American Oriental Society

FOUNDED 1841

Western Branch Meeting
13-15 October 1989
at
The University of Colorado, Boulder

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Office of the Dean of the College of Arts and Sciences
Department of Oriental Languages and Literatures

PROGRAM SUMMARY

FRIDAY 13 OCTOBER

8:15-10:15 *Manchu Language and Literature*
CIRES Auditorium

10:30-12:30 *T'ang China*
CIRES Auditorium

12:30-1:40 Lunch

1:40-2:30 *Plenary Address*
CIRES Auditorium

3:00-5:00 *Ancient Near East*
University Memorial Center 235

SATURDAY 14 OCTOBER

8:15-11:30 *Prosody, Philology, Lexicology*
Woodbury 106

11:30-12:00 Business Meeting
Woodbury 106

12:00-1:10 Lunch

1:15-3:45 *Drama and Fiction: Yuan and Ming China*
Woodbury 106

4:00-5:30 *Six Dynasties China*
Woodbury 106

6:00-7:00 cash Bar

Hotel Boulderado

7:00 Banquet
Boulderado, North Wing 238

8:15 *Presidential Address*

SUNDAY 15 OCTOBER

8:30-10:00 *China. Literature and Cultural History*
Boulderado, North Wing 238

10:15-12:00 *China. Tangents on the Lü-shih ch'un-ch'iu*
Boulderado, North Wing 238

TRANSPORTATION FROM STAPLETON AIRPORT

The quickest and most convenient transit from Stapleton Airport to Boulder is by way of the Boulder Airporter service. Vans depart from the airport every hour, on the hour, delivering passengers to all hotels in Boulder, including the Boulderado. Driving time is 40-45 minutes. One-way fare is $8. Tickets may be purchased at the Airporter ticket desk, opposite Door 6 on the lower (baggage-claim) level. Advance reservations may be made by calling (303) 499-1559.

TRANSPORTATION FROM THE HOTEL BOULDERADO TO CAMPUS

The Friday and Saturday sessions will take place on the University of Colorado, Boulder campus. The Hotel Boulder- ado is located just off the pedestrian mall in ·downtown Boulder, an easy 5-10 minute walk to campus. In the unlikely event of inclement weather, a van will be made available to take participants from the hotel to the campus.

PLENARY ADDRESS

Richard B. Mather, Professor Emeritus of the University of Minnesota, will deliver the Plenary Address at 1:40 p.m. Friday afternoon. The topic of his address will be: “Chinese and Indian Perceptions of Each Other Between the First and Seventh Centuries.” A reception, with refreshments, will follow the address at 2:30.

BUSINESS MEETING

The annual Business Meeting of the AOS Western Branch will take place on Saturday, 11:30 a.m. - 12:00 noon, in Woodbury 106. The meeting will be chaired by the President of the Western Branch. The main order of business will be the election of new representatives to the Executive Committee.

BANQUET

The conference banquet will be served Saturday evening, 7:00 p.m., in 238 North Wing, Boulderado Hotel. A cash bar, opening at 6:00 p.m., will precede the banquet. Admission to the banquet is by subscription only.

PRESIDENTIAL ADDRESS

Norman Yoffee, President of the AOS Western Branch and Professor of Anthropology at the University of Arizona, will deliver the Presidential Address, following the banquet. The topic of his address will be: “Tales of Kish.” All members of the society are invited to attend the Presidential Address, whether or not they partake of the banquet.

FRIDAY 13 OCTOBER

8:15-10:15 CIRES Auditorium

MANCHU LANGUAGE AND LITERATURE

Chmn: Chauncey S. Goodrich
University of California, Santa Barbara

"The Periodicization of Written Manchu"
Jerry NORMAN, University of Washington "The Manchu Translation of the *Tso chuan"*
Stephen W. DURRANT, University of Utah

"The Manchu Exegesis of the *Lunyu"*
Laura E. HESS, University of Washington

"A Preliminary Investigation of the Manchu Tree Names Found in the Wuti qingwen jian"
Stephen A. WADLEY, Brigham Young University

10:30-12:30 CIRES Auditorium

T'ANG CHINA

Chmn: Paul W. Kroll
University of Colorado, Boulder

"Ghost Lights of T'ang"
Edward H. SCHAFER, University of California, Berkeley

"Marriages Made in Heaven"
Suzanne CAHILL, University of California, San Diego

"Remarkable Raptors in T'ang Writings"
Madeline K. SPRING, University of Colorado, Boulder

"T'ang T'ai-tsung and Chin History: The *Chin shu* Edict of 646"
Tony FAIRBANK, University of Washington

12:30-1:40

Lunch

(a block of tables has been reserved at the University Club, for AOS participants desiring to eat on campus)

1:40-2:30 CIRES Auditorium

PLENARY ADDRESS

Welcoming Remarks
James N. Corbridge, Chancellor, University of Colorado, Boulder

"Chinese and Indian Perceptions of Each Other Between the First and Seventh Centuries"
Richard B. MATHER, University of Minnesota

3:00-5:00

ANCIENT NEAR EAST University Memorial Center, Room 235

Chmn: Norman Yoffee University of Arizona

"A Newly Discovered Fragment of an Unusual Sennacherib Prism"
Roy GANE, University of California, Berkeley

"A Second Step in the Rehabilitation of the Role of the Tigris in Ancient Mesopotamia"
Wolfgang HEIMPEL, University of California, Berkeley

"Jupiter Observations at Babylon"
Norbert A ROUGHTON, Regis College

"Eblaite Scribal Schools: A Preliminary Consideration of Orthographic Tendencies"
James H. PLATT, University of California, Los Angeles

SATURDAY 14 OCTOBER

8:15-11:30

PROSODY, PHILOLOGY, LEXICOLOGY Woodbury 106

Chmn: Richard B. Mather
University of Minnesota

"Daṇḍin on Puns"
Susan TRIPP, University of Denver

"The Advaitin's Defence of Scripture"
Edwin GEROW, Reed College

"Jao Tsung-i on the Indic Influence on Chinese Poetics"
David R. KNECHTGES, University of Washington

(break)

"A New Proposal for the Old Chinese Consonantal System"
E.G. PULLEYBLANK, University of British Columbia

"Fire and Ice"
William G. BOLTZ, University of Washington

"An Uighur-English Dictionary: Status Report"
Henry G. SCHWARZ, Western Washington University

11:30-12:00 Woodbury 106

AOS, Western Branch business meeting

12:00-1:10

Lunch

1:15-3:45 Woodbury 106

DRAMA AND FICTION: YUAN AND MING CHINA

Chmn: Howard Goldblatt
University of Colorado, Boulder

"Safe Text in the '80s: A Modest Proposal for Doing Drama Right"
Stephen H. WEST, University of California, Berkeley

"The Politics of Desire: Another Look at the *Xixiangji"*
Patricia SIEBER, University of California, Berkeley

"Thematics of Late Ming Fiction: Conventional Morality and Unconventional Defiance"
Victoria B. CASS, University of Colorado, Boulder

"Diagnosis, Treatment, and Prognosis in the *Chin P'ing Mei"*
Laurence G. THOMPSON, University of Southern California

"Meng Yulou: Heroine of the Apricot Blossom"
Peter RUSHTON, University of California, Santa Cruz

4:00-5:30

SIX DYNASTIES CHINA Woodbury 106

Chmn: David R. Knechtges
University of Washington

"Parallelism: Artistry in Hsieh Ling-yün's poetry"
LIN Wen-yüeh, National Taiwan University

"Patterns of Reclusion in China: The Moral Hero" Alan BERKOWITZ, Swarthmore College

"Lamentation as Art: P'an Yueh's (AD. 247-300) 'Mourning the Eternally Departed' *(Ai yung-shih wen)"*
Chiu-mi LAI, University of Washington

7:00

PRESIDENTIAL ADDRESS Boulderado Hotel, North Wing 238

"Tales of Kish"
Norman YOFFEE, .University of Arizona

SUNDAY 15 OCTOBER

8:30-10:00 Boulderado Hotel, North Wing 238

CHINA. LITERATURE AND CULTURAL HISTORY

Chmn: Stephen H. West
University of California, Berkeley

"Toward a Literary Geography of Jiangxi: Fuzhou in the Song Dynasty"
Jonathan PEASE, Portland State University

"Poems from Mount Omei"
James M. HARGEIT, University of Colorado, Boulder

"The Authorities of Humor: A Look at *Shiji* 126"
Karin MYHRE, University of California, Berkeley

10:15-12:00 Boulderado Hotel, North Wing 238

CHINA. TANGENTS ON THE *LÜ-SHIH CH'UN-CH'IU*

Chmn: William G. Boltz, University of Washington

"The Portrayal of Sunshu Ao in the *Lüshi chunqiu"*
Jeffrey RIEGEL, University of California, Berkeley

"A Tell-tale Mistake in the *Lüshi chunqiu:* The Earthquake Supposedly in the 8th Year of Wen Wang of Zhou"
David S. NIVISON, Stanford University

"Mencius on Human Nature"
Kwong-loi SHUN, University of California, Berkeley

ABSTRACTS OF PAPERS

Jerry NORMAN, “The Periodicization of Written Manchu”

On the whole, written Manchu is a remarkably homogeneous language. However, an examination of texts of different eras reveals a number of interesting distinguish-features. Texts can be roughly divided into four periods: old script text, pre-Kangxi period texts, texts of the Kangxi and Yongzheng periods and all later texts. The present report will examine certain features of the texts of these different periods.

One of the most striking characteristics of texts of the first and second periods is the manner in which they transcribe Chinese words. Where in later texts (those of the third period), Chinese words show a strict distinction between velars and palatals before *i*, those of the earlier type confuse the two series. A clear case of this is the word for Beijing: earlier texts write *bejing*, while texts of the fourth period write *beging.*

Beginning in the Qianlong period, one begins to encounter a large number of newly coined words which replace Chinese loans found in earlier periods. Where the *Gin Ping Mei i Bithe* (a third-period text) uses *gioi dz* for ‘tangerine’, a late text like the *Liyoo Jai i Bithe* employs *jofohori* for the same meaning.

Stephen W. DURRANT, “The Manchu Translation of the *Tso chuan”*

Abstract not available at time of printing

Laura E. HESS, “The Manchu Exegesis of the *Lunyu”*

The officially sanctioned Manchu translation of the *Lunyu* completed in 1654 and revised in 1756 is a valuable source for insight into Qing dynasty traditions of *Lunyu* interpretation and contemporary understanding of key Confucian ethical terms such as *ren, yi, li, dao,* and *de.* The Manchu words used to translate these terms consist of loan words from Chinese and Mongolian, as well as native Manchu words. By examining the words employed in the Manchu translation of the *Lunyu* and exploring their etymology, it is possible to identify aspects and nuances that the Manchus apparently understood these Confucian ethical terms to possess. For example, unlike Chinese *Dao,* Manchu *doro* does not have the concrete meaning “roadway.” The Manchu words for *dao* and *li* are *doro* and *dorolon,* which are clearly derived from a common stem, and are borrowed from Mongolian and ultimately originate in Old Turkic. This suggests that the Manchus understood *dao* and *li* to be related concepts, i.e., “the inherent norm” and “the norms of propriety”. The

existence of a significant corpus of words borrowed from Mongolian, combined with evidence from Jurchen, suggests that there may have been a northern border tradition of *Lunyu* interpretation which began with the reign of the Khitans and extended for almost a millennium. The Manchu translation of the *Lunyu* is also significant because many early Western Sinologists relied on it to help them understand the original Chinese text, and it is likely to have had an impact on their translations.

Stephen A WADLEY, “A Preliminary Investigation of the Manchu Tree Names Found in the *Wuti qingwen jian*”

The *Wutiqingwen jian* contains much valuable information on five of the languages spoken in China during the Qing dynasty. The entries of this polyglot dictionary consist of concise glosses of words in Manchu, Tibetan, Mongolian, Uighur and Chinese. The words are arranged topically in the dictionary. I have chosen to work on the tree section of the dictionary, hoping to obtain what information I could on Manchu tree names as regards their possible etymology and their relationship to the words for the same trees found in the other four languages. This is simply a preliminary investigation. There is much information that can be obtained from the study of this tree section but a certain amount of groundwork must be accomplished before definite conclusions can be made. This paper will limit itself to the Manchu words of those trees which, as far as I can ascertain, are native to the area considered the homeland of the Manchus. The first problem is to determine exactly which species (or genre) of tree is being referred to by the Manchu name. The second is to determine, or to conjecture upon, what is the etymology of each of these words. Finally, some suggestions will be made as to what further work could or should be done on this topic.

Edward H. SCHAFER, “Ghost Lights of T’ang”

Fireflies are everywhere in T’ang poetry, accompanied by a cluster of images appropriate to their star-like light and their close association with autumn. To understand their literary role clearly, it is necessary to explore the etymologies of their various names, and to distinguish them from other living night-lights, such as the *ignis fatuus* and luminescent fungi, which have their own names and literary roles, but are nonetheless often confused with fireflies.

Suzanne CAHILL, “Marriages Made in Heaven”

This paper discusses a cycle of ten songs entitled “Poems of Marrying Women” which appear, together with an introduction, in the “Complete T’ang Poetry” anthology. The poems themselves,

attributed to “various transcendents,” are not particularly good, but they are very interesting. The prose introduction tells a ghost story about two mortals who stumble into a divine wedding feast; the poems purport to be the speeches of the divine participants. Together this group of works provides a summary of the most important themes connected with the Queen Mother of the West in both sacred and secular literature of the T’ang dynasty.

Madeline K. SPRING, “Remarkable Raptors in T’ang Writings”

In addition to horsemanship and cockfighting, T’ang nobility were fond of falconry. In China, as in the West, this sport carried rather violent associations. However, there were some T’ang writers who portrayed these and other raptors as birds capable of great virtue and compassion. This paper focuses on several such works.

Tony FAIRBANK, “T’ang T’ai-tsung and Chin History: The *Chin shu* Edict of 646”

In the spring of the year 646, T’ang T’ai-tsung (r. 626-649) issued an edict calling for the compilation of a new historical work treating the history of China’s Chin period (66-420). The promulgation of this edict set into motion a body of scholar-officials who were to draw upon the (then extant) wealth of documentary material pertaining to the Chin period, and fashion a new, comprehensive history to replace the many others which had been compiled in earlier centuries. The committee, which was headed by T’ai-tsung’s chief minister, Fang Hsüan-ling (578-648), finished its work within three years (646-648), producing a history in 130 chapters known then as the *Hsin Chin shu* (New History of the Chin). It is this work which has subsequently served as the official account of that period.

The purpose of this paper is to examine T’ai-tsung’s *Chin shu* edict and note what it tells us about his interest in Chin history, and why he called for the compilation of a new work when so many (more than twenty) had already been written. The edict informs us as to T’ai-tsung’s views of the background and purpose of history writing in general, and provides comments and criticism of more than a dozen historians who had compiled Chin histories in the past. In addition, the highly polished literary style of the edict calls attention to T’ai-tsung’s ability as a writer of parallel prose, and demonstrates the richness of the Chinese language as a medium for the discussion of history writing.

Roy GANE, “A Newly Discovered Fragment of an Unusual Sennacherib Prism”

During the 1989 season of the University of Ca1ifornia Archaeo logical Expedition to Nineveh, directed by Prof. D. Stronach, I examined a baked clay fragment of a hexagonal prism inscribed on two of three sides. The fragment had been found by Pierre Bikai in the "Northwest Mound" area and photographs had enabled Prof. A Kilmer of U.C., Berkeley to identify the text as a portion of the introduction to the Annals of Sennacherib. There are no textual variants of any significance, but I found the shape of the fragment to be noteworthy.

Restoration of the text on Side 3 by comparison with published annals of Sennacherib indicates that the inscribed sides of the complete prism were more than twice as wide as intervening blank sides. This idea is strengthened by a a horizontal section of the fragment showing that the placement of a partially preserved internal cylindrical hollow is in harmony with such an irregular exterior shape. Tentative identification of the signs at the bottom of Side 1yields the additional suggestion that the complete prism was considerably greater in height than our fragment. However, there is not sufficient space on the prism for a substantial historical review after the introduction. This raises questions regarding the purpose of the prism.

A similar fragment of a hexagonal Sennacherib prism discovered at Kuyunjik was mentioned by J. Reade in *JCS* 27 (1975). I examined this piece in the British Museum after the Nineveh dig and found it, like our fragment, to have a cylindrical hollow and inscribed sides much wider than an intervening blank side.

Wolfgang HEIMPEL, "A Second Step in the Rehabilitation of the Role of the Tigris in Ancient Mesopotamia"

According to current opinion, the Tigris was not a significant factor for the water supply of Babylonia during the flourishing of Babylonian culture. In a previous publication, I have pointed out textual evidence to the contrary: the territory of Lagas derived most of its water from the Tigris. In this paper I will discuss a directive of the royal chancellery of the 21st century B.C. which demonstrates the importance of the Tigris once more.

Norbert A. ROUGHTON, "Jupiter Observations at Babylon"

In this paper I present a description of the results of a lengthy study of one example of a Babylonian "Observational" tablet dealing with planetary motion. The subject of this presentation is the tablet known as LBAT 1397+ in the catalog of A. Sachs, "Late Babylonian Astronomical and Related Texts." A nearly complete transcription of the tablet can be found in that reference, but since

the publication of LBAT, other fragments have been joined, and all are treated here. This text contains data relating to the planet Jupiter beginning in the 44th year of Artaxerxes-II and continuing to year 13 of Alexander. There are 153 verifiable events described on the tablet distributed into Conjunctions with Normal Stars, Stationary Points, First and Last Visibilities, and Acronychal Risings. I have calculated each of the events in order to verify the tablet readings, to study the accuracy of Babylonian observations and predictions, and to gain further insights into the meaning of the terminology and the techniques used by the Babylonians in their study of astronomy during the last several centuries B.C.

This tablet is unusual because it describes some astronomical events marked by passages of the planet near several star groups, including the Pleiades cluster, the cluster M44 in Cancer, and an as yet unidentified group of stars in Sagittarius.

James H. PLAIT, “Eblaite Scribal Schools: A Preliminary Consideration of Orthographic Tendencies”

In this inquiry, we will devote attention to the issue of scribal schools at Ebla with methodological emphasis upon variations in orthography. When one compares the spelling of certain prosopographically identical personal names from different text-types certain patterns emerge. The administrative documents which will serve as the subject of this study are the textile texts and the ration texts.

Because the *DAM* (“female dependents”) lists occur frequently in both the textile texts and the ration texts, they will comprise the nucleus of this study. Some of the more interesting and perplexing variations will be highlighted as we attempt to document the orthographic tendencies which distinguish the scribes who composed the textile and ration texts. Finally, the ramifications of these variations for onomastic analysis will also be considered.

Susan TRIPP, “Daṇḍin on Puns”

An earlier paper (read the last time the AOS met in Boulder) argued that in early Sanskrit poetics the *alaṃkāras* or ornaments of diction were organized into a fixed list, in which their sequence was determined by a kind of binary analysis of their distinctive features. The pun, *śleṣa*, was integrated into this list in early works. In his *Kāvyādarśa, Mirror of Poetry,* Daṇḍin (8th century) includes a detailed analysis of the pun which rescues this curious type of word-play from the onus of triviality by analyzing its underlying structure and relating this logically to the other ornaments of poetic diction. Daṇḍin’s analysis bears some interesting resemblances to George

Boole's *Laws of Thought* (1854), the seminal work of modern Boolean logic.

Edwin GEROW, "The Advaitin's Defence of Scripture"

I have previously discussed the early history and first flowering of the Dvaita, or "realistic," interpretation of "tat tvam asi," and other scriptural authorities that the Advaitins had long used in support of their version of the Vedānta. I promised then a sequel in which the Advaita response to these attacks was outlined, and an attempt made to understand the importance of this kind of argument to Advaita. In prima facie terms, the advantage of this kind of argument would appear to lie on the side of the realists, for their critique reposes on the pluralistic and functional character of language itself, which, in some absolute sense, the Advaitin wishes to transcend, and indeed must transcend, if he is to gain his salvific gnosis. The Advaitin, by engaging in the disputation at all, would appear to ascribe to the values presumed by his opponent-for he does maintain that there is a grammatically correct and logically defensible way of reading these important Vedic statements. In these terms, then, the Advaitin's response is even more interesting than the Dvaitin's attack, for it shows not only the overriding importance attaching to the correct interpretation of key scriptural passages in Vedānta generally, but gives an excellent insight into the idealist's theory of language, and why it is important that he have one.

David R. KNECHTGES, "Jao Tsung-i on the lndic Influence on Chinese Prosodics"

Professor Jao Tsung-i .published in the 1985 issue of *Chung-hua wen-shih lun-ts'ung* an article titled "The 'Prosodic Rules' Chapter of the *Wen-hsin tiao-lung* and Kumarajiva's *T'ung yan."* David R. Knechtges and Roy Andrew Miller have prepared an annotated translation of this important study of the lndic influence on late Six Dynasties prosodics. Professor Jao's study examines the following subjects:

1. Chinese and Japanese works on Siddham (Hsi-t'an 悉曇). Siddham was originally a method used in India to learn Sanskrit letters and spelling. The most important source on Chinese Siddham is the *Shittanzō* 悉曇藏 by the Japanese monk Annen 安然. In China the Siddham experts translated Indic grammatical and phonological terminology into Chinese. Some of this terminology can be found in the prosodic works of Shen Yüeh 沈約 (441-513) and Liu Hsieh 劉勰 (ca. 465-ca. 522). Such works as Shen Yüeh's "Tables of the Four Tones" probably were inspired by similar tables in the Siddham texts.

2. The *T'ung yün* 通韻 (Corresponding Sounds) attributed to the Kuchean monk Kumārajīva (344-413). Fragments of this work survive in a Tun-huang manuscript. The *T'ung yün* contains an explanation of Indic phonology and probably was intended for Chinese students of Siddham. Although some of its explanations are rather opaque and difficult to understand, such terms as *t'ou* 頭 (head), *wei* 尾 *(tail), p'ang-ni* 旁紐 (indirect node) and *cheng-niu* 正紐 (direct node) were among those adopted by Shen Yüeh in formulating his prosodic rules.

3. An examination of Ch'en Yin-k'o's thesis that early Chinese prosodics was inspired by Buddhist chanting at the villa of the Prince of Ching-ling, Hsiao Tzu-liang 蕭子良 (ob. 494). Professor Jao argues that no literary men participated in the sutra recitations, and that in any case, the rules of sutra recitation were quite different from those of five-syllable line verse. Professor Jao also questions Professor Ch'en's thesis that literary men of the late Six Dynasties classified the Chinese four tones on the analogy of the three Vedic pitch accents. Professor Jao shows that chanting of the vedas was prohibited in the Buddhist *vinaya*, and it is unlikely that monks from Chien-k'ang would dare use heterodox pronunciation in sutra recitation.

Edwin G. PULLEYBLANK, "A New Proposal for the Old Chinese Consonantal System"

In my most recent published paper on the final consonants or Old Chinese *(Monumenta Serica* 1977-78) I proposed six stops -- *p. *t, *c, *k, *k^{w}, *q, five nasals -- *m, *n, *ɲ, *ŋ, *$ŋ^{w}$, and five frictionless continuants -- *l, *j, *ɣ, *w, *ʁ, to account for the *Shijing* rhyme categor1es, as well as *s and glottal stop *ʔ to account for the Middle Chinese Departing and Rising tones (assuming, as previously, a two-way ə/a contrast in rhyme vowels). I assumed that the language also had the same six classes of consonants -- labial, dental/alveolar, palatal, velar, labiovelar and uvular -- in syllable initial position. In a paper given at the Western Branch meeting in 1987 I proposed to identify the twenty-two *ganzhi* phonograms with the same eighteen consonants round as syllable finals + four voiceless fricatives *ɬ, *x, *x^{w},*χ (assuming that the final consonant previously reconstructed as *s was palatal *ɕ.

While there is strong evidence for the reconstruction or palatals and labiovelars both initially and finally, the reconstruction or uvulars, which appear partly as plain velars and partly as labiovelars in Middle Chinese, has remained more problematical. My new proposal replaces the uvulars *q, *χ, *ʁ, with labiovelars

*k^w, *x^w, *w and the labiovelars *k^w, *x^w, *w, with palatolabiovelars *k^{jw}, *x^{jw}, *ʃw (= *ɥ). While there was no uvular nasal *N in the previous scheme, the new proposal includes both labiovelar *$ŋ^w$ and palatolabiovelar *$ŋ^{jw}$. The palatals *c, *ɕ. *ɲ are also reinterpreted as palatalized velars *k^j, *x^j, *$ŋ^j$. Evidence for the reconstruction of palatolabiovelars in syllable final position will be adduced from Min dialects and it will be argued that various phenomena in *xiesheng* series and word families receive a natural explanation if we assume their presence as syllable initials also.

The new schema also requires changes In the ldent1rtcatlons or the twenty-two phonograms, as follows: *k 庚 kaiŋ, *x 己 $ki^ʔ$, *ŋ 牛 ŋɔ^ʔ, *ɣ 巳 zi, *k^w 甲 kaip, *x^w 丑 $tr^huw^ʔ$, *$ŋ^w$ 未 muj^h, *w 亥 ɣəj^ʔ, *k^j 子 $tsi^ʔ$, *x^j 申 ɕin, *$ŋ^j$ 壬 ɲim, *j 乙 ʔit, *k^{jw} 癸 kwej^ʔ, *x^{jw} 戌 swit, *$ŋ^{jw}$ 卯 maiw^ʔ, * ʃw 酉 juw^ʔ, *t 丁 $tɛ^jŋ$, *s 辛 sin, *n 寅 jin, *l 辰 dzin, *p 丙 piajŋ, *m 戊 mow^h.

William G. BOLTZ, “Fire and Ice”

Abstract not available at time of printing.

Henry G. SCHWARZ, “An Uighur-English Dictionary: Status Report”

This project was started in 1984 and it will be basically completed by the end of 1989. Its present size is about 750 pages, double-columned. Entries range from one-liners to several columns. The dictionary is based on contemporary, i.e., post-1949, literature in Xinjiang. It includes cross-references as well as correspondences in ancient languages, such as Orkhon Turkic, and in several contemporary Turkic languages, like Uzbek, Kazakh, Kirgiz, Karakalpak, Osmanli, and Yakut. The paper will list a few tentative observations.

Stephen H. WEST, “Safe Text in the ‘80s: A Modest Proposal for Doing Drama Right”

Abstract not available at time of printing.

Patricia SIEBER, “The Politics of Desire: Another Look at the *Xixiangji”*

The paper attempts to demonstrate how the *Hongzhi* edition (1498) of the Yuan drama *Xixiangji* construes male and female corporeality, sexuality, and subjectivity. It will become apparent that gender is a significant determinant of textual representations and textual silences. The inquiry centers on Cui Yingying’s dilemma over how to articulate desire physically and textually within the narrow parameters of respectable discourse. Caught between being a

perennial daughter or a licentious woman, Yingying resorts to different forms of silence; she succeeds in situating herself in the respectability of marriage, but only by ways of disclaiming or circumscribing desire. Ultimately, however, the text does not allow for the articulation of her subjective pleasure. The paper also explores Student Zhang's role as reader of her utterances as well as her body. Contrary to Yingying, Zhang enunciates both her body, its effect on him, and his final sexual satisfaction. In being able to objectify Yingying and to voice himself, Zhang occupies a privileged position; yet much of the humor of the play derives from his excessive claims to his privileges. The play as a whole oscillates between tragic repression and comic articulation carefully structured along gender lines.

Victoria B. CASS, "Thematics of Late Ming Fiction: Conventional Morality and Unconventional Defiance"

Abstract not available at time of printing.

Laurence G. THOMPSON, "Diagnosis, Treatment and Prognosis in the *Chin P'ing Mei*"

From the very long text of the famous novel, *Chin P'ing Mei* (written about 1600), I have utilized all the passages dealing with illness and its diagnosis, treatment, and prognosis, in order to get an idea of beliefs and praxis in traditional China. Four causes of illness are found: physical, spiritual or demonic, "cosmological," and karmic. A few intercultural comparisons are made in the course of the discussion. One conclusion is that present-day beliefs and praxis do not differ materially from those of four hundred years ago. (This paper is an English version of one written in Chinese for a conference at Wutaishan that was aborted because of the massacre and persecution of students in the mainland.)

Peter RUSHTON, "Meng Yulou: Heroine of the Apricot Blossom"

Numerous interpretive and critical studies of the *Jin Ping Mei* have been carried out in recent years. To date, none of them have given serious and detailed consideration to the hypothesis offered by the late seventeenth-century critic Zhang Zhupo that linked Meng Yulou, the third wife and second concubine of the novel's protagonist Ximen Qing, to the perspective of the novel's anonymous author, a claim which Zhang expressed by the term *ziyu* 自喻 self-comparison." A careful reading of Zhang's commentaries, in all of their forms, reveals that he has identified and assembled a preponderance of evidence within the text of the novel to support his claim, which at the very least suggests that dismissals of his

view have been both summary and premature. Further progress in understanding and appreciating this novel simply cannot proceed without taking into consideration Zhang's opinion on this issue. Zhang's seemingly brash claim of a biographical linkage between the character Meng Yulou and the author should not be confused with the more modest one of linking Meng Yulou with the stance of the novel's implied author hereby proposed. This linkage, once clarified, proves extremely fruitful in constructing an overall interpretation of the text. We should not throw out the baby with the bath water. That being said, however, the skepticism which typically accompanies criticism of such claims of direct linkages between author and text needs to be more fully examined in the distinctly Chinese context of the relationships between author, implied author, text and reader before it is also cavalierly dismissed as being naive. Even the bath water may serve useful purposes. Zhang Zhupo's assertions are supported by careful observation of how Meng Yulou's character is revealed through incident, her employment as a positive foil, her prognostication as offered by various fortune-tellers, her denouement, and Zhang's description of a complex structure of punning references to seasonal ordering and central ethical concepts. These are all issues which Zhang commented on in detail. In addition, it is proposed that a pictorial epilogue for Meng Yulou, entirely congruent with Zhang Zhupo's positive assessment of her, is provided in an example of the work of the *Qianlong* (1736-1796)-era court painter Zhang Yusen.

LIN Wen-yüeh, "Parallelism: Artistry in Hsieh Ling-yün's Poetry

There is a famous anecdote recorded in Yen Yen-chih's biography in the *Nan-shih* (History of the Southern Dynasties) in which Yen Yen-chih asks Pao Chao to compare his poetry with Hsieh Ling- yün's. Pao Chao's assessment was, "Hsieh's poems in pentasyllabic verse are like newly bloomed lotus flowers, spontaneous and beautiful. Your poems are like a display of silk and brocade; everywhere ornate patterns fill one's eyes." Pao Chao's evaluation of Hsieh Ling-yün's poetry influenced later literary critics. Many perceived Hsieh's poetry to be spontaneous and natural, but, on the contrary, Hsieh wrote with absolute attention to craft and technique.

Such emphasis on form is well exemplified by Hsieh's adherence · to parallel structure. In this paper I will discuss seven types of parallelism to illustrate that Hsieh devoted fine attention to artistry in his poetry. The seven types are: (1) Time words (e.g., day and night); (2) Direction words (e.g., north and south); (3) Landscape descriptive words (i.e., mountains and water); (4)

Numbers; (5) Colors; (6) Words pertaining to the visual and auditory senses; (7) Allusions.

Alan BERKOWITZ, “Patterns of Reclusion in China: The Moral Hero”

The portrayal of reclusion in China is laden with recurrent patterns, themes, and topoi. Formulated from the earliest times down into the Han, these variegated motifs show up ubiquitously in nearly all writings of all periods, pertaining both to the abstract idealized image of reclusion, and to accounts of substantive reclusion. These patterns underlie the paradigmatic accounts of many of China’s earliest hermit-types, and are evident in the formulaic portrayal of reclusion in medieval China.

One of the most pervasive of the principal iconographic patterns is that of the Moral Hero, who hides away when times are awry, later to emerge to benefit the age at the beckon of an enlightened ruler. The pattern of the Moral Hero is apparent in the portrayal of the lives of some of China’s greatest heroes (as exemplified in the account of Zhuge Liang), and is widely evinced in medieval writings. Further, it continues to be poignant even today. The successful catharsis of the Moral Hero, however, counterpoints the resolve of the bona fide practitioner of reclusion.

Chiu-mi LAI, “Lamentation as Art: P’an Yüeh’s (AD. 247-300) ‘Mourning the Eternally Departed’ *(Ai yung-shih wen)”*

P’an Yüeh excelled in the writing of *shih* poetry, *fu*, and dirges *(lei)*, and a dominant theme in these works is lamentation. His most famous work is a set of poems, “Lamenting the Departed” *(Tao-wang shih)*, each written during a different stage in his mourning for his wife. P’an Yüeh also composed two *fu* pieces on the same theme, “Lamenting the Departed” *(Tao-wang fu)* and “Mourning the Eternally Departed” *(Ai yung-shih wen)*. This paper will explore the latter in some detail. In “Mourning the Eternally Departed” P’an Yüeh describes the day of his wife’s funeral. It is a piece rich with the details of mourning and burial rituals, and is couched in the language of the ritual texts, *Li-chi* and *I-Li*. In addition, the piece, like all of P’an Yüeh’s works in which he laments for his wife, communicates a genuine sense of loss. Such a depth of emotion expressed for the passing of one’s wife is seldom seen in early Chinese literature. The realistic and descriptive style of language employed so successfully in “Mourning the Eternally Departed” is also seen in P’an Yüeh’s laments for the passing of others close to him-his two children, his father- and brothers-in-law, and several of his dearest friends. Together these well-crafted works provide an informative record of social mourning practices in the

late third century. But more importantly, P'an Yüeh achieved in these pieces a successful marriage of the human response to death with literary expression. His elevation of the written lament to a level of high literary craft set the standard for later writers.

Jonathan PEASE, "Toward a Literary Geography of Jiangxi: Fuzhou in the Song Dynasty"

Fuzhou, the birthplace of several major Song-dynasty writers, has recently been examined as a case study of broad trends in Song social history. The groundwork provided by that research makes it especially worthwhile to explore among the details of history, biography and literature to make a more textured, individualized reconstruction of the region and its culture. The present study uses the writings of Zeng Gong, Wang Anshi, and Lu Jiuyuan to trace their subjective images of Fuzhou as a locale. These images are not always conclusive or strong. When those three writers mention Fuzhou at all, they generally treat it with the same set of emotions, conventions, and expectations that most writers apply to their native places, no matter where those places are. A distinct regional character emerges only when Fuzhou is linked to the longer-settled, more spectacular landmarks of Mt. Lu, Lake Poyang, and the Gan River at Hongzhou. When those seminal regions are included, the picture of northern Jiangxi that emerges from both native and sojourning writers seems to be one of wildness, mystery, and rugged challenge; this may modify our impression of the Song Dynasty as settled and sedate. More specific characteristics might emerge in an expanded study: this should include such native Jiangxi writers as Tao Qian, Huang Tingjian, and Tang Xianzu, as well as important visitors including Wang Bo, Li Bo, and Su Shi.

James M. HARGETI, "Poems from Mount Omei"

It is well known that China is a land magnificent in the splendor of her mountains. Many of these noble heights have gathered unto themselves written traditions especially abundant in religious and literary expression. In recent years, a number of studies have been published that document the history and importance of some of these famous peaks. Others, however, still await serious, scholarly attention. Mount Omei—the "Grand Citadel of Western Shu" as it is sometimes called—is one such alp. The purpose of this paper is to survey the poetic tradition associated with Mount Omei. Like other notable heights in China, Omei has inspired varying responses from the many writers who have visited its fantastic environs. My primary interest is defining

these diverse responses and outlining the ways in which they are expressed in verse, especially in poems of the T'ang (618-907) and Sung (960-1279) periods. It is my contention that one must search beyond attractive winter snows and appealing summer verdure if he is to identify the true essence and appeal of Mount Omei.

Karin MYHRE, "The Authorities of Humor: A Look at *Shiji* 126"

What is preserved in chapter 126 of the *Shiji* is both a collection of anecdotes about three court humorists written by Sima Qian and an additional group of tales, appended perhaps fifty years later, by Chu Xiaosun. These two groups of anecdotes are very different, and the characteristics they exhibit exemplify a difference in official attitudes toward the proper functions of humor.

In examining the humor techniques in these tales, a debate on the preservation of meaningful courtly discourse is uncovered. Humorous remonstrance can both threaten and reestablish the visibility of the official political order. Humorists themselves act out a similar paradox, combining elements of the highest status and lowest status members of court society.

Jeffrey RIEGEL, "The Portrayal of Sunshu Ao in the *Lüshi chunqiu"*

Wei Ao, or Sunshu Ao, is one of several late Spring and Autumn historical figures whose careers provide the basis for the rich anecdotal material borrowed into the encyclopedic late third century B.C. compilation, the *Lüshi chunqiu.* This paper examines an anecdote, found in Book II of the text, about Sunshu Ao and his service to King Zhuang of Chu (r. 613-591 B.C.). The anecdote is placed within the larger cycle of tales about the references to Sunshu Ao preserved in the *Lüshi chunqiu.* I compare this cycle with other such cycles found in the text and discuss the various philosophical principles illustrated by their inclusion. Finally, I propose linking material to the Sunshu Ao anecdote material adjacent to it in Book II. If I am correct, these adjacent passages give us an especially evocative portrait of Sunshu Ao as the selfless and devoted servant to his king.

David S. NIVISON, "A Tell-tale Mistake in the *Lü shi chunqiu:* The Earthquake Supposedly in the 8th Year of Wen Wang of Zhou"

The "Zhi Yue" chapter of the *La shi chunqiu (j.* 6, "Ji Xia," 4th essay) recounts some events in the Zhou capital said to be in the 8th year of Wen Wang. The author understands himself to be saying the following: "ln the 6th month of the year *(sui liu yue)* Wen Wang took to his bed with an illness; in five days there was an earthquake . . ." Wen Wang took the warning and reformed

his conduct of affairs, “and lived another 43 years, having a reign of 51 years.” But Wen’s reign actually was 50 years, preceded by 2 years completing mourning for his father. How and why does the *Lü shi chunqiu* get the reign length wrong?

Comparison with the *Bamboo Annals* account identifies the source of the error: the person who composed this chapter of the *Lü shi chunqiu* copied from some earlier source, and did not understand the function of the word *sui*, “year,” when it occurs in a date. We also find that the same mistake about *sui* is made in the “Shun dian” chapter of the *Shang shu*, when we compare that text with the *Bamboo Annals’* account of Shun. So the problematic earthquake story in the *Lü shi chunqiu* leads to an important conclusion about one of the supposedly oldest of the Confucian Classics: the opening chapters of the *Shang shu*, celebrating Yao and Shun, are actually unsuccessful attempts by some quite late Warring States author to compose in the archaic style.

Kwong-loi SHUN, “Mencius on Human Nature”

Yangist teachings as presented in parts of the *Lü-shih ch’un ch’iu* advocate one’s keeping one’s *hsing* (nature) intact, where *hsing* is supposed to be constituted by one’s tendency to live a certain span of life in good health. In response, Mencius proposes that *hsing*, as the tendency which human beings should realize, should be explicated in terms of certain moral inclinations supposedly natural to human beings. Such moral inclinations “are *ming*, but therein also lies *hsing*, and the gentleman does not describe them as *ming”;* other natural tendencies, such as natural sensory desires, “are *hsing*, but therein also lies *ming*, and the gentleman does not describe them as *hsing” (Meng Tzu* 7B.24).

The paper examines this Mencian response to Yangism. It argues that, in 7B.24, Mencius is highlighting the normative connotation of the concepts of *hsing* and *ming*, and also the fact that fulfillment of other natural tendencies or desires is subject to normative constraints which come from the supposedly natural moral inclinations. *Hsing* as that which human beings should realize is something the realization of which is not subject to further normative constraints. Since full development of the supposedly natural moral inclinations is not subject to further normative constraints while fulfillment of other natural tendencies or desires is, *hsing* should be explicated in terms of the former rather than the latter.

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