

American Oriental Society

FOUNDED 1842



Program of the Meeting of the Western Branch

October 12-13, 2001

at

University of California, Los Angeles

Officers of the Western Branch of the
American Oriental Society
2000-2001

President

Paul W. Kroll

Vice-President

Timothy C. Wong

Secretary-Treasurer

Ding Xiang Warner

Executive Committee

Ronald Egan
Chiu-mi Lai
Stuart Sargent
Madeline K. Spring
Stephen H. West

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 Department of East Asian Languages and Cultures, of the University of California, Los Angeles

American Oriental Society
Western Branch Annual Meeting
University of California, Los Angeles
October 12-13, 2001

PROGRAM NOTES

1. Arrangements were made to reserve rooms for conference participants at the Doubletree Hotel, 10740 Wilshire Blvd., Los Angeles; phone: 310-475-8711 or 800-472-8556. The Doubletree Hotel is about a 15 minute walk from the UCLA campus (see map on back of program). A van will depart from the Doubletree Hotel for Royce Hall at 8:30 on Friday and Saturday mornings. Vans will also be available to transport participants back to the hotel at the conclusion of the reception and the banquet on Friday and Saturday respectively
2. All conference events, including the Friday afternoon reception and the Saturday evening dinner, will be held in Royce Hall on the UCLA campus (see map on back of program). The elevators to the conference venues on the third floor of Royce are located at the back (north side) of the building.
3. Each paper is allotted 30 minutes: 20 minutes for presentation, and 10 minutes for discussion. The papers presented under the auspices of the Yuen Ren Society Conference on Chinese Dialectology have been allotted 40 minutes.
4. The softball game is scheduled for Thursday afternoon. Anyone wishing to participate (in whatever way) in this social activity should gather at the lobby of the Doubletree Hotel at 2:30 p.m. on Thursday.
5. The Presidential Address will be delivered by our presiding president, Professor Paul W. Kroll, following the banquet on Saturday evening. All participants are invited to hear the address.

American Oriental Society
Western Branch Annual Meeting
University of California, Los Angeles
October 12-13, 2001

CONFERENCE PROGRAM

FRIDAY MORNING, OCTOBER 12

Session 1. 9:00-10:30 a.m. Humanities Conference Room, 314 Royce Hall

Chair: Ding Xiang WARNER

Robin McNEAL: "The Body as Metaphor for the Civil and Martial Components of Empire
in *Yi Zhou shu*, Chapter 32"

John R. McRAE: "Literalism and Imagination in Chinese Buddhist Commentary" Richard
von GLAHN: "Procession and Penitence in Jiangnan Religious Culture"

Session 2. 9:00-10:30 a.m. Herbert Morris Seminar Room, 306 Royce Hall
Session of the Yuen Ren Society Conference on Chinese Dialectology

Chair: Richard VanNess SIMMONS

CHENG Hsiao-feng, "The Kǒngfǔ Dialect in Southwest Fujian

David Prager BRANNER, "Koongfu and Wann'an"

Break: 10:30-10:45 a.m.

Session 3. 10:45 a.m.-12:15 p.m. Herbert Morris Seminar Room, 306 Royce Hall
Session of the Yuen Ren Society Conference on Chinese Dialectology

Chair: David Prager BRANNER

Jerry NORMAN, "Another Look at Gann and Hakka"

Richard VanNess SIMMONS, "An Unusual Mandarin Dialect"

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

FRIDAY AFTERNOON, OCTOBER 12

Session 4. 2:00-3:30p.m. Humanities Conference Room, 314 Royce Hall

Chair: Timothy C. WONG

Mark HALPERIN: "Speaking of Buildings: Family Memorials, Private Memoirs, and Temple Inscriptions in Sung China"

Kathleen TOMLONOVIC: "Grave Inscriptions for the Su Family of the Song Dynasty"

YE Wa: "*Zhiza*: Funeral Objects Used in Henan-Ethnographic Insights into Perishable Materials"

Session 5. 2:00-3:30 p.m. Herbert Morris Seminar Room, 306 Royce Hall Session of the Yuen Ren Society Conference on Chinese Dialectology

Chair: Jerry NORMAN

W. South COBLIN: "Comparative Phonology of the Huang-Xiao Dialects"

GU Qian, "Questions Concerning the Comparative Study of the Lexicon of the Tong-Tai and Wu dialects"

Break: 3:30-3:45 p.m.

Session 6. 3:45-5:15 p.m. Humanities Conference Room, 314 Royce Hall

Chair: Michael FULLER

Tim W. CHAN: "'A Little Collection of Poems on A Journey to Shu,' by Wang Bo" Stuart H.

SARGENT: "Music in the *Shi* of Su Shi"

Anne L. CAVENDER: "Eating Poetry: Zhu Xi's Theory of Reading"

RECEPTION: 5:15-6:30 p.m. Balcony outside Herbert Morris Seminar Room, 306 Royce Hall

SATURDAY MORNING, OCTOBER 13

Session 7. 9:00-10:00 a.m. Humanities Conference Room, 314 Royce Hall

Chair: Madeline K. SPRING

Timothy C. WONG: "History and Fiction: The Battle of the Red Cliffs"

Yuming HE: "A New Publishing Genre: Drama Miscellanies in the Ming"

Break: 10:00-10:15 a.m.

Session 8. 10:15 a.m.-11:45 p.m. Humanities Conference Room, 314 Royce Hall

Chair: David B. HONEY

Francesca ROCHBERG: "The Concept of Rising Times in Babylonian Astronomy"

David S. NIVISON: "The Three Dynasties Chronology Project in China: Defense and Criticism"

Lothar von FALKENHAUSEN: "Some Curious Phenomena in the History of Early Chinese Art"

**BUSINESS MEETING: 11:45 a.m.-12:15 p.m. Herbert Morris Seminar Room,
306 Royce Hall**

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

SATURDAY AFTERNOON, OCTOBER 13

Session 9. 2:00-3:00 p.m. Humanities Conference Room, 314 Royce Hall

Chair: Paul W. KROLL

Jan NATTIER: "A Lexicon of the Translations of Zhi Qian (fl.220-252): A Preliminary Report"

Stephen WADLEY: "Will It Be Matrimony Or the Raspberry? A Thorny Question of
Identification of a Manchurian Chinese Plant"

Break: 3:00-3:15

SATURDAY AFTERNOON, OCTOBER 13

Session 10. 3:15-4:45 p.m. Humanities Conference Room, 314 Royce Hall

Chair: Richard von GLAHN

Jonathan PEASE: "Did 'Unifying Morality' Make Wang An-shih a Totalitarian?"

Bettine BIRGE: "Constructing Tradition: Foreign Precedents and Confucian Legislation of the
Early Ming"

Margaret CHU: "Chang Po-hsing (1652-1725): A Reluctant Maverick in Early Ch'ing Politics"

BANQUET: 6:00-9:00 p.m. Humanities Conference Room, 314 Royce Hall

Presidential Address: Paul W. Kroll, "On Knowing Heaven's Decree"

ABSTRACTS

Session 1. Friday, 9:00-10:30 a.m.

“The Body as Metaphor for the Civil and Martial Components of Empire in *Yi Zhou shu* chapter 32”

Robin McNeal
Cornell University

The *Yi Zhou shu* is a much-overlooked source of varied materials pertaining to Zhou, Qin, and Han thought and history. This study focuses on one chapter of that work, chapter 32, “Wu shun,” arguing that it can be dated fairly precisely to the second half of the third century B.C., roughly the founding of the first empire, Qin. This chapter places the military and civilian roles of the emerging bureaucratic government into the context of a systematic universal order. This order moves effortlessly from the patterns of natural laws that govern our physical environment to perceived psycho-physiological patterns that govern the human body. This use of the body as metaphor allows the author to incorporate a range of ideas and approaches characteristic of third century cosmological and political thought: the systematic use of enumeration; the description of a military and social structure based on the nuclear family and designed to allow for mobilization of the entire populace; the link understood to exist between this structure and a cosmic order that integrates the realms of Heaven, earth, and mankind; and finally, the elevation of a central position of authority (either the general or the lord, but actually both since they are analogized as one body) to absolute control. Finally, this chapter also sheds light on some issues concerned with the dating and transmission of the *Yi Zhou shu* as a whole, and allows some insight into the structural and intellectual integrity of the work.

“Literalism and Imagination in Chinese Buddhist Commentary”

John R. McRae
Indiana University

Over the last few years I have dealt with a number of Chinese Buddhist commentaries, either as sources of information on their respective source texts or for the insights and positions taken in the commentaries themselves. In this presentation I will reflect upon several issues of organization, authorial intent, literary style, and scholarly usefulness, with the general aim of evaluating the qualities of literalism and imagination with which these texts were generated.

Some of the features I have noticed in these commentaries include:

1. They use overlapping sets of specialized terminology, often involving abbreviation so extreme as to challenge the rules of literary Chinese grammar.
2. They use very complex but internally consistent outline schemes, sometimes to seven or ten or more levels of subheading. Since the heading levels are generally not indicated, “section two” may thus refer to section IB or IC4d3b2a2b!
3. The commentators readily include reference to other scriptures at critical points, in ways that allow for (and imply) comprehensive understandings of the Buddha’s teachings. Thus a *Lotus Sūtra* commentary indicates the specific passage at which Vimalakīrti’s teaching mission

was superseded, and Wŏnhyo labors to show how all the seemingly contradictory numbers used to date Maitreya's appearance on earth are actually in agreement with each other.

4. At points the commentators distinguish between the actual events that took place on Mount Ṛḍhrakūṭa (for example) and the words the “scripturalist(s)” (*jīngjiā* 經家) used to describe those events. This implies a degree of hermeneutical sophistication that has not been previously recognized and begs for greater appreciation.

“Procession and Penitence in Jiangnan Religious Culture”

Richard von Glahn
University of California, Los Angeles

The religious culture of Jiangnan 江南 in Ming-Qing times displayed a clearly enunciated hierarchy of cults that subordinated rural tutelary deities to the sovereign gods of the towns, a subordination rooted in economic dependency. In contrast to domestic and tutelary cults, sovereign cults were public rather than private affairs, pervaded by a profound awareness of human subjugation to the will of the gods. The gods were recognized as sovereign authorities—lords, kings, and emperors—to whom their human subjects owed fealty and tribute. Mortals stood in awe and fear of the powers wielded by gods like Dongyue 東嶽 and the *chenghuang* 城隍, who determined the fates and fortunes of both the living and the dead. An abiding sense of sin and karmic debt is revealed in the public displays of contrition and rituals of expiation that accompanied the annual festivals in honor of the gods. Sacrifice to the gods was performed not in the spirit of voluntary offering of gifts but rather compulsory submission of tribute. The benefactions that flowed from proper conduct of sacrifice attested not to the power that human beings (or at least liturgical intercessors) could exercise over the divine world, but rather the potency of the grace that the gods could bestow (or withhold).

Festivals of the gods created opportunities, in both space and time, to define personal and communal relationships to the social and spiritual worlds. The grandiose display of treasures that accompanied major urban festivals like that of Dongyue enabled wealthy citizens to proclaim their superior social station, while at the same time acknowledging the vastly greater majesty of sovereign gods. Similarly, baroque display of piety in the forms of *taiga* 擡閣 processions and the self-mortification of penitents underscored the vast differences in sacred and secular authority. While rites of penance, processions of the gods, and presentation of sacrificial offerings were heavily indebted to the repertoire of imperial ritual, the gods—the real masters of life and death—were at once far more powerful than the imperial state, and also more intimately engaged in the lives of their subjects.

Session 2. Friday, 9:00-10:30 a.m.

“The Kǔngfū dialect in Southwest Fújiàn”

CHENG Hsiao-feng
National Tsing Hua University

This paper describes a dialect of Kǔngfū 孔夫 (the correct etymon is 坎埔) village near the Yóngding-Lóngyán border in southwestern Fújiàn, China. The principal informant of my fieldwork comes from Shànglín 上林, which is different from the source cited in Branner 2000. Kǔngfū dialect is typical of “transitional dialects” within Fújiàn in that it shows both Mǐn and non-Mǐn characteristics in the wake of long-term language contact. Compared with Lóngyán, it has two labiodental fricative initials and a greatly reduced inventory of rimes due to the sound change in stop endings and the loss of vowel nasalization. Rime change in the upper shǎng tone seems intriguing. Tone sandhi is rather limited. It has some evident Hakka lexicon and a few types of Mǐn-Hakka hybrid words.

“Koongfu and Wann’an”

David Prager Branner
University of Maryland

Koongfu dialect, although it is a mixed dialect spoken by people who identify themselves as Hakka, is fundamentally a variety of Miin. It is a highly distinctive Miin dialect of the same basic Northern Miinnan type as nearby Longyan. This paper contrasts its partially eroded Miin phonology with the phonology of Wann’an township, in northwest Longyan.

Session 3. Friday, 10:45 a.m.-12:15 p.m.

“Another Look at Gann and Hakka”

Jerry Norman
University of Washington

Much new data on the Gann and Hakka dialects has been published in recent years. In a 1989 article I proposed a criterion for identifying a Kejia dialect. In this paper I reexamine the problem of how to distinguish Hakka from Gann. A profile of seven features is proposed for Hakka. This profile consists of both phonological and lexical features. The paper also comments tangentially on the differences between Gann and Mandarin.

“An Unusual Mandarin Dialect”

Richard VanNess Simmons
Rutgers University

Dantwu County, just south of Jennjiang in Jiangsu Province, forms a “T” shaped strip of land that sits astride the north and western boundary between Mandarin and Wu dialect types. The transition between these two major dialect types is rather gradual in this boundary zone. Many of the aerial characteristics of the Danyang and Jintarn type Wu dialects to the south and east are also found in the Mandarin dialects of Dantwu. One of these aerial features is the tendency for the tonal categories of syllables with sonorant and/or aspirated initials to be redistributed in unusual ways. To illustrate, this paper examines one dialect—that of the Dantwu village of Shoeitair—that rather strongly evidences this Northwestern Wu trend. Despite the strangely Wu cast that results, the dialect is still unmistakably Mandarin in its most essential characteristics.

Session 4. Friday, 2:00-3:30 p.m.

“Speaking of Buildings: Family Memorials, Private Memoirs, and Temple Inscriptions in Sung China”

Mark Halperin
Ohio State University

During the Sung dynasty, Buddhist clergy often importuned scholar-officials to furnish texts that commemorated reconstructed temples. Most men who complied related the temple’s history and the recent improvements. Several men took these texts as opportunities to elaborate on their identities as literati, choosing to demonstrate their own filial piety or to muse on their individual pasts. These occasions, where public sites—the temples and their inscriptions—became used for very personal purposes, offer a new perspective on the complex, shifting religious environment of the Sung. Focusing on the works of Hu Su, Yang Shih, and Yeh Shih, among others, this paper argues that literati in the Sung approached Buddhist practices and the *sangha* in novel ways and forged a religiosity, which dovetailed with major changes within the Buddhist church and in local society. Ties of family and place, it hints, often overrode allegiances to the classical revival, certainly in its anti-Buddhist guise. These texts also suggest that among the landmarks in the Chinese landscape, Buddhist temples resonated with the learned imagination in distinctive ways that give us unexpected insights into Buddhism’s reception in late medieval China.

“Grave Inscriptions for the Su Family of the Song Dynasty”

Kathleen Tomlonovic
Western Washington University

The accidental but fortuitous excavation of grave markers and *muzhiming* 墓誌銘 of two members of the Su Family of Meishan 眉山 has clarified matters relating to the burial site of Su Shi 蘇軾 (1037-1101) and his relatives. The relatively recent discovery of the grave marker for Su Fu in a field 18 kilometers from Meishan in Sichuan, the ancestral home of the Su Shi, and, as well, the excavation of the grave site of his nephew, Su Kuo, outside the wall of the Su Family Graveyard in Henan, Jiaxian have provided evidence for the original location of the graves of several members of the Su Family. When combined with the transmitted literary versions of the *muzhiming* and *jiwen* 祭文, this information enhances our understanding of the burial practices of the Northern Song and also of detailed features of the original burial sites. When we compare and contrast aspects the two sites with the current conditions of the gravesites, we can see what has been changed over the centuries and what the contemporary sites reveal about modern efforts to transmit traditions and to encourage tourism to sites of historical significance.

“Zhiza: Funeral Objects Used in Henao Ethnographic Insights into Perishable Materials”

YE Wa
University of California, Los Angeles

As an archaeologist, my interests in medieval Chinese popular mortuary practice naturally focuses on artifacts, and the roles that artifacts played in funeral ritual. Since medieval times, *zhiza* (paper objects used and burned in funeral rituals) or similar artifacts were used in funeral rituals in the Luoyang area. Made of paper and bamboo, they were burned at various stages of the funeral. *Zhiza* not only represent popular beliefs of death and netherworld, but also are symbols of an ideal social structure the mourners create. These one-time-use artifacts leave no trace in archaeological records. My study of this type of artifact (perishable artifacts) is based on my own survey and other ethnographic works, but also in reference to such objects in texts and images from the medieval era.

Session 5. Friday, 2:00-3:30 p.m.

“Comparative Phonology of the Huang-Xiao Dialects”

W. South Coblin
University of Iowa

The Huang-Xiao or Chu dialects are spoken primarily in northeastern Hubei province. Though they are widely thought to belong to the Mandarin family, their affiliations within this group are disputed. The present paper is a comparative phonological study of eight of these languages and

seeks to reconstruct a hypothetical proto-system, Proto-Huang-Xiao, from which they might have evolved.

“Questions Concerning the Comparative Study of the Lexicon of Tóng-Tái and Wú Dialects”

GU Qian
Nanjing University

The Tóng-Tái dialects are located in mid Jiangsu Province, and include ten counties from Nantong in the east to Taizhou in the west. This is a region where the Jiāng-Huái dialects border with the northern Wú dialects. Here, the distribution of the colloquial lexicon is rather complex. For example, the word for “to stick” in the north is Mandarin [zhanl] or [tiel], while the Wú dialects generally use [teq7]. The Tóng-Tái dialects not only use both [tie] and [teq7], but also [nian2] and [tingl], as well as other forms. But the most common northern form, [zhanl], is not found in the Tóng-Tái dialects. This situation reflects the dialects’ border status as well as the historical influence of the Wú dialects in the region. The present paper will look at this question in detail with copious examples from many of the region’s dialects.

Session 6. Friday, 3:45-5:15 p.m.

“A Little Collection of Poem on A Journey to Shu by Wang Bo”

Tim W. Chan
University of Sydney

This paper is a discussion on a collection of poems written and compiled by the early Tang poet Wang Bo 王勃 (ca. 650-ca. 676). The first part of the present paper deals with the textual history of the collection in relation to the corpus of Wang Bo. Although the original collection is no longer extant, vestiges and fragments preserved in Wang’s collected works and in other sources can be of great help in our reconstruction of certain parts of it. In a preface entitled “Ru Shu jixing shi xu” 入蜀紀行詩序 (Preface to a Collection of Poems on My Journey to Shu), Wang Bo tells us that he traveled to Shu, wrote some poems, and finally put together a collection of thirty poems. In his collected works, however, this preface is found in the section for “prefaces” and no poems are attached to it. Rather, several poems apparently written for this compilation are preserved in the sections for different genres of “*shi* poems.” These scattered elements were first compiled in a collection, but were later detached from each other in the early collected works of Wang. They were respectively categorized in the sections for “prefaces” and “poems.” This textual examination of the collection in question will provide important clues about the textual history of Wang’s corpus.

The second part of the paper is a discussion of the poems. Unhappiness and a keen hope for a return to the capital make up the main themes of the collection. Wang was, at some point in time, expelled from the palace due to frivolous conduct. This background, and the frustration expressed in the poems, inevitably reveals the “practical use” of the collection as well as the

motives behind its compilation. As Wang himself tells us in the preface, he planned to present this collection to the connoisseurs in the capital. Wang was supposed to have his official assessment immediately after his journey to Shu, and his success would have depended on whether or not he was able to impress the prestigious officials in the capital.

“Music in the *Shi* of Su Shi”

Stuart H. Sargent
Colorado State University

Fully 13% of the surviving 2,586 poems and fragments of poems attributed to Su Shi mention musical activity or artifacts. Clearly, to understand the meaning of music for Su, we must go beyond the eleven poems placed under the *yinyue* category in the Southern Song edition of his poems arranged by topic. The present study is based on the 370 *shi* poems in which the following terms occur: *yue* (music); *ge* (song); *chang* (to sing); *sheng* (mouth-organ); *chui* (to play a wind instrument); *xiao* (end-blown flute); *di* (transverse flute); *tan* (to pluck or strum); *qin* (zither); *zheng* (zither); *se* (zither); *xuan* (strings); *huqin* (“Central Asian *qin*”); and *pipa*.

Su Shi’s musical references are often to musical matters in past literature. Other references, however, are descriptive of the varied functions of music in the lives of Su Shi and his fellows. I largely ignore allusions that make reference to music lore but are not part of a description of some kind of contemporary musical activity. We begin with references to court music, including an important cluster of texts about “New Music” presented in early 1089; next, we observe the special place of the *qin* in Song culture; we see how other instruments were depicted; and finally we investigate singing and its lexicon. This study supports general impressions that we have about Chinese music, such as the special place of the *qin* in elite culture. It also shows that some instruments or some activities take on different connotations in different contexts. This information helps anchor the world of music in the real life context it had in the Northern Song and expands our knowledge outside the realm of the lyric and its relationship to music. Some difficult poems or parts of poems are given a preliminary explication for the first time in English (or, in a few cases, in any language, including Chinese).

“Eating Poetry: Zhu Xi’s Theory of Reading”

Anne L. Cavender
University of Redlands

This paper explores the implications of several metaphors used by Zhu Xi in the “Ways to Read” (*Du shufa*) chapters of the Collected Conversations of Master Zhu (*Zhu zi yu lei*) that equate reading with eating, a metaphor also used widely in Western literary history. Perhaps the most common metaphor for the act of reading in China is that of the reader travelling upstream, retracing the river of the text back to its source, the author. In this standard account, the process of reading mimics the process of literary creation in reverse. The “travelling upstream” metaphor also tends to privilege authorial intention over readerly experience as the source of meaning for the text. I would like to argue that Zhu Xi’s metaphors differ in interesting ways from the standard account of reading. First, the notion of “eating” poetry emphasizes first-hand, subjective

experience of the text rather than reliance on received interpretations. Zhu Xi's use of the sense of taste to explain the subjective nature of knowledge undermines the idea that texts convey orthodox values to the reader, although Zhu Xi attempts to control any potentially subversive ways of reading by invoking the need to study the commentaries. Second, the metaphor literalizes the internalization of the text by the reader and insists that reading is a bodily experience rather than a purely mental one. A further implication is that texts are not only a source of nourishment but of sensual pleasure as well. My discussion will conclude with some musings on how the theory of reading I develop out of Zhu Xi's "eating poetry" metaphor offers a new way of looking at the relationship between reading and ethics.

Session 7. Saturday, 9:00-10:00 a.m.

"History and Fiction: The Battle of the Red Cliffs"

Timothy C. Wong
Arizona State University

As one of the earliest examples of written fiction—or *xiaoshuo*—in China, the long historical narrative known now as *Sanguo yanyi* is an invaluable source for studies of how and why the Chinese fictionalized in writing. This communication will focus on the *Sanguo yanyi*'s elaborate depiction of the battle of the Red Cliffs in order to show the traditional storyteller's practice of *extending* fact rather than *creating* it in fictionalization and the particular appeal this practice has for the reader.

"A New Publishing Genre- Drama Miscellanies in the Late Ming"

Yuming He 何予明
University of California, Berkeley

Growth of the book publishing business in the late Ming brought with it a broader audience, further diversified demand, as well as harsher market competition. In response to these opportunities and challenges, new publishing genres appeared. This paper focuses on the coming-to-be of one such genre-drama miscellany-in the milieu of the late Ming printing industry.

The defining typographical characteristic of the so-called drama miscellanies is their first unique page layout: each page is divided into horizontal registers (typically three), where the upper and bottom registers are composed of drama excerpts. What sets these books apart from other dramatic collections are the relatively small middle registers, where contents of miscellaneous genres seem to be crowded together: popular songs, drinking games, riddles, and many other forms of incidental writing.

First, this paper traces the creation of drama miscellanies to two then-extant publishing forms: drama selections (*quxuan* 曲選) and general encyclopedias for everyday use (*riyong leishu* 日用類書). The paper then discusses the issue of adaptation and creation of meanings

when texts travel from one publishing genre to another. Lastly, the paper will explore the possibility of the existence of an underlying affinity that holds this diverse literature together as a whole in these books of drama miscellany.

This paper argues that the late Ming theatrical prosperity benefited from and influenced the publishing quality and quantity of dramatic texts. It is the circulation between page and stage that makes it both possible and profitable to publish these drama miscellanies.

Session 8. Saturday, 10:15 a.m.-12.15 p.m.

“The Concept of Rising Times in Babylonian Astronomy”

Francesca Rochberg
University of California, Riverside

[No abstract submitted]

“The Three Dynasties Chronology Project in China: Defense and Criticism”

David S. Nivison
Stanford University

The five-year Three Dynasties Project (Xia Shang Zhou Duandai Gongcheng) began in 1996 in a desire to have Chinese museum exhibits be up to world standards, i.e., to have exact dates, not just approximate ones. This desire moved the PRC government to finance, liberally, a five-year archaeology project funding hundreds of scholars and scientists in different fields, to do more digging, more carbon-14 analysis, and whatever else might be required to get exact dates for the earliest history of China. The procedures and published results of the project have provoked vigorous criticism both in China and in the United States. An article in the *New York Times* by Erik Eckholm, 10 Nov. 2000, quoted me as highly critical.

The project was an attempt to fuse two quite distinct kinds of work. Site work with carbon-14 (etc.) analysis has clear agreed-on standards. It is conducive to, indeed requires, group effort. Consensus is attainable. But precise results are not attainable. The very best work will only yield more and more narrow approximation. It can reasonably be supposed that results are always incomplete, but do provide a basis for further progress (as the leaders of the project have explicitly hoped).

Precise dates are attainable only by old-fashioned historical detective work, done by individual scholars, consulting experts (or acquiring expertise) as may be necessary. Results, and genuine consensus, must just happen, and they may not be achieved at all. Results, to provide a basis for future progress, must be correct. Otherwise they will simply have to be discarded later, and will hinder progress, because there will always be stubborn resistance to discarding them.

The first type of research is expensive. I will grant that it has yielded important results that could not have been achieved without massive government support. But what the project

seems to have done is to suppose that the second type of research is just like the first. My paper will demonstrate this, and will point out some of the worst effects of this mistake.

“Some Curious Phenomena in the History of Early Chinese Art”

Lothar von Falkenhausen
University of California, Los Angeles

This paper addresses some curious and seemingly arbitrary absences by which artistic production in the area controlled by the Shang and Zhou dynastic courts distinguishes itself not only from that of all other known areas of primary civilization in the ancient world, but also from the known repertoire of surrounding areas within East Asia. It is argued that these phenomena are neither accidental nor random, and that they pertain to a process by which the early kingdoms in the Central Plains were deliberately defining their cultural identity. While it seems safe to say that religious ideas played a role in this process, reconstructing its operation in concrete detail remains a challenge for future research.

Session 9. Saturday, 2:00-3:00 p.m.

“A Lexicon of the Translations of Zhi Qian (fl.220-242): A Preliminary Report”

Jan Nattier
Indiana University

Among the pioneering translators who produced Chinese renditions of Indian Buddhist scriptures from the mid-second century through the mid-third century CE, the Wu 吳 kingdom layman Zhi Qian 支謙 was one of the most influential. Produced in an eminently readable style, and laced with terms resonant with earlier Confucian and Daoist texts, his works were not only widely read but have the unusual distinctions of being plagiarized by both Buddhists (e.g., in the *Pusa yinglo benyejing* 菩薩瓔珞本業經 T 1485) and Daoists (in the Lingbao 靈寶 scriptures). From the Indian side, too, Zhi Qian’s corpus is of immense value, for it includes a number of works that have not survived in any Indic language (e.g., the *Vimalakīrtinirdeśa* [T474] and portions of the *Avatamsakasūtra* [T281]) as well as significantly different recensions of texts still extant in Indic versions (e.g., the *Mahāparinibbānasutta* [T6] and the larger *Sukhāvāṭṭyūha* [T361]).

Yet the work of Zhi Qian has been almost totally neglected by scholars. Various reasons for this disinterest could be adduced, but clearly the fact that Zhi Qian’s non-standard Buddhist vocabulary is little documented in existing dictionaries (e.g., Nakamura, Mochizuki, and now Hirakawa) constitutes a major obstacle to research. Unfamiliar terms (such as *yingzhen* 應真 for *arhat*, *junzi* 君子 for *kṣatriya*, and *jingshou* 敬首 for *Mañjuśrī*), as well as outright errors in the interpretation of Sanskrit or Prakrit terms (e.g., *chengji* 誠積 “truth accumulation” for *bhūtaḥkoṭi*, “summit of existence”) make these texts extraordinarily difficult to read, even for specialists in Chinese Buddhism. A lexicon of Zhi Qian’s translation vocabulary, therefore, is urgently needed.

In this paper I will outline a proposed methodology for compiling such a lexicon, a project which is now in its early stages. Sample entries and a tentative table of contents (including appendices dealing with distinctive grammatical forms and a Sanskrit-Chinese index) will be distributed. Comments, suggestions, and feedback of all kinds will be most welcome.

**“Will it be Matrimony or the Raspberry?
A Thorny Question of Identification of a Manchurian Chinese Plant”**

Stephen Wadley
Portland State University

In 1993, I presented a paper at the Western Branch of the American Oriental Society that dealt with the Manchu names of several fruits and berries. I mentioned in passing that though several dictionaries glossed Manchu *una* as “Chinese boxthorn” (*Lycium chinense*), sometimes called the matrimony vine, I thought that it was more likely the term for a variety of raspberry. At the time, the Chinese terms used to gloss *una* and a related plant *weji una* in the massive *Wuti Qingwenjian* could not be found in any Chinese dictionary or flora. In 1997 a flora of medicinal plants of the changbai mountains was published which did use a term similar to one used in the *Wuti Qingwenjian*. In this paper I will take another look at the question of the identification of *una* and the terms used to gloss it in the *Wuti Qingwenjian* and some related questions regarding the raspberry in China.

Session 10. Saturday, 3:15-4:45 p.m.

“Did ‘Unifying Morality’ Make Wang An-shih a Totalitarian?”

Jonathan Pease
Portland State University

Northern Sung Prime Minister Wang An-shih’s reform ideology included a call to “unify morality” (*i tao-te*)—a phrase from the *Li Chi* that looks as if it advocates that all officialdom think and speak according to one orthodoxy. A brief exchange between Wang and Emperor Shentsung, in 1072, supports the accusation by Wang’s contemporaries that he and the emperor indeed wanted people to think, or at least speak, alike. That conversation further alarmed Wang’s opponents by seeming to imply that both men hoped to include Buddhism as a foundation stone of that “unified morality.” Although Wang believed in some kinds of orthodoxy, he may have been more of a syncretist. Throughout his life, he identified ways in which diverse teachings were united at their core. One can argue that Wang sensed this inner unity so vividly that he believed -at least in his more optimistic moments-that the nation would become just as convinced of it as he was, with no need for coercion, if he could present a clear enough case. In other words, unity among the moral teachings, if properly introduced, would foster unity among intellectuals and thereby strengthen the realm. There is little question that Wang believed there was an abstract unity among doctrines. The questions to explore now are: (1) did he truly intend

to force the world to agree with him? (2) was Buddhism as large a part of that effort as has been claimed?

“Constructing Tradition: Foreign Precedents and Confucian Legislation of the Early Ming”

Bettine Birge
University of Southern California

The founder of the Ming dynasty, Zhu Yuanzhang, embarked on an ambitious plan of social legislation, which he claimed would restore timeless Confucian social values and customs after the degeneration of the Mongol-Yuan dynasty. This paper argues that, on the contrary, early Ming legislation was greatly influenced by Mongol values and Yuan law. In many respects it broke from long-established Chinese practices and followed new precedents set by the Mongols.

“Chang Po-hsing (1652-1725): A Reluctant Maverick in Early Ch’ing Politics”

Margaret Chu
University of Oxford

In 1968, Professor Jonathan Spence put forth an article on Chang Po-shing in the journal *Ch’ingshih wen t’i*, which later appeared in his 1992 book under the chapter title, “Collapse of a Purist.” The title speaks for itself. In this essay Spence concludes (p. 129) that “Chang Po-hsing . . . was suffering from the mental illness known as paranoia”

The present paper proposes to re-open the case for consideration. Chang Po-hsing’s official conduct in the two interlinked cases that shook the K’ang-hsi Emperor’s reign, the Examination Hall Case and the Mutual Impeachment Case between 1711-1712, will be assessed. The philosophical and political rationale of a scholar-statesman will be understood amidst the painful struggle between duty and self-preservation. Brief suggestions will be made to illustrate the domino effect of regional politics on dynastic stability.