

## CONTENTS

<i>TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH</i> . . . . .	3
<b>Val. Polosin.</b> The Arabic Bible: Turning Again to an Old Controversy . . . . .	3
<b>E. Rezvan.</b> On the Dating of an “Uthmānic Qur’ān” from St. Petersburg . . . . .	19
<b>M. Vorobyova-Desyatovskaya.</b> A Sanskrit Manuscript on Birch-Bark from Bairam-Ali: II. <i>Avadānas</i> and <i>Jātakas</i> (Part I) . . . . .	23
<b>I. Alimov.</b> Song <i>Biji</i> Authoral Collections: “Lofty Judgements by the Palace Gates” by Liu Fu . . . . .	33
<i>TEXT AND ITS CULTURAL INTERPRETATION</i> . . . . .	39
<b>K. Solonin.</b> The Tang Heritage of Tangut Buddhism. Teachings Classification in the Tangut Text “The Mirror”. . . . .	39
<b>E. Tyomkin.</b> Patañjali’s Commentary on a <i>Sūtra</i> by Pāṇini V, 3.99 . . . . .	49
<i>PRESENTING THE COLLECTIONS</i> . . . . .	51
<b>K. Yuzbachian.</b> Armenian Manuscripts in St. Petersburg . . . . .	51
<i>CONSERVATION PROBLEMS.</i> . . . . .	61
<b>F. Cuisance.</b> Mounting and Early Restorations: the Case of an Accordion Book, Pelliot Tibetain 45. . . . .	61
<i>BOOK REVIEWS.</i> . . . . .	71

### Front cover:

St. John the Evangelist and his disciple Prochorus, “The Four Gospels”, manuscript B 45  
in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, Shosh (Isfahan), 1623,  
scribe Steppanos, artist Mesrop Hizantsi, paper, fol. 210b, 11.0×15.0 cm.

### Back cover:

St. Matthew the Evangelist, the same manuscript, fol. 19b, 12.0×17.0 cm.

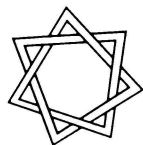
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## SONG *BIJI* AUTHORAL COLLECTIONS: “LOFTY JUDGEMENTS BY THE PALACE GATES” BY LIU FU

The collection *Qing suo gao yi* (青瑣高議 — “Lofty Judgements by the Palace Gates” [1]) by Liu Fu (劉斧) has not hitherto received special study either in Russia and, as far as I know, abroad [2]. Yet the quality of its preservation and the originality of its genre render it a valuable document: it is the only early Sun *biji* collection which contains *chuanqi* novellas, and, besides, it was the source from which Lu Sin extracted a number of novellas for his famous “Collection of *chuanqi* novellas of the Tang and Song dynasties” (*Tangsong chuanqi ji*). Very little information about the author, Liu Fu, has survived. We know for sure only his name; rather, the name with which he signed the collection. We know that a person with this name held the scholarly degree of *xiucai*, meaning that he passed first-level exams in a competition for a vacant position. Most likely, Liu Fu came from a family of officials and was preparing himself for civil service. We can establish the dates of Liu Fu's life only on the basis of the dates found in the collection. The earliest mentioned refer to the reign of the emperor Zhen-zong (1022—1063), and the latest to the reign of Zhe-zong (1086—1101); the latest date in the collection is 1077 [3]. In another work by Liu Fu which has come down to us in fragmentary form — *Han fu ming tan* (翰府名談 — “Well-known Tales about Hanfu” [4]) — the bulk of the dates also fall in the period between 1045 and 1075. Moreover, in the collection *Qing suo gao yi*, such Song dignitaries as Wang An-shi (1021—1086) and Sima Guang (1019—1086) are referred to by their posthumous names [5]. Therefore, it seems reasonable to assume that Liu Fu lived between 1020 and 1100, perhaps somewhat later, and that the collection “Lofty Judgements by the Palace Gates” appeared after 1086 [6]. We also know (from the introduction to *Qing suo gao yi* by a certain Sun Fu-shu [7]) that Liu Fu stayed in Hangzhou and the city of Kaifeng, then the capital of China. One can even presume that Liu Fu was in Kaifeng for quite some time, as it is the most frequent setting for the tales in his collection. Moreover, Liu Fu himself tells us that one of his relatives (most likely his father) served in the prison administration in the region of Tongzhou (today's Sichuan province), and that Liu Fu was there with him [8].

First briefly mentioned is the collection “Lofty Judgements by the Palace Gates” in the literature section of a Song dynastic history, where we learn that Liu Fu is the author of *Qing suo gao yi*, which comprise 20 *juans*, and

*Zhi yi* (摭遺 — “Collection of What Has Been Lost”) in 20 *juans*, and “Han fu ming tan” in 25 *juans* [9]. The last two works have come down to us only in scant fragments included in other collections and anthologies [10]. The bibliography of Chao Gong-wu notes: “‘Lofty Judgements by the Palace Gates’, 18 *juans*, compiler's name not indicated, [the book] contains records of various events [from the time] of today's dynasties, remarks and stories written by well-known statesmen, yet in this book the expressions and thoughts are extremely vulgar” [11]. Later, during the Yuan period (1279—1368), the collection “Lofty Judgements by the Palace Gates” vanishes entirely from official bibliographies and can be found, at best, in lists of missing books. In the middle of the Ming dynasty (1368—1644), the book reappears, but in three separate (disjoint) parts to exist in this form until the ascension of the Qing dynasty (1644—1911), when it was reassembled by the well-known Qing textologist and bibliophile Huang Pi-le (黃丕烈; 1763—1825). He left his afterword (跋 *ba*) [12] in the book and signed it with one of his pseudonyms, Fu-weng (復翁). This afterword which of the three parts (they are present in the contemporary edition) provide important information that the collection *Qing suo gao yi* existed for many years in copies, and that one such copy was commissioned by Huang Pi-le himself. The first and second parts were copied from a manuscript which belonged to a certain Shen Wen-bian (沈文辨), who also left a record which was made in 1522. Huang Pi-le edited the text he received, finishing his work in the first decade of the first lunar month of 1813. In the summer of 1814, Huang Pi-le received as a gift from a friend yet another copy of the second part of the collection. This unnamed friend dated the copy (judging from the paper and Indian ink) to the pre-Ming period. Also, Huang Pi-le knew of yet another pre-Ming copy, which differed from those in his possession and belonged to Zhang Zheng-an (張訥菴; twelfth century). Before it was acquired by Huang Pi-le, the third part belonged to Wang Shi-zhen (王世禎; 1634—1711), who left his autograph in it with the pseudonym Yuyang shanren (漁洋山人). Huang Pi-le affirms that Wang Shi-zhen's copy dates to the time of Zhen-da (1506—1521), while Wang Shi-zhen himself says about Liu Fu's collection: “These are offshoots of the ‘New Tales by the Speaking Lantern’” [13]. He also expresses his surprise that *Qing suo gao yi* should be so widespread despite the “vulgarity” of its contents [14].

Thus, by 1500, three parts of “Lofty Judgements by the Palace Gates” were known in China, and they existed in the form in which we know them today. In the Song period, a two-part version of the work circulated; each part contained around ten *juans*, as a dynastic history states that it held 20 *juans* (according to Chao Gong-wu, the number was 18). Today, we have a text of 27 *juans* based on the Qing editions. It is, however, possible that the two parts circulated in the Song period were much larger than the first and second parts as we know them today. In all likelihood, their text was later lost or heavily damaged and reconstructed, acquiring in the process a somewhat different internal structure than the original text. Additional fragments of the Song text were later discovered and brought together into a third part which is shorter and appears to be incomplete. This is supported by the fact that individual fragments not included in the known text of *Qing suo gao yi* continued to come to light until recently, which explains the appearance of yet another *juan* as part of modern reconstructions of the text in the 1983 edition.

We present here brief information on the contents of the collection. As was noted above, *Qing suo gao yi* consists of three parts: the first two hold 10 *juans* each, the third — 7. The collection includes 144 works in various genres: 49 works are in the first part, 72 in the second, and 23 in the third. One should also note 36 fragments which form an appendix to the main body of the text (in the 1983 edition). The collection combines *chuanqi* novellas, pre-Tang *xiaoshuo* plotted prose, which predominates and treats both the miraculous (*zhiguai*) and events and people (*zhiren*); it also includes plotless prose (remarks and reflections), individual poetic works, and reflections on verse (*shihua*). All of the works in the collection have headings with varying numbers of characters (usually three), and subheadings of seven characters which describe the contents [15].

Liu Fu was not so much the author as the compiler of the collection: a large number of the works which form the main body of the text belong to other Chinese authors. These include several stories, but, mainly, *chuanqi* novellas, the authorship of which is revealed in notes which follow the headings. There are fourteen such works [16]. The compilers of “Selected *Chuanqi* Novels by Song Authors” believe that some of the other novels may not belong to Liu Fu either, although their authors are not known. These are *Sui yan di shan hai ji* (隋煬帝山海記 — “Notes on the Seas and Mountains of Sui Yan-di”) and *Zhu she ji* (朱蛇記 — “Notes on the Red Snake”) [17]. Although this assertion lacks necessary argumentation, it is quite indicative: that not all instances of borrowing are indicated in *Qing suo gao yi*, is obvious. Besides, the study of several earlier *biji* collections (and not only *biji*) shows that many times Liu Fu employed the works of other authors without noting his sources [18]. It is also important that around a quarter of all the works in *Qing suo gao yi* are equipped with summaries, which begin with the words 議曰 or, more rarely, 評曰 (“[My] opinion is that”). They were probably added by Liu Fu to the works of others, which would mean that the presence of a summary can serve as an indication that Liu Fu was not himself the author.

As was noted above, Liu Fu included in his book a motley selection of works: plotted and plotless, prose and poetry, tales of the everyday and the supernatural. However, this mixture reveals an original principle of text

organization characteristic of such kind of literature: various works are grouped around a particular theme of interest to the author. There are several such themes, and in each *biji* collection we can easily identify the thematic group which corresponds to the compiler's interests and views. The same holds true for Liu Fu's collection — the plots and motifs here recur within the framework of the themes which interest him. The scholar cannot ignore this regular recurrence of thematically linked plots and motifs, but it is not valuable in and of itself — it is, rather, a typical feature of Chinese literary culture, a form of “literary etiquette”, to expand on the use of D. S. Likhachev's well-known term. Plots and motifs — with some variations — recur until a certain semantic saturation of the concept, or situation, is achieved. Since the plots and motifs are well-known, and their number is limited, their recurrence is less important than the selection and accentuation of certain aspects. In his work, the author begins with what is already known, commenting and adding specifics. For this reason, it seems suspect to view the recurrence of plots within one collection and in various collections as the “basic constructive principle of the *biji*” [19]; rather, this is the basic constructive principle of the collection as a type of medieval book. Of course, *biji* collections stand out by virtue of a greater degree of “authorial freedom”, for they are limited neither by genre nor theme. It is important that the group of themes treated may be well familiar from other, earlier collections, and within the medieval literary tradition, the number of such themes was fairly small, but the focus of attention in each individual collection is what characterizes the author. In the collection “Lofty Judgements by the Palace Gates”, one can identify several main themes around which plots and motifs recur in various parts of the work. These themes are closely linked to the main characters.

**1. The Noble man, a Confucian bibliophile.** In Liu Fu's collection, we find two types of such heroes and the circumstances that surround them: noble statesmen in antiquity (for Liu Fu, this is the time of the Tang dynasty and later) and noble statesmen contemporary to Liu Fu in Song society. The Confucian bibliophile appears as the main character in the bulk of the works included in *Qing suo gao yi*; he is usually a model of virtue and proper conduct. Liu Fu cites his actions as an example for emulation. Noble statesmen in antiquity are primarily Han Yü and Liu Zongyuan. Liu Fu is especially interested in the well-known incident with the crocodiles which Han Yü expelled in Chaozhou (today's Guangdong province). As a true Chinese bibliophile, Liu Fu ascertains the facts known to him about this event, even describing the crocodiles' appearance [20]. Liu Fu considers Han Yü an ideal official whose virtues allowed him to rule wisely not only over people but also over the beasts and spirits found in the land under his administration [21]. Among other examples, which are shown as deserving of respect in Liu Fu's collection, we find the renowned Liang military commander Wang Yan-zhang (863—923) — the text on the latter's memorial stela, written by Ouyang Xiu, is cited by Liu Fu in “Notes on a Decorated Statue of Wan Yan-zhang” — and several other historical figures.

But the majority of the noble men of state in “Lofty Judgements by the Palace Gates” belong to the Song era. They are entirely real officials, poets, and bibliophiles known thanks to the rich heritage that has come down to us

and the official biographies from Song dynastic history. Their verses can be found without difficulty in any old or modern Chinese anthology. They include such impressive figures as Li Fang (925—996), Zhan Yong (946—1015), Kou Zhun (961—1023), Ouyang Xiu, Mei Yao-chen (1002—1060), and others. Liu Fu provides some episodes from each of their lives, which demonstrate solely the positive qualities of these outstanding personalities. For example, Wang An-shi (1021—1086) extends financial help to a woman compelled to sell herself into slavery [22], while Han Wei (1017—1098) shows tolerance toward an official who accidentally breaks his favourite wine cups; he also does not punish a soldier who carelessly sets his (Han Wei's) beard on fire [23], etc. Liu Fu constantly returns to images of noble statesmen and their virtuous qualities: loyalty to the ruler, a sense of duty, filial respect, humanity, wisdom, etc. In this sense, Liu Fu's collection can be considered a model of edifying reading. The information conveyed in such stories is especially valuable because it reflects the view of a contemporary (or contemporaries, as we cannot be sure that all of the contents were penned by Liu Fu himself).

The fourth *juan* of the first part also contains three *chuanqi* novellas on noble men. But since they are not in state service, they manifest their virtues differently: they are headlessly brave, faithful to the call of duty and true to their word above all else in life. These are, for example, Wang Ji, who metes out justice to a repressive local ruler and his subordinates, Sun Li, a slaughterer of cattle, who helps a friend to deal with the offender of his mother, an unnamed lover of justice, who stands up for those insulted [24], etc.

**2. The noble woman.** The images of women in *Qing suo gao yi* are fairly traditional. They are wives faithful to their spousal duty and willing to brave death for its sake. Such is the heroine of the tale *Zheng Lu*, who commits suicide in order to save her husband; such is the lady Song, who firmly refuses the advances of a young neighbour despite her deep feelings for him [25]. The heroines of other tales — girls from nobles families who find themselves in complicated, tragic circumstances but do not forget their duties, escape the "fall", not losing self-control — are, for example, Sun Jiao-niang [26] and Wang Xung-nu. About the latter, Liu Fu apparently collected all of the material available to him, beginning with a third-person account of her tragic fate, her own account, and ending with verses by Wang An-go [27], praising the girl [28].

Female-singers occupy a special place in the collection. The singer, unlike the girl from an upstanding family, was more accessible in conduct and received money for her music-making, singing, versifying, elegant service at feasts, and love, as well. One cannot say, of course, that all Chinese female-singers of the time were talented and educated; but, judging by Liu Fu's collection, they were valued primarily for their talents: the Chinese bibliophile sought out the company of beautiful, unusual women and, despite their dependent position, popular singers renowned for their talents and beauty were relatively free in their choices: they could refuse to converse with an unwanted guest, not to mention engage in other activities, even if he offered vast sums. It is exactly such singers — virtuous, elegant, educated — who are the main heroines in the *Qing suo gao yi* novellas *Tan Yi-ge* and *Wen Wan* [29], which are in effect biographies.

**3. Dao (Buddhist) teachers.** The collection also includes the works treating the deeds and qualities necessary for self-perfection, attaining moral harmony and sanctity. Tales about Buddhist teachers contain a number of postulates of Chinese folk Buddhism, mainly in dialogues and admonitions, when someone who thirsts for knowledge or someone who seeks to expose somebody's ignorance asks a teacher of the Law questions (usually tricky), and the teacher's answers reveal the essence of some aspect of the teaching. Liu Fu names a number of Buddhist teachers who attained perfection, for example, the teacher Cheng-ming, the teacher Da-yan, the teacher Zi-zai [30], and others. In the dialogues cited, the teachers frequently correct misguided interpretations of the Buddha's utterances, condemn certain rituals widely practiced by Buddhist monks for reasons of ignorance. In turn, the Dao saints and ascetics in "Lofty Judgements by the Palace Gates" are either saints already canonized by the Song era such as Lü Dong-bin, Han Xiang-zi and He Xian-gu, or Song dignitaries contemporary to Liu Fu whose exceptional qualities and accomplishments in life allowed them to attain posthumous sanctity and occupy various ranks in the hierarchical system of the afterlife.

**4. Unusual feelings (love).** One should group under this theme primarily the works on the well-known story of the Tang emperor Xuan-zong's love for his concubine Yan-guifei and the mutiny of An Lu-shan: "Notes on Lishan Mountain", "Notes on Warm Springs", "The Story of Guifei's Stockings", "Song of Mawei" [31]. Unusual feelings are also experienced by the above-mentioned noble women — Tan Yi-ge, Wen Wan, lady Sun, model of fidelity and loyalty. A somewhat separate category are those works which describe romantic relations between people and unusual beings, such as the soul of a departed girl or a fox-werewolf (for example, "Spring Walk along the Western Pond", "Notes on Xiao-lian", "Notes on Yue-niang" [32], and others).

**5. The soul of one departed, *gui* (鬼).** The souls of the departed, their qualities, manifestations in the world of the living, and means of interacting with the living form a theme that long attracted the attention of *xiaoshuo* [33] authors. One of the basic motifs encountered in *Qing suo gao yi* is the return of a deceased person's soul distressed by the conditions of its burial. The Chinese believe that the soul finds peace, successfully makes its way to the afterlife, and is born again in a new form only if the body which it inhabited is buried in accordance with all necessary rites. Especially important are the burial location and presence of a proper grave. Hence, the *xiaoshuo* contain frequent examples of a *gui* coming to a person with a request to tend to its remains. They do not visit just anyone, but someone with perfect moral qualities who is capable of understanding the importance of the matter which brought the soul of a deceased person to him, someone who is able to respond to the request with the care it deserves. This is how Liu Fu's hero, Peng Jie, conducts himself in "Notes on Buried Bones" [34]: the soul of a girl unjustly hounded to the grave appears to him with a request that her remains be reburied. Also interesting are the tales of the Song dignitary Fu Bi (1004—1083), who was responsible for the mass burials of victims of natural disasters and famine [35]. One should also not forget sacrifices, the only "means of the soul's existence" [36] after the burial, etc.

If a person visited by a *gui* with a request for reburial fails to satisfy the hopes of the deceased or acts treacherously or deceptively, the soul takes vengeance, as in the tale "The Story of Jiang Dao" in the third part of the collection. The main character steals money given him to cover the expense of reburial from the soul of a deceased military commander [37].

Another motif in the collection is that of retribution for evil deeds. First of all, three stories of the same type in which the main character, driven by mercenary motives, deceives a young woman should be mentioned. When the young woman is no longer needed, he kills her or hastens her death. Liu Fu's moral remarks are: "If one cannot seize the possessions of a person without punishment, than what of secretly inflicting harm on his life?", and "One cannot cause insult, for there will be punishment in the afterlife! Those who read this should avoid conducting themselves in this way!" [38] Along with the moralistic tales in *Qing suo gao yi*, there are also several short observations in a Buddhist vein which tell of retribution for causing harm to living things either intentionally or as a result of professional necessity. A harsh fate befalls Yu Yuan, who fed his hunting falcons with the innards of rabbits, and the horse-doctor Chen Gui, even though the former acted of his own volition, while the second slaughtered horses by necessity, earning money to survive [39]. Most often, however, the guilty party dies, and in his death agony experiences all the suffering that he caused living things [40].

Yet another frequently encountered motif in *Qing suo gao yi* is marriage to a magic maiden. This takes place with magical wives of two types: the souls of the departed and the fox-werewolves mentioned above. A fine example of human relations with the soul of a departed girl is found in the *chuanqi* novella "Notes on Yue-niang" [41]. The main character in the novella, Yang Shun-yu, attempts to establish relations with a beautiful girl in whose house he finds himself by chance at night. At first, the girl offers deter-

mined resistance; later, after surrendering, she makes every effort to break off sexual intercourse. The moral is that carnal relations with the soul of one departed causes harm to a person no matter what the wishes of the departed may be, as the *gui* — bearer of a dark force — willingly or unwillingly saps people's vital energy, being unable to stop the process. The person suffers irreparable harm, as terrible punishment awaits the soul in the afterlife.

The collection "Lofty Judgements by the Palace Gates" presents the reader with a diverse and complex magical world with a rigidly hierarchical organization. We find here a partial description of the two spheres of the other world: the underworld (hell) and the sphere of celestial beings. Hell is depicted in the tale of *Chen Shui* [42]. A sense of the hierarchy of the saints can be gained from the novella "Lists of Saints from the Mountain of Cunyufeng" [43], where an entire table of ranks is presented.

Thus, in terms of content and genre, Liu Fu's collection, while retaining the typical features of a *biji*, also stands somehow apart: it is only in this collection — among those Song books which have come down to us — that we find a substantial number of large plotted works (*chuanqi* novellas). Besides, the "mix of genres", which results from authorial selection, makes it possible to study various aspects of Song culture from various angles: one can find in *zhiren xiaoshuo* and plotless remarks details from the lives of major Song dignitaries and bibliophiles; the plotted works, in turn, provide insights into the specific features of the world-outlook and, more broadly, the mentality of the era. Because *Qing suo gao yi* is an authorial collection, but is also quite compilative, we can speak of it as reflecting the views and predilections not only of Liu Fu (as manifested in the choice of material), but also — in mediated form — views on the world and man's place in it common to

educated circles in Song society.

## Notes

1. B. L. Riffin proposes a different translation of the title: "Elevated Reflections by the Green Palace Gates", see B. L. Riffin, "Kitaishkaia proza" ("Chinese prose"), in *Klassicheskaiia proza Dal'nego Vostoka* (Moscow, 1975), p. 30. See also K. I. Golygina's version "Elevated Reflections by the Green Gates", in K. I. Golygina, *Novella srednevekovogo Kitaiia: Istoki snizhetov i ikh evoliutsiia* (The Novella in Medieval China: the Sources of the Plots and Their Development) (Moscow, 1980), p. 65, or "Reflections on What is Moral by the Green Gates" as is translated in *Rasskazy u svetil'nika: kitaishkaia novella XI—XVI vv.* (Tales by a Lantern: the Chinese Novella of the 11th — 16th Centuries), trans. from the Chinese, compil., introduction and commentary by K. I. Golygina (Moscow, 1998), p. 11. All of these translations convey the content of the title, but it seems to me that in the case at hand, there is no need to translate 青 as "green", for since antiquity the concept of 青瑱 has been used figuratively to indicate any gates leading to palace chambers. The "History of [the] Han [Dynasty]" notes that the gates of the palace of Quan-hou were covered with a strip of carved adornments in green, see Ban Gu, *Han shu* (Peking, 1962), xii, p. 4025.

2. Liu Fu's collection is briefly described in I. Tsiperovitch, "Ch'ing-so Kao-i", a Sung Bibliography (Hong Kong, 1978), pp. 342—3. The collection has been partially translated into Russian: B. L. Riffin translated the novellas entitled *Chen Shu-wen* and "Notes on Xiao-lian", see Riffin, *op. cit.*, pp. 89—95; A. P. Rogachev — "The Red Leaf" and "Fluttering Sparrow", in *Nefritovaia Guan'in: novelly i povesti epokhi Sun (X—XIII vv.)* (Nephrite Guanyin: Novellas and Stories from the Song Era, 10th — 13th Centuries) (Moscow, 1972), pp. 41—54. K. I. Golygina used 18 works from Liu Fu's collection (including a number of large *chuanqi* novellas: "Notes on Lishan Mountain", "The Story of Tan Yi-ge", "Notes on a Girl from Yue", and others) in her collection of translations *Rasskazy u svetil'nika*. In the foreword, she comments on the arbitrary abridgement of poetic excerpts because of the "poetic superfluity of the texts". This is relevant, but one cannot but notice another important fact, the scholar sometimes terms as *chuanqi* novellas works that do not belong in the category, which once again confirms how little study has been accorded the genres of traditional Chinese plotted prose. See also my selected translations in "O sbornike Liu Fu 'Vysokie suzheniia u dvortsovykh vorot'" ("On the collection 'Lofty Judgments by the Palace Gates' by Liu Fu"), *Peterburgskoe vostokovedenie*, 2 (1992), pp. 153—218.

3. On dating the collection, see Tsiperovitch, *op. cit.*, as well as the publisher's foreword to the Shanghai editions of 1958 and 1983.

4. The reference is to the court academy of Hanlinyuan.

5. Liu Fu, *Qing suo gao yi*. Chong Yi-zhong jiaodian (Shanghai, 1983), pp. 122—3.

6. Further confirmation of the fact that Liu Fu's collection appeared no earlier than 1070 is the presence in *Qing suo gao yi* of a work with the "geneological" characters 詩話 in the title "Ruminations on Verses by Unknown Authors" (Liu Fu, *op. cit.*, pp. 46—50). We know that the term *shihua* gained currency after the appearance in 1071 of the first work with these characters in the title: "*Shihua* of the Hermit Liu-yi" by Ouyang Xiu. As Liu Fu's collection contains borrowings from the *shihua* of Ouyang Xiu, it would appear that "Lofty Judgements by the Palace Gates" appeared later.

7. The forward is signed: 孫嗣樞資政殿大學士 ("Daxueshi of the chamber of Zizhengdian Sun Fu-shu"). Nothing else is known about the author of the foreword. The honorary position of *daxueshi* in the chamber of Zizhengdian was founded in 1005 especially for Wang Qing-zho (962—1025); after him, it was usually awarded to retired officials in recognition of their services. It appears that Sun Fu-shu occupied the post in the retinue of the emperor and was a fairly important official. It is also likely that the Song Qi-weng 孫次翁 mentioned in *Qing suo gao yi* is Sun Fu-shu's second name. Golygina's reasons for stating that the author of the foreword to *Qing suo gao yi* was Yue Shi (Rasskazy u svetil'nika, p. 12) are entirely unclear. If she means the Song novelist Yue Shi (樂史), he died in 1007 (as noted by Golygina herself several times in her own foreword; in her last book, *Velikii predel: kitaiskaya model' mira v literature i kul'ture (I—XIII vv.)* (The Great Boundary: the Chinese World Model in Literature and Culture, 1st — 13th Centuries), Moscow, 1995, Golygina furthers this misconception by giving an erroneous date for Yue Shi's death: 1107, p. 347) and could not have written the foreword to a collection finished many years after his death. The misunderstanding likely results from the fact that *Qing suo gao yi*, immediately after the foreword and an excerpt a dynastic history, contains a note by a certain Xiang Yao-shi (項藥師) dated to the year *ding-hai*. We were unable to ascertain his identity. In all likelihood, he inserted the excerpt from the "History of [the] Song [dynasty]" much later, but was not, of course, the author of the foreword. It is possible that Fu-shu is not a name, but the abbreviated title of an official position. In a letter to the author of the present work, Cheng Yi-zhong suggested that Sun Fu-shu is Sun Mian (孫滿; 996—1066), who occupied a number of important positions at court, including *shumi fushu* (樞密副使); this seems unlikely to me, however.

8. Golygina's translation — "In the years of Jia-yu (1056—1063), I occupied the position of clerk in the Tongzhou region" (Rasskazy u svetil'nika, p. 12) — strikes me as inaccurate. The Chinese text is: 嘉祐年間余侍親通州獄吏 (Liu Fu, *op. cit.*, p. 132), which is better translated as: "In the years of Jia-yu, my relative was appointed in Tongzhou as a prison warder, and I went [there] together with him". The reference is apparently to Liu Fu's father, for in the story *Chen Shui*, we read: "Chen Shui and my father once served together", and the preceding states that Chen Shui served as a prison warder in Chenzhou (Liu Fu, *op. cit.*, p. 138).

9. *Songshi yiwenzhi* (Peking, 1958), p. 125.

10. For example, two fragments from *Han fu ming tan* were included in the anonymous Song collection *Lü chuan xin hua* ("New Tales by the Green Window"). As was noted by the Chinese scholar Zhou Yi, who is the author of the textological commentaries in the modern edition of the text, these are "Wang Xuan on Zhuguo Mountain Meets with Xi Shi" and "Qian-tao Tests the Virtue of [Lord] Kou", see Huang du feng yue zhu ren, *Lü chuan xin hua*, (Shanghai, 1959), pp. 27, 114—5. The anonymous author also borrowed several tales from *Qing suo gao yi* without alteration. Another five fragments of *Han fu ming tan* — on poetry — have reached us in a *shihua* and were published as part of "Selected Ruminations on Verses in China in Various Periods" (*Lidai zhongguo shihua xuan*, in 2 vols. (Changsha, 1982), i, pp. 194—5). The preface to the 1958 edition of *Qing suo gao yi* mentions 15 excerpts from "Well-known Tales" in the fifty-second *juan* of *Lei shuo* ("Encyclopedia of Plots") by Zeng Zao (12th century). We also find there 48 tales and novellas from *Qing suo gao yi*, and, curiously enough, a number of fragments missing in the 1958 edition of the collection. They were added by Cheng Yi-zhong in the 1983 edition as an appendix (Liu Fu, *op. cit.*, pp. 225—71).

11. Chao Gong-wu, *Jun zhai du shu zhi jiao deng* (Shanghai, 1990), p. 597. The same remark about the style of exposition is found in the dynastic history.

12. Liu Fu, *op. cit.*, pp. 103, 198, 253.

13. The reference is to a collection of *chuanqi* novellas by the Ming author Gū Yū (15th century); his legacy has been studied by Golygina, see her *Novella srednevekovogo Kitaia*, p. 154ff. She also translated a text from the collection into Russian, see her *Rasskazy u svetil'nika*, pp. 170—294.

14. Liu Fu, *op. cit.*, p. 253. Cf. Huang Pi-le: "Old books are difficult to obtain, but the collection 'Lofty Judgements by the Palace Gates' is widely available" (*ibid.*).

15. Liu Xin also noted that Liu Fu was the first to introduce seven-syllable subheadings, and suggested that they inspired the seven-syllable titles of *huaben* urban stories, see Liu Xin, *Zhongguo xiaoshuo shilüe* (Peking, 1956), p. 12.

16. These are: "Song on the *Guangdiao* Motif 'Wrath of Immortal'" by Dou Hong-yu (竇弘餘廣調仙怒詞, pp. 27—9), "Notes on a Floating Red [Leaf]" by Zhan Shi (張實流紅記, pp. 51—3), "Notes on Warm Springs" by Qing Chun (秦醇溫泉記, pp. 63—6) and his "Unofficial Biography of Zhao Fei-yan" (趙飛燕別傳, pp. 74—8), "Notes on Lady Song" by Qiu Rui (丘潛孫氏記, pp. 70—3), "The Story of Teacher Shi-yi" by Pang Jue (龐覺希夷先生傳, pp. 79—80), "Notes on Wang Yu-yu" by Liu Shi-yin (柳師尹王幼玉記, pp. 95—8), "Notes on an Adorned Statue of Wang Yan-zhang" by Ouyang Xiu (歐陽修王彥章畫像記, pp. 99—100), *Song Wei-han* by Qian Xi-bo (錢希白桑維翰, pp. 163—5) and "Notes on Yue-niang" by the same author (越娘記, pp. 218—23), *Wang Wan* by Qing Su-zi (apparently a pseudonym: 清虛子溫琬, pp. 166—72), "Afterword to Extant Information about Gan-tan" by Cai Zi-chun (蔡子醇甘棠遺事後序, pp. 175—80), "The Story of Tan Yi-ge" by Qing Chun (秦醇譚意歌, pp. 212—7) and "Notes on Yong-cheng" by Du Mo (杜默用城記, pp. 243—5). We lack information on many of the authors listed above; these are the only works by them to have come down to us.

17. Liu Fu, *op. cit.*, pp. 146—57 and 188—90. See *Songren chuanqi xuan*, pp. 46, 120.

18. Liu found things to his liking in works by ancient authors and his contemporaries, abbreviating the texts of others as he saw fit. For example, the tale of Zhan Hua, who exposed a fox-werewolf, from *Sou shen ji* by Gan Bao is found in Liu Fu's collection in extremely abbreviated form (*op. cit.*, p. 235); the episode with the visit of the first Song emperor to the temple of Syangosa from the *biji* collection of Ouyang Xiu (see above, pp. 101—2 of the present work); Liu Fu also borrows materials from "The *Shihua* of the Hermit Lu-yi" by Ouyang Xiu. Cf., for example, Ouyang Xiu, "Liu-yi shi hua", *Lidai shihua* (Peking, 1981), i, p. 269 and Liu Fu, *op. cit.*, p. 87.

19. O. L. Fishman, *Tri kitaiskikh novellista XVII—XVIII vv. Pu Sun-lin, Tsz lun', luan' Mei* (Three Chinese Novella Authors of the 17th — 18th Centuries Pu Song-ling, Ji Yun, Yuan Mei) (Moscow, 1980), p. 6.

20. As a result, we find in *Qing suo gao yi* a description of crocodiles with horns whose nostrils emit fountains of water; not only baby crocodiles, but also turtles hatch from the eggs laid by these crocodiles (Liu Fu, *op. cit.*, p. 187).

21. Liu Fu also finds an analogy among Song officials — Zhang Yong (Guai-yai; 946—1015). Like Han Yü, he expelled from the region he administered a vicious and dangerous tiger which had caused the populace much harm. Liu Fu finds in the tale the following moral: "This is how the ferocious tiger obeyed just rule! But in antiquity, they expelled not only tigers, and for this reason when you learn how Wen-gong (the posthumous name of Han Yü — *I. A.*) expelled the crocodiles from the river Eshi (Malicious backwater), it

becomes clear that all of this is more than empty words! In what dynasty with enlightened rule did such things not take place?" (Liu Fu, *op. cit.*, p. 8).

22. *Ibid.*, p. 122.

23. *Ibid.*, p. 125.

24. *Ibid.*, pp. 40—5. Such heroes are fairly typical for Tang-era *chuanqi* novellas. Wandering incognito avengers are usually scholars and bibliophiles compelled by special circumstances to avenge insults inflicted on them and on others. The cruelty of the avengers is entirely in keeping with the cruelty of those who have wronged them; hence, descriptions of freshly severed body parts and bloody feasts are not a rarity in these tales.

25. *Ibid.*, pp. 39, 70—3.

26. *Ibid.*, pp. 33—4.

27. Wang An-go (王安國; 1030—1076) was a Song official and poet, the younger brother of Wang An-shi; he appears in Liu Fu's collection under his second name, Ping-fu (平甫).

28. Liu Fu, *op. cit.*, pp. 35—7.

29. *Ibid.*, pp. 212—7, 166—73.

30. *Ibid.*, pp. 240—3.

31. *Ibid.*, pp. 57—68.

32. *Ibid.*, pp. 203—11, 128—30, 218—23. The theme of the fox-werewolf deserves special consideration as a most unusual figure in ancient Chinese prose and Chinese beliefs. The question of the fox-werewolf's place in traditional Chinese culture is worthy of separate study. In Liu Fu's collection, foxes do not receive much attention, which allows us to limit ourselves to a brief note on the matter.

33. In this regard, see my work "'Zhizn' posle smerti' v siuzhetnoi proze starogo Kitaia" ("Life after death" in the plotted prose of ancient China"), *Peterburgskoe vostokovedenie*, 4 (1993).

34. Liu Fu, *op. cit.*, pp. 11—2.

35. *Ibid.*, pp. 12—3.

36. See *ibid.*, pp. 13—4.

37. *Ibid.*, pp. 231—3.

38. *Ibid.*, pp. 140—5.

39. *Ibid.*, p. 145. Retribution varies: he who harms a monkey is himself transformed into a monkey (*ibid.*, p. 135).

40. Retribution in the afterlife is not as blind as it might seem. In the tale "Notes on the Perfect Person Zi-fu" (*ibid.*, pp. 14—5), we learn that Sun Mian, called to account for the death of a turtle he shot, escaped the requisite punishment because he committed the crime while performing his official functions, guarding a dam threatened by the turtle.

41. *Ibid.*, pp. 218—33.

42. *Ibid.*, pp. 136—8. Three sections of hell are mentioned: the hell of frying, hell of boiling, and hell of sawing. Strict order prevails in the underworld: officials rush about, orders are given, an office functions like its counterparts in the real world. A newly registered soul is interrogated and its case studied. The degree of guilt and severity of punishment necessary for rebirth are ascertained. A certain number of souls are for a time not eligible for rebirth (these souls are termed "lost"), either because of improper burial or a decision by the lord of the underworld. Errors occasionally occur in the bureaucracy of the afterlife, but they are usually rectified.

43. *Ibid.*, pp. 19—21. The saints advance within a hierarchy, perfecting their *dao* through temporary immersions in the world of people, where the moral purity of a saint is tried and bettered in the sinful temptations of ordinary life just as steel is fired in a crucible. Liu Fu writes that grandees in the world of people are, for the most part, temporary incarnations of saints; when they depart the world of people, they assume the appropriate position in the celestial realm.