American Oriental Society
Founded 1842

Program
of the
Western Branch Meeting
October 25-27, 1996

at
Arizona State University
Tempe, Arizona

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of the American Oriental Society

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American Oriental Society
Western Branch Meeting
Memorial Union, Arizona State University
October 25-26, 1996

CONFERENCE PROGRAM

FRIDAY MORNING, OCTOBER 25

Session 1. 9:00-10:30 a.m. **MU 202, Alumni Lounge**

Chair: Stephen H. West
Paul W. KROLL, "Catena Caelestum et Mysteriorum: Songs for Wei Hua-ts'un's Initiation"
Eric Wan-hsiang WANG, "The Image of Women in Chang Chi's Poetry"
Wei WANG, "The Birth of a Myth: A Reading of Some Narratives about Wu Zetian's Coming
      into Power"

Session 2. 10:45 a.m.-12:15 p.m. **MU 202, Alumni Lounge**

Chair: Madeline K. Spring
Deborah M. RUDOLPH, "Logical Digression in a Travel Diary of the Southern Sung, Fan
      Ch'eng-ta's <u>Wu ch'uan lu</u>"
Stephen H. WEST and Robert GIMELLO, "Pigs or the Dharma Law? Li Kaixian's 'Getting a
      Zen Mime Riddle'"
Robert ASHMORE, "'Filling in What's Missing'--<u>Bu-wang</u> as a Principle of Prosody and
      Rhetoric in the <u>Ci</u> of Jidao"

Session 3. 10:45 a.m.-12:15 p.m. **MU 211, Yuma Room**

Chair: Timothy C. Wong
Kathleen TOMLONOVIC, "Uses of Song Dynasty Editions of Su Shi's <u>He Tao shi</u>"
Stuart SARGENT, "Issues in Constructing an On-Line Concordance to Chinese Poetry"

FRIDAY AFTERNOON

Session 4. 2:00-3:30 p.m. **MU 202, Alumni Lounge**

Chair: Laurence G.Thompson
Michael PARRISH, "Tradition of the Ancients or Deviant Sect? A <u>Ming-shi</u> View of the
      Jesuits"
Laurence G.THOMPSON, " Popular Religious Institutions in Early Ch'ing Taiwan"
Daniel BRYANT, "More PC Than the Palace Edition: Political Taboo Avoidance in Ch'ing
      Editions of Ho Ching-ming's Works"

Session 5. 2:00-3:30 p.m. **MU 211, Yuma Room**

Chair: Julie F. Codell
Susan TRIPP, "The Philosopher as Poet: Form and Content in the Gaudapadiya-Karika"
Anne FELDHAUS, " Religious Geography and Regional Consciousness in Maharashtra"

Session 6. 3:45-5:15 p.m. **MU 202, Alumni Lounge**

Paleographic Perspectives on Early China
Chair: Paul W. Kroll
Lothar VON FALKENHAUSEN, "The Inscriptions on Eastern Han Silk Fragments Found
      at Palmyra: Some Preliminary Reflections"
Edward SHAUGHNESSY, "Women as Seen in Western Zhou Inscriptions"
Donald HARPER, "A Warring States Prayer for Men Who Die by Weapons"

Session 7. 3:45-5:15 p.m. **MU 211, Yuma Room**

Chair: Dana Bourgerie
HE Yuming, "Language Estrangement in the Writings of Wang Shuo"
Matthew CHRISTENSEN, "Discourse Structure in Spoken and Written Chinese Narratives"
Tim Wai Keung CHAN, "The Jing-zhuan Structure of the Chuci Anthology: A New Approach
      to the Authorship of the Chuci Poems"

RECEPTION, Inner Courtyard, West Hall. 5:30-6:30 p.m.

SATURDAY MORNING, OCTOBER 26

Session 8. 9:00-10:30 a.m. **MU 202, Alumni Lounge**

Methods and Aims in Sinology, and the Orientalist Charge, I
Chair: David Prager Branner
Richard J. LYNN, "Enough Said: Orientalism Vs. Sinology in the West"
David B. HONEY, "Tradition and Truth in Sinology"
Dore LEVY, "'Pound the Undead' and Sinology in the Late Twentieth Century"

Session 9. 10:45 a.m.-12:15 p.m. **MU 202, Alumni Lounge**

Methods and Aims in Sinology, and the Orientalist Charge, II
Chair: David Prager Branner
Murray A. RUBINSTEIN, "Seeing Formosa Through Western Eyes: Images of Taiwan in

English-Language Travel Accounts, Missionaries' Memoirs, Reporters' Observations, and Scholars' Site Reports and Analyses, 1865-1970"
John Timothy WIXTED, "Sidelights on Some Major Japanese Sinologists"
QIAN Nanxiu, "*Daito Seigo*: An Alien Analogue"

SATURDAY AFTERNOON

Business Meeting: 12:15-12:30 p.m. **MU 202, Alumni Lounge**

Session 10.   2:00-3:30 p.m. **MU 202, Alumni Lounge**

Reports on the Work of Various Students of China
Chair: Richard J. Lynn
Laura HESS, "The Shifting Self-Perceptions of Tokugawa Sinologists"
Cecile LEUNG, "The Beginning of French Sinology: Etienne Fourmont's Life-Long Commitment to Chinese Matters in Eighteenth-Century France"
David Prager BRANNER, "The Dialectology of Edward Harper Parker"

Session 11.   3:45-5:15 p.m. **MU 211, Yuma Room**

Chair: Hoyt C. Tillman
YU Shiyi, "*Ch'ung hsuan*'s Interpretation of the *Chuang-tzu*"
Mark ASSELIN, "'A Significant Season': Cai Yong's '<u>Fu</u> 'Recounting a Journey'"
LU Zongli, "Problems Concerning the Authenticity of *Shih chi 6* Reconsidered"

BANQUET, MU 201, Alumni Lounge, 6:30-9:30 p.m.
After-dinner presentation: "The Pearl and the Fish Eye: Chinese Painting in a Perpetual State of Crisis"
    Professor Ju-hsi Chou
    Arizona State University

Abstracts

Session 1.

Catena Caelestum et Mysteriorum: Songs for Wei Hua-ts'un's Initiation

PAUL W. KROLL
University of Colorado, Boulder

Chief preceptress of the Shang-ch'ing revelations granted to Yang Hsi between 364 and 370, Wei Hua-ts'un had died to this world some thirty years previously. Substantial portions of her hagiography (the complete, original version is long lost) are preserved in various medieval works. One of the key events in her ascent to perfection was the visit paid her one night by several of the <u>chen-jen</u> to confirm her admission into their ranks, a visit hallowed by music and song. This paper presents and discusses the poems sung to Lady Wei by these divinities--"court poems," if you will, from the heavens--as recorded in the mid-sixth-century Taoist encyclopedia, <u>Wu-shang pi-yao,</u> and other texts in the Taoist canon.

The Images of Women in Chang Chi's 張籍 (ca. 766-830) Poetry

ERIC WAN-HSIANG WANG (王萬象)
University of Arizona

In traditional Chinese poetry, the theme of abandoned women as a vehicle for political-erotic allegory is a time-honored convention. Since the Wei-Chin period onward, literati frequently employed two modes of lyricism to express their feelings and attitudes toward political realities: to compare the man-woman relation to that of the minister-prince, and use historical events to air one's present grievance. Almost all the images of female characters in these two types of poetry are represented out of male anxieties and limited within the sphere of male ideology. Chinese male poets seldom portray the sufferings experienced by women in real-life situations.

Chang Chi is a major poet in the Yuan-ho 元和 (806-820) period of T'ang Dynasty, celebrated for his *yueh-fu* poetry. Many male poets take a woman's sad fate as the subject matter for their works. Like Po Chu-i , Chang employs woman as poetic theme to voice his social concern. At least two dozens of poems in Chang's collection provide a vivid picture of pathetic deserted women, such as the conscripts' wives, the merchants' wives, a divorced woman, and the palace ladies. This paper will explore the images of women in Chang Chi's poetry within the so-called *kuei-yuan* 閨怨 (boudoir plaint) and *kung-yuan* 宮怨 (palace plaint) traditions. Unlike the palace-style poets who merely described women as sexual objects, Chang has portrayed the ordinary classes of the mid-T'ang women in a more realistic sense. In his portraits of women's plight, Chang Chi has voiced female

discontent about theirs difficulties and expressed his deep sympathy for those women who suffered from unequal treatment in a patriarchal Chinese society.

The Birth of A Myth--A Reading of Some Narratives about Wu Zetian's Coming into Power

WANG WEI
University of Colorado, Boulder

There are many extant Tang narratives dealing with what we called "Wu Zetian 武則天 (624-705) phenomenon." In this paper, we are going to read two types of such narratives, one is Li Junxian's 李君羨 story, the other is Li Chunfeng's 李淳風 story. Both of them were recorded in different sources. In the first step, we are going to locate their sources, and to trace their forming process at different historical stages. By comparing the earlier versions of the stories in various Tang anecdotal collections such as *Gan ding lu* 感定錄, *Tan pin lu* 譚賓錄, *Ding ming lu* 定命錄, with their final versions in *Jiu Tang shu* 舊唐書 and *Zizhi tongjian* 資治通鑑, we find evidence to show how the later versions adopted, changed and most importantly, historicized the earlier versions which might not be read as historically true. In that way we can reveal the procedure of how a myth was transformed into the official history. Secondly, we are going to compare the contents of the texts at their different forming stages and using Wu Zetian phenomenon as a category of narrative to regroup the different writings concerning the Wu Zetian phenomenon, either in the form of fiction or history, to reveal the political, philosophical and psychological meanings embedded in the texts. We will argue that the narratives under the discussion show us a pattern of how Chinese people deal with political and cultural crisis.

Session 2.

Logical Digression in a Travel Diary of the Southern Sung, Fan Ch'eng-ta's <u>Wu ch'uan lu</u>

DEBORAH M. RUDOLPH
University of California, Berkeley
(no abstract)

Pigs or the Dharma Law? Li Kaixian's "Getting a Zen Mime Riddle"

STEPHEN H. WEST
University of California, Berkeley

ROBERT GIMELLO
University of Arizona

Li Kaixian, known as a great collector and producer of performance texts, wrote six *yuanben* 院本, two of which have been preserved: "Yuanlin wumeng" 園林午夢 and "Da yachan" 打啞禪. The first, well known because of its relationship to Xixiang ji 西廂記, has been well studied. The second is an early dramatization of a typical Shandong performance on the ambiguous interpretation of a Zen riddle by an abbot and a butcher. This theme, still popular as a "Cross-Talk" (xiangsheng 相聲) performance, is the hilarious account of how the abbot and the butcher misread the abbot's mime gestures and the butcher's response. While a comic account of how an illiterate butcher is able to spirit away ten taels of gold leaf from the temple, it does touch on deeper issues of possibilities of communication beyond speech. This paper investigates the issue of miscommunication and the probable allegorical readings on the religious and political levels.

"Filling in What's Missing"--*Bu wang* 補亡 as a Principle of Prosody and Rhetoric in the *Ci* of Yan Jidao

ROBERT ASHMORE
Harvard University

Yan Jidao, in his own preface to the 小山詞, his collection of song lyrics, suggests the term *bu wang* 補亡 as a collective designation for those works. One might suspect at first glance that such a reference to attempts to "fill in " lacunae in the canonical poems of the *Book of Odes* is part of an uneasy effort to assimilate lyric works of questionable seriousness to the values of the "high" tradition of poetry. On closer examination, however, we find that this term undergoes a radical redefinition at Yan Jidao's hands. In implicit opposition to dominant hermeneutic tradition which proudly insists on the possibility of realizing the normative intentions 志 of the ancients through poetry, Yan Jidao's notion of 補亡 takes its place within a scheme of poetic values which emphasizes the circumstantial and ephemeral pleasures of the particular performance. Thus reading, or reperformance, becomes not a reconstitution of a whole but a reminder of what is lost. We will examine the set of preoccupations surrounding this notion of 補亡 in the context of prosodic and rhetorical devices in the lyrics themselves--specifically, ways in which Yan Jidao incorporates and plays off of the meters and modes of expression of regulated verse.

Session 3.

Uses of Song Dynasty Editions of Su Shi's 蘇軾 (1037-1101) <u>He Tao shi</u> 和陶詩

KATHLEEN TOMLONOVIC
Western Washington University

During the late years of Northern Song (960-1125) a collection of Su Shi's poems matching the rhymes of Tao Yuanming 陶淵明 (365-427) was published and circulated. Although only the Huangzhou 黃州 edition of the <u>He Tao shi</u> is extant, references to three other contemporaneous editions include useful comments about the nature of the work. The disposition of the original discrete collection in its various Song editions clarifies an historical process that culminated in the editing and publishing of chronologically arranged editions of Su Shi's complete poems.

Su Shi considered his work an innovation, stating that he was the first to match the rhymes of the entire corpus of an earlier poet. When requesting Su Che 蘇轍 (1039-1112) to write a preface for the collection, he made his intentions clear. Not only the preface, but also Su Che's funerary inscription for his brother emphasize Su Shi's affinity with Tao. The epitaph lists the collection of matching Tao poems in one juan. The Huangzhou edition in four juan included not only Tao' original poems with Su Shi's matching poems, but also several of Su Che's poems that matched Tao's rhymes. Although the edition lack the valuable preface composed by Su Che, the preface can be found in other reliable sources, including Su Che's <u>Luancheng ji</u> 欒城集. A Song edition of the <u>He Tao shi</u> in five juan that circulated until the Ming included one juan of poems composed by Su Shi's contemporaries who had also matched Tao's rhymes.

While Song editors Shi Yuanzhi 施元之 and Gu Xi 顧禧 retained the discrete quality of the <u>Hi Tao shi</u> by placing it in the last two juan of their 43 juan of Su Shi's complete works, the Qing editor Zha Shenxing 查慎行 interspersed the matching poems in a chronological sequence throughout several juan of his edition. Following Zha's procedures, Wang Wen'gao 王文誥 utilized a chronological format for his <u>Su Shi shi ji.</u> However, collators of the 1982 edition of Wang's work who consulted the Huangzhou edition of the He Tao shi, suggested corrections in chronology and other textual variants.

The discrete collections of the poems matching Tao's rhymes provide more insight into Su Shi's original intent and the practices of Song editors than do the chronologically arranged collections. However, the Qing editions of Su Shi's poems reflect more closely the process of Su's composition. Poem prefaces, authorial notes and internal evidence reveal that Su Shi did write matching poems in the sequence of Tao's collected poems, but rather, composed when a suitable occasion or inspiration made the connection with one of Tao's poems significant.

Issues in Constructing an On-Line Concordance to Chinese Poetry

STUART H. SARGENT
Colorado State University

This presentation grows out of my construction of an on-line concordance to the poems of Su Shih 蘇軾 (1037-1101). At present the database is in Big-5 code. Final editing is being done using Twinbridge's Chinese Partner in Microsoft Access. (Chinese Windows 3.1 did not work well with Access; Chinese Windows 95 has not been tried.) A free demo of Chinese Partner can be downloaded from the Internet, giving any use access to roughly 95% of the databases; only users who wish to customize their concordance or to be able to load the library of characters created specifically for this concordance would need to purchase a copy of Chinese Partner.

A project of this nature entails issues of source text, indexing, and variant characters. Use of the computer offers special problems and solutions. Where inconsistencies exist between the Big-5 character set and the character set used in the source text, does one create new characters to match the source text font, or does the Big-5 set have priority for the convenience of the Twinbridge/Windows user? Even minor font variations can confuse users accustomed to input methods based on form (although users of the slower phonetic input methods will not have the same problems in coding a query). Where the source text uses variant forms of a single character; an advantage of the on-line concordance is that it can be programmed to call up all occurrences of a morpheme and mark variants with different colors--but the compiler then becomes responsible for deciding whether all occurrences of the variants really represent the same morpheme. Existing concordances (such as the *Ch'üan T'ang Shih suo-yin* series) are not reliable guides. Once one starts to index morphemes, one has to confront the fact that a single character can represent different morphemes, and not all users of the language will agree on the semantic boundaries.

Session 4.

Tradition of the Ancients or Deviant Sect? A *Ming shi* View of the Jesuits

MICHAEL PARRISH
University of Colorado, Boulder

The Jesuit mission in China as guided by Matteo Ricci was a mission to restore Confucian tradition. The Jesuits became conversant in the classics and their interpretive schools to the degree that they critiqued Neo-Confucianism and were bold enough to condemn it as an adulteration of the original meaning of the Classics. By suggesting their own teaching would restore this meaning, the Jesuits, a small group of foreigners from an unknown land far away, attempted to present themselves as the true Ruists.

The official word on whether or not they accomplished this task may be found in the *Ming shi* description of Italy (*Ming shi*, 326). It is clear from this passage that the Jesuits did not achieve the recognition they desired, but were on the contrary declared a heterodox movement and categorized with the deviant sects.

The *Ming shi* passage on Italy quotes documents from the Ministry of Rites which attempt to portray the teaching of the Jesuits as a doctrine which leads the people astray from proper Confucian values. The arguments they use include: an appeal to the famous Tang Confucianist Han Yü; labeling the Jesuit teaching as equivalent to dangerous sects such as the White Lotus; and even accusations of disloyalty to the empire. All of these undermine the goal of the Jesuit mission to be accepted as essentially a Confucian reformist movement.

Positive mention is given to the Jesuit contributions in calendrical science and weaponry. However, the overall impression the passage gives is of a land that has produced some remarkable individuals and scientific achievements, but whose doctrine is in opposition to the Confucian traditions of China and must be rejected. This is, unfortunately for the Jesuits, precisely the opposite of the effect for which Ricci had hoped.

Popular Religious Institutions in Early Ch'ing Taiwan

LAURENCE G. THOMPSON
University of Southern California

A brief discussion of the temples and chief deities which constituted the five popular cults in late 17th and early 18th century Taiwanese religion. Data drawn mostly from contemporary records.

More PC Than the Palace Edition: Political Taboo Avoidance in Ch'ing Editions of Ho Ching-ming's Works

DANIEL BRYANT
University of Victoria

That the range of taboos to which Chinese texts were subject expanded during the Ch'ing dynasty is well known. The earlier practice of avoidance of characters found in the names of sovereigns of the current dynasty was supplemented by the tabooing of such characters as the personal name of Confucius. Moreover, a notorious series of judicial persecutions of people found to have slandered the Manchu regime in one way or another, the appearance of lists of proscribed books, and the development of a class of literary 'non-persons', notably Ch'ien Ch'ien-yi, tended to encourage caution, if not paranoia, among writers and publishers during much of the Ch'ing period.

One aspect of this purge of offensive texts was the compilation of the imperial manuscript collectaneum *Ssu-k'u Ch'üan-shu*, whose editorial processes not only gathered and copied for preservation many of the most important writings of the Chinese tradition, but already subjected that tradition to a literary purge. Offensive works were listed for complete suppression, potentially sensitive books such as the poems of the T'ang poet Ts'en Shen were 'deselected' for inclusion in the set, and even the works approved and included were subject to deletions and revisions intended to 'sanitise' them for Ch'ing readers. For example, references to 'barbarians', whether explicitly disparaging or not, were edited out or replaced with more neutral language.

This paper takes the works of the Ming writer Ho Ching-ming as an example of the practice both of the Ssu-k'u editors and of private publishers. The latter consists in this case of successive generations of Ho's clan, which has continued to reside in his hometown, Hsin-yang, Honan, down to the present day. At intervals during the Ch'ing, the family produced editions of Ho's works based on the contents of the most comprehensive of the Ming editorial traditions. When the taboos observed by these texts are compared with those of the *Ssu-k'u Ch'üan-shu* edition, they are found to be much more far-reaching. All the places altered by the palace compilers are subject to change, though not always in the same way. In addition, a variety of passages, some of which only the most obsessive censor could ever have dreamed of finding subversive, are deleted or altered. This process is analogous to the self-censorship practised by modern Chinese writers both before and after the establishment of the PRC. That is, the severity of the sanctions meted out to a few offenders chosen almost at random effectively induces writers and publishers in general to observe even more stringent limits, thus saving the state much of the effort that would be required to the operate a comprehensive system of pre- and post-publication inspection and censorship.

Session 5.

The Philosopher As Poet: Form and Content in the Gaudapādīya-Kārikā

SUSAN TRIPP
University of Colorado, Boulder

There have been only a few studies concentrating exclusively on Gauḍapāda's Māndūkyakarika (the Gaudapādīya-Kārikā). Richard King's summary of them in his Early Advaita Vedānta and Buddhism (Albany: SUNY Press, 1995) shows that these have discussed sources of and influences on Gaudạpāda's work, its content, and controversies about its authorship. They seem to have paid little attention to the fact that, although the treatise is far from being a classical Sanskrit Kāvya, it is nevertheless cast in the form of a poem, insofar as it is not only metrical, but employs other poetic techniques, especially patterned repetition. These techniques are not merely ornamental; they also express and reinforce the logical structure of Gaudapada's arguments. Moreover, Gaudapada links his

first three chapter (<u>prakaraṇas</u>) to each other and to the Māṇḍūkyopaniṣad by numerical correspondances in the numbering of the <u>kārikās</u> (verses). Careful attention to the expression plane of this text, therefore, reveals that Gauḍapada, like any good poet, achieves enhanced semanicity by using poetic techniques, or at least their analogues. It also suggests that a more detailed stylistic analysis of the four <u>Kārikās</u> might shed some light on the controversies about them, especially questions of their authorship and the relations among them.

Religious Geography and Regional Consciousness in Maharashtra

ANNE FELDHAUS
Arizona State University
(no abstract)

Session 6.

The Inscriptions on Eastern Han Silk Fragments found at Palmyra: Some Preliminary Reflections

LOTHAR VON FALKENHAUSEN
University of California, Los Angeles

Recently, the German excavations at Palmyra in Syria have brought to light some fragments of Eastern Han silks that bear remnants of written characters. The inscriptions, which are very short, can be linked to those on various kinds of other contemporary objects; in conjunction with the ornamentation motifs, they reflect the preoccupation with auspicious omens and correlative cosmology that is broadly characteristic of the period. Besides placing the inscriptions in their original, Chinese environment, the paper attempts some speculation as to its effect upon viewers on the Western end of the Silk Route. This leads to some preliminary thoughts on the potential of the Chinese script as a defining indicator of Chinese culture in non-Chinese settings, and on its role in much later exoticizing adaptations of things Chinese in the West.

Women as Seen in Western Zhou Bronze Inscriptions

EDWARD L. SHAUGHNESSY
University of Chicago

Bronze inscriptions provide the most far-reaching evidence concerning the society of Western Zhou China (1045-771 B.C.), spanning the entire 275 years of the period and also reflecting both royal and non-royal (though presumably still aristocratic) perspectives.

Despite this relatively broad social background, a first reading of most of the inscriptions usually regarded as historically significant (as shown, for instance, by their inclusion in the collections of Guo Moruo, Chen Mengjia, Shirakawa Shizuka, and/or Ma Chengyuan) would suggest that western Zhou society was almost (though not quite) exclusively male. However, numerous shorter and more formulaic inscriptions not only attest to the existence of women in Western Zhou society, but also show that they were well recognized. Paying attention to the roles of women can open new avenues to modern historians, especially in terms of understanding regional communication and cultural diversity in the Western Zhou realm.

In this paper, I propose to provide a preliminary survey of the types of inscriptions available for the study of women in the Western Zhou, and also to suggest some of the ways that these inscriptions can lead to new ways to understand Western Zhou history. By way of preliminary typology, I will examine three different types of inscriptions: those cast by women, those cast by men but which mention women in more or less important roles, and those cast as wedding gifts for women. The latter type, wedding gifts for women, are generally quite short and formulaic, but--because of the presumed exogamous marriage institution in ancient China--they can be among the most important for understanding relationships among families in the Western Zhou; in this paper, I will illustrate what they show about just a few important families living in the Zhouyuan area.

A Warring States Prayer for Men who Die by Weapons

DONALD HARPER
University of Arizona

A late-forth century B.C. bamboo-slip manuscript from tomb 56 at Jiudian, Hubei, is the oldest hemerological manuscript discovered to date in China. It contains numerous textual parallels with the late-third century B.C. Shuihudi hemerological manuscripts. One section of the Jiudian manuscript provides the words of an incantation to be chanted for the benefit of men who die by weapons. We learn from the incantation that these war dead are governed in the underworld by the deity Wuyi; in received sources Wuyi is only known as one of the spirits who received sacrificial offerings as part of the Taiyi (Grand One) cult instituted during the reign of Thearch Wu of the Han. In this and other details, the incantation reveals previously unknown aspects of Warring States common religion. This paper offers a first translation of the incantation and discusses its significance, including its significance for the interpretation of the incantatory poem "Guoshang" (The prematurely dead of the state), which is among the pieces collected in the "Jiuge" (Nine songs) of the Chuci (Phrases of Chu).

Session 7.

Language Estrangement in the Writings of Wang Shuo 王朔

YUMING HE
University of California, Berkeley

After the founding of the People's Republic of China in 1949, language standardization, which can be traced back to Qing dynasty, moved forward to another stage as the government institutionalized reform in order to further the goal of ideological unity. It is not reasonable to assume that language innovation stopped entirely from the 1950s to 1980s in China. But it is true that ideology severely restricted writers in terms of writing style. In the years following Mao's death, a more ideologically relaxed literary policy made it possible for writers like Wang Shuo to experiment with their own idiolect.

The term "estranging" was first applied by Russian formalists to represent the defamiliarizing effect of literary language, which distinguishes it from other forms of discourse, especially everyday speech. But in Wang Shuo's case, language estrangement leads in the opposite direction; instead of differing itself from everyday speech, it paradoxically diverge from mainstream, homogenized language to the regional rhythm and lexicon of everyday speech. Therefore, his writing estranges itself from the ideological and political center and from the core of writers who inhabit that center.

The first part of this paper will deal with lexical characteristics peculiar to Wang's writings: *jingweir* (Beijing flavor), represented by a lexicon specific to the inhabitants of Beijing, particularly the new slang of Beijing youth. The second part will concentrate on word abbreviation--the shortening of polysyllabic words to single syllable. The third part will treat the issue of word omission, particularly the omission of measure words, the omission of *dao* 到 or *zai* 在 in locative complements, and the omission of particle *de*.

Wang Shuo remains a controversial and popular writer. From a linguistic point of view, he is appealing because he explores the territory of linguistic estrangement that has been a no-man's-land since the 1950s.

The Jing-zhuan Structure of the Chuci Anthology: A New Approach to the
Authorship of the Chuci Poems

TIM W. CHAN
University of Colorado, Boulder

This study focuses mostly on a reproduced table of contents of a lost text, Chuci shiwen 楚辭釋文. I shall note specially the jing-zhan 經傳 structure in the early editions of the Chuci anthology. This analysis will reflect how the Chuci poems were treated in the Han. To venture the authorship of the Chuci poems, especially the unattributed ones, I shall depend on some textual criticism and an exploration of the library system, that is, the process of cataloging, collation, and publication in the Han.

My determination of the authorship of the <u>Chuci</u> poem is based on the arrangement of authors and titles in the <u>Chuci shiwen</u>. In a word, the unattributed poems in s the Song editions should not be Qu Yuan's 屈原 (trad. 4th-3rd cent. B.C.) work. They may be works of Song Yu 宋玉 (trad. 3rd cent. B.C.), but more likely, they should be the production of Liu An's 劉安 (179-122 B.C.) salon, under a collective name "Huainan Xiaoshan" 淮南小山.

Discourse Structure in Spoken and Written Chinese Narratives

MATTHEW B. CHRISTENSEN
Brigham Young University

It is an accepted fact that people do not speak in the same way that they write. Few, however, are able to clearly articulate the differences. The difficulty lies not only in illustrating the various differences (structural, lexical, and syntactic), but perhaps more importantly, why those differences exist. In recent years there has been a growing number of studies analyzing the differences between spoken and written discourse. These two genres of discourse not only differ in the medium in which they are created but also in the kinds of language that is produced in speaking and writing, the structure of that language, the cognitive and social reasons for their differences, the uses people have for speaking and writing, and the different effects spoken and written discourse have on people. This paper examines the structural differences that exist between spoken and written Chinese narrative discourse and suggests reasons for the differences. Those structural characteristics include narrative length, the structure of idea units (clauses), the amount of detail in the narratives, and foregrounding and backgrounding in the narratives. The results are taken from oral and written narratives produced by native speakers of Mandarin Chinese based on a silent film. The narratives for each informant were then analyzed and compared. Written narratives were found to be significantly shorter than oral narratives, due primarily to more complex and compact syntactic structures, and a lack of detail information that was found to be much more prevalent in the oral narratives. The structure of the idea units in the written narratives were also more syntactically complex, yet were longer on average than idea units in the oral narratives. Furthermore, written narratives had a higher proportion of foregrounded or strictly narrative clauses, whereas the spoken narratives had more backgrounded or evaluative clauses. These differences are explained, supported by examples from the data, and reasons for the differences are explored. The results of this study indicate that even though the same genre of discourse was compared (i.e. spontaneous informal narratives), significant variation occurred.

Session 8.

Enough Said: Orientalism Vs. Sinology In the West

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Recent attempts to characterize Western Sinology in terms of Edward Said's "Orientalism" have enjoyed favor in some quarters, and Western Sinologists have come under increasing attack as, simply, China-Orientalists up to the same no good as the Western scholars of the Islamic World described in Said's Orientalism. Much of this characterization and attack is predicated on the assumption that Said's orientalism is a universally valid critique of Western, Eurocentric, "culturally imperialistic" views of all non-Western cultures. Applied to Western studies of China, "Sinology" as "China-Orientalism" is thus written off as nothing but a vicious fraud designed to propagate its distorted views of China in order to pursue the nefarious goal of preserving Western cultural superiority. Those who subscribe to such notions are also quick to point out that with the development and "triumph" of post-colonialist modes of criticism -- such as Said's orientalism -- the scholarly world now has the tools both to discredit hitherto dishonest and incompetent methods of "Sinology" and to create a new discipline of Chinese studies that is free of the straitiacket of Western cultural superiority and capable of pursuing its subject non-aggressively and "accurately." Before the corrective lens of Said's Orientalism, Western studies of China were supposed to have been incapable of such achievements and could only make false, self-serving constructs about an alien "Other."

There is much confusion, inaccuracy, distortion, reductionissm and ignorance here.

(1) Just who are "Sinologists"? As Said defines "Orientalist" students of the Islamic Near and Middle East, hostile critics of Sinologists tend to lump very different kinds of people together -- as if anything written about China is, *ipso facto*, "Sinology": fantastic imaginative literature, journalism, personal respondence, travelogues and reminiscences of the casual visitor, whatever. They confuse such writers With informed, linguistically/textually competent and trained academic scholars, whose studies are Chinese- text based -- the only proper Sinologists, in my opinion.

(2) Hostile critics of Sinology generally are not familiar with either the history or the scope of Western studies of China. If they give an account of its history at all, they tend to focus on early works -- usually the first half of the nineteenth century -- when standards were lower and assumptions of Western cultural superiority often embarrassingly obvious. The same people apparently cannot be bothered with familiarizing themselves with wealth of more recent Sinology, with its high standards of accuracy, fairness, and objectivity.

(3) Radically different from that of Orientalist studies of Islam, which appears to have been dominated until fairly recent times almost entirely by Europeans, the

sociology of Chinese studies in the West has been characterized by the influential presence of large numbers of native Chinese scholars -- since the late nineteenth century. These scholars have been the teachers, guides, and inspiration of both non-Chinese and Western-born Chinese Sinologists for generations.

Therefore, the problem of the "Alien Other" -- crucial to Said's Orientalism -- while not entirely absent, does not significantly arise.

Tradition and Truth in Sinology

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The proto-sinologist Jesuit translators, compilers, and editors, the ex-patriot consular, commercial, and missionary sinological orientalists of the nineteenth century, and the first French sinologues du chambre of the mid to late decades of that era all formed the foundation of modern sinology. They bequeathed to the early twentieth century a methodological outlook and a research agenda, both adopted from native Chinese scholars and scholiasts. Chavannes inherited this tradition, refined its working techniques, and promulgated the new orthodoxy of philology to the next generation through his disciples Pelliot and Maspero. This philological approach and academic program held unquestioned sway, in most circles, until World War Two called into hurried service newly matured disciplines to answer questions of impelling urgency. Sinology today, therefore, encompasses many more disciplines than just philology. The aim all along, however, in past and present sinological enterprises, is the search for truth about China, whether culled from ancient documentary evidence or conceptualized from new scientific paradigms.

This paper seeks to set the philological approach as it has historically operated within the context of the goals and parameters of modern sinology. First, a quick survey of the development of certain fundamental philological techniques will be presented through the lives of paradigmatic sinologists. This will establish the "tradition" of sinology. Next, the "truth" of this tradition will be tested against the claims of social science that sinology has been intellectually subservient to the Chinese world view, and parochial if not unscientific in its methodology. A new definition of truth as "methodological rectitude" will seek to establish a common ground for sinologists of any discipline.

"Pound the Undead" and Sinology in the Late 20th Century

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Modernism is a scholarly as well as an artistic ideology. In the first half of this century it carried Western scholarship to a new appreciation of traditions historically separate from the West. This is particularly evident in literary translation. In the case of Chinese and

English literature, however, this development was overshadowed at a crucial moment by the figure of Ezra Pound. Pound's appropriation of Chinese poetics to Vorticism effectively cut Chinese literature off from appreciation by the mainstream of literary studies in the West. He did not just give his Western readers the wrong idea about Chinese poetry, which they could correct without too much trouble as their knowledge increased; he gave them Chinese poetry wrong.

The difference between sinology and Japanology is instructive. Japanese culture is no more compatible with Western aesthetics than Chinese, yet Japanese literature is better known in the West, and better read, than Chinese. In part, this is the difference between Pound and Arthur Waley. Waley's translation of The Tale of Genji, whose role in our discovery of Japan is comparable to Pound's in our discovery of China, is both brilliantly readable and acceptably accurate. Consciously or not, Waley's Genji played directly to Western tastes, conforming both to the Western obsession with the novel as the inevitable and supreme achievement of literary art, and to the notions of Japanese aesthetics so popular in the visual arts in the late 19th and early 20th century. Pound's role is more complex. His translations emphasize what is actually there -- the basis of the Chinese tradition in lyric aesthetics. But by distorting Chinese poetics to fit his own Vorticist model, Pound promised a "Chinese" poetry far more satisfying to modernist tastes than any accurate translation could have been.

There was no incentive to look further -- specifically, no incentive to discover the Chinese novel. This situation has persisted for more than half a century. Only recently have good, complete translations brought the masterworks of Chinese fiction (especially those comparable to European psychological or social novels) into the Western mainstream. This broader perspective on Chinese literature makes it possible to re-introduce Chinese lyricism, no longer through the lens of one man's brilliant, misguided vision, but in truly comparative terms.

Session 9.

Seeing Formosa Through Western Eyes: Images of Taiwan in English-Language Travel Accounts, Missionaries's Memoirs, Reporters' Observations, and Scholars' Site Reports and Analyses, 1865-1970

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In the early 1860's, key coastal cities on Taiwan were included in the ever-expanding number of treaty ports, and were opened to Western merchants and missionaries. Among the missionary residents it was the British Presbyterians who led the way, followed a few decades later by Canadian Presbyterians. These residents, based in Tainan and Tamsui and Taipei, wrote detailed accounts of their experiences and their impressions of their new

homes, and these works proved to be the first of an increasing number of Western works about this island frontier of the Chinese Empire.

When Taiwan was ceded to Japan, the missionaries and merchants remained and were joined by travelers exploring the new Japanese colony. A new set of works on the island during this second phase of its post-Opium Wars history. Japanese officials also wrote about the island and English translations of these works soon found their way into the literature. When the Nationalists took over the island from the Japanese, a third distinctive period in the history of this increasingly important island began. Now the Western population was joined by American diplomats and foreign aid officials as well as by reporters who were China hands and, after 1949, an increasing number of missionaries from what had been mainland China-based missions. Individuals from these three groups also put their pens to paper and produced their own accounts of what they had witnessed during the difficult years of Retrocession and the even more difficult years before the 1970's, which saw the island become a Free World (and KMT) bastion against the Communist rulers on the mainland.

In this essay I examine the Western books produced during each of these three periods. There are shifts in form and style and political consciousness to be seen in the literature that is written in each of these three distinctive block of decades.

However, to leave the analysis at this would be too simplistic. Underlying this work and serving as subtext is analysis based in good measure upon those approaches and theoretical frameworks developed by two important contemporary scholars, Edward Said and Robert J.C. Young. I use these authors' concepts and theories and a set of ideas and analytic constructs I have developed in works about Taiwan and the West in order to lay out ways that will enable us to better understand why Westerners saw and then wrote about Taiwan as they did over the course of the one hundred and fifteen years examined in this essay.

Sidelights on Some Major Japanese Sinologists

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This paper will treat of some of the giants of early twentieth-century Japanese sinology: Shiratori Kurakichi, Naito Konan, Hattori Unokichi, Kano Naoki, Kuwabara Jitsuzo, and/or Ikeuchi Hiroshi. Sidelights on their lives, including their attitudes towards Western sinologists like Pelliot and Maspero will be presented. Also, in light of the Joshua Fogel book on Naito and, especially, the Tanaka work on Shiratori, comments will be made on "Orientalism" as it bears on these sinologists.

Daitō Seigo: An Alien Analogue

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In the eighteenth century Tokugawa Japan, scholars started a zealous study and imitation of the *Shih-shuo hsin-yü* (A New Account of Tales of the World). Among the Japanese *Shih-shuo t'i* works created during this period, Hattori Nankaku's 服部南郭 (1683-1759) *Daitō seigo* 大東世語, or *An Account of the Great Eastern World*, stands for the closest imitation. It was written entirely in classical Chinese and furnished with its model work's taxonomic scheme and linguistic style. It also resembles the *Shih-shuo hsin-yü* spiritually by presenting an animated and objective scroll of Heian 平安 (794-1185) and Kamakura 鎌倉 (1185-1333) personalities, regardless of moral or political judgment.

'There are two major reasons for *Daitō seigo's* resemblance of the *Shih-shuo hsin-yü*. (1) The Daitō period bore a free spirit and aesthetic tendency similar to that of the Wei-Chin China, growing from its inner logic of political-cultural connection that parallels the Wei-Chin structure. This connection features an association between the dissolved imperial authority, the ascendancy of the privileged clan(s), and the rise of an aristocratic culture which carries strong aesthetic characteristics. (2) Hattori Nankaku, as a scholar of the Tokugawa Ancient Learning (*Kogakuha* 古學派), strongly opposed the Chu Hsi philosophy, then the national orthodoxy of Japan, in particular, Chu Hsi's position that the Ultimate Principle, *li* 理, governs human nature. He therefore compiled the Daitō spirit following the Wei-Chin scheme in order to urge free development of individuality and promoting the diversity of human personalities.

In spite of the similarities between the two works, the two authors' purposes of compilation differed from each other. The *Shih-shuo* author intended to solidify a two-century contemplation of human nature through depicting the gentry life of that period, and thus made the *Shih-shuo hsin-yü* a reflexive entity which represents a historical/cultural phenomenon called the Wei-Chin spirit. In other words, he inventively reflected this existence but he did not invent it. The *Daitō seigo*, on the other hand? was created through Hattori Nankaku's reading of the Daitō anecdotes within a *Shih-shuo hsin-yü* framework, in order to challenge the contemporary ideology which underlay the much more rigorous Tokugawa society. In this sense, the so-called Daitō spirit presents a phantom newer, cultivated by a genius named Hattori Nankaku.

Session 10.

The Shifting Self-Perceptions of Tokugawa Sinologists

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Brown University

Japanese scholars have made an immense contribution to sinological studies over the past century, both in the volume and in the quality of the materials they have produced. Few Western sinologists could do their research effectively without using at least some recent Japanese works. This is undoubtedly true of scholars in China as well. At present, Japanese sinologists produce voluminous studies, many of which are read by scholars all over the globe. In general, Japanese sinologists seem to be well aware of the possibility of this broader audience for their works. Yet this has not always been the case and actually only came to be so relatively recently. For most of the history of sinology in Japan, Japanese scholars produced works with the expectation that their studies would be read solely by fellow Japanese.

Ever since the Chinese language and Chinese texts first reached Japan sometime before the early fifth century, sinological studies (*kangaku*) have flourished in Japan. Up until the middle of the Tokugawa era (1600-1868), Japanese sinologists (*kangakusha*) wrote specifically for a Japanese audience. A significant shift in the intended audiences of *kangaku* studies began to occur in the eighteenth century, when certain Tokugawa scholars produced sinological works with the express hope that these studies be sent to China. Examples of such *kangakusha* include Yamanoi Konron (ob. 1728), Dazai Shundai (1670-1747), Nemoto Bui (1699-1764) and Okada Shinsen (1737-1799), all of whom produced texts that were not only successfully transmitted to China but also reprinted there in prominent collections. This shift suggests that during the Tokugawa era Japanese sinologists began for the first time to think of themselves as active contributors to Chinese civilization in their role as textual transmitters, textual critics and textual editors. As such, they played an important role in sinological history.

The Beginning of French Sinology: Etienne "Fourmont's life-long
Commitment to Chinese Matters in Eighteenth-century France

CECILE LEUNG
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How was Chinese introduced into French mainstream institutional scholarship in the early eighteenth century? The answer to such a question is to be found in the life of a French Orientalist, Etienne Fourmont, who started with Hebrew and Arabic and finally spent his life on Chinese studies.

Fourmont was one of the first French scholars to bring Chinese scholarship to the attention of the members of the Académie des inscriptions et Belles-Lettres. He was also

the first to lecture on Chinese language and literature at the Collège Royal (today's Collège de France) and he published two large Chinese grammars.

This paper will attempt to discuss the following questions.

1) What fostered the interest of Fourmont and his colleagues in Chinese scholarship in eighteenth-century Paris?

2) Why did the Royal treasury give an unlimited financial support to Fourmont for the publication of his two grammars.

3) What was the outcome of Fourmont's Chinese endeavours?

Such a discussion will lead to a presentation of the historical context of the development of French Sinology in the eighteenth century.

The Dialectology of Edward Harper Parker

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University of Washington

The first serious Western student of Chinese dialectology who was not a missionary was the brash Edward Harper Parker (1849-1926), a British consular official. Most of Parker's data was never published except in sloppy second-hand by Herbert Giles, and it was long ago dismissed by Karlgren. Some of Parker's work and ideas are extremely important, but they appear never to have been taken seriously by the modern world of Chinese dialectology. This paper describes some of Parker's most original linguistic work, such as his deeply probing descriptive studies of colloquial dialect lexicon and comparative identification of "characterless" dialect morphemes. An appendix contains Peking dialect material freshly elicited based on some of Parker's notes in an effort to evaluate his work.

Session 11.

Ch'ung hsüan's Interpretation of the *Chuang-tzu*

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This paper is a study of the *Chuang-tzu* and its reading in the cultural milieu of the early T'ang period. The author wishes to discuss, specifically, how the notion of *ch'ung hsüan* read the *Chuang-tzu* and was read by the *Chuang-tzu*.

"A Significant Season": Cài Yōng's "Fù Recounting a Journey"

MARK L. ASSELIN
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On September 9, 159, the young Eastern Hàn emperor Liú Zhì (Emperor Huán, reg. 147-167 C.E.), and a handful of trusted eunuchs overthrew the regent Liáng Jì in a bloody coup. That day precipitated a cascade of crises--proscriptions of the clerisy, massive student protests. a religious uprising, the massacre of the palace eunuchs, a military takeover, and the utter destruction of the capital city--that resulted in the fall of the once mighty Hàn.

The start of Cài Yōng's (132/133-192) literary career intersected the beginning of this *fin-de-siècle*. At the time Liáng Jì was sacked. Cài Yōng was a young man with a bright future. Among his panoply of talents, his virtuosity on the zither was widely known. Shortly after the coup, Cài Yōng was summoned by the palace eunuchs to perform a recital at the court. He was loath to go, and reluctantly undertook the 200-kilometer trip from Chénliú to Luò-yáng only to stop about a dozen kilometers outside the capital at a town called Yanshi. There, on the pretext of illness, Cài Yōng obtained leave to go home.

Cài Yōng writes that his "heart was so filled with resentment towards this affair that, based on the places I had passed. I wrote this fù ... revealing my hidden feelings." David R. Knechtges, in an important article on travelogue fù, states that this genre and Cài Yōng 's "fù Recounting a Journey" in particular represent the "tendency toward specificity of place, time, and voice" that becomes standard by the end of the Hàn. What makes this piece stand out, Knechtges notes, is the clear statement of intent to write for personal expression.

This paper examines the rhetoric of "Recounting a Journey." Cài Yōng presents the impetus for his writing from three angles: historical, personal, and literary. By examining these three "beginnings." we see that while this work is a personal expression of feeling, it is also a carefully crafted display of literary talent. Thus, it serves as a claim of the poet's worthiness for office--even while protesting that he could not serve an unjust government. Like other travelogue fù that describe real journeys, the forward movement of the trip creates tension with the backward-reaching "contemplation of antiquity"(lǎn gǔ). The play of past against present satirizes late political affairs and entertains reasons for dynastic decline. Depictions of chilly, wet autumn weather, and of the poet's sullen anticipation and doleful periods of waiting drive the reader forward, only to find in the end that there is no real resolution.

Frank Kermode, in his classic, The Sense of an Ending (1967), introduces the idea of kairos which he defines as "a significant season ... our way of bundling together perception of the present, memory of the past, and expectation of the future, in a common organization." He discusses kairos both as a societal phenomenon, the expectation of some sort of ending (e.g., an era), and as a literary device, the creation of anticipation for the denouement that drives a literary work forward. I find this concept of kairos to be an apt tool for looking at *fin-de-siècle* culture of the Hàn. "Recounting a Journey" seems to incorporate both of these aspects of kairos, a literary expectation of resolution, and the historical sense of being in "a significant season."

Problems Concerning the Authenticity of *Shih chi* 6 Reconsidered

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The historicity of certain accounts in *Shih-chi* 6, the "Basic Annals of the First Emperor of the Ch'in," has been questioned by numerous scholars. For instance, Derk Bodde thinks this crucial source of the Ch'in history containing "certain tendentious or improbable episodes which quite likely were added anonymously to the *Shih-chi* after Ssu-ma Ch'ien's time for ideological reasons." *(The Cambridge History of China*, vol. 1. New York, p. 92)

Bodde's query about the authenticity of this important chapter is to a great degree based on a "semantic principle" of *Shih chi* 6 suggested by the Japanese scholar Kurihara Tomonobu. According to Kurihara's investigation (*Shin Kan shi no kenkyū*. Tokyo, pp. 14-24), although Ying Cheng adopted the title of Shih-huang-ti, the First Emperor, in 221 B. C., this title was reserved for his personal use only. None could refer to the emperor by this title until his passing away. The same principle applies to his successor, Erh-shih huang-ti, the Second Emperor. Yet there are three passages in the *Shih chi*, including the famous events "execution of the scholars in 212 B. C.," and "fall of the meteor in 211 B.C.," violate this principle. Kurihara's theory is that all these passages were made up by the Han scholars, since the original Ch'in records were missing and Han scholars such as Ssu-ma Ch'ien did not have the knowledge of the Ch'in custom. Bodde further suggests that these passages were added anonymously to the *Shih-chi* after Ssu-ma Ch'ien's time. At this point, Bodde believes these accounts to be fictional.

Although a thorough and overall investigation on *Shih chi* and the sixth chapter remaining unfulfilled, it is possible to questioning Kurihara's semantic principle with *Shih chi*'s internal textual arguments. Problems in Kurihara's investigation and inference including: a) His reliance on a textual investigation which, being confined to a single chapter, fails to reveal the semantic rule of Ssu-ma Ch'ien's writing in overall; 2) His failure to distinguish between direct and indirect quotations, and between government statements and private conversations; c) His reliance on a rare evidence in the *Han shu*, which is hardly supported by other sources. This paper makes no attempt to justify the historicity of the accounts mentioned above. The most we can claim is that Kurihara's semantic principle cannot be adopted as standard for judging the authenticity of *Shih chi*'s sixth chapter.

Arizona State University

ASU

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↗ Memorial Union
⦿ West Hall (Center for Asian Studies)

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TEMPE CENTER (SHOPPING)

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LEMON ST
TYLER STREET
ORANGE ST.
McALLISTER AVE.
KRUEGER ST
TYLER MALL
McALLISTER MALL
UNIVERSITY DR.
CADY MALL
ORANGE MALL
FOREST MALL
FOREST AVENUE
NORMAL ST.
APACHE BLVD.
COLLEGE AVE
LEMON STREET
NORMAL AVE
FOREST AVE.
MYRTLE
FOREST
10TH ST.
MILL AVE.
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68
70
10
MARIPOSA HALL
OCOTILLO HALL
PSYCHOLOGY
43
TECHNOLOGY CENTER
AERO
45 T.C.A.
FACILITIES MANAGEMENT / PHYSICAL PLANT / SHOPS
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GOLDWATER CENTER FOR SCIENCE
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ENGINEERING RESEARCH CENTER
ENGINEERING CENTER A B C D E F G
ARMSTRONG HALL (LAW)
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LAW LIBRARY
PHYSICAL EDUCATION EAST
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ASU BOOKSTORE
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STUDENT RECREATION COMPLEX B
BATEMAN A B C D E F G H
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AGRICULTURE
MOEUR BLDG.
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13
IRISH HALL A B C
BEST HALL A B
HARDEN HALL
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1
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ARCHITECTURE NORTH
ARCHITECTURE SOUTH A
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ART
ART WAREHOUSE
66
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