

ANNUAL MEETING
WESTERN BRANCH
OF THE
AMERICAN ORIENTAL SOCIETY

October 8-10, 1993
Berkeley, California



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Support for this meeting was provided by the Dean of Humanities, Dean of the Graduate School, the Institute for East Asian Studies, and the Center for South and Southeast Asian Studies of the University of California, Berkeley.

WESTERN BRANCH OF THE AMERICAN ORIENTAL SOCIETY
1993 Annual Meeting
University of California, Berkeley
Bancroft Conference Center

List of Panels

Friday, October 8

<u>Time</u>	<u>Ashby Room</u>	<u>Board Room</u>
8:30-9:45	Registration	
10:00-11:30	Panel 1: Central Asia I	Panel 3: Han China
12:30-1:15	(Members' Meeting)	
1:30-4:00	Panel 2: Near East and South Asia I	Panel 4: Ancient China
3:15-5:00	Panel 2 (con't)	Panel 5: Chinese Poetry I



PRESIDENTIAL ADDRESS

☛ 5:30: CARLETON ROOM

E. G. Pulleyblank

Professor Emeritus, University of British Columbia

"Ji Hu: Indigenous Inhabitants of Shaanbei and Western Shaanxi"



☛ 6:30

Cash Bar CARLETON ROOM



Saturday, October 9

<u>Time</u>	<u>Ashby Room</u>	<u>Board Room</u>
8:30-10:00	Panel 6: Central Asia II	Panel 7: Chinese Poetry II
10:15-12:00		Panel 8: Chinese Fiction and Drama
2:00-4:30		Panel 9: Perspectives on the Song



WBAOS BANQUET

7:00

Heyn's Room, Men's Faculty Club, UC Berkeley

Bancroft Conference Center:

2105 Bancroft, just east of Shattuck.

Ashby Room is located on 3rd floor.

Board Room is located on 4th floor.

Carleton Room is located on 2nd floor.

◆◆◆◆◆◆◆◆◆◆Registration will take place in the foyer on the 3rd floor◆◆◆◆◆◆◆◆◆◆

☛ Panel 1: Central Asia I, Asbhy Room Fri., Oct. 8, 10:00-11:30

Chair: James Bosson, University of California, Berkeley ✓

Mark Gimpel, San Pablo ✓

"A Recurring Problem in Jurcheno-Manchu Etymological Research"

Jerry Norman, University of Washington ✓

"V- and CV- Verb Stems in Manchu"

Stephen Wadley, Portland State University ✓

"Another Look at Some Manchu Names for Plants"

☛ Panel 2: Near East and South Asia I, Asbhy Room Fri., Oct. 8, 2:00-5:00

Chair: Anne Kilmer, University of California, Berkeley ✓

M. B. Emeneau, University of California, Berkeley

"The Palatalizing Rule in Tamil-Malayalam and Telugu" ✓

Mitchell Kaye, Mendocino

"Is There an Ancient Mesopotamian Conceptual Connection between the Seven Planets and the Seven Musical Scales?" ✓

Roy Gane, Pacific Union College ✓

"Ritual Dynamic Structure in the Purification of Sancta Belonging to the Hittite Telipinu Cult"

Kathleen McCaffery, Albany ✓

"Journey to a Dark House: Metaphor in the *Descent of Ishtar*"

☛ Panel 3: Han China, Board Room Fri., Oct. 8, 10:00-11:30

Chair: Albert Dien, Stanford University ✓

Chauncey Goodrich, University of California, Santa Barbara ✓
"Comments on a Commentary: That of Chao Ch'i on *Mencius*"

David R. Knechtges, University of Washington ✓

"Emperor Wu of Han's 'Rhapsody on Lady Li'" ✓

Daniel Hsieh, Purdue University ✓

"Comments on the Nature and Origin of the Nineteen Old Poems"

☛ Panel 4: Ancient China, Board Room Fri., Oct. 8, 1:30-3:00

Chair: David Keightley, University of California, Berkeley

Derek Herforth, University of California, Berkeley ✓
"Flat Syntax and the Typology of Old Chinese"

Donald Harper, University of Arizona

"Close the Dark Cavity, Open the Winding Gate: Physiological Metaphors in the Zhangjia shan *Yinshu* and the *Laozi*" ✓

Edward Shaughnessey, University of Chicago ✓

"The Dates of the New Text Chapters of the *Book of Documents*"

☛ Panel 5: Chinese Poetry I, Board Room Fri., Oct. 8, 2 3:15-5:00

Chair: Madeline Spring, University of Colorado ✓

Dingxiang Warner, University of Washington ✓
"Wang Ji and the Idealization of the Recluse"

Lai Chiu-mi, Lewis and Clark College ✓

"Rambling and Roaming: The Autumn Inspirations of Pan Yue and Lu Ji"

Su Juilong, University of Washington ✓

"A Zither Player and His Rhapsody"

☛ Panel 6: Central Asia II, Ashby Room Sat., Oct. 9, 8:30-10:00

Chair: Jerry Norman, University of Washington

James Bosson, University of California, Berkeley

"The Language of the *Sayin-i nomulaha boobai-i nomun*"

Mark Elliot, University of California, Santa Barbara

"Lexicography in Kuldja: Notes on a Russian-Manchu Dictionary of 1890"

Leonard van der Kluyp, University of Washington

"Bcom-ldan rigs-pa'i ral-gri on Indo-Tibetan Linguistics"

☛ Panel 7: Chinese Poetry II, Board Room Sat., Oct. 9, 8:30-10:00

Chair: Pauline Yu, University of California, Irvine ✓

Susan Cherniak, University of Colorado

"Dunhuang Dream Books and Dream Poetry in the Tang"

Chan Wai-keung, University of Colorado ✓

"A Discussion of Fang Hui's 'Transforming Style' (*bianti*) for Regulated Verse"

Ren Yong, San Francisco State University ✓

"Authority, Textuality, Critical Plausibility: Traditional Chinese Critics' Response to Confucian Exegeses of the *Classic of Poetry*"

☛ Panel 8: Chinese Fiction and Drama, Board Room Sat., Oct. 9, 10:15-12:30

Chair: Chauncey Goodrich, University of California, Santa Barbara

Robert Ashmore, Harvard University ✓

"Biography, Physiognomy, and Storytelling: Comments on the Origin and Authorship of 'The Dragon-Whiskered Stranger'"

Patricia Sieber, University of California, Berkeley ✓

"Seductive Fictions: Intertextuality in Shen Fu's *Fusheng liuji*"

Xiong Chengyu, Brigham Young University ✓

"The Development of Hangdang in Southern Drama"

Madeline Chu, Kalamazoo College

"Journey into Desire: Monkey's Secular Experience in *Xiyou bu*"

☛ Panel 10: Perspectives on the Song, Board Room Sat., Oct. 9, 2:00-4:00

Chair: Ch'eng Yi-fan, University of California, Berkeley

Hoyt Cleveland Tillman, Arizona State University ✓

"Public Interest and the Law: Chen Liang's View"

Bettine Birge, University of Southern California ✓

"Law versus Morality in the Zhu Xi School"

Robert Gimello, University of Arizona ✓

"Chu Pien's 1143 Dedication of the Ta-t'ung P'u-en-ssu: Buddhism in the Early Chin Through the Eyes of a Sung Literatus"

Kathleen Tomlonovic, Western Washington University ✓

"The Aesthetics of Tea in Northern Song Culture"

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ABSTRACTS

Panel 1

Mark GIMPEL, "A Recurring Problem in Jurcheno-Manchu Etymological Research"

The origins of Jurcheno-Manchu words are frequently disguised by sound changes that have occurred in the initial part of the word. Some of these sound changes are peculiar to the Jurcheno-Manchu branch of Tungusic. In the search for cognates or loan sources of Jurcheno-Manchu words, it is useful to consider the entire "consonant skeleton" of each word in term of broad phonetic categories, rather than focusing narrowly on similar or identical initial sounds. This problem will be discussed, and some examples of proposed etymologies will be presented.

Jerry NORMAN, "V- and CV- Stems in Manchu"

Although the majority of verbal stems in Manchu have more than one syllable, not an insignificant number of roots consist of a single vowel or of a consonant and a vowel: *o-* 'to become', *yo-* 'to go, to leave', *ka-* 'to surround'. The present paper will attempt to describe the scope of this class of verbal roots and to describe their status in a larger Altaic context. Some verbs that superficially look as if they might belong to this category in fact do not: *bambi* 'to be lazy' appears to have as its root *ba-*, but in fact its root is *ban-*, as can be seen from such forms as *bangka* (perfect participle). A number of the verbs belonging to this class have good Altaic etymologies; a good example is manchu *je-* 'to eat', which is related to Turkic *ye-*.

Stephen WADLEY, "Another Look at Some Manchu Names for Plants"

No abstract.

Panel 2

M. B. EMENEAU, "The Palatalizing Rule in Tamil-Malayalam and Telugu"

Reexamination of the relevant material and the additional material now collected in *The Dravidian Etymological Dictionary* (Burrow and Emeneau, 1984) yields a revision of the palatalization rule in Tamil-Malayalam and Telugu: *k- > c- before front vowels, except that in Tamil-Malayalam the rule is blocked when the front vowel is followed immediately by a retroflex or an *alveolar* consonant. Several new etymologies are identified, especially a connection between DEDR 1570 *kil- 'to be able' and 1972 *kel- 'to win'.

Mitchell KAYE, "Is There an Ancient Mesopotamian Conceptual Connection between the Seven Planets and the Seven Musical Scales?"

By applying my knowledge of historical astrology to the recognized ancient Mesopotamian corpus of terms relating to musical scales, I have found certain connections that suggest that Mesopotamian musicians may have practiced a philosophy of music comparable to that of the Greeks.

Roy GANE, "Ritual Dynamic Structure in the Purification of Sancta Belonging to the Hittite Telipinu Cult"

The high point of the fourth day of the Hittite Ninth Year Festival of Telipinu in Hanhana and Kasha was the purification of images of Telipinu and accompanying deities, as well as a cult pedestal, in a river. In order for this washing to take place, the sancta had to be conveyed in processions to and from the river.

Scientific investigation of this or any other ritual is incomplete without investigation of its dynamic structure. In this paper, I will demonstrate the application of a new theory of ritual dynamic structure to the ritual described above. This theory and corresponding methodology of analysis was developed in my Ph.D. dissertation, entitled "Ritual Dynamic Structure: Systems Theory and Ritual Syntax Applied to Selected Ancient Israelite, Babylonian, and Hittite Festival Days" (U. C. Berkeley, 1992). My approach has been influenced especially by the work of B. Wilson in the area of "human activity systems" analysis and by the work of F. Staal in the area of "ritual syntax."

I contend that although ritual consists of activity, which can be analyzed in terms of physical causes and effects ("intrinsic activity analysis"), that which differentiates a ritual from other kinds of activity systems and establishes its unity and boundaries is the fact that it is interpreted as performance of interaction with an entity that is ordinarily inaccessible to the material domain, e.g., a divine party, ritual impurity, etc. Therefore, ritual must also be analyzed on the level of interpreted meaning assigned by ritual tradition ("cognitive task analysis"). Once the "cognitive task" structure of the ritual has been outlined, a (non-linguistic) syntactic model can be abstracted. In the present paper, the Telipinu sancta purification ritual will be analyzed on the three levels of abstraction just described: "intrinsic activity," "cognitive task," and "ritual syntax."

Kathleen MCCAFFREY, "Journey to a Dark House: Metaphor in the *Descent of Ishtar*"

Since a supernatural process or entity cannot be perceived through the physical senses, descriptions of the supernatural tend to be based on analogies with things in the everyday world. For this reason, the insider language of ritual and religion is highly metaphorical. This cross-cultural characteristic of religious language suggests alternate ways of approaching peculiar passages in Mesopotamian mythology. For over a century, a passage appearing in several mythological texts (*Descent of Ishtar*, *Gilgamesh*, and *Nergal and Ereshkigal*) has been read as a literal description of the journey of the dead to a dark underground cavern. The NeoAssyrian version of the passage reads:

To the dark house, the dwelling of the Irkalla,
 To the house whose entering one does not come out,
 To the road whose way does not return,
 To the house whose entering ones are deprived of light,
 Where their sustenance is dust and their food is clay,
 They see no light, dwelling in darkness,
 They wear, like birds, garments of wings,
 Over door and bolt, dust is deposited.

When considered as religious language, however, the passage can be interpreted quite differently. I will be identifying the following religious metaphors in the above lines and in corresponding Sumerian and Middle Assyrian passages: dust = flesh; house = body; darkness = ignorance; light = knowledge; winged entity / star / holy fly = soul; and dead = initiates. Instead of describing corpses bound for the netherworld, it will be proposed that the passage metaphorically describes the sorrowful journey of souls into human bodies.

Panel 3

Chauncey S. GOODRICH, "Comments on a Commentary: That of Chao Ch'i on Mencius"

A large amount of Confucian scholarship was produced in Later Han times, much of it in the form of commentaries on the classics. Most of this work, perhaps mercifully, has long been lost. One of the commentaries to survive was the *Meng-tzu chang-chü* 孟子章句 of Chao Ch'i 趙岐; indeed, his edition with commentary probably helped to insure the survival of this then non-canonical work.

Dobson called attention to Chao Ch'i when he used a section of his commentary as the basis for his study entitled *Late Han Chinese*. At the same time he noted the distinction between the two divisions established by Chao Ch'i, the *chu* 注 and the *chang-chih* 章指. The *chu* sets forth an interpretation of the text in what appears to be the standard literary language of Chao Ch'i's own time, whereas the *chang-chih* are summaries of the various sections of the text couched in a more succinct and rhythmical form.

The present paper will endeavor to shed some light on the meaning of the term *chang-chih* and the role of this unusual form of commentary.

David R. KNECHTGES, "Emperor Wu of Han's 'Rhapsody on Lady Li' "

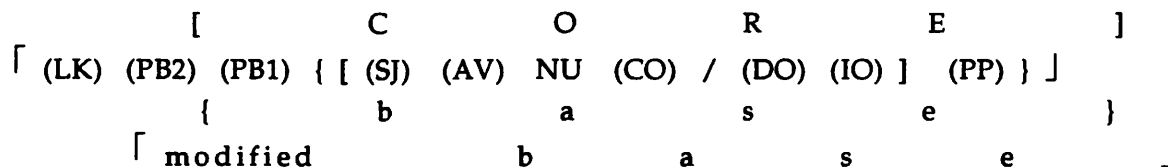
The *Han shu* chapter on imperial consorts contains a *fu* entitled "Li Furen fu" 李夫人賦 (Rhapsody on Lady Li), which it attributes to Emperor Wu 武帝. The Lady Li about whom this rhapsody is written was Emperor Wu's favorite concubine, who died young. According to the *Han shu*, Emperor Wu wrote this rhapsody after viewing his deceased concubine's spirit, which was conjured up by a magician named Shaoweng. In this paper, I shall discuss this rhapsody along with the story of Emperor Wu's relationship with Lady Li. The most important part of the rhapsody is the *luan* 亂, or "finale," which differs significantly from the conventional form of the *luan*. Instead of summarizing the main theme, this *luan* adds many new elements, most of which are drawn from what I call the Emperor Wu-Lady Li romance tradition. These elements involve what appear to be anachronisms that probably were added later to the piece by some unknown writer. Thus, the "Li Furen fu" as we have it probably is not the original work written by Emperor Wu.

Daniel HSIEH, "Comments on the Nature and Origins of the *Nineteen Old Poems*"

The poems of the *Gushi shijiu shou* 古詩十九首, or *Nineteen Old Poems*, have traditionally been considered among the earliest and finest examples of five-syllable verse. Although they appear at the very beginning of a great tradition, critics have long admired the natural lyricism and direct, genuine emotions displayed in these pieces, and they have continued to hold their own with later, more sophisticated poems. The origins and authorship of these pieces have naturally been a focus of much critical concern, and over the centuries a number of names have been attached to these poems and a number of theories advanced about them. Although modern scholars have discounted traditional attributions ranging from Mei Shen 枚乘 (d. 140 B.C.) to Cao Zhi 曹植 (192-232), there has been little agreement as to the poems' origins. Because the *Nineteen Old Poems* are more sophisticated than the Han *yuefu* 樂府 lyrics, many scholars feel that they were composed during the Later Han by literati authors; but the identity of these authors and the nature of the pieces they wrote are still not clear. In this paper I will argue that the *Nineteen Old Poems* were not verses composed by literati, but lyrics to popular songs of the Han dynasty, songs that were more polished than folk songs but different in quality from literary poems. The suggestion that these pieces were probably composed by highly skilled musicians and singers of the capital would best explain their natural and direct lyricism.

Panel 4

Derek HERFORTH, "Flat Syntax and the Typology of Old Chinese"



(LinKing, PreBase, Subject, AdVerbial, NUcleus, COmplement, Direct Object, Indirect, PeriPhery)

The above template is proposed as a framework for investigating OC word order. Items in parentheses are optional. This paper discusses modified base constructions, in which PB1 or both PB sites are occupied by NPs. The usual characterization of such NPs as "preposed" or "fronted," the result of "contrastive topicalization," is valid only when the exposed NP is an unquantified argument of the base. (In this contrastive construction, the base is typically introduced by resumptive 則.) Constraints on embedding in the base account for two other modified base structures. 1) Double genitives are disfavored; thus, 樂民之樂者民亦樂其樂 (PB' SJ AV NU [其' DO]) cannot be derived from *民樂 [樂民之樂者] 之樂, nor 百畝之田勿奪其時 (數口之家可以無饑矣) from *勿奪百畝之田之時. 2) An NP universally quantified by 凡 may not occur as a base argument: [凡諸侯小國] 晉楚所以兵威之. . . . < *晉楚所以兵威凡諸侯小國. Clearly, not every PB NP coindexed in the base by 之, 其, etc., can be described as "moved from the base." Other PB NPs have no source within the base and cannot be coindexed. Thus, the superlative construction requires a PB "domain" NP: 蟲莫智於龍 (PB SJ NU PP), 東漢之國隨為大 (PB SJ NU CO). Both types of PB NP are found in 晉國天下莫強焉 (PB2' PB1 SJ NU PP): 晉國 is a base argument in PB2 position, its base site occupied by anaphoric (cf. 於龍), while 天下 has no base site. Domain arguments like 蟲, 東漢之國, and 天下 are not restricted to the superlative: 閭柳下惠之風者薄夫敦鄙夫寬 [PB [(SJ NU)^{x2}]]. Within the OC base, overt marking is on the dependent NP via 以, 於, etc. In modified base structures, it is the head (= base) that tends to be marked by 則, 焉, 之, 其, etc. This part of OC syntax is flatter than its English counterpart; with one exception, each of the modified bases cited here can be collapsed into a single English clause.

Donald HARPER, "Close the Dark Cavity, Open the Winding Gate: Physiological Metaphors in the Zhangjiashan *Yin shu* and the *Lao zi*"

The physiological denotation of many *Lao zi* 老子 metaphors is clearly original to the earliest readings of the text in the third century B.C. The theory and practice of macrobiotic hygiene that lie behind the metaphors are only recently becoming clearer with the discovery of second century B.C. manuscripts from Mawangdui and Zhangjiashan. Analysis of several passages from the Zhangjiashan *Yin shu* 引書 (Pulling book) that develop the bellows analogy of *Lao zi*, 5 provides new evidence of the physiological reading of *Lao zi* and of the influence of macrobiotic hygiene in Warring States thought.

Edward SHAUGHNESSEY, "The Dates of the New Text Chapters of the *Book of Documents*"

No abstract.

Panel 5

Ding Xiang WARNER, "Wang Ji and the Idealization of the Recluse"

Wang Ji 王績 (590?-644) is known as an accomplished poet of the early Tang who assumed various aspects of the role of the recluse, living and writing about his life as both a drunkard and a self-sufficient farmer. In so doing, he was placing himself in a long tradition of real and legendary officials who withdrew from society in times of chaos in order to retain their moral uprightness. This was, after all, an option authorized by Confucian teachings, and during the Wei and Jin periods (3d-early 5th cent.), when China was in a state of disunity, the image of the virtuous recluse was idealized and canonized through the lives and writings of scholars estranged from their courts. Among these were Ruan Ji 阮籍 and Tao Qian 陶潛 whom Wang Ji particularly admired and emulated. In this paper, I discuss the nature of Wang Ji's fascination for the reclusive life, and his manner of transposing himself from his own time into the past of Ruan Ji and Tao Qian. At one level, this appears to be merely another strategy for withdrawal. But in the methods and implications of this transposition we can discern an effort to establish a poetic identity that does indeed engage in the political climate of Wang Ji's own times.

pre-retirement +
post-retirement
image +

was
deliberately
ambiguous
image of himself
rather than
an ideal?

men of
virtue + rawness
sorrow for office.

st. in
search for
immortality.

Chiu-Mi LAI, "Rambling and Roaming: The Autumn Inspirations of Pan Yue and Lu Ji"

Pan Yue 潘岳 (247-300) and Lu Ji 陸機 (261-303), in their poetic responses to the dilemma of service and retreat, reveal a way of thought that contrasts with their perspectives on fate, death, and mourning. Pan sought and gained acceptance of his fate in official life, but he could not reconcile himself with the deaths of friends and family members, particularly that of his wife, Lady Yang. In contrast, Lu could not reconcile himself with the fall of his native state of Wu and his subsequent service under the Jin dynastic regime. However, he was able to view fate and death with an acceptance not seen in his literary responses to official service in Luoyang.

Resolution to be free from concerns of the mundane world and to attain a view of acceptance toward fate is presented by Pan Yue in response to retreat in "Fu on Autumn Inspirations" (278) and "Fu on Dwelling in Quietude" (ca. 296). By contrast, Lu Ji evokes similar ideals in response to death in "Fu Grieving for the Departed" (300) and "Poems on the Garden Mallow" (301). While varied in subject matter, all the pieces share a tension between the need and the desire to become reconciled with one's fate. This paper will examine the projection of acceptance of fate through the ideal represented by the expression "rambling and roaming" (*xiao yao you* 逍遙遊) from the *Zhuangzi*. Pan Yue and Lu Ji incorporate this ideal with an innovative reversal of the conventional autumn motif. Varied associations with autumn project inspiration and contentment instead of conveying the more typical theme of sorrow.

SU Jui-lung, "A Zither Player and His Rhapsody"

As a *fu* writer, Bao Zhao 鮑照 (414?-466) is best known for his "Rhapsody on a Ruined City" ("Wu cheng fu" 蕪城賦). Scholars have explored this piece from many different angles. But there is one interesting issue that remains untouched: why is a zither song attached to the end of this rhapsody? The coda (*luan* 亂) had long been a formal convention of the *fu*, but a zither song serving as an ending is unusual. Is it purely incidental? The fact that Bao was a zither player and composer has always been neglected by scholars. If we examine zither tunes (*qin qu* 琴曲) of the Han, we will find that they display a similar structure to that of the rhapsody taken as a whole. In the tradition of Han zither songs, it is a commonplace for the poet-performer to begin with a story and finish up with a zither song. The narrative, related by the poet prior to his performance, often focuses on showing a strong contrast between the glorious past and the gloomy present, with the purpose of setting the audience's mood for the final presentation

of the zither song. The structure of the "Rhapsody on a Ruined City" is obviously influenced by Han zither tunes. In the "Rhapsody," Bao starts with a narrative recounting the past prosperity of the city so as subsequently to contrast it with its present desolation. The narrative builds up a melancholy atmosphere that culminates in the zither song. This relationship between narrative, rhapsody, and song is evidence of interaction between folk literature and established literary genres.

Panel 6

James BOSSON, "The Language of the *Sayin-i nomulaha boobai-i nomun*"

No abstract.

Mark ELLIOTT, "Lexicography in Kuldja: Notes on a Russian-Manchu Dictionary of 1890"

No abstract.

Leonard VAN DER KUIJP, "Bcom-ldan rigs-pa'i ral-gri on Indo-Tibetan Linguistics"

No abstract.

Panel 7

Susan CHERNIAK, "Dunhuang Dream Books and Dream Poetry in the Tang"

No abstract.

CHAN Wai-keung, "A Discussion of Fang Hui's 'Transforming Style' (*bian ti*) for Regulated Verse"

The literary critic Fang Hui 方回 (1227-1307) directed his poetic theory and criticism of Song poetry toward the goal of correcting misperceptions of earlier theories concerning the craft-oriented Jiangxi school of Northern Song poetry. Fang explicated and promoted the theories of such Jiangxi poets as Huang Tingjian 黃庭堅 (1045-1105), Lü Benzong 呂本中 (1084-1145), and Pan Dalin 潘大臨 (fl. 1050). In addition, Fang Hui promoted the style of the High Tang, singling out the poetry of Du Fu 杜甫 as the model for the period, and therefore conceptualized a poetic style founded on the craft of Du Fu and that of the Jiangxi poets, namely, Huang Tingjian, Chen Shidao 陳師道 (1052-1102), and Chen Yuyi 陳與義 (1090-1138).

The main thrust of Fang Hui's poetic theory involves an innovative definition of *ge* 格, loosely termed as "style." Based on traditional theories of *qi* 氣, which presume that personal virtue defines literary style, Fang Hui constructed his own theory by ranking the three crucial elements that contribute to *ge*: the poet's nature, skill of expression, and language technique. Despite the importance of the poet's nature, Fang believed that an "accomplished *ge*" (*gao ge* 高格) could be cultivated through diligence, thereby refuting existing ideas that it was attainable only through innate genius.

In this paper I will examine the methods of style advocated by Fang Hui, focusing on his innovation of the "transforming style" (*bian ti* 變體) for regulated verse. In general, Fang Hui promoted this style to refute earlier theories regarding "emptiness" (*xu* 虛) and "substance" (*shi* 實), also referred to as "emotion" (*qing* 情) and "scene" (*jing* 景) by the literary critic Zhou Bi 周弼 (fl. 1215). In light of this, my discussion will concentrate on the merits of Fang Hui's theory as opposed to Zhou Bi's.

REN Yong, "Authority, Textuality, Critical Plausibility: Traditional Chinese Critics' Response to Confucian Exegeses of the *Classic of Poetry*"

No abstract.

Panel 8

Robert ASHMORE, "Biography, Physiognomy, and Storytelling: Comments on the Origin and Authorship of 'The Dragon-Whiskered Stranger' "

No abstract.

Patricia SIEBER, "Seductive Fictions: Intertextuality in Shen Fu's *Fusheng liuji*"

It is the purpose of this paper to interrogate the nature of intertextuality in Shen Fu's 沈復 autobiography, *Fusheng liuji* 浮生六記 (Six records of a floating life). In contrast to other autobiographies, *Six Records* contains mostly poetic and dramatic references. In its focus on the private life, *Six Records* allows for an examination of how the reception of poetry and plays intervened in the construction of the subjectivities of its protagonists. It will be argued that while poetry delineates a realm of painfully gendered experience, the three plays mentioned—that is, *Xixiang ji* (The story of the western wing), *Lian xiangban* (Cherishing the fragrant companion), and the fictitious *Chizhou ji* (The story of eating rice porridge)—are central in structuring the mutuality between Shen Fu and his wife, Chen Yun 陳芸. In addition, the paper will examine the impact of these plays on the narrative itself. On the one hand, in its intricate relation to these plays, *Six Records* validates their importance as symbols of the literary and the historical imagination. On the other hand, through mechanisms of disidentification from and exposé of conventions, *Six Records* attempts to establish its own truthfulness in contradistinction to these earlier fictions. However, it will be argued that in spite of a growing skepticism vis-à-vis received traditions, ultimately neither the protagonists nor the narrative itself relinquishes faith in the representational powers of fiction, most especially their own.

Chengyu XIONG, "The Development of *Hangdang* in Southern Drama"

Southern drama emerged in the early twelfth century. Like Song *zaju* 雜劇, Southern drama had its own system of roles: *sheng* 生, *dan* 旦, *jing* 淨, *mo* 末, *chou* 丑, *wai* 外, and *tie* 貼. In Southern drama the principal *hangdang* 行當 specialities evolved from the comic roles of Song *zaju* (*fumo* 副末 and *fujing* 副淨) to more positive roles (*sheng* and *dan*). *Sheng* was a new *hangdang* and performed only one young male lead throughout the play. *Dan* developed from the *zhuangdan* of Song *zaju* to become the main female *hangdang*, playing only one young female lead throughout the play. The *mo* developed from the *fumo* of Song *zaju* to become a secondary male specialty who could play characters of different ages, occupations, and social positions. The *mo* was responsible for presenting an outline of the play at its beginning, in the tradition of Song *zaju*. The *jing* followed the tradition of the *fujing* of Song *zaju*, and as such occupied the main comic role, capable of playing virtually any character in Southern drama except the male or female lead. The *chou*, a new comic *hangdang*, could also play multiple characters of different ages, sexes, or social positions. The *wai* and the *tie* were two new additional secondary *hangdang*, both of whom played secondary positive characters and could perform multiple characters in a single play. Though the *mo*, *jing*, *chou*, *wai*, and *tie* all were capable of performing multiple characters in a play, two characters to be performed by the same *hangdang* never appeared on the stage at one time. Because of this, a troupe performing Southern drama needed a minimum of seven performers.

Madeline CHU, "Journey into Desire: Monkey's Secular Experience in *Xiyoubu*."

No abstract.

Panel 9

Hoyt Cleveland TILLMAN, "Public Interest and the Law: Chen Liang's View"

No abstract.

Bettine BIRGE, "Law versus Morality in the Zhu Xi School"

No abstract.

Robert GIMELLO, "Chu Pien's 1143 Dedication of the Ta-t'ung P'u-en-ssu: Buddhism in the Early Chin through the Eyes of a Sung Literatus"

No abstract.

Kathleen TOMLONOVIC, "Conflict and Connoisseurship: Northern Sung Literati and the Development of Tea Culture in China"

As the significance of tea in Northern Song culture increased, the topic became more prominent in the prose and poetry of scholar-officials. Despite their differing attitudes toward the political and social uses of tea, the literati had a common interest in the benefits and delights of tea drinking. The dominant legacy of the literati was an emphasis on the aesthetics of the tea culture. Conflicting positions regarding tea cultivation are evident in the memorials of scholar-officials who supported or opposed imperial practices in the production and use of tea. When the Tea-Horse Agency was established in 1074 in Sichuan as part of Wang Anshi's New Policies designed to strengthen the state through the purchase of Tibetan war horses with tea, Su Che (1038-1112) and Lü Tao (1029-1105) memorialized the throne. They criticized the government monopolies that eventually led to the devastation of the tea markets and a decline in the quality of teas from Sichuan.

Support for the imperial practice of demanding quality tribute teas was given by the scholar-official Cai Xiang (1012-67), who supervised the production of tea in his native Fuzhou and composed the *Cha lu*. His discriminating comments on tea were influenced by the Tang tea classic, Lu Yü's (733-804) *Cha jing*, and were a source for Emperor Huizong's (r. 1101-26) *Daguan cha lun*, a rare imperial treatise on tea. Emperors and courtiers enjoyed precious select teas and appreciated exquisite tea wares; many literati also became connoisseurs of tea, vying in tea contests to present rare and valuable teas. However, Fan Zhongyan (989-1052) opposed the extravagance of the tribute system and deprecated the tea contests.

Tea contributed to the creation of a new aesthetic ideal. It came to symbolize loftiness, purity, and virtue, especially when associated with Chan Buddhists who cultivated it for medicinal and spiritual purposes. For poets such as Su Shi (1036-1101), Huang Tingjian (1045-1105), and Chen Shidao (1053-1102), the flavor of tea and the tastes of the literati were similar. While lacking the intensity of rapture that wine offered, tea was considered ultimately more stimulating and its pleasure more long-lasting. Savored with refined and sensitive friends, tea drinking became a favorite pastime of the literati of the Song and subsequent periods.