

American Oriental Society

Western Branch

2008 PROGRAM



October 24-25, Portland, Oregon

Co-sponsored by
The Department of Foreign Languages & Literatures
Portland State University

Meeting Sites

Friday Morning:

Double sessions will occur at **The Old Church**: 1422 SW 11th Avenue (at Clay Street). Street-car stop: 11th and Clay.

From Mark Spencer Hotel: Turn right as you exit the hotel, and walk ten blocks up 11th Avenue to Clay Street. The Old Church is on the left. Or, turn right as you exit the hotel, then board the South Waterfront street-car at 11th and Alder; ride three stops to Clay Street.

Return to hotel by boarding the NW 23rd Avenue street-car on 10th.

The Portland Streetcar is free within the downtown core; cars run every 10-15 minutes; the trip to The Old Church is about a 7-minute ride.

Friday Afternoon and Saturday:

Full sessions in The Pearl Room, basement of the **Mark Spencer Hotel**: 409 SW 11th Avenue (at Stark Street).

From airport: Take the MAX Light Rail train for \$2.30; trains run every 15 minutes, ride takes 42 minutes. Get off at The Galleria, on Morrison Street between 9th and 10th Avenues. Walk 1½ blocks forward (to 11th), and 2 ½ blocks right (past Washington Street). Hotel is on the corner of 11th and Stark.

From AMTRAK: walk 12 blocks south and 3 blocks west; or take a cab; or walk 4 blocks to 11th Avenue and take the Streetcar to Stark or Alder.

Friday Evening Reception:

In the Browsing Lounge (Room 238), Smith Memorial Student Union, Portland State University.

From hotel: Take the Streetcar up 11th, one stop past The Old Church, get off at Park and Market. Walk up the Park Blocks onto the PSU campus. On the left you will pass Lincoln Hall and Cramer Hall, then reach Smith. The Browsing Lounge is on the second floor of Smith, facing the park. Or walk from the hotel--just follow the streetcar tracks.

Saturday Evening Banquet:

At the Heathman Restaurant, 1001 SW Broadway.

From hotel: walk 4 blocks east and six blocks south: The Heathman is on Broadway at Salmon Street. Second floor.

FRIDAY, OCTOBER 24

8:00--8:40: **Registration.** The Old Church.

8:40: **Announcements.** The Old Church.

8:45--10:15: **TALES.** (Auditorium)

Chair: Madeline Spring

Timothy Wai Keung Chan,
Hong Kong Baptist University
**The Quest of Lord of the Great Dao:
Textual and Literary Exegeses
of a Shangqing “Register”**

Yue Hong, Harvard University
**The Problem of Romance in
Three Tang Stories**

Ronald Egan,
University of California at Santa Barbara
**Shen Kuo Chats with Ink Stone
and Writing Brush**

10:30--12:00: **VIEWS.** (Auditorium)

Chair: Linda Feng

Yugen Wang, University of Oregon
**Wu 物 (Object), Zhi 志 (Aim), Shi 詩
(Poetry), and the Question of Poetic
Spontaneity in Early Chinese Literary
Thought:
Viewed from Newly Excavated Materials**

Mark Pitner, University of Washington
**Surveying the Land,
Reading the Classics,
and Embodying Perspective:
Yang Xiong on *guan* 觀**

Michael Fuller, University of California at Irvine
**I 興 the Body Electric:
Yang Wanli and Poetry Inside Out**

8:45--10:15: **LIVES.** (Reception Hall.)

Chair: Young Kyun Oh

J. Michael Farmer,
University of Texas at Austin
**The Human Bookend: Qiao Zhou as a
Literary Character in
*The Three Kingdoms***

Timothy Davis, Brigham Young University
**The Contending Memories of Guo Huai
郭槐 (237--296)**

Alexei Ditter, Reed College
**Recluse, Poet, Oddball; Drunk:
Genre and the Representation of
Tao Yuanming (365?--427)**

10:30--12:00: **REFLECTIONS.** (Reception Hall)

Chair: Y. Edmund Lien

Daniel Hsieh, Purdue University
Nature and Utopia in *Soushen houji*

Brigitta Lee, University of Arizona
**Commemorating Literary Perfection:
Xie Lingyun's 謝靈運 (385--433)
Imitative Remembrance of
Ying Yang 應場 (d. 217)**

Antje Richter, University of Colorado
**Empty Dreams: Autobiographical
Restraint in Liu Xie's “Xu zhi”**

12:00--1:30: **Lunch**

1:30--3:30: BOOKS THAT MIGHT BE GOOD FOR YOU. (The Pearl Room, Mark Spencer Hotel)

Chair: Robert Joe Cutter

David B. Honey, Brigham Young University

Some Ritual Aspects of Confucius as Classicist--Part One: Oral Aspects

Shirley Chan, Macquarie University [screen / digital projector / laptop]

Human Nature in the Guodian Text of *Xing Zi Ming Chu* (Nature Derived from Mandate)

Li Yang, University of Washington [screen / digital projector / WI-FI]

Are “Ghosts and Spirits” Discerning in Rewarding and Punishment or Not?—A Study on the Chu manuscript *Gui shen zhi ming* (The Discerning of Ghosts and Spirits)

Y. Edmund Lien, University of Washington [screen / digital projector]

Understanding the *chen-wei* 讖緯 Literature

Chung-han Kuo, University of Washington [screen / conventional slide projector]

Why Did the Brilliant Emperor of the Tang Annotate the *Book of Filial Piety*, *Daodejing* and *Diamond Sutra*?

3:30--3:45: Break

3:45--5:30: LITERATURE--NUTS AND BOLTS. (The Pearl Room)

Chair: Michael Fuller

Young Kyun Oh, Arizona State University [screen / digital projector]

Not for Sale: Books in Chosŏn (1392-1910)

Jan Nattier, Soka University

Rhymed Verse, Unrhymed Verse, or No Verse at All?

Treatments of Indian Poetic Passages in Chinese Buddhist Translations

Nicholas M. Williams, University of Washington [screen / digital projector]

The Half-Life of Half-Rhyme: Cao Cao's Poetic Singularity

Stephen H. West, Arizona State University [screen]

Did Ma Zhiyuan Write “Autumn Thoughts” to the Tune *Tianjing sha*?

《天淨沙·秋思》是否為馬致遠所作?

5:30--7:30: Reception. PSU Smith Memorial Union, Room 238.

SATURDAY, OCTOBER 25

8:00--8:15: Registration. The Pearl Room, Mark Spencer Hotel.

8:15--10:15: STATUS.

Chair: Richard von Glahn

Matthias L. Richter, University of Colorado at Boulder [screen / digital projector]

Recovering Early Chinese Characterology

Andrew D. Magnusson, University of California, Santa Barbara

Like Other Dhimmis:

Case Studies on the Treatment of Zoroastrians in the Early Muslim Period

Linda Feng, University of Toronto [screen / digital projector]

Urban Savvy for Sale: Entrepreneurial Ventures in mid-Tang Chang'an

Suzanne Cahill, University of California at San Diego [screen / digital projector]

Controlling Signs of Status and Power:

The Essays on Vehicles and Clothing in the Official Histories of the Tang Dynasty

Richard G. Wang, University of Florida

Ming Princes and Daoist Ritual

10:15--10:30: Break

10:30--11:45: GENRES.

Chair: Timothy Chan

Gregory Patterson, Columbia University

False Returns: the Rhetoric of Continuity in Du Fu's "Six Quatrains Playfully Written"

Daniel Bryant, University of Victoria

Toward a Rectification of Names in Chinese Poetry

Timothy C. Wong, Arizona State University

Xiaoshuo Narratives: Are They Simply Fictional?

11:45--12:00: Business Meeting

12:00--1:30: Lunch

1:30--2:45: SYMBOLS.

Chair: Daniel Hsieh

Zev Handel, University of Washington [screen / digital projector]

Preliminary Remarks on the Influence of Linguistic Typology on Asian Sinography

John Creamer, Arizona State University

Chinese Dictionaries in 15th-century Japan: A Glimpse into Medieval Scribal Culture

Timothy O'Neill, University of Washington

Language Theory in Qing Philology: Duan Yucai and Wang Niansun

2:45--3:00: Break

3:00--4:15: SOUNDS.

Chair: Daniel Bryant

W. South Coblin, University of Iowa

The Phonology of Common Yangtze Watershed Mandarin

Richard VanNess Simmons, Rutgers University [screen / digital projector]

A Core Sample of a Dialect Transition Zone in the Lower Yangtze Watershed

David Prager Branner, AOS (with Yuan-Yuan Meng, Columbia University)

Lisping in Mandarin

4:15--4:30: Break

4:30--5:30: MONEY AND CIGARETTES.

Chair: J. Michael Farmer

Richard von Glahn, University of California, Los Angeles [screen / digital projector]

Multiple Currency Circuits and the Origins of the Paper Money Standard in China in the 12th-13th Centuries

Stuart Sargent, San Jose, California [screen / overhead projector]

Tobacco in Ming and Qing China

6:15--9:30: Banquet. The Heathman Restaurant, Second Floor. (Drinks at 6:15; dinner begins about 7:00)

Guest Speaker: Maram Epstein, University of Oregon.

Abstracts

(in Alphabetical Order)

David Prager Branner and Yuan-Yuan Meng
American Oriental Society and Columbia University

Lisping in Mandarin

This paper considers a peculiar cause of inarticulateness in Chinese by native speakers of English and in English by native speakers of Chinese.

In a number of Chinese-English dictionaries published since the 1970s, the words

dàshétou 大舌頭 ‘physically inarticulate in speech’

and *yǎoshé* 咬舌 ‘inarticulate in speech because of tongue touching the teeth’

are defined as ‘to lisp’ or ‘one who lisps.’ Lisping does not seem to be one of the historical meanings of either word, and one wonders how these definitions came to be associated with them, in actual usage and more particularly in the dictionaries. (Cf. *Hónglómèng* Ch. 20 “林黛玉俏語謔嬌音”: “黛玉笑道、偏是咬舌子愛說話、連個二哥哥也叫不出來、只是愛哥哥愛哥哥的、回來趕圍棋兒、又該你鬧么愛三四五了。”)

These definitions are two among a great many that appear to have been copied from dictionary to dictionary over a period of decades (following the familiar practice of lexicographers). The 1970s saw the scope of Chinese-English dictionaries expand to encompass ever more colloquial language, and it seems that many definitions spread through the printed lexicon without ever being carefully checked against documented usage or even native Chinese dictionaries.

The result has been inaccurate correspondences between English and Chinese that generations of students, relying on their dictionaries, have learned as standard. Usage and part of speech are frequent casualties, and the net effect is the needless garbling of both languages in the mouths of learners of each.

The authors call for more careful and searching descriptive study of lexical usage.

Daniel Bryant
University of Victoria

Toward a Rectification of Names in Chinese Poetry

Discussions of Chinese poetry make frequent use of the terms genre and sub-genre, but these are not defined and no clear account is given of what either means or the relationship between the two. This paper proposes a set of four terms (form, procedure, structure, tradition) to replace genre and sub-genre and argues that making the replacement would encourage clearer thinking about a variety of issues in Chinese literary history.

Suzanne Cahill
University of California at San Diego

Controlling Signs of Status and Power:

The Essays on Vehicles and Clothing in the Official Histories of the Tang Dynasty

This paper will present preliminary results of a new project I am starting on Tang dynasty vehicles and clothing. The first stage includes annotated translations of the essays on vehicles and clothing (*yufu zhi* 輿服志) from both the Old and New Tang Histories. The paper asks why these two subjects are treated together. I speculate that vehicles and clothing are both symbols of wealth and power that carry statements about the identity of their owners. The Chinese state, with its concern for legitimacy and for order achieved through stable social hierarchies, had a great interest in controlling access to such goods. The essays are prescriptive texts that present an ideal world of human and cosmic order and harmony. They also identify some threats to that order, such as appropriation of high status objects by lower status people, gender-bending dressing, and dressing in foreign clothing. In the second stage of the project, I will compare and contrast the information and prescriptions in the text with excavated and other material

evidence on Tang vehicles and clothing. I will speculate on the causes of differences between the prescriptive textual ideal and the more complex social reality. The third stage will compare and contrast the material from the first two stages with information found in other textual sources: such as the Tang law code, Tang statutes and ritual regulations, Tang literature including poetry and fiction, Tang occasional writings, and other materials yet to be located. The paper to be presented at AOS will discuss the first stage and speculate on later steps in the project, with the hope of receiving feedback from my colleagues.

Shirley Chan
Macquarie University

Human Nature in the Guodian Text of *Xing Zi Ming Chu* (Nature Derived from Mandate)

The debate over whether human nature is good or bad is certainly one of the most central issues preoccupying traditional Chinese thinkers. This paper will discuss the concept of human nature as presented in the Guodian text of the *Xing Zi Ming Chu* 性自命出 (Nature Derived from Mandate) discovered in 1993 in Hubei province. The text is probably one of the earliest materials in providing detailed discussion on *xing* 性 (human nature), *qing* 情 (human emotions/feelings) and *xin* 心 (heart-mind) for the period after Confucius (551-479 BCE) and before Mencius (390?-305 BCE?). What is the relationship between *xing*, *qing* and *xin*? Why and how does *qing* play a role in moral cultivation? By looking at these questions, this paper will explore the concept of human nature and moral cultivation as presented in the *Xing Zi Ming Chu*, a text which has revealed itself to be a thesis emerged from an intellectual discourse that is more syncretised and dynamic than was previously known.

Timothy Wai Keung Chan
Hong Kong Baptist University

**The Quest of Lord of the Great Dao:
Textual and Literary Exegeses of a Shangqing “Register”**

This paper is a study of a High Clarity (Shangqing 上清) scripture, *Jade Register of Gold Prime and Eight Effulgences of the Profound Perfected by High Sage Lord of Most High Great Dao of High Clarity* (*Shangqing Gaosheng Taishang Dadaojun Dongzhen jinyuan bajing yulu* 上清高聖太上大道君洞真金元八景玉籙 [HY 1378], hereafter *Jade Register*).

The variant titles and “layer” structure of *Jade Register* offer important hints as to the making of the text. The colophon postscript of this text records that it was revealed in 355, nine years before Yang Xi 楊羲 (330–ca. 386) transmitted the first Shangqing scriptures in 364. However, an examination of the five variant titles of *Jade Register* in the textual layers in later sources indicates that it was in the apocryphal circle of the *Dadong zhenjing* 大洞真經, a central text in the Shangqing tradition. The “layer” structure within *Jade Register* marks different stages of writing and interpolation by different hands. The authorial third-person voice narrates Lord of the Great Dao’s attainment of divine talismans and instructions on his celestial journeys. Interestingly, it also gives details of the Lord’s preaching and composition of the present text under different titles. The textual “ruptures” and “interventions” reveal that *Jade Register* was not *by* the Lord, as the title suggests, but *on* the Lord’s deeds. The part on deities vying to present refined writings on divine teachings can be seen as a reflection of a “competition” in scriptural forging in the human world that became the vogue after Yang Xi claimed to have been chosen to receive sacred scriptures from deities.

This “competition” was the incentive in Shangqing scriptural circles for writing in a refined literary style. One such example is the fascinating description of the Lord’s journeys, which turn into the mechanism for and a microcosm of “visualization meditation” (*cunsi* 存思) practice, the objective of which is to summon deities to bring effulgent brightness into the adept’s body.

W. South Coblin
University of Iowa

The Phonology of Common Yangtze Watershed Mandarin

In recent years there has been increasing interest in the comparative phonology of the Yangtze watershed Mandarin dialects. A number of publications have presented new field data from the area, and comparative studies have attempted to reconstruct phonological proto-systems or common systems for different Watershed Mandarin sub-varieties. In the present paper, proto-forms from the three major Watershed sub-types, i.e., Huang-Xiao, Jiang-Huai, and Lower Watershed (also called Southern Jiang-Huai) are collected and compared in order to construct a Common Yangtze Watershed system. Interestingly, this system possesses a number of features, such as three manner groups of obstruents, i.e., voiceless plain, voiceless aspirated, and murmured or breathy voiced, which are known to have existed in early Ming standard Guanhua as recorded phonetically by Korean transcribers of the mid-fifteenth century. It is hoped that the paper will be of interest to persons connected with Chinese historical phonology, comparative dialectology, and the history of the Mandarin dialect family.

John Creamer

Arizona State University

Chinese Dictionaries in 15th-century Japan: A Glimpse into Medieval Scribal Culture

In 1416 Prince Sadafusa, also known as GoSukō-in, began a diary in literary Chinese (*kanbun*), called *Kanmon nikki*. In the diary readers find references to a host of autograph manuscripts by some of Japan's most acclaimed calligraphers such as Kūkai, Fujiwara no Yukinari, and Emperor Fushimi and a wide variety of writing practices, including the familiar waka and linked verse (*renga*) and the relatively unfamiliar *rakusho* and *yugishō*. While most of Sadafusa's references are to handwritten manuscripts, there are also several descriptions of texts that have printed. I would like to look closely at several entries that concern xylographic texts and discuss the role of printing and printed texts in the world of medieval Japanese scribal culture, particularly a text called *Inpu gun'gyoku*, a Chinese dictionary used for composing poems in Chinese (*kanshi*) as well as linked Chinese and Japanese verse (*renku* 聯句).

Timothy Davis

Brigham Young University

The Contending Memories of Guo Huai 郭槐 (237-296)

It should come as no surprise that biographical works contain elements of subjective interpretation. This is not only true for the arrayed biographies (*lieshuan* 列傳) found in the 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 epitaph inscriptions”). The authors of these different genres diligently endeavored to convince their audience to embrace (or reject) particular ideologies, values, and truth claims.

Occasionally biographical information from both transmitted historical records and excavated commemorative inscriptions are preserved for the same individual. These cases are particularly useful for exploring how medieval biographers used literary techniques and selective editing to craft works aimed at inscribing individuals into the collective memory.

This paper explores the motives behind two very different biographical portrayals of Guo Huai 郭槐 (237-296), the mother of Western Jin 晉 (265-317) Empress Jia Nanfeng 賈南風 (256–300), and the rhetorical considerations made by the authors of these contradictory accounts of her life.

Alexei Ditter

Reed College

Recluse, Poet, Oddball, Drunk: Genre and the Representation of Tao Yuanming (365?-427)

This paper will use two texts, Xiao Tong's (501-531) “Biography of Tao Yuanming” and “Preface to the *Collected Works of Tao Yuanming*,” to explore the role of genre in the construction of memory in medieval China. Both these texts were authored by the same individual—the fifth-century crown prince to the Liang dynasty, Xiao Tong—and describe the same subject—the poet Tao Yuanming (365?-427). Their descriptions however are surprisingly incongruous: whereas the former emphasizes Tao's poetic talents and ability to inspire moral self-improvement, the latter chronicles his eremitism, his eccentricities,

and his indulgence in wine. This paper argues that disparities between these two constructions of Tao Yuanming are closely related to their respective genres—biography (*zhuàn*) and preface (*xù*)—and the ways in which these two genres represented discursive alternatives for constructing a person’s life, modeled upon different repertoires of existing texts and attempting to achieve diverse aims—both conventional and private—with their reading audiences. The paper extends the conclusions of this analysis to question more broadly how a closer interrogation of medieval genres and the ways in which they shaped and influenced authors’ choices of content and rhetoric can complicate and nuance contemporary readings of medieval Chinese sources and our understanding of the literary practices of that period.

Ronald Egan

University of California at Santa Barbara

Shen Kuo Chats with Ink Stone and Writing Brush

One of the interesting directions in Northern Song period *biji* is that away from court-centered anecdotes, even away from the entire subject of the bureaucracy, concentrating instead on merchants, artisans, entertainers, etc. Such entries may already be found in Tang period *biji*. What may be new in the Song is that such interest in merchants and artisans is evident even in *biji* written by men who were at the pinnacle of the official class. The paper explores the nature of this interest in non-elites and related subjects in Shen Kuo’s *Mengxi bitan* 夢溪筆談 (“Chatting with My Writing Brush at Pool of Dreams”). Although usually valued for its entries on scientific and technological topics, in fact the “scientific” in *Mengxi bitan* is just one aspect of Shen Kuo’s wide-ranging interests in subjects that lay outside the conventional purview of classically educated literati and officials.

J. Michael Farmer

University of Texas at Dallas

The Human Bookend: Qiao Zhou as a Literary Character in *The Three Kingdoms*

Despite a relative abundance of sources from the late-second and third centuries relating to the major events and personages of the Three States period, overwhelmingly, most understanding of the age is drawn from the Ming-period fictional account, *San guo zhi yanyi* (abb. *Three Kingdoms*), and later representations based on the novel. Several notable studies have examined the treatment of major historical figures (i.e., Cao Cao, Guan Yu, Zhuge Liang) in the *San guo zhi yanyi*, and in the case of these figures, the discrepancies between the historical and literary records are fairly obvious. In the case of lower-profile historical figures, the gap between historical and fictional accounts is less apparent and the potential for conflating and confusing the historical figures and literary characters is much greater, and is in fact, a more common occurrence. This paper will examine the literary treatment of a scholar-official from Shu-Han, Qiao Zhou, and identify how the later literary account of the Three States period employs the character of Qiao Zhou to emphasize two important themes of the novel: symmetry and the tragic triumph of fate over human will.

Linda Feng

University of Toronto

Urban Savvy for Sale: Entrepreneurial Ventures in mid-Tang Chang’an

Existing studies on commercial activities in Tang Chang’an have focused on the workings of official markets in the capital, but seldom have there been analyses on entrepreneurs and entrepreneurial ventures in this era. An informal narrative in an anecdotal collection attributed to Wen Tingyun, “Dou Yi,” offers a rare glimpse into not only mid-Tang commercial ventures but also the social matrix in which such ventures were embedded. Written as a colorful and non-judgmental biography and imbued with details not found elsewhere, this account portrays how the eponymous businessman successfully mobilized and manipulated land, property, human capital as well as political capital in Chang’an for profit.

In this paper, I will analyze each of these ventures and how such material, human and political surpluses were converted into monetary gains, and show that the insights gained therein significantly contribute to studies on the “urban ecology” of Chang’an during the second half of the Tang.

Michael Fuller

University of California, Irvine

I 興 the Body Electric: Yang Wanli and Poetry Inside Out

Yang Wanli famously wrote:

鍊句爐槌豈可無，句成未必盡緣渠。老夫不是尋詩句，詩句自來尋老夫。

In refining lines, how can one be without a forge and hammer?

But when the line’s complete, it’s not necessarily entirely due to them.

This old man is not seeking out lines of poetry:

The lines of poetry have come seeking this old man.

Although Yang attributed the spontaneity of his best poetry to the manner in which events in the world imposed themselves on him and demanded response, his poetry in fact follows a course rather different from the simple recording of those events. Instead, Yang articulates (creates objective external form for) the movement of sensibility as the world impinges on it. The result is a highly distinctive poetry of inwardness turned outward. My paper explores this quality in Yang’s poetry.

Richard von Glahn

University of California, Los Angeles

Multiple Currency Circuits and the Origins of the Paper Money Standard in China in the 12th-13th Centuries

The monetary system of the Southern Song period was characterized by distinctive regional monetary circuits and multiple currencies, including bronze and iron coin, paper money, and silver. Although bronze coin remained the standard unit of account in government finance and private trade throughout the Song, during the Southern Song period a new monetary standard emerged based on paper money. Moreover, silver developed into a key component of the Southern Song fiscal system. Silver acquired particular importance as the hard currency reserve that backed the new paper currency. Thus, by the beginning of the 13th century, silver had begun to usurp the place of bronze coin as a store of value. Bronze coin remained the standard unit of account, but its circulation diminished over the course of the Southern Song period. Indeed, I argue that the substitution of paper money and silver for many of the functions once performed exclusively by bronze coin was a catalyst for the massive export of Song coin to Japan during the 13th century (and later to Southeast Asia as well), and paved the way for the creation of the purely paper currency monetary system of the Mongol-ruled Yuan dynasty.

Zev Handel

University of Washington

Preliminary Remarks on the Influence of Linguistic Typology on Asian Sinography

In the first millennium of the common era, Chinese cultural influence led to the introduction of writing, and of the Chinese writing system, to many peripheral areas within and beyond the Chinese empire. In this paper I will first summarize the well-known developments of the Chinese script as it was adapted to write the indigenous languages of the Korean peninsula, the Japanese archipelago, and Vietnam. In Japanese *kundoku* practice and the development of *kana*, in Korean *idu*, and in Vietnamese *chữ nôm*, we find many similarities. These result, in part, from potentialities inherent in any logographic script: the capability to employ individual graphs phonographically (to represent homonyms) or semantographically (to represent synonyms). Making use of these two techniques, Chinese characters representing morphemes in Chinese were employed to represent linguistic elements in these other languages, leading to the development of ‘sinographic’ writing systems.

Developments in Korea and Japan were remarkably parallel, but developments in Vietnam were strikingly divergent. I argue that typological differences among Chinese, Vietnamese, Korean, and Japanese were a major factor in these writing system developments, constraining and motivating particular kinds of changes and adaptations. (These same factors were also at work in the development of Khitan, Jurchen, Zhuang and other scripts derived from Chinese writing.) In particular, they help explain the eventual emergence of simplified Japanese *kana* and Korean *to* (= *gugyeol*) on the one hand, and of complex Vietnamese *nôm* characters on the other.

The results of this study have broader implications for our understanding of how logographic writing systems change as they are adapted for use with different languages, subject to the constraints imposed by linguistic typology.

David B. Honey
Brigham Young University

Some Ritual Aspects of Confucius as Classicist--Part One: Oral Aspects

As a student and teacher of the classics, Confucius may be viewed as the model for later generations of classicists. This model was important both in terms of supplying a moral motivation for engaging with the classics as well as anticipating various exegetical modes such as the genre of the commentary and certain aspects of oral transmission. As a preliminary attempt to determine Confucius' impact on the tradition as proto-classicist, this paper examines the impact of ritual on both his work as author/editor and as an oral exegete. I conclude that ritual behavior heavily informed Confucius' commentarial work in both written and spoken media.

Yue Hong
Harvard University

The Problem of Romance in Three Tang Stories

At the turn of the ninth century, certain communities of elite men in Chang'an and Luoyang were fascinated by stories of love: they wrote them down, shared them with friends, and passed judgment on them. Just as important, the love stories frequently concerned the romantic encounters of their peers. However historically factual the details may (or may not) have been, the stories were widely regarded by their young, male readership as representing "realistic possibilities" for the lives of elite men. Representing romance as a realistic possibility for elite young men gave rise to certain problems, one of which concerned the conflict between the demands of the established social order and the demands of romance. In short, the emerging values of the "new" romantic code and the established values of the "old" social order were often at odds with each other: while the former emphasized shared feelings, equality, and freedom of choice, the latter stressed the denial of self and respect for hierarchy. A second set of problems concerned conflicts between lovers. The new romantic code's emphasis on mutuality of feeling and respect for free choice made it difficult for elite men to maintain complete control of their romantic relationships. This paper examines the solutions to the problem of romance that are explored in these three ninth century tales. I am interested in the following questions. How is the realm of romance positioned vis-à-vis the established social order? What is the relationship between private love affairs and the public social world? More specifically, what role does the audience play in the confrontation of public and private? Does romance provide the individual with a new mode for asserting his or her subjectivity within society?

Daniel Hsieh
Purdue University

Nature and Utopia in *Soushen houji*

During the Six Dynasties, among the upper classes, we find a growing appreciation of nature. This can be seen in the rise of pastoral and landscape verse by poets such as Tao Yuanming (365--427) and Xie Lingyun (385--433). In poetry the portrayal of nature as a realm of purity, beauty, naturalness, and as refuge for man, often contrasts with visions of nature seen in the emerging genre of *zhiguai* tales. In these tales nature is often more ambiguous. Though it may still represent a refuge, it can also be a home for

threatening *other* creatures, a stage for the conflict between man and beast, a realm of tension. This study focuses upon the vision of nature seen in one *zhi* text, the *Soushen bouji* (attributed to Tao Yuanming), and in particular a series of entries in the first *juan* in which nature is the site for sometimes ambiguous utopias. I hope to show how complex and rich attitudes toward nature and utopia could be especially when differing visions mix, and how important *zhi* and later *chuanqi* tales would be in establishing nature as a sphere for portraying fundamental conflicts in society and self.

Chung-han Kuo

University of Washington

**Why Did the Brilliant Emperor of the Tang
Annotate the *Book of Filial Piety*, *Daodejing* and *Diamond Sutra*?**

Within twenty years in his reign, Tang Xuanzong 唐玄宗 (r. 712--756) wrote three commentaries on the *Book of Filial Piety*, *Daodejing*, and *Diamond Sutra*. Each of the scriptures structurally develops around one concept or two. The concepts of filial piety, the Way, and virtues may be related to human lives in the family, community, and state, thus a reasonable choice for an emperor to work on, while that of emptiness appears to be irrelevant. This paper argues that Xuanzong's intention, in annotating and disseminating his three commentaries, is to promote and encourage good customs and education in the Tang empire, and that to include a Buddhist sutra in this project demonstrates both his inclusive intent to make it complete and the influence of Buddhism during that time.

Brigitta Lee

University of Arizona

Commemorating Literary Perfection:

Xie Lingyun's 謝靈運 (385-433) Imitative Remembrance of Ying Yang 應場 (d. 217)

Discussions of Jian'an 建安 (196-220) period poetry often celebrate its realism and its lack of artistic pretense, arguing that such "straight talk" fits well with traditional poetics in which verse is said to give voice to authorial intention (*shi yan zhi* 詩言志 poetics). The poetry of the Cao family and the Jian'an masters who served at the court at Ye is set in contrast to the crafted, and thus poetically inferior, poetry of the later Six Dynasties periods. In this paper I will suggest that Six Dynasties poets did not read the Jian'an poetry in this way. In fact they felt that, to a certain degree, the lack of poetic rhetoric in Jian'an poetry actually inhibited the poetry's ability to convey authorial intention to audiences removed in space and time from the original context of composition. As a result, certain later Six Dynasties poets took it upon themselves to reveal the forgotten poetic nature of Jian'an poetry as a means of imbuing individual Jian'an verse with cultural significance and bolstering its ability to transmit intention across space and time. To illustrate my argument I will examine Xie Lingyun's 謝靈運 (385-433) imitation of the literatus Ying Yang 應場 (d. 217) in his series "Imitating the Songs from [the Salon] at Ye (*Ni Ye zhong ji shi* 擬鄴中集詩)" and compare it with the pentasyllabic verse of Ying Yang himself. I examine especially the ways in which Xie Lingyun not only establishes a textual connection with Ying Yang's pentasyllabic verse, but also poetically reconstructs the original compositional context to reflect Ying Yang's involvement in late Han court politics and his profound appreciation for and knowledge of the ancient poetic tradition.

Y. Edmund Lien

University of Washington

Understanding the *chen-wei* 讖緯 Literature

Based on the seminal work by Jack Dull in 1966 and recent research by scholars such as Zhong Zhaopeng 鍾肇鵬, Lü Kai 呂凱, Yasui Kozan 安居香山, and Nakamura Shohachi 中村璋八, we can now assume that the *chen-wei* literature started no earlier than Wang Mang's reign, grew to eighty-one fascicles of the so-called *tu-chen* 圖讖 sanctioned by Emperor Guangwu, and culminated in the exegetic works of Zheng Xuan 鄭玄 and Song Jun 宋均. Repeated proscriptions subsequently almost rendered

chen-wei texts extinct, except as quotations. Ming and Qing scholars, notably Sun Que 孫□, Ma Guohan 馬國翰, and Huang Shi 黃奭, reconstructed the *chen-wei* texts from these quotations and provided a glimpse of what was once referred to as the apocryphal texts in the West. Huan Tan 桓譚, Zhang Heng 張衡, and other scholars were known to have openly opposed the ideas in the *chen-wei*, often at the risk of losing their lives.

We first examined the distribution of the quotations identified by Sun and Ma, and as expected, the *chen-wei* texts cover a wide range of topics: prognostication and divination, omens, Confucian classics, astronomy and astrology, the calendar, rituals, geography, music, unusual natural phenomena, and so on. The extent of *chen-wei*'s propagation to other written texts shows the pervasive influence of this distinctively Eastern Han's controversial work. With nearly 3,000 entries in Ma Guohan's reconstruction, excluding the *Yi jing* 易經 and He 河 Luo 洛 related *chen-wei*, the largest number of entries (45%) come from the *Kaiyuan zhan jing* 開元占經, a Tang dynasty compilation of divination arts (or witchcraft). With the entries from various *lei shu* 類書 set aside, the next largest collection of quotes from a single title, about 300 entries, appear in the commentaries to the *Wen xuan* 文選, more than those in the commentaries to the *Shi ji*, *Han shu*, and *Hou Han shu* combined. The commentaries to the thirteen Confucian classics provide nearly 400 entries. The fact that more *chen-wei* quotes appear in the *Gongyang* 公羊 commentaries than the *Zuo zhuàn* and *Guliang* combined, 60 vs. 32, also shows the dominance of the New Text 今文 school during the Eastern Han.

Another interesting statistic comes from the *Bai hu tong* 白虎通, which has long been considered a work with a heavy *chen-wei* tilt. It is generally accepted as Ban Gu's summary of a conference held in the White Tiger Hall in 79 ordered by Emperor Zhang merely twenty-four years after the official release of the eighty-one fascicles. With thirty-four direct quotes of the *chen-wei* texts and over more than a hundred passages we have identified that contain phrases nearly identical to the entries in the *chen-wei* reconstruction, the *Bai hu tong* can be seen as an essential tool for understanding the *chen-wei* of the Eastern Han. With both the inclusion of the ideologies that overlap with the *chen-wei* texts, such as *san zheng* 三正, *san jiao* 三教, and *san gang liu ji* 三綱六紀, and the exclusion of prognosticatory claims, the *Bai hu tong* can be read as a bipartisan compromise between the New Text and Old Text schools that was acceptable to the throne. This balance did not last long; continued proliferation and exploitation of *chen-wei* for political purposes and for personal gains led to Zhang Heng's protest and eventually to all-out bans in later dynasties.

Andrew D. Magnusson

University of California, Santa Barbara

Like Other Dhimmis:

Case Studies on the Treatment of Zoroastrians in the Early Muslim Period

Surveys of non-Muslims under Muslim rule typically discount or disregard the experience of Zoroastrians. Scholars are reluctant to consider Zoroastrians alongside other dhimmis because of the ambiguous status Zoroastrians held in Islamic theology. However, this neglect is unnecessary. What is lacking is an overview and synthesis of the documented accounts of Muslim-Zoroastrian interaction, comparable to what has been done for Jews and Christians, in order to demonstrate that Muslims treated Zoroastrians like other dhimmis. I propose several case studies to determine if Muslims treated Zoroastrians differently than adherents of Judaism and Christianity and argue that, at least through the tenth century, Zoroastrians received much the same treatment as their monotheistic counterparts. Specifically, my case studies demonstrate that the caliphs did not single out Zoroastrians in dhimmi statutes; Zoroastrian fire temples were sacrosanct with few exceptions; and the host of petty legal disabilities heaped upon them by Muslim jurists had little practical effect. Furthermore, the details of two infamous incidents of maltreatment, the destruction of the cypress of Zarathushtra and the flight of the Parsis, prove anachronistic or unexceptional under close scrutiny. Also contrary to previous assumption, I show that Zoroastrians were represented at the Abbasid court. The one practice that earned the Zoroastrians the ire of their Muslim overlords was consanguineous marriage, which the caliphs violently

suppressed only once. As a general rule, then, it is safe to conclude that Muslims treated Zoroastrians like other dhimmis.

Jan Nattier
Soka University

**Rhymed Verse, Unrhymed Verse, or No Verse at All?
Treatments of Indian Poetic Passages in Chinese Buddhist Translations**

It has long been recognized that Indian Buddhist scriptures, including Pāli *suttas* as well as Sanskrit Mahāyāna and non-Mahāyāna texts, often contain a mixture of prose and verse. While the prose portions of these Indic-language texts posed daunting challenges in themselves to Chinese translators, the verse passages raised an additional dilemma: how, if at all, to represent in Chinese the fact that these portions appeared in the Indian source-text as poetry.

It is commonly held that Chinese Buddhist translators always rendered Indian verse into unrhymed (but metrically regular) Chinese poetry, ordinarily in five- or seven-character format. While such cases are indeed very common, this was by no means the only approach taken by Chinese translators. In this paper I would like to present a brief overview of three quite different treatments of Indian verse that are attested in the earliest centuries of Chinese Buddhist translation activity: (1) translating poetry as unrhymed verse, (2) translating poetry as rhymed verse, and (3) translating poetry simply as prose. To a significant extent these choices can be sorted chronologically; I will choose a few representative examples to illustrate the general tendencies characteristic of various periods in Buddhist translation history.

In calling attention to the presence of rhymed verse in Chinese Buddhist translations I will be drawing in particular on recent work by Saitō Takanobu 齊藤隆信, who has made important contributions to our understanding of the use of rhyme in Chinese Buddhist translations.

Young Kyun Oh
Arizona State University

Not for Sale: Books in Chosŏn (1392-1910)

The history of the book in Korea is certainly a rich one with many achievements to be proud of, such as the oldest surviving dated metalloid type print and the monumental project known as *Tripitaka Koreana* (in 81,340 wooden printing blocks). Despite the impressive advancement of printing technology, however, there is not much known or discussed about the history of Korean books or print culture, or what happened with those technologies in the context of the circulation of knowledge and of changes in readership.

This paper is an attempt to contextualize some preliminary inquiries about the book and print culture of Korea, particularly in relation to the Chosŏn literati. As a strongly sinic society, the Chosŏn court continued to uphold the ideal of ‘literary rule’ (文治), publishing series of books, repeatedly improving movable types, and constantly making efforts to acquire books from China. However, we notice a few unusual characteristics about the book history of Chosŏn, considering the general tendencies of print cultures even in East Asian context. First, despite the available technologies (movable types and wood blocks), there is a tendency for manuscripts to maintain their popularity, if not increase proportionally. Second, books were never commercialized throughout the Chosŏn era. Third, *Hangŭl*, the Korean alphabet invented by King Sejong in 1444, was not adopted as a part of publishing language, except for some sporadic cases with specific purposes, until the late 19th century. Lastly, popular literature did not arise until the mid-19th century. The presentation will introduce these tendencies macroscopically, and discuss how we can account for them from a historical point of view.

Timothy O'Neill
University of Washington

Language Theory in Qing Philology: Duan Yucai and Wang Niansun

In this paper I examine how two of the major figures of Qing philology--Duan Yucai (1735--1815) and Wang Niansun (1744--1832)--theorized language. Through close readings of occasional but substantive comments in the *Shuowen jiezi* 說文解字, *Guangya shuzheng*, *Dushu zazhi*, *Jingyi shuwen*, and several lesser works, I argue that Duan and Wang clearly shared a perfectly coherent and very specific view of the nature and function of language. This particular language theory is not quite what previous historians of Chinese linguistics have made it out to be (to put it mildly), and thus this paper is intended to serve as a call for the much needed reevaluation of linguistic historiography.

Gregory Patterson
Columbia University

False Returns: The Rhetoric of Continuity in Du Fu's "Six Quatrains Playfully Written"

Du Fu's (712-770) "Six Quatrains Playfully Written" (*Ximei liu jueju* 戲為六絕句) are the fullest articulation we have of the great poet's views on literary style and relation to tradition. They are also among his most controversial pieces, chiefly owing to the syntactic ambiguity of their propositions. The reinterpretation of "Six Quatrains" presented in this paper attempts to situate Du Fu's statements within the context of High Tang debates over literary style, a context that, I argue, significantly determines their referential possibilities. The series begins with a defense of late Southern Dynasties and Early Tang poets. These poets had incurred the censure of conservative Tang writers not only for the alleged frivolity of their subjects, but for the "excessive" formalism of the "recent-style poetry" (*jinti shi* 今體詩) for which they were known. Sources contemporary with "Six Quatrains" attest that opposition to *jinti shi* was strong in literary circles of the time. It can be inferred that Du Fu, who favored *jinti shi* and often expressed admiration for its innovators, would have objected to such criticism. This context suggests reading "Six Quatrains" as a defense, not only of certain poets, but of *jinti* poetics in general, against the advocates of "ancient-style poetry" (*guti shi* 古體詩). Working from this hypothesis, the bulk of the paper analyzes the rhetoric employed in "Six Quatrains," focusing on allusion, imagery, and time markers. I argue that together these elements constitute a "rhetoric of continuity," through which Du Fu grounds his defense of *jinti shi* in a particular conception of literary history. In this historical model, popular during the Southern Dynasties, literary style is in a constant state of development; it is like a river, perhaps the central image in "Six Quatrains," in which the source is present through all its changes. Accordingly, not only is there no need to eschew recent formal developments to return to ancient ideals (without rupture, there is no loss), but such returns are false, contrary to historical currents.

Mark Pitner
University of Washington

**Surveying the Land, Reading the Classics, and Embodying Perspective:
Yang Xiong on *guan* 觀**

The potent and variegated usage of the term *guan* links numerous early articulations of space in early China, from the geo-poetic space of the *Shijing* to the Han era articulations of Yang Xiong. This implicit juxtaposition of viewing and embodying space (as seen in the *Shijing*) becomes much more explicit in Yang Xiong's *Taixuanjing* and *Fayan*, which link land, text, and body in new and rather complex ways. The liminal "perspective" of *guan* can provide a fundamental observation-point from which to examine the relationship between place, body, and text in early China and further provides a thread for us to begin to carefully untangle Western interpretive moves (which spring from the mind/body split) and take seriously the early Chinese perspective of inner and outer—which has fundamental implications for a diverse range of relationships, from self to materiality, from landscape to language. This paper will attempt to show that the word *guan* ultimately provides a lexical key for unlocking the work of Yang Xiong taken as a whole.

Antje Richter

University of Colorado at Boulder

Empty Dreams: Autobiographical Restraint in Liu Xie's "Xu zhi"

Liu Xie's (ca. 465--ca. 532) *Wenxin diaolong* is among the most outstanding works of literary theory in China, praised for its brilliant and uniquely systematic approach that covers not only the theoretical fundamentals of literature but also a comprehensive range of literary genres. The last chapter of the book, "Xu zhi" 序志, "Exposition of my intention," follows the Early and Early Medieval Chinese tradition of attaching an autobiographically inspired preface to an individual author's collection of writings. My paper will be based on a close reading and analysis of this text in the light of Western and Chinese theoretical approaches to the preface as a genre, focusing on the character and rhetorical function of the meager personal information Liu Xie provides within the framework of his authorial self-reflection. I propose to interpret these autobiographical snippets primarily as Liu Xie's statement of deliberate restraint regarding his personal life and his family, and will offer possible explanations for this attitude.

Matthias L. Richter

University of Colorado at Boulder

Recovering Early Chinese Characterology

Criteria and techniques for evaluating the character of one's fellow beings became an important concern in the Warring States period, when kinship criteria for the assignment of offices were gradually replaced by meritocratic principles for the recruitment of officials. There are indications that characterological texts were remarkably widespread in the textual culture of the Warring States. Although these texts have not been preserved in their original form, vestiges of them can be found in many vastly different branches of the transmitted literature of this time. In the proposed paper I will isolate the basic form elements of a hypothetical characterological genre from the literary texts in which they were incorporated. I will also remark on hermeneutical implications of my diachronic approach to early Chinese texts.

Stuart Sargent

San Jose, California

Tobacco in Ming and Qing China

In the course of surveying current knowledge on the spread of tobacco to and within East Asia, I have found several provocative assertions about the presence of tobacco outside the Americas before the sixteenth century and interesting data on the importance of tobacco among the Tibetans, Mongolians, and Manchus in the early seventeenth century. In this talk, I first consider the proposition that tobacco was known in China before Fernandez de Oviedo brought the plant to Europe in 1519 and find the evidence misrepresented or misinterpreted. Secondly, I examine one character now used to write *yan*, tobacco, though it far predates the introduction of tobacco; this character unexpectedly takes us back to the old issue of the relationship between the particles *yan* and *yu* in classical Chinese. Finally, I take up the question of tobacco use among Mongolians, Manchus, and Tibetans as it relates to the history and distribution of *N. rustica*, which is better suited to northern climates than *N. tabacum* and has three times the nicotine content. Is *N. rustica* simply a harsh, inferior tobacco brought to northwestern China from Russia in the eighteenth century and again in the 1930s? Or could it have been present at a relatively early date among the Tibetans, Mongols, and Manchus?

Richard VanNess Simmons

Rutgers University

A Core Sample of a Dialect Transition Zone in the Lower Yangtze Watershed

This is an examination and description of a dialect boundary region between Mandarin and Wú in the county of Dānyáng in southern Jiāngsū, with a focus on the nature of dialect contact and interaction found there. Four transition zone types characterize the boundary areas in southern Jiāngsū: *gradual wave zones*, *abrupt boundary zones*, *mixed regions*, and *dialect islands*. These various zones and their types can be

delineated and described with regard to the *isoglosses*, *isogloss bundles*, *vowel shifts*, and *lexical diffusion* found within them. Our examination is illustrated with an investigation of a core-sample of dialects running through the gradual wave zone of Dānyáng. There we find that lexical diffusion is a pertinent evolutionary model for dialects in the mid regions of transition zones, but that dialects at the outer edges of a transition zone and closer to the core areas of established types adhere more consistently to the expected regularity of the Neogrammarian sound law.

Richard G. Wang
University of Florida

Ming Princes and Daoist Ritual

This essay explores the relationship between the patronage of Ming princes and local Daoism, focusing on ritual. While the role of Ming princes in local religion is an under-appreciated subject, this essay demonstrates that the support from princes, which constituted an indispensable institution in the Ming, is crucial to our understanding of Daoism during the period. It was the efforts of princes that made local Daoist ritual visible. In fact, they occupied an important role in propagating Daoism as an element in cultural and religious identity. Moreover, by different approaches to Daoist liturgy, the Ming princes represented the various religious and social needs of lay patrons in the local community.

Yugen Wang
University of Oregon

Wu 物 (Object), Zhi 志 (Aim), Shi 詩 (Poetry), and the Question of Poetic Spontaneity in Early Chinese Literary Thought: Viewed from Newly Excavated Materials

The dominant model on poetic composition in the Chinese literary tradition considers poetry as a simple function of the author's mind, a spontaneous and natural expression of the author's "aims" or "intentions" (*zhi*). Putting great emphasis on the complete intelligibility of the poetic process, this model pays little attention to either how the process can be linguistically achieved or where the *zhi* comes from. With the eruption of interest in the role of external objects, or *wu*, in the stimulation of the author's *zhi*, the model received a major expansion in the early medieval period by being pushed beyond the realm of articulation into that of the prior process of stimulation. The notion of spontaneity, however, was not weakened by this new interest in external stimulation; it was, on the contrary, much strengthened by it through its persistent emphasis on the universal spontaneous nature of the various stages of poetic composition. The prominence given to the notion of spontaneity poses not only questions about why it was considered so important but also questions about its historical evolution. The question of the notion's historical evolution is all the more unsettling considering the rather strong tradition in music theory which places the root of sounds firmly in the external world, and particularly, when viewed from newly excavated materials from the Warring States period, a preliminary examination of which reveals that external objects as a philosophical entity played a much more important role in these documents than can be determined from transmitted texts. This paper reviews the process and history of the evolution of the notion of poetic spontaneity in light of these important new discoveries.

Stephen H. West
Arizona State University

Did Ma Zhiyuan Write "Autumn Thoughts" to the Tune *Tianjing sha*? 《天淨沙·秋思》是否為馬致遠所作？

No authentic Yuan dynasty collection of *sangu* 散曲 assigns authorship to the poem that has come down to us as 枯籐老樹昏鴉、/ 小橋流水人家、/ 古道西風瘦馬。/ 夕陽西下、/ 斷腸人在天涯。 The earliest attribution of this poem to Ma Zhiyuan was, in fact, the *Yaoshan tang wajiji* 堯山堂外紀, a late Ming collection by Jiang Yikui 蔣一葵 (*jinsbi* 1594). This attribution was not universally accepted, and one finds the poem still listed as "anonymous" in the *Yuxuan lidai shiyu* 御選

歷代詩餘, of 1706. Two points are worth notice. The first is that there are several poems, including this one, that appear to form small sets either written to the same rhyme and tonal pattern or to the same topic. The second is that, as a whole the authentic Yuan poems may be on a variety of topics, but in most cases the basic underlying metaphor remains that of a traveler in a foreign and lonely place and this allows a great deal of inter-borrowing of words and phrases that can be employed in quite different settings of despair (love, travel, old age, etc.). This may account for Zhou Deqing's characterization of this song as the "progenitor of [poems on] Autumn Ponderings" 秋思之祖.

Nicholas M. Williams
University of Washington

The Half-Life of Half-Rhyme: Cao Cao's Poetic Singularity

Jean-Pierre Diény's recent complete translation of the poems of Cao Cao is a major and welcome contribution, but does leave open some linguistic problems with significance for our understanding of the poems. In particular, the rhyme schemes of some of Cao Cao's extant poems are highly irregular, not just compared to contemporary poetry, but even by comparison with the poems of Cao Cao's own sons. Using Ting Pang-hsin's data as our starting point, we quantify the singularity of Cao Cao's rhyming practice. Next we consider a purely linguistic explanation for this phenomenon, but find it inadequate. Then we give a brief overview of the historical development of Chinese rhyming practice, which suggests that the irregular rhymes of Cao Cao's poems are intentional features, not linguistic accidents. With this hypothesis in mind, we examine several of Cao Cao's poems, with special attention to the literary implications of their rhyme schemes. Finally, we claim that Cao Cao's poems are examples of a neglected strain of *yuefu* poetry. Varied and irregular rhyme schemes tend to be labelled as "problematic," when in fact they may be the most authentic examples of early *yuefu* poetics.

Timothy C. Wong
Arizona State University

Xiaoshuo Narratives: Are They Simply Fictional?

This paper is another installment in a continued effort to delineate the major differences between traditional Chinese *xiaoshuo* and the modern, Western fiction with which they have been essentially identified. It examines the objective ideals of China's historical narratives and argues that it was such ideals that relegated fictional writings to a lesser status until modern times.

Li Yang
University of Washington

Are "Ghosts and Spirits" Discerning in Rewarding and Punishment or Not?

A Study on the Chu manuscript *Gui shen zhi ming* (The Discerning of Ghosts and Spirits)

Guishen zhi ming 鬼神之明 (the discerning of ghosts and spirits) is a text dating to around 300 B.C.E. recently published in *The Collection of Chu Warring States Period Bamboo Strips* (volume five). This manuscript was not transmitted, but both the subject matter and the wordings of this text point to an association with some chapters in the transmitted *Mo zi* (such as "Ming gui" 明鬼 and "Tian zhi" 天志). The parallels of these chapters in the *Mo zi* have been discussed in previous studies on the early formation of the *Mo zi* text as a whole (A.C. Graham, Erik Maeder), but there are still some unsolved challenges. The independently circulated Warring States period *Gui shen zhi ming* manuscript enriches our understanding of those *Mo zi* chapters, but equally compelling is the unique vision of the "discerning of the ghosts and spirits" that are revealed in this text which are related to the *Mo zi*, but are fundamentally different and provide a fresh view of the perceptions of ghosts and spirits in early China.

In this paper I will give a thorough study of the *Guishen zhi ming* manuscript (offering my own transcription and translation) in comparison with the relevant chapters in the *Mo zi*--their textual relationship and their difference on the perceptions of the ghosts and spirits. I will also address the issue of the circulation of early texts.

(alternate)

Jiayin Zhang

University of California at Santa Barbara

***Yun* as an Aesthetic Criterion in Huang Tingjian's Writing**

Yun 韻 is a term that was first applied to music and broadened to other fields through the passage of time. During the Northern Song dynasty, it became a universal aesthetic standard. Though Huang Tingjian 黃庭堅 (1045-1105) did not apply it to all of the artistic fields, his contribution lies in his extensive usage of this term, through which he elevated it to the utmost criterion in the appreciation of paintings and calligraphy. In this paper, I shall investigate the history of *yun* as an aesthetic criterion and examine some of Huang Tingjian's critical writings to see his innovation with this term in the appreciation of visual arts.

Being part of the lineage starting with Xie He's 謝赫 six laws, Huang Tingjian's application of *yun* on painting is also limited to figure portraits. It is a collective image that combines people's inner quality and their extrinsic appearance and demeanor. However, breaking away from the accepted opinion that considered *yun* as animation, Huang developed a new interpretation that it is the flavor that lingers beyond the painted images and arouses viewers' spiritual communion. According to Huang, *yun* is not generated by the refinement of brushwork; on the contrary, it requires the painters' deliberate plan that is transmitted into the composition of the painting. Therefore, Huang's innovation of *yun* involves the requirement of the painters' intelligence and artistic cultivation.

Huang Tingjian also uses this term to comment on calligraphy, making it the embodiment of the artists' characters in addition to book learning, because it is widely acknowledged that calligraphy is the remnant of one's inner quality. If viewing closely the comments made on different people's works, then one may discover that Huang always favors the calligraphy of scholar-calligraphers such as Su Shi, in spite of the apparent deficiency with regard to their professional skills. This shows Huang Tingjian's belief that the literati calligraphers triumph over the professionalism because of their distinctive spiritual value.