American Oriental Society

Founded 1842

Program of the
Meeting of the Western Branch

November 3-4, 1995

at

University of California, Los Angele

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Support for this meeting was provided by the Division of Humanities, and the Division of Social Sciences of the College of Letters and Science; the Office of International Studies and Overseas Programs (ISOP); and the Center for Chinese Studies, of the University of California, Los Angeles

American Oriental Society Western Branch Meeting
University of California, Los Angeles November 3-4, 1995

CONFERENCE PROGRAM

FRIDAY MORNING, NOV. 3

Session 1. 9:00-10:30 a.m. **Board Room, James West Alumni Center**

Chair: Lothar von Falkenhausen
Suzanne CAHILL, "Why Are These Women Sick? The Meaning of Illness in the Lives of the Holy Women of the T'ang Dynasty"
Richard McBRIDE, "The Shamanistic Vision-Quest Motif and the Acquisition of Knowledge in the Buddhist Traditions of Silla"
Laurence G. THOMPSON, "Orthodox Popular Religion and Orthodox Official Religion in Early Ch'ing Taiwan"

Session 2. 9:00-10:30 a.m. **Conference Room, James West Alumni Center**

Chair: David Knechtges
WANG Wei, "Was Yuan Zhen Framed? A Look at Ninth-Century Power Politics"
Paul W. KROLL, "Lu Chao-lin's 'Rhapsody on a Tamed Kite'"
JIA Jinhua, "'Pearl Scholars' and the Final Establishment of the Regulated Verse"

Session 3. 10:45 a.m.-12:15 p.m. **Conference Room, James West Alumni Center**

Chair: Paul W. Kroll
Donald HOLZMAN, "On the Authenticity of the 'Preface' to the Collection of Poetry Written at the Orchid Pavilion in A.D. 353"
David R. KNECHTGES, "A Poetic Exchange Between Pan Yue and Lu Ji in 296"
Tim W. CHAN, "A Discussion of the Concept of 'Shen' in Ruan Ji's Works"

Session 4. 10:45 a.m.-12:15 p.m. **Board Room, James West Alumni Center**

Chair: Michael Fuller
Daniel HSIEH, "Reading, Illusion, and Enlightenment"
Andrew MARKUS, "Domyaku Sensei and 'The Housemaid's Ballad' (1769)"
Ronald EGAN, "Qian Zhongshu's Essays on Ideas and Letters"

FRIDAY AFTERNOON

Lunch Break, 12:15-2:00 p.m.

Session 5. 2:00-3:30 p.m. Board Room, James West Alumni Center

Chair: Daniel Bryant
Edwin G. PULLEYBLANK, "Demonstrative Pronouns in Classical Chinese"
Howard Y.F. CHOY, "Political Gastronomy: The 'Benwei' (Basic Flavors) Chapter in the *Lüshi chunqiu*"
SU Jui-lung, "Xiao: A Daoist Technique?"

Session 6. 2:00-3:30 p.m. Conference Room, James West Alumni Center

Chair: Bettine Birge
Stephen WEST, "A Little Note on Du Fu Editions in the Jin"
Stuart H. SARGENT, "The Three 'Delightful' Pavilions Named by Su Shih"
Kathleen TOMLONOVIC, "Overturning the Case (*fan gong'an*) or Overstating the Analogy: Literati Uses of Chan in the Northern Song"

Session 7. 3:45-5:15 p.m. Conference Room, James West Alumni Center

Chair: Pauline Yu
C. M. LAI, "A Cuckoo By Any Other Name: A Case of Mistaken Identity in the *Shijing* Commentaries?"
Edward L. SHAUGHNESSY, "The Birds and the Bees, the Flowers and the Trees: Nature's Evocations in the *Shijing*"
Mark L. ASSELIN, "The Lu School Reading of "Guan ju" Preserved in an Eastern Han *Fu*"

Session 8. 3:45-5: 15 p.m. Board Room, James West Alumni Center

Chair: Richard von Glahn
Elizabeth CARTER, "Emergent Complexity and Internationalism in the Fifth Millennium B.C.: Recent Excavations at Domuztepe"
Terry F. KLEEMAN, "Perfection Manifest: Daoist Millenarianism One Hundred Years On"
Madeleine K. SPRING, "Narrative Closure in Selected Tales from the *Sou shen ji*"

RECEPTION, 5:30-6:30 p.m.

SATURDAY, NOVEMBER 4

Session 9. 9:00-10:30 a.m. Conference Room, James West Alumni Center

Chair: Suzanne Cahill
Lothar VON FALKENHAUSEN, "Civilized Art in Primitive Places: Some Newly Discovered Bronzes from Sichuan"
Donald HARPER, "The Early History of the Fu-Talisman in Chinese Religion"
Audrey SPIRO, "The Secularization of Medieval Religious Imagery"

Session 10. 10:45 a.m.-12:15 p.m. Conference Room, James West Alumni Center

Chair: Stuart Sargent
YU Shiyi, "On the Periphery of Chuang-tzu: Some Comments on A.C. Graham's Translation of 'Ch'i wu lun"'
John Timothy WIXTED, "Mori Ogai and Tanizaki Jun'ichiro as Translators"
Stephen WADLEY, "'. . . Something Blue': A Wedding of Chinese and Western Approaches for the Teaching of Literary Chinese in Smaller Schools"

BUSINESS MEETING, 12:15-12:30 p.m.

Lunch Break, 12:15-2:00 p.m.

SATURDAY AFTERNOON

Session 11. 2:00 p.m.-3:30 p.m. Conference Room, James West Alumni Center

Chair: Stephen West
Nanxiu QIAN, "Non-being, Emptiness, and Landscape Poetry: A Genre Born of Misunderstanding"
Shelley W. CHAN, "The Songs Sung by the Populares and Heard by a Literatus: On the *Shan'ge* Compiled by Feng Menglong"
Timothy C. WONG, "The Term 'Xiaoshuo': Yet Another Reconsideration"

BANQUET, 6:00-9:00 p.m.

Presidential Address: William G. Boltz, "Translation Arts"

Abstracts

Session 1.

Why Are These Women Sick? The Meaning of Illness in the Lives of Taoist Holy Women of the Tang Dynasty (618-907 CE)

SUZANNE CAHILL
University of California, San Diego

Summary: Tang poetry and historical works frequently describe Taoist priestesses and female hermits as suffering from various physical ailments. This paper presents my efforts to discover whether their symptoms have any special social or religious significance. I investigate the biographies of several medieval Chinese Taoist holy women collected in the "Records of the Assembled Transcendents of the Fortified Walled City" by the Taoist master Tu Kuang-t'ing (850-933), together with poems by and about Taoist priestesses preserved in the "Complete Tang Poetry" anthology. My conclusion is that the women's maladies have several functions meaningful within the context of their social background and Taoist religious practice. If she becomes sick as a child, her condition provides justification for her parents to send her to a convent or allow her to pursue her own vocation to enter holy orders. For a young woman, illness gives her a reason to avoid marriage altogether or, if she does marry, to avoid sexual intercourse and childbearing. Sickness may also help her avoid other domestic duties and gain time for inner cultivation. In the thinking of some holy women, sickness results from the evil inherent in human condition that can only be cured by Taoist belief and practice. In the poetry of the priestesses, physical pain seems to be an embodiment of the human situation-we suffer because we are frail and flawed, in need of Taoist teachings to bring us to perfection. In contrast, when symptoms result from Taoist ascetic practices such as fasting and elixir ingestion, they are interpreted positively as signs of the adept's transformation and eventual transcendence. The apparently trivial, and certainly material world of women and their ailments can shed light on the medieval Chinese family, society, and religious context.

The Shamanic Vision-Quest Motif and the Acquisition of Knowledge in the Buddhist Traditions of Silla

RICHARD D. MCBRIDE, II
UCLA

Scholars of traditional Korean history, religion, literature, and culture, have tended to use the existence and persistence of what we in the West term "Shamanism" in Korean folk religion as the mainspring to which they trace the uniqueness of Korea's Buddhist traditions. However, they have neglected to look into the similarities between all religious or shamanic traditions in India and East Asia before positing this claim. Despite the inherent problems that such a term as "Shamanism" implies, I demonstrate similarities in Eliade's concept of the Shamanic Vision-Quest Motif and the acquisition of knowledge in the Buddhist traditions of India as found in Mahāyāna literature—*The Perfection of Wisdom in Eight-Thousand Lines* and *The Flower Garland Scripture.* Furthermore, we can trace the Shamanic Vision-Quest Motif in the Buddhist traditions of China, e.g., concerning the visions of Mañjuśrī on Mount Wu-t'ai, and all the way to Korea with the narratives of three Silla period (traditional dates, 57 B.C.-A.D. 935) monks Chinja

(fl. 576-579), Chajang (fl. 636), and Myongnang (fl. 632-668) who follow the basic outline of the vision-quest motif and many even have had access to the sutras mentioned above which extolled this method of gaining knowledge.

With the demonstration of a line of unity in the method of acquiring knowledge, which stretches from Mahāyāna texts to the Buddhist traditions of Silla, I am forced to be skeptical, though sympathetic, to the view of Korea's unique Shamanic tradition and its influence on Buddhism-whatever that may be and if at all. However, one thing this study shows is that there may in fact be greater cultural trends of unity linking India and East Asia together than ever thought before.

Orthodox Popular Religion and Orthodox Official Religion in Early Ch'ing Taiwan

LAURENCE G. THOMPSON
USC

This paper attempts to make clear distinctions between what the Chinese State regarded as its "official orthodoxy," the "popular orthodoxy" tolerated amongst the people, and "heterodoxy" or unacceptable sectarianism threatening to the Establishment, as illustrated by the case of late 17th-early 18th century Taiwan. The nature and relationships of these types of religion are discussed in order to clarify the Chinese version of the old "Church vs State" situation.

Session 2.

Was Yuan Zhen Framed? A Look at Ninth-century Power Politics

WANG WEI
University of Colorado, Boulder

Yuan Zhen (779-831) reached the peak of his political career in 822 when he was appointed as Grand Chancellor. At the same time his reputation was at an all-time low. He was treated as a traitor, and considered by the court officials to be a treacherous person. He was publicly harassed and embarrassed, and was accused of serious criminal charges by Pei Du (765-839). He was isolated from the intellectual community. Even his best friend Bai Juyi (772-846) kept silent about this controversy. Ironically, just about ten years earlier (810), Yuan Zhen was viewed as a hero by the same intellectual community, and Pei Du used to be his colleague and friend. What precipitated this sudden change of attitude? The answer lies in the on-going power struggles between the court officials (the intellectual community in a broader sense) and the eunuchs at court. This paper will explore Yuan Zhen's life in the context of the mid-Tang politics, focusing on the events happened before and during the time when Yuan Zhen was Grand Chancellor. The paper will discuss how he was trapped in the political pitfall, and why, all of sudden, he became a public enemy. It will examine the accusations launched against Yuan Zhen in an effort to determine the political motivations behind them and to see what precisely were the relationships between Yuan Zhen and Emperor Muzong (reigned 821-24), the court officials and the eunuchs. The paper will also analyze samples of Yuan Zhen's writings that he wrote after the disputation to

see how he defended himself and what was said (and left unsaid). The final section of the paper will discuss the power struggles affected Yuan Zhen politically, psychologically, and socially.

"Pearl Scholars" and the Final Establishment of the Regulated Verse

JIA JINHUA
University of Colorado at Boulder

It has long been agreed that the pattern of the regulated verse *(liishi* 律詩) was finally established in the latter part of the Early Tang. However, who actually established the rules and what is the exact date when it was done are still controversial. In this presentation, I shall provide some possible resolution of these issues based on my recent study on *Zhuying xueshi ji* 珠英學士集 (Anthology of the Pearl Scholars), a precious and most reliable text compiled in 701 (Dunhuang manuscripts, S.2717 and P.3771).

This study comprises three parts. First, the poetic anthology is a by-product of the compilation of an encyclopedia. Thirty-six names of "pearl scholars" are found in several sources, including Shen Quanqi 沈佺期 (d. ca 713), Song Zhiwen 宋之問 (ca. 656-712) and Li Qiao 李嶠 (ca. 645-714). These people form the most prestigious literary group in Empress Wu's reign.

Second, through some statistic data drawn from the anthology, I reach a conclusion that only twenty-seven percent of the "recent-style" poems rigidly follow the regulated rules. This indicates that the genre had not matured till 701.

The last part is an exploration of the final establishment of the genre. I will examine the diche that Shen Quanqi and Song Zhiwen are the ones who established the rules of the genre. Some recent studies have pointed out that about thirty years before 701, Yuan Jing 元競 had actually resolved this issue in theory. In one of my articles, I assume that Shen and Song's contribution to the genre is that when they became examiners in 702 and 708 respectively, they made the regulated verse one of the test subjects and fixed its rules. This assumption can be further proved by my study of "pearl scholars" and some Japanese scholars' conclusion that seventy percent of the "recent-style" poems composed by Jinglong academicians 景龍學士 in 711 to 710 perfectly follow the regulated rules. By means of these data, I am able to circumscribe the date of the final establishment of the regulated verse in 702 to 708.

Lu Chao-lin's "Rhapsody on a Tamed Kite"

PAUL W. KROLL
University of Colorado

(no abstract)

Session 3.

On the Authenticity of the "Preface" to the Collection of Poetry Written at the Orchid Pavilion in A.O. 353

DONALD HOLZMAN
Ecole des Hautes Etudes en Sciences Sociales

In the *Guangming ribao* 光明日報 for the 10th of June, 1965, Guo Moruo 郭沫若 (1892-1978)

cast doubt not only on the authenticity of the attribution to Wang Xizhi 王羲之 (307?-366?) of the most famous piece of calligraphy in Chinese tradition, the "Lanting ji xu" 蘭亭集序, but also on the authenticity of close to half of the "Preface" itself. His article precipitated a heated debate that lasted throughout 1965, published in the pages of the *Guangming ribao* and reproduced in the journal *Wenwu* throughout the last six months of the year. One of the main reasons Guo Moruo put forth for doubting the attribution of the latter part of the "Preface" to Wang Xizhi was that it contains a criticism of the early Taoist philosophers. Guo Moruo believed that this criticism was inconsistent with Wang Xizhi's own beliefs. I will attempt to show, by quoting passages from the work of Wang Xizhi's contemporary and fellow immortality-seeker, Ge Hong 葛洪 (284?-363?), and from his own works, that, far from being inconsistent with his philosophical beliefs, the passage called into question by Guo Moruo (and many of his partisans in the pages of *Wenwu)* is not only consistent with Wang Xizhi's own beliefs, but that it was a sine qua non of those beliefs and of those of his fellow immortality-seekers.

A Poetic Exchange Between Pan Yue and Lu Ji in 296

DAVID R. KNECHTGES
University of Washington

One of the common fom15 of poetry in medieval Chinese literature is the poetic exchange *(zeng da* 贈答). This theme is well-represented by a number of pieces preserved in the *Wen xuan.* One of the more interesting examples is an exchange between the Western Jin poets Pan Yue 潘岳 (247-300) and Lu Ji 陸機 (261-303). Lu Ji was from the state of Wu that had been defeated by the Jin in 280. In 289, he was one of the Wu loyalists who was invited to take a position in the Jin administration. From 291 to 294, Lu Ji served as frontrider to the crown prince Sima Yu 司馬遹 (d. 300), also known as Minhuai taizi 愍懷太子 (Crown Prince Minhuai). The crown prince's Eastern Palace was the center of social activity in the capital, and prominent men attended the numerous gatherings that took place there. One of the frequent visitors to the Eastern Palace was Jia Mi 賈謐 (ob. 300), who was the nephew of the powerful Empress Jia. While Lu Ji was serving on Sima Yu's staff, he became acquainted with Jia Mi. In 294, Lu Ji left the capital to serve on the staff of a prince who was stationed in the southeast. In 296, Lu Ji was summoned back to the central administration where he was appointed *shangshu lang* 尚書郎 (gentleman of the secretariat). To celebrate Lu Ji's return to the capital, Pan Yue wrote in Jia Mi's name a long poem in tetrasyllabic meter. This poem consists of eleven octaves (eight-line stanzas). Lu Ji responded with a set of eleven octaves carefully matching Pan Yue's verses. These two poems are interesting for several reasons. First, they follow the same pattern of exposition that includes parallel accounts of ancient history and recent history, and in particular the fall of the Wei, Shu, and Wu. The treatment of Lu Ji's state of Wu may have political implications. These poems are also good examples of poetry used for social purposes. The poets draw upon a corpus of formulaic language that is common to the exchange poem genre. Despite their formal and polite style, the poems contain several lines that seem to involve witty rejoinders and political comment.

A Discussion of the Concept of "Shen" in Ruan Ji's Works

TIM W. CHAN
University of Colorado at Boulder

Ruan Ji 阮籍 (210-263) is traditionally treated as a representative thinker of the Wei-Jin periods. However, in most anthologies his works are usually placed after those of the school of "gui wu"

貴無 or "Honoring the Naught," represented by two of his contemporaries, He Yan 何晏 (d. 249) and Wang Bi 王弼 (226-249). In my opinion, the thought of Ruan Ji in fact continues and elaborates the basic ideas of Han philosophy. I shall devote my presentation to the argument that it is more logical to place Ruan Ji before the school of "gui wu" in the chronology of Chinese philosophy.

My basic task is to construe the term *shen* 神 as it appears in Ruan Ji's writings, loosely termed "divinity," as referring to a quasi-impersonalized force that creates the world. This concept existed long before Ruan Ji's time and has been perceived in different ways. Ruan Ji presents an inventory that elucidates the order of creation, in which "shen" is the ultimate origin. It antedates the Way (Dao) and "Spontaneity" *(ziran),* which are arranged in the first positions in the Taoist canon but have been interpreted as substantial "things" or "realms" in later ages, especially during the Han. Ruan's view, unlike that in Taoism and Ru-ism, is in fact a synthesis of Han philosophies. It maintains that *shen* manipulates the Way, the origin of the world which "creates" material creatures. This way of understanding the idea of Laozi, who says that a "thing confusingly formed" (i.e., the Way) creates "One" and "myriad creatures" *(l.aozi,* 25, 42), dominates the field until Wang Bi's advocacy of the theory of "Naught" appears. It is indeed the "gui wu" school that incurs rebuttal from the school of "Valuing Existence" *(Chong you* 崇有), in Western Jin. Although Ruan Ji and Wang Bi lived in the same period and there is no interaction between their thoughts found in any record, it can still be inferred that the former represents the Han view, and the latter the Wei-Jin.

Session 4.

Reading, Illusion, and Enlightenment

DANIEL HSIEH
Purdue University

The Chinese have long recognized the potential of literature to affect its audience, consequently, an important characteristic of much of Chinese literature is its didactic and moral intent. In the allegorical interpretations of the *Shijing,* the moralistic conclusions of Han *fu,* and the spirit of reform found in the *guwen* movement, the moral intent is overt. In other cases, however, the intent and methods are more subtle. For example, in the first chapter of *Honglou meng,* the author in the guise of the Stone explains the nature of his book. He concludes with the hope that readers may use it to while away the time, but also that they may heed its lessons. Taking the hint, the Daoist, Vanitas (Kongkong Daoren), decides to give it a second, closer reading and consequently "awakes to the Void." With this anecdote, Cao Xueqin suggests the intent of his writing. It is also a singular testimony to his belief in the power of words and the effects of reading.

What is it about words and reading that give them such power? Although the Chinese have not been hesitant about overtly expressing morals and lessons in their writings, they have also recognized the limits of direct "instruction." Words have more subtle ways to sway and influence. What the Chinese have recognized is that reading can be a mode of experience almost akin to life. In *Honglou meng,* Vanitas, finds enlightenment because as he carefully rereads the novel he in some sense relives the story of the Stone: the rise and fall of a family, the pain and failure of love. In a sense he gains the experience of a life time in a book.

In this paper I will explore some of the origins of this idea of words and reading as a mode of experience. Beginnings are to be found as early as the "Summons" poems in the *Chu ci.* The crucial step in the development of this concept, however, is the appearance of certain Tang *chuanqi.* Dream stories in particular such as "Nanke taishou zhuan" and "Zhen zhong ji," explored the idea of experiencing reality and becoming enlightened through dreams. This motif appears to have provided a model for the art and intent of fiction: words and reading could also be seen as a kind of illusion and experience that could lead to higher understanding.

Domyaku Sensei and "The Housemaid's Ballad" (1769)

ANDREW MARKUS
University of Washington

The production of *kyōshi* or "mad poetry"-poetry superficially similar to *kanshi,* or orthodox Chinese poetry, but deliberately aberrant in its expression or subject matter-is probably as old as the composition of formal Chinese poetry itself in Japan. It is only in the latter portion of the Edo period, however, from the 1760s onward, that *kyosl1i* attained full status as a self-conscious, independent genre-a comic form, for the most part, but a suitable vehicle for pungent satire of academic pretensions, and critical portraits of contemporary mores.

The two figures best associated with the iconoclastic *kyōshi* movement were, appropriately, mere teen-agers at the time of their initial successes. With the publication of his *Neboke Sensei bunshū shohen* (Master Groggy's literary collection, part the first; 1767), nineteen-year-old Ōta Nanpo immediately assumed the mantle of *kyōshi* patriarch in Edo. Almost simultaneously, Hatakenaka Kansai (1752-1801), a petty samurai of Kyoto, himself three years Nanpo's junior, established a reputation as the cardinal figure of Western *kyōshi* by his collection *Taihei gafu* (Ballads for an age of great tranquility, 1769). Under the pseudonym Dōmyaku Sensei ("Master Copper Vein/Master Phony"), Kansai retained uncontested status as the focal presence in *kyōshi* circles of Kyoto and Osaka throughout the late eighteenth century.

Of the *kyōshi* included in *Taihei gafu,* "Hijo kō" (The housemaid's ballad) perhaps attained the greatest celebrity. In the lengthy, whimsical piece, Dōmyaku Sensei describes the transformation of a young woman from a naive country girl, newly arrived in the capital to seek employment as a domestic servant, into a shrewd, manipulative, fashion-hungry urbanite. We may trace the success of the composition through other *kyōshi* "degeneration ballads" by Dōmyaku Sensei and his imitators-satirical panoramas of the triumph of corruption. Most intriguing among the descendants of "Hijo kō," however, may be the more upbeat *Taiheigaku kokuji kai* (A vernacular exposition of the Music of Great Tranquility, 1776), Dōmyaku Sensei's extended prose elaboration of the housemaid's story. In it, the author enforces the credibility of his narrative by the insertion of topical detail, and moves from the sharp caricature characteristic of "Hijo kō" to a deeper, more sympathetic consideration of the servant's career.

Qian Zhongshu's Essays on Ideas and Letter

RONALD EGAN
University of California, Santa Barbara

Qian Zhongshu's 錢鐘書 *Limited Views: Essays on Ideas and Letters (Guanzlmi bian* 管錐編) is a collection of several hundred wide-ranging essays or reading notes keyed to ten classics of early Chinese literature, including *The Book of Songs, The Book of Changes, Records of the Grand Historian,* and the complete pre-Tang dynasty prose. Four volumes long, the work was published in 1979-80 and has in the years since spawned a shelfful of secondary scholarship in Chinese. *Limited Views* has not received the attention it deserves outside of China, owing to its length and peculiar organization, which make it difficult to locate the treatment of any particular subject in it.

The work should be understood in the context of the Chinese tradition of "reading notes" *(zhaji* 札記, *biji* 筆記), which reached its culmination during the Qing dynasty. In effect, Qian has revived that defunct form, though he has reconstructed it to suit his own purposes. Behind Qian's revival lies a distinctive mentality marked by distrust of systematization as it is usually done in modern literary and intellectual history and a faith in the value of the original, fragmentary utterance, culled from all manner of writings, especially seemingly inconsequential ones.

Qian's basic method is to select the earliest mention in Chinese of an issue or motif that would persist and be amplified through two thousand years of Chinese letters. His treatment of each topic, tracing its development through time in hundreds of sources, conveys more effectively than perhaps has ever been done the sweep and interconnectedness of Chinese literary culture. At the same time, Qian's commitment to take note of every "side" of an issue that has been articulated, especially in out-of-the way places, evokes the richness of thought in that same culture.

Qian Zhongshu's prodigious reading in Western literatures lends a special dimension to this approach to Chinese classics. Qian cites thousands of passages from other literatures (including Greek, Latin, English, German, French, Spanish, and Italian). His purpose in doing this is to cast an old Chinese motif or problem in a new light—in a way that Qing dynasty scholars could not do—or to clarify the precise nature of analogous Chinese and Western statements by juxtaposing them.

Session 5.

Demonstrative Pronouns in Classical Chinese

EDWIN G. PULLEYBLANK
University of British Columbia

One of the aims of reconstructing the phonology of Old Chinese that is often neglected should be to achieve a better understanding of the morphology of word formation (so-called "word families"), especially as it relates to sets of obviously related grammatical particles. This, in tum, can help us to analyze the syntax of the language and lead to a better understanding of texts. The present paper will focus on a number of particles, most of them of frequent occurrence, that can be derived from the demonstrative root *t "this, that," the simplest form of which is *zhi* 之, first found as an attributive demonstrative, then in its familiar uses as a third person object pronoun and a mark of subordination between nouns and noun phrases. With the addition of the vowel *a, the same root gives rise to *zhu* 諸, used attributively as a mark of indefinite plural, and *zhe* 者 pronoun substitute for the head of a noun phrase. With the addition of *a- as a prefix causing the voicing of the initial consonant, we have *shi* 時 found in the preclassical language as a pronoun "this, that," and its derivatives *shi* 是, common in all classical texts, and *shi* 實 or *shi* 寔, dialect variants of a pronoun recapitulating the subject found in the *Shijing, ZuozJman* and *Guoyu.*

The principles underlying the morphology will be illustrated by parallel examples drawn from the other grammatical particles and content words. It will be proposed that *zhi* 之 and *shi* 是 are respectively cognate to Tibetan *de* "that" and *hdi* "this."

Political Gastronomy: The "Benwei" (Basic Flavors) Chapter in *Liishi chunqiu*

HOWARD Y. F. CHOY
University of Colorado

The chapter of "Basic Flavors" in *Lüshi chunqiu (Annals of Master Lü) is* considered to be the earliest extant Chinese gastrotext. It is divided into two halves: the first contains an exposition of political science that heralds the coming of the *gourmand -Realpolitiker* Yi Yin; the second reveals his eloquence as a speaker. The narrative in the first part informs us of the mythic birth of the hero

from the mulberry tree and of his low initial status as a kitchen worker's adopted son. When he grew up he delivered a speech to Tang the Conqueror on the five basic flavors, which occupies the second part of the text. Yi Yin, as an orator, translated the oral experience of eating into a gastronomical politic by a skillful blend of taste, desire and language.

Yi Yin's persuasion made use of rhymes and grammar that is altogether distinct from the first half. Here the discourse again consists of two sections. The first deals with cookery, especially the skill of control over fire, as a trope for statecraft. The other, an enumeration of alimentary resources including six meats, four fishes, nine vegetables, seven seasonings, four cereals, five potable waters, and six fruits, virtually maps out a complete military strategy. The list is not a mere bill of fare; it also is an itinerary of kingship, a delectable maneuver.

Scholars have long debated whether the chapter is a Confucian discourse or a Daoist writing. Certainly it contains the Confucian ideal of the virtuous statesmen on the one hand, and echoes the Daoist search for divine preaches through the use of culinary symbolism on the other. However, I would like to add that this palatable piece, probably a work of "minor sayings" *(xiaoshuo),* actually reveals oratorical techniques as political device. Needless to say, Lü Buwei's (d. 235 B.C.) act of collecting it into his handbook of political philosophy had an ax to grind.

Xiao 嘯: A Daoist Technique?

SU JUI-LUNG 蘇瑞隆
University of Wisconsin-Madison

The meaning of *xiao* in the Chinese tradition covers a spectrum of nuance significance. In the *Songs of the South,* it is a means to call back the soul. In early Chinese literature such as the *Book of Songs,* it is used to express anxiety and tragic feelings, usually by a female. At the same time, it is closely related to chanting and singing of poetry. Gradually, it went through semantic changes and was broadened to designate any high-pitched and long-drawn sound voiced by humans, animals, wind and rain or supernatural creatures. In the Han, many *fangshi* magicians and recluses possessed this art. Throughout the Six Dynasties, *xiao* was employed by recluses, hermit-scholars, high society elites, and some believers in the Sect of Celestial Masters and Daoists to display an attitude of spontaneity and unrestraint. *Xiao* seems to have permeated all strata of Six Dynasties society.

Professors Sawada Mizuho and Li Fengmao have both traced the origin of *xiao* back to its ritualistic tradition in summoning souls. However, some of their conclusions are found to be unreliable and problematic. Is *xiao* a distinctive Daoist technique related to breath magic or the oral imitation of human voices? This paper will investigate the development of *xiao* in the realm of literature and religion with an emphasis on Cheng Gongsui's 成公綏 (231-273) "Rhapsody on Whistling" 嘯賦 and Sun Guang's 孫廣 (n.d.) *Xiao zhi* 嘯旨 *(The Principles of Whistling).*

Session 6.

A Little Note on Du Fu Editions in the Jin

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(no abstract)

蘇軾命名的三個快哉亭
The Three "Delightful!" Pavilions Named by Su Shih

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In 1083, when Su Shih was in exile at Huang-chou 黃州, he gave the name "Delightful!" 快哉 (the name alluding to Sung Yu's *Rhymeprose on the Wind)* to a pavilion built by another man in exile there, Chang Wo-ch'iian 長偓佺 and wrote a lyric about the structure. This is actually the third pavilion Su named "Delightful!"; he had built his own "Delightful!" pavilion in Mi-chou 密州 in 1075 or 1076, and he had given the same name to a pavilion built by Li Ch'ing-ch'en 李清臣 (1032-1102) in 1077 at Hsü-chou 徐州. But the Huang-chou pavilion is the only one about which any surviving text by Su Shih himself survives; we are dependent on the testimony of others for the first two pavilions. It is my suspicion that a growing estrangement between Su Shih and his brother Su Ch'e on the one hand and Li Ch'ing-ch'en on the other is responsible for Su Shih's reluctance to celebrate the Hsü-chou pavilion, and possibly the Mi-chou pavilion also. One purpose of this presentation is to discuss the relevant evidence.

A second theme of the presentation is the interest shown in 1083-84 by Ho Chu 賀鑄 (1052-1125) and Huang Ting-chien in the exclamatory particle *tsai* 哉 which forms part of the name of the pavilion. A comparison between their use of the particle and its occurrence in the works of major Tang poets indicates that the two Sung poets are indeed inspired by the pavilion's name and the text to which it alludes. I suggest that they intended to signal their solidarity with Su Shih (at a time when it was becoming safer to do so); but in the case of Ho Chu, a major lyricist with a strong musical sense, the aesthetic possibilities of the particle in the poetic line may also have been a major factor, and I present evidence to suggest that Huang Ting-chien may have known or known of Ho Chu earlier than hitherto suspected and may have in fact been influenced by his use of this particle.

Thus, the mystery of the two pavilions that Su Shih declined to acknowledge in his writings provides new insights into the interpersonal and literary dynamics of the period.

Overturning the Case *(fan gong' an)* or Overstating the Analogy: Literati Uses of Chan in the Northern Song

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Comparisons between Chan masters and scholar-poets of the Northern Song period are often based on considerations of their respective approaches to texts recording words of predecessors. Just as printing made collections of earlier poets more readily available to literati, it also promoted a significant change in the way Chan Buddhists learned of the sayings of earlier masters. For both poets and Chan Buddhists, the printed word was a potential source of diffidence, intellectual satisfaction or inspiration.

In response to the printed poems of their predecessors, literati wrote commentaries, echoed the rhymes, sought to surpass the master, or revised language and ideas. Similarly, when private notes recording the encounters between master and disciple were copies, share, and eventually printed as recorded discourses or precedent anthologies, Buddhists possessed formalized texts intended to prompt a personal experience akin to the captured dynamism of earlier verbal exchanges.

Modes of responses for poets and Buddhists were at times similar; both sought inspiration for

innovation or personal insight. In some instances, terminology used to describe approaches also was comparable. Su Shi (1036-1101) and Huang Tingjian (1045–1105) "overturned the case" of the predecessor just as Buddhists did. Existing lyrics and *gong'an* both invited multiple responses and new interpretations. Huang's "changing iron into gold" gave his meaning to the original poetic words, while Buddhists sought to "change the common into Buddahood." The poet's "eye" of the poem resembled the *"huatou"* of the *gong'an,* a crystallization of the text's meaning.

Ideally, for both the creative poet and the Buddhist who sought insight, responses surpassed imitation, erudition and clever repartee to achieve both a resonance with the master and an individualized, even spontaneous newness. However, literati of the Northern Song who were drawn to Buddhism were not limited by the Chan approaches. Language of direct praise and admiration also found its way into Buddhist-influenced poetry. The case for Chan dominance is evident, but ought not be overstated.

Session 7.

A Cuckoo By Any Other Name: A Case of Mistaken Identity in the *Shijing* Commentaries?

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Poem 152 in the *Shijing (Classic of Poetry)* celebrates the virtues of a ruling lord, where each stanza of praise is preluded by an image of a bird, a *shijiu* 鳲鳩, and its young. The *shiijiu* has been traditionally identified as the *bugu* 布穀, "common cuckoo" *(Cuculus canorus),* and other synonymous aliases. However, the cuckoo is a nest parasite, which means it deposits its eggs in another bird's nest in order that the host bird will incubate and raise its young. Therefore, the nurturing qualities of the *shijiu,* when interpreted as a cuckoo, are biologically inaccurate, as well as laughably wrong. An examination of this problem investigates the relationship between text and commentary, providing an interesting case study in textual criticism.

There are two possible ways to explicate the problem:

1) Early to present-day commentators are correct in identifying the *slzijiu_as* the bugu, ·· thus the poet of poem 152 selected a very inappropriate bird image to celebrate the virtues of a ruling lord. The consequence of this possibility is that throughout the Chinese literary memory the shijiu motif has been incorrectly assigned a nurturing and benevolent image. However, there is also the possibility that in identifying the *shijiu_as* the cuckoo, commentators are aware of the nest parasitic practices of the cuckoo and perceive this to be a positive trait. (The similar habits of another species of cuckoo, the *dujuan* 杜鵑 (*Cuculus orientalus*), have been observed without negative connotations.) In *Shijing* poem 12, a *jiu* bird is taking over another bird's nest where the possibility of "brood parasitic" behavior is to *be* considered. Here the *jiu* is glossed in the Mao commentary as the *shijiu* with the explanation that the *shijiu* does not make its own nest and that other birds are honored to build for it.

2) The commentators are incorrect in identifying the *shijiu* as the common cuckoo; the bird in poem 152 must be reexamined as a non-parasitic bird that does in fact raise its own young. The *shijiu* may be a species of the *jiu* 鳩 "dove or pigeon," as glossed in *Shijing* poem 58.

The Birds and the Bees, The Flowers and the Trees: Nature's Evocations in the *Shijing*

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The function of the *xing* or "evocation" that uses nature imagery to introduce the social topic of a poem has been one of the most debated features of the *Shijing* (including, most recently, books by two scholars affiliated with UCLA). In this talk, I will suggest that these *xing* were not only sensible, but that they had a definite connotation linked to the correlative worldview of Zhou China, a worldview that also made possible divination using the *Zhouyi.* To demonstrate this, I will look carefully at (and also listen to) the first poem in the text: "Guan Ju" or *"Guan,* Cried the Osprey."

The Lu School Reading of "Guan ju" Preserved in an Eastern Han *Fu*

MARK L. ASSELIN
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"Guan ju" 關雎 is the first poem in the *Shijing,* the *Classic of Songs.* It celebrates getting a fair and good maiden to marry to an exemplary man. The *Commentary on Mao's Odes* (middle of 2nd c. B.C.) and the Preface to "Guan ju" (compiled as late as early 1st c. A.D.) suggest that the poem is centered about a lovely and retiring consort who, admiring her lord's virtue, maintains a respectful distance from him. In this way, the couple imitates the behavior of the title ospreys, who are said to maintain a certain separation between mates. The poem, the Preface says, is associated-in some unspecified way-with the Duke of Zhou 周公.The later tradition of this school identifies the woman as Taisi 太姒 consort of the exemplary king, Wen of Zhou 周文王 (ca. 12th c. B.C.). Evidence from Han sources suggests that this was not the reading of the Lu 魯 school of the *Slzijing;* moreover, the two other schools, Qi 齊 and Han 韓, appear to be in agreement with the Lu tradition. This tradition is best preserved in a short literary work of the Eastern Han. .

The author of this work was Zhang Chao 長超 (late 2nd c.), a minor military official, writer, and calligrapher of some renown. Riled by a *fu* composed by the great scholar-official Cai Yong 蔡邕 (132?-192), Zhang Chao wrote a caustic response piece, "Qiao 'Qingyi fu"' 誚青衣賦 ("Reproaching the 'Rhapsody on a Grisette"'). In it, he condemns Cai Yong's waste of elegant language on praise for a lowly maidservant. Since Cai Yong had been so bold as to compare the maidservant in his *fu* with the lady in "Guan ju," Zhang Chao devotes a section of his piece to an exegesis of the *Shijing* poem as an admonishment against dissipation.

From references in Liu Xiang's 劉向 (ca. 79- ca. 6 B.C.) *Lie'niizhuan* 列女傳 (16 B.C.), Yang Xiong's 揚雄 (53 B.C.-A.D. 18) *Fayan* 法言*,* and in the *Han shu,* we can infer that by the end of the Western Han there was a widely accepted tradition that "Guan ju" was a poem of criticism aimed at King Kang of Zhou 周康王 (reg. 1078-1053 B.C.) who had breached the rules of propriety by being late for court. Kang's offense was the result of his consort's inattention to her duties—not departing in a timely way from the king's chambers—and his abandonment to her beauty. In twelve lines of his *Ju,* Zhang Chao comments on this tradition. He not only describes "Guan ju" as an attempt at the moral suasion of King Kang, but adds that it was composed by the Duke of Bi 畢公*,* the king's most important minister. Bi laments that the King's lapse—being late for court—might signal the beginning of the decline of the Zhou. The fault for this decline would be Kang's unworthy consort. Zhang Chao adds that Confucius had recognized the poem's greatness, and for this reason had it placed at the beginning of the *Shijing.*

The Three Schools were eventually abandoned in favor of the Mao. The association of "Guan

ju" with King Kang and the Duke of Bi was supplanted by a reading that connected it to King Wen and the Duke of Zhou. Perhaps this was occasioned by scholars' rejection of a poem of criticism capping the *Shijing,* instead of a proper poem of praise. In any case, Zhang Chao's *fu* stands as an important source of information on the prevalent Han reading, now nearly lost and forgotten.

Session 8.

ELIZABETH CARTER
UCLA

(no abstract)

Perfection Manifest: Daoist Millenarianism One Hundred Years On

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The advent of religious Daoism at the close of the second century C.E. was a defining moment in Chinese religious and social history. There had been large-scale ecstatic movements and even religiously-inspired political uprisings, but the Daoism of the Celestial Master movement was a conscious attempt to create a new society based upon religious principles. The Celestial Masters proposed a state built upon local social organization but supplanting the central government with a sacerdotal hierarchy and directed toward a utopian goal. Unfortunately, historical records for this key period in Chinese history are fragmentary and, for the most part, recorded by individuals opposed to changes propounded by the Celestial Master. Scriptural products of the early church, though preserved in the Daoist canon, are not explicitly identified or dated; it is only comparatively recently that these materials have been applied systematically to reconstructing the doctrines and realities of the early church. The current paper seeks to shed light on this Daoist revolution by examining a fourth-century regional kingdom that was created and administered according to Daoist ideals by direct descendants of members of the original church.

The state, called Cheng or Perfection, controlled the Sichuan basin for forty-five years (303-347). The founders of the state, surnamed Li, were members of the indigenous ethnic group of eastern Sichuan, the Ba. In their grandfather's generation, they had converted to Celestial Master Daoism and moved north to be part of the short-lived Daoist state of Zhang Lu. When they returned to Sichuan a century later, Li family leaders drew upon Daoist communal ties and prophecies of an avatar of the divinized Laozi under the surname Li to gather support. Inspired by Daoist ideals in their administration of the state, they sought to establish a Taoist utopia in their ancestral homeland. The history of Cheng and the Li family reveals the significance of religious belief in traditional China and sheds light on a little understood period in the development of China's indigenous higher religion.

Narrative Closure in Selected Tales from the *Sou shen ji*

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In distinguishing narrative from the historiographic annal and chronicle, Hayden White isolates

narrative closure as the determining element. This feature, which he defines as "that summing up of the 'meaning' of the chain of events with which it [the narrative) deals" (H. White, *The Content of the Form: Narrative Discourse and Historical Representation* [Baltimore: The Johns Hopkins University Press, 1987), p. 16), is closely linked to social and legal issues of authority and moral consciousness. The present paper will explore how this approach to narratology may apply to *zhiguai* 志怪 fiction, specifically to stories from the well-known fourth-century collection the *Sou shen ji* 搜神記.

Session 9.

Civilized Art In Primitive Places: Some Newly Discovered Bronzes From Sichuan

LOTHAR VON FALKENHAUSEN
UCLA

Several recently excavated tombs and caches at Moutuo, Mao Xian, in the mountain valleys to the northwest of Chengdu, have yielded rich finds of bronzes, representing a variety of stylistic traditions. Ritual vessels from a mainstream Eastern Zhou workshop coexist in the assemblage with bells and containers that appear to belong to the local bronze-manufacturing industries in the Middle Yangzi valley, as well as with weapons and ornaments executed in the characteristic 'Ba/Shu' and 'Dian' styles. The interpretation of such objects, most of them found far from their original point of manufacture, raises interesting problems; it appears more than likely, in particular, that vessels that had a very specific significance within the ritual system of the Shang and Zhou dynastic states, as well as their characteristic iconography, meant quite different things to their Sichuan owners. This paper offers some reflections on such issues, as well as on the general point of whether and to what extent it may be permissible to view such finds as evidence of the ongoing acculturation of marginal groups to the ways of the Zhou. The issue of establishing the correct dating of the Moutuo finds emerges as an important one in this connection.

The Early History of the Fu-Talisman in Chinese Religion

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To date, the earliest examples of *fu* talismans are written on Later Han funerary jars excavated during the last several decades. The talismans, which incorporate symbolic figures (including constellations) and logographic components, encode messages whose meaning and function derive from Later Han popular religion; they demonstrate yet another element of popular religion that was adopted and elaborated by religious Daoism during the Later Han. This paper uses Warring States archaeological evidence to speculate on whether the Later Han *fu* had antecedents in Warring States popular religion. The Warring States *fu* was originally a governmental instrument used to validate the authority of the possessor. A religious application of the *fu* is documented in the Shuihudi hemerological manuscripts, where a "talisman of Yu" is mentioned in a description of a travel ritual, as well as in a Mawangdui medical recipe manual, which describes the use of the ash of a "paired talisman" to treat the demonic ailment *gu.* It is likely that the Warring States talismans already took the form of the Later Han talismans. Although actual examples of *fu* have not yet been documented in the archaeological record, several artifacts exhibit religious symbolism that can be correlated with the Later Han fu. Examination of these artifacts clarifies aspects of Warring States popular religion and permits speculation on the religious nature of the *fu*.

The Secularization of Medieval Religious Imagery

AUDREY SPIRO
University of California, San Diego

Previous research has focused on the endurance of certain pictorial conventions in Chinese art and the layers of meaning that accrue to such imagery over time. Continuing that focus, this paper will examine one facet of the issue—the transformation of religious into secular imagery. In figural art, for example, several unusual images of devotées and deities first found in religious (specifically, Buddhist), contexts of the Nanbeichao and early Tang periods emerge later in secular painting, where, although the forms themselves are little changed from their religious prototypes, their new narrative contexts alter their significance in surprising ways.

One notable example is a female figure, extant in both sculpture and painting of the fifth and sixth centuries, the Buddhist functions of which are readily identifiable. This same figure seems to have achieved new popularity much later, in scrolls datable to the Song dynasty, but now in a secular context that adds an erotic interpretation to the figure's iconography.

In general, the Song dynasty seems to be the period when much earlier religious imagery became "secularized." By that date, the visual clichés in question commanded an authority that allowed for successful (=persisting) borrowings and transpositions.

Session 10.

On the Periphery of Chuang-tzu: Some Comments on A.C. Graham's Translation of "Ch'i wu lun"

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Any study of a work from antiquity demands as its sine qua non an initial clarification and fixation of a text that one can safely start with. Since the general nature of a text as such, however, always eludes this kind of effort, we decide to have recourse to perspectives on the basis of the text available. But no matter how fragmented and badly entangled the text is, before we take it up and work on it from the perspective we have chosen, we still need to come to terms with, if not a one-hundred percent credible text, the questions regarding the credibility of the text. The present paper offers a case study of how A.C. Graham deals with those questions in his translation of *Chuang-tzu.*

The reading of "Ch'i wu lun," one of the two most controversial chapter titles in *Chuang-tzu,* that Graham prefers in his translation does not only refer us back to a rich history of varied understanding of the title and text of the chapter, but also lead us to a glimpse of what a *Chuang-tzu* Graham had in mind, and how he tried to make it an organizing principle in regrouping the fragmented book, and therefore to place his answer in the long interpretive history of the book to questions as to its dating and authorship.

In conclusion, the author of the paper tries to put under scrutiny Graham's effort at rendering the title and regrouping the fragmented book, and thereby to reflect over those questions in a larger framework of interpretation.

Mori Ōgai and Tanizaki Jun'ichirō as Translators

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Mori Ōgai and Tanizaki Jun'ichirō were not only famous authors, they were also famous translators. Yet as translators, they were quite different. Ōgai translated a vast number of European works into Japanese, using his command of German as the medium. Tanizaki, by contrast, rendered only a few pieces from English into Japanese. Instead, he translated the *Genji monogatari* (The Tale of Genji) from classical Japanese into the modem language no fewer than three times.

Both authors were greatly influenced in their writing by their translation work. Ōgai used his translation activity to help forge a modem vernacular Japanese language. to introduce a range of European writing into Japan, and to help develop his own interests as an author. For Tanizaki, his apprenticeship as a translator was of a different order. His most famous novel, *Sasame-yuki* (Thin Snow, or The Makioka Sisters), is in large measure a modem version of the *Tale of Genji.*

This paper will discuss the two authors' translation activity and its influence both on them as writers and on the development of modem Japanese fiction and poetry. Also, Ōgai's renderings will be compared with his original German and Chinese sources, while differences among the versions of Tanizaki's mammoth undertaking will be noted.

"...Something Blue": A Wedding of Chinese and Western Approaches for the Teaching of Literary Chinese in Smaller Schools

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Historically, China has had a standard form of literary Chinese based on the style of the classic texts of the late Zhou and Han dynasties. This style remained the dominant standard until the 1920's when it was finally replaced by a standard that is closer in grammar and vocabulary to the spoken language. The earlier standard still has a variably heavy influence on almost all forms of written communication in China. In light of its long history, the tremendous volume of works written in this standard, and its continuing influence on current writing, it has been common practice to offer courses in "Classical" or "Literary" Chinese in most, if not all, of the Chinese language programs in universities in the United States. My impression has been that most of these courses involve a quick survey of Classical Chinese particles and sentence structure, and then translation of classical texts (e.g. *Mencius).* This method provides a good introduction into the literature of a period that has heavily influenced all later works and seems to be a solid method for learning Classical Chinese for schools with graduate programs or for schools which groom students for post-graduate work.

The needs of smaller schools vis-a-vis the literary Chinese language differ from schools which cater more exclusively to the graduate student or prospective graduate student. Though a knowledge of classical texts would still be desirable for students in schools that offer simply a minor in Chinese or perhaps only two or three years of language instruction, realistic time constraints force these programs to be fairly selective in the literary materials to which they expose their students. Nevertheless, even if these students do not ever intend to study literary works from previous centuries, there are enough intrusions of this literary language into modem Chinese to establish the need for a familiarity with literary forms.

This paper reports on a particular approach to the teaching of Literary Chinese used last year

at Portland State University, in hopes of establishing a dialogue on approaches and needs in the field of Literary Chinese language instruction.

Session 11.

Non-being, Emptiness, and Landscape Poetry: A Genre Born of Misunderstanding

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This paper discusses how the Eastern Chin *(317-420) Hsüan-hsüeh* (Dark Learning or Mysterious Learning) misunderstanding of a Buddhist notion, *sūnyatā* (Emptiness), helped transform the notoriously barren and unembellished *hsüan-yen shih* (Dark Learning poetry) into a highly aesthetic style, *shan-shui shih* (landscape poetry).

The Dark Learning concept of *wu,* or Non-being, and the *Mahāyāna* Buddhist Emptiness are two different notions. Non-being represents the origin of all aspects of Being. Each aspect has its true, tangible existence and its own independent and specific features. In contrast, Emptiness as an abstract concept only reflects the nature of all *dharmas* (elements of existence) and never gives birth to anything. All *dharmas,* empty and illusory by nature, come into existence either through imagination or depending on something else.

Given the above differences, Non-being and Emptiness also have similar features. Both assert the ultimate truth behind the phenomenal world, and both transcend words, names, and forms. Because of these similarities, Eastern Chin Dark Learning adepts blurred the distinctions between the two notions and equated them as the same concept.

This philosophical misunderstanding led Eastern Chin scholars to believe that no conceptual difference exists between Non-being (*wu*) and Being (*yu*), Emptiness (*k'ung*) and matter (*se*), human beings and things, etc., inasmuch as "[t]he Emptiness of every being which is identical with the Emptiness of all others, possesses all the characteristics of the essence."[*] The dissolution of all this demarcation also dissolved a linguistic paradox: the necessity of using words to define the undefinable Non-being and Emptiness. Eastern Chin poets therefore felt comfortable to communicate their understanding of Non-being and Emptiness through literary elaboration of colorful and changeable aspects of Being and to objectify the amorphous human innermost onto concrete features of things. Thus, they gradually abandoned the versification of philosophical reasoning which characterized Dark Learning poetry, and transformed the genre into landscape poetry which conveys philosophical ideas and human feelings on diverse colors, shapes, and movements of the natural world.

The Songs Sung by the Populares and Heard by a Literatus: On the *Shan'ge* Compiled by Feng Menglong

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The *Shan'ge* 山歌 or *The Mountain Songs,* a collection of folk songs compiled by Feng Menglong (1574-1646), is comprised of ten chapters, six of which are titled *siqing* 私情, or "illicit intimacy."

[*] Hans Wolfgang Schumann, *Buddhism: An Outline of its Teachings and Scl1ools,* trans. Georg Feuerstein (London: Theosophical Publishing House, 1973), p. 144.

The other four chapters, despite differing titles, also deal with types of love affairs. These songs, many of which are quite sexually explicit, depict how eroticism prevailed in certain genres of popular literature of the time.

Showing exceptional interest in popular literature, Feng regarded folk songs as the only true expression of personal emotions and fundamental innate nature. He was especially adamant about the spirit of authenticity and spontaneity that he claimed was integral to these folk songs.

In the binary opposition of civility and vulgarity, the *Shan'ge is* obviously classified as the latter. It is, however, subversive since it denies the traditional value of prudence between men and women, and turns itself into a display of sex and the body. Furthermore, it appears as the voice of the Other, and leads to the possibility of a heteroglossia.

In the present paper, several songs from the *Shan'ge* will be examined with special emphasis on the relationship between the body and desire. In addition, a Bakhtinian reading of the grotesque bodily images will be provided. We will see that the body, making the fulfillment of desire possible, is in fact another dimension of civility in which the selfhood transgresses social norms and morality. The subjectivity, embodied in the songs of the populares, is not silent.

The Term "Xiaoshuo": Yet Another Reconsideration

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Twentieth-century perceptions of *xiaoshuo* in both China and the West have been thoroughly dominated by perceptions of the Euro-American novel. Beginning with Lu Xun's enormously influential *Brief History of Chinese Fiction* (1924), *xiaoshuo* has simply been assumed to be a more primitive form of modem Western fiction, and hence left without its own generic identity. Various reconsiderations of what the term *xiaoshuo* might have meant to the Chinese in traditional times never seem to break away from modem, Western assumptions: *xiaoshuo* has to be "fiction," essentially something formed, shaped, fabricated, or conjured up in the mind of an author, who is then honored as someone who—much like the biblical God—"creates" from nothing other than the power of the will and the imagination.

By examining again what the term *xiaoshuo* meant in traditional China and by distinguishing between this and the term "fiction" in the modem world, this communication takes the first step in the long process of delineating the characteristics of the *xiaoshuo* genre, whose basic differences from modem fictional narrative have been too long ignored.


West Alumni Center
Gold Hall
Westwood Plaza (Holiday Inn)
SUNSET BLVD.
TO SAN DIEGO FWY.
CHILD CARE CENTER
BELLAGIO DRIVE
DE NEVE DRIVE
SUNSET CANYON RECREATION CENTER
TENNIS
POOL
HITCH RESIDENTIAL SUITES
HEDRICK HALL
SUNSET VILLAGE
GRIFFIN COMMONS
BUSINESS ENTERPRISES BUILDING
STORAGE
SPROUL HALL
RIEBER HALL
SAXON RESIDENTIAL SUITES
OFFICE OF RESIDENTIAL LIFE
SOUTHERN REGIONAL LIBRARY FACILITY
DYKSTRA HALL
MONTANA AVENUE
VETERAN AVENUE
GAYLEY AVENUE
LANDFAIR AVENUE
OPHIR DRIVE
KELTON
MIDVALE
GLENROCK AVENUE
LEVERING AVENUE
STRATHMORE DRIVE
DRAKE STADIUM
ATHLETIC FIELD
CIRCLE DRIVE NORTH
BRUIN WALK
MAC "D"
PAULEY PAVILION
MORGAN CENTER
BRUIN BEAR
LOS ANGELES TENNIS CENTER
SPAULDING FIELD
PARKING SERVICES
UCLA ENERGY SYSTEMS (under construction)
CIRCLE DRIVE SOUTH CLOSED BETWEEN GAYLEY AVENUE AND WESTWOOD PLAZA UNTIL FURTHER NOTICE
GARAGE
CSB I
CSB II
PHYSICAL PLANT POLICE
STEAM
UNIVERSITY ELEMENTARY SCHOOL
UNIVERSITY RESIDENCE
UES CLASSROOMS (under construction)
ANDERSON GSM (under construction)
DICKSON ART CENTER (WIGHT GALLERY)
MURPHY SCULPTURE GARDEN
UNIVERSITY RESEARCH LIBRARY
NORTH CAMPUS STUDENT CENTER
SEISMIC CORRECTION (construction)
BUNCHE HALL
CAMPBELL HALL
ROLFE HALL
MACGOWAN HALL
MELNITZ HALL
EAST MELNITZ
ANDERSON GRADUATE SCHOOL OF MANAGEMENT
UCLA GUEST HOUSE
WYTON
LU VALLE COMMONS
PERLOFF HALL
LAW
DODD HALL
DANCE BUILDING
FOWLER MUSEUM
ROYCE HALL
HAINES HALL
DICKSON PLAZA
JANSS STEPS
POWELL LIBRARY TENT
WOODEN CENTER
MEN'S GYM
POWELL LIBRARY
KINSEY HALL
MURPHY HALL
BUS TERMINAL
KERCKHOFF HALL
ACKERMAN UNION
PLASMA PHYSICS
SCHOENBERG HALL
KNUDSEN HALL
FACULTY CENTER
MOORE HALL
PLACEMENT & CAREER PLANNING
INVERTED FOUNTAIN
MATHEMATICAL SCIENCES
FRANZ HALL
ENGR I
ENGR IV
BOELTER HALL
GEOLOGY
SLICHTER HALL
YOUNG HALL
FOOD FACILITY
MOLECULAR BIOLOGY
TEMPORARY CONSTRUCTION ACCESS ZONE
WESTHOLME
MAC DONALD MEDICAL RESEARCH LABORATORIES
HOSP. ANNEX
RESEARCH LABS
LIFE SCIENCES
PLANT PHYSIOLOGY
CHEMISTRY AND BIOLOGICAL SCIENCES ADDITION (under construction)
HERSHEY HALL
BOTANY
LEWIS CENTER
PUBLIC HEALTH
FACTOR BUILDING
DENTISTRY
REED INSTITUTE
CENTER FOR THE HEALTH SCIENCES
NPI
JULES STEIN EYE INSTITUTE
DAVIES CHILDREN'S CENTER
MATHIAS BOTANICAL GARDEN
TIVERTON DRIVE
HILGARD AVENUE
MANNING
CHS PARKING
DORIS STEIN EYE RESEARCH CENTER
UCLA MEDICAL PLAZA
WESTWOOD PLAZA
FACULTY HOUSING
UCLA EXTENSION
UEBERROTH BUILDING
VISITORS CENTER
LE CONTE AVENUE
BROXTON PLAZA
WEYBURN BUILDING
SECURITY PACIFIC BUILDING
PATIENT FAMILY GUEST HOUSE (under construction)
WEYBURN AVENUE
WARREN HALL
TAPER CENTER
WEST MEDICAL STEAM PLANT
UNIVERSITY CREDIT UNION
WEST MEDICAL CENTER
REHAB
CAPITAL PROGRAMS
UNEX
FIRE DEPARTMENT
FACILITIES MANAGEMENT
GAYLEY CTR.
BROXTON AVENUE
WESTWOOD BLVD.
GLENDON AVENUE
WESTWOOD CENTER
INTERNATIONAL STUDENT CENTER
LINDBROOK DRIVE
WILSHIRE BLVD.
MAXXAM BUILDING
UNISYS BUILDING
TISHMAN BUILDING
UCLA