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Bulletin of
SUNG YUAN
Studies

DISSERTATION ABSTRACTS ON TOPICS RELATED TO THE
SONG, LIAO, JIN, AND YUAN FOR 1986-1988

Compiled by
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POETRY AND PERSONALITY: A STUDY OF THE HERMENEUTICS OF THE "CLASSIC OF ODES"
("SHIJING") (CHINA). 440 PAGES
VAN ZOEREN, STEVEN JAY (PH.D. 1986 HARVARD UNIVERSITY).

928296 ORDER NO: AAD86-20578; DESCRIPTOR CODE: 0332; INSTITUTION CODE: 0084.
PAGE 2282 IN VOLUME 47/06-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 xu) (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 (960-1279 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 crystallization in the Preface to Mao's Odes, while Chapter Three deals with the culmination of this "medieval" view of the Odes in the Correct Significance of Mao's Odes (653 A.D.). Chapter Four is concerned with the attempt of Ouyang Xiu (1007-1072) 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.

THE "KUAN WU-LIANG-SHOU CHING I-SHU" BY CHING-YING HUI-YUAN (523-592) AND ITS CONTRIBUTION TO EARLY CHINESE PURE LAND BUDDHISM (MEDITATION, NON-ORTHODOX, SECTARIAN FORMATION). 419 PAGES
TANAKA, KENNETH KENICHI (PH.D 1986 UNIVERSITY OF CALIFORNIA, BERKELEY).

1006780 ORDER NO: AAD86-24953; DESCRIPTOR CODES: 0322; 0305; INSTITUTION CODE: 0028.
PAGE 3081 IN VOLUME 47/08-A OF DISSERTATION ABSTRACTS INTERNATIONAL (RELIGION,
PHILOSOPHY OF; LITERATURE, ASIAN).

This oldest extant commentary (KWCIS) on the Kuan Wu-liang-shou ching (KWC) played a critical role in the commentarial tradition of this sutra and the emergence of Pure Land Buddhism in China. Yet, due to its 'heretical' status within the orthodox Pure Land tradition, it has not been studied on its own terms.

The Introduction outlines the KWCIS's role in the development of Pure Land Buddhism and focuses on its heretical status. Chapter One considers the life and thought of Hui-yuan. This ecclesiastic leader and eminent scholar was better known for his doctrinal formulations related to Yogacara and Nirvana-sutra traditions than for those in Pure Land thought. Contrary to his scholastic image, Hui-yuan effectively propagated and staunchly defended the Dharma as demonstrated by his gallant debate with the Northern Chou Emperor.

Chapter Two discusses the textual background of the KWCIS, including the controversial origins of the KWC and the dating and authenticity of the KWCIS. Moreover, since tradition does not regard Hui-yuan as a Pure Land proponent, this chapter explores what might have prompted him to write a commentary on a Pure Land sutra.

Chapter Three locates Hui-yuan's treatment of the text in the context of other Buddhist works and discusses his conscious attempt to treat a disparate group of Pure Land scriptures as a consistent set, thus suggesting his recognition of Pure Land as distinct teaching. The KWCIS appears to be the earliest surviving text to refer to two major Pure Land scriptures by their abbreviated titles.

Chapter Four examines Hui-yuan's analysis of two aspects of rebirth, causal practices and ranking. Contrary to previous assessment, Hui-yuan acknowledged both oral recitation as a legitimate cause for rebirth and the ability of ordinary beings (prthagjanas) to engage in visualization practices. Further, the KWCIS turns out to be the earliest known commentary to engage in ranking the nine grades of rebirth.

In Chapter Five, by selecting doctrinal topics from Shan-tao's commentary on the KWC, Hui-yuan's impact on this pre-eminent orthodox Pure Land proponent can be uncovered. The Appendix includes a translation of the entire Taisho edition of the KWCIS. (Abstract shortened with permission of author.)

THE "CH'AN SCHOOL" AND ITS PLACE IN THE BUDDHIST MONASTIC TRADITION (ZEN, JAPAN, CHINA). 434 PAGES
FOULK, THEODORE GRIFFITH (PH.D 1987 THE UNIVERSITY OF MICHIGAN).

0963562 ORDER NO: AAD87-20263; DESCRIPTOR CODE: 0320; INSTITUTION CODE: 0127.
PAGE 1474 IN VOLUME 48/06-A OF DISSERTATION ABSTRACTS INTERNATIONAL (RELIGION,
HISTORY OF).

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 CRITICAL RECEPTION OF THE POETRY OF WEI YING-WU (737-792): THE CREATION OF A POETIC REPUTATION (CHINESE POETRY). 243 PAGES
LEE, OSCAR (PH.D. 1986 COLUMBIA UNIVERSITY).

916101 ORDER NO: AAD86-10784; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0054.
PAGE 904 IN VOLUME 47/03-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN).

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.

TU MU AS A LITERARY CRITIC: GLEANINGS FROM THE VILLA ON FAN STREAM (CHINA). 430 PAGES
TENG, YOUNG-SHENG (PH.D 1987 INDIANA UNIVERSITY).

1008412 ORDER NO: AAD87-17771; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0093.
PAGE 1206 IN VOLUME 48/05-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN).

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 research concludes that Tu Mu is one of the more important literary thinkers and critics of his time. That he is able to achieve a remarkable coherence, both as a theoretician and a critic, as well as a poet, may be worthy of notice by modern scholars.

THE DAWN OF NEO-CONFUCIANISM: LIU TSUNG-YUAN AND THE INTELLECTUAL CHANGES IN T'ANG CHINA, 773-819. 294 PAGES
CHEN, JO-SHUI (PH.D. 1987 YALE UNIVERSITY).

0990394 ORDER NO: AAD88-10269; DESCRIPTOR CODE: 0332; INSTITUTION CODE: 0265.
PAGE 0921 IN VOLUME 49/04-A OF DISSERTATION ABSTRACTS INTERNATIONAL (HISTORY, ASIA, AUSTRALIA AND OCEANIA).

This dissertation examines the character of the mid-T'ang (ca. 750-850) Confucian revival, which paved the way for the far-reaching Northern Sung Neo-Confucianism, by studying one of its prime leaders: Liu Tsung-yuan (773-819). Before the rise of mid-T'ang Confucianism, Taoism and Buddhism had dominated the intellectual arena for over five centuries. The general intellectual views then were that Confucianism governed social and family lives while Buddhism and Taoism took charge of spirituality, and that only the latter deserved philosophical pursuit. Confucianism became essentially a lifeless ideology. Along with some other thinkers, however, Liu strove to reinvigorate and re-interpret the Confucian doctrine. This work explores the nature and sources of Liu's Confucian thought, his class, family and personal backgrounds, his inner life, and his views on Buddhism and Taoism. It emerges that Liu conceived Confucianism as basically a philosophy of the public good. This was largely due to his deep commitment to the welfare of the people in response to the ongoing socio-political crisis. Moreover, though Taoism and Buddhism still played significant roles in his inner life, the Confucian yearning to improve the world became an important *raison d'être* for his life. In sum, as seen from Liu's thought, a chief motivating force behind the mid-T'ang Confucian movement was the intellectuals' social concern; what these new Confucianists differed from the traditional medieval literati was that social concern was their ultimate, rather than secondary, concern.

THE RECRUITMENT AND ASSESSMENT OF CIVIL OFFICIALS UNDER THE T'ANG DYNASTY (CIVIL SERVICE, CHINA, 618-907). 337 PAGES
HUANG, CH'ING-LIEN (PH.D. 1986 PRINCETON UNIVERSITY).

928724 ORDER NO: AAD86-21729; DESCRIPTOR CODE: 0332; INSTITUTION CODE: 0181.
PAGE 2279 IN VOLUME 47/06-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 as 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.

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 ABSOLUTIST REIGN OF SUNG HSIAO-TSUNG (R. 1163-1189) (CHINA). 254 PAGES.
LAU, NAP-YIN (PH.D. 1986 PRINCETON UNIVERSITY).

928711 ORDER NO: AAD86-21712; DESCRIPTOR CODE: 0332; INSTITUTION CODE: 0181.
PAGE 2281 IN VOLUME 47/06-A OF DISSERTATION ABSTRACTS INTERNATIONAL (HISTORY, ASIA, AUSTRALIA AND OCEANIA).

Under pressure from within and without, the heirless Kao-tsung, in his early 20's, adopted Hsiao-tsung and Prince Hsin as contending candidates for the throne. Hsiao-tsung's filial piety made him the winner, but it also subordinated him as emperor to Kao-tsung's supreme emperorship. His independence was compromised and his aspirations dampened. However, the father and the son were similar in their preoccupation with enlarging imperial power.

Most of the time, Hsiao-tsung seems to have regarded his officials as being peevish, impractical, and cliquish. Consequently, he strove to exercise administrative power himself, reducing his state councilors to the mere role of executive assistants. His shadow loomed large over military affairs, over fiscal management, over personnel appointments at nearly all levels, and over policy towards the Chin. He seldom accepted counsel or changed decisions even in the face of strong opposition.

His favoritism toward his personal attendants sparked confrontations with the opinion officials, whose duty it was to speak out against such a misplacement of imperial trust and delegation of power. Promoted to less contentious positions, demoted, or even dismissed, the opinion officials soon lapsed into a kind of censorial reticence. Aware of the prevailing institutional impotence vis-à-vis imperial power, Chin Hsi tried a moralistic approach. Chu strongly advocated self-cultivation and ethocracy, the ideals of the Ch'eng school of Neo-Confucianism he espoused. However, while the emperor adroitly resisted his guidance, Chu's uncompromising thought and behavior alienated him from the conventional scholar-officials. By virtue of a wily policy of accommodation, Hsiao-tsung minimized the effects of the struggle occurring between Chu Hsi and his opponents. However, as scholar-officials who were willing to compromise their Confucian values prevailed at the expense of idealistic Confucians, the government

sank deeper into the mire of bureaucraticism.

FROM THE WELLSWEEP TO THE SHALLOW SKIFF: LIFE AND POETRY OF WANG ANSHI (1021-1086) (CHINA). 699 PAGES
PEASE, JONATHAN OTIS (PH.D. 1986 UNIVERSITY OF WASHINGTON).

947983 ORDER NO: AAD87-06646; DESCRIPTOR CODES: 0305; 0304; INSTITUTION CODE: 0250.
PAGE 4392 IN VOLUME 47/12-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN; BIOGRAPHY).

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" (pastime of retired statesmen); earnest indignation was replaced by optimism. Yet an uneasiness evident in some of the poetry complicates the picture.

As a poet, he developed steadily throughout his life in the direction of serenity and frankness. 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. His poetic craft inspired Huang Tingjian (1045-1105), though we probably should not consider him a co-founder of Huang's school of verse. Rather, Wang's poetry covers a broad range, and represents Northern Song poetry at its best and most characteristic.

SU SHIH'S "CHUNG YUNG LUN" (CONFUCIANISM, SUNG, POETS, SU TUNG-P' O, CHINA). 116 PAGES
HARTY, MICHAEL PAUL (M.A. 1986 THE UNIVERSITY OF ARIZONA).

943341 ORDER NO: AAD13-28496; DESCRIPTOR CODE: 0422; INSTITUTION CODE: 0009.
PAGE 32 IN VOLUME 25/01 OF MASTERS ABSTRACTS (PHILOSOPHY).

THE POETRY OF CHEN YUYI (1090 - 1139) (CHINA). 373 PAGES
MCCRAW, DAVID RANDOLPH (PH.D. 1986 STANFORD UNIVERSITY).

927909 ORDER NO: AAD86-19787; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0212.
PAGE 2164 IN VOLUME 47/06-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN).

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. T. 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 achronic 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 what Chen did and did not share with 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."

THE LYRICS OF ZHOU BANGYAN (1056-1121) (SUNG DYNASTY, CHINA). 460 PAGES
SMITHERAM, ROBERT HALE (PH.D 1987 STANFORD UNIVERSITY).

0966237 ORDER NO: AAD87-23089; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0212.
PAGE 1773 IN VOLUME 48/07-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN).

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 Mikel 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(e) through the functioning of point of view. Chapter Four focuses on the spatiotemporal features of Zhou's poetic worlds. 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.

BUDDHISM AND TAOISM IN THE POETRY OF SU SHI (1036 - 1101). 373 PAGES
GRANT, BEATA (PH.D 1987 STANFORD UNIVERSITY).

0966205 ORDER NO: AAD87-23003; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0212.
PAGE 1772 IN VOLUME 48/07-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN).

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 Shi's poetry and Buddhism and Taoism, and showing how these links add a dimension and complexity to Su Shi's poetry that is not always fully 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 Shi lived and wrote.

Chapter Two is a biography of Su Shi 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 Shi'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 provided 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 Shi's poetry.

Chapter Five explores the concepts of time and space as expressed in both the language and form of Su Shi'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 Shi's overall poetic work.

AESTHETIC CONSCIOUSNESS IN SUNG 'YUNG-WU-TZ'U' (SONGS ON OBJECTS). 206 PAGES
YANG, HSIEN-CHING (PH.D 1988 PRINCETON UNIVERSITY).

0993199 ORDER NO: AAD88-10676; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0181.
PAGE 1146 IN VOLUME 49/05-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN).

In this dissertation, I propose to define the form of expression in tz'u as the realization of a heightened aesthetic consciousness and use that definition as a starting point for my discussion of the five major yung-wu-tz'u ("songs on objects") writers of the Sung period from Su Shih (1037-1101) through Chou Pang-yen (1056-1121), Chiang K'uei (1155-1221), and Wu Wen-ying (1200-1260), to Wang I-sun (1232-1291).

In chapter 1, a synopsis of my main arguments is provided. I try to outline the cross-generic continuity of the aesthetic consciousness in classical Chinese poetry: the Ch'i-Liang and the late T'ang poetries are described as the two aesthetic moments that came to define the heightened sensibility of the tz'u writers. While the aesthetic moment of Ch'i-Liang is one of innocent immersion in the sensual qualities of the object, that of late T'ang is suffused with nostalgia, melancholy and intense subjectivity.

In chapter 2, I seek to tackle the specificity of the Chinese aesthetic consciousness as revealed in the evolution of the yung-wu subgenre. A temporalizing strain that crosses various poetic forms in the yung-wu tradition is traced.

EXPERIMENT IN SYNCRETISM: CH'I-SUNG (1007-1072) AND ELEVENTH-CENTURY CHINESE BUDDHISM (NORTHERN SUNG, CH'AN). 367 PAGES
HUANG, CHI-CHIANG (PH.D. 1986 THE UNIVERSITY OF ARIZONA).

920180 ORDER NO: AAD86-15824; DESCRIPTOR CODE: 0320; INSTITUTION CODE: 0009.
PAGE 1365 IN VOLUME 47/04-A OF DISSERTATION ABSTRACTS INTERNATIONAL (RELIGION, HISTORY OF).

This is a study of the Northern Sung monk, Ch'i-sung (1007-1072), the type of Ch'an Buddhism that he practiced, and the form of syncretism for which he stood. Through an in-depth examination of Ch'i-sung's life and thoughts, this study attempts to uncover some neglected facts of Confucian-Buddhist interaction and discuss the nature of syncretism in eleventh-century China as represented by Ch'i-sung. It also attempts to bridge the gap that recent studies leave between later T'ang and Southern Sung and broaden our understanding of Buddhism from a historical perspective.

This study consists of two major parts. The first attempts to discuss the character and significance of Ch'an Buddhism in the intellectual life of eleventh-century Sung society. It also evaluates Ch'i-sung who, as a syncretist of the three teachings, took a leading role in the world of Yun-men Ch'an Buddhism. It, too, provides a history of Ch'an Buddhism—its rise to prominence in the T'ang Dynasty and its continuance as a major school of Sung Buddhism. Attention is focused on the relatively favorable intellectual milieu of the early Sung that allowed Ch'an Buddhism to grow and receive imperial patronage so quickly.

The second part discusses Ch'i-sung's life and writings, focusing on his ambitious plan to seek official patronage and imperial support as a way of

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, YUAN JUE JING). 229 PAGES
TSUCHIDA, TOMOAKI (PH.D. 1986 HARVARD UNIVERSITY).

944454 ORDER NO: AAD87-04485; DESCRIPTOR CODE: 0320; INSTITUTION CODE: 0084.
PAGE 4112 IN VOLUME 47/11-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,' i.e., 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 dharani 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 counterexamining some of these criticisms.

POPULAR DEITIES AND SOCIAL CHANGE IN THE SOUTHERN SONG PERIOD (1127-1276) (CHINA). 347 PAGES
HANSEN, 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 country 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
KLEEMAN, TERRY FREDERICK (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 Cinnamon 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 AND HIS "KUEI-CH' IEN-CHIH" (CHINA). 181 PAGES
ENG, JOE (PH.D 1987 THE UNIVERSITY OF ARIZONA).

1009501 ORDER NO: AAD87-26818; DESCRIPTOR CODES: 0332; 0305; 0304; INSTITUTION CODE: 0009.
PAGE 2428 IN VOLUME 48/09-A OF DISSERTATION ABSTRACTS INTERNATIONAL (HISTORY, 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'ien-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 Jurchen tribal organization became inadequate, they imitated the Ch'i-tan model of a dualistic tribal-agrarian society and tended to adopt Chinese institutions. Dynamic decline seemed in direct proportion to the decline in Jurchen institutions. However, Liu Ch'i observed this decline and its climax in the fall of the Chin capital, K'aifeng, and thought that the Chin failed for not fully adopting Chinese ones. His memoir, Kuei-ch'ien-chih, was transmitted from its writing in 1235 to the present edition, the Chung-hua shu-chu Yuan-Ming shi-k'o pi-cho ts'ung-k'an, collated by Ts'ui Wen-yin (second edition 1983).

Liu Ch'i illustrates his themes with Chin personalities portraying the union of ability-aspiration-achievement to mean the highest combination of traditional Confucian values. He quickly attenuates this theme in the succeeding chuan to show possible variations of failure in a descending taxonomy. In his seventh chuan, Liu Ch'i argues that since the Chin dynasty limited their literary focus of the civil service examinations solely upon the lyric, the 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 had betrayed K'aifeng 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.

'MOMEI' (INK PLUM): THE EMERGENCE, FORMATION, AND DEVELOPMENT OF A CHINESE SCHOLAR-PAINTING GENRE. (VOLUMES I AND II). 502 PAGES
BICKFORD, ROBERTA R. (PH.D 1987 PRINCETON UNIVERSITY).

0965994 ORDER NO: AAD87-22561; DESCRIPTOR CODE: 0357; INSTITUTION CODE: 0181.
PAGE 1561 IN VOLUME 48/07-A OF DISSERTATION ABSTRACTS INTERNATIONAL (FINE ARTS).

The momei genre can be documented precisely from its recognition in the early 12th century through its formative period. It presents a highly specific test-case for the development of scholar-painting genres. This study accounts for the birth of a new painting genre (momei) in the late Northern Song, for its establishment and rise in the Southern Song (12th-13th C.), in the context of flowering-plum cults; and, for its achievement of definitive stylistic and iconographic form, under the impact of Mongol rule, by the late Yuan (mid-14th C.). Employing the materials and methods of art history, cultural history, and the study of literature, it demonstrates the specific interactions between these spheres that together produced the evolving momei situation.

Part I treats relationships between the flowering-plum in nature, poetry and painting. It surveys literary and cultural traditions that were preconditions for momei, discusses plum images and meanings, and formulates a "flowering-plum aesthetic." Part II traces art-historical developments that converged in momei: early flower painting, floral monochromes, literati painting. Part III treats the formative period, documenting the emergence of the genre in the ink-wash practice of the Chan priest Zhongren (d. 1123); the literati appropriation and transformation of the genre, epitomized by the calligraphic practice of Yang Wujiu (1097-1169), and momei's first theoretical codification in the meipu of Zhao Mengjian (1199-1264), concluding with a survey of Southern Song plum-painting. Part IV discusses the emergence of new stylistic and iconographic modes (with special reference to the formal and expressive integration of pictorial image and poetic inscription) that would guide the later momei genre, analyzes Yuan theory (notably Wu Taisu's Songzhai meipu), and studies the life, works, and persona of Wang Mian (d. 1359), who is the founder of the modern momei tradition. An "Epilogue" outlines genre developments to the present.

THE GODDESS OF THE LO RIVER: A STUDY OF EARLY CHINESE NARRATIVE HANDSCROLLS. (VOLUMES I AND II). 557 PAGES
CHEN, PAO-CHEN (PH.D 1987 PRINCETON UNIVERSITY).

0965992 ORDER NO: AAD87-22559; DESCRIPTOR CODE: 0357; INSTITUTION CODE: 0181.
PAGE 1563 IN VOLUME 48/07-A OF DISSERTATION ABSTRACTS INTERNATIONAL (FINE ARTS).

As a study of early Chinese narrative paintings, this thesis examines three Sung (960-1279) copies--Liao-ning Provincial Museum, Shen-yang; in the Palace Museum, Peking; and in the Freer Gallery of Art, Washington, D.C.--of a late-sixth century composition entitled: The Goddess of the Lo River. The original composition, faithfully reproduced in the Liao-ning copy, illustrates a poem of the same name by Ts'ao Chih (192-232) in a continuous exposition with five movements. Images, integrated with the inscribed text, create elegant visual rhythms that in turn convey the poem's lyricism and musical subtlety. Events in the narrative are represented in hemispherical space-cells, defined by landscape elements, which accords with an identical representational scheme shown in The Jataka of Prince Mahasattva in Cave 419 at Tun-huang, datable to 589-613. But, since the

calligraphy of the Liao-ning version's inscription shows a stylistic affinity with Emperor Sung Kao-tsung's (r. 1127-1162) autograph influenced by the Ts'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 Ts'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 aim advocated by Emperor Sung Hui-tsung (r.1100-1125). Some 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 Kuei (both fl. first half of the thirteenth century) tradition.

INSCRIPTION, MEMORY, TRANSGRESSION: SUNG-YUAN POET-PAINTERS (BLAKE, ENGLAND, CHINA). 367 PAGES
LIAO, PIING-HUI (PH.D 1987 UNIVERSITY OF CALIFORNIA, SAN DIEGO).

1010986 ORDER NO: AAD88-04733; DESCRIPTOR CODES: 0295; 0305; 0593; 0357; INSTITUTION CODE: 0033.
PAGE 249 IN VOLUME 49/02-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, COMPARATIVE; LITERATURE, ASIAN; LITERATURE, ENGLISH; FINE ARTS).

This dissertation examines the visual-verbal dialectics in the works of Sung-Yuan poet-painters and of William Blake. It is in three parts; each consists of two chapters. The first chapter traces the development of inscriptions on painting in ancient China and compares the Chinese-Western traditions of the sister arts. The second chapter discusses the reason why lyric inscriptions in big characters should suddenly appear in the Sung dynasty. The answer I propose there is that intellectuals of the time deploy the art of selfmutilation to subvert the traditional form of aesthetic autonomy and to criticize the commodity nature of the contemporary production of art. The selfmutilation is also a register of the nation as a mutilated body and a symbolic gesture to explode the containment strategies Sung rulers employ to maintain order. When the country is taken over by the Mongols, Chinese poet-painters develop the tradition further to keep alive the memory of what the conquerors force them to forget. Desiring for the recovery, the early Yuan poet-painters constantly use the past to construct their cultural imaginary as well as to express their feeling of inner exile in terms of what Gilles Deleuze and Felix Guattari call "deterritorialization" and "reterritorialization." Their landscapes are largely of the land "re-membered"; their lyric inscriptions are political in nature. Though assuming the appearance of harmless recreation, the inscriptions help constituting the cultural recreation. For the "Four Great Masters" of the late Yuan, the only option is to

carry on the intellectual's carnival of reading and writing to each other, and of rereading and rewriting their own as well as others' works. Their landscapes verge on abstraction, and their inscriptions become longer and more complex, forming counter-parts to the pure images. The use of counter-parts to tease out the inherent negativity is also apparent in the work of Blake. The concluding chapter discusses some implications of my reading for deconstruction, Hegelian Marxism, and the new historicism.

A TRANSLATION OF THE "LAO QIDA" AND INVESTIGATION INTO CERTAIN OF ITS SYNTACTIC STRUCTURES. 215 PAGES
WADLEY, STEPHEN ALEXANDER (PH.D. 1987 UNIVERSITY OF WASHINGTON).

0955579 ORDER NO: AAD87-13413; DESCRIPTOR CODES: 0305; 0290; INSTITUTION CODE: 0250.
PAGE 653 IN VOLUME 48/03-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN; LANGUAGE, LINGUISTICS).

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 redacted 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 syntagmatic 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.

CHINESE CERAMICS FROM THE WRECK OF A YUAN SHIP IN SINAN, KOREA - WITH PARTICULAR REFERENCE TO CELADON WARES. (VOLUMES I AND II). 485 PAGES
KIM, WONDONG (PH.D. 1986 UNIVERSITY OF KANSAS).

953476 ORDER NO: AAD87-11235; DESCRIPTOR CODES: 0357; 0332; 0324; INSTITUTION CODE: 0099.
PAGE 237 IN VOLUME 48/02-A OF DISSERTATION ABSTRACTS INTERNATIONAL (FINE ARTS; HISTORY, ASIA, AUSTRALIA AND OCEANIA; ANTHROPOLOGY, ARCHAEOLOGY).

This study focuses on the significance of the Chinese ceramic wares in general, and celadons in particular, which were recovered between 1976 and 1984 from a sunken Chinese ship of the fourteenth century in Sinan near the south-western sea coast of Korea. The primary concern of the study is to provide an accurate dating of the sunken ship and thus of the recovered ceramic vessels, and then to relate the latter with the ceramic materials excavated in China and Japan.

As background to the ceramic trade in East Asia, Chapter Two deals with the history of the maritime trade in the Yuan period, touching upon changes in official

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 Longquanxian and Zhejiang province.

AN HISTORICAL PERSPECTIVE OF MONGOL HORSE TRAINING, CARE, AND MANAGEMENT: SELECTED TEXTS. 394 PAGES
MESERVE, RUTH INGEBORG VIKDAL (PH.D. 1987 INDIANA UNIVERSITY).

0971062 ORDER NO: AAD87-27517; DESCRIPTOR CODE: 0332; 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 temege-u ebedcin-i j asaqu ar γ a anu on veterinary medicine and (2) Mori temege-u soyil γ a neilegulju uyaqu qauli bicig on the care of horses during the four seasons. Selections from a modern Mongol book on animal husbandry, Mal aj u aqui deger-e ben ya γ akij u aj illaqu tuqai arad-tu ogku sana γ al-a sur γ al (Ulaanbaatar, 1945) are also contained in this study. The final section, Part V, places Mongol horse training methods within the historical aspect of Inner Asian civilization.

COMIC ELEMENTS IN THE "XIYOUJI ZAJU" (YUAN, DRAMA, OPERA, CHINA). 354 PAGES
NING, CYNTHIA YUMEI (PH.D. 1986 THE UNIVERSITY OF MICHIGAN).

916822 ORDER NO: AAD86-12591; DESCRIPTOR CODE: 0305; INSTITUTION CODE: 0127.
PAGE 905 IN VOLUME 47/03-A OF DISSERTATION ABSTRACTS INTERNATIONAL (LITERATURE, ASIAN).

The Xiyouji zaju, no. 140 in the Yuan Qu Xuan 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 subject matter of the zaju is the quest to India that was immortalized in the immensely popular Ming novel Xiyouji, 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, the spirit of the Deep Sands, 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 Xiyouji 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 Xiyouji 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.

THE PARALLEL PHENOMENA OF SOCIETAL EXPANSION AND DRAMATIC RESPONSE TO AGES OF SELF-DISCOVERY. 253 PAGES
FISKE, JEFFREY THOMAS (PH.D 1988 THE OHIO STATE UNIVERSITY).

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

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.

The last section 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.

AN ANALYSIS OF THE STRUCTURE OF A NOMADIC GOVERNMENT: A STUDY OF THE POLITICAL AND MILITARY SYSTEMS OF THE QIDAN DYNASTY (916-1125 A.D.).
 YANG ROWEI 楊若薇 (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 in Peking University.

The dissertation was written with the help of her tutor, the eminent Deng Guang-ming, 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 ORDOS (wo-lu-duo 斡魯朵). What is called ordo is actually the name of the emperor's tents (gong-zhang 宮帳) 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 of ordos, 3) the prefectures and the Ti-xia-si (提轄司, Commandants) attached to ordos, and 4) an explanation of "the four tribes in the Liao" (Liao-nei si-bu-zu 遼內四部族).

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 Zhi 遼史: 營衛志 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 Han, they could neither live in one capital for long nor stay in a Na-po 捺鉢; 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 (遙輦帳族), two Guo-jiu tribes (國舅二帳族, 國舅別帳族), and the Heng-zhang tribe (橫帳三父房族).

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 kind of people who lived 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 (樞密院, 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 北樞密院, the Southern

Shu-mi-yuan 南樞密院, and the Zhong-shu-sheng. The Shu-mi-yuan of the Qidan 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 Qidan 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-guan-zhi* 遼史: 百官志 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*, 宰相) by the Qidan was actually the title, *Tong zhong-shu-men-xia ping-zhang-shi* 同中書門下平章事. 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-guan-zhi* 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 Qidan 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 Qidan 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 *jiu* 糾 and the institution of the tribes' frontier defense.

Chapter 1 discusses the founding of the Pi-shi 皮室 Army and changes in its duties. The Pi-shi Army originated from the *Fu-xin-bu* 腹心部 built up by *Yelü Abaoji* before the Qidan 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-guan-zhi*, namely, the "Dian-qian-du-dian-jian-si" (殿前都點檢司, Palace Inspectorate General) and the "Su-wei-si" (宿衛司, Office of the Imperial Bodyguard). The chapter notes major mistakes in the *Liao Shi* and argues that during the middle and later Liao, the

Dian-qian-du-dian-jian-si succeeded the former Pi-shi Army and took on the duty of safeguarding the emperor, for it was considered the most trustworthy of the guard forces. As imperial guard forces, although the Pi-shi Army, the Dian-qian-si and the households of ordos had different historical backgrounds and political purposes, played different roles, and performed different functions, yet they all made contributions to defending the country.

Chapter 2 investigates the meaning of the term *jiu*, a problem that has been raised by historians of the Liao, Jin and Yuan, and proposes a new solution. It argues that the characters "糾" or "亂" used in the history books of the Liao, Jin and Yuan must have been a popular or simplified way of writing the Chinese character "糾" rather than characters from the Qidan or Jurchen 女真 languages. This can be proved both from the pronunciation and historical evidence: 糾 is pronounced *jun* and means 軍 also. It is a common name for an army. The Qidan language took the character directly over from Chinese, and because people dropped the final nasal sound "n", it was pronounced as *jiu*. In the Liao, "tribe" and "army" were almost synonymous to the nomads because of their policy of "an entire nation in arms." A tribe was a production team and at the same time an armed force. Therefore, a tribe was also called "軍". A certain " " we come across in the histories means a certain tribe as well as a certain army.

The chapter concludes with a study of frontier defence. Each tribe in the Liao took charge of defending a certain frontier area and members of the tribe took turns going to that area and guarding it. Those who were left engaged themselves in production. Each tribe was under the control of a *Zhao-tao-si* (招討司, Pacification Commission) or *Tong-jun-si* (統軍司, Commander-General's Office), a corresponding institution of frontier defence.

The dissertation's four appendices are as follows: 1) An investigation of the *Xiang-wen* (詳穩, tribal dignitary or general); 2) Problems concerning the Liao imperial examination system; 3) A yearly table of *Liu-shou* (留守, Regents) to the five capital cities; 4) A list of visits by the Liao emperors to the five capital cities.



Coming in October 1989

A Compilation of Anecdotes of Sung Personalities

(Sung-jen i-shih hui-pien) 宋人軼事彙編

Compiled by Ting Ch'uan-ching 丁傳靖

Selected and translated by Chu Djang 章楚

and Jane C. Djang 朱璋

Translators' introduction 19 typewritten pages; Table of contents
7 pages; Text 770 pages; Illustrations 8 pages; appendixes 2 pages;
Indexes 23 pages

St. John's University Press, Institute of Asian Studies

Sung-jen 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 chüan, 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.



宋代陶器圖案紋樣之一部

福建人民出版社

新書征訂單

(征訂截止期1989年5月30日)

書名：《宋代草市鎮研究》

作者：廈門大學歷史系副教授、中國中世史教研室主任傅宗文

版式：32開 600頁 440千字 1989年8月出版

內容簡介：草市是中國古代自發形成的民間貿易市場，它是鄉間的“農工商賈都會”。宋代是草市的全盛時期，遍布各地的墟市、村市、山市、野市、小市、朝市等等，是宋代最基本的商品經濟單位。本書通過對草市鎮的全面研究，揭示了宋王朝社會商品經濟發達和“積貧積弱”之間的內在矛盾。角度新穎，見解獨特，填補了中國古代史研究中的一項空白，具有很高的學術價值。

全書分上、下兩卷。上卷《宋代草市鎮述論》，從宏觀和微觀兩個方面，廣泛論述了宋代草市鎮發展的過程。問題涉及草市鎮的源流，盛衰諸因素，對社會的影響，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，注重縱向和橫向的比較；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》，將散見于各種文獻的近萬個草市鎮名按所屬路、州、府、軍進行歸類整理，並附有索引，便于查檢，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，是迄今為止第一部認真研討草市鎮歷史的專著。它對中國目前正在進行的經濟建設也有一定的借鑒追尋作用。

訂購辦法：訂購者請填妥下列“訂購單”于5月30日前寄“中國福建省福州市得貴巷27號中國出版對外貿易公司福建分公司”預訂。書款及郵寄費請由當地中國銀行直接匯中國銀行福州分行該公司的帳戶，帳號為4548101824130520。香港訂戶收郵寄費港幣10元，其他國外地區為美金5元。國外書商批購價格另議。

1989年3月25日

訂購單

供書單位：中國出版對外貿易公司福建分公司

書名	定價	訂購數量	書款合計	郵寄費
《宋代草市鎮研究》	美金11元 港幣80元			美金5元 港幣10元

訂購單位或個人：
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一九八九年 月 日