American Oriental Society, Western Branch Annual Meeting October 14-15, 2011

**The Upham Hotel
1404 De la Vina Street
Santa Barbara, CA 93101
ph. 800 727-0876**

Hosted by the Department of East Asian Languages and Cultural Studies, University of California, Santa Barbara.

American Oriental Society, Western Branch
Annual Meeting, October 14-15, 2011
The Upham Hotel, 1404 De la Vina Street
Santa Barbara, CA 93101

Program

All sessions are held in the Garden Room, except Saturday's sessions 7 and 9, which are held in the Board Room (behind the Garden Room).

Friday morning

8:15 - 8:45	**Continental breakfast and registration**

8:45 - 9:00   **Welcoming remarks**
Ronald Egan (University of California, Santa Barbara)

David Marshall, Executive Dean, College of Letters and Science
UC Santa Barbara

9:00 - 10:30, Session 1   **Poetry (1)**
Chair, Daniel Hsieh (Purdue University)

Brigitta Lee (University of Arizona), "Lyricism Remembered: The Reconstructive Nature of the "Nineteen Old Poems"

Ping Wang (Princeton University), "Boundaries of Desire--Reading Zhang Heng's 'Four Sorrows Poem'"

Nicholas Morrow Williams (Hong Kong Polytechnic University), "How Do You Say 'Poem' In Classical Chinese?"

10:30 - 10:45   **Refreshments break**

10:45 - 11:45, Session 2   **Han Yu in life and death**
Chair, David Knechtges (University of Washington)

Timothy M. Davis (Brigham Young University), "Han Yu's Polemical Use of the Epitaph to Rail Against Alchemy"

Anna M. Shields (University of Maryland, Baltimore County), "Writing the Life and Death of Han Yu"

11:45 - 1:15   **Lunch** (provided outside in the garden area for registered participants)

Friday afternoon

1:20 - 1:30   **Welcoming remarks**
Xiaorong Li (UC Santa Barbara)

Sabine Frühstück, Chair, East Asian Languages and Cultural Studies,
UC Santa Barbara

1:30 - 3:30, Session 3   **Ming dynasty drama, poetry, and fiction**
Chair: Ping Wang (Princeton University)

Xiaoqiao Ling (Arizona State University), "A Deliverance Play on Non-Deliverance: Buddhist Philosophy and Literary Imagination"

Xiaorong Li (University of California, Santa Barbara), "'I Sliced my Flesh into Paper and Ground my Liver into Ink': Wang Cihui's (1593-1642) Sensualist Poetry as an Alternative Route to Self-Realization"

Isaac Yue (University of Hong Kong), "Gastronomy and Sexuality: the Interchangeability of Food and Sex in *The Plum in the Golden Vase*"

Yan Liang (Grand Valley State University), "A Solution for the Prosaic Life: Food and Dining in the Narrative of the Ming Vernacular Novel *Jin Ping Mei"*

3:30 - 3:45   **Refreshments break**

3:45 - 5:15, Session 4   **Tang-Song period society, language, and thought**
Chair: Meow Hui Goh (Ohio State University)

Beverly Bossler (University of California, Davis) "Vocabularies of Pleasure: Categorizing Female Entertainers in the Late Tang"

Michael A. Fuller (University of California, Irvine), "Philology, History, and Theory Happy Together: the Case of Dai Fugu 戴復古 (1168-1248?)"

Jonathan Pease (Portland State University), "Donkey-Rider, Junior Sage, and Wang Anshi's Last Project"

5:30   **Depart hotel for Reception**

5:45 - 7:15 pm   **Reception, Shoreline Park**
Shoreline Drive and La Marina
Santa Barbara, CA 93190

Saturday morning

8:30 - 10:00, Session 5   **Topics in the modern period: translation, dialects, literature**
Chair, Madeline Spring (Arizona State University)

Stuart Sargent (Independent Scholar), "Translation and the Chinese Market for Art: Lessons from the Bloch Collection"

Richard VanNess Simmons (Rutgers University), "Dialect and Local Idiom in *Dōngběi Èrrénzhuàn* 东北二人转"

Eva Shan Chou (City University of New York, Baruch College), "Lu Xun Quotes Mencius"

10:00 - 10:15   **Refreshments break**

10:15 - 12:15, Session 6   **Poetry (2)**
                               Chair, Beverly Bossler (University of California, Davis)

Hsiang-Lin Shih (University of Washington), "Cao Cao's Military Expeditions and the Compositions of His Literary Circle"

Daniel Hsieh (Purdue University), "Xie Lingyun and Wang Wei"

Jie Wu (Murray State University), "Chen Zi'ang (661-702) As a Court Poet"

Suzanne Cahill (University of California, San Diego), "Clothing Images in Tang Poetry"

10:15 - 12:15, Session 7   **Narrative and social history (meets in the Board Room)**
                               Chair, Richard VanNess Simmons (Rutgers University)

Scott Gregory (Princeton University), "Bandits For Sale: The Commercial Transformation of *The Water Margin*"

Yu Zhang (Stanford University), "Granny Liu's Garden Tour: The Poetics and Ethics of the Rural in *Dream of the Red Chamber*"

Sookja Cho (Arizona State University), "The Transformation of a Story: The *Sipch'osi* Version of the Tale of Liang Shanbo and Zhu Yingtai"

Yang Binbin (University of Hong Kong), "Money Matters: Managing Skills of an 'Exemplary Wife,' Yuan Jingrong (19c.)"

12:15 - 12:30   **Western Branch Business Meeting**

12:30 - 1:45   **Lunch** (provided outside in the garden area for registered participants)

Saturday afternoon

1:45 - 3:15, Session 8   **Poetics, aesthetics, phonetics**
                               Chair, Anna Shields (University of Maryland, Baltimore County)

Zhiyi Yang (Princeton University), "Su Shi on Human Nature and the Implications for Aesthetics and Ethics"

Jiayin Zhang (University of California, Santa Barbara), "Ouyang Xiu and His Poetic Project in *Liuyi shihua*"

Yingying Sun (University of Washington), "The Fragments of *Qieyun* in the Dunhuang manuscripts collected in the St. Petersburg Institute of Oriental Studies of the Academy of Sciences of Russia"

1:45 - 3:15, Session 9   **Tang story-telling, grave robbing, and mortuary practices (meets in the Board Room)**
Chair, Xiaorong Li (UC Santa Barbara)

Manling Luo (Indiana University), "Story-telling and the Examination Community in Wang Dingbao's *Zhi yan*"

Ye Han (Arizona State University), "Tombs Matter: the Culture of Tombs and Grave Robbers in *Taiping guangji*"

Shiying Pang (University of California, Berkeley), "The Significance of Uṣṇīṣavijayā-dhāraṇī Pillars in Tang Buddhist Mortuary Practice"

3:15 - 3:30   **Refreshments break**

3:30 - 5:00, Session 10   **Early and medieval history and literature**
Chair, Joe Cutter (Arizona State University)

Meow Hui Goh (Ohio State University), "The Authorial Perspective in Wei Emperor Wen's 'Final Arrangement'"

J. Michael Farmer (University of Texas at Dallas), "Exemplary Art, Exemplary Women? Commemorative Portraits and Female Suicide in Early Medieval Shu"

Y. Edmund Lien (University of Washington), "A Graph-Theoretic Study of *Shijing* Rhymes"

5:45   **Depart hotel for Annual Banquet**

6:00 - 9:30   **Annual Banquet and Presidential Address**

       Endless Summer Bar & Cafe
113 Harbor Way, Santa Barbara, CA 93105
ph. 805 564-1200

Presidential Address, Richard Von Glahn (UCLA), "Remaking East Asia: The Ningbo-Hakata Merchant Network in the 12th-13th Centuries"

Alphabetized List of Presenters

Presenter	Session	Date/time	Room
Bossler, Beverly	4	Friday pm	Garden
Cahill, Suzanne	6	Saturday am	Garden
Cho, Sookja	7	Saturday am	Board
Chou, Eva Shan	5	Saturday am	Garden
Davis, Timothy M.	2	Friday am	Garden
Farmer, J. Michael	10	Saturday pm	Garden
Fuller, Michael A.	4	Friday pm	Garden
Goh, Meow Hui	10	Saturday pm	Garden
Gregory, Scott	7	Saturday am	Board
Han, Ye	9	Saturday pm	Board
Hsieh, Daniel	6	Saturday am	Garden
Lee, Brigitta	1	Friday am	Garden
Li, Xiaorong	3	Friday pm	Garden
Liang, Yan	3	Friday pm	Garden
Lien, Y. Edmund	10	Saturday pm	Garden
Ling, Xiaoqiao	3	Friday pm	Garden
Luo, Manling	9	Saturday pm	Board
Pang, Shiying	9	Saturday pm	Board
Pease, Jonathan	4	Friday pm	Garden
Sargent, Stuart	5	Saturday am	Garden
Shields, Anna M.	2	Friday am	Garden
Shih, Hsiang-Lin	6	Saturday pm	Garden
Simmons, Richard VanNess	5	Saturday am	Garden
Sun, Yingying	8	Saturday pm	Garden
Wang, Ping	1	Friday am	Garden
Williams, Nicholas Morrow	1	Friday am	Garden
Wu, Jie	6	Saturday am	Garden
Yang, Binbin	7	Saturday am	Board
Yang, Zhiyi	8	Saturday pm	Garden
Yue, Isaac	3	Friday pm	Garden
Zhang, Jiayin	8	Saturday pm	Garden
Zhang, Yu	7	Saturday am	Board

Paper Abstracts

(Listed by Session)

Friday 9:00 – 10:30, Session 1
Poetry (1)

Lyricism Remembered: The Reconstructive Nature of the "Nineteen Old Poems"

Brigitta Lee
University of Arizona

Many modern and contemporary studies of the "Nineteen Old Poems" (*gushi shijiushou* 古詩十九首), a group of early Chinese classical verse, have viewed the poems as lyrical descriptions of personal experience in the latter Han dynasty. The Han, however, was also an important period in the development and circulation of commentaries on and imitations of ancient texts. Medieval commentators on the Old Poems, such as the *Wenxuan* 文選 commentator Li Shan 李善 (d. 689), frequently suggest connections between the Old Poems and verse from the *Classic of Poetry* (Shijing 詩經) and *Songs of Chu* (Chuci 楚辭). This paper argues that the intertextual connections between the Old Poems and ancient verse suggested in medieval commentary point to the Old Poems as normative reconstructions of poetic memories rather than descriptive of late Han reality. To demonstrate this kind of reconstruction, the paper examines the treatment of *Shijing* language in the "Nineteen Old Poems" alongside the treatment of such language in other texts from the Han period, such as accounts in the *Biographies of Exemplary Women* (Lienuzhuan 列女傳), *sao*-style verse from the Han, and Mao commentary on the *Shijing*.

Boundaries of Desire--Reading Zhang Heng's "Four Sorrows Poem"

Ping Wang
Princeton University

This paper offers a close reading of Zhang Heng's (78-139) "Si chou shi" or the "Four Sorrows," a marvelous piece about desire. Traditional commentary, however, has unsurprisingly instilled political message into the poem, noting it as an expression of Zhang Heng's discontent with the court. I wish to address the following questions in my presentation: what is the significance of the place names beyond apparently representing the four directions? How should we read the "fair one" image? And to what extent is this piece an extension of the "Chu sao" tradition and how does such affiliation shed light on the genre development of poetry? If time allows, Zhang Zai's (fl. 280) "Ni si chou shi" or an "Imitation of the Four Sorrows" will also be discussed.

How Do You Say "Poem" in Classical Chinese?

Nicholas Morrow Williams
Hong Kong Polytechnic University

Sinologists tend to translate *shi* 詩 as "poem" while rendering *ci* 詞 and *fu* 賦 with narrower designations like "song lyric" or "poetic exposition." But in fact, *ci*, *fu*, and other verse genres all have just as good a claim to the English designation of "poem" as the *shi*. This habit of translation is factually incorrect, rooted in twentieth-century prejudices, and the source of wide-ranging confusion about the nature of Chinese poetry. The antidotes to this confusion are a historical sense of a genre's significance in a given period, and also a literary appreciation of the poetical qualities of non-*shi* writing. In this paper I focus on a comparison of *shi* and *fu* in early medieval China, though I hope some of the argument could be applied to other cases as well. I outline (1) the actual features of the genres that are obscured by mistranslated generic designations, and (2) some key assumptions of classical discourse about genres that are not reflected in Sinological terminology. Finally I suggest some alternative means of adapting these terms into English that do justice to the reality of Chinese poetry in all its forms.

Friday 10:45 – 11:45, Session 2
Han Yu in Life and Death

Han Yu's Polemical Use of the Epitaph to Rail Against Alchemy

Timothy M. Davis
Brigham Young University

Over the course of his career, Han Yu 韓愈 (768–824) wrote several entombed epitaph inscriptions *(muzhiming* 墓誌銘) recognized by later literary critics as model works of prose. In some ways, the pieces that failed to grasp the attention of the anthologists are even more interesting. For example, during the last decade of his life, Han Yu produced four *muzhiming* that express an increasing dissatisfaction with the practice of ingesting cinnabar and mercury by seekers of immortality. The death of Tang Emperor Xianzong 憲宗 in 820 by apparent elixir poisoning raised the issue to the level of state security. More close to home, Han Yu's own extended family suffered from the consequences brought on by the pursuit of a deathless state through alchemical means. All of this proved too much for Han Yu, whose epitaph for Li Yu composed in 823 turned into a diatribe against ingesting such substances.

This paper explores the historical context in which these pieces were composed while arguing that Han Yu's appropriation of the *muzhiming* genre was calculated to draw attention to his anti-alchemy assertions. In other words, the final epitaph in the series can be read as an example Han Yu's poetics of the unconventional (*qi* 奇), where the incongruity between the genre and its message served to highlight his traditionalist agenda more effectively than a standard essay.

Writing the Life and Death of Han Yu

Anna M. Shields
University of Maryland, Baltimore County

The mid-Tang literatus Li Ao 李翱 (772-841) once famously argued of Han Yu 韓愈 (768-824) that he was "not a person of this generation, but a person of antiquity" 非茲世之人,古之人也. However, upon Han Yu's death in 824, Li Ao, Huangfu Shi 皇甫湜 (777-835), and other members of Han's circle were faced with the task of mourning, defending, and defining Han Yu in their funerary texts not merely as a person of "antiquity," but as someone who had made a significant impact on his contemporary world. Six

biographical and funerary texts composed shortly after Han Yu's death have survived, including the official record of conduct (行狀), a memorial inscription (墓铭), a stele path inscription (神道碑), and three prayer texts (祭文), all of which were written either by members of his close circle (Huangfu, Li Ao, Zhang Ji 張籍) or by someone who had known him for decades (Liu Yuxi 劉禹錫). Read together, these texts complement and reinforce one another in their portrait of Han Yu as official, teacher, inheritor of Confucius's vision, and companion. In this paper, I focus on the texts' representation of Han Yu as a social actor—specifically, their accounts of Han Yu's relationships with other people, from emperors down to Han's own children. Despite the important differences in generic convention among the works (and the texts hew closely to the conventions of their respective genres), the texts converge in their efforts to depict Han Yu as a man whose chief character traits were constancy and fidelity in both official and personal life, underscoring wherever possible the continuity of Han Yu's ideological positions with his political and social conduct. The many disparate voices of Han Yu's extant corpus certainly undermine this idealized portrait of him as a consistent social actor; however, these posthumous texts help us see the power of the literary tools Tang writers used to shape—in this case, both rapidly and influentially—the reputations of fellow literati for posterity.

Friday 1:30 – 3:30, Session 3
Ming dynasty drama, poetry, and fiction

A Deliverance Play on Non-Deliverance:
Buddhist Philosophy and Literary Imagination

Xiaoqiao Ling
Arizona State University

Ding Yaokang's (1599-1669) eleven-act *zaju* play *Huaren you* (Ramblings of the transformed one) is at once a problematic deliverance play and an exquisite literary work of imagination. With its presentation of a fantastic world that challenges one's empirical sense of time and space, *Huaren you* displays an exuberant faculty of imagination that was emblematic of the Late Ming moment. Literary scholars have typically dubbed such works of fantastic imagination as allegorical critique of the period. This paper instead inquires into the possible sources of the unleashing of imaginative power in this period and proposes that Buddhist philosophy, in particular the Huayan doctrine of Totality and Non-obstruction, might have provided an alternative epistemological model for the conception of time and space in literary works. I will also discuss how this doctrine underpins the aesthetic choice of the play, whereby meaning is constructed on multiple levels with interlinking systems of signification.

"I sliced My Flesh into Paper, and Ground My Liver into Ink":
Wang Cihui's (1593-1642) Sensualist Poetry as an Alternative Route to Self-Realization

Xiaorong Li
University of California, Santa Barbara

Wang Yanhong's (*zi* Cihui) poetry is generally labeled *xianglian ti* (the style of the scented cosmetics-case), a topical subgenre that represents erotic and amorous experiences with and of women in rich and sensual detail. The *xianglian* style was condemned by those who upheld a Confucian poetics in which poetry was

meant to express the poet's moral intentions and social criticism. This paper is the first attempt to translate Wang Cihui's poems into English and to closely examine them in the contexts of Chinese poetic tradition and late-Ming literati culture. I intend to demonstrate how his seemingly "erotic" and "decadent" poetics serves to fulfill his ambition to become a poet of extraordinary creativity and aestheticism, even as it reveals his sense of self as an "invalid" member of his society. As a marginal member of literati society who failed to establish a successful official career, Wang relied on poetry as a means of self-realization. Related to his sense as a "loser" in officialdom, he consciously adopted a sensualist approach to the writing of poetry and attempted to craft out a discursive space that conformed to his sense of self and that would enable him to earn for himself a unique place in Chinese literary history.

Gastronomy and Sexuality:
the Interchangeability of Food and Sex in *The Plum in the Golden Vase*

Isaac Yue
University of Hong Kong

It is commonly believed by scholars of diverse disciplines that food and sex are two of the most dominant neurotic compulsions in any living being. In China, the intricate relationship between these two compulsions was recognized at an early historical stage and carries with it distinctive imprints of a patriarchal cultural that reflects the development of the Chinese civilization. This paper examines the legacy of this literary "tradition" in late Ming society and considers its implementation, and thereby implications, in one of the most representative literary texts of the era – *The Plum in the Golden Vase* (*Jinpingmei cihua* 金瓶梅詞話). By paying attention to the cultural significance of the theme of food as it is presented throughout the novel, I explore the text's recognition of the inherent parallels between gastronomy and sexuality and the way it is evoked strategically to formulate specific ideas that underpin the cultural politics of the work. My argument will be made in three parts: first, I examine the author's usage of the trope of food and analyze the meticulousness of its staging. I then turn to specific scenes which suggest an interchangeability between the gustatory and the sexual, and assess the significance of such a connection. Finally, I analyze in-depth the denomination of the female characters in food terms and discuss how their names, when considered from a gustatory perspective, aptly reflect individual character traits.

    By arguing for the importance of reading the sexual theme of the novel alongside the gastronomic one, this study attempts to situate the text within the cultural milieu of late Ming society and further contributes to our understanding of the overall sexual discourse of the work.

A Solution for the Prosaic Life:
Food and Dining in the Narrative of the Ming Vernacular Novel *Jin Ping Mei*

Yan Liang
Grand Valley State University

In the famous Ming vernacular novel *Jin Ping Mei* (The Plum in the Golden Vase), passages about food and dining attract critical attention mainly because of two roles they play in the narrative: a supplement and counterpart to sex, and an indicator and facilitator in socio-economical transactions. This paper provides an analysis of a small dining party in chapter 23 of the novel, where only women of the inner quarters participate and neither sexuality nor economical transactions are a major concern. The analysis shows how the narrative effectively portrays the power hierarchy among the women in the Ximen household, their interpersonal relationships, and the personality and psychology of each character. The

paper proposes that the repeated use of food and dining scenes for character portrayal and plot development in the novel reveals the division of function between different languages of literary expression in late Ming and how the vernacular novel compensates for the disadvantages of the vernacular language in sophisticated psychological depictions through a plot-driven narrative.

Friday 3:45 – 5:15, Session 4
Tang-Song period society, poetry, thought

Vocabularies of Pleasure: Categorizing Female Entertainers in the Late Tang

Beverly Bossler
University of California, Davis

This paper re-examines the emergence of courtesan culture in the Tang dynasty. By tracing the evolution of terminology used to refer to entertainers from early in the imperial period, it argues that throughout the Northern and Southern dynasties and well into the Tang, commercially available women called *chang* 娼were socially distinct from private (usually slave) entertainers in the home, who were called *ji* 妓. Only with the growth of markets and entertainment in the late Tang, especially in the late-eighth and ninth centuries, did literati relationships with women whose services were commercially available became acceptable. The article also traces the development of the institution of government courtesans (*guan ji* 官妓), and reveals that a spurious association of these "barracks courtesans" *ying ji* 營妓 (musicians of the "music barracks" (*yue ying* 樂營)) with service to military men dates to the Southern Song. The paper concludes that "Tang courtesan culture" was a very late Tang development, and reflects not just literary trends but significant changes in social relations.

Philology, History, and Theory Happy Together: the Case of Dai Fugu 戴復古 (1168-1248?)

Michael A. Fuller
University of California, Irvine

This paper is a methodological reflection on the writing of literary history. In looking at *shi* poetry in the Southern Song, I frequently have found that the "standard story" did not capture the historical facts or the textual evidence. Beyond simply deriving from the opinions of later writers, these parts of the standard story grew out of habits of binary categorization that are part of an overly simple implicit theory of literary production. In this paper, I consider the case of Dai Fugu, one of the "Rivers and Lakes" poets. His biography and poetry provide as an example of the usefulness of contemporary theory—in this instance, Bourdieu's formulation of fields of cultural production—to clear away distracting preconceptions and allow a more nuanced reading of his prose and poetry.

Donkey-Rider, Junior Sage, and Wang Anshi's Last Project

Jonathan Pease
Portland State University

When he retired as Grand Councillor in 1077, Wang Anshi brought a sprawling manuscript back to Jinling: the *Zi shuo* or *Words Explained.* Commissioned by Emperor Shenzong, containing much material by Wang's deceased son Wang Pang and other committee members, it was not so much a dictionary as a guide to the philosophy behind the construction of each written character. Wang finished it after five additional years of work with a young volunteer staff, sent it in, then fell into a swift, fatal decline. We know what the book contained and how it was received (admiringly by some, grudgingly by most); a different question is why it became his focus for so long. It is assumed that he called it his greatest legacy, but a more precise quote may be that he said he "poured his life's remaining energy" into it. Perhaps he had no choice but to compile it--for political reasons, and for barely-controlled emotional reasons intertwined with the politics. Evidence for these motivations is scattered but intriguing, and may provide a key to the thought and writings of his final decade.

Saturday 8:30 – 10:00, Session 5
Topics in the modern period: translation, dialects, literature

Translation and the Chinese Market for Art: Lessons from the Bloch Collection

Stuart Sargent
Independent Scholar

The market in Chinese snuff bottles is robust, although the effects of the worldwide economic slowdown are being felt. At the first auction of the George and Mary Bloch collection, in 29 May 2010, a real estate tycoon from Beijing broke a world record for the art form by successfully bidding HK$9,280,000 for an enamel-on-copper snuff bottle; on 28 November 2010, the same man set a new record price for a porcelain snuff bottle: HK$8,384,000, for a double-gourd shaped snuff bottle with a painted and molded gourd and vine design on the surface. The highest-priced bottle on 25 May 2011 went for only HK$4,200,000, however; this is on the lower range of the estimated price of HK$3,500,000 – 7,000,000.

I edited the English captions for all lots in the three auctions and a fourth auction coming up on 28 November. My presentation to the WBAOS will discuss the evolution of my approach to this task, an approach that has been shaped by a desire to reflect the expressive style of the author while consolidating the descriptions for the sake of the online audience. The presentation will also cover the tools that are available now that greatly enhance the translator's ability to master unfamiliar vocabulary—or, more often, to decide among contested terms in Chinese that may or may not even correspond to the relevant terms in English—and research the cultural content or background of the objects.

Dialect and Local Idiom in *Dōngběi Èrrénzhuàn* 东北二人转

Richard VanNess Simmons
Rutgers University

The colloquial Chinese spoken in Northeast China is generally classified as belonging to the Běijīng sub-group of Mandarin Dialects. However, there are subtle but significant differences between the dialects internally, and some rather sharp contrasts with the Běijīng dialect. Many of these differences may be due to influence from Shāndōng dialects, speakers of which migrated in to the region in huge numbers in the late 19th and early 20th centuries. The situation is instructive with regard to the powerful role that migration plays in the evolution and development of Chinese dialect types. This paper examines the local

characteristics of some of the Northeast Mandarin dialects, paying particular attention to matters of phonology and lexicon. The discussion is illustrated with examples drawn from the dialect as used in the popular Northeastern Chinese comic variety show know as *Dōngběi Èrrénzhuàn* 东北二人转.

Lu Xun Quotes Mencius

Eva Shan Chou
City University of New York, Baruch College

It is no surprise that Lu Xun knows his *Mencius*, for in his youth this vanguard member of modern literature was trained in the classics in the classical manner. It is perhaps more surprising that Lu Xun quotes Mencius, that he should find Mencius expresses his thoughts and expresses them in a manner that is more effective than his own words. This paper presents two instances where Mencius is key to Lu Xun's meaning. One is a classical-language essay where the Mencian allusion lifts a passage – and hence the essay itself – from description to allegory; the other is the well-known short fiction "Hometown" 故鄉, where the Mencian allusion does not allow us to agree with the customary, optimistic reading of its ending. Though Lu Xun several times urged that the young not be exposed to any Confucian texts whatsoever, in his own case, he did not always suit action to words.

Saturday 10:15 – 12:15, Session 6
Poetry (2)

Cao Cao's Military Expeditions and the Compositions of His Literary Circle

Hsiang-Lin Shih
University of Washington

In the *Zhonggu wenxue shiliao congkao* 中古文學史料叢考, Cao Daoheng 曹道衡 and Shen Yucheng 沈玉成 include a list of Cao Cao's 曹操 military expeditions in which he was accompanied by Cao Pi 曹丕 and/or Cao Zhi 曹植, the most literarily productive brothers among his sons. Almost every one or two years there was such an expedition. With this list, Cao Daoheng and Shen Yucheng show that Cao Cao, more often than not, brought his wives and sons along with him when he went on expeditions.

In addition to the Cao brothers, Cao Cao's military entourage included literati. During the expeditions, the patrons and the literati wrote *fu*, *shi*, *yuefu*, letters, war proclamations, and the like. Many of the pieces include a preface that explains the background of the composition that enables us to date them. These works also have many things in common: (1) There are many descriptions of the naval forces and the river landscape; (2) there are group compositions in which the patrons also participated; and (3) there is some correspondence between the Cao family members and the literati, who either joined the expeditions or stayed behind. These pieces provide a vivid picture of the activities of the distinguished literary circle of the Cao family.

Xie Lingyun and Wang Wei

Daniel Hsieh
Purdue University

The influence of the pastoral poet Tao Yuanming (365-427) on Wang Wei (701-761) is well-known, with modern scholars pointing to Wang Wei as a leading figure in the Tang revival of Tao Qian. Tao Yuanming's contemporary, the landscape poet Xie Lingyun (385-433), a very different personality and poet was also an influence on Wang Wei. Though this influence is subtle and less obvious, it was crucial and can be found in some of his most important works, most notably the "Wangchuan ji" ("Wang River Collection"). At first the depth of this influence may be surprising given the great differences in style and character of the two poets, yet several fundamental motifs in Wang Wei's poetry can be traced back to Xie Lingyun. They include searching for communion with and truth in nature, drawing on shaman imagery from the *Chu ci* to convey the frustration and transience of this search, and the theme of longing for a friend. Identifying the Xie Lingyun "side" of Wang Wei helps us to understand there is more to this poet than the quiet, calm, and transcendence we so often associate with him.

Chen Zi'ang (661-702) As a Court Poet

Jie Wu
Murray State University

In the mid-680s, Chen Zi'ang (661-702) attended three banquets hosted by a middle-ranking courtier. Chen had recently passed the *jinshi* exam, and as a new member of the court literary circle, he wrote three poems and a preface for the occasions. These four pieces of writing show Chen's social activities at court in his early years. Traditionally considered an unconventional poet whose *ganyu* poems stood out from the early Tang poetry, Chen in fact had spent a considerable time at court and had once wished to move up the bureaucratic ladder. The poems he wrote at these three banquets reveal the often-neglected side of Chen Zi'ang as a low ranking courtier. From the poems we can see how he blended in in the court literary circle, how much he wanted to emulate his predecessors, and how his individual talent was rooted in the literary tradition.

Clothing Images in Tang Poetry

Suzanne Cahill
University of California, San Diego

The presentation will discuss several Tang poems that use words describing outfits or articles of clothing, analyzing the meanings of the images conjured up by these words in relation to fashion, gender, social or political criticism, the self-identification of the writer, and attitudes towards foreigners.

Saturday 10:15 – 12:15, Session 7
Narrative and social history
(meets in the Board Room)

Bandits For Sale: The Commercial Transformation of *The Water Margin*

Scott Gregory
Princeton University

In the late sixteenth century, a flood of commercially published books entered the marketplace in China. New titles appeared, and old ones became more readily available than ever before. Much scholarly attention has been afforded this late-Ming "printing boom." However, considerably less attention has been paid to the ways this growth in commercial printing activity reshaped pre-existing texts. This paper takes one widely-published title, *The Water Margin* (*Shuihu zhuan*), as an example, and traces the ways commercial editions attempted to shape the meanings of its text. To do so, I turn to the prefatorial materials of the editions, as well as their treatments in commentaries of an instance of the "honorable release" of a fugitive in the plot. In particular, I examine an edition printed by the renowned printer Yu Xiangdou in the 1590s that was one of the first works of vernacular fiction to include a commentary, and an edition printed two decades later that featured commentary dubiously attributed to the iconoclastic figure Li Zhi.

I demonstrate the changes undergone by the *Shuihu zhuan* as well as the range of expression possible in the late-Ming publishing world.

Granny Liu's Garden Tour:
The Poetics and Ethics of the Rural in *Dream of the Red Chamber*

Yu Zhang
Stanford University

As a trope of the literati's self-image, literary representations of the garden often signal its inherent ambiguity in literati culture, for the garden symbolizes at once disconnection from rural life and nostalgia for "the fields." The eighteen-century literati novel, *Dream of the Red Chamber*, enlarges the social space of the garden and looks beyond the elite world in its integration of the symbolic figures of rural space or the fields into the landscape of the Grand-view Garden through the visit of Granny Liu, a rustic from afar. In this paper, I situate the character of Granny Liu within the paradoxes of late imperial Chinese society: one the one hand, the absentee landlordism that occurred since the Ming dynasty alienated gentry members from their rural communities after they moved to cities; on the other hand, gentry members realized the importance of rebuilding ties with rural clan members (actual or nominal) in order to maintain an agrarian economic base for the clan and to prolong the prosperity of their lineage. I then discuss how the novel provides an imaginary solution to this social paradox in its literary representations of Granny Liu's skillful performance of a special brand of social ethics rooted in rural culture, namely, "human feelings" (*renqing*), and her creative bridging of the social and cultural gap between urban elites and rural folks.

The Transformation of a Story:
The *Sipch'osi* Version of the Tale of Liang Shanbo and Zhu Yingtai

Sookja Cho
Arizona State University

This paper focuses on the earliest-known extant full version of the story, entitled "Liang Shanbo Zhu Yingtai zhuan" [The Story of Liang Shanbo and Zhu Yingtai] and will analyze the plot, theme, and characterization of the version to investigate what constitutes basic elements of the story in its earlier stage. One of the most significant differences of the Liang-Zhu story in this early account is the addition of the element of the "butterfly transformation," lacking in earlier versions of the story. As this paper will argue, the "butterfly transformation" is an essential part to the modern storytelling, and its addition

in this version is a key to understanding the evolution of the story. Moreover, this paper will use the function and meaning of the inserted "butterfly transformation" as a way to probe changing tastes and demands of local people for the story and the difference from official narration. In addition, this paper will analyze these changes and those elements that have remained the same, and will expound upon what it tells us about culture and people of China.

Money Matters:
Managing Skills of an "Exemplary Wife," Yuan Jingrong (19c.)

Yang Binbin
University of Hong Kong

The fictional character Wang Xifeng from the Qing novel, *Dream of the Red Chamber*, tells nonetheless a very true fact about gentry women's lives during this time, namely, their role as household managers. As this character reveals, a household manager stood at the center of the intricate power dynamics within a gentry family and, in this capacity, witnessed the enormous drama playing out in the emotional and material lives of the family members. Money, as it turned out, stood as a crucial facet of much of this drama.

Yet in "real life," as told by historical records, gentry women seldom talked about money. This study is an attempt to uncover this side of their lives by exploring the writings left by Yuan Jingrong (1773 - ca.1852), wife to the Qing minister Wu Jie (?-1836). Yuan's meticulous records not only inform us of the ways a gentry women actually "talked about money," but reveal the tensions, delicate familial relations, and power dynamics that were intimately tied to the money matters of her household. Much as they bore testimony to Yuan's ascent to authority, they also skillfully crafted her profile as an "exemplary wife" - the woman who made critical contribution to her husband's lineage, and who was in every way the contrary of the ruthless Wang Xifeng.

Saturday 1:45 – 3:15, Session 8
Poetics, aesthetics, phonetics

Su Shi on Human Nature and the Implications for Aesthetics and Ethics

Zhiyi Yang
Princeton University

This paper discusses Su Shi's notion on human nature (*xing*) and argues that it prepares a conceptual ground for the model of dialectical spontaneity observed in his aesthetic and ethic thinking. For Su Shi, human nature, including that of the sage, is comprised of instincts and desires and cannot possibly achieve perfection, in terms of morality, capacity, or knowledge. Due to these limits, "holding to the Mean" is defined as constantly returning to the Mean, since man will necessarily deviate from the Mean. Man must relentlessly improve his nature via learning and craft to approximate the postulated perfection, while feeling at ease with his present self. Cognitive limit leads to epistemological agnosticism: the Way cannot be known. However, it may be performed through aesthetic creativity and ethical behavior. Artistic craft is thus a tool of self-improvement and of internalizing the Way. Yet, aesthetic spontaneity comes only when the artist temporarily resigns to the limit of his craft and let his imperfect nature flow into the work. The same dynamic process of self-improvement and resignation

also appears in Su Shi's attitude toward service and particularly toward death.

Ouyang Xiu and His Poetic Project in *Liuyi Shihua*

Jiayin Zhang
University of California, Santa Barbara

"Remarks on poetry" 詩話 is a genre that arose in the early Northern Song dynasty and became the most widely practiced form of literary criticism throughout the later imperial dynasties. The first time that *shihua* appeared in the title of a separate work was in Ouyang Xiu's 歐陽修 (1007-1072) *Liuyi shihua* 六一 詩話. Thereafter, *shihua* was quickly recognized as a distinct type or genre of literary criticism. Ouyang's was a small collection of twenty-eight brief entries consisting of anecdotes about poetry and discussions of the poetic craft. It was composed in the final two years in Ouyang's life. Although in his introduction Ouyang describes the purpose of the work as "to provide material for casual conversation" 以資閒談 , as a poet with a strong historiographical awareness as well as a sense of personal responsibility for reforming literati values, Ouyang could not avoid addressing major aesthetic issues that contemporary literati faced. Therefore, in *Liuyi shihua* he assumes multiple roles as narrator of anecdotes, literary historian, and critic. By reviewing the transformation of poetic styles in the recent past and evaluating its poems, Ouyang expresses his poetic ideals, many of which would become the orthodox standards for the remainder of the Northern Song dynasty.

The Fragments of *Qieyun* in the Dunhuang Manuscripts
Collected in the St. Petersburg Institute of Oriental Studies of the Academy of Sciences of Russia

Yingying Sun
University of Washington

The manuscripts of *Qieyun* which were discovered in Dunhuang and the Forbidden City in the early 19th century have been identified and categorized into the following groups: the original version by Lu Fayan 陸法言, the version with additional characters by anonymous author, the version with comments by Zhangsun Neyan 長孫讷言, and the version with corrections and supplemental materials by Wang Renxu 王仁昫. This paper focus on the newly published *Qieyun* fragments collected in the St. Petersburg Institute of Oriental Studies of the Academy of Sciences of Russia, two of which can be identified as the version with comments by Zhangsun Neyan. The one that was identified as the version with corrections and supplemental materials by Wang Renxu by the editors of the Russian collection is still questionable through the comparison with other extant *Qieyun* manuscripts.

Saturday 1:45 – 3:15, Session 9
Tang story-telling, grave robbing, and mortuary practices
(meets in the Board Room)

Story-telling and the Examination Community in Wang Dingbao's *Zhi yan*

Manling Luo
Indiana University

This paper examines the function of story-telling in the construction of an examination community in Wang Dingbao's (870-940) *Zhi yan* (Collected talks). Oliver Moore's book-length study of the collection has demonstrated how an annual program of rituals came to structure the lives of examination candidates through the cycle of examination preparation, performance, and celebration. Building on Moore's insightful analysis of the collective rhythm of the examination community, this paper will focus on stories of personal experiences, or accounts of individuals' fortuitous encounters, comic mistakes, unlucky incidents, and desperate struggles. Analyzing these diverse stories on members of the examination community, I endeavor to show how Wang uses story-telling to define collective identities for examination participants, create a composite picture of their communal past, and forge special bonds between past, present, and future generations of literati. Anticipating the institutionalization of the civil service examination in the Song, Wang's compilation is significant in revealing the early formation of the examination culture.

Tombs Matter: the Culture of Tombs and Grave Robbers in *Taiping Guangji*

Ye Han
Arizona State University

The culture of tombs is noteworthy in the great Song encyclopedia of anomalies, *Taiping Guangji* 太平廣記. Through an analysis of selected stories which were written in the mid and late Tang, I argue that the extraordinary number of accounts of the strange (*zhiguai* 志怪) in the compendia may be related to the emergence of elaborate funerals and an increase in the frequency of tomb robbing. By emphasizing connections between the living and the dead, these moral tales make an effort to deter the violation of the sanctity of the tomb. Examining the most important records about "tombs and grave-robbers," the background of religious practices surrounding death and afterlife, and the depiction of the nether world, this paper explores three media or moments in which the living and dead are brought together in these stories: on grave stele inscriptions, in the tomb, and through dreams. One can through these stories arrive at a fairly detailed picture of the imaginary realm in the underground burial chamber and the operation of the karmic processes. Ultimately, however, the primary intent of most stories is not to give an elaborate description of the afterlife but rather to contribute to moral discourse and to improve social mores.

The Significance of Uṣṇīṣavijayā-dhāraṇī Pillars in Tang Buddhist Mortuary Practice

Shiying Pang
University of California, Berkeley

Erecting doctrinal pillars or *jingchuang* 經幢 was a common Buddhist practice in the Tang Dynasty. Over eighty percent of doctrinal pillars erected at that time were known as uṣṇīṣavijayā-dhāraṇī pillars or *foding zunsheng chuang* 佛頂尊勝幢, with the *Sūtra on the Honored and Victorious Dhāraṇī of Buddha's uṣṇīṣa* carved on the surface. Although patronage of uṣṇīṣavijayā-dhāraṇī pillars came from all parts of the society, the function of such pillars was different for lay and renunciant practitioners.

For what purpose did monks and nuns establish uṣṇīṣavijayā-dhāraṇī pillars? Why did renunciants make arrangements to have such pillars produced for them after their death? In this paper, I use preserved inscriptions to argue that establishing uṣṇīṣavijayā-dhāraṇī pillars was a reform in Tang Buddhist mortuary practice. Uṣṇīṣavijayā-dhāraṇī pillars served as an alternative to stūpas by avoiding the doctrinal disputes that stūpas often gave rise to. The pillars were altruistic gifts from the deceased renunciants, who dedicated the merit to all sentient beings. Furthermore, the pillars functioned as memorial monuments for disciples and secular family member

Saturday 3:15 – 5:15, Session 10
Early and medieval history and literature

The Authorial Perspective in Wei Emperor Wen's "Final Arrangement"

Meow Hui Goh
The Ohio State University

The type of writing known as "Zhong zhi" 终制 ("Final Arrangement"), "Yi ling" 遺令 ("Posthumous Command"), or, in the case of an emperor, "Yi zhao" 遺詔 ("Posthumous Edict") most directly anticipates the physical demise of the author. Composed as the thought of death came to mind, these writings typically contain the author's instructions for how his body should be buried or how his funeral should be conducted. Upon his death, these instructions were meant to be his living voice, guiding those whom he addressed. How an author constructed this voice was influenced by not only how he envisioned the world of the dead, but perhaps more importantly, how he made sense of the world of the living. Who does the author of a "Zhong zhi" address? How does he speak to them? What does he expect them to do? These basic questions about a "Zhong zhi" all point to an authorial perspective that projects into the world of the living in which he is dead. Engaging this authorial perspective in Wei Emperor Wen's "Zhong zhi," my study probes his vision of the living world. It is this vision, I argue, that fundamentally shaped his instructions for his burial and other funerary arrangements. Underlying this vision, my study further suggests, is his assumption about the reach and/or the limit of his written words. As such, understanding this vision is an attempt at understanding textual authority from the perspective of the author.

Exemplary Art, Exemplary Women?
Commemorative Portraits and Female Suicide in Early Medieval Shu

J. Michael Farmer
University of Texas at Dallas

Careful reading of Han dynasty sources shows that female remarriage was a common and generally unstigmatized practice throughout the dynasty. In the Shu region, however, anecdotal evidence contains stories of an unusually high number of women who resisted remarriage by means of self-mutilation and suicide. This paper examines a recent hypothesis regarding this phenomenon that attempts to link the high number of Shu widow suicides to illustrated bricks excavated from tombs in the region. While I disagree with the details and specific conclusion of the argument, I believe that visual commemoration of the widows' suicides may have played a role in the spread of the practice in the region. This paper will

examine addition evidence regarding these widows and attempt to get closer to answering the question "Why was Shu ahead of the curve in establishing a more conservative definition of female chastity?"

A Graph-Theoretic Study of the *Shijing* Rhymes

Y. Edmund Lien
University of Washington

Research on Old Chinese rests primarily upon three sources: the *Shijing* rhymes, *xiesheng* 諧聲 series, and Middle Chinese rhyme books. The works of Qing scholars and modern phonologists have led to the standardized categorization of the *Shijing* rhymes into *yunbu* 韻部. With Duan Yucai's 段玉裁 "*tongsheng bi tongbu*" 同聲必同部, the linkage between pronunciation and script is established. Bernhard Karlgren's *Grammata Serica Recensa* serves as a standard of the phonetic series of Chinese characters. The *Qieyun* 切韻 and *Guangyun* 廣韻 represent the widely accepted state of Middle Chinese. William Baxter's Old Chinese reconstruction integrates the information from these sources and introduces a statistical method for *yunbu* refinement, which unfortunately is beyond the reach of most scholars and students of historical phonology. This paper presents a graph-theoretic approach to cluster analysis of the *Shijing* rhymes and *xiesheng* series. Visualization of the rhyming and *xiesheng* relationships helps to clarify the *yunbu* boundaries clearly and directly. Candidates of questionable categorization can be identified; e.g., the split of the *dong* 冬 and *qin* 侵 words is easily justified graphically. A live demo of *yunbu* clustering using public-domain software Pajek will be given.