American Oriental Society, Western Branch
Annual Meeting, 2–3 November 2012
The Valley Ho Hotel
Scottsdale, AZ

FRIDAY, NOVEMBER 2

7:30–8:00 **Registration and Continental Breakfast** *Tropicana Courtyard*

8:00–8:15 **Welcoming Remarks** *Tropicana*

8:15–10:15

Panel 1 *Tropicana*

Rethinking Pre-Qin Texts

David R. Knechtges (University of Washington), Chair

Martin Kern (Princeton University), "Let the Emperor Speak: Reading Anew the First Fifty-seven Characters of the 'Yaodian'"

Yiyi Luo (Princeton University), "Text as Representation: The Dialogic Form of the 'Gaoyao mo'"

Matthias L. Richter (University of Colorado), "Written Early Chinese Texts as Repositories of Didactic Content"

Nicholas Williams (Hong Kong Baptist University), "Recursive Tropes and Polycephalous Structures in Early Chinese Poetry: The 'Chou si' as Strange Loop"

10:15–10:30 **Break**

10:30–12:00

Panel 2 *Tropicana*

Early Medieval China I

Brigitta Lee (University of Arizona), Chair

Qiulei Hu (Whitman College), "'Intertextuality' Reconsidered: An Examination of the *Yuefu* Title 'Song of Yan' (Yan ge xing 燕歌行)"

Hsiang-Lin Shih (University of Washington), "Dialogues between Travelers and Young Lords: An Approach to Jian'an Poetry"

Antje Richter (University of Colorado), "Keeping the Destructive Potential of Writing at Bay: 'Nurturing Vitality' in Liu Xie's *Wenxin diaolong*"

12:00–1:30   Lunch

1:30–3:00

Panel 3 *Tropicana*

Early Medieval China II

> Wang Ping (Princeton University), Chair
>
> J. Michael Farmer (University of Texas at Dallas), "Chang Qu Was Here: The Poetic Postface of the *Huayang guozhi*"
>
> Zeb Raft (University of Alberta), "Class and Rhetoric in Early Fifth Century China"
>
> Timothy Wai Keung Chan (Hong Kong Baptist University), "The Intertexts of the 'Songs of Mulan'"

3:00–3:15   Break

3:15–5:15

Panel 4 *Tropicana*

Tang Literature

> Ding Xiang Warner (Cornell University), Chair
>
> Paul W. Kroll (University of Colorado), "A Winter Night in Chang'an"
>
> Hong Yue (Kalamazoo College), "Can't Fight This Feeling: Emperor's Infatuation and Poet's Literary Trifles in Bai Juyi's Work"
>
> Anna Shields (University of Maryland, Baltimore County), "A Delicate Balance: Genre Hybridity in Bai Juyi's 'Letter to Weizhi' 與微之書 (817)"
>
> Thomas J. Mazanec (Princeton University), "The Curious Case of Retriplication in the Poetry of Guan Xiu (832–912)"

5:30–7:30

Reception *Sky Line Rooftop*

SATURDAY, NOVEMBER 3

8:15–10:15

Panel 5A *Tropicana*

Anecdotal Biography and the Nature of Miscellanies

> Paul W. Kroll (University of Colorado), Chair
>
> Timothy Davis (Brigham Young University), "Lechery, Substance Abuse, and . . . Han Yu?"
>
> Y. Edmund Lien (University of Washington), "Su Shi's Anecdotes in Song *biji*—the Making of a Legend"
>
> Sarah Babcock (University of California, Santa Barbara), "Lame Mr. Liu, Uncle Yuancai, and a Barefoot Monk: Accounts of Eccentrics in Chan Master Huihong's *Nighttime Chats in Cold Studio* (1121)"
>
> Meghan Cai (Arizona State University), "Defending Miscellany in the Song Dynasty: Arguments from the Ancients"

Panel 5B *Sahara*

The Uses of History

> Daniel Bryant (University of Victoria), Chair
>
> Timothy C. Wong (Arizona State University), "The Term *Yanyi* in Chinese Historical Fiction"
>
> Stephen Wadley (Portland State University), "Nurhaci"
>
> Zhiyi Yang (Goethe University, Frankfurt am Main), "Song Poetry the Conservative and Tang Poetry the Revolutionary? The Political Meaning of Poetic Styles in 1910s China"
>
> Stuart Sargent, "Coconut-Shell Snuff Bottles Decorated with Bronze Vessel Inscriptions"

10:15–10:30   Break

10:30–12:00

Panel 6A *Tropicana*

Topics on Texts I

> Meow Hui Goh (The Ohio State University), Chair
>
> Ding Xiang Warner (Cornell University), "Textual Problems and Habits of Judgment"
>
> Young Kyun Oh (Arizona State University), "Bilingual Space: The Linguistic Hierarchy in a Chosŏn-Korean Book"
>
> John Creamer (Arizona State University), "The Reception of *The Tales of the Heike* in 15th-century Japan."

Panel 6B *Sahara*

Topics on Texts II

Nicholas Williams (Hong Kong Baptist University), Chair

Jan Nattier, "On the Critical Editing of Chinese Buddhist Texts: New Tools for an Old Task"

Han Ye (Arizona State University), "Showing as Creating: Memories in Meng Yuanlao's *Dongjing menghua lu*"

John Zou (Arizona State University), "Zhang Yan's 張炎 'Yi jiu you' 憶舊遊 (大都長春宮，即舊之太極宮也)"

12:00–1:30   Lunch

1:30–1:45   WBAOS Business Meeting *Tropicana*

1:45–2:45

Panel 7 *Tropicana*

Song Dynasty Remarks on Poetry

Ronald Egan (Stanford University), Chair

Li E (University of Illinois at Urbana-Champaign), "Under the Mask of Authorial Self-Construction: *Master White Stone's Remarks on Poetry* and the Poetics of Jiang Kui"

Zhang Jiayin (University of California, Santa Barbara), "Jiangxi School of Poetry and the New Development of *Shihua*"

2:45–3:00   Break

3:00–5:00

Panel 8A *Tropicana*

Performance Literature

Richard von Glahn (UCLA), Chair

Stephen H. West (Arizona State University), "Yuan Print and Ming Manuscripts: Sharpening Our View of the Transmission of *Zaju* Texts"

Xiaoqiao Ling (Arizona State University), "How the (Virtual) Stage Brings Everything Together: History, Dream, and Buddhist Enlightenment in a Seventeenth Century Play"

Sookja Cho (Arizona State University), "The Aesthetics and Poetics of Parting in *Liang Shanbo and Zhu Yingtai*"

Wu Siyuan (Arizona State University), "Straw Bridge and the Qiantang River: A Study of *A Dream by Qiantang River* and Its Relationship with *The Story of the Western Wing*"

Panel 8B *Sahara*

Everything in Its Place

>Timothy Davis (Brigham Young University), Chair

>Linda Rui Feng (University of Toronto), "Envisaging the Road to the Periphery: Tang Writing about Maps"

>Garret P. Olberding (University of Oklahoma), "Line of Sight: The Creation of Early Chinese Cartographic Space"

>Jack Hiu Yu Cheung (Arizona State University), "The 1079 *Zhaomu* Debate: A Case Study of the Song Ritual Controversy over Ancestral Rites"

>Margaret Mih Tillman (University of California, Berkeley), "Diverging Rituals: Using Contemporary Wedding Ceremonies to Analyze the Implementation of Rival Versions Based on the Modernized *Zhu Xi's Family Rituals* or the Restoration of Ancient Rituals"

6:00–9:30

Annual Banquet and Address *Valley Ho Ballroom*

>Michael Nylan (University of California, Berkeley), "Pleasures of Friendship"

ABSTRACTS ARRANGED BY PANEL

Friday 8:15–10:15
Panel 1 Tropicana

Let the Emperor Speak:
Reading Anew the First Fifty-Seven Characters of the "Yaodian"
Martin Kern, Princeton University

Since at least the *Mengzi* and the *Shiji*, the "Yaodian" has been read as a historical or mythological narrative of the sage emperor Yao, outlining his creation of government. In the present paper, I will offer a different reading that shows Yao as a dramatic persona and charismatic speaker who orients himself toward antiquity. Through close literary and linguistic analysis, I argue that the initial passage of the "Yaodian" is not at all narrative but a dramatic speech shaped by rhyme, meter, and other poetic devices. From here, I further suggest that this opening speech sets Yao apart from his successor Shun, and that within the "Yaodian" (including the "Shundian" of the forged "ancient-text *Shangshu*), the two sages are presented as strikingly different personas standing for fundamentally different models and ideologies of kingship and government: here the charismatic, idiosyncratic, and even erratic archaic ruler, there the impersonal and nearly invisible monarch operating within the smooth system of bureaucratic order.

Text as Representation: The Dialogic Form of the "Gaoyao mo"
Yiyi Luo, Princeton University

The *Shangshu* 尚書 (*Book of Documents*), widely recognized as the core text of political philosophy in ancient China, is rarely treated as a literary text. However, its language, being the grounds of logic and rhetoric, is also important for its argument. The present study focuses on the dialogic form of the "Gaoyao mo" 皋陶謨 ("Counsels of Gaoyao") chapter through literary analysis. Corresponding to its argument that a ruler should understand men and keep up a good relationship with his officials, the text presents a dialogue in which each participant, including Shun 舜, the legendary emperor, takes on an equally important role. The dialogue thus becomes a representation of such an idealization. Moreover, the application of the dialogic form establishes a rhetorical situation in which each person is invited to participate with the verbal and physical response that is appropriate to such a situation. This situational feature is highlighted by the employment of various initials, exclamatory particles, and an absence of rhyme, which, as a result, create a sense of spontaneity and a reality. Therefore, although the text is ideological, it creates a historical situation—it historicizes the text on the basis of its set of participants.

Written Early Chinese Texts as Repositories of Didactic Content
Matthias L. Richter, University of Colorado, Boulder

In the past decades, the heterogeneous nature of Warring States literature has found increasing attention. While the heterogeneity of compilations, most of which were probably first put together in the late first century BCE, has become widely recognized, the composite nature of individual

chapters of such compilations, however, is less obvious and still little discussed. The proposed paper argues that in the Warring States period some texts were not only composed from material taken from different sources but functioned altogether as repositories of textual, usually didactic, material without aiming to be a coherent text. These textual units that were collected together in a manuscript, many of which were handed down to us eventually as printed chapters of books, were not meant to be understood as a continuous texts in a particular order with consistent content, intended for linear reading. These written documents were "passive texts" in the sense that readers did not necessarily read them from beginning to end but chose the parts they needed, thus constructing their own text, which became in each individual instance the "active text" that was in effect communicated. In their later history, such "passive texts" were *either* simply misunderstood as continuous texts (due to readers' changed conceptions of books or simply reading habits) *or* they underwent complex redactional changes, shaping them into coherent texts. Using examples from transmitted literature (*Kongzi jiayu, Hanfeizi*) and manuscripts (from Guodian and Shuihudi as well as the Shanghai Museum and Yuelu shuyuan), the proposed paper will illustrate how a reading of repository types of texts as coherent expressions of thought tends toward overinterpretation and reflects the textual culture in the early empire rather than that of the Warring States.

Friday 10:30–12:00
Panel 2 Tropicana

"Intertextuality" Reconsidered: An Examination on the *Yuefu* title "Song of Yan"
(Yan ge xing 燕歌行)
Qiulei Hu, Whitman College

What is the significance of a *yuefu* title? It is often read as an indication of music or topic. With the loss of the music tradition, many scholars focus their attention on the topic studies, especially intertextual studies on the relationship between *yuefu* poems with the same/similar title. However, in a genre that used to exist in correlation with various extratextual elements (i.e. its performative contexts), is it legitimate to engage a scholarly approach that lays its primary focus on the text itself? Is there a "text" to begin with? This paper reexamines the validity of the intertextual approach with a case study on the *yuefu* title "Song ofYan." It starts by exploring the meaning of the character "Yan" in the title. When did people start to read Cao Pi's poems as "boudoir resentment" by a woman whose husband has gone to serve in the army? To what extent are the later "Songs of Yan" conscious "imitations" of Cao Pi's "original"? Do these poems represent a continuous lineage of development? Most importantly, could we discuss the "intertextuality" between Cao Pi's poems, preserved as part of the court music repertoire, and later poems composed as written text?

Dialogues between Travelers and Young Lords: an Approach to Jian'an Poetry
Hsiang-Lin Shih, University of Washington

When perusing collections of Jian'an poetry, we often find melancholy words of a traveler and sympathetic speeches of a young lord as if there are poetic dialogues between them. However, Jian'an poems have been read separately because they are preserved on separate pages or even in separate collections according to the themes, forms or authors. As a result, when a poet-scholar writes in the role of a melancholy traveler, his words seem to be private expressions, expecting no response from his young lords. When a young lord writes in a sympathetic voice, his speeches seem to be general or abstract, irrelevant to the poet-scholars around him. This is a pity if we

consider the fact that the young lords and the poet-scholars shared the language of poetry and exchanged poems. This paper will read Ying Yang's symposium poem, Wang Can's poems on his flight to Jingzhou, Cao Zhi's mysterious "Poem on Feelings," and other poems of Jian'an masters in a context of poetry exchange, and compare their poetic dialogues with Plato's "Symposium."

Keeping the Destructive Potential of Writing at Bay: "Nurturing Vitality" in Liu Xie's *Wenxin* diaolong
Antje Richter, University of Colorado at Boulder

It is intriguing that Liu Xie (ca. 465 – ca. 532), author of the monumental work of literary theory *Wenxin diaolong*, dedicated one of this book's chapters to a discussion of the destructive potential of writing, or indeed any demanding intellectual endeavor. Chapter 42, "Yang qi" ("Nurturing vitality"), takes a unique and fascinating look at the individual preconditions of successful literary creation and scholarly writing. Liu Xie saw them as influenced by the physical and psychological condition of writers as well as by the type of literary text they were attempting to produce. Based on a close reading and analysis of chapter 42, my paper will introduce the patterns of bodily and spiritual exhaustion and harmony that Liu Xie describes along with his recommendations for how to avoid the frustrations and hidden dangers that may accompany the process, and often standstill, of writing. The analysis takes into account earlier warnings of bodily and spiritual exhaustion that are expressed throughout early Chinese literature and that Liu Xie considered in forming his ideas. It also discusses the place and function of chapter 42 in the overall composition of *Wenxin diaolong*.

Friday 1:30–3:00
Panel 3 Tropicana

Chang Qu Was Here: The Poetic Postface of the *Huayang guozhi*
J. Michael Farmer, University of Texas at Dallas

The postface to Chang Qu's 常璩 *Huayang guo zhi* 華陽國志 contains important statements about the purpose of the work, as well as poetic summaries of each chapter, and a curious final poetic appraisal of the work as a whole. This paper will examine the poetic parts of the postface, taking account of their literary devices, rhetoric, and overall aesthetic effect. Special attention will be given to the final poetic appraisal, which, admittedly is not especially good poetry, but functions as an example of a type of early medieval wordplay: *lihe shi* 離合詩. While I am not the one who first solved this textual puzzle, I will attempt to explain why the world's leading expert on the *Huayang guo zhi*, Ren Naiqiang 任乃強, failed to see Chang Qu's "literary tagging" at the conclusion to his monumental local history.

Class and Rhetoric in Early Fifth Century China
Zeb Raft, University of Alberta

Distinction between elite and commoner, and between super-elite and sub-elite, is a frequently emphasized aspect of Southern Dynasties social structure, but "distinction" actually entails two things, difference and the act of differentiating, and in this paper I argue that more attention should be paid to the act of class differentiating in early medieval China. Through an examination of a key early fifth century debate on elite status (*Song shu* 42), I show how class distinctions were made and how such acts of distinction could serve as a site for the art of rhetoric,

and I explore what an analysis of this rhetoric can tell us about Southern Dynasties society. Thus I de-emphasize class distinction as a structure of historical analysis, but re-emphasize it as a culturally significant mode of rhetorical artistry.

The Intertexts of the "Songs of Mulan"
Timothy Wai Keung Chan, Hong Kong Baptist University

Since its debut in Tang-Song anthologies, the "Song of Mulan" quickly won great fame in the history of Chinese poetry, but at the same time sparked hot disputes on its authorship and composition date. This paper examines the shared linguistic and cultural elements in a selection of works in *juan* 25 of *Yuefu shiji*, presenting tangible textual evidence for the hypothesis that the two "Songs of Mulan" found their provenance in the Northern-dynasties folk-song tradition. However, they also differ substantially from other folk songs with the same and musical source. The first song underwent incorporations of new elements before it came to its present form, while the second one was an imitation of the first, as shown by their shared diction, phraseology, motifs, perspectives, and values. These similarities are important components of "intertexts" within the folksong/poetic tradition and will be examined from musical and linguistic perspectives, focusing on formulaic features such as structure, repetition, onomatopoeia, and so forth. The findings will shed light on the provenance and formation of the "Songs of Mulan" poetic tradition.

Friday 3:15–5:15
Panel 4 Tropicana

"A Winter Night in Chang'an"
Paul W. Kroll, University of Colorado

Winter is the least favored and least represented season in medieval literature. Snowfall, however, has particular valences in different situations—leaving aside the too familiar scene of first-month plum blossoms in the snow. One may think of the similes suggested by Xie An's 謝安 (320-385) nephew and niece or the the nighttime snowfall that inspired Wang Huizhi 王徽之 (d. 388). Xie Huilian's 謝惠連 (394-430) famous "*Fu* on Snow" culminated certain trends and largely set the terms for its later treatment in verse. And there is a blizzard of court poems on snow starting with the Liang dynasty and extending into the Tang. But the most memorable and most beautiful depiction of a snowfall's effects is presented in a work from the early ninth century. It is this composition that will chiefly occupy us here.

Can't Fight This Feeling: Emperor's Infatuation and Poet's Literary Trifles in Bai Juyi's Work
Hong Yue, Kalamazoo College

In his "Song of Lasting Regret" written in 806, Bai Juyi used the language of love to tell the story of Tang Xuanzong and Imperial Consort Yang. By doing so, he deviates from two contemporary norms: 1) emperor's passion for a woman is to be discussed in the discourse of *femme fatale*; 2) worthy poetry functions as social criticism. Moreover, to elevate the status of the "Song of Lasting Regret" and other poems without didactic purpose, Bai Juyi invented new poetry categories for these poems and included them in his poetry collection compiled in 815, arguing "literary trifles" such as "Song of Lasting Regret" should have a place in poets' work because even the greatest poets can't resist the temptation to write them (*buneng wangqing*). Bai Juyi used

the same argument to defend emperor's infatuation, saying "having feelings" (*youqing*) is one of the qualities that define human beings. In this paper I discuss the significance of these claims by examining them in the contexts of Bai Juyi's biography, the ninth century literary culture, and Chinese literary tradition.

A Delicate Balance: Genre Hybridity in Bai Juyi's "Letter to Weizhi" 與微之書 (817)
Anna M. Shields, UMBC

The mid-Tang writer Bai Juyi's "Letter to [Yuan] Weizhi," dated to 817, is perhaps the most famous letter and one of the most unusual letters extant from the Tang dynasty. Formally, it is a mix of meters and styles: roughly half the letter uses a parallel prose style and relatively formal register; its center section contains a more informal, descriptive, non-parallel prose list of Bai's conditions in exile in Jiujiang; and it contains two heptasyllabic quatrains—one by Yuan, cited by Bai towards the opening of the letter, and one by Bai that closes the letter. The letter is not only unlike other extant letters in Bai's corpus, but also is unique in his prose corpus more broadly considered for its shifts of style and literary form within the body of a single text. In this paper, I argue that the particular communicative situation of the letter—as he says in the opening of the letter, Bai Juyi was writing to someone he feared may have died—strongly influenced the writer's formal and stylistic choices. Specifically, I compare the letter to several examples of Bai Juyi's *jiwen*, "offering texts," written on the death of fellow literati, to demonstrate some significant similarities in stylistic and rhetorical choices between this text and Bai's works in the *jiwen* genre. In writing this letter, Bai Juyi sought to create a text that would be adequate and appropriate no matter what: as a letter to a living friend, it would communicate the details of Bai's situation and feelings; but, if Yuan were dead, it could serve as a memorial to the two men's relationship and as a message to the deceased.

The Curious Case of Retriplication in the Poetry of Guanxiu (832–912)
Thomas J. Mazanec, Princeton University

This presentation explores the strange occurrences of a single character being repeated three times in a row in the poetry of the Late Tang monk Guanxiu 貫休, a phenomenon given the neologism "retriplication." First, a close reading of two Guanxiu poems, "Song of Bright Spring" Yangchun qu 陽春曲) and "Mountain Residence Poems #8" (Shanju shi, qi ba 山居詩其八), is provided. As the repetitive phrase functions differently in the two poems, this leads to a classification of the various uses of retriplication in Guanxiu's poetry, a classification achieved by looking at all seven instances to be found therein. Next, a listing is given of all instances of retriplication in extant pre-Song poetry, which reveals that this phenomenon appears to be unique to late Tang religious poets. Finally, several possible explanations are given for the exceptional circumstances in which retriplication is to be found.

Saturday 8:15–10:15
Panel 5A Tropicana

Lechery, Substance Abuse, and . . . Han Yu?
Timothy Davis, BYU

This paper examines the role of anecdote, epitaph, and verse in the post-Tang defamation (or defense) of Han Yu's character. Several literati from the Song, Yuan and later eras criticize Han Yu's moral inconsistency in their collections of "miscellaneous notes" (*biji*) and "poetry

discussions" (*shihua*) accusing him of over-indulging in amorous relations and music during his later years and condemning him for pursuing immortality through alchemical means. This paper discusses a number of probable sources behind these accusations and attempts to put Han Yu's alleged activities in their historical context.

Su Shi's anecdotes in Song *biji* – the making of a legend
Y. Edmund Lien, University of Washington

The *biji* 筆記 of the Song period contains many anecdotes and notes on Su Shi, arguably the most loved poet in Chinese history. This rich collection of comments and narratives provides a unique opportunity to study the life and legacy of Su Shi 蘇軾 and how he grew into a legendary figure. Among the sixty-nine titles by sixty-three authors included in the modern anthology *Song Yuan biji xiaoshuo daguan* 宋元筆記小□大觀, forty-eight titles by forty-four authors include notes on Su Shi. These notes, numbering over a thousand in total, range from citations of his poems, critiques on his works, sayings attributed to him, and practical jokes he and his close friends played on each other. In the spirit of *xiaoshuo,* there are also incredible tales about his reincarnation and his later role as a god in Daoist Heaven. Tales about his interactions with his contemporaries including Wang Anshi 王安石, Sima Guang 司馬光, Mi Fu 米芾, and Huang Tingjian 黃庭堅, also reveal a witty, lively, and optimistic scholar-official admired by many and hated by some. By studying these anecdotes and notes, we also learn much about the subgenres of *biji* and how a story was altered and embellished while in circulation.

Lame Mr. Liu, Uncle Yuancai, and a Barefoot Monk: Accounts of Eccentrics in Chan Master Huihong's *Nighttime Chats in Cold Studio* (1121)
Sarah Babcock, University of California, Santa Barbara

The Northern Song Chan monk Juefan Huihong 覺範惠洪 (1071-1128) wrote in detail on a wide variety of secular subjects in addition to his substantial contribution to Buddhist commentaries and biographies. In his miscellany *Nighttime Chats in Cold Studio* 冷齋夜話, Huihong records his views on poetics and contemporary poets, shares literary pet peeves, relates amusing anecdotes and strange events, and provides lively accounts of his contemporaries. His entries on poetry sometimes provide the only context we have for particular poems from the Northern Song. His detailed accounts of individuals give us a slice of Song life from a monk's unique perspective. As part of a larger project to explore Huihong's complex conceptual framework, this paper discusses Huihong's accounts of eccentrics as depicted in *Nighttime Chats*: his uncle Yuancai, the eccentric aesthete; Lame Mr. Liu, the cheeky beggar-poet; and an anonymous barefoot monk. Each has his own brand of endearing idiosyncrasy. They represent Huihong's predilection for recording stories of individuals who, like himself, stand apart from the crowd, say what they think, and pursue a life of spiritual and/or artistic freedom, even at the expense of practical considerations.

Defending Miscellany in the Song Dynasty: Arguments from the Ancients
Meghan Cai, Arizona State University

This paper examines several rhetorical strategies used by authors of miscellany in their prefaces to defend the historical and didactic importance of their works. One of the ways authors of miscellany argue against the view that *xiaoshuo* and *jianwen* are baseless rumor is through a reinterpretation of key lines from canonical texts. In this way, authors challenge a single interpretation of the canon in favor of independent analysis that makes use of the experiences of self and others. Knowledge attained through travel and through

conversations with the right people is especially valued. The acknowledgment by authors that their works are "merely *xiaoshuo*" becomes part of a rhetorical strategy that embraces *xiaoshuo* as a vehicle for transmitting the unblemished truth. This paper will also show the various ways in which the arguments presented in these prefaces manifest themselves throughout the body of the texts.

Saturday 8:15–10:15
Panel 5B Sahara

The Term *yanyi* in Chinese Historical Fiction
Timothy C. Wong, Arizona State University

Beginning with the *SanguoYanyi* in the late Ming dynasty, works of historical fiction in premodern China have commonly had the term *yanyi* attached to their titles. But in the *Sanguo's* translations, the term has been left out, or rendered according to the translator's whim: as "Epic Drama" (Roberts) or "Romance" (Brewitt-Taylor). Indeed, in Chinese-English dictionaries, *yanyi* has simply been defined as "historical novel." This slighting or ignoring of the term is indicative of the slighting or ignoring of Chinese fictional works on their own terms. *Yan,* with its basic meaning of "display," surely points to the *performative* nature of the *Sanguo,* which displays historical personages and events in dramatized ways to the reader. *Yi,* in this context, would best be taken as "meaning" or "substance," so that the term should be seen as a performance to show forth the meaning of significant historical personages and events. As China's earliest and most popular extended fictional narrative, the *Sanguo Yanyi* can be said to have began the element of performance or *yan* to the tradition of written fictional narratives. In the Qing dynasty, as literati took up producing more personal narratives in the tradition, meaning and substance, or *yi,* comingled with performance to produce the tradition's greatest works.

Nurhaci
Stephen Wadley, Portland State University

Nurhaci, the founder of the empire that eventually became the Manchu-Qing dynasty of China, and Chinggis Khan, the founder of the Mongol empire of the 12th century have a number of things in common. Both were from minor royal families; both lost their fathers relatively young and were as a result impoverished and suffered many hardships; both were charismatic leaders and masters of organization who were able to collect a band of loyal followers and from extremely humble beginnings create the foundation ofthe largest empires Asia has ever known. Even though Nurhaci's eventual empire was smaller than that of Chinggis, it was more enduring, lasting nearly three hundred years. Chinggis (in the West under the latinized name Genghis) is a name known to almost everyone in the world, while Nurhaci is virtually unknown to most—even among Asia experts. This paper is a brief introduction to the life and times of Nurhaci, the founder of the Manchu empire of Asia.

Song Poetry the Conservative and Tang Poetry the Revolutionary?: the Political Meaning of Poetic Styles in 1910s China
Zhiyi Yang, Goethe University Frankfurt am Main

The debate between the Tang and the Song styles was an old one in late imperial Chinese poetics. In the 1910s, however, this debate was charged of new meaning. Some poets of the Southern Society, led by Liu Yazi (1887-1958), accused the style of the Tongguang poets, students of the

Song poetry, to be that of political conservatives. The Tang style that they championed, in contrast, was regarded as representing freshness and vitality, suitable for the agenda of national rebirth. This paper examines the rhetoric of this debate and its underlying assumptions. The radical equalization of the style with the poet's personality was characteristics of classical Chinese literary criticism. Different from the Tonguang group, which mainly consisted of former Qing bureaucrats, the Southern Society was politically progressive, formed after the disintegration of the centralized education system, when new career prospects were available. Using the binary term of the Tang versus the Song, perhaps unjustly, Liu Yazi and his group represented an authentic effort to reinvent classical poetry, to purge it of imperial ideologies, and to adapt it to their new, modern identities.

Coconut-Shell Snuff Bottles Decorated with Bronze-Vessel Inscriptions
Stuart Sargent

Coconut-shell Chinese snuff bottles present special challenges when it comes to dating and attribution. Part of their appeal lies in the fact that they seem to have been carved and signed by ordinary members of the literate elite, not by anonymous artisans working in imperial or private workshops. Whether the carvers worked with ready-made blanks or with bottles of their own making, the relatively low investment in materials and tools required meant that most of these bottles were probably carved by people who were neither wealthy nor socially prominent. It is this factor that makes it difficult for us to readily identify them from the signatures or seals. The courtesy names or sobriquets used are either unidentifiable or, equally vexing, associated with numerous individuals, most of whom we know next to nothing about. A substantial subset of these bottles are carved with copies of inscriptions on ancient bronze vessels, Han-dynasty tile ends, or similar antiquarian themes. In most cases, the inscriptions were published in books that were obviously available to whoever carved these snuff bottles. Sometimes we can tell, on the basis of variations in the published inscriptions, exactly which book the artist was looking at. This paper presents some tentative conclusions on how to situate these bottles in time and space based on these comparisons.

Saturday 10:30–12:00
Panel 6A Tropicana

Textual Problems and Habits of Judgment
Ding Xiang Warner, Cornell University

This paper examines a number of textual problems that pose obstacles to scholars attempting to determine Wang Bo' s dates and to reconstruct the chronology of his career. Its aim is not merely to settle these matters, but to offer observations on scholarly assumptions and habits when confronted by these types of problems generally.

Bilingual Space: the Linguistic Hierarchy in a Chosŏn-Korean Book
Young Kyun Oh, Arizona State University

How did the biblioculture of sinoxenic communities cope with multiple languages? In premodern Korea, literary Chinese was the only book language for a long time until finally Han'gŭl—the Korean alphabetic writing system invented in 1444—started to write the vernacular Korean. But the progress for the Han'gŭl vernacular to gain the status of a textual language, a language in which the Chosŏn people also translated literary Chinese later, was not so straightforward.

To illustrate this linguistic dimension of Korean book history, this paper uses as an example a book that is peculiar to Korea and yet intrinsically related to the ethical culture of East Asia: the *Samgang Haengsil-to* (Illustrated Guide to the Three Relations)—a Chosŏn-Korean (1392–1910) moral guidebook which collected stories of exemplary conducts performed by filial sons, loyal subjects and devoted women. Focusing on the changes made to its textual languages and the layout in different renditions, this study argues: (1) the layout arrangement of the book captured (or one may be even willing to say it "dictated") the sociolinguistic hierarchy between Chinese and Korean in Chosŏn; and (2) the birth of a written translational language presupposes that two languages, the translating and the translated, are given comparable status in the sociolinguistic hierarchy.

The Reception of *The Tale of the Heike* in Fifteenth-Century Japan
John Creamer, Arizona State University

This talk will present examples of the reception of *The Tale of the Heike* (circa 1371) found in Prince Sadafusa's (1372-1456) *Kanmon nikki* (1416-1448). Sadafusa was the grandson of Emperor Sukō (1334-1398) and many of the entries in his diary can be read through the lens of Sadafusa's desire for restoration after his father was passed over for the throne in 1371. The restoration of the family line was finally achieved when Sadafusa's son GoHanazono became emperor in 1428. One can argue that Sadafusa's management of the family's archive and his patronage of the arts facilitated this restoration. Support for performers of heikyoku and sarugaku reminded interested observers of the court that the family was still culturally relevant and politically viable. Performances of certain passages of Heike, such as the "Autumn Leaves" section of Chapter Six of the tale drew comparisons between Sadafusa and Emperor Takakura. This section tells of workmen burning the leaves and branches of Takakura's favorite maple trees. Instead of punishing the workmen, Takakura recognizes the scene as an allusion to the poem to a poem by Bai Juyi: "We burn autumn leaves and warm sake between the tress. / We compose poems on the stones and brush away the green moss." Rinkan ni sake o atatamete kōyō o taku / sekijō ni shi o tei shite ryokutai o harau 林間暖酒焼紅葉 / 石上題詩掃緑苔 (*Shinpen kokka taikan*, Vol. 2, p. 261). Takakura's elegant and gracious response to a situation that could have resulted in punishment or exile symbolizes the appropriateness of Takakura's form of rule and stands in symbolic contrast to the violence of Kiyomori. An allusion to the same chapter appears as part of the *furyu* of local villagers of Sadafusa's domain, a performance that reenacts this episode and symbolizes their own harmonious relationship with their imperial patron. The reference to this episode also fashions an image of Sadafusa along the lines of Takakura, thereby restoring Sadafusa's connections to the poetic elegance of the court. In sum, my analysis of Sadafusa's records of these performances in *Kanmon nikki* shows how Sadafusa attempted to bolster his own cultural and political authority through a complex recovery and reappropriation of *Heike* in general, and of the image of poet-sovereign Takakura in particular.

Saturday 10:30–12:00
Panel 6B Sahara

On the Critical Editing of Chinese Buddhist Texts: New Tools for an Old Task
Jan Nattier

Until very recently, scholars who set out to translate Chinese Buddhist texts rarely considered it necessary to first produce a critical edition. Except in the case of texts preserved only in manuscripts—notably those found at Dunhuang—which had not found their way into canonical

collections, scholars generally considered it sufficient to rely on the critical apparatus found in the widely circulated Taishō Shinshū Daizōkyō edition of the Buddhist canon. A well-established oral tradition concerning how these "critical" editions were produced, however, casts doubt on their sufficiency as the basis for translation, and scholars of Buddhism are increasingly recognizing that in order to produce an optimal translation more attention to producing a reliable base-text is required. Happily, a number of additional resources are available, and if taken together these can greatly enhance the quality of the critical edition of Buddhist texts. In this paper I will provide an overview of some these resources, with notes on particular contexts in which they can best be used.

Showing as Creating: The Memories in Meng Yuanlao's *Dongjing Menghua lu*
Han Ye, Arizona State University

Meng Yuanlao 's *Dongjing meng Hua lu* (The Eastern Capital: An account of the Land of Hua Xu) was well known for its abundant information about Kaifeng and its urban culture during Northern Song. According to the preface, this book was intended to be a textual representation of the world in Kaifeng before the Jurchen conquest. The author attempts to share his memory for "the flourishing of that time" and observation about all the "hard faced" in Kaifeng with an objective attitude. But if we closely examines the text, emotional evolvements, personal values and preference for several topics can be traced in many places. This paper offers a close reading of these passages where the author seems like "lost control of writing". Those places are also precisely where we find the opinions of "implied author", who piled up all the splendid moments and everything he had cherished. Through clarifying the picture, I intend to get a better view of the place where this text and the author truly belonged. I will also discuss the concept of "*le tu*" (the land of pleasure) and how it underpins the choice of the author's memories, which are put in a memoir in order to construct a fantanstic paradise on multiple levels for his contemporaries and himself.

張炎's 憶舊遊 (大都長春宮, 即舊之太極宮也) and the 遺民 Discourse
John Zou, Arizona State University

The 遺民 discourse has always been a crucial part of Chinese literary history. Though Confucius did not adopt the label for himself, the fact that his origins went back to the remaining peoples of the 殷商 under 周 sovereignty, together with his correlated and politically tender-hearted doctrine of 繼絕世, have long provided, explicitly or implicitly, an emotional and moral context to later creative or critical negotiations of the literature of men surviving "regimes changes." Among his late 13th and early 14th century poetic colleagues of the Southern Song-Yuan transition, 張炎 is often anthologized as one of leading voices of the 詞 and, together with 姜夔 who was active about a century earlier, an all-time exemplar of its 清空 style that contends the priority of formal elegance often at the expense of emotional traction. By pursuing what I call "his escape from imagination" as evidenced in 憶舊遊 (大都長春宮, 即舊之太極宮也), a text that addresses his prior visit at a Daoist temple in the modern day Beijing during his important northern trip, I suggest an approach to his works that brings mediation to the modes of criticism that have been historically dominant. These include the celebration of his compositional poise as advanced by 朱彝尊, the thematization of his breach of moral-formal integrity by 張惠言 and the 常州 school, and more recently, 王國維's dismissal for his weakness in the sensual/experiential authenticity or 境界 that continues to be influential in current scholarship. In my reading of the text, 張炎's refusal to turn loose imaginative configurations of emotional and moral relations represents a certain Abbau or deconstruction of imagination that refuses to give it naïve credit but remains in

its tracks for the recognition of its inevitability in making poetic sense. In contrast to the contemporary corpuses of 吳文英 and 王沂孫, 張炎's stylistic agenda then features not the typical or orthodox Confucian textual communions with the objects lost and denied. Instead, it sets apace a "deep memory" dedicated not to the objects of remembrance, but to remembrance's constructive strategies. I argue that this enterprise tends to leave both morally and formally unintegrated the poet's lived political and personal desires, i.e., his notoriously 熱衷 aspirations, and thus makes his works suspicious in the eyes of the authenticity-seeking poets and critics such as 張惠言, 周濟 and 王國維.

Saturday 1:45–2:45
Panel 7 Tropicana

Under the Mask of Authorial Self-construction: *Master White Stone's Remarks on Poetry* and the Poetics of Jiang Kui
Li E, University of Illinois at Urbana Champaign

Jiang Kui's (1155-1221) *Master White Stone's Remarks on Poetry* has been recognized by scholars of Chinese literary criticism as representing a turning point in the history of Song *shihua* works. It is a work between typical Song *shihua* works consisting primarily of specific comments and anecdotal accounts and works of poetic criticism from the previous Tang dynasty and the *shifa* 詩法 type of works in the subsequent Yuan dynasty that focus on minute composition techniques. My paper attempts to uncover Jiang's intention of writing this work by paying particular attention to its content and writing style. Jiang claims that, (1) this *Remarks on Poetry* is a gift from a man of the Qingli reign period (1041-1048) of the Northern Song in a mysterious encounter; (2) it is written for those who cannot compose poetry; (3) its content has offended the ancient poets. I take them as Jiang's authorial self-construction which reveals his self-consciousness on writing such a guidebook on poetry composition, albeit not for entry-level poets. I argue that this authorial self-construction is Jiang's disguised reaction to his time, when good poems were lacking and when the status of poetry was declining and the significance of poetry writing was challenged.

Jiangxi School of Poetry and the New Development of *Shihua*
Jiayin Zhang, University of California, Santa Barbara

Jiangxi School of Poetry is a group of poets that formed around Huang Tingjian, himself a native of Jiangxi. Although the exact membership and poetic values of Jiangxi school of poetry is problematic and long heatedly debated among scholars, this poetic school still obtains much attention and plays some important roll in the literary history. It is considered as to confront the poetic style of the early Northern Song such as the Xikun style, the Bai style, and the Late Tang style, all of which modeled themselves on the Tang dynasty poetry. Jiangxi school, on the contrary, promoted bookishness and philosophical thinking, which has decided the feature of poetry in the rest of the Song dynasty. Most of the Jiangxi school poets lived in an era that *shihua* gradually gained its populace and were closely related to the development of this genre: on the one hand, a few of its members are the authors of *shihua* works; on the other hand, their practice of poetic composition had provided the new topics that aroused discussion in the *shihua* works. In addition, the pervasive theme of poetic craft included in these poetic remarks also facilitated a new tendency of the *shihua* genre which was a departure from the tradition of anecdotal writing. In this paper I shall examine Fan Wen and his *Poetry Eye from Hidden Stream* as an illustration of such tendency. Its extant twenty-eight entries deal with poetic craft, which includes the matters

such as word choice, structure of lines, parallelism, use of allusion, as well as the entire composition of poetry. In this *shihua* work, Fan Wen demonstrates his power as critic and reader, and made this newborn genre as a place to accommodate his keenness of reflective thinking about poetic composition and appreciation under the influence of Huang Tingjian.

Saturday 3:00–5:00
Panel 8A Tropicana

Yuan Print and Ming Manuscripts: Sharpening our View of the Transmission of *Zaju* Texts
Stephen H. West, Arizona State University

Using two dramas, The *Great King Guan Goes Alone to the Single Sword Meeting* (關大王獨赴單刀會) and *Tippler Zhao Meets the Former Emperor* (好酒趙元遇上皇) this paper compares Yuan print editions with their Ming dynasty recensions in manuscripts collected in Zhao Qimei's 趙琦美 (1563-1624) *Copied and Collated Zaju Old and New* (*Chao jiao gujin zaju* 抄校古今雜劇) published by his Studio of the Transformed Bookworm (Maiwang guan 脈望館). The purpose of the exercise is not only to demonstrate that we can now discern a time differential between manuscripts of Ming court editions performed by the Court Entertainment Bureau 教坊司 (ca. 1460–1500) and those prepared for performance before the emperor in the latter part of the sixteenth century by the Court of Bell and Drum 鐘鼓司, but that we can also begin to draw lineages from the mid- to late-fourteenth century print editions (known collectively as the *Thirty Examples of Yuan Zaju* 元刊雜劇三十種) to these extant manuscripts and beyond to the print editions of the late Wanli era. This suggests that many of the radical changes to the dramas in the premier, indeed, canonized-collection, *A Selection of Yuan Plays* 元曲選 (compiled in 1615–1616), and which are normally attributed to its compiler Zang Maoxun 臧懋循 may with equal likelihood be the product of court censorship already embedded within texts that he had at his disposal when compiling his anthology.

How the (Virtual) Stage Brings Everything Together: History, Dream, and Buddhist Enlightenment in a Seventeenth-century Play
Xiaoqiao Ling, Arizona State University

Ding Yaokang's (1599-1669) *Huaren you* (Ramblings of the transformed one) is a ten-act *zaju* play on the theme of deliverance. He sheng (literally Who Is This), the protagonist, boards a boat in which he gathered historical figures from different times. During this happy adventure, he falls into a whale's belly, where he meets Qu Yuan and stumbles upon yet another world of immortals within an orange. Eventually he is able to resume his original quest, which ends with the disappearance of the boat. Several friends of the author leave comments at the end of each act, applauding the exuberant imaginations in the play. By reading these different commentarial voices against a list of costume designs, stage directions and arias, this paper endeavors to show how the stage, whether real or imagined, brings together an array of referential systems, from the poetic tradition of roaming immortals to elegiac contemplations on the historical past, from the dream space that challenges empirical understandings of reality to the Buddhist world of totality that encompasses all time and space without obstruction. Performance space therefore features prominently in the agency of imagination that produced some of the most charming literary artifacts of the seventeenth century.

The Aesthetics and Poetics of Parting in *Liang Shanbo and Zhu Yingtai*
Sookja Cho, Arizona State University

This paper focuses on the scene "Seeing off Eighteen-*li*" of the story *Liang Shanbo and Zhu Yingtai*, and it investigates the labyrinth of feelings around friendship and love between the two main characters and the important role played by "space" in representing hidden emotional conflicts and ruptures. Specifically, through the comparative analysis of the major theatrical versions of the story such as Yue opera, it discusses how and to what extent the physical space in the scene has carved out and embodied the sense of "parting" in the theatrical space, what it tells us about the aesthetics of parting for Chinese audiences, and finally, how the space has represented the emotional and gender distance between the two characters as lovers and friends. Consequently, this paper will suggest that the scene "Seeing off Eighteen-*li*" can serve as a theatrical icon of Chinese parting, which has physicalized the sorrow of parting and, most important, the symbolic and imaginary distance of different emotional categories of everyday life.

Straw Bridge and the Qiantang River: A Study of *A Dream by Qiantang River* and Its Relationship with *The Story of the Western Wing*
Wu Siyuan, Arizona State University

The Hongzhi (1488-1505) 弘治 edition of *The Story of the Western Wing* 西廂記(1498), the earliest complete text available, distinguishes itself by its format that includes many supplementary materials, which are collected and attached before the main text: sets of poems, suites of arias, andcommentary, to name but a few. Yet they all have direct relevance to either the drama plot or its main characters—except *Qiantangmeng* 錢塘夢 (*A Dream by Qiantang River*). It seems to be tangentially linked to act four of play four in the drama, entitled in many editions "Startled from a Dream at Strawbridge (*Caoqiaojingmeng* 草橋驚夢). In order to explore this relationship, this paper traces the sources of *Qiantangmeng* in Song scholars' notes and classical tales 筆記小說, and, then compares it to *Caoqiaojingmeng* in terms of the theme, images, plots, and characters, etc., in Master Dong's *The Story of the Western Wing in All Keys and Modes* (Dong Jieyuan *Xixiangjizhugongdiao* 董解元西廂記諸宮調) where the story of "being startled from a dream" first appears, in an effort to delineate how *Qiantangmeng* serves as a critical element in combination with Yuan Zhen's *Huizhen Ji* 會真記, in forming a turning-point plot in both the prosimetric narrative and the drama which changed the ending of Yuan Zhen's original tale to one in performance literature that concludes with "a joyful reunion" (*xiqingtuanyuan* 喜慶團圓).

Saturday 3:00–5:00
Panel 8B Sahara

Envisaging the Road to the Periphery: Tang Writing about Maps
Linda Rui Feng, University of Toronto

In the ninth-century, examination candidates and serving officials alike shuttled back and forth between the Tang capital and the empire's outer reaches. As they did so, their writing – in the forms of travel accounts and poetry inscribed at key points on the itinerary – "mapped" both the landscape of the empire from its center to its periphery, as well as its configuration in the mindscape of literati writers. This paper examines two pieces of writing in which the viewing of

maps, as a related form of representational technology, functions crucially in this conceptual geography. The first is an anecdote about the threat of exile to the remote south; the second is a Tang tale about the travails of an unsuccessful examinee from the lower Yangtze. Both demonstrate the ways in which maps acquire meaning in this period: like literary writing, they define landscape by its distance away from the center; unlike writing, they acquire a peculiar, palpable power by being simultaneously a diagram, a painting, as well as a transportive device believed to have an ontological reality of its own.

Line of Sight: The Creation of Early Chinese Cartographic Space
Garret P. Olberding, University of Oklahoma

The compositional norms with which early Chinese geographic maps were designed remain little understood. Similar to other ancient maps, all are rough diagrams of uncertain geographic area and indefinite purpose. In my paper, using comparisons with pre- and post-Renaissance European maps, as well as statements on optics found in the later Mohist canons, I will analyze what the maps from Mawangdui and Fangmatan reveal about the standards of reflective signification involved in their creation; for instance, their employment of perspective and contrast. Juxtaposed against what one might call the Renaissance's "geometry of sight," I also wish to highlight the employment of certain related aesthetic sensibilities, such as the regular use of linear definition and empty space.   Through such analysis, I aim to demonstrate certain definitive aspects of their logic and organization and offer some additional insight into early Chinese representations of cartographic space.

The 1079 *Zhaomu* Debate: A Case Study of the Song Ritual Controversy over Ancestral Rites
Jack Hiu Yu Cheung, Arizona State University

Considering the vital role played by imperial rites in maintaining social stability, the Song emperors endeavored to present themselves as the perfect model of their subjects in terms of ritual performance. In this context the *zhaomu* 昭穆 sequence—that is, the positioning of ancestral temples and tablets in generational sequence with preparation for alternation or removal after the passage of time—as a key component of the whole ancestral-death ritual matrix was frequently discussed at the court. From the perspective of Song scholar-officials, especially the "ritualists" (*lichen* 禮臣) who were in charge of court rites, the *zhaomu* sequence was anything but a trivial matter. The correctness of the *zhaomu* order signifies not just the line of ancestry of the royal house but the line of political succession from the imperial family's founding father (*shizu* 始祖) to the extent ruler. Thus, the *zhaomu* position of a past emperor was closely associated with the problem of political legitimacy. In this light, the Song ritual controversy that revolved around *the zhaomu* order provides a perfect lens through which historians could examine the intertwinement of intellectual and political power in a seemingly dogmatic fanaticism of ritual formality. By scrutinizing a myriad of ritual text and narrative which came from both New Learning and Daoxue scholars, including Lu Tian's 陸佃(1042-1102) anthology, Wang Zhaoyu 王昭禹's (fl. 1080) *Detailed Explanations of the Rites of Zhou (Zhouli Xiang jie* 周禮詳解), and Wang Yuzhi 王與之's (fl. 1242) Zhouli ding yi 周禮訂義 (Revised Explanations of the Rites of Zhou), this paper aims at not only exploring the "grey area" between a peculiar ritual discourse and various political interests in relation to it, but also portraying a more complicate picture of the Song intellectual landscape that undermines the conventional conception of it as a linear development from the New Learning school to the Daoxue scholarship.

Diverging Rituals: Using Contemporary Confucian Wedding Ceremonies to Analyze the Implementation of Rival Versions Based on the Modernized *Zhu Xi's Family Rituals* or the Restoration of Ancient Rituals

Margaret Mih Tillman, University of California, Berkeley

This paper analyzes three alternative approaches to reviving Confucian weddings in China today that promote Confucian values among Chinese youth: the Zhu wedding in Shanghai on December 5, 2009; the Zhang wedding in Beijing on June 20, 2010; and the Lei ceremony in Beijing on July 2, 2011. I highlight four major differences. First, in contrast to the Zhu wedding's focus on liturgy, the two other models more closely adhered to ceremonial symbols and gestures as the markers of their adherence to classical precedents. Second, the Shanghai wedding focused on the *Zhu Xi's Family Rituals* in the twelfth century, but the Beijing models focused on more ancient classics, which had received official recognition from earlier dynastic governments. Third, the Beijing weddings promoted the status of Confucius, while the Zhu wedding promoted Zhu Xi. Fourth, the weddings followed a different order of authoritative origin; while the Zhang and Lei weddings began with kowtows to the Heavens and Earth and then to parents and Confucius, the Zhu wedding began with respectful reporting to the ancestors. Although all three creators of these wedding ceremonies consider themselves to be adherents of "traditional" Confucian values, each allows innovation at different points—symbolic choreography in the Zhang wedding, "personhood" expression in the Lei wedding, and gender equality in the Zhu wedding. Thus, I explore what aspects of ancient traditions each wedding model seeks to restore as well as what each modifies, especially in terms of liturgy, symbolism, and choreography. [Note: this paper was co-authored with my father, Prof. Hoyt Tillman, who presented it in Chinese at an international conference in May, but I will present our research findings in English to WBAOS.]