

American Oriental Society

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Program of the Meeting of the
Western Branch

October 16–17, 2009

at

University of California, Los Angeles

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2008–2009**

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**American Oriental Society
Western Branch Annual Meeting
University of California, Los Angeles
October 16–17, 2009**

CONFERENCE PROGRAM

FRIDAY, OCTOBER 16

Continental Breakfast, 8:00-8:45 a.m. **Humanities Conference Room, 314 Royce**

Opening Remarks: 8:45-9:00 a.m. **Humanities Conference Room, 314 Royce**

Session 1: 9:00-10:45 a.m. **Humanities Conference Room, 314 Royce**

Chair: Robert Joe Cutter, Arizona State University

“Mixing Poetry and Astronomy: the Celestial Journey of Zhang Heng’s ‘Si xuan fu’”

Y. Edmund Lien, University of Washington

“Discursive Flights: Structuring Stories in Ren Fang’s ‘Notes Relating the Extraordinary’”

Erin Brightwell, Princeton University:

“A Search Tool for Drowned Bodies since Early Medieval China”

Timothy Wai Keung Chan, Hong Kong Baptist University

“What’s in a Cliché? Expressing Personal Sentiment in Early Medieval China”

Antje Richter, University of Colorado

Break: 10:45-11:00

Session 2A: 11:00 a.m.-12:30 p.m. **Humanities Conference Room, 314 Royce**

Chair: Ping Wang, Princeton University

“Heirs of Ancient Cares: Li Bai’s ‘Gu feng’ Poems”

Nicholas M. Williams, University of Washington

“‘The Nine Songs,’ Wang Wei (701-761), and his ‘Wangchuan ji’”

Daniel Hsieh, Purdue University

“The Speaker and the Protagonist: A Tentative Approach to Analyze the Definiteness and Indefiniteness of Li Shangyin’s Poetry”

Jinghua Wangling, Loyola University, Maryland

FRIDAY (continued)**Session 2B: 11:00 a.m.-12:30 p.m.****243 Royce Hall**

Chair: Jack Chen, UCLA

“‘The Han River in the Clouds’: A King’s Lament”

Hsiang-Lin Shih, University of Washington

“Not Reported, Not Recorded: Ritual Announcements as the Source of Information in *Chūnqiū* Death Records”

Newell Ann Van Auken, University of Iowa

“Regicidal Origins: A Note on the Structure of the *Shiji*”

Timothy Michael O’Neill, University of Washington

Lunch Break: 12:30-2:00 p.m.**Session 3: 2:00-3:45 p.m.****Humanities Conference Room, 314 Royce**

Chair: Andrea Goldman, UCLA

“Illness and the Fashioning of the Self: Poetry-Pathographies by a Qing-Dynasty Chinese Woman Poet, Chen Yunlian 陳蘊蓮”

Binbin Yang, Institute of Literature, Chinese Academy of Social Sciences

“Old Boudoir and ‘New Women’: Women’s Classical-Style Poetry in Late Qing and Early Republican China”

Xiaorong Li, University of California, Santa Barbara

“The Evolutionary Nature of Traditional Chinese Vernacular Fiction”

Timothy C. Wong, Arizona State University

“Lu Xun and the Anti-Theatrical Tradition in China”

John Zou, Arizona State University

Break: 3:45-4:00 p.m.**Session 4: 4:00-5:30 p.m.****Humanities Conference room, 314 Royce**

Chair: Goh Meow-hui, Ohio State University

“Decadence and the Re-Imagination of Alterity in Vernacular Chinese Literature”

Isaac Yue, University of Hong Kong

“Engraved Virtues: the Printing History of the *Samgang Haengshil-do* 三綱行實圖 [Illustrated Guide to the Three Relationships]”

Young Kyun Oh, Arizona State University

“*Boxiao zhuji* (Pearls to Evoke Laughter) and the Reading Culture of Ming China”

Yuming He, University of Chicago

FRIDAY (continued)**Reception: 6:00-8:00 p.m.****Sierra Room, UCLA Faculty Center****SATURDAY, OCTOBER 17****Continental Breakfast, 8:00-8:45 a.m. Humanities Conference Room, 314 Royce****Session 5: 8:45-10:30 a.m. Humanities Conference Room, 314 Royce**

Chair: Steve West, Arizona State University

“Vehicles and Clothing Depicted in Chinese Bronze Mirrors of the Han through Tang Dynasties “

Suzanne E. Cahill, University of California, San Diego

“See No Evil: Wang Anshi’s ‘Rites and Music’”

Jonathan Pease, Portland State University

“Su Zhe’s 蘇轍 (1039-1112) Retirement at Yingzhou: An Active Life Beyond Closed Gates”

Kathleen Tomlonovic, Western Washington University

“A Report on the Sibe of Cabcal County”

Stephen Wadley, Portland State University

Break: 10:30-10:45**Session 6: 10:45 a.m.-12:15 p.m. Humanities Conference Room, 314 Royce**

Chair: Ron Egan, University of California, Santa Barbara

“A Tang Poet’s Advice on Good Government: An Analysis of the Two Poems

‘Sacrificing to Spirits’ 賽神 of Yuan Zhen 元稹 (779-831)”

Mei Ah Tan, Chinese University of Hong Kong

“Remembered for Her Romantic Sentiment: A Case Study of Ninth Century Funerary Inscriptions (*Muzhiming* 墓誌銘)”

Yue Hong, Kalamazoo College

“The Northern Song Period Canonization of Wang Wei as Painter”

Jiayan Zhang, University of California, Santa Barbara

Business Meeting: 12:15-12:30 p.m.**Lunch Break: 12:30-2:00 p.m.**

SATURDAY (continued)**Session 7: 2:00-3:45 p.m.****Humanities Conference Room, 314 Royce**

Chair: David Knechtges, University of Washington

“A Study on the Dingzhou Bamboo Text of the *Lun yu*”

Yingying Sun, University of Washington

“‘The Unity of Heaven and Man’ (*tianren he yi* 天人合一) or ‘The Distinction between Heaven and Man’ (*tianren you fen* 天人有分) -- the Concept of *Tian* in the Guodian Texts”

Shirley Chan, Macquarie University

“A Previously Unidentified Verse in Zhi Qian’s Translation of the *Dharmapada*”

Jan Nattier, Soka University (Tokyo)

“Message-Delivering Stories from the Six Dynasties to Tang”

Jie Wu, Washington State University

Break: 3:45-4:00 p.m.**Session 8: 4:00-5:45 p.m.****Humanities Conference Room, 314 Royce**

Chair: Michael Fuller, University of California, Irvine

“The Influence of Scribal Intentions and Skills on the Transmission of Texts”

Matthias L. Richter, University of Colorado at Boulder

“Toward a Rectification of Names in Chinese Poetry”

Daniel Bryant, University of Victoria

“From Reception to Perception: Finding Self in Others”

Mark Pitner, University of Washington

“First Findings from a Web-Based Bibliography of Chinese Poetry in Translation”

Zeb Raft, University of Alberta

Banquet: 6:00-9:00 p.m.**Hacienda Room, UCLA Faculty Center****Presidential Address: Robert Joe Cutter**

ABSTRACTS
(in order of presentation)

“Mixing Poetry and Astronomy: the Celestial Journey of Zhang Heng’s ‘Si xuan fu’”

Y. Edmund Lien, University of Washington

Sima Xiangru’s “Daren fu” 大人賦 and Zhang Heng’s “Si xuan fu” 思玄賦 are two celebrated examples of *fu* using the conventions of the celestial journey that first started in *Chu ci*. The celestial journeys in “Li sao” 離騷 and “Yuan you” 遠遊 are imaginary journeys to mythical places. Many ideas and vignettes found in both *Chu ci* and Sima Xiangru’s “Daren fu” appear in Zhang Heng’s “Si xuan fu.” A tradition of the celestial journey thus was created and solidified in a process in which successive poets select, clarify, alter, and possibly augment the conventions that appear in prior works. We consider Zhang Heng’s contribution to this tradition, especially in the context of astronomy. “Si xuan fu” reflects a much more clearly defined concept of the heavens and embodies significant astronomical knowledge. We recognize two tiers of itineraries in Zhang Heng’s space walk: the first tier involves traveling among mythical places, as the old convention dictates, and the second tier is an imaginary journey among known “places,” namely, the asterisms well known to astronomers. He essentially introduces a new convention—a realistically mappable celestial journey. Of particular interest is how he maintains a ritually proper order in both tiers: east, south, west, and north. For the tier of the journey that covers mythical places, the four cardinal points follow fairly traditional definitions: the east is where the sun rises, the south is very hot, the west is Kunlun and beyond, and the north is extremely cold. For the intergalactic tier, this convention no longer holds true. This is where Zhang Heng the astronomer applies his knowledge of the celestial globe to produce the first poem on a space odyssey.

“Discursive Flights: Structuring Stories in Ren Fang’s ‘Notes Relating the Extraordinary’”

Erin Brightwell, Princeton University

Modern scholarship recognizes two distinct works entitled the *Shu yi ji* 述異記 (Notes Relating the Extraordinary): one, a ten-fascicle work by Zu Chongzhi 祖沖之 and the other, a two-fascicle work attributed to Ren Fang 任昉. To date, the bulk of the research on Ren Fang’s collection has been comprised of studies of its dating, authorship, and circumstances of composition. To offer an alternative approach, the present study undertakes an analysis of Ren Fang’s *Shu yi ji* based on discursive structure. I propose that the distinction between narrative and expository modes in the work, which is manifested most clearly in the text’s treatment of the supernatural, is a significant one. I suggest that a reexamination of the *Shu yi ji*’s content along structural lines reveals recurring themes, in particular with regard to the narrative tales of human/non-human relations, that may indicate later Tang preoccupations dating from the time of the text’s compilation rather than that of the entries’ original editing or composition. As such, these different modes of storytelling cast a new light on the *Shu yi ji* as a text singularly representative of a society in flux and raise new questions about this fascinating but understudied collection.

“A Search Tool for Drowned Bodies since Early Medieval China”

Timothy Wai Keung Chan, Hong Kong Baptist University

Casting an object into the water to locate a missing drowned body sounds like magic, but this search method has been in use since the Eastern Han (25–220) and is still in practice today in southern China. This paper attempts to discover what “tool” was used, as well as what motives were behind the tradition and the emendation of records in which it features.

The central issue for examination comes from a variant in an account of a fourteen-year-old girl named Cao E 曹娥 (130–43), who was recorded to have cast a melon (*gua* 瓜) into the river where her father had drowned and his body had gone missing. Regarded as meaningless in the narrative, the word “melon” was rejected and replaced with the variant “clothes” (*yi* 衣) in later adaptations of the story. Nonetheless, the earliest source contains the former, not the latter.

The domination of “clothes” arose from the assumption that in the narrative the girl was performing the ancient ritual of “summoning the soul” (*zhaohun* 招魂), which required the clothes of the dead. However, in the *Shuijing zhu* 水經注 record of the event, rather than throwing her father’s clothes into the river, the girl used *her own* clothes as a search tool to find her father’s body.

Despite the lack of information on the function and meaning of “melon divination,” it is certain that the tradition has been in practice for a long time. This is reflected in the acceptance of the “melon” variant throughout relevant textual history, as well as in records of the practice. This research will be able to enrich our knowledge of the unheeded yet enduring tradition.

“What’s in a Cliché? Expressing Personal Sentiment in Early Medieval China”

Antje Richter, University of Colorado

In this talk I will take a look at the communicative efficacy of set phrases to express emotions in early medieval letter writing. Specifically, I will focus on the corpus of letters that were transmitted as calligraphies of Wang Xizhi (303–61) and have hitherto been discussed mostly in terms of their calligraphic value, of their authenticity, and as sources of biographical or historical information. These discussions have ignored the fact that the approximately seven-hundred transmitted notes of Wang Xizhi also constitute a unique corpus of early medieval epistolary literature. At the outset I will introduce the structure and rhetorical strategies of these texts, their phraseology and literary features. Then I will single out two aspects of these letters in particular: first, the topos of separation, which is notable for its overall prominence in early medieval epistolary literature, and second, Wang Xizhi’s epistolary treatment of his health or rather ill-health, a subject relevant for what it tells us about the question of authorial self-representation. The formulaity of these notes and their frequent use of set phrases raises questions about their power to convey authentic, personal sentiments. I will argue that the overwhelming topicality of these texts does not impair their epistolary efficacy. Even letters that seemingly lack any particular message and consist of nothing but epistolary conventions, have the potential to fulfill genuine communicative functions, to a great extent independently of their calligraphic appeal.

“Heirs of Ancient Cares: Li Bai's ‘Gu feng’ Poems”

Nicholas M. Williams, University of Washington

Li Bai's 李白 sequence of fifty-nine "Gu feng" 古風 poems forms the most extensive and sustained statement of his poetics, but also poses a number of interpretive problems. It is a miscellaneous hodge-podge of poems inconsistent in date and theme, and also inconsistent with the Li Bai persona familiar to us from other sources. In this paper I argue for a coherent reading of the series based on their intertextual relationships with three well-known predecessors: the Nineteen Old Poems, the "Yonghuai" 詠懷 poems of Ruan Ji 阮籍, and the "Ganyu" 感遇 poems of Chen Zi'ang 陳子昂. In particular, a comparison of Li Bai's poems with Ruan Ji's helps to formulate an accurate statement of the "Gu feng" poems' political significance. Li Bai's sequence often has political, historical, and literary referents that are not clearly distinguished, an ambiguity that is fundamental to its organic, comprehensive worldview. A criticism of contemporary corruption can be equally as valid as a timeless statement of discontent, or a venerable trope can take on a specific topical referent. Finally, I consider the textual history of Li Bai's sequence, evaluating to what extent my reading relies on the work of Li Bai's editors and compilers.

“‘The Nine Songs,’ Wang Wei (701-761), and his ‘Wangchuan ji’”

Daniel Hsieh, Purdue University

Individual quatrains from Wang Wei's twenty poem series, "Wangchuan ji" (Wang River Collection), are among the most anthologized and translated poems of the classical tradition. Works such as "Luzhai" (Deer Enclosure) and "Zhuliguan" (Bamboo Lodge) have been admired and discussed for the beauty of their art, but also for their spiritual quality which is often explained as Buddhist in flavor. Wang Wei's poems however are more layered than is usually recognized. As some scholars have noted, Wang Wei's intellectual background is varied and eclectic, with Confucian and Daoist elements frequently at least as prominent as Buddhist references. In the case of the "Wangchuan ji" an additional element should be considered. In a number of poems we find references and borrowings from the *Chu ci*, in particular the "Jiu ge" (Nine songs). At first glance this seems puzzling. What affinity could Wang Wei with his Buddhist quietude and calm have to the passion and frustrations seen in the *Chu ci*? Yet the presence is unmistakable, with the series concluding with a poem almost entirely made up of images and phrases drawn from the "Jiu ge." This paper is an attempt to explain this group of poems from the *Chu ci* as a key to understanding Wang Wei and the "Wangchuan ji," a group of poems which can only be fully appreciated by reading the individual poems in the context of the series as a whole.

**“The Speaker and the Protagonist: A Tentative Approach to Analyze the
Definiteness and Indefiniteness of Li Shangyin’s Poetry”**

Jinghua Wangling, Loyola University, Maryland

As a poet, Li Shangyin is especially famous for his elusive poems. The difficulty of his poetry, which is usually in the form of indeterminacy, sometimes lies in the obscurity of the speaker and the protagonist. Through a close observation of some of Li Shangyin’s poems with regard to the relationship between the speaker and the protagonist, this paper aims to discover what can be determined and what is undetermined, and how their possibilities enable different interpretations and translations.

For most of Li Shangyin’s occasional poems, poems on things and history, and some of his poems on women and love, we can infer the speaker and protagonist from their titles, personal pronouns, context, and function words. For some of Li Shangyin’s poems about women and love, the indefiniteness of the protagonist or the speaker can affect our understanding of the poems. Sometimes the indefiniteness of the speaker does not affect the relationship between the speaker and the protagonist, but some details will be changed and thereby different interpretations will arise when the speaker changes.

For the poems that do not have a definite speaker and/or protagonist, this way of reading could enhance the obscurity of the poems and lead to various interpretations which may even contradict one another. When translating these poems into English, we usually have to add new determinations of agency and syntax which are absent in the original Chinese poems.

“The Han River in the Clouds:” A King’s Lament

Hsiang-Lin Shih, University of Washington

The “Xiao xu” (Lesser Preface) reads poems 258-263 of the *Shi jing* as praise to King Xuan of Zhou. However, while poems 259-263 are praise to the king’s military campaigns, poem 258 “Yun Han” (The Han River in the Clouds) relates a king’s lament for drought; while the *Guo yu* describes King Xuan as a self-willed king, the lament is in the voice of a helpless king. The king is rather like King Ping, who ascended the throne in the turmoil of the fall of Western Zhou. The poem also contains connections with other *Shi jing* poems written at that time: The king’s appeal to noblemen for help may be related with ministers’ withdrawal of aid mentioned in poem 193 “Shiyue zhi jiao” (The Conjunction [of the Sun and Moon] in the Tenth Month); the wording of the last stanza is repeated in the first stanza of poem 264 “Zhanyang” (I Look Up). The king, left unprotected by the spirits and the ministers, thus addressed both Heaven and men in his lament, and played a notable role in the *Shi jing* and the rainmaking tradition.

“Not Reported, Not Recorded: Ritual Announcements as the Source of Information in *Chūnqiū* Death Records”

Newell Ann Van Auken, University of Iowa

The *Chūnqiū* 春秋 appears to be a record of events that was written in the ancient state of Lǔ 魯 during the period from 722-479 BCE. Many of these events, including meetings, covenants, and military events, involved states other than Lǔ, and some, such as deaths or assassinations of regional rulers, did not directly concern Lǔ at all. The amount of detail in death records of regional rulers varied by state, and other scholars, such as Herrlee Creel, have suggested that this reflected Lǔ’s varying awareness of events in other states. The *Zuǒ zhuàn* 左傳 asserts that records of deaths of regional rulers were based on ritual death announcements (*fū* 赴), and that details such as names or dates were recorded as they were reported, and were omitted if they were not reported. In this paper I propose that the fact that records associated with some states consistently include sexagesimal cycle (*gānzhī* 干支) dates and personal names (*míng* 名) of the deceased, while those associated with other states regularly exclude one or both of these details, supports the *Zuǒ zhuàn* contention that death records in the *Chūnqiū* were based on reports that originated in the homestate of the deceased. The mourning ritual comprised a series of ceremonial events, of which the death announcement was one. The evidence presented here will support my broader hypothesis that many types of *Chūnqiū* records were based on similar reports or announcements, and that the *Chūnqiū* was not a history, that is, a record of events, but a record of ritual activity, or perhaps even a record of ceremonial announcements.

“Regicidal Origins: A Note on the Structure of the *Shiji*”

Timothy Michael O’Neill, University of Washington

This paper again asks the question why Sima Qian began the *benji* section with the Yellow Emperor and why—in parallel—he also began the *liezhuan* with Boyi (and similarly, why Wu Taibo for the *shijia*), and how these ‘beginnings’ are of crucial importance for understanding the structure of the text. Traditional editors and commentators have been rather uncomfortable with these peculiar ‘beginnings’: not only was a new introductory chapter composed by Sima Zhen and appended to the front of the *benji*, but the chapter on Laozi was also moved to the front of the *liezhuan* (so as to supersede Boyi) by imperial decree during the Tang. Taken in their original placement and context, however, these three ‘beginnings’ may have actually been intended to provide the reader a historiographical skeleton key for the entire work—perhaps even more so that the final (autobiographical) chapter.

“Illness and the Fashioning of the Self: Poetry-Pathographies by a Qing-Dynasty Chinese Woman Poet, Chen Yunlian 陳蘊蓮”

Binbin Yang, Institute of Literature, Chinese Academy of Social Sciences

In this study, I examine the poetry collection of a Qing-Dynasty Chinese woman poet Chen Yunlian 陳蘊蓮 [around mid 19c.] as primarily a collection of poetry-pathographies, or auto/biographical accounts of illness written in the poetic form, to probe into Chen’s fashioning of

a very assertive "self." In particular, I focus on the ways Chen subsumed her construction of a life of suffering under the purpose of publicizing the dilemmas she was facing in her marriage. I argue that the consciousness she revealed about the position of her "self" within her marital and familial relations was in a way unprecedented in women's literary expressions in pre-modern China. Indeed, this "self" gained so much emphasis that it eclipsed the very relations by which it was defined. I also argue that Chen's case might serve as an inkling of change that was happening in women's perception of themselves and of the gender relations of this particular historical moment - namely, on the eve of great national shifts as China was entering into its "modern" age.

“Old Boudoir and ‘New Women’: Women’s Classical-Style Poetry in Late Qing and Early Republican China”

Xiaorong Li, University of California, Santa Barbara

The late Qing and early Republican era was the most dramatic period in Chinese history in the sense that it saw a mix of old and new in an unprecedented scale. Situated in this historical context of changing values and discourses, this paper investigates the practice of classical-style poetry by the emergent “new women.” The boudoir [*gui*] as a poetic space associated with women’s image and life was a far-reaching literati tradition that had been re/constructed by writing women during the late Ming and on into the Republican era. By examining cases such as new generations of girl students from modern public schools who continued to engage in the traditional mode of boudoir poetry, and the revolutionary women Qiu Jin 秋瑾(1875-1907) and Lü Bicheng 呂碧城(1884-1943), who combine the image of the boudoir and new discourses on nationalism and feminism in their poems, I argue that, whether used in its conventional sense or infused with new ideas, the time-honored cultural signifier *gui* continued to influence women’s literary practice and be adapted to their new expressive needs in the modern context.

“The Evolutionary Nature of Traditional Chinese Vernacular Fiction”

Timothy C. Wong, Arizona State University

While textual scholarship on works produced in the premodern tradition of Chinese vernacular fiction has shown unequivocally the enormous differences between them and their more globalized counterparts in the modern world, it is undeniable that *critical* studies of these works have usually brushed aside these differences as essentially extrinsic to their analysis and evaluation. This paper examines a most obvious critical consequence of the scholarly discovery that texts of such fiction regularly evolved, even though they are still treated as creation by nearly all modern critics.

“Lu Xun and the Anti-Theatrical Tradition in China”

John Zou, Arizona State University

Of Republican China’s prominent cultural modernists, Lu Xun is among the very few whose attitude toward modern theater may be described as ambivalent. Unlike liberals such as Hu Shi

and Xu Zhimo, leftists such as Guo Moruo and Mao Dun, or even the politically less ambitious esthetes in the form of Lao She and Cao Yu, Lu Xun does not simply reject traditional theater for its benightedness and unreason. His approach to spoken drama is also reserved to the point of being critical. At certain textual moments, e.g., his brutal jests at Tian Han, he seems to articulate a profound distrust of theatricality itself. For readings in modern Chinese theater in the early 20th century, Lu Xun's skepticism then constitutes a critical aperture within the modernist discourse itself, and may suggest a perspective on what is missing in but pivotally important to such discourse. For his likening of theater to frivolous horseplay and sensationalism, Lu Xun speaks the voice of an orthodox neo-Confucian who opposes the metaphysical principle of 誠, or honesty, to the fleeting pleasures of 戲, or playing, even when he envisions a modern Chinese culture. For all his open and defiant antagonism toward tradition and Confucianism, in his discursive universe, neo-Confucian metaphysical doctrines such as 不誠無物 and 誠者物之終始 still reign supreme. It is still honesty that makes the world of experience possible. Honesty, as an expressive category, is registered simultaneously as a representational category. In Lu Xun's contemporaneous Chinese discourses on theater, I argue, it is particularly this crisis of a wholesome "honesty" now divisible in terms of expressive truthfulness and representational validity that is often swept under the carpet. Although 戲 or playing is by no means frivolous pleasure making for the majority of modern dramatists, the mandate to reach for a valid assessment of the world becomes so urgent that it is pressed even at the cost of inward violation and denial of expressive authenticity. Against Lu Xun's paradoxically traditionalistic anti-theatricalism, then, we may witness a unique representational pragmatism that characterizes much modern Chinese theater, a practice that motivates theatrical work that integrates itself to the world it represents, rather than demanding the latter to agree with its own expressive agendas and visions.

"Decadence and the Re-Imagination of Alterity in Vernacular Chinese Literature"

Isaac Yue, University of Hong Kong

The Southern Song dynasty saw the maturation of the inscription of China's oral tradition in the form of the *huaben* (vernacular stories). While many modern scholars have analyzed this development from a literary perspective, there has been insufficient investigation on the specific historical condition under which these stories first became popular. Although the tradition of *shuohua* (storytelling) extends as far back as the Han dynasty, it did not become a popular form of entertainment, enjoyed by the mass, until the Southern Song period. It is a development that is attributed by the *Menglianglu* 夢梁錄 to the necessity of keeping the retreating troops from the north from being overtaken by idleness. The fact that it took place after the court's relocation to the south is significant because, for the first time in history, the Chinese had to confront the idea that foreignness, traditionally considered to be an inferior entity, could not only rival the might of Middle Kingdom but triumph over it. The northern immigrants' firsthand experience of the atrocities of war committed by the Jurchens and the subsequent spread of their personal accounts to the entire southern society contributed to the manifestation of an increasing resistance and apprehension of the idea of foreignness. The development of vernacular stories during this period, especially when taking into account the storytellers' need to cater to the experience and

preference of the northern immigrants, could not have been uninfluenced by this unique historical circumstance.

In my paper, I argue that the key to understanding this development lies in the undeniable parallel between these stories' fascination with the trope of monstrosity and society's reception of the notion of foreignness. The fact that the majority of these stories follow a particular pattern in the staging and presentation of the theme of monstrosity suggests a common source of inspiration as well as a united ideological purpose behind the mode of representation. Besides demonstrating how such an inclination to present monstrosity as a force of decadence constitutes a reflection of society's growing xenophobia (in particular the looming threat of the Jurchens), I will also illustrate how, on a representational level, the recurrent theme of monstrosity and its relationship with foreignness insinuate a larger social issue concerning the Middle Kingdom's germinating desire to reinterpret and reorient its sense of cultural identity according to the ideology of the self and alterity.

**“Engraved Virtues: the Printing History of the *Samgang Haengshil-do* 三綱行實
圖 [Illustrated Guide to the Three Relationships]”**

Young Kyun Oh, Arizona State University

The *Samgang Haengshil-do* is a moral guidebook, perhaps one of the most frequently distributed texts by the court in Chosôn Korea (1392-1910). The text contains exemplary stories of filial sons, loyal subjects and devoted wives that epitomize the three fundamental Confucian virtues, and some modern scholars have criticized it as having been used to bind the people of Chosôn society with oppressive moral ideals. Inspired by such Chinese works as the *Xiaoshun shishi* 孝順事實 and perhaps the *Ershisi xiao* 二十四孝, as well as the Koryô-dynasty *Hyohaeng-nok* 孝行錄, the stories in the *Samgang Haengshil-do* were collected from Chinese and Korean histories, and the text was written in Classical Chinese and vernacular Korean, accompanied by illustrations. The printing history of the *Samgang Haengshil-do* is a complicated one, in which changes were constantly made to the content, language, layout and even the arrangements of the stories.

This paper finds that such changes were not made at random, nor were they made for practical reasons, such as improving aesthetic presentation or ease of reading. Rather, they seem to have been made for political and social reasons. The order and selection of stories, which reflected the hierarchy of virtues to be promoted and the conducts to be praised, were especially sensitive to socio-political changes. By tracing the major changes made to different editions of the *Samgang Haengshil-do*, this study will discuss the influences that social and political environments exert on a text.

**“Boxiao zhuji (Pearls to Evoke Laughter) and the Reading Culture of Ming
China”**

Yuming He, University of Chicago

Many Ming texts were scorned as products of “bastardized peddler-learning” by Qing scholars for their perceived lack of reliability and respectable pedigree. If we move beyond the

conventional value judgments implicit in such comments and attend to the specific features of Ming books that provoked such responses, however, such scornful remarks may in fact help point the way to what was really distinctive about the Ming textual landscape. This paper is part of an attempt to depict this dimension of Ming textual culture, reflected and shaped by such “peddler-learning,” by examining one such text, entitled *Boxiao zhuji*. The paper first examines the specific practices and attitudes relative to the world of texts that are reflected in this work, and then brings the work into its connections with other records and books to discuss how the same text might be used in varied contexts, and acquire dramatically different kinds of significance in the process. This paper brings to light some of the frameworks of cultural reference and notions of canonicity that books such as *Boxiao zhuji* helped to establish—many of which have subsequently been distorted or obscured by unsympathetic Qing polemics, and by the modern reshaping of our memory of the textual worlds of the past. The paper will end in reflections on two aspects of the study of printed books of late imperial China: our methodology for the study of reading culture, and the possible dialogue between a historically specific set of attitudes toward text and some of the inherited preoccupations of our own activities as literary scholars.

“Vehicles and Clothing Depicted in Chinese Bronze Mirrors of the Han through Tang Dynasties “

Suzanne E. Cahill, University of California, San Diego

The paper examines images and inscriptions on Chinese bronze mirrors of the Han through the Tang dynasties to derive whatever information they reveal about vehicles and clothing during that period. The paper compares the information found on mirrors to what we can see in other contemporary artistic media and finally to textual sources in the historical and literary records.

“See No Evil: Wang Anshi’s ‘Rites and Music’”

Jonathan Pease, Portland State University

It was imperative to Confucians that our innermost kernel be good. Human goodness meant that governments could trust their people and rule them humanely; it also implied that the Dao inherently is closed to evil-doers. When Wang Anshi (1021--1086) redesigned the relationship between the people and the state, he upset conservatives not only with his tenacity and unconventional politics, but also with his mingling of those Confucian ideals with crass practicality. He advised his emperor to run the nation by the laws of the marketplace but also to emulate the sages; he enthusiastically hired people he knew were imperfect to carry out missions he knew were flawed, yet lamented when they betrayed him. Clearly he viewed reality in a complex way; one cannot shrug off his attitude as that of a county magistrate who has learned to mouth respect for “human goodness” while turning a beady eye on actual people. But clues to his overall philosophy are hard to find. His early essays say the right mainstream things: Xunzi was wrong, Mencius was right, Buddhists can be good human beings though Buddhism is flawed—but occasional phrases stray into interesting territory. A useful example is the “Li Yue lun,” his longest theoretical essay, much overlooked and difficult to follow, in which he insists that Rites

and Music have a mystic essence that is powerful, necessary, and supremely Confucian. But with an abrupt twist in its final seven words he seems to say that the same essence that makes great sages is also available to make great thieves. Did he really mean this? Did he think this was good or bad?

“Su Zhe’s 蘇轍 (1039--1112) Retirement at Yingzhou: An Active Life Beyond Closed Gates”

Kathleen Tomlonovic, Western Washington University

The *Song History* 宋史 biography of Su Zhe states that he was like his brother Su Shi (1037--1101) in all matters of life, that they supported one another in times of difficulty, and that they were affectionate and mutually respectful without a trace of ill will. They thus developed a relationship rarely seen in the Chinese tradition.

Although Su Zhe was recognized as a talented and successful political and literary figure during his lifetime, he has not received the scholarly attention accorded his exceptional brother. Nonetheless, the recent reissue of his collected works, the completion of an excellent *nianpu* and the publication of a critical biography have provided greater accessibility and increased scholarly research on the life and works of Su Zhe.

The biography of Su Zhe records that he lived for more than a decade after Su Shi’s death in 1101 and also that he retired to Yingzhou. There he suspended all contact with others and remained quiet and sedentary for the rest of his life. While it is true that during the rule of Emperor Huizong 徽宗 (1082--1135) and the ministry of Cai Jing, 蔡京 (1047--1126), when officials of the Yuanyou era (1085--1093) and their descendants were excluded from holding office, Su Zhe did not serve as an official, but he was not inactive.

A review of selections from the poetry and prose Su Zhe wrote during the final years of his life reveals that he intentionally avoided contact with political figures but focused his attention on the family under his care. He bought, rented or built residences for more than one hundred relatives, supervised the instruction of young family members, compiled an autobiography, and edited the 樂城集 his collected works.

“A Report on the Sibe of Cabcal County”

Stephen Wadley, Portland State University

In 1764 the Manchu Qianlong emperor sent five regiments of banner troops to the newly conquered area in the west subsequently known as Xinjiang. They were to establish permanent garrisons there and keep the local population in check. One of these regiments was made up of ten companies of Sibe troops, a Tungusic speaking ethnic group from the Northeast. One thousand Sibe soldiers, together with their families, began the trip to the westernmost frontier of the Manchu empire. They arrived two years later, by then reduced in number to only six companies, and established themselves on the south side of the Ili river in what became Cabcal county, where their descendants remain to this day. Though the 1990 Chinese census indicates there are 172,847 ethnic Sibe living in China: 120,101 in Liaoning province and 33,082 in

Xinjiang, there is little to distinguish the Sibe from the Han majority. None of the Sibe in Liaoning province still speaks their native Tungusic language and only a portion of the Sibe in Cabcal county do so. In the spring of 2008 I made a trip to Cabcal county to become acquainted with this Tungusic enclave and perhaps obtain some information about the language situation there. My presentation is a brief report on that trip.

**“A Tang Poet’s Advice on Good Government: An Analysis of the Two Poems
‘Sacrificing to Spirits’ 賽神 of Yuan Zhen 元稹 (779–831)”**

Mei Ah Tan, Chinese University of Hong Kong

This article considers the surface and deeper messages of the two narrative poems “Sai shen” 賽神 [Sacrificing to Spirits] composed by Yuan Zhen 元稹 (779–831) in 810 and 814 respectively. Both poems criticize spirit worship and use it as a mechanism to present Yuan’s views on good government. The first poem features a dramatic story of a master’s futile fight against evil spirits. Its figurative language suggests that it is a political allegory on the excessive power enjoyed by military governors during the reigns of the Tang emperors Dezong 德宗 (742–805, r. 780–805) and Xianzong 憲宗 (778–820, r. 806–820), in which Yuan put forward his own solution to the most pressing problem of the time. The second poem praises the administration of the Prefect of Yuezhou 岳州 as an example of what Yuan believed to be good government. A comparison of these two identically-titled poems, demonstrates how the same subject matter can be treated in different ways. The poems also provide a valuable glimpse of political concerns in the mid-Tang and shed light on local customs in the state of Chu 楚.

**“Remembered for Her Romantic Sentiment: A Case Study of Ninth Century
Funerary Inscriptions (*Muzhiming* 墓誌銘)”**

Yue Hong, Kalamazoo College

During the ninth century, a change took place in the way that concubines were portrayed in funerary inscriptions. While inscriptions from earlier periods generally focused on a concubine’s virtue, ability to produce male heirs, and the respectability of her natal family, ninth century funerary inscriptions increasingly dwelt on romantic sentiment. In doing so, ninth century writers began to redefine the meaning of a person’s life – i.e., a woman’s worth could be measured against her inner feelings rather than kinship and status. This grounding of personal identity in romantic sentiment as opposed to kinship and status, I argue, suggests an emphasis on the individual and a de-emphasis on such things as social structure. In turn, this new emphasis on the individual contributed to greater social mobility. My paper will illustrate this point through a case study of a funerary inscription that Shen Yazhi 沈亞之 (c.a. 781–832) wrote for his concubine.

“The Northern Song Period Canonization of Wang Wei as Painter”

Jiayan Zhang, University of California, Santa Barbara

As a multi-talented 8th century figure, Wang Wei's 王維 (701–761) status in poetry had long been established. His achievements as a painter, however, were less appreciated by early commentators. It was not until the middle of the 11th century that Wang Wei's status as painter was elevated to a supreme position by literati-scholars such as Su Shi 蘇軾 (1037-1101) and Huang Tingjian 黃庭堅 (1045-1105). This process of canonization involved two perspectives: firstly, Wang Wei's poetry was considered an infinite source of painting themes; secondly, his painting itself, especially *Wangchuan Villa* 輞川圖, was extolled for its expressiveness and became a paradigm of literati painting. This was because Wang Wei's multiple roles as successful statesman, recluse (or pseudo-recluse), poet and painter provided an ideal exemplar for the Northern Song literati who strove for a balance between active involvement in public affairs and private cultivation. The Song period promotion of Wang Wei as a painter was likewise a consequence of the Song literati valuation of painting generally and specifically their preference for an approach to the art that emphasized self-expressiveness and understated artistic style. Owing to the emergence of literati values in painting as an alternative to court-centered professionalism, Wang Wei eventually replaced Wu Daozi 吳道子 (680-759) as the representative of the highest ideal in Chinese painting.

“A Study on the Dingzhou Bamboo Text of the *Lun yu*”

Yingying Sun, University of Washington

By discussing the literary background that the bamboo text of the *Lun yu* in the early Han dynasty, by analyzing the other researchers' studies on the tradition of the bamboo text, and by comparing the numbered strips with the transmitted versions, we may arrive at the conclusion that the Dingzhou bamboo text of the *Lun yu* was likely a composite version. Through this case studying, we may see deeper into the complexity of early imperial Chinese texts, especially the early Confucian texts.

“The Unity of Heaven and Man’ (*tianren he yi* 天人合一) or ‘The Distinction between Heaven and Man’ (*tianren you fen* 天人有分) - the Concept of *Tian* in the Guodian Texts”

Shirley Chan, Macquarie University

The concept of *tian* 天 occupies a dominant place in early Chinese philosophy. It is very often translated as “heaven” though its meaning(s) and connotations are much richer than a single word can convey. This paper offers a brief survey of the possible connotations of *tian* in relation to man, as presented in the Guodian texts discovered in 1993. By looking at some of the passages from the texts, I will show how *tian* in the Guodian texts can be categorized in three levels – the natural world, the socio-political realm and individual destiny. These interpretations are represented as an integral part of a philosophical approach advocating the correspondence of moral principle to the natural order, an integration of the Way of Heaven and the Way of man. It will also look at how

the two divergent concept of *tian*, that is, “the unity of Heaven and man” (天人合一) and “the distinction between man and Heaven” (天人有分) are presented the Guodian corpus.

“A Previously Unidentified Verse in Zhi Qian’s Translation of the *Dharmapada*”

Jan Nattier, Soka University, Tokyo, Japan

One of the most popular scriptures of early Buddhism—judging from the large number of versions of the text that have been preserved, in various Indian languages as well as in Chinese and Tibetan—was the collection of didactic verses known in its Pali version as the *Dharmapada*. In Chinese four translations of the text are extant, of which the earliest is the *Faju jing* 法句經 (T210) produced in the early third century CE by Zhi Qian 支謙.

From a justly famous colophon thought to have been authored by Zhi Qian himself, it is known that the *Faju jing* was first translated into Chinese from an Indic-language text containing twenty-six chapters, and that it was subsequently supplemented by Zhi Qian with material drawn from another source. The *Faju jing* as we have it is thus an amalgam of a text generally conforming in content to the Pali *Dharmapada*, together with additional chapters taken from a longer recension of the text. Attempts have been made (most notably by MIZUNO Kōgen) to collate the verses in Zhi Qian’s *Faju jing* with those contained in various Indian versions of the text. Many verses, however, have thus far eluded identification.

In this paper I will examine one of these unidentified verses (vs. 8 of ch. 22, Taisho vol. 4, 567a23-25). By analyzing its highly unusual Buddhist vocabulary in light of Zhi Qian’s general translation practices, it is possible to determine what the underlying Indian terms would have been. This in turn makes it possible to identify counterparts of this verse in several Sanskrit (but not Pali) texts, whose identity has important implications for the sectarian background of Zhi Qian’s source materials.

“Message-Delivering Stories from the Six Dynasties to Tang”

Jie Wu, Washington State University

A theme in early Chinese *zhiguai* and *chuanqi* stories is delivering a message to a non-human world (*chuanshu* 傳書). The “return from death” type of stories concerns two worlds, the human world and the netherworld. Another type of message-delivering stories happens between the human world and the immortals’ world, or fairyland. In these stories, a man is asked to deliver a message to the other world, and after successfully delivering the message he is usually rewarded. This paper analyzes the morphology of the *chuanshu* stories, and the moral messages that the author of these stories wanted to convey.

“The Influence of Scribal Intentions and Skills on the Transmission of Texts”

Matthias L. Richter, University of Colorado at Boulder

The transmission of texts in writing by no means guarantees their stability. It is one of the principal tasks of textual criticism to determine whether variants between different versions of a text are intentional or accidental and thus in need of emendation.

Other than the literature transmitted in print, manuscripts through their material features occasionally yield information about the degree to which they were written with the intention to either faithfully transmit or to creatively change the texts they are based on.

My paper will present examples for both and will show in particular how different degrees of scribal competence entered into the production of manuscripts. Special attention will be given to the rare case of two early Chinese manuscripts with completely identical texts – the Warring States Chu 楚 manuscripts *Tianzi jian zhou* 天子建州 A and B of the Shanghai Museum collection.

“Toward a Rectification of Names in Chinese Poetry”

Daniel Bryant, University of Victoria

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.

“From Reception to Perception: Finding Self in Others”

Mark Pitner, University of Washington

The “characterization” of historical figures in ever more complex and layered ways carving identities in to a sort of collective feature that then allows for redeployment in new articulation of identity in the biographies and autobiographies of subsequent generations is the focus of this paper. The case of Yang Xiong is particularly interesting and complex, through time the his own characterizations made of him draw on such diverse figures as the “Taoist” Zhuang Zun 莊遵 (ca. 83 B.C.E. - bf. 6 C.E.) and the conservative Ruist Wang Tong 王通 (584?-617) in a shifting set of association that allow him, as a feature, to function in rather complex ways, often blending criticism and identification, praise and disassociation. This paper will highlight some of the more interesting moments in Yang Xiong’s reception history problematizing the usual characterizations of critic or supporter to show how reading practices varied through time and the multifaceted way figures were deployed in the construction of the identities of individuals, groups and even places, walking the intersections between public and private.

“First Findings from a Web-Based Bibliography of Chinese Poetry in Translation”

Zeb Raft, University of Alberta

One of my recent projects at the University of Alberta has been the creation of a website that will catalog existing translations of Chinese poetry. Although a comprehensive catalog, even just for translations into English, will take years to build, the site is now functional and some basic data has been entered. At this early stage, I would like to solicit input from the scholarly community about the design of the site, the method of cataloging, and my plan for going forward with data entry. I will also discuss what I have learned from the site so far, and the areas in which I hope it will contribute to the study of Chinese literature.