

# American Oriental Society

Founded 1842



Program  
of the  
Western Branch Meeting  
October 21-22, 1994  
at  
Portland State University  
Portland, Oregon

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Support for this meeting was provided by the College of Arts and Sciences, the International Program, the Asian Program, and the Department of Foreign languages and literatures of Portland State University; the Department of Foreign languages and literatures of Lewis and Clark College; and Reed College.



**American Oriental Society**  
**Western Branch Meeting**  
*Portland State University*  
*October 21-22, 1994*

**Conference Program**

**FRIDAY MORNING, OCTOBER 21**

Registration: 8:15-8:45. Donald Parker Conference Room (Rm 270), School of Business  
Administration, Portland State University Campus

*Session 1.* 8:45-10:15

SBA 160

Panel: "Urban life."

Chair: E. G. PULLEYBIANK, University of British Columbia

Richard VON GLAHN, University of California, Los Angeles. "Towns and Temples: Urban  
Growth and Decline in the Yangzi Delta, 1200-1500."

Mark HALPERIN, University of California, Berkeley. "Buddhism in Hangzhou."

Stephen H. WEST, University of California, Berkeley. "Food and Performance in Kaifeng."

*Session 2.* 8:45-10:15

SBA 290

Panel: "Critical Approaches to Some Problems of Interpretation in Later Chinese Painting."

Chair: Audrey SPIRO

Charles LACHMAN, University of Oregon. "Blindness and Oversight: Desultory Notes on  
a Portrait of Qianlong."

Nila BAKER, Lewis and Clark College. "Li Chien's Representational Approach to Painting  
(1747-1799) and the Emergence of a Cantonese Painting Style."

Jean WETZEL, University of Puget Sound. "Fluid Boundaries: Painting & Patronage in  
Fourteenth Century Jiangnan."

*Session 3.* 10:30-12:00

SBA 160

Plenary Session:

Welcome to Portland State: President Judith RAM.ALEY, Portland State University

Introduction to Plenary Speaker: David R KNECHTGES, University of Washington

Plenary Address: Donald HOLZMAN, Ecole des Hautes-Etudes en Sciences Sociales.  
"Origins of Landscape Poetry in China"

12:00-1:30 Lunch Break

**FRIDAY AFTERNOON**

*Session 4.* 1:30-3:30

SBA 490

Panel: Tang Dynasty literature

Chair: Chauncey GOODRICH, University of California, Santa Barbara

Paul W.KROLL, University of Colorado, Boulder. "Forgotten Poets of the High Tang, 2: Ch'ang Chien."

Daniel HSIEH, Purdue University. "The Elements of Du Fu's' Bazhen tu."

Ding Xiang WARNER, University of Washington. "Textual Transmission and the Interpretation of Literature: The Case of Wang Ji"

WANG Wei. University of Colorado, Boulder. "The Term *gu* in Han Yu's (768-824) Prose."

*Session 5.* 1:30-3:30

SBA 290

Panel: "Strategies: Language and Language Constructs in Japan and Korea."

Chair: Benjamin E. WALLACKER, University of California, Davis

Suwako WATANABE, Portland State University. "Evaluation of a University Japanese Language Program by the Oral Proficiency Interview and the Japanese Proficiency Test"

Maji RHEE, Portland State University. "The Sense of Female Self in Korea."

Nariyo KONO, Eriko MAEDA, Masami NISHISHIBA, Jay PETERSON, Portland State University. "A Comparison of the Japanese and American Concepts of Friendship."

Chieko TAKEZAWA, Portland State University. "Interlanguage Pragmatics: Politeness and Request Speech Acts in Japanese."

*Session 6.* 3:45-5:15

SBA 490

Panel: *Chiang-nan* Culture and Society

Chair: Stephen WADLEY, Portland State University

David B. HONEY, Brigham Young University. "Early Imperial Nanjing and the Literary Legacy of Wu."

Lisa IRVING, University of Minnesota. "Whether or not to Suppress Revolts: An Investigation into the History of Pirates and Robbers in South China, 1500-1750."

Deborah M. RUDOLPH, University of California, Berkeley. "To Yü-chou and Back: An Early Poetic Travelogue by Fan Ch'eng-ta."

Session 7. 3:45-5:15

SBA 290

Panel: "New Thoughts on Familiar Images: Representing Japan in Japanese Art."

Chair: Nila BAKER, Lewis and Clark College

Allen HOCKLEY, University of Toronto. "Expectation and Authenticity in Early Meiji Photography."

Christine TAN, University of Oregon. "Hotspots in Edo: The Political and Social Context of Hiroshige's *One Hundred Famous Views of Edo* (1856-58)."

Cynthia J. BOGEL, University of Oregon. "Meditations on a Fetish: The Scholarly Pursuit of a Ninth-Century Nyoirin Kannon Statue."

## FRIDAY EVENING

WBAOS Reception, 6:30-9:00, at the home of Edwin Gerow

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## SATURDAY MORNING, OCTOBER 22

Session 8. 8:45-10:45

SBA 270

Panel: Texts of the Han and Six Dynasties

Chair: David NIVISON, Stanford University

Chauncey S. GOODRICH, University of California, Santa Barbara. "Grave Thoughts from later Han."

LU Zongli, University of Wisconsin, Madison. "Sources Behind the Han Apocryphal Texts."

QIAN Nanxiu, Rice University. "Discontinuity along the line of Continuity: Imitations of the *Shih-shuo hsin-yü*."

SU Jui-lung, University of Wisconsin. "On the Authorship of the *Hanwu gushi* in the *Gujin yishi*."

Session 9. 8:45-10:45

SBA 290

Panel: Topics in Asian Religions

Chair: Jonathan PEASE, Portland State University

Laurence G. THOMPSON, University of Southern California "Some Routines of the Divining Youth."

Kay TOMLONOVIC, Western Washington State University. "The Influence of Chan Buddhism on Poetic Theory in the Song Dynasty."

Alan COLE, Lewis and Clark College. "Upside Down/Right Side Up: A Revisionist History of Buddhist Funerals in China"

Junghee LEE, Portland State University. "The Nectar Ritual Paintings of Korea."

Session 10. 11:00-12:30

SBA 270

Panel: "One Confucius at a Time: Images of the Master in Early China"

Chair: Jerry NORMAN, University of Washington

Gary ARBUCKLE, University of British Columbia "Ultimate Authority: the 'Confucius' of the *Gongyang* and *Guliang* traditions."

Stephen DURRANT, University of Oregon. "The 'Confucius' of the *Guoyu*."

Laura HESS, Saint Olaf College. "Stories of Confucius in Distress Between Chen and Cai."

Session 11. 11:00-12:30

SBA 290

Panel: The Sung Dynasty

Chair: C.H.WANG, University of Washington

Jonathan PEASE, Portland State University. "Wang An-shih's *Pronouncements on Words*"

Stuart H.SARGENT, University of Maryland. "Roots of the Way Deep: Su Shih and Po Chu-i."

Tim W. CHAN, University of Colorado, Boulder. "On Yan Yu's Sobriquet"

Session 12. 2:00-4:00

SBA 270

Panel: Early Asia

Chair: Edwin GEROW, Reed College

Kathleen J.HILZER, Eastern Washington University. "Lu-Dingir-Nanna in Ur III Cuneiform Texts."

David S. NIVISON, Stanford University. "Kongjia of Xia"

C.H. WANG, University of Washington. "The Making of *Shih Ching* Poem 154."

Michael A FULLER, University of California, Irvine. "Verb Coordination and Coverbs: Some Textbook Cases."

Session 13. 2:00-4:30

SBA 290

Panel: Chinese Fiction and Drama

Chair: Chiu-mi LAI, Lewis and Clark College

Madeline SPRING, University of Colorado, Boulder. "Brief Encounters in Some *zhiguai* Collections."

Timothy C. WONG, Ohio State University. "The Commentator and the Evolutionary *Xiaoshuo* Text."

Pin P.WAN, St Olaf College. "Write and Rewrite a Story: Intertext and the Meaning in *Liuyue Xue* (Snow in the Sixth Month)."

Patricia SIEBER, University of California, Berkeley. "The Gender of Representation: Guan Hanqing's Late Ming Romances."

Karin MYHRE, University of California, Berkeley. "Butterfly Confusion."

*Business Meeting* 4:35-5:00

SBA 290

**SATURDAY EVENING**

*WBAOS Banquet*, 6:30-9:00, Lewis and Clark College, Dubach Dining Room.

Introduction to Guest Speaker: Jerry NORMAN, University of Washington.

Guest Speaker: James BOSSON, University of California, Berkeley:

“‘Why Altaic,’ and What Does That Mean.”



WESTERN BRANCH OF THE AMERICAN ORIENTAL SOCIETY  
1994 Annual Meeting  
Portland State University

**ABSTRACTS**

Panel: "Urban Life"

Richard VON GLAHN, "Towns and Temples: Urban Growth and Decline in the Yangzi Delta, 1200-1500."

It is generally believed that the Mongol conquest and Yuan rule dealt a devastating blow to the commercial and urban growth that was a cardinal feature of the "economic revolution" of the Song dynasty. Yet a closer look at the histories of individual market towns in the Yangzi delta yields little evidence of economic decline under Mongol rule. The urban growth inaugurated in the Song not only continued essentially unaltered during the Yuan period, but in some respects accelerated. One conspicuous feature of market town development under the Yuan was an unprecedented surge in temple-building, which in itself testified to the commercial prosperity of this era. Unencumbered by the Yuan state, which unlike Chinese rulers made little effort to control economic life at the local level, wealthy landowners and merchants used the great fortunes they amassed in agriculture and textiles to build enduring monuments to themselves in the form of lavish monasteries and temples. These temples became magnets for local economic as well as religious life, and often became the nucleus of new market towns. These market towns bore a close resemblance to the cathedral towns of medieval Europe, whose economic welfare also was closely tied to the magnificence of their religious monuments.

With the founding of the Ming dynasty in 1368, however, the fortunes of the Yangzi delta's towns plunged dramatically. The tyrannical first emperor of Ming, Zhu Yuanzhang, conducted a draconian campaign of subjugation against the delta's magnate families, confiscating their wealth and dispersing their family members across his empire. Zhu also took drastic measures to bring religious life under the heel of the state, closing most monasteries, forcing religious communities to consolidate, and stamping out any kind of religious worship that did not conform to his new canon of officially-sanctioned cults. Just as the marriage of commerce and religion spurred urban growth in Yuan, the shock of these twin campaigns of suppression propelled the commercial economy of the delta into a serious decline lasting more than a century. Thus, the real rupture in urban and commercial growth in this region occurred not under the much-maligned Mongols, but rather after the restitution of autocratic rule in the early Ming.

Mark HALPERIN, "Buddhism in Hangzhou."

No abstract.

Stephen H. WEST, "Food and Performance in Kaifeng."

No abstract.

Panel: "Critical Approaches to Some Problems of Interpretation in  
Later Chinese Painting."

Charles LACHMAN, "Blindness and Oversight: Desultory Notes on a Portrait of Qianlong."

"Is It One or Two?", a double portrait of Qian Gaozong, better known as the Qianlong Emperor (reigned 1736-1795), serves as the centerpiece of a recent essay by Angela Zito entitled "Silk and Skin: Significant Boundaries." In many ways, "Silk and Skin" is timely in its attempt to historicize this imperial portrait and to situate the work within a sort of intertextual context. Unfortunately, however, Professor Zita's analysis of the painting is based on several fundamental errors both of fact and interpretation, as a result of which the formal, iconographic, and historical sources of the portrait are seriously misrepresented. This paper will offer an alternative reading of "Is It One or Two?" that is intended to serve as a mild corrective to Zita's essay.

Nila BAKER, "Li Chien's Representational Approach to Painting (1747-1799) and the Emergence of a Cantonese Painting Style."

Today when Cantonese painting is mentioned, the image that comes to mind for most people is the painting of the Lingnan School, a style of painting that balances a traditionally Western, representational approach to nature with traditional Chinese painting materials and techniques. However, a more representational aesthetic approach was forged by earlier Cantonese painters who were not looking to the West, but were developing an independent regional style. Cantonese artists sought to portray things in a readily graspable manner. This is true even when Cantonese artists were imitating models from the scholar artist tradition, a tradition that demanded a theoretical response to the object being portrayed rather than an acknowledgment of the physicality of the object being portrayed. Paradoxically, in the paintings of U Chien (1747-1799), who can be regarded as the first major Cantonese literati artist, we find the seeds of the Cantonese artists' rejection of the theoretical abstractions which mark the works of the major literati artists of the Ch'ing dynasty. Li Chien wanted to return to an earlier, more substantive understanding of the literati tradition. What Li Chien was able to achieve in this vein is determined by both the times and circumstances in which he painted.

Jean WETZEL, "Fluid Boundaries: Painting & Patronage in Fourteenth-Century Jiangnan."

Pioneering research on Chinese painting of the Yuan dynasty focused primarily on the art of the literati-amateur painters of the Jiangnan area. Up until very recently, the contribution of professional painters to the art of this period has been largely ignored. Discussion of the development of literati painters' styles almost always emphasizes the evolution of a "personal" idiom. This paper demonstrates the parallel effects of more widespread contemporary regional taste on the art and patronage of a professional artist Sheng Mou.

Sheng Mou's work, like that of most artists, represents a complex interplay between the artist's response to his or her own "inner necessity" and to the culture and society in which he or she creates. Unlike the literati painters, Sheng Mou's need to earn a living from his art demanded a greater interaction with the world around him and, for this reason, may tell us somewhat more about popular aspects of art and art patronage during this period. The artist's choices of style and subject matter for his paintings, the social status of his patrons, and the methods by which Sheng Mou may have received his commissions may further illuminate the complex relationship between patrons and painters in fourteenth-century Jiangnan.

## Panel: T'ang Dynasty Literature

Paul W. KROLL, "Forgotten Poets of the High T'ang, 2: Ch'ang Chien."

No abstract.

Daniel HSIEH, "The Elements of Du Fu's 'Bazhen tu'"

Traditional critics have long debated the value of Du Fu's *jueju*. In an extreme statement, the Ming Critic, Hu Yinglin once wrote: "The poet who was a master of both forms (5 and 7 syllable) was Li Bo. The poet incapable of either form was Du Fu." Du Fu, however, has had his defenders. Although they acknowledge his style was "unorthodox," they have appreciated his distinctive voice and flavor. One of the most famous and unusual of Du Fu's quatrains is his "Bazhen tu." It has been an especially visible example of Du Fu's *jueju*, in part, because of Su Shi's famous dream in which Du Fu appeared and explained the "correct" interpretation of the last line. The debate over the last line has occupied much of the critical attention, and has pushed into the background the remarkable qualities of this work. In this century, however, Chen Shih-hsiang's sensitive reading, "To Circumvent 'The Design of Eightfold Array,'" was an important step in recovering the poem. In his essay, Chen Shih-hsiang noted the uniqueness of the tone, feeling, and effects of "Bazhen tu." The "sublime, tragic" qualities of this poem set in "human history" seem to stand alone when compared to the "beautiful, lyrical" works set in nature that are typical of a Wang Wei or Li Bo. Chen Shih-hsiang's reading identifies the qualities and effects of Du Fu's poem. In this paper, I will attempt to explain how Du Fu achieved these qualities and effects by identifying some of the elements that Du Fu may have drawn upon for his poem. These elements include the Chu song tradition, the "*wang fu shi*" ("husband gazing rock" legend, and the dictates of *jueju* structure. Many critics have noted how Du Fu borrowed and transformed elements from the past. "Bazhen tu" is an excellent example of this trait. It is a unique work, but one that can be shown to have deep roots in the poetic tradition.

Ding Xiang WARNER, "Textual Transmission and the Interpretation of Literature: The Case of Wang Ji."

The early Tang writer Wang Ji is better known for his recluse personality than for his literary talent. Although he wrote a considerable number of poems, rhapsodies, prose and miscellaneous works in various genres, for centuries readers have not been able to see Wang Ji's literary collection in its fullest extant form. The original collection was in five-juan, compiled by Wang Ji's friend Lu Cai shortly after Wang Ji's death; but this collection gradually disappeared from circulation sometime toward the end of the Song dynasty (late 13th century). The collection that is now commonly known is an abridged version compiled late in the 8th century or at the beginning of the 9th century. This includes fewer than half of the works in the five-juan edition, and its content highlights the theme of detachment in reclusion. It was not until 1984 that two scholars discovered three manuscripts of the five-juan collection, thus calling for a reconsideration of the conventional assessment of Wang Ji's literature. In this paper I first briefly summarize the textual problems resulting from the nature of its transmission. I will then discuss the

shorter collection's influence on traditional perceptions of Wang Ji and his literature, and suggest ways that the larger collection may re-direct future readings.

WANG Wei, "The Term *Gu* in Han Yu's (768-824) Prose."

Han Yu was obsessed with the term *gu* 古, which he frequently used in his prose. This is a key word in understanding his prose and his thought. 1. The meaning of the term: Han Yu assigned *gu* a new meaning which encompasses "ideal," "moral," "glory," "perfect," "harmony," etc. No other term carries more of a value weight in Han Yu's vocabulary. It is a highly moralized term freely referring to ancient people, ancient thoughts, ancient ways, ancient writing, etc. It referred to the time period previous to the Han dynasty (206 B.C.-220). Anything after that time was called *jin* 今, which represented all that was opposite of *gu*. 2. The function of the term in Han Yu's prose: a) general reference: Han Yu used the term generally, rarely referring it to a specific time or person; b.) polemic purpose: in most cases Han Yu used the term as evidence to win arguments; c.) comparison: whenever the term appeared in a text, its antonym *jin* would follow or be implied. 3. The role of the term in Han Yu's thought the term was used on three levels. a) emotional level: Han Yu tended to use the term to express his feelings such as anger, longing, anxiety, confidence, frustration, etc; b.) political level: Han Yu tried to establish or restore the perfect political system, following that of ancient times as a model; 3.) philosophical level: Han Yu tried to set up a theory based on his belief in *gu*, which he treated as a tradition (*dao tong* 道統). 4. The relationship between the term and Han Yu's writing style: Han Yu's belief in *gu* was the main source of his *qi* 氣, which is Han Yu's main style.

Panel: "Strategies: Language and language constructs in Japan and Korea."

Suwako WATANABE, "Evaluation of a University Japanese Language Program by the Oral Proficiency Interview and the Japanese Proficiency Test."

This project comprises evaluation of a university Japanese language program using two kinds of proficiency tests: the Japanese Proficiency Test (JPT), designed and administered by the Educational Testing Service (ETS) and the Oral Proficiency Interview (OPI) designed by the American Council on the Teaching of Foreign Languages (ACTFL). The secondary purpose of the project was to find whether or not these two kinds of tests demonstrate any systematic relationship. As an afterthought, I also tested for gender differences and experience in Japan.

From class levels II, III, and IV in a university Japanese language program, a total of 66 students participated in the OPI, and a total of 51 took the JPT. The average OPI ratings and JPT scores were compared using the Kruskal-Wallis test, and the differences among the three levels were found to be significant except for one subsection of JPT, i.e., Character Recognition. Thus, from a programmatic standpoint, we have concluded that the levels in the program in this study are well articulated

The Spearman rho correlation coefficient was used to see if there were systematic relationships between the level of proficiency as measured by the OPI and the scores of the three subsections of the JPT. When all the levels were combined, positive and significant correlation coefficients were found between the OPI and all three subsections

of the JPT. The results are discussed in terms of how meaningful the relationships are.

There were no remarkable differences between male and female performance on either test except in Character Recognition where the mean score of male students was higher than that of female students. Experience in the target country seems to have a positive influence on language teaming. Those who had been to Japan outscored those who have never been to Japan. In addition, those who had language instruction in Japan also outscored those who had not had language instruction in Japan.

Maji RHEE, "The Sense of Female Self in Korea."

The notion of self should not be arbitrarily imposed when one analyzes a particular culture or cultural sub-group, such as women, but crossing borders between two different cultures may provide us with contrasts. However, when the assumptions of a theory are framed in such a way that one can construct reality only according to each assumption, then one observes what he or she wants to see.

In this paper, I present several examples that call into question theories of self; and I try to frame the notion of self from a Korean perspective focusing on the construction of subjectivity and autonomy. The relationships between the female self and marriage, motherhood, and work are discussed.

Nariyo KONO, Erika MAEDA, Masami NISHISHIBA, Jay PETERSON, "A Comparison of the Japanese and American Concepts of Friendship."

This presentation will describe work in progress on the Japanese and American concepts of friendship. Research on cultural differences in friendship could have important implications for language and culture programs. Several researchers have identified the development of friendships in the host culture as one of the most significant factors contributing to intercultural competency (e.g., Taylor, 1994; Mezirow, 1991). Despite these findings, very little cross-cultural research has been done on friendship. After reviewing the current research in several fields, Adams and Blieszner (1994) concluded that "the friendship literature mainly tells the story of middle-class Caucasian[s] . . . living in the United States" (p. 180). This gap in the literature is important because intercultural friendships are themselves processes that are affected by cultural differences. Incompatibilities in expectations, language, and behavior can sabotage intercultural relationships in spite of sincere feelings or good intentions.

We will compare qualitative data collected from 20 Japanese and 20 Americans. The implications of similarities and differences in the data will be discussed. Future stages of the project will be described and suggestions for expanding the range of research on friendship (including linguistic and literary approaches) will be given.

#### *References*

- Adams, R & Blieszner, R (1994). An integrative conceptual framework for friendship research. *Journal of Social and Personal Relationships*. 11:163-184.
- Mezirow, J. (1991). *Transformative Dimensions of Adult Learning*. San Francisco: Jossey- Bass.
- Taylor, - (1994). Intercultural competency: A transformative teaming process. *Adult Education Quarterly*. 44(3): 154-174.

Chieko TAKEZAWA, "Interlanguage Pragmatics: Politeness and Request Speech Act in Japanese."

In recent years, studies of "interlanguage pragmatics" have been receiving more attention in second language research. Acquiring sociolinguistic competence, an important component of communicative competence, requires that L2 learners of Japanese have knowledge of concepts such as politeness and face that are specific to the target culture. Learners of Japanese must therefore learn how to use socially appropriate linguistic devices that are determined by Japanese cultural values. In this study, I examined how native speakers of Japanese and native English speaking learners of Japanese approached and attained their request goals while maintaining the face of both requester and requestee. The speech data were collected through an oral role-play. The result showed that there was not so much difference in the use of honorific language between the Japanese and learners of Japanese. However, different linguistic devices were used for sentence endings, especially request speech act endings, between the native Japanese and the learners of Japanese. It was found that the Japanese used more unfinished sentences (leaving part of sentences unsaid) and extended predicates (n *desu*) while the learners of Japanese used more finished sentences and fewer extended predicates. Interestingly, all of the native Japanese used the / extended predicate + *kedo* (but)/ pattern for ending their request speech act, on the other hand, none of the learners of Japanese used this pattern. The researcher concludes (in further support of Noda 1992 and Cook 1990) that the use of unfinished sentences and extended predicates might be sociolinguistic devices which function to reduce the degree of imposition and maintain the face of both requester and requestee.

Panel: "New Thoughts on Familiar Images:  
Representing Japan in Japanese Art."

Allen HOCKLEY, "Expectation and Authenticity in Early Meiji Photography."

Recently a number of institutions in Europe, Japan, and North America have held exhibitions of photographs made in Japan by both Western and Japanese photographers in early Meiji period (1868-1912). The curators and contributors to the catalogues of these exhibitions have focused their efforts primarily on the artistic and cultural aspects of this material. The photographs are of tremendous importance for the study of the history of photography. They also provide valuable documentation of life in Japan as the nation underwent the dramatic changes brought on by the opening of the country to Western culture. Their imagery recorded both the traditional and the new in Japan at that time.

These exhibitions and the related scholarship have, however, tended to ignore some of the more powerful messages carried in these photographs. The commercial nature of their production and distribution, and the audiences for which they were targeted fostered and legitimized stereotypical images traceable to the earliest contacts between Japan and the West. More often than not, they catered to the expectations of the Western Viewer. Seen from this perspective, the authenticity of early Meiji photographs must be questioned and qualified.

Christine TAN, "Hotspots in Edo: The Political and Social Context of Hiroshige's *One Hundred Famous Views of Edo (1856-58)*."

Ando Hiroshige's 118 single-sheet print series, *One Hundred Famous Views of Edo (1856-58)* has traditionally been praised for the transcendental, emotive, and sensual experience of its imagery. Art historians have focused on Hiroshige's daring blend of classical and literary allusions and innovative artistic devices while failing to acknowledge the importance of other cultural texts and socio-political developments of late 19th-century Edo history. The importance of these texts and developments cannot be dismissed: historical events such as the arrival of Perry in 1853 and the Meiji Restoration in 1855, in addition to cultural texts including Nativist Writings, local gazetteers and peasant histories must be addressed. Couched Within this framework, Hiroshige's images are clearly a contradiction to the rapidly changing Post-Perry Edo landscape and also an echo of the nostalgic longing voiced in Nativist texts. An evaluation of these events and documents will lend greater specificity to existing readings of *One Hundred Famous Views of Edo*, allowing a more politically-charged and socially relevant understanding of the work.

Cynthia J. BOGEL, "Meditations on a Fetish: The Scholarly Pursuit of Ninth-Century Nyoirin Kannon Statue."

A statue of the Bodhisattva called Nyoirin Kannon is today the most treasured icon of Kanshin-ji, a Buddhist monastery near Osaka. It is an object of considerable religious devotion, and by visual absence as much as presence: for all but two days a year the statue is secreted behind the twin doors of a shrine within the temple's Main Hall. The statue is also of great interest to art historians. It is remarkably well-preserved and widely considered to be among the finest examples of ninth-century statuary; its history and appearance suggest imperial patronage. The Kanshin-ji icon is also perceived by many as expressive of the mysterious teachings of esoteric Buddhism.

During the long history of the statue there have been diverse responses to it from various quarters. In a sense, today's Buddhist worshipper and academic alike regard it as a fetish, by which I mean roughly the dictionary definition: an object endowed with a superstitious or extravagant trust or reverence, as with an object whose real or fantasized presence is an object of fixation. I want to consider briefly the contexts for modern appraisals of the statue, and examine the practices and ideologies by which the Nyoirin Kannon has achieved a fetishized standing today. The work has been variously canonized by the different constituencies, each in turn suppressing or valorizing aspects compatible with particular interests. Some audiences treat the statue as a test with a formal language linked to aesthetic value, others appropriate it within an appraisal of Esoteric Buddhism that offers art as but one facet in the psycho-spiritual experience of ritual practice. I will consider a number of ancient documents and recorded practices in order to address the possible ways in which the statue was received by a ninth-century audience, and as a means by which to further understand the descriptions applied to the work today.

Panel: *Chiang-nan* Culture and Society

David B. HONEY, "Early Imperial Nanjing and the Literary Legacy of Wu."

Sun Quan founded more than an administrative seat when he first arrived in Moling in 211 and renamed the town Jianye, or "Establishing the Enterprise (of a Thearch)." For the events surrounding his storied reign and the building projects he initiated to transform his city into a dynastic capital captured the fancy of later poets. This paper will concentrate on two important images from this era. One is the literary phrase "A Dragon Coiling and a Tiger Crouching" the other is poetic treatment of the fortress Shitoucheng.

Lisa IRVING, "Whether or not to Suppress Revolts: An Investigation into the History of Pirates and Robbers in South China, 1500-1750."

This paper will attempt to examine the background of increasing instances of piracy in South China, beginning during the 16th century, and continuing into the 19th century. People in Fujian, Guangdong, and Zhejiang, described as "pirates" and "robbers" in both the dynastic histories and in local gazetteers, are reported to invade villages, steal money and goods, kill people on occasion, rape and/ or take women as prisoners, and destroy local structures. "Pirate," however, is a term that is used to describe both real pirates, as well as fisher folk and traders. What emerges from the documents is a complex situation in which the economy of South China (in the three provinces mentioned above) appears to be disintegrating, with large numbers of people unable to fit into the traditional economic structures of rural China.

Thus, the sound bites produced by the State during this period try to trivialize and dismiss the severity of the situation by containing an of the problems within the context of "pirate suppression." Maritime trade is banned, and local officials are advised to arrest people seen to be engaged in trade with foreigners, and to prohibit local people from interacting with the "pirates." Local officials, on the other hand, describe the situation in terms of land and grain shortages, and argue that whether or not to repress a revolt depends on whether grain is available. Accounts of the pirates tend to describe some long-term institutions of social organization, such as secret societies, that are clearly intended to fight ongoing economic marginalization.

This process takes place over several centuries, and is the product of many different relationships, between the center and local regions, and among people within local populations. What is striking is this: throughout the early modern period (1400-1750), Chinese society experienced enormous commercial growth and a concomitant population explosion. The situation in South China, rather than being the product of decline, is ultimately brought about by enormous social and economic success. Such success was not limited to one class of people, nor to one region. Discussions of economic disparity often focus on the ways in which economic systems are failing what is of interest here is precisely the complex relationship between certain economic success in some sectors of the economy, and how that same success prefigures disaster for others.

My interest in this process is two-fold: first, what can we learn about the nature of China's economy by looking in detail at the relationship between a social underclass and the population that produced it? And secondly, what can we learn about the circumstances



of chronic social and economic marginalization in China that will enlighten our understanding of pre-modern economies, and about the process of socio-economic marginalization in any society.

Deborah M. RUDOLPH, "To Yü-chou and Back: An Early Poetic Travelogue by Fan Ch'eng-ta."

Eleven years before Fan Ch'eng-ta 范成大 (1126-93) wrote his first travel diary in prose, the *Lanp'ei lu* 覽轡錄 of 1170, he wrote an account of a short journey, from She-hsien 歙縣, Anhwei, to Yu-hang 餘杭 and back in a sequence of fifteen quatrains (*chueh-chü*). This paper looks at these poems as a travel record and as a lyrical sequence: their failure to function as a real record may have influenced Fan's eventual adoption of the diary format; their success as the verbal expression of intention, emotion, or aspiration may have contributed to the innovations that brought about the acceptance of the travel diary as a literary genre; and the balance struck between the two should inform us, to some degree, of Fan's reasons for making and keeping records of his travels.

### Panel: Texts of the Han and Six Dynasties

Chauncey S. GOODRICH, "Grave Thoughts from Later Han."

This paper will consider the statement in the biography of Chao Ch'i that he executed a painting for his tomb in which he depicted four eminent figures from the Chou period as well as an image of himself. This last figure has been identified as the earliest self-portrait in East Asia, indeed possibly the earliest in the world.

Chao Ch'i left another form of self-depiction in the form of a partial autobiography. It is incorporated in the preface to his text of the *Meng-tzu* with commentary. In a limited sense it may be compared with other Han-period autobiographies, e.g., those by Ssu-ma Ch'ien and Pan Ku, or the whimsical and self-satisfied accounts attributed to Tung-fang Shuo and Wang Chung.

This two-fold expression of the self-image has apparently escaped the notice of scholars concerned with this subject, including Wolfgang Bauer, whose 1990 study of autobiography in China touches on self-portraiture. The work of other scholars will also be touched on, especially in respect to the tomb prepared in advance of death.

LU Zongli, "Sources Behind the Han Apocryphal Texts."

When, how, and by whom were the Han (206 B.C.-220 A.D.) apocryphal texts produced? Although there are several hypotheses, this question remains unsettled in the history of Chinese thought. It is reasonable to assume that the possible sources for the ideas in the apocryphal texts may be astrology, the occult, numerous folk beliefs, the New Texts school and the *Yin-yang* and Five Elements schools. However, to prove each of the possible sources requires a comprehensive investigation and demonstration. This paper aims to examine the relationship between the ideas of New Texts works, such as the *Shang-shu ta-chuan*, *Ch'i-shih*, *Ching-shih Yi*, and *Ch'un-ch'iu fan-lu*, and the apocryphal texts; and

explain on what grounds we determine that the New Texts were the source of the apocryphal texts yet not its opposition.

Clarifying the sources of the apocryphal texts will help us understand their philosophical foundation and framework and the significance of the synthesizing of Han schools of thought. Classical Confucianism is generally recognized as a rational teaching with minor supernatural aspects. However, during the early Western Han the social, political and scholastic atmosphere encouraged Confucians to transform their original ideas. The synthesis of thought is also a logical development or transformation of Confucianism itself, helping to compensate for the philosophical weaknesses of Classical Confucianism. Only after its transformation in the most comprehensive ideology, capable of answering more questions about social, political and religious life than other ideologies, did Confucianism become the state orthodox ideology called Imperial Confucianism. Moreover, the transformation enriched Confucian thought and made it possible for it to keep abreast of historical developments.

Nanxiu QIAN, "Discontinuity along the Line of Continuity: Imitations of the *Shih-shuo hsin-yü* (A New Account of Tales of the World)."

As one of the most imitated of Chinese literary works, the *Shih-shuo hsin-yü* ignited in later years dozens of imitations which share with this earliest Chinese character-writing a basic generic feature: collecting and classifying historical anecdotes into human character or behavior types. Almost all of the adopted either all or part of the original taxonomic scheme, and many were entitled after their model work.

The mimetic works of the *Shih-shuo hsin-yü* have consolidated the concept of the *Shih-shuo ti* or the genre of the *Shih-shuo hsin-yü*, over time and across space and gender. First, they consecutively cover the gentry life of a five thousand-year Chinese history, from legendary antiquity until the end of the imperial time. Secondly, the *Shih-shuo hsin-yü* inspired imitations not only in China but also in Japan during the Tokugawa or Edo period (1603-1868). Thirdly, both the male author Li Ch'ing (1591-1673) and the female author Yen Heng (d. 1854) contribute their entire works to women and name them the *Women Shih-shuo*--a significant gesture to affirm women as important components of gentry class.

The very fact that *Shih-shuo t'i* works transcend temporal and spatial gap contradicts the idea that cultural styles register the distinction of one civilization from another. The *Shih-shuo t'i* results from the interplay of the dominant ideology *Hsuan-hsueh* (Dark Learning or Neo-Taoism), the growth of self-awareness, and character appraisal during the Wei-Chin period. Consequently, this genre reveals the constitutive traits of this time. Why, then, could a cultural style so uniquely evolved apply so extensively to different historical periods and alien places? Most likely, these imitations subverted, in one way or another, the original genre by putting it to different cultural purposes which arose from either the authors interpretation of the original genetic features, or the authors response to some specific historical needs, or both.

In this paper, I plan to examine the possible cultural purposes that might lead to these imitations from three basic aspects: imitation as 1) historical writing devoted mainly to moral teachings, 2) rhetorical treatise, and 3) character-writing. In a strict sense, I argue, Japanese author Hattori Nankaku's (1683-1759) *Daito seigo* (An Account of the Great Eastern World) stands as the only imitation of the *Shih-shuo hsin-yü* as a character-writing. It maintains an objective presentation of human personalities regardless of moral

or political standards or judgment. In general, I hope that by examining the imitations of the *Shih-shuo hsin-yü* we can not only reaffirm the unique features of the Wei-Chin historical milieu but also discern changes in patterns of thought and behavior throughout imperial China as well as part of pre-modern Japan.

SU Jui-lung, “On the Authorship of the *Hanwu gushi* 漢武故事 in the *Gujin yishi* 古今逸事”

Emperor Wu of the Han is one of the most famous emperors in Chinese history. His military achievements, love of literature and passion in seeking immortality have long made him the subject of anecdotal literature. The *Hanwu gushi* is among the best examples of this kind of literature. Its elegant language and skillful combination of fiction and history have appealed to generations of readers. Traditionally, the *Hanwu gushi* is attributed to Ban Gu 班固 (A.D. 32-92). But the fact that Emperor Cheng (32-7 B.C.) is referred to as the current ruler in the story has unquestionably excluded Ban from its authorship. It is not totally clear how the extant text has been transmitted. The one reconstructed by Lu Xun 魯迅 appears fragmentary. Another popular and slightly different version is preserved in a Ming collection entitled the *Gujin yishi*. However, this *Gujin yishi* text does not seem to be the original one since it lacks many passages of the *Hanwu gushi* found in various literary compendia. Then, who could have modified the original text and with what purpose? When the *Gujin yishi* version is read against the *Shi Ji* and *Han shu*, we find that it contains several points that contradict the historical records. For instance, why is the efficacy of *fangshu* 方術 exaggeratedly emphasized? Why does the author magnify the aspect of the art of bedchamber in Emperor Wu’s life? These significant elements reveal some information about the identity and purpose of the author.

### Panel: Topics on Asian Religions

Laurence G. THOMPSON, “Some Routines of the Divining Youth.”

“Divining Youth” renders the Chinese term *chi-tung* or *tung-chi*, the well-known spirit-medium of popular religion in Taiwan. Although it may be assumed that his performances are spontaneous and ad libitum, in fact they follow a script prescribed in Taoist liturgy. The present paper presents a summary of certain routines of the *chi-t’ung* as described by the scholar Wu Ying-t’ao, and confirmed in an “official” manual called *Techniques of the Taoist Altar*.

Kathleen TOMLONOVIC, “The Influence of Chan Buddhism on Poetic Theory and Practice in the Northern Song.”

The influence of Chan Buddhism, especially of the Huanglong sect of the Linji school that flourished in the Northern Song, is apparent in the lives and writing of numerous scholar-officials. This influence is particularly apparent in three literary figures selected for inclusion in the Buddhist *Wudenghuiyuan* (compiled by Puqi in 1232), namely Wang Anshi (1021-1086), Su Shi (1036-1101) and Huang Tingjian (1045-1105).

A generalized account of Chan ideas is not adequate in analysis of the Buddhist influence because each poet incorporated different features of Chan. Literary elements of style, meaning and poetic theory are best analyzed in light of each poet's association with Chan monks, his preference for Buddhist sutras and his specific orientation toward Chan teaching.

Wang Anshi's association with Chan masters contributed to his capacity to find through meditation those images of the natural world that revealed the depth of his understanding. The tone of assurance and serenity in poems created during his retirement on Ban Mountain brought enhanced literary refinement.

The influence of Chan thought is also evident in Su Shi's poetry; philosophizing tendencies, delight in word play and depictions of the natural world resonate with the Chan spirit. Of special interest is his association with Chan monks, notably Canliaozi (b. 1002?), who served as spiritual companions and literary partners.

The development of Literary Chan and the influence of Chan on literary theory and practices of the Jiangxi Poetry School should be explored in studies of Huang Tingjian. The issue of "creation or plagiarism" in Huang's poetry can be reoriented in a consideration of the importance during the Northern Song of the *Platform Sutra's* "fangongan" and the public cases presented in the *Biyuanlu* (Blue Cliff Record). As detailed studies continue to be conducted, our understanding of the intimate interplay between the worlds of Chan and literature will be enhanced.

Alan COLE, "Upside Down / Right Side Up: A Revisionist History of Buddhist Funerals in China."

This paper provides an overview of the development of Buddhist funerals in medieval China. Beginning with textual evidence from the fourth and fifth century I present the argument that up to the Chan movement of the eighth century, Chinese Buddhists of all types expected a "Pure Land" community that generated merit and directed it to the deceased in the hope that it would aid them in taking rebirth in the Western paradise. This reliance on Pure Land practices is attested to in the *Questions of Pu Guang* and the *Mahayana Vinaya*. Apparently the Pure Land practices continued to be mainstream in sixth and seventh century since the writings of high profile scholars such as Zhi Yi, Dao Xuan, and Dao Shi of this period also demonstrate the common expectation of Pure Land rites. Thus, contrary to the standard division of medieval Buddhists into clearly demarcated schools, I argue that in terms of practice, Pure Land ideology seems to have been ubiquitous and relied upon by Buddhist practitioners of all types, lay and monastic; and irrespective of philosophical predilections.

The second part of the paper addresses the changes in funerary rites that occurred with the appearance of Chan (Zen) writings in the eighth century. Building on several recent works on Chan history, I consider shifts in funerary practices as further evidence that Chan is best described as a movement that sought to construct Buddhist leadership in a new and more aggressive manner. Despite the West's enduring romance with this form of Buddhism, it is becoming increasingly clear that the Chan movement was born of an intense power struggle within the upper echelons of eighth century Buddhism. A key aspect of this struggle was played out in the manipulation and elaboration of the funeral rites for prominent leaders. The evidence I present suggests that Buddhist leaders, in competition with each other, began to employ borrowed Confucian models of lineage and

patrimony to assert their connection with past dignitaries like Shen Xui, Dao Xin and of course, Bodhidharma. These claims to spiritual inheritance were encased in the hallowed metaphor of biological reproduction. Thus, leaders like Pu Ji sought to win for themselves the title “national teacher” by constructing a quasi-family relationship with past national teachers and by demonstrating that connection with distinctly Confucian displays of filial piety. Not surprisingly, the funeral then became of great importance for defining lines of connection among these elite types. By the time the earliest Chan ritual texts were written (1103), the borrowed Confucianesque style of funeral rites is carefully described and reserved for elite abbot level monks, thereby serving to define and maintain leadership in the monasteries. However, the Pure Land model for dying is not forsaken in these Chan ritual texts but is offered to all those outside of the inner circle. Thus, the Chan movement used the Confucian funeral format to circumscribe an elite core in the monastery and left the more traditional Pure Land rites in place for the other monks and lay persons.

I conclude that previous accounts of Chinese Buddhist funerals have missed the import of these Confucian elements in Buddhist practice, for they mark not the capitulation of Buddhism to Confucian ideals but the selective borrowing of models to further strengthen the monastic institution. To support this interpretation, I frame my conclusions within the larger context of traditional tensions surrounding the funeral of any master. This wider perspective suggests that the Chan movement convincingly overcame the long standing uncertainty in China regarding the application of private Confucian family practices to public figures like teachers, and hints at why the Neo-Confucians then borrowed this structure back from the Buddhists in the Song dynasty.

The value of this study is the questions it raises: 1) was Pure Land Buddhism ever a distinct school or was it a diffused aspect of Chinese Buddhism welcomed in all quarters and in all periods of Chinese Buddhist history? In fact, as T. Griffith Foulk at the University of Michigan likes to put it, is the word “school” even applicable to the medieval situation in which there were no clear institutional divides in place? 2) Was Chan Buddhism really an iconoclastic assault on previous styles of practice, or was it simply iconoclastic rhetoric couched in the embellishment of ritual forms to generate a more powerful and commanding image of leadership in the Buddhist world?

#### Junghee L E, “The Nectar Ritual Paintings of Korea”

I propose to discuss a type of Buddhist painting depicting realistic hell scenes, which became a major theme in Buddhist painting during the late Chosŏn period. It is identified as *Kamro-wang* (Ullambana Ritual painting or painting of Immortal-nectar king, i.e., Amitabha Buddha). These paintings are different from Hell painting or the paintings of the Ten Judges of Hell. The Ullambana-sutra was first translated into Chinese by Dharmaraksha (266-ca. 317). The Ullambana ritual is the Festival of All Souls, held on the fifteenth day of the seventh moon for the purpose of releasing from purgatory the souls of the deceased. This ceremony was already performed under Emperor Wu-di of the Liang dynasty during the sixth century in China. The Ullambana paintings are similar to paintings of Amitabha welcoming the person to the Pure Land, but actually represent another kind of hell painting. Their depiction of the extreme suffering of purgatory is similar to scenes in the Ten Hell paintings but is developed into a separate genre. Some extant Korean examples date from the seventeenth century. The paintings depict believers being rescued from suffering in this world or in hell. Typically Ullambana painting was originally used in

the Main Hall, Taeŭng-chŏn. The background of this type of painting is occupied by large visionary deities. In its center is a row of standing Buddhas. To the right, Amitabha, attended by Ksitigarbha and Avalokitesvara, welcomes the soul to the Pure Land while, to the left, the Illo Bodhisattva has rescued sinners on a dragon boat and led their souls to the Western Paradise. The Illo Bodhisattva as Guide of Souls does not appear in the sutras, but it was popular from the late Tang through early Sung periods and became a folk-type of bodhisattva. In the middle ground are two huge hungry ghosts that are biting empty bowls, while behind them is an offering table filled with bowls overflowing with rice and food. The foreground of the painting depicts scenes of suffering in this world and in hell. In the *Kamro-wang* painting, these genre scenes depict figures of a shaman, officials, *yangban* aristocrats, peasants, and *kisaeng* courtesans in contemporary Korean costumes. As Watabane Shuya stated, this genre of painting was developed in Korea, judging from the presence of shaman and scenes of exorcism in the *Kamro-wang* painting. Its popularity during the eighteenth century parallels that of Korean genre paintings of entertainment.

Panel: “One Confucius at a Time: Images of the Master in Early China.”

Gary ARBUCKLE, “Ultimate Authority: the ‘Confucius’ of the *Gongyang* and *Guliang* traditions.”

The *Annals* is unique among the Six Canons in claiming that part of its content was actually the creation of Confucius, rather than merely being selected, arranged, or explained by him. As such, it had a peculiar authority, all the stronger since it dated itself from the very close of his life, thus becoming his final word on politics and morality. We find no clues to the “Confucius” of the *Annals* schools in the canon itself, unsurprising since their claim of the Master as author is at best highly questionable. However, there is a certain amount of material in the *Gongyang* and *Guliang* traditions to the *Annals*, which both claimed to originate with Confucius’ disciple Zi Xia and which both presented themselves as keys to the esoteric wisdom of the *Annals* text. This paper will discuss the “Confuciuses” of the *Gongyang* and *Guliang*, both as explicitly presented in a number of passages which mention him, and as implicit in the rules and methods these two traditions follow to elucidate the canon.

Stephen DURRANT, “The ‘Confucius’ of the *Guoyu*.”

In contrast to *Zuo zhuan*, where Confucius appears throughout the text as a moral authority commenting on this or that event, the *Guoyu* Confucius is confined to the Lu section, where his scope is limited to events of his lifetime. More interestingly, Confucius appears in these passages as a person of almost supernatural perspicacity. He delivers a lecture on various prodigies, identifies a bone as belonging to a ‘spirit,’ and expounds on the origin of an arrow found in a dead bird. Although the material is rather meager, the *Guoyu* Confucius does appear to have taken one step beyond the political and moral punditry of *Zuo zhuan* and is on his way to the full apotheosis of the Han apocryphal texts. This paper will translate and discuss the eight *Guoyu* passages concerning Confucius.

Laura HESS, “Stories of Confucius in Distress Between Chen and Cai.”

The *Analects* contains a brief reference to an incident in which the Master and his disciples are said to have run out of provisions and become enfeebled in the state of Chen. This incident is expanded in later texts such as the *Mencius*, *Mozi*, *Zhuangzi*, and *Shiji*, and we find a number of markedly different accounts of Confucius’ response to the difficulties he faced. These later adaptations of the story of the Master in distress reflect the propensity for various schools of thought and individuals over the centuries to seize upon anecdotes about the person of Confucius in order to portray him in a way intended to further their own ends.

### Panel: The Sung Dynasty

Jonathan PEASE, “Wang An-shih’s *Pronouncements on Words*.”

It is said that Wang An-shih (1021-1086) considered the mammoth *Tzu-shuo* his most important written project; that in retirement he worked on it like a possessed man; that its pages once held clues to the thought processes that generated Wang’s ideology and political convictions; that it encapsulated much of the creativity as well as the exasperating naïveté. There is good reason to accept these claims about the *Tzu-shuo* if we do, that would mean that its disappearance has left a glaring gap which we must try to fill from the historical record or other Writings by Wang.

Though inspired partly by the *Shuo-wen*, the *Tzu-shuo* was intended not as a dictionary but as a key to the fundamental significance of written characters as creations of nature. People who held its etymologies to normal dictionary standards, or who resented its status as the imperial word-book, found it easy target and attacked it scathingly. Of its few surviving entries, over half are examples singled out with particular vehemence by those critics or used as jokes, and may not be typical.

Nevertheless, a look even at these tattered shreds can help clarify points about Wang An-shih: his insistence on investigating facts without preconceptions, free from dependence on schools of thought; his apparently seamless amalgamation of Buddhism with Confucianism; his relative numbness to ridicule; his belief that words are so powerful that one misuses them only at great peril and his curious position partly in the mainstream and partly in the farthest eddies of Sung thought.

Stuart H. SARGENT, “Roots of the Way Deep: Su Shih and Po Chü-i.”

Su Shih felt a kinship with Po Chü-i all his life; even the sobriquet by which he is commonly known after 1084—Tung-po, or East Slope—may be related to poems Po wrote on an East Slope in 819-820. In this paper, I took closely at the year 1087, when Su Shih made especially frequent and explicit references to his identification with Po Chü-i. This involves the forging of a new identity for Su Shih that is distinct from and replaces the East Slope exile persona he had developed in 1084-1086 (in 1086, the East Slope identity was evident in a great many poems; in 1087, however, the phrase “East Slope”

appears only once, and then only as the name of the place where a friend's mother is buried). Su's image of Po Chü-i now combines distinct stages in the Tang poet's life into a single personality reflecting the double-sided identity of Su Shih himself in 1087: the spiritual kinship he feels is based on an inner strength projected back onto the predecessor, the Tang poet's purported ability to maintain moral integrity by combining worldly success with non-worldly values. Although scholars typically divide the works of such poets as Su Shih into periods according to where they were posted as officials, a careful chronological reading of Su Shih's poetry shows us that the way he thought about his position and the image of himself he chose to project in poetry changed sharply long before he left the capital again in 1089 for his second posting to Hang-chou.

Tim W. CHAN, "On Yan Yu's Sobriquet."

Historical studies of Yan Yu's 嚴羽 (fl. 1230) life reflect a significant tendency that ancient and modern scholars have to simply accept and supplement, without question, earlier documents, entering them without judgment into the historical record.

For example, Zhu Xia's 朱霞 (c. fl. 1670) biography of Yan Yu is now accepted as the standard source for information on Yan's life. But his biography simply expanded, without proof or even skepticism, the earliest reliable source on Yan Yu, Huang Gongshao's 黃公紹 (fl. 1265) preface to Yan's collected work. As an example of the kind of quandary such scholarship leaves us in, we can address the question of the sobriquet, Canglang, by which Yan Yu is known. Zhu Xia accepts the fact of a relationship between the name and a so-called Canglang river in Qiaochuan 樵川 (present Shaowu 邵武, Fujian Province), which he thinks inspired Yan Yu to give himself the sobriquet Canglang Buke 滄浪補客 "the Canglang Refugee." There is in fact no Canglang River in Shaowu—either in antiquity or in the present—and one must consider whether or not another river in Yan's homeland was named "Cangtang" *after* Yan Yu had become famous, or even if the Canglang River is a literary fabrication to provide some rationale for the adoption of the sobriquet, the true reason being obscured.

By showing that there is no geographical name Canglang anywhere in Fujian, one can uncover the Ming and Qing writers' ill-formed practice of adopting earlier textual sources in a completely credulous manner. By concentrating on the full sobriquet, including the term buke—one who flees from troubles—one can also make sounder judgments on the origin and significance of the name itself. This case, while a minor point in Yan Yu's life and work, illustrates the need to consider earlier biographical and literary texts of earlier ages with caution and skepticism.

### Panel: Early Asia

Kathleen J. HILZER, "Lu-Dingir-Nanna in Ur III Cuneiform Texts."

Sumerian cuneiform is the oldest writing system in the world, originating approximately 5000 years ago in what is now southern Iraq. Thousands of inscribed clay tablets have been found which date to the 3rd dynasty of Ur (approx. 2150-2000 B.C.E.), most of which are economic texts. This paper traces the occurrence of one name, Lu-dingir-Nanna, through



the texts. In determining the number of individuals of the same name, minor problems exist in time span and location, and major problems in reconciling various roles ascribed to the name in different contexts.

David S. NIVISON, "Kong Jia of Xia."

This paper ties together certain results in my continuing investigations into the exact dating of very early Chinese history. In *Early China* 15 (1990), I wrote (with K. D. Pang) that the eclipse assigned by tradition to the reign of Zhong Kang, fourth king of Xia, occurred on 16 October 1876 B.C. and that the reign lengths of early Xia kings in the *Bamboo Annals* appear to be valid, but that there was always an interregnum of just two years between reigns (for completion of mourning). In a paper presented in Los Angeles in May 1990 I extended this hypothesis through to the end of the dynasty, getting as terminal date 1555 B.C. (previously established by Pankenier), with more confirming evidence. In the "Chinese Identities" conference in Berkeley in February 1994 I presented a paper that attempted to give exact dates for all rulers of the ensuing Shang Dynasty, arguing that the reign lengths in the *Annals* for this dynasty too are for the most part valid, and that the resulting dates explain the final *gan* component of the name of each Shangking, the *gan* being determined by the *gan* of the first day of his reign.

In the present paper, I combine these results and test them by applying them to the one Xia king whose (commonly used) name ends in a *gan*, namely the fourteenth Xia king Kong Jia.

C. H. WANG, "The Making of *Shih Ching* Poem 154."

The poem "Ch'i-yueh," no.154 in the Mao text of the *Shih Ching*, is at once consistently regular and amorphous in metrical distribution, in denotative reference, and in the concatenation of notions, ideas, and images. It seizes the reader with a fantastic display of detailed information arrayed in an organized and yet, from time to time, admittedly very sporadic fashion. The rhetorical discrepancies are found scattered throughout the poem, so to speak, and together they sustain for us an increasingly tense lyricism, which, as we approach it analytically today, proves to be of great value primarily for its spontaneity and immediacy resulted from some specific conventions of song-making practiced in a given social context. A close reading of the poem reveals how it is composed communally, with all the pertinent stylistic features unequivocally salient there, and shows how urgent it is for us to interpret them correctly in the light if we wish to animate an archaic piece of work to its full vitality.

Michael A FULLER, "Verb Coordination and Coverbs: Some Textbook Cases."

How are we to understand serial verbs in classical Chinese? Does the model provided by the analysis of modern Mandarin apply? I believe that the approach taken by Ts'ao Feng-fu and other linguists seems to work well enough. I also know, however, that since my own field is literature rather than either linguistics or philology, my criteria for adequacy of explanation may not be very stringent. Thus I seek comment by others more deeply learned in Late Archaic Chinese than I. I want to make sure that I am not overlooking evidence.

I am preparing materials to turn into a textbook and want to make sure that my approach (derived from Prof. Hugh Stimson) accords both with contemporary linguistic theory as well as with our best information about actual usage in the period ranging from late Warring States through early Han. Most of my presentation of classical Chinese syntax is—I believe—straight-forward and unexceptionable. The trickiest issue is the handling of serial verbs: are we looking at coordination or modification? In my paper I discuss a set of three related phenomena: (1) unmarked coordination, (2) coordination marked by 而 and (3) coverbs like 以 and 自. I use examples from the textbook materials to show why I believe coordination is the most useful way to explain both the semantic relations between the verbs as well as the rhetorical employment of serial verb constructions.

### Panel: Chinese Fiction and Drama

Madeline SPRING, “Brief Encounters in Some *zhiguai* Collections.”

No abstract.

Timothy C. WONG, “The Commentator and the Evolutionary *Xiaoshuo* Text.”

What we call “*pingdian* commentaries” have been prominently attached to well-known (and even fairly unknown) texts of vernacular *xiaoshuo* fiction since Jin Shengtan’s commentary on the *Water Margin* in the early seventeenth century. Because the commentaries—which are particular to each text—have been regarded anachronistically as attempts at modern fiction criticism, current scholarship has not considered what they can tell us about the *xiaoshuo* tradition as a whole.

My paper begins to explore this important question by noting the following. (1) The commentaries were first written and then printed between the lines and around the margins of the text, from which it was not isolated. The implied intention was clearly to enhance the text by expanding it, and not simply to explain it. (2) Commentators felt free to invade and alter the text, sometimes drastically, and usually without the author’s objections. The concept of the text as the author’s creation and hence exclusive property was alien to the whole process. (3) In that sense, fiction-making in traditional China became a cooperative (or social)--and hence ongoing--process, one in which different commentators shared the privilege of participation from generation to generation. Just as the author, under what P. D. Hanan calls “the mode of commentary,” was often a commentator, a commentator never seemed to hesitate about taking on an authorial role.

The situation brought about the evolutionary *xiaoshuo* text, and a genre of narrative which differs fundamentally from the modern novel with which it has usually been equated.

Pin P. WAN, “Write and Rewrite a Story: Intertext and the Meaning in *Liuyue Xue* (Snow in the Sixth Month).”

*Liuyue xue* is a 1938 novelette written by a Shanghai writer known by his pseudonym Die Lu (Butterfly Cottage). It is a narrative recount of the story of Dou E in the Yuan play

*Injustice to Dou E* (*Dou E Yuan*, or *Tou O Yuan*) by the prominent playwright Guan Hanqing (c. 1220-c.1300). The transformation of a story in one literary genre into something in a completely different genre could itself be of great interest, particularly when it is a diachronic transformation separated by a time span stretching over several centuries. By focusing primarily on the analysis of the narrative structure and by applying the concept of “intertext” in recent theories, this paper will first try to identify and describe the intertextuality in the novelette. The “intertext” is a text hidden in another text (Robert Scholes, 1982); or it is “another text, or a corpus of other texts (or text-like segments of the sociolet) that shares its lexicon and its structures with the one we are reading. This intertext represents a model on which the text builds its own variation,” (Michael Davidson, 1988). After the identification and description, this paper will examine the literary functions of these intertexts in terms of how they affect the mode of discourse, the construction of the overall structure, and the presentation of its meaning to the reader. With the presence of these intertexts, the two texts under scrutiny can be considered as in a dialogical position which in turn can create either a complementary or a confrontational situation, and, consequently, the two texts can reinforce the meaning in each story or cancel each other out.

Patricia SIEBER, “The Gender of Representation: Guan Hanging’s Late Ming Romances.”

Certain romantic *zaju* attributed to Guan Hanqing and first published in late Ming *zaju* collections can be shown to exhibit different levels of appropriation to Ming elite concerns with the codification of behavior, including performance, by means of textual sources. By virtue of comparison of late Ming Yuan *zaju* with *Yuankan* romances and Yuan editions of romantic *sanqu*, the late Ming *zaju* are demonstrated to be informed by differing Yuan and Ming editorial ideologies. In other words, each play represents a palimpsestic amalgam of Yuan and Ming concerns. Focusing on three plays, namely *Jinxianchi*, *Yujingtai* and *Xie Tianxiang*, which share a roughly identical plot structure, this paper disaggregates each play with regard to its representation of oral performance and of written texts. In each play, the performative domain is primarily associated with the female character, the realm of reading and writing with that of the male protagonist. As the three plays enact the domestication and silencing of a recalcitrant woman by a scholar and his official superiors, the three plays, to varying degrees, reflect their own trajectories and transformation from performance pieces in the demimonde to court plays to literati texts. Thus the paper concludes that these plays are marked not only by the milieus in which they were performed, but also indelibly affected by the circumstances of their subsequent publication. Accordingly, in the context of *zaju* comedy, traditional notions of unitary authorship need to be seriously reconsidered.

Karen MYHRE, “Butterfly Confusion.”

No abstract.