𝔄merican 𝔒riental 𝔖ociety,
Western Branch—2006 Meeting
Laurel Point Inn, Victoria, British Columbia, Canada

Friday, October 13

8:30-9:00:   **Registration**

9:00-9:15:   **Opening Remarks**

9:15-10:45:   Panel One: Early China, Language and Texts
Mark Halperin, University of California, Davis, Chair
Newell Ann van Auken (Grinnell College), "Commentarial remarks on the *Spring and Autumn Classic*: the *shufaa* 書法 lines of the *Tzuoo juann* 左傳"
Young Kyun Oh (Arizona State University), "Butterflies, flat fish, and leaves—what *xiesheng* 諧聲 can tell us"
Suh-jen Yang (University of Washington), "From Document to Monument: The Making of 'The Inscription of Chu Prime Minister Sun Shuao' 楚相孫叔敖碑 (160 A.D.)"

11:00-12:00: Panel Two: Islam
Michael Fuller, University of Ccalifornia, Irvine, Chair
Andrew Rippin (University of Victoria), "Reflections on the academic study of the Qur'an"
Leah Kinberg (Tel-Aviv University/Simon Fraser University), "The call for *Hijra* or the prohibition of residing among the infidels: an examination of Q 4:97-100"

12:00-1:30   Lunch

1:30-3:00:   Panel Three: Medieval China, Part One
David Knechtges, University of Washington, Chair
Kong Xurong (Kean University), "*Yongwu Fu* and Intention?: A Thematic Study of Fu Xuan's *Yongwu Fu*"
Y. Edmund Lien (University of Washington), "Wei Yao's Disquisition on *Boyi*"
Nicholas M. Williams (University of Washington), "A Conversation in Poems: Xie Lingyun, Xie Huilian, and Jiang Yan"

3:15-4:15:   Panel Four: Medieval China, Part Two
Ding Xiang Warner, Cornell University, Chair
Ping Wang (University of Wisconsin, Madison), "'Maple Leaf'—A Poetic Image Worth A Thousand Pieces of Gold"
David Knight (Yale University), "Echoes of Autumn: Two Tang *Qiusheng fu*"

4:30-5:30:   Panel Five: Buddhism
Richard von Glahn, University of California at Los Angeles, Chair

Martin T. Adam (University of Victoria), "Four Categories of Action, Three Classes of Agent, Two Basic Orientations and One Moral Law: Towards A Buddhist Understanding of Early Buddhist Metaethics"

Jan Nattier (International Research Institute for Advanced Buddhology, Soka University), "An Early Chinese Hymn to Amitābha"

5:30-7:00   Reception

Saturday, October 14

8:30-10:00:   Panel Six: Perils and Powers of Elite Status in the Near and Far East

Madeline Spring, University of Colorado, Chair

Zhangcan Cheng (Nanjing University), "The Death of the Imperial Concubine Yin: Love, Politics and Literature in Mid 5th Century South China

Marcus Milwright (University of Victoria), "Bayazid's Cage: Historiographic Notes"

Kathleen Tomlonovic (Western Washington University), "Roles and Responsibilities of Regent Empresses of the Northern Song Dynasty"

10:15-11:45: Panel Seven: Chinese Poetry: Taking Poets Seriously

Paul Kroll, University of Colorado, Chair

Michael A. Fuller (University of California, Irvine), "Sinology and Syntax"

Daniel Hsieh (Purdue University), "Du Fu in Qinzhou"

Jonathan Pease (Portland State University), "'As If Sometime We'd Been Acquainted': The Search for Yan Shu"

11:45-12:00: Business Meeting

12:00-1:30   Lunch

1:30-2:30:   Panel Eight: "Poems in Their Places"

Steven Wadley, Portland State University, Chair

Gary Flint (Shanghai, PRC), "Recent Developments at Mountainsongs"

Mathew Findlay Carter (University of Washington), "How Did *that* Get there?: The *Tang shi jishi* and the Transmission of Xiuwen guan Poetry"

2:45-3:45:   Panel Nine: Taoism in the Sung and Ming

Jonathan Pease, Portland State University, Chair

Curtis Dean Smith (Grand Valley State University), "Su Shih's Taoist Visualization: Heaven in a Dish"

Richard von Glahn (University of California, Los Angeles), "The Making of a Taoist Saint: Sa Shoujian in Ming Popular Hagiography"

4:00-5:30:   Panel Ten: Chinese Vernacular Literature
Daniel Hsieh, Purdue University, Chair
Steven West (Arizona State University), "West Lake, Hangzhou: Two *Sanqu*"
Yuming He (University of Chicago), "Music and Literati *Zaju* 雜劇: On Xu Wei's 徐渭
    (1521-93) *The Mad Drummer* 狂鼓史"
Timothy C. Wong (Arizona State University), "Understanding China's Fiction: The
    Problem of 'Equivalence'"

Annual Banquet, Laurel Point Inn Terrace
6:15-7:00 Cash Bar
7:00 Dinner, Followed by an Address by Daniel Overmyer, Professor Emeritus,
    University of British Columbia:
"Chinese Religious Traditions from 1900-2005: an Overview"

AOS Western Branch Meeting 2006 – Abstracts
(In order to Presentation)

Commentarial remarks on the *Spring and Autumn Classic*:
the *shufaa* 書法 lines of the *Tzuoo juann* 左傳
Newell Ann Van Auken (Grinnell College)

The *Tzuoo juann* 左傳 contains both historical narratives and a number of different types of passages that are commentarial in nature. Perhaps the best known commentarial passages are those that are ascribed to Confucius or "the gentleman," and which for the most part comment on the events narrated in the *Tzuoo juann*. Not as well-known are those passages that comment directly on the *Chuenchiou* 春秋 records, traditionally referred to as *shufaaa* 書法 lines. The *shufaa* lines typically quote a *Chuenchiou* entry, in whole or in part, and address issues such as why that entry was recorded, why information was included or omitted, or why certain wording was used. That is, these lines attempt to explain the considerations underlying the act of recording the *Chuenchiou* entries, rather than passing judgment on the events recorded therein. In my paper I discuss the explanations the *shufaa* remarks offer regarding whether or not an action or event was recorded in the *Chuenchiou*, or the wording used to record specific events. I conclude that the *shufaa* lines in the *Tzuoo juann* provide an interpretation of the *Chuenchiou* that differs substantially from the traditional, orthodox "praise and blame" interpretation associated with the *Gongyang* 公羊and *Guuliang* 穀梁 traditions.

Butterflies, flat fish, and leaves—what *xiéshēng* 諧聲 can tell us
Young Kyun Oh (Arizona State University)

Despite the ancestry or the phyletic relations that are still in debates, Chinese affiliation with neighboring languages through long contacts over time is beyond possible doubts. Korean is certainly one of these neighboring languages, though it is commonly supposed that it came from a different linguistic ancestry from that of Chinese. Having intimately interacted culturally and politically with Chinese the Korean language contains most typical example of so-called Sinoxenic language, commonly referred to as Sino-Korean. The current designation of Sino-Korean is the layer of lexemes in Korean, each of which is identified with a Chinese graph and its meanings as well as words formed by those lexemes. This paper tries to broaden such designation of Sino-Korean by considering some examples that relate Chinese lexemes to vernacular Korean, which I hypothesize to hav phonologies of Chinese and Korean.e developed by earlier contacts between the two languages before the current Sino-Korean layer was standardized. It is commonly assumed that the substratum of the current Sino-Korean sounds is Middle Chinese represented by the sound system of the *Qiēyùn*. Comparing some lexemes of Old Chinese and vernacular Middle Korean transcribed in *Han'gul*, however, leads us to another stratum of Sino-Korean, which I refer to Old Sino-Korean, the layer of Chinese language shared by Korean separately from the institutionalized or standardized borrowing during the Táng-Shilla period. Identifying examples of Old Sino-Korean is inspired greatly by *xiéshēng*, taken as phonetic signals of Old Chinese, and the historical phonologies of Chinese and Korean.

From Document to Monument: The Making of "The Inscription of Chu Prime
Minister Sun Shuao" 楚相孫叔敖碑 (160 A.D.)
Suh-jen Yang (University of Washington)

Inscriptions are one of the most important sources for official histories. Historians have long emphasized their value as unaltered source materials for correcting or supplementing traditional accounts of individual biography or political and institutional history. The integration of materials from an official history or other known sources into an inscription is an opposite practice that is quite unusual. The "Inscription of Sun Shuao" is one of these unique examples, and provides us with a rare glimpse into how this particular text was constructed. As extra-inscriptional material was incorporated, the text was not only lengthened, but the structure and rhetoric were also transformed from the norm in Han inscriptional writing. I will demonstrate why and how the text of the inscription knits together its various sources and will outline its unique literary presentation and significance. I will further discuss the ways in which this inscription broke with convention and can be viewed as a rarity within the corpus of Han inscriptions.

Reflections on the Academic Study of the Qur'an
Andrew Rippin (University of Victoria)

This paper discusses the impact of the publication of the *Encyclopedia of the Qur'an* (Leiden: Brill, 2001-06), of which I was an Associate Editor. The encyclopedia stands as a summary of Quranic studies today; it was not designed to reflect a single perspective but rather aimed to be "inclusive" of a wide variety of points of view. It may be taken as a representative statement of approaches to the Qur'an at the beginning of the 21st century, ready for analysis and comparison. I wish to attempt a descriptive task of understanding how the discipline of Quranic studies has been and will be shaped by this encyclopedia. In the course of doing so, a few "cautions" about the future will emerge, matters that I believe we must guard against being unduly influenced by in defining how the discipline moves ahead as a result of the Encyclopedia project; but this is not a critique of the work itself which, I firmly believe, represents an accurate and fair summary of the state of the art in which the editor has made her absolutely best efforts to capture that spirit.

In order to to accomplish my goal, the paper will draw attention to the presuppositions reflected in many of the articles, some of them related to general concepts of religion and to scholarship's concern with making the Qur'an and Islam appealing to Western (i.e. Christian) audiences.

The call for *Hijra* or the prohibition of residing among the infidels:
an examination of Q 4: 97-100
Leah Kinberg (Tel-Aviv University, Visiting at SFU, Vancouver)

The increasing number of Muslims residing in non-Muslim countries has raised serious political questions, has intrigued sociologists and anthropologists and has produced some interesting demographic surveys. This very fact has recently become a central issue in the Muslim world as well. While reading arguments presented by contemporary Muslim sheiks, one can easily notice their criticism and discontent with the large portion of Muslims that lives outside the Islamic world.   In their preaching, these sheiks often use the term *Hijra* that can be translated as "migration" or "immigration".

In the present study I will examine several current Islamic texts that use the term and I will focus on its two divisive meanings. I will show that *Hijra*, as used by the sheiks, may indicate migration from Muslim countries to non-Muslim ones, but it may also mean migration from a non-Muslim place

back to the Islamic abode. *Hijra* from Islamic countries to the West is never encouraged and is allowed only under certain circumstances. The texts that deal with this kind of *Hijra* nevertheless refer to its bright side, and dwell on the fact that having Muslims live abroad means introducing the basics of Islam into the world of the infidels.   On the other hand, when calling for *Hijra* from the West back to the Islamic countries, the main issue discussed is the interaction between specific Islamic communities living in the West and their hosts, and the danger to which Muslims might be exposed while extending their lives beyond the boundaries of the *Umma*.   The latter meaning of *Hijra* is more frequently examined, and as a result the call to come back home is more pervasive, but more than once do we notice that both meanings are treated interchangeably, where one *Hijra* is encouraged and the other is excused.

To establish their call, the sheiks very often find recourse in verses 97-100 of the 4th chapter of the Koran, which reads:

> "When angels take the souls of those who die in sin against their souls, they say: In what plight were you? They replied: Weak and oppressed were we in the earth. They say: Was not the earth of God spacious enough for you to move yourselves away from evil? Such men will find their abode in Hell; what an evil refuge! Except those who are really weak and oppressed - men, women and children, who have no means in their power, nor a guide-post to direct their way. For these, there is hope that God will forgive: For God does blot out sins and forgive again and again. He who forsakes his home in the cause of God, finds in the earth many a refuge; wide and spacious: should he die as a refugee from home for God and His apostle, his reward becomes due and sure with God: and God is oft-forgiving, Most merciful."

The present paper will examine the commentaries to these verses and the circumstances of their revelation, and demonstrate to what extent early Islamic recollections can be applied to current events.

Wei Yao's Disquisition on *Boyi*
Y. Edmund Lien (University of Washington)

The "Boyi lun" 博弈論 (Disquisition on *Boyi*) by Wei Yao 韋曜 of the third century is one of the earliest treatises that criticize directly the board game now known as *weiqi* 圍棋. The circumstance for his writing is clearly documented in the *Sanguo zhi* 三國志; however, a closer look into the historical background of the compound *boyi* reveals an unsettling assumption held by the exegetes of his times and thereafter that the term *boyi* had always meant *weiqi*. In this article, we argue that *boyi* prior to the Han could only mean the board game *liubo* 六博 and by Wei Yao's times, the term had become firmly associated with *weiqi*. In the Disquisition, Wei Yao displayed his rhetorical skills in denouncing the value of *weiqi*. His arguments reflect the deep-rooted commitment of a scholar to cultivate his virtue and to serve his state, and convey a strong didactic message that one should stay away from the nonsensical pastimes such as *weiqi*. He gives many examples of successes resulted from an individual's life-long dedication to his profession, and persistently reminds his reader of the need to be on the alert for any laxity in diligence. In a way, it is works like Wei Yao's that collectively shaped the profile of what was considered the right behaviors of a *junzi* 君子.

A Conversation in Poems: Xie Lingyun, Xie Huilian, and Jiang Yan
Nicholas M. Williams (University of Washington)

This paper introduces several poems of parting exchanged by the cousins Xie Lingyun 謝靈運 (397-433) and Xie Huilian 謝惠連 (385-433), and later preserved in the *Wen xuan* 文選. In some respects uncharacteristic of the other work of either writer, the poems give lively and moving expression to a lifelong friendship. They relate physical journeys over rivers and mountains in tandem with the arc of

personal experience, as the pleasures of friendship are succeeded by the pain of separation. Half a century later, Jiang Yan 江淹 (444-505) wrote an imitation (*ni* 擬) based on these poems, as part of his series of thirty "Poems in Miscellaneous Styles" (*zati shi* 雜體詩). Besides the subject matter of the earlier poems, Jiang Yan also imitated their formal features, borrowing the incremental repetition used in Lingyun's poems, in which the first line of each stanza (after the first) repeats two characters from the last line of the preceding stanza. This device helps to define the stanzaic structure of the poems, and recapitulates formally a theme that is central to all the poems under discussion: the power of poetry to cross over spatial and temporal distances, and thereby negate them. Finally, the significance of this literary device is discussed in comparative context.

"Maple Leaf"—A Poetic Image Worth a Thousand Pieces of Gold
Ping Wang (University of Wisconsin)

Feng 楓, maple is a poetic image that is first found in the "finale" of Song Yu's 宋玉 (circa 290-223 B.C.) "Zhaohun" 招魂 and then adopted and developed by poets such as Ruan Ji 阮籍 (210-263), Xie Lingyun 謝靈運 (385-433), Jiang Yan 江淹 (444-505), and Liu Xiaochuo 劉孝綽 (481-539) into a standard motif usually associated with the "scholar's frustration". The popularity of the maple image used in such a thematic tradition reached a pinnacle during the Tang. It is found in the works of numerous poets including Li Bai 李白 (701-762) and Wang Wei 王維 (701-761). But the crystallization of the maple image is a result of a poem commonly known as "Feng Qiao Yebo" 楓橋夜泊 written by the High Tang poet Zhang Ji 張繼 (Presented Scholar 753). However, the chasracter *feng* or "maple," the most affective and effective image contained in this famous poem, has a variant, which would change the imagistic and sentimental value of the entire poem. This paper delineates the evolution of the image of maple in early and medieval poetry and presents the controversy over Zhang Ji's poems. By doing so, this author aims to explore the question of how a poem can be eternalized or rather exterminated with the change of one word/image and what could have motivated such a change.

Echoes of Autumn: Two Tang *Qiusheng fu*
David A. Knight (Yale University)

Ouyang Xiu's (1007-1072) "*Fu* on the Sounds of Autumn" is deservedly ranked as an innovative work which combines elements of poetic description along with vigorous prose and is seen as the prime forerunner of the "prose" *wenfu* genre. Less studied are two direct antecedents to Ouyang's work. In 841, Li Deyu (787-850) and Liu Yuxi (772-842) both composed "*Fu* on the Sounds of Autumn" in response to a piece written by Wang Qi (760-847). The latter piece is unfortunately not extant. Li and Liu's works are significant, not only for their intrinsic literary value, but also for the ways in which they exemplify the evolving textures of the mid-ninth century *fu*.

Thanks to the efforts of a growing number of scholars, the *fu* of the Tang period (618-907) have become accessible research topics. As the scope of literary history on the development of the *fu* increases, we are given the opportunity to enrich our appreciation of the individual poetic voices which constitute that history.

In this communication I will examine the tradition of *fu* poetry on the theme of autumn. As such a topic is quite vast, stretching all the way back to its roots in the *Chuci*, I shall focus primarily on the above-mentioned works of Li Deyu and Liu Yuxi. The practice of dividing Tang *fu* into *lüfu* (regulated), *pianfu* (parallel), and *gufu* (old-style) has both advanced our understanding of the development of the genre but also limited our ability to see the qualities of individual *fu* which transcend those generic boundaries. Analysis of the imagery, diction, prosody, and form of the "*Fu* on the Sounds of Autumn" by Li Deyu and Liu Yuxi will reveal the ways in which these works contribute to and depart from tradition.

Four Categories of Action, Three Classes of Agent, Two Basic Orientations and One Moral Law: Towards A Buddhist Understanding of Early Buddhist Metaethics
Martin T. Adam (University of Victoria)

This paper attempts to elaborate a theory of early Buddhist metaethics based upon categories and distinctions made within the Pali Canon itself. The Buddha's moral discourses cannot be properly interpreted apart from an understanding of the wider soteriological system laid out in the Pali Canon. Of vital importance is the idea that different classes of agent exist, defined in terms of insight into selflessness and proximity to nibbana. The phenomenology of these agents' inner moral lives differs accordingly, and this is reflected in the moral vocabulary employed in different contexts. The argument is based upon a particular conceptual schema found in the *Kukkuravatika Sutta* (*The Dog-duty Ascetic*, MN 57), namely, the tetrad of four logical categories of action based upon the pair of the bright and the dark (*sukka* and *kanha*). This schema is employed to clarify the relationship between two more commonly discussed moral terms, *puñña* (karmically meritorious) and *kusala* (wholesome). The overall aim of this paper is to provide the beginnings of an account of Buddhist moral thinking that does not rely upon theories originating in the western philosophical tradition (e.g. utilitarianism, virtue ethics, etc.)

An Early Chinese Hymn to Amitābha
Jan Nattier (International Research Institute for Advanced Buddhology, Soka University)

Included in the earliest extant catalogue of Buddhist scriptures translated into Chinese, the *Chu sanzang jiji* 出三藏記集 compiled by Sengyou 僧祐 (completed c. 515 CE) are hundreds of titles of works listed simply as "anonymous," i.e., works for which the translator's name has not been preserved (失譯經). Many of these scriptures have not survived, but dozens of others can still be found today in modern editions of the Buddhist canon. Because it is impossible to locate them precisely in space and time these texts have generally been neglected by scholars, with the notable exception of a significant study by HAYASHIYA Tomojirō published in 1941 and a brief recent article by Erik Zürcher. It is virtually certain, however, that some of these works date from the Latter Han or Three Kingdoms periods, and as such they may contain precious evidence of literature that was in circulation during the formative period of Buddhism in China.

In this paper I will examine one of these anonymous works, a hymn to Amitābha (or perhaps better, simply a poem in praise of Amitābha and his land), now found in the Buddhist canon as T373, the *Houchu Amituofo jie* 後出阿彌陀佛偈 (12.364b-c). Though we cannot establish its precise date, I hope to show that by examining the relationship of this short text to translations dealing with the same topic whose approximate dates are known, we can establish both its general provenance and the fact that it is an original Chinese composition rather than a translated text. As such, it can serve as evidence not simply of the availability of certain Indian Buddhist ideas in China during this period, but of their active appropriation and use by Chinese devotees.

The Death of the Imperial Concubine Yin—
Love, Politics and Literature At the Mid 5th Century South China
Zhangcan Cheng (Nanjing University)

The Death of the Imperial Concubine Yin on the second day of the fourth lunar month in the year of 462 is absolutely shocking news in Nanking, the capital city of the Southern dynasties. Yin is actually the cousin of Liu Jun, Emperor Xiaowu. Their affair was broadly rumored in the realm at that time, even

strictly criticized by the Northerners outside the territory, unfortunately not rightly revealed in the official history of the Song dynasty. Yin's sons, particularly her eldest son, were most favored by the Emperor and obviously threatened the status of his stepbrother, the heir-apparent. Yin's death was a disaster to the emperor, whose health was damaged fatally and whose life did not last long. The heir-apparent, right after his coming to power, took his revenge on Yin's sons and their supporters for the insult he had endured in the past few years, soon leading to a national chaos and ending with his being murdered. Based on the close reading of various historical documents, this paper aims at reconstructing the process of this event and disclosing its historical consequence, with a survey and interpretation that has never been made so far.

Bayazid's Cage: Historiographic Notes
Marcus Millwright (University of Victoria)

The Ottoman sultan Bayazid I Yildirim ("the thunderbolt") was defeated by the Central Asian warlord, Timur Lenk (often known in Europe as Tamerlane) at the battle of Ankara in 1402. Attempting to escape the battle, Bayazid was captured and brought before Timur. It is known that the Ottoman sultan died early the following year but, despite the abundance of primary and secondary sources, the nature of his treatment during his captivity remains the subject of controversy. This talk examines the claim that the sultan was imprisoned within an iron cage. The historical methods of European scholars from the seventeenth to the twentieth century are reviewed in the light of a reexamination of the broadly contemporary accounts of Bayazid's capture and captivity in Arabic, Persian, Greek, and Turkish.

Roles and Responsibilities of Regent Empresses of theNorthern Song Dynasty
Kathleen Tomlonovic (Western Washington University)

Although the regent empresses of the Northern Song are presented positively in the *Song Dynastic History* "Biographies of Empresses and Consorts", 宋史 后妃传、several historical texts reveal that the women were in frequent conflict with court ministers. Furthermore, there is evidence that the empresses were apprehensive about evaluations of their role and rule. Their anxiety was expressed most clearly by Empress Meng 孟太后 (1077-1135), primary consort of Emperor Zhezong 哲宗 (1077-1100); she requested that historical records be changed to reflect the loyalty of Empress Gao 高太皇太后 (1032-1093) and the malice of evil ministers 奸臣 such as Zhang Dun 章惇（1035-1105）.

　　Ostensibly, the appraisal of the empress regents was based primarily on their role as mother of the emperor, but, in fact, was derived from consideration of various forms of responsibility. These can be delineated in four areas:

1) As mother or grandmother 母后 they were to nurture a youth to adult competency as ruler.
2) As defacto ruler 垂帘听政太后, they were to make wise decisions for the imperial house.
3) As leader of officials 白冠之长 they were to guide or cooperate with court ministers in effective rule.
4) As daughter in a natal family 外姓之女, they were to gain prestige and wealth for family members without disrupting imperial rule.

In these roles, they were judged by officials who supported or opposed them. In the eyes of the empresses, the most supportive figure was Sima Guang 司马光 (1019-1086); the most oppressive was Zhang Dun. A review of several empress-official relationships discloses that empress dowagers used

their power to repress, even exile, ministers who challenged them, but that they acted as patrons to officials who assisted and affirmed them.   Empress Liu 劉皇后 (969-1033) exiled both Kou Zhun 寇准 (1008-1075) and Ouyang Xiu 歐陽修 (1007-1072). Empress Gao turned to Sima Guang for guidance; she was supported by Fan Zuyu 范祖禹 (1041-1098), but was slandered by Zhang Dun. Empress Xiang 向太皇太后 (1045-1101) exiled Zhang Dun, while Empress Meng assured that Zhang's disparagements were excised from historical records. The use of poetry to compare Empress Gao to Wu Zetian 武则天 (625-705), resulted in a minister's exile, but poetry praising her was recorded in Su Shi's 苏轼 (1037-1101) collection.

　　　　Clearly, the regent empresses of the Northern Song performed various roles that affected the configuration of political and social relationships between emperor and minister; their undertakings contributed to the complexity and the historical appeal of the period.

Sinology and Syntax
Michael A. Fuller (University of California, Irvine)

This paper has two parts. First is a set of observations on the Second Columbia Symposium on Classical Chinese and Chinese Language History, 10/21-22/05, that was sponsored by the Chiang Ching-kuo Foundation. Everyone there was a linguist, and the question is why. Has Sinology written off formal syntax? Is this a good idea? The second part is a test case: the paper I presented to the linguists, "'Poetic License:' Why We Should Assume that Chinese Poets Want Us to Take Their Syntax Seriously." The abstract for that paper is:

In reading Chinese poetry, we often encounter syntactic structures that resist easy interpretation. Indeed, many of the most famous lines present serious syntactic challenges. However, there is a strong tendency among both modern commentaries and translations to fix difficult syntax in ways that distort the role of the wording in the poems. Although the work of scholars like Wang Li and Jiang Shaoyu has greatly advanced our understanding of the issues in Chinese poetic syntax, I believe they also tend to move too quickly to provide underlying, regularized syntactic structures. I propose a rule of maximum respect for the word order as given and minimum rewriting of the overt syntax. In the paper I examine examples to test the rule. I focus in particular upon nominal constructions that both Wang and Jiang rewrite into verbal forms and look at their role in the poems to suggest that we should attempt to live with the syntax the author has presented as a new form of granting "poetic license."

Du Fu in Qinzhou
Daniel Hsieh (Purdue University)

759 was a momentous year in Du Fu's life. The poet who would become known for his patrriotism and Confucian morals gave up office and with his family headed for the border region of Qinzhou 秦州 (in present-day Gansu). It would seem a puzzling move for the middle-aged man who would eventually be described as a *shi sheng* 詩聖, poet-sage. It proved to be the first step of a long journey, unprecedented in the tradition, a journey in which Du Fu became a kind of wandering poet, moving ever further from the capital, but with his gaze constantly turned to Chang'an. Du Fu's approximately three month stay in Qinzhou was especially rich in poetry. He was unusually prolific, with about a poem composed each day. They are the works of a poet reflecting as he enters a new phase in his life; they represent a period of

innovation with many daring and outstanding works that mark Du Fu entering his late stage. They include such poems as the "Qinzhou zashi" 秦州雜詩, "Jiaren" 佳人, and several poems about or to Li Bai. This paper is a study of his poems from his stay in Qinzhou with a focus upon understanding his decisions, what he was thinking when he left central China, and what he may have been looking forward to.

"As If Sometime We'd Been Acquainted": The Search For Yan Shu
Jonathan Pease (Portland State University)

Yan Shu (991-1055) is an extreme example of what has happened to many Song-era figures: we have good records of his public career, over a hundred of his lyrics (*ci*), but almost nothing in between-- virtually no letters, essays or poems written by him, to him or about him. Whether we would use his lyrics to portray his character, or his public actions to elucidate his verse, there is a wide gulf between the two sets of information. We either ignore the information or ignore the gulf. The most common assessment of Yan Shu over the centuries is that both he and his lyrics were refined, tactful, decorous, and perhaps not adventurous enough to make him a literary beacon on the scale of Su Shi or even Liu Yong. But the record also suggests a tenacious ardor--not incompatible with tact and refinement--that may better explain his spectacular rise and sudden descent as a progressive statesman, and his ability to show later lyricists how to build grandeur into the tenderest of "little lyrics."

Recent Developments at Mountainsongs
Gary Flint (Shanghai, China)

I would like to make a short presentation of new developments on the website www.mountainsongs.net. Mountain Songs is a a bilingual website of Chinese poetry that connects poems to place by means of digital images, GIS waypoints, and Google Earth.

How Did *That* Get There? The *Tang shi jishi* and the Transmission of *Xiuwen guan* Poetry
Matthew Findlay Carter (University of Washington)

Three Song dynasty sources preserve more than three-hundred occasional poems in 43 series dating from 708 to 710, most of which are credited to scholars of the Xiuwen guan 修文館. The prevalence of Xiuwen guan poetry in these anthologies is astonishing in light of its absence from Tang anthologies and its tepid reception by contemporary critics. Recently, several scholars have proposed that the wealth of Xiuwen guan poetry in Song sources betrays the anthologists' dependence on a single literary collection, most often identified as the *Jinglong wenguan ji* 景龍文館記, a work attributed to junior Xiuwen guan scholar Wu Pingyi 武平一 (ob. ca. 741). After briefly outlining evidence that inspired this single source hypothesis, the present paper focuses on one anthology, Ji Yougong's 計有功 (*jinshi* 1121) *Tang shi jishi* 唐詩紀事. While poems in some series in this work do indeed bear signs of a shared textual lineage, this paper argues that variations in poems and their headnotes offer equally salient evidence of Ji's fidelity to a multiplicity of sources. This exegesis of both commonalities and discrepancies provides insight into Ji

Yougong's textual practices, the state of his sources, and the textual condition of a significant corpus of Tang poems in the twelfth century.

Su Shih's Taoist Visualization: Heaven in a Dish
Curtis Dean Smith (Grand Valley State University)

With the recent interest in the Northern Sung dynasty, Su Shih has received much attention, with studies of his literature, art, and political philosophy. Much has been made of Su Shih's interest in Buddhism, but little attention has been given to his interest in "religious Taoism."

Although Su Shih frequently engaged in exchanges with Buddhist monks, and Buddhist topics are common in his writings, an examination of his daily life reveals a strong, personal interest in topics of religious Taoism, including visualization and meditation techniques, inner alchemy, and even outer alchemy. He even reveals serious considerations of immortality. Although one book has been published in Chinese on Su Shih's religious Taoism (Chung Lai-in, *Su Shih yü tao-chia tao-chiao*), only F. Baldrian-Hussein has published a study in English, "Alchemy and Self-Cultivation in Literary Circles of the Northern Song Dynasty—Su Shih (1037-1101) and his Techniques of Survival." This paper shall build upon Baldrian-Hussein's study, and earlier papers by the author, examining Su Shih's Taoist interests and activities, focusing on his fascination with immortals and lands of immortals, and describes how he traveled to such realms through miniature landscapes created with oddly shaped stones.

The Making of a Daoist Saint: Sa Shoujian in Ming Popular Hagiography
Richard von Glahn (University of California, Los Angeles)

Sa Shoujian 薩守堅 (fl. 1141-78?), now an obscure figure, was one of the principal proponents of the Shenxiao 神霄 ("Divine Empyrean") tradition of Daoist "Thunder Magic" rituals that became the most conspicuous feature of Daoist religion over the course of the Song dynasty. In contrast to other Daoist traditions, however, the Shenxiao tradition never developed a single line of patriarchs, and the "orthodox" tradition of transmission remained a subject of dispute and contestation. Sa Shoujian's role within this tradition and his image as a miracle-working saint underwent considerable revision at the hands of later Daoist and the authors of drama, fiction, and religious tracts (of the "lives of the saints" variety) written for a popular audience in Yuan and Ming times. The revisionist hagiographies of Sa Shoujian reflect the evolution of orthodox Daoist religion over the course of the Ming period, changing sensibilities within Chinese popular religion, and the emergence of a mass audience for didactic religious literature in the late Ming period. Sa's esoteric techniques of exorcism enjoyed a revival in the Ming period, but his image and his place within the Daoist tradition increasingly became defined by popular religious tracts like the *Great Compendium Seeking the Divine and Tracing the Origins of the Three Teachings, the Sage Emperors, and the Buddhist Patriarchs* 三教淵流聖帝佛祖搜神大全 and the novel *The Jujube Spell; How the Perfected One Sa of the Five Dynasties Attained Enlightenment* 五代薩真人得道咒棗記 (1602) by the hack writer Deng Zhimo 鄧志謨 .

West Lake, Hangzhou: Two *Sanqu*
Steven West (Arizona State University)

[no abstract received]

Music and Literati *Zaju* 雜劇: On Xu Wei's 徐渭 (1521–93) *The Mad Drummer* 狂鼓史
Yuming He (University of Chicago)

The statement that theater was a crucial part of late Ming musical life is deceptively simple. This is because the notion of music included quite diverse types of activity: it was performed in real time, represented by notations (*pu*), it lay dormant within printed plays and song books, was evoked with typographical conventions and inventions, and was projected into the realm of paintings and illustrations where musical instruments and moments of performance were portrayed. Late-Ming theater—or rather, theaters—also existed in the relational space opened up by real-time performance on stage and representations on the page.

Xu Wei's play *The Mad Drummer*, a literati *zaju* considered the best of its kind, provides a perfect site for a detailed study of late Ming theatrical music, operatic and otherwise, and how it is implicated within the relational space between actual performance and printed page. This paper focuses on four dimensions of the play: first, the arrangement of different singing conventions and what they reveal about musical consumption and its social and cultural milieu; second, the play's tune patterns and how they would be, and if they were, sung; third, the play's publication history in the late Ming; and finally, the surprising resurrection of the actual music of the play in the Qing, first on the page in *gongche* scores, then on the stage of *Kunqu*. As we will find, literati drama functions within various levels in the culture of drama book and musical practice: it can be silent, but can also be extremely musical.

Understanding China's Fiction: The Problem of 'Equivalence'
Timothy C. Wong (Arizona State University)

In his well-known study of the late-Qing reformer Liang Qichao (1873-1929), the late Professor Joseph Levenson suggested that Liang, like other Chinese intellectuals who tried to apply European ideas and ideals to China, tried to lessen the tensiuon between his national "history" and the new "value" system he encountered later "by arguing, in effect, that Western and Chinese ideals were really the same" in order to "assert the equivalence of China and the West." My paper will explore this insight as it applies to the modern critical understanding of traditional Chinese fiction, and attempt to provide an answer to why critics and scholars of old Chinese fiction are still obsessed with its similarities to, rather than its differences from, novels in the European and American traditions.

[the authors of the following papers will not be able to attend the meeting]

Yongwu Fu and Intention? : A Study of Fu Xuan's *Yongwu Fu*
Kong Xurong (Kean University)

Some scholars claim *yongwu fu*, particularly descriptive ones, are meaningless and insignificant. The study of Fu Xuan's extant thirty-nine descriptive *yongwu fu*, however, would lead to more subtle, more insightful conclusions regarding the utility of *yongwu fu*.
        Through the use of *yongwu fu,* Fu Xuan's symbolic world of latent ideals conveys four themes: the confrontation of difficulties, the admiration of strong will, the manifestation of political goals, and self-cultivation, In order to convey these ideas, Fu Xuan applies four basic methods: personification; prefaces; allusions; and symbolic images.

How Free Can Immortals Be? A Study of the Immortal World
in *Xiyou ji* and *Fengshen yan yi*
Yan Liang (University of California, Santa Barbara)

This paper studies how the world of immortals is imagined in two Chinese vernacular novels in late Ming, *Xiyou ji* (The Journey to the West) and *Fengshen yan yi* (The Creation of Gods). It is part of my project to study what sets *Xiyou ji* apart from other mythological novels in Ming and Qing periods, and what makes it an important motif in the popular culture of contemporary China. The immortal world in *Fengshen yan yi* is a society built upon a moralized power hierarchy. Any challenge to the established rules from below is not only immediately doomed to failure but also morally condemned. In *Xiyou ji*, main characters are free from moral obligations that regulate the behavior of the individual in the mortal world. Magic power does not correspond to one's institutional rank, which makes the challenge to social hierarchy from below not only possible, but often inevitable. The two novels are two different responses to the conflict between the despotic yet gradually weakening government control and the upsurge of individualism in late Ming society. While *Fengshen yan yi* presents an idealistic society with strict moral and institutional control as the solution, *Xiyou ji* shows sympathy to the individualistic aspiration of breaking free from the pompous social establishments. In this way, *Xiyou ji* suggests a more liberating relationship between the individual and the society that is still meaningful in China today, which helps to explain the novel's continued popularity.