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Textual Research on the Gongxu Edition of Guoyu

During the Song Dynasty


QU Jingyi, LI Jia

Abstract: The edition problem of Guoyu 国語 is the basis of the study of the Guoyu’s, but the correlational research is blank. This paper explored some important problems about the Gongxu 公序 edition during the Song Dynasty, especially the true situation about three Song printed editions which were collected by libraries across the Tai Wan Straits. It concluded that the Gongxu edition was firstly engraved by the Guozijian during Emperor Yingzong’s reign (1063-1067) period in the Northern Song, and that they were twice carved during reigns of Emperor Gaozong (1127-1162) and Xiaozong (1162-1189) in the Southern Song.

Key words: Guoyu; edition; the Gongxu edition
I. Preface

The rare editions 善本 of Guoyu are collected in dozens of libraries all over the world. Most of them were printed in the Ming and Qing dynasties. To study the edition problem of Guoyu we can understand the edition system of Guoyu and clearly classify the affiliation of the different editions in past dynasties. In this way, we can understand their transformations through time and how the governments or individuals collected the Guoyu. Therefore, the question of editions is the basis for all research on the Guoyu’s.

Few scholars have researched the editions of the Guoyu. We just saw two papers: One is Xu Fuguan’s “Shi banben de ben ji shilijuben Guoyu bianming” 釋“版本” 的“本”及士禮居本〈國語〉》辨名, the other is Zhang Yiren’s “Qian tan Kuoyü de chuanben” 淺談〈國語〉的傳本. Xu’s paper discussed whether the name of “Tiansheng Mingdao Edition”天聖明道本 is reasonable or not. Although involved some key problems of Shiliju yingsongben士禮居影宋本, it’s not the monograph of the edition of Guoyu. Zhang’s paper just generally introduced the Gongxu and the Mingdao edition. These researches give us some enlightenment, but there are still many important problems. The paper wants to review the first Guozijian國子監 (Imperial academy) edition of the Northern Song and several editions of the Southern Song, especially to the true situation of three Guoyu editions during the Song Dynasty which remain today and are collected on both sides across the Taiwan Straits. The

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research is based on checking correlated philology, different catalog books, and rare editions of mainland China and Taiwan’s libraries.

*Guoyu*’s edition system could be divided into two systems, one is the Gongxu edition公序本, the other is the Mingdao edition明道本. Both have twenty-one scrolls. Here is the most obvious difference between them: there is Song Xiang宋庠’s *Guoyu buyin xulu*國語補音序錄 in the beginning of the Gongxu edition *Guoyu*, and also have a Song Xiang’s three-scroll *Guoyu buyin*國語補音 in the end. But the Miangdao edition does not have either. But Jinli金李 edition in the Ming, which belongs to the system of the Gongxu edition, is an exception. Its situation is the same as the Mingdao edition. Why we think it still belongs to the system of the Gongxu edition is based on some textual characteristics. For example, “zhuanggong”莊公 in Luyu鲁語上, The Gongxu edition was written as “嚴公.” Lu Xinyuan陸心源 in his *Yigutang tiba*儀顧堂題跋 explained that it’s the custom of Han people making copies to avoid as taboo of Emperor Ming of Han. The Mingdao edition was written as “莊公”3. The second example is “Xi wo xianshi houji”昔我先世後稷 and “guxiandian”瞽獻典 in Zhouyu shang周語上, the Mingdao edition was written as “昔我先王世後稷” and “瞽獻曲;” “Jie mianzhou er xia”皆免胄而下 in Zhouyu zhong周語中, the Mingdao edition was written as “皆免胄而下拜,” etc. These are thought of as the most obvious signals of their difference.4

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II. The system of the Gongxu edition

In the Song Dynasty, engraving printing was used generally. *Guoyu* was reprinted many times and most of them belong to the system of the Gongxu edition. Nowadays, extant five *Guoyu* editions\(^5\) printed in Song Dynasty are in the system so that it’s very worthy to be noticed.

The Gongxu edition’s name originated from Song Xiang, whose agnomen is Gongxu and had a *Guoyu* fair copy. Song Xiang (996-1066)’s native place is Anlu 安陸 of Anzhou 安州. In the second year of the Tiansheng 天聖 (1023-1032), he and his brother Song Qi 宋祁 were both elected as present scholars. In the Huangyou 皇佑 period (1086-1094), he became Junior Minister of Arms Broad 兵部侍郎, Equal to Prime Minister 同中書門下平章事, Jixian Palace Academician 集賢殿大學士, then shifted Junior Minister of Works Broad 工部尚書, then shifted Ministry of Arms Broad 兵部尚書. Finally, as Acting Grand Officer 檢校太尉, Equal to Prime Minister 同平章事, he occupied Military Affairs Commissioners 樞密使 and was coffered Duke of State Ju 莒國公, then was changed into Duke of State Zheng 鄭國公. He read books tirelessly until he was very old and was good at correcting errors. When he was dead and was conferred Yuanxian 元獻 title. His achievements were recorded in his biography of Song Standard History.

Song Xiang in his *Guoyu buyin xulu* said, “At the beginning of Tiansheng, there was a man named Jian 監 who was the same age and had the same ancestor as me

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\(^5\) They are collected by Chinese National Library, Japanese Seikado bunko, Taiwan National Central Library (the edition has only nineteen scrolls, lack of scroll one and two), Taiwan Library of the National Palace Museum and the Japanese Dacang 大倉 Culture Consortium (introduced by Yan Shaodang 嚴紹璗 Ricang kanji shanben shulu 日藏漢籍善本書錄).
loaned his edition to me. Its body-case is best. I compared it to fifteen or sixteen editions that were collected by individuals or the governments and found that although had some character errors, it is generally detailed.”天聖初，有宗人同年生緘，假庠此書最有條例，因取官私所藏凡十五、六本校緘之書，其間雖或魯魚，而緘本大體為詳. Based on the material, we can know Song Xiang’s revision job began from the beginning of Tiansheng. But when was the job finished? When and in which form was it printed? What’s the printed situation in the Southern Song? Not many scholars discussed these problems. The paper will review them deeply.

A. Study on the first print of the Gongxu edition in the Guozijian during the Northern Song Dynasty

In the case of the printed situation of Song Xiang’s Guoyu edition, bibliographies of past dynasties have only a few records. In Vol.1 “Guoyu buyin”，three volumes, printed in Song Dynasty” of Pangxizhai cangshuji滂喜齋藏書記 said, “Guoyu, Song Gongxu 宋公序 buyin補音.……There is a note of Zhongshushe中書省(Cabinet of Ministers) in the first year of the Zhiping治平 period (1064-1067) written on its back which was recorded that there are thirteen scrolls of Guoyu and Buyin together and printed by the Guozijian.”6 Shi Tingyong施廷鏞 in his Guji zhenxi banben zhijianlu古籍珍稀版本知見錄 also mentioned one Guoyu buyin of the Song edition and there is also this note.7 The book recorded by these two bibliographies

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should be the same. Because of that, we can know a very important message that the
Imperial academy printed Song Xiang’s *Guoyu* edition and his *Buyin* in the first year
of the Zhiping period.

There is one record about *Guoyu* in “Chunqiu” section in Zhu Yizun’s *Jingyi kao*,8 “Wang Yingling said, ‘*Guoyu* was submitted in the first year of the Zhiping period, and [somebody] order the Guozijian ‘louban’ (carved board) in February of this year’ 治平元年上之，二月令國子監鏤板”. We can also find one corresponding record in Wang’s “Chunqiu” entry of “Yiwen” section in *Yuhai*, “Song Xiang’s *Buyin*, three scrolls, were submitted in the first year of the Zhiping period, and [somebody] order the Guozijian “louban” on February twenty-fifth of this year.” Wang is the person of the Southern Song, who was not far from Song Xiang’s time. He is very learned, *Siku quanshu zongmu* also praised him highly. Therefore, Wang’s opinion is credible when combined with the note of Zhongshushe in the first year of the Zhiping period. Because *Guoyu* and *Buyin* were printed together, the date below *Buyin* is the same as *Guoyu*, that is to say, The Gongxu edition was submitted by the first year of the Zhiping in the Northern Song and printed on February twenty-fifth in the Guozijian.

There is a record in You Mao’s *Suichutang shumu* 尤袤’s *Suichutang shumu* 遂初堂書目, “Old Jian edition *Guoyu* 善監本國語.” This Jian edition should be the revised twenty-one-scroll *Guoyu* by Song Gongxiang undoubtedly.

Song Xiang was a Jixian Palace Academician and prime minister

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so that he could “compared (the Song Jian’s edition) to fifteen or sixteen editions that were collected by individuals or the governments” 取官私所藏凡十五、六本校勘之書. Song Xiang began to emend Guoyu from the early of the Tiansheng period when he borrowed rare edition of Song Jian to the end of the Zhiping period when he dedicated it to government before died, he worked on Guoyu for forty years more. Therefore, we should pay more attention to the Gongxu edition of Guoyu settled, revised and printed by Song Xiang.

**B. Research on prints of the Gongxu edition during the Southern Song Dynasty**

After the Gongxu edition was printed by the Guozijian in the first year of the Zhiping, how was it in the Southern Song? The correlated record is quite short.

Wang Guowei 王國維 said in the item “Southern Jian edition” of his Wudai liangsong jianben kao 五代兩宋監本考, Vol.2, “Guoyu: twenty-one scrolls. “Shuji of Jingding Jiankangzhi” 景定建康志·書籍 has the words of ‘Jianben Guoyu’” 監本國語. 9 But actually Jingding Jiankangzhi was given the record of Guoyu under “Shishuzhimu” entry of “Shuji” in Wenjizhi 文籍志·書籍·史書之目 and didn’t say it was the Jian edition exactly. It just said that there was Guoyu in the books, which were transferred to Jiankang Government Office 建康府 from the Guozijian. It could be the Jian edition, but possibly the other one. Therefore, Wang’s understanding seemed deviated. Luo Zhenchang 羅振常 in his Shanbenshu suojianlu 善本書所見錄 talked about the print of Guoyu in the Southern Song. He said: “The Southern

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Song’s *Guoyu* are recorded by two catalog books which both are ten rows and twenty words. One is the edition of the nineteenth of the Shaoxing period (1131-1162) which was recorded in *Luting shumu*. The other is the officially printed edition of the Xiaozong period, which was recorded in *bisonglou shumu*.”《國語》南宋本，見著錄者有二，同為十行二十字，一為紹興十九年刊本見《郘亭書目》，一為孝宗時官刊本見《皕宋樓書目》. Mr. Luo thinks *Guoyu* had two printed editions in the Southern Song based on these records. Let us discuss them separately.

**a. The edition of the nineteenth during the Shaoxing period**

There is an explanation under the item of Guoyu twenty-one scrolls in *Luting zhijian chuanben shumu*: “*Guoyuzhu*國語注 has the edition of the nineteenth year in the ShaoXing period. There were ten lines in each half page, and twenty characters per line.”

According to this description, Mo Youzhi 莫友芝 had seen this edition.

However, the other bibliophiles had few records about the Shaoxing edition. Only Mr. Fu Zengxiang 傅增湘 in Vol.4 of *Cangyuan qunshu jingyanlu* 藏園訂補郘亭知見傳本書目 records: “*Guoyujie*, twenty-one scrolls, Weizhao韋昭 of Wu interpreted it. *Buyin*, three scrolls, author was Song Xiang of Song Dynasty. It was printed in the Song and revised in the Yuan and the Ming Dynasty. There were ten lines in each half page, and twenty characters per line. The book had white mouth, double blankets in the left and right. It recorded the number of words in this page up type pages, while recorded carvers’ names down type pages. The book used name taboo until ‘gou’構

10 Mo Youzhi 莫友芝, supplemented by Fu Zengxiang 傅增湘, arranged by Fu Xinian 傅熹年, *Cangyuan dingbu luting zhijian shumu* 藏園訂補郘亭知見傳本書目(Beijing: zhonghua shuju, 1993), pp. 116.
of the Song Dynasty, and it did not taboo ‘shen’慎’(《國語解》二十一卷吳韋昭解，《補音》三卷宋宋庠撰，宋刊元明遞修本。半葉十行，每行二十字，白口，左右雙欄，版心上方記大小字數，下方記刊工人名。宋避諱至‘構’字止，‘慎’字不避。”

Note: Emperor Gaozong, his given name is Gou構; Emperor Xiaozong, his given name is 貞. Avoiding the same pronunciation, the edition taboo the word “shen”慎.

Obviously, Mr. Fu said the edition just tabooed to word “gou”構, word “shen”慎 does not belong to the taboo. Therefore, we know the edition was printed in Emperor Gaozong’s region, probably is the Shaoxing edition Mo Youzhi noted. We only could check those characters in Fu’s record. It is a very important proof to ensure that there is the Gongxu edition in the Southern Song.

It’s worth noting that the Taiwan National Library keeps one aberrant edition 殘本, which was recorded “printed in the nineteenth year of the Shaoxing period in the Song Dynasty. It is revised at the Nanjing Guozijian in the Hongzhi period (1488-1505)”宋紹興十九年刊，明弘治間南監修補本 (we call it “the Taiwan National Library edition” below). Here is the record: “Double blankets in the left and right……There were ten lines in each half page, and twenty characters per line. The annotations used small characters by double line. The book had white mouth and single black fish tail……The book used name taboos of the Song Dynasty, which all lacked the last stroke of ‘jing’敬, ‘jing’儆, ‘yin’殷, ‘zheng’征, ‘huan’桓, etc. There is a form named by ‘Song hui quebi zi mu’宋諱缺筆字目, also lacked the last stroke of ‘xuan’玄, ‘xian’弦, ‘kuang’匡, ‘jing’竟, ‘jing’境, ‘rang’讓, ‘wan’完, etc.”左右雙邊……每半葉

This edition Guoyu used name taboo of “huan”桓（note: Emperor Qinzong欽宗’s given name is “huan”）but not “gou”構, “shen”慎. Luting zhijian chuanben shumu said there is only one edition of the nineteenth year in the ShaoXing period, so that the editor believed it was printed in the nineteenth year of the Shaoxing period. In addition, there is one edition in the Department of document in Taiwan Imperial Palace, which was recorded “printed in the Shaoxing period of the Song Dynasty and revised in the Hongzhi period of the Ming Dynasty” (we call it “the Taiwan Imperial Palace edition” below). But after we checked, we found these two records are not right. Please see the reason below.

The Shaoxing edition transformed very rarely. Nowadays, we only know Mo Youzhi saw one, Li Jiarui 李嘉端 and Fu Zengxiang collected one in succession. When Mr. Fu bought it, the situation of the book is very good. But it’s a pity we don’t know where it was later. Ricang hanji shanben shulu has given us very important information in its “miscellaneous histories’ category of history section”史部雜史類, which was recorded one guoyu collected by the Dacang cultural consortium大倉文化財團. It was originally collected by Ding Shaoshan丁少山 and printed in the Shaoxing period. It is only one Shaoxing edition we could see today if this record is right.

13 Yan Shaodang 嚴紹煥, Ricang hanji shuben shumu 日藏漢籍善本書錄 (Beijing: Zhonghua shuju, 2007), pp. 460.
b. The edition from Emperor Xiaozong’s region

There is an explanation under the item of Guoyu twenty-one scrolls in Lu Xinyuan’s Bisonglou cangshuzhi皕宋樓藏書志: “This is the officially printed edition. There were twenty lines per page and twenty characters per line. Small characters were in double lines. The heart of the edition had the word count and the carvers’ names. …… ‘rang’ 謓 lacked the last stroke. It might be the edition in Emperor Xiaozong’s region.” 此南宋官刊本。每頁二十行，每行二十字，小字雙行，版心有字數及刻工名。……‘讓’字缺筆，蓋孝宗時刻本也. 14 There is a more detailed record in Lu Xinyuan’s Yigutang tiba. The entry of Song Qian’s Guoyu postscript said, “Guoyu twenty-one scrolls. There was a small title on the upper space of the first line and a big title on the lower space of it. It said Mr. Wei interpreted it. It was printed in the Song Dynasty and revised in the Yuan Dynasty. There were twenty lines per page and twenty characters per line. The book heart had the word count and the carvers’ names and the word ‘國’ was written as ‘囯’ in the heart of the Yuan revised pages and had no word count. It had official titles and names of the Imperial students. Because the whole book lacked the last stroke of kuang, yin, zhen, jing, heng, huan, gou, shen, it should be carved in Emperor Xiaozong’s region. According to textual research, there were two hundred Imperial students in the Guozijian in the fourth year of the Zhiyua至元 period (1264-1294) and it had official titles and names of Imperial students. ……The edition must be Jian board監板 and not complete in the Yuan period and revised to print. Therefore, the heart of the board had official titles and

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names of the Imperial students” 《國語》二十一卷，首行篇名在上，大題在下，題曰‘韋氏解’。宋刊元修本。每頁二十行，每行二十字，版心有字數及刊工姓名。元修之頁，版心‘國’字作‘囯’，無字數。有監生某某銜名。匡、殷、貞、敬、恒、桓、構、慎皆缺避，當為孝宗時所刻。⋯⋯此必南宋監板，入元不全，補修印行，所以版心有監生銜名也。

Pan Jingzheng also collected one aberrant edition printed in Emperor Xiaozong’s region. The entry of “aberrant Guoyu edition, printed in the Song Dynasty and revised in the Yuan Dynasty” 宋刊元修本《國語》殘本 in his Zhuyanlou shuba recorded:

“The best edition of Guoyu was the Mingdao edition of the Tiansheng period. The second was the Jingli 金本 recovered Song edition in the Jiajing 嘉靖 period. On the contrary, the Jian edition in the Southern Song was not paid much attention. I
Aberrant *Guoyu* edition, printed in the Song Dynasty and revised in the Yuan Dynasty

宋刊元修本《國語》殘本，kept in National Library of China
collected one aberrant edition of which remained only Volumes one to nine. There was a big title on the lower space of the first line in the first volume. There were ten lines in each half page, and twenty characters per line. The book heart had word count and carvers’ names in the revised pages of the Song Dynasty and used the name tabooos of character kuang, yin, zhen, jing, huan, shen”《國語》以天聖明道本為最善，其次則推明嘉靖時金李覆宋本；南宋監本反不為世重。⋯⋯余舊藏殘本一帙，存卷一至九，都九卷，開卷首行篇名在上，大題在下，每半葉十行，行二十字。宋刊之葉，版心記字數及刻工姓名，避匡、殷、貞、敬、桓、慎等字”。15 Both Lu Xinyuan and Pan Jingzheng thought what they collected were the Song printed and the Yuan revised editions. Actually, they were revised through the Guozijian of the Ming Dynasty.

All the aforementioned are the materials of Guoyu’s edition in the Southern Song, which we found in the catalogs and prefaces and postscripts. Most of them have been lost. Fortunately, the National Library keeps one very precious Guoyu that is the Song printed and the Yuan revised edition. It could help us to clarify a lot of seemingly right but actually wrong opinions.

c. Research again on print of the Gongxu editon in the Southern Song

There is one Guoyu of the Song printed and the Yuan revised edition, twenty-one scrolls, Buyin three scrolls. Recently, it was photocopied as one of the “Chinese Reforged Rare Editons”中華再造善本 (we called it the National Library edition below). It’s very convenient to go over. There were three ce, one case函and bounded

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15 Pan Jingzheng 潘景鄭, Zhuyanlou shuba 著硯樓書跋 (Beijing: Gudian wenxue chubanshe, 1957), pp.52.

There were the word count and the name of the carvers in some pages’ hearts. Zhang Yuanji recorded eighty carvers, it’s very complete. After we compared these names with the carvers’ names in the Taiwan National Library edition and the edition of Collections of Jingjiatang 靜嘉堂文庫藏本 (we called it Jingjiatang edition below), we found it’s identical to great extent in these editions: thirteen names of sixteen names in Taiwan National Library edition and seventeen names of twenty-one names in the Jingjiatang edition could find in the National Library edition. The proportion is eighty percent. It’s impossible in time and reason if all the carvers who joined the carving of the nineteenth year during the Shaoxing period of Emperor

Aberrant Guoyu edition, revised in the Song, Yuan and Ming Dynasty 宋元明遞修本，
kept in National Library of Taiwan
Gaozong carved again in Emperor Xiaozong’s region. Therefore, these three Gongxu editions came from the same edition. As for those carvers who were not in the National Library edition, they are in the late Yuan Dynasty or the early Ming Dynasty. Because only the National Library edition was printed and revised from the Southern Song to the early Yuan Dynasty, but the Taiwan National Library edition and the Jingjiatang edition were printed and revised from the Southern Song to the Yuan Dynasty to the Ming Dynasty, so that the National Library edition of course does not have the carvers’ names who were in the later periods.

Let’s talk about the situation of the carvers in the National Library edition in detail. The National Library edition keeps eighty carvers’ names. It’s very precious to understand the carving process of the Gongxu edition of Guoyu and its officially printed edition situation. We used reference books like Guji Song Yuan kangong xingming suoyin and Guji kegong minglu to check them out and find all these eighty carvers are the carvers in Hangzhou 杭州. In succession, they joined a lot of carving and revising work about many books which were from the early Southern Song to the early Yuan Dynasty. Most of them were famous carvers at that time. We could not ensure their years of birth and years of death, but we could verify their lives’ activities according to the times in which they joined to carve the books. They could be divided into three periods. 1) Carvers of the early Southern Song, like Zhang Ming 張明, Wang Jie 王玠, Jiang Quan 江泉, Zhang Sheng 張升, Fang Tong 方通, Wang Jie 王介, Yan Zhong 嚴忠, Cai Bin 蔡邠, He Ze 何澤, Li Tang 李棠; 2) Carvers of the Mid-Southern Song, like Ma Song 馬松, Jiang Rong 蒋榮, Chen Bin 陳彬, Chen Shou
Carvers of the Late Song Dynasty, like Mao Wenlong 茅文龍, Xiong Daoqiong 熊道瓊, Miao Zhen 繆珍, Qi Ming 齊明, Xu Yong 徐泳, Hu Sheng 胡勝, Li Deying 李德瑛, Xi Yuan 系元, Jiang Folao 蔣佛老, Zhao Yuchun 趙遇春, He Qing 何慶, Shen Gui 沈貴. Therefore, *Guoyu* of the National Library edition was carved and printed in the early Southern Song and revised in the Mid-Southern Song and the early Yuan Dynasty.

We compared and collated the National Library edition, the Taiwan National Library edition and the Taiwan Imperial Palace edition, as well as making a reference to catalogs of the correlated collections and the characteristics of carvers and taboo of characters. Therefore, we could basically check out the printed situation of the Gongxu edition *Guoyu* from the Southern Song to the early Ming Dynasty:

The first printed time is Emperor Gaozong’s reigon, probably in the nineteenth year, and tabooed the word until “gou” and revised in the Yuan and the Ming Dynasty. The edition collected by the Dacang cultural consortium is the definite object 實物.

The second printed time is in Emperor Xiaozong’s region, and tabooed the word until “shen”. The edition was carved by many excellent carvers in Hongzhou. In the Southern Song, it was revised once, then revised in the Yuan Dynasty. The National Library edition is the definite object. In the transitional time between the Yuan and Ming Dynasty, the carved board was collected by the Nanjing Guozijian and fixed in the Chenghua 成化(1465-1487) and Hongzhi periods of the Ming Dynasty. The Taiwan National Library edition, the Taiwan Imperial Palace edition and the
Jingjiatang edition is the definite object.

Here we will give a sketch of these four editions. The National Library edition was printed in Emperor Xiaozong’s region of the Southern Song and revised and printed in the Mid-Southern Song and Yuan Dynasties, but it was not revised in the Ming Dynasty. Basically, it keeps the original form of the Gongxu edition Guoyu, which is the best edition we could use nowadays.

The Taiwan National Library edition, the Taiwan Imperial Palace edition and the Jingjiatang edition are in the same edition system as the National Library edition. But they were also revised and printed in the Ming Dynasty. Therefore, the opinion is wrong in Guojia tushuguan shanben shuzhi chugao that thinks the Taiwan National Library edition was printed in the nineteenth year of the Shaoxing period. That’s the reason why Zengding Zhongguo fangshuzhi thinks the Taiwan edition “was printed in the early of the Southern Song” and “there is no proof to record the edition in the nineteenth year of the Shaoxing period in Shanben shuzhi chugao.”

There is Buyin, three scrolls (the first two are lost) in the Taiwan National Library edition, which is very difficult to verify and has many supplementary pages. On the whole, the edition’s situation is not very good. Despite all that, it’s very precious since the Song edition could be handed down until now.

The Taiwan Imperial Palace edition was donated by Shen Zhongtao 沈仲濤 who

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18 Guojia tushuguan shanben shuzhi chugao said: “Although this book was printed in the Song Dynasty, but the original carving and the supplemental carving in the Song and Yuan Dynasty were left not very much. Most of them is the revision and supplement in the Ming Dynasty. That is to say, old carving in the Song and Yuan Dynasty is very difficult to verify. Pp. 193.
Aberrant *Guoyu* edition, revised in the Song, Yuan and Ming Dynasty 宋元明遞修本，
kept in Taiwan Imperial Palace
is the owner of the Yanyi lou 研易樓 in 1980.\(^{19}\) The whole book includes ten \textit{ce}, twenty-one scrolls and \textit{Buyin} three scrolls. Although it’s somewhat difficult to verify and has some supplementary pages, its general situation is good and better than the Taiwan National Library edition. Both of the Taiwan editions have the form “Song hui quebi zi mu” and there were ten lines in each half page, and twenty characters per line. We compared the characters of the two editions and basically ensure that they are two different editions transferred from the same original edition. The records “printed in the Shaoxing period during the Song Dynasty” 宋紹興間刊 are also wrong.

The situation of the Jingjiatang edition is not known because it lacks an introduction. But it keeps twenty-one scrolls and has \textit{Buyin} three scrolls so that it is also integrated.

In addition, both \textit{Guoyu} twenty-one scrolls recorded by Miao Quansun 謹荃孫 in his \textit{Yifeng cangshu xuji} 藝風藏書續記 and the aberrant edition collected by Pan Jingzheng 潘景鄭 are printed and revised in the Song, Yuan and Ming Dynasties. It’s a pity they have been lost.

\textbf{III. Conclusion}

A. The Gongxu edition of \textit{Guoyu} was printed first in the first year of the Zhiping of Northern Song in the Guozijian.

B. In the Southern Song, it was probably printed first in the nineteenth year of the Shaoxing period and revised in Yuan and Ming afterwards. Its definite object is

\(^{19}\) About the details of the books donated by Shen Zhongtao, see Chang Pide 昌彼得, \textit{Zengding tan’an qunshu tishi} 增訂蟫庵群書題識 (Taipei: Taiwan shangwu yinshuguan 臺灣商務印書館, 1997), pp. 247—248.
collected by the Dacang cultural consortium. It was printed next in the Xiaozong period and revised in the Mid-Southern Song, Yuan dynasties. Its definite object is the National Library edition. Between the Yuan and the Ming Dynasty, it was collected in the Nanjing Guozijian. In the Chenghua and the Hongzhi periods, it was revised again. Its practicality is the Taiwan National Library edition, the Taiwan Imperial Palace edition and the Jingjiatang edition.

C. The Gongxu edition of Guoyu was printed continuously and the situation is quite prevalent in the Song, Yuan and Ming Dynasties. On the contrary, the Mingdao edition of Guoyu was not so famous; it was just not lost. However, the Mingdao edition was well-known after Huang Pilie 黃丕烈 got it and carved and printed based on it. Many scholars nearly unanimously thought the Mingdao edition was better than the Gongxu edition so that nowadays many copy-editions of Guoyu based on it. Which is better? We will talk about it later. The two editions have their own advantages and disadvantages. We should choose the good part to use, and not neglect anyone.
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