

Bulletin of

S

U

N

G

Y

Y

Ü

A

N

宋

遼

金

元

17

Studies

SOVIET STUDIES ON CHINESE CULTURE, 10th-14th CENTURIES,
1967-1976

By A.S.Martynov, Ph.D. and I.T.Zograph, D.Litt.,
Institute of Oriental Studies, Leningrad.

The decade 1967-1976 was marked by discussion of two key issues in Soviet Sinology: one, the principles of periodization in Chinese literature and the other, the nature of the Renaissance. The two issues are related and most pertinent to the period reviewed. We think it necessary to outline the main aspects of the argument because an effort has been made to determine some of the general principles of approaching several important phenomena of the 10th-14th centuries. Among the topics discussed, Sung poetry and its relationship with T'ang poetry, Neo-Confucian philosophy, Sung-Yüan painting and Yüan drama were all touched on.

The controversy has taken shape gradually and is twofold in character. The problem of periodization in Chinese literature has repeatedly been discussed. Emphasis has been placed on the need to replace the traditional periodization with a new one, which would accord with the general periodization of world history. A second significant problem has been to single out the periods of high cultural achievement in China of which the T'ang and Sung periods are preeminent. Wholly accessible, the culture of these dynasties in addition became a component of world culture. L.N.Menshikov's report (81) at the third scientific conference "Far Eastern Literature Studies (Leningrad, 1968) can be considered to have opened the discussion. The author underlines a number of positive aspects of the traditional periodization by dynasty: connection with historical events and chronological and literary clarity. In a joint report (83), made at a similar conference in 1970, Menshikov and L.K.Pavlovskaya try again to explain that the traditional periodization provides a clear picture of intensive efforts to systematize knowledge and literature of the preceding period (dictionaries, reference books, encyclopedias, etc.). Such moments in history coincide, as a rule, with the first phase of a dynasty (the Sung dynasty serving as a good example), as though they mark the wish to sum up preceding developments now considered finished. N.T.Fedorenko's paper (185) presents quite a different approach. Basing himself on the general Marxist methodological thesis on the secondary character of ideology and intellectual life, their dependence on social being, the author endeavours to divide Chinese literature in relation to divisions of world history. Fedorenko is aware of the difficulties standing in the way of a solution: insufficient elaboration of the concept of periods in the

history of China, the influence of the traditional dynastic periodization, the complex and durative character of Chinese literary process, and the problem of defining literature as a concept in Chinese culture. All these obstacles hinder the establishment of definite principles of periodization. Fedorenko's work also contains a review of the discussions of the subject held in China. The author himself divides the periods in this way: 1) 12th to 8th century B.C.; 2) 8th to 1st century; 3) 1st to A.D. 4th century; 4) 4th to 7th century; 5) after the 8th century. Focussing on the evidence of literature, V.I.Semanov (127) finds grounds for adopting the following division: Antiquity, Middle Ages, the New Era, Modern Times.

Academician N.I.Konrad's view is based upon quite a different set of problems. He assumes that the Renaissance is a particular stage in history to which a particular period in the history of Chinese literature must correspond. In a distinctive work (58), Konrad has examined different interpretations of the concept of the Renaissance and the ways in which it applies to Oriental history and culture. His investigation covers nearly the whole Orient, from Armenia and Georgia to China. According to Konrad, the Renaissance is, first of all, a period of accelerated development in history. Characteristic of many nations, such periods appear most clearly among peoples with "a lasting, constantly developing history and culture." Konrad considers that the appearance of Neo-Confucian philosophy, which was a resumption of the creative development of Confucian thought broken off after Meng-tse (Mencius), is the most obvious feature of the Sung Renaissance. Philosophers of this school resemble the representatives of the Renaissance in Italy in their attitude toward Medieval doctrines, i.e. Taoism and Buddhism, which did not exist in Antiquity. There is one more feature common to the Renaissance in Italy and the periods of growth in China, the Tang-Sung period in the first place: close attention to the individual. For the first time in the history of philosophy in China a well-balanced concept of human nature and of the nature of the man was worked out. The advance of literature, especially poetry, of humanism and of the struggle against dogmatism betray a basic affinity of T'ang-Sung culture with the Renaissance in Italy. Another work by Konrad (59) presents a more extensive analysis of the Renaissance character of Neo-Confucian philosophy. The author points out three particular features of Neo-Confucian philosophy, which are also characteristic of the Renaissance in Italy: (1) a negative attitude toward the Middle Ages; (2) a longing for Antiquity; (3) protest against authoritarian principles and dogmatism. The author dwells on the works of the philosophers who absorbed, in his opinion, these features: Chou Tun-i, Chang Tsai, the brothers Ch'eng and Chu Hsi. Speaking of Chu Hsi, Konrad emphasizes

his belief in the accessibility of all knowledge of the world by use of human thought and experience alone. Konrad considers Wang Yang-ming to be the last thinker of the Renaissance in China.

Touching upon the problems discussed, L.Z.Ejdlin (199-200) reformulates the questions this way: have Soviet studies of Chinese literature reached the level, which enables us to substitute another periodization for the traditional one? Are there any solid grounds for singling out the Renaissance in Chinese culture? The author is inclined to answer in the negative. He clearly recognizes that the problem of periodization can only be solved by the joint efforts of the scholars of two different fields - literary historians and the historians of China. Ejdlin points out a number of literary phenomena, which prevent him from adopting the concept of the Renaissance. For example, his research into Sung-Yüan literature has revealed the traditional character of Ou-yang Hsiu's orientation towards Antiquity. Ejdlin disputes also the proposition that the genres ku-wen and Yüan drama belong to Renaissance literature. Citing Yoshikawa Kōjirō to support his thesis, Ejdlin stresses the complex character of poetic interrelations under the Sung and T'ang dynasties. These complicated poetic interrelations weakened the integrity of the poetry of that time. L.D.Pozdneeva (100), on the other hand, argued against Ejdlin's view of the Renaissance. She specifically criticized his objections to the concept of the Renaissance per se, finding them groundless. To support her view, she gives emphasis to the vigorous development of cities, the invention of printing, and the literary flowering of the 8th-12th centuries. We shall forego any attempt to deal substantively with these two concepts in what is only intended to be a bibliographic review. Disagreements in these areas are, in our opinion, a natural consequence of difficulties inherent in the study of Chinese literature. They can only be resolved by further research and discussion.

* * * * *

Among the works on general problems of culture, the article by S.Kutchera (62) should be mentioned. The author analyses the rupture and continuity of Chinese cultural tradition under the Yüan dynasty. The author has discovered conflicting tendencies in Mongolian cultural politics. During the early phases of the expansion the Mongols treated the conquered peoples (including the Chinese) and their cultural values to the policies of fire and sword. However, once their power was established, the Mongols managed to find a flexible response to Chinese cultural traditions. Chinese culture itself did not fail to respond either. It yielded to force and prohibition only when it was necessary for survival, and made fresh gains in those fields

where political problems did not arise. The process can be very well illustrated with the considerable achievements of drama, the novel, painting and calligraphy.

The general lines of literary development have engaged the attention of E.A.Serebryakov (133). His emphasis is on the importance of literature for the understanding of history, a topic he treats in the light of V.I.Lenin's statement. Serebryakov considers the novels The Romance of the Three Kingdoms by Lo Kuan-chung and Water Margin by Shih Nai-an to be true pictures of life in Medieval China. Depiction of the hard life of ordinary people is also, in Serebryakov's opinion, a characteristic of the poetry of the Sung period. Most works on the history of literature touch, naturally, on the genres that developed in the Sung-Yüan period: poetry, drama, story and novel. Among the studies of poetry, Serebryakov's monograph (128) on Lu Yu, one of the outstanding poets of the Sung period, should not be overlooked. The book describes the poet's life, the formation of his methods and ideas, and his development as a writer. Lu Yu's poems absorbed the literary achievements of preceding centuries. The main problems discussed by Serebryakov are: the imagery of Chinese poetry in Middle Ages, lyrics and the perception of nature, and the interrelationship of tradition and the writer's personality. The book shows the evolution of Lu Yu's philosophical views and their eclectic nature. His outlook on the world has, at the same time, a number of constant features: a humane attitude toward ordinary people, a thirst for poetic expression, devotion to the homeland, a search for personal freedom, and the independence of the poet's word and action. In contrast to other writers of that time, Lu Yu was convinced that the writer had to be a profound thinker and acquire complete familiarity with state affairs. He argued against the widespread assumption that the writer is a person led only by inspiration.

The life and work of Su Shih, another great poet of the Sung period, are described by I.S.Golubev (22) in the foreword to his book of translations. Golubev depicts the life of Su Shih and analyses his poems. The author treats Su Shih as a successor to the ideals of T'ao Yüan-ming, as the heir to the best traditions of pre-T'ang poetry, and as an innovator who introduced new themes - such as scenes of everyday life - to the poetical genre of ancient melodies (tz'u). Golubev regards Su Shih's poems as the acme of his literary work: lyrical, philosophical and satiric themes are interwoven throughout them.

The works by V.F.Sorokin (147-153) center on some main aspects of tsa-chü drama, which marks the first flowering of Chinese theatre. The first plays of this genre that have come down to us date from the 13th century. Sorokin has discovered that the variety of themes and characters of the first

Chinese dramas correspond to the main components of their ideological foundation - Confucian philosophy, Buddhism and Taoism, legends and superstitions, orthodox family traditions and the sprouts of a new world outlook characteristic of humanists. A new ascent can be traced back to the second half of the 16th century, whereas the 18th and 19th centuries saw the decay of drama. In spite of their apparent cohesiveness, the tsa-chü under the Yüan are, judging by their internal qualities, an amalgam of contradictory ethical and aesthetic tendencies. It is not possible, in Sorokin's opinion, to draw a parallel between Yüan drama and any particular period in the history of European theatre. The textual criticism of Chinese drama of the 13th-14th centuries is another problem taken up by Sorokin. The author concludes that the texts of dramas of that period are at one and the same time authentic and not authentic. They are not authentic in the sense that no tsa-chü have come down to us in a form in which they could be performed or written down. They are authentic in that, gradual changes notwithstanding, the plot and main characters have long been fixed.

The development of dramaturgy and the essential originality of the Chinese classical theatre hsi-ch'ü - from the first signs of it in rituals (the 7th - the beginning of the 10th century) to its flowering in the 13th-14th centuries - are demonstrated in I.V.Gaida's book (20). The author believes that the Chinese theatre, in spite of its peculiarities, has much in common with other countries' theatre. That is why Chinese theatre cannot be treated as some exotic variety.

A.S.Serova (143) examines traditional gestures used in the theatre and concludes that they developed out of canonical sources (cf. traditional Indian gestures) and in time acquired further symbolic significance. The author supposes that the gestures of the early theatre were close to the semantics of the Buddhist iconographic ones. However, movements and postures were later integrated with dance rhythms; and the independent theatrical modification of the iconographic gestures resulted in their rich dramatic symbolism.

Medieval stories, hua-pen, written in colloquial Chinese, are analysed by A.N.Zhelokhovtsev (29-34), who traces the origins of the genre, both literary and folkloric. The author places it in the history of Chinese literature and comparing it with other genres of medieval prose literature which might have influenced it. Zhelokhovtsev comes to the conclusion that hua-pen and medieval prose literature are phenomena of the same type, even though the high level of Chinese literature prompts scholars to look for parallels among pieces of literature of some other type. With their entertaining character and profundity taken into account, Chinese stories are in no way inferior to either Italian short stories of the Renaissance or the novel of the 18th

century. Naturally, they represent another world outlook.

A number of miscellaneous specialized contributions to p'ing-hua studies have been made by B.L.Riftin (109-118). The author suggests that the role of p'ing-hua in the history of the development of literary forms in China is analogous to the role of folk stories in European literature. Dealing with the problem of the interrelation of folklore and literature of the Middle Ages, Riftin examines folk stories and their role in the development of the historical romance - namely, The Romance of the Three Kingdoms by Lo Kuan-chung (14th century). He also considers the influence of literary romance on oral 'tales'. Attention is focused on the poetics and stylistics of medieval literature. The author gives a detailed description of the storytellers, their repertoire, manner of execution, and the structure of oral tales.

L.K.Pavlovskaya (88-92) addresses herself to "P'ing-hua in the History of Five Dynasties," an early work of this genre. The author attempts to discuss a number of problems: the date of writing, historical sources of the plot, principles of using the historical texts, style, and interpretation of the events described.

The problems discussed by Pavlovskaya correspond in part to those taken up by P'ang Ying (93-99). An elaborate study of the novel Water Margin by Shih Nai-an brings out valuable information on the peculiarities of the genre, composition of the original version, etc. P'ang Ying argues that the episode depicting the campaign against Liao refers to the Ming period. In contrast to Cheng Chen-to, P'ang Ying follows Lu Hsün and insists on treating this part of the novel as belonging to an earlier period of time.

The essential originality of lapidary sayings, tsa-tsuan, is emphasized by I.E.Tsiperovitch (190-194). This volume of translations of tsa-tsuan includes two collections of these sayings by Wang Chün-yü and Su Shih, both naturally of special interest to Sung scholars. The preface to the book which stresses the peculiarity of Su Shih's sayings, especially their critical tone, should not be overlooked. As to the book itself, it seems to be the first attempt at translating tsa-tsuan into a foreign language.

K.I.Golygina (24) has produced a close study of the "themeless" prose style, ku-wen.

Several works are devoted to Chinese men of letters and their creative powers. E.A.Serebryakov (135,137) has traced the evolution of Lu Yu's attitude toward the personality of the greatest T'ang poet Tu Fu. In the first period of his life, Lu Yu shared the aesthetic views of the Chiang-hsi school, which treated literary work as a comprehensive and thorough revision of precursors' works. However, the Sung poet later changed his attitude toward Tu and his work. Tu's political consciousness and firm moral principles

determined his grasp of the eventful period in Chinese history in which he lived, evoking feelings of "pain and anger." Lu Yu believed that the true and perfect reflection of these feelings was the main feature of Tu Fu's works. K.I.Golygina (25) has taken an interest in the influence of Buddhism on Chinese poetry. She concludes that the Dhyāna school of Buddhism (Ch'an) was the most influential one, especially in permitting better understanding of inspiration. That influence was realized widely in the literature of the 12th-13th centuries and was developed into a well-balanced system in the treatise "Ts'ang-lang shih-hua" by Yen Yü. However, the close relationship between inspiration and Dhyāna was recognized by Sung authors long before. It can be found, for instance, in Su Shih's "Epilogue to the poems of Li Tuan-shu." I.F.Murian (86) undertakes a discussion of the same subject, using both poetry and painting as material. While emphasizing the traditional character of the poetical ideals of Sung artists, the author argues that each had his specific views of the ideal of the artist. The portrait of the poet Li Po by Liang K'ai is a vivid example of this. Liang K'ai, a member of the Sung Imperial Academy of Fine Arts, was a success at court; but he was not satisfied with the academic trend in painting. He left the Academy and his golden belt - the highest reward of the Academy - hanging on the wall and went to a Ch'an monastery. The image presented of Li Po synthesizes the influence of Buddhism and Taoism, which are merged with the traditional Confucian ideal of the perfect individual, the chün-tzu. This style of painting, while foreign to the T'ang and characteristic of the Sung, has nevertheless inherited the spirit of T'ang poetry. This portrait is a synthesis of painting and poetry. The ideal of the artistic personality, so characteristic under the Sung, has been perfected in this picture. Changing grounds for the evaluation of literature have drawn the attention of I.S.Golubev (21), who examines different appraisals of Su Shih's works before the "cultural revolution" and after it. Before the "cultural revolution" Su Shih occupied an outstanding place in the history of Chinese literature: his name was placed alongside those of the greatest T'ang poets Li Po and Tu Fu. However, the works by the poet were re-evaluated, and his famous ode "The Red Cliff" was called "poisonous grass." The poet was officially criticized for his protest against Wang An-shih's reforms. The truth was that literary scholars of the "cultural revolution" could not appreciate the humane ideas of classical literature and Su Shih's works.

*

*

*

*

*

For the most part monographs on Chinese culture deal with art. A study by N.A.Vinogradova examines landscape painting. Two of its chapters (14,15) are

devoted to the period reviewed. Comparing Chinese and European landscapes, the author comes to the conclusion that they differ mainly according to the period of their creation. European landscape appeared after the Middle Ages; that is why individuality became a more prominent feature of it. A landscape painter in Europe was far freer in his search for different means for the interpretation of nature. In contrast to European, Chinese landscape painting was formed in the Middle Ages, and, as a result, it reflects artists' aspirations for establishing the unity of all the processes in the universe. This is characteristic of almost all medieval societies. Thus, Chinese painters apprehend the landscape as a boundless cosmos; but the representation of the cosmos reveals great changes in emotional emphasis. The landscape of the Northern Sung period shows the stability and productive power of the earth; but the Southern Sung period is dominated by different emotions. Close attention to the nature of the homeland as the only safe refuge entails a shift in landscape composition: grand, spacious landscapes of the Northern Sung period give way to those of a soft, quiet and simple nature, this shift being the reflection of emotional changes.

E.V.Zavetskaya (35) deals with related problems. The first part of her book is called "Landmarks." It is a survey of the history of Chinese philosophical and aesthetic thought bearing on painting from ancient times to the 20th century. Separate chapters are devoted to the history of Sung and Yüan aesthetics. Zavetskaya clearly shows that the relationship among painting, philosophy and literature, so characteristic of Chinese culture, became even closer under the Sung dynasty. The corroboration of this thesis may be found in the dominating style of that time, wen-jen hua ("the painting of men of letters"), and also in the dependence of aesthetics on Neo-Confucian philosophy. Emphasizing the great mastery of Chinese artists in her analysis of Yüan painting, Zavetskaya clearly recognizes a crisis at the same time. The peacefulness of nature is the main content of most pictures. This state of nature is depicted in so masterly a fashion, by means of such an accurate and delicate line, that the contemplation of a picture evokes alarm. A deep intellectual disturbance is provoked. However, the dominating style of the Yüan period, or wen-jen hua, in contrast to the Sung period, abandons the rationalism of Neo-Confucian philosophy and borrows from the intuitivism of the Buddhist Ch'an school. The final part of the volume, "Anthology," contains translations of discussions of the nature of painting. Translations from Li Ch'eng, Chu Hsi, Kuo Jo-shü, Chung-jen and Li Kan may be found here.

The volume by T.A.Postrelova (105) is based on her numerous articles on the history of Sung painting. It deals mainly with the painting of the Academy. The author gives a survey of the history of the department of painting

at the General Academy (Han-lin) from the T'ang period to the Southern Sung period inclusive. The author does not only address herself to official regulations of court painting but also to the works of outstanding artists of that time: Kuo Hsi, Chang Tse-tuan, Ma Yüan, Chao Chi and others. The author endeavors to sum up the artistic achievements of China in the 10th-13th centuries. She assumes that the landscape, being the most popular genre of that time, underwent great changes under the Sung dynasty. The beginning of Sung painting coincided with great economic and cultural growth, so that it showed a grand and harmonious world; later paintings indeed represent the world as a "quiet, sweet and soft" one. This period saw also the "flowers and birds genre" reach maturity. It is treated by the author as special means of penetrating into the secret life of nature. Evaluating the painting of the Academy, the author seems to assume its importance in both accumulating and furthering Chinese artistic traditions.

The book by N.S.Nikolaeva (87) about Ma Yüan is the first Soviet monograph devoted to the work of a Chinese painter. In her analysis, the author does not separate Ma Yüan's works from literature, philosophy and art. She presents a thorough study of the theory of landscape painting as well as of the works by Ma Yüan's contemporaries and disciples. The author demonstrates that poetry, prose literature and, especially, philosophy in the Sung period were marked by the aspiration to comprehend the interrelationship and unity of all the phenomena in the universe. This tendency is explicit in painting, Ma Yüan's works in particular. His paintings represent nature as fully integrated, being contemplated by a solitary philosopher.

Among numerous articles on painting, the work by E.V.Zavetskaya (37) should be mentioned. The author explicates the correlation of poetical image and artistic representation. There are also some other contributions to this field: K.F.Samosiuk's works (125-126) on different schools of painting of the period, and M.N.Kretchetova's article on the style and contents of Chinese icons from Khara-Khoto (60). L.P.Sytchev (168) examines the iconography of Genghis Khan. The author demonstrates that the portrait of Genghis Khan, adopted by text-books on Russian history and by the exposition of the State Museum of History in Moscow, is a result of a mistake of A.Gubrecht, a French missionary, who published the engravings by Shangkuan Chou, a Ch'ing artist. The author suggests that the portraits of the court collection would be a more reliable source.

As concerns contributions to the study of applied art, several works by the scholars of the State Hermitage should not be overlooked, namely the articles and the book by E.I.Lubo-Lesnitchenko (72-77), whose main subject of study is imported mirrors from the Minusinsk basin.

*

*

*

*

*

The study of the grammatical structure of the Chinese language of the Sung and Yüan periods and in more general historical perspective is based on literary works belonging to different genres and coming from different localities. The works involved are: the book of stories Ching-pen t'ung-su hsiao-shuo, the novel Shui-hu chuan, the northern plays tsa-chü, the southern plays hsi-wen, the philosophical works of Chu Hsi, the chronicle Yüan-ch'ao pi-shih. On the basis of these texts as well as the texts of the preceding and following periods, I.T.Zograph (42) provides a new look at the chronology of Middle Chinese. B.Karlgren considered the language of the T'ang and Sung dynasties to be Middle Chinese. According to A.Maspero, Middle Chinese covers the period from Liu Ch'ao to Sung, this period of time being divided into two subperiods. Both of these views are based on phonetic data. For Wang Li, who takes into consideration both phonetic and grammatical data, the landmarks of Middle Chinese are the 4th and 12th centuries. Basing himself on grammatical criteria, Zograph postulates that Middle Chinese, in the proper sense of the word, is the language of the Sung (to put it exactly, Southern Sung) and Yüan periods, i.e., the 12th-14th centuries. This period of time corresponds, roughly, to the first subperiod of "the Modern Chinese language" singled out by Maspero. This subperiod includes the language of the Chin, Yüan and the beginning of the Ming dynasties. The language of the T'ang dynasty is, no doubt, closer to Middle Chinese than to Old Chinese. It can be treated as a transitional period or an early period of Middle Chinese. However, it differs considerably from the language of Sung and Yüan, and that is why it cannot be regarded as Middle Chinese in the strict sense.

Much attention is paid to historical dialectology. Pai-hua prose under the Sung and Yüan dynasties reveals significant local differences of grammar. Northern and Southern literary texts represent two different varieties of the language, two parallel dialects. The comparison of the Ching-pen t'ung-su hsiao-shuo and the Shui-hu chuan on the one hand, and tsa-chü and Yüan-ch'ao pi-shih, on the other, has enabled Zograph (39) to conclude that the differences of grammar may be, first of all, found in pronouns and modal particles. The author has devoted two articles (40,41) to the problem of personal pronouns and types of negation found in Northern texts.

Some grammatical changes in Chinese from Liu Ch'ao to the Sung-Yüan period are examined by I.S.Gurevitch and I.T.Zograph in a joint article (26). The authors do not only take into consideration formal changes (the substitution of some grammatical elements for new ones), but they analyse functional changes as well (the shift in the functions of one and the same auxiliary word).

The article by S.E.Iakhontov (206) is a study of linguistic differences among several literary works belonging to the T'ang and Sung periods. The

author demonstrates that philosophical prose and T'ang stories are written in wen-yen; that hua-pen are written in pai-hua; that yü-lu and pien-wen are written in a mixed language that combines some elements of Old Chinese and a number of colloquial elements. Examining passive constructions in Chinese, Iakhontov (207) concludes that in Middle Chinese these constructions cannot be strictly defined: 1) passive transformation is not only performed by one definite auxiliary but also by several verbs different in meaning; 2) a passive construction is structurally identical with a more complete construction formed by the same verbs.

Besides grammatical structure, much attention has been paid to the historical lexicology of the Chinese language. Early death has broken off A.A. Toropov's work in this field (180-182). The problem of words in Chinese is complicated by the absence of the formal markers of word bounds. Besides it is impossible, while working with a dead language, to verify solutions by experiment, with the help of native speakers. Therefore, in order to define the word in Middle Chinese, one has to use semantic or formal criteria: the integrity of word-meaning, stability, morphological and syntactic integrity, etc.

T'an Ao-shung (169) endeavours to explain the role of reference books for rhyming songs in the culture of Medieval China. These books of rhymes are traditionally treated as the representation of Chinese phonetics at different stages of its development. The article centers on the role of the books of rhymes in examinations, regulation of graphics, and teaching. Another article by T'an Ao-shuang (170) proposes that the Chung-yüan yin-yün dictionary (1324) cannot be taken as a linguistic source representing the early period of the formation of the modern Chinese national language, which has come, according to widespread opinion, from the colloquial Chinese of the northern provinces as influenced by Peking pronunciation. The author reaches the opinion that the dictionary is only a reference book for rhyming songs, which coincides with traditional view.

[In view of the report on Tangut studies in the U.S.S.R. by Ruth Dunnell found in this volume, I have taken the liberty of excising this section of the review. The authors call attention to: the work on Tangut dictionaries (57-58, 66, 174); Kychanov's varied contribution (64-68); Sofronov's linguistic work (155-163); Kepping's studies of grammar (47-51, 54, 56); and Terentiev-Katanskiy's work on Tangut books and manuscripts (171-179). Ed.]

Several works present new findings in reading Khitan script. Decipherment having begun as long as 100 years ago, it has by now provided significant data about the morphology of Khitan. These were obtained as a result of joint

studies by the Institute of Ethnography and the Institute of Scientific and Technical Information, USSR Academy of Sciences. Starikov (164) has compiled a tentative dictionary of Khitan texts on formal and functional principles. A group of scholars (3,4) has found ways of singling out Khitan morphemes. A survey of the history of Russian studies of Khitan literature has been written by Starikov (165), who rehabilitates the priority of L.N.Rudov in this field. Starikov has also published a Khitan-Chinese bilingual inscription of the Jurchen period (166).

In 1967-1976 two articles on the Jurchen script and Jurchen language have been published by Vorobiev. The author demonstrates (18) that the Jurchen script appeared in the 12th century and was based on Chinese graphics and Jurchen phonetics. Jurchen was an official language, though Chinese and Khitan were in use too. There existed original literature in Jurchen at that time; a number of Jurchen inscriptions have come down to us; and translations from Chinese into Jurchen were made. The other article by Vorobiev (19) concerns Jurchen lexics. His analysis which provides some valuable information on Jurchen culture, makes use of the Jurchen-Japanese-English dictionary compiled by Yamaji Hiroaki (over 900 items). This article strongly fosters the impression that Jurchen was a distinctly original language. It was not overwhelmed by Chinese loans, and it managed to invent words all its own for purely Chinese notions. In this connection, the discovery of two Jurchen fragments in the Manuscript Collection of the Institute of Oriental Studies, Leningrad, should be mentioned. The former assumption that these fragments were written in Tangut has proved to be incorrect. The article by Kytchanov, Kara and Starikov (43) presents a detailed description of the fragments and makes the conjecture that the language they are written in is Jurchen.

Lack of space prevents us from giving a detailed review of translations from Chinese into Russian. It should be only mentioned that the long list which can be compiled rightfully begins with the works by Academician V.M. Alekseev, characterized by L.Z.Ejdlin as a landmark in world Sinology and still significant nowadays. Information on translations may be found without difficulty in the Bibliography.