宋遼金元

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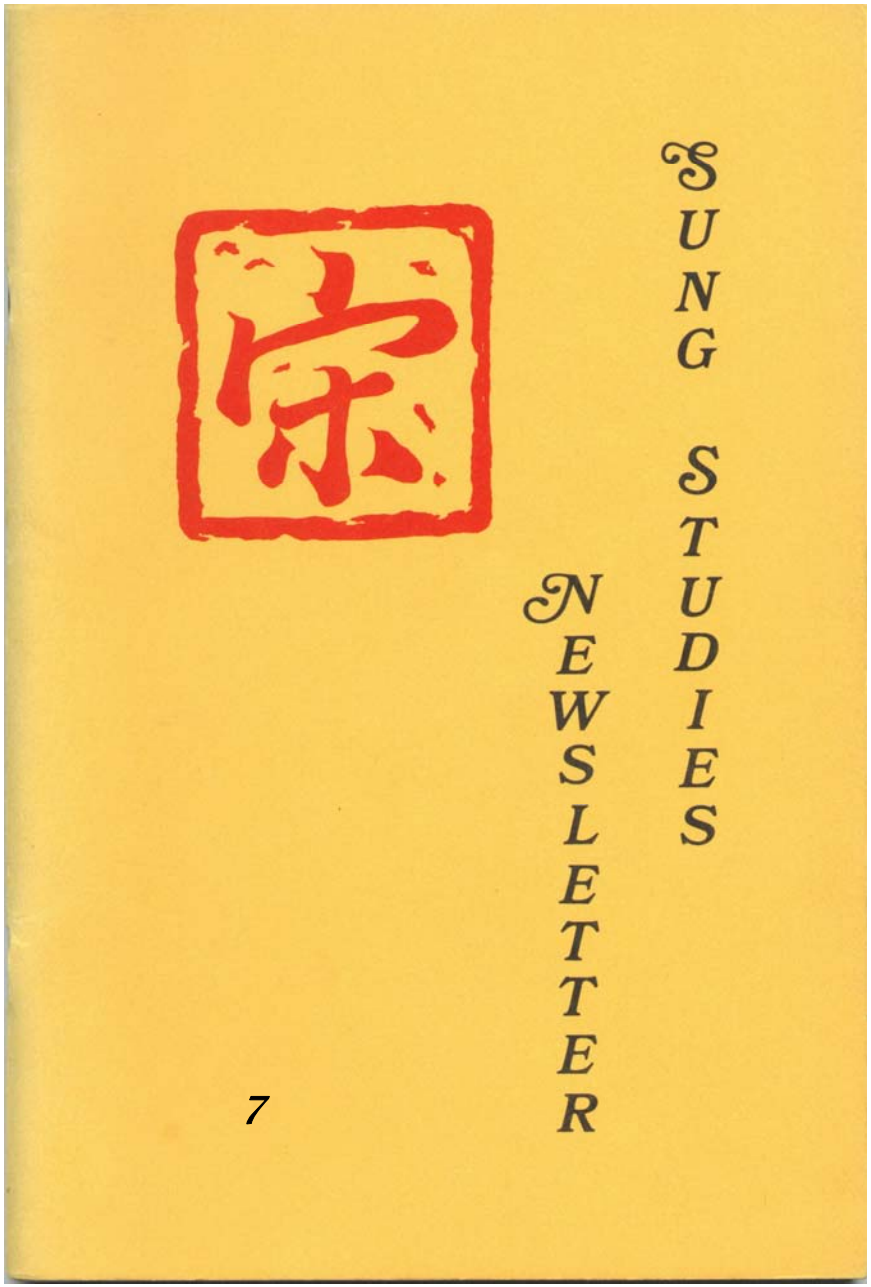

SUNG STUDIES NEWSLETTER

Number Seven March 1973
Edited by
Edmund H. Worthy

Contents

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Edmund H. Worthy, Editor

The Sung Studies Newsletter commenced publication in May 1970, with the assistance of a small grant from the American Council of Learned Societies. It is published twice a year, usually in March and October. The purpose of the Newsletter is to disseminate news and information to an international community of interested scholars and institutions and to print reports and articles about Sung studies, which is defined to encompass the Sung, Liao, and Chin dynasties as well as the late Five Dynasties and early Yuan periods.

News of personal or project activities, resumes of theses, book notices, bibliographies, reports about research projects, and articles of any length, which can either be finished pieces of scholarship or be of a tentative or speculative nature presenting or testing the preliminary results of research in progress, will be accepted and published in any language of scholarship. Contributions are welcomed and indeed encouraged.

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MEI YAO-CH'EN 梅堯臣 (1002- 1060)
AND SUNG POETIC THEORY

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Recent years have seen a growing interest in the accomplishments of the Sung Dynasty. In the area of literature, more and more attention is being paid to the Sung shih 詩 poets, and it is being realized that the poetic beauties of the period were by no means limited to the lyric, or tz'u 詞. In such a context, an examination of the roots of Sung literary theory is certainly in order.

The primary tone of much Sung poetry is one of understatement, and the circle of Su Tung-P'o 蘇東坡 (1037 - 1101) gave the new mode its most important expression. For this reason, Mei Yao-ch'en's ideas on poetry are examined here in detail, because they may well have represented the first conscious expression of the new attitude, and because Mei appears to have influenced Su to a considerable degree. Particular emphasis is placed on Mei's ideal of p'ing-tan 平淡, which might in fact be translated "understatement."

Few Chinese poets set down their views on the nature of poetry in systematic, logically structured monographs. Mei Yao-ch'en is no exception. We must therefore depend on a few scattered lines in Mei's poems and on a handful of quotations from Mei in the Liu-i shil-hua 六一詩話 of Ou-yang Hsiu 歐陽修 (1007 - 1072) to form some idea of his poetic theory. A small book on poetry entitled Hsü chin-chen shih-ko 續金針詩格 [1] and purporting to be a work of Mei's does exist, but Kakehi Fumio 筧文生 is certainly correct in his suggestion that it is a forgery.[2] The book opens with a preface which relates how a Buddhist monk praised the poetry of Po Chü-i 白居易 to Mei, and showed him a copy of Po's Chin-chen shih-ko 金針詩格. Mei was impressed by this work and decided to write a continuation to expand on Po's. The text presents various tersely stated poetic principles, illustrating them with couplets and some chüeh-chü 絕句 poems by mostly unidentified authors. Among the poets who are named are Chia Tao 賈島 (c.793 - c.865), Li Po 李白, and Chou P'u 周樸 (d. 878), a late T'ang poet. The lines quoted are given rather forced symbolic or allegoric interpretations. For example, the couplet, "The sun has risen ten feet above the mountain; / The wind has blown many plants into blossom," is interpreted to mean that "a wise lord

has put the state in order; his instruction and statutes have been issued, and the common men are all content in their places."

The text also give a number of illustrations for the Eight Defects 八病 enumerated by Shen Yüeh 沈約 (441 - 513), as well as other categories such as the Five Principles 五理, the Three Styles 三體, the Seven Don'ts 七不得, and the Eight Modes 八勢. Few of the statements made in the work could possibly be construed as characteristic of Mei's views. One of the Five Principles is said to be "protest" 刺 and is illustrated by this couplet from The Widow in the Mountains by Tu Hsün-ho 杜荀鶴 (846 - 904): "Even though the mulberries have been abandoned, they still impose taxes;/ The fields and gardens have gone to weed, but they keep collecting tax-sprouts." According to the author of the text, this couplet "protests the government's cruel exaction of heavy taxes." It is possible to see in this example a reflection of the important role-played by protest poetry in Mei's work. Elsewhere in the text, the "upper, middle, and lower" 上，中，下 types of poetry are described. The middle type is said to be "bland and yet flavorful" 淡而有味, and is illustrated by the lines, "Leisurely I lean on a Great Lake rock,/ Drunkenly listening to the Tung-t'ing autumn," a perfectly parallel Late T'ang couplet of the kind later critics were to associate with the "even and bland" (p'ing-tan) style, as shall be shown later in this paper. Aside from these two examples, nothing in the Hsü chin-chen shih-ko is particularly representative of Mei's ideas.

The most extensive extant Statement on poetry by Mei Yao-ch'en is recorded in Ou-yang Hsiu's Liu-i shih-hua.[4] As this passage is of great importance, it will be quoted here in full. The first part of the translation (until the Chia Tao couplet is introduced) is partly based on that of Burton Watson:[5]

> Sheng-yü (Mei Yao-ch'en) once said to me, "Though the poet may emphasize meaning,[6] it is also difficult to choose the proper diction. If he manages to use words with a fresh skill and to achieve some effect that no one has ever achieved, then he may consider that he has done well. He must be able to depict a scene that is difficult to describe, in such a way that it seems to be right before the eyes of the reader, and to express inexhaustible meaning which exists beyond the words themselves—only then can he be regarded as great. "Chia Tao has written, 'I gather mountain fruits with a bamboo basket,/ Carry water from rocky streams in a clay jar.'[7] Yao Ho 姚合 (c.831) has written, 'My horse follows the mountain deer, running free;/ My chickens fly to perch with the wild birds.'[8] Both these couplets describe lonely, out-of-the-way mountain towns where there is little official business. But neither is as skillful as, 'The district is ancient; locust roots protrude. / The official is virtuous; the horse's bones just out.' I (i.e., Ou-yang Hsiu) said, "These are indeed examples of skill-

ful diction. But what poems illustrate 'depicting a scene that is difficult to describe,' and 'expressing inexhaustible meaning'?"
Sheng-yü replied, "The author must get it in his mind; the reader must comprehend his meaning. Examples of this kind are hard to enumerate. I can, however, give a general idea of what I mean. Consider these lines by Yen Wei 嚴維 (c.756): 'By the willow bank, spring waters are wide:/ On the flowerbeds, evening sunset lingers. '9 Are not the atmosphere and the seasonal landscape—their warm harmony and lam-bent charm—depicted here in such a way that they seem to be right before the eyes of the reader? Again, in this couplet of Wen T'ing-yün 溫庭筠 (c.859): 'A cock crows—moon above the thatch-roofed shop;/ Footprints in the frost on the wood-plank bridge,'[10] and in his one of Chia Tao; 'Strange birds screech in the vast plains;/ the traveler is frightened in the setting sun,'[11] are not the hardships of the road and the sad thoughts of a traveler expressed in such a way that they are felt beyond the words themselves?"

This important passage opens with a statement which might have been intended as a retort to the attitude expressed in the following dictum by Liu Pin 劉頻 (1022 - 1088), who knew Mei: "In poetry it is the meaning which is paramount. Diction is of secondary importance. A poem whose meaning is profound and whose purport is exalted is naturally a masterpiece, even though its diction may be facile."[12] Mei protests that attention must also be paid to diction. He then presents his criteria for outstanding poetry: it must be new, in the sense that it says things which have never been said before; it must be accurate and evocative in its descriptive passages; and it must be able to conjure up a desired mood that transcends or encompasses the actual words of the poem. Mei illustrates his views with three couplets describing the leisurely life of an official in an obscure district. The third, which I have not been able to identify,[13] is declared to be superior to the Chia Tao and Yao Ho examples, possibly because the locust roots and the horse with jutting bones are felt to represent or symbolize the ancient district and the leisured official respectively, while at the same time they are sensuously experienced as actual images. But this does not necessarily mean that Mei is rejecting the Late T'ang couplet. He quotes three more—another by Chia Tao, one by Yen Wei, and one by Wen T'ing-yun—with approval as further illustrations at the request of Ou-yang Hsiu.

The poets of the Late T'ang school, concerned as they were with the creation of charming, evocative landscapes, would have accepted Mei's concept of "depicting a scene that is difficult to describe in such a way that it seems to be right before the eyes of the reader." In fact, the words "difficult to describe" appear in a poem on river scenery by Lin Pu 林逋 (967 - 1028), one of the chief Sung poets who wrote in the Late T'ang style:[14]

Hidden poetic scenes strike my eyes;
I know they will be difficult to describe.

This concept did not originate with the Late T'ang school, but was first expressed by Lu Chi 陸機 (261 - 303) in his Prosepoem on Literature 文賦 (in the translation of Achilles Fang):[15]

紛紛揮霍　Topsy-turvy and fleeting,
形難爲狀　shapes are hard to delineate.

The concept of "inexhaustible meaning which exists beyond the words themselves" is also not entirely original. It is implicit, for example, in this famous passage from Chuang Tzu 莊子 (in the translation of Burton Watson):[16]

> The fish trap exists because of the fish; once you've gotten the fish, you can forget the trap.... Words exist because of meaning; once you've gotten the meaning, you can forget the words. Where can I find a man who has forgotten words so I can have a word with him?

Chu Tung-jun 朱東潤 has suggested that Mei's dictum is related to an interesting passage in the Letter on Poetry to Mr. Li by Ssu-k'ung T'u 司空圖 (837 - 908):[17]

> There have been many metaphors past and present to explain why poetry is the most difficult of the difficult literary arts. It is my humble opinion that one can speak of poetry in terms of differentiating flavors. Of the foods worth eating south of the Chiang-ling region (i.e., in the land of the "southern barbarians"), it's not that the vinegar is not sour, but it stops at being sour and does not go beyond; and It's not that the salt is not salty, but it stops at being salty and does not go beyond. The reason Chinese people only eat enough of these things to satisfy their hunger is that they realize that an exquisite flavor, which lies beyond saltiness and sourness is lacking. How appropriate, however, that the people of Chiang-ling should not understand this distinction, as they themselves practice such cooking!

While Mei Yao-ch'en might certainly have derived from such ideas as the concept of an ineffable essence in poetry that lies beyond one's immediate impressions, his own criterion of "inexhaustible meaning which exists beyond the words themselves" rejects the metaphoric props of which Chinese critics are so enamored, and makes its point in a straightforward manner.

While not without adumbration in earlier critical writings, Mei's two dicta entered the repertoire of critical formulae almost immediately in the form given them by Mei, although interpretations of their meaning sometimes differed. Ssu-ma Kuang 司馬光, for example, states that "when the ancients wrote poetry, they prized 'meaning which exists beyond the words themselves.'"[18] As an example of such poetry, he quotes Tu Fu's

杜甫 poem, Spring View.[19] Commenting on the first two couplets of the poem, he says, "From 'mountains and rivers remain' we realize that nothing else remains; from 'grasses and trees are thick,' we realize that there are no people. In ordinary times, flowers and birds are enjoyable things, but from the fact that when the poet sees the former he weeps, and when he hears the latter he grieves, the nature of the times can be known." That is, for Ssu-ma Kuang "meaning which exists beyond the words" implies a poetics of suggestiveness and oblique expression.

Ko Li-fang 葛立方 (d. 1164) gives couplets by Mei himself to illustrate the two dicta.[20] After quoting a slightly abbreviated version of Mei's statement, duly noting it to be by "Mei Sheng-yü," Ko continues,

> This is a truly famous statement. Consider his (i.e., Mei's) Seeing Off Mr. Su of the Ministry of Finance to Become Vice-Prefect of Hung-chou. which says, "Sand birds dip as I watch them fly toward me;/ Cloudy mountains: I love how they seem to move in the background!" And his Seeing Off Chang Tzu-yeh to Take Up an Official Post at Cheng-chou, which says, "Autumn rains stir up waters by the embankment;/ High winds blow off the leaves of the temple wu-t'ung trees." His Seeing Off the Assistant in the Department of the Imperial Wardrobe Ma to Become Vice-Prefect of Mi-chou says, "Your high sail sets off on the Huai; / Ancient trees are autumnal by the seaside." And his Echoing a Poem Sent to Me by the Collator of Texts, Ch'en, Following His Rhymes says, "How many years passed on the River's waters; / No longer a youthful face in the mirror!"
> These are examples of "expressing inexhaustible meaning."[21]

The first two examples given by Ko are quite clearly couplets, which depict natural scenes in the Late T'ang manner as indeed were the lines quoted by Mei himself in his original statement. Why the last two examples are felt by Ko to "express inexhaustible meaning" is not immediately apparent.

Occasional passages in Mei's poetry, though they are few and far between, can be used to determine his poetic ideals. The term which occurs with the greatest frequency in these passages is P'ing-tan 平淡 (or 澹) rendered here literally as "even and bland." Mei wrote of Lin Pu, for example, "when he was in harmony with things, enjoying his feelings, he would write poems which were even and bland, profound and beautiful. Reading them made one forget the hundred affairs. The words achieved the ultimate in calm and correctness, and did not stress satire and protest. Thus I realized that his taste was comprehensive and far-reaching, and that he was simply expressing his happiness through poetry."[22] Other passages make it quite clear that "even and bland" was Mei's highest poetic ideal. In one of his poems to Yen Shu 晏殊 (991 - 1055), written in 1046,[23] he says, "I write poems about that which is in harmony with my feelings and

nature, trying as best I can to achieve the 'even and bland.' My rough diction is not rounded or smoothed, but sticks in the mouth more harshly than water-chestnut or prickly water-lily." Mei goes on to express discouragement at his inability to perform the great task of carrying on the tradition of the Book of Odes 詩經. The first part of this passage is reminiscent of Mei's characterization of Lin Pu, who wrote "even and bland" poetry "when he was in harmony with things." It is of considerable interest that the even and bland style is associated here with "rough diction" and with the orthodox Confucian poetic tradition of the Book of Odes. This latter association recurs in a poem probably dating from 1055,[24] in which Mei expresses his own admiration, and that of his friend Tu T'ing- chih 杜挺之, for the poetry of Shao Pi 邵必 (tzu Pu-i 不疑).[25] In the course of this poem, Mei asserts that "In writing poetry, no matter whether past or present, it is only achieving the 'even and bland' that is difficult." It will be shown later in this paper that the phrase "achieving the 'even and bland'" had already been used by at least three T'ang writers. But none of them gave it the prominence, which it has in this passage. In the same poem, Mei rejoices that the tradition of the Book of Odes has not ended. Shao Pi's poems are like pearls falling in a plate, or like moonlight, suffusing his pillow and mat with cold. Tu T'ing-chih shares Mei's enthusiasm, and feels that the poems are worthy of Li Po, Tu Fu, or Han Yu, He and Mei declare their intention of clutching spear and halberd, and fighting to the death at the "altar of generals."

According to Ou-yang Hsiu,

> At first he (Mei) liked to write poetry which was fresh and beautiful, relaxed and free, even and bland. After a long time, it became deeply imbued with a profound, detached quality. Sometimes he carefully worked his poems to obtain strange and skillful effects. But the spirit was complete and the strength ample, so his poetry became more and more forceful as he grew older.[26]

This passage seems to suggest that the even and bland style was more characteristic of Mei's earlier poetry than of his later. However, it would appear that precisely the opposite was the case, if the actual occurrence of the term "even and bland" in Mei's works provides an accurate means to date his interest in the style. As Kakehi has noted,[27] the term "even and bland" appears very frequently in the poetry of 1045/46, and then consistently thereafter, as in the Lin Pu preface of 1053 and in the poem on Shao Pi's poetry of 1056. On the other hand, I am aware of only one relatively early occurrence of the term. In a poem which probably dates from 1037,[28] Mei praises a poem by a friend of his on the Ch'i Mountain Temple 齊山寺. The previous poets who wrote on this subject can be number

-ed, Mei says, but now the scenes of Ch'i Mountain will be recorded in "beautiful lines" with "diction and rhymes" that are "difficult and outstanding," surpassing those written in the past by Tu Mu 杜牧 (803 - 852).[29] And, Mei continues, the poem in question is characterized by an "even and bland" manner, "like ancient music."

Aside from this one early example, the use of the term p'ing-tan appears to be limited to Mei's middle and late years. These were also the periods when Mei was most interested in T'ao Ch'ien 陶潛, and he associated T'ao with the p'ing-tan manner, as in a poem of 1045:[30]

> Poetry is basically stating one's feelings;
> There's no need to shout them out loud!
> When you realize that the poem should be even and bland,
> You'll devote yourself to Yüan-ming morning and evening.

In the following year, describing the poetry of Chiang Hsiu-fu 江休複 (1005 - 1060), Mei wrote, "You have sent from far away your 'even and bland' words."[31] Mei's pupil Han Wei 韓維 (1017-1098) was of the opinion that "many of Chiang's poems are in the manner of T'ao Ch'ien."[32]

The question which obviously presents itself is the extent of Mei's originality in placing such emphasis on the p'ing-tan concept. Writers on the subject appear to be agreed that the earliest use of p'ing-tan as a term of literary criticism occurs in the Shih p'in 詩品 of Chung Hung 鍾嶸 (c. 505).[33] In the entry on Kuo P'u 郭璞 (276 - 324) in this work, Kuo is said to be one of the poets who first "transformed the 'even and bland' style of the Yung-chia period (307 - 313)."[34] In the preface to the Shih p'in, we are told that "in the Yung-chia period, poets esteemed Huang (-ti) and Lao (Tzu), and tended toward vapid discussions. At that time, the content of their poetry exceeded its diction; their work was 'bland and had little flavor.'"[35] There can be little doubt that the term "even and bland" in the Kuo P'u entry is used in a pejorative sense, meaning something like "insipid." As p'ing-tan later came to be considered a desideratum of poetry, it is similar in its history to terms of European art criticism such as "Impressionism" and "Fauvism," both of which were originally pejorative or mocking in tone, but have since been used as the legitimate names for two schools of French painting.

Mei must have been familiar with the use of p'ing-tan in the Shih p'in; he refers at least three times to Chung Hung, as Kakehi has noted.[36] A poem probably dating from 1053, for example, contains this couplet:[37] "In poetry, able to be like Juan Chi 阮籍 ;/ In criticism, not yielding to Chung Hung." Another poem of the same period[38] includes this line: "Naturally possessing the critical acumen of Chung Hung." An even later poem, written in 1057 or 1058,[39] also invokes the name of Chung Hung: "Loving to discuss the poetry

of past and present，/ Laughing at Chung Hung in our critical judgments."

Although p'ing-tan does not seem to have been used again as a term of literary criticism until relatively late in the T'ang dynasty, early non-literary uses are well attested. Related terms occur as early as the Taoist classics. The phrase "bland and with little flavor" 淡乎寡味 aptly applied by Chung Hung to the Taoist poetry of the Yung-chia period, is modeled on the phrase "bland and flavorless" 淡乎其無味 from the Lao Tzu 老子,[40] where it describes the ineffable Tao. Several passages in Chuang Tzu are relevant. The Nameless Man advises T'ien Ken (in Burton watson's translation)[41] to "let your mind wander in simplicity 汝遊心于淡, blend your spirit with the vastness, follow along with things the way they are 順物自然." That this passage may have influenced Mei's conception of "blandness" is suggested by a passage from his Lin Pu preface which has already been quoted:[42] "When he was in harmony with things 順物, enjoying his feelings, he would write poems which were even and bland...." Here as in the Chuang Tzu example, the concepts of "blandness" and "harmony with things" are associated, and the same words are used to express them in both passages.

The Chuang Tzu also uses the compound t'ien-tan 恬淡, "calm and bland," as in this passage from the Way of Heaven chapter:[43]

> Emptiness, stillness, limpidity (t'ien-tan), silence, inaction are the root of the ten thousand things.

It will be noted that in these Taoist examples, the concept of "blandness" is used in a positive sense. It is, in fact, one of the attributes of the absolute. Giving a positive meaning to a quality which is overlooked or even despised by most men is typical of Taoist irony, a mood would not have been uncongenial to Mei Yao-ch'en and his friends.

Positive, though non-literary, uses of p'ing-tan occur several times in Three Kingdoms and Six Dynasties sources. A work entitled Monograph on Personalities 人物志 by the Wei 魏 scholar Liu Shao 劉邵 contains a relevant passage[44] which has been noticed by Kakehi.[45] The passage reads,

> In a man's character, it is balance and harmony that are most prized. A character which is bland and flavorless 平淡無味. Thus, such a man is able to develop in equal measure the five virtues (i.e., courage, wisdom, humanity, faithfulness, and loyalty) and to adapt himself flexibly to the situation. For this reason, in observing a man and judging his character, one must first look for the "even and bland," and then seek intelligence.

Two notes to this passage by a certain Liu Ping 劉柄 explain that:

> when something is "bland," the five flavors are able to be in harmony. If something is (too) bitter, then it cannot be sweet. If it is (too) sour, then it cannot be salty.... When a man is

> "even and bland," without prejudices, then he will as a matter of course be in control of all the virtues. He will be able to use them appropriately, adapting comprehensively, unimpeded, to all situations.

In these passages it is fairly clear that "even and bland" means" in perfect balance or harmony," a state in which no one quality is in evidence to the exclusion of any other, but all existing together in equilibrium. It may be wondered, as by Kakehi, whether Mei Yao-ch'en would have been familiar with Liu Shao's book,[46] but a reference to the work in the Wang-shih t'an-lu 王氏談錄 by Wang Ch'in-ch'en 王欽臣,[47] the son of Wang Shu 王洙 (997 - 1057), at least proves that it was known to scholars of the generation immediately after Mei. (According to Wang Ch'in-ch'en's Sung shih 宋史 biography, his writings were admired by Ou-yang Hsiu. Wang Shu is known to have visited Mei together with Ou-yang in 1056.) The passage in question reads, "In human nature, it is the 'even and bland' that is prized.... Formerly, in his discussion of personalities, Liu Shao (written with the knife 刀 radical here: 劭) also considered the 'even and bland' to be of primary importance."

Another occurrence to p'ing-tan, also noticed by Kakehi,[48] is found in the Essay on Music 樂論 by Juan Chi:[49]

> The Male Principle and Female Principle are easy and simple; therefore refined music is not cumbersome. The Way and its Power are even and bland; therefore it (i.e., refined music) is soundless and flavorless. Because it is flavorless, the hundred creatures are naturally joyful.

Here the precise meaning of p'ing-tan is somewhat more difficult to determine. The parallelism with "easy and simple" and the association with the qualities "soundless and flavorless" would seen to suggest that the term is used to emphasize the purity, subtlety and simplicity of the highest music. Again, the problem of Mei Yao-ch'en's familiarity with this text has been raised by Kakehi.[50] It does not appear impossible, however, that Mei would have read an essay by a poet who interested him as greatly as did Juan Chi.

A final example of this kind occurs in the biography of Hsi Chien 郗鑒 in the Chin shu 晉書. The relevant passage reads, "Yüeh Yen-fu 樂彥輔 (Yüeh Kuang 廣, d. 304) is 'even and bland' in his moral tone, and calm and pure in his knowledge derived from experience." Here, as with Liu Shao, p'ing-tan is used to describe a man's character. In his article on the term p'ing-tan in Sung literary criticism Yokoyama Iseo states that T'ang examples of p'ing-tan as a literary term are not to be found. He does, however, call attention in a footnote to the "unemphatic" 沖淡 mode which appears in The Twenty-Four Modes of Poetry

二十四詩品 of Ssu-k'ung T'u (837 - 908).[51] Although Ssu-k'ung's poetic descriptions of his twenty-four modes are extremely vague, some idea of what this particular mode meant to him in conveyed by these lines (in the translation of Yang Hsien-yi and Gladys Yang):[52]

> It dwells in quiet, in simplicity;
> For inspiration is subtle, fugitive;
> ...Gentle as the breath of wind
> That brushes your gown.
> ...When you grope for it,
> It slips through your hands and is gone!

In his analysis of the twenty-four modes, Chu Tung-jun lists the "unemphatic" mode as one of those which "relate to the poet's life."[53] In addition, the character tan occurs three times in the Twenty-Four Modes of Poetry (the translations are those of the Yangs): [54]

> 人淡如菊 The man, serene an the chrysanthenum.
> (from the "polished" mode 雅典)
> 淡者屢深 But light shades grow in depth.
> (from the "exquisite" mode 綺麗)
> 淡不可收 Too ethereal to recall.
> (from the "distinctive" mode 清奇)

Finally, Ssu-k'ung T'u described the poetry of Wei Ying-wu 章應物 (736 - c.790) an "limpid and bland, finely structured."[55]

Yokoyama happens to be wrong in his statement that p'ing-tan was not used as a term of literary criticism in the T'ang dynasty. The term occurs, for example, in a particularly important passage from a poem sent by Han Yu" 韓愈 (768 - 824) to Chia Tao, which is quoted by Kakehi.[56] The language of the passage in question is unfortunately quite obscure, but the gist seems to be that Chia Tao expresses himself freely with "wild words," "often achieving the 'even and bland"' 往往造甲淡. As Kakehi points out, p'ing-tan is here given an unmistakably positive sense. Precisely what it meant for Han Yu is another matter; it is not easy to understand how an "even and bland" style is consistent with "wild words." A similar association occurs in a poem in which Han Yu praises the literary talents of various friends of his.[57] "Chang Chi 張籍 (c.765 - c.830)," Han Yu tells us, "emulates the 'ancient and bland' 古淡." In the same poem, Han expresses his admiration for "difficult diction" 險險. That the term "ancient and bland" is close to "even and bland" is suggested by the fact that Ou-yang Hsiu uses it to describe Mei Yao-ch'en's poetic style:[58] "Sheng-yü has worked hard at poetry all his life, writing with feeling that is calm and detached, ancient and bland."

Kakehi maintains that Mei was conscious of following Han Yü in his use of p'ing-tan as a positive term of literary criticism.[59] Not only

is Mei's and Ou-yang's veneration for Han Yu well attested to by many passages in their writings, but Chia Tao and Chang Chi, the two poets to whom Han applied the terms p'ing-tan and ku-tan, were also among the poets in whom they took considerable interest.

Although Po Chü-i does not use the term p'ing-tan to my knowledge, related expressions are used by him in interesting contexts. In the letter to Yüan Chen 元稹 (779 - 831),[60] Wei Ying-wu's poetry is described as "exalted and refined, calm and bland" 高雅閑淡 . In the same letter there occurs the phrase "thought bland and diction unusual" 思澹而詞迂. Elsewhere,[61] Po applies the phrase "bland and flavorless" to his own poetry, as well as to the ancient music of the zither (ch'in 琴),[62] in both cases with a sense of irony entirely in the Taoist tradition from which this use of "bland" originally derived. Su Shun-ch'in 蘇舜欽 (1008 - 1048), a friend of Mei's and Ou-yang's and a major Poet, also describes the music of the zither as "sparse and bland" 疏澹.[63] In a poem about an old instrument in his possession, he relates how a great zither master performed on it for him: "Occasionally he expresses deep meaning with sparse and bland sound;/ Deep meaning, thin flavor—I alone understand."

The phrase "achieving the 'even and bland'" which forms part of Han Yü's line, "Often achieving the 'even and bland'" occurs, as noted previously, in Mei Yao-ch'en's couplet, "In writing poetry, no matter whether past or present,/ It is only achieving the 'even and bland' that is difficult" 作詩無古今,唯造平淡難. The same phrase, as it happens, not only occurs in the Han Yü example quoted above, but was also used toward the end of the T'ang dynasty by the famous poet-friends Lu Kuei-meng 陸龜蒙 (d.c. 881) and P'i Jih-hsiu 皮日休 (d.c. 881). Lu's use of the phrase is literary and therefore provides another instance of the use of p'ing-tan as a positive term of literary criticism in the T'ang dynasty. In his autobiographical sketch, An Account of Mr. Fu-li,[64] Lu writes, "When young, he (i.e., Lu himself) worked at songs and poetry, wishing to compete with the Creator himself. Whenever he encountered suitable material, he would transform it into any number of stylistic forms." This is followed by impressionistic descriptions of some of these "stylistic forms," one of which involves "imprisoning and fettering the strange and unusual." "But," Lu continues, "it was only when he had achieved the 'even and bland' that he stopped"卒造平淡而後已. In making p'ing-tan the ultimate goal of poetic endeavor, Lu Kuei-meng comes closer to Mei Yao-ch'en's apotheosis of the "even and bland" style than any other writer prior to Mei.

The idea, implicit in An Account of Mr.Fu-li, that the poet only achieves the p'ing-tan style after a long period of development, anticipates

a Sung concept. Although, as we have seen, Ou-yang Hsiu considered that the style was characteristic of Mei's early period ("At first he liked to write poetry which was even and bland."), Wu K'o 無可 (c.1126), writing at a time when Su Shih's approval of the style had ensured its permanent influence, clearly expressed the view that it represented the culmination of a poet's development. Tu Fu's poetry, for example, was, according to Wu, "flowery and beautiful" in his youth, but became "even and bland" as he grew older.[65] Elsewhere Wu states this principle in general terms: [66]

> All literature is first flowery and beautiful, and later even and bland. It is like the sequence of the four seasons. In spring, things are flowery and beautiful; in summer, flourishing and ripe. In autumn and winter they withdraw and hibernate. It is like something which is withered outside but rich inside. The flowery and beautiful, flourishing and ripe, are enclosed within.

The idea that p'ing-tan develops late in a poet's life has been discussed by Yokoyama.[67] Another modern writer, Chu Tung-jun 朱東潤, has actually divided Mei Yao-ch'en's poetic life into two general periods: an early one, during which he was moved by the sufferings of the people and the incursions of the Hsi Hsia troops to write poetry in which he frankly expressed his anger; and a late one, during which he matured and evolved the p'ing-tan style.[68] Lu Yu also passed through two such stages of development, according to Chu.

Lu Kuei-meng's friend P'i Jih-hsiu also used the phrase tsao p'ing-tan 造平淡, but in an entirely different context. In the course of a poem describing a visit to the famous Lin-wu Cave 林屋洞,[69] P'i relates in considerable detail how he passed through the fantastic chambers and corridors of the cave. Then, immediately after a couplet in which he has squeezed his way through a narrow opening like the mouth of a jar, these lines occur: "O-erh tsao p' ing-tan;/ Huo-jan feng kuang-ching" 俄而造平淡,豁然逢光晶 . Given the context of the poem, these lines must mean something like, "Suddenly we came upon a level, smooth area; / Brilliant light burst into view ahead. "But another line by P'i indicates that for him too tan 淡 (here used in the closely related sense of "limpid") was a desirable quality in poetry. In the middle of a lengthy poem on the history of poetry,[70] there occurs the line, "Meng (Hao-jan 孟浩然 , 689 - 740) is limpid, like rippling wavelets" 孟澹擬漣漪.

As a final T'ang example, mention should be made of an interesting entry in the Shih-shih 詩式, attributed to the monk Chiao-jan 皎然 (c.760).[71] One of the styles or modes of poetry listed by him is entitled "the bland and common" 淡俗 , and is described as follows:

This way is like Hsia-chi 夏姬 [72] at the wine counter; she seems loose in her morals but is actually chaste. In this mode, the styles of Wu and Ch'u are adopted. Although common, it is quite correct. An ancient song says,

There's a hundred-foot well
at the top of Hua-yin Mountain;
Below is a flowing spring,
bone-piercingly cold.
How lovable, the girl who comes to look
at her reflection:
She only sees her slanting neck,
and nothing else!

This curious passage suggests that for Chiao-jan, the "bland and common" mode of poetry encompasses popular and folksongs, often dealing with young girls and their amours, of the kind usually referred to as "Songs of Wu." The "blandness" of such poetry would lie in its light, easily comprehensible diction, unencumbered by weighty allusions or difficult imagery. Although only slightly related to the sequence of usages leading to Mei Yao-ch'en's emphasis on the "even and bland" style, in point of term the present example may well have been the earliest positive, literary critical use of a compound including the character tan.

Among the early Sung poets, Wang Yu-ch'eng 王禹稱 (954 - 1001) is notable for his use of tan (or compounds including it) with reference to poetry. In an extremely long poem sent to Ch'ung Fang 種放 (d. 1015),[73] Wang describes a "divine work" as "ancient and bland, like sipping broth from a cauldron." "Ancient and bland" is a term first used by Han Yü with reference to Chang Chi's poetry, and later used by Ou-yang Hsiu for Mei Yao-ch'en. In another poem,[74] Wang describes the poetry of Meng Pin-yü 孟賓宇 (c.904 - c.983) as being written in a "refined and bland style"雅澹之體 .

The examples quoted above make it quite clear that Mei Yao-ch'en was far from being the first poet to use p'ing-tan or related expressions as terms of literary criticism. But even if they give some idea of the sources which might have influenced Mei, the problem remains of what precisely "even and bland" meant for him. One of the important passages for the understanding of Mei's views on poetry, already quoted, is worth repeating here:[75]

Poetry is basically stating one's feelings;
There's no need to shout them out loud!
When you realize that the poem should be even and bland,
You'll devote yourself to Yüan-ming morning and evening.

Here, p'ing-tan appears to refer to poetry which is based on the poet's real, personal emotion, but which expresses that emotion in understated

terms. By contrast, the poetry of the Hsi-k'un 西昆 school, popular at an earlier period in the Sung dynasty, was based on artificial emotion, and was extravagant in its expressive techniques.

The poet's feelings are also stressed in one of Mei's poems to Yen Shu,[76] quoted previously but repeated here: "I write poems about that which is in harmony with my feelings and nature, trying as best I can to achieve the 'even and bland.' My rough diction is not rounded or smoothed, but sticks in the mouth more harshly than water-chestnut or prickly waterlily." This example goes a step further in suggesting that p'ing-tan refers specifically to diction. A similar, apparently paradoxical association of "wild words" and "even and bland" style occurred in Han Yü's poem to Chia Tao.[77] In what is possibly Mei's earliest use of the term p'ing-tan, it is again juxtaposed with "difficult and outstanding diction and rhymes."[78]

Mei himself emphasized the importance of diction in poetry in his famous statement; "Though the poet may emphasize meaning, it is also difficult to choose the proper diction." In a poem of 1045,[79] Mei exclaims, "How can it be thought that my interest in poetry is merely superficial? When I am inspired by some affair, I write my short poems, and though the diction may be low and coarse, they are the result of effort and devotion." The same poem goes on to extol the tradition of the Book of Odes, which Mei is striving to emulate, and to castigate "those few poets of the late T'ang who wore away their years trifling with natural images." Here, Mei seems to be advocating a rough, even vulgar diction as a reaction against the excessive refinements of Late T'ang and Hsi-k'un poetry. On the other hand, the fact that Mei applied the term p'ing-tan to the poetry of Lin Pu, perhaps the greatest of the early Sung practitioners of the Late T'ang style, should preclude any hasty or overly simple conclusions as to what "even and bland" meant for him.

Once established by Mei Yao-ch'en as a sine qua non of poetics, p'ing-tan quickly became one of the most important terms in Sung literary criticism. Su Shih insured the prestige of the concept of "blandness" in poetry by his approval of it. "What is prized in the 'withered and bland' 枯澹," he wrote,[80] "is that the external is withered but the internal is rich. It seems bland but is actually beautiful. Such poets as Yüan-ming (T'ao Ch'ien) and Tzu-hou (Liu Tsung-yüan 柳宗元, 773 - 819) are examples of this. If the internal and the external are both withered and bland, is this worth taking into consideration?" The term p'ing-tan was finally canonized by having a section devoted to it in the great encyclopedia of poetics. Shih-jen yü-hsieh 詩人玉屑 by Wei Ch'ing-chih 魏慶之 (c.1240).[81]

The question of diction has been touched upon in the preceding para-

graphs. Other passages referring to diction can be found in Mei's works. There is a poem written around 1050,[82] for example, in which Mei says of his own poetry, "It is just like T'ao Yüan-ming: / Rough diction close to that of farmers." In a poem of 1055 or 1056,[83] one of a series in which he discussed the poetry of various acquaintances who had sent their works to him for his comments, Mei says, "Although my words are very simple, / My meaning is trenchant—who understands?" Another poem of 1055 or 1056 answers this question:[84] "Ou-yang understands me best . . . He has compared my poetry with olives!" Later in this poem, Mei describes his own lines as "bitter and hard" 苦硬. Both this phrase (k'u-ying) and the simile of the olives occur in a poem by Ou-yang Hsiu written over ten years earlier in 1044.[85] The relevant portion of this poem, in which Ou-yang characterizes the styles of both Su Shun-ch'in 蘇舜欽 and Mei Yao-ch'en, reads (in the translation of Burton Watson),[86]

> Master Mei valued what is clean and succinct,
> Washing his stone teeth in the cold stream.
> He has written poetry for thirty years
> And looks on us as his juniors in school.
> His diction grows fresher and cleaner than ever;
> His thought becomes more profound with age.
> He is like a beautiful woman
> Whose charm does not fade with the years.
> His recent poems are dry and hard;
> Try chewing on some—a bitter mouthful!
> The first reading is like eating olives,
> But the longer you suck on them, the better the taste.

The idea of comparing the effect of words with the taste of olives did not originate with Ou-yang Hsiu. Wang Yü-ch'eng 王禹偁, in a poem entitled Olives,[87] describes how olives taste bitter at first, but become sweet after they have been chewed for a while. "What am I using this as an analogy for?" asks Wang rhetorically; "for the words of a loyal official 忠臣詞." He then explains that the loyal official's words may at first be displeasing to the sovereign, and possibly even result in the official's banishment (Wang himself was exiled three times). But later, at a time of crisis, the sovereign will recall these words and regret that he did not pay heed to them. "I send word to the Poetry Collector: do not look lightly on this poem, Olives!" Ou-yang Hsiu was familiar with Wang's poem. In a poem of his own, also entitled Olives.[88] Ou-yang writes,

> Loyal words 忠言 are at first despised, But when a crisis occurs, how useless is regret! There is no longer a Poetry Collector in the world,
> So I'll recite this completed poem for you.

But Wang Yu-ch'eng's Olives is concerned with the meaning of words,

while in his poem on Su Shun-ch'in and Mei Yao-ch'en, Ou-yang Hsiu seems to stress diction: "His (Mei's) diction grows fresher and cleaner than ever.... His recent poems are dry and hard; / Try chewing on some—a bitter mouthful! / The first reading is like eating olives, / But the longer you suck on them, the better the taste."

Partly, perhaps, because Hsi-k'un poetry was often quite obscure, one of Mei's concerns was that poetic diction should not be excessively difficult to understand. Commenting on the poems of a certain "Magistrate Chang,"[89] Mei complains, "Although I have not allowed myself to become inattentive while reading them, I cannot understand one out of ten!" On the other hand, Mei was not unaware of the pitfalls awaiting the poet who attempts to make his diction too low. Ou-yang Hsiu records a statement by Mei on this matter:[90]

> Sheng-yü once said, "When lines of poetry make sense, but have diction which approaches shallowness and vulgarity, and is laughable, this is a defect. For example, here is a couplet from a poem Sent to a Fisherman:
>
> > His eyes see nothing of market business;
> > His ears hear only the sound of wind and water.
>
> Someone has said of this that it refers to disorders of the liver and kidney! And here is another from a poem On Poetry:
>
> > I search for it (i.e., a good line) all day
> > long, but in vain;
> > Then sometimes it will come of itself.
>
> This actually has to do with the difficulty of hitting upon a good line, but someone has said that it refers to a person who has lost his cat!" Everyone had a good laugh at this.

As it happens, Mei himself did not escape criticism for his "vulgar diction." The critic Chang Chieh 張戒 (c.1135), in a passage beginning, "Every man's talent has its limitations,"[91] quotes excerpts from a group of poems on climbing pagodas and the like, arranged in a sequence from worst to best. The second worst of the series is Mei's:

ON HEARING THAT TZU-MEI (Su Shun-ch'un), TZ'U-TAO
(Sung Yin-ch'iu ;宋敏求, 1019- 1079) AND SHIH-HOU
(Hsieh Ching-ch'u 謝景初 , 1020 -1082) CLIMBED THE PAGODA
OF SKY CLEAR MONASTERY

> You three friends, young and strong,
> Ascended the pagoda's topmost tier.
> But why did you waste your thoughts on me?
> I barely move along on level ground!
> My legs would surely have buckled in pain.
> And then I imagine the dizzy descent,

Panting, sweating, head and eyes aswim. . .
Wiser for me to stay quietly at home;
No use peering at the clouds and mist.

This poem, dating from 1044, is in fact an excellent example of the kind of simple but expressive diction Mei adopted for much of his personal poetry. The influence of Po Chü-i is apparent. But Chang Chieh, after quoting the last four lines of the poem, exclaims in disgust, "What vulgar diction!"—perhaps the first recorded adverse criticism of Mei's poetry. Chang is especially offended by the expression, "head and eyes aswim" 頭目旋

Chu Tung-jun is of the opinion that the influence of prose (散文化) on the diction of Sung poetry began with Mei Yao-ch'en.[93] Reference might be made here to the prose-like diction of Han Yü's poetry and the influence it exerted on Mei and Ou-yang. If asked why his diction was often so rough and seemingly awkward, Mei might have answered, with Dryden,

And this unpolished, rugged verse I chose, [94]
As fittest for discourse, and nearest prose.

As a poet of essentially Confucian persuasion involved in a literary movement which had as one of its aims the revival of the orthodox literary tradition, Mei felt a need for a poetic style which would allow him to present his ideas in verse, in other words, a discursive style. The diction of the poems in which Mei presents his views on poetry, several of which have been quoted in this paper, is so strongly influenced by prose that these poems are usually best rendered in English prose paraphrase. Prose-like diction constantly recurs in Mei's poems, especially in those, which deal with con-temporary events and works of art. This fact suggests that when Mei is concerned with actual events or objects which he is observing close at hand, he chooses to make extensive use of prose-like phrases which are better suited to precise, detailed description than the vaguer expressions characteristic of lyric diction. Thus one of Mei's goals was greater flexibility in the use of poetry for discourse and description, and he approached this problem by expanding the range of his diction.

It is not surprising that a poet who gave so much thought to the actual craft of poetry should also have been known as a literary critic. Ko Li-fang, writing in the mid-twelfth century, had this to say:[95]

> Mei Sheng-yü quickly earned himself a reputation as a poet. Those scholars, therefore, who could compose poetry would often write out scrolls of their work and send them to him, to get his opinion on their good and bad points. Mei would always send poems in reply, never letting the would-be poets off lightly. For example, in Reading the

Poetry scroll of the Collator of Texts. Huang Hsin 黃莘 (1021-1085), he says,

The phoenixes are raising fledglings, but they
still can't fly high;
The chickens and ducks are forming flocks,
but their wings are still short.

In Reading the Poetry Scroll of the Director of the Imperial Workshops, Hsiao Yüan, he says,

The wild pheasant has five colors,
but he is not a phoenix;
In knowing the hours and crowing well,
how can he compare with the rooster?

In Reading the Poetry Scroll of the Auxiliary Secretary Sun Chih-yen, he says,

When drawing well water, go down deep;
When polishing a mirror, rub off every speck of dust.

In Reading the Poetry Scroll of Magistrate Chang, he says,

Although I have not allowed myself
to become inattentive while reading them,
I cannot understand one out of ten!

And in Reading the Poetry Scroll of the Scholar Shao Pu-i...., he says,

After seeing them, he (i.e., Tu T'ing-chih)
sings involuntarily,
And says they remind him of Li (Po), Tu (Fu)
and Han (Yü).

In all these passages, Mei instructs the aspiring poets on the basis of their shortcomings.

The examples quoted here by Ko Li-fang all come from chapters forty-five and forty-six of the Wan-ling chi 宛陵集 (Mei's collected works),[96] and thus date from 1055 or 1056. The first couplet has been explained in this way by Hsia Ching-kuan 夏敬觀:[97] "This means that the poet's work is not mature, although Mei praises his innate talent." Hsia also comments on the second example:[98] "This means that although the pheasant has lovely feathers, he is not a phoenix, nor is he as good as the rooster at knowing the hours and crowing. This is what is meant by (my comment on the first line of the previous couplet in this poem,) 'Prizing what is close to the vulgar.'"

The metaphors of drawing well-water and polishing a mirror are undoubtedly meant to express the unremitting effort, which is necessary to become an accomplished poet. Ko Li-fang takes the lines as a reprimand to Sun Chih-yen, presumably for not working hard enough. The following couplet has already been discussed; it criticizes the poet for his excessive obscurity.

It is hard to see in what sense Mei is "instructing" Shao Pu-i "on the basis of his shortcomings" in the final couplet. On the contrary, this passage would appear to praise Shao in the highest possible terms. At any rate, the Ko Li-fang entry shows that Mei was a respected critic of poetry.[99]

Something of Mei's style as a teacher can be sensed from the poem Drinking on Sheng-yü's Western Porch by Han Wei 韓維 (1017- 1098).[100] Aside from being one of the best portraits of Mei available to us, this poem (translated here in prose) is of interest because it reveals that Mei thought of T'ang poetry in terms of distinguishable schools. After relating how "two or three of us" have gathered for a drinking party at Mei's, Han continues,

> Our host is a doyen of Confucians; his words are worthy of the two Ya's (of the Book of Odes). He enunciates noble principles on how to conduct oneself while drinking, and summarizes the confusing details of literature. First he says that in judging a man's character, one must base oneself on that which is internal. Then he criticizes our scholarship, saying we should never be satisfied with ourselves. All the poets of the T'ang dynasty he analyzes into their respective schools. Once they have been subjected to the master's criticism, the wheat is separated from the chaff, and the chaff rejected.
>
> I say, "Our Sheng-yü deserves to be famous in succeeding generations." He answers by saying my writings are like those of Han (Yü), and also show the influence of the Six Classics. But what have I done to establish myself? When I hear such praise, I feel as if I'm holding a scorpion! Sheng-yü is excellent at encouraging and counselling; these words of his are meant to exhort us. His intention is to urge us all to advance and improve in our work. Although I am dull and untalented, when I hear him I feel vigorous and intelligent.
> I call for a cup and pour myself a full measure, not caring if the other guests think me strange. Then back home to write this little poem, just to tell why I admire him so much.

Although it is possible to arrive at some notion of Mei's views on poetry by piecing together a line here and a couplet there, as I have attempted to do in this paper, one still misses an overall statement on the nature of poetry comprehensive enough to embrace these fragmentary ideas. Interestingly enough, it is a modern American poet who seems best to express an attitude toward poetry which, mutatis mutandis, might serve to characterize the new sensibility of Mei and his fellow poets. Wallace Stevens' The Poems of our Climate,[101] published in 1938, is worth quoting in full:

I

Clear water in a brilliant bowl,
Pink and white carnations. The light
In the room more like a snowy air,

Reflecting snow. A newly-fallen snow
At the end of winter when afternoons return.
Pink and white carnations—One desires
So much more than that. The day itself
Is simplified: a bowl of white,
Cold, a cold porcelain, low and round,
With nothing more than the carnations there.

II

Say even that this complete simplicity
Stripped one of all one's torments, concealed
The evilly compounded, vital I
And made it fresh in a world of white,
A world of clear water brilliant-edged,
Still one would want more, one would need more,
More than a world of white and snowy scents.

III

There would still remain the never-resting mind,
So that one would want to escape, come back
To what had been so long composed.
The imperfect is our paradise.
Note that, in this bitterness, delight,
Since the imperfect is so hot in us,
Lies in flawed words and stubborn sounds.

It would be hard to find a better image for the Hsi-k'un poetry which was so popular in the early eleventh century than "a bowl of white. / Cold, a cold porcelain, low and round," filled with "pink and white carnations." Lovely, to be sure, but unreal, unrelated to human passion. In such a literary climate, Mei Yao-ch'en and Ou-yang Hsiu felt a need for "so much more," a return to the actual human being, "the evilly compounded, vital I" with his "never-resting mind." They wished, like Stevens, to express the very imperfection which characterizes our personal and social existence in poetry whose diction was a mimesis of that imperfection, diction "harsher than water-chestnut or prickly water-lily," "flawed words and stubborn sounds." Such a conception of poetry informs the poems, which Mei wrote, and was, passed on by him to Han Wei and his other students.

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20) SJYH: Wei Ch'ing-chih, Shih-jen yü-hsieh 詩人玉屑, Chung-hua shu-chü edition.

21) Ssu-ma Kuang 司馬光 , Wen Kung hsü-shih-hua 溫公續詩話 , in LTSH.

22) SPPY: Ssu-pu pei-yao 四部備要.

23) SPTK: Ssu-pu ts 'ung-k'an 四部叢刊 .

24) SSC: Sung-shih ch'ao 宋詩鈔.

25) SSCC: Su Shun-ch'in, Su Shun-ch'in chi 蘇舜欽集 , Chung-hua shu-chü edition, 1961.

26) TKPS: Tu Fu, Fen-men chi-chu Kung-pu shih 分門集注杜工部集, in SPTK.

27) TPSH: Su Shih, Tung-P'o shih-hua 東坡詩話, in Shuo-fu 說孚.

28) Watson, Burton, The complete works of Chuang Tzu (New York, 1968).

29) WLC: Mei Yao-ch'en, Wan-ling chi 宛陵集 , in SPTK.

30) Yokoyama Iseo 横山伊勢雄, "Sō shiron ni miru 'heitan no tai' ni tsuite" 宋詩論にみる平談の體について , Tōkyō Kyōiku Daigaku Kambun Gambun Gakkai 東京教育大學漢文學會 , Kambun gakkai kaihō 漢文學會會報, No. 20, 1961.

31) Yoshikawa: Burton Watson, trans., Kōjirō Yoshikawa 古川幸次郎, An Introduction to Sung Poetry, (Cambridge, Mass., 1967).

32) YYYC: Ko Li-fang 葛立方, Yűn-yű yang-ch'iu 韻語陽秋, in LTSH.

NOTES

1) Appended to the 1830 edition of Mei's works.

2) Kakehi, BGSR, Introduction, p. 19.

3) CTS, 26/9b.

4) OYWCK, 128/5a-b.

5) In Yoshikawa, p. 78. Also partially translated in James T. C. Liu, pp. 135-136.

6) For this interpretation of shuai-i 率意, see Kakehi, BGSR, P. 455.

7) CCCC, 3/1b.

8) CTS, 18/91a.

9) Ibid., 10/2b.

10) Wen Fei-ch'ing chi chien-chu 溫飛卿集箋注 (in SPPY), 7/5a.

11) CCCC, 8/2a.

12) Chung-shan shih-hua, 3a.

13) The P'ei-wen yűn-fu 佩文韻府 quotes the present passage twice, under ma-ku 馬骨 and under huai-ken ch'u 槐根出, simply naming Liu-i shih-hua as the source. Elsewhere (OYWCK, 130/6b), Ou-yang writes; "Once when I was in Lo(yang), I heard Hsieh Hsi-shen (Hsieh Chiang 謝絳, c.955 -1039. Mei's brother-in-law) recite, 'The district is ancient; locust roots protrude. / The official is virtuous; the horse's bones jut out. ' . . . He said, 'The feeling of virtuous hardship exists beyong the words themselves, "and yet is perceived within the words.'" 清苦之意在言外而見于言中. This is very close to the second part of Mei's statement on poetry. It is, of course, possible that the precise wording of Hsieh's comment here is attributable to Ou-yang himself, writing years later under the influence of Mei's dictum.

14) LHCSC, p. 21b.
15) Fang, p. 11.
16) Watson, p. 302.
17) Chu Tung-jun I, pp. 287-288.
18) Wen Kung hsű-shih-hua, 6b.
19) TKPS, 2/4a-b.
20) YYYC, l/4a-b.
21) For the poems quoted, see WLC, 3/12a, 3/1lb, 3/9a, 5/15a.
22) WLC, 60/2a.
23) Ibid. , 28/1lb-12a.
24) Ibid. , 46/9b.
25) Shao was known for his seal and "clerk style" calligraphy, and participated, as did Mei, in the compilation of the New T'ang History.
26) OYWCKC, 33/7a-9b.
27) Kakehi, BGSR, p. 444.
28) WLC, 5/7b-8b
29) Tu wrote, for example, a poem entitled Climbing the Height Mountain on the Ninth Day, Fan-ch'uan wen-chi chu 樊川文集注(in SPPY) , 3/11b .
30) WLC, 24/16a-b.
31) Ibid. , 27/8b.
32) NYC, p. 18b.
33) Kakehi, BGSR, pp. 445 - 446; Yokoyama, p. 33.
34) Shih p'in (in LTSH), chung/3a.
35) Ibid., preface, p. 2a.
36) Kakehi, BGSR, pp. 446-447.
37) WLC, 17/2a.
38) Ibid. , 18/4a-b.
39) Ibid. , 57/5b-7b.
40) Lao Tzu, ch. 35.
41) Watson, P. 94.
42) WLC, 60/2a.
43) Watson, p. 143. To this may be added the following passage from the Shan-mu 山木 chapter of Chuang Tzu: "The friendship of a gentleman, they say, is insipid as water 君子之交淡若水 ; that of a petty man, sweet as rich wine. But the insipidity of the gentleman leads to affection, while the sweetness of the petty man leads to revulsion. Those with no particular reason for joining together will for no particular reason part." (Watson, P. 215.)
44) Liu Shao, Jen-wu chih (in SPTK), l/1b-2a.
45) Kakehi, BGSR, p. 446.
46) Loc. cit.
47) Quoted in P'ei-wen yün-fu under p'ing-tan hsien 平淡先.

48) Kakehi, BGSR, p. 446.
49) JSTC, p. 22a.
50) Kakehi, BGSR, p. 446.
51) Yokoyama, P. 34 and note 2 on P. 23. See Erh-shih-ssu shih-P'in (in LTSH), P. la.
52) Chinese Literature (Peking), 1963, No. 7, pp. 65-66.
53) Chu Tung-jun I, p. 279.
54) Erh-shih-ssu shih-p'in, pp. 2a, 3a, 4b. Chinese Literature, 1963, No. 7, pp. 68, 69, 73.
55) SJYH, p. 256.
56) CLHSC, 5/5a-ba; Kakehi, BGSR, p. 447.
57) CLHSC, 2/4a-5a.
58) OYWCK , 128/2a.
59) Kakehi, BGSR, pp. 447-448.
60) PSCCC, 28/1la.
61) Ibid., 6/1Ob-1la.
62) Ibid. , l/6b-7a.
63) SSCC, p. 60.
64) T'ang Fu-li Hsien-sheng wen-chi 唐甫裏先生文集 (in SPTK),16/9b.
65) Ts'ang-hai shih-hua 藏海詩話 (in LTSH, HP), P. la.
66) Ibid., p. 3a.
67) Yokoyama, P. 36.
68) Chu Tung-jun, II, PP. 84-85.
69) CTS, 23/1b.
70) Ibid., 22/91b.
71) Shih-shih (in LTSH), P. 8b
72) As Ho Wen-huan 何文煥 points out in his notes to this passage in the k'ao-so 考索 appended to LTSH (p. 1b), Ssu-ma Hsiang-ju's wife Cho Wen-chün is probably intended here.
73) HCC, p. 23.
74) Ibid., pp. 283-284.
75) WLC, 24/16a-b.
76) Ibid. , 28/1lb-12a.
77) See note 56.
78) WLC, 5/8a.
79) WLC, 25/4b-5a. Paraphrased in Yoshikawa, p. 75, and Kakehi, BGSR, p. 449.
80) TPSH, pp. 4a-b.
81) SJYH, pp. 218-219.
82) WLC, 37/1b-2a.
83) Ibid. , 45/9b-10a.
84) Ibid. , 45/8a-b.

85) OYWCK , 2/5a-b.
86) Yoshikawa,pp. 36-37.
87) HCC, p. 62.
88) OYWCK , 4/8b
89) WLC, 45/11a.
90) OYWCK , 128/6b-7a.
91) Sui-han-t'ang shih-hua (in LTSH, HP), shang/4a.
92) WLC, 1l/1Oa; Hsia, pp. 24-25.
93) Chu Tung-jun II, p. 94.
94) Quoted in W. K. Wimsatt, Hateful Contraties (Lexington, Kentucky, 1966), p. 157.
95) YYYC, l/9b.
96) WLG, 45/7a-b, 9b, 9b-10a, 1la; 46/9b. Some errors in Ko's text have been corrected. In some cases, the original title begins "Responding to" rather than "Reading."
97) Hsia, pp.165-166.
98) Ibid., pp. 166-167.
99) In his boom, The Chinese Knight Errant (University of Chicago, 1967), p. 50, James J. Y. Liu refers to a general named Ts'ao Hsieh "who studied poetry under the famous poet Mei Yao-ch'en." Mei "praised his works."
100) NYC, pp. 20a-b.
101) Samuel French Morse, ed., Poems by Wallace Stevens (paperback edition, New York, n.d.), pp. 93-94.

I. Yüan Biographical Project

Professor Igor de Rachewiltz of The Australian National University has recently reported on this project under his direction:

The Yüan Biographical Project was undertaken in 1966 in the Department of Far Eastern History at the Australian National University with the aim of providing scholars primarily working in the field of Chin and Yüan history with basic tools of research, namely a series of indices of biographical material in Chin and Yüan literary works (wen-chi 文集), covering all the important collections of this period, and about one hundred and fifty biographical essays on Yüan personalities.

With regard to the indices, the First Series, compiled by Miyoko Nakano and myself and comprising 23 titles, was published two years ago—I. de Rachewiltz and M. Nakano, Index to Biographical Material in Chin and Yüan Literary Works, First Series, A.N.U. Press, Canberra, 1970 (see Sung Studies Newsletter No. 4, P. 22). The Second Series, prepared jointly by May Wang and myself and comprising 65 titles is in the press. The Third Series, comprising over 90 titles, is almost completed on cards, and we hope to have the manuscript ready by the end of the current year.

As for the biographies, Mrs. Wang and I have prepared to this date 72 draft biographies (in nien-p'u 年譜 form) and expect to begin publication of the biographical essays in English sometime in 1974 in our Departmental journal, Papers on Far Eastern History.

The Third Series of the Indices will conclude the Index Series. The biographies will appear as they are ready and will eventually be revised and brought together in one or more volumes. The personalities include the most important figures of the Yüan (taken broadly 1206-1368) , Mongols, foreigners (se-mu 色目)and Han of course, from all professions except artists, as these are being dealt with independently by Professor Chu-tsing Li, who is directing a project on Yüan art history at the University of Kansas. In the compilation of the biographical essays we shall rely also on the contributions of a number of Yüan specialists outside Australia who have expressed interest in the Yüan Biographical Project and willingness to collaborate.

II. Yüan Art History Project

The Yüan art history project was begun in 1968 by Professor Chu-tsing Li 李鑄晉 at the University of Kansas. Its goal is to build up an extensive

research file on Yüan art history and to produce two books, one on the biographies of Yüan artists and the other on the history of Yüan painting. So far, major materials from Taiwan, Hong Kong, Japan, the United States and Europe have been collected.

The book on Yüan artists is now in the final phase of preparation. This volume will include extensive biographies of about fifty major painters and short references to about two hundred other painters and calligraphers. The biographies of the major painters will follow the form of the Ming and Sung biographical projects and the materials will be drawn from basic art historical sources, literary works (wen-chi), local gazetteers, informal writing (tsa-chi), and inscriptions and colophons from painting and calligraphy scrolls. The book will be published in two editions. The Chinese edition will appear first, and the English edition later.

The second volume will be an extensive discussion of the historical development of Yüan art. It will be taken up after the completion of the biographical volume.

Aside from Professor Li, a number of scholars have made contributions to this project. They include Mr. Chiang I-han 姜一涵, formerly of the College of Chinese Culture in Taipei and now at Princeton University, and Professor Weng T'ung-wen 翁同文 of Nanyang University in Singapore. A number of assistants at the University of Kansas, Kwan-shut Wong 黃君實 and Arthur Mu-sen Kao 高木森, have also been helping with the project.

III. Sung Project, Bibliographical Section

The work of the Project is now in an advanced stage, with some 520 bibliographical notices in hand as of late 1972. Originally the Project planned to publish 600 notices in the handbook, but some of the 85 scholars participating in the Project volunteered to submit additional notices so that the final total number of notices should reach 660. Although a number of notices are still to be submitted, the revising, editing, and indexing of the handbook have already commenced.

English and French will be the only two languages used in the handbook, all the notices written in Chinese, German, Japanese, and Russian being translated into English. Thus, the vast majority of the notices, approximately 500, will be in English.

Three indices will be appended to the handbook: one for personal names, one for book titles, and one for subjects which will include geographical names and official titles. The compilers intend to make these

three indices very comprehensive and detailed. Every Chinese word will be listed in the Wade-Giles system of transcription (which will be the standard romanization throughout the volume) followed by the Chinese character(s) and English translation. Every official title, but not book titles, will be translated into English. Finally, the names of persons will be given with dates of birth and death according to Weng T'ung-wen's 翁同文, Repertoire des dates des hommes célèbres des Song (Paris, Mouton, 1962, Materiaux pour le Manuel de l' Histoire des Song, IV).

The notices in the handbook will be listed according to the order of the Ssu-k'u ch'üan-shu tsung-mu t'i-yao 四庫全書總目提要 as it appears in the Jinbun Kagaku catalogue 京都大學人文科學研究所漢籍分類目錄. The subdivisions of this catalogue will also be followed. The original list of titles to be included in the handbook was drawn up by Professor Kurata Junnosuke 倉田淳之助 who based his selection on the Jinbun catalogue.

The compilers of the handbook expect to complete their editing and indexing some time during 1974 and publish the work shortly thereafter.

IV. Japanese Conference Papers

During 1972 several papers presented at various Japanese conferences dealt with Sung studies.

a) Hokaidō University Oriental History Colloquium, July I:
　愛宕松男　　宋代の執行猶豫刑について
b) Tōhoku University Sinological Conference, May 20 and 21:
　佐藤圭四郎　　唐宋時代の香料貿易に關する東西史料の比較
c) Tōhoku University, Oriental Historical Research Conference, October 7:
　相田伸昭　　宋代流民雜考
d) Tōyō Bunko Colloquium, July I:
　草野靖　　宋代古田村落に于はる農民家產の零細化とにてわに伴り二 三の問題
e) Waseda University Historical Association Meeting, June 17:
　近藤一成　　北宋の青苗法論爭について
f) Ryūkoku University Historical Conference, December 2:
　花岡昭憲　　宋代に知りれた迦畢試國
g) Hiroshima University Historical Research Association Meeting, October 28:
　吉岡義信　　宋代の河夫について
　西岡弘晃　　宋代の廣德湖
　本田治　　宋代開封におはる酒專賣と酒造業
h) Kyoto University, November 10:
　夫馬進　　元代白蓮教匪ともの反亂

V. Sung Colloquium

The fifty-first and fifty-second meetings of this association in Taiwan were held this year when the following two papers were presented:

a) March 18: 趙雅書：「宋代之蠶桑與機織」

b) April 29: 王吉林：「南詔與晚唐關系之探討」

宋人傳記資料索引簡介

王德毅

宋人傳記資料索引，由昌彼得、王德毅、程元敏三位先生聯合編輯，由侯俊德先生贊助，從民國五十六年冬天開始工作，經過五年的時間，刻已完成編就付排了。

有關宋人傳記索引之書，前有哈佛燕京學社所編的四十七種宋代傳記綜合引得，全屬史傳方面，然缺漏的很多，舉其大者而言：如元吳師道敬鄉錄，明尹直南宋名臣言行錄、王洙宋史質、朱希召宋歷科狀元錄、謝鐸伊洛淵源續錄、宋端儀考亭淵源錄，清黃宗羲宋元學案及王梓材補遺等，尤其宋刊本四朝名臣言行續錄及別錄三十一卷，更是最要緊的。至于含有第一手傳記資料爲近年治史者最重視的文集，全未采用。兩年前，日本東京大學宋史提要編纂協力委員會編印之宋人傳記索引，采用宋人文集二百九十家，金石文及方志各二十八種，不過所編錄的，只限于純傳記方面的傳、壯、碑、志、銘刻、祠堂記、哀辭等文獻，所有文獻既不夠（至少缺十數家），而編錄亦不盡，內中錯誤，尤其不勝枚舉。昌先生撰「關于宋人傳記資料索引的編纂計劃」（見故宮圖書季刊一卷二期）已指出數處。此外，如頁二十八石中立卒皇佑元年而誤作九年（皇佑無九年），頁四十余大雅卒淳熙十六年而注雲卒「己酉九」，殊不解其所以；頁四十五吳點竟誤作吳點雅，原文雲：「太僕卒丞吳公點雅爲相所知」，雅字應聯在下段，作甚字解。頁六十四杜詵夫衍，而誤書京兆，原文是夫京兆尹，京兆乃官地，而非人名。頁七十周敦頤誤作周元，出典是包恢敝帚歸稿略卷三「肇慶府學二先生祠堂記」，記稱周元公，元公爲敦頤的綸號。諸如此類，舉不勝舉。蓋由于成于眾人之手，中沒有專人核對，故有此失。

宋人傳記資料索引，不僅要補前二者之缺，並訂正其錯誤，（如四十七種綜合引得將南宋兩王炎及北宋南宋兩吳革均並作一人等是。）而且作廣泛搜集，增加人物，充實材料，更便于治宋史者，如胡姓人物，哈燕社編四十七種綜合引得收一百零五人，東京大學編宋人傳記索引僅九十余人，本宋人傳記資料索引則收編二百九十余人，實爲空前巨制。

其編輯體例如下：

一、小傳，凡有資料可資查考人物，各撰小傳一篇，注明生卒年，字號，鄉貫，士履，事功，著作，以供一般參考，優于商務印行之名人大詞典。

二、資料來源，（1）文集中資料，凡用宋代文集三百五十家，采編其中之家傳、行狀

、行述、墓表、阡表、神道碑、墓志銘、贈序、壽序、書序、字說、題跋、記銘、廟碑、哀辭、祭文、誄文、制誥、舉狀、縊議等。(2) 史傳資料，除前述哈燕社編的四十七種全部采錄外，約再增四十多種。此外收于叢書或現今單行的年譜、家傳、言行錄、遺事、別錄等個人資料皆盡量編入之，並注明編者及版本。(3) 地方文獻中資料，如宋元方志及若幹地域性的總集均采編，其中程敏政編新安文獻志尤爲重要。(4) 金石類書籍中之宋人碑銘。(5) 近人研究成果，限于純學術性的關于個人傳記論著如年譜、評傳、著述考等之類，皆注明其版本，或期刊名稱卷期及出版年月，其他宣傳性文字不予采編。

本索引的出版，蒙普林斯敦大學東方研究系主任牟複禮教授和宋史研究通信主編衛文熙先生幫忙，獲得美國聯合學會（ACLS）美金三千元的補助，謹此致謝。

PUBLISHING AND BOOK NEWS

I. Hong Kong

1. Chung-kuo ching-chi-shih lun-ts'ung 中國經濟史論叢 by Ch'üan Han-sheng 簿猛, Hong Kong: New Asia Research Institute 全漢升, 1972, 2 volumes, 815 pp. , Hardback HK$9O, Paperback HK$60.

This volume collects many of the author's previously published articles dealing with Chinese economic history from the T'ang through the Ch'ing dynasties. A number of the articles, dating back more than 30 years, have heretofore been difficult to locate. They have now been conveniently reproduced from the original publications without correction or emendation. As Professor Ch'üan, early in his career, was one of the first modern Chinese scholars of the Sung economy, most of the articles gathered in the first volume concern this topic; they are listed below. Some 18 more articles, including eight on the Sung, remain to be published in a third volume which will complete the author's collected writings, except for monograph length studies.

a. 唐宋時代揚州經濟景況的繁榮與衰落
b. 北宋物價的變動
c. 北宋汴梁的輸出入貿易
d. 宋代南方的虛市
e. 南宋初年物價的大變動
f. 南宋杭州的消費與外地商品之輸入
g. 南宋稻米的生產與運銷
h. 宋金間的走私貿易
i. 自宋至明政府歲入中錢比例的變動
j. 宋末的通貨膨脹及其對于物價的影響
k. 元代的紙幣

2. Sung Liao Chin Yuan shih lun-chi 宋遼金元史論集, compiled by Ts'un-ts'ui hsüeh-she 存萃學社, Hong Kong: Ch'ung-wen shu-chu 崇文書店, 1971, v. 639 pp., Hardback, US$14.00, Paperback US$7.50.

Sixty-one articles written mostly during the 1930's and 1940's by some 40 scholars, several quite distinguished, are collected in this volume. A few of the authors are Japanese whose articles were translated into Chinese. Seven journals are the original source for the articles: Wen-shih tsa-chih 文史雜志 , Ssu-hsiang yü shih-tai 思想與時代, Yü kung 禹貢, Chung-ho yüeh-k'an 中和月刊, Tse-shan pan-yüeh k'an 責善半月刊 , Ch'ing-hua hsüeh-pao (lst series) 清華學報, and Hsüeh-shu-chieh yüeh-k'an 學術界月刊. All these journals have been reprinted in recent years by the photo-offset process, and it is obvious that this criterion of couvenience rather than scholarly merit or importance of the article was a prime consideration in their selec-

tion for inclusion in the volume. Certainly not all of the articles are of equal value and quality. Nor is the clarity of reproduction. A complete list of the articles follows:

a. 張蔭麟：宋太祖誓碑及政事堂考　北宋的外患和變法　沈括編年事輯
宋太宗繼統考實
b. 侯任之：燕雲十六州考
c. 王育伊：石晉割賂契丹地與宋志燕雲雨路範圍不同辦
宋史地理志燕雲雨路集證
d. 佐伯富著，李景熔譯：宋代雄州之兩輸地　宋代明礬之專賣制度
e. 張家駒：靖康之亂與北方人口的南遷　宋代分路考
f. 聶崇岐：宋史地理志考異
g. 趙惠人：宋史地理志戶口表
h. 楊守救校補，譚其驤覆校：宋州郡志校勘記校補
i. 辰伯（吳　）：宋官制雜釋
j. 金毓黻：南宋中興之機遇　宋代官制與行政制度
宋代國信使之三節人　堂後官考　岳飛之死與秦檜
宋代敕令格式
k. 鄧恭三：宋史職官志扶原匡謬　宋史劉恕傳辨證
讀宋史王欽若傳札記
l. 範午：宋代度牒說　宋遼金元道教年表
m. 範振興：王安石的雇役法
n. 青山定雄著，頤安譯：宋代之郵鋪
o. 白壽彝：宋代伊斯蘭教徒的香料貿易
p. 程仰之：王安石與司馬 loch 光
q. 杜光簡：鹽禁與邊患、書禁　抗金義軍勢力之消長
欽宗紀與劉士英傳互異處　程公許、董槐兩傳辨證
楊輔傳補正　胡寅傳考異
r. 鄧子琴：南宋時代重慶在國防上之地位
s. 金寶祥：南宋馬政考
t. 許毓峰：論南宋理學家之氣節　石徂來年譜
u. 柳定生：張浚與虞允文
v. 楊效曾：艱苦抗金的民族英雄李彥仙
w. 李青崖：述李庭之
x. 羅香林：宋故翰林學士羅孟郊傳
y. 潘承彬：契丹漢化略考
z. 盧傑：涼殿廣繹（遼都燕京事物考）
aa.譚其驤：元福建行省建置沿革考　遼史地理志補正
元陝西四川行省沿革考
ab.郭殿章：讀梁圓東譯注『西遼史』札記
ac. 羽田亨著，馮家升譯：西遼建國始末及其紀年
ad. 周肇祥：遼金京城考
ae. 崇璋：遼金土城談
af. 馮家升：遼金史地理志互校
ag. 陳劍新：遼金之馬政

ah. 陳陸：遼幽州市容舉例
ai. (清) 洪鈞遺著：元史地理志西北地附錄釋地
aj. 程樹德：宋元間一段詩史
ak. 谷霄光：宋元時代造船事業之進展
al. 那波利貞著，鄭明德譯：遼金南京燕京城疆城考
am. 魏青芒：元順帝爲宋裔考

Briefly Noted

The following books have been published in Hong Kong within the last year:

a. 蘇東坡詩選，陳邇冬，大光
b. 北宋詞選注，胡雲翼，中流
c. 元季四畫家詩校輯，莊申。香港大學，301pp.
d. 宋詩研究，胡雲翼著，商務，　240pp.
e. 宋詩選注，程千帆，中流
f. 孟浩然詩選，傅東華編，大光, 84pp.
g. 王安石詩選，夏敬觀編，大光, 137pp.
h. 楊萬裏選集，周汝昌注，中華
i. 陸放翁詩詞選，疾風選注，中流，234pp.

The following have been recently reprinted:

a. 楊萬裏範成大研究資料彙編，明論
b. 陸遊詩選，遊國恩，李易選注，未名書屋，150pp

II . Japan

1. Eizo hoshiki no kenkyu 營造法式研究, Vols. I - III by Takeshima Takuichi 竹島卓一 1970, 1971 and 1972, 460 PP., 779 pp., 705 + 87 pp., English tables of contents, Vol. I ¥7,000, Vol. II ¥10,000, Vol. III ¥11,000.

After a delay of 20 years finally Professor Takeshima's dissertation on the Sung building manual, Ying-tsao fa-shih, has been published. The first edition of this manual was printed in 1103, but most copies were lost during the sacking of the capital K'ai-feng at the fall of the Northern

Sung dynasty. A second edition was edited and printed in 1145 and it is this which has reached us through copies of manuscript copies. A facsimile edition of one of the MSS was published in 1919 and 1920, and Takeshima's teacher Professor Sekino Tei 關野貞 showed it to his student. When in 1925 the revised edition with colour plates was published Takeshima began his studies of the work. During the years 1939 - 1941 he published 16 articles in the journal Kenchiku shi 建築史, vols. 2 - 5, on stonework and carpentry in the Ying-tsao fa-shih. Then he decided to enlarge his research in order to write a doctoral dissertation on the work. In 1945 he had completed this, but on the very evening before he was going to deliver his manuscript to the authorities in Tokyo it was completely destroyed in a bombing raid. It took him 3 years to recover from the shock, but in 1948 he began rewriting his lost manuscript. In 1949 it was completed and in 1950 he gained his well-deserved title of Doctor of Science (工學博士), but his valuable MS was stored in the Diet Library until finally it became available to the public in 1970 and 1971.

Professor Takeshima's work is a translation with thorough commentaries of the most Ying-tsao fa-shih, though he admits that several passages cannot be understood. His scope being practical, he has omitted the first chapters on terminology and concentrated on the chapters on rules and material. At the end of volume III, however, he provides an exhaustive list of the architectural terms used in his work. The text is illustrated with many detailed drawings, often correcting mistakes in the drawings in chapters 31 and 32. In order to clarify the badly transmitted manuscript drawings of chapter 31, new drawings were added, but Professor Takeshima's suspicion that these added drawings represent purely late Ch'ing structures is surely correct.

His approach is clearly technical and very skillful. A more text-critical attitude towards this very difficult and badly transmitted text might have thrown further light on the more obscure passages.

-- Else Glahn

2. Nihon genson Sōjin bunshū mokuroku 日本現存宋人文集目錄, compiled by Yoshida Tora 吉田寅 and 棚田直彥, Tokyo: Kyūko Shoin 汲古書院 1959, revised edition 1972, viii, 150 pp., Preface, Indices, ¥1200.

This handy bibliography of some 530 Sung scholar-officials' collected writings still extant in Japan contains approximately 2300 entries and lists 1000 titles, more or less. Both printed and manuscript volumes are included, as well as Japanese and Korean editions. Most of the wen-chi

noted were printed in the Ming and Ch'ing dynasties, with a few dating from the early Republican period and fewer still from Sung and Yuan times. No recent reprints or editions are incorporated. However, reference is made to editions published in collectanea (ts'ung-shu 叢書).

The bibliography in organized according to the Japanese pronunciation of the Sung authors' names. An index of the titles, also arranged by the Japanese pronunciation, is appended at the end of the bibliography. No indices by stroke count are furnished. In addition to the author, title, and/or particular edition of the same title, each entry lists, when known: the number of chuan 卷 and any additions or lacunae; the names of the compiler and/or collator; the publication date of each particular edition; information about what, if any, collectanea the wen-chi has been reprinted in; and, the name of the Japanese library or libraries possessing the individually printed editions. The relevant holdings of nine major Sinological libraries in Japan have been surveyed and noted in the bibliography. Their printed catalogues comprise the primary source for this bibliography, and so few of the wen-chi were examined firsthand.

The bibliography first appeared in 1959 as the last of a narrowly circulated series of reference tools for Sung studies entitled Sōdai shakai keizaishi kenkyū hojo shiryō 宋代社會經濟史研究輔助資料. Begun in 1953 under the general direction and inspiration of Nakajima Satoshi 中島敏 at Tōkyō Kyōiku Daigaku 東京教育文學, eight volumes were privately published over the next six years by this university's Asian History Research Society. All the indices were prepared and edited by the compilers of the present volume. This second edition of the volume under review reproduces the first with some manuscript emendations.

For those unfamiliar with this reference series a brief description follows. Volume I) 基礎史料解題, 36 pp. A short introduction to some 80 Sung source materials. Also listed are the entries in both the Tōyō rekishi daijiten 東洋歷史大詞典 and Sekai rekishi shiten 世界歷史事典 pertinent to the Sung dynasty. Volume 2) 主要論文目錄 . Now rather dated and surpassed by subsequent bibliographies. Volume 3) 主要法制史料目錄, 100 pp. The greatest portion of thin index comprises a table of contents to the entries of the Sung Ta-chao-ling chi 宋大詔令集; the unique value of this table of contents was greatly reduced when the first typeset edition of the compendium was published in 1962 (Peking, Chung Hua Shu-chü) with the exact same table of contents. Tables of contents for 宋刑統, 慶元條法事類, and 清明集 take up the remaining few pages of the volume. Volume 4) 國朝諸臣奏議目錄, 79 pp. Inasmuch as the 國朝諸臣奏議 by Chao Ju-yü 趙汝愚 is not readily available, this Japanese compilation of a detailed table of contents to all the memorials

is still quite useful; a fifteen page index to the authors of the memorials is also provided. The tables of contents of four other works—東都事略目錄, 太平治績統類目錄，歷代名臣奏議目錄，隆平集目錄—are included in this volume, but the recent reprinting of these sources obviates the usefulness of this Japanese index. Volume 5) 山堂先生群書考索目錄, 62 pp. The recent Taiwan reproduction of the once rare work 群書考索, with a especially prepared, detailed table of contents, effectively eliminates the value of this earlier Japanese reference tool. Volumes 6 and 7)玉海目錄, 104 and 96 pp. This detailed table of contents retains its usefulness, for the only modern reprint of Yü hai contains only a simple list of the broad topical divisions of the work.

3. Sōshi hyōshaku 宋次評釋 by Hatano Tarō 波多野太郎, Tokyo: 櫻楓社, 1971, 430 pp., Illustrations, Bibliography, Post-face, Index, ¥4800.

Some 75 tz'u poems, grouped into 11 broad topics, are interpreted and explicated in this volume. Following the Chinese text of each poem is a translation into colloquial Japanese; the terms appearing in which have been simply indexed at the conclusion of the book. Hatano provides an elucidation of the origin and meaning of each poem's title, and the first time a particular author's poem appears a thumbnail sketch of his life and literary career is given. For each poem there is a lengthy exegesis of troublesome terms and allusions. Finally, Hatano adds to each poem his own interpretation and critical commentary.

Briefly Noted

The following three books, here merely listed without review, were published in 1972:

a. 安部健夫, 元代史の研究, 創文社, 567 pp., ¥4,800.
b. 小林高四郎, 元史 (中國古典新書), 明德出版社, 266 pp. ¥980.
c. 村松瑛, 五代群雄著, 中央公論社, 331 pp. ¥750.

III. Taiwan

1. Sung T'ai-tsung tui Liao chan-cheng k'ao 宋太宗對遼戰爭考 by Ch'eng Kuang-yü 程光裕, Jen-jen wen-k'u 人人文庫 Special Issue 224, Taipei: Commercial Press 商務書局, 1972, ii, ii, 289 pp., Foreword, Bibliography, Appendix, NT$20.

The bulk of this book consists of a detailed account of 10 battles, one per chapter, between the Sung and Liao during the reign of T'ai-tsung. For the most part the author's narrative consists of quotations from a wide range of both Sung and Liao original sources strung together by precious little analytical exposition. The author's limited conception of military history merely as a blow by blow description of clashes and as an exposition of battle strategies is broadened in the penultimate chapter when the political policy issues and struggles behind the military strategy is examined. The final chapter presents a lengthy discussion of the comparative strengths and weaknesses of the Sung and Liao states politically, socially, economically, and militarily, with military institutions receiving the greatest attention. Also the strategic aspects of the northern frontier geography come in for some attention, but this may well have served as introductory material to prepare the reader for the detailed battle descriptions that follow. For readers who do not wish to plough through these descriptions the appendix summarizes in table form all the battles, giving the time, place, major generals, course of the fighting, the outcome, and documentary sources.

2. Ch'en T'ung-fu te ssu-hsiang 陳同甫的思想, by Wu Ch'un-shan 吳春山, Taiwan University History and Chinese Literature Series No. 35 國立台灣大學文史叢刊, Taipei: T'ai-wan ta-hsüeh wen-hsüeh yüan 台灣大學文學院, 1971, iv, 224, iv pp., Bibliography, English Abstract, n. p.

Ch'en Liang 陳亮 was a prominent exponent of the so-called utilitarian school of thought peculiar to the Chetung 浙東 area in the Southern Sung and later. More than a mere philosopher, he was also an outspoken critic of the appeasement policy followed by the court. The first chapter of this interesting, carefully annotated monograph—the first major work on Ch'en Liang in any language—recreates the political situation and atmosphere of the times and highlights Ch'en's personality and career. This is a prelude to the author's major effort at analysis of Ch'en's philosophical system and its relevance to both pre-Ch'in and Sung philosophical currents. In the second chapter the author isolates and analyses the various conceptual components of Ch'en's philosophy, tracing many elements back to Hsüntzu 荀子. Ch'en's indebtedness to his immediate intellectual forebearers in the Sung and his relationship to contemporary thinkers, including Yeh Shih 葉適 and Lu Hsiang-shan 陸象山, is the topic of the third chapter, while the fourth chapter comparatively examines at great length Ch'en's and Chu Hsi's 朱熹

thought, these two having had a provocative intellectual debate between 1182 and 1l86. The reactions to this debate by later scholars, even a few prominent contemporary Chinese scholars, are cursorily presented in the fourth chapter also.

Briefly Noted

The following books have been recently written and published in Taiwan:

a. 文天祥史跡考, 李安, 正中, 252pp.
b. 宋詞互見考，唐圭璋，學生書局
c. 從元代蒙人習俗軍事論元代蒙古文化，袁國藩, 商務， 179pp.

The following titles have been reprinted within the last year:

a. 宋詞三百首箋注，上疆村民重編
b. 宋詩記事人傳補正, (清) 陸心源
c. 容齋詩話, 洪邁 276pp.
d. 唐圭璋箋注 259pp.
e. 宋詞選,胡雲翼編注 454pp.

IV. Europe

1. Analysis of the Tangut Script, by Eric Grinstead, Scandinavian Institute of Asian Studies Monograph Series Number 10, Sweden: Student litteratur , 1972, 376 pp., n.p.

The Tangut script was invented in 1036, apparently by one man perhaps with a team of assistants, although we cannot be certain, and was used as a nation's system of writing for somewhat less than 200 years. After the Mongol destruction of the Tangut state in 1227, there were a few isolated instances of inscriptions and printed sutras during the Yuan period. From this point on, though, the Tangut script was for all intents and purposes forgotten and unknown. Only in the 20th century has there been a revival of interest in the Tangut script, and during the last decades in Russia and Japan great advances were made in its study, particularly by Evgeny Ivanovich Kychanov and Nishida Tatsuo 西田龍雄 . Professor Grinstead builds on these earlier studies and advances beyond them in a number of ways.

The emphasis of this highly technical monograph is on the formation of Tangut script and the role of phonetics in the script. Aside from brief essays about the structure and phonetics of the script, the main body of the text consists of: a Tangut telecode created by the author for purposes of identification, finding, and computerization of Tangut; a conversion table between his telecode list and another commonly used list; an English-Tangut

word list; reproduction of the Book of Filial Piety in the Tangut standard script; and an attempted translation of the preface to this classic. The author's purpose in providing these various lists is to facilitate the work of scholars from other disciplines in handling Tangut texts.

For readers who do not wish to cope with the esoteric nature of this monograph—the author assumes that readers possess a thorough familiarity with most other major scholarship in the field—the opening section to the book can be profitably read for an introduction to the Tangut script and a general discussion of the invention of scripts in East Asia.

2. Marriage of the Lord of the River, A Lost Landscape by Tung Yüan, by Richard Barnhart, Artibus Asiae Supplementum XXVII, Ascona, Switzerland: Artibus Asiae, 1970, 60 pp. 30 plates, US$14.25.

One of the three great Sung landscape painters, Tung Yüan 董源 (-962) has been one of the most problematical of early Chinese painters. It is on a near-legendary composition attributed to Tung, known as the "Marriage of the Lord of the River," on which the author of this study focuses. He attempts to clarify the artist's style and to trace its influence through the Yuan period. The first chapter proposes a reconstruction of the painting, while the second examines and describes the style of Tung in the context of other early Sung landscape styles. The final chapter analyzes the influence of Tung and the painting under examination upon the great Yuan master Chao Meng-fu 趙孟俯.

1. Wu Ch'eng: A Neo-Confucian of the Yüan, by David Gedalecia, Harvard University, Ph.D. thesis, 1971, iv + 477 pp.

Wu Ch'eng 吳澄 (1249-1333) spent his first thirty years under the Southern Sung and, upon its demise, took refuge in the mountains near his home in southeastern Kiangsi. Here he wrote extensively on the Classics and in 1286 came to the attention of the throne through his friend Ch'eng Chü-fu 程矩夫 (1249-1318). In serving both as Proctor and Director of Studies in the National University between 1309 and 1312, he was trammeled by narrow scholarly practices and attempted reform and, as Chancellor of the Han-lin Academy from 1323 to 1325; he was highly critical of court involvement with Buddhism. Wu Ch'eng served only four of his eighty-five years because his mission to revivify Sung thought was balanced by the lure of eremitism in difficult times.

Troubled by the overemphasis on exegesis in his time, Wu Ch'eng contrasted the polarities of knowledge-seeking (tao wen-hsüeh 道問學) and cultivation of the virtuous nature (tsun te-hsing 尊德行) , used to represent the methodological predilections of Chu Hsi 朱熹 (1130-1200) and Lu Hsiang-shan 陸象山 (1139-1193) respectively, by tipping the scale toward the Lu side. In thus seeking to enliven the Chu tradition with a strong dosage of the spirit of Lu, he initiated a synthetic approach that became an omnipresent feature of the controversy between intellectualism and anti-intellectualism in the Ming era.

While "rationalist" representatives of the former current, such as Hu Chü-jen 胡居仁 (1434-1484) and Lo Cheng-an 羅整庵 (1466-1547), were critical of the philosophy of Wu Ch'eng, "idealists" of the latter, such as Ch'en Hsien-chang 陳獻章 (1428-1500) and Wang Yang-ming 王陽明 (1472-1529), found in Wu a kindred spirit. Want not only wrote a laudatory preface to his Li-chi tsuan-yen 札記纂言 (Observations on the Record of Ritual) but also felt that the later Chu Hsi and Wu Ch'eng arrived at philosophical positions close to his own.

In arguing for his own brand of synthesis, Wang Yang-ming subsumed the ideas of Chu Hsi under his idealistic mantle while Wu Ch'eng moved intriguingly between rationalism and idealism. Thus although Wu's ideas proved to be more useful for the anti-intellectual side than for the intellectual, this in no way diminishes the uniqueness of his synthetic philosophical approach.

2. A Structural Study of Chiang K'uei's Songs, by Shuen-fu Lin, Princeton University, Ph.D. thesis, 1972, 188 pp.

This is a structural study of the tz'u 詞 songs of the Chinese poet Chiang K'uei 姜夔 (1155-1221) who is regarded as one of the best song-writers the Southern Sung Dynasty (1127-1279) produced. The purpose of this study is to provide some conclusions about his song structure through a close examination of the properties of internal coherence within his songs. These conclusions should throw some light on the qualities of Chinese tz'u songs in general.

This study is divided into three parts, each dealing with a particular problem. The first deals with the structural value of his song prefaces, which lies in its referential function. A preface, or its prototype, a title, refers a song to concrete objects in the lebenswelt of the poet. It gives a song a referent, a realistic context or setting—a poetic situation. The song itself usually lacks reference to the poetic situation. Chiang K'uei's prefaces display his reflection on the poetic situations as well as indicate his intention in the songs. So each preface also becomes an introduction to a poetic act. Several prefaces reveal that his poetic act has its focus on the expression of feelings derived from the poetic situation. To borrow a term from Susanne Langer, each of his songs is a "morphology of feeling," stripped of referential details. The preface is referential and reflective in structure while the song is expressive and intuitive; together they constitute a totality of experience.

Chiang K'uei defines the song-form as that which "completes feeling in a roundabout manner." This definition shows his concern with the formal and semantic aspects of the song. The second chapter deals with the formal side of the song's structure by comparing it with that of shih 詩 poetry. The metrical irregularity of the song contrasts sharply with the regular, symmetrical framework of shih poetry. The formal structure of the song can be divided into two main types: ling 令 and man 慢. A standard ling song has two stanzas, each containing two strophic units; a standard man song has eight strophic units with four units to one stanza. The metrical pattern of man is morn irregularly spread out. Many ling songs still display some balanced and discontinuous qualities found in shih poetry. But the ling structure is found to have already moved away from the balanced rhythm to a "semantic rhythm," to borrow a term from Northrop Frye, which eventually culminates in the curved, fluid, and wavelike movement of the man structure. This mobile and roundabout rhythm is

undoubtedly closer to the natural process of human feeling.

The last chapter examines the supreme lyrical quality of Chiang K'uei's songs on the level of poetic meaning. He is seen as an egocentric artist who seeks to express the innermost feelings of the self. This egocentric tendency is most readily discernible in his deviation from the tradition of yung-wu 詠物 songs or "songs on natural objects." He turned this somewhat objective form into an effective medium for self-expression. The lyrical feelings Chiang K'uei seeks to convey are usually those prior to conceptual elaboration, so his songs exhibit a general, universal quality. On the semantic level, the roundabout manner of expression is due to his effort in building layers of complex metaphorical relation within a song. This manner allows him to depict more accurately the process of thought and feeling, with its distinct curves and turns. He always attempts to encompass both the most lyrical and universal modes of expressing experience.

-- Shuen-fu Lin

宋史研究論文目錄

（1972）

辜瑞蘭編

一、圖書學（書評、版本、書目、圖書館學）

篇名	著者	刊名	卷期	頁次	出版期
「文天祥史跡考」評介一（李安）	魏汝霖	軍事雜志	42：2	98-102	72.11
讀「文天祥史跡考」後感言（李安）	谷鳳翔	中華文化複興月刊	5：12	62	72.12
評介宋代研究—紀念白樂日逝世論文集（歐鴿夫人主編）	陳祚龍	食貨月刊	2：9	485-489	72.12
姚從吾著「遼朝史」評介	陳芳明	史原	3	179-188	72.9
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宋版梅亭先生四六標準	吳哲夫	圖書季刊	2：2	84-86	71.10
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宋版蘇文忠公奏議二卷	吳哲夫	圖書季刊	2：2	61-65	71.10
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