

A Study on the Origin and Binding Form of Printing Edition of Qing Guangxu's "Shanxi Tongzhi"

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Shanxi Tongzhi, written during the reign of Emperor Guangxu in the Qing Dynasty, is a typical example of the printed version of ancient Chinese books. Through the textual research of relevant cultural and historical materials, combined with the research on the publishing background and the formal binding system, this paper shows that "Shanxi Tongzhi" during Qing Guangxu has four editions since the original edition was compiled and published in 1892. With development and changes, its content has been continuously deepened and expanded. The version inherits the ancient system and extensive collection, the printing form is rigorous, and the binding is simple and exquisite, which has essential historical research value. At the same time, the traditional and straightforward Chinese-style aesthetics of the ancient printed version of "Shanxi Tongzhi" published during Qing Guangxu has a very high reference value for the exploration and development of the new connotation of the modern book form.

Keywords: Shanxi Tongzhi, original printed edition, version, origin, binding form

Books written or printed before 1912 with Chinese classical binding are collectively referred to as ancient Chinese books. Tongzhi is the title of provincial and local chronicles in the past dynasties, recording some oldest historical facts, also known as Fangzhi (Liang, 2018). Fangzhi mainly records the history, geography, products and customs, culture, and education of a certain administrative region, which can be called a local encyclopedia. The Qing Dynasty had twelve emperors for more than two hundred years, and it was the last heyday of China's feudal dynasty. The mature feudal political system and local economic development made the compilation of local chronicles magnificent. According to statistics, nearly 6,000 kinds of chronicles were compiled throughout the country in the Qing Dynasty, accounting for about 80% of the existing old chronicles (Duan, 2017). There were 355 kinds of local chronicles compiled in Shanxi. At that time, Shanxi Province was divided into 9 prefectures, 16 cities, and 108 counties. Except for one county in Yuncheng, Pinglu, which had not compiled a chronicle, there were chronicles published in all places. In the history of Shanxi, there were three large-scale revisions of the provincial chronicles in the Qing Dynasty, namely Kangxi's "Shanxi Tongzhi", Yongzheng's "Shanxi Tongzhi" and Guangxu's "Shanxi Tongzhi". There was an old saying: "In the flourishing age, the purpose of compiling records is to preserve history, to serve as a senior official, and to benefit learning" (Zeng, 2015). Tongzhi represents the official history written as a book. Guangxu as the last period of the Qing Dynasty, it can be seen that the compilation of Guangxu's "Shanxi Tongzhi" was significant. As a typical example of

ancient Chinese books, the original printed version of "Shanxi Tongzhi" by Guangxu of the Qing Dynasty has extremely high research value.

The Source of Qing Guangxu's "Shanxi Tongzhi".

The well-documented history of compiling chronicles in Shanxi can be traced back to the "Shangdang Ji (*Shangdang Chronicles*)" in the Wei and Jin Dynasties, about 1,700 years ago, only from Pei Yi's "Historical Records Collection" and Liu Zhao's "Continued Hanshu County and State Chronicles Notes", Li Daoyuan's "Shui Jing Zhu (*Commentary on the Waterways Classic*)", "Yi Wen Lei Ju (*Arts and Culture Gathering*)", "Taiping Yulan (*Taiping Imperial Encyclopedia*)", "Yuanhe County Chronicles" and other ancient books quoted more than 20 relevant lost articles (Ren, 2003). Wang Zunye, a native of the Northern Wei and Jin Dynasties, compiled ten volumes of "The Three Jin Dynasty". The other volume was "Map of the states in the Bingzhou General Administration". The compiler is unknown. This should be the prototype of "Shanxi Tongzhi" (Ren, 2003). During the Daye period of the Sui Dynasty (A.D. 605-617), Emperor Yang of the Sui Dynasty announced that officials began to organize the compilation of chronicles all over the country. At that time, there was a volume of chronicles such as "The Story of Bingzhou Entering the Dynasty" compiled by Cai Yungong in Shanxi. The Tang Dynasty followed the Sui Dynasty's system of regularly compiling and submitting pictures, scriptures, and chronicles. During the Sui and Tang Dynasties, there were 12 kinds of local records written in Shanxi, such as "Bingzhou Ji (*Bingzhou Records*)", "Hedong Ji (*Hedong Records*)", "Luzhou Atlas", "Taiyuan Deeds Miscellaneous Notes", etc. (Ren, 2003). Among them, "Taiyuan Deeds Miscellaneous Notes" (also known as "Jinyang Deeds Miscellaneous Notes"), compiled by Li Zhang in the 8th year of Tang Dazhong (A.D. 854), was the most valuable one among the local chronicles compiled and published in that time. The Song and Yuan Dynasties were an important period in the history of Shanxi chronicles and records compilation. During the Kaibao period of the Northern Song Dynasty (A.D. 968-976), Emperor Song Taizu issued an edict to rebuild the atlas and records all over the country. "Bingzhou Atlas", "Hedong Road Boundary Map", and other 13 kinds of atlas and records can be found for reference (Ren, 2003). In the 2nd year of Jingkang (A.D. 1127), the Song Dynasty government went south, and the following two hundred years were the rule of the Jin and Yuan Dynasties from the north. During this period, Shanxi produced a total of 26 kinds of chronicles such as "Jinyang Chronicles", "Wutai County Chronicles", and "Zezhou Tuji (*Zezhou Pictorial Records*)" (Liu, 2008). "Zezhou Tuji" compiled by Li Junmin in A.D. 1242, was recorded in "Shanxi Tongzhi" and "Zhuangjing Collection" during the Ming Chenghua period, so it was preserved intact and handed down to the world. So far, the content and style of Shanxi Chronicles have tended to take shape, ushering in the vigorous and prosperous compilation of chronicles in the Ming and Qing Dynasties.

During the Ming Dynasty, the compilation of local chronicles all over the country reached a new peak in both breadth and depth, and a considerable number of systems tended to be perfected, which also paved the way for the prevalence of the compilation of local chronicles in the Qing Dynasty. From the 3rd year of Hongwu (A.D. 1370) to the 17th year (A.D. 1384) of the Ming Dynasty, three imperial edicts were ordered to revise the national records. In the 16th year of Yongle (A.D. 1418), Emperor Yongle promulgated the "General Rules for Compiling Local Records" to unify the style of records, and in the 5th year of Jingtai (A.D. 1454) Emperor Jingtai Ordered to "Compile the Annals of the Counties" (Ren, 2003). Under such a background, Shanxi began to compile the

provincial chronicles on a large scale. The Ming Dynasty was the first period of "Shanxi Tongzhi", which laid the foundation for the compilation of Qing Guangxu's "Shanxi Tongzhi". They are Chenghua's "Shanxi Tongzhi", Jiajing's "Shanxi Tongzhi", and Wanli's "Shanxi Tongzhi". In the 10th year of Ming Chenghua (A.D. 1474), Li Kan, the governor of Shanxi at the time, and Hu Mi, the deputy envoy of the Shanxi Procuratorate, compiled the first provincial chronicle since the administrative regional planning of Shanxi Province. Chenghua's "Shanxi Tongzhi" is one of the earliest provincial-level chronicles in China, except the "Yunnan Tujing Zhishu" in the Jingtai period of the Ming Dynasty, and it is also the first provincial-level chronicle named after "Tongzhi" (Ren, 2003). Liu Weiyi said in "Shanxi Western Chronicles" that "historical materials are rich and the style is perfect, and later generations of Shanxi Xiuzhi are regarded as a model" (Liu, 1988). Chenghua "Shanxi Tongzhi" has 17 volumes and 16 books. In the first volume, there is one called "Tu Kao" to record the territory. It was the first created and was imitated by later generations, including the Guangxu version of "Shanxi Tongzhi". Based on Chenghua's "Shanxi Tongzhi", the Ming Dynasty "Shanxi Tongzhi" was revised and published in the 42nd year of Jiajing (A.D. 1563) and the 42nd year of Wanli (A.D. 1614). Jiajing's "Shanxi Tongzhi" contains a "bibliography", which is the earliest record of local literature in Shanxi. Compared with Chenghua's "Shanxi Tongzhi", the changes of contents in Jiajing's version mainly focus on the increase and decrease of the institutions set up in the current dynasty and the changes of administrative regions. At this time, the annals have entered the mature stage. Since Jiajing's "Shanxi Tongzhi" and Wanli's "Shanxi Tongzhi" were compiled only about 50 years apart, there has been no major change in form, only some changes in content additions and deletions.

The rulers and literati of the Qing Dynasty continued their enthusiasm for compiling the annals of the Ming Dynasty. During this period, "Shanxi Tongzhi" has been overhauled three times, namely, in the 11th year of Kangxi (A.D. 1672), in the 12th year of Yongzheng (A.D. 1734) and in the 18th year of Guangxu (A.D. 1892). Among them, Kangxi's "Shanxi Tongzhi" is based on Chenghua's "Shanxi Zhi", except for the imperial court's imperial reorganization, and other contents are similar to Ming Chenghua's annals. Yongzheng's "Shanxi Tongzhi" is the chronicle book with the largest number of volumes in history. It is quite concise and important and is known as a masterpiece (Liu, 1988). For more than a hundred years after Yongzheng, Shanxi did not revise the general annals and only compiled and simplified the annals of Yongzheng into "Shanxi Zhi Jiyao (*Summary of Shanxi Chronicles*)" during the Qianlong period. At the same time, the geography and political situation in the province has been changing, and there are many discrepancies with those recorded in Yongzheng's "Shanxi Tongzhi". The Qing rulers felt that the existing chronicles were far from meeting the current social needs, and there were many revisions nationwide at that time. Larger-scale revisions include "Gansu Tongzhi", "Zhejiang Tongzhi" during the Qianlong period, and Jiaqing's "Guangxi Tongzhi". Therefore, it is reasonable for Shanxi to re-edit the provincial annals during the Guangxu period. Due to the common problem of "detailing the present and sacrificing the past" in the "Shanxi Tongzhi" published during the Kangxi and Yongzheng years, which has limitations in both political needs and academic development, Shanxi Province edited the "Shanxi Tongzhi" during the Guangxu period. In order to more accurately verify the overall picture of Shanxi's culture, history and geography, this revision has been collated and revised on the basis of predecessors, and its content is far beyond the previous scope of inclusion. It follows the revision principle of "ancient things are precious", and describes in detail the new things of the current dynasty. The compilers of Guangxu's "Shanxi Tongzhi" drew on the

strengths of other provincial general annals at that time, making the contents more complete. The original engraved version of Guangxu's "Shanxi Tongzhi" has 184 volumes, 98 books, and is divided into six categories: diagrams, genealogies, research, briefings, records, and biographies. It is said that "diagrams are used to argue, genealogies are used to preface the families, research is used to review the past, briefings are used to record the present, records are used to describe things, and biographies are used to preserve people" (Zeng, 1892). The six categories are further divided into 37 subcategories in detail. This sorting method of reorganization is based on the "Guangxi Tongzhi" structural system compiled by Xie Yunshan during the Jiajing period. The collected and edited content records in detail the political economy, local conditions and customs, and geographical features of Shanxi. It covers everything from various figures to cultural relics, from mountains, rocks, and plants to astrology and astronomy. The literati at that time advocated textual research. Wang Xuan, Yang Du, etc., were all famous textual research experts in the Guangxu period of the Qing Dynasty. The style of textual research is fully reflected in the original edition of Guangxu's "Shanxi Tongzhi". So far, the system content of "Shanxi Tongzhi" has been completed.

The Compilation Basis and Edition Inheritance of "Shanxi Tongzhi" by Guangxu of Qing Dynasty

The Humanistic Basis of Writing

In addition to the public records compiled by the predecessors laying the foundation for the original edition of "Shanxi Tongzhi" by Qing Guangxu, the inheritance of Shanxi's humanities, academics, and natural resources is also an inevitable prerequisite for its publication. According to "Zuo Zhuan: Xigong Twenty-Eight Years", "If you win the battle, you will be supported by the princes. If you can't win, there will be the Yellow River outside the Jin State and Taihang Mountain inside, and you will not suffer any damage". Du Yu noted, "Jin State is outside the river and inside the mountain" (Liu, 2004). Ming Chenghua's "Shanxi Tongzhi" contains: "Shanxi is the territory of Jizhou. The prosperity of mountains, rivers, customs, and figures is the most important thing in ancient and modern times" (Li & Hu, 1933). Both mean that Shanxi's abundant historical and cultural relics and product resources have created moderate and wise Shanxi literati.

The Shanxi literati in the Qing Dynasty differed from the class solidification in the Han and Tang Dynasties. They gradually shifted from the hereditary family of the famous to the common people in the market, and the group distribution expanded. According to the records of Wang Shangyi and Xu Hongping in the article "The Geographical Distribution and Cultural Development Characteristics of Shanxi Literati in the Song, Yuan, Ming, and Qing Dynasties", there were as many as 28,982 Shanxi literati in the Qing Dynasty, and nearly 400 of them left their books (Wang & Xu, 1988). Based on pre-Qin Confucianism and Song Dynasty Neo-Confucianism, Wang Fuzhi, Huang Guozong, and others of the Ming Dynasty put forward the term "Practical Statecraft", advocating that "It is better to act in the light of empty words" (Gu, 2011), and strive to study should be the first task of governing the country with peace and prosperity. In other words, advocating the application of learning and opposing unrealistic empty talk. The impact of this trend of practical learning on the cultural world continued until the Qing Dynasty. Therefore, Shanxi literati in the Qing Dynasty were keen to set up free schools to cultivate talents, which provided a valuable talent reserve for the publication of Guangxu's "Shanxi Tongzhi", and the phenomenon of "Jin people revising Jin Chronicle" appeared. For example, the editor-in-chief Wang

Xuan and the editor Yang Du are both famous scholars in Shanxi, Zhang Yuzhu, a professor of Puzhou Prefecture, is the deputy editor. Yang Xiushen, Zhou Jin, etc., are the sub-editors, and most are Jin people. Among them, Yang Du (1834-1894) not only participated in the compilation of "Shanxi Tongzhi" but also compiled more than ten kinds of annals such as "Daizhou Zhi", "Weizhou Zhi", "Changzi County Chronicle", "Tianzhen County Chronicle", etc. There are rarely so many personal records in the country's history (Ren, 2003). The sharpness and excellence of these Shanxi literati's academic thoughts have laid a good humanistic foundation for the compilation of Guangxu's "Shanxi Tongzhi" from the original edition to the publication of the book.

Publishing Conditions for Completed Books

Official engraved editions were popular in the Qing Dynasty, and both woodblock printing and movable type printing existed. The printing place was the Wuyingdian Building Office established during the Kangxi period (later changed to Wuyingdian Book Repairing Office). The Hall of Martial Arts Building Office integrated compilation, publication, and printing, which was the mainstream of official engraving at that time. Due to the uncertain status of feudal imperial power, the Hall of Martial Arts has gradually declined since the end of Qianlong, and its mission of engraving books ended during the reign of Daoguang. However, the ruling class desperately needed official printed books to whitewash the peace and strengthen popular support, so they began to set up official bookstores in various places. The first government-run book publishing organization in modern Shanxi, Junwen Publishing House was established under this background, and the printing of the Guangxu version of "Shanxi Tongzhi" is therefore inextricably linked with this bookstore.

The founder of Junwen Publishing House was Zeng Guoquan, the governor of Shanxi at that time. Zeng Guoquan greatly enjoyed sorting out fragments and publishing books throughout his life. In 1876, he was transferred to be the governor of Shanxi. At that time, Shanxi was plagued by wars, and the official printed editions were mainly transported from the southern province. The journey was long and inconvenient. Only a few versions of ancient books were handed down, and the remaining books were full of errors, making it difficult for literati to read. In Shanxi, there was a "severe drought unseen in two hundred years" (known as Ding Chou's Strange Famine in history), the land was barren, plagues were common, and the people were in dire straits. Against this background, it is imminent for Shanxi to establish an official local book printing institution. Zeng Guoquan wrote to Emperor Guangxu while actively doing disaster relief: "Following seven years of poor harvests and three years of great harvest... It is appropriate to publish various records to show that later, all sage officials have their own records" (Xiao, 1903). The first request was to invite the opening of bookstores in Shanxi to improve the current situation of the withered book industry in Shanxi; The second was to set up the General Bureau to revise the provincial annals to improve the ancient and modern history of Shanxi. The request was approved in 1879. So far, Junwen Publishing House and Shanxi Tongzhi Bureau have been established successively. Junwen Publishing House was located in Taiyuan, the provincial capital, which changes the history of the unofficial book office in the Shanxi government.

Due to the shortage of funds, Zeng Guoquan once described in his booklet that "From last autumn to the present...there has been no money to start the establishment. Although the bookstore has its name, there is still no funding" (Xiao, 1903). This situation lasted until the 6th year of Guangxu (1880), Junwen Publishing House merged with Shanxi Tongzhi Bureau, but its book printing and engraving office was still "Junwen Publishing

House" and published Guangxu's "Shanxi Tongzhi" in 1892. The establishment of the Shanxi Tongzhi Bureau and Junwen Publishing House can be thought as the direct conditions for the publication of Guangxu's "Shanxi Tongzhi".

Inheritance of the Written Version

Based on the original engraved edition of Guangxu's "Shanxi Tongzhi" compiled by Junwen Publishing House in 1892, Guangxu's "Shanxi Tongzhi" has been published in four editions, which are the original edition of Junwen Publishing House in the 18th year of Guangxu (1892), the reprinted edition of Shanxi Book Company (formerly Junwen Publishing House) in the 24th year of the Republic of China (1935), the 1990 edition of Zhonghua Book Company and the 2015 edition of Sanjin Publishing House.

When Junwen Publishing Company was established in 1879, its publishing method was mainly traditional woodblock printing. At that time, bookstores across China were affected by the Westernization Movement, and most of them had imported western equipment and used machines to print publications. In 1898, Governor Hu Pinzhi of Shanxi founded a machine factory, and Junwen Publishing House began to introduce printing machines and established Junwen Publishing House Machine Printing Office. So far, Shanxi has opened the history of printing publications (Li & Chang, 2000). In the late Qing Dynasty, the official circles in Shanxi Province were relatively conservative. This stagnant state spread to the publishing industry, and the improvement of printing methods was slow. Shanxi bookstores still retained the traditional publishing methods. Therefore, the original engraved version of Guangxu's "Shanxi Tongzhi", compiled in 1892, is still published in the form of woodblock engraving in Junwen Publishing House. During the compilation of the original edition of Guangxu's "Shanxi Tongzhi", the "Shanyou Jinshiji (*The ore record on the right side of the mountain*) Ten Volumes" compiled by Yang Du, and the "Five Volumes of Shanxi Territory History Atlas" compiled by Wang Xuan were first engraved in the form of separate volumes. "Shanyou Jinshiji Ten Volumes", compiled by Yang Du, has a total of ten volumes with six books in each volume, at the same time served as the eighty-ninth to ninety-eighth volumes of "Shanxi Tongzhi". The unscripted publication date is the 18th year of Guangxu (1892). There are more than 1,600 pieces of various cultural relics in Shanxi from the Shang Dynasty to the Yuan Dynasty. Among them, the first nine volumes were organized and summarized by Yang Du on the basis of previous collections and compilations, adding new things. The tenth volume is based on Yang Du's compilation of the first nine volumes, and according to the newly found materials, there are more than 200 missing items. Judging from the number and scope of the collected cultural relics, "Shanyou Jinshiji Ten Volumes" is undoubtedly the best of ore works at that time. The "Shanxi Territory History Atlas" compiled by Wang Xuan is the general name of the territory map and evolution genealogy of the original edition of Guangxu's "Shanxi Tongzhi", which mainly records the geographical evolution of various regions in Shanxi. The book is divided into five volumes: the general annals volume 1 to volume 5, which were published in December of the 13th year of Guangxu (1887) before the entire set of "Shanxi Tongzhi". "Shanxi Territory History Atlas" has map records, ranging from the entire province's territory down to the prefectures, cities, counties and other locations, and accurate to one river to another. The map of this book is rigorous and thorough, and it is a rare masterpiece of the territory map of the late Qing Dynasty.

After the Revolution of 1911, Yan Xishan renamed Junwen Publishing House as Shanxi Official Publishing House when he was in charge of Shanxi, and then changed it to Shanxi Publishing House in the 23rd year of the Republic of China (1934). In the 24th year of the Republic of China (1935), Shanxi Bookstore reprinted and published Guangxu's "Shanxi Tongzhi", which was still printed with woodblock engraving. It is exactly the same as the original edition of Guangxu. In 1937, just two years after the reprint was published, the Japanese army occupied Taiyuan, and Shanxi Bookstore was forced to close down, ending half a century of the printing mission. The compilation and publication of Guangxu's "Shanxi Tongzhi" began at the same time as the establishment of Shanxi Bookstore, which witnessed the 50-plus-year history of Junwen Publishing House. During the period of the Republic of China, the printing of books in Shanxi was at the turn of the past and the present. In the Republic of China, where the country was weak and the people were poor and the country was suffering from internal and external problems, the printing of the supplementary edition of Guangxu's "Shanxi Tongzhi" by the Shanxi Bookstore was precisely the continuous enthusiasm of scholars and scholars at that time for the preservation of rare ancient books, which laid a good foundation for the collation after the founding of the People's Republic of China.

Zhishu is an integral part of the cultural heritage of the Chinese nation. The Zhishu Work Conference held in Tianjin in 1984 confirmed that all the Zhishu compiled before the founding of the People's Republic of China was collectively referred to as "Jiuzhi (*old annals*)". In the 1980s, the Sanjin Culture Research Association was established, and the Shanxi Academy of Social Sciences gathered experts from inside and outside the province to collate Guangxu's "Shanxi Tongzhi", which took four years. For the old annals of Guangxu, a variety of proofreading methods were adopted, combining the school and other schools, collating and correcting more than 10,000 errors, and reorganizing the 184 volumes and 98 books of Guangxu's "Shanxi Tongzhi" into 22 books. In 1990, Guangxu's "Shanxi Tongzhi" was revised and published by Zhonghua Book Company.

In 2015, Sanjin Publishing House, with the support of the Sanjin Culture Research Association, sorted out the corrected version of Guangxu's "Shanxi Tongzhi" in 1990 and published the new version of Guangxu's "Shanxi Tongzhi" in the same year. There are 22 volumes. This edition is the last edition edited and edited by later generations since Guangxu's "Shanxi Tongzhi" was published in 1892. The quality of the two editions is high, which greatly improves the accuracy of Guangxu Zhi characters and the reference value of literature.

The Binding Form of "Shanxi Tongzhi" Edition by Guangxu of Qing Dynasty

The binding forms of the various editions of Shanxi Tongzhi by Guangxu in the Qing Dynasty can be roughly divided into two types: ancient book thread binding and modern hardcover. Among them, the original engraved edition of Shanxi Tongzhi by Emperor Guangxu of the Qing Dynasty and the supplementary engraved edition of Shanxi Bookstore in the Republic of China are both thread-bound ancient books, and the two proofread editions after the founding of People's Republic of China are modern hardcover editions.

The Thread-bound Version of Ancient Books

The binding and typesetting of printed books of ancient books have always advocated the beauty of classical nature. During the Ming and Qing Dynasties, paper-based ancient book printing and line binding have become mainstream. The quality of the books published by Junwen Publishing House in the early days was exquisite. In 1892, the original engraved version of "Shanxi Tongzhi" by Qing Guangxu was printed, bound, and published in

Shanxi Junwen Publishing House. This edition is printed on the edge paper, which is also called "bamboo paper", mainly produced in the southern province. The color is yellow, the paper is thin and soft, and the touch is delicate. This kind of paper was often used to print books in the Qing Dynasty. The binding is a four-eye bag with back thread, and the binding is on the right. There is a clear difference between the yellower cover and the light-yellow paper used on the inner page. The left cover is pasted with a white background, and the four characters of "Shanxi Tongzhi" and number of books in calligraphy ink are pasted. The inscriptions on the title page and the back of the first volume are all engraved in seal script, with the contents: "Shanxi Tongzhi 184 volumes", "18th year of Guangxu, Du Yuanmo & Xu Gaoyue Engraved", with single black lines on the outside frame. The inner pages of "Shanxi Tongzhi" face outward, with a higher celestial head, a large black mouth, and double pairs of black fishtails. "Shanxi Tongzhi" and the number of volumes is marked on the top of the middle column of the fishtails. The typesetting of the text is twelve lines per page, each line is twenty-three characters long, and the frame is a single black line. The cover of this edition of the annals takes protection and recognition as its basic functions. Apart from the book name and function information, there is no other deliberate design, which is elegant and simple. The way of recording the date of publication and the publisher on the title page and back is also common in the typesetting order of the plates in the bureau published editions of the Qing Dynasty, which is equivalent to the copyright page of modern books (copyright has been popular since the Song Dynasty). The principle at the beginning of the establishment of ancient bookstores was to make it easier for literati to buy and read and to reduce costs. Therefore, the official bookstores were arranged as densely as possible in the printing format, and the books printed by Junwen Publishing House were characterized by "multiple characters and dense characters". The original printed version of "Shanxi Tongzhi" by Guangxu of the Qing Dynasty had a twelve-line grid, and there were multiple rows of text interspersed with annotations, but the overall layout was loose and orderly, and it did not feel narrow and hasty. The font of the main text of the whole book is upright, standardized, and neat and belongs to the Song typeface with the correct shape. Song-style characters appeared in their rudiments in the Song Dynasty and began to be used in the engraving and printing industry in the Ming Dynasty. They were called "hard characters" or "square characters" in the early days. The concept of "Song-style characters" appeared in the literature records for the first time in the "Wenxian Tongkao (*General Examination of Documents*)" in the 12th year of Kangxi (A.D.1673). This ordinance stipulated that "from now on, all square characters will be Song-style characters" (*General Examination of Documents*, 1673). The so-called Song-style characters are rated as "calligraphy and painting are cut square, with a solemn look" (Zhang, 1989); after evolution and innovation in various dynasties, this custom-made engraving font is not only easy to engrave but also easy to identify and read. The engraved editions of the Qing Dynasty used Song-style characters very frequently, and they were almost standardized after Emperor Xianfeng. Junwen Publishing House, as an official printing office, also consistently used this font for printing its engraved editions.

The six volumes of Guangxu's "Shanyou Jinshiji" as a single-volume version are roughly the same as the entire set of "Shanxi Tongzhi" in terms of binding and layout, except that there is a black single-line frame around the title page and seal script on the right. The five characters, "Shanyou Jinshiji" are engraved vertically, the font is relatively large, the head and tail are close to the border, and the strokes are thick and orderly. On the left side of the title page is a soft font printed vertically, with the title "Single-volume version of Tongzhi". Another example is "Shanxi Territory Evolution Atlas". It consists of four volumes. The overall binding form is similar to

"Shanyou Jinshiji". The territory map part has a large number of pictures of mountains, rivers, fortresses, and post stations in Shanxi. The lines are smooth and exquisite, all of which are in vermilion and ink printing. The engraving is excellent and orderly, the mountains, rivers, and rivers are red and black, with ink as the boundary, vermilion as the place name, and the location is clearly marked. Mr. Pan Guangdan, a sociologist in the Republic of China, described it in detail in 1934: "The historic map was originally the first four volumes of "Shanxi Tongzhi", which were engraved very carefully. Printed with a set of plates, it is extremely clear" (Su & He, 2013). Under the conditions of limited printing technology in the old Junwen Publishing House, it is very rare to be able to print such finely-colored books.

The reprinted version of "Shanxi Tongzhi" by Guangxu of the Qing Dynasty was published in 1935. At this time, Shanxi Book Company's printed books were the mainstream, but the reprinted "Shanxi Tongzhi" was still engraved, and the woodcut and its binding method were the same as that of the original edition in the 18th year of Guangxu. The title of the book is posted on the right. The difference is that in addition to the title "Shanxi Tongzhi", the post notes on the right side of the reprinted version of "Shanxi Tongzhi" also indicate "Zhao Changxie title" in the lower right corner of the title, and two vermilions engraved seals of the person who left the title. Judging from the identity of the title as a bibliophile, it is likely that Zhao Changxie is the collector of this set of books. It is also common for ancient books to mark the collector's information on the side of the cover's title. The woodcut of the reprinted edition of Shanxi Tongzhi is more refined than that of the original engraved edition of "Shanxi Tongzhi" of Guangxu in the Qing Dynasty. Unfortunately, although the internal page of the reprinted edition of "Shanxi Tongzhi" is also printed by the margin paper, the ink grade is easy to fall off. From this point, we can see the shortcomings of the printing and publishing industry in Shanxi in terms of book printing quality during the turbulent period.

Modern Hardcover

During the period of the Republic of China, Western cultural thoughts poured into China on a large scale. The traditional form of ancient book binding was gradually westernized due to the influence of the modern Western publishing and printing industry. Modern bookbinding can also be divided into simple and hardcover. In 1990, Qing Guangxu's "Shanxi Tongzhi" was all in the form of modern hardcover. Its binding is modern round ridge lockstitch hardcover, and its format is still traditional and vertical, but the form of its layout center plus frame line no longer exists, only the left-to-right page turning mode of the ancient book print is retained, and the annotation font size is smaller than the text font size. The name of the volume is marked on the top of the left side of the book, the words "Shanxi Tongzhi" and the number of volumes is marked on the right side of the book, and the page number is marked on the lower corner. The part of the border map in the book is also changed from overprinting in vermilion ink to color offset printing, and the jacket of the book is light yellow with dark auspicious cloud shading. The hardcover is pasted with scarlet leather material, and the four characters of "Shanxi Tongzhi" are printed in calligraphic style in the center, with the information of the author and proofreader printed on the right, and the name of the publishing house on the lower left. The bronzing text is arranged from top to bottom on the spine of the book, and there are not many other things of one color and one thing, which looks elegant. The typesetting of the title page is roughly the same as that of the cover, except that two black dividing lines are used to divide the four characters of the title "Shanxi Tongzhi" and the information of

the author and checker printed on the right into three columns. The binding style of this edition of the circular is intertwined with the old and the new, and the Chinese and Western binding styles are integrated.

In 2015, Sanjin Publishing House published the correct version of Qing Guangxu's "Shanxi Tongzhi" in addition to revisions and corrections, the direction of binding was changed to the left side, and the form was still a seamed round ridge hardcover, no jacket, sixteenmo. The shell adopts a silver-gray hard shell with low saturation. The cover design retains the style of Guangxu's original engraved ancient books, and the title and book information are written on the opening and closing sides of the book. That is to say, the title of the book in big characters is marked on the imitation label in the upper right corner, the editor is in small characters, and the character "Jin" in the cursive script is printed in the lower right corner. The overall style changes orderly without losing the simple and quiet beauty of ancient books. Because the opening and closing direction of this edition of "Shanxi Tongzhi" has changed from right to left, the format has also changed from a vertical row from right to left to a horizontal row from left to right. The original vertical alignment is no longer used in the text, quotations and notes, but the modern reading form of two words at the beginning of the paragraph is used. The change in font reading direction is a significant change in Chinese bookbinding. As early as the end of the Qing Dynasty in 1909, books with horizontal text directions appeared in China. However, Guangxu's "Shanxi Tongzhi" did not arrange the text horizontally until proofreading in 2015. Although the binding form of this set of books has been completely westernized except for the cover design, the text of the whole book is still in traditional form, and the page numbers are arranged vertically with Chinese characters and numbers. The core form of Chinese characters remains unchanged. It can be seen that the proofreading version of "Shanxi Tongzhi" still retains a large number of nutrients in traditional Chinese culture in the process of westernizing the binding process. The warmth and memory of the proofreaders for traditional culture are beyond words.

Conclusion

The revision and compilation of "Shanxi Tongzhi" by Emperor Guangxu of the Qing Dynasty were at a time of historical turmoil and change; cultural thoughts were surging, and there were many famous editors of Tongzhi. It became an important milestone in the history of Shanxi Fangzhi culture development with its perfect version system and rigorous binding layout. Qing Guangxu's "Shanxi Tongzhi" provided a wealth of documents for the research of Shanxi's history, culture, and customs and provided a valuable historical reference for the study of Shanxi's local history. Qing Guangxu's "Shanxi Tongzhi" continued the simple and implicit aesthetic binding logic of ancient printed books and witnessed the development and evolution of Chinese ancient printed books from the traditional and simple thread-bound form to the thick formal language of modern books. In the century-long development and evolution, the unique traditional culture of the Chinese nation has created a unique Chinese binding aesthetic system, which is of great reference significance for carrying forward and inheriting Chinese ancient book culture and traditional aesthetics and endowing modern book design with new connotations.

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