American Oriental Society

Western Branch

2016 Program

October 20-22, Portland, Oregon
Co-sponsored by
Reed College
Lewis and Clark College
Portland State University: Dept. of World Languages and Literatures and College of
Arts and Sciences

PROGRAM

Note: 30 minutes are allotted for each paper. Presenters are asked to limit their talks to 20 minutes, leaving at least 10 minutes for questions and discussion.

Thursday, October 20th

12:30-1:30 Registration **Willamette Falls Room**

1:30-1:45 Greeting and News

Session 1: *Tang Poetry*
1:45-3:15 pm (Willamette Falls)
Chair: Alexei Ditter

Daniel Hsieh (Purdue University)
"Li Bai (701-762) and Confucius"

Sun Yingying (Lewis and Clark College)
"On Li Wukui, His *Muzhiming* and Dunhuang Manuscript P. 2005-*Shazhou tujing*"

Paul Kroll (University of Colorado, Boulder)
"Xiao Yingshi's *fu* on Felling the Cherry Tree"

3:15–3:30 Coffee & Tea Break (Willamette Falls Room)

Session 2: *Song Literature I*
3:30–5:00 (Willamette Falls)
Chair: David Knechtges

Sun Xiaojing (Loyola Marymount College)
"Performance and Memory: Shi Hao's 史浩 (1106-1194) *daqu* Performance 'Sword Dance'"

Zhang Yunshuang (University of California, Los Angeles)
"The Process of 'Naming the Studio' in Song Literati Culture"

Stephen West (Arizona State University)
"The Mask of the Quotidian: Huáng Tíngjiān's Private Household Record of the *Yǐhài* Year"

Friday, Oct. 21ˢᵗ

8:00–8:30 Registration (Astoria Room)

Session 3A *Book Production in the Ming*
8:45–10:15 (Astoria Room)

Chair: Madeline Spring

HE YUMING (University of California, Davis)
"Staging Knowledge: Editorial Labor and Daily-use Encyclopedias in Late-Ming China"

CHEN JING (University of Illinois at Urbana-Champaign)
"Making a Diversified Lineage: Publishing *Gushi* Anthologies in the Late Ming"

TIMOTHY CLIFFORD (University of Pennsylvania)
"Archaism, State Anthology Production, and Socially Engineering Literary History in Ming China"

10:15–10:30 Coffee & Tea Break (Astoria Room)

Session 4A *Ming Literature*
10:30–12:00 (Astoria Room)

Chair: Wendy Swartz

SUN DI (University of Hawai'i, Manoa)
"'The Chrysanthemum Vow' and Akinari's *Kokugaku* Thought"

JULIAN WU (Arizona State University)
Graduate Student Travel Award Winner
"Metadramatic Illustrations: Woodblock Imprints and Dream Plots in Ming Vernacular Literature"

XIN ZHAOKUN (Arizona State University)
"Orality and Antiquity: *Guchui* and *Gu* in Ling Mengchu's (1580-1644) *Shishuo xinyu guchui*"

12:00–1:45 Lunch Break

Session 3B *Six Dynasties History*
8:45–10:15 (Coos Bay Room)

Chair: Robert Joe Cutter

KOU LU (Harvard University)
Graduate Student Travel Award Winner
"Praising Foreign Gifts in Early Medieval Courts"

TIMOTHY MICHAEL O'NEILL (Pacific Lutheran University)
"Sima Qian and Hermeneutics"

JENNIFER LIU (University of Washington)
"Clarifying *xuanxue* by redefining its abstruse origins"

Session 4B *Tang Dynasty Religion*
10:30–12:00 (Coos Bay Room)

Chair: Paul Kroll

LUCAS WOLF (Arizona State University)
"You *Can* Take it With you: 'Raising the Residence' (*bazhai* 拔宅) and Late-Tang Daoist Practice"

THOMAS JÜLCH (Ghent University)
"The *Zhenzheng lun*, a Buddhist apologetic treatise directed against Daoism"

TIMOTHY WAI KEUNG CHAN (Hong Kong Baptist University)
"'I Seek Transcendence in this Grotto': A Quest for 'The Nymph by the River' in Three Dunhuang Songs"

Session 5A *Early China I*
1:45–3:15 (Astoria Room)

Chair: Richard Simmons

GARRETT OLBERDING (University of Oklahoma)
"Perception of One's Neighbors and the External Definition of Sovereign Space in Early China"

LISA INDRACCOLO (University of Zurich)
"A Repository of Sayings: rhetorical strategies, structural features and distributional patterns in the *Hánfēizi*"

NEWELL ANN VAN AUKEN (University of Iowa)
"What does Chūnqiū 春秋 (Spring and Autumn) mean?"

Session 5B *Modern Asia*
1:45-3:15 (Coos Bay Room)

Chair: Michael Farmer

LEI QINYUAN (Princeton University)
"Competing Scientific Ideologies: The 'Scientific Struggle' in Japan, 1920-1945"

YOUNG-HWAN PARK (Donggak University)
"A Study on the Development of and Interpretation and Understanding on Cultural Korean Wave in China's Academia"

JIN HUAN (Harvard University)
"Karmic Ties in a Dream: Poeticizing the Disintegration of an Empire"

3:15–3:30 Coffee & Tea Break (Astoria Room)

Session 6A *Song Literature II*
3:30–5:00 (Astoria Room)

Chair: Daniel Hsieh

E LI (Marietta College)
"'Eyes' as Medium" Yang Wanli and the Chengzhai Style"

SUN CHENGJUAN (Kenyon College)
"The Earnest Playfulness: An Analysis of Yang Wanli's Poems of Jest"

STUART SARGENT (Independent Scholar)
"A Re-examination of He Zhu's 1096 *Restored Poem of Being Moved and Lodging the Feelings in Words* 補感寓詩"

Session 6B *Early China II*
3:30-5:00 (Coos Bay Room)

Chair: Newell Ann Van Auken

MARK PITNER (Elmira University)
"*Xiangmu*: finding a place for the dead"

ARMIN SELBITSCHKA (New York University)
"Dining and Wining the Spirits: Food and Drink as Burial Goods in Late Pre-imperial and Early Imperial Chinese Tombs"

FU SU (Princeton University)
"What was Yang Xiong Refuting in His "Fan Lisao?""

6:30–8:30 Reception in Willamette Falls Room

Saturday, Oct. 22

8:00-8:30 Registration (Astoria Room)

Session 7A *Six Dynasties Literature I*
8:45–10:15 (Astoria Room)

Chair: Antje Richter

SHIH HSIANG-LIN (Saint Olaf College)
"Sartorial Enticements and the Suasion: Intersections Between Sevens and Song Verses in Jian'an Poetry"

ZEB RAFT (Academia Sinica)
"Poetry in the Communication Model: A Study of *Cao Zhi*"

MEOW HUI GOH (Ohio State University)
"The Art of Wartime Propaganda: Chen Lin's *Xi* Written on behalf of Yuan Shao and Cao Cao"

Session 7B *Yuan Dynasty*
8:45–10:15 (Coos Bay Room)

Chair: Stephen West

CHANG WENBO (Arizona State University)
"To Be A Ghost That Will Never Die: The Construction of a Tradition in *A Register of Ghosts (Lu gui bu* 錄鬼簿)"

FRANKIE HIN MING CHIK (Arizona State University) "Evil Hidden behind Great Mission: Accounts of Cui Li Memorial Episode and the Historical Writing of Jin-Yuan Interregnum"

GUO JINSONG (Princeton University)
"Library Stargazing: The Use of Textual Investigation in Early Yuan Astronomy"

10:15–10:30 Coffee & Tea Break (Astoria Room)

Session 8A *Women in Chinese Literature*
10:30-12:00 (Astoria Room)

Chair: He Yuming

JOANNE TSAO (Arizona State University)
"The Creation of the Bronze Bird Terrace-scape in the Northern and Southern Dynasties Period"

HU QIULEI (Whitman College)
"Singing Ghosts and Innocent Girls" Women and the Domestication of the Local in *Wusheng* and *Xiqu* Songs"

MIAO XIAOJING (University of Colorado, Boulder)
"Shangguan Wan'er: The Lady of Bright Countenance and Beyond"

Session 8B *Late Imperial Popular Culture*
10:30-12:00 (Coos Bay Room)

Chair: Timothy Wai Keung Chan

WU ZEYUAN (Ohio State University)
"Remembering the Past through music: The Circulation of Chinese *Qin* Songs in Edo Japan"

SCOTT GREGORY (University of Arizona)
"'The Art of Subtle Phrasing Has Been Extinguished': The 'Great Learning' of the Outlaw in Jin Shengtan's *Water Margin*"

ISAAC YUE (University of Hong Kong)
"The Comprehensive Manchus-Han Banquet: A Reconsideration of its History and Development"

12:10-12:30 Business Meeting (Astoria Room)

12:30-2:00pm Lunch Break

Session 9A *Six Dynasties Literature II*
2:00-3:30 (Astoria Room)

Chair: Meow Hui Goh

WENDY SWARTZ (Rutgers University)
"Jiang Yan's Imitations of Lost and Nearly Lost Writers"

YANG BAOLI (University of California, Los Angeles)
"Redeeming Affective Loss: 'Elegant Capacity' in the *Shishuo Xinyu* and its Function in Early Medieval Chinese Literature"

GRAHAM CHAMNESS (Harvard University)
"Confucius at the Rain Altar: A Momentary Group Fantasy at Lanting"

Session 9B *Qing Dynasty*
2:00-3:30 (Coos Bay Room)

Chair: Timothy Wong

LINA NIE (Harvard University)
"Historical Memory in Fiction and Private Record: Reconstructing and Deconstructing the Case 'Yang Naiwu and Xiao Baicai (楊乃武與小白菜)'"

YANG YI (University of Hong Kong)
"Voice, Silence and Self: The Absence of Females in the Writers Group of Chinese Detective Fiction: 1896-1937"

LIU XUNQIAN (University of Hong Kong)
"Themes and Context Relations in Huang Shi-zhong's Historical Writing"

3:30-3:45 Coffee & Tea Break (Astoria Room)

Session 10A *Ming Dynasty*
3:45-4:45 (Astoria Room)

Chair: Stuart Sargent

DESMOND CHEUNG (Portland State University)
"Establishing the city god cult in Ming Hangzhou"

TIMOTHY WONG (Arizona State University)
"A Difference between Old *xiaoshuo* and the Modern Novel: Another Reading of the *Sanguo yanyi*"

Session 10B *Language in China*
3:45-4:45 (Coos Bay Room)

Chair: Michael Fuller

RICHARD SIMMONS (Rutgers University)
"A Closer Look at Lǐ Rǔzhēn's Mixed Mandarin Phonology"

VIRGINIA WILLIAMS (University of Washington)
"Envisioning Sorrow: *Words Related to Gazing in the* Li sao 離騷"

7:00–9:00 Banquet in the Willamette Falls Room
With keynote address by Stephen Durrant (University of Oregon): "Ancient Chinese Olympians"

Abstracts

Daniel Hsieh (Purdue University), "Li Bai (701-762) and Confucius"
The great Tang poet, Li Bai, is often associated with the Daoist side of the Chinese tradition, be it seen in his dedicated alchemical pursuits or the aspects of his character that led his contemporaries to call him a banished immortal   (*zhexian* 謫仙). Li Bai has thus been titled the Poet Immortal (*shi xian* 詩仙) and Du Fu (712-770), the more obviously Confucian poet, the Poet Sage (*shi sheng* 詩聖). Of course Li Bai had many other sides to his character. He was also a knight errant, a great sensualist who enjoyed wine, women, and song, and he could even assume a Buddhist persona. But he also had his Confucian side and he could idolize the person of Confucius in ways he never did Laozi or Zhuangzi. His dialogue with Confucianism and Confucius forms a small but important subject in his poetry. The Confucian conscience is part of the heritage of all *wenren*, and one finds him both rebelling against and bowing before Confucius. In this paper I explore his complex relationship with the Sage by looking at his poetry, but also by comparing and contrasting him with Tao Yuanming (365-427). There are parallels in the way they both felt they must answer to Confucius, especially in light of the un-Confucian paths their lives took.

Yingying Sun (Lewis and Clark College), "On Li Wukui, His *Muzhiming* and Dunhuang Manuscript P. 2005- *Shazhou tujing*"
Li Wukui 李無虧 was the Shazhou (modern Dunhuang) prefect from 689-694 CE in the early Tang. There is no transmitted historical records about him, but we are able to reconstruct Li's career path by using the information from his *Muzhiming* 墓誌銘(entombed epigraph), which was discovered recently. We are also able to extract some detailed information from Dunhuang manuscript P.2005, the *Shazhou tujing* 沙州圖經, regarding Li's actions during Li's post as Shazhou prefect, especially his "interactions" with Empress Wu, the regent at that time. Li's career path and his interactions with the Empress, on the other hand, can further our understanding of the editing process of the text of P. 2005 as well as the functions of *tujing* during the early Tang.

Paul W. Kroll (University of Colorado), "Xiao Yingshi's '*Fu* on Felling the Cherry Tree' "
Xiao Yingshi (707-759?, *js* 735) is now normally characterized in literary history as one of the important forerunners of the Tang "*guwen* movement" and often wrongly considered a "mid-Tang" writer. But he lived all his life in the "High Tang" period and was known to his contemporaries mainly as an historian and was also appreciated for his *fu*. The present communication will focus on a *fu* he wrote in high dudgeon after being removed in 749 from his appointment in the Academy of Assembled Worthies (*Jixian yuan*) by the notorious prime minister Li Linfu. In addition to being a finely crafted poetic work, this composition tells us something about the possible political usage of *fu* at the time and gives us interesting incidental information about the author as well as about local administration in Guangling, where Xiao was sent after dismissal from his position in Chang'an.

Xiaojing Sun (Loyola Marymount University), "Performance and Memory: Shi Hao's 史浩 **(1106-1194)** *daqu* **Performance 'Sword Dance'"**

The medieval *daqu* 大曲 ("big suite"), a performance consisting of a succession of musical sections, combining song lyrics with various instrumental accompaniment, and solo or ensemble dance movements, is a major component of court music. The lyrics of *daqu* provide a valuable window into the often submerged link between text and performance. This paper focuses on "Sword Dance," a *daqu* piece composed by Shi Hao 史浩 (1106-1194), the Southern Song Chancellor and writer. In this performance text, Shi Hao recounted two well-known stories on the "Sword Dance" performance of different dynasties---one presented on the *Hongmen* banquet for the two potential rulers of the Han, the other captured in the mid-Tang poet Du Fu's (712-770) poem on the Elder Sister of Gongsun---and integrated them into a "coherent" performance presentation. This paper interprets Shi Hao's *daqu* composition by bringing up the workings of memory in Shi Hao's piece specifically and in historical narrative in general. What I would like to investigate is how memory--- either personal memory of Du Fu or literary/cultural memory (or "intertextuality") of Shi Hao--- functions as an instrument to bridge text and performance. Both of their memories, in a sense, is a gesture that stands for a specific historical narrative. By means of remembering and re-membering, Shi Hao's narrative goes beyond a simple storytelling, and can be taken as an attempt that purports to write itself into both the performance tradition of "sword dance," and, more importantly, the orthodox literary heritage.

Yunshuang Zhang (University of California, Los Angeles), "The Process of 'Naming the Studio' in Song Literati Culture"

In terms of the early history of studio names, there are a handful of antecedents. But it is not until the Song era, especially in the Southern Song, that the naming of studios gradually becomes popular. In addition to naming studios, more importantly, Song literati become enthusiastic about penning interpretations of studio names. By means of literary representations, the literati are eager to demonstrate a direct connection between these names and their own lives. Take a step further, in the Southern Song, literati become interested in referring to themselves by directly using their studio names as sobriquets. This change is reflected in the book *Record of Self-Chosen Sobriquets* (*Zihao lu* 自 號錄) compiled by Xu Guangpu 徐光溥 (fl. 1247). It further indicates that Song literati are penchant not only for naming their studios, but also for styling themselves with these names. Thus, this presentation will discuss how this process of "double naming" becomes an indispensable part of life for Song literati. From the selection of a wonderful name for one's studio, to the interpretation and negotiation of the studio name, and finally to the use of the studio name as one's own sobriquet, the process of "naming the studio" is in fact a construction of a stage for the performance of the studio owner. The carefully selected studio name links as well as displays the significance of the studio space and the characters or intentions of the studio owner. In this respect, a "double representation" is at work: The literati represent and elaborate studio names in literary works, and at the same time, the studio names serve as representation of the literati's self-identity.

Stephen West (Arizona State University), "The Mask of the Quotidian: Huáng Tíngjiān's Private Household Record of the *Yĭhài* Year"

The *Yízhōu yĭhài jiāshèng* 宜州乙亥家乘, written in the last seven months of Huáng Tíngjiān's 黃庭堅 (1045–1105) life is, as the title suggests, a private record of things that happened in eight of the last nine months of his life in the lunisolar year *yĭhài*, *Chóngníng* 4. The record ends thirty-one days before his death on Nov. 15, 1105 [lunar 9.30]. The selection of the sub-genre *jiāshèng* for his personal diary assures that, while it is precise in its dating of events, it offers no insight into anything other than the activities of his daily life of which he needed to keep a record. This is to be expected, since it is based on the line from the Mencius, "When the traces of the true king die out, then the *Odes* are lost; when the *Odes* are lost, then the *Springs and Autumns* was created. The *Records* (*shèng*) of the Jìn, the *Pestilences* (*tàowú*) of the Chǔ, and the *Springs and Autumns* of the Lú are one and the same." Thus, its laconic nature is to be expected, and it is one of the forms of writing in traditional China where exclusion and erasure are expected features of style or generic form. Nevertheless, it offers an entrée into the complex emotional world of the last months of his final banishment as a member of the Yuányòu group. Engaging widely beyond the heavily-monitored circle of scholar-bureaucrats of high status, he was a full participant in a network of letter writing and exchange of gifts with men otherwise unknown, and he was engaged in local social interactions with monks and common, educated landowners who were beyond the monitoring gaze of the state. He also suffered from intense bouts of dysentery and malarial fevers and was forced to spend his last months and finally died in a guard tower outside of the city of Yízhōu. The diary masks, in fact, the complex social and emotionally intense subjective world of his last months.

Yuming He (University of California, Davis), "Staging Knowledge: Editorial Labor and Daily-use Encyclopedias in Late-Ming China"

Late-Ming bookshop owners, editors and illustrators invested heavily in making encyclopedias. The products of their labor often received scorn from the *Siku* (Four Treasuries) scholars for their sloppy editing, lack of source-verification, and indiscriminate grouping of materials of different nature. This paper attempts to explore how Ming book-makers themselves valued the new system of knowledge that they helped to shape in the popular genre of the daily-use encyclopedia. More specifically, this paper aims to explore the processes and strategies by which book-makers communicated their valuation to their readers.

Jing Chen (University of Illinois at Urbana-Champaign), "Making a Diversified Lineage: Publishing *Gushi* Anthologies in the Late Ming"

During the first half of the seventeenth century, with the boom in commercial publishing, a large amount of literary anthologies were printed and reprinted by commercial publishers. This paper focuses on approximately twenty seventeenth-century Ming commercially printed anthologies devoted to *gushi* 古詩 (lit. ancient poems, or ancient-style poems) to examine how commercial publication influenced the making of literary anthologies, and further shaped the perception of the literary genre. I argue that the commercial publication of these *gushi* anthologies during the first half of the 1600s has helped construct a unified corpus of *gushi* works, whereas the strategies used in the process of editing and printing these anthologies in response to contemporary reading needs have

diversified the understanding of *gushi* corpus and genre at the same time. The first part of this paper will explore the making of a unified lineage of *gushi* anthologies as seen in the continuous practices of publishing *gushi* anthologies during the late Ming. Second, I will investigate the strategies used by the editors and publishers to explore how these editorial strategies, while as responses to contemporary reading needs, have also demonstrated the diversified understanding of the *gushi* corpus and genre. Strategies to be examined include 1) the arrangement principles in defining the scope of anthologies, 2) the uses of various book titles, and 3) the inclusion of different types of annotations inside the anthologies. Third, through reading some "talks on poetry" (*shihua* 詩話) entries, I shall investigate the late Ming and early Qing readers' responses to these strategies, arguing for the successful construction of a unified yet often varied understanding of *gushi* through the late Ming anthology-making practices.

Timothy Clifford (University of Pennsylvania), "Archaism, State Anthology Production, and Socially Engineering Literary History in Ming China"
Modern literary scholarship has generally presented the history of Ming dynasty poetry and prose as a struggle between archaists who wished to imitate the forms of ancient writings and anti-archaists who wished to directly express their individual selves free from such formal constraints. This narrative is simplistic in how it reads a handful of letters and prefaces by famous writers as evidence of rigid literary "schools," and Daniel Bryant has further criticized it as an untenable teleology of May Fourth literature. But what other ways are there of mapping the Ming literary field, in both its spatial and temporal dimensions? This paper proposes an approach centered on anthology production. Combining book history, literary sociology, and digital network analysis, this paper examines several reprintings and adaptations of the Song dynasty literary anthology *Wenzhang zhengzong* (*The orthodox tradition of literature*) produced for use in Ming dynasty Confucian schools, both in relation to one another and to Ming anthology production more broadly. By resituating "archaism" within official attempts to socially engineer literary practice—and by extension literary history—via anthology production, this paper presents a new view of the Ming literary field centered on the power structures where normative forms of literary practice were construed and contested.

Lu Kou (Harvard University), "Praising Foreign Gifts in Early Medieval Courts"
Graduate Student Travel Award Winner
During the period of Northern and Southern Dynasties (*nanbeichao*), the age of political division, interstate communication was often accompanied with exchange of gifts; reciprocity of gifts, seemingly a token of peace and reconciliation, carried complex political and cultural messages. In early medieval court society, the arrival of foreign envoys and goods was a public event, and emperor and royal princes often commanded courtiers to compose literary pieces to commemorate the occasion and praise the reception of gifts. Courtiers' literary representation of foreign gifts, then, provides an excellent window to examine a state self-perception and its perception of "Others." While recipients often commended the alien objects for curious physical appearance, exotic nature or utility, they also imbued them with extra symbolic meanings to be appropriated for ideological claim and ethnic/cultural identification. The paper explores a variety of literary responses to and literary malleability of "foreign gift" in both southern and northern courts. From generic "tributes," to exotic

playthings, to omens that confirm dynastic grandeur, and to tokens that remind political detainees of past hometown, gifts, or more specifically, literary representation of gifts, undergoes metamorphoses in different genres and traverses the boundary between public and personal. I will argue that the encomium on gift, as commonly produced in early medieval courts, was hardly a hollow enterprise that merely aimed to flaunt a courtier's literary competence. Constituting part of a state's cultural capital, it conveyed important ideological agenda, and was intimately involved in the state's assertion of political legitimacy, cultural superiority and ethnic supremacy. The examination on panegyrics on gifts is also part of the larger questions about how imperial power---despite the fact that none of the states ruled both the North and South---was imagined, defined, represented, and propagated through literary writings on "foreignness."

Timothy Michael O'Neill (Pacific Lutheran University), "Sima Qian and Hermeneutics"
This paper engages and critiques recent English-language scholarship on the *Shiji* by comparing the epistemology of Sima Qian's hermeneutic practices to that of major Western theorists of the past century. Sima Qian is the most important author in traditional Chinese hermeneutic theory, in that he establishes the paradigm of reading for authorial intention not only by utilizing it on his source texts but also by expecting it (and indeed teaching his readers how to do it) for and in his own writings. I argue that—opposed to Western hermeneutic theory, which works within a completely different language-theoretical episteme, and has many serious intellectual flaws and dubious flights of metaphysical fancy—traditional Chinese reading practices, although we may casually dismiss them as naïve, romantic, or lyrical, are actually grounded in daily human life and in practice serve readers better and are ultimately a more effective way of reading Classical Chinese texts (or any text for that matter). Many of the famous criticisms of the "intentional fallacy" appear disingenuous when faced with the epistemological challenge of entirely different assumptions about the nature and function of language—how meaning actually works via textual transmission. I conclude with some of the insights to be gained from reading the *Shiji* through the lens of Han dynasty views of hermeneutics and authorial intention—especially that of Sima Qian himself.

Jennifer Liu (University of Washington), "Clarifying *xuanxue* by redefining its abstruse origins"
The traditional understanding of the genesis of *xuanxue* has been to date it beginning with the Cao-Wei period, associated with figures including He Yan, Wang Bi, Guo Xiang, and others, and identified with commentaries on the so-called *san xuan* texts. Yet, as some modern scholars such as Michael Nylan, and David Knechtges have recently suggested in passim, the origins of the *xuanxue* discourse may well be found earlier in the later Han dynasty, such as in Yang Xiong's *Tai xuan jing*, or in the various *fu* of Jia Yi, Zhang Heng, and Feng Yan. In attempts to classify this movement, other modern scholars have decided to regard xuanxue as a kind of early Chinese philosophy. But not much has been done to define "*xuanxue*" or to question the suitability of the Chinese term to the Western nomenclature "philosophy." This paper will seek to draw out current understandings of xuanxue; to further problematize the genesis, and classification of it; and to finally endeavor to give a more precise definition of *xuanxue* so as to continue to study this movement in its own right without having to resort to such loaded Western terms as "metaphysics," "ontology," "being," et cetera.

Julian S. Wu (Arizona State University), "Metadramatic Illustrations: Woodblock Imprints and Dream Plots in Ming Vernacular Literature"
Graduate Student Travel Award Winner
The mid-and-late Ming (1368-1644) period witnessed a boom in vernacular literature. It was also a period that almost no book was printed without illustrations. The historically granted view that illustrations were merely visual accompanists to texts accustoms us to regard illustrations as something ancillary and dispensable. Judging from the important position illustrations occupy in printing history and culture, we should treat the book "as an organic whole object." For thread-bound illustrated books, the physical features are equally significant, such as the text-picture spatial layout on folio and across the whole book, the binding manner, the reading order resulted from leaf-turning patterns, etc., and they, as well as the pictorial composition, have to do with how texts and illustrations are read, interpreted and accepted in the reading process. This paper mainly investigates the relationship between the woodblock illustrations and the texts in the interconnected textual community of Ming vernacular literature. The author will examine three typical dream plots, together with their woodblock illustrations in various editions, and apply a border-crossing and dialogic perspective throughout the analysis. Discussion will be conducted in three levels: the spatial crossover on paper; the blurring demarcation between reality and illusion in terms of connoisseurship; and the pictorial interrelationship across different contexts and media. The conventionalized yet dynamic relationship between the dream scenes and the dreaming scenes within the frame of a dream plot points to a metadramatic gesture that a play is performed within a play. It also metaphorically demonstrates how illustrations might be relevant to their corresponding texts in various Ming vernacular stories and dramas. A printed illustrated drama or fiction turned out to be not so much about a cultural commodity as about a packaged product in which literary and artistic representation of a romance, a historical event, or a ghost story coexisted in such a way that they increased the narrative and visual intensity by supplementing each other.

Zhaokun Xin (Arizona State University), "Orality and Antiquity: *Guchui* and *Gu* in Ling Mengchu's (1580-1644) *Shishuo xinyu guchui*"
In contrast to the considerable amount of scholarly energy devoted to his first and second collections of vernacular stories, the *Pai'an jingqi* (Slapping the Table in Amazement), Ling Mengchu's involvement in the publication of the *Shishuo xinyu guchui* (A New Account of Tales of the World Orchestrated through Drumming and Vaunting) has by far received scant attention. This paper endeavors to address such an imbalance by asking how the term *guchui* (drumming and vaunting) manifests Ling's construal of the *Shishuo xinyu* and with what justification he has come up so as to legitimate and differentiate his own edition of this renowned collection of classical tales from other editions, particularly Wang Shizhen's *Shishuo bu* (Supplement to A New Account of Tales of the World). Specifically, I will contend that Ling's preference of *guchui* to *ping* (commentary) in naming his own edition is predicated on his emphasis upon the *Shishuo xinyu*'s rootedness in orality, whereas he resorts to the notion of *gu* (antiquity) in justifying his own edition, temporally constricting and generically extending Wang's use of this notion.

Sun Di (University of Hawai'i, Manoa), "'The Chrysanthemum Vow' and Akinari's *Kokugaku* Thought"

This essay takes the story "The Chrysanthemum Vow" (菊花の約) in Book 1 of *Ugetsu Monogatari* (雨月物語 *Tales of Moonlight and Rain*, 1776), a prominent work of Japanese "strange and marvelous stories" (怪談小説 *kaidan shōsetsu*) adapted by Ueda Akinari (上田秋成, 1734–1809) mainly from Chinese vernacular fiction, as an example to explore the features of Akinari's adaptation, based on the comparison between Akinari's story and its Chinese antecedent, "The Chicken-and-Millet Dinner for Fan Juqing, Friend in Life and Death" (范巨卿雞黍死生交 *Fan Juqing Jishu Sisheng Jiao*), a Ming vernacular tale in the collection *Old and New Stories* (*Gujin Xiaoshuo* 古今小說, 1620) edited by Feng Menglong (馮夢龍, 1574–1645). I also suggest that the story needs to be examined in the context of the *kokugaku* (国学 National Learning) movement, for Akinari's adaptation and the motif of the story reflect, to a certain degree, Akinari's *kokugaku* thought. By analyzing Akinari's adaptation: the title, the images of protagonists, and the rewriting of the plot, I would discuss the difference between the virtue of *shingi* (信義, Faith and loyalty) portrayed in Akinari's story and that in the Chinese story, how his adaptation serves a purpose of social criticism, and his attitude towards Confucianism which is rooted in the criticism of the way Confucianism is practiced in Japan rather than a complete rejection of Chinese influence.

Lucas Wolf (Arizona State University), "You *Can* Take It With You: 'Raising the Residence' (*bazhai* 拔宅) and Late-Tang Daoist Practice"

Stories abound of the lucky Daoist practitioner, who, sitting astride phoenix or dragon, is carried up into the heavens in broad daylight (*bairi shangsheng* 白日上昇). Yet what of the people and possessions that one leaves behind when they obtain transcendent office? Would it not be better to bring one's family along, carrying them safely through the clouds, ensconced within one's own rooms and walls, courtyards and hallways? This concept, known as *bazhai* 拔宅, or "raising the residence," appears in biographies of transcendents such as Xu Xun 許遜 and Tang Gongfang 唐公房. The very popularity of these tales suggests the appeal of this concept—a method for an aspiring transcendent to bring both family and possessions (even extending to one's dogs and chickens!) with them as they depart the mundane world, so as to be replanted in a celestial setting. A detailed means of attaining this spectacular feat can be found in the late-Tang Daoist ritual manual, the *Guide to the Golden Lock and Flowing Gems* (*Jinsuo liuzhu yin* 金鎖流珠引). There, a complex ritual to "raise the residence" is detailed; one involving a parade of gods and spirit soldiers, divine contractors numbering in the millions, and Heavenly surveyors. This paper aims to examine this practice as it appears in the *Jinsuo liuzhu yin*, presented as a superior form of transcendent promotion—one enmeshed in the social sphere rather than the eremitic—and as a reward for both a practitioner's moral excellence and accumulated hidden merit (*yingong* 陰功). It also raises questions about the contemporary Daoist understanding of the Heavens, the value of material goods in religious practice, and concepts of shared familial transcendence.

Thomas Jülch (Ghent University), "The *Zhenzheng lun*, a Buddhist apologetic treatise directed against Daoism"
The *Zhenzheng lun* 甄正論 (T 2112) by the Tang monk Xuanyi 玄嶷 is a Buddhist apologetic text, which – despite its relative brevity – possesses particular importance in the history of ideas. It voices Buddhist apologetic thought directed against Daoism for the last time before the tradition died off only to reappear in the Yuan dynasty. Anti-Daoist argumentation was one of the prevalent themes in Buddhist apologetic writing, as since the introduction of Buddhism into China Buddhism and Daoism, both being religious teachings, were engaged in notorious competition with each other. The *Zhenzheng lun* sums up the main straits of anti-Daoist argumentation that had developed over the centuries. The presentation will introduce those straits based on their representation in the *Zhenzheng lun*, and show how they took shape in previous Buddhist apologetic writing.

Timothy Wai Keung Chan (Hong Kong Baptist University), "'I Seek Transcendence in this Grotto': A Quest for 'The Nymph by the River' in Three Dunhuang Songs"
The title of this paper is a verse from one of the three Dunhuang songs, "the Nymph by the River" ("Linjiang xian" 臨江仙). It offers clues for identifying the persona of the "nymph," who must have played a central role in lyrics to this tune, which, according to the Jiaofang ji 教坊記, just began its popularity in the Tang. The three songs in question are respectively found in Dunhuang manuscripts P3137, P2506, and S2607, dated from around the ninth century, in which we find vestiges of motif elements native to the tune title since its birth. Most Tang tune titles containing the word xian ("transcendent") carry and maintain the innate motifs about xian in the hands of lyricists who, to different extent, reference these archetypical elements when expressing their own ideas. The three "Linjiang xian" songs reveal that the xian fantasy is made mainly of or derived from episodes of the saga about Liu Chen 劉晨 and Ruan Zhao 阮肇 accidentally intruding into a grotto and their consequential romance with two "nymphs." The analysis shall yield useful hints for reconstructing the relationship between tune titles and the lyric's content, a marked feature of songs created in this early history of proto-ci lyrics.

Garrett Olberding (University of Oklahoma), "Perception of One's Neighbors and the External Definition of Sovereign Space in Early China"
In this essay, I investigate the management of sovereign space in early China, whether described concretely in terms of geographic features, or in recondite conceptual terms, such as *xing* 形. I examine the formulation of geographic notions of space and boundary preserved in the Han-era political memorials, as distinguished from pre-Qin ideations, by analyzing the articulation of borders and divides, of space possessed or challenged. I pursue how the concept of *xing*, as formal boundedness, is affected by who the state's neighbors are and how "neighbor" is conceptualized, both in its threats and opportunities. I specifically look at how *xing*, and other notions impacting a sense of boundedness, as basic as "inner" and "outer," are related to security and diplomacy across a transitional era, when the general strategic focus of "neighbor" shifts from the other Central States to non-Chinese people such as the Xiongnu. Such affects not only the concept of neighbor but also the concept of geography, how geography should be described and managed. My ultimate aim is to

broaden our understanding of what it meant to "territorialize" space and, by extension, how "territorialized" space was distinguished from "deterritorialized" space.

Lisa Indraccolo (University of Zurich) "A Repository of Sayings, rhetorical strategies, structural features and distributional patterns in the *Hánfēizǐ*"

The late Warring State text *Hánfēizǐ* 韓非子 is well known for its broad, rich collections of anecdotal materials (Lundahl 1992). Collections of anecdotes are preserved especially in two clusters of chapters, the so-called 'Shuōlín' 說林 chapters (22-23) and the outer and inner 'Chǔshuō' 儲說 chapters (30-35). Despite the apparent lack of an easily recognizable order according to which the anecdotes would be listed, their displacement seems to respect some basic underlying principles that contribute to establish an overarching, more or less regular figure (Reeve 2003; Du 2010). Anecdotes in the *Hánfēizǐ* are not a disorganized array of random stories casually put together. There seem to exist a set of compositional and organizational rules that are respected both in the make-up of individual anecdotes, and in the selection, distribution, and displacement of anecdotes within and across these clusters of chapters. The present paper aims at studying a significant number of selected case studies taken from the 'Shuōlín' and the 'Chǔshuō' chapters. The paper analyzes the structure of the *Hánfēizǐ* both on the micro-level (the individual anecdotes) and on the macro-level (recurring structural patterns identifiable within and across chapters). The study provides meaningful examples of intertextual and intra-textual cross-references, highlighting structural regularities existing among anecdotes included in these two clusters. Such analysis is expected to provide preliminary evidence for an overall consistency in the internal organization of the chapters, and on of thematic homogeneity and structural coherence within the blocks of anecdotes, which mainly – but not exclusively – belong to the rhetorical genre of "persuasion" (*shuì* 說). Particular attention will be paid to the rhetorical use of overlapping structural features, repetitions of more or less large chunks of texts (Gentz 2005; Gentz & Meyer 2015) and to the use of lists as internal organizing devices (Richter 2013, 2014).

Newell Ann Van Auken (University of Iowa), "What does Chūnqiū 春秋 (Spring and Autumn) mean?"

In discussing the title of the historical record *Chūnqiū* 春秋 (literally, *Spring and Autumn*), most scholars have assumed that the title was a synecdoche for a year and that this is why it was used to refer to a work (or perhaps an entire genre of historical works) that was organized by season to record the events of the entire year. In this paper, I suggest an alternative origin for this title. Unlike other, more common terms for "year" such as *suì* 歲 (which originally meant "Jupiter" and was associated with the astronomical year) and *nián* 年 ("harvest," linked to the agricultural calendar), the term *chūnqiū* was not used in early texts to refer to "year" as a unit of time, but it does appear in passages concerning seasonal ceremonial activity, particularly interstate diplomatic visits. I propose that *chūnqiū* was adopted as the title of the chronologically-arranged set of records not because it designated the year in a temporal sense, but because of its association with ceremonial or ritual activity carried out in the proper season. My suggestion has ramifications for how we understand the purpose of the *Chūnqiū*. Specifically, it was not a simple annals of events but a work that recorded activities with religious or ritual significance, and as such, its focus and primary concern differed

from those of later Chinese histories. This study is preliminary work related to my second book project, which seeks to identify linkages between *Spring and Autumn* recording patterns and discussions and prescriptions concerning ritual in texts such as *Lǐ jì* 禮記 and *Yí lǐ* 儀禮, as well as accounts of ritual activity in early narrative histories, with the aim of gaining a clearer understanding of the *Chūnqiū* and the culture and historiographical approach that produced it.

Qinyuan Lei (Princeton University), "Competing Scientific Ideologies: The "Scientific Struggle" in Japan, 1920-1945"
This paper will examine the emergence of competing "scientific ideologies" in Japan between 1920-1945. Notably, the 1920s saw the first "science boom" in Japan. It is generally understood by historians of modern Japanese intellectual history that the newly acquired knowledge in the field of science gave birth to ideas or beliefs such as eugenics, "pure blood" (純血) versus "heterosis" (雜種), the survival of the fittest (優勝劣敗), etc., which became incorporated despite their incongruence into the imperialist program of building a strong unified nation. At the same time, arguably, scientific knowledge was inseparable from the birth of Marxist ideas such as that society progresses in stages, or that human beings are by nature social beings, etc., which were introduced by Japanese Marxists beginning in the 1920s in order to inspire a social revolution in Japan. This paper aims to examine these ideas not merely as independent intellectual inventions or "imports," but as a collection of related but competing "scientific ideologies." The methodology of this paper can be summarized as follows: it will examine various "scientific ideologies" as historical, epistemological products by drawing upon both the historiography of the ideas and the sociology of the producers of these ideas. Because unlike false science, which can be proved false and hence does not have a history, "scientific ideology" is nothing but a historical product founded on a truth claim, but which cannot be proved true or false. My discussion of "scientific ideologies" in prewar Japan will tie in with existent discussions of the introduction and influence of Darwinism in Japan. This paper aims to understand the 1920s Japanese "science boom" not merely as a social phenomenon induced by new scientific discoveries and technologies, the flourishing of research institutions and grants, but also as a politico-ideological *event* involving competing ideas.

Young-hwan Park (Dongguk University), "A Study on the Development of the Interpretation and Understanding on Cultural Korean Wave in China's Academia"
When the fever of Korean wave is mentioned in China, something important is often ignored. Broadcasting stations in Japan and Taiwan almost only considered the commercial parts and made decisions by the incomes from Korean wave dramas. However, in China, State Administration of Press, Publication, Radio, Film and Television of The P.R.C managed by government holds all the permissions and the importation is decided significantly by political factors much more than commercial factors. From the fever of Korean drama *What On Earth is Love* in 1997 to *Daejanggeum(A Female Chef in Korean Palace)* in 2005, most of Chinese scholars have defined the cause of Korean fever as the cultural proximity based on similar traditions and Confucian culture, and also draw the controversial issue that whether the fever of Korean wave was effected by Confucianism's Regurgitation-feeding. However, the background of producing Korean dramas in Korea is quite different. It is the formality of 'pursuing anti-tradition from tradition'. Since IMF

National bankruptcy in 1997, Korean wave dramas were born in the self-reflection on the inordinate developmentalism along with the flow of anti-tradition, anti-Confucianism and anti-Male in Korean society. Such cultural phenomenon is very interesting. It seems that the desire of Revival fever in China, to establish traditional ethical viewpoint through the restoration of Confucian culture and regional cultural discrepancies between Korea and China, influenced the viewpoint of culture acceptance. Of course, there are not a few opinions that excluded Korean wave dramas blisteringly from the cultural nationalism viewpoint. Since the arguments of the Dano Festival between Korea and China got deepened at the end of 2005, the phenomenon of disliking Korean wave became one catalyst. Around 2008 Beijing Olympic, the nationalism peaked in China. Hence Chinese preferences of Korean wave went into different ways. Since 2010, especially the great success of *the Heirs* and *A Man from Another Star* in 2013, China's academia has been more focusing on the analysis of reasons and causes that made Korean wave fever last for 20 years in China through the somewhat objective, rational and logical ways instead of emphasizing homogeneity with Confucianism culture emotionally like before. It is very persuasive for the opinion by Pro. Jang Ieewoo, Beijing University, that Korean wave drama fever made the culture be shared together through traditional heritage. At least, superficially it was because of that.

Jin Huan (Harvard University), "*Karmic Ties in a Dream*: Poeticizing the Disintegration of an Empire"
This paper focuses on a Southern play (*chuanqi* 傳奇) entitled *Karmic Ties in a Dream* (*Meng zhong yuan* 夢中緣). This autobiographical play represents both the Taiping Civil War (1851–1864) and its aftermath by appropriating various literary traditions. These appropriations, however, indicate that the cosmological worldview provided by existing literary models have lost efficacy in bringing meaning to an individual's historical existence in mid-nineteenth century. The writer therefore constructs an alternative aesthetic framework to impose order on the turbulent era. However, such a framework implicitly bespeaks the disintegration of the empire. The writer Pu Wenbin 濮文彬 (fl. 18650– 1885) borrows from canonical works such as *The Peach Blossom Fan* (*Taohua shan* 桃花扇) by Kong Shangren 孔尚任 (1648– 1718) and *The Water Margin* (*Shui hu zhuan* 水滸傳), a masterpiece of vernacular fiction whose earliest editions date from the sixteenth century, to construct a certain kind of aesthetic order. He follows *The Peach Blossom Fan*, a play about the Ming-Qing transition, to reconcile the view of history sanctioned by the reigning dynasty with the prevailing historical sentiment among the literati. At the same time, he writes a story of fraternity that uncannily harks back to the tradition of *The Water Margin*. As the brotherhood formed between the autobiographical hero and his sworn brothers is fractured by the restored central power, the model of fraternity proves a futile attempt to compensate for political disorder. The writer, therefore, concludes that one can only make sense of dream-like memories through concrete "karmic" ties within one's community. This conclusion resonates with the dismantling of the Qing Empire: as the writer envisions a situation that prioritizes local ties over the bonds to the central political entity, these local ties could be metaphorically understood as small parts that collectively break down the empire.

E Li (Marietta College), "Eyes" as Medium: Yang Wanli and the Chengzhai Style"
Chengzhai Style refers to the refreshing style of the Southern Song poet Yang Wanli's poems. One of the characteristics of this style is Yang's taking nature as writing subject. This paper discusses the unusual emphasis of "eyes" in Yang Wanli's poems. Critics have noted the association of an increased utilization of visuality with the rise of the landscape poetry during the Wei and Jin periods. However, the early poetic theory takes more interest in describing and discussing the interaction process between the writer and nature and less in the media of the interaction, such as eyes and ears. In this paper I argue that, besides the trend of going back to the earlier poetic practice of taking nature as one's primary writing subject, what is noteworthy in Yang's poems is a direct and instant visual response from the poet to nature. The increased visuality or highlighted medium of "eyes" presents a unique visual effect and demands the poet's active role and his ability in selecting and capturing particular moments or capturing particular moments from specific angles. This contributes to the features of the Chengzhai Style and at the same time explains the frequent use of the quatrains in Yang's poems.

Chengjuan Sun (Kenyon College), "The Earnest Playfulness: An Analysis of Yang Wanli's Poems of Jest"
Of Yang Wanli's 楊萬里(1127-1206) extant forty-two hundred poems, there are sixty-odd pieces containing *xi* 戲 (playful) or *chao* 嘲(to mock) in their titles. This fraction of his corpus is not merely frivolous wordplay but constitutes an integral part of his mature style. Such carefree and spontaneous poems amount to a determined rejection of the painstaking composition in the fashion of the Jiangxi School's meticulously crafted verse, as Yang outgrew a long apprenticeship of literary imitation. This paper aims to examine the aesthetic of Yang's playful poems and his stylistic and thematic innovations. The humor and wit therein contained, as previous studies have rightly point out, should be understood in light of the influence of Zen Buddhism and Neo-Confucian philosophy, yet their significance could be fully comprehended only as a culmination of a major trend of Song-dynasty poetry which hinges on amusement pure and simple, overturns conventions and norm, mocks the grandiose, and even seeks to exclude any forms of pragmatism and didacticism in the spirit of play.

Stuart Sargent (Independent Scholar), "A Re-examination of He Zhu's 1096 *Restored Poem of Being Moved and Lodging the Feelings in Words* 補感寓詩"
In my 2007 monograph on the *shi* poetry of He Zhu 賀鑄 (1052 – 1125), I discussed a difficult poem rich in violent imagery, proposing that it was an allegory whose urgent topical meaning would have been intelligible only to those who were let in on the secret by the poet himself. The poem shares certain qualities with a series of ten poems by Chao Buzhi 晁補之 (1053 – 1110) also under the title *Ganyu shi* 感寓詩. Unlike other poems with the same title by Tang and Song poets, and unlike poems with the similar title *Ganyu shi* 感遇詩 ('poems on things encountered'), Chao and He's works seemed to steer away from the more transparent allegories produced by other poets using these titles; it appeared to me that these two poets might have been developing a new subgenre of poetry that would be ideally suited for expressing outrage at attempts to censor history in the post-Yuanyou eras, a subgenre that would be recognizable by the title Ganyu, 'being moved and lodging the feelings'. I now think that He Zhu may have been far ahead of Chao Buzhi on this; this meeting

of the WBAOS gives me an opportunity to look again at Chao's complete set of ten poems, compare his works with other poems by the same title, and bring the continuum of practice into sharper focus.

Mark Pitner (Elmira University), "*Xiangmu*: finding a place for the dead"
Managing death, from gathering the remains of the dead to the placement of graves, has long been a concern for humanity. In pre-modern China this concern evolved into a range of professions and fields of study that had an evolving influence on Chinese beliefs and practices. In this paper I will examine the practice of *xiangmu* 相墓 (evaluating grave sites), a practice that had an increasingly distinct identity in terms of both practitioners and specialized text starting with the fall of the Han dynasty. In this paper will explore the beliefs and practices that this field grew out of, the evolving place of this practice in Chinese society from its influence on elite culture to the growing centrality of it in popular beliefs, and finally look at the case of the poet, scholar, and geomant Guo Pu 郭璞 (276-324) and what his life and reception history reveal about the evolving role of this practice

Armin Selbitschka (New York University), "Dining and Wining the Spirits: Food and Drink as Burial Goods in Late Pre-imperial and Early Imperial Chinese Tombs"
One of the medical manuscripts recovered from Tomb No. 3 at Mawangdui records the following sentence: "When a person is born there are two things that need not to be learned: the first is to breathe and the second is to eat." To the minds of cynical readers this is as trivial as it gets. Of course the reflexes to breathe and eat are inherent in human beings. The opposite implication is equally obvious. Once the human brain ceases to function, the urges to breathe and eat stop. In simple terms, no more oxygen and nourishment is required. Why, then, did people insist on burying food and drink with the dead in the late pre-imperial and early imperial period? To most modern commentators this seemed like a rather trite question that warranted little reflection. Food and drink as grave goods were either intended to sustain the spirit of the deceased in the hereafter *or* simply a sacrifice / offering to the spirit at the time of the burial. Yet, a closer look at the archaeological evidence suggests otherwise. By tracking the exact location of food and drink containers in tombs and comprehensively analyzing inscriptions on such vessels and finds of actual food I will will show that the mainstream dichotomic explanation is oversimplifying things. Some tombs indicate that the idea of continued sustenance *coincided* with one-time sacrifices. Moreover, I will introduce evidence of a third kind of offering that, so far, has gone unnoticed by scholarship. Such data confirms that sacrifices to spirits other than the one of the deceased sometimes were also part of funerary rituals. In short, by paying attention to food and drink as burial goods I will put forth a more nuanced understanding of early Chinese burial practices and associated notions of the afterlife.

Fu Su (Princeton University), "What was Yang Xiong Refuting in His "Fan 'Lisao'?"
Yang Xiong's 揚雄 (53 BCE-18 BC) "Fan 'Lisao'" 反離騷 (Refuting "Encountering Sorrow") has long been labeled as an "imitation" of Qu Yuan's屈原 (traditional dates 343-278 BCE) "Lisao" 離騷 (Encountering Sorrow). Imitation as a critical term, however, reflects a prescriptive view (imitation as a practice of following the model of a fixed text in composition and its implied evaluation of lacking

originality) that locks the "Fan 'Lisao'" within the traditional eulogistic reading of the "Lisao," with an agenda to defend and glorify Qu Yuan at a cost of suppressing Yang Xiong's polemical voice. Moving away from imitation, this paper reexamines Yang Xiong's refutations, treating the "Fan 'Lisao'" as a receptive reading of Qu Yuan and "Lisao." The first part discusses Yang Xiong's criticism of Qu Yuan's resolution of suicide and lacking of insightfulness in his political career. Additionally, Yang Xiong's reading of imagery in the "Lisao" would be far less systematic and allegorical than Wang Yi's 王逸 (fl. 110-120) framework a century later. The second part, through a close comparison of parallels between works from the *Chuci* 楚辭 anthology and the "Fan 'Lisao'," proposes a hypothesis that the "Lisao" that Yang Xiong refuted probably pointed to a larger corpus than our received text. There could be different versions of "Lisao" in circulation in the Han, and only gradually settled into our received shape after generations of compilatory efforts.

Hsiang-Lin Shih (St. Olaf College), "Sartorial Enticements and the Suasion: Intersections Between Sevens and Song Verses in Jian'an Poetry"
The *qi* or "Sevens" are a subgenre of the *fu*. They are structured with seven enticements presented by one persuader (or several) to another person. As the *fu* was defined in Han times, they were "to recite without singing." The *geshi* or "song verses" are designated today as *yuefu* poems, but because they were sung to music in contrast with the *fu*, they were called song verses. Despite their distinct ways of presentation, Sevens and song verses came to interesting intersections during the Jian'an period. Crossing the boundary between the genres, Jian'an poets responded to Yang Xiong's question about *fu*. Yang Xiong, being a *fu* poet, had observed the tension between beauty and suasion. "I believe that the *fu* is for the purpose of suasion," writes Yang Xiong in his autobiography. After enjoying all the ornate and lavish language characteristic of the *fu*, however, "the reader has already missed the rectifying message." When Cao Zhi decided to write a Sevens of his own and ordered Wang Can to write one to match his composition, he seemed to miss the rectifying message as well. He believed what distinguished the Sevens was their beautiful language, and he wished to continue this tradition in his "Seven Enlightenments." Someone, as mentioned in Yang Xiong's *Fa yan*, compared the beautiful language of *fu* to the weave of misty gossamer. Yang Xiong, on the other hand, found such language destructive and compared it to a borer worm in a seamstress' work. At the court of Cao Cao in the city of Ye, Jian'an poets confronted such question. I will examine how they put back on the "misty gossamer" of the Sevens, and how they blended the traditional poetic form into their new song verses to create the suasion fit to the contemporary ears.

Zeb Raft (Academia Sinica), Poetry in the Communication Model: A Study of Cao Zhi
This paper explores the application of a communication model to early medieval Chinese poetry, using examples from the work of Cao Zhi (192-232). The model includes the following two key features. First, relationships between senders and receivers are multiple, comprising actual and potential relations, relations in the social context and in the mimesis of the poem, and the differential ("triadic") relations introduced by the concepts of "overhearing" and "eavesdropping". Second, communication occurs through certain "channels", and these channels are subject to conditions of "noise". This paper draws on findings in a previous study of Xie Lingyun (385-433). There I identify three different kinds of receiver – the "sympathetic receiver" is someone who shares

qualities and experience with the sender, the "foil receiver" is one who does not, and the "reference receiver" has the power to judge the poet and his communicative actions – and I find the poet emphasizing the difficulties, or "noise", that attend his creation of new channels. In the present paper I aim to determine how well these descriptions fit the work of Cao Zhi, and/or what other formations of communication emerge from the analysis of his poetry.

Meow Hui Goh (Ohio State University), "The Art of Wartime Propaganda: Chen Lin's *Xi* Written on behalf of Yuan Shao and Cao Cao"
The aim of wartime propaganda is to mobilize action and rally support toward winning a war and realizing the desired political goal. Negative portrayal of the enemy, be it a state, a regime, or an individual, often amounting to a kind of "character assassination," and positive portrayal of one's own by self-aggrandizing in both moral and military terms are common. Exaggeration—even flat out lies—that will incite passion or fear is to be expected. However, *xi* 檄, a "genre" that included a kind of "calls-to-arm" that could be viewed as the origin of Chinese wartime propaganda, suggests that propagandic language, like any other form of literary language, can be aesthetically and argumentatively sophisticated, demonstrating marvelous linguistic adroitness and unique historical insights. Using as my examples two *xi* composed by Chen Lin 陳琳 (d. 217)—one on behalf of Yuan Shao 袁紹 (153/154-202) and the other on behalf of Cao Cao 曹操 (155-220)—and comparing them against each other, I decipher the compositional techniques employed therein to reveal their complexity. I argue that they were the products of a time when the competition for talent, the mobility of learned men, and the rich flow of information in the form of gossip, rumor, speculation, and the like all converged to put a high demand on words to persuade, deter, awe, deceive, and entertain.

Chang Wenbo (Arizona State University), "To Be A Ghost That Will Never Die: The Construction of a Tradition in *A Register of Ghosts* (*Lu gui bu* 錄鬼簿)"
A Register of Ghosts by Zhong Sicheng 鐘嗣成 (ca. 1279-ca.1360) dated to 1330 in its earliest version is a book that provides a contemporary record of playwrights active in the golden age of Yuan northern drama (*zaju* 雜劇) and of their works. It has been used by editors and critics of Yuan northern drama since Ming period as a reliable source for attributing authorship to drama texts that remained prior to that time mostly anonymous in the process of textualization and transmission. However, a close analysis of the intent, structure and content of the book reveals that, in spite of its contemporaneity, it is not a book of objective historical data. It is meant by its author to construct a continuous and consistent literary tradition of northern drama and colloquial songs (*sanqu* 散曲) for the sake of a personal circle of friends (*guren* 故人) to make them "ghosts that will never die" (*bu si zhi gui* 不死之鬼), thus granting them an immortal place in history which was otherwise out of their own reach. The creation of the linage of writers from the past (*qianbei* 前輩) to the present (*fangjin* 方今) and a corpus of "virtual texts" promised by an assemblage *zaju* titles are strategies he uses to manipulate and appropriate available cultural capital—however scant—to achieve his goal.

Frankie Hin Ming Chik (Arizona State University), "Evil Hidden behind Great Mission: Accounts of Cui Li Memorial Episode and the Historical Writing in Jin-Yuan Interregnum"
This paper aims to reexamine the efforts of preserving the history of the Jin dynasty conducted by Liu Qi 劉祁 and Yuan Haowen 元好問 by analyzing their accounts of Cui Li 崔立 memorial episode. After several destructive wars between the Jin dynasty and the Mongols, the territory of the Jin had been seriously damaged, and a large number of texts were disappeared. As a result, Liu Qi and Yuan Haowen, after the fall of the Jin, strived for compiling collections in order to record the history of the Jin dynasty, especially the very end of it. Their writings made a great historiographical contribution and became the main sources of *Jinshi* 金史 [The History of Jin Dynasty]. However, as the persons involved, their accounts of Cui Li memorial episode, which happened in 1233, contradicted with each other. Since there is lack of evidence, we cannot judge whose account is credible. Nevertheless, suffice here to say that at least one of them distorted the history. Particular attention of this paper had been paid to discussing the authenticity of their accounts. However, scholars did not put their accounts into a historical context that they were included in the collections supposed to preserve the history of Jin dynasty. Simply put, as the current study argues, though their efforts of preserving the history should be appreciated, this great mission provided the liar an opportunity to rewrite the historical fact by being the authority of telling the history. Moreover, by means of excluding those materials disadvantageous to them, scholars in later generations could only rely on their accounts and the liar therefore successfully avoid from any criticism.

Jinsong Guo (Princeton University), "Library Stargazing: The Use of Textual Investigation in Early Yuan Astronomy"
This paper explores the largely underplayed interrelations between the study of texts and the technical inquiry into the cosmos in middle-period China by taking a new look at the 1280 calendar reform under the newly-founded Mongol Yuan Dynasty. The reform project, unparalleled in scale in the medieval world, has been praised in historiography of science as a classic model of empiricist astronomy which based itself directly on accurate observations of celestial phenomena. My study however draws attention to the other side of the project: its systematic examination of past astronomical texts and intensive employment of historical sources. This textual work, I argue, weighs no less in shaping the parameters and procedures in the final calendrical canon than direct observations do, and lends significant cultural value and scholarly quality to the project. The use of textual approach resulted from the fact that the reform was initiated and carried out by both men of classical learning and technicians, which in turn reflects the increased overlap between the two groups in their interest and activities in both the Southern Song and the Jurchen Jin before the Mongol conquest. I will also examine the institutional context of this textual astronomy, namely how the imperial observatory was built partly as a library and made into an influx point of a scholarly network under the political changes in the Kublai reign (1260-1294).

Joanne Tsao (Arizona State University), "The Creation of the Bronze Bird Terrace-scape in the Northern and Southern Dynasties Period"
The poets of the Cao family celebrated the Bronze Bird Terrace 銅雀臺 of Ye 鄴 as a space that represented human accomplishment. This mode of celebration changed after Cao Cao's 曹操 (155–

220) death and the fall of the Three Kingdoms. As poets of the immediately succeeding dynasties wrote about the Terrace, the significance of the site changed from a place of celebration to a real or imagined space in which one could ruminate on the rise and fall of greatness, the brevity of human life, and the sadness of abandonment. This was particularly true about the dramatic scene that Cao Cao's testamentary command created atop the terrace, where female performers offered daily sacrifices to the mourning tent that held his spirit tablet, and performed music and dance at the full and dead moon of each month, all directed toward Cao Cao's unseen presence in the spirit tablet or in his western tomb. As these poems gradually shifted their focus from Cao Cao—the intended audience—to the performers, they meditated on the pain and sadness that this last command created for the women themselves. Over the duration of the Northern and Southern Dynasties period, the repetition of such poems eventually created a prescribed set of metaphors, images, and phrases that became inseparable from the place and the sorrow of those young women who performed there in vain, and morphed into a recognizable set of formal prescriptions for composition that I have called "the terrace-scape."

Qiulei Hu (Whitman College), "Singing Ghosts and Innocent Girls: Women and the Domestication of the Local in *Wusheng and Xiqu* Songs"
The portrayal of women occupies a prominent position in *Wusheng* 吳聲 and *Xiqu* 西曲, "local" songs from the south during the early medieval period. Scholars often discuss them in contrast with the images of women in elite poetry from similar period, emphasizing the former's distinctive "local flavor" including innocence, genuineness and straightforwardness. But although originated in local areas, current corpus of *Wusheng* and *Xiqu* songs were collected and preserved by elite literati in the courts of Eastern Jin, Song and Qi dynasties (317-502). Instead of faithful reflection of the local culture, they should be taken as a view of the local world through the lenses of elite literati in the southern courts. This paper intends to investigate reasons and motivations behind elite literati's interest in *Wusheng* and *Xiqu*. Besides the usual argument that elements of the exotic and the other caught the fancy of literati, I'd like to add that an attempt to domesticate the exotic and/or the other played an equal, if not more important, role in the cultural crash between north and south, the elite and the local. A gender discourse, with strong political implications, was at the center of this domestication process.

Miao Xiaojing 繆曉靜 (University of Colorado Boulder), "Shangguan Wan'er: The Lady of Bright Countenance and Beyond"
Shangguan Wan'er 上官婉兒 (c. 664–710), also referred to as the Lady of Bright Countenance (Shangguan Zhaorong 昭容), is one of the most famous women of the Tang. However, she is survived by only a few records in extant writings, among which the biographies in the *Xin Tang shu* 新唐書 and *Jiu Tang shu* 舊唐書 present her as a contradictory figure: she was at once reputed for her literary talents and notorious for political conspiracy and adultery. The discovery of the entombed epitaph "Da Tang gu Jieyu Shangguan shi muzhiming" 大唐故婕妤上官氏墓志銘 in 2013, however, casts doubt on some information in the two biographies. It also provides us with an opportunity to reexamine all the relevant records, through which a more comprehensive image of this woman is likely to emerge. In this paper, drawing on information in the epitaph, *Xin Tang shu*,

Jiu Tang shu, *Jinglong wenguan ji* 景龍文館記, *Zizhi tongjian* 資治通鑒, *Tang huiyao* 唐會要, and *Tangshi jishi* 唐詩紀事 I attempt to clarify two aspects of Wan'er's life: her status and imperial titles received at court and her involvement with different political factions, especially those of Empress Wei 韋 (d. 710) and Princess Taiping 太平 (c. 665–713). We shall see that certain facts would not have been revealed were it not for the epitaph, which force us to reconsider some things barely suggested in the extant records, such as Wan'er's changing of her political stance after the first year of the Jinglong 景龍 reign.

Zeyuan Wu (Ohio State University), Remembering the Past through music:
The Circulation of Chinese *Qin* Songs in Edo Japan
In 1676, a Buddhist priest named Donggao 東皐 traveled from China to Japan, where he taught the Japanese to play the *qin* 琴 (the seven-string zither) and to sing *qin* songs. Although *qin* was introduced to Japan at the latest during the early Heian period, scholars have noted that it was not until Donggao's arrival that *qin* began to gain a larger audience in Japan. Since then, the *qin* songs inherited from Donggao were performed and transmitted in Edo Japan with their Chinese lyrics and Chinese pronunciation unchanged. Why did Donggao and his Japanese students make such efforts to teach/learn and pass down these Chinese *qin* songs? Some scholars have attributed this phenomenon to the Edo Japanese's interest in Chinese culture, but this is inadequate to explain the significance of the *qin* songs—as opposed to other literati pursuits—to Donggao and his Japanese students. Using different editions of *Donggao qinpu* 東皐琴譜 (scores of Donggao's *qin* music) and other historical records, I investigate the question from firstly Donggao's and then the Japanese *qin* learners' perspectives. My study shows that the songs and their Chinese lyrics were important to both the teacher and the learners because of the different significance of the cultural memories that they carried for them. To Donggao, these songs carried a memory of Chineseness that became endangered under the Manchu rule; to the Japanese, these songs were legacies of the ancient rites and music with which they could revive an ideal society. The study of the circulation of Donggao's *qin* songs not only sheds light on the Chinese-Japanese cultural interaction during the seventeenth and the eighteenth century, but also broadens our understanding of the role that music and sound have played in shaping memories.

Scott W. Gregory (University of Arizona), "The Art of Subtle Phrasing Has Been Extinguished":
The "Great Learning" of the Outlaw in Jin Shengtan's *Water Margin*
Against the backdrop of the decline and fall of the Ming, the writer and critic Jin Shengtan produced a radically reworked edition of the novel *The Water Margin*. To this tale of outlaws forced out of polite society he added an elaborate commentary and an ambiguous ending. Literary historians have seen Jin as championing the long-form vernacular fiction genre through his discussion of the novel's formal features. They have also seen his focus on literary style as "camouflage" for what might otherwise be seen as open glorification of banditry at a time when bandits were a very real problem. The circumstances of Jin's death—he was executed in the wake of a protest—further prompted politicized readings of his commentary. This paper suggests that Jin's commentary was not a cautious intervention into the tumultuous political scene of his era but a retreat from it, and that the understanding of Jin's work on the *Water Margin* as "championing" vernacular fiction through

formalist "close reading" puts things backward: Rather than using moral discourse or literary theory to defuse a treatment of banditry, Jin instead uses the bandits of the novel as readymade allegorical figures to intervene in Confucian discourse on moral self-cultivation. That intervention, in turn, informs Jin's formal literary values and lends new resonance to the novel itself. To illustrate this, I turn to Jin's deployment of the canonical *Great Learning* and the *Doctrine of the Mean* in the midst of his *Water Margin* commentary

Isaac Yue (University of Hong Kong), "The Comprehensive Manchus-Han Banquet: History, Myth, and Development"
In Chinese gastronomy, the Comprehensive Manchus-Han Banquet 滿漢全席 is widely recognized as the pinnacle of its culinary heritage. Its allure is best illustrated in what happened in 1977 when the Tokyo Broadcasting System Television Incorporation commissioned a Hong Kong restaurant named *Guobin* 國賓酒樓 to recreate this meal according to its "original" recipes. The preparation took over three months and involved more than one hundred and sixty chefs, resulting in a meal which featured more than one hundred dishes. Since then, there has been no shortage of efforts by different individuals, restaurants, and organizations to follow suit to recreate the Comprehensive Manchus-Han Banquet in a contemporary setting. One commonality shared by all of these endeavors is their claim to follow the original and most authentic recipe. Little did they seem to be aware that not only is there is no such thing as an "original" recipe, historians cannot even agree on the era when this gastronomic tradition first began. At the moment, there are three leading theories that attempt to pinpoint the starting date of this culinary practice. They respectively identify the reign of Kangxi 康熙, the reign of Qianlong 乾隆, and the decades leading to the end of the Qing Dynasty as the point in time in which this tradition first developed. The purpose of this paper is to examine the accuracy of these claims by focusing on a sample menu recorded during the reign of Qianlong, which contains crucial information regarding the formative stages of the Comprehensive Manchus-Han Banquet but has yet to be properly addressed by academics researching on this topic. By drawing attention to the traditional dietary customs of the Manchus and Han ethnics and the state of contemporary Chinese gastronomy as a means to supplement this menus's lack of contextual information, this paper aims to derive at a better understanding of both the Comprehensive Manchus-Han Banquet and Chinese gastronomy in general, in terms of their history, development, and cultural significance.

Wendy Swartz (Rutgers University), "Jiang Yan's Imitations of Lost and Nearly Lost Writers"
One of the most complex forms of textual recall is imitation. Like quotation and allusion, *imitatio*, the imitation of models, constitutes an act of homage to past works and writers. On a more functional level, these forms of remembrance can also help preserve the past. Jiang Yan's 江淹 (444-505) magisterial series of imitations, "Thirty Poems in Various Forms" 雜體詩三十首, make a fascinating case study. Jiang Yan's own preface to these imitations suggests that the author viewed this project as an effort to draw up a summa of pentasyllabic poetry: to survey and preserve various writers and styles and identify their "fine and excellent" aspects. My paper is interested less in reading Jiang Yan's imitations against the bodies of original works for the sake of evaluating which is superior or what is new than in exploring the implications of how a writer who has positioned himself as the

guardian and transmitter of the whole of a literary past remembers that past and in surviving for us what would turn out to be lost or nearly lost writers what questions these imitations pose for cultural memory.

Yang Baoli (University of California, Los Angeles), "Redeeming Affective Loss: 'Elegant Capacity' in the *Shishuo Xinyu* and its Function in Early Medieval Chinese Literature"
This paper examines the emerging concept of "yaliang" (雅量 "elegant capacity") in early medieval Chinese literature by focusing on the sixth chapter of Liu Yiqing's 劉義慶 *Shishuo Xinyu* (世說新語 *Recent Anecdotes and the Talk of the Ages*, ca. 430) which comprises 42 anecdotes of the elite class' refined words and deeds. Generally speaking, these anecdotes celebrate the elites' suave and sophisticated responses to various scenarios, most of which were unfavorable events, during the chaotic historical periods from the Eastern Han to the Eastern Jin dynasty. In other words, most of the anecdotes show how the characters managed to recover from certain kinds of undesirable situations with their cultured sensibility. In the past decade, the importance of this chapter and the multiplicity of the *yaliang* concept have drawn scholarly attention from Wai-yee Li, Yuming Luo, Jack Chen, David Jonathan Felt, et al. Keeping the received discussions on this topic in mind, I will reexamine the function of *yaliang* by tracing the evolution of the term in previous Chinese literature and by grouping those anecdotes in *Shishuo Xinyu* based on their narratological similarities and discrepancies.

Graham Chamness (Harvard University), "Confucius at the Rain Altar: A Momentary Group Fantasy at Lanting"
On April 22, 353, the litterateur Wang Xizhi 王羲之 (303-361) gathered with his family and friends in Shanyin 山陰, Guiji 會稽 (modern Shaoxing, Zhejiang) to celebrate the Lustration Festival at the Lanting 蘭亭 lodge (sometimes rendered "Orchid Pavilion"). Although this occasion has been remembered largely on account of Wang Xizhi's calligraphic writings allegedly composed on the spot, more recently scholars have revisited the extant poems—the so-called "Lanting poems"—left behind by Wang Xizhi and his companions variously as examples of the literary style of "arcane discourse" (*xuanyan* 玄言) and as landscape description of the mid fourth century. Often overlooked, however, is the degree to which the Lanting poems showcase an acute awareness of their distance from the ancient past and a wish to overcome that distance in their specific mode of gathering in the moment. Here I attempt in particular to establish an imagined scene of Confucius gathering at the Rain Altar with his disciples in late spring as a model used by the Lanting poets for their own gathering by reconsidering the interpretive context of the *Analects* among the elites living in fourth century Guiji. Thus, I argue that the Lanting poets (as I call them) engage in a collective "group fantasy" at Lanting as a stage in which they confidently imagine themselves roaming with figures from deep antiquity. It is hoped that this not only adds to our appreciation of the Lanting poems as examples of "arcane discourse" poetry but also to our understanding of why the Eastern Jin elites of the mid fourth century increasingly looked to the ancient past for models on which to base their own culture in the south after the loss of their northern heartland and the fall of Luoyang to invading tribal groups roughly four decades earlier.

Lina Nie (Harvard University), "Historical Memory in Fiction and Private Record: Reconstructing and Deconstructing the Case 'Yang Naiwu and Xiao Baicai (楊乃武與小白菜)'"

The case *Yang Naiwu and Xiao Baicai* is considered to be one of the four most shocking cases in late Imperial China, having triggered widespread interest and discussions in late Qing dynasty. In addition to being the focus of a series of reports by *Shen Bao* 申報, one of the earliest and most influential newspaper in China, it also inspired Huang Nanshi 黃南氏 to reinterpret this case into a lascivious novel titled *Licentious and Unusual Case* 風流奇案. Efforts as such played an important role in the construction of public memory, which helped shape contemporary evaluations of the actual court case. What is sometimes forgotten is the fact that although both Huang's novel and *Shen Bao* provide vivid description of the various forms of punishment administered to Yang and Xiao during the trial, according to the Qing protocols, it is highly unlikely for reporters and outsiders such as Huang to be able to enter court to obtain such information. Nevertheless, their "fictional" accounts of this trial have exerted obvious influence on later scholarship, including the discussions by Lu Yongdi 陸永棣 and Liu Lianjun 劉練軍 on the patriarchal suppression on pedestrian females and the deficiency of the legal system in late imperial China. This paper is an attempt to separate fact from fiction regarding the case of Yang Naiwu and Xiao Baicai. By focusing only on first hand accounts such as those recorded in the memoirs of Weng Tonghe 翁同龢 and Li Ciming 李慈銘, its purpose is to explore the idea of historical memory from the perspective of private space. In doing so, it hopes to reconstruct a more complete picture regarding the political struggle that informed the case, as well as the possible reasons for the discrepancies between public and private memories.

Yang Yi (University of Hong Kong), "Voice, Silence, and Self: The Absence of Females in the Writers Group of Chinese Detective Fiction: 1896-1937"

The 1920s and 1930s are generally referred to as the golden age of Western detective fiction. During this period, female writers constituted a major portion of notable detective fiction writers, including the four "Queens of Crime," namely, Christie, Dorothy L. Sayers, Ngaio Marsh and Margery. Especially Agatha Christie, the all-time best-selling novelist in the Guinness Book of World Records, was made a Dame for her literary contributions. Detective fiction was first introduced to the Chinese readers in 1896 through translation, and became very popular during the late Qing period. The decades between 1896 and 1937 marked the genre's peaking time in China. Several popular magazines in Shanghai were devoted to publishing detective fiction. The translated Western works further inspired local Shanghai writers to engage with this new genre by publishing their own works. The best-known of them included Cheng Xiaoqing 程小青 (1893-1976), Sun Liaohong 孫了紅 (1897-1958), Lu Dan'an 陸澹庵 (1894-1980), Zhao Shaokuang 趙苕狂 (1893-1955), and Zhang Biwu 張碧梧 (1891-?). Nevertheless, women are still absent in the writers group of Chinese detective fiction. This dissertation examines women novelists' voice mostly silent, and their experience marginalized in literary representations in the Chinese detective fiction writing between 1896 and 1937. Based on the literary phenomenon, it will offer some characteristics of the writing of Chinese females from late imperial to the Republic of China, especially how the male literary establishment from making women writers into competitors and rivals for the same small space. Furthermore, to certain extent, female writers' silences can also simultaneously embody other grand meanings such as gender inequality and patriarchy culture. This research combines literary situations,

feminist criticism, Foucault's power dominates discourse and the traditions of male-oriented society to analyze the reasons why Chinese women were absent in creating detective fiction, attempts to make the female silences comprehensible in the culturally specific context of their contemporary social and literary discourses of gender in modern China.

Liu Xunqian (University of Hong Kong), "The Novel as 'Revolution': Themes and Context Relations in Huang Shi-zhong's Historical Writing"

This paper attempts to probe into the relationship between the themes in Huang Shi-zhong's 黃世仲 (1872-1913) historical novels and the social as well as political context in which the 1911 Revolution broke out. Firstly, it studies Huang's reason for choosing a novel as the most powerful tool to publicize the revolution. It points out that Huang's interest in writing fiction to late Qing readers came from the emulation of Japanese Meiji political novels. He considered novels and the revolution as equally important engagements. Second, the text of the novel 'Romance of Taiping Rebellion' 洪秀全演义 will be examined, focusing on two key words -- 'Anti-Manicheism' and 'Revolution'. In Hunag's writing, the image of Hong Xiuquan 洪秀全 (1814-1864) was not as a leader of the Taiping Rebellion 太平天国运动 in Late Qing Dynasty, but a pioneer who set a path for the Anti-Manicheism Revolution. This implies that if Hong Xiuquan could successfully defeat the Qing army, so could Sun Yat-sen 孙中山 (1866-1925). Thus, Huang established a revolutionary genealogy from Hong Xiuquan to Sun Yat-sen. Finally, this paper focused on a novel hitherto unknown to scholars, namely 'the Boxer Rebellion' 义和团 written by Huang in 1908. In contrast to the over-estimation of the Taiping Rebellion, Huang criticized the Boxer Rebellion bitterly on the grounds that they attacked foreign missionaries and finally caused an invasion of western armies. The explanation for such differences has to do with a debate between Liang Qichao 梁启超 (1873-1929) who called for reform and Sun Yat-sen who advocated a revolution from 1903 to 1908 over whether a revolution in China would bring about foreign intervention. In sum, Huang's writing was closely linked with the political activities of revolutionaries at the end of the Late Qing. The novel became a political tool for Huang and his associates to achieve their practical goals. By paying special attention to the relations between themes and context, we can reinvestigate the characteristics of Late Qing Fiction through a more extensive and thorough perspective.

Desmond Cheung (Portland State University), "Establishing the city god cult in Ming Hangzhou"

This paper re-examines one of the best known and ubiquitous gods in the divine bureaucracy of traditional China: the city god, or *chenghuang* (城隍), "god of walls and moats". While there has been substantial scholarship on the medieval origins and evolution of the city god, less attention has been paid to the Ming dynasty (1368-1644) context in which the god became established as a central figure in the imperially mandated ritual system, the *sidian* (祀典), or "sacrificial statutes". This paper will explain how this system, set up by the dynastic founder Emperor Taizu (r. 1368-1398), determined the hierarchy of spirits to whom the emperor and his officials would offer sacrifices, which in turn reinforced the authority of the state. But the imperial system alone does not explain the city god's ultimate prominence; the spirit's power was affirmed because the people acknowledged and sought help from it. Accordingly, this paper also examines Ming scholars' views on the origins

and nature of the city god. Furthermore, by analyzing historical and fictional accounts of Zhou Xin, who became Hangzhou's city god in the early Ming period, this paper will demonstrate that the deity's broad appeal among the city's people was due to his reputation as an upright official who attended to their welfare and administered justice on their behalf. Thus, the city god cult may be viewed as a site in which the interests of central state and local society interacted and came together to establish the power of the god that served both.

Timothy Wong (Arizona State University), "A Difference between Old *xiaoshuo* and the Modern Novel: Another Reading of the *Sanguo yanyi*"
From the time many of us began the study of the Chinese language, we in the West are used to defining the word *xiaoshuo* as "novel." Without denying the similarities between traditional written Chinese narratives and their counterparts in the West, the practice points to a major problem in our engagement in the comparative criticism of the two—our failure to account for how one also differs from the other and thus decreasing our understanding of the possibilities of human literary endeavor. My brief paper begins to examine a major structural difference from our modern novels in the first of the six major works of what the late Professor C.T. Hsia has called *The Classic Chinese Novel*—the *Sanguo yanyi*. Put together in the late fifteenth century by Lo Guanzhong, who is credited in our times as the author, its episodic structure shows that it is the final product of oral storytelling over many centuries, even though the language it utilizes is somewhat closer to the classical written language than the more colloquial *baihua* style utilized in the five other works that followed it in China's final two imperial dynasties. Because orality, especially in contrast to the revered literate language in premodern China, is the practice of storytellers who entertained largely illiterate audiences, it clearly shows that entertainment was the basic motivation even when it became a written medium late in China's literary tradition. That is why a closer reading of the *Sanguo yanyi* will show that, structurally, the entire work is set up to "show" rather than to "tell."

Richard VanNess Simmons (Rutgers University), "A Closer Look at Lǐ Rǔzhēn's Mixed Mandarin Phonology"
Lǐ Shì Yīnjiàn 李氏音鑑 [*Mr. Lǐ's Discriminating Appraisal of Pronunciations*] by Lǐ Rǔzhēn 李汝珍 (c. 1763–1830) outlines a mixed phonology that incorporates Qīng period norms of both northern and southern forms of the Qīng koiné known as Guānhuà 官話, *nányīn* 南音 and *běiyīn* 北音. The result is a comparative picture of Mandarin containing many features that are characteristic of earlier evolutionary stages of Guānhuà. It is thus strikingly like a kind of reconstruction of early Mandarin. Yet many of those characteristic elements were already fading in the late Qīng, as Guānhuà was evolving toward the Mandarin of the 20th century. Thus the *Lǐ Shì Yīnjiàn* phonology also demonstrates the conservative tendencies of a prestige *lingua franca*. This presentation provides a comprehensive outline of the phonological system of the *Lǐ Shì Yīnjiàn*, including initials, finals, and tones, and traces where its characteristic features are also found in spoken dialects. We will demonstrate how the *Lǐ Shì Yīnjiàn* corresponds to an earlier Common Mandarin system and serves as an accurate snapshot of the prestige Guānhuà of the Qīng, while also pointing out those elements that were in transition. The discussion will be illustrated with word play and verse found in Lǐ Rǔzhēn's well known novel, *Jìng huā yuán* (鏡花緣) [Romance of Flowers in the Mirror].

Virginia Williams (University of Washington), "Envisioning Sorrow: _Words Related to Gazing in the_ Li sao"

The _Chu ci_ 楚辭 , traditionally attributed to Qu Yuan 屈原 and Song Yu 宋玉 of the Warring States period in China, contains many dialectal and cultural references unique to the state of Chu, and the anthology maintains a prominent position in the history of early Classical Chinese poetry. Its most centrally important piece, the _Li sao_ 離騷, contains eleven separate verbs and/or phrases relating to sight, vision, gazing, or observation, some of which are highly specialized in meaning, and many of which are in repeated occurrence: adding up to thirty-three total occurrences throughout this poem. Additionally, the introspective nature of the poem provides a wide array of poetic metaphor. This paper explores these previously unexamined words relating to sight, their phonological history, their meanings in depth, and how they fit within the frame of both poetic and linguistic metaphor. The philological analysis portion of this paper employs definitions from multiple sources, and lists the terms' Old Chinese rime groups, as well as their Middle and Old Chinese reconstructions according to Baxter & Sagart's 2014 reconstructions, their derivational morphology, and Axel Schuessler's minimal Old Chinese reconstructions. In addition, a discussion of each term within the syntactic environment of the poem is provided. Building on George Lakoff's and Mark Turner's research, and expanding upon the idea of metaphor as beyond merely a decorative poetic device and ultimately coming to understand how metaphor is central to thought and language, we can begin to see how these words related to sight are so deeply tied to the introspection that is taking place within the poem.