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POETRY AND PERSONALITY: A STUDY OF THE HERMENUTICS OF THE "CLASSIC OF ODES" ("SHI JING") (CHINA). 440 PAGES
VAN ZOEBEN, STEVEN JAY (PH.D 1986 HARVARD UNIVERSITY).
928296 ORDER NO: AAD86-20578; DESCRIPTOR CODE: 0332; INSTITUTION CODE: 0084.
PAGE 2252 IN VOLUME 47/08-A OF DISSERTATION ABSTRACTS INTERNATIONAL (HISTORY, ASIA, AUSTRALIA AND OCEANIA).

The thesis focuses on the hermeneutic which grew up around the Classic of Odes (Shijing), a collection of court and folk songs which was probably compiled around the middle of the first millennium B.C. This hermeneutic, which was given its most influential formulation in the Preface to Mao's Odes (Mao Shi zu) (probably ca. 1st century B.C.), believed that the significance of the Odes lay in the fact that they inscribed and preserved the paradigmatically normative personalities of their authors, who were supposed to have been sages and worthies of the Western Zhou dynasty (1122-771 B.C.). Because they thus inscribed these paradigmatically normative personalities, the Odes were believed to have the power to transform not only the personalities of their students, but society as a whole. In the Song dynasty (ca. 1100-1127 A.D.) it came to be doubted that all of the Odes inscribed normative personalities; rather some of the Odes collected in the first section of the classic, the "Airs of the States," were recognized to be love songs, which the Song writers called "debauched Odes." This discovery was closely related with new ways of reading the Odes which developed in the Song.

The first chapter of the thesis traces the roots of this hermeneutic of personality in the early uses of the Odes, the thought of Confucius, and the exposition of texts in the early Confucian schools. Chapter Two treats its crystallisation in the Preface to Mao's Odes, while Chapter Three deals with the culmination of this "medieval" view of the Odes in the Complete Significance of Mao's Odes (653 A.D.). Chapter Four is concerned with the attempt of Ouyang Xiu (1007-1272) to assess the authority of the received exegetical tradition. Chapter Five treats the Neoconfucian hermeneutic of direct engagement with the texts which emerged in the eleventh century, while Chapter Six focuses on the modification of this hermeneutic by the great synthesist Zhu Xi (1130-1200) to allow for the possibility that some of the Odes were by "debauched" persons.
This dissertation calls into question some of the fundamental assumptions that inform modern Japanese research into the history of Ch'an. It examines the ways in which scholars have defined the Ch'an school as an object of historical study, and traces the modern conception back to its roots in the T'ang and Sung dynasty Ch'an annals.

The dissertation challenges the modern scholarly belief that the Ch'an school in T'ang China was a sectarian entity that developed a unique set of institutional forms in opposition to the mainstream of Buddhist monasticism. That belief derives from an ideological conception of the early Ch'an school that was formulated in the Sung Ch'an histories, and has been handed down in the Ch'an and Zen traditions. The dissertation demonstrates the proper historiographic method for investigating the institutional arrangements of the early Ch'an school.

Included are a translation and interpretation of the Ch'an-men kuei-shih, the single most important source for the history of early Ch'an monastic institutions. A comparative study of this text with earlier sources shows that many aspects of monastic organization and practice heretofore deemed the invention of the Ch'an school in fact had precedents in the mainstream Buddhist tradition.


The T'ang dynasty poet Wei Ying-wu is frequently cited as one of a quartet of men, along with Wang Wei, Liu Tsung-yuan and Meng Hao-jan, whose works are considered the mainstay of T'ang nature poetry. And yet, while the other three members have received much critical attention, there have been relatively few studies of Wei Ying-wu and of his poetry. This neglect can be attributed to the paucity of information available about Wei, which has obviated the approach to Chinese poetry most commonly adopted by sinologists: biographical criticism. The aim of this dissertation is to present an alternative to biographical criticism as a way of reading Chinese poetry, using the works of Wei Ying-wu as the material for analysis.

By reconstructing the way Wei's poetry was critically received over the centuries, this dissertation explores the development of certain issues in poetic discourse relevant to the reading of Wei's works. The sources for this information include not only shih-hua ("poetry talks"), but also literary anthologies and other extant writings discussing poetry, all of which reflect how the poetry of Wei Ying-wu was read and evaluated.

The introduction presents the theoretical bases for my approach, which is based on the writings of "aesthetics of reception" critics. Chapter One presents the political and cultural milieu of T'ang China in the late eighth century, discussing the reasons why Wei's poetry was not received favorably by his contemporaries in the T'ang, as well as the type of poetry which was popular during that period. Chapter Two presents the changes in his reputation soon after his death, examining writings from the Mid-T'ang and the Late T'ang. Chapter Three explores how Wei fit into the contours of literary discourse engaged in by critics writing in the Sung. This chapter discusses the changes which set the stage for his inclusion into an "orthodoxy" of T'ang poets, which is where Wei remains up to modern times. A feature apparent in this study is how the interpretation of poetry is historically conditioned: Wei's poetry was read differently during various periods, depending on how the literary discourse of the times chose to regard his works.

Thus, besides discussing how we can use traditional Chinese literary criticism to write the history of reading poetry in China, this study also treats greater issues in literary study, such as the writing of literary history and the formation of poetic canons.

This research explores Tu Mu's complete literary works by examining his literary theories, artistic methods and critical ideas on the intellectual and literary trends and some of the major writers of his time. Through this study, the research attempts to identify and to establish him as an important literary thinker and critic.

Tu Mu's literary thought revolves in the main around his Confucian interpretation of literature. The thought can be observed from three perspectives: the Confucian view of literature, the theory of Ku-wen prose, and his critical view of poetry, which form a coherent system. Its nucleus is Tu's Confucian view of literature, the theoretical foundation of which is structured on his conception of Confucian Learning. The basic literary assumptions derived from the conception powerfully influenced his literary theories and artistic methods as well as his criticisms of contemporary trends and of major writers of his time.

Based on this main idea, the following conclusions seem warranted: Firstly, Tu's literary thought was developed from his conception of Confucian learning. Assumptions thus derived dominated his intellectual thought and exerted profound influences on his literary theories and criticisms. Secondly, his theory of Ku-wen prose was developed from his understanding of the basic Ku-wen principles expounded by Confucian scholars engaging in the Ku-wen Movement. The core of this theory is to stress stylistic control to achieve thematic unity for a piece of literary writing. From this theory, Tu develops a system of literary rhetoric. Thirdly, Tu's poetic theory is Confucian in nature and critical in outlook. His criticism of the verses of Yuan Chen and Po Chu-i in Confucian terms was instrumental in causing the decline of the Yuan-ho Style of poetry in late T'ang. Tu's criticism of Li Ho was based on his Confucian vision of literature.
The two systems, recruitment and assessment, must be analyzed as integral parts of the entire T'ang civil service. The available sources must be utilized in order to describe just how the systems worked and changed through time. Thus, my study goes through the two standard histories, the administrative compendia, and private writings.

I have found that after several centuries of short-lived governments or foreign rule, the T'ang used these two systems to open the gates to officialdom. As a result, it could gain wide participation in a centralized governmental system. Increased access was needed also merely to address the many applicants, although such rational adjustments did not remain successful. The regulations and practices of the two systems were both abused and used by political groups and broader social groups. The institutions inherited by the T'ang conflicted with its early proposals concerning the systems and continued to be problematic. This immense variety of solutions and practices provided a model for later dynasties' achievements.

The Recruitment and Assessment of Civil Officials under the T'ang Dynasty (Civil Service, China, 218-297) 317 Pages
HUNG, CH'ING-LIEN (Ph.D. 1986 PRINCETON UNIVERSITY).
928724 ORDER NO: AAD6-21729; DESCRIPTOR CODE: 0332; INSTITUTION CODE: 0181, PAGE 222 IN VOLUME 47/04-A OF DISSERTATION ABSTRACTS INTERNATIONAL (HISTORY, ASIA, AUSTRALIA AND OCEANIA).

In the T'ang the bureaucracy needed to recruit officials for the government, to place them appropriately, and to assess their performance. The significance of the T'ang recruitment and assessment systems lies in their direct relationship to the degree of state centralization, which changed midway in the dynasty. There has never been a systematic study of T'ang recruitment and assessment. Pre-modern scholars did not give much attention to this topic as they did to others. In modern times, we have seen only small, specialized articles, treating, for example, the chin-shih examinations or special recruitment. They have not perceived the two personnel processes as inter-related or as being influential in T'ang officials' entire careers.

The earliest sources are abundant but unorganized. They provide mostly citations of regulations, general and didactic opinions of the bureaucracy, as well as loosely connected biographies of leading officials. The facts themselves are reliable. However, there is a profound lack of any connections between individuals and institutions or between the civil service and politics.
sank deeper into the mire of bureaucraticism.


Wang Anshi, who as prime minister oversaw imperial China's most massive economic and political reform program, was also one of the Northern Song dynasty's greatest writers of prose and verse. This study aims to introduce his poetry, particularly the celebrated verses from his retirement at Jinling (1076-1086). Also included is a relatively detailed study of Wang's life and thought, as a background for the 107 poems that are translated.

When anecdotal and official sources are combined with Wang's writings, one finds a complex personality. Dedicated to his political mission, Wang relentlessly pursued all practical knowledge that could benefit the people. Though he seldom compromised with his opponents, he seems to have been more tolerant and less arrogant than he is usually depicted. The poetry of his retirement reflects his love of nature and strong Buddhist leanings, overarched by an apparent conviction that his political mission had succeeded. Evidently he had given up the "well-sweep" (economic and technical projects) to relax in his "shallow skiff" (1045-1105), though we probably should not consider the pastime of retired statesmen; earnest indignation was replaced by optimism. Yet an uneasiness evident in some of the poetry complicates the picture. His technique was among the subtlest and most rigorous of any poet in the dynasty, this in spite of the fact that he considered poetry a pastime or a tool, and spent most of his attention on public affairs.


This dissertation studies the shi and ci poetry of Chen Yuyi (1090-1139). Its four chapters examine Chen's life and times, the worlds and language of his poetry, and his relationships with some earlier Chinese poets.

Historical facts about Chen Yuyi are rather scarce. Recent scholars have skillfully expanded upon Chen's meager entry in the Song History and the brief chronology compiled by Chen's commentator, Hu Zhi. Nevertheless, events during the first forty years of the twelfth century and their effects upon Chen are still poorly understood. By patching together an account from a variety of sources, I have presented in my first chapter a clearer picture of Chen's life.

Chapters two and three, the core of the dissertation, focus upon Chen's poetry itself. Since I have emulated the basically phenomenological approach of Professor James J. Y. Liu, these chapters largely describe essential characteristics of Chen's oeuvre. Chapter two explores the poetic worlds created by Chen Yuyi. It plunges the reader into the multifarious interactions that inform Chen's poetic worlds and reveals the diversity of his work. Chapter three examines Chen's use of poetic language and evaluates how effectively Chen wielded diction, syntax, couplets, allusions, prosody, imagery, and closure. Here I stress recurrent patterns that help unify Chen's poetic voice.

The last chapter assesses Chen Yuyi's status relative to earlier poets. First I investigate the influence of Du Fu's diction, syntax, and unique poetic voice upon Chen. I choose Du Fu because his poetry is a kind of "Summa Poetica Sinologica." But questions of borrowing and influence alone cannot satisfactorily place Chen within the poetic tradition, so I turn to archronic relations, comparing batches of poems by Chen and earlier Tang and Song poets that share common topics and subgenres. By keeping differences in form and content to a minimum, I can show contrasts in personal style vividly. This last chapter enables the reader to understand how Chen's poetic world was influenced by his poetic predecessors and why I call Chen "a splendid poet of the second rank, a step below and a world away from the immortals of Chinese poetry."


This dissertation explores how Zhou Bangyan, a major lyricist of the Northern Song (960-1127), uses language to create aesthetic function, and analyzes how the interpreter's experience of Zhou's lyrics (ci) constitutes unique poetic objects/worlds.

This exploration applies a model of linguistic communication based upon the phenomenology of Edmund Husserl, as mediated by the hermeneutics of Hans-Georg Gadamer and the pragmatics of William James, as well as James J. Y. Liu's Tetradic circle. Furthermore, as an intentional act, linguistic communication is considered as forming the basis for the aesthetic experience, following ideas offered by Roman Ingarden and Nikol DuFrenne. Chapter One describes the communicative situation and the nature of the aesthetic metapragmatic concern, while Appendix One traces the genesis of this model through readings of the above mentioned and other related thinkers.

The remainder of the dissertation applies these ideas in an analysis of more than thirty of Zhou's lyrics, representing twenty-five percent of Zhou's lyric collection (in the Chen Yuanlong edition-- Pianyu ji). Chapter Two outlines the
communicative situation involving Zhou Bangyan as author and myself as interpreter. Chapter Three discusses the nature of Zhou's persona(s) through the functioning of point of view. Chapter Four focuses on the spatiotemporal features of Zhou's poetic works. Finally, chapter Five considers hyletic aspects (sensuous basis) of the constitutive process, including problems with the linguistic channel of music (now lost) and the characteristics of the linguistic medium i.e., diction, antithesis, and allusion.

An experience of Zhou's lyrics reveals a verbal complexity and sophistication in the creation of poetic worlds marked by a personal and reflective emotional tone. Though exploring primarily worlds of sadness and regret over a wasted youth or a lost love, Zhou achieves a sensitivity that is both convincing and original.

Chapter Three discusses the nature of Zhou's persona(e) through the functioning of communicative situation involving Zhou Bangyan as author and myself as interpreter.

Chapter Two is a biography of Su Shi, generally considered to be the greatest literary figure of the Northern Song dynasty (960-1126), was not so much scholarly and profound in his interest in Buddhism and Taoism as he was creative and wide-ranging. This study is primarily concerned with tracing some of the aesthetic and metaphysical links between the style, language, ideas and imagery of Su Shī's poetry and Buddhism and Taoism, and showing how these links add a dimension and complexity to Su Shī's poetry that is not always formally acknowledged.

The first chapter of the study gives a brief overview of Buddhism and Taoism during the Northern Song, and their place in the intellectual and artistic milieu in which Su Shī lived and wrote.

Chapter Two is a biography of Su Shī which focuses primarily on the development of his interest in Buddhism and Taoism: family influences, Buddhist and Taoist friends and teachers, and Buddhist and Taoist ideas, texts and works of art that served as inspiration and confirmation for his own poetry.

The second part of this study explores in more detail three different aspects of Su Shī's interest in Buddhism and Taoism as reflected in his poetry: Buddhist and Taoist art and aesthetics; the paradox of language; and metaphysical concepts of time and space.

Chapter Three shows how Buddhist and Taoist-related paintings, sculpture and aesthetics provides dramatic and linguistic material as well as philosophical ideas for Su's poetry.

Chapter Four is a discussion of the perennial tension between the religious experience which transcends language and the poetic experience which is embodied in language, and how this tension is expressed and developed in Su Shī's poetry.

Chapter Five explores the concepts of time and space as expressed in both the language and form of Su Shī's poetry, and how they can be linked with very similar ideas in Buddhist and Taoist metaphysics.

The conclusion draws together these three different aspects in a preliminary reevaluation of the significance of Buddhism and Taoism in the light of Su Shī's overall poetic work.


9066205 ORDER NO: AAD87-23003; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0212. PAGE 1772 IN VOLUME 48/07-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN).

Su Shī, generally considered to be the greatest literary figure of the Northern Song dynasty (960-1126), was not so much scholarly and profound in his interest in Buddhism and Taoism as he was creative and wide-ranging. This study is primarily concerned with tracing some of the aesthetic and metaphysical links between the style, language, ideas and imagery of Su Shī's poetry and Buddhism and Taoism, and showing how these links add a dimension and complexity to Su Shī's poetry that is not always formally acknowledged.

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institutionalizing Ch’ an Buddhism. Emphasis is placed on the ways in which he took up the work of reconfirming patriarch lineage and establishing orthodox status for Ch’ an Buddhism. This part of the study also examines his argument about the twenty-eight western and five eastern Ch’ an patriarchs, his interpretations of “special transmission outside scripture” and “no dependence on words and letters,” as well as his advocacy of the “Platform Sutra School.” Finally, this section discusses his syncretic views of the three teachings, his use of the three teachings as an integral system to interpret Confucianism and defend Buddhism, and his accomplishment in formulating and theorizing Buddhist-Confucian syncretism.

**MIND AND REALITY: A STUDY OF THE “SHOULENGYANJING” (CHINESE BUDDHISM, SONG PERIOD, YUNNAN THE JYHYU TSUCHIDA, TOWAKI (PH.D. 1986 HARVARD UNIVERSITY).**

944454 ORDER NO: AAD87-04486; DESCRIPTOR CODE: 0120; INSTITUTION CODE: 0084;

PAGE 42/2 IN VOLUME 41/2-A OF DISSERTATION ABSTRACTS INTERNATIONAL (RELIGION, HISTORY OF).

The present study is an attempt to understand what were the main philosophical issues, among other things, in the Buddhist vs. Confucian dispute in the Song period (A.D. 960-1279). To approach this complex question, we have here focused upon one Buddhist scripture which seems to represent an important aspect of the Buddhist spirituality at that time. The scripture, commonly known by its shortened names Shouleng-yanjing and Lengyanjing, appeared sometime in the eighth century as the last major Mahayana sutra to appear in China. It became widely accepted as a major sutra from around the tenth century, and has been popular ever since to this very day among the Chinese people. It has been studied little by modern students of Buddhism, however, partly because of doubts concerning its authenticity. Le., whether it was Chinese or Indian. The scripture’s significance in Chinese history of spirit is far from negligible, regardless of its authenticity. Here we have investigated the philosophical aspect of this sutra, especially its ontology of mind.

According to this scripture, there is in each person the a priori self-luminous awareness which, as the true master-agent, enables him or her to see, hear, feel, etc. For salvation, one only needs to become aware of this and return to it through ascetic practices and dhārani recitation. The text urges people to look beyond materiality to the uniquely human, transcendent dimension. This soteriological philosophy gravitates toward the negation of the wholeness of human and other beings, at the cost of extramental world, body included: it posits the primordial mind alone behind the psycho-physical phenomenal world.

As a type of ‘gnostic,’ virtually dualistic view, this philosophy of mind was to receive criticisms from within Buddhist tradition and from the Zhu Xi school of Confucian tradition. The nature of this scripture is elucidated here by counterevidence of some of these criticisms.

**POPULAR DEITIES AND SOCIAL CHANGE IN THE SOUTHERN SONG PERIOD (1127-1276) (CHINA).**

HANSIM, VALERIE LYNN (PH.D 1987 UNIVERSITY OF PENNSYLVANIA).

0955870 ORDER NO: AAD87-14048; DESCRIPTOR CODE: 0332; INSTITUTION CODE: 0175;

PAGE 726 IN VOLUME 48/03-A OF DISSERTATION ABSTRACTS INTERNATIONAL (HISTORY, ASIA, AUSTRALIA AND OCEANIA).

This study draws on the standard sources of medieval Chinese history—local gazetteers, official histories, and miscellaneous notes—as well as less frequently used temple inscriptions to examine popular religion in the twelfth and thirteenth centuries, a time of far-reaching social and economic change.

Temples, gods, and practitioners are described (Chapter I); the implications of the belief in reciprocity between men and gods sketched (Chapter II). Devotees built images and temples to honor the gods; starting in the late eleventh century the central government suddenly increased its awards of titles to popular deities. These titles were thought to be a method of honoring the gods and encouraging them to perform miracles; they also proved to be an effective means of ensuring the cooperation of local elites with county officials (Chapter III).

The Southern Song witnessed rapid but not uniform economic growth. In those areas most deeply drawn into commercial networks, the gods acquired the same entrepreneurial skills as their followers. A case study of one prefecture, Huzhou, Zhejiang, reveals that those living along waterways in lowland rice-growing areas no longer worshipped exclusively traditional gods; cults in the isolated mountain areas showed correspondingly less change (Chapter IV). The most striking development of this period was the rise of regional cults. Whereas in 1100 only a few branch temples to deities from other places existed, by 1275 these temples stretched across all of south China (Chapter V). The criticism raised by several contemporary commentators reflected both their stated opposition to new low-born, regional deities and their unvoiced misgivings about the changes taking place in human society (Chapter VI).

**WENCHANG AND THE VIPER: THE CREATION OF A CHINESE NATIONAL GOD**

GLENN, TERRY TERRY (PH.D 1988 UNIVERSITY OF CALIFORNIA, BERKELEY).

The Book of Transformations is the auto-hagiography of a god best known as Wenchang, the "god of literature." Revealed through spirit writing in 1181, it united in one deity a local thunder god of northern Sichuan once called simply "the Viper" and the constellation thought to control the fates of the scholar-official class. The present dissertation presents a historical study of the development of the cult followed by an annotated translation of the Book of Transformations.

Chapter one treats the earliest records of the primitive nature deity, tracing his survival into the tenth century. Chapter two examines the process through which Chinese nature deities like the Viper were assigned human identities, in this case a fourth-century hero named Zhang Ezi, then chronicles the imperial patronage accorded this hero god. Chapter three describes how the god of Zitong developed a specialization in foretelling the results of the examinations and how this won him a following among the most influential members of Chinese society. The revelations of the twelfth century, which claimed for the god a Taoist identity as the keeper of the Cinnamn Record of merit and demerit in the constellation Wenchang, are the topic of Chapter four. Chapter five sketches the later history of the cult, focusing on the expansion of the cult beyond Sichuan, the official recognition under the Yuan, conservative rejection in the Ming, and the final victory of the cult under the Qing, with the elevation of the god to the rank of Confucius.
to hero god, state god, god of institutionalized religion and, finally, popular, universal deity, and delineates the unitary sacred realm that informs the Book of Transformations. This sixth chapter closes with a consideration of why the national cult to Wenchang should have developed at the time and place it did.

Chapter seven introduces the textual history of the Book of Transformations. An appendix traces the history of the constellation Wenchang and its worship.

Liu Ch'i, a belletrist of the Chin dynasty (1115-1234), recorded an eyewitness account of the fall of the Chin in his memoir, the Kuei-ch'i-en-chih (The Record of One Returned to Obscurity). He was motivated by an inner logic which thematically argues that: The disintegration of effective Chin administration was a direct result of the deterioration of Chin literary standards, symptomatic of a more basic degeneration of the traditional Confucian high culture.

The collapse of the Chin climaxed approximately three hundred years of rise and fall (c. 900-1234). As a Chinese tribal organization became inadequate, they imitated the Chi-tan model of a dualistic tribal-agrarian society and tended to adopt Chinese institutions. Dynamic decline seemed in direct proportion to the decline in Chinese institutions. However, Liu Ch'i observed this decline and its climax in the fall of the Chin capital, K'ai-feng, and thought that the Chin failed for not fully adopting Chinese ones. His memoir, Kuei-ch'i-en-chih, was transmitted from its writing in 1235 to the present edition, the Chung-hua shu-chu (1911), collated by Sui Hsin-chen, edited by Sui Liu-chen (1933).

Liu Ch'i illustrates his themes with Chin personae painting the union of ability-aspiration-achievement to mean the highest combination of traditional Confucian values. He quickly attenuates this theme in the succeeding chapters to show possible variations of failure in a descending taxonomy. In his seventh chapter, Liu Ch'i argues that since the Chin dynasty limited their literary focus of the civil service examinations solely upon the literary prose-poem, and the commentary on the classics, the source of potential leadership, the chin-shih, became intellectually effete leading to a degeneration in political dynamics. Liu Ch'i's personal rationalization was one of confident expectation despite an involvement in drafting a testimonial to Ts'ui Li, who betrayed K'ai-feng to the Mongols. He felt that time and circumstance were cyclical in nature and that he had fulfilled his destiny and his duty.

Liu Ch'i's memoir warrants a closer examination in its entirety to appreciate its inner, thematic logic and a translation of the preface and first three chapters is presented as a preliminary to the full translation.

LIU CH'I AND HIS "KUEI-CH'I-EN-CHIH" (CHINA). 181 PAGES ENG, SIN, JPN (PH.D 1987 THE UNIVERSITY OF ARIZONA).

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PAGE 2425 IN VOLUME 48/09-A OF DISSERTATION ABSTRACTS INTERNATIONAL (ASIA, AUSTRALIA AND OCEANIA; LITERATURE, ASIAN BIOGRAPHY).

Liu Ch'i, a belletrist of the Chin dynasty (1115-1234), recorded an eyewitness account of the fall of the Chin in his memoir, the Kuei-ch'i-en-chih (The Record of One Returned to Obscurity). He was motivated by an inner logic which thematically argues that: The disintegration of effective Chin administration was a direct result of the deterioration of Chin literary standards, symptomatic of a more basic degeneration of the traditional Confucian high culture.

The collapse of the Chin climaxed approximately three hundred years of rise and fall (c. 900-1234). As a Chinese tribal organization became inadequate, they imitated the Chi-tan model of a dualistic tribal-agrarian society and tended to adopt Chinese institutions. Dynamic decline seemed in direct proportion to the decline in Chinese institutions. However, Liu Ch'i observed this decline and its climax in the fall of the Chin capital, K'ai-feng, and thought that the Chin failed for not fully adopting Chinese ones. His memoir, Kuei-ch'i-en-chih, was transmitted from its writing in 1235 to the present edition, the Chung-hua shu-chu (1911), collated by Sui Hsin-chen, edited by Sui Liu-chen (1933).

Liu Ch'i illustrates his themes with Chin personae painting the union of ability-aspiration-achievement to mean the highest combination of traditional Confucian values. He quickly attenuates this theme in the succeeding chapters to show possible variations of failure in a descending taxonomy. In his seventh chapter, Liu Ch'i argues that since the Chin dynasty limited their literary focus of the civil service examinations solely upon the literary prose-poem, and the commentary on the classics, the source of potential leadership, the chin-shih, became intellectually effete leading to a degeneration in political dynamics. Liu Ch'i's personal rationalization was one of confident expectation despite an involvement in drafting a testimonial to Ts'ui Li, who betrayed K'ai-feng to the Mongols. He felt that time and circumstance were cyclical in nature and that he had fulfilled his destiny and his duty.

Liu Ch'i's memoir warrants a closer examination in its entirety to appreciate its inner, thematic logic and a translation of the preface and first three chapters is presented as a preliminary to the full translation.
calligraphy of the Liao-ning version's inscription shows a stylistic affinity with Emperor Sung Hsiao-t'ung's (r. 1127-1162) autograph inscription by the Ta'ao O pei, datable to the fourth century. I argue that the scroll is a copy executed by a court painter in the 1150's, soon after the Ta'ao O pei entered the emperor's collection.

The Peking version differs from the Liao-ning copy in that the inscribed passages of the poem have been eliminated. The painting, thus, reflects an artistic intent to convey the power of the poetic text solely through picture—an aesthetic by Emperor Sung Hsiao-t'ung. Inconographical discrepancies found in the painting suggest that the Peking scroll was a freehand copy. Moreover, the sharp, calligraphic brushwork bespeaks the copier's adoption of the Li-Kung-lin (1049-1106) brush idiom, as seen in his Hsiao-ching t'u, datable to 1085. Thus, I view the Peking scroll as a copy completed at the end of the Northern Sung period (960-1127).

The Freer painting is primarily based on the Peking version, and shows both similar characteristics and discrepancies found in its model. The Freer copy most likely dates to the thirteenth century because of a landscape painting, depicted hanging in the protagonist's boathouse, that shows a one-cornered compositional scheme commonly associated with the Ma Yuan-Hsia Ruei (both fl. first half of the thirteenth century) tradition.

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The Lao 'Qida was a book produced in the Yuan dynasty as a Chinese language primer for Korean students. It was subsequently translated into Korean, Mongolian, Japanese and Manchu. It was also reprinted several times, reflecting changes in the Chinese language spoken in Northern China throughout the centuries. As such it is invaluable for the study of the stages of early Mandarin from the Yuan dynasty to the middle of the Qing dynasty. This dissertation includes an annotated translation of this Chinese text; in part aided by reference to the Manchu, Mongolian and Korean texts.

The second portion of the dissertation is an analysis of several syntactic relationships that obtain in the language of the text. These concern word order, verbal modification, and the relationships between words usually placed in the category of voice in western grammars.

After examining the relationships described, the conclusion is reached that many of the structures used to implement these relationships are assigned to an earlier period in the history of the Chinese language than is attested by investigation of the language of the Lao Qida. It appears further work should be done in the field of diachronic analysis of the Chinese language.
policy towards foreign trade, major seaports, the office of merchant shipping, export and import items and trading ships. Chapter Three introduces the Sinan excavation and the variety of the recovered ceramic vessels with a special concern with the types and decorative motifs of the celadon wares. Comparisons with materials excavated in China and Japan are made in order to trace possible sites of production for the materials excavated from the ship and to understand their relationship with those excavated in China and Japan. Finally, the problem of dating is discussed in Chapter Six based on the inscribed wooden tags from the cargo and on stylistic comparison with the datable ceramic materials excavated in China. The study concludes that the Sinan ship sank in the sixth month of 1323, and the majority of the recovered ceramics were produced in the first quarter of the fourteenth century in two major production areas in Longquanzhou and Zhejiang province.

AN HISTORICAL PERSPECTIVE OF MONGOL HORSE TRAINING, CARE, AND MANAGEMENT: SELECTED TEXTS. 394 PAGES

MESERVE, RUTH INGEBORG VIDAL (PH.D. 1987 INDIANA UNIVERSITY).

0971062 ORDER NO: AAD87-27517; DESCRIPTOR CODE: 0312; INSTITUTION CODE: 0093.

PAGE 2429 IN VOLUME 48/09-A OF DISSERTATION ABSTRACTS INTERNATIONAL (HISTORY, ASIA, AUSTRALIA AND OCEANIA).

A key role in shaping the history of Inner Asia has been played by the horse from its first domestication to modern times. Surprisingly little work has been done on existing hippological texts in general and particularly on Mongol treatises. The dissertation attempts to fill this lacuna.

Part I of the study focuses on the accounts of travelers to the Mongols, the earliest of these dates from the thirteenth century and the latest appears in the early twentieth century. Parts II-IV contain translations and commentaries of selected texts on Mongol hippology. Included are translations on horse administration during the Yuan period from the Yuan shih. These are followed by the translation of two Chakhar Mongolian manuscripts: (1) Mori temegee-u ebedcin-i j asag yardag a anu on veterinary medicine and (2) Mori temegee-u soylil yardag a neelgeljullu uyaqu gauli bicing on the care of horses during the four seasons. Selections from a modern Mongol book on animal husbandry, Mal aj u aqhi deger-e ben ya yardag a akhj u aqhi illagul uyaqu arad-tu oguq saq yardag a sur yardag al (Ulaanbaatar, 1945) are also contained in this study. The final section, Part V, places Mongol horse training methods within the historical context of Inner Asian civilization.

COMIC ELEMENTS IN THE "XIYOUJI ZAJU" (YUAN, DRAMA, OPERA, CHINA). 354 PAGES

NING, CYNTHIA YUNEK (PH.D. 1986 THE UNIVERSITY OF MICHIGAN).

916822 ORDER NO: AAD86-12591; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0127.

PAGE 705 IN VOLUME 47/03-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIA).

The Xiyuji zaju, no. 140 in the Yuan Qu Yuan Waibian (Supplement to the Anthology of Yuan Qu), is an early Ming drama in the Yuan style. At 24 acts it is the longest of the Yuan repertoire, comprising six regular length plays of four acts each.

THE PARALLEL PHENOMENA OF SOCIETAL EXPANSION AND DRAMATIC RESPONSE TO AGES OF SELF-DISCOVERY. 253 PAGES


1012450 ORDER NO: AAD88-12245; DESCRIPTOR CODES: 0465; 0578; 0900; INSTITUTION CODE: 0168.

PAGE 660 IN VOLUME 49/04-A OF DISSERTATION ABSTRACTS INTERNATIONAL (THEATER; HISTORY, GENERAL; CINEMA).

This study investigates why great ages of theatre occur during periods of discovery and exploration. The first section contains an examination and synthesis of theories regarding changes in society as a result of discovery and exploration. Among the theorists cited are Arnold Toynbee, J. H. Parry, James Burke, Alexandre Koyre and C. P. Snow. The common element in all of their suppositions is the concept that discovery leads to a change in societal perspective. This, in turn, inspires a period of self-examination and self-discovery within the society. The first section of the dissertation concludes

The subject matter of the zaju is the quest to India that was immortalized in the immensely popular Ming novel Xiyuji, made famous in the West by the translations of Arthur Waley (Monkey) and Anthony Yu (The Journey to the West). The monk Tripitaka, accompanied by supernatural disciples—a monkey, a pig, and a dragon incarnated as a horse—journeys to India under the divine protection of Guanyin, to fetch 5,048 scrolls of Mahayana Buddhist scriptures.

However, motifs and incidents familiar from the novel version are often handled in decidedly bizarre fashion in the zaju, leading to many a puzzled review of the play. Traditional critics praise the quantities of excellent verse contained in the arias, then excuse perceived shortcomings in plot and dialogue by simply declining to discuss them.

A major source of dissatisfaction with the plot is the prominence afforded secondary characters. The midsection of the play is dominated by lovelorn women singing of sorrows and longings, which are totally extraneous to the theme of the quest. At other junctures obscure characters sing on miscellaneous subjects, while the principal figures, Tripitaka and his disciples, are relegated to the sidelines.

The dissertation argues that a primary contribution of the Xiyuji zaju is the nature of its comedy, which accounts for much of the difference between the zaju and the novel. It deliberately and irreverently damages sacred images in both incident and dialogue. Tripitaka is celibate; for comic effect therefore, ladies swoon and moon throughout much of the zaju. Tripitaka and his disciples, nominal heroes of the play, are made to endure long passages mocking both the priestly way of life and the goal of their quest, recited by minor characters who monopolize the spotlight. The Xiyuji is a rowdy play. The dissertation focuses on its bawdiness and humor, and reevaluates the play in terms of its comic achievement.

Appended to the dissertation is an original paradigm of comedy and comic interactions. Following the comic theory based on incongruity espoused by Bergson and Koestler, it is intended for use primarily with intercultural studies of comedy. Diagnoses of comic incidents in the zaju based on this analytic model are also included.
by positing that drama reflects the changing perspective, renewed energy and self-criticism which are inherent in exploring and discovering societies. This reflection is the principal reason why great drama is created during periods of discovery and exploration.

An age of discovery is defined as an era in which a society: (1) Engages in physical, outward exploration. (2) Develops an awareness and appreciation of other cultures. (3) Pursues a theological, philosophical and/or scientific understanding. A great age of theatre is defined as a period in which: (1) The greatest plays of a particular culture are written. These plays stand the test of time and are considered classics. Plays written during these ages are often intended to provoke the audiences into self-examination and discovery. (2) Innovations in theatrical performance arise. (3) Innovations in dramatic writing and structure develop. There is a high state of poetry employed in the language of the drama. These two types of ages occur simultaneously.

The second and third sections of the dissertation contain a survey of the great ages of theatre, and an evaluation as to how these ages exemplify the aforementioned ages. The ages surveyed include: (1) The Attic and Hellenic Eras; (2) The Guptan Empire; (3) The Islamic Movement; (4) The Yuan Dynasty; (5) The English, Spanish and French Renaissances; (6) The Dutch Golden Age; (7) Eighteenth Century Britain, Italy and Germany; (8) Twentieth Century America.

These last sections is an examination of recent variations in the pattern of discovery and creativity, and concludes by stating probabilities for the next age of discovery: the age of space migration.


Yang Rowei (PH.D. 1986 PEKING UNIVERSITY)

This dissertation was written by Yang Rowei, who in 1986 successfully passed her dissertation defense and received her Ph.D. She is now teaching at Peking University.

The dissertation was written with the help of her tutor, the eminent Deng Guang-sing, a professor of history at Peking University. It is a comprehensive and systematic study of the main aspects of the political and military systems of the Qidan dynasty and is the first work to have treated these topics. In terms of data, perspective, approach and theory, the dissertation breaks new ground and explores some of the important issues that have long been in question in the study of history.

The dissertation will be published by the Social Science Press of China. It has altogether 210,000 words and consists of an introduction, studies on the organization of ordo, on the Qidan system of government, and on the composition of the military forces, plus four appendices.

PART I. THE ORGANIZATION OF ORDO (wo-lu-duo 萬魯朵) What is called ordo is actually the name of the emperor's tents (gong-zhang 宫帳) in the Qidan language. Each emperor in the Liao Dynasty set up his own ordo in which he lived. (There were some other people who had once been very important and also had their own ordos.) Thus, the Qidan Dynasty, which is also called the Liao, formed a set of ordo systems that showed the peculiar pattern of the Liao government. The study of the organization of ordo includes four chapters: 1) the location of ordos; 2) the founding and function or ordos; 3) the prefectures and the Ti-xia-si (提辖司, Commandants) attached to ordos, and 4) an explanation of "the four tribes in the Liao" (Liao-nei si-bu-zu 庶內四部族).

The location of ordos is a problem which has long been unsolved. Analyzing the available data, the dissertation demonstrates that instead of being a palace in a fixed place, an ordo was in fact an imperial tent that was frequently moved. Therefore the records in the Liao Shi: Ying Wei Shi 義偉 留輯: 600 about the fixed place of each ordo are completely wrong, a misunderstanding by the writers of the Liao Shi. Why and how Yelü Abaoji 耶律阿保機 first set up an ordo and its real functions are also explored, as are the nature and function of the households of the prefectures and the Ti-xia-si attached to each ordo. Using the above analysis, the dissertation offers a scientific explanation of the four tribes of the Liao. In short, because the Liao emperors maintained a nomadic lifestyle, unlike the emperors of the Man, they could neither live in one capital for long nor stay in a Na-dòng 拓洞; instead they moved according to the change of seasons. Thus, an ordo could not but be a moving court. This way of life led to the formation of a new nomadic tribe, which centered around the ordo, and the new tribe was made up of four clans which were also called the four tribes of the Liao: the Yao-nian tribe (遼駱贅頼, two Guo-jiu tribes (郭柔二族, 郭柔別帳族), and the Heng-zhang tribe (橫帳三方族).

These tribes followed common rules concerning their nomadic life-style and acted coordinately. They largely maintained their marriage relationships too. Within an ordo tribe, there were many "ordo households" whose members were in charge of production for the tribe and at the same time gave services to the court. As they always moved with the emperor, they also worked as the emperor's guards and accordingly became his escorts. In other words, the ordo households performed the function of both workers and soldiers. Apart from these households, there was another set of households which were attached within the prefectures but were still attached to the ordos. Different from the ordo households, they did not move with the ordos, but served them by providing corvée regularly each year.

PART II. A STUDY OF THE SYSTEMS OF GOVERNMENT. This part is divided into four chapters: 1) on the moving government, the peculiar feature of Liao government; 2) research on the Shu-mi-yuan ( lut寳密, Bureau of Military Affairs) and Zhong-shu-sheng ( 中書省, Secretariat); 3) an analysis of the official composition of the ordo, and 4) on the founding of the five capital cities and their functions in Liao politics.

The first chapter demonstrates that because the Qidan emperor, the supreme ruler, had always been living in the moving ordo, the central government of the country as well as the other central organs must have centered around the ordo. Thus all the decisions concerning political and military affairs were made in the ordo. Wherever the ordo moved, the court followed. In other words, the Qidan government was a moving government; the ordo was the political center of the country.

The second chapter treats some issues concerning the most important institutions of the Qidan government—the Northern Shu-mi-yuan or 寮密院, the Southern
Shu-mi-yuan, and the Zhong-shu-sheng. The Shu-mi-yuan of the Liao government had two divisions: northern and southern. This had long been thought to be one of the peculiarities of the dynasty. After a detailed study of the origin of this phenomenon in the Tang Dynasty, the dissertation concludes that in the mid-Tang, a dynasty of the Han people, the Shu-mi-yuan was also divided into two parts. Therefore the division of the Liao Shu-mi-yuan was nothing new but was inherited from the Tang. Based on this fact, the dissertation examines what was written about the Tang Shu-mi-yuan in the Liao Shi: Bai-juan-shi, and offers some additions and revisions regarding the names of the officials, their functions, and their nature. It also discusses the difference between the Zhong-shu-sheng of the Liao and Tang governments, and points out that what was called Prime Minister (zai-xiang, 宣徽院) by the Liao was actually the title, Tong-shou-xun-xia ping-shang-shi 通後學平章事. The last part of this chapter shows that the offices of the Shu-mi-yuan and Zhong-shu-sheng were located in the ordos, thus correcting the view held by historians since the Qing Dynasty that the Shu-mi-yuan and Zhong-shu-sheng were located in a certain capital city.

The third chapter analyzes the composition of officials in the ordos. Mistakes in the Liao Shi: Bai-juan-shi have led to misunderstandings about the offices in the ordos. It points out those mistakes and discusses various offices, their duties, and their functions for all ordos.

The fourth chapter expounds the reasons and processes for the founding of the five Liao capitals. These capitals were neither the permanent residences of the emperor nor the political centers of the country. They were political centers of some newly conquered areas inhabited by other nationalities, and the Liao rulers founded them to keep these areas under their control. The Liu-shou-fu (留守府, Regency Office) was the highest organ of the ruling institutions in these capital cities. This chapter also addresses an issue that has been controversial in Chinese history: whether the Liao moved their capital city late in the dynasty. The dissertation argues that since the supreme ruler moved about all year on the prairie and the central government was located in the ordo, the capital was therefore not important to the Liao rulers and it was meaningless, indeed impossible, for them to move their capital. Much evidence is provided to refute the argument that moves did occur.

PART III. STUDIES ON THE COMPOSITION OF THE MILITARY. This part consists of two chapters: 1) the imperial guards and their duties; and 2) an investigation of the Shu-mi-yuan. Chapter 1 discusses the founding of the Pi-shi Army and changes in its duties. The Pi-shi Army originated from the Fu-xin-bu 阜新部 built up by Yelü Abaoji before the Liao people founded the Liao. Although the army existed until the end of the Liao, its functions changed greatly. Initially, it was in charge of the emperor's security, but it gradually became a regular army, directly dispatched by the government, sent to battle fields, or stationed at frontier areas. Special attention is given to two Items from the Liao Shi: Bai-juan-shi, namely, the "Shu-mi-yuan (Sub-chamber Pronounce General), and the "Shu-mi-yuan (Office of the Imperial Bodyguard). The chapter notes major mistakes in the Liao Shi and argues that during the middle and later Liao, the
Coming in October 1989
A Compilation of Anecdotes of Sung Personalities
(Sung-ien i-shih hui-pien)宋人故事叢編
Compiled by Ting Ch'uan-ching 丁傳靖
Selected and translated by Chu Djang 車楚 and Jane C. Djang 車瑾

Translators' introduction 19 typewritten pages; Table of contents 7 pages; Text 770 pages; Illustrations 8 pages; appendices 2 pages; Indexes 23 pages
St. John's University Press, Institute of Asian Studies

Sung-ien i-shih hui-pien or "A Compilation of Anecdotes of Sung Personalities" was compiled by Ting Ch'uan-ching, a classical scholar and novelist, and published by the Commercial Press in 1935. This book is considered by Sinologists as a major source of information in the study of the three-hundred-year history of the Sung dynasty (960-1279). The compiler collected several thousand anecdotes about some 530 individuals of the Sung from over 300 notebooks, journals and memoirs by Sung and later writers.

The translators, Chu Djang and Jane C. Djang, selected and translated from three to a dozen or more anecdotes pertaining to each of the 100 or so individuals from the original compilation. In their opinion, not only are these anecdotes interesting and revealing in themselves but from them readers can learn a great deal about the social conditions and intellectual trends during the Sung period. In addition, the translators have provided a biographical sketch of each individual to highlight his character. At the end of each entry, the name of the author, the number of ch'uan, publication date, and the background of the source book from which the anecdote is cited are given.

This book will be available in October 1989 at the St. John's University Press, Institute of Asian Studies, Jamaica, N.Y. 11439. The tentative price is $20 plus postage.
新書徵訂單
（徵訂截止期1989年5月30日）
書名：《宋代草市研究》
作者：廈門大學歷史系副教授、中國中世史教研室主任傅宗政
版式：32開 600頁 440千字 1989年8月出版

本書分上、下兩卷。上卷《宋代草市研究》，從宏觀和微觀兩個方面，廣泛論述了宋代草市的發展過程，問題涉及草市店的商業、歷史因素，社會的影響，草市鎮分布狀況，以及市容風光，鎮官職任，市坊結構，居民類型等等。層次分明，重點突出，注重觀向和側向的比較，論證有力，材料豐富，文筆流暢，可讀性強。下卷《宋代草市鎮名錄》，將散見於各種文獻的近萬個草市鎮名按所屬路、府、州、軍進行歸類整理，並附有索引，廣泛查核，有很高的使用價值。

本書對中國古代社會史的研究具有重要的學術探索和應用參考意義，是迄今為止第一部研究草市鎮歷史的著作，它對中國目前正在進行的現代建設也有一定的借鑑作用。

訂購辦法：訂購者請填妥下列“訂購單”於5月30日前寄交“中國福建出版對外貿易公司福建分公司”訂購。書款及郵寄費請由當地中國銀行之指定中國銀行指定分代公司的帳戶，帳號為45480181505201。香港訂戶亦可寄新港幣10元，其他國外地區為美金5元，因書香而批發，實行減免。

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