American Oriental Society

Founded 1842

Western Branch Meeting

25-27 October 1991

at

The University of Oregon, Eugene

October 25, Friday

Registration will be held in EMU Building, Lounge 2, and all panels except the Saturday morning art panel will be held in the EMU Maple Room.

8:30-9:00   Registration

9:00-11:30   Panel 1: Philological Investigations of Ancient China
             Chair: E. G. Pulleyblank

   1.   William Boltz, University of Washington: "The Non-Pictographic Nature of Chinese 'Pictographs'"

   2.   David Nivison, Stanford: "Qingming Day 1040"

   3.   Kenichi Takashima, University of British Columbia: "The Structure of Word in Preclassical Chinese: A Morphological Perspective"

   4.   Yumiko Blanford, Occidental College: "Cause of Graphic and Textual Variation: Evidence from Mawangdui"

11:30-1:00   Lunch

1:00-3:00   Panel 2:   T'ang Literature
             Chair: David Knechtges

   1.   Paul Kroll, University of Colorado: "Forgotten Poets of the High T'ang, 1:   Li Ni"

   2.   Michael Fishlen, University of Oregon: "Du Mu's 'Pouring Alone in the District Library:' A One-Poem Collection"

   3.   Madeline Spring, University of Colorado: "Thankless Toil: T'ang Allegories of Oxen and Donkeys"

3:15-5:15   Panel 3: Chinese Linguistics
            Chair: Kenichi Takishima

   1.   E. G. Pulleyblank, University of British Columbia: "How Do We Reconstruct Old Chinese?"

   2.   Richard VanNess Simmons, University of Washington: "An Early Missionary Syllabary for the Hangzhou Dialect"

   3.   Derek Herforth, University of California (Berkeley): "Mencian Conditionals and Their Interpretation"

6:00-7:30   Reception and Cocktail Hour, Hosted by the Center for Asia and Pacific Studies, Pete Suttmeier, Director (Collier House)

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October 26, Saturday

9:00-11:30 Panel 4: Chinese Art (To be held in Lawrence Hall Rm 166)
Chair: Ellen Laing

1. Ellen Johnston Laing, University of Oregon: "Questions About Two Ch'iu Ying Paintings"

2. Diana Tenckhoff, University of Oregon: "The Paintings of Zhao Shibiao"

3. Rosario Aglialoro, University of Oregon: "Art, Politics, and Education in China: The Xian Academy of Fine Arts"

4. Helen Liu, University of Oregon: "Go-choa: The Chinese Craft of Paper-Gluing in Taiwan"

11:30-1:00 Lunch

1:00-3:00 Panel 5: Six Dynasties Literature
Chair: Chauncey Goodrich

1. David Knechtges, University of Washington: "Bao Zhao's 'Rhapsody on Dancing Cranes'"

2. Joe Cutter, University of Wisconsin:

3. Chiu-mi Lai, Lewis and Clark: "Lu Yün's Letters to Lu Chi: A Source of Biography and Literary Criticism"

4. Su Jui-ling, University of Washington: "The Significance of Prosopopoeia in Two Fu of the Six Dynasties"

3:15-5:15 Panel 6: Oriental Culture and Religion
Chair: Stephen Durrant

1. Laurence G. Thompson, University of Southern California: "Consecration Magic in Chinese Religion"

2. Esther Jacobson, University of Oregon: "The Cat in the Landscape: The Emergence of Objectified Space in the Art of the Early Nomads"

3. Tanya Storch, Leningrad: "Classiological Achievements of Early Chinese Buddhist Scholars"

4. Fred Lauritsen, Easter Washington University: "A Brief Note on Assyrian Cruelty"

6:00-7:00 No-host Cocktail Hour, Dinner to Follow (Treehouse Restaurant, 1769 Franklin Drive)

8:15   Presidential   Address: Professor   Kenichi   Takashima,
"Erlitou: Xia Discovered?"

October 27, Sunday

8:30-10:15   Panel 7: Chou and Han Literature and Culture
            Chair: Laurence Thompson

    1. Chauncey Goodrich, UCSB: "Chao Ch'i and his San-fu chüeh-lu"

    2. Stephen Durrant, University of Oregon: "The Women in Ssu-ma Ch'ien's Life"

    3. Mark Asselin, University of Washington: "Inheriting and Innovating in Response to Questions Genre"

    4. Robert Stephenson, University of Oregon: "Wu Qi and the Transmission of _Zuozhuan_"

10:30-12:15   Panel 8: Sung-Ch'ing Literature
            Chair: Paul Kroll

    1.   Kathleen Tomlonovic, Western Washington: "Literary Collections at the Su Family Library in Meishan"

    2. Jonathan Pease, Portland State: "Two Kiangsi Poets at the Stone Ox Grotto"

    3. Stephen Wadley, Portland State: "An Introduction to _Tzu-ti shu_"

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Aglialoro, Rosario: "Art Politics and Education in China: The Xian Academy of Fine Arts."

This presentation will serve as an introduction to one of China's (PRC) lesser known art institutes, the Xian Academy of Fine Arts. The historical foundations of the school will be discussed with special attention being placed on developments between 1973 and the present. For the most part, this "story" is based on information supplied by artists who attended the academy during this period. By taking this approach, the author attempts to demonstrate how the diffusion of centralized educational and cultural policies for the arts affected artists at a specific institution, one with strong ties to a revolutionary heritage established in Yanan, the Communist base of operations during the 1930's and 40's.

Asselin, Mark: "'Inheriting and Innovating'" (t'ung-pien 通变) in the 'Response to Questions' Genre (tui-wen 對問)."

Liu Hsieh, in his Wen-hsin tiao-lung, discusses the importance of taking the classics as literary models, referring to the scriptures of antiquity as the "bone and marrow of the highest standards of literature." However, this process of imitation, like its Western counterparts, does not exclude invention. Underscoring the importance of a dual writing process to authors of traditional Chinese literature, Liu Hsieh devotes a chapter to t'ung-pien, which I would like to render as "inheriting and innovating." The writer is urged to sift through the words, ideas, and spirit of the classics and of other literary masterpieces, and then to employ his talent to transform the old into something new. Aside from some minor examples, Liu Hsieh does not further explore this concept in relation to the historical development of a genre.
This writing process is clearly evident in a set of pieces classified in the Wen-hsin tiao-lung as tui-wen or "Response to Questions" and as she lun or "Hypothetical Discourse" in the Wen hsüan. Works in this fu-like genre consist of a dialogue between an imaginary guest and host who is the author's alter ego. In purpose, the tui-wen is similar to the frustration fu. The Han writer of a tui-wen piece defends himself against the charge that his official career has been unsuccessful. That every tui-wen piece becomes a model for the subsequent works, each of which is written to surpass its forerunners, is borne out by the closely parallel texts; the use of the same or similar structures, ideas, phraseology, and allusions to scriptures and historical figures. Moreover, the process of t'ung-pien is explicitly described in the introduction to Ts'ai Yung's (132/133-192) piece, "She hui" ("Dissolving Admonition"): studying the earlier compositions as models, determining what was right and what was wrong in them, and then taking what he had sifted out and adding to this his own personal expression to create

something new. By looking at t'ung-pien at work in the tui-wen genre, I hope to shed some light on both the genre and on the idea of imitation and invention in traditional Chinese literature.

Blanford, Yumiko: "Regularities in Non-standard Usage of Graphs in Mawangdui 'Zhanguo zhonghengjia shu' Manuscript."

    The Mawangdui "Zhanguo zonghengjia shu" manuscript dated between 195 and 188 B.C. uses numerous Chinese characters in a non-standard way. But I find certain regularities in their irregular use of characters.

    Firstly, most of the irregularly used graphs share the same phonetic as the regular graphs that would have been there if the manuscript had been written in the standardized writing system. It signifies that the phonetic, not the so-called "radicals," had the primary function to express the word at this developmental stage of the Chinese writing system (ex. 胃 used for wei 'to say' [謂]).

    Secondly the words that the irregularly used graphs represent are often either proper nouns or the words of abstract notion (ex. 兄 for kuang 'to say nothing of' [況]).

    Thirdly when the irregularly used graphs are examined, it is noticeable that the primary words that they stand for are often those of tangible or common objects (ex. 胃 primarily for wei 'stomach'; 兄 for xiong 'older brother').

    Although numerous occurrences of non-standard usage of graphs may give an impression that writing at this stage was disorderly, the result of my study shows the above-stated regularities in it.

Boltz, William G.: "The Non-Pictographic Nature of Chinese 'Pictographs.'"

    Conventional wisdom maintains that Chinese characters, whatever abstract graphic aspects they may be deemed to have in their modern form, were in origin pictographic. The designation pictographic is intended to mean that the characters arose as realistic depictions of things or acts, such that the operative basis of the writing system was to draw these realistic depictions as a way to write the words for the corresponding things or acts. The implication is that the meaning is conveyed by the realism of the pictograph, and the intended word is thus brought to mind.

    The great majority of even the earliest known forms of Chinese characters do not function pictographically. This is apparent from the simple fact that in virtually every instance, one cannot know what the graph means from visual inspection alone, without knowing what word the graph stands for.

    If a pictograph is a graph that conveys meaning directly by its depictive realism, without recourse to the word except as suggested by the meaning already invoked by the "picture", then the process can be sketched as GRAPH > MEANING > WORD.

Writing, by contrast, is the graphic representation of speech, i.e., words, which are then the instruments for conveying meaning. The process is GRAPH > WORD > MEANING.

Chinese characters even in their earliest, ostensibly pictographic, forms stand for words, and convey meaning only by virtue of that fact. They do not convey meaning directly by virtue of their depictive quality alone, however realistic that might be. This is not only in keeping with the definition of writing, it is precisely the fact that makes them workable as writing, since they need not be realistic in order to convey meaning, and thus are readily amenable to conventionalization, standardization, and eas of execution.

Durrant, Stephen: "The Women in Ssu-ma Ch'ien's Life."

An insignificant but possibly interesting excursion into a hitherto largely neglected footnote of history (folklore?). The distinguished Han historian Ssu-ma Ch'ien had a wife and a daughter--there is little doubt about this. But was there a third woman? This is a ghostly tale that takes us from the Han to the T'ang and into a vision (dream?) of the scholar-official Ch'u Sui-liang (596-658). You will hear about it here first!

Goodrich, Chauncey: "Chao Ch'i and his *San-fu chüeh-lu.*"

Chao Ch'i, who died in A.D. 201 in his nineties, is best remembered for his commentary on the *Mencius*. He is also said to have been a painter. He suffered in various ways in the often treacherous political environment of the declining years of the Han. As a result he spent much of his life in hiding. Further years were spent bedridden with illness as a young man.

In addition to the commentary on *Mencius*, Chao Ch'i produced the *San-fu chüeh-lu*, a collection of biographies of Han-time figures from his home region, the area surrounding Ch'ang-an. This work did not survive in its entirety, but there are numerous quotations in a variety of sources. Ch'ing scholars were able to reconstitute a substantial portion of the work, which occupies two *chüan* in some of the modern *ts'ung-shu* in which it appears. The preface survives, apparently in its entirety, and is of particular interest. Also noteworthy is the fairly high proportion of Taoist recluses among the lives presented. In some cases this work may be of use to students of Taoism during the Han.

Jacobson, Esther: "The Cat in the Landscape: The Emergence of Objectified Space in the Art of the Early Nomads of Eurasia."

The feline image was an omnipresent element in the art of the Scytho-Siberians of Inner Asia (first millennium BC). It appeared primarily in the metaphoric role of predator, woven into the nomads' complex symbolic structures. When we examine those structures carefully, it becomes apparent that they

recreate a landscape--realistic and metaphoric--and that the feline was both a part of and a sign of that extended world. This paper examines the emergence of that objectified space by following the image of the feline in the art of such important sites as Arzhan, Tuekta, Issyk, and Tillya-Tepe.

Knechtges, David R.: "Bao Zhao's 'Rhapsody on Dancing Cranes.'"

The crane is a venerable figure in Chinese art and literature. This symbol of longevity, purity, and detachment from the world is the frequent subject of poetic treatment in shi and fu beginning as early as the late Han dynasty. One of the most famous poems on the crane is the "Rhapsody on the Dancing Crane" by the Liu-Song poet Bao Zhao (ca. 414-466). The poem tells of a beautiful white crane, pure and untrammelled, who roams in the realm of the immortals, drinking dew and playing in mushroom fields. While roaming a marsh, the crane suddenly is caught in a net and taken as a captive to the human world. Bao Zhao then describes the forlorn crane who is trained to perform with a troupe of dancing cranes. Bao Zhao presents a vivid portrait of the wondrous movements of the crane who dances so gracefully he "seems to have no feathered essence." Bao Zhao probably wrote this fu as an occasional piece for one of his patrons. However, some scholars have interpreted it as an allegory of the talented scholar who like the dancing crane has been "tamed" and controlled by his patron, the ruler.

Lai, C. M.: "Lu Yün's Letters to Lu Chi: A Source of Biography and Literary Criticism."

The respect and affection the famous Lu brothers, Lu Chi (261-303) and Lu Yün (262-303), had for each other is displayed throughout the poems and letters they wrote to each other. These epistolary compositions serve as valuable sources of firsthand knowledge regarding their deeds and thoughts. Lu Yün's letters to Lu Chi especially deserve attention as a rich source of biographical information and literary criticism. The fact that over thirty of Lu Yün's letters to his older brother have been preserved, with only a few in fragmented form, is noteworthy. It is rare for such a staggering number of letters written to the same person by one person to be extant from pre-T'ang times. Unfortunately, Lu Chi's letters to Lu Yün have survived only in bits and pieces.
References made to events, places and official posts strongly suggest that a majority of the letters were written in the last few years before the execution of both brothers. From a careful reading, I also suspect that these letters were written within a relatively short period of time, for there are repeated references to people and places, and continued discourse of the same subjects, particularly of specific literary pieces. Judging from Lu Yün's fervent discussions, the brothers made a practice of sending each other their literary compositions. Lu Yün's letters thus provide

excellent information regarding: (1) Dates and circumstances surrounding composition of literary pieces by both Lu Chi and Lu Yün ("Wen fu" being the most significant of the pieces discussed in the letters); (2) Lu Yün's views on literature as expressed in his criticism of works by Lu Chi, their contemporaries and earlier writers. Lu Yün was perhaps the most critical of his own work at all stages of composition, and the process of literary creation by an early Chinese writer, from inspiration to completion, can be witnessed from a perusal of these letters.

Laing, Ellen Johnston: "Questions About Two Ch'iu Ying Paintings: 'The Golden Valley Garden' and 'On a Spring Night Banqueting in the Peach and Plum Garden.'"

One of two large hanging scrolls by the sixteenth-century Suchou painter, Ch'iu Ying, now owned by the Chion-in Temple in Kyoto, Japan, is said to picture Shih Chung's "Golden Valley Garden" and the other to illustrate Li Po's "On a Spring Night Banqueting in the Peach and Plum Garden" (Li's preface to a collection of verses composed by participants in a gathering hosted by the poet). "The Golden Valley Garden" was never a popular subject for Chinese painting while "On a Spring Night Banqueting in the Peach and Plum Garden" was a perennial favorite.

An evaluation of literary and visual evidence leads, in the case of "The Golden Valley Garden," to questioning the validity of this identification and in the case of "On a Spring Night Banqueting in the Peach and Plum Garden," to explaining why this theme was so popular in Chinese painting.

Lauritsen, Fred: "A Brief Note on Assyrian Cruelty."

Assyria and the Assyrians have become virtually synonymous with cruelty. There seems little doubt they used cruelty as a psychological device, intimidating and punishing rebellious subjects and enemies alike. Until now cruelty has been treated as a symptom of the entire neo-Assyrian period. On closer examination there are differences in the depiction of impaling before and after Tiglath Pilezer III. This difference may be reflected in the literature. Preliminary investigations indicate by the end of the Assyrian period, the Assyrians were becoming more selective in their use of cruelty and were perhaps on their way to abandoning the practice.

Liu, Helen: "Ko-Choa: The Chinese Craft of Paper-Gluing in Taiwan."

This paper examines the little-studied craft of ko-choa (paper-gluing)--a craft that produces objects to be burned at Chinese ceremonial occasions, especially funerals--as it is practiced in Taiwan today. Particular attention is paid to the craftsmen, the objects they make, and their creativity. The paper also deals with the craftsmen's materials and

techniques as well as changes within the craft brought about by the industrialization of Taiwan. Most interviews were conducted in Tainan and Pingtung in southern Taiwan.

Nivison, David: "Qingming Day, 1040."

I will briefly review the arguments over the date of the Zhou Conquest of Shang, following my discovery in 1979 that the *Zhushu jinian* ("*Bamboo Annals*") appears to provide the key to dating Western Zhou bronze inscriptions. In a paper in the Metropolitan Museum in New York in June of 1980 I argued that the date was early 1045 BC, an argument I enlarged in an article in *HJAS* in 1983. In 1984 I published in *Early China* a tentative argument for 1040. I will now outline eight independent proofs that the date is indeed 1040. The decisive demonstration will show that the victory at Muye occurred on Qingming Day, in the spring of that year.

Pease, Jonathan: "Two Jiangxi Poets at the Stone Ox Grotto."

In 1051, in his early thirties, Wang Anshi had a quatrain carved at the Stone Ox Grotto by the Temple of the Third Patriarch outside Qianshan, Anhui, where Wang was sub-prefect. In 1080, Huang Tingjian visited the same site, also in his thirties, and wrote a quatrain based on Wang's. Huang was so impressed with the spot that he styled himself Shan'gu ("Mountain Ravine") after it. It is almost an unknown fact that the poem which Wang Anshi actually left there is not the version in his Collected Works, but is a calm, optimistic piece that seems to have been a later revision. This is clearly the version that Huang Tingjian saw. Faint traces of allusions, some of which only reveal themselves at the actual site, seem to link Wang's and Huang's poems with the heritage of Tao Yuanming and with the Jiangxi region, of which all three poets were natives. Although the hints are tenuous and unprovable, the sense of Jiangxi poetic kinship seems to have been strong--strong enough to precede and partially give rise to the Jiangxi School of Poetry.

Simmons, Richard VanNess: "An Early Missionary Syllabary for the Hangzhou Dialect."

A picture of the phonology of the Hangzhou dialect at the turn of the century is found in a short book entitled *Sound-Table of the Hangchow Dialect* that was published in 1902 by the Church Missionary Society in Shaoxing. Though the authorship of the book is unclear, the spellings outlined in the syllabary it contains were presumably used by missionaries in the late eighteenth century to produce religious texts written in the colloquial language of Hangzhou.

The *Sound-Table* consists of a four page preface briefly describing the pronunciation of some of the spellings, followed by the main text of twenty-five pages that catalogues

all Hangzhou syllables in a long tabular format. What it contains is quite brief, yet careful scrutiny of the *Sound-Table* and the phonological system it depicts leaves no doubt that it does indeed represent the Hangzhou dialect.

While the *Sound-Table* spellings on the whole clearly delineate a phonology intimately related to the present-day dialect, specific features of the phonology of the modern Hangzhou dialect seen in contrast to the *Sound-Table* portrayal reflect changes that have taken place since the turn of the century and which arose in part out of influence from surrounding dialects. These changes include the complete loss of a distinction between two sets of palatal initials, a reeducation of certain descending diphthongs, and a diminishing of the nasal ending in certain finals. The rapidity and direction of these changes argue strongly that a mere one-hundred years ago Hangzhou looked even less like a Wu dialect than it does today.

Stephenson, Robert: "Wu Qi and the Transmission of *Zuo Zhuan*."

This paper examines the age-old question of the authorship and transmission of the *Zuo Zhuan*. It begins with a look at the history and evolution of thought on the subject, evaluating the various theories that have arisen since Sima Qian's original pronouncement of Zuo Qiuming as the author. Special attention is given to the possible role of Wu Qi in the authorship and transmission of the text.

Storch, Tanya: "Classiological Achievements of Early Chinese Buddhist Scholars."

The catalogue of Chinese translated Tripitaka *Chu San-tsang ji ji* ("*The Collection of the Records about the Translated Tripitika*"), compiled in 519 AD by Shi Seng-you, is known very well to every scientist who has ever dealt with early Chinese Buddhism. *Chu San-tsang ji ji* is the most ancient catalogue of Chinese Buddhist books that has survived through time. This fact, together with the abundance of the historical date it contains, provided *Chu San-tsang ji ji* with its unique position among other Chinese Buddhist sources.

At the same time, little attention or, I should say, no attention at all, was paid to the classiological aspect of this catalogue, though it was just a special way of classification of the sutras, which was the main goal of the author of this catalogue.

The task of my paper is to reveal, as much as possible, the principles of the systematization of the Buddhist translated texts, which ruled over the author of the *Chu San-tsang ji ji* while he was compiling his famous catalogue.

Su, Jui-ling: "The Significance of a Distinctive Kind of *Prosopopoeia* in Two *Fu* of the Six Dynasties."

Some Six Dynasties poets use the personification

(*prosopopoeia*) of earlier poets as their mouthpieces to build up a refined setting for their pieces. This is quite different from the long-standing tradition of Han rhapsody, where purely fictional characters are used. This paper takes Xie Huilian's "Rhapsody on Snow" and Xie Zhuang's "Rhapsody on the Moon" as examples. Obviously, the use of this kind of *prosopopoeia* as a poetic backdrop signals a conscious elaboration of fu lyricism in this period. Six Dynasties poets had lost the political context under which their forebears, aiming at indirect persuasion, had to use made-up personae in most Han rhapsodies do little to establish atmosphere, whereas *prosopopoeia* using historical figures, owing to their distinctive identity in the poetic tradition, strongly enhances the aura proper to a lyric work. At the same time, the literary activity between a patron and his poets described in these two fu faithfully reflects a common practice in the early Southern Dynasties: fu instead of shi poetry remained the favorite and dominant genre at literary parties.

Tenckhoff, Diane: "The Paintings of Zha Shibiao: Transformation of Style."

Zha Shibiao (1615-1698), a late Ming, early Qing landscape painter of the Anhui School, has often been said to imitate the Yuan painter Ni Zan (1301-1374) taking him as the source of his painting style. In fact it is Ni Zan who is singled out as the model for the Anhui School as a whole.

A study of Zha Shibiao's paintings reveals that he did imitate Ni Zan, but, not as has often been concluded, only early on in his development, rather Ni Zan continued to serve as a model until the last years of Zha's painting career. He selected Ni Zan as a model for several reasons. Ni Zan's paintings were well-known in the Anhui region, as his relatives had at one time lived in Tu-ling, modern Anhui province. Zha Shibiao's own family collection contained several of his works, and thus he was able to study this Yuan master firsthand. Ni Zan's loyalist sentiments and his opposition to the Mongol control during the Yuan Dynasty served as inspiration for Zha during the turbulent 17th c., the time of the Manchu takeover. By evoking the style, composition and brushwork of Ni Zan, Zha Zhibiao made reference to his own loyalist sentiments and brushwork of Ni Zan, Zha Zhibiao made reference to his own loyalist sentiments to the fallen Ming Dynasty. In this way Ni Zan served as an important model.

The focus of this paper is to analyze the paintings in which Zhao Shibiao chose specifically Ni Zan as his model. The focus of this study are works selected on the basis of style as well as Zha's indication in the inscription that Ni Zan was the source. This brief survey will trace the development of Zha's paintings after Ni Zan, beginning in the 1640's and ending in the 1680's. During these 40 years Zha's painting style matured and he transformed his interpretation

of the past synthesizing his knowledge to create a style of
his own becoming a master in his own right.
   While the problems surrounding the paintings of Ni Zan
are many and it remains difficult to determine which paintings
Zha saw, let alone which of these were in his family
collection, there are nonetheless certain characteristics that
remain consistent in Zha's paintings after Ni Zan. His works
can be characterized by clarity of compositional arrangement,
simplicity of brushwork, a feeling of loneliness and purity of
mind.

Thompson, Laurence: "Consecration Magic in Chinese Religion."

   Utilizing data from an article by Taiwanese author Li
Hsien-chang, various rituals used in the consecration of
images for Taiwanese temples are briefly described. Their
magical character is emphasized, and comparisons are made with
similar rituals in other religions. We are interested in
Eliade's point, that "the sacred may be seen under any sort of
form." One observes that, paradoxically, the "magic" of
consecration lies in deity and not in human power.

Tomlonovic, Kathleen: "Matching the Rhymes: The Literary Exchange
   Between Su Shi and Su Che in the *Qi Liang changhe shi ji*."

   The practice of composing poems with a rhyme scheme used
by another poet became increasingly popular during the Song
Dynasty. In the collected works of Su Shi (1037-1101), the
titles of approximately one-fourth of the poems include the
term "he," harmonizing the rhymes, or "ci yun," repeating the
rhymes. The earliest compositions in this form were written
for his brother Su Che (1039-1112); poems composed by the
brothers between 1061 and 1064 were edited by them and
published as the *Qi Liang changhe shi ji*. Although the work
is no longer extant, the poems are included in Su Shi's *Su Shi
shi ji* and Su Che's *Luancheng ji*.
   Reflecting the situation of Su Shi's separation from his
father Su Xun (1009-1066) and his brother, who remained at the
capital in Kaifeng while Su Shi assumed his first official
post in Fengxiang, the poems express sadness in separation and
nostalgia for their homeland in Shu. While describing his
tours of duty, the historic sites and experiences in the old
Chang'an area, Su Shi also reveals his reservations regarding
a life of official service. Generally, Su Shi initiates and
Su Che responds; literary experimentation is Su Shi's
contribution. However, while Su Che expresses both longing
and admiration for his brother, he challenges his views on
historical figures and events.
   If the practice of harmonizing poems was used primarily
to communicate with a person for whom one felt affection,
admiration or a kindred sense, then the poems by the Su
brothers are imminently representative works. Throughout
their lives they continued the practice, however never again
with the quantity and intensity found in the *Qi Liang*

collection. When seen in relationship to this early group of poems, the collection *He Tao shi* [Poems Matching the Rhymes of Tao Yuanming] that Su Shi composed and edited late in life can be understood as an effort to identify with and gain inspiration from a deceased poet during a period when contact with his brother, also in exile, was fraught with difficulty.