

**American Oriental Society**  
Western Branch—2007 Meeting  
University of California, Irvine, CA, USA

**Program**

Friday, October 12

8:30-9:00: Registration: 135 Humanities Instructional Building, UCI

9:00-9:15: Opening Remarks  
Catherine Liu, Director, UCI Humanities Center

9:15-10:45: Panel One

*David Knechtges, Chair*

Timothy Wai Keung Chan, Hong Kong Baptist University and The University of Sydney  
**The Frustration of the Fisherman and the Wood Gatherer in Early Chinese Literature**

Kong Xurong, Kean University

***Yongwu Fu* and Intention? A Thematic Study of Fu Xuan's *Yongwu Fu***

Sujane Wu, Smith College

**Not Feeling Ashamed to Learn from Someone Younger: the Meeting of Lu Yun (262-303) and Zhou Chu (236-297)**

Zeb Raft, Harvard University

**The Poetry of Xie An 謝安 (320-385)**

11:00-12:00: Panel Two

*David Schaberg, Chair*

Newell Ann Van Auken, Grinnell College

**Records of *pìn* 聘 and *cháo* 朝 visits in the *Chūnqiū* 春秋: A one-sided view of diplomatic travel**

Matthias Richter, University of Colorado at Boulder

**Degrees of canonization of the Odes as reflected in the Warrings States Chu manuscript “Min zhi fu mu” and its transmitted counterparts**

12:00-1:30 Lunch

1:30-3:00: Panel Three

*Timothy Chan, Chair*

Timothy Michael O'Neill, University of Washington

**The *Shuowen jiezi* and Han lexicography**

Mark Pitner, University of Washington

**The Embodied the Sage: fluid boundaries in Yang Xiong's *Fa yan***

Antje Richter, University of Colorado at Boulder

**Familial Admonitions: The Emergence of an Epistolary Subgenre in the Han and Six Dynasties Periods**

Timothy M. Davis, Brigham Young University

**Historiographical Biography and Commemorative Biography**

3:15-4:15: Panel Four

*Newell Ann Van Auken, Chair*

David Prager Branner, University of Maryland  
**Táng-time Choice of Variant Readings**

Richard VanNess Simmons, Rutgers University  
**Comparing Common Northern Wu and Common Southern Jiang- Hwai with Common Dialectal Chinese**

4:30-5:30: Panel Five

*Ronald Egan, Chair*

Daniel Hsieh, Purdue University

**Fragrant Rice and Green Paulownia: Notes on a Couplet in Du Fu's "Autumn Meditations"**

Daniel Bryant, University of Victoria

**Do Parallel Objects Ever Not Meet?**

5:30-7:30 Reception: UCI University Club  
801 East Peltason Drive

Saturday, October 13

8:30-10:00: Panel Six

*Paul Kroll, Chair*

Jeongsoo Shin, University of Washington

**"Shan ju fu": Self-esteem in the Mountains**

Meow-hui Goh, Ohio State University

**Seeing in the "Poems on Things" by the Yongming Poets**

Wang Ping, Princeton University

**Xiao Yan and His *Yuefu* Poetry**

10:15-11:45: Panel Seven

*Jonathan Pease, Chair*

Linda Feng, Columbia University

**Urban Life and the Literature of Experience in Mid- to Late Tang**

Kathleen Tomlonovic, Western Washington University

**Genealogy and Nomenclature for Northern Song Officials: Names and Titles of the Su Family from Shu**

Yugen Wang, University of Oregon

**"Handle of the Hatchet": *Fa* and Methods of Composition in the Poetics of Huang Tingjian (1045-1105)**

Ronald Egan, University of California at Santa Barbara

**Voice and Autobiography in the Song Lyrics of Li Qingzhao**

11:45-12:00: Business Meeting

12:00-1:30 Lunch

1:30-2:30: Panel Eight

*Madeline Spring, Chair*

Jie Wu, University of Washington at Seattle

**Mediocrity at the Dawn of the Golden Age: A Study of the *Gaoshi sanyan shiji***

Ping Yao, California State University, Los Angeles

**Images of Tang Women in Stupa Inscriptions**

2:45-3:45: Panel Nine

*Richard Von Glahn, Chair*

Ghazzal Dabiri, UCLA

**Vis va Rāmin Reconsidered: A Product of the Translation and Adaptation Movements of the 9th and 10th centuries**

Anthony Clark, University of Alabama

**China, Children, and the New Catechism: Jesuit Adaptation of *Ertong Wenxue***

4:00-5:30: Panel Ten

*Steve West, Chair*

Timothy C. Wong, Arizona State University

**Written Vernacular and *Xiaoshuo* Narrative**

Y. Edmund Lien, University of Washington, Seattle

**Lexical Tone versus Melody for Northern Dramas in *Kunqu* – A New Study**

Yuming He, Univ. of Chicago

**Woodblock Illustrations and Reading in the Late Ming**

Yan Liang, University of California, Santa Barbara

**The Poetic Demons: A Satire on Literati Culture in *The Journey to the West***

Annual Banquet, Phineas Banning Alumni House, UCI

6:30-7:00 Reception

7:00 Dinner, Followed by the Presidential Address by Jonathan Pease

**Abstracts**  
(in alphabetical order)

David Prager Branner  
University of Maryland

**Táng-time Choice of Variant Readings**

The larger Chinese dictionaries contain a forest of *pòyīnzì* 破音字, characters for which more than one pronunciation and meaning is prescribed. No simple synchronic pattern accounts for the variant readings.

If the situation seems confusing, recall that it has been much worse in earlier generations. In the past few decades, various official Chinese organizations have tried to cut back the number of such variant readings, or to promote one primary reading and to pin down the precise conditions when any others are to be used. In spite of theories by prominent scholars that characters ought to correspond in a simple way to morphemes, the evidence is that the relationship between characters and morphemes in China have always been mixed and that one-to-one usage has often been the result of conscious attempt to simplify the script.

The origin of this complexity lies mainly in Táng-time consolidation of older glosses and *tōngjiǎ* 通假 pairs. The abundance of evidence suggests that most of this consolidation took place through a process of prescriptive decision-making rather than description of popular practice. This paper treats cases where it is clear that a decision could not be avoided and discusses likely reasons for the result.

Daniel Bryant  
University of Victoria

**Do Parallel Objects Ever Not Meet?**

Couplets that are semantically and syntactically parallel have been a feature of Chinese verse from the earliest times. Research on parallel couplets has tended to focus on the feature of tonal antithesis characteristic of poetry in the ‘new-style’ form, especially the development and early history of tonal categories and their integration into poetic prosody.

This paper, by contrast, considers the syntax of couplets and in particular the use of verb-object constructions. The question asked is: do poets writing parallel couplets observe any distinctions among various kinds of object (direct, indirect, locative, etc.)? The evidence is drawn from the works of Pao Chao (Six Dynasties old-style verse), Meng Hao-jan (Tang new-style verse), Li Yü (Five Dynasties tz’u), and Ho Ching-ming (Ming new-style verse).

Timothy Wai Keung Chan  
Hong Kong Baptist University; The University of Sydney

**The Frustration of the Fisherman and the Wood Gatherer in Early Chinese Literature**

This paper examines the role of the fisherman and the firewood gatherer’s responses to the chaotic world as seen in selected personal, textual, and historical contexts of the Warring States to the Jin-Song periods (later third century BC to early fifth century AD). Although the Zhuangzi is the earliest known source of the fisherman persona, various archetypes of this kind, including the boatman and the firewood gatherer, are found in early texts. These figures were not ordinary farmers and uneducated people, but represented members of the civil service who dissented from the central political power, opposite numbers of those who supported it. These two contesting sub-classes together comprised the scholars (shi 士). Since the Eastern Han, the rising sub-class of recluses had a great impact among intellectuals. The opposing pulls of public service and reclusion constantly haunted the shi. This dilemma became an increasingly prominent motif in

literary works, and was personified in the fisherman and the wood gatherer. Despite their different names and sobriquets, and different guises, they have one common archetype: the “second self ” of the writer. In literary presentation, this “second self ” acts as an advisor to the troubled “first self.” In this entity, there is always a common dilemma that writers or historians encounter: writing as a means of making oneself or certain individuals known to others, especially later generations, can elicit accusations that one is pursuing fame.

Anthony Clark  
University of Alabama

### China, Children, and the New Catechism: Jesuit Adaptation of *Ertong Wenxue*

The opening lines of the famous children’s primer, the *Sanzijing* 三字經 (Three Character Classic) states: “When a person is first born his or her nature is good; While people’s nature is closely matched, what they study is far apart.” The opening lines of the *Tianzhu shengjiao sizi jingwen* 天主聖教四字經文 (The Sacred Teaching of the Lord of Heaven Four Character Classic) begins: “The Lord of Heaven is all capable and the true origin of the myriad things; He is without beginning and without end, forever alive and forever king.” The native work draws upon the tenets of Mencius, while the Jesuit Children’s primer draws on the catechetical traditions of the West. Jesuits in the mid-seventeenth century produced an astonishing volume of Chinese texts, many of which emulated China’s *ertong wenxue* (Children’s literature) tradition, and most of which remain unstudied. This paper functions as a starting point for new research on Chinese manuscripts produced by missionaries from the seventeenth to twentieth centuries. I was granted permission to consult Chinese texts in the Vatican Secret Archives and the Pope’s Private Library during the summer of 2007. While there, I hand-copied several Jesuit children’s primers that have remained unread since they were archived three centuries ago. This paper is a preliminary report on Jesuit accommodationist strategies of conversion, especially those related to the instruction of children.

Ghazzal Dabiri  
UCLA

### *Vīs va Rāmīn* Reconsidered: A Product of the Translation and Adaptation Movements of the 9th and 10th centuries

Composed in c. A.D. 1040, *Vīs va Rāmīn* is the oldest known romantic epic in New Persian. Written by the court poet Fakhr al-Dīn Gurgānī, *Vīs va Rāmīn* holds a unique position in the history of Persian literature for several reasons. First, the epic follows in the same vein as Firdawsī’s *Shāhnāmah* and stands as an immediate predecessor of Nizāmī’s romantic epics. Second, the author claims to have taken a Parthian prose romance and translated and adapted it into a romantic epic composed in New Persian. As such, *Vīs va Rāmīn* is a unique product of the translation and adaptation movements of the 9th and 10th centuries. In order to address the particular position the epic holds in the development of Persian epic, the paper first treats the issue of the translation and adaptation movements of the 9th and 10th centuries. The translations began in part with the translations of the Arabic histories that deal with Iranian history and mytho-history. The methodologies employed in these translations resembles those employed in adaptations. Since it is argued that *Vīs va Rāmīn* is a successor of the *Shāhnāmah*, the paper proceeds to discuss how the *Shāhnāmah* is the earliest surviving work that is a direct product of the translation and adaptation movements as it is a rendition of Iranian history and mytho-history in New Persian and in epic form. *Vīs va Rāmīn*, composed and completed only a few decades after the *Shāhnāmah*, is a translation from Parthian and is an adaptation of a prose romance into epic. It is one of the first extant epics that treats the story of a historical romantic pair outside of the larger picture of Iranian history and mytho- history. As such, it is a

forerunner of Nizāmi's romantic epics, *Khusraw va Shirin* and *Layli va Majnūn* and to a lesser extent the *Iskandarnamah*.

Timothy M. Davis  
Brigham Young University

### Historiographical Biography and Commemorative Biography

It should come as no surprise that biographical works contain elements of subjective interpretation. This is not only true for the arrayed biographies (*liezhuan* 列傳) found in each of the twenty-five Chinese dynastic histories, but also holds for the various kinds of commemorative biography used in family rituals associated with the ancestral cult (including *muzhiming* 墓誌銘 or entombed epitaphs). The presentation and interpretation of particular facts chosen to represent an individual's life, are unavoidably, and often consciously, imbued by their authors with persuasive power appropriate to the purposes for which the narrative was produced. In each case, the use of aesthetic features and rhetorical techniques are employed to enliven historiographical and commemorative biographies, and to convince their audience to embrace (or reject) particular ideologies, values, and truth claims. Occasionally biographies from the dynastic histories and those used in ancestral commemoration are preserved for the same individual. These cases are particularly useful for exploring how medieval biographers exploited literary devices and selective editing to create works with the maximum mnemonic and persuasive power required by their different contexts and audiences. They also provide insight into the prevalent, and sometimes contending, values espoused by different institutions from the period, especially when the various biographical accounts are in conflict with one another.

This paper explores the motives behind two very different biographical portrayals of Guo Huai 郭槐 (237-296), the mother of Empress Jia Nanfeng 賈南風 (256-300), primary consort of Western Jin 晉 (265-317) emperor Hui 惠 (r. 290-306), and the rhetorical means by which they were carried out.

Ronald Egan  
University of California at Santa Barbara

### Voice and Autobiography in the Song Lyrics of Li Qingzhao

One of the usually unexamined assumptions made in reading the song lyrics (*ci* 詞) of Li Qingzhao is that the female voice that speaks in them is that of the author herself. We are accustomed to making this identification and to reading her songs as reflections of her moods and affections at various stages of her life. Li Qingzhao writes, we think, of her longing for her husband, Zhao Mingcheng, when he is apart from her, and of her inconsolable grief after his untimely death. This way of reading Li Qingzhao's song lyrics is nearly universal in modern scholarship. It is rarely acknowledged, however, that this approach differs from the way we read song lyrics by male authors. With men, we accept the need to draw a distinction between the voice in the song and the author. We do this quite naturally when the voice speaking in the songs is female (as is so often the case), and may maintain the distinction even when the voice is male. This paper examines the reasons for these divergent ways of reading: why do we approach Li Qingzhao's works in a special way and what are the justifications for doing so?

Linda Feng  
Columbia University

### Urban Life and the Literature of Experience in Mid- to Late Tang

During the Tang Dynasty, each autumn between two and three thousand candidates left their provincial homes and converged in Chang'an for the annual civil service examinations. Between their arrival in the tenth month and the announcement of the results some four months hence, these examinees existed in a curious state of limbo: detached from kith and kin and not yet legitimate members of official life. This state presented certain privileges if not a powerful paradox: while the examination is aimed at a young man's becoming a respectable official entity (i.e., social reproduction), the trip also required an extensive absence from paternal supervision—with ample opportunities for transgression and for trying out alternatives to the prescribed life path.

More than limbo, the young candidate's in-between state should be termed liminal, straddling anonymity and legitimacy. The stages of leaving home, urban living, and possible incorporation into the sanctioned structure have important repercussions for writing concerned with the experience of what I call the para-literati. Examining anecdotes in texts such as *Tang zhi yan* 唐摭言 and *Beili zhi* 北里志, I will demonstrate the ways in which urban living and even urban commercialism play an important role in such experiences. In particular, I focus on a curious Chang'an phenomenon called *jinshi tuan* 進士團, or "Jinshi Club," whose aim was to provide entertainment and publicity for the new jinshi degree holders, often as grand spectacles in the city streets.

I hope to show that, rather than being subsumed into the state ritual of recruitment, metropolitan life, with its teeming throng of watchers and hawkers, constituted an unofficial process of induction for the para-literati that existed in parallel to the state rituals. This unofficial rite of passage will underlie much of the affective and aesthetic energy in Tang tales in which the young male protagonist's liminal state detours outside of what Bakhtin calls "biographical time." In Tang tales where such protagonists are commonplace, it is often during this interval of transition that occasions for narrative arise, and the said interval's hold on the literary imagination persists well into novels and plays of subsequent eras.

Meow-hui Goh  
Ohio State University

### Seeing in the "Poems on Things" by the Yongming Poets

Often enough we do not treat the question of what and how a poet sees as essential and that has caused us to overlook certain crucial developments in literary history. The legacy of what is now known as Yongming 永明 (483-493) poetry reflects this problem. Several critics have found it "unnatural," by which they meant its diction and sound patterns were too "crafted" and its depiction too "sensuous." As this paper will contend, behind the impression of its "sensuousness" is a poetry that reflects a new way of seeing. The Yongming poets were attracted to the sight of things not because they were "rare objects," but because they could see something new or different through them. The ability to notice is a central theme of their poetry and poetics, and their intense and unapologetic scrutiny of an object is refreshingly different from what came before them.

Yuming He  
Univ. of Chicago

### Woodblock Illustrations and Reading in the Late Ming

One of the innovations of the expanding book trade in the late Ming was the creation of cover-page illustrations as an effective way to package and promote books. These woodblock illustrations also opened up an imaginative space for readers to exercise their active interpretive competence, a new skill fostered by the wide circulation of texts and images, including circulation beyond the Ming Empire to Korea and Japan. This paper examines the iconographic conventions these cover-page illustrations (re)fashioned, the new relations with texts they embodied, and the roles that various cultural workers (such as publishers, illustrators, and readers) played in implementing these illustrations in shaping the experience of the book.

Daniel Hsieh  
Purdue University

### Fragrant Rice and Green Paulownia: Notes on a Couplet in Du Fu's "Autumn Meditations"

Du Fu's "Autumn Meditations" ("Qiu xing ba shou" 秋興八首) were composed at a time when his verse was reaching new heights of technical complexity as well as richness and depth of thought. He was exploring the use of the seven-syllable *lüshi* as well as the poetic sequence in his later years and the results can be seen in this series. Critics have often commented on the intricacy and tightness of the organization of the poems with their repeated variations and echoing images, themes, and motifs. Also remarkable is the language of these works. Not only are they among the greatest works of the tradition, they are also among the densest and most difficult. The diction and syntax can be exasperatingly gnarled and obscure, the meanings layered and at times seemingly contradictory. Many couplets are so full of allusions, ellipsis, and ambiguity that Hu Shi declared them "poetic riddles." Lu Kanru and Feng Yuanjun, discussing the excessive difficulty, even "incomprehensibility" (*bu tong* 不通) of some of Du Fu's *lüshi* lines, single out the second couplet of the last poem in the "Qiu xing ba shou" as an example of Du Fu "falling into heterodox/deviant paths" (*duo ru modao* 墮入魔道) and describe it as "not very natural" (*bu da ziran* 不大自然). This couplet has long been a point of intense debate, and continues to be revisited by modern scholars, not only literary critics but linguists as well. This paper consists of two parts. I begin by reviewing the history of the interpretation of these lines with the purpose of first determining their basic grammatical structure and literal meaning, and then explore what Du Fu intended to convey with this couplet, the rationale of its imagery, and its place and meaning in the poem and series.

Kong Xurong  
Kean University

### *Yongwu Fu* and Intention? A Thematic Study of Fu Xuan's *Yongwu Fu*

The genre of *yongwu fu* has received ever more attention from scholars but is still an understudied field. Some scholars claim that *yongwu fu*—particularly descriptive ones—are meaningless and insignificant. Based on the extant thirty-nine descriptive *yongwu fu* of Fu Xuan, however, this claim is inadequate.

In this paper, I will explore the thematic features of Fu Xuan's *yongwu fu*. Through his *yongwu fu*, Fu Xuan conveys four themes: facing frustration, admiring strong will, expressing political goals, and self-cultivation. Fu Xuan develops these themes as latent meanings in otherwise seemingly ordinary objects. Fu Xuan applies four methods to convey these meanings: prefaces, personification, allusion, and symbolic



images, which he reshapes or creates to accomplish his goal. For Fu Xuan, the chosen objects are not simply objects in and of themselves. Instead, they imply deeper, more profound meanings. This characteristic of *yongwu fu* deserves further investigation.

Yan Liang  
University of California, Santa Barbara

### The Poetic Demons: A Satire on Literati Culture in the *Journey to the West*

The *Journey to the West* is a one-hundred chapter novel written in vernacular Chinese first published in 1592. It tells of a legendary journey to India by the Chinese Buddhist monk Tripitaka and his three monstrous disciples. The novel gives a satirical and self-reflective examination of late Ming culture and society. This paper is a study of chapter 64 of the novel, in which Tripitaka is abducted by a few tree demons in a deserted mountain in the middle of the night to compose poems, drink tea, and enjoy the moonlight. The episode reveals the author's mixed feelings about literati culture and lifestyle that compose his own cultural identity. By presenting the tree demons as stereotypical literati in the appearance, speech, life style, and passion for poetry, and by presenting Tripitaka's unsuspecting delight in their company, the author ridicules the superficiality and pretentiousness of literati society. Yet the author also manifests the seductiveness of this culture through his fond description of it. At the end of the episode, these defenseless demon poets are eradicated by brutal force when Tripitaka's non-poetic disciples come to his rescue, which seems to suggest that the fatal debilitating power of the literati culture that had enchanted the author and so many of his contemporaries in late Ming China.

Y. Edmund Lien  
University of Washington, Seattle

### Lexical Tone versus Melody for Northern Dramas in Kunqu – A New Study

Among the extant music in *Kunqu*, there are a few Northern dramas whose lyrics closely resemble those of the *zaju* with a Yuan origin. The prominent example is the play “Dan dao hui” 單刀會 (The single-sword meet) attributed to Guan Hanqing 關漢卿—its third and fourth acts are available in the *Nashuying qupu* 納書楹曲譜 published in 1792. Aoki Masaru 青木 正兒 identified ten Northern plays with fourteen acts among the extant Yuan *zaju* that are still in *Kunqu*, but one of them was later shown to be written in the Ming. The remaining nine plays, with 102 tunes, are selected for study on the relationship between the tones of the syllables in the lyrics and their melodies.

Referring to the tonal categories in the *Zhongyuan yinyun* 中原音韻 for each syllable in the 102 tunes, this paper looks into the two relationships between melody and tone: and intra-syllabic relationship for the syllables that are sung with a sequence of more than one musical note, and an inter-syllabic relationship for every pair of consecutive syllables in terms of their difference in tone versus the difference in note, that is, the change from the ending note of the first syllable to the leading note of the second syllable.

Most of the works since the Ming and Qing treat the relationship between melody and tone from a “prescriptive” angle. A representative of this approach is seen in the works of the renowned music historian Yang Yinliu 楊蔭瀏: he gives a set of note patterns for each of the four tones (1 *yin ping*, 2 *yang ping*, 3 *shang*, and 4 *qu*), such as “Go up or down by one or two degrees, and return to the original position to form a three-note melody” 升高或降低一二度後，回原位成三音腔 as a pattern for tone 1 syllables.

We have introduced a simple notation to represent the changes (ups and downs) of notes in a sequence. When the second note is higher (or lower) than the first by one degree, we denote it by 1u (or 1d). Likewise for 2u, 2d, 3u, 3d, etc. For example, the sequence do mi re is represented by 2u1d. We use 0 to indicate “no change” between two consecutive notes. With this notation, both inter- and intra-syllabic

relationships in the tune can be studied: syllables can be grouped by tone, sorted by tonal change or by note change, etc.

Our result shows a clear statistical correlation between tone and melody in the 102 tunes. Regarding the intra-syllabic relationship, tones 1 and 2 are very similar—their music tends to go down by a small degree—although slightly more up-going patterns are found for tone 2. Tones 3 and 4 do not use a flat pattern (e.g., 0) at all. In general, tone 3 melodies trend up and tone 4 melodies trend down. Regarding the inter-syllabic relationships, the music tends to stay the same or go slightly down for two consecutive syllables of the level tones (1 and 2); but from the level tones to the other two tones, the music tends to go down. For a transition from tone 3 to 1, 2, or 4, the music trends higher. Transitions from tone 4 to 1 or 2 correspond to music that may change almost equally likely in any direction except staying unchanged. And from tone 4 to 3, music trends down. Our result is consistent with the tonal values of modern Mandarin and confirms the general characteristics of the four tones.

This paper also compares the result with the prescriptive rules of Yang Yinliu and shows that there are significant discrepancies. Our result suggests that a comprehensive study of all extant *Kunqu* may shed light on the tonal values of the Yuan and on the prosodic and tonal patterns of Yuan *qu*.

Timothy Michael O'Neill  
University of Washington

### The *Shuowen jiezi* and Han lexicography

This paper presents a different understanding of the seminal Han dynasty dictionary, the *Shuowen jiezi*, an understanding that attempts—via comparison with other surviving Han works (e.g., the *Erya*, *Fangyan*, and *Shiming*), internal evidence within the *Shuowen* itself, the best of Qing philology, and a new close reading of the postface—to reconstruct the lexicographic method that Xu Shen used to compile and organize the text (this rather than treating it as linguistic “data” or simply regarding it as linguistically or historically misinformed). Explicating what the author says and does within the text itself, both theoretically and practically, macrostructurally and microstructurally, should be crucial for and basic to understanding the *Shuowen*: its linguistic or historical inaccuracies are moot in point and in fact.

The paper further argues that the language theory underlying the *Shuowen* is resoundingly not a radical break from the prior language theory within the Chinese tradition (Xu Shen was actually completing the task set to his teacher Jia Kui by the emperor himself), nor is it in any way comparable to Western language theory drawn from the Platonic/Aristotelian episteme—and that the implications of this for understanding traditional Chinese literary theory and hermeneutics are frankly staggering.

Mark Pitner  
University of Washington

### The Embodied the Sage: fluid boundaries in Yang Xiong's *Fa yan*

The metaphor of the *mingling* 螟蛉 (corn earworm) and the *guoluo* 蜾蠃 (mason wasp) has had a long use in Chinese texts from the *Shijing* 詩經 to Liu Ling's 劉伶 (ca. 221-ca. 300) *Jiu de song* 酒德頌 and beyond. This paper traces the varied application of this metaphor and then focuses on Yang Xiong's 揚雄 (53 BCE-18 CE) unique use to describe Kongzi's relationship to his students. This relationship provides an entry point for understanding the boundaries of the body, the way the sage both contains and is contained in language, land and body in the *Fa yan* 法言.

Zeb Raft  
Harvard University

### The Poetry of Xie An 謝安 (320-385)

Xie An was one of the pre-eminent cultural figures of the mid-4<sup>th</sup> century China, but few of his writings are extant today. By far the longest of the extant works is his “Poem to Wang Huzhi” 與王胡之詩, a four-syllable composition in six stanzas. My paper examines this work, and Wang Huzhi’s response, in the light of the tradition of “presentation and response” (*zengda* 贈答) poetry, and in term of the “dark language” (*xuanyan* 玄言) poetry current in the 4<sup>th</sup> century.

Antje Richter  
University of Colorado at Boulder

### Familial Admonitions: The Emergence of an Epistolary Subgenre in the Han and Six Dynasties Periods

Admonitory letters addressed to younger members of one’s family belong to the most popular subgenres of epistolary literature. In this paper I would like to sketch the emergence of these epistolary texts in the Han dynasty and the further development of the genre in the Six Dynasties, focusing on typological and formal features as they present themselves in the about 60 transmitted admonitory letters from these periods. In the case of the admonitory letter, the generally ambiguous genre of the letter specifically borders on or even overlaps with the genres of family instruction (*jiajie/-xun* 家誡/訓) and testament (*yiling/-yan* 遺令/言). I propose that this affinity is reflected by the existence of two kinds of admonitory letters, differing in motivation and intention as well as rhetorical features, which I propose to label inventive and testamentary.

Matthias Richter  
University of Colorado at Boulder

### Degrees of canonization of the Odes as reflected in the Warring States Chu manuscript “Min zhi fu mu” and its transmitted counterparts

The Warring States Chu manuscript “Min zhi fu mu” 《民之父母》, acquired by the Shanghai Museum from the antique market in Hong Kong in 1994 and published in 2002, has two transmitted counterparts (one in *Liji* and another one in *Kongzi jiaoyu*). The transcription of the manuscript text by Pu Maozuo 濮茅左 has a strong tendency to read the manuscript text as closely as possible to its transmitted counterparts. The most obvious mistakes that this inclination brought about were soon after corrected in the transcriptions of several other scholars. However, some inconsistencies remain in all transcriptions and interpretations published so far. They are apparently due to the assumption that all three versions of the text (transmitted or manuscript) reflect the same intellectual background and status of the Odes. The present paper will argue in favor of a more consistent reading in palaeographic terms and arrive at the conclusion that the three versions reflect a considerable transformation of the text that was caused by changes in the intellectual milieu in which it was transmitted and used.

Jeongsoo Shin  
University of Washington

### “Shan ju fu”: Self-esteem in the Mountains

The late Eastern Jin (317-420) and the early Liu Song (420-477) period was a politically turbulent yet literarily splendid time. Poets began to explore the landscape of mountains and rivers with attention to scenic beauty. Xie Lingyun 謝靈運 (385-433) was the leading figure of this new wave of landscape verse. “Shan ju fu” 山居賦 (Living in the Mountains) represents the pinnacle of his enthusiasm for nature. It is composed of three parts: his historical overview of eremitism (#1-5), a realistic description of his estate and its periphery (#6-43), and a philosophical conclusion (#44-47).

The *fu* is formally similar to *fu* on the hunting park written by Sima Xiangru 司馬相如 (179 BCE–117 BCE), but their subject matter and rhetoric are opposite. The lengthy scale, literary form, and particularly the four directional formula (#7-14) are reminiscent of “Fu of Sir Vacuous.” Both take place in mountain wilds, but Xie observes local land forms and indigenous habitat, diverging from Sima’s fantasy of foreign plants and imaginary beasts. Xie enumerates native flora and fauna, devoid of Sima’s ornamental allusion and hyperbole. His commentary in each section supplements information for further comprehension. Subsequently, Xie’s down-to-earth account of the Shi’ning area along with prose commentary leads us to read the *fu* as a valid local gazetteer. In contrast, the readers of Sima Xiangru began to regard the imperial hunting park as a fictitious preserve full of alien creatures.

Xie’s deliberate adaptation of the *fu* on the imperial park is associated with his discontent with the court capital. In 422, newly ascended Emperor Shao (r. 422-424) sent him to Yongjia 永嘉 (present day Wenzhou 溫州), a de facto exile. After returning to Shi’ning a year later, he had doubled his family estate there and completed his *fu* between 423 and 426. His expansion of the estate, comparable to the imperial park in size, and the composition of the *fu*, in my opinion, were intended as a means to recover self-esteem. His philosophically tinged conclusion reflects Xie’s sense of mental superiority to the capital and his transcendental detachment from politics.

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### Comparing Common Northern Wu and Common Southern Jiang-Hwai with Common Dialectal Chinese

The dialects of mid-Jiangsu Province occupy a region where the Jiang-Hwai Mandarin dialects border with the northern Wu dialects. Features that seem to evidence strong Wu dialect influence, or even origin, characterize the Mandarin dialects in this area, while the Wu dialects are not free of Mandarin influence. Still, even in this zone of marked language mixing, the region’s various dialects can almost all be classified as either Mandarin or Wu when examined individually. We can sort out the two types based on characteristic divergence from Common Dialectal Chinese\* as belonging either to the Common Northern Wu phonological type, or the Common Southern Jiang-Hwai phonological type. This paper compares these two local phonologies and their divergent, but typologically significant, development from Common Dialectal Chinese and how these three common phonologies are reflected in the mid Jiangsu dialects.

\*The phonology outlined by Jerry Norman, in his article “Common Dialectal Chinese” in *The Chinese Rime-Tables: Linguistic Philosophy And Historical-Comparative Phonology*, ed. by David Prager Branner, Amsterdam: John Benjamins, 2006.

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### Genealogy and Nomenclature for Northern Song Officials: Names and Titles of the Su Family from Shu

Literary works composed prior to the Song dynasty reveal an interest in ancestry and naming; increased attention was accorded these topics during the Northern Song. The genre of the family genealogy was developed by Ouyang Xiu 歐陽修 (1007-1072) in his *Ouyang shi putu* 歐陽氏譜圖 and also by Su Xun 蘇洵 (1009--1066) in *Su shi zupu* 蘇氏族譜. Furthermore, preoccupation with the significance and suitability of names became evident in works such as “Zhang Yingzhi zixu 張應之字序” in which Ouyang Xiu evaluates Zhang’s *zi* 字 and then provides an alternative name that complements his *ming* 名. Similarly, Su Xun composes “Zhong xiong zi Wenfu shuo 仲兄字文甫說” to explain how a reading of the *Yijing* prompted him to change the *zi* of his brother Huan’s 渙. In order to clarify why he named his sons Shi 軾 and Zhe 轍, Su Xun writes the “Ming er zi shuo 名二子說.”

In the Su Family genealogy and numerous literary works, various names are used to identify family members. Although it is widely acknowledged that Su Shi (1037–1101) adopted the courtesy name Su Dongpo 蘇東坡 during his exile to Huangzhou, it is perhaps less known that he also adopted 老泉山人, a name often mistakenly used by others when referring to Su Xun as Su Laoquan 蘇老泉. Both Su Shi and Su Zhe adopted names with geographical references that connected them with their ancestor, the Tang dynasty official Su Weidao 蘇味道 (648--805).

Consideration of the diverse identities created by the surnames, given names, nicknames, courtesy names, official titles, posthumous names and titles given to collected works of the Su Family permits readers to reflect on the importance of naming in the Chinese tradition and also on the significance of self identities created during the Northern Song.

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### Records of pìn 聘 and cháo 朝 visits in the Chūnqiū 春秋: A one-sided view of diplomatic travel

The Chūnqiū contains a number of different types of entries recording diplomatic travel. Two of the commonest entry types are for pìn 聘 visits (visits to make amicable inquiry) and cháo 朝 visits (tribute visits). Pìn visits were made by noblemen at the behest of their rulers, and cháo visits, by rulers themselves. Given that the Chūnqiū is a record of the state of Lǚ 魯, it is not surprising that travel among states other than Lǚ is typically not recorded. Yet the records are even more restricted than this: all of the pìn and cháo visits recorded in the Chūnqiū are inbound visits; that is, these entries record travel of nobles or rulers from other states traveling to Lǚ. The Chūnqiū does not contain a single record of a pìn or cháo visit originating in Lǚ. In other words, Lǚ’s involvement in this aspect of interstate diplomacy is presented as entirely unilateral. It hardly seems possible that Lǚ’s participation in diplomatic travel would be so one-sided, and if the Zuǒ zhuàn is to be trusted, the Chūnqiū records indeed do not provide an accurate account of events. Yet the question remains: what is the reason for this discrepancy? Apparently Lǚ had prescriptive rules prohibiting what were, in fact, pìn or cháo diplomatic visits to other states from being recorded as such. The evidence assembled here will support my broader hypothesis that the Chūnqiū was written in accord with formal, prescriptive rules that were guided by a strong sense of rank and hierarchy, and according to which events that Lǚ regarded as shameful were excluded, suppressed or avoided whereas events that lent prestige to Lǚ were recorded.

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### Xiao Yan and His *Yuefu* Poetry

Xiao Yan 蕭衍 (464-549; r. 502-549), the founding emperor of the Liang 梁 dynasty (502-557), a born Taoist practitioner, was the only Chinese emperor to establish the idea of “Emperor-Bodhisattva,” and his reign was a combination of the Chinese “sage king” and the Indian “cakravartin.” Xiao Yan was also well-known for his patronage of scholarship and literature. During his reign, he sponsored the compilation of an unprecedented number of scholarly projects. His own writings, covering a broad range of topics, show that he was a polymath versed in classical scholarship, ritual matters, music, calligraphy, and go or encirclement chess. Xiao Yan was eclectic in his taste in poetry as well. His extant works include *fu*, tetra-syllabic poetry, penta-syllabic poetry, and *yuefu* 樂府 pieces. Lu Qinli 逯欽立 divides Xiao Yan’s poetry into two categories: 54 *yuefu* pieces and 41 *shi* pieces. In this paper I shall attempt to examine the process and purpose of Xiao Yan’s *yuefu* poems in order to shed light on the nature of *yuefu* compositions at the Liang court and address the issue of *wangguo zhi yin* 亡國之音 (sound of a perished state), a derogatory epithet that traditionally and even into modern times has been used to explain the failings of the Liang dynasty and late Southern Dynasties art and literature.

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### “Handle of the Hatchet”: *Fa* and Methods of Composition in the Poetics of Huang Tingjian (1045-1105)

The poetic practice and theory of the Northern Song writer Huang Tingjian is usually interpreted as a continuation of that of Su Shi, Huang’s senior contemporary, friend and mentor. I would argue that Huang Tingjian’s quest for *fa* 法 or methods of composition, by placing heavy emphasis on the technicalities of poetic composition, represented a radical departure from Su Shi, a shift in interest from the final product of literary composition to the processes and procedures that lead to the final product. Su and Huang, only eight years apart in age (born in 1037 and 1045 respectively), actually belong to two eras. If we see everywhere in Su Shi lingering influences and traces of a mature medieval culture characterized by a conviction of expressive spontaneity and immediacy, what we see in Huang Tingjian are prominent manifestations of an emergent new culture marked by its sustained interest in processes, procedures, paths, means, and above all, “methods,” that will guide the writer through on his way to poetic perfection. Just as the handle of a hatchet makes it possible for the chopping power of the hatchet to be delivered to the object being chopped, it is these processes, procedures, means, and methods that will make it possible for the feelings, emotions, and ideas—the authorial “intention” (*zhi* 志)—to get expression and be represented in the final product of a text.

What Huang Tingjian and his fellow Jiangxi poets were looking for is a process by which the unknowable and indescribable could be made known, get described and expressed, and become learnable and transmissible. In doing so, they were defying one of the most powerful discourses of medieval Chinese literary thinking—that literary composition is a spontaneous process, that the path from authorial intention to literary text is immediate and straightforward, and that writing should not be marked by painful craftsmanship but by the free flow of energy. The current paper focuses on how methods of poetic composition are conceived in Huang Tingjian. It is part of a larger and ongoing project on Huang Tingjian’s poetics in general and the many forces—literary, intellectual, cultural, social, and material—that nurtured and prompted its rise to prominence in the late Northern Song literary critical scene.

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### Written Vernacular and *Xiaoshuo* Narrative

The communication will examine the late-Ming-dynasty employment of the written vernacular in *xiaoshuo* narratives and its enormous artistic consequences. It will do so in the context of traditional reverence for the written word in China, which had theretofore retained a far greater linguistic distance from the variety of spoken “dialects” in a continental-size country. It hopes to provide tentative answers to what *xiaoshuo* really is, and how it is fundamentally different from the modern fiction with which it has been lumped by critics for so long.

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### Mediocrity at the Dawn of the Golden Age: A Study of the *Gaoshi sanyan shiji*

In the early 680s, a mid-ranking official Gao Zhengchen 高正臣 held three banquets in his mansion in Luoyang to celebrate two seasonal festivals. Twenty-one poets in all, including Gao’s relatives and acquaintances, attended the banquets, and a series of poems along with a preface were written for each occasion. The most distinguished poet among them was Chen Zi’ang 陳子昂. Most other poets were of little significance in history, and for two thirds of them, the poems written for Gao’s banquets were the only poems that have survived. Later the prefaces and the poems were compiled into a collection known as the *Gaoshi sanyan shiji* 高氏三宴詩集, reputedly by the host Gao Zhengchen. This collection was not recorded in any library catalogues until the mid-Qing, when the *Siku quanshu* was compiled, but the edition included in the *Siku quanshu* is incomplete.

In this paper, I shall present a brief textual history of the *Gaoshi sanyan shiji* as well as an introduction to the occasions and participants. Reading this collection against the background of the group compositions that had taken place in the early Tang dynasty, I aim to explore the function of poetry for a small social group of leisured aristocrats as a form of entertainment and a medium of communication on formal social occasions. I shall pay attention to the question of how poetry is composed in the knowledge and expectations of the intended audience on such occasions, and in doing so, try to explore the courtly aesthetics that dictated the nature of the early Tang approach to poetic composition.

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### Not Feeling Ashamed to Learn from Someone Younger: the Meeting of Lu Yun 陸雲 (262-303) and Zhou Chu 周處 (236-297)

Lu Yun’s biography in the *Jin shu*, the anecdotes about him in the *Shishuo xinyu*, as well as his own writings can only reveal some aspects of his public and private life (e.g. his associations with his contemporaries). Additional sources need to be used in order to obtain a complete picture of Lu Yun’s life, particularly in the dubious case of the meeting between Lu Yun and Zhou Chu. Did Zhou Chu really go to seek help from Lu Yun and his brother Lu Ji who were much younger than Zhou at the time? When did it happen? Where did this event occur? Because of the different versions recorded in various sources, a simple event like this often causes problems for scholars. This paper aims to analyze the sources that have been used by scholars and to explore more evidence to provide a plausible account of this event.

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### **Images of Tang Women in Stupa Inscriptions**

This paper examines Tang representations of Buddhist women through a close reading of stupa inscriptions. A total of 45 such inscriptions have survived, providing us with a fascinating source of how Buddhist nuns and *upāsikās* (Buddhist laywomen) lived their lives and how Tang society perceived their religious piety. Tang stupa inscriptions reveal that while abandoning or neglecting their family responsibilities was a gross violation of Confucian gender ideology, these Buddhist women were nevertheless portrayed as divinely beautiful, highly intuitive, well learned and exceptionally virtuous. Conversely, the overwhelming acceptance of these women's Buddhist piety in turn greatly influenced Tang perception of ideal women.