

# American Oriental Society

FOUNDED 1842



Western Branch Meeting

October 2-4, 1992

The University of Colorado at Boulder

# *American Oriental Society*

FOUNDED 1842

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# *Western Branch*

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## Local Arrangements for 1992 Meeting:

Paul W. Kroll, Madeline K. Spring  
Host: Department of Oriental Languages and Literatures,  
University of Colorado at Boulder  
In Conjunction with the Centennial Celebration of  
The College of Arts and Sciences

AMERICAN ORIENTAL SOCIETY  
WESTERN BRANCH MEETING  
*'University of Colorado at Boulder*  
*October 2-4, 1992*

**FRIDAY MORNING, OCT. 2**

*Session 1.* 8:45 a.m.-10:15 a.m. CIRES Auditorium

Chair: Madeline K. Spring

Chauncey S. GOODRICH, University of California, Santa Barbara

“Two Versions of an Episode in the Life of Chao Ch’i”

David R. KNECHTGES, University of Washington

“Han Wudi’s ‘Song of the Autumn Wind’”

Gary ARBUCKLE, University of Alberta

“Cosmology and the Han Mandate: Dong Zhongshu’s Theory of Historical Cycles”

*Session 2.* 10:30 a.m.-12:00 noon. CIRES Auditorium

Chair: Robert Joe Cutter

Susan CHERNIACK, Smith College

“Having the Last Word: Cao Zhi’s Eulogy for Emperor Wen”

Paul W. KROLL, University of Colorado, Boulder

“Lu Chao-lin’s ‘Rhapsody on a Stranded Fish’”

Robert ASHMORE, Harvard University

“On Chen Zi’ang’s *zagan*”

**FRIDAY AFTERNOON**

*Session 3.* 2:00 p.m.-4:30 p.m. UMC 159-A

Chair: Wolfgang Heimpel

Ashok AKLUJKAR, University of British Columbia

“Attacking an Amorphous Giant Some Generalizations about Scientific Literature in Sanskrit”

Hamdi A. QAFISHEH, University of Arizona

“Major Phonological Processes of Gulf Arabic”

Stanislav SEGERT, University of California, Los Angeles “Crossings of the Waters: Moses and Hamilcar”

Alan S. KAYE, California State University, Fullerton

“Baḥr el-Ghazāl and Juba Arabic/Ki-Nubi Comparative Lexicography”

Susan TRIPP, Denver, Colorado

“*Samsāra* and *γενησις*: The Itinerary of the Soul in the *Chāndogya Upaniṣad* and Porphyry’s *On the Cave of the Nymphs*”

*Session 4.* 2:00 p.m.-4:00 p.m.

Chair: Stephen H. West. CIRES Auditorium

Deborah RUDOLPH, University of California, Berkeley

“Travel South of the City Walls”

David B. HONEY, Brigham Young University

“The Southern Muse: Some Cantonese Men of Letters”

Karin MYHRE, University of California, Berkeley

“Ghosts, Revenge, and the Problem of Paternity”

Martin BACKSTROM, University of California, Berkeley

“Through the Looking Glass: Early European Sinology and Chinese Travel Literature”

## FRIDAY EVENING

*AOS-WB Reception.* 6:00 p.m.-7:00 p.m.  
Hotel Boulderado, Evergreen Room.

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## SATURDAY MORNING, OCT. 3

*Session 5.* 8:45 a.m.-10:15 a.m. Old Main Chapel  
Chair: Chauncey S. Goodrich

Stephen H. WEST, University of California, Berkeley  
“Fighting Between the Lines: Ming Critics and the *Xixiang ji*”  
Victoria B. CASS, University of Colorado, Boulder  
“Institutional Support of the Female Adept in Ming China”  
Timothy C. WONG, Ohio State University  
“Authenticity and Authority in the Texts of the *Niehai hua*”

*Session 6.* 10:30 a.m.-12:00 noon. Old Main Chapel  
Chair: Laurence G. Thompson

E. G. PULLEYBLANK, University of British Columbia  
“Morphology in Old Chinese: An Overview”  
William G. BOLTZ, University of Washington  
“Opprobrium in the Royal House of Lu and the Moment of the *Ch'un-ch'iu*”  
Stephen W. DURRANT, University of Oregon  
“Old Men and Old Books: Speculation on the Transmission of Classics in the Early Western Han”

## SATURDAY AFTERNOON

*Session 7.* 2:00 p.m.-4:00 p.m. Old Main Chapel  
Chair: David R. Knechtges

Jonathan PEASE, Portland State University  
“My Creek, My Crags, My King and Country: Wu Creek”  
Chiu-mi LAI, Lewis and Clark College  
“Gazing Southward: Pan Yue’s Tenure in Heyang and Huai Prefectures (ca. 279-ca. 285)”  
Daniel HSIEH, Purdue University  
“Yu Xin’s Quatrains”  
Jui-lung SU, University of Washington  
“Yuan Shu’s Parody of ‘The Essay on the Nine Bestowals’”

*Business Meeting.* 4:00 p.m.-4:30 p.m.

## SATURDAY EVENING

*AOS-WB Banquet.* 6:00 p.m.-8:30 p.m.  
The James Pub & Grill, 1922 Thirteenth Street  
After-dinner Address:  
Paul W. KROLL, “Noctes Cenaeeque Deum”

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**SUNDAY MORNING, OCT. 4**

*Session 8.* 8:45 a.m.-10:15 a.m.

Chair: William G. Boltz

John Timothy WIXTED, Arizona State University

“Li Ch’ing-chao and Female Authorship”

Daniel BRYANT, University of Victoria

“When, Where, Why, and for Whom did Ho Ching-ming Write his Long Poem on  
‘The Moon,’ and What Does it Matter?”

Stephen WADLEY, Portland State University

“Creole, Jambalaya, or *a la carte*: Was the Language of the Manchu Capital a  
Smorgasbord or Just Chop Suey?”

*Session 9.* 10:30 a.m.-12:00 noon

Chair: Chiu-mi Lai

Laurence G. THOMPSON, University of Southern California

“A Decade of Chinese Religion Studies: 1981-1990”

Tanya STORCH, University of Pennsylvania

“Debates over the Political Status of the Buddhist Monk in China during the 4th-7th  
Centuries”

Todd GIBSON, Evergreen, Colorado

“Inner Asian Contributions to Vajrayana Buddhism”

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## ABSTRACTS OF PAPERS

### Session I

Chauncey S. GOODRICH

#### “Two Versions of an Episode in the Life of Chao Ch’i”

Chao Ch’i, who died in his nineties in A. D. 201, is mainly remembered for his edition of the *Meng-tzu*, which provided the basis for all future versions of that classic as well as the earliest surviving commentary. He has a biography in the *Hou-Han shu* of Fan Yeh. In the preface to his *Meng-tzu* he himself presents a version of some parts of his life. It may be of interest to compare the way in which these two accounts treat the phase of his life during which he tells us he produced this scholarly work.

The official biography tells in some detail the story of his flight from his home in the region of Ch’ang-an, his assumed disguise, and his shelter by a young scholar of Pei-hai by the Shantung coast. This is done in the usual impersonal narrative style of the official histories. In the preface to his edition of the *Meng-tzu* these details are mostly omitted, and the author’s benefactor is not even mentioned by name. His personal feelings are clearly expressed; but in a formalistic literary style. Finally, it is in this preface that Chao Ch’i in effect states that his work on the *Meng-tzu* was accomplished during his seclusion in Pei-hai, a matter not covered in his official biography.

David R. KNECHTGES

#### “Han Wudi’s ‘Song of the Autumn Wind’”

Liu Che 劉轍, better known by his posthumous name of Wudi 武帝, is one of the few Chinese emperors who has a respectable corpus of poems attached to his name. Among his poetic pieces are a number of songs. In this paper I shall examine the most famous of the songs attributed to Wudi, the “Qiu feng ci” 秋風辭 (Song of the Autumn Wind). The earliest source for the “Qiu feng ci” is the *Han Wu gushi* 漢武故事 an historical romance attributed to Ban Gu, but probably written during the Six Dynasties period. This probably was the source for the text of the “Qiu feng ci” contained in the *Wen xuan*. The “Qiu feng ci” poses several problems that I shall discuss in this paper: (1) authenticity; (2) the genre to which it belongs; (3) the meaning and purpose of the piece.

Gary ARBUCKLE

#### “Cosmology and the Han Mandate: Dong Zhongshu’s Theory of Historical Cycles”

Dong Zhongshu (c. 195-115 B.C.) is usually considered a key figure in the establishment of “Imperial Confucianism” and an apologist for Han rule, although it is also admitted he was critical of Emperor Wu’s policies. Indeed, he was imprisoned and nearly executed once, and after his release was sent to a posting from which it was confidently expected he would not return alive. His imprisonment—for a seditious cosmological book—and the veiled critical references in his lone surviving poem (cf. the article by D. Pankenier, *JAOS* 110.3) hint at the depth of his dissatisfaction. The topic of this paper is what I suspect will prove to be the most influential aspect of this dissatisfaction—Dong’s millenarian theory of cyclical history.

I will begin with a brief sketch of earlier historical theories, and the received account of Dong’s beliefs. After discrediting the latter, I will show that a new system of historical cycles can be reconstructed from references in his memorials to Emperor Wu, his sole surviving poem, and remarks made by his second-generation disciple Sui Hong about forty years after his death. This cycle consists of six stages, divided into two parts. The first is a period of sage rule, Yao → Shun, Shun → Yu, and Yu → Xia dynasty, characterized by peaceful transmission of the throne. This was followed by a period of dynastic rule, Xia ➤ Shang, Shang ➤ Zhou, Zhou ➤ Han, with forcible conquest the prevailing mode of dynastic change. The Han stood at the end

of one cycle and the beginning of another—the same position Yao had occupied. It was thus bound to follow Yao's example, and yield the throne peacefully to the most virtuous person in the empire. The future of Emperor Wu and his heirs, according to this scheme, was not to conquer the broad reaches of Central Asia and southern China, much less ascend to Heaven along the lines of the Yellow Lord, but to vegetate on the hundred-*li* plot reserved for the maintenance of imperial lines whose time had come and gone.

Finally, I will give a summary account of the “abdicationist” model of dynastic change before Dong's time, suggesting the possible origins of his theory. I will outline how these ideas, which may have been propounded by others at Wu's court besides Dong himself, was combined with the cycle of the Five Forces and eventually developed into the ideological foundations for Wang Mang's assumption of the throne.

## Session 2

Susan CHERNIACK

“Having the Last Word: Cao Zhi's Eulogy for Emperor Wen”

*Lei* 誄 (eulogy), one of the earliest and most prestigious Chinese literary genres, flourished in the Han-Wei period, along with other types of biographical and commemorative writing. The elaborate system of protocols governing the conferral of imperial *lei* in conjunction with *shi* 謚 (canonization), underwent a striking transformation during the Eastern Han as the composition of *lei* passed out of the control of court ritual officers and into the hands of literati, who developed a competing system of private *lei* and *shi* for members of their class. Cao Zhi (192-232) was the major *lei* author of the period. His masterpiece is the eulogy for his brother Cao Pi (Emperor Wen, r. 220-26), whose enmity towards the author is proverbial. Although the *Eulogy* has been interpreted as a statement of reconciliation, it is rather the case that Cao Zhi has subverted genre conventions to combine censure with praise, while making himself and his relationship with Cao Pi the subject of the concluding lament, a remarkable breach in decorum criticized in *Wenxin diaolong*, but which arises from private *lei*, and which is reflected in the private *lei* collected in the *Wenxuan*. A closer examination of changes occurring in the conservative core of Chinese literature, the ritual and funerary genres, can add a new dimension to our understanding of the dynamics of Jian'an-Wei poetics.

Paul W. KROLL

“Lu Chao-lin's ‘Rhapsody on a Stranded Fish’”

Abstract not available.

Robert ASHMORE

“On Chen Zi'ang's *zagan*”

Abstract not available.

## Session 3

Ashok AKLUJKAR

“Attacking an Amorphous Giant Some Generalizations about Scientific Literature in Sanskrit”

The purpose of the paper is to list and briefly explain some of the considerations of which a researcher must maintain awareness if he is not to come to indefensible views regarding the nature of scientific literature in Sanskrit. In achieving its objective, it points out a few

generalizations that must be given up, discusses some generalizations that need to be modified, and offers some new generalizations. In the beginning, it explains the various senses in which the scientific literature in Sanskrit (to a large extent overlapping with *sastra*) can be called amorphous.

Hamdi A. QAFISHEH

“Major Phonological Processes of Gulf Arabic”

The native speakers (“informants”) whose speech served as the basis for the data selected for inclusion in this presentation are unsophisticated bonafide speakers of Gulf Arabic (GA) in Abu Dhabi, U.A.E. They are male and their ages range between twenty and forty. This paper, based on this presenter’s field experience in Abu Dhabi, investigates major phonological processes of GA that have not, or not adequately, been studied. These features distinguish GA from most other dialects of Arabic. . The analysis is essentially synchronic, though some reference is made to certain diachronic facts to highlight certain features of GA. A limited but careful use is made of certain secondary data which will be pointed out and commented on.

The major phonological processes of GA include epenthesis, assimilation, elision (both consonant and vowel elision), and pharyngealization. The epenthetic vowel /i/ is inserted after the first of three consonants or between word boundaries. No helping vowel is used with certain initial two consonants or between word boundaries where one word ends with a two- consonant cluster and is followed by a word beginning with a single consonant. If the article prefix is used before a two-consonant cluster word, /i/ is used between the two consonants. A four-consonant cluster is prevented by inserting /i/ between them. Assimilation includes both progressive and regressive assimilation, and the assimilation of /h/ in certain environments. Certain items involve both epenthesis and assimilation. Progressive assimilation is rare in GA. The feature of consonant elision reduces a double consonant to one single consonant in certain words, and a vowel is elided in words with -vc, where -v- is an unstressed vowel. Pharyngealization affects neighboring consonants and vowels and sometimes the whole word, as in some dialects of Arabic.

Stanislav SEGERT

“Crossing the Waters: Moses and Hamilcar”

A meteorologist, Nathan Paldor, and an oceanographer, Doron Nof, explained—with the help of computer calculations—how natural conditions parted the Red Sea and thus allowed the Israelites to escape from Egypt. The role of the wind is mentioned in Exodus 14:21. In the story about the crossing of the river Jordan by Israelites (Joshua 3:14-17) the geographical aspects are indicated. They are discussed in commentaries with references to later stoppings of the river.

Artapanus, a Jewish Hellenistic writer, explained the crossing of the sea by Moses’ familiarity with ebb tide. Flavius Josephus, after the description of the Red Sea crossing, presented the passage through the dangerous shore road in Pamphylia by Alexander the Great as an analogy.

More similar to the crossings of the waters by Israelites is the crossing of the river Makara (now Medjerda in Tunisia) by the Carthaginian army led by Hamilcar Barcas, during the war with the rebellious mercenaries in 240 B.C. According to Polybius, a very reliable Greek historian, Hamilcar observed how the river near its mouth to the Mediterranean Sea could be silted during a certain wind condition. This historical event was made known to the broader public by Gustave Flaubert in his novel *Salammbô* published in 1862. The original meaning and the later function of this feminine name are explained in a final note.

Comparison of the two crossings with respect to the natural phenomena can contribute to more exact interpretation of these events.



Alan S. KAY

“Baḥr el-Ghazāl and Juba Arabic/Ki-Nubi Comparative Lexicography”

Some examples from the author’s comparative lexicon of Baḥr el-Ghazāl and Juba Arabic/Ki-Nubi will be presented. Subtle semantic distinctions exist between these two dialects; e.g., in the former, *sangar*, *bisengir* is one of the verbs for ‘to sit’ (along with *gannah*, *ga:d* or *gaʔad*, and *jalas*). In Juba *geni* is the normal verb ‘to sit’ whereas *sengir* means ‘to sit about’ (waiting or without any purpose). Also: ‘skeleton’ is *haykal* in Juba but *haykal azim* or *haykal adum* (MSA *haykal* = ‘skeleton’) in Raga.

Different roots are often used: ‘skim a book’ is *karatu* in Juba (related to *agara* ‘read’[?]), but *sattah*, *bisettih* (MSA *saṭṭah* ‘spread; unroll’) in Raga; ‘slip’ (intr.) is *melisa* in Juba, but *zahlag*, *bizehlig*; *zalat*, *bazlut* in Raga.

“Unusual” phonological developments occur: Ki-Nubi has *stimaga* for ‘fish’ paralleling Raga *stimaga* or *samaga:ya*, whereas in Juba only *samak* occurs. Ki-Nubi *sélegu* ‘skin’ (tr., an animal) is Juba *salako* but Raga *salax*, *baslux*. This indicates a direct link of Ki-Nubi to Baḥr el-Ghazāl rather than to Juba, demonstrating the Mischsprache nature of the inputting dialects. The data with diachronic explanations will be emphasized in the presentation.

Susan TRIPP

“*Samsāra* and *γενεσις*: The Itinerary of the Soul in the *Chāndogya Upaniṣad* and Porphyry’s *On the Cave of the Nymphs*”

Resemblances between Alexandrian Neoplatonism and Hinduism (particularly Vedānta) have inspired considerable scholarly speculation. This speculation has tended to adduce or deny similarities between metaphysical concepts in the two traditions. There exists, however, an example of a striking parallelism between more concrete sets of symbols. In the *Chāndogya Upaniṣad* and in Porphyry’s *On the Cave of the Nymphs* the postmortem journey of the soul out of matter (and, for most souls, back into it) is described as following virtually the same astrological itinerary through the summer and winter solstitial points. Moreover, these works also have similar descriptions of the “aqueous” body in which the souls make this journey. Connected more loosely with this central image are symbolic associations with bees, honey, and food.

**Session 4**

Deborah RUDOLPH

“Travel South of the City Walls”

The eleventh-century *Yu ch’eng-nan chi* (A Record of Travel South of the City Walls) belongs to a subclass of travel literature known as *fang-ku*, accounts of “visits to antiquities.” This particular account, written in the form of a travel diary, has been widely consulted by students of archaeology and the history of Chinese archaeology, for whom it serves primarily as a collection of field notes on the architectural remains and, cultural relics of the T’ang dynasty that were still to be seen in the southern suburbs of Ch’ang-an during the Northern Sung. A closer reading suggests, however, that the data included in the text represent a highly selective, not random, collection of observations, that the structure of the diary is well balanced and carefully crafted, and that the diary format was specifically chosen for its consonance with the author’s own purposes in making his trip south of the city walls.

David B. HONEY,

“The Southern Muse: Some Cantonese Men of Letters”

Shakespeare’s Ferdinand lamented that all of his linguistic learning went to waste on the island on which he was shipwrecked: “My language? heavens...I am the best of them that speaks this speech, Were I but where ‘tis spoken” (*Tempest* 1.2). Some sentiment approaching this must have been harbored by the many cultivated Cantonese literati as they strove to win careers as scholar/officials in the foreign linguistic environments of the dynastic capitals of imperial China. For all their credible book learning, they labored under the social disadvantage of being stamped as culturally backward and racially distinct southerners by a refined northern coterie of insiders and intelligentsia. Ethnic prejudices and cultural barriers, as much as linguistic handicaps, then, had to be surmounted by the would-be southern entrant in the world of Chinese officialdom.

In spite of all this, Cantonese literati, especially in the later imperial periods of the Ming and Ch’ing dynasties, produced much scholarship on classical exegesis, bibliography, religion, and moral and political philosophy. But it was in their own creative contributions to belles-lettres, in the poetic celebration of their own native clime and customs, that the Cantonese manifested an individual voice, a “Southern Muse,” that defined their own cultural identity. This paper introduces the major molders and exponents of this Southern Muse, poets from T’ang to Ch’ing, and recent scholarship on Cantonese traditional literati.

Karin MYRHE

“Ghosts, Revenge, and the Problem of Paternity”

Abstract not available.

Martin BACKSTROM,

“Through the Looking Glass: Early European Sinology on Chinese Travel Literature”

Medieval Chinese accounts of foreign nations were among the first texts to be seriously studied by 18th- and 19th-century European sinologists. Works such as Hirth and Rockhill’s 1911 translation of the 13th-century *Zhu fan zhi*, or “Treatise on the Various Barbarians,” have remained useful until the present, while others, like DeGuignes’ *Memoire dans lequel on prouve, que les Chinois sont une colonie égyptienne* (1759), have become mere curiosities. Yet even in the most serious early studies a decided orientalism—a romanticized view of the Chinese—is often apparent, a bias that expresses itself in a number of ways, including assertions of the complete rationality and enlightenment of the medieval Chinese (a notion perhaps brought on by fashionable Chinoiserie of previous centuries). European scholars, confronted by (to us) clearly fantastic passages, will attempt (often ludicrously) to assign sober coordinates to fabulous locales, to rationalize the mythical, and even (in the most advanced cases) to re-interpret the rich Chinese records of fantastic countries as proof of early Chinese contact with such places as Alaska, the redwood forests of California, Aztec Mexico, and (in one case) the Rocky Mountains of Alberta and Colorado.

## Session 5

Stephen H. WEST

“Fighting Between the Lines: Ming Critics and the *Xixiang ji*”

Abstract not available.

Victoria B. CASS

“Institutional Support of the Female Adept in Ming China”

Both fiction and poetry of the Ming period romanticized the female adept. In literature, however, these women of either Daoist or Buddhist arts seemed to be sustained on the purity of their beliefs. My concerns in this paper are the practicalities of their lives. Gazetteers and *suibi* do provide some information on the nature of societal support for the female mystic and warrior adept. Through a study of relevant anecdotal histories of life in Beijing as well as of topographies of provinces I attempt to establish the nature and extent of imperial, community, and familial support for women in religious life.

Timothy C. WONG

“Authenticity and Authority in the Texts of the *Niehai hua*”

Modern students of the *Niehai hua* (Flowers in a Sea of Karmic Retribution), Zeng Pu's (1872-1935) fictionalized account of late Qing-dynasty officialdom, encounter a textual problem common to nearly all successful works of traditional Chinese fiction—that of authenticity and authority. Because Zeng Pu lived and wrote relatively recently, we can verify that the *Niehai hua* did not originate with him, but with his friend Jin Songcen (1874-1947), who wrote six chapters and published the first two in Japan. In taking over the writing with Jin's enthusiastic approval, Zeng both deleted from and added to the original manuscript, carrying out and embellishing Jin's original plan. Regarding the first four chapters, especially, Zeng admitted years later that even he could not tell which parts are whose. We also know that Zeng stopped writing after chapter 25 to take up politics, even though the first twenty chapters, published in Shanghai in 1905, were very well received. In retiring from politics over two decades later, Zeng saw fit to greatly revise the *Niehai hua* before publishing it again, and then to extend it to thirty-five chapters. Then, old and tired, he handed over the entire project to another friend, Zhang Hong, urging him to complete the narrative in sixty chapters.

This history makes it impossible to say which text of the *Niehai hua* is the most authentic or authoritative, since authorship was openly passed around and the principal author wrote two distinct versions. More importantly, we need to recognize that the situation with the *Niehai hua* is far from unique, that fictional texts in pre-modern China have always shown a generic instability. At the very least, this suggests a very different concept of authorship, and opens up many questions regarding the nature of Chinese fictional art.

## Session 6

E. G. PULLEYBLANK

“Morphology in Old Chinese: An Overview”

One of the many contributions of Bernhard Karlgren's pioneering studies on Old Chinese was to demonstrate that, contrary to the traditional view that it was an “isolating” language made up exclusively of invariable monosyllables, there must have been morphological processes that altered the phonetic shapes of words in accordance with changes in meaning or grammatical function. He was, however, in general, unable to propose specific explanations for the alternations that he observed and instead used the vague term “word families” to cover them. Identification of the specific processes of affixation that gave rise to such alternations depends intimately on the hypotheses one adopts about the phonological structure of Old Chinese. In this paper I shall review various proposals that I have made or discussed over the years, in an endeavor to show that they make coherent sense within the system of reconstruction that I have developed on other grounds, and that they successfully account for phenomena that remain unexplained in other systems, such as those of Karlgren, F. K. Li, and William Baxter.

William G. BOLTZ

“Opprobrium in the Royal House of Lu and the Moment of the *Ch'un-ch'iu*”

Abstract not available.

Stephen W. DURRANT

“Old Men and Old Books: Speculation on the Transmission of Classics  
in the Early Western Han”

Abstract not available.

## Session 7

Jonathan PEASE

“My Creek, My Crags, My King and Country: Wu Creek”

Yuan Jie began his official career just before An Lushan destroyed the Tang and Emperor Suzong's Restoration brought it back irrevocably altered. Yuan spent the rest of his life teaching himself how to think about those changes. A year before he died, he settled in Hunan beside a creek that he named “Wu xi,” literally “My Creek” (with water added to *wu*). He had his “Paeon for the Tang Restoration” inscribed by Yan Zhenqing on a cliff at the creek's mouth. Thenceforth “My Creek” became a monument to loyalty and optimism. The site's meaning grew more complicated when Huang Tingjian visited during the Song and, characteristically, extracted from Yuan's “Paeon” a subtext of frustration and rebuke. Two generations after Huang, Yang Wanli was stationed near the creek as a young man. His “Wu Creek Rhapsody,” impassioned by the similarities between the Tang after An Lushan and the Song after Kaifeng's fall, treads a careful path through Yuan Jie's loyalty and Huang's complications, between the practical and the ideal, implying fierce patriotism but quietly choosing a more broad-minded perspective that comes from allowing the actual crags and streams to propel his meditations. The Xiang River's all-too-easy flow, the proud pair of unyielding rocks at the creek mouth, combine into a set of meanings that may be symbolic but remain palpable as well. It took four hundred years—from discovery and reaction, to revision, to synthesis—for Wu Creek to become fully meaningful.

Chiu-mi LAI,

“Gazing Southward: Pan Yue's Tenure in the Heyang and Huai Prefectures (ca. 279-ca. 285)”

In 279 Pan Yue (247-300) was summoned to the post of prefect (*ling*) of Heyang (in present-day Henan province). For Pan Yue this position was a promotion from the petty posts he had held for over a decade in the imperial capital of Luoyang. However, even though Heyang was situated a mere thirteen miles north of Luoyang, Pan viewed this move to the prefecture as an unceremonious exit from the political center. Putting aside his misgivings, Pan served well in Heyang. In spite of his diligence in office, in 282 Pan was not summoned back to the capital but to the position of prefect of Huai (in present-day Henan). Huai was located forty-five miles northeast of Luoyang, a distance that to Pan seemed the equivalent of a great exile. Pan's increasing desire to be back in the capital created an anxiety he was barely able to conceal beneath a thin veneer of humility and good intentions. He did not return to Luoyang until 285.

This paper explores Pan Yue's literary responses to his tenure in the Heyang and Huai prefectures. These poems and *fu* pieces depict his successive appointments as an undesirable juncture in his official life and present a portrayal of the man in exile, gazing southward in his longing to return to the capital. Considering that neither Heyang nor Huai was a great distance from Luoyang, Pan's perception of a remote existence seems framed in pitiful exaggeration.

Pan's deep sense of exile and alienation can only be understood in light of his view that the Heyang and Huai appointments were a betrayal of the successful career he had envisioned for himself.

Pan Yue's literary responses to Heyang and Huai contain a host of literary innovations that were characteristic of literary experimentation seen in the late third century. Worthy of discussion are: (1) expressions of the prevalent theme of "gazing southward" include skillful use of imagery employing five-phases correlatives; (2) in Heyang, Pan Yue used the pomegranate tree as a literary expression of his personal situation. Pan's selection of the pomegranate tree as a subject for versification was innovative, for unlike the pine tree, the pomegranate was not an "established" and defined literary image of the third century.

Daniel HSIEH

#### "Yu Xin's Quatrains"

During the fifth and sixth centuries the quatrain was still a minor literary form. Among the literati it was primarily used for various types of "palace-style" verse-literary games, *yongwu*, imitation *yuefu*, etc. Only in very exceptional cases was it regarded as a legitimate vehicle for self-expression. We can, however, detect a slow but steady evolution of the form marked by the pioneering efforts of such poets as Bao Zhao (Ca. 414-466), Xie Tiao (464-499), and He Xun (ca. 518). One of the key figures in the evolution of the quatrain was Yu Xin (513-581). Yu Xin, like most other poets of his day, composed quatrains in the fashionable "palace-style," but when the Liang dynasty fell and Yu Xin was held captive in the north he began to explore the potential of the quatrain for personal, intimate lyrics. It was precisely the minor, "feminine" voice that had characterized the quatrain and had been responsible for its low standing that Yu Xin now found himself drawn to. The quatrain became a form to express his intense feelings of weakness, sorrow, and helplessness. It was also an ideal vehicle for conveying a tone of intimacy and directness. In turning to the quatrain and utilizing its feminine voice for self-expression, Yu Xin was following a long tradition of male poets adopting aspects of a female persona. His decision would be an important step in the refinement and elevation of the quatrain and its eventual development into the *jueju*.

Jui-lung SU

#### "Yuan Shu's Parody of 'The Essay on the Nine Bestowals'"

In the West, "mock epic" (or "mock heroic") refers to a literary form which burlesques the epic by treating a trivial subject in a grand style or which uses epic conventions to elevate a trivial subject in order to mock it. Alexander Pope's "The Rape of the Lock" is one of the most famous mock heroic poems. There is no equivalent for the epic in Chinese literature. However, by using the formula of the "Essay on the Nine Bestowals" (九錫文) to ridicule a political phenomenon, Yuan Shu 袁淑 (408-453), a Liu-Song poet, created satirical mock heroic in prose. "The Essay on Nine Bestowals" had always heralded the usurpation of the throne since Wang Mang (45 B.C.-A.D. 23) and was often composed in an extremely elevated style. It was usually written in the form of an edict in which the emperor would first list the usurper's great achievements and then confer upon him a supreme position. Its conventions had been established by the Six Dynasties. Yuan employs its grand style and structure, while replacing the noble receiver of the Nine Bestowals and the would-be emperor with a vulgar, lowly animal. At the same time he weaves a net of puns centering on the name and the nature of the animal hero—such as a donkey—to create a piece that is both satirical and humorous. Later, his technique of punning was adopted by Wang Lin 王琳 in his "Memorial of the Eel" and Han Yu in his "Biography of Tipp O'Hair."

## Session 8

John Timothy Wixted

### “Li Qingzhao and Female Authorship”

Abstract not available.

Daniel BRYANT

### “When, Where, Why, and for Whom Did Ho Ching-ming Write his Long Poem ‘The Moon,’ and What Does it Matter?”

“The Moon” (*Ming yüeh p'ien*), a long poem in heptasyllabic meter with an extended preface in prose, is widely taken to be representative of Ho Ching-ming's work in general. To read it in the context of Ho's extant corpus is to realize that it is actually not typical of Ho's poetry at all. Moreover, it can be shown to be a work written sometime during the years 1503-6, during his “apprenticeship” as a young man in the Peking literary circle centered about Li Meng-yang. Indeed, it appears to be almost a “thesis composition,” a work intended to demonstrate to Ho's mentor and peers that he had both mastered the techniques of his art and accepted the values of his school.

This finding is based upon a detailed analysis of the chronology of Ho's complete works. By using all available information to date as many individual works as possible, one can assign narrowly defined dates to about 80% of the poetic corpus. One important finding is that while the serial ordering of poems in the two earliest printed editions reflects an underlying chronological arrangement, one of the two lacks all works earlier than 1507. “The Moon” falls within one of the “blocks” of such works in the other of the two editions. The broader significance of this finding is that it calls attention once again to the futility of attempting broad generalizations about the styles of individual poets or their place in the history of Chinese poetry in advance of a full investigation of the nature of their extant corpora.

Stephen. WADLEY

### “Creole, Jambalaya, or *a la carte*: Was the Language of the Manchu Capital a Smorgasbord or Just Chop Suey?”

Chinese has always appeared to be relatively uninfluenced by the non-Chinese languages that surrounded it. Even during times when non-Han peoples were ruling China, other than an occasional curious loan-word that referred to something such as the bones in the hind leg of a horse, the language appeared impervious to foreign encroachment.

This phenomenon appears particularly evident during the Qing dynasty, when, although the official language of China was Manchu, not only did Manchu seemingly fail to influence Chinese to any degree, but the Manchus themselves abandoned their own language in favor of Chinese. There is evidence, however, that seems to show the changes were not entirely unilateral. Mantaro Hashimoto speculated that the language of the capital during the Qing dynasty was a mixture of Manchu and Chinese, with occasional words from other languages, which served as a *koine* for the diverse inhabitants of that city. One evidence he pointed to was the mixed language texts of *zidi shu*. Charles Li, in a recent paper, rejected this evidence, maintaining the texts were consciously crafted using pieces of both languages to heighten the comic effect of the works and were not reflective of the language of Beijing. Professor Li's refutation, however, has not closed the door on the possibility of Manchu influence on Chinese. Recently published dictionaries of Beijing dialect show that, on a local level, there were influences that did not appear in the standard language. This paper is an attempt at documenting as comprehensively as possible the Manchu words loaned into Beijing dialect

## Session 9

Laurence G. THOMPSON

### “A Decade of Chinese Religious Studies: 1981-1990”

Based on the nearly completed supplement to my *Chinese Religion in Western Languages* (AAS Monograph Series, no. 41 [Univ. of Arizona Press, 1985]), which covered publications through 1980, this presentation will attempt to give a picture of the recent decade of scholarly (as well not-so-scholarly) activity in the field. (It is anticipated that the AAS will publish this supplemental volume in their Monograph Series.)

Tanya STORCH

### “Debates over the Political Status of the Buddhist Monk in China during the 4th-7th Centuries”

In 1957 Leon Hurvitz published the article “Early Chinese Buddhism Unto Caesar.” Since then, as far as I know, no special studies have been done on the issue of the political status of the Buddhist monk. Yet, the nationwide disputation over this issue lasted in China itself for no less than three and a half centuries, from the beginning of the fourth century through the middle of the seventh. Should the Buddhist monk be granted special political rights allowing him not to bow before the emperor, or should he be treated equally with all other subjects? This was the key question of the debates, the pros and contras of which got a full reflection in three collections of documents: *Collection on Propagating the Way and Illuminating the Teaching; Expanded Collection on Propagating, etc.*; and *Sramana Does Not Bow before the Secular, and Other Issues*. The final decision about the monk’s political behavior was made under Su-tsung of the T’ang and reflected in the *T’ang Code*, which will be subjected to detailed analysis in my presentation along with the three abovementioned sources.

Todd GIBSON

### “Inner Asian Contributions to Vajrayāna Buddhism”

It is often assumed that the early Buddhism of Inner Asia was a mere reflection of that of India, and that Inner Asians transmitted the Dharma to China without materially contributing to it. In spite of scholarship which has revealed early and important Mahāyāna connections with Inner Asia, the possibility that the region may have influenced Buddhist development in India is seldom considered. Similarly, although the history of Vajrayāna or Tantric Buddhism is murky, it is generally taken for granted that it first developed on the Indian subcontinent.

One argument in favor of an Indian provenance has been the supposed Indian cultural elements which permeate tantra, but these must have been present wherever Buddhism spread; moreover, many are part of a shared Indo-Iranian cultural heritage. From the standpoint of literature, texts which could be regarded as proto-Tantric can be as easily documented in Inner Asia as in India, and some early tantric works can be associated with Inner Asian elements. Important figures in the transmission of esoteric Buddhism found in both Chinese and Tibetan historical traditions were Inner Asians, from the earliest proto-Tantric period up to the flowering and establishment of the esoteric schools in the 7th and 8th centuries, and some information found in the biographies of these figures leads to the conclusion that the Vajrayāna was known in Inner Asia at a time when only scanty historical documentation is available for India. Finally, in considering the tantras which have as their central theme male/female polarity symbolism, significant differences are apparent between Hindu and Buddhist on both theoretical and practical levels, and possible parallels for the Buddhist tradition can be found in Greek, Persian, and Chinese spheres, but not in India. Moreover, the Hindu Tantric literature itself assigns an extra-Indian origin to this theme.