Program for the

American Oriental Society

Western Branch, Annual Meeting

October 30 – November 1, 2014
(Thursday afternoon, Friday, Saturday)

Stanford University

All sessions will be held in the Lathrop Library, Stanford University

Presenters Index

Note: 25 minutes are allotted for each paper. Presenters are asked to limit their remarks to 20 minutes, leaving 5 minutes for questions and general discussion.

------Thursday afternoon, October 30------

1.00pm-1.30pm. Registration

1.30pm-1.45pm. Welcome, Ronald Egan and Yiqun Zhou (conference organizers)

1.45pm-3.00pm. Session 1. Early Chinese Texts, Politics, and Thought
Chair: Richard VanNess Simmons, Rutgers University. Room 224, Lathrop Library

Liang Cai, University of Notre Dame. "Omen Politics: Moral Cosmology and Political Struggle in the Western Han Dynasty"
Oliver Weingarten, Oriental Institute, Czech Academy of Science. "Suicide and Self-Sacrifice in Early Chinese Texts"
Lee-moi Pham, Institute of Chinese Literature and Philosophy, Academia Sinica. "A New Reading of Laozi Chapter 13, Based on Evidence from the Guodian Manuscripts"

3.00pm-3.30pm. Break

3.30pm-5.10pm. Session 2. *Xuanxue* , Buddhism, Buddhist-Literati Interaction
Chair: Yiqun Zhou, Stanford University. Room 224

Nanxiu Qian, Rice University. "Wei-Jin Xuanxue and the Formation of the *Xuanyuan* Tradition"
James B. Apple, University of Calgary. "The Single Vehicle (*ekayāna*) in the *Avaivartikacakra sūtra* and *Lotus sutra*"
Ching-wei Wang, National Taiwan Normal University. "The *Dazhi Dulun* 大智度 論 and Kumarājīva's View of Māhāyana Samādhi"
Xiao Rao, Stanford University. "Writing as A Historian: A Buddhist Monk's *Biji* as An Alternative Record of the Early Northern Song"

------Friday morning, October 31 (note double sessions)------

8.30am-10.10am. Session 3A. The Tang Court, Texts, and Maps
Chair: Anna Shields, University of Maryland, Baltimore County. Room 224

Li Wang, CA New Press. "The Inner Jiaofang Created by Xuanzong"
Gregory Patterson, University of South Carolina. "Reading Du Fu on Rainmaking" Rebecca
Shuang Fu, University of Pennsylvania. "Behind the Written Word: Generators of Textual Production in Medieval China"
Linda Rui Feng, University of Toronto. "Map Lore and the Cartographic Imagination"

8.30am-10.10am. Session 3B. Han Bureaucracy, Literature, and Thought
Chair: Richard John Lynn, University of Toronto. Room 338

Luke Habberstad, University of Oregon. "A Bureaucracy in Verse: The *Bai guan zhen* 百官箴(Admonitions of the Many Offices) in Han Times"
Timothy Michael O'Neill, Drake University. "The Treatises of the *Shiji*: A Historiographic Approach"
Nick Williams, Hong Kong Baptist University. "The Invention of a Neoclassical Style: Liu Xiang's "Nine Threnodies"
Kuan-yun Huang, Tsing Hua University, Taiwan. "The Opening Chapter of the *Laozi* and Early Confucian Thought"

10.10am-10.30am. Break

10.30am-12.10pm. Session 4A. Envisioning Self and Others: Cross-Cultural Encounters in and between Chosŏn Korea (1392-1910), China, and Beyond
Chair: Beverly Bossler, University of California, Davis. Room 224

Wook-Jin Jeong, University of Washington. "How Was Chosŏn Viewed by Ming?: Reading Dong Yue's Travelogue of Chosŏn"
Jina Choi, Ewha Womans University. "The Land of Confucianism Falls in Love with a Goddess: The Western Queen Mother in the Royal Banquet of Chosŏn Dynasty's Chŏngjae"
Sookja Cho, Arizona State University. "Humanity in the Borderlands: China and the World Order Imagined in Seventeenth Century Chosŏn Fiction"
Minho Kim, Hallym University. "Reconciliation after 250 years: The Beijing Encounter between Hong Taeyong and Augustin Hallerstein in 1766"

10.30am-12.10pm. Session 4B. Historiography in Verse and Prose
Chair: Madeline Spring, University of Hawai'i. Room 338

Yue Zhang, Valparaiso University. "Reading Historical Accounts, Visiting Historical Relics, or Both? --What is *yongshi shi* (Poems on History) in Early Medieval China?"
Zeb Raft, University of Alberta. "Historiography as a Historiographical Topic in Early Southern Dynasties China"
Yunshuang Zhang, UCLA. "Comment on Xun Xi: A Flaw or A Virtue?"
Brian Zielenski, University of Northern Colorado. "Mirroring the Past: The Yellow Turban Rebellion as Political Critique in the work of Sima Guang (1019- 1086 CE)"

------Friday afternoon, October 31------ 12.10pm-1.30pm.

Lunch

1.30pm-3.10pm. Session 5. Tang and Song Poetry, Prose, and Criticism

Chair: David Prager Branner, Hacker School, New York. Room 224

Michael A. Fuller, University of California, Irvine. "The Blood of Imagined Ducks and the Tears of a Metal Man: A Reflection on the Reading and Writing of Poetry in Early Ninth Century China"

Jue Chen, Princeton University. "Reconsidering the Poet-Historian: Du Fu and the Renewal of Poetry in the Song"

Jiayin Zhang, University of California, Santa Barbara. "*Canglang Shihua*: the Good Ending Chapter of the Remarks on Poetry in Song Dynasty"

Anna Shields, University of Maryland, Baltimore County. "*Literature's Finest*: Views of Tang Dynasty Literary Culture From the Northern Song Anthology *Wen cui* 文粹"

3.10pm-3.30pm. Break

3.30pm-5.35pm. Session 6. Late Imperial and Early Republican History and Literature
Chair: Grace S. Fong, McGill University. Room 224

Chengjuan Sun, Kenyon College. "Widowhood and Female Agency: the Poetic Voice of Luo Qilan (1755-c.1813)"

Xiaorong Li, University of California, Santa Barbara. "'The Fragrant and Bedazzling' (xiangyan 香豔): The Poetics of Sensuality in Late Imperial and Early Republican China"

Anthony E. Clark, Whitworth University. "Hagiography and Historicity: Li Wenyu's *Quanhuoji* Account of the 1900 Siege of Beitang"

Eva Shan Chou, Baruch College, City University of New York. "Two Pairings of *qiyan jueju* and Photographs: Reading Lu Xun"

Maria Adele Carrai, University of Hong Kong. "Chinese Sovereign Revolution: Temporal Acceleration toward a Better Future?"

5.45pm-7.15pm. Reception, Lathrop Library courtyard

------Saturday morning, November 1 (note double sessions)------ 8.30am-

10.10am. Session 7A. Vernacular Literature
Chair: Xiaorong Li, University of California, Santa Barbara. Room 224

Chang Wenbo 萇文博, Arizona State University. "*Yinyang*, Human Feeling and Moral Justice: An Analysis of a Northern Play *A Load of Cinnabarite: Dripping Water and Floating Foams* 硃砂擔滴水浮漚記"

Isaac Yue, University of Hong Kong. "Charting the Changing Ideal of Chineseness through the Heroization of the Rogue (*xia* 俠)"

Daniel Hsieh, Purdue University. "The 'Tour' Motif in *Honglou meng*"

Timothy C. Wong, Arizona State University. "Orality in Performance: The Art of Classical Xiaoshuo"

8.30am-10.10am. Session 7B. Medieval Poetry and Poetics
Chair: Michael Fuller, University of California, Irvine. Room 338

Hsiang-Lin Shih, St. Olaf College. "A Distinctive Wandering-into-Transcendency Poem: Cao Cao's 'Ballad of 'Walking Out the Xia Gate"'
Yiyi Luo, Princeton University. "The Making of A Recluse: A Reading of Yu Xin's 'Small Garden Rhapsody"'
Jui-lung Su, National University of Singapore. "A Study of Liu Xie's Theory on 'Humor and Riddle"'
Timothy Wai Keung Chan, Hong Kong Baptist University. "Drawing the Snake's Legs? Li Bai on Mount Tiantai"

10.10am-10.30am. Break

10.30am-12.10pm. Session 8A. Dialects, Foreign Words, Prosody
Chair: Stuart Sargent, Independent Scholar. Room 224

Man Zhang, University of Washington. "On *Dǐng* 鼎: A Note on Dialectal Words as a Factor in Determining the Derivation Time of Mǐn Dialects"
Albert Dien, Stanford University. "The Terms *sabo, sabao* and Sodian *s'rtp'w*"
David Prager Branner, Hacker School, New York. "Taiwanese Cantillation Prosody and the Standard Tradition of Regulated Verse"
Richard VanNess Simmons, Rutgers University. "History of the Mandarin Vernaculars—a long view in broad strokes"

10.30am-12.10pm. Session 8B. Ming-Qing Literary Anthologies, Contexts, and Commentaries
Chair: Daniel Hsieh, Purdue University. Room 338

Junlei Zhang, Arizona State University. "Driven to be Popular: Zang Maoxun and His 'Student Zhang Boiling up the Sea"'
Scott Gregory, National University of Singapore. "'Road to Nowhere' : The *Xiyang ji* and the Problem of 'Current-Dynasty Fiction"'
Suh-jen Yang, Suffolk University. "The complexity of *Wenxuan pingdian* 文選評點 Editions, Focusing on *Chongding Wenxuan jiping* 重訂文選集評 and *Sun pi Hu ke Wenxuan* 孫批胡刻文選"
Henry Lem, University of California, Irvine. "Talent, Canon, and Commentary: Jin Shengtan and the Interpretation of Literary Genius (*caizi*)"

------Saturday afternoon, November 1------

12.10-1.30. Lunch and Business Meeting

1.30pm-3.20pm. Session 9. Analyzing Chinese Poetry: Special Session in Memory of Professor James J. Y. Liu 劉若愚

Chair: Timothy Wong, Arizona State University. Room 224

K. C. Tu, University of California, Santa Barbara. "James Liu and His Influence on Me as a Poet and Scholar"

Stuart Sargent, Independent Scholar. "The Theoretical Writings of James J.Y. Liu as an Inspiration for Doing Literary History"

Cynthia L. Chennault, University of Florida. "Depictions of Temporality in Poems of the Late Southern Dynasties"

Richard John Lynn, University of Toronto. "Revisiting the Hermeneutical Circle of James J. Y. Liu in Theory and Practice"

3.20pm-3.40pm. Break

3.40pm-5.20pm. Session 10. Anecdote, Personal Letters, Personality, History

Chair: Jui-lung Su, National University of Singapore. Room 338

Qiulei Hu, Whitman College. "Performing Spontaneity and Naturalness: The Making of the Cultural Elite in the Fourth Century"

Manling Luo, Indiana University. "Women in the *Complete Records of Court and Country*"

Amelia Ying Qin, University of Houston. "Lu Qi's 盧杞 (d. ca. 785) Wickedness: Anecdote, History and the Idea of *shi* 實 (Truth)"

Beverly Bossler, University of California, Davis. "Status Negotiation in Literati Correspondence: Letters by Yao Mian (1216-1262)"

6.30pm-9.30pm. Annual Banquet and Address.

Il Fornaio Restaurant, 520 Cowper St., Palo Alto, CA 94301. Phone: 650.853.3888. Grace S. Fong, McGill University. "'From Brush to Bit': Poetic Ventures to Red Cliff in the Ming Qing Women's Writings Digital Archive"

The conference organizers gratefully acknowledge support from the following Stanford University co-sponsors:

Center for East Asian Studies Confucius Institute
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American Oriental Society

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Paper Abstracts

Presenters Index

Session 1: Thursday, 1.30 pm-3.10 pm.
Early Chinese Texts, Politics, and Thought

"Omen Politics: Moral Cosmology and Political Struggle in the Western Han Dynasty"
Liang Cai, University of Notre Dame

Students of Chinese intellectual history are familiar with the moral cosmology developed in the Han era, a theory that promises *ru* to use omens to admonish the emperor, and thereby to constrain and compete with his absolute political power. This thesis, in theory, is convincing; in actuality it is not. This paper questions the autonomous power of omen discourse. Focusing on the social—political conditions in which this discourse functioned, I will demonstrate that, in real politics, the enactment of omen interpretation had nothing to do with restraining the power of the crown, but evolved with bloody factional struggles. Replacing the secret knowledge of diviners and astrologers with the common cultural heritage—the classics—and transforming the mysterious otherworldly spirits into a moral agent, *ru* successfully defeated the technical specialists and became the primary operators of the omen interpretation enterprise. The theoretical innovation that contributed to *ru*' success, however, doomed their chance of building a social closure to both close off the competitions and secure their interpretative authority. As the numerous historical cases show, neither the *ru* classics nor the moral competence of the speaker can add to the social efficacy of omen explanation. Without monopolized knowledge, standardized hermeneutic rules, or institutionalized positions, omen discourse, rather than contesting political power, became its servant.

"Suicide and Self-Sacrifice in Early Chinese Texts"
Oliver Weingarten, Oriental Institute, Czech Academy of Science

Suicide and self-sacrifice are recurring themes in early Chinese texts produced up to and including the Western Han dynasty. Histories and anecdotal collections such as *Zuozhuan* 左傳, *Shiji* 史記, *Hanshi waizhuan* 韓詩外傳, *Shuoyuan* 說苑, and *Xinxu* 新序 tell of many cases in which men – less often women – decide to put their physical well-being on the line or to actively end their own lives. The details of some narratives can be positively gruesome. One reads of people running head-first into tree trunks, being boiled to death, or being dismembered. But underneath the disconcerting surface of these representations of cruelty and violence, this paper contends, the narratives in question reflect distinct motivations and standards of ethical judgement that can be employed to reconstruct collective norms and social conventions which were considered to be of existential significance in early Chinese society. To narrative texts, one may add as a further type of relevant source discussions that ponder in more abstract ways the merits and demerits of putting one's life on the line, especially in interactions with or for the benefit of one's ruler.

From a close reading of a number of pertinent materials, it emerges that the motivations and purposes of suicide and self-sacrifice are manifold. Among other reasons, protagonists of early Chinese texts relinquished their lives to repay past acts of kindness, to preserve their dignity, to protect their kin, to expose perceived cases of injustice, to demonstrate their unwavering allegiance to their ruler, and to escape the moral conundrums of irreconcilable obligations. This paper will discuss a selected number of concrete examples, attempting to categorise them in order to explore the range of values and ideals that people in ancient China valued more highly than their lives.

Re-examining the Hexagrams *Kui* 睽 of the *Zhou yi* 周易 And *Qu* 瞿 of the *Guizang* 歸藏

Xi Zhu, University of Washington

Ma Guohan 馬國翰 (1794-1857), the compiler of the *Yuhan shanfang ji yishu* 玉函山房輯佚書—one of the most important sources for the fragments of the received *Guizang* 歸藏 text—notes that the hexagram *Qu* 瞿 in the *Guizang* is the equivalent of the hexagram *Kui* 睽 in the received *Zhou yi* 周易. Such a connection between the *Qu* and the *Kui* finds supporting evidence in the rhyming characters of the line statements (*yaoci* 爻辭) of these two hexagrams, and in the excavated *Guizang* text in the Wangjiatai 王家臺 manuscript.

In this paper, I attempt to re-examine the texts of the *Kui* and the *Qu* by analyzing comparable features of the names of these two hexagrams (*guaming* 掛名), graphical and phonetic similarities of their rhyming characters, and semantic correlations of their line statements, so that the inter-textual relations among the received and excavated texts of the *Guizang* and the *Zhou yi* can be further explored.

"A New Reading of Laozi Chapter 13, Based on Evidence from the Guodian Manuscripts"

Lee-moi Pham, Institute of Chinese Literature and Philosophy, Academia Sinica

This study considers Chapter 13 of the *Laozi*, particularly the statement: 寵辱若驚 "Favor and disgrace are things that startle," paying special attention to the word *jing* 驚 and such related words as *ying* 纓 and *ying* 縈. Phonologically close to a further group of words, *ying* 映, *jing* 景 and *ying* 影, this group of words has such semantic meanings as "to reflect" and "shadow," and it provides many clues for reinterpreting Chapter 13. With the unprecedented new reading: "To favor disgrace as if it were one's shadow," this study shows how this statement is embedded in the rest of Chapter 13, indeed the rest of the *Laozi*, and it offers an explanation why the various received traditions of this text have agreed unanimously on *jing* "to startle" as the standard reading.

Session 2: Thursday, 3.30 pm-5.10 pm.
Xuanxue, Buddhism, Buddhist-Literati interaction

Wei-Jin *Xuanxue* and the Formation of the *Xuanyuan* Tradition

Nanxiu Qian, Rice University

The *xianyuan* 賢媛 (Worthy Ladies) tradition originated from the *Shishuo xinyu* 世說新語 (*A New Account of Tales of the World*) by the Liu Song prince Liu Yiqing 劉義慶 (403-444) and his staff. This sui-generis text resulted from the Wei-Jin character appraisal (*renlun jianshi* 人倫鑒識), a major intellectual activity of the dominant Wei-Jin ideology *Xuanxue* 玄學 (Abstruse Learning). The *Shishuo* registered the actual practice of character appraisal guided by *Xuanxue* theories through characterizing and categorizing the diverse personalities of over seven hundred historical figures primarily from the Wei-Jin period. Among them were one hundred or so women, mainly portrayed in the chapter "Xianyuan."

Xianyuan's spiritual resource was the *zhiren* 至人 (Perfect Person) ideal in the *Zhuangzi* 莊子, which loomed large in the Wei-Jin *Xuanxue* first through the philosophical interpretation and self-identification of the *Zhulin qixian* 竹林七賢 (the Seven Virtuous and Talented Men of the

Bamboo Grove). It was then expounded by the Eastern Jin gentry Buddhism, specifically by the eminent monk Zhi Dun 支遁 (314-366) who borrowed the *Zhuangzi* ideas to interpret the *Prajñāpāramitā Sutras* and vice versa. Following the Seven and drawing upon Buddhist metaphysics, Zhi Dun developed the *zhiren* ideal into a discursive system that served as both the ideal personality and the methodology for Eastern Jin character appraisal. Wei-Jin gentlewomen and Buddhist nuns, as ardent participants of character appraisal and *Xuanxue* discussions, joined the formation of the *zhiren* discourse, which in turn found its most significant elaboration in the *xianyuan* tradition. Women in the *Shishuo* "Xianyuan," headed by Xie Daoyun 謝道韞 (ca. 335-after 405), embodied every aspect of the *zhiren* ideal. As such, *xianyuan* represented the earliest and perhaps the most admirable example of *cainü* 才女—women of talent, knowledge, intellectual independence, and moral strength, whom women in subsequent periods repeatedly invoked as inspiration.

"The Single Vehicle (*ekayāna*) in the *Avaivartikacakra sūtra* and *Lotus sūtra*"

James B. Apple, University of Calgary

The concept of the "single vehicle" (一乘, *ekayāna*) is found in various *Mahāyāna sūtra*s such as the *Śrīmālasiṃhannāda* and *Laṅkāvatāra*. In these *sūtra*s, the term '*ekayāna*' signifies the 'one path' that leads to full Buddhahood as opposed to other paths that are considered unreal. The *single vehicle* is a celebrated notion in the *Saddharmapuṇḍarīka* or *Lotus Sūtra*, whose characterization of the *ekayāna* strongly influenced forms of Buddhism in East Asia. The earliest of Chinese Buddhist sūtra translations to discuss the *single vehicle* are Dharmarakṣa's *Lotus sūtra* (*Zhengfahua jing* 正法華經, T. 263), translated in 285 CE, and *Avaivartikacakrasūtra* (*Aweiyuezhizhe jing* 阿惟越致遮經, T. 266), translated in 284 CE. In order to gain a greater understanding of the notion of the *single vehicle* in self-proclaimed Mahāyāna sūtras, this paper examines the characteristics of this concept found in the *Avaivartikacakra sūtra* and compares these to the characteristics found in the *Lotus sūtra*. The comparison between these two sutras' portrayal of the single vehicle illustrates underlying similarities in how the *single vehicle* is conceived but also clarifies important differences of meaning that broaden scholarly knowledge of the *single vehicle* in Mahāyāna literature.

Kumarājīva's View of Māhāyana Samādhi in the *Dazhi Dulun* 大智度論

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 Mahāyāna *Samādhi* (三昧) practices. Not only did Kumarājīva give detailed instructions of the practice of various Śrāvakas and Bodhisattvas *Samādhi* in his *Zuochan Sanmei Jing* 坐禪三昧 經 and *Siwei lyueyao fa* 思惟略要法, he also gave a comprehensive discussion of the *Inconceivable liberation* as a form of Mahāyāna *Samādhi* in his *Zhu Weimojiejing* 注維摩詰經 recorded by Sengzhao's (僧肇). Furthermore, the combined practice of *Śūraṃgama Samādhi,* the *Lotus Samādhi* and *Mohe bore boluomi jing* (摩訶般若波羅蜜 經; *Pancavim śatisāhasrikā Prajñāpāramitā Sūtra*) by Tiantai Masters Huisi 慧思 and Zhiyi 智顗 also made the sometime simplified and vague description of these Mahāyāna *Samādhis* that Kumarājīva tried his best to express in his translations easier to grasp. In this paper, I will try to make clear Kumarājīva's view of Mahāyāna *Samādhi* in the *Dazhi Dulun* 大智度論 through a reading based on some key concepts of Mahāyāna *Samādhi* that Kumarājīva provided in the *Zuochan Sanmei Jing*

坐禪三昧經 and *Zhu Weimojiejing* 注維摩詰經. Through a detailed analysis Kumarājīva's use of the term Mahāyāna *Samādhi* and related terms such as *shixiang* 實相 and *tuoluoni* 陀羅尼, the essential nature of the Mahāyāna *Samādhi Sūtras* will become clear to the readers.

Writing as A Historian: A Buddhist Monk's *Biji* as
an Alternative Record of the Early Northern Song
Xiao Rao, Stanford University

This paper looks closely at two *biji* 筆記 collections, the *Xiangshan yelu* 湘山野錄 and *Yuhu qinghua* 玉壺清話, composed by a Northern Song Buddhist monk Shi Wenying 釋文瑩. The two collections include court anecdotes from approximately the time of the founding of the Northern Song (960) to the Xining 熙寧 reign (1068-1077). Shi Wenying's authorial intention as stated in the preface to the *Yuhu qinghua* indicates that Shi Wenying's *biji* is designed as a private history. By analyzing the two collections as examples, I attempt to demonstrate the value and limitations of *biji* materials for alternative records of political and social history, and to reflect on how the personal tone in narration may reveal the *biji* writer's embedded attitudes and his choices of materials. As a traditionally less prestigious source of materials, the *biji* can also contribute to our understanding of the larger picture of the period: they present an alternative image of the major historical figures, and provide details that are intriguing to *biji* writers but ignored by standard histories.

Session 3A: Friday, 8.30 am-10.10 am.
The Tang Court, Texts, and Maps

"The Inner Jiaofang Created by Xuanzong"
Li Wang, CA New Press

In 714, Xuanzong 玄宗 (r. 712-756) set up the Inner Jiaofang 内教坊 (the royal entertainment institution), usually referred to simply as Jiaofang, relocating the players of the *sanyue* 散乐 (acrobatics and drama) of his former mansion and taking personal control of the *sanyue* and *suyue* 俗乐 (popular music performers). The Inner Jiaofang was located in the palace and had the two subsidiary divisions, the Left and Right Jiaofang. The Inner Jiaofang was directly supervised by the emperor. Although crippled by wars and affected by different emperors' preferences, the Inner Jiaofang lasted until the end of the Tang Dynasty. From Daizong's 代宗 reign (761-779), apart from servicing the palace, the Inner Jiaofang also provided services for social life and court activities. The main performances of the Inner Jiaofang were drama, acrobatics, *baixi* (百戏), and singing and dancing.

"'Reading Du Fu on Rainmaking"
Gregory Patterson, University of South Carolina

In 766, shortly after arriving in Kuizhou, a remote market town at the mouth of the Three Gorges, the Tang poet Du Fu (712-770) wrote two poems on a rainmaking ritual, in which the mountains overlooking the river were set ablaze. Du Fu was taken aback by the ceremony, and processed his responses in "Fire" and "Thunder," extended ancient-style verses that combine elements of

ethnographic description and interpretation with reflective self-expression. My paper argues that these poems can best be understood in the context of medieval theories and practices of rainmaking. Particularly helpful is a prose piece Du Fu wrote just a few years earlier, entitled "Explaining Drought," in which he prescribes specific measures for alleviating a dry spell. Comparisons of ideas and rhetoric can also be made with earlier accounts of rain rites in the middle Yangzi region, and with the prescriptions of the Tang ritual code. Such pieces help clarify what is unique about Du Fu's poems: his reference to present political events; his focus on his own conflicted subjective reactions; and his calculated use of figural language, especially allusion, to deliver layered meanings.

"Behind the Written Word: Generators of Textual Production in Medieval China"
Rebecca Shuang Fu, University of Pennsylvania

Literary works, in many cases, are believed to be more revealing about their authors than their subjects. In this paper, I shall call attention to another type of participant in textual production: a text's "generator." A "generator," is one who is not necessarily, though possibly, the text's author. The importance of this actor must be understood through a theoretical system, which considers each text as the product of an intended function, and furthermore, the result of a process of making; the material output from a given input. A particular actor must play the role of generator in this textual production, one who intends the product to achieve certain ends, and therefore is in charge of, and usually supports the making of a text by providing or paying for its material input. Normally (but not always), this actor is the one who provides or determines the content of the text in production (we will call this function that of the "content generator"), and whose purposes the end product (the completed text) serves. The purpose of this paper is to reveal the importance of a generator in textual production, as well as proposing a method for taking into account, the generator's intention when reading a text. Tang dynasty funerary inscriptions and manuscripts form the main body of primary sources.

"Map Lore and the Cartographic Imagination"
Linda Rui Feng, University of Toronto

In the Tang dynasty, there existed a rich and productive interface across the genres of map (*tu*), text, pictorial illustration (*tu*), and painting (*hua*). Each of them, as forms of representational technology, was subject to different degrees of loss and degeneration through time. This paper takes the beginning steps toward a cultural history of map-reading in the Tang, working around the fact that virtually no maps from the Tang are extant. It begins with close readings of Tang narratives about maps, including texts that situate maps in the cultural imagination, something we might call "map lore." It investigates the sources of such maps' perceived efficacy, when placed in the larger context of contemporary notions about painting, illustrative, and cartographic practices. It raises the following questions: what did a Tang map-viewer "see," and how did such seeing acquire meaning for the maps' beholders? What cultural logic guided this seeing and made it possible to create interconnections among image, text, and experience?

Session 3B: Friday, 8.30 am-10.10 am.

Han Bureaucracy, Literature, and Thought

"A Bureaucracy in Verse:
The *Bai guan zhen* 百官箴(Admonitions of the Many Offices) in Han Times"
Luke Habberstad, University of Oregon

This paper provides an overview of the "Admonitions of the Many Offices," a cycle of rhymed verses written in the voice of high officers at the Han imperial court. Though the "Admonitions" have received little scholarly attention, partly due to problems of authorship and transmission. They are nonetheless well worth our attention, not least because they became a major genre of court poetry in Han and post-Han times.

More intriguingly, the Han "Admonitions" show differences with their purported model, an "Admonition" in the *Zuo zhuan* 左傳 (comp. ca. 3rd century BCE), that tell us much about the relationship between literary conventions and changing notions of official service at the Han court. Whereas the *Zuo zhuan* "Admonition" was written in the voice of a court officer criticizing his ruler for excessive indulgence in hunting and touring, the Han "Admonitions" change the voice and structure of their *Zuo zhuan* model in order to invoke normative and historically constant duties and job performance standards. In short, the Han "Admonitions" were written from the voice of an *office*, not an officer, and thus critiqued not the emperor but officeholders themselves. The "Admonitions" correspondingly advanced a vision of officialdom as an autonomous institution disconnected from temporal vicissitudes and political conflicts. These literary and rhetorical moves, the paper argues, were intimately connected to institutional and political developments at the late Western and early Eastern Han imperial courts.

"The Treatises of the *Shiji*: A Historiographic Approach"
Timothy Michael O'Neill, Drake University

This paper takes a fresh look at the eight *shu* and how they construct historical models. Although some of these chapters have problematic authorship, this does not change the impact and influence these specific narratives had on subsequent dynastic historiography. Why these particular topics might have been chosen to form their own sub-genre of history and how they might share a similar ideological vision is the central focus of my inquiry. I argue that in the treatises such wide ranging topics as ritual, music, pitch-pipes, calendars, astronomy, imperial sacrifices, flood control, and the state economy are fundamentally comparable affairs which historically instantiate political legitimacy (or the lack thereof).

"The Invention of a Neoclassical Style: Liu Xiang's "Nine Threnodies"
Nick Williams, Hong Kong Baptist University

"Classical Chinese poetry" is a misnomer; the poetry of imperial China was composed long after the classic of poetry, the *Shijing*, and for very different motives. A less misleading term would be "neoclassical," insofar as later poetry attempts a conscious revival or response to the classics. Chinese neoclassicism is most explicit in the various efforts towards "return to antiquity," but its roots lies much earlier in the tradition. Already in the Western Han the "Li sao" was treated by some editors as a classic to set beside the *Shijing*, and poets regarded the "Li sao" as an

authoritative model. Liu Xiang 劉向 (79–8 BCE), who did so much to shape the textual tradition, both edited *Chuci* poems and composed his own new versions in response to these, the "Nine Threnodies" (Jiu tan 九歎). These poems are precious early interpretations of the "Li sao," and deserve close attention for that reason, but even moreso on account of their tapestry of textual references, embellished with ornate diction and embedded in symmetrical forms, which together constitute the invention of a neoclassical style.

"The Opening Chapter of the *Laozi* and Early Confucian Thought"
Kuan-yun Huang, Tsing Hua University, Taiwan

The opening chapter of the *Laozi* is, in the words of one scholar, "the most celebrated text of Chinese literature." Drawing on several newly excavated documents, this study considers the interpretation of this text during the ancient period and addresses a question that has received little attention: what is the relation between the *Laozi's* opening chapter and Early Confucian thought? By comparing it with the "Xing zi ming chu" from Guodian and the "Desheng" from Mawangdui, this study shows that the opening chapter was in constant dialogue with Confucian thought. In particular, it was understood as a critique against both the Confucian classics and conventional morality as represented by the virtues of *ren* "benevolence" and *yi* "righteousness."

Session 4A: Friday, 10.30 am-12.10 pm.

Envisioning Self and Others: Cross-Cultural Encounters in and between Chosŏn Korea (1392-1910), China, and Beyond

"How Was Chosŏn Viewed by Ming? Reading Dong Yue's Travelogue of Chosŏn"
Wook-Jin Jeong, University of Washington

The purpose of this paper is to analyze a discourse on "How Chosŏn was viewed by Ming." To do so, this paper examines different perspectives from Ming, China and Chosŏn, Korea to read Dong Yue's 董越 "*Fu* on Chosŏn" 朝鮮賦. Dong Yue was a Ming envoy, who was sent to the Chosŏn court in 1488. After his visit, he wrote the "*Fu* on Chosŏn" to report his travels to the Ming Emperor. In this *fu*, Dong Yue describes various features of Chosŏn such as its geography, buildings, industries, flora, fauna, costumes, and differing cultural practices of the nobles and the commoners. Later, this *fu* became a primary source of introducing Chosŏn to Chinese intellectuals. Soon it was published by royal order of King Sŏngjong 成宗, and became widely read by Chosŏn literati as well. This paper takes an interest on reasons that enabled "*Fu* on Chosŏn" to have been popular both in China and Korea. Among those reasons, this paper concentrates on the overt and hidden relationships between the reader and the author. In doing so, this paper relates it to a more macroscopic view that a Chosŏn cultural identity was formed through imitation and reinvention from Chinese to Korean literary works.

"The Land of Confucianism Falls in Love with a Goddess:
The Western Queen Mother in the Royal Banquet of Chosŏn Dynasty's Chŏngjae"
Jina Choi, Ewha Womans University

I examine the cultural meaning of the appropriation of famous Daoist goddess Xi Wangmu (the Queen Mother of the West) in the royal banquet Chŏngjae 呈才, comprised of music and dancing and performed throughout the Chosŏn era. In Chosŏn, where Confucianism dominated, all official ceremonies were arranged in the Confucian manner, which didn't allow women to play a role. Yet, Xi Wangmu starred in Chŏngjae, particularly in its Hŏnsŏndo 献仙桃 and Oyangsŏn 五羊仙 performances, and was welcomed as a patron deity to the Chosŏn kings. I investigate how Xi Wangmu successfully engaged in the royal banquet under the strict Confucian milieu of Chosŏn. In so doing, I dissect the underlying messages of this seemingly contradictory appropriation of a favorable gesture toward the Daoist goddess in the Confucian land of Chosŏn, and I demonstrate that the widespread perception of the goddess among the Chosŏn people as a symbol of blessings and longevity—virtues imposing no threats or conflicts to the Confucian ideals—is one of the main reasons behind her success.

"Humanity in the Borderlands:
China and the World Order Imagined in Seventeenth Century Chosŏn Fiction"
Sookja Cho, Arizona State University

This paper explores the portrayals of China and the world order in 17th century Chosŏn fiction, such as *Chusaeng-jŏn* and *Ch'oech'ŏk-chŏn*, in both material and emotional terms. It analyzes the treatment of the spatial distance and mobility between different characters, locations, and events in the context of 17th c. East Asian geopolitics. By scrutinizing the characters' attitudes towards and ideas of foreign people and land, it reveals the conceptual and emotional borderland of the Korean audience. This paper demonstrates that in these 17th c. Korean fictional narratives, China and the rest of the world are depicted as an open, borderless, inter- communicative, physically accessible, culturally engaging place beyond socio-political boundaries. It also argues that the literary representation of the outside world of the period narrows the distance between different peoples and cultures by prioritizing shared values and a common faith in humanity rather than emphasizing the existing, often contentious world order. Consequently, this paper will provide a nuanced understanding of the Korean people's view on the world order during the 17th century and reveal a more generous, more humane view of geo-political space than common narratives allow.

"Reconciliation after 250 years:
The Beijing Encounter between Hong Taeyong and Augustin Hallerstein in 1766"
Minho Kim, Hallym University

On January 9, 1766, Chosŏn scholar Hong Taeyong (1731-1783) encountered Slovenian Jesuit missionary Augustin Hallerstein (1703-1774) for the first time at the South Cathedral in Beijing. Hallerstein was instrumental in spreading Western technology and science to Qing China, and Hong visited him a few times to ask questions about Catholicism, astronomy, Western technology, and musical instruments. Although meaningful, their encounter left neither party with a good impression of the other. The conversations between the two were made via *p'ildam* (lit., "brush talk"), which later were recorded in Hong Taeyong's two travel diaries, *Tamhŏn Yŏn'gi* and *□lbyŏng Yŏnhaengnok*, in both classical Chinese and Korean, respectively. The encounter has now

become a historically significant event that unveils the nature and impact of a direct encounter between East (a Chosŏn scholar) and West (a Western missionary) in mid 18th century Beijing, China. In this paper, I discuss the results and significance of the ill-fated encounter in Beijing between these two figures in the context of cultural exchange. By examining the incompatibility of the two, I also reinterpret their earlier encounter and attempt to reconcile them 250 years after that first bad impression.

Session 4B: Friday, 8.30 am-10.10 am.
Historiography in Verse and Prose

"Reading Historical Accounts, Visiting Historical Relics, or Both?
—What is *yongshi shi* (Poems on History) in Early Medieval China?"
Yue Zhang, Valparaiso University

Current scholarship on 'poems on history' summarizes its definition based on authors' readings of the poems across centuries, drawing general characteristics to apply to it retrospectively for each dynastic period. This approach suggests that the term 'poems on history' was static in pre-modern China. However, the connotations of such a term have shifted depending on usages, hermeneutical practices, and varying tastes among different literary, social, and political zeitgeists. This paper takes the early medieval period (220-589) as an example to illustrate the connotation and scope of poems on history, and compares it with the current scholarly explanation on its meaning. To do this, this paper examines various categories of texts from the early medieval period, such as literary writings and criticism, anthologies, and bibliographical treatises, to extrapolate the different connotations of poems on history. The fluidity of manuscript culture in this period cautions us to accept the unstable nature of the literary texts and multiple possibilities of interpreting them.
This research helps readers better understand what kinds of poems were considered as *yongshi* and the rationale behind this categorization. Furthermore, this paper contributes to studies on poetic subgenres and the concept of history in early medieval China.

"Historiography as a Historiographical Topic in Early Southern Dynasties China"
Zeb Raft, University of Alberta

Of the many kinds of information relayed in our historical sources, one has a special reflexive status: historical accounts that involve the writing of history itself. With a focus on the late Eastern Jin and early Liu-Song (roughly 350-450), I explore this topic from three perspectives. First, I examine the practice of historiography, from the recording of 'current events' to the process through which they were edited into 'history'. Second, I look at how this practice was conceptualized, identifying the values that were associated with historical writing and linking those values to other features of Southern Dynasties culture. Finally, I consider the situational deployment of the practice and concept of historiography, or how history was deployed within specific historical narratives. Through these three perspectives, I aim to understand how the writing of history served as a constitutive element of the culture of this period.

"Comment on Xun Xi: A Flaw or A Virtue?"
Yunshuang Zhang, UCLA

Xi 9.4 of *Zuozhuan* and Jin 2.8 of *Guoyu* record two versions of the same anecdote about Xun Xi 荀息 (d. 651 BC) who died with his faith in loyalty and promise-keeping and was thus praised as a representative of loyal minister in early classics such as *Zuozhuan*, *Guoyu*, and *Gongyang zhuan*. However, this consensus that Xun Xi should be considered as a man with virtue is challenged and questioned again and again during the period from the mid-Tang to the Song, and is even completely reversed in the Song dynasty. Song literati overturn the original virtuous image of Xun Xi and recast him as a problematic and incapable figure. According to them, Xun Xi, with blind trustworthiness, lacks of the true loyalty or integrity. His fatal flaw comes from his devotion to an indulgent ruler, rather than to the prosperity of the whole state. I will thus analyze the impetus and implications behind Song literati's enthusiasm for the discussion of Xun Xi. I will argue that Song literati's reception of Xun Xi reflects their efforts to establish a new literati value system, and that this can reveal the shifting of values in intellectual life beginning from the mid-Tang and especially in the Song.

"Mirroring the Past: The Yellow Turban Rebellion as Political Critique
in the work of Sima Guang (1019-1086 CE)"
Brian Zielenski, University of Northern Colorado

This paper uses historical analysis to study the work of Sima Guang, a leading scholar of the Song dynasty, particularly his account of the Yellow Turban Rebellion. This paper argues that his historical writing not only serves as a record of the past, but reveals the intellectual trends at the time including his position on the contemporary court struggles over various reforms of governance. Sima selected historical events, such as the Yellow Turban Rebellion (184 CE) to reveal what behaviors he thought were correct in order to instruct both the emperor as well as government officials, whether or not these behaviors were actually followed by those in his history. Examining the Zizhi Tongjian illustrates how the Song dynasty elite remembered and recorded the past, Sima's personal judgments and concerns, as well as the changing role of historical memory. The history of the Yellow Turbans becomes his political critique of the Song court and the reforms that were put in place during his career. Researching this topic reveals the political discussions of the Song dynasty, the place of history as a didactic political tool, and contributes to studies of history of memory and the multifarious uses of historical writing in China.

Session 5: Friday, 1.30 pm-3.10 pm.
Tang and Song Poetry, Prose, and Criticism

"The Blood of Imagined Ducks and the Tears of a Metal Man:
A Reflection on the Reading and Writing of Poetry in Early Ninth Century China"
Michael A. Fuller, University of California, Irvine

In a recent monograph I proposed a theoretical approach to literary history that places aesthetic experience at the center of intellectual culture. In the monograph, my focus was on the Southern Song. In this paper I apply my model to the cultural and poetic transformations of the Mid-Tang

period. I explore in particular the more extreme poetic experiments of Meng Jiao and Li He. The extant comments of their friends and other contemporary readers stressed the skill of their poetry but did not find it strange in the way that later readers viewed it. I place Meng Jiao's and Li He's poetry and its reception at the time in the context of a large shift in the culture's understanding of the ways in which human experience coheres.

"Reconsidering the Poet-Historian: Du Fu and the Renewal of Poetry in the Song"
Jue Chen, Princeton University

This paper proposes to consider Du Fu's 杜甫 (712-770) widely accepted image of "poet-historian" as the result of Song 宋 (960-1279) literati's construction. Doubting the reliability of the received version of *Benshi shi* 本事詩, in which Du Fu is known to be called "poet-historian" for the first time, it is argued that historical information in Du Fu's poetry was not paid much attention until the eleventh century. Song literati took poetry as a medium loaded with valuable information on the past and present world rather than merely a way to express human emotions, and history was only a part of the information for which they explored Du Fu's poetry. This reading strategy came into being because poets in the Song needed not only scattered works of "poetic-history" but also a model of "poet-historian" to justify their own intellectually intensified poetic composition. On the other hand, while "poet-historian" became one of the key theses in Du Fu criticism and traditional Chinese poetics, it also veiled Du Fu's efforts inspired by Six-dynasties *fu* 賦 writers to expand poetry's narrative and lyrical capacity.

"*Canglang Shihua*: the Good Ending Chapter of the Remarks on Poetry in Song Dynasty"
Jiayin Zhang, University of California, Santa Barbara

This paper will focus on *Canglang shihua* 沧浪诗话, an example of the "remarks on poetry" that was produced in the final years of the Southern Song dynasty. Despite the variety of social and cultural crises occurring then, *Canglang shihua* was so intellectually brilliant that it was usually considered as a piece of work that reached the excellence and maturity of remarks on poetry of the Song dynasty that transcends a mere collection of random and fragmented thoughts, and thus exerted a significant impact on the rest of the dynasties. Yan's purpose for writing *Canglang shihua* is to keep poetry autonomous and free of excessive impact from the socio-political environment and encourage the centralization of aesthetic values. It is not only a reflection against the Jiangxi school of poetry that lays too much emphasis on book learning and argumentation, but also a reaction against the pragmatism permeating the poetic criticism under the influence of *daoxue*. Its author Yan Yu, despite his dullness in the practice of poetic composition, becomes one of the most prestigious literary critics throughout all of Chinese history.

"*Literature's Finest*: Views of Tang Dynasty Literary Culture
From the Northern Song Anthology *Wen cui* 文粹"
Anna Shields, University of Maryland, Baltimore County

The 100-*juan* anthology of Tang dynasty literature entitled *Wen cui* 文粹 (Literature's Finest), compiled by Yao Xuan 姚鉉 (968-1020) in the early eleventh century, has long been recognized as a catalyst in the Northern Song *guwen* movement, due to its promotion of Han Yu and other writers

associated with the advocacy of "antiquity" as well as for its defense of *guwen* as a new literary category. Unlike the large collections of the early Northern Song (the *Taiping guangji* and its companions) whose contents ranged across dynasties, the *Wen cui* proclaims the Tang as the high point of literary composition in Chinese history and the mid-Tang as the apex of the dynasty. The anthology's advocacy of *guwen* is matched by its exclusion of regulated *shi* and regulated *fu* and its avoidance of parallel prose in its selections. This paper explores the impact of Yao Xuan's selection criteria on different generic subsections beyond *guwen* in order to better understand the view of Tang literature represented in the anthology. Specifically, I contrast the literary standards and practices articulated by the "songs set to ancient tunes" 古調歌篇 with those in the "letters" 書 section, focusing in particular on the interplay of literary theory and social engagement found in two *juan* of letters (*j.* 84-85). Yao Xuan's stylistic and metrical tastes shaped the anthology's representation of Tang literary "excellence" and also deeply influenced his portrait of Tang literary *culture*—the practices, habits, and values that informed literary composition—as one of energetic debate over basic cultural values, a vision that valorized prose at the expense of poetry.

Session 6: Friday, 3.30 pm-5.35 pm.
Late Imperial and Early Republican History and Literature

"Widowhood and Female Agency: the Poetic Voice of Luo Qilan (1755-c.1813)"
Chengjuan Sun, Kenyon College

Luo Qilan has generally been regarded as the most feminist of Yuan Mei's lady students because of her outspoken protest against gender bias and her daring declaration of women's literary talent. Widowed at the age of thirty-three, Luo Qilan reputedly lived off the sale of her paintings, writing, and needlework as well as short-term employment as a governess for respectable households. Her literary corpus parades her independence and celebrates her intellectual and spiritual freedom with a degree of assertiveness rarely seen in women's work of her time. Her creativity at the construction of such a poetic voice manifests itself most remarkably in her poems on object, her rewriting of Li Shangyin's highly suggestive and densely allusive verses, and her poems on meditation, temple visiting and Buddhist beliefs. This paper will analyze samples of each kind and situate them in the contexts of literary traditions and her agenda of promoting women's writing.

"The Fragrant and Bedazzling" (xiangyan 香豔):
The Poetics of Sensuality in Late Imperial and Early Republican China
Xiaorong Li, University of California, Santa Barbara

In Chinese literary history, the high tides of the literati's cultural construction of images of women tended to be associated with the ending of an era. This talk focuses on two unprecedented surges in poetry on the subject of "xiangyan" (fragrant and bedazzling) and related themes, each at the turn of century, the 17th century from the late Ming to the early Qing and the 19th century from the late Qing to early Republican China. "Fragrant and bedazzling" refers to the sensual qualities of beautiful women, the fundament of the sensual and erotic in classical Chinese poetry. By linking the two fin-de-siecle outpourings of "fragrant and bedazzling" poetry and other relevant cultural products, I will demonstrate that this poetics of sensuality is generated by larger intellectual and cultural movements of late imperial and modern China. I argue that while the late Ming and early

Qing literati developed a new poetics of sensuality as a countercultural movement against orthodox Neo-Confucianism, the similarly inclined intelligentsia of the late Qing and republican era revived this trend as a response to China's modernization.

"Hagiography and Historicity: Li Wenyu's *Quanhuoji* Account of the 1900 Siege of Beitang"
Anthony E. Clark, Whitworth University

By 1879 the Shanghai Jesuit, Li Wenyu, SJ, 李問漁 (1840-1911) had distinguished himself as one of Shanghai's leading writers and editors; he had established both *Yiwenlu*, 益聞錄 Shanghai's third newspaper, and the *Gezhixinbao*, 格致新報 the area's most popular scientific journal. Less famous, though habitually consulted by historians of China's turbulent Boxer era (1898-1900), was his protracted and hagiographic narrative of Boxer violence, the *Quanhuoji* 拳禍記. Li's meticulous collection of witness testimonies and documentary materials recounting Boxer incidents remains an often-cited source in present historical research; this paper examines the historical reliability of his *Quanhuoji*, first published in 1905. Careful scrutiny of Li Wenyu's narrative account of the Boxer siege of Beitang 北堂 demonstrates that his narrative, which he claimed was derived from the journal of the Lazarist bishop, Alphonse Favier, SJ, (1837-1905) was either highly embellished, or was based largely on unknown – and indentified – sources. Few incidents in 1900 Beijing have attracted so much attention as the attack against Beitang (North Church), and this paper seeks to sift through the prevalent textual variances and apparent accretions that are discerned when Li's narrative is compared to other primary sources.

"Two Pairings of *qiyan jueju* and Photographs: Reading Lu Xun"
Eva Shan Chou, Baruch College, City University of New York

In 1898, at 18, Zhou Zhangshou took the name of Zhou Shuren and left his home in Shaoxing for Nanjing to undertake education in Western subjects at the Naval Academy. The next name he was to take, Lu Xun, was twenty years in the future. In those early years, classical poetry was both commemoration and communication. Each time he left home, he sent poems back to his brothers. When, in 1902, he left for Japan for further studies on a Liangjiang government stipend, he sent to his brother Zhou Zuoren in 1902 and again in 1903 a photograph and, on its back, a poem in *qiyan jueju* of his composition. These are the poem and photograph pairings of my presentation. The set from 1903, whose components survived separately, are well known today and vital to the portrayal of Lu Xun. As for the photograph-and-poem set of the year before, only the poem is extant, and that only obscurely. This paper examines the vast gulf between the receptions of the two sets of artifacts and considers whether some gap existed between them for their creator as well.

"Chinese Sovereign Revolution: Temporal Acceleration toward a Better Future?"
Maria Adele Carrai, University of Hong Kong

By the end of the 19th century becoming a member of the international society was no longer an option for China but an urgent necessity. If China in order to become a sovereign state needed the external recognitions of Western nations, internally it was essential a revolution, *geming* 革命, capable to dismantle its traditional cosmological imperial order. This was justified by the cyclical vision of history based on the assumption that historical time was itself of a uniform and repeatable quality. If revolution, as Reinhart Koselleck remarks, is one of the words that most naturally belong

to the modern political vocabulary, the sovereign revolution is the revolution *par excellence*. This implies a different experience of the past and new expectations for the future. The idea of progress replaces the one of history as *magistra vitae*, and a full emancipated and autonomous subject, unburdened from his past is free to write his own history as acceleration toward an unknown, but certainly better, future. The paper will examine how the ideas of evolution and progress were firstly introduced by Yan Fu 严复 and how they were differently articulated by some political figures and reformers, such as Sun Yatsen 孙中山, Wang Tao 王韬 and Liang Qichao 梁启超, leading China to fulfill internally a sovereign revolution by the year 1911.

Session 7A: Saturday, 8.30 am-10.10 am.
Vernacular Literature

"*Yinyang*, Human Feeling and Moral Justice: An Analysis of a Northern Play *A Load of Cinnabarite: Dripping Water and Floating Foams* 硃砂擔滴水浮漚記"
Chang Wenbo 萇文博, *Arizona State University*

Two distinct worldviews are seamlessly interwoven in the *zaju* play *A Load of Cinnarbarite: Dripping Water and Floating Foams* found in the Maiwang Studio 脈望館 collection, whose plot is about a bandit's murder of a travelling peddler and how celestial powers punish him for his crime. The first thread optimistically regards man's fate (*ming* 命) as predictable and negotiable as long as he follows the correlative mechanism of the cosmos (*yinyang* 陰陽) and performs ritual techniques properly in an impersonal world. The peddler's death highlights, though with sympathy, the all-too-human vulnerability of human feeling (*renqing* 人情) in which rational action disappears. The drama suggests that, since the peddler's fate is sealed by desire, the bandit becomes an agent that impersonally applies the laws of fate. However, this act itself would eliminate a compelling need to take vengeance for the wrongly dead, a problematic proposition to present to an audience.
So the play shifts to the second worldview of a cosmic moral equilibrium embodied in a celestial authority that maintains both ethical and legal justice by means of sanctioned violence. To synthesize these two contrasting worldviews, both of which date back to the earliest stratum of Chinese culture, in a single play, is only possible due to the unique process of production, transmission and redaction of *zaju* texts that are still extant.

"Charting the Changing Ideal of Chineseness through the Heroization of the Rogue (*xia* 俠)"
Isaac Yue, University of Hong Kong

Hailed by the common reader as a symbol of heroism and virtue, the *xia* 俠, whose popularity is largely connected to the rise of martial arts fiction since the Qing Dynasty, is in fact an ancient character archetype who is as unheroic as he is unvirtuous. By pinpointing the transitional amelioration of the *xia* from the Song to the Ming Dynasty, the purpose of this study is threefold: One, to explore the differences which existed traditionally between the *xia* and the hero (*yingxiong* 英雄) and the convergence of the two concepts during the Song-Yuan-Ming period; Two, to draw upon the Jungian theory of the hero archetype as a representation of the ideal as a means to understand the cultural significance of the *xia*; Three, to analyze what could be revealed from the convergence of the two concepts, particularly in terms of the shifting cultural ideologies of the time.

"The 'Tour' Motif in *Honglou meng*"
Daniel Hsieh, Purdue University

A key narrative device in *Honglou meng* is the "tour" in which Cao Xueqin (c. 1715-1763) follows a character as they visit or go on their daily rounds through the Jia compound. At its most basic it is a way for the author to describe a setting or person as the character makes their way around different locations. Such descriptions can differ in significant ways from the objective voice of an anonymous narrator. By using this motif of the tour, Cao Xueqin shows us events and people through the eyes of the character. This person may have a distinct perspective or insight; they may also be treated differently revealing how they are seen by others. One may think that such perspectives are limited, but in fact as used by Cao and when added up in total, they help to make up the rich, multi-layered picture of reality found in *Honglou meng*. With the device of the tour, Cao Xueqin is able to introduce a variety of perspectives, reactions, and impressions of the world, showing us how a phenomenon can be perceived in varied ways. It is one of the means with which Cao tackles a major concern in his novel---how the world was to be depicted and understood.

"Orality in Performance: The Art of Classical *Xiaoshuo*"
Timothy C. Wong, Arizona State University

Most fictional narratives in China since the Ming dynasty (1368-1644) were written down in a language full of oral residues-- which set them clearly apart from all other writings and increased their popularity even as it lowered their status in a culture which accorded the official written language an almost sacred respect. It wasn't until the wholesale arrival of Western ideas in the early twentieth century that such narratives were equated with the novel in Europe and America, resulting in a rise in their status but a lowering of understanding of their artistic nature. My paper draws on the distinctions between the oral and the literate in narratives, which have drawn the attention of Western critics since the 1930s, to see how they can bring out the nature of a kind of written narrative Chinese readers considered *xiao* (minor), in large part because it is presented in direct imitation of *shuo* (the spoken language). The latter, moreover, leads to the conclusion that *xiaoshuo* is a literature of narrative performance, of the speaker- narrator assuming responsibility to an audience for a display of communicative virtuosity. This characteristic is what accounts for pre-modern *xiaoshuo*'s popularity to our own day.

Session 7B: Saturday, 8.30 am-10.10 am.
Medieval Poetry and Poetics

"A Distinctive Wandering-into-Transcendency Poem:
Cao Cao's 'Ballad of 'Walking Out the Xia Gate'"
Hsiang-Lin Shih, St. Olaf College

In traditional Chinese poems on "wandering into transcendency," the speaker usually visits magic places, meets with immortals, and finally attains the Way to immortality. Cao Cao's "Ballad of 'Walking Out the Xia Gate'" is an interesting variation in this group of poems. It also talks about a celestial journey and immortality, but instead of admiring the celestial beings, the speaker marvels at the human world. He celebrates its beauty, its wonders, and most important of all, the grand

aspirations of the mortal beings. With their undying hearts, he observes, the mortal beings—such as an aging fine steed and a man of honor in his evening years—are more appealing than the sacred creatures. This paper discusses how the poem can be appreciated when it is compared with conventional wandering-into-transcendency poems. It is not merely a work about the poet's personal experience, but a work that the poet composes in response to a literary tradition.

"The Making of A Recluse: A Reading of Yu Xin's 'Small Garden Rhapsody'"

Yiyi Luo, Princeton University

This paper focuses on the "Small Garden Rhapsody" 小園賦, together with a few *shi* 詩 poems by Yu Xin 庾 信 (513-581), a great poet who lived through the prime and final years of the Liang dynasty, but was subsequently detained in the north. These writings share one common theme: reclusion. While the concept of reclusion can be traced back to the pre-Han period, it was not until the early medieval period that reclusion became especially prevalent in literary and intellectual discourses. The act of reclusion, the disengagement from worldly affairs for preserving one's morality, was what all official-scholars aspired to by this time (at least in their writings). Reclusion carried a wide range of implications. This paper starts by unfolding the multiple nature of reclusion and analyzing what it meant specifically for our poet Yu Xin, who, in fact, never picked up the way of living as a hermit. Examining Yu Xin's employment of a cluster of pre-existing rhetorical topoi related to reclusion, this paper continues to investigate how the poet adopts the textual legacy of exemplary hermits from the past as the basis for his own choice and depiction of an eremitic life. As such, this paper aims to scrutinize the way in which Yu Xin frames his poetic discourses on the theme of reclusion within the longstanding tradition of disengagement and thereby successfully aligns himself with earlier exemplars of eremitism. Such identity construction was indicative of the frustration the poet faced during his stay in the north: struggling between remaining loyal to the Liang dynasty and working for the northern regime, reclusion served as a solution to his moral dilemma.

"A Study of Liu Xie's Theory on 'Humor and Riddle'"

Jui-lung Su, National University of Singapore

Liu Xie's 劉勰 (ca. 465-522) "Humor and Riddle" (*xie yin* 諧讔) chapter of the *Wenxin diaolong* 文心雕龍 is the earliest systematic theory on Chinese literature that displays humor and obscure remarks. The origins of humorous Chinese literature can be traced back to the pre-Qin periods. It is significant that Liu uses these two literary features to designate a general body of humorous literature. Comicality and obscure language are features mainly found in the *fu* tradition in early Chinese literature. He defends these two types of literature that express resentment in jests, while criticizing similar works in the Wei and Jin for lacking moral principles. What is the relation between "humor and enigma," "petty talk" (*xiaoshuo* 小說) and the *fu*? This essay will investigate the background and context of Liu Xie's theory, analyze its thought and structure, and finally demonstrate its limitations.

"Drawing the Snake's Legs? Li Bai on Mount Tiantai"

Timothy Wai Keung Chan, Hong Kong Baptist University

This paper discusses two poems by Li Bai 李白 (701–762) written on his visits to Mount Tiantai

天台山, an area of modern Zhejiang province famous for religious sites and legends since Han times. One major crux concerns the length of Li's poem "Gazing at Mt. Tiantai in the Dawn" ("Tiantai xiaowang" 天台曉望). It appears in a Yuan-dynasty gazetteer, but only as the first half of a longer poem under the title "Inscribed at the Daoist Abbey of Paulownia and Cypress" ("Ti Tongbai guan" 題桐柏觀). The second half of this extended version, however, reappears as a separate poem in later sources, under the title "Carnelian Terrace" ("Qiongtai" 瓊臺), which has long been excluded from Li's collected works. Although the poem (if we treat it as one entity) expresses the poet's reflections upon his worldly life during his visit to this place so deeply imbued with sacred meaning, it is apparent that the first half was written in his early life and the second immediately after he was forced to leave the imperial court in 744.

Session 8A: Saturday, 10.30 am-12.10 pm.
Dialects, Foreign Words, Prosody

"On *Dǐng* 鼎: A Note on Dialectal Words as a Factor in Determining the Derivation Time of Mǐn Dialects"
Man Zhang, University of Washington

Dǐng in archeology refers to the tripod, a sacrificial and ritual vessel used in ancient China. It also appears in the texts of the Classics predominantly designating power and treasure. In modern Chinese dialects, the lexical form of *dǐng* serves as a common cooking vessel and is used almost solely in the Mǐn dialects. By examining the basic lexical items of the Chinese language related to eating and drinking, including *dǐng*, Hashimoto (1983) verified his hypothesis about the southeastward direction of linguistic developments in the East Asian continent. Based on Hashimoto's hypothesis, this paper examines the development of *dǐng* as a lexical term occuring in Archaic Chinese texts and modern Chinese dialects. The gap in the meaning of *dǐng* as both a ritual vessel and a cooking vessel provides us with a possible time period in which *dǐng* lost its meaning as common cooking vessel. Since Mǐn dialects preserve the relatively ancient lexical form of *ding* as a common cooking vessel, by tracing the development of *dǐng*, this paper seeks to shed light on determining the derivation time of Min dialects from the mainstream development of Chinese language.

"The Terms *sabo, sabao* and Sodian *s'rtp'w*"
Albert Dien, Stanford University

Sabo 薩薄 occurs as early as the second century CE in Chinese Buddhist texts as the translation of Sanskrit *sārthavāha* "leader of merchants or of a caravan" while *sabao* 薩保/薩寶 is the title in the Chinese bureaucratic system of the 6th-7th centuries for the head of Sogdian communities in China. The Sogdian word *s'rtp'w* occurs twice, once in Ancient Letter V, found near the Great Wall, and once in a bilingual epitaph corresponding to the Chinese *sabao*. How these terms, Chinese, Sogdian and Sanskrit, are related can lead to differing conclusions about aspects of the Sogdian communities that early settled in China, and this topic has long been debated by Chinese, Japanese and Western scholars. In this paper I wish to demonstrate that *sabao* is derived from *sabo*, and thus is likewise a transcription of the Sanskrit *sārthavāha*. This term for the merchant-chief was brought to China by the early Indian traders during the Kushan period and picked up by the Sogdians who succeeded the

Indians. Thus the Sogdian term *s'rtp'w* derives from the Chinese *sabo*/ *sabao* and not the reverse as has been claimed. The role of the director of the commercial enterprise to whom agents in the field would report is well-known in other societies and ages; here, its term was used in the Chinese bureaucratic structure for those appointed as the magistrates, as it were, of the Sogdian immigrant communities in China.

"Taiwanese Cantillation Prosody and the Standard Tradition of Regulated Verse"

David Prager Branner, Hacker School, New York

Prosody is the organization of literature by sound and cantillation is the expressive intoning of a text. Taiwan has a living tradition of cantillation, in which traditional literature — but particularly *shī* — has a musical interpretation elaborating the tones of individual syllables in Taiwanese literary pronunciation. In Taiwan, as in other parts of the Sinosphere, it is often said that traditions of this kind are the authentic sound of pre- modern and especially Táng literature. But how does the prosody innate to Taiwanese cantillation actually relate to the prosodic rules we know about in the written Chinese tradition? This paper analyzes recent Taiwanese performances of *shī* by Bái Jūyì 白居易 and Yuán Méi 袁枚 in the *Tiānlàidiào* 天籟調 school to argue that this tradition contains much that is incompatible with the organization by sound of traditional *shī*, either regulated or unregulated. Tone-categories, rhyming, assonance, and melisma and diæresis all behave differently in Taiwanese cantillation from what we know of the standard tradition. Only *píng*- and *zè*-tones at cæsuras are paid systematic attention, as long and short syllables. On the whole, the Taiwan cantillation tradition should be thought of as a conservative and highly literate interpretation of earlier texts, but not as the perpetuation of authentic Táng sound.

This talk is documented with recordings of recent performances in the *Tiānlàidiào* school.

"History of the Mandarin Vernaculars—a long view in broad strokes"

Richard VanNess Simmons, Rutgers University

Mandarin dialects are characterized by shared regional features and in terms of divergent innovations. A major distinction between northern and southern types of Mandarin was the earliest significant variation to be recognized. The factors behind the formation of Guānhuà varieties and the reasons for their diversity are closely linked to the history of Mandarin, including the migration patterns of its speakers and the push and pull of forms of Mandarin that competed for prevailing prestige in history. The earliest form of Mandarin probably arose by the mid to late Táng 唐 (618-907). This early Mandarin was akin to the southern type, which at that time held sway over territory much farther north than it does today.

This presentation provides an outline and summary of what is currently known about the history of Mandarin varieties, their formation, and geographical distribution, followed by an exploration of questions and issues that require further investigation.

Session 8B: Saturday, 10.30 am-12.10 pm.
Ming-Qing Literary Anthologies, Contexts, and Commentaries

"Driven to be Popular: Zang Maoxun and His 'Student Zhang Boiling up the Sea'"

Junlei Zhang, Arizona State University

The zenith of Zang Maoxun's 臧懋循 (1550-1620) career was reached around the year 1616, when his famous *Selection of Yuan Plays* (*Yuanqu xuan* 元曲選) was printed. As the compiler and editor of the book, Zang is often considered to have played a significant role in rewriting those plays to fit the taste of the contemporary literati. As attested by time, his *Selection of Yuan Plays* has been canonized as the finest collection of Yuan drama. This paper not only attempts to explicate the changes he made to a play in order to make it a pleasure to read and listen to in performance, but also tries to explain that he was driven by the economic need to make the printing of his work profitable.

Based on a textual comparison between the two extant editions of the play "Student Zhang Boiling up the Sea," this paper focuses on Zang Maoxun's stance as an editor, a publisher, and a critic of drama in the community of elite playwrights and drama critics of the Late Ming. One edition of "Student Zhang Boiling up the Sea" can be found in Zang's *Selection of Yuan Plays*; its variations from the other edition in Meng Chengshu's 孟承舜 *Anthology of Famous Plays Past and Present in Willow Branch* (*Liuzhi ji* 柳枝集) reflect the general strategies that Zang used to appropriate an original play to make it a more commercially profitable and popular version, more geared to entertain elite audiences. A close reading of the two editions of the play will be presented to reveal Zang's masterful taste in drama and his interest in editing and printing dramatic texts.

"'Road to Nowhere' : The *Xiyang ji* and the Problem of 'Current-Dynasty Fiction'"

Scott Gregory, National University of Singapore

Traditional and modern critics alike have read Ming vernacular novels as sociopolitical critiques of their era, despite the fact that most of the novels' plots are set in earlier dynasties. The handful of Ming novels that are set in the Ming—the so-called "current-dynasty novels"—are largely ignored by scholars due to their relative lack of literary sophistication.

This paper considers the most complex of the Ming novels set in the Ming, the *Xiyang ji* or *Record of the Journeys in the Western Seas*. A highly fictionalized account of the voyages of Zheng He that incorporates supernatural elements, the novel is frequently read as a fantastical adventure story in the vein of *Journey to the West*. I argue that the novel is in actuality a skillful blend of history and fiction that reflects late-Ming literati concerns. I demonstrate how the novel makes self-conscious reference to other well-known works of fiction, highlighting its own fictionality at the same time it depicts "historical" figures and events. I also argue that the novel's use of the lost imperial seal as the voyages' impetus reflects anxieties about dynastic legitimacy while cleverly solving the problem inherent in "current-dynasty" fiction.

"The complexity of *Wenxuan pingdian* 文選評點 Editions, Focusing on the *Chongding Wenxuan jiping* 重訂文選集評 and *Sun pi Hu ke Wenxuan* 孫批胡刻文選"

Suh-jen Yang, Suffolk University

The *pingdian* refers to the critical commentaries appear at the head of each page and interlace the text with running commentary in the book. The practice of *Wenxuan pingdian* appeared during the time of Wanli period (1573-1620) of the Ming when the *pingdian* was mostly pervasive in the genres of the poetry, novel and drama. The most renowned *Wenxuan pingdian* is Sun Kuang's (Yuefeng, 1543-1613) *Sun Yuefeng ping Zhaoming wenxuan*. Its method and achievement set the high standard for the later *Wenxuan pingdian* editions to follow. Sun Kuang's and other critics' comments were eventually compiled as the *Wenxuan jiping*, later revised as *Chongding Wenxuan jiping*, which became the most popular book in the Qing Yongzheng (1678-1735) period. In fact, this book was so influential to the academic world that during the Qianlong (1711-1799), Tongzhi (1856-1875) and Guangxu (1875-1908) periods of the Qing, it was reprinted several times. However, there is a book, *Sun pi Hu ke Wenxuan*, which has never received attention among scholars. This paper deciphers the real nature of this book by comparing it side by side *with Congding Wenxuan jiping*, and reveals the tactics and methodologies of editors/ publishers in the Qing Era.

"Talent, Canon, and Commentary: Jin Shengtan and
the Interpretation of Literary Genius (*caizi*)"
Henry Lem, University of California, Irvine

This paper examines the writings of Jin Shengtan (1608-1661), his critical commentaries (*ping dian*), and his interpretation of *caizi*. Considered one of the champions of traditional Chinese *xiaoshuo* and drama, Jin's commentaries have gained much attention from scholars. Current research on Jin Shengtan emphasizes his contributions in elevating the status of popular literature. However, Jin's literary thinking becomes more distinct, when considering the "intertextuality" of his prefaces and commentaries. One illuminating example of this textual connection is Jin's exegesis of *caizi* and his conceptualization of the *Liu caizi shu* (Six books of genius): *Zhuangzi*, *Li sao*, *Shi ji*, *Du Fu shi*, *Shuihu zhuan*, and *Xi xiang ji*. This paper also considers the issue of audience in Jin's commentaries, in which he addresses young reader-turned-writers—the aspiring *caizi* preparing for the civil service examination—in his program of literary interpretation. By exploring the interplay between talent, canon, and commentary in one of Chinese history's most complex periods of literary transformation, this paper explores how the concept of *caizi* is carefully manipulated by Jin Shengtan: to establish himself as a hermeneutic "genius" of literature, thereby providing greater authority to the reader-commentator.

Session 9: Saturday, 1.30 pm-3.20 pm.

Analyzing Chinese Poetry: Special Session in Honor of Professor James J. Y. Liu 劉若愚

"James Liu and His Influence on Me as a Poet and Scholar"
K. C. Tu, University of California, Santa Barbara

James Liu was my mentor when I was a graduate student at Stanford from 1970-74. The influence he had on me plays a crucial role in my career development and his works have become the backbone of my later research and teaching.

I translated two of his books into Chinese, *The Art of Chinese Poetry* and *Chinese Theories of Literature*, which provide me with a solid background for my life-long pursuit of poetry as a creative writer and a scholar. My efforts have resulted in two of my publications: *Yuyan ji* (Jade-

Smoke Collection) and *Shilun, shiping, shilun shi* (Poetic Theories, Poetic Critiques, and Poems of Poetics). *Yuyan ji* is a collection of fifty modern poems with all the titles quoted from Li Shang-yin's seven-character lines. The source of my inspiration can be traced to James Liu's book, *The Poetry of Li Shang-yin*. My poetic theory constitutes a triangle with the intellectual, the emotional, and the aesthetic elements for the three sides supported by the three dicta from Chinese traditional poetic views: "shi yuan qing" (poetry derives from emotion), "fu ti wu" (*fu* embodies the object), and "shi yan zhi" (poetry expresses the intent of the heart/mind). The theoretical background of the triangular structure of a poem derives from what I learned from him about Chinese poetic tradition and literary theories.

When James Liu passed away in 1986, I wrote an essay in memory of him entitled, "Highly Talented, Upright by Nature, and Genuine in Feelings." People like him, even in academia, are rare, indeed, and I was lucky and grateful to have studied under his guidance into the field. I miss him dearly.

"The Theoretical Writings of James J. Y. Liu as an Inspiration for Doing Literary History"

Stuart Sargent, Independent Scholar

In *The Interlingual Critic*, James J.Y. Liu wrote, "when we finish reading [a poem], if it is a successful poem, we shall realize that these are just the right words in just the right order, and this realization will give us a feeling of satisfaction comparable to the author's feeling of satisfaction at finishing the poem and seeing that it was good." These ideas guided my 2007 monograph on the *shi* poetry of He Zhu 賀鑄 (1052 – 1125): I tried to discover what He's options were in the six forms of *shi* and what it took for him to see that a poem "was good." I shall offer a list of options for each genre that He's poetry suggests were open to the Song-dynasty poet, features that I think future work on Song poetry should take into account. But I shall focus on two topics that are especially difficult. One is *ganyu* 感寓 poetry, where the title indicates that the poet "has been moved and is lodging the feelings" in words. The other is "imitation" as practiced by He.

"Depictions of Temporality in Poems of the Late Southern Dynasties"

Cynthia L. Chennault, University of Florida

Chinese poets from the Han dynasty on correlated the passage of time in the natural world with man's mortality. The progression of the seasons or the waning of the day was often coupled with reflections upon aging, the loss of opportunity, and death. In Southern Dynasties verse, however, in addition to this understanding, poets began to represent temporality in individualized moments of concrete experience. An example is Tao Yuanming's (365?–427) "The Ninth of the Ninth Month, 409," a verse in which Tao discovered purity and mystery in autumn's barren environment, and concluded his pained thoughts about life's transience with the resolve: "I do not know about a thousand years / Rather let me make this morning last forever." His contemporary Xie Lingyun (385–433) began the poem "What I Saw upon Crossing the Lake from South Mountain to North Mountain" by defining his excursion's temporal frame: "At dawn I embarked from a sunlit shore / At sunset I rested below shady peaks." With chronicle-like realism, Xie recorded his fascination with the effects of the seasons, weather, and time of day upon the appearance of all manner of natural phenomena. As he stated in another verse, "If no one appreciates their outer beauty / Who will tell of the truths hidden within?"

It seems that when the appreciation of nature's beauty became an accepted topic of poetry, the concept of time's passing was no longer restricted to gloomy associations with the fact

of mortality. Perhaps this was an aspect of the change that the critic Liu Xie (fl. late fifth to early sixth century) had in mind when he commented that during the Song dynasty philosophical deliberation receded into the background, while "mountains and rivers began to flourish" ("An Exegesis of Poetry," *The Literary Mind and the Carving of Dragons*). My talk proposes that an aesthetic (rather than philosophical) contemplation of nature became still more pronounced during the later Southern Dynasties, resulting in compositions that marked time's passage in strongly pictorial terms. I discuss this proposal through three examples: (1) an occasional poem by Xie Tiao (464–499) in which a scene's features gradually emerge from the fog of early dawn up to the time he assumes his daily duties as grand warden of a rural commandery; (2) an ode by Yu Xin (513–581) that invests the details of a painted screen with an imagined sequence of events and emotions; (3) a farewell poem by Yin Keng (511?–563?) in which the material landscape dissolves over time into nothingness.

"Revisiting the Hermeneutical Circle of James J. Y. Liu in Theory and Practice"
Richard John Lynn, University of Toronto

Now almost forty years since the presentation of Professor Liu's "Hermeneutical Circle" in his *Chinese Theories of Literature* (Chicago 1975), it is time to re-examine it in the light of its consequent reception, influence, interpretation, and criticism among literary and comparative studies circles, both East and West. My presentation will, first, examine the circle to ensure we understand how it was developed, how it works, and what Professor Liu hoped its role would become in literary studies. I shall then survey its significance: Does it really "work"? Has it really changed the way literary historians, critics, and other scholars, as well as more "general" readers approach issues in literary studies? Can it help us read both creative and critical works "better"? And what about its practical application in the classroom and around the seminar table? How has it and how should it use used there? Such a survey cannot be comprehensive, but this paper will explore the major issues and conclusions involved.

Session 10: Saturday, 4.00 pm-5.40 pm.
Anecdote, Personal Letters, Personality, History

"Performing Spontaneity and Naturalness:
The Making of the Cultural Elite in the Fourth Century"
Qiulei Hu, Whitman College

The fourth century saw the peak of aristocratic independence from the imperial rule. Political and economic independence of the aristocratic class resulted in a need for cultural self-identification, one major aspect of which is the image of eccentric and spontaneous "famous gentlemen" (*ming shi* 名士) well documented in the fifth century collection of anecdote *Shishuo xinyu*. "Famous gentlemen" are characterized by their contempt for social and moral conventions, as well as advocacy for spontaneous expression and natural behavior. The same period also marks the beginning of elite literati's fascination with southern local songs known as *Wusheng* and *Xiqu*. In the image of an innocent local girl at the center of this "local world," we find a similar emphasis on spontaneity and unconventionality. Her attraction to contemporary elite literati, therefore, roots both in exoticism and familiarity. This paper compares the images of the "famous gentlemen" and

"local girls," and examines elements of cultural performance and conventionality in their supposed spontaneity and naturalness. It is through the "making" of cultural images of self and the other that elite literati constructed a distinguished identity of their own.

"Women in the *Complete Records of Court and Country*"
Manling Luo, Indiana University

The *Chaoye qianzai* 朝野僉載 (*Complete records of court and country*) by Zhang Zhuo 張鷟 (ca. 650–730) is a collection of anecdotes on past figures and events mostly from the reign of Emperor Gaozong 高宗 (r. 649– 684) to that of Emperor Xuanzong 玄宗 (r. 712–756). Although women occupy only a small percentage of the figures featured in the collection, their social identities are diverse, from empresses and princesses to concubines and maids. This paper will analyze the different images of women commemorated in the collection and discuss the implications of such representations. These stories of women shed useful light on the perspectives of Zhang Zhuo and his contemporaries on issues of gender, sexuality, and power.

"Lu Qi's 盧杞 (d. ca. 785) Wickedness: Anecdote, History and the Idea of *shi* 實 (Truth)"
Amelia Ying Qin, University of Houston

Lu Qi 盧杞 (d. ca. 785), one of the Grand Councilors at Emperor Dezong's 德宗 (r. 779-805) court, came down in history as an evil and wicked minister. However, the emperor did not seem to see his wickedness and often needed to be reminded. Through official histories and anecdotal accounts, this paper traces the variations and possible origins of the line "People say [Lu] Qi is evil and wicked, however Your Majesty alone does not sense his evilness and wickedness, this is exactly that by which [Lu] Qi is evil and wicked" 人言杞姦邪而陛下獨不覺其姦邪此乃杞之所以為姦邪也 to the discovery of a "fuzzy" idea of *shi* 實 (truth) in medieval Chinese historiography. The paper offers a discussion on the relationship between anecdotal accounts and historical writing, where the anecdotes illustrate and "disrupt" official histories while official historical writings enlist and manipulate anecdotal accounts. The tension within this peculiar dynamics between the two reveals the also "fuzzy" boundary between cultural memory and historiographical memory of the past.

"Status Negotiation in Literati Correspondence: Letters by Yao Mian (1216-1262)"
Beverly Bossler, University of California, Davis

Given the peripatetic nature of literati life in the Song, many of the personal relationships undertaken by Song literati were necessarily carried out through correspondence. Yet many forms of correspondence in the Song, especially the polite letters that mediated everyday relations, were by convention (and in the case of formal political letters, often by requirement) written highly stylized parallel prose. To what extent were such letters able to convey nuances of emotion? This paper examines letters in which the late Song literatus and official Yao Mian responded to requests for his writings. It argues that, at least in the hands of a master like Yao Mian, parallel prose letters could convey a range of highly nuanced expression: from respect, admiration, and deference, to aloofness and even disdain. This in turn suggests that, by careful attention to the emotional tenor of even formalistic and conventional letters, the historian can gain insights into the ways that Song literati negotiated emotional relationships and personal connections.