

# American Oriental Society

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Program of the Western Branch Meeting  
November 17-19, 2000

at

Arizona State University  
Tempe, Arizona

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**American Oriental Society**  
**Western Branch Meeting**  
Memorial Union 202, Alumni Lounge  
Arizona State University  
November 17-18, 2000

**CONFERENCE PROGRAM**

**FRIDAY MORNING, NOVEMBER 17**

Continental breakfast and welcome. 8:45 a.m.

**Session 1.** 9:30-12:00 a.m.

Chair: Stephen H. West

Chauncey S. GOODRICH, "Some Thoughts on the *San-kuo chih* of Ch'en Shou"

Timothy C. WONG, "'Examining the Textual Evidence': Hu Shi on the *Water Margin*"

Yuming HE, "Borrowed Eroticism -On *Zhengyinfeng jie yin shuo jie / Cheng seshi jiu se bi lun*"

**FRIDAY AFTERNOON**

**Session 2.** 2:00-4:30 p.m.

Chair: Ding Xiang Warner

Stephen H. WEST, "Bridge Over Troubled Waters: Text and Image in Popular Publication in the Song."

Mark HALPERIN, "Unlikely Exempla for Troubled Times: Literati Portrayals of Southern Sung Monks"

Shiyi YU, "Notes on Zhuangzi's Posthumous Titles and Teachers"

**Business meeting.** 4:30-5:10 p.m.

**Reception:** Lobby, West Hall. 5:15-6:15 p.m.

## **SATURDAY MORNING, NOVEMBER 18**

Continental breakfast. 8:45 a.m.

**Session 3.** 9:30-12:00 a.m.

Chair: Chauncey Goodrich

Richard VanNess SIMMONS, "How Local Is Local? -Thoughts on the Hidden Influence of the Prestige Vernacular in Minor Locales"

Timothy J. VANCE, "Sequential Voicing and Lyman's Law in Old Japanese"

Stephen WADLEY, "Manchu Transcriptions of Chinese Names"

## **SATURDAY AFTERNOON**

**Session 4.** 1:30-3:00 p.m.

Chair: Ronald Egan

Paul W. KROLL, "A Crux in One of Li Po's Stele Inscriptions, with Some Remarks on 'Buddhist Hybrid Chinese'"

Anna M. SHIELDS, "Defining Experience: The Romantic Verse of the Mid-Tang Poet Yuan Zhen (779-831)"

Stuart H. SARGENT, "The Ancient-Style Verse of Ho Chu, 1078-1097"

**Session 5.** 3:15-5:15 p.m.

Chair: Paul W. Kroll

Robert ASHMORE, "Concealment and Immediacy: Tao Qian, Confucius, and Wei-Jin Hermeneutic Thought"

Wai K. CHAN, "Dedicator or Dedicatee: The Role of Wang Bo in His 'Preface to the Gallery of Prince Teng'"

David Prager BRANNER, "The Infection of Parallel Prose by the Yeongming Prosodic Virus"

**Banquet.** 6:00 to 8:00 p.m. MU 222, Mohave Room

Invited speaker: Albert E. Dien.

Topic: "Development in Funerary Practices in the Six Dynasties Period:  
The *hunping* as a Case in Point"

# Abstracts

Concealment and Immediacy: Tao Qian, Confucius, and Wei-Jin Hermeneutic Thought

ROBERT ASHMORE  
*University of California, Berkeley*  
(no abstract)

The Infection of Parallel Prose with the Yeongming Prosodic Virus

DAVID PRAGER BRANNER  
*University of Maryland*

Parallelism in Chinese has a long history, and is found in some of the earliest written texts as well as official speeches. By late Six Dynasties times, there were three separate styles of parallelistic composition: plain, rhyming, and totally alternating. The plain style seems to have been the most ancient, and in the Six Dynasties was common in extremely formal settings, including letters (*shu* 書) and inscriptions (*beiwén* 碑文). Rhyming was common in fine literature such as *fuh* 賦 and admonitory genres including *tzann* 贊 and *ming* 銘. The totally alternating style of composition was associated with prefaces and the short letter known as *chii* 啟.

In the Tang, this last “preface style” grew to be the dominant style of composition in “parallel prose” (*pyanwen*, 駢文) proper, and it continued to be used in official memorials and elsewhere through modern times. In conception it is absolutely distinct from the rhyming style, because the second and fourth lines of a stanza, which rhyme in rhyming style, must be of opposite tones in preface style and therefore cannot possibly rhyme.

Preface style is surely a late style; it is not seen much before the sixth century, and must have postdated the movement for tonal prosody in poetry. This paper considers how it may have developed from out of the two earlier styles.

Dedicator or Dedicatee: The Role of Wang Bo  
in His “Preface to the Gallery of Prince Teng”

WAI K. CHAN  
*University of Sydney*

This paper discusses an issue of dedication in the masterpiece writing of Wang Bo 王勃 (650-c. 676), the “Preface to the Gallery of Prince Teng” 滕王閣序, as well as his poem entitled “The Gallery of Prince Teng.” An examination of the development of “valedictory prefaces” (*Zengxu* 贈序), a sub-genre of “preface” first categorized by Yao Nai 姚鼐 (1732-1815), provides crucial information for a reasonable understanding of the title and settings of Wang Bo’s work. Wang’s preface displays a high level of skill in the apposite uses of allusions and the gorgeous description of the scenery. These allusions are closely associated with the local history and

customs of Nanchang 南昌 and, more significantly, with Wang Bo's own experience. The scenes in the preface are essential in conveying the depressing mood.

Prince Teng, a central figure in the local region, has been neglected in various studies. The prince's reputation suffered from ignominy and deserves no praise in the preface. Instead, Wang Bo expresses his lament for the prince in his contribution to the collection of poems on the banquet.

Developments in Funerary Practices in the Six Dynasties Period:  
The *hunping* as a Case in Point

ALBERT E. DIEN  
*Stanford University*

Despite the fact that there is very little of an overt religious nature in the tombs of the Six Dynasties period, the tomb itself: the funereal rituals, the disposition of the body, and the contents of the tomb all are the embodiment of the deepest religious convictions of that particular society, which is to say, its beliefs concerning the afterlife. The surviving grave goods are the most visible part of that belief system. A portion of these objects are utilitarian and their function is clear to the observer. Vessels of a wide variety held food and drink to provide sustenance to the spirit of the deceased, jewelry adorned the body, scissors and thimbles for the women and, in some cases, swords or inkstones for the men were the paraphernalia to occupy their time, and to carry on their activities. But the purpose of other objects are not so easily understood.

Drawing on the discussion of Jacques Maquet, in his "Objects as Instruments, Objects as Signs," in S. Lubar and W. D Kingery, eds., *History from Things: Essays on Martial Culture* (Washington and London: Smithsonian Institution Press, 1993), one may distinguish between objects which are utilitarian, whether obvious or highly probable, as their uses transcend culture although their form will obviously be a product of time and place. But other objects may be termed signs in that their meaning derives from the consensus of that particular society as to the cultural meaning of the object; indeed, these meanings are not inherent in the object. Within this area of a signification there are a variety of types which operate, such as isomorphism, metonymy, reference and participatory symbolism. All of this does suggest we may need to examine the contents of the grave goods with these perspectives in mind.

A review of the contents of tombs suggests that symbolism was a significant factor in the selection of grave goods. In the case of some objects, there may be ambiguity as to the point of their inclusion. Hsieh Ming-lang has argued convincingly that the chicken-headed ewer finds its place in so many of the Six Dynasties tombs and, surviving in the Turfan graves, the chicken-crowing pillow, because of the apotropaic nature of the chicken in the belief systems of the period. I would go further and suggest that *ji* "chicken" was a homonym of *ji*, "good fortune," which may explain the frequent reference to the chickens, just as it still occurs in modern New Year prints. The crossbow mechanism might similarly be explained, not just because of its being a weapon but, as in the case of the chicken, because *ji* was a close homonym of *ji*, "auspicious, good fortune." In some cases, the selection of a utilitarian object may have depended upon its shape. For example, the common candle holder in the shape of a ram (*yang*) could also symbolically have represented the homonym 陽. The *huzi*, simply because of its form or perhaps its name alone may either have been an apotropaic device or perhaps have

symbolized strength and masculine virtue.

In other cases, there is little room for doubt concerning the symbolic nature of the object. I have suggested elsewhere that the so-called stone-pigs (*shizhu*), known in their time as “jade shoats” (*yutun*) represented by pun, a form of metonymy, the term *tunxi*, “long night,” which by extension was a euphemism for the tomb and burial, meant to remind, as it were, the deceased in which realm he now dwelled. The injunction to the spirit of the deceased in the funereal statements attached to tomb inventories at Astana to hurry and not tarry strengthens that possibility. Similar explanations for other items in the grave goods may be offered. The so-called spirit-jar or *hunping*, which has no obvious utility and which may have been called *ling* at the time of its appearance in the late Han and Six Dynasties period could also have represented the homonym *ling*, or “numinous spirit.”

The *hunping* is found as a part of grave goods in tombs in the south, primarily in Jiangsu, Jiangxi, Zhejiang and Anhui, from the late Latter Han to the end of the Western Jin, but its origins are to be found even further south, in Guangdong and Fujian during the Former Han. The earliest form was a series of five linked *guan*-jars of uniform size, with one in the middle surrounded by the other four. These were of hard pottery and had a mat decor or one of fine line grooves. Residue of foodstuffs was found inside the jars, revealing their original function. At this early stage they are associated with the Yue people of the south, but it later came to be a part of the Han repertoire of cultural items.

By the late Later Han and early Wu period, the middle jar had become larger and the others were more or less perched on the shoulders of the middle one. By this time these objects have come to be made of brown, glazed pottery, of grey pottery or even of buffware (*qingci*). At the same time one also finds examples in which modelled figures of humans, birds and animal are attached to the sides.

In the third stage the top sector becomes overrun with the manifold figures and buildings to the extent that the four subsidiary jars at time even disappear amid all of the extravagance of the scene being depicted. These jar are no longer found after the capital of the Jin was moved to Jiankang (Nanjing) in 317.

These *hunping* jars are an intriguing subject for research, since they touch on many aspects of the history and culture of that period. Such would include architectural detail, religious beliefs and ritual, the purpose of these jars, and the reasons, political and other, behind their disappearance among the grave good. A study of these *hunping* will require a careful and detailed study of the forms which it took, its development over time, and an analysis of the wide variety of buildings, people and fauna with which they were decorated. A review of the views of scholars who have studied the problem provides a wide array of opinions but this study suggests that there is still more to be said on the matter.

One of the characteristics of objects which we have called signs, that is which derive their significance from the consensus of the group, is possible to explain the sudden disappearance of the *hunping*, the use of which was concentrated in the area of Nanjing and its surrounding area, as a consequence of the move of the Jin capital to that city. One effect of bringing this area into closer contact with the court was that while there began to appear in the area large tombs of the imperial family, those of non-royalty shrank in size, perhaps because larger tombs may have been seen as a challenge to the power of the throne. An attempt to explain the fate of the *hunping* as a part of the politics of the time will be offered in this paper, to demonstrate that the inter-regional influences, in this case a northern intrusion into the south, may have negative implications as well as positive ones.

Some Thoughts on the *San-kuo Chih* of Ch'en Shou

CHAUNCEY S. GOODRICH

*UC Santa Barbara*

Some scholars have noted that the *San-kuo Chih* of Ch'en Shou lacks Basic Annals (*pen-chi*), the section of the dynastic histories chronicling the reigns of successive emperors. But this is true only of certain editions. Those editions which possess the highest claims to authenticity, reproducing Southern Sung imprints, are organized by *chi* and *chuan*. Significantly, the *chi* have as their sole function the chronicling of the reigns of the rulers of the Wei state. All other chapters (including those devoted to the reigns of Shu Han and Wu) are designated *chuan* (as in *lieh-chuan*, 'biographies').

Obviously Ch'en Shou was making a distinction between Wei as the legitimate successor to the Han and the other two states. This is borne out by numerous distinctive features present in all editions of the history. Thus the Wei sovereigns were granted the customary imperial epithets, whereas Liu Pei and his successor in Shu Han became merely Former and Later Master. The rulers of Wu were called Master of Wu and were referred to by their personal given name (*ming*). The *chi/chuan* distinction has been noted by numerous authorities, including Chao I and the *Ssu-k'u* editors, all of whom associate the use of *chi* 'annals' with the legitimacy of the Wei.

Unlikely Exempla for Troubled Times: Literati Portrayals of Southern Sung Monks

MARK HALPERIN

*The Ohio State University*

In recent years, Buddhism in the Sung has begun to receive its due attention from historians of Chinese history and religion. Among the issues examined, the question of lay-clerical ties has furnished a productive means to explore Buddhism's place in medieval society. Most studies have concentrated on the Northern Sung, leaving the Southern Sung, with its markedly different context, largely ignored. This paper seeks to remedy this neglect by asking how prominent Southern Sung literati perceived the sangha and its work during a period of national crisis, when Han Chinese had lost the Central Plain to the Jurchen state and feared subsequent invasion. To answer this question, I concentrate on commemorative inscriptions for Buddhist temples, and occasional genre in which literati of diverse ideological persuasions wrote and presented writers with a minimum of generic constraints. Exploration of these texts can not only help us sketch better relations between scholar-officials and the sangha, but also the general tenor of Southern Sung intellectual life.

This paper focuses on an intriguing collection of inscriptions, never examined as a group, which explicitly compare Buddhist monks with literati. For over a century, writers such as the historian Li Hsin-ch'uan, the poet Lu Yu, the local official Sun Ying-shih, and Chu Hsi's father, Chu Sung, struck this theme in their commemorative works for Buddhist temples. For these figures, the clergy's virtues served as a foil that highlighted the manifest shortcomings of the scholar-official class. Writers shear Buddhist monks of their disruptive, disturbing soteriology and cloak them in the guise of humble, steadfast, diligent model subjects. This rhetorical turn suggests the extent of political disaffection among literati after 1127. It also highlights the oft-neglected truth that the anti-Buddhism of the Tao-hsüeh school in the twelfth



and thirteenth centuries never won full allegiance from literati or even Tao-hsüeh proponents. Finally, these texts illustrate the inadequacy of the layman/anti-cleric framework in viewing ties between monks and scholar-officials and shows how Sung writers incorporate Buddhist practices into Chinese society in a wide variety of evolving ways.

Borrowed Eroticism  
- On *Zheng yinfeng jie yin shuojie* / *Cheng seshi jiu se bi lun*

YUMINGHE (何予明)  
*University of California, Berkeley*

Late Ming early Qing produced texts that struggled with the production of eroticism and exertion of control over it. The printing of one fictional piece—*正淫風借淫說戒*—in a collection called *Wanjin jiaoli* (萬錦嬌麗) sheds light on this.

This paper focuses on three aspects of this text. First, the text itself. How did this piece of writing deploy narrative rhetorical technique and ordinary clichés to comment on the printed eroticism of its own time? What information does it provide on practices of writing and reading? How did it draw on newly canonized proto-scientific texts like *Bencao gangmu* (本草綱目) to provide an explanatory model by which *se* (色) could be classified as a hygienic tonic and, at the same time, how it appropriated this seemingly highly rationalized discourse to examine *se* as a functional of life.

Second, the role of eroticism in this fiction. This fictional essay starts as one of the many pieces in late Ming early Qing which “borrow (i.e. deploy) eroticism” (*jieyin* 借淫) to “warn of eroticism” (*shuojie* 說戒) and in which eroticism functions as a feature of moral allegory. However, the narrative shifts at midpoint to reflect upon this type of textual allegory, and ends by citing and reinterpreting a passage from the *Mencius* where the same allegory is employed in a conversation with the King Xuan of Qi. It indeed uses the rhetorical model of borrowing eroticism not just to discuss eroticism in general, but more importantly, to examine how “borrowed eroticism” functions in writing about eroticism.

Third, as a printed product, how it was involved in compiling and publishing processes, and how it was related to other works in circulation at the time. It was indeed almost identical to the first chapter of the (in)famous *The Carnal Prayer Mat* (*Roupu tuan* 肉蒲團). The compiler of *Wanjin jiaoli* did not simply make this chapter an independent piece, but in so doing exercised his power to police the border between eroticism and print.

A Crux in One of Li Po's Stele Inscriptions,  
with Some Remarks on “Buddhist Hybrid Chinese”

PAUL W. KROLL  
*University of Colorado*

An expanded footnote from a forthcoming book on some of Li Po's Buddhist writings, the present communication discusses a troubling passage in one of Li Po's monumental

inscriptions, his “Ch’ung-ming szu *Fo-ting tsun sheng t’o-lo-ni ching* ch’uang sung, ping hsü” 崇明寺佛頂尊勝陀羅尼經頌並序. Thorough examination not only yields a solution to the meaning of the passage in question but also provides information on Li Po’s use of Buddhist scriptures as well as insight into matters of style and rhetoric. This in turn leads to some comments on the peculiar form of “Buddhist Hybrid Chinese” that was developed during the Nan-pei-ch’ao and T’ang periods.

### The Ancient-Style Verse of Ho Chu, 1078-1097

STUART H. SARGENT  
*Colorado State University*

HO CHU (1052 - 1125), highly respected in the Sung dynasty as a *tz’u* writer, was also an active poet in the *shih* form. At our March 2000, meeting, I discussed his heptasyllabic regulated verse. Now I would like to outline the changing ways Ho Chu employed the *ku-shih* form. (I treat only his 122 dated pentasyllabic *ku-shih*; ignoring his thirty-nine heptasyllabic ancient style verse, which he called “songs,” *ko-hsing*.)

Several interesting patterns emerge in Ho Chu’s production of *ku-shih*. Some types of poems, such as musings about his life as an official and poems sent to friends elsewhere, are found throughout the two decades in question. But his practice and output changed over time. 1078 - 1080, a very productive period, was one in which the poet explored the largest variety of sub-genres: he wrote poems on historical sites and themes; allegorical poems on objects, a *tz’u*-like poem on love, a dialogue with his wife, an inscription on a painting, a poem on the condition of the people, and so on. In Hsü-chou (1082 - 1086), he wrote about sites made famous by Su Shih and began his *ku-shih* imitations of former poets (Wang Wei, 1084), a practice he continued in the capital in 1086 with intimations of a Southern Liang monk, Juan Chi, an obscure T’ang poet named Pao Jong, and, in 1087, Wang Ch’ang-ling. His Ho-chou period (1088 - 1090) seems productive because of ten poems on ancient sites in Li-yang; similarly his Chiang-hsia period (1096 - 1098) output is inflated by a series of ten poems sent to Chou Tun-I’s son. If one excludes these two sets of poems, however, the second half of the period under study, 1088 - 1097, accounts for only 31% of Ho Chu’s *ku-shih*. He wrote no *ku-shih* in 1090, 1092, or 1095. His poetic energies during this decade were devoted more to other forms.

### Defining Experience: The Romantic Verse of the Mid-Tang poet Yuan Zhen (779-831)

ANNA M. SHIELDS  
*University of Arizona*

In 812, the mid-Tang poet Yuan Zhen compiled the first collection of more than 800 of his own poems and divided them into ten categories, the last two of which contained over a hundred old- and new-style “romantic poems” (*yanshi*). This paper examines Yuan Zhen’s “romantic verse”

category from three angles: as Yuan Zhen’s self-conscious memorial to his youthful transgressions, as evidence of a broader mid-Tang interest in romantic literature, and as a chapter of Tang literary history that later readers found objectionable. In the context of other mid-Tang literary trends, most notably *jugu*, Yuan Zhen’s “romantic verse” category seems perversely out of step, a deliberate flaunting of his interest in the frivolous. But in fact we can find both personal and literary precedents for such a category, in Yuan Zhen’s own “Story of Ying-ying” and in his, Li Shen’s and Bo Juyi’s reinvention of *yuefu*. Our perception of the uniqueness of Yuan Zhen’s romantic verse has in part been shaped by the way in which it was preserved—from the mid-12th century, outside of his collected works. Reintegrating this category of poetry into the literary history of the poet and the period complicates our picture of two important literary trends of the mid-Tang: the questioning and redefinition of literary genres and the growing interest in romance that cut across genres.

How local is local? — Thoughts on the Hidden Influence  
of the Prestige Vernacular in Minor Locales

RICHARDS VANNESS SIMMONS  
*Rutgers University*

This paper is a brief initial exploration of lexical data recently collected in surveys for the three-year project titled *Investigation of the Boundary between Wú and Jiāng-Huái Dialects* (supported by a grant from the Henry Luce Foundation U.S. China Cooperative Research Program). The discussion focuses on contrasts in lexicon that show up between smaller village dialects and the often more populous dialects of county seats. Even where the local village dialects have a strong Mandarin affiliation, they frequently more prominently feature local characteristics and local words. Whereas the language of the county seats tend to reflect the influence of more prestigious Mandarin spoken and literary standards, though they might be of a weaker Mandarin affiliation. Thus county seats, where most dialect work is done, appear not to be most reliable representatives in which to seek clues to the nature and history of Mandarin and other dialect groups.

Data from the dialects in the counties of Jīntán, Lìshuǐ, Jùróng, Rúgāo, and Tōngzhōu in Jiāngsū province illustrate the discussion.

Sequential Voicing and Lyman’s Law in Old Japanese

TIMOTHY J. VANCE  
*University of Arizona*

The term sequential voicing, Martin’s (1952: 48) translation of *rendaku* 連濁 refers to a Japanese morphophonemic phenomenon found in compounds and in prefix+base combinations. Many morphemes have one allomorph beginning with a voiceless obstruent and another allomorph beginning with a voiced obstruent. The voiced allomorph of such a morpheme appears only when it is a non-initial morph in a word, as in /tama/ 玉 ‘ball’ versus

/me+dama/ 目玉 ‘eyeball’.

Nearly every treatment of sequential voicing mentions that a voice obstruent in a morpheme has an inhibition effect. For example, Okumura (1955) compares /oo+kaze/ :大風 ‘strong wind’ and /oo+zora/ :大空 ‘open sky’, both of which contain the prefix *loo/* ‘big’. He says that sequential voicing does not apply to give \*/oo+gaz.e/ for ‘strong wind’ because /kaze/ ‘wind’, unlike /sora/ ‘sky’, already contains a voiced obstruent. The first non-Japanese to write about this inhibition effect was Lyman (1894), and it is sometimes called Lyman’s Law. According to Miyake (1932: 136), however, the Japanese scholar Motoori Norinaga (1730-1801) stated categorically that if the second element of a compound contains a voiced obstruent, its initial consonant does not voice. There are counterexamples to Lyman’s Law in modern Japanese, but they are extremely rare.

Ramsey and Unger (1972) claim that sequential voicing did not occur in Old (8th-century) Japanese if either the first or the second element of a compound contained a voiced obstruent. Unger (1975: 9) refers to this as the “strong version” of Lyman’s Law, and he attributes its original discovery to Ishizuka Tatsumaro. Miyake (1932: 136) gives the relevant quotation from Ishizuka *Kogen Sdidakukō* (1801). No one has ever suggested that the strong version of Lyman’s Law applies to modern Japanese, and counterexamples such as /kabe+gami/ ‘wallpaper’ (cf. /kami/ ‘paper’) are numerous.

The present paper reports the results of a systematic search for Old Japanese examples relevant to both versions of Lyman’s Law. The data set consists of examples that appear as headwords in *Jidai-betsu kokugo daijiten - jōdai-hen* 時代別國語大詞典—上代編 (Sanseido, 1967). There are no violations of the weak version of Lyman’s Law in the data set, and the few apparent violations of the strong version are fairly easy to explain away. These findings corroborate Ramsey and Unger’s (1972) claim, although the data set is small. It is possible, of course, that the attested examples are not truly representative of the Old Japanese vocabulary as a whole. If, however, the strong version of Lyman’s Law was a genuine constraint in the 8th century, it is interesting to speculate about why it subsequently weakened but did not disappear entirely.

## Manchu Transcriptions of Chinese Names

STEPHEN WADLEY  
*Portland State University*

When the Manchus incorporated China into their empire in 1644, they faced many administrative problems. One problem having to do with language was how to transcribe Chinese names into Manchu. Manchu was written in a script borrowed from the Mongols and modified to meet the particular pronunciation needs of the Manchu language. It traditionally has been treated as a syllabary - probably from analogy with the predominant Chinese script - but it can be analyzed as an alphabet. Of course the Chinese script, due to its logographic nature, allowed for variable dialectal pronunciations of the same graph. But Manchu script, as a syllabary/alphabet, required an identification of the sound when transcribing Chinese words. Early Manchu transcriptions of Chinese names appear to be based on Northern Chinese dialects and are not much different than Modern Standard pronunciations, which are based on the

Beijing dialect. Later, as Manchus moved to various parts of China, the transcriptions they made of names apparently began to reflect local pronunciations in non-Northern dialects. By the time of the Qian Long emperor, it was felt that, to avoid confusion, transcriptions for Chinese names should be standardized in Manchus. Therefore the emperor ordered a book to be produced of acceptable transcriptions of Chinese names. This book was subsequently distributed throughout the empire and it appears transcriptions from this period forward employ the standard promulgated in this book. In an earlier paper (presented at a symposium in Honor of Li Fanggui in Seattle, August 1998) I looked at the transcription system in this book, and found it to be based on the Nanjing pronunciations of that time. Though Beijing was the capital of the Qing dynasty, it is increasingly evident that Nanjing pronunciation was considered the standard, or at least the most elegant, pronunciation of the *guānhuà* lingua franca for most of the Qing. This paper is a continuation of that initial look onto Manchu transcriptions of Chinese names. In this paper, I take a preliminary look at an early Manchu translation of the *Sanguo Yanyi* in order to see how transcriptions in this work differ from those of the Qian Long standard.

Bridge Over Troubled Waters: Text and Image in Popular Publication in the Song

STEPHEN H. WEST

*University of California, Berkeley*

(no abstract)

“Examining the Textual Evidence”: Hu Shi on the *Water Margin*

TIMOTHY C. WONG

*Arizona State University*

In writing a highly influential *kaozheng* 考證—literally, an examination of the textual evidence—on the popular fictional narrative *Water Margin* (*Shuihu zhuan* 水滸傳), the modernizing intellectual Hu Shi (1891 - 1962) was asserting the equivalence of the work to the classical literature in China’s past. In the Qing dynasty, philologists examined texts from the sacred classical canon to inductively determine their authenticity. In applying *kaozheng* to the *Water Margin*, however, Hu inevitably discounted the residual orality in the received texts. This led to what amounts to a deductive study, and an eventual clouding-over of the work’s true identity.

## Note on Zhuangzi's Posthumous Titles and Teachers

SHIYI YU  
*University of Oregon*

*Jiu Tang Shu* gives one the impression that not until the imperial sanctification by Emperor Xuanzong in 742 did Zhuangzi receive his posthumous title the Perfected Master of Nanhua. According to the recount of Zhuangzi's life by Chen Jingyuan, a Taoist writing in the eleventh century, however, this title had been in use long before the imperial sanctification. What Emperor Xuanzong did, Chen claims, was no more than restore this title of Zhuangzi. Appended to one of his works included in the Taoist canon, we even find a copy of the imperial edict allegedly issued by the emperor, whose content supports his claim. In the first part of this paper, I will examine the possibility raised by Chen Jingyuan. A conclusion I draw on the basis of some new evidence from the Taoist canon is that this title of Zhuangzi appeared before the imperial sanctification and it matches with the Zhuangzi recast in some early Taoist scriptures. Besides supplementing the recount of the imperial sanctification of Zhuangzi as we see in the Tang history, the evidence also increases the degree of possibility that the imperial edict included in the Taoist canon be the authentic one.

In the second part of this paper, I will examine Zhuangzi's teachers mentioned in medieval Taoist recounts of his life, with a focus on the more widely circulated legend of his teacher Master Changsang. By tracing the changes of this legend in a few Taoist scriptures, I conclude that this teacher-student lineage created in medieval Taoist texts provides a succinct perspective on the relationship between Zhuangzi and medieval Taoism. Put together, these two conclusions reveal, from an interesting angle, how Taoists in the medieval period re-appropriated Zhuangzi to reflect a shift of focus in their practice and thinking.