

American Oriental Society

Founded 1842

Program of the Meeting of the Western Branch

October 11-12, 2002

at

the University of Arizona, Tucson, Arizona

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American Oriental Society
2002-2003

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and the College of Humanities, University of Arizona.

American Oriental Society
Western Branch Annual Meeting
University of Arizona, Tucson, Arizona
October 11-12, 2002

PROGRAM NOTES

1. Arrangements were made to reserve rooms for conference participants at the Marriott Hotel, 880 East Second Street, Tucson, Arizona, (520) 792-4100. The hotel is a few minutes' walk from the Park Student Union, where the Turquoise Room, the meeting room for the conference, is located.
2. The Friday and Saturday panels will be held in the Turquoise Room. The Saturday evening banquet will be held in the Kachina Room, second floor, east side of the Arizona Student Union from 6:00-9:00 p.m. The Arizona Student Union is located in the center of campus, several minutes' walk from the Marriott (see map in back of program).
3. Each paper is allotted 30 minutes—20 minutes for presentation, and 10 minutes for discussion.
4. The guest speaker following the Saturday evening banquet will be Professor Ching-hsien Wang, Professor of Comparative Literature, University of Washington. All participants are invited to hear the address.

American Oriental Society
Western Branch Annual Meeting
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CONFERENCE PROGRAM

FRIDAY, OCTOBER 11

Session 1: 8:30-9:30 a.m.

Chair: Anna M. Shields

Martin Kern, "Who Needed a *Canon of Odes*?"

J. Michael Fanner, "How I Came to Doubt Qing Scholarship: The Case of Yao Zhenhong and Qiao Zhou's *Records of the Later Han*"

Break: 9:30-9:45 a.m.

Session 2: 9:45-11:30 a.m.

Chair: Ronald Egan

Paul W. Kroll, "Fourth-century Advice on Physical and Mental Health, from the Lady of Purple Tenuity"

David Knechtges, "The 'Baiyi Poems' of Ying Qu (190-252)"

Ping Wang, "Writing in a Tradition: Ho Hsün's Imitating Pieces"

Lunch: 11:30 a.m.-1:00 p.m.

Session 3: 1:00-3:00 p.m.

Chair: Paul W. Kroll

Ronald Egan, "The Trouble with Peonies: Beauty and Botanical Treatises in the Northern Song Dynasty"

Stephen West, "Preparing for Exams: A Southern Song Study Guide"

Kathleen Tomlonovic, "Epitaphs and Burial Practices for Chinese Women During the Song Dynasty (960-1279)"

Jonathan Pease, "The Real Lü Huiqing (1031-1111)"

Break: 3:00-3:15 p.m.

Session 4: 3:15-4:45 p.m.

Chair: Jonathan Pease

Timothy C. Wong, "Xia Zengyou on *xiaoshuo*"

Stephen Day, "The Aesthetics of Dissolution: Wang Zengqi's Wartime Literary Tactics and the Modern Chinese Short Story Unbound"

Madeline Spring, "A Rat in the Chinese Department: A Modern Satire by Lu Ye"

SATURDAY, OCTOBER 12

Session 5: 8:30-10:30 a.m.

Chair: Martin Kern

John C. Didier, "Treatises and Tales; The Nature of Emotive and Narrative in the Ancient Chinese Literary Language"

David Prager Branner, "Early Use of the Yeongming Tonal Contrasts"

Charles Kwong, "Music and Rhythm in Li Bai's Poetry"

Edward Peng, "Natsume Soseki's Sense of Momentary Beauty: *Kusamakura* and his Haiku"

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

Session 6: 10:45 a.m.-12:15 p.m.

Chair: Timothy C. Wong

Ding Xiang Warner, "A New Account of an Ancient Mirror: Issues Concerning the Authorship of *Gujingji* and Its Historical Significance Revisited"

Juliet Pui-shan Tai, "Interpretation and Translation: A Poem in the *Sanguozhi yanyi*"

Daniel Bryant, "The *Ta-fa Yi-kao*, a New Source for the Life and Works of Ho Ching-ming (1483-1521)"

Business Meeting: 12:15-12:45 p.m.

Lunch: 12:45 p.m.-1:45 p.m.

Session 7: 1:45-3:15 p.m.

Chair: Ding Xiang Warner

David B. Honey, "Poetry as Rite: Social Memory and Sacred Space in the Southern Garden"

Stephen Wadley, "Outside Interests: Looking at the Manchus Looking at Others"

Richard Von Glahn, "Foreign Silver and the Chinese Marketplace in the Nineteenth Century"

Break: 3:15-3:30 p.m.

Session 8: 3:30-4:30

Chair: Stephen West

Yuming He, “‘Student Zhang Jumps Over the Wall’: Cultural and Generic Chaos”

Sophie Volpp, “*Kunqu* Drama and the Late Ming Crisis of Social Distinction”

SATURDAY EVENING

Banquet at the Kachina Room of the Arizona Student Union, 6:00-9:00 p.m.

Guest Speaker: Professor Ching-hsien Wang, Professor of Comparative Literature, University of Washington, Seattle

ABSTRACTS

Session 1: Friday, October 11, 8:30-9:30 a.m.

“Who Needed a *Canon of Odes*?”

Martin Kern, Princeton University

The *Canon of Odes* includes many different types of songs for different occasions: sacrificial and banquet hymns, court eulogies, and a broad range of songs on various topics, the latter mainly found in the “airs of the states” (*guofeng*). Beyond the anthology, poetic texts are known from the *Canon of Changes* as well as from numerous passages in philosophical and historical writing; and the speeches of the *Canon of Documents* as well as numerous bronze inscriptions employ poetic language in a broader sense. While the primary use and meaning of hymns, court songs, bronze inscriptions, divination lines and so on is fairly clear, the same cannot be said about the diverse songs from the *guofeng* and their non-canonical counterparts. Often plainly worded, formulaic, and repetitious, their charming linguistic simplicity has posed the most formidable hermeneutical problem of ancient Chinese literature: in search of profound meaning, traditional commentators worked hard to embed the plain texts into elaborate historical narratives of moral and political meaning. Recent manuscript finds of *Odes* quotations and discussions suggest that this exegetical line did not dominate the *Odes* reception before the empire and even in Western Han times. From where did this quite radical shift emerge, and what was its significance? What was gained? and what was lost? by the new approach to the ancient songs? And on the other hand: what were the uses of poetry prior to the Mao-Zheng exegesis? For which particular qualities were simple songs employed to cap political and philosophical arguments or to engage in diplomatic intercourse? In other words: what was this poetry all about? Why was it important? Why poetry? Who needed a *Canon of Odes*?

“How I Came to Doubt Qing Scholarship: The Case of Yao Zhenhong and Qiao Zhou’s *Records of the Latter Han*”

J. Michael Farmer, Brigham Young University

While modern sinologists owe a great debt to the bibliographical activities of scholars from the Qing period, often the convenience of such reference works appears to be valued over their accuracy. That is also to say that we sometimes fail to do our part as scholars and to authenticate the work of our predecessors. When we do, in some cases, the results are surprising. This brief paper reports on my effort to verify the attribution of a history of the Eastern Han credited to the Shu Han scholar Qiao Zhou—a work in the form of official story entitled the *Records of the Later Han*. No mention of this title is made in either the biography of Qiao contained in the *Records of the Three States* nor the bibliographical treatises of the standard histories. The very late attribution of the work to Qiao Zhou can be traced to Yao Zhenzong’s (1842-1906) *Three States Bibliographic Treatise*. In this bibliography, Yao cites five vague passages from early medieval historical sources to argue that Qiao Zhou compiled a history of the Later Han period. However, a careful examination of Yao’s sources provides insufficient evidence to support these claims. Nevertheless, Yao’s bibliography remains an influential work, and several modern scholars—both Chinese and Western—cite Yao’s work, follow his conclusions, and continue to

argue that Qiao compiled such a history. Particularly persistent is the Dutch scholar B. J. Mansvelt Beck's claims that Qiao Zhou's so-called *Records of the Later Han* was the basis for Sima Biao's *History of the Sequent Han*. A detailed examination of Mansvelt Beck's arguments also leaves room to doubt these claims. Turning to the surviving textual fragments of Qiao Zhou's writings on ritual, we find no evidence that Sim Biao based his work on Qiao's alleged history, neither directly quoting nor paraphrasing Qiao's works. Thus, we must cautiously conclude that while Qiao Zhou did produce writings suitable for inclusion in the treatises of official histories, there is insufficient evidence to advance the claim that Qiao compiled a *Records of the Later Han*. This, and other similar cases, should serve as a gentle reminder to the sinologist to double-check the claims made by our scholarly forebears.

Session 2: 9:45-11:30 a.m.

“Fourth-Century Advice on Physical and Mental Health, from the Lady of Purple Tenuity”

Paul W. Kroll, University of Colorado

One of the more attractive of the many Perfected (*chen-jen* 真人) from the heaven of Highest Clarity (Shang-ch'ing 上清) who visited Yang Hsi 楊羲 during his midnight visions of 363-70 was a divinity known as the Lady of Purple Tenuity (Tzu-wei fu-jen 紫微夫人). This goddess was a considerable poet, whose verse effusions I have studied elsewhere. Here I shall present and comment on some of her more straightforward communications to Yang Hsi and his aristocratic patrons. These comprise a variety of tips conducive to both the somatic and psychological well-being of a potential Taoist adept.

“The ‘Baiyi Poems’ of Ying·Qu (190-2SI)”

David R. Knechtges, University of Washington

The compilers of the sixth century Chinese anthology, the *Wenxuan* 文選 (Selections of Refined Literature), arranged *shi* 詩 into twenty-three thematic categories. Sandwiched between the category of *yong shi* 詠史 and *you xian* 遊仙 (wandering in transcendency) is the category of *baiyi* 百一, which has long puzzled critics and scholars. The category is represented by one poem, the “Bai yi shi” 百一詩 of the Wei dynasty writer Ying Qu 應璩. In this paper, I examine the various interpretations of the term “Bai yi,” provide a history of the transmission of the “Bai yi” poems of Ying Qu, and attempt to interpret the extant fragments of his poetic corpus.

“Writing in a Tradition—Ho Hsün's Imitating Pieces”

. Ping Wang, University of Washington

Ho Hsün 何遜 (468?-518?), one of the best poets in late fifth and early sixth centuries, plays a significant role in medieval poetry not only in terms of exerting influence upon later poets, such

as Tu Fu, but also in reflecting the poetic tradition prior to his time. His commonly acclaimed landscape poems are noted for fresh images, innovative use of verbs, and original depiction of natural scenes that are charged with his personal emotions. However, Ho Hsün's poems of imitation are largely neglected by both his admirers in the T'ang dynasty and literary critics of the Ming and Ch'ing dynasties. In this paper, I would like to introduce several of Ho Hsün's poems of imitation that are written in a certain poetic tradition and the poems examined include "Ch'i chao," or "Seven Summons," "Ch'iung-wu fu," or "*Fu* on the Stranded Crow," "T'ung-ch'üeh chi," or "Performers of the Bronze Bird [Terrace]." Through close reading and translating with annotation, this paper aims to achieve an understanding of the lesser known aspects of Ho Hsün's poetry and subsequently a better appreciation of the poet.

Session 3: Friday, 1:00-3:00 p.m.

**"The Trouble with Peonies:
Beauty and Botanical Treatises in the Northern Song Dynasty"**

Ronald Egan, University of California, Santa Barbara

This paper examines justifications that were offered for the writing of botanical treatises on flowering plants, which began to appear in substantial quantity for the first time in Chinese history in the late Northern Song dynasty. These treatises dealt not with the medicinal or nutritive qualities of the plants but rather with their cultivation for aesthetic pleasure, and discuss in detail horticultural techniques as well as their effects upon the forms, colors, and fragrances of the plants. The writing of these treatises became something of a vogue in the late eleventh and twelfth centuries (separate works, and in some cases multiple works, appeared on the peony, chrysanthemum, plum, crabapple, camellia, lotus, rose, rhododendron, and orchid), but the act of justifying them remained problematic. Such attention to sheer physical beauty and the sensuous pleasure it might impart was morally and culturally suspect, to say the least. The paper examines some of the explicit arguments that were used (in prefaces, afterwords, etc.) to defend the treatises and justify their composition. It also looks at covert strategies that were used by the authors to validate their efforts. Special attention is given to the problem of "artificiality" raised by horticultural expertise, and to the role that the considerable market value of the finest plants played in validating literary attention to them.

"Epitaphs and Burial Practices for Chinese Women During the Song Dynasty (960- 1279)"

Kathleen Tomlonovic, Western Washington University

The importance of the grave inscription (*muzhiming* 墓誌銘) as a literary genre was heightened during the Tang and Song periods in China. In addition to its commemorative function as an expression of grief, the epitaph also served to record the achievements and the personality of the deceased. Although the inscription often functioned as the basis for the biography of officials as recorded in the dynastic histories, its formal features were present in the epitaphs prepared for elite women as well.

Families of the deceased were accorded honor and prestige when the epitaph was

composed by a famous literatus. Despite the criticism of Confucian scholars such as Sima Guang 司馬光 (1019--1086) that eulogistic purposes predominated in many epitaphs, the literati continued to compose the inscriptions. Regardless of the discomfort Ouyang Xiu (1007--1077) felt when composing epitaphs, he seldom refused to write them. Only Su Shi 蘇軾 (1037--1101) and Su Zhe 蘇轍 (1039--1112) remained relatively resolute in their refusal to write epitaphs for deceased who were not members of the Su family. Nevertheless, the Su brothers requested that Ouyang Xiu compose a *muzhiming* for their father and they asked Sima Guang to compose one for their mother.

Epitaphs for women were often written at the time of joint burial with their husbands. The practice of delayed burial, common during the Northern Song, in part because of the difficulty of transport and the upheavals caused by exile and migration, resulted in some epitaphs being composed years after a woman's death.

The age and status of the woman were primary determinants in the information contained in the epitaph. However, the *muzhiming* for mother, wife, concubine, daughter and nursemaid retained the fundamental formal features of the genre. An expression of deeper emotions of grief and consolation were often found in other literary forms, such as the poems mourning one's deceased wife. A consideration of several works from the Song Dynasty will reveal these factors.

“The Real Lü Huiqing (1031-1111)”

Jonathan Pease, Portland State University

A core member of Wang Anshi's reform administration, in 1074 Lü Huiqing succeeded Wang as the dominant policy-maker. But he fell from power, spectacularly and permanently, in 1075. Historians have concentrated on two interrelated questions: his deeds and his character. The traditional consensus has linked the two issues by portraying him as Wang's most ruthless enforcer, whose only true interest in the reform program was to advance himself. Modern reassessments credit him with genuine administrative achievements, but tend to agree that he was a manipulator with troublesome motives. On the premise that it is no longer necessary to attack or defend him, this paper will attempt to outline his biography, reaching three tentative conclusions: (1) Contemporary sources that praise him, while not exactly trustworthy, may be slightly more reliable than the well-known sources that demonize him. (2) He did indeed play political games against Wang Anshi, though specific tales about how their rift occurred may be mistaken. (3) The reformers did ostracize him. Unfortunately, the loss of his written works makes him one more Song figure (most of them pro-reform) for whom we will never be able to reconstruct a fully-rounded biography.

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

“Xia Zengyou on *xiaoshuo*”

Timothy C. Wong, Arizona State University

The now-common practice of considering traditional Chinese fiction—*xiaoshuo*—to be essentially equivalent to its modern Western counterpart began among the Chinese themselves at the junction between the nineteenth and the twentieth centuries, when social reformers Kang

Youwei and, most importantly, Liang Qichao called for using *xiaoshuo* as a medium to involve the masses in national renewal. Their recognition that *xiaoshuo* had enormous persuasive power over its readership made it logical for them to suggest that this power be harnessed to serve China, at a time when the masses needed to become aware of the grave problems facing the nation.

But this power came from the *escape* the Chinese have always looked to *xiaoshuo* for, rather than from the *engagement-tied* to the contemporary political fiction in Japan—that Liang now wanted *xiaoshuo* to provide. The result was a misunderstanding, or at least an ignoring, of what pre-modern *xiaoshuo* predominantly was, among the majority of scholars and critics both inside and outside of China. In attempting now to understand how a part of the *xiaoshuo* tradition changed to take on serious and ulterior tasks, and how a part remained fictional for the pleasure of pretense, it is enormously helpful to read the essays of Liang’s friend and confidante Xia Zengyou on the subject. An historian and traditional literatus sympathetic with reform, Xia wrote all or part of three essays on *xiaoshuo* between 1897 and 1907, which are clear and direct evidence of what the *xiaoshuo* tradition was to the Chinese, as well as early indications of what a large part of it was to become. This communication will essentially report on Xia’s essays, with the aim of providing greater insight and understanding on what *xiaoshuo* was regarded as in China, before it became simply short stories and “novels” to the whole world.

“The Aesthetics of Dissolution:

Wang Zengqi’s Wartime Literary Tactics and the Modern Chinese Short Story Unbound”

Stephen Day, University of California, Los Angeles

This paper grew out of what I perceive to be a great irony of the wartime literary scene in China (1937-1949), namely, that at the moment of greatest urgency when modern Chinese literature could seemingly accomplish its founding mission of national salvation, some genuinely committed writers produced works which expressed a certain ambivalence over conforming to stipulations regarding how to best support the cause. This ambivalence appears doubly ironic given the fact that it was articulated amidst appeals for the creation of national forms (*minzu xingshi* 民族形式). To be sure, it was not always possible for writers to express explicit support for literary mobilization due to domestic geopolitical policy concerns. Yet, even in areas where such efforts were either permitted or prescribed, by the early 1940s writers such as Wang Zengqi appeared less than enthusiastic in simply yoking literary endeavors to utilitarian and instrumental ends aimed at serving the nation in wartime. My paper will focus on one of Wang’s short stories, entitled “Revenge” (*Fuchou* 復仇), which captures the ethos of ambivalence noted above and, I contend, suggests alternative modes of and possibilities for the modern short story amidst the immediate nationalistic exigencies of the wartime literary scene.

During the 1940s, Wang undertook the most radical experiments and innovations of his writing career. In particular, he attempted to create a specifically “modern” form of the short story imbued with qualities of “pure fiction” (a notion inspired by André Gide). His literary “designs” (*yitu* 意圖), which I refer to as “the aesthetics of dissolution,” were characterized by a loosening of formal literary structure, a breakdown of established generic boundaries, and a melange of stylistic registers in language. Through an eclectic blending of influences and sensibilities culled from both traditional literary and exogenous sources, there emerges in “Revenge” a hybrid literary form and style that eludes classification as strictly either “Chinese”

or “foreign,” “traditional” or “modern.” The work is thus in a better position to negotiate the different literary imperatives and expectations that such categories demanded of the formal features of creative writing. In other words, the “aesthetics of dissolution” served to unbind form from norm and allowed Wang momentary leeway to pursue his own aesthetic aims for what he hoped would be a breakthrough in the creation of a truly “modern” Chinese short story.

“A Rat in the Chinese Department: A Modern Satire by Lu Ye”

Madeline Spring, University-of Colorado

Fortunately, allegorical writings about animals, once so popular in the Tang dynasty, still can be found in modern China. This paper focuses on a highly satirical short story by Lu Ye, in which the main character (a sensitive and somewhat loquacious lady rat) offers insights on others of her species as well as the humans who surround her. This paper discusses the general themes and structural devices Lu uses in this clever and entertaining tale.

SATURDAY, OCTOBER 12

Session 5, 8:30-10:30 a.m.

“Treatises and Tales:

The Nature of Emotive and Narrative. in the Ancient Chinese Literary Language”

John C. Didier, Colorado State University

This paper analyzes the nature of the Chinese literary language of the classical period (ca. 6th-3rd c. BC). Focusing on six texts representative of both the ancient chronology and the two types of written expression in the ancient Chinese context, the empirical/narrative (subject-predicate) and emotive/propositional (topic-comment) forms, this study attempts to delineate precisely the elemental characteristics that define these two types of writing.

Traditional Chinese linguists also recognized a bifurcation in the ancient written language, between “the recording of affairs” (*ji shi*) and “the recording of speech” (*jiyan*). I show that these align with our s-p and t-c structures, respectively, and that the latter is indeed an imitation of the spoken language. To do this I analyze in the selected texts the use of abstract characters/words and pure particles, substantive words, citations, and parallelism. I posit that abstract characters/words and pure particles, citations, and parallelism occur more frequently in emotive (*jiyan*) than in empirical (*ji shi*) language and texts. The data support this thesis. My data also reveal that, while appearing more frequently in emotive texts, citations still provided empirical texts with their emotive component. I find further that increased use and sophistication of parallelism accompanied the development of the essay form of emotive expression, in philosophical texts. Citations cease to appear in such texts. Thus parallelism and citations occur mutually exclusively, parallelism having replaced citations as a deliberative device. Parallelism allowed for the direct representation of spoken language without resort to the use of citations.

Mimicking the spoken language supported ancient Chinese writers’ intentions in both

the emotive and empirical forms. Particularly weighty was the shift to complex parallelism. Such structures, still employing particles and abstract words/characters, allowed for far more sophisticated and convincing development of ideas and arguments than did the simple repetition of someone else's speech. This change evinces thinkers' shifting from backward-thinking to forward-thinking, remarkable in its timing in that it occurred exactly as philosophical debate in written form burgeoned in 3rd-century-BC China. Thus sophistication in language and thought developed in tandem. Aside from helping to clarify the nature of classical literary and intellectual developments, the study's findings may provide clues to dating more accurately ancient Chinese texts, many of whose dates remain obscure.

“Early Use of the Yeongming Tonal Contrasts”

David Prager Branner, University of Maryland

In an earlier paper, I examined the prosodic organization of medieval parallel prose, and showed that in those compositions that do not rhyme (what I called the “preface” style), the alternation of *pyng* and *tzeh* 平仄 at line-feet is the main organizing principle. Although that binary form of tonal alternation is considered to have developed some time after the four-way distinction favored by the Yeongming 永明 poets, it is clearly already being used in parallelistic memorials of the Yeongming poet Wang Rong 王融 (467-493).

In the present paper, I consider other evidence for early poetic prosody in Chinese. The simple consonance of tonal categories is evident in rhyming from the earliest periods. Of the other features of tonal prosody associated with the Yeongming movement, the first to appear is the so-called *shanqwoei* 上尾 avoidance: the rule prohibiting non-rhyming feet from using the same tone category as do rhyming feet within the same stanza.

Early rhymed literature varies a great deal in its observance of this prohibition, and is less rigorous than post-Yeongming compositions. Even so, there is a clear tendency to avoid tonal consonance in non-rhyming feet long before the Yeongming period. This paper describes the incidence of *shanqwoei* in four-syllable rhymed compositions from the Chyn up to the 6th century.

“Music and Rhythm in Li Bai's Poetry”

Charles Yim-tze Kwong, Lingnan University, Hong Kong

Intractable not only cross-culturally but also intra-culturally, poetic music is one of the most difficult areas of analysis in poetry criticism. While poetic “tenor”—sentiments, themes and images—possesses a larger measure of universality that makes them easier to assimilate, aspects of “form”—including sound qualities—register a much greater variety of expression. Besides, sounds are less tangible to the verbal critic, especially since they can change beyond recognition over time. What is more, prosodic analysis of poetry goes beyond a matter of phonological knowledge, for sound attributes do not by themselves constitute poetic music; they must be shown to integrate with meaning, atmosphere and rhythm to form a total artistic effect. To make things even more complicated, poetic music does not lend itself readily to analytical verification and verbal description. Through a close analysis of representative poems by Li Bai, who is undoubtedly one of the most “musical” classical Chinese poets, this paper will show how poetic

music and meaning can synergize with each other perfectly in the hands of a true master.

“Natsume Soseki’s Sense of Momentary Beauty: *Kusamakura* and His Haiku”

Edward Peng, Brigham Young University

Natsume Soseki has a remarkable interest in Haiku. This may not be attributed merely to his friendship with Masaoka Shiki and other haiku poets of his times but to a very large extent to his aesthetical sense of momentary beauty.

Kusamakura, one of Natsume Soseki’s most well-known writings, could be regarded as an epitome of his aesthetics in a form other than a theoretical writing.

It is worth noticing that Soseki expresses his views of life and philosophy in a straightforward way in *Kusamakura*, nevertheless, he indicates or implies his aesthetical views with impressive and concise descriptions of momentary beauty.

According to Masaoka Shiki, the remaining grace of haiku is in the skill of “sketch-drawing.” Yoshida Seiichi interprets Shiki’s position as “Sketch-drawing does not go deep into the inner side of objects of description. . . . It could be considered as an impromptu and objective adumbration of whatever factual existence that impresses the poet then and there.” It is still difficult to say whether Soseki adapts himself to haiku’s aesthetics first and then expresses conscientiously or unconscientiously this perspective in *Kusamakura* or that his aesthetical standpoint of momentary beauty is formed first and then find haiku the most adequate form with a proper skill to manifest it. By and large, the sense of momentary beauty could be safely regarded as the keynote on which both *Kusamakura* and his haiku are based.

Session 6, 10:45 a.m.-12:15 p.m.

**“A New Account of an Ancient Mirror: Issues Concerning
the Authorship of *Gujingji* and its Historical Significance Revisited”**

Ding Xiang Warner, Cornell University

The “Tale of an Ancient Mirror” (*Gujing ji* 古鏡記), written sometime during the 7th or 8th century, has long been regarded by historians of Chinese literature as an important milestone in the development of the Chinese narrative tradition, marking the transition from *zhiguai* 志怪 (accounts of the fantastic) to *chuanqi* 傳奇 (tales of the marvelous), and more significantly, the beginning of literati’s conscious practice of fiction writing. Essentially a series of episodes about an ancient mirror and its supernatural power, this story is told in the voice of a first-person narrator by the name Wang Du 王度, who in historical reality was the elder brother of the famous Confucian teacher, Wang Tong 王通 (ca. 584-617) and the colorful recluse-poet Wang Ji 王績 (ca. 590-644). It also includes numerous accounts, in rather elaborate detail, of Wang Ji’s purported activities after his first retirement from office during the final years of the Sui dynasty. Because of the ostensible biographical nature of the story and the time- and place-specific accounts of events, scholars have routinely relied on “*Gujing ji*” as an important document for their reconstruction of the lives of Wang Tong and Wang Ji and the history of the Wang family. The earlier collections of Tang tales that include “*Gujing ji*” do not list the name of its author, as

is the case with almost all the stories in those collections. It was not until sometime in the late Tang that Wang Du's name was given as the author of "Gujing ji." But because there is no other historical record that contains any information on the historical Wang Du, this attribution has been questioned by many scholars. While the general consensus decisively accepts that one of the members of the Wang family is the author of the "Gujing ji," which one is still heatedly debated. At stake is not just a satisfying solution to an authorship puzzle, but the validity of the information on the Wang family that the story provides, as well as the interpretation of "Gujing ji" as a work of fiction. After providing a brief survey of modern scholarship on these issues, this paper proposes new approaches to the problem of this work's authorship, of its significance in the Chinese narrative tradition, and of its testimony to the history of the Wang family.

"Interpretation and Translation: A Poem in the *Sanguozhi yanyi*"

Juliet Pui-shan Tai, Lingnan University, Hong Kong

As the most recognized version of *Sanguozhi Yanyi*, Mao Zonggang's edition contains a distinctively added epigraph. Added by Mao right before the novel begins, the epigraph plays an important role in the illustration of the novel's themes. This paper will compare the translated and original epigraphs as well as two different renditions of the epigraph by the same translator, and study how the epigraph is (mis)represented in English translation.

This epigraph is significant because while the novel is often most memorable for its heroic ventures, the epigraph offers a serene, "supra-historical" reflection on the human endeavor. It not only condenses and foretells the plot, but also hints at the novel's historical, existential, and philosophical perspectives. How such an epigraph laden with thematic significance is translated will therefore influence the subtleties of the non-native readers' understanding of the novel in translation. Any shortfall in grasping the epigraph's full meanings by the translator may reduce the artistic effect of the original and mislead the non-native readers of the translated text.

**"The *Ta-Fu Yi-kao* 大復遺稿, a New Source
for the Life and Works of Ho Ching-ming 何景明 (1483-1521)"**

Daniel Bryant, University of Victoria

The *Ta-fuYi-kao* ('Relic Manuscripts of Ho Ching-ming'), of which a unique copy exists in the collection of the Fukien Provincial Library, has not been made use of in studies hitherto. Although it is not especially useful in resolving biographical questions, especially the sequence of Ho's works from the years 1509-11, it is nonetheless an extremely valuable source, as it includes about fifty works, mostly poems, by Ho that were never subsequently collected. In addition, its textual variants in works duplicated in later editions are of interest and its role as a 'missing link' between the first two editions of Ho's works, which antedated it, and all subsequent texts contributes to a clearer understanding of the textual history of the corpus.

Session 7, 1:45-3:15 p.m.

“Poetry as Rite: Social Memory and Sacred Space in the Southern Garden”

David B. Honey, Brigham Young University

Literature transmits social memory, preserving a “living past” from one generation to another. A specific site such as a garden club or an academy creates a sacred space that, to paraphrase Linda Walton, can enable and support an ideal, in this case an ideal of southern literary culture that focuses on the lives of exemplars of the past in a “landscape of historical memory.” Many historical Cantonese worthies contributed their unique individualities to a southern literary culture that is conveniently traced by looking at the historical revivals over three dynasties of the Southern Garden Poetry Society. First founded in the waning years of the Yuan dynasty, this literary club was periodically revived during the mid-Ming, the early Qing, and again at the end of the Qing. In 1911, the sacrifices performed during the last revival of the Southern Garden Poetry Society and the poetry composed to honor the manes of the historical habitués of the garden was a very tangible effort at ritually linking past poets together through time at this particular sacred space.

“Outside Interests: Looking at the Manchus Looking at Others”

Stephen Wadley, Portland State University

In 1751 the Qian Long emperor commissioned a series of scroll paintings to be made of non-Manchu, non-Han peoples who had dealings with the Qing. Officials on the borders of the empire were to paint portraits and gather information on the various peoples who lived in the areas they controlled or who entered the empire to conduct trade. The paintings and information were to be conveyed to the military personnel who would in turn forward them to the capital. There the sketch paintings and information would be edited, repainted and arranged into a series of scrolls with the name *Zhigong tu* 職貢圖, ‘pictures of tributaries.’

Zhigong tu had been produced by a number of previous dynasties beginning as early as the Liang dynasty (502-556). But this *Zhigong tu* was to dwarf them all, and was meant to be a manifestation of the greatness of the Qian Long emperor, to the extent people of all lands acknowledged their subservience to him and brought tribute. More than three hundred paintings were made and each painting was inscribed with a description in both Manchu and Chinese of the people. It may be these pictures and descriptions can give us some information of the Manchu worldview, or at least how the court viewed the world outside the Chinese cultural sphere. This paper will look at what the Manchus had to say about people who lived outside of the Qing empire.

“Foreign Silver and the Chinese Marketplace in the Nineteenth Century”

Richard von Glahn, University of California, Los Angeles

Money is commonly thought of as a measure of value, something that expresses the value of goods but is itself neutral, an abstraction. Yet such an idea of money was alien to the world of

metallic currencies that persisted throughout human history down to the twentieth century. From the sixteenth to the nineteenth century the China's economy experienced a shift from a commodity silver money standard (*wenyin* 紋銀) to a new "sovereign" foreign silver coin standard (*yuan* 圓). This transition, I believe, should be understood as a cultural as well as an economic phenomenon. To understand the causes underlying this transition, as well as the changing patterns of money use in China more generally, I want to draw attention to the importance of different types of money as tangible objects with specific material properties and specific symbolic values in the material culture of Ming-Qing China.

Both the physical qualities of different types of money, and the cultural values assigned to them, contributed to the determination of their economic value. Beginning in the late seventeenth century foreign silver began to circulate within China in the form of coins issued by foreign governments. The most common silver coin was the *8-real* coin (*peso d'ocho reales*) minted by the Spanish colonial government in Mexico. Although the *8-real* silver coin already was in widespread use in Guangdong and Fujian in the early eighteenth century, the massive import of *8-real* coins bearing the likeness of the Spanish king Carlos IV (r. 1772-1808) during the late Qianlong and Jiaqing eras established foreign coin as the monetary standard not only in Guangdong and Fujian, but also in Jiangnan. The Carlos IV coins (known in China as 花邊錢, 佛頭錢, 四工錢, or simply 洋錢) became the basis of a new monetary standard, the *yuan* 圓, thus re-establishing a sovereign money (ironically, though, one minted by a foreign government) in the markets of South China. Throughout most of the nineteenth century, and certainly before the Qing government began to mint its own silver coins in the 1880s, the Spanish-Mexican silver coins served as the principal medium of exchange, and the *yuan* the principal money of account, in the most commercialized regions of South China.

In the nineteenth century Chinese merchants began to publish manuals explaining how to identify and authenticate these foreign coins for the edification of their peers. These manuals offer valuable insights on the mentality of Chinese merchants and the culture of the Chinese marketplace. In this paper I will utilize these manuals to examine how the physical properties of coins influenced their value, regional variations in money-use, and the ways in which merchant knowledge was-circulated and reproduced.

Session 8, 3:30-4:30 p.m.

“‘Student Zhang Jumps Over the Wall’: Cultural and Generic Chaos”

Yuming He, University of California, Berkeley

This paper explores the process and consequences when a narrative moment became obsessively reproducible in the case of “Student Zhang Jumps over the Wall.”

The printings of *Xixiang ji* (*The Story of the Western Wing*) dramatically increased in the late Ming, turning the story into a household narrative. In the process certain episodes enjoyed more popularity than others, among which was the episode known as “Student Zhang Jumps over the Wall” (*Zhangsheng tiao qiang*). In this episode; Student Zhang both misinterprets and correctly interprets a poem from Yingying (the beautiful daughter of the late prime minister) as an invitation to a romantic tryst. He jumps over the wall thinking that he will fulfill the prophecy of the poem's suggestive lyrics, without knowing that Yingying will actually refute the desire she expressed in text, accuse him of misinterpretation, and charge him with indecency.

By the Wanli reign (1573-1620), the representation of this scene became increasingly rich. Narrative details were added and illustrations were published to flesh out or accompany this moment in reading. In addition, the episode also became a focal point for producing ephemeral popular songs and clever sayings. As concrete reproductions of this scene in text and image proliferated across a wide range of artistic forms, the interweaving of aesthetic experience and pleasure filtered back and forth between genres, from the old to the new and between correlative literary forms. This produced a thick layer of text and image that allowed the wall to both retain its comic value in a dramatic scene, but also to become a more symbolic marker that could be used to explore the moral issues of desire, proscription, self-control, and action. The thickness of the textual sedimentation and the striations create a chaotic body of representation, the organizing center of which is most often (but not always clearly) humor.

“*Kunqu* Drama and the Late Ming Crisis of Social Distinction”

Sophie Volpp, University of California, Davis

Histories of Chinese drama typically discuss the rise of *kunqu*, the dominant operatic style of the late Ming and early Qing as aesthetically inevitable. According to the conventional narrative, *kunqu* achieved prevalence because it was more elegant than other styles, its sinuous and delicate melodies pleasing to the literati connoisseurs who made the late Ming the second “golden age” of Chinese theater. In this paper, I revisit the conventional account of the rise of *kunqu*, taking as my premise the notion that no style is inherently more elegant than another. Rather, certain cultural historical formations conspire to grant a specific style social distinction.

I argue that *kunqu*'s origins in Suzhou, which exported luxury goods of all sorts to the rest of the nation, influenced its popularity nationwide. That *kunqu* was, in the manner of a luxury good, a status marker that figured in the late-Ming crisis of distinction is evident in the writing of numerous late Ming authors who resisted the ascendance of southern cultural forms and their deployment as emblems of social distinction. Authors lamented the new popularity of southern drama and of actors from Suzhou, disparaging both the musical styles and the actors who performed them as dissipated, effeminate, and licentious. Northern drama was, tellingly, exempt from the calumny heaped upon *kunqu* and other southern musical styles. An antiquarian passion of the connoisseur, it derived its prestige in part from the fact that it was no longer contemporary, local or popular. In sum, this paper questions the conventional portrait of *kunqu* as a style that dominated the late Ming and early Qing because of its inherent refinement, suggesting that *kunqu* was not only *not* inherently elegant, but also not at the apex of hierarchies of taste.

THE UNIVERSITY OF ARIZONA. TUCSON ARIZONA CAMPUS MAP

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Key

Conference Location: Park Student Union,
Turquoise Room (downstairs)
Banquet Location: Arizona Student Union,
Kachina Room, 2nd floor

