

## American Oriental Society

Western Branch Meeting, 2013 – Program

Registration, Welcome, Panel Sessions, and Business Meeting in  
Merino Rooms, Inn at Laurel Point

### Thursday, October 3, 2013

- 12:00-1:30 Registration
- 1:30-1:45 Welcome (Tsung-Cheng Lin and Daniel Bryant, Organisers)
- 1:45-3:15 Session 1: Medieval China (Chair: Meow Hui Goh, Ohio State University)
- Tim Davis, Brigham Young University, “How to be a Man in Early Medieval China: Transmitting Codes of Masculinity through Fatherly Admonition”  
Jonathan Felt, Stanford University, The Syncretistic Worldview of the *Shuijing zhu*  
Jessey Choo, Rutgers University, The Forgotten Ancestors of the Houmochens: A Late Medieval Family’s Collective Amnesia of its Glorious Recent Past
- 3:15-3:30 Break
- 3:30-6:00 Session 2: Early Medieval Poetry (Chair: Richard King, University of Victoria)
- Wendy Swartz, Rutgers University, Reading Philosophy and Writing Poetry in Early Medieval China  
Qiulei Hu, Whitman College, Defining a Literati Community: the Representation of Woman in Jian’an Writings  
Hsiang-lin Shih, St. Olaf College, Four Stimuli: Cao Cao’s “Ballad of ‘Singing a Short Song’”  
Zeb Raft, University of Alberta, A Formal Approach to Xie Hun’s “Outing at West Pond”  
Antje Richter, University of Colorado at Boulder, Written While Lying Sick: Exploring a Poetical Subgenre in Early Medieval China
- 6:00-7:00 Reception – Outlook Room, Inn at Laurel Point

### Friday, October 4, 2013

- 8:00-10:00 Session 3: Texts in Time (Chair: Ron Egan, Stanford University)
- Meow Hui Goh, Ohio State University, The Memories of a Subject of a Demised State: Lu Ji’s “Bianwang lun” as Commemorative Text  
Thomas Mazanec, Princeton University, “Filling out the Lost Odes” by Shu Xi: Ritual and Intertextuality in Early Medieval China

Nanxiu Qian, Rice University, Divination in the Works of the *Shishuo* Genre  
 Kevin Tahmoresi, University of Washington, Selecting Refined Literature: The *Wenyuan yinghua* and the *Wen xuan*

10:00-10:15 Break

10:15-12:15 Session 4: Post-Sung Literature & Sino-Korean/Japanese Relations (Chair: Nanxiu Qian, Rice University)

I Lofen, Nanyang Technological University, 遊觀與求道：朱熹〈武夷權歌〉與朝鮮士人的理解與續作

Sun Xuetao, Shandong University, 論陸時雍的杜詩接受

Chengjuan Sun, Kenyon College, Songs of a Lone Crane: Widowhood, Identity, and Social Intercourse in Luo Qilan's Poems

Zhang Bowei, Nanjing University, 書籍環流與東亞詩學：以《清脾錄》為例

12:15-1:45 Lunch

1:45-3:15 Session 5: Pre-Ch'in (Chair: Daniel Hsieh, Purdue University)

Newell Ann Van Auken, University of Iowa, *Zuǒ zhuàn* Commentarial Remarks Revisited: Topical Clustering and a Thematic Approach to Explaining the *Spring and Autumn*

Lisa Indraccolo, University of Zürich, The Chronicles of Mèng Kē: Some Remarks on the Structure of Persuasions in the *Mèngzǐ*

Richard John Lynn, University of Toronto, Reexamination of the Biography of Master Zhuang in the *Shiji* (Records of the Historian)

3:15-3:30 Break

3:30-5:30 Session 6: Religion (Buddhism and Taoism) (Chair: Timothy Wai Keung Chan, Hong Kong Baptist University)

Wang Ching-wei, National Taiwan Normal University, An Analysis of Kumarājīva's View of Māhāyana Samādhi and Some Related Iconographic Evidence

Su Jui-lung, National University of Singapore, A Study of Yu Xin's 庾信 (513–81) "Ten Poems on Pacing the Void" (步虛詞)

Thomas Jülch, Ghent University, The Relevance of the Hagiographic Materials Regarding the Tang Buddhist Monk Falin for Buddhist Apologetic Thought

Manling Luo, Indiana University, The Network of Story-telling in Tang Lin's *Mingbao ji*

### Saturday, October 5, 2013

8:00-10:00 Session 7: Performance Literature (Chair: Madeline Spring, Arizona State University)

- Xiaojing Sun, Arizona State University, Dance Performance and the “Roaming Transcendents (*youxian*)”: Reading Shi Hao’s “Lotus Plucking Dance” (*Cailian wu*)
- Chang Wenbo, Arizona State University, Between Heaven and Earth: Boundary-Crossing in *The God Erlan Locks Away the Great Sage Equal to Heaven* (*Erlang shen suo Qitian dasheng zaju*) 二郎神鎖齊天大聖雜劇
- Xiaoqiao Ling, Arizona State University, Book Space and Collective Memory: Reading *The Peach Blossom Fan*
- Timothy Wong, Arizona State University, Traditional *Xiaoshuo* as Performance Narratives

10:00-10:15 Break

10:15-11:45 Session 8: T’ang Literature (Chair: Michael Fuller, University of California at Irvine)

- Wu Qi, National University of Singapore, Transportation in Chang’an: The Evidence of Tang Poetry
- Daniel Hsieh, Purdue University, “Written in Accord with Prefect Yuan’s ‘Ballad of Chongling’” (同元使君春陵行): Du Fu’s 杜甫 (712-770) Poetic Meeting with Yuan Jie 元結 (719-772)
- Timothy Wai Keung Chan, Hong Kong Baptist University, Another Day in Paradise: The Peach Blossom Spring in Liu Yuxi’s Poems

11:45-12:00 Business Meeting

12:00-1:30 Lunch

1:30-3:00 Session 9: Sung China (Chair: David Knechtges, University of Washington)

- Nathan Woolley, The Australian National University, Placing temples in the tenth century: The religious inscriptions of Xu Xuan (917–992) Rem
- Ron Egan, Stanford University, The Remaking of Li Qingzhao in Late Imperial and Modern Times
- Meghan Cai, Arizona State University, History by Chance: Textual Tradition and the Peripheral Regions in *Chicken Rib Chronicles*

3:00-3:15 Break

3:15-5:45 Session 10: Tun-huang, the Arts, & Language (Chair: Richard Von Glahn, University of California at Los Angeles)

- James Apple, University of Calgary, A Re-evaluation of Pelliot tibétain 1257: An Early Tibetan-Chinese Glossary from Dunhuang
- Sun Yingying, University of Washington, On the Song Coda in Dunhuang manuscript P.2005

Armin Selbitschka, Stanford University, "Spirit Objects" (*mingqi* 明器), Prestige and Cultural Continuity in Early China

Huili Zheng, St. Vincent College, "Visionary Dwelling: Images of Empty Pavilion in Ming Loyalists' Landscape Painting"

Richard Van Ness Simmons, Rutgers University, Whence Came Mandarin? Late Qīng Guānhuà, the Běijīng Dialect, and the National Language Standard in Early Republican China

6:00-10:00 Banquet – Outlook Room, Inn at Laurel Point

Presidential Address – Merino Rooms, Inn at Laurel Point

Michael Fuller, University of California at Irvine: "Notching the Boat to Seek the Sword 刻舟求劍: Mutability, Method and Meaning in the Study of Pre-Modern Chinese Culture"

## AOS WESTERN BRANCH MEETING 2013 – ABSTRACTS

“How to be a Man in Early Medieval China:  
Transmitting Codes of Masculinity through Fatherly Admonition”

*Timothy Davis – Brigham Young University*

Admonitory counsel dispensed from father to son has a long history in traditional China. In the twelfth century CE, the Song dynasty literatus Liu Qingzhi 劉清之 (d. 1189) conveniently compiled dozens of such admonitions culled from the classics, dynastic histories, and essays composed by members of ancient and medieval elite class into a work entitled *Jiezi tonglu* 戒子通錄 (*Admonishing Sons: A Comprehensive Record*). Among the entries assembled in this eight *juan* work is an informative composition written by Wang Chang 王昶 (d. 259) to his sons and nephews. Wang was the confidant of Wei Emperor Wen 魏文帝 (Cao Pi 曹丕, 187–226; r. 220–226), a respected political and military strategist during the Wei-Jin transition, and a member of the prestigious Taiyuan Wang 太原王 clan. This paper provides a close reading of this revealing document focusing on the light it sheds on ideal standards of masculinity in early medieval China and the ways in which one influential family sought to maintain social, cultural, and moral expectations for the young men of its privileged lineage.

The Syncretistic Worldview of the *Shuijing zhu*

*David Jonathan Felt – Stanford University*

Li Daoyuan's 酈道元 (d. 527) *Shuijing zhu* 水經注 is the first attempt within non-Buddhist Chinese literature to synthesize traditional Chinese and Buddhist geographies into a coherent and comprehensive worldview. This paper shows how Li Daoyuan purposefully cherry-picked from a variety of traditional Chinese spatial models so as to find common ground with Buddhist geographies. His syncretistic model situated the center of the earth at a great mountain complex—equating the Chinese Kunlun with the Buddhist Avatapta. This topographical and supernatural center point was the pivot between an eastern and western bipolar world, stretched between the “central realm” of India (*madhyadeśa*) and the “central realm” of China (*zhongguo* 中國). Although culturally distinct, these two poles were fundamentally similar to each other and different from all other lands. Both exercised dominance within their eastern and western spheres of influence. This new syncretistic worldview provincialized the Sino-centric imperial geography inherited from the Han. It was also a forerunner to the very similar geographic model presented in the far more well-known early seventh century *Xiyu ji* 西域記.

The Forgotten Ancestors of the Houmochens:  
A Late Medieval Family's Collective Amnesia of its Glorious Recent Past

*Jessey Choo – Rutgers University*

Epitaph writing in late medieval China is a death ritual that both preserves and transforms identity. It introduces the deceased into remembrance and recorded genealogy. As it commemorates the deceased, it also recounts the origin story of his/her family. This act of recalling family history is necessarily conditioned by the present with an eye toward the future. Epitaph writing is therefore often an act of selective remembering — reintroducing or forgetting as required — individuals whose status as ancestors are crucial to the family's future in the society. My talk focuses on the epitaph of Lady (née) Houmochen of Henan, the late Duchess of the Linru Commandery of the Tang (d. 791). The Houmochen was a northern aristocratic clan of mixed Xianbei-Han heritage. It survived

the political vicissitudes that befell most of its peers. The clan members distinguished themselves through their skills and knowledge in warfare and consistently occupied prestigious offices from mid-4th to early 7th centuries. In epitaphs produced during and after Tang Emperor Taizong's reign, the clan consistently "forgot" the recent ancestors who established and maintained the clan's preeminence in favor of the more distant ones who provided flimsy proofs of its Han-Chinese pedigree and erudition in classical scholarship. By analyzing the epitaph of Lady (née) Houmochen and that of her ancestors against other medieval sources, I reconstruct the abandoned family history and realize just to what extent amnesia is needed for a warrior clan to ward off suspicious dynasts, outlast memory of its enemies, and safeguard its own posterity.

## Reading Philosophy and Writing Poetry in Early Medieval China

*Wendy Swartz, Rutgers University*

Intertextuality lies at the heart of reading and writing practices in early medieval China. During the third and fourth centuries, the Chinese literati drew extensively from a set of philosophical classics, in particular the *Laozi*, *Zhuangzi*, and *Yijing* (later referred to collectively as the Three Mysterious Texts 三玄), and their respective commentaries, to express their positions in conversation or in writing on major issues ranging from politics to nature to human behavior. Understanding the early history of reading in China involves not only tracking what was read and the manner in which it was read (aloud or silent, leisurely or intensely), but also probing into how the texts were interpreted and appropriated. A text's readability is perhaps best demonstrated by its iterability (capacity for repetition): re-using a text makes an unequivocal statement about having understood its supposed meaning. Writing well, like reading well, meant demonstrating a command of the textual tradition and cultural codes, and the ability to appropriate them. In this way, intertextuality constituted equally a condition of writing as well as a mode of reading in early medieval China.

A meaningful study of intertextuality must involve examining how a text functions as part of a network of textual relations, and is thus not reducible to influence studies, or a mere tracing of sources. It has special significance and ramifications for early medieval Chinese literary history in light of the fluid boundaries of textual traditions and the dynamic interactions among diverse, expanding repertoires of literary and cultural meanings. It is within this context of a growing body of literary sources and an interconnectedness of not only different intellectual repertoires (e.g. Confucian, Lao-Zhuang, and Buddhist) but also different branches of learning (e.g. philosophy, poetry) that we should consider how writers best made use of diverse, heterogeneous sources suited to their needs. My paper focuses on the writings of Sun Chuo, a leading poet of the time, to explore the ways in which classical texts were read, quoted, and appropriated.

## Defining a Literati Community: the Representation of Woman in Jian'an

*Qiulei Hu – Whitman College*

The goddess has been an important poetic theme since the time of the *Shi jing* and *Chu ci*. Early literary works that evoked the goddess, most notably those in the genre of *fu* 賦, were often composed in the court setting. These works shared common structural and thematic features, including a mediated representation of the goddess and a failure of romantic connection. Yet by the third century the poetic image of the fickle goddess seems to have faded into oblivion, her place taken by a sorrowful woman lamenting the lack of worthy match and the passage of time.

Starting from several “*fu* on the Goddess” (*Shen nü fu* 神女賦) by Jian’an writers, this paper discusses a group of poetic works on woman across different poetic genres (*fu*, *yuefu* and *shi* poetry) written in and around the Jian’an period. My discussion places these works in the context of literati community and group composition in the Cao courts and argues that this transformation of the goddess was a result of a new ruler-literati dynamic in court literary activities and different function of court literature. Moreover, by the representation of a beautiful woman, Jian’an writers define and confirm their group value, and distinguish themselves from the rest of society.

#### Four Stimuli: Cao Cao’s “Ballad of ‘Singing a Short Song’”

*Hsiang-Lin Shih – St. Olaf College*

Cao Cao’s “Duan ge xing” (Ballad of “Singing a Short Song”) has two main versions: the eight-stanza *Wen xuan* version and the six-stanza *Song shu* version. The *Wen xuan* version has been considered confusing because it alternates between stanzas that express first sorrow and then joy. In this paper, I argue that the sorrowful sentiments recurring in the odd-numbered stanzas of the *Wen xuan* version lend the poem a continuous, melancholic tone. This tone must have been pleasing to the ears of the audience who gathered to hear the performance of song-verses. Moreover, the sorrowful sentiments find resolution and relief in the drinking, feasting, convivial friendship, and revival of good rule that are the respective subjects of the even-numbered stanzas. With these four means of relieving sorrow Cao Cao must have aroused members of his audience at the merry feast, just as the traveling guest in Mei Sheng’s “Qi fa” (Seven Stimuli) aroused a prince from his sickbed with seven enticements. Thus I call this quadripartite piece of Cao Cao his “four stimuli,” and consider it a compelling symposium poem.

#### A Formal Approach to Xie Hun’s “Outing at West Pond”

*Zeb Raft – University of Alberta*

Literary history records Xie Hun 謝混 (d. 412) as an important figure in the renovation of poetic style in the early fifth century, though it would seem that too little of his poetry has been passed down for us to assess his actual contribution. In this paper, I focus on a single poem, preserved in the *Wen xuan*. After evaluating the historical context in which the poem took shape, or might have taken shape, I will pay special attention to the poem’s formal qualities, that is, to how it can be (and has been) divided into parts, and to the kind of whole these parts make together. In conclusion, I will compare my findings with a traditional Chinese critic’s approach to the poem.

#### Written While Lying Sick: Exploring a Poetical Subgenre in Early Medieval China

*Antje Richter, University of Colorado at Boulder*

The physical body is almost absent from early Chinese poetry. Poets rarely mention their own physique, whether in good health or not, and if they do this usually follows narrowly circumscribed conventions and serves very specific rhetorical purposes. Conventionally, physicality most likely emerges in poetical self-accounts of aging, which are ancillary to more abstract themes, such as the fleetingness of time or the fickleness of success, and commonly cite gray or thinning hair, perhaps the slightest (and literally most marginal) of all physical signs of

aging. References to the physical body that do not concern old age are almost exclusively confined to faint suggestions that mainly serve as images, such as tears or choking or the difficulties of walking on slippery grass. It is interesting that this largely disembodied poetical world has also given rise to a subgenre of poems that were written while the poet was lying sick (*wo ji/bing* 臥疾/病). Xie Lingyun 謝靈運 (385–433) was among the first to use the phrase in his poetry and Wang Xiuzhi 王秀之 (422–494) may have been the first to use it as the title of a poem. While there are only about a dozen early medieval poems of this particular subgenre extant, many more are transmitted from the Tang dynasty and later. My talk is going to explore the early medieval *wo ji* poems with a special emphasis on how they employ their setting, the poet's illness, for their overall poetical message.

The Memories of a Subject of a Demised State:  
Lu Ji's "Bianwang lun" as Commemorative Text  
*Meow Hui Goh – Ohio State University*

In 280, Sun Hao 孫皓 (242-284), the Wu ruler, surrendered to the Jin army, effectively ending the state of Wu. How did this happen? This was certainly a troubling question to those who had served and fought for Wu for generations. To them, it was not simply a question of who or what to blame, but more deeply, a question of what it meant to be a subject of a demised state (*wangguo zhi chen* 亡國之臣). In this paper, I will read Lu Ji's 陸機 (261-303) "Bianwang lun" 辯亡論 ("An Argument about [Wu's] Demise") as an attempt to construct a memory of Wu that would counter its image as a defeated state. Even in the face of its demise, a positive image of Wu still had great social, political, and personal significance for former Wu officials. In fact, the loss of the Wu state probably heightened their sense of urgency to remember its history. In the case of Lu Ji, who was the descendant of two great Wu generals, his sense of being a Wu subject was simultaneously tied to his familial pride as well.

"Filling out the Lost Odes" by Shu Xi: Ritual and Intertextuality in Early Medieval China  
*Thomas J. Mazanec – Princeton University*

The six poems titled "Filling out the Lost Odes" 補亡詩 by Shu Xi 束皙 (ca.264--ca. 303 CE) have received little attention from most readers of medieval Chinese poetry, despite having pride of place in the *Wenxuan*, appearing at the beginning of the anthology's *shi* (lyric poetry) section. When read carefully, these poems reveal much about the writing of poetry in early medieval China and the continuity between *shi* (lyric poetry) and *Shi* (the *Book of Odes*). In this paper, I will examine Shu Xi's attempts to recreate the "lost Odes," those *Shijing* titles with prefaces but no lyrics. After providing some historical context, I will carefully examine the intertextual practices of Shu Xi's poems and note the ways in which they adhere to and depart from the canonical *Odes*. Then I will look at how the case of Shu Xi fits into the theoretical models provided by Western theories of intertextuality and demonstrate that these theories fail to adequately explain the textual and performative dynamics of "Filling out the Lost Odes" in certain crucial ways. I will conclude by suggesting that a close reading of Shu Xi's poems can fill out a gap in our theories of intertextuality and offer new insights into the ritual, political, and aesthetic functions of literary allusion and quotation.

## Divination in the Works of the *Shishuo* Genre

*Nanxiu Qian – Rice University*

This paper examines the divination practice and theories recorded in the *Shishuo xinyu* 世說新語 (conventionally translated as *A New Account of Tales of the World*, hereafter *Shishuo*), compiled by the Liu Song prince Liu Yiqing 劉義慶 (403-444) and his staff, and its later imitations in China and in Japan, thirty-six in all. This paper will look at this rich archive of literature, known to later periods as the *Shishuo ti* (genre) works, from the following three aspects. First, it identifies divination as an indispensable component of character appraisal, a major Wei-Jin intellectual practice that judges and recognizes human character types and socio-political situations. Second, this paper probes the profusion of divination methods over time (Wei-Jin to the late Qing) and across space (China and Japan) in the *Shishuo ti* works, to show how they were configured and reconfigured under certain social, political, and intellectual circumstances. Third, taking an explicit gender approach, this paper evaluates women's roles in divination practices and the significance of their participation throughout Chinese and Japanese histories.

## Selecting Refined Literature: The *Wenyuan yinghua* and the *Wen xuan*

*Kevin Tahmoresi – University of Washington*

The *Wen xuan* is an anthology of writings arranged by genre compiled under the auspices of Crown Prince Xiao Tong of the Liang that proved to be a highly influential work from the time of its creation well into the Song Dynasty and beyond. Its structure and genre categories provided a model for the compilation of the large 1,000-*juan* Song anthology *Wenyuan yinghua*, an important source of Tang Dynasty poetry and prose. Because there has been limited scholarship done on this work in the West, in this paper, I will explore the textual history of the *Wenyuan yinghua*, including its multiple compilations and complicated transmission to the present day. I will also examine its structure and genre classification examining the influence of the *Wen xuan* and addressing the claim that the *Wenyuan yinghua* was meant to be a continuation of the *Wen xuan*. In doing this I hope to provide a clearer understanding of the history of this important work and the connection it shares with an equally important work from the past.

## 遊觀與求道：朱熹〈武夷權歌〉與朝鮮士人的理解與續作 衣若芬(I, Lofen) -- 南洋理工大學(Nanyang Technological University)

西元 1184 年，朱熹（1130-1200）與友人舟遊武夷山九曲溪，仿照民間船歌的形式，作〈淳熙甲辰中春精舍閒居戲作武夷權歌十首呈諸同遊相與一笑〉詩（本文簡稱〈武夷權歌〉）。

朝鮮理學家李滉（1501-1570）於 1547 年作朱熹〈武夷權歌〉次韻詩。大約十二年後，李滉修訂了〈武夷權歌〉組詩的最後一首。

本文解讀朱熹〈武夷權歌〉和李滉的次韻詩，分析李滉更改詩作的原因。從朝鮮士人的討論以及續作的〈武夷權歌〉次韻詩，作者發現李滉的觀點幾乎不被認同。

研究指出：朱熹詩表達的是「山水遊觀」的興味；朝鮮士人則認為其中蘊含「山水求道」的隱喻。李滉和其他朝鮮士人的歧見，在於武夷第九曲是否即求道的終極。

### 論陸時雍的杜詩接受 孫學堂 -- 山東大學文學與新聞傳播學院

陸時雍以含蓄蘊藉、微風遠韻為尺度來評判“碧海掣鯨”的杜詩，其意見往往是片面的，但大都具有“片面的深刻性”，且褒貶兼備，既有綱領性的觀點，也有細膩的品鑒，是杜詩接受史尤其是“神韻說”杜詩接受研究的一個重要課題。本文首先歸納陸時雍批評杜詩的主要意見，繼而分體裁討論陸時雍選評杜詩表現出來的傾向性，最後探討他回避“詩聖”、“詩史”、“集大成”等主流杜詩學話語的原因。本文認為，陸時雍評杜詩，不但從風雅傳統、情意之辨等角度提出了一些詩學的原則問題，而且給我們提供了一個重“風韻”的杜詩選本，其杜詩銓評可以視為明代“非杜論”的較為“有理”的終結。

### Songs of a Lone Crane: Widowhood, Identity, and Social Intercourse in Luo Qilan's Poems *Chengjuan Sun -- Kenyon College*

In writing the preface to the poetry collection of his lady student Luo Qilan 駱綺蘭 (b.1756), Wang Wenzhi 王文治 (1730-1802) quotes the dictum that poets must experience failures before they can craft truly affective poetry. While the *qiong* (failures) usually refer to a literatus's frustrated public career or political exile, Wang links it explicitly to Luo's widowhood, and sees her despair, loneliness, and straitened circumstances following her husband's death as what make her works even more refined. His remarks draw attention to the centrality of widowhood in Luo's corpus, a trope through which Luo constructed her identity and poetic personality. This paper aims to examine how the literary construction of such as identity negotiates with gender norms, cultural ideals, and literary conventions to demand recognition and empower Luo, an impoverished protégée, poetess, and artist, in active social intercourse with male elite.

### 書籍環流與東亞詩學: 以《清脾錄》為例 張伯偉 -- 南京大學

《清脾錄》是朝鮮時代後期李德懋 (1741-1793) 所撰寫的一部詩話著作，是以中國傳統的詩話形式，談論朝鮮、中國古今詩歌作品與人物，在朝鮮的詩學史上具有相當重要的地位。其中最為重要的，是評述明朝至清朝乾隆時期重要詩學理論如神韻說、性靈說、格調說等，以及詩人的作品，例如徐石麟 (1577-1645)、金聖嘆 (1608-1661)、毛奇齡 (1623-1716)、王士禛 (1626-1673)、呂留良 (1629-1683)、王漁洋 (1634-1711)、李光地 (1642-1718)、李鐸 (1686-1755)、李調元 (1731-1803)、袁枚 (1716-1797) 等人。本文的目的，是透過《清脾錄》所闡述的詩學理論與詩歌批評，及其在中國、朝鮮、日本的印刷流行，來探討 (1) 在清朝之時，朝鮮、日本對中國詩學的接受程度，(2) 乾隆時期的清朝詩人如何看待朝鮮、日本對中國詩學的見解，(3) 中國傳統詩學理論如何在乾隆時期影響後代，尤其是十九世紀之時東亞詩學從傳統走向現代的變遷。

*Zuǒ zhuàn* Commentarial Remarks Revisited:  
Topical Clustering and a Thematic Approach to Explaining the *Spring and Autumn*  
Newell Ann Van Auken – University of Iowa

Last time the Western Branch meeting was held in Victoria, I discussed the content of the remarks embedded in the *Zuǒ zhuàn* 左傳 that seek to explain the *Spring and Autumn* (*Chūnqiū* 春秋) records. The present talk addresses a different aspect of these commentarial passages. They fall into two distinct categories, which were almost certainly drawn from different sources. The present paper focuses on one category, and examines its unusual distribution within the *Zuǒ zhuàn*, a feature that allows us to deduce a surprising amount of information about the organization and pedagogical aims of the source text. Although these remarks, like the *Zuǒ zhuàn*, follow the chronological order of the *Spring and Autumn*, they occur in clusters of pairs, trios or sets of four comments on a single theme. I propose that these passages were derived from a commentarial work that examined the records in order, while at the same time introducing explanations thematically, topic by topic. The aim of the resulting text was not to provide a comprehensive explication of the entire *Spring and Autumn*, but to teach by illustrative example the rules and principles that were believed to have guided its composition. (author contact: [navanau@alumni.virginia.edu](mailto:navanau@alumni.virginia.edu))

The Chronicles of Mèng Kē: Some Remarks on the Structure of Persuasions in the *Mèngzǐ*  
Lisa Indraccolo – University of Zürich

The *Mèngzǐ* is a collection of anecdotes, sayings and dialogues traditionally attributed to Mèng Kē (372-289 B.C.). In particular, the work is well-known for the dialogues the fictive character of Mèngzǐ (Csikszentmihalyi and Nylan 2003; Smith 2003) entertains with local rulers, suggesting concrete means to enact an ethical government. These dialogues usually take place at court and are commonly embedded in a narrative framework that contextualizes the occasion of the speech. I will argue that these courtly speeches are not just generic dialogues, but show a fixed set of recurring structural characteristics and have a clear persuasive intent, thus they can be considered as instances of “persuasion” (*shui*) (Crump 1964, 1999; Kern 2000; Xing 1998; Goldin 1993). Moreover, it is possible to identify three broader clusters of persuasions that can be grouped according to the setting and the characters involved. Such groupings constitute a sort of pseudo-historical “chronicles” within the *Mèngzǐ* narrative, suggesting also a deliberate editorial choice in the internal organization of the text. The present paper aims at studying the distribution of such “chronicles” within the text, providing a preliminary analysis of main structural features and rhetorical devices that characterize cases of courtly persuasions included in these “chronicles”.

Reexamination of the Biography of Master Zhuang in the *Shiji* (Records of the Historian)  
Richard John Lynn – University of Toronto

Pre-modern scholars consistently regarded Sima Qian’s “Biography of Master Zhuang” in the *Shiji* (Records of the Historian) (104 BC) as reliable primary data and opinion, but modern scholars offer new and often dissenting views: (1) Sima Qian thought the text of the *Zhuangzi* was the work of an individual author, Zhuang Zhou, but the most recent decades of textual analysis on the Guo Xiang (252-312) recension in thirty-three chapters find irrefutable evidence that this only surviving version actually consists of different textual layers, the first layer dating to about the time of Master Zhuang’s own life (4th century BCE), and the latest dating to about Sima

Qian's own lifetime, largely because the *Huainan zi* (139 BCE) contains many passages similar to passages in Guo's version of the *Zhuangzi*, but these passages are rarely attributed to or associated with Master Zhuang, which suggests that a so-called *Zhuangzi* book did not then yet exist. However, this assertion fails to convince many, and others insist that even the latest parts of the *Zhuangzi* belong to the late Warring States era. Nonetheless, Sima Qian recognized a text attributed to Master Zhuang consisting of "more than ten thousand words," and a *Zhuangzi* in fifty-two chapters is listed in the bibliography treatise of the *History of the Han Dynasty* (52-78 CE). It is also likely that a large amount of disparate material associated with Master Zhuang was also then circulating. However, from whatever material existed in Guo's own day, he revised and edited everything down to thirty-three chapters, attributing it all to "Master Zhuang." (2) Sima Qian in the "Biography of Master Zhuang" referred only to four sections or chapter titles: "The Old Fisherman" (Guo's chapter 31), "Robber Zhi" (29), "Ransack Chests" (10), and "Master Kangsang of Weilei Mountain" (apparently similar to "Gengsang Chu" [23]), all of which belong to Guo's edited "Outer Chapters" and "Miscellaneous Chapters." None of these four belong to the first set of layers, considered the most representative of the core ideas of the *Zhuangzi* in the "Inner Chapters." Although surprising, this strongly suggests that the "Inner Chapters" compiled by Guo Xiang did not yet exist in coherent form during Sima Qian's lifetime. (3) However, it is also obvious that Sima Qian was very familiar with some body of writings associated with Master Zhuang, for not only does his "Biography of Master Zhuang" consist of much detailed factual information, but elsewhere in other parts of the *Records of the Historian* he quotes or closely paraphrases passages that appear later in the Guo version of the *Zhuangzi*. (4) Sima Qian recognized that Master Zhuang "excelled at style and diction and at clarifying the principles underlying events through analogy," his words unrestrained flowed as a great ocean just to please himself," his skills cleverly used to excoriate the Confucians and Mohists. Sima goes on to say that although Master Zhuang's scope of interest was vast, his teachings ultimately had their origin in the naturalistic thought of Master Lao (Laozi), so he contributed nothing fundamentally new. Moreover, Sima regarded Master Zhuang's thought to be much narrower than that of Master Lao as well as lacking in practical application. Such a view had an enormous influence on the later tradition, including Guo Xiang, whose commentary to the *Zhuangzi* is significantly shaped to supplement and correct what he and Sima Qian regarded as Master Zhuang's shortcomings. The major focus of this paper will be directed here.

### An Analysis of Kumarājīva's View of Māhāyāna Samādhi and Some Related Iconographic Evidence *Ching-wei Wang – National Taiwan Normal University*

Kumarājīva is a key figure in the history of Chinese Buddhism who translated some of the most popular Mahāyāna *Sūtras* associated with *Samādhi* (三昧) practices such as the *Śūraṅgama Samādhi Sūtra*. The Lotus *Samādhi* in his *Sivei lyueyao fa* (思惟略要法) was further adjusted and made popular by Tiantai Masters Huisi 慧思 and Zhiyi 智顓. Therefore, Kumarājīva's view of *Samādhi* is essential for our understanding of the nature of Mahāyāna meditation practice in the early stage of Chinese Buddhism. In this paper, I will attempt to reconstruct Kumarājīva's view of *Samādhi* based on a detailed analysis of Sengzhao's (僧肇) *Zhu Weimojiejing* (註維摩詰經) written in A. D. 410 as this commentary provides a descriptive and interpretive illustration of Kumarājīva's views and practices of Mahāyāna meditation as well as Mahāyāna *Samādhi*. Some iconographic evidence related to the *Vimalakīrti Sūtra* in the Dunhuang Caves will also be examined to decide the influence of Kumarājīva's view of *Samādhi*.

## A Study of Yu Xin's 庾信 (513–81) “Ten Poems on Pacing the Void” (步虛詞)

*Jui-lung Su 蘇瑞隆 – National University of Singapore*

Yu Xin, one of the most accomplished poets of the Southern Dynasties, served all his life as a member of the royal literary entourage at the courts of the Liang, the Western Wei, and finally the Northern Zhou. It is interesting to note that a court poet would write ten poems on “Pacing the Void” (*buxu ci* 步虛詞), a ten-stanza Lingbao 靈寶 hymn that figures in Daoist *zhai* 齋 and *jiao* 醮 rituals. According to a Shangqing 上清 text of the Eastern Jin, the *buxu* hymns are recited as part of a ritual in which Daoists imagine themselves as perfected men or celestial beings ascending to the Jade Capital Mount to pay homage to Yuanshi tianzun 元始天尊 (Heavenly Worthy of Primordial Beginning), the highest god of Daoism. Did Yu Xin believe in Daoism? What or who could have motivated him to imitate such poems? Under what circumstances had he composed them? Is this set of poems a faithful imitation of the previous Daoist poetic tradition? If not, how has he modified the poetic conventions of the *buxu* and injected personal elements into the set of poems? The essay will try to provide explanations for these questions by situating Yu Xin in the historical milieu of the late Six Dynasties and closely examining these works.

## The Relevance of the Hagiographic Materials Regarding the Tang Buddhist

Monk Falin for Buddhist Apologetic Thought

*Dr. Thomas Jülch – Ghent University*

As a religion having reached China from abroad, Buddhism in China met the opposition of both Confucianism and Daoism. In order to ensure the survival of the saṃgha in China despite these odds, Chinese Buddhism produced an extensive apologetic literature. Also hagiographic materials regarding Buddhist monks were written with apologetic intent. Generally speaking, the deeds of Buddhist monks were glorified in order to demonstrate the superior potential of Buddhist spirituality. As far as the hagiographic materials regarding the Tang Buddhist monk Falin 法琳 (572-640) are concerned, the apologetic intention plays an even greater role. The materials being of relevance here are the Falin-biography in *Xu gaoseng zhuan* 續高僧傳 (T 2060), juan 24; the independent Falin-biography entitled *Tang hufa shamen Falin biezhuàn* 唐護法沙門法琳別傳 (T 2051); and among the debates of *Ji gujin fodao lunheng* 集古今佛道論衡 (T 2104), juan 3, those in which Falin is involved. The case of the hagiographic materials regarding Falin is so special, as Falin was the foremost apologetic thinker of Chinese Buddhism up to his time. On this background, the aforementioned hagiographic materials attempt to add even more weight to Falin's apologetic diction by glorifying his life history, by highlighting the glory in Falin's apologetic endeavour, and by styling Falin as a “bodhisattva of apologetic thought” 護法菩薩 (T 2051, p. 201, c27) and 護法之開士 (T 2104, p. 381, a13). The hagiographic materials also devote much space to quotations of apologetic statements made by Falin, and thereby transmit aspects of Falin's apologetic thought not being preserved otherwise. In this respect the hagiographic materials, in addition to Falin's own treatises of *Poxie lun* 破邪論 (T 2109) and *Bianzheng lun* 辯正論 (T 2110), are indispensable sources in the study of Falin's apologetic thought.

The Network of Story-telling in Tang Lin's *Mingbao ji*  
*Manling Luo – Indiana University*

*Mingbao ji* 冥報記 (Records of miraculous retribution) is a collection of stories compiled by the official Tang Lin 唐臨 (600-659). A lay Buddhist, Tang Lin indicated clearly that he told these stories to convince his readers of the omnipresent power of miraculous retribution. Donald Gjertson's study and translation of Tang Lin's collection is path-breaking in offering a detailed discussion of the author, the content, and the features of these religious narratives.

Building on Gjertson's work, this paper will examine the social network of story-telling as represented in Tang Lin's collection. Intending to prove the veracity of his accounts, Tang Lin meticulously included information on how he came across those stories. By analyzing the identities and connections of the informants featured in the collection, I will explore the dynamic of Tang Lin's story-telling network. Such explorations allow us to gain valuable glimpses into the medieval world of extensive story exchange that has now been lost to us.

Dance Performance and the “Roaming Transcendents (*youxian*)”:  
 Reading Shi Hao's “Lotus Plucking Dance” (*Cailian wu*)  
*Xiaojing Sun – Arizona State University*

Performance of imperial sacrificial ceremonies, particularly dance performance, was often mixed with the quest for immortality, which represented a metaphorical relationship between transcendent realm roaming and the ruler's political ambition. Dance, along with the song and music, is the essential feature of the Chinese medieval *daqu* 大曲 or “big suite”, a “multimedia” performance consisting of a succession of musical sections that combines song lyrics with instrumental accompaniment, and includes solo or ensemble dance movements. As one of the major components of court music, the lyrics of *daqu* provide a valuable window into the often submerged link between text and performance, illustrating how the performance texts be taken as a linguistic matrix in which the fossilized remains of performance are preserved and revealed to memory. This paper takes *daqu* composition by Shi Hao 史浩 (1106-1194), the Southern Song Chancellor and writer, as central text, discussing how it frames the performance within a context in which political harmony authorizes the leisure activities of banqueting and performance, and how dance performance be taken as means of achieving immortality through a deliberate blurring of transcendent atmosphere and the reality.

Between Heaven and Earth: Boundary-Crossing in *The God Erlan Locks Away the Great Sage Equal to Heaven* (*Erlang shen suo Qitian dasheng zaju*) 二郎神鎖齊天大聖雜劇  
*Chang Wenbo – Arizona State University*

*The God Erlan Locks Away the Great Sage Equal to Heaven*, a northern play extant in the Maiwang Studio 脈望館 collection is a manuscript that is collated from Inner Bureau (*neifu* 內府) version, dramatizes Erlang's elevation from a local deity into a “real lord” (*zhenjun* 真君) by the Thearch on High, and his subduing of the lawless

Qitian dasheng, who had stolen the golden elixir and immortal wine from the Heavenly Court. In a military campaign, Erlang sweeps Flower and Fruit Mountain clear of its local monkey demons, and in doing so highlights a cosmological order demarcated by clear boundaries and maintained by both “ritual propriety” (*li* 禮) and “power” (*li* 力). Boundary-crossing is, on the one hand, a necessary strategy to insure the system of gods and demons is flexible enough to allow incorporation and expulsion of deities but, on the other, this very flexibility and permeability creates a challenge to the stability and authority of the Heavenly Court. The same acts can be judged either way: the crux of the judgement lies in whether the acts are endorsed by celestial authority or whether they are an illegitimate usurpation of power by local deities. Moreover, boundary-crossing gives rise to a series of subtle yet profound issues that reveal conflicting beliefs such as universal ethics vs. particularistic ethics, universal bureaucratic hierarchy vs. ties of locality and kinship, for which the contest between authorized deities and local spirits provides a microcosm. As the celestial bureaucratic system in Daoist pantheon is very much a metaphorical transference of its human realm counterpart, this play provides its audience not only entertainment but also a truthful glimpse of the power struggle in real world.

### Book Space and Collective Memory: Reading *The Peach Blossom Fan*

*Xiaoqiao Ling—Arizona State University*

Kong Shangren’s (1648–1718) *Taohua shan* (*The peach blossom fan*), in its 1708 woodblock edition, sports a full set of front and back matters: preface, multiple authorial notes in different titles, a list of stage props, sources of reference, poems and colophons contributed by a coterie of friends. There are also marginal and end-of-the-act commentaries on the pages of the text proper. This paper focuses on how the play, in its book form, illuminates the construction of collective memory among a close-knit literati community one generation removed from the fall of the Ming—how personal accounts, hearsay, storytelling, and visual representations contend with one another to challenge the conception of history as faithful representations of events from the past. Rather, the play accentuates the ultimate inaccessibility of the past without a sense of mediation—any kind of historical representation is already an enactment inevitably informed by aesthetic and moral choices. Trying to resurrect memory from the generation that lived through the fall of the Ming, Kong Shangren presents history in the printed play as *lived* experiences that ultimately restore a sense of order for the literati community.

### Traditional *Xiaoshuo* as Performance Narratives

*Timothy Wong – Arizona State University*

It is safe to say that the large-scale cultural encounter between China and Europe—and eventually the United States—did not occur until after the Opium War and its aftermath in the nineteenth century. That was the time when, in England, the “novel,” which rose as a result of the writings of Defoe, Richardson, and Fielding et al. in the century before, flourished and became the dominant literary genre in the modern world. When the term was quickly applied by Sinologists to pre-modern Chinese narratives, however, it had the effect of ignoring significant differences that need to be explored between *xiaoshuo* (literally, “minor narratives”) and the *major* narratives that novels have become to our own time.

My presentation will look into one of these differences—the vernacularization of written *xiaoshuo* in a culture where the written “classical” language remained dominant. Why did it really happen, and what does it tell us about *xiaoshuo* as performance narratives?

Transportation in Chang'an: The Evidence of Tang Poetry  
*Wu Qi 武琦* – National University of Singapore

The prosperity and urbanization of Tang Chang'an have been demonstrated by a wealth of research and historical material. Transportation is an important aspect of a city, including the traffic situation, roads and vehicles. People in Chang'an moved throughout the city along its paths and roads, oriented themselves with those routes, and presented their identities and social status with varied vehicles, such as carriages and horses. Transportation is not just physical settings and tools, but plays a significant social role in the city as well. For example, roads decided the potential routes of movement, lines of network, and eventually influence the operation of the city as a whole. Literati men who lived in Chang'an kept a watchful eye on the roads and paths in Chang'an. The traffic situation, like other elements of city transportation, has been perceived, imagined and represented in their poetic writings. The visual impression of the streets of Chang'an (Chang'an dao 長安道) has been presented in several pieces. This essay examines poems that depict transportation in Tang Chang'an. Behind this subject of poems portraying city transportation is the larger argument concerning how Chang'an as a medieval Chinese city was perceived and represented in poetry.

“Written in Accord with Prefect Yuan’s ‘Ballad of Chongling’” (同元使君春陵行):

Du Fu’s 杜甫 (712-770) Poetic Meeting with Yuan Jie 元結 (719-772)

*Daniel Hsieh, Purdue University*

In 764 Yuan Jie, while serving as prefect of Daozhou 道州 (Hunan), composed “Ballad of Chongling” (春陵行) and then “After the Raiders Have Gone: To Clerks and Officials” (賊退示官吏). In these two poems he portrayed the suffering of the local people who after being devastated by raiders now had to deal with the demands of tax collectors. In 767 Du Fu came to read these works and tremendously moved composed a poem in response. This paper focuses on Du Fu’s matching poem “Tong Yuan shijun ‘Chongling xing’” 同元使君春陵行 and the range of thoughts and reactions inspired by his poetic “meeting” with Yuan Jie (there is no evidence that they ever met in person). It is a remarkable work both for the enthusiasm and admiration it expresses for Yuan Jie’s character and writing, but also for the way Yuan Jie’s poems caused Du Fu to think about his place in the world and his role as a poet. One might think of this work both as a memorial to Yuan Jie as well as a portrayal and apology for himself.

Another Day in Paradise: The Peach Blossom Spring in Liu Yuxi’s Poems

*Timothy Wai Keung Chan, Hong Kong Baptist University*

As Tao Qian’s 陶潛 (365?-427) famous tale about the Peach Blossom Spring had been widely alluded to in Tang poetry, another similar realm rose to equal popularity around mid Tang times. The present study discusses Liu Yuxi’s 劉禹錫 (772-842) treatment of these provenances in his poems written while in exile.

The two Peach Blossom Springs are both tales describing accidental discovery of a wonderland. Tao Qian’s fantasy was a product of escapism; the other tale features a romantic theme. It is about two fellows named Liu Chen 劉晨 and Ruan Zhao 阮肇, who lost their way in the mountains and encountered two beautiful ladies. When they returned home from this paradise, seven human generations had passed.

Liu Yuxi apparently adapts Tao Qian's version but also initiates some significant changes. The locale (in modern Hu'nan) where Liu was exiled patently inspired Liu to write about Tao Qian's Peach Blossom Spring, but our poet to some extent integrates the two tales in his political satire. The imagery of the wonderland becomes a platform for Liu to play with a variety of thematic elements, such as accidental intrusion in the "paradise," Daoist lore, and spatiotemporal displacement.

### Placing temples in the tenth century: The religious inscriptions of Xu Xuan (917–992)

*Nathan Woolley – The Australian National University*

Xu Xuan served under the Wu, Southern Tang and Northern Song and his surviving writings are among the most voluminous of any southern figure of the tenth century. In addition to numerous official documents and poetry, his works display an active interest in religious affairs. Xu Xuan's inscriptions for temples negotiate his preferences and responsibilities among the traditions of Confucianism, Daoism and Buddhism and how he related them to court and locality. Xu generally placed regional religion in state service, even when details of religious history enhanced the significance of the locations about which Xu wrote. Daoist figures were embedded in the landscape as numinous signs to be revered; their timeless presence benefited, but also transcended, central control of that landscape. In contrast, Buddhist monks described by Xu primarily operated in a system that remained mostly separate from regional identity, sharing more direct, and mundane, points of contact with the state and recent history. Such depictions are tied directly to an understanding of the role of the individual in public service and private life. This paper seeks to place Xu Xuan's views of religious tradition in the wider scope of developments under the Tang dynasty and political realities of the tenth century.

### The Remaking of Li Qingzhao in Late Imperial and Modern Times

*Ronald Egan – Stanford University*

This paper looks at factors behind the recasting of Li Qingzhao by the critical and scholarly tradition during the later imperial period. It begins by examining the problems posed at the time of her life (1084- ca. 1155) by the existence of such a talented woman poet, when (unlike the Ming-Qing era) there was not yet a community of women writers or a general acceptance of the act of writing by women. The hostility Li Qingzhao faced as a woman venturing into the overwhelmingly male domain of letters may be glimpsed often in what she wrote and what early critics wrote about her. In later centuries she continued to be a controversial figure, as the critical tradition struggled to find ways to accommodate her, recreating her in the process. The conflict in Li Qingzhao's reception history between literary merit and ideals of womanly conduct came to a head in the Qing dynasty. The Qing resolution of that conflict, which strikes us as disingenuous today, was effected by leaders of the school of "evidential scholarship." Theirs was the view of Li Qingzhao that was universally accepted in the Republican Period and written into the earliest national histories of Chinese literature, composed then. Its influence is abundantly present even today in Chinese (as well as English) writings about Li Qingzhao. The paper reflects upon some larger issues the case of Li Qingzhao raises about the power of the critical tradition to recast gifted writers in its own image.

## History by Chance: Textual Tradition and the Peripheral Regions in *Chicken Rib Chronicles*

*Meghan Cai – Arizona State University*

This paper examines how Zhuang Chuo's 莊綽 (*fl. ca. 1126*) experiences in the peripheral areas of Song dynasty China influenced his engagement with the written word in *Chicken Rib Chronicles* (*Jilei bian* 雞肋編). *Chicken Rib Chronicles* is based on the premise laid out in his preface: that the randomness of written history is an effect of the role chance plays in our lives. History is flawed because it is written by men, and is therefore constrained by the limits of language, politics, and culture. This conclusion leads him to question the comprehensiveness of the textual tradition as a whole, especially in regard to its inapplicability to the peripheral regions. The body of *Chicken Rib Chronicles* is concerned, on the one hand, with rounding out the knowledge that is missing from written texts, through physical traces (e.g. stone engravings, cultural sites), gossip, and personal observation. On the other hand, through his personal encounters and subsequent engagement with texts, Zhuang questions the standards of the traditional textual tradition.

## A Re-evaluation of Pelliot tibétain 1257: An Early Tibetan-Chinese Glossary from Dunhuang

*James B. Apple – University of Calgary*

Pelliot tibétain 1257 is an early Sino-Tibetan manuscript preserved from the ancient citystate of Dunhuang. The rolled paper manuscript consists of three pages of Buddhist scripture titles in Tibetan and Chinese and seven pages of Tibetan-Chinese vocabulary. Pelliot Tibétain 1257 provides early evidence for the complexity of translation techniques between Tibetan and Chinese during the Tibetan occupancy of Dunhuang (ca. 750-848 c.e.) and before the standardization of Tibetan translation practices reflected in the Mahāvīyūtpatti, a Sanskrit-Tibetan lexicon whose final redaction was sanctioned by imperial decree in 814 c.e. Previous scholarship related to Pelliot Tibétain 1257 has suggested that the manuscript was from a Chinese monastery and that it was utilized to help Chinese scholars translate Tibetan. This paper re-evaluates this presumption based upon a close analysis of the scribal writing, scripture list, and vocabulary to argue that Pelliot Tibétain 1257 was a document circulated by Tibetans, presumably among Chinese monasteries in Dunhuang, to learn the Chinese equivalents to Tibetan translation terminology that was already in use among Tibetans. The paper argues that representatives of Tibet's imperial government circulated Pelliot Tibétain 1257 as a way of facilitating communication between Tibetan scholars and their occupied Chinese counterparts.

## On the Song Coda in Dunhuang manuscript P.2005

*Sun Yingying – University of Washington*

Dunhuang manuscript P.2005 is a Tang period historical-geographical manuscript concerning medieval Shazhou (modern Dunhuang). At the end of this manuscript is a long four-syllable song praising the great achievement of Empress Wu. The song, according to the manuscript itself, was written by local commoners and collected by officials to present to the court. This paper will examine the layout and literary structure of the song, including its rhyming patterns, which seemingly conform to the *Qieyun* phonological system. This paper will also explore the links between the content of the song and the historical, linguistic and cultural aspects of Shazhou in the Tang dynasty.

## “Spirit Objects” (*mingqi* 明器), Prestige and Cultural Continuity in Early China

*Armin Selbitschka – Stanford University*

In my study *Prestigegüter entlang der Seidenstraße? Archäologische und historische Untersuchungen zu Chinas Beziehungen zu Kulturen des Tarimbeckens vom zweiten bis frühen fünften Jahrhundert nach Christus* (Wiesbaden: Harrassowitz, 2010), I developed a method to identify genuine prestige goods in the context of burials. Whenever members of social groups were unable to obtain desired artifacts – be it on account of insufficient financial means or because they were prohibited to acquire them –, they resorted to a rather simple solution: imitations.

As early as the 8<sup>th</sup> century BCE, people in China began to emulate ritual bronzes. These were the ultimate status symbols at the time and possession of such valuable bronze objects clearly was restricted to the social élite. Various types of bronze vessels and bells constituted a so-called ritual set; the more different objects, and the more specimens of each single type of object, an individual could call his (sometimes her) own, the higher his / her social rank. At least this much we learn from several prescriptive texts dating from the 2<sup>nd</sup> through 1<sup>st</sup> centuries BCE. The ritual bronzes were an integral part of ritual ceremonies held at the ancestral shrines of one’s lineage. They were, however, not only employed to demonstrate one’s social achievements to the ancestors, but ultimately found their way into tombs and hoards where ritual sets are a common sight.

This paper is going to show how sumptuary rules grew less rigid with the factual decline of the Zhou. Earlier, expressing ones social rank through ritual bronzes was the prerogative of dignitaries with close ties to the royal house. Now, even politically rather insignificant local potentates made use of (substandard) replicas in attempts to signal their social position. The prestige of authentic ritual bronzes finally fostered the diffusion of an initially extremely elitist phenomenon. How strongly the association of ritual bronzes with social rank penetrated ancient Chinese thought and practices – that is to say, Chinese culture – is obvious in the fact that imitations of ritual bronzes remained a staple in tomb assemblages at least until the 2<sup>nd</sup> century CE.

## Visionary Dwelling: The Images of Empty Pavilion in Seventeenth-century Landscape Painting

*Huili Zheng – St. Vincent College*

This presentation examines the image of the “empty pavilion” in two seventeenth-century remnant artists’ painting. Ever since Ni Zan made an empty riverbank pavilion a hallmark of his painting, the empty pavilion had become an iconic image of reclusion in landscape painting and generated numerous imitations. Interpreting the empty pavilion in Ni Zan’s painting as standing for his ancestral home, I investigate how this iconic image of reclusion became a site pregnant with ambiguous meanings in the context of the Ming-Qing dynastic transition. Focusing on the empty pavilion images in the works of Bada shanren (ca. 1616-1705) and Shitao (1642-1707), this presentation hopes to demonstrate how early Qing artists appropriate, complicate and transform this iconic image in dealing with issues of dislocation, history, nature and identity.

## Whence Came Mandarin? Late Qīng Guānhuà, the Běijīng Dialect, and the National Language Standard in Early Republican China

*Richard VanNess Simmons – Rutgers University*

Contact with national language standards in Europe and elsewhere produced a strong call for the development of a national language standard in China at the beginning of the 20th century. Only two years after the collapse of Imperial China and the establishment of the Republic of China in 1911, the Ministry of Education convened a committee to study the issue of a unified standard pronunciation and a set of symbols to represent it. The pronunciation standard the committee came up with was a compromise drawn on the basis of competing regional linguistic interests. It was a mixed language that came to be known as *lán-qīng Guānhuà* 藍青官話 'blue-green Mandarin' because it included disparate features from several Mandarin dialects, such as the *rù* tone and the *jiān-tuán* 尖團 'sharp-round' distinction. As such, it was a language that had no native speakers and it proved impossible to implement. Ultimately in 1923 the Ministry of Education finally officially designated Běijīng as the national standard. Yet the circumstances surrounding the development of the non-Běijīng 'blue-green Mandarin' standard reveal much about the Chinese linguistic milieu of the late 19th and early 20th centuries and the various attitudes about exactly what standard Chinese should be and what a Mandarin based standard should represent. The situation forces us to reevaluate just exactly what the popular conception of the traditional *Guānhuà* koine actually was in Qīng period China, as well as the general attitude toward the dialect of Běijīng as the representative of a spoken linguistic norm. It appears that while the language of Běijīng served together with Manchu as the court vernacular in the Qīng, the city's dialect was not widely accepted in China as the standard for *Guānhuà* even in the late 19th century. Broad popular acceptance of Běijīng as the standard for pronunciation really only began to take hold after the end of the dynasty in the second and third decades of the Republic of China.