) 为了传播西方文化
南洋传教士. Hsi fang yao chi (Essential information about the West). In the collectanea entitled Chao-tai-ts'ungshu, chia-chi, ch'üan 27 时代东华甲集卷二十七. Published in 1833
吴江沈氏世辑之本. 128 ts'e. [Gest, C338.771].

In an effort to correct the lack of information about Europe, the Jesuits produced a number of descriptive accounts of the West in Chinese. One of these is this brief work, submitted by the three authors to the throne in 1669, and later reprinted in several editions. Curiously, these works had very limited influence; gross misconceptions and misinformation about Europe persisted in China until the end of the 19th century.


66-a. Evert Ysbrants Ides. Three Years Travels from Moscow over-land to China...written by his Excellency E. Ysbrants Ides, Ambassador from the Czar of Muscovy to the Emperor of China... Illustrated with a large Map of the Countries, drawn by the Ambassador upon his Journey, and many curious Cuts. Printed in Dutch by the Direction of Burgomaster Witzen, formerly Ambassador in England; and now Faithfully done into English. London, W. Freeman et al., 1706. [Lent by Mr. George R. Loehr].

Opened to folding engraved plate, between pp. 60-61: "The Embassadors Entry through the Famous Chinese Wall, Which is 1200 Miles Long."

This ancient Chinese scroll, 84 feet 5 inches long, appears to be the work of a group of artist-craftsmen, rather than the creative expression of a single great master. It depicts, in a series of scenes, the entire life of Confucius (551-479 B. C.).

This example of the traditional Chinese image of Confucius is shown here by way of comparison with the westernized concept of Confucius that developed in Europe during the 17th and 18th centuries.


This item of 24 folio pages, separately paginated, is in the Library's copy of Melchisédech Thévenot's Relations de Divers Voyages Curieux, Part 4, Paris, Cramoisy, 1672. It includes a Latin translation of the second of the Confucian Four Books (i.e., the Chung-yung, "Medium Constanter Tenendum"); selected passages of this book in French; and a Life of Confucius in Latin and in French.

Cordier, 1388-1389.

Note: Parts 3 and 4 of Thévenot's Relations, bound together as a single volume in the Princeton copy, contain several other important items dealing with China. These include: in Part 3, Flora Sinensis, ou Traité des Fleurs, des Fruits, des Plantes, et des Animaux particuliers à la Chine, with plates, by Michael Boym (cf. No. 74, below); an account in French of the Dutch Embassy of 1656 (cf. No. 29 above); Description Géographique de l'Empire de la Chine, by Martino Martini (the descriptive text
designed to accompany his *Novus Atlas Sinensis*, 1655); in Part 4, *Viaggio del P. Giovanni Grueber, tornando per terra da China in Europa*; and *Voyage à la Chine des PP. J. Grueber et d'Orville*.


Includes Latin translations of the first three of the Four Books, and Chronological and Genealogical Tables of the Chinese Monarchy (compiled by Couplet); the latter with separate title-page, dated 1686 (Cordier, 559).

Opened to plate facing p.cxvii: engraved portrait of Confucius standing against background of a library containing the spirit-tablets of the major Confucian disciples. The walls are lined with books identified in Chinese as the Confucian writings and other canonical works. Overhead appear the Chinese characters Kuo-hsüeh and their translation, "Gymnasium Imperii." Confucius is identified in Chinese by his cognomen "chung-ni" and by the honorary title meaning "First teacher of the world." At the bottom of the plate is the publisher's identification: "A Paris. chez Nolin Rue S. Jacques A L'Enseigne de la Place des Victoires...Avec privilege du Roy."

This engraving was the prototype for many subsequent European representations of Confucius.

Cordier, 1392-1393.

70. Notizie Varie dell'Imperio della China...con La Vita di Confucio Il Gran Savio della China, e un saggio della sua Morale. Florence, Giuseppe Manni, 1697. [Lent by Mr. George R. Loehr].

Includes Intorcetta's Latin translations of "Confucii Vita" (pp. 123-142), and "Scientiae Sinicae Liber inter Confucii Libros Secundus" (pp. 143-185). Cf. No. 68.
71. The Morals of Confucius A Chinese Philosopher, Who flourished above Five Hundred Years before the coming of our Lord and Saviour Jesus Christ. Being one of the most choicest Pieces of Learning remaining of that Nation. Licenced, Feb. 25.1690/1, J. Fraser. London, Randal Taylor, 1691. [ExW 2082.1691].

"...it may be judg'd how exceedingly the Publick is beholden to the R. F. Incorocetta [sic] and Couplet, who have Translated, out of Chinese into Latin, the Three Books of Confucius, from which we have Extracted this Piece of Morality, which is now divulg'd. We have Selected the most important Things, and have let slip several, which, altho' good in themselves, and particularly agreeable to the Genius of the Persons for whom they have been Said and Writ, would have seem'd, perhaps, too common and inconsequential in our Europe. And forasmuch, as in the Work of the R. F. Incorocetta and Couplet, a Discourse is made concerning the Origine of the Chinese Nation, and of the Ancientest Books which this Nation enjoys, and which were Extant, several Ages before that of Confucius, we have therefore Translated what on this account is most necessary to be known." -- Advertisement, p. [A 7].

Cordier, 1394.


Martini's History is based largely on the Chinese dynastic histories. Opened to p. 6: discussion of the Classic of Changes, the ancient Chinese work on divination, with a woodcut of "the 64 hexagrams." Cf. next item.

Cordier, 580.

73. "Illustrations of various systematizations of the 8 Trigrams" (referred to by Leibniz and his European contemporaries as the diagrams of Fo-hi [Fu-hsi]).

(1). In Liu ching t'ū 六經圖 (The Six Classics illustrated); by Yang Chia 楊甲 Büyük. A Palace edition of 1617. 1 ts'e. [Gest, A137.1637].
Opened to page 33: "A cosmogony ascribed to the legendary Emperor Fu-hsi, based on a metaphysical interpretation of the 64 Hexagrams".

(2). In I chuan 1 (安 exposition of the "Book of Changes"); with commentary by Ch'eng I (程頤) and annotations by Chu Hsi (朱熹) 本數. Edition of ca. 1556. 10 ts'e. [Gest, All. 1148].

Opened to page 47 (ts'e 1), "Illustrations showing the alternations of Hexagrams".

Cf. below, No. 83.

74. Andreas Cleyer, editor. Specimen Medicinae Sinicae, sive Opuscula Medica ad Mentem Sinensium. Frankfurt, J. P. Zubrodt, 1682. [Ex 89541.258 (Goertz Collection)].

Although this work appears under the name of Andreas Cleyer, surgeon-general of the Dutch East India Company's outpost at Batavia, it should probably be attributed to the Jesuit, Michael Boym, some of whose manuscripts, entrusted to another missionary for transmittal to Europe, came into the hands of the Dutch at Batavia. (Cf. Boym's Flora Sinensis, No. 68, above, note).

The "opuscula" comprising this work include a translation of the famous Chinese treatise on the pulse by Wang Shu-ho, numerous charts illustrating this theory, and plates copied from Chinese medical works. Opened to plate 11: "Stomachi via lucidi caloris & capite ad pedes." Cf. similar plate, next item.

Cordier, 1470-1471.

75. Yang Chi-chou, compiler (楊廷鑾). Chen chiu ta ch'eng (針灸大成) (A treatise on acupuncture and cauterization). Preface, 1601. 12 ts'e. [Gest, C88.1197].

Opened to a diagram in ch'uan 6, indicating points of the body where acupuncture may be used in connection with diseases of the spleen. Cf. the European redrawing of the plate, preceding item.
76. T'ang Shen-wei 《唐慎微》. Ch'ung hsiu cheng ho ching shih cheng lei pei yung pen ts'ao 翡翠枚初承荷呈精陈经补药草 (The great herbal). An Imperial revised edition of 1587. 10 ts'e. [Gest, C103.1336].

Opened to ch'üan 8, pp. 39-40, "illustrations of different kinds of Angelica".

Such early works on the classification of medicinal plants and minerals well merited the praise bestowed upon them by 17th and 18th century Europeans -- and remain worthy of scientific study today.

This work is selected from the many works on materia medica in the Gest Oriental Library, which includes the largest collection of Chinese medical and related works outside China and Japan.


Cf. below, No. 99.
IX
ChinA in European Thought

The Rites Controversy

[According to the pattern set at the end of the 16th century by Matteo Ricci, Christian missionary efforts in China should be accommodated in so far as possible to traditional Chinese cultural values. The majority of the Jesuits accepted Ricci's view that the ancient followers of Confucius believed in the one universal God of the Christians, and claimed that the ancestor worship of the Chinese was merely a formal token of respect paid to the memory of the illustrious dead. Hence the Chinese "Rites", honoring the spirits of the dead, had only social and ethical significance, and were compatible with Christian doctrine. Some opposition to this view came from within the Jesuit order, but mainly from the mendicant orders -- the Dominicans, Franciscans and Augustinians -- who attacked the Chinese Rites as idolatry, and accused the Jesuits of heresy in permitting their Chinese converts to continue them. The theological and philosophical implications of this debate began to assume importance in the intellectual life of Europe by the mid-17th century, and were discussed in all countries by all manner of persons for a century or more. The repercussions of the quarrel were considerable in China as well as in Europe. Nos. 73-81 relate to the Rites Controversy. A general survey of the voluminous literature produced by the great debate will be found in Cordier, p. 369 ff.]

Clemente X., en favor de los Missionarios. Madrid, Imprenta Real, 1676. [Ex 1722.343 q].

The seventh of these Tratados (p. 451 ff.) by the Spanish Dominican missionary Navarette, in which the Jesuit position on the Confucian rites is discussed, became one of the main arsenals used by later writers against the Jesuits in the Rites Controversy.

Cordier, 31-32.


Following the Apologie is a separately paginated section of Latin Texts, entitled, Documenta Controversiam Missionarum Apostolicae Imperii Sinici De cultu praesertim Confucii Philosophi & Progenitorum Defunctorum spectantia...

Cordier, 876-877.

80. Anciens Traitez de Divers Auteurs sur les Cérémonies de la Chine. Three pamphlets collected under this general title. [Ex 5552.999 v. 1].

The three pamphlets are:


(2). Antoine de Sainte Marie. Traité sur Quelques Points Importans de la Mission de la Chine. Par le R. P. Antoine de Sainte Marie, Prefet Apostolique des Missionnaires de l'Ordre de S. François dans ce Royaume. Adressé au R. P. Louis de Gama,


Cordier, 373, 399.

The Library also has a number of other tracts, chiefly in French, relating to the Rites Controversy.


This "Brief Narrative" is not only a key document in the celebrated "Rites Controversy," but is also of exceptional interest as an example of a book in a Western language printed from wood blocks in China in the Chinese manner. The Jesuits, whose signatures appear on the final page, relate their presence at the Imperial Court on Nov. 30, 1700, when they received, through the intermediary of high Manchu officials, the K'ang-hsi Emperor's reply to a memorial submitted to him requesting his interpretation of the Confucian rites. The Emperor's reply supported the Jesuit contention that these rites were compatible with Christianity. The Imperial "state-
ment" was thereupon used by the Jesuits in Europe to bolster their position in the great Controversy.

Note: Since the close of the exhibition, this book has been acquired by the Library, through the generosity of Mr. John M. Crawford, Jr. [Ex 5552.499].

Cordier, 891-893

Leibniz and His Disciples


A "newsletter", including letters from missionaries in China -- Verbiest, Grimaldi, Thomas, Gerbillon and others -- with commentaries by Leibniz. In the preface "Benevoli Lectori" occurs Leibniz' statement, fol. [8], recto:

"I almost think it necessary that Chinese missionaries should be sent to us to teach the aims and practices of natural theology, just as we send missionaries to instruct them in revealed religion..."

Vol. 1 opened to frontispiece: portrait of Leibniz, drawn by Leygeb., engraved by Boetius.


Description of books and manuscripts on China in the Berlin Library. This same volume of the "transactions" of the Berlin Academy of Sciences includes, pp. 21-26, a paper on games by Leibniz, with a folding engraved plate (copied from a book of Chinese pictures in the Berlin Library) showing Chinese in Ming Dynasty costume playing the game of *wei-ch'i* (?=) a kind of chess. Cf. below, No. 97.

The Latin text of Wolff's "subversive" lecture, delivered at Halle, July 12, 1721, also known as "Oratorio de Sinarum philosophia practica," is reprinted in other collections of his work -- for example, in the following: Meletemata mathematico-philosophica, Halle and Magdeburg, Renger, 1755. [6138.363].

Cordier, 1410


An English translation of Wolff's lecture, from Formey's French version, appeared in 1750 with the title, "The Real Happiness of the People."
The Cult of Confucius

36. "Introduction à la Lecture de Confucius." In Journal des Scavans, Amsterdam, Vol. 16, No. 2 (June 7, 1688), pp. 25-40. [0904.5033 (Goertz Collection)].

Opened to pp. 33-39: "Je crois avoir lu dans M. la Mothe le Vayer qu'il avoit de la peine à s'empêcher de dire, Sancte Confuci, ora pro nobis..."


Section 2 of the essay "Of Heroic Virtue" (1690) is devoted to China and the beneficent results of Confucian thought there. Opened to pp. 332-333: "...the kingdom of China seems to be framed and policed with the utmost force and reach of human wisdom, reason, and contrivance; and in practice to excel the very speculations of other men, and all those imaginary schemes of the European wits, the institutions of Xenophon, the republic of Plato, the Utopia's, or Oceana's of our modern writers."


The Dialogues des Morts, written in the 1690's, were not completely published until after the author's death in 1715.


Voltaire's verses on Confucius (whose portrait hung on the wall of his study at Ferney):

"De la seule Raison salutaire interprète,
Sans éblouir le monde éclairant les esprits,
Il ne parla qu'en sage et jamais en Prophète: Cependant on le crut, et même en son pays."

Cordier, 667.

Speculations on the Origins of the Chinese Language


The engraved fore-title, dated 1661, shows a Mandarin, seated by a table on which is opened a book displaying ancient Chinese writing.

Cordier, 1412.

The chapter headings of this section are entitled: "Des caractères Hieroglyphiques des Chinois", "De l'explication des anciens caractères Chinois", "L'explication des plus anciens caractères Chinois", "La différence qu'il y a entre les caractères des Chinois, & les hyeroglyphes des Egiptiens." Kircher's account is based on information supplied to him by Father Michael Boym, and reproduces illustrations from the *Collection of Variant Styles of the Ancient Scripts*. Cf. next item.

Cordier, 26-27.


Opened to pp. 2-3, showing the same ancient Chinese scripts illustrated in Kircher's work (preceding item).

This *Collection of Variant Styles*, one of the Chinese works studied by the missionary scholars and sent by them to Europe, deals with the accumulated legends concerning the origins of Chinese script. According to these purely fanciful explanations, culture-heroes of the mythical past had invented the characters by observing such natural phenomena as the tracks of birds' feet in the sand or the snow.


Dedicated "To the Most Sacred Majesty of Charles the Second." The folding map of China, illustrating Webb's book,
is copied from the Map of China published by Purchas (cf. below, No. 36); but "A King of China" has replaced the portrait of Father Ricci as one of the three decorative insets.

Opened to pp. 28-29, showing Webb's reference to works by Kircher, Martini, Vossius, and others.

Cordier, 1577.

**Other Aspects of Chinese Civilization**

95. Isaac Vossius. *Variarum Observationum Liber.* London, Robert Scott, 1635. [Ex 2502.947 (Goertz Collection)].

Includes a section "De magnis Sinarum urbibus" (pp. 56-58), and another "De artibus & scientiis Sinarum" (pp. 69-85). The latter section was opened to the discussion (p. 81) of the origins of printing in China: "Ars typographica mille & quingentis fere annis apud illos est antiquior quam apud Christianos..."


A folding engraved table of Chinese weights and measures (exhibited) accompanies Hyde's account. As in the following item, Hyde here mentions indebtedness to "Chinensis meus, amicus charissimus D. Michael Shin Fo-qung qui proxime elapsa aestate 1637 hic Oxonii fuit..."

Cordier, 1888.


This work on Oriental games by Thomas Hyde, Professor of Arabic and Librarian of the Bodleian, includes several sections, with illustrations, on Chinese games:
Book 1, Part 1, pp. 158-178, "De Shahiludio Chinensium"
Book 2, pp. 65-68, "De Nerdiludo Chinensium"
Book 2, pp. 70-101, "De Ludo Promotionis Mandarinorum"
Book 2, pp. 195-201, "De Circumveniendi Ludo Chinensium"
Book 2, pp. 214-216, "De Ludo subjugandi Rebellis"

Opened to folding engraved plate, Book 2, between pp. 70-71, illustrating the game of "Promotio Mandarinorum".

In his preface to Book 2 ("Benevoli Lectori"), pp. b2vo-b3, Hyde explains that his information on Chinese games comes in part from his "dear friend" Shin Fo-qung (Shen Fu-tsung), a native of Nanking, who had been brought to Europe by the Jesuit missionary Couplet, and who had visited Oxford in the summer of 1637.

Cf. above, No. 84.

Cordier, 1460.
THE EIGHTEENTH CENTURY SYNTHESIS

The four great compilations grouped in this section represent the summing up of two centuries of European knowledge of China. The editors were all French Jesuit scholars; the publications were first issued in French by well-known Paris publishers. Taken together they form a great encyclopaedia of China, characteristic of the century that saw the completion of Diderot's and D'Alembert's Encyclopédie. They may also be described as the "Jesuit legacy" to future generations, and were, indeed, the basis for all serious sinological studies until well into the 19th century.


The fifth volume of the original series of Jesuit missionary letters, issued periodically between 1702 and 1776. This volume includes -- along with letters from India, the East Indies and California -- a letter from Father Fouquet, dated from Nan-ch'ang-fu in China, November 26, 1702. The letters appearing in this series were edited versions, designed for the general reader, of the original reports sent to Europe by the missionaries.


In this reprint the "Mémoires de la Chine" are grouped in vols. 16-26. On the flyleaf of Vol. 2 of the Princeton set there is this manuscript notation: "These 'Lettres' with other books in this library, were seized in the Castle of Chapultepec, near the city of Mexico, by an officer of the American army, in the year 1847, after the murderous attack by which that fortress was gained by Gen. Scott."

The "Mémoires de la Chine" are grouped in vols. 9-14.

Cordier, 926 ff., with analysis of Chinese material and cross-references to different editions.


Du Halde’s comprehensive “encyclopædia” of China was first published in a folio edition, Paris, 1735.

An important feature of the work (Vol. 1) is the series of maps of China, engraved in Europe from surveys undertaken in China, at the Emperor’s request, in 1708-1721, by a group of missionaries (Parennin, Bouvet, Régis, Jartoux and others) and a corps of Chinese assistants.

Cf. below, Nos 52, 77.

Cordier, 45-51, with table of contents.


De Mailla, who served at the mission in Peking from 1703 until his death there in 1748, used both the Chinese and Manchu texts of the *Tzu chih t'ung chien kang mu* in preparing his translation (Cf. No. 101).

Cf. above, No. 40.

Cordier, 583-587


This great classic of historical writing, a condensation of a still larger comprehensive history, was prepared by the 12th century philosopher Chu Hsi and his followers. Supplements continued the history through the later periods, so that it became the most widely used single outline account of Chinese history from its legendary origins down through the succession of historical dynasties.
101-a. -- the same. A Manchu edition of 1691. 96 ts'e.
[gest. 322.3796].

102. Abbe Grosier. A General Description of China: Containing the Topography of the Fifteen Provinces which compose this Vast Empire; that of Tartary, the Isles, and other Tributary Countries... Translated from the French of Abbe Grosier.
Translation of the 13th supplementary volume of De Mailla's Histoire Générale; cf. above, No. 100.

Cordier, 60-62.

(A 16th volume, published in 1814, is lacking in the Princeton set, which has on the title-page of Vol. 1 the manuscript notation, "Clisophilic Society, Robert Hunt 1801," and the stamp of the Clisophilic Society Library).

These volumes represent the efforts of such missionary scholars as Amiot, Gaubil, Prémare, and of the two Chinese Ko and Yang, who had studied in France (Cf. below, Nos. 110-
111). Relatively little space is given to comments of the missionaries themselves; much of the material consists of translations of Chinese classic texts.

Cordier, 54-56
(with analysis of contents).

Volume I was opened to the frontispiece, a portrait of the Ch'ien-lung Emperor, painted from life by Giuseppe Fanzi (one of the Jesuit painters who worked at the Imperial Court), engraved by Martinet, with these lines as the legend: "Occupé sans relâche à tous les soins divers/ D'un Gouvernement qu'on admire/ Le plus grand Potentat qui soit dans l'Univers/ Est le meilleur Lettré qui soit dans son Empire."
Volume 9, pp. 454-470, contains a "Description de l'Inondation de la Ville de Yen-tcheou-fou et de son territoire, en 1742," accompanied by twelve plates engraved from drawings made in China. This account of a minor flood in the vicinity of the prefectural city of Yen-chou in the mountainous western part of Chekiang province was apparently prepared at the instigation of a local magistrate, who had an artist depict his relief measures in a series of pictures and a literary figure of the time prepare the text. The record of the flood was never published in China. It was presumably included in the Mémoires as an example of Chinese social organization and of paternalistic government in action. -- Opened to Plate 1, "Vue de la Ville de Yen-tcheou-fou en Chine sur les bords du Sin-ngan-klang." Cf. next item.


Opened to the woodcut in chüan 1, pp. 24-25, "A view of Yen-chou-fu on the Hsin-an River".

Opened to Vol. 1, p. 325, Book 14, chapter 8: "An excellent Custom of China", i.e., the ceremony performed by the Emperor to inaugurate spring plowing; with footnote referring to Du Halde as the source of the author's information. (Cf. above, No. 99).

Cordier, 52


The legend reads: "Ce n'est plus, comme dans les Fables de la Grèce, un Dieu qui garde les troupeaux d'un Roi: c'est le Père des peuples, qui, la main appesantie sur le soc, montre à ses Enfants les véritables Trésors de l'Etat."


Opened to woodcut in chüan 8, p. 8, "The picture of a worthy emperor of antiquity who had statues of a ploughman, and of farm women feeding silkworms, set up in his audience hall as a constant reminder of the importance of agriculture."
108. Ch'in ting ta ch'ing hui tien t'u. (Cf. No. 54, above).

Opened to a chart in t'se 40, showing a diagram of the Emperor's annual spring plowing ceremony, the positions to be taken by those present, and the regulations concerning the conduct of the rite.


Opened to pp. 602-603: "Le commerce considéré comme dépendance de l'agriculture."


In 1763 Turgot learned of the presence in Paris of two young Chinese brought to France by the missionaries, who were completing their training as Christian priests; with the support of the Controller General, Bertin, Turgot had them invited by the French government to spend another year in France in order to study science, agriculture and industry. They would thus be prepared to carry such information to China, and after their return there to send back similar information to France. (Cf. above, No. 103, Mémoires....)

The 52 "Questions sur la Chine" were drawn up by Turgot for the guidance of Ko and Yang.

According to the Mémoires sur la Vie de M. Turgot (Cf. Oeuvres, preceding item, Vol. I, pp. 117-118), Turgot prepared his Réflexions sur la Formation et la Distribution de la Richesse for the guidance of his two Chinese protégés, Ko and Yang. Written in 1766, the work was first published in 1769-70 in the Ephémérides du Citoyen.

The English translation of the essay carries on the title-page this quotation: "This essay may be considered as the germ of the treatise on the Wealth of Nations, written by the celebrated Smith" -- Condorcet's Life of Turgot.

Fictitious Chinese Visitors

[For authentic visitors, see Nos. 96-97, 110-111.]


"Un chinois nommé Xain, ayant voyage en Europe dans sa jeunesse, retourne à la Chine à l'âge de trente ans, & devenu mandarin, rencontra dans Pékin un ancien ami qui était entré dans l'ordre des jésuites: ils eurent ensemble les conférences suivantes."


The "Epître Dédicatoire" is addressed "Aux Manes de Confucius."

114. [Ange Goudar]. The Chinese Spy; or, Emissary from the Court of Pekin, Commissioned to examine into The Present State of Europe. Translated from the Chinese. Dublin, P. Wilson et al., 1766. 6 volumes bound in 3. [14091.403].


"This piece was written May 12, 1757, was sent to the press next day, and went through five editions in a fortnight" -- Author's footnote.

Translations from the Chinese
(Belles Lettres)


117-a. -- the same. In Yüan-jen-po-chung-ch'u (100 plays and songs of the Yüan period [1280-1368]); a photo-lithographic edition, The Commercial Press, Shanghai, 1918. 43 ts'e. [Gest, D143.445].

Opened to the first page, a woodcut illustrating a scene in the play.

The play called Chao shih ku erh, or "The Orphan of the House of Chao," a 13th-century music-drama, was the first Chinese drama to reach Europe.


Prémare's translation was first published in 1735 in Du Halde's Description; cf. above, No. 99, Vol. 3, pp. 417-449.

Cordier, 1787-1788


"The following piece is translated from the French version, published in the grand folio edition of P. Du Halde's Description de l'Empire de la Chine, &c Paris 1735. Tome 3me."

Cordier, 1787

"Dramma scritto dall'Autore in Vienna d'ordine della Maestà dell'Imperatrice Regina, e rappresentato la prima volta con Musica del Bonno da giovani distinte Dame, e Cavalieri nel teatro dell'Imperial Giardino di Schönbrunn alla presenza degli Augustissimi Regnanti, nella Primavera dell'anno 1752."

Adapted from Prémare's translation, in Du Halde's Description.

Opened to frontispiece, drawn and engraved by P. A. Martini, showing the final scene of Act III.

120. F. M. A de Voltaire. L'Orphelin de la Chine, Tragédie. Représentée pour la première fois à Paris, le 20 Août 1755. Paris, Michel Lambert, 1755. [Ex 32291.999 vol. 2 (6)].

"L'idée de cette Tragédie me vint, il y a quelque temps, à la lecture de l'Orphelin de Tchao, Tragédie Chinoise traduite par le père Brémare [sic], qu'on trouve dans le recueil que le père du Halde a donné au public." -- Author's introductory "Epitre", p. iv.

121. Arthur Murphy. The Orphan of China, A Tragedy. As it is perform'd at the Theatre-Royal in Drury-Lane. London, P. Vaillant, 1759. [Ex 3870.7.368].

"Enough of Greece and Rome. Th' exhausted store
Of either nation now can charm no more:
...
On eagle wings the poet of to-night
Soars for fresh virtues to the source of light,
To China's eastern realms: and boldly bears
Confucius' morals to Britannia's ears."

-- Prologue.
122. Tchao-chi-kou-eul, ou L'Orphelin de la Chine, drame en prose et en vers, accompagné des pièces historiques qui en ont fourni le sujet, de Nouvelles et de Poésies chinoises. Traduit du chinois, par Stanislas Julien, Membre de l'Institut, Professeur de langue chinoise au Collège de France. Paris, Moutardier, 1834. [Lent by Mr. George R. Loehr].

Cordier, 1788-1789


The first long Chinese novel to become widely known in Europe was this relatively obscure popular novel of the Ming Period, to which the Chinese themselves have never attached any great value. Through quite fortuitous circumstances -- as explained in Bishop Percy's preface (next item) -- it was published in an English translation in 1761, as The Pleasing History, and promptly re-translated into other Western languages.

Chinese texts of the novel are very scarce. The one listed here [presented to the Gest Library by Dr. Hu Shih] is a modern reprint issued by missionaries as a language textbook.

Cordier, 1757


"I should not intreat your Ladyship's acceptance of the following sheets, if they had not a moral tendency: if they were not designed to countenance virtue and to discourage vice. At a time when this nation swarms with fictitious narratives of the most licentious and immoral turn, it may
have some good effect to shew what strict regard to virtue and decorum is paid by writers amongst the Chinese, notwithstanding the deplorable ignorance they labour under of those sublime and noble truths, which we enjoy to so little purpose." -- Bishop Percy's Dedication to the Right Honourable the Countess of Sussex.

"The following translation was found in manuscript, among the papers of a gentleman who had large concerns in the East-India Company, and occasionally resided much at Canton. (The Manuscript is dated 1719, which was the last Year he spent in China. He died in 1736). It is believed by his relations, that he had bestowed considerable attention on the Chinese language, and that this translation (or at least part of it) was undertaken by him as a kind of exercise while he was studying it... The History is contained in four thin folio books or volumes of Chinese paper... The three first of these volumes are in English: the fourth in Portuguese; and written in a different hand from the former. This part the Editor hath now translated into our own language..."

-- Preface, ix-x.

Folding plates serve as frontispieces to the four volumes. "We beg leave to inform the reader," states the Preface (p. xxxii), "that the plates prefixed to these volumes are only given as curiosities, being copied from prints in a Chinese history, that was found among the Translator's papers. In this book every page of Chinese characters was faced with one of these cuts."

Cordier, 1755.

124-a. Haoh Kjön Tschwen, d. i. die angenehme Geschichte des Haoh Kjön. Ein chinesischer Roman in vier Büchern. Aus dem Chinesischen in das Englische, und aus diesem in das Deutsche übersetzt... Leipzig, Johann Friedrich Junius, 1766. [2083.43.2766].

Translation (by C. G. von Murr) of preceding item.


  Cordier, 1570.


  Opened to plate 4: "Nouvelle Suite de Cahiers arabesque chinois à l'usage des dessinateurs et des Peintres, Inventés et dessinés par Jean Pillement. gravés par Anne Allen."


  The sample shown forms part of a complete set of bed hangings. The "Chinese" motif represents the final ballet of Panurge dans l'Isle des Lanternes, an operetta by Grétry and Morel de Chédéville, first performed in Paris, 1785; the ballet had been inspired by Du Halde's description of the Feast of the Lanterns (cf. No. 99, above).


Lerouge's albums of garden designs, issued in Paris in the 1770's and 1780's, include many other examples of "Chinese" taste in European gardens.


"The following account of the Chinese manner of Gardening... is collected from my own observations in China, from conversations with their Artistas, and remarks transmitted to me at different times by travellers." (Author's Preface). The Dissertation is an expanded version of the author's "Of the Laying Out of Gardens among the Chinese," published earlier by Chambers in his Designs of Chinese Buildings, 1757 (cf. above, No. 126).

Cordier, 1534.

Opened to page 21: "The usual method of distributing Gardens in China is to contrive a great variety of scenes, to be seen from certain points of view; at which are placed seats or buildings, adapted to the different purposes of mental or sensual enjoyments."


"The French original from which the following piece is translated may be found in the 27th Recueil of *Lettres édifiantes & curieuses &c.* Paris 1749." (Cf. above, No. 98).

Attiret's letter, dated Peking, November 1, 1743, is frequently mentioned by European writers on Chinese gardens.

This same volume of Percy's *Miscellaneous Pieces* reprints William Chambers' "Of the Art of laying out Gardens among the Chinese"; cf. above, Nos. 126, 132.

134. Ch'ing Kao-tsung 慕高宗. *Wu Chih yüan ming yüan shih* 御製 明園詩 (The Chien-lung Emperor's poems about his Summer Palace and gardens). 1745. Text printed in black, punctuation in red. 清乾隆十年朱墨素印本. 2 ts'e. [Lent by Mr. George R. Loehr].

The "Yüan-ming-yüan", or Summer Palace, was a vast park on the outskirts of Peking, comprising hills and streams, gardens and courts, pavilions and palaces. "We value not their splendor," the Ch'ien-lung Emperor writes
in his preface to this book of poems, "but their simplicity; and praise them not for their rich ostentation, but for their remote seclusion."

Opened to woodcut of "The Audience Hall," in ts'e 1. Compare this Chinese view with the European view of the same building (next item).


The same building as that depicted in a Chinese woodcut (preceding item) -- but seen through European eyes.
XIII
TRADITIONAL CHINESE ARCHITECTURE


This model was acquired in Peking about twenty-five years ago by Guion Moore Gest (1864-1948), founder of the Gest Oriental Library. It is displayed here to contrast traditional Chinese palace architecture with European adaptations of it, as well as with the European palace styles introduced to China by the Jesuits (cf. No. 140) — and also as an appropriate background to the many European accounts of audiences before the Emperor.

137. A Selection of books and plates showing details of traditional Chinese palace architecture.

The details illustrated correspond to those observable in the model.


Opened to ts'e 8, fa-shih 34, pp. 6-7, detail of manifold brackets, and the decoration to be carved and painted on them.

2. Pekin kyuden kenchiku nosoku 北京宫殿建築模様 (The decoration of the palace buildings in Peking). Tokyo, Tokyo University, 1906. 80 plates. [NA1543.T57f (SA)].

Plate 19: Detail of the construction and design of lattice-work doors, mounted in bronze.

Plate 27: Ch'ien-ch'ing-kung, main audience hall of the Imperial Palace in Peking.
(3). *Chung kuo chien tsu ts'ai hsia t' u an* 中国建筑彩画图集 1955. 36 plates. [Gest, 6541.1002].

Plate 9: Detail of pillar and lintel decoration. The dragons and white phoenix birds are symbols of the Emperor and the Empress. The five-colored clouds, bats and other elements of the design are good luck symbols.

Plate 31: Detail of designs to be carved and painted on the coffer-dome ceilings.

Plate 35: Detail of the roof beams and eavss, resting on the elaborately developed manifold bracket system, which has been called "the vital nerve system of Chinese wooden architecture". [Siren].
138. *(Yi chih)* Keng chih t'u shih 吳繡 手織圖詩 (A collection of illustrations depicting the processes of tillage and weaving; with a short stanza appended to each). A Palace edition of 1696. 1 ts'e. [Gest, C53.1461].

Opened to Illustration 39, "Weaving".

In 1696 the K'ang-hsi Emperor commanded a new edition of this famous work, first published in the 12th century. For this new edition all the illustrations were completely re-drawn; new poems written by the Emperor himself, reproduced in facsimile of his calligraphy, were added to the work.

This 1696 edition is not only a beautifully executed book, but is of special significance as marking the first use of European perspective (introduced by Jesuit court artists) by a Chinese artist in a Chinese work.


As a monument to his victory over the Western Tartars, or Eleuths, in 1755, the Ch'ien-lung Emperor ordered a set of sixteen engravings to be made in Paris from drawings done in Peking by Castiglione, Attiret, Sichelbarth, Damascene, and other missionary artists working at his Court. The order was executed under the supervision of C. N. Cochin fils between the years 1767 and 1774; the engravings, together with the plates, were sent to the Emperor, a relatively small number being retained in Europe.

In the re-issue of the sixteen battle scenes, in reduced format, Helman added a supplement of four other engravings, making a total of twenty. The supplement includes:
"Cérémonie du Labourage faite par l'Empereur de la Chine"
(of. above, Nos. 105-108); and "Marche Ordinaire de l'Empereur
de la Chine Lorsqu'il Passe dans la Ville de Peking," three
plates designed to be mounted as a single strip. The Get
Library album contains the complete set of twenty engravings;
an additional page containing descriptive legends and ex-
planatory matter (which Helman copied from the original
series) is present in a photostat copy.

Opened to plate 3: "Second Combat entre Pau-Ti et Ta-Qua-
Tai sur les bords de la Rivière d'Ily où Ta-Qua-Tai qui avoir
attaqué l'Armée Impériale avant que son Pont fut achevé, est
battu et fait Prisonnier. Année 1755." Joseph Castilhoni,

Cordier, 641-
642

140. "Foreign-style Palace," at the Yuan-Ming-Yuan, the Imperial
Summer Palace near Peking. Copper-plate engraving, 34 1/2 x
19 3/4 inches, executed in China by Jesuit-trained Chinese
artists, ca. 1783. [Lent by Mr. George R. Loehr].

The first of a series of twenty such engravings showing
the group of European-style buildings in the Summer Palace
grounds, designed in the mid-18th century by Giuseppe
Castiglione and his Jesuit co-workers at the Imperial Court.
The engravings, undertaken at the Emperor's command, were
the first copper-plate engravings executed in China in the
European manner. The example shown has the seal of the
Ch'ien-lung Emperor.

141. "Hunting Scene". Scroll painting by Giuseppe Castiglione,
1730. [Lent by His Excellency Dr. H. H. Kung].

This scroll painting on silk, 5 feet 5 inches long, was
commissioned in 1730 by Prince Yi, the twenty-second son of
the K'ang-hai Emperor and younger brother of the reigning
Yung-cheng Emperor. Prince Yi is shown seated in the center
of the picture. On the left-hand side of the scroll are the title of the painting in Chinese, and the inscription: "respectfully painted by the servitor, Lang Shih-ning [Castiglione's Chinese name], on command of Prince Yi, in the 9th lunar month of the 8th year of the reign Yung-cheng [1730]."

142. A Fan, painted for presentation to the Ch'ien-lung Emperor by Giuseppe Castiglione, ca. 1740-1750. [Lent by His Excellency Dr. H. H. Kung].

The fan, with design of birds and flowers, is signed by the artist, with his Chinese name, in the manner used when painting for the Emperor: "respectfully painted by, your servitor, Lang Shih-ning." It also bears two impressions of the official seal employed by Castiglione for court use. On the reverse of the fan is the calligraphy of a celebrated calligrapher of the Ch'ien-lung period: Chi Huang (1711-1794).


Cf. Nos. 98-a, 133, above.

144. Chinese-made enamelled wine cups decorated with scenes portraying figures in European costume. [Lent by Mr. George R. Loehr]. Chinese snuff bottles, enamelled, decorated with European figures and bearing the mark of the Ch'ien-lung reign. [Princeton University Art Museum, James A. Blair, Jr. Collection, 36-703, 36-705].

See also, below, No. 33.
145. Sir George Leonard Staunton. An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China: including Cursory Observations made, and Information obtained, in Travelling through that Ancient Empire, and a Small Part of Chinese Tartary. Together with a Relation of the Voyage undertaken on the occasion by His Majesty's Ship The Lion, and the Ship Hindostan, in the East India Company's service, to the Yellow Sea, and Gulf of Pekin; as well as of their Return to Europe; with Notices of the several places where they stopped on their way out and home... Taken chiefly from the Papers of His Excellency the Earl of Macartney, Knight of the Bath, His Majesty's Ambassador Extraordinary and Plenipotentiary to the Emperor of China; Sir Erasmus Gower, Commander of the Expedition, and of other Gentlemen in the several departments of the Embassy. By Sir George Staunton, Baronet, Honorary Doctor of Laws of the University of Oxford, Fellow of the Royal Society of London, his Majesty's Secretary of Embassy to the Emperor of China, and Minister Plenipotentiary in the absence of the Ambassador. London. Printed by W. Bulmer and Co. for G. Nicol. 1797. 2 volumes, and a folio volume of plates. [Ex 1722.875q. Another copy, Gest.]


Vol. 2 opened to p. 427: engraving of a vessel passing under a bridge across the Imperial Canal in Kiang-nan province. Drawn by Alexander, engraved by Medland. (This engraving was used as a cover design for the leaflet issued in connection with the "East and West" exhibition).

Cordier, 2382-2384.
145-a. A Selection of engraved plates from Sir George L. Staunton, An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China, London, 1797,folio volume of plates. [Ex.1722.875 e, also an unbound copy, lent by Mr. George R. Loehr].


(4). "The Approach of the Emperor of China to his Tent in Tartary, to receive the British Ambassador." Drawn by W. Alexander, engraved by J. Fittler. Plate 25. (Showing the meeting of September 14, 1793, near the city of Jehol; among those depicted are His Excellency the Earl of Macartney, Sir George Staunton, Secretary of Embassy, and the latter's young son, George Thomas Staunton).


See also No. 135, above.

145-b. Sir George L. Staunton. An Abridged Account of the Embassy to the Emperor of China... "Embellished with a Frontispiece by Stothard, and a Map of China, with the Track of the Lion, and Route of the Embassy." London, John Stockdale, 1797. [1722.875.2].

Opened to Volume 1, title-page and frontispiece, portrait of Lord Macartney, painted by Hickey, engraved by R. de Launay.

Note: An American edition (Philadephia, 1799), of Staunton's *Embassy* is also available in the Library. [1722.875.11].

146. Aeneas Anderson. *A Narrative of the British Embassy to China, in the Years 1792, 1793, and 1794; containing the Various Circumstances of the Embassy, with Accounts of Customs and Manners of the Chinese; and a Description of the Country, Towns, Cities, &c. &c.* By Aeneas Anderson, then in the service of His Excellency Earl Macartney, K. B. Ambassador from the King of Great Britain to the Emperor of China. London, J. Debrett, 1795. [Gest, 1722.124.21q].

Opened to pp. 154-155: presentation of gift for the King of England by the Emperor to the Ambassador, September 1793.

Other editions are available in the Library, including those published at New York and at Philadelphia in 1795. [1722.124.22; 1722.124.23]. Cordier, 2386.


Opened to chüan 118, pp. 4-5, "An Imperial Edict to the King of England."


Opened to (Ch'ien-lung period), chüan 1435, pp. 11-12, "An Imperial Edict to the King of England." The Ch'ien-lung Emperor's reply to King George III, delivered to Lord Macartney in Peking in 1793.


Opened to page 11: a partial English translation of "An Imperial Edict to the King of England" (above).


First edition of Van Braam Houckgeest's work; translated from his original Dutch manuscript and edited by Moreau de Saint-Méry, émigré bookseller and publisher. Plates executed by American engravers (John Vallance, Samuel Seymour, A. P. Folie), many of them from materials brought back from China by
Van Braam.

Volume 1 opened to folding engraved plate, between pp. 16-17, showing the Reception of the Dutch East India Company Embassy by the Viceroy, at Canton, October 13, 1794. (Reproduced in The Princeton University Library Chronicle, Vol. 15, No. 4 (Summer, 1954), between pp. 184-185).

Cf. below, No. 175.

Cordier, 2350-2351.


Pirated edition of Volume one, only, of the first Philadelphia edition.


A translation of the incomplete Paris edition (preceding item).

Opened to Vol. 1, title-page and frontispiece, a folding map, "Route of the Dutch Embassy to and from Pekin in 1794-5," engraved by T. Foot.


Translated from the incomplete Paris edition.

150. Chrétien Louis Joseph de Guignes. Voyages à Peking, Manille et l'Ile de France, faits dans l'intervalle des années 1784 à 1801. Paris, Imprimerie Impériale, 1808. 3 vols. and atlas of 97 plates. [Ex 1722.418; Ex 1722.418 f].

De Guignes accompanied the Dutch East India Company's Embassy of 1794-1795 as secretary and interpreter; his diary of the Embassy, with comments on other members of the group, is included in this work. The plates in the supplementary atlas are based on De Guignes' own drawings.

Atlas opened to Plate 10, "Enceinte interieure du Palais à Peking," drawn by De Guignes, 12 January [1795], engraved by Deseve; Vol. 1 opened to corresponding text, pp. 374-375. Cordier, 2351-2352.

151. Wan kuo lai ch'ao t'u 蜿蜒來朝圖 (All the 10,000 countries come to the court). A 1929 reproduction of an undated, anonymous painting, in the Imperial Palace collection at Peking 叡宮藏圖. [Gest, C263.1909-10].

This painting shows the audience hall of the Winter Palace at the New Year season when representatives of all nations appeared to bring tribute to the Emperor to acknowledge suzerainty. Among the foreign delegations outside the main gate is a group of three Europeans (under a dark threepennon banner), who have been identified as the members of the Dutch East India Company's Embassy of 1795.


152. C. Charpentier Cossigny. Voyage à Canton, Capitale de la Province de ce Nom, à la Chine; Par Gorée, le Cap de Bonne-Espérance, et les Isles de France et de la Réunion; Suivi d'Observations sur le voyage à la Chine, de Lord Macartney et du Citoyen Van-Braam, et d'une Esquisse des arts des Indiens et des Chinois. Paris, André, An VII [1798/99]. [Lent by Mr. George R. Loehr].

Cordier, 2105.

Opened to Plate 1, facing p. 23: "L'Empereur Kien-Long."

Cordier, 64.


The author of this work was the son of Sir George Leonard Staunton (1737-1801), author of the Account of the Macartney Embassy of 1792-94. The younger Staunton, who later became an eminent Sinologist, accompanied his father on the Embassy; cf. above, No. 145-a (4).

Cordier, 67.


An account of the "Amherst Embassy" of 1816.

Vol. 1 opened to title-page and frontispiece, a portrait of "The Right Honorable Lord Amherst, &c. &c. Ambassador Extraordinary to the Emperor of China."


Cordier, 2393-2394.
Also available in the Library: Clarke Abel, Narrative of a Journey in the interior of China... containing An Account of the most interesting Transactions of Lord Amherst's Embassy to the Court of Pekin, London, 1819 [Gest, 1722.112].

Cordier, 2395.

"The Materials contained in this Small Volume, were at first intended to be attached to the Chinese Dictionary, Printing by Order of the Honorable East India Company; and to be bound up with it. However, as subjects of frequent reference, they will probably be more convenient, Printed in the present form, and bound up by themselves." (Author's Preface).

Cordier, 65.


Cordier, 1318


Cordier, 1318.


The first Bible in Chinese, generally called "the Marshman Bible," was translated by English missionaries residing in India and was printed in 1811. Then came Morrison's version which was first published in an edition of 2,000 copies at Canton in 1813. Later, with the help of the Scotch missionary, W. C. Milne, the complete Bible was translated and published in 1819. In subsequent years many revisions and new translations appeared.

Robert Morrison's Bible, and his dictionary published at the same time, are landmarks in Protestant missionary work in China.

160. Hsin yüen ch'üan shu 新約全書 (The New Testament). Imperial edition (Printed from the same type as the Presentation Copy to the Empress-Dowager), 1894. 776 pp. [Gest, C971.069.1c9].


This work and the preceding, with title pages in English and Chinese, are representative examples of the many 19th-century printings of the Bible in various translations.

"The writer of the present volume was sent out by the London Missionary Society, in 1816, to labour for the benefit of China." -- Author's Introduction.

Cordier, 74


Bridgman, a graduate of Amherst College and the Andover Theological Seminary, served in China from 1830 until his death there in 1861.

Cordier, 1302


Mrs. Bridgman, the wife of Elijah Coleman Bridgman, established a school for Chinese girls at Shanghai in the 1840's.

Cordier, 1303

Opened to p. 45: "February 17th, 1830.... Early this morning, we were called up to view the Chinese fishing boats, scattered in almost every direction, around us. They had ventured beyond the sight of land, and were fishing in pairs, with a net trailing between them...."

Cordier, 2113.


Opened to chüan 1, pp. 7-8, the author's preface, in which he states: "In 1843 when I was stationed at Amoy I talked with an American, Ya-pi-li [i.e., Abeel], a man from the West of wide learning. He was able to speak Fukien dialect, and had with him a volume of maps, drawn with extremely fine detail. Distressed that I could not read the writing on them, I had copies traced of more than ten of them, and Ya-pi-li translated them for me, so that I came to know in a general way the names of the various countries...." Ya-pi-li is the American missionary, David Abeel (cf. preceding item), a native of New Brunswick, New Jersey, who first went to Canton in 1830, and later, in 1839, to Amoy, where he established the Dutch Reformed Church mission, and where he met Hsü Chi-yü, a Chinese official stationed there.

Opened to chüan 9, pp. 12-13, "A Map of the American Republic."

Hsü Chi-yü's atlas (a sequel to his conversations with David Abeel), first published in 1850, was reprinted several times (including a Japanese edition in 1861), and became the standard world atlas for a whole generation of Chinese literati.

A monthly magazine, founded in 1832 by Elijah Coleman Bridgman, and served in its early years by Edwin Stevens, Ira Tracy, S. Wells Williams, and other Protestant missionary-scholars of note. Its main financial support came from the American merchant D. W. C. Olyphant (cf. No. 174). "This famous periodical had as its purpose the dissemination among foreigners not only of missionary news but of information concerning the laws, customs, history, literature, and current events of the Empire. It performed the useful task of interpreting China to Western merchants who lived within her gates and who were all too often grossly and contemptuously ignorant of her." (Kenneth S. Latourette).

Selected volumes, as well as several unbound issues in original yellow wrappers, were exhibited. See also, No. 178-a, below.

Cordier, 2286-2287


Cordier, 1327


171. Letter from Michael Simpson Culbertson written from Ting Hae [Ting-hai in the Ch'u-san Islands] to the Reverend Samuel Miller, Professor at the Princeton Theological Seminary, August 15, 1845. A. l. s. 8 pages. [Manuscripts Division, Samuel Miller Papers].

Michael Simpson Culbertson (1819-1862), a graduate of the Princeton Theological Seminary in 1844, went the following year to China as a missionary of the newly-founded Presbyterian Board of Foreign Missions. He resided at Ningpo from 1845 to 1851, and then at Shanghai, where he died in 1862. The letter exhibited (presumably unpublished) was written a few months after Culbertson's arrival in China to his former teacher and "Beloved Father in Christ." It discusses the China trade with the West, the opium trade and its consequences, pauperism, the health and activities of other missionaries, and the need for school books in the mission schools.


On the title-page is a handwritten note: "A primer -- the first colloquial book. Prepared chiefly by Mr. W. Martin's teacher. Cut in blocks."

Opened to page 25, "About vehicles," with woodcut showing a stage coach and a railroad train.
XVII
THE UNITED STATES DISCOVERS CHINA

[See also preceding section, Ns. 156-172].


Opened to pp. 162-163, describing Shaw's arrival, as supercargo of the American ship "Empress of China", at Macao and Canton in August 1784: "From Macao we proceeded towards Canton, and on the morning of the 28th, on opening the shipping at Whampoa, we saluted them with thirteen guns, which were returned by the vessels of each nation. At eight o'clock we came to anchor, and again complimented the shipping with thirteen guns..."

Cordier, 2509

174. The Foreign Trading Factories at Canton in the 1830's. ("⌘⌘ência"). Pen and ink drawing. 10 x 10 inches. Executed by an unidentified Chinese artist; page of an album depicting furniture, river scenes, boats, rice cultivation and other "curiosities." [Lent by the Princeton University Art Museum].

The American flag flies over the building in the center. British, French and Dutch flags mark the neighboring foreign compounds along the Canton river front.

The album exhibited is one of a group brought to the United States by D. W. C. Olyphant, one of the leading American merchants in the China trade between 1806 and 1851 (the year of his death). One of Olyphant's ships took Robert Morrison, the first Protestant missionary, to China in 1807 (cf. above, Ns. 156-159); Olyphant supplied the main financial support of The Chinese Repository (cf. above, No. 168).
"...I have gone through the check-list rather rapidly but my eye was caught particularly by item 175 on page 85. "Chinese Craftsmen. Drawn by Fu-Quâ, Canton, engraved by Dadley, London... from Gebrüche & Kleidungen der Chinesen..."

The note to this item suggests that the original drawings may have been part of the collection of Van Braam Houtckgeest.

While of course I have not seen the plates you exhibited, I would say that the volume has the same plates which originally appeared in The Costume of China, Illustrated by Sixty Engravings with Explanations in English and French, by George Henry Mason, Esquire, Major of His Majesty's (Late) 102nd Regiment London: printed for William Miller, Old Bond Street, by William Bulmer and Co. Cleveland Row, St. James's, 1804. Plate No. 41, "A Woman Embroidering;" Plate No. 51, "A Cap Maker;" Plate No. 53, "A Cannister-Maker." You will note that the last two items bear the same numbers as your plates. The plates in my copy of The Costume of China are by Pu-Quâ, Canton, Delin. Dadley, London, Sculpt. See Cordier 1858. As Mason in his preface tells of the circumstances in the publishing of this work, I think that the possibility of these drawings being part of the Van Braam Collection can be ruled out...."

Extract from a letter to Mr. Rice from Samuel Sokobin, 180 Alta Vista Drive, Atherton, California, dated Christmas Day, 1958.
The albums of drawings, presumably commissioned by Olyphant, have been placed on deposit in the Princeton University Art Museum by one of his descendants, Mrs. John R. Bennet, of Mount Kisco, New York.


(1). Lantern Painter. Plate 45.
(2). Embroiderer. Plate 46.
(3). Hat Maker. Plate 51.

The drawings, from which these engravings were made, may have been part of the collection of Van Braam Houckgeest, which he brought from China to the United States in 1795, and which was sold at Christie's in London in 1799. Cf. Van Braam Houckgeest, Voyage, etc. (above, No. 149), "Notice des objets qui composent la Collection de dessins Chinois de M. Van Braam," pp. xvii-xliv.

Cordier, 1859


Cordier, 589

Opened to folding statistical table, Vol. 2, Appendix no. 5: "Estimate of the Total Value of Exports by American Vessels from the Port of Canton from the Season of 1804-5 [to 1832-1833]."


Opened to chüan 5, pp. 35-36, "The French", who are here confused with the "Franks" -- an earlier name for the Portuguese.

The *Gazetteer* repeats the same inaccurate "barbarian lore" that had appeared for 300 years in Chinese works. The inadequacy of China's knowledge about the West at this time was an underlying factor of greatest importance in the conflicts which culminated in the Opium War.


Opened to ts'e 11, pp. 18-19, "A memorial from Lin Tse-hsü to the throne in 1839, on the opium problem."

Lin took office as the Imperial High Commissioner at Canton in 1839, and immediately began a vigorous campaign to suppress the illicit opium trade. He wrote a famous letter of moral advice to Queen Victoria, stating the reasons why the British should agree to the cessation of the trade. This memorial to the throne set forth his reasons for taking resolute action.


Dr. Allen's work opens with this statement: "Scarcely anything was known respecting China till the present century, and most of the knowledge which we now possess has been obtained within the last twenty-five years..." [!].

Cordier, 1906


The first edition of this guide was prepared and published in 1835 by John R. Morrison.

Opened to p. 157: article on "Opium."

Cf. No. 169.

Cordier, 2177-2178


Opened to chüan 4, pp. 30-31, "A sketch-map of North America".

This work was written immediately following the First Opium War, and was based on materials compiled by Lin tse-hsiu, the vigorous Imperial commissioner at Canton. The well-known scholar. We Yüan, used materials gathered by Lin to prepare this first systematic and extensive Chinese study of the West.
182. Peter S. Du Ponceau. *A Dissertation on the Nature and Character of the Chinese System of Writing, In a Letter to John Vaughan, Esq.* By Peter S. Du Ponceau, LL. D., President of the American Philosophical Society... To which are subjoined, *A Vocabulary of the Cochinshinese Language,* by Father Joseph Morrone, R. C. Missionary at Saigon, With references to plates, containing the characters belonging to each word, and with notes, showing the degree of affinity existing between the Chinese and Cochinshinese languages, and the use they respectively make of their common system of writing, by M. de La Palun, Late Consul of France at Richmond, in Virginia; and a Cochinshinese and Latin Dictionary, in use among the R. C. Missions in Cochinina. Published by order of the American Philosophical Society, by their Historical and Literary Committee. Philadelphia, McCarty and Davis, 1838. [2075.315].

The first American work in the field of scientific sinology.

Cordier, 1739-1740


The title page bears the Chinese title: "萬物人物; "Wan t'ang jen wu."

Nathan Dunn formed his collection during a residence of twelve years in China, where he was assisted by Houqua, Tinqua, and other Hong merchants of note. The catalogue lists over a thousand items. After its showing in Philadelphia, Dunn's collection was taken to London.

Cordier, 75-76

The frontispiece shows the "Entrance to the Chinese Collection, Hyde Park Corner."


[Lent by Mr. Alexander D. Wainright].

Humorous stories, shown as an example of the attitude of amused scorn and the frivolous lack of understanding of China characteristic of many Europeans and Americans from the nineteenth century onward.

The frontispiece shows "Fum Fum and Fie Fie before the Emperor."
SECONDARY WORKS CONSULTED

We list here some of the many secondary works consulted in preparing the exhibition -- not including standard Chinese and Japanese reference books. There are doubtless many other which we could have -- or perhaps should have -- used. However, the list as it stands (which of course does not pretend to be a bibliography of the subject) may be of some use to others, and will serve as a token recognition of our indebtedness to specialists in the field.


T'oung Pao: Archives concernant l'histoire, les langues, la géographie, l'ethnographie et les arts de l'Asie Orientale. Leiden, 1890... (Authoritative articles on many of the items included in the exhibition). Especially useful is the index compiled by J. J. L. Duyvendak and Paul Demiéville: T'oung Pao, Index Général des Quarante-sept premiers volumes, années 1890-1944, Leiden, 1953.
EAST & WEST

EUROPE'S DISCOVERY OF CHINA & CHINA'S RESPONSE TO EUROPE 1511-1839

AN EXHIBITION IN THE PRINCETON UNIVERSITY LIBRARY FEBRUARY 15-APRIL 30, 1957
In 1492 Christopher Columbus, bearing the standard of the King of Spain, sailed westward for the “Indies” in search of “Cathay,” and accidentally discovered America. In 1497 and 1498 Vasco da Gama, in the service of the King of Portugal, sailed southward around the Cape of Good Hope, and reached the shores of India by the eastern route. After the explorers came the conquerors. While the Spanish Conquistadores were marching into Mexico, the Portuguese Fidalgos were progressing across the Orient. In 1510 they took possession of Goa—henceforth the capital of their Eastern empire; the following year Afonso de Albuquerque seized the tiny kingdom of Malacca in the Malay Straits. In the harbor at Malacca, which was a Chinese feudatory, the Portuguese encountered Chinese trading vessels and formed their first direct impressions of the Chinese. From this newly acquired base they went on to South China, certain individual adventurers sailing as far as Canton in 1513. In 1517, Tomé Pires, an apothecary to the King of Portugal, was sent as an official envoy to the Emperor’s court at Peking—the first accredited diplomat from a modern Western power to attempt to establish formal relations with China. Pires failed to gain his objective, as did most of the other European embassies sent in the succeeding three centuries. Nevertheless, this amazing and rapid Portuguese push into unknown parts of the globe brought the Chinese world into the sphere of Europe’s commercial and empire-building activities; with it begins the story of East and West, of Europe’s discovery of China and of China’s response to Europe, which is the theme of the current Princeton exhibition.
There had, of course, been still earlier contacts between Westerners and the Chinese. Marco Polo and other travelers, journeying overland through Central Asia, reached the Mongol court in the 13th century. The Franciscan monk, John of Montecorvino, who was named Archbishop of Cambaluc (the modern Peking) in 1307, and a succession of his co-workers lived and worked in China for a good part of the 14th century. But these earlier overland contacts had relatively little lasting importance either for China or for Europe, and only the glowing legend of a distant land of Cathay links them with the new era which began with the Portuguese arrival by sea from the south. Nearly a century more was to elapse before Europeans realized that Cathay and China were the same. During the 16th, 17th, and 18th centuries the consequences of this new meeting of East and West were perhaps more significant for Europe than for China. Eventually, however, from the period of the First Opium War (1839-42) onward, these contacts were to bring about the transformation of China and of the whole Far East.

Princeton University, with its extensive library and museum collections, is exceptionally well equipped to illustrate this particular phase of the absorbing story of East and West. The Geest Oriental Library alone contains hundreds of Chinese works antedating the year 1600, portraying the life of China at the time of the European "discoveries," and an even greater number of rare books and manuscripts carrying the story down through the succeeding centuries. At the same time, a wide range of important European works dealing with China and the Far East is to be found in other parts of the University Library—in the Green-Richelieu collection of early travel literature, for example, in the Goetz collection of 17th and 18th century erudition, or in the Marquand fine arts library. Complementing these printed materials is the Art Museum's collection of Chinese painting, sculpture, and objets d'art. With such resources to draw upon, an attempt has been made to portray the East- and-West theme as reflected both in Chinese

and
and in European works. Complete balance and symmetry, however, have not always been possible, for the simple reason that, during the period covered, Europeans produced an extensive literature of description and interpretation about China, while the Chinese produced nothing comparable about the West. The few Chinese (Christian converts) who visited Europe published no accounts of their travels for their countrymen; indeed, it was not until 1842 that a comprehensive geographical account of the West was published in China. This very lack of synchronization is in itself one of the several essential “problems” implicit in this Princeton exhibition.

The books selected for display, both those in Chinese and those in Western languages, are arranged in a single chronological sequence. First come the 16th-century European accounts of China, stemming chiefly from Portuguese sources, and Chinese works of the same period mentioning the piratical activities of the “Fo-lan-chi” (i.e., the “Franks,” the generic term for Europeans) along the Chinese coast. Then follow other accounts marking the arrival of the Spaniards (via Mexico and the Philippines), of the Dutch, the English, and later the French, and the gradual establishment of the “China trade” which, year after year, brought cargoes of silk, tea, lacquer, porcelain, and other products of China into European markets. At the same time reports from Christian missionaries were revealing the secrets and wonders of the Celestial Empire. St. Francis Xavier (who died in 1552 on an island off the coast of China) was the forerunner; Matteo Ricci, of the Society of Jesus, who lived and worked in China from 1582 until his death there in 1610, set the pattern for his numerous successors who gravitated around the Chinese court during the 17th and 18th centuries. A variety of Chinese works on astronomy, mathematics, cartography, agriculture—and later, on architecture and painting—mirror the Jesuits’ share in the introduction of Western concepts into China, while their many treatises on Chinese civilization, including the first translations of Confucius, foun