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DEDICATED TO  
Frederick W. Mote

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## From the Editor

The revived *East Asian Library Journal*, in the form of volume eight, number one, has met with an enthusiastic reception, and we are sincerely encouraged about the future viability of the journal. In the sense of the Chinese adage *yinshui siyuan* (“when drinking water, think of the source”), we are pleased to dedicate this special issue on the Song poet and statesman Su Shi to Professor Frederick W. Mote. Professor Mote (Professor Emeritus of East Asian Studies, Princeton University) was a founding editor of the journal in 1986, and has been its most valued adviser since then. Therefore, it is with the utmost appreciation and respect that we offer this volume to him.

The *East Asian Library Journal* began life as the *Gest Library Journal*, and then as now one of our underlying aims was to use and demonstrate the extraordinary resources of the Gest Library, and (in the words of the editors of volume one, number one) “to arouse all who value books, knowledge, and scholarship to take an interest in the life of this great library, and others like it.” We believe this can best be accomplished by publishing “high quality scholarship concerning traditional and modern East Asia.” Just as the *East Asian Library Journal* is recovering from its three-year interruption, the Gest Library is entering a similar period of disruption caused by the construction of a new campus center and the renovation of the Gest Library, all taking place in Palmer Hall. At present, the load-bearing capacity of the fourth floor, location of the main book stacks in Gest, is being increased. The renovated Gest Library will have a new main entrance, the working space for the staff will be

reorganized, and some new shelf space will become available. Nevertheless, the fundamental problems regarding inadequate space in the library, which were addressed in previous issues of the journal, will not have been solved. In fact, the percentage of Gest holdings relegated to remote storage in the annex at the Forrestal campus is increasing at an alarming rate. We will describe important developments in the renovation of the library in future issues of the journal.

The idea of preparing a special Su Shi issue of the *East Asian Library Journal* came up in 1996, a *bingzi* year according to the traditional Chinese system of using the cyclical "heavenly stems and earthly branches" to determine dates. Su Shi was born on the nineteenth day of the twelfth month of the *bingzi* year 1036, but because the lunar calendar overlaps the modern Western calendar, his actual date of birth corresponds to January 8, 1037. The 960th anniversary of his birth then translates into January 27, 1997. Fortuitously, I mentioned the idea to Freda Murck at a conference, and her immediate and enthusiastic response influenced the decision to pursue the project. In fact, she was responsible for locating excellent articles on the subject as well as writing one of her own, and she deserves the journal's profound thanks. Once again, I am indebted to our capable associate editor, Nancy Norton Tomasko, for the dedication and energy she put into producing this issue of the journal. The editor alone is responsible for delays in publication. I also wish to thank our authors for their stimulating contributions.

Stuart Sargent teaches Chinese literature at Colorado State University; previously he was on the faculty of the University of Maryland. Professor Sargent holds degrees from the University of Oregon and Stanford University, and his chief research interests are Song-dynasty poetry and Japanese-Chinese literary relations. His essay reminds us of the profound relationship that obtained between two of the outstanding poets of the Song and Tang, Su Shi and Bo Juyi.

Alfreda Murck is an independent scholar living in Beijing and teaching as a guest instructor in the History Department of Peking University. Dr. Murck is a graduate (M.F.A., Ph.D.) of the Department of Art and Archaeology of Princeton University, and her current research interest focuses on the use of poetry in Chinese scholar painting. For twelve years she served as a curator in the Asian Art Department at

the Metropolitan Museum in New York. Her contribution is part of a larger study entitled "Poetry and Painting in Song China: The Subtle Art of Dissent," to be published next year.

Peter K. Bol is Professor of Chinese History in the Department of East Asian Languages and Civilizations of Harvard University, where he teaches Chinese intellectual and cultural history and serves as chair. He was educated at the University of Leiden in the Netherlands and received his Ph.D. from Princeton University. Professor Bol is the author of numerous articles on Chinese intellectual history; his most recent book is *This Culture of Ours: Intellectual Transitions in T'ang and Sung China*. His article on Su Shi's literary reception in the locality of Wuzhou is related to his current study of local society and Neo-Confucianism from 1000 to 1500.

Kathleen Tomlonovic is Associate Professor of Chinese in the Department of Modern and Classical Languages of Western Washington University, and she concurrently serves as director of the university's Center for East Asian Studies. She received her doctorate from the Department of Asian Languages and Literature of the University of Washington, and her primary research interest is Song-dynasty literati culture, especially the works of Su Shi. Professor Tomlonovic is involved in comprehensive projects in China concerning Su Shi, of which her study of the transmission of Su Shi's poetry collections is a clear reflection.

With this issue of the *East Asian Library Journal* we are attempting to develop a basis for style rules that can eventually be codified in a style sheet that will provide prospective authors with formal guidelines. Our first concrete step has been to adopt the *Hanyu pinyin* scheme of romanization for transcribing Chinese words and names in all articles. Although this move has added a measure of internal uniformity to the appearance of contributions to the journal, inconsistencies arising from variant pronunciations remain. For example, the Tang poets Li Bai and Pai Juyi can be found spelled Li Bo and Bo Juyi. Another example is a preference for Su Che over Su Zhe, the correct pronunciation according to the tenets of modern standard Chinese. During this transitional period we are willing to leave the question of preferred pronunciation to the authors themselves, but before long we will have to enunciate a clear standard, and in doing so we hope to find wide support for our proposals.

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