Annual Meeting of the

American Oriental Society

Western Branch
established 1951

19–21 October 2017
Arizona State University
Tempe, AZ

All sessions will be held in Memorial Union (see map at back of Program).
Please note that there are several concurrent panels.

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PROGRAM & ABSTRACTS

Thirty minutes are allotted for each paper. Presenters are asked to limit their talks to twenty minutes, leaving ten minutes for discussion.

Thursday, October 19

11:00–1:00   *Registration* **(Alumni Lounge Entrance)**

1:00–1:15   *Welcoming Remarks* **(Alumni Lounge)**

1:15–3:15

| Session 1 | *Technologies and Objects* | (Alumni Lounge) |

Chair: Wang Ping (University of Washington)

DONALD HARPER (University of Chicago), "Looms and Labor in a Second Century BCE Chinese Weaving Workshop"

NATHAN VEDAL (Harvard University), "Peripheral Technologies of Print: Metal Movable Type in a 15th-Century Print Workshop"

KONG XURONG (Kean University), "Midie/Rosemary: Mediterranean Herb, For the Cao Brothers"

WEN ZUOTING (Arizona State University), "The Dispersal and Loss of a Family Antique Collection: Yuan Haowen's Preface to *Inventory of Bygone Objects*"

3:15–3:30   *Break*

3:30–5:30

| Session 2A | *On Stage and Off* | (Alumni Lounge) |

Chair: Michael Fuller (University of California, Irvine)

LING XIAOQIAO (Arizona State University), "*The Eastern Wing*: Imagination of Theater and the Vernacular in Chosen Korea"

CHANG WENBO (Arizona State University), "Undefinable Expert Role-Players: Female Entertainers in *Green Bower Collection* (*Qinglou ji* 青樓集)"

ZHANG JUNLEI (Arizona State University), "Poetry and Performance in the Late Ming: An Examination of Poems on Performance by Zang Maozun and His Coterie"

XIN ZHAOKUN (Arizona State University), "Resurrection, Space, and Inefficacy: The Ritual Elements in Two Scenes of Hong Sheng's (1645–1740) *Changsheng dian*"

| Session 2B | *Portrayals of Female and Male in Tang and Qing China* | (Mohave) |

Chair: Sarah Schneewind (University of California, San Diego)

XUAN WANG-WOLF (Arizona State University), "Silk and Sacrifice: Exploring the Image of Women in 'Wu Zixu bianwen'"

LI MENGJUN (University of Southern California), "The Formularized Body: Male Anxieties and Generic Conventions in *The Empty Illusion* (*Kongkong huan*)"

KATHERINE L. ALEXANDER (University of Colorado), "Literary Afterlives of Chastity Paragons in Qing Dynasty Taiwan"

SUN CHENGJUAN (Kenyon College), "Wang Duan's Poems on Xi Shi"

Friday, October 20

8:30–10:30

Session 3A *Place and Space in Chinese Texts* (Alumni Lounge)

Chair: Nicholas Morrow Williams (University of Hong Kong)

JON FELT (Brigham Young University), "Development of Geographical Writing in the Six Dynasties"

LINDA RUI FENG (University of Toronto), "History in Maps, Maps of History: The *Lidai dili zhizhang tu* and Its Spatial Logic"

JOANNE TSAO (Arizona State University), "Yuan Haowen's 'Roaming the Three Terraces'"

ZHANG JIAN (Arizona State University), "Graph, Pattern, and Place: The Literary Quality of Space in *Fengchuang xiaodu* 楓窗小牘"

Session 3B *The Art of Narrative* (Gold)

Chair: J. Michael Farmer (University of Texas at Dallas)

CHEN YUANXIN (Princeton University), "Biography: A Historiographical Form in Response to the Political Needs of the Early Chinese Empire"

YIN SHOUFU (University of California at Berkeley), "Why Sharing Atrocious Dreams? Literary Episteme, Identity Building and Social Changes of Tenth-Century China and Beyond"

TIMOTHY C. WONG (Arizona State University), "The Written Vernacular of Premodern Chinese Fiction"

SUN DI (University of Hawaii at Manoa), "A Comparative Study of Japanese *Kaidan* and Chinese *Zhiguai* through the Formation of *Ugetsu Monogatari* and *Liaozhi Zhiyi*"

10:30–10:45 Break

10:45–12:15

Session 4 *Chuci and Its Influence* (Alumni Lounge)

Chair: Timothy Wai Keung Chan (Hong Kong Baptist University)

DU HENG (Harvard University), "Caring for Qu Yuan's Corpse and Corpus: The Paratextual Layers in *Chuci zhangju*"

FU SU (Princeton University), "Displacement and *Chuci* as a Voice of Plaint: Liu Zongyuan in the South"

NICHOLAS MORROW WILLIAMS (University of Hong Kong), "The 'Summons to the Soul' as Literary Motif in Seventeenth-Century China"

12:15–1:30   Lunch

1:30–3:30

Session 5A   *Early and Medieval Chinese Literature I*   (Alumni Lounge)

Chair: Sujane Wu (Smith College)

WENDY SWARTZ (Rutgers University), "Medieval Chinese Literary Thought"

CHEN ZHINAN (University of Washington), "Notes on the Seventh Stimulus '*yaoyan miaodao*' 要言妙道 of the 'Qi fa' 七發 and Its Parallel Passage in the 'Fan yin' 反淫"

TIMOTHY WAI KEUNG CHAN (Hong Kong Baptist University), "The Art and Craft of Losing Weight: Lu Ji's '*Fu* on Ascending to the Ethereal'"

GRAHAM JAMES CHAMNESS (Harvard University), "Outings of Prestige: A Comparative Approach to Some of the Greatest Excursions of Early Medieval China"

Session 5B   *Religion and Religious Literature I* (Gold)

Chair: Sun Xiaojing (Loyola Marymount University)

LUO MANLING (Indiana University), "Intertextuality and Tradition in Lang Yuling's *Mingbao shiyi*"

LUO YIYI (Princeton University), "Keeping the Balance: Poetry on Court Debates between Buddhism and Daoism at the Northern Zhou Court"

LUCAS WOLF (Arizona State University), "In Starlight Clad: Late-Tang Period Daoist Practice and the Northern Dipper"

ZHANG LU (University of Arizona), "The Ox-head School in Lu Zunxu's *Tiansheng Guangdenglu*"

3:30–3:45   Break

3:45–5:15

Session 6A   *Dealing with the Dead*   (Alumni Lounge)

Chair: Donald Harper (University of Chicago)

ARMIN SELBITSCHKA (New York University Shanghai), "Not the Rites Canon: Attitudes toward Death and Burial in Early Chinese Historiographical and Philosophical Texts, as Well as Excavated Manuscripts"

ALEXEI DITTER (Reed College), "Getting the Last Word: A Preliminary Discussion of Tang Entombed Epitaphs Written by Wives for Deceased Husbands"

ANNA M. SHIELDS (Princeton University), "Family Matters: Epitaphs and Offering Texts for Relatives by Quan Deyu 權德輿 (759–818)"

| **Session 6B** | *Music and Symbolism* | **(Gold)** |

Chair: Chao Fang-yi (United States Military Academy)

KOU LU (Harvard University), "Rectifying/Vilifying Sounds: Music and Legitimacy in the Sui Dynasty (581–618)"

SUN XIAOJING (Loyola Marymount University), "Emperor and the Music: A Case Study of *Pozhen yue* 迫真樂 ('Music of Smashing the Ranks')"

6:30–8:30   Reception   (Graduate Hotel Rooftop Terrace)

Saturday, October 21

8:30–10:00

| **Session 7A** | *Reflections on Pre-Qin Texts* | **(Alumni Lounge)** |

Chair: Meow Hui Goh (The Ohio State University)

LIU WEI (The Ohio State University), "Reconstruction of Sacrificial Rites in the *Book of Odes*"

HIN MING FRANKIE CHIK (Arizona State University), "How and Why Abdication Could Help Rulers to Nurture Their Lives: A New Note on *Tang Yu zhi dao*'s Argumentation and Its Intellectual Background"

RYAN FLEMING (University of Hawaii at Manoa), "Adorned by Memories: History and Heroism in the *Zuozhuan*"

| **Session 7B** | *Zhu Xi (1130–1200) and Epistolary Writing* | **(Gold)** |

Chair: Timothy C. Wong (Arizona State University)

LI JIANGNAN (Arizona State University), "Poem on 'Embracing Knees' in the Correspondence between Zhu Xi and Chen Liang"

REN RENREN (East China Normal University), "The Way of Delivering Letters and Its Impact on Communication: A Case Study of the Letters between Zhu Xi and Others"

ZHANG YUNSHUANG (UCLA), "The Circulation of Scholarly Objects in Song Literary Writings"

10:00–10:15 Break

10:15–11:45

| **Session 8A** | *Religion and Religious Literature II* | **(Alumni Lounge)** |

Chair: Stephen Bokenkamp (Arizona State University)

CHEN JUE (Kalamazoo College), "Authorship in Song Dynasty Chan Poetry"

SARAH SCHNEEWIND (University of California, San Diego), "Pre-mortem Shrines and 'Improper Shrines' in Ming Times"

JOSEPH UPHOFF, "Khazari Excursions: Being a Brief Exploration into the History, Numismatics, and Religion of an Early Mediæval Central Asian Kingdom"

Session 8B	*Approaches to Grammar*	(Gold)

Chair: Oh Young Kyun (Arizona State University)

DAVID PRAGER BRANNER (Recurse Center, NYC), "Yáng Shùdá 楊樹達 the Non-Structuralist"

CHAO FANG-YI (United States Military Academy), "Issues on Mismatched Negations in Tang-Song Vernacular Chinese"

11:45–1:30   Lunch

1:30–2:00   WBAOS Business Meeting (Alumni Lounge)

2:00–4:00

Session 9A	*Early and Medieval Chinese Literature II*	(Alumni Lounge)

Chair: Madeline Spring (University of Hawaii at Manoa)

ANTJE RICHTER (University of Colorado), "Sleep Desired and Denied: Narratives and Topoi of Insomnia in Early and Medieval Chinese Literature"

KAY DUFFY (Princeton University), "Imperial Legitimacy and Wang Rong's Preface to the Double Third Banquet Poems"

THOMAS J. MAZANEC (University of California, Santa Barbara), "Whistling and Poetry"

CHOU YING-HSIU (University of Washington), "A Study of *Wugui* in Du Fu's 'Writing *Paixie* Poems in Fun to Dispel Depression"

Session 9B	*Modern and Contemporary Chinese Literature*	(Gold)

Chair: Angie Chau (Arizona State University)

LU CHUXU (Stanford University), "What Did the Home Sackers See? Interiority, Objecthood and the Literary Reproduction of the Cultural Revolution in Contemporary Mainland China"

WU JINHUI (University of Arizona), "Ge Fei's Rewriting of Classical Poetry and Anecdotes in the 1990s: Interpretation of 'Whistling' and 'The Song of Liangzhou'"

YU FENGYUAN (University of Arizona), "A Reading from the Perspective of 'Escapers': The Development of Ideologies in Chinese Family from *Dream of the Red Chamber* to *Moment in Peking*"

6:00–8:00   Annual Banquet and Presidential Address (Carson Commons)

Stephen Wadley (Portland State University), "Confessions of an Erstwhile Orientalist"

ABSTRACTS

Session 1 *Technologies and Objects*

DONALD HARPER (University of Chicago), "Looms and Labor in a Second Century BCE Chinese Weaving Workshop"

Four wooden draw-looms and fifteen wooden figurines found in 2012-13 in Laoguanshan 老官山 tomb 2, Chengdu, Sichuan (burial dated mid-second century BCE), are a miniature weaving workshop created for the tomb occupant, a woman who was about fifty at the time of death. The technical precision of the loom models is sufficient to make full-size replicas of them, on which modern weavers are able to reproduce the exact polychrome silk textiles that have been discovered in Warring States, Qin, and Han tombs. The arrangement of looms and figurines shows us textile technology in action among the artisans whose knowledge and labor are manifest in the miniature workshop setting. This paper uses Laoguanshan tomb 2 to speculate on the intersections of technology, knowledge, and labor from the perspective of the artisans.

NATHAN VEDAL (Harvard University), "Peripheral Technologies of Print: Metal Movable Type in a 15th-Century Print Workshop"

Recent scholarship has pointed to the central role of woodblock printing in China as a counterexample to the standard narrative of printing in the west, which has upheld the printing press as a symbol of progress. Movable type has been largely neglected as inconsequential to understanding the production of books in China. This paper examines a resurgence of interest in movable type in 15th century China, undertaken in one of the period's major printing houses. Wooden movable type was created in China during the 11th century, with metal movable type following shortly thereafter. In contrast to the west, however, movable type remained a peripheral method of printing in China, where xylography remained the dominant mode of print technology. Why, then, did an influential 15th century Chinese scholar-publisher decide to specialize in metal movable type? What can the texts printed in his workshop, currently scattered in several collections throughout the world, tell us about historical Chinese views regarding the merits of different technologies of printing? By examining the paratextual elements of a set of works printed by this scholar, as well as the reception history of these works, this paper provides insight into the motivations underlying movable type printing in China. Although often considered aesthetically inferior and economically unviable, metal movable type came to be associated with textual erudition and connoisseurship.

KONG XURONG (Kean University), "Midie/Rosemary: Mediterranean Herb, For the Cao Brothers"

Rosemary, a fragrant and evergreen herb native to the Mediterranean, appeared in Chinese history only briefly in the writings of Cao Pi 曹丕, Cao Zhi 曹植, and their followers. The short-lived exotic herb witnessed the power struggle between the aforementioned brothers, and disappeared when the fight was over, leaving us vivid pictures of each individual's reactions and thoughts towards their fight and foreign cultures.

WEN ZUOTING (Arizona State University), "The Dispersal and Loss of a Family Antique Collection: Yuan Haowen's Preface to *Inventory of Bygone Objects*"

In recent years, Patricia Ebrey's, Ronald Egan's, and Jeffrey Moser's scholarship on Song imperial and scholarly interest in and practice of collecting antiques and books have greatly increased our knowledge about the role antiques played in intellectual development between the 11th to 13th centuries. As best demonstrated in the female poet, Li Qingzhao's (1084-1155)

"Afterword to *Records of Metal and Stone*," knowing the precise whereabouts of one's collections of antiques and books in the face of their vulnerability in war could bring about many sentimental moments in their owners' lives. Unfortunately, few scholars have paid attention to the dispersal of these gathered objects. Here I will discuss Yuan Haowen's (1190-1257) writings about the fate of collections of antiques and books in the early years of the Mongol Rule. His own preface to a list made for his family collection titled "Inventory of the bygone objects" 故物譜 still survives, and his many essays and poems touched upon the loss of different people's collections at his time. Yuan Haowen is the most important witness and recorder of the unusual hardships that Northern Chinese went through in the late 13th century. His writings on the collectable cultural objects can stand alongside his copious number of biographies and tomb inscriptions as texts on loss and memory. Yuan understood material objects and texts as two means of preserving history and in writings on lost objects, he aimed to recapture the intellectual moments these objects triggered in the people who possessed them. In his writings on the surviving or restored objects, he focused on using the objects themselves to illustrate the traditions that resided in them. This paper argues that Yuan Haowen not only wrote to commemorate things lost or events past, but he also wrote to reassure people about the survival and continuity of culture in their coming years. Social institutions may have lost their function during the Jin-Yuan transition, but the complementary nature of physical objects in their relationship to transmittable texts guaranteed that future generations could still have access to traditions.

Session 2A *On Stage and Off*

LING XIAOQIAO (Arizona State University), "*The Eastern Wing*: Imagination of Theater and the Vernacular in Chosŏn Korea"

This paper studies ways in which a Chosŏn scholar steeped in Chinese classical learning created what he imagined to be a variety play (*zaju*) with four acts. The Chinese performance tradition of variety plays traces back to the thirteenth century in the Mongol Dynasty, and disappeared from the stage after the second half of the fourteenth century. However, woodblock imprints of variety plays, often richly annotated and commented, figured prominently in commercial printing throughout late imperial China. Some of these books traveled to Chosŏn Korea in the eighteenth century. Yi Ok (1760–1812), a Confucian scholar who was somewhat controversial for his predilection for unconventional writing styles, composed what he imagined to be a four-act variety play by alternating between arias and lengthy monologues. This paper will examine how the Chosŏn scholar explored the expressive potential of written Chinese by staging different registers of writing in arias and monologues, fusing Sino-Korean and vernacular readings of Chinese characters (sinographs) to transcribe, transcode, or translate vernacular Korean expressions. The vernacular is not only a linguistic experience, but also a mode of storytelling that brings out the emotional and quotidian dimensions of *lived* experience situated in eighteenth-century Korea. Theater and the vernacular therefore provide a fruitful site for the Chosŏn scholar to explore alternative modes of writing and, by extension, to ponder the meaning of *books* in general.

CHANG WENBO (Arizona State University), "Undefinable Expert Role-Players: Female Entertainers in *Green Bower Collection* (*Qinglou ji* 青樓集)

This paper discusses the significant role of female performers both in theatrical and social performance in Yuan period, through scrutinizing *Green Bower Collection*, a collection of anecdotes about famous female performers throughout Yuan dynasty by Xia Tingzhi 夏庭芝 (ca. 1300-1375). Female performers were denied a proper social place due to their gender and profession and they were social and moral outcast outside respectable social hierarchy in

traditional China. However, thanks to *zaju* performance in commercial theater (*goulan* 勾欄), they were on the center of the stage and spectacle, drawing attention and admiration from audiences nationwide in spite of their lowly status. This paper aims to show how extraordinary female performers such as those recorded in *Green Bower Collection,* with their intrinsic personal value—beauty, talent, feeling and resolute, became symbols of aesthetic and affective values, endured and resisted pressures of ethics-and-status centered Confucian value system on the one hand and commercial monetary value system on the other, both of which threatened to dehumanize them into passive objects. Close analysis of these anecdotes shows that female performers are presented as individuals of subjective agency untamable by fixed social roles. Extrinsic values such as social status, wealth, power, moral character—values closely attached to a fixed social role—paled as lacking constancy due to unpredictable changes of circumstances. In contrast, these female performers personified the constant value of individual persons who are truthful to the self and to people they were personally committed to.

ZHANG JUNLEI (Arizona State University), "Poetry and Performance in the Late Ming: An Examination of Poems on Performance by Zang Maozun and His Coterie"

Literary studies on the aesthetics of performance in the late Ming have as yet paid little attention to critics' poetry writing – a form of criticism to express their thoughts and feelings toward performance. This paper examines a select number of poems by Zang Maoxun 臧懋循 (1550–1620), collected in *Fubaotang ji* 負苞堂集, and poems by Zang's social coterie in Nanjing 南京 and Wuxing 吳興, to emphasize the savoring and commemorative aspects of performance. In recent scholarly discourse, Zang Maoxun's role of editor and publisher of Yuan performative texts has been well acknowledged, but his status as a poet, as well as his social network, have not been properly investigated in relation to the study of Chinese theater. This paper addresses the significance of studying other forms of literature, poetry in particular, in order to unearth the network of drama critics in Jiangnan 江南 region who contributed to the theory of drama aesthetics. The paper first identifies the major poets and drama critics in Zang Maoxun's coterie and the occasions on which they would compose poetry to respond to their pleasure obtained from dramatic performance. More often than not, these poems were composed spontaneously in a competitive spirit to show off the poets' literary talent. The paper then explores the extent to which the knowledge of the conventions of performance enables the connoisseur of drama to savor the blurring between imagination and reality in their poems, by answering questions like: what are the main emotions, themes, images, and concerns that drama critics utilized in their poems to express their appreciation of performance. Based on this analysis, the paper concludes that this kind of poetic responses was an essential part of the discourse on drama criticism in the late Ming, and the study of them will highlight the ever-changing cultural and philosophical background of the time.

XIN ZHAOKUN (Arizona State University), "Resurrection, Space, and Inefficacy: The Ritual Elements in Two Scenes of Hong Sheng's (1645–1740) *Changsheng dian*"

The writing of Hong Sheng's (1645-1704) *Changsheng dian* (Palace of Lasting Life) coincides with the Kangxi reign's (1645-1722) favorable milieu to Daoist practice. Within previous studies on the play's Daoist influence, three major oversights stand out: Firstly, a holistic and static view has been adopted regarding the Daoist ritual concepts in the play; secondly, invaluable as their philological annotations are, most scholars have so far been preoccupied with explicating the denotations of the Daoist ritual terms in the play without considering their implication for the reader/audience's conception of the onstage ritual space; lastly, little ink has been spilled on the play's treatment of ritual inefficacy. Therefore, by closely examining two scenes heavily charged with Daoist ritual elements in the *Changsheng dian*, this paper attempts to firstly focus on the ritual of *taiyin lianxing* so as to demonstrate both its appropriateness for Lady Yang's resurrection

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in the play and, more importantly, the diachronic fluidity of the concept itself. Furthermore, I will argue that the Inner Alchemy terminology the play appropriates not only hints at the ritual platform's three-tiered structure, but also transforms the stage into a body-like space that foreshadows and prepares the priest's resort to the ultimate stage of Inner Alchemy practice, which results from his inefficacious ritual in summoning Lady Yang's cloud-soul. Finally, the failed ritual turns out to converge the heteroglossic explanations of the characters, the commentator, and the play itself for why the priest's ritual ends up being futile.

Session 2B *Portrayals of Female and Male in Tang and Qing China*

XUAN WANG-WOLF (Arizona State University), "Silk and Sacrifice: Exploring the Image of Women in 'Wu Zixu bianwen'"

The tale of Wu Zixu 伍子胥 has enjoyed lasting fame throughout Chinese history and has been adapted to fit a variety of literary genres, including a Dunhuang "transformation text" (*bianwen*) edition. Yet despite the popularity of this version in particular, little attention has been paid to the depiction of the female figures in the story as they engage with the titular character. This paper aims to examine the portrayal of women in the "Wu Zixu bianwen" 伍子胥變文 and compare their treatment with early sources of the tale as they appear in the *Zuozhuan, Shiji, and Wu Yue Chunqiu* [among others]. It does so with the aim of providing new insights into shifting perceptions of the role of women in the Tang dynasty as wives, daughters, and members of society. These changes are formulated in the *bianwen* through a blend of historical account, narrative convention, and the demands of orality. Through these disparate frames, this paper examines the role of women's bodies, sexuality, and gendered performance across time and among genres, as the story of Wu Zixu developed and increased in popularity.

LI MENGJUN (University of Southern California), "The Formularized Body: Male Anxieties and Generic Conventions in *The Empty Illusion* (*Kongkong huan*)"

The 1657 erotic novel *The Carnal Prayer Mat* surpasses other erotic fiction of its time thanks to a scene of penis enlargement through animal implant. Male writers' desire for sexual prowess—and their anxiety about the lack thereof—persisted in erotic literature through the following century. The early eighteenth-century novel *The Empty Illusion* compounds the trope of the supernatural transformation of the sexual organ with another male anxiety—that is, the desire to look beautiful. The novel begins with the protagonist lamenting that he is a "talented scholar," (*caizi*) yet lacks the outward appearance of one. He therefore believes, despite his talent and wealth, that he is not desired by "beautiful maidens" (*jiaren*), who are the only appropriate match for a real *caizi*. He prays for divine assistance to transform into a handsome man and is granted such. What follows is a series of erotic encounters with myriad women on his way to the civil service examination in the capital. I argue that the male desire for outward beauty—a new addition to conventional erotic and scholar-beauty fiction—is a result of the protagonist's obsession with living up to the standards of the *caizi*—the embodiment of ideal masculinity—by possessing physical beauty. His sense of a real *caizi* as formularized in romance novels both mocks the popular genre, yet also reflects its strong influence. This new twist, a reversal of the generic convention, grants the novel a metafictional quality, and draws attention to the role of formula in Qing popular fiction.

KATHERINE L. ALEXANDER (University of Colorado), "Literary Afterlives of Chastity Paragons in Qing Dynasty Taiwan"

In this paper, I examine literature associated with three shrines to paragons of female chastity established during the Qing in the seat of its imperial authority on the Taiwan frontier, Taiwanfu (present day Tainan). The first shrine sits at the grave of a Ming prince's five concubines who committed suicide to demonstrate loyalty to their prince when the final outpost of the former

dynasty fell to the Qing in 1683. The second was founded in the eighteenth century by locals to Madam Gu, a filial widow and one of the first women in Taiwan honored by imperial sanction under the Yongzheng emperor. Her temple also honors Miss Huang, a virtuous maiden who committed suicide in mid-nineteenth century. The final shrine, which does not actually exist, would have honored Chen Shouniang, a chaste widow murdered by her in-laws in the Daoguang period. Her grave attracted such popular attention that authorities had her body secretly relocated to dissolve her nascent cult. In reading the narratives that developed about these women in local gazetteers, along with literati poetry they inspired, details emerge about the ways in which official commemoration of chaste women remained an ambiguous, even potentially fraught, affair. Though Qing officialdom encouraged public examination and contemplation of virtuous women's deaths (sometimes, even their corpses) as a means for inspiring analogous loyalty from subject to emperor, here at the local level, far away on the frontier, their commemoration consisted of complex negotiations between the emperor's local representatives and his unruly, wayward subjects.

SUN CHENGJUAN (Kenyon College), "Wang Duan's Poems on Xi Shi"

Wang Duan 汪端 (1793-1838), the most learned and prolific woman poet of the nineteenth century, destroyed her eighty-*juan* manuscript of *The Unofficial History of the Yuan Ming Transition*. Her keen interest and specialty in history, fortunately, found expression in other unconventional forms, such as the thoroughly researched poets' biographies in her acclaimed anthology of the Ming-dynasty poetry and the unusually lengthy prefaces of her *yongshi* poems. Those elaborate prefaces offer solid studies of the historical subjects under discussion, and therefore often amount to a series of serious disquisitions informed by a puritan ethic. Her poems on historical women in particular feature unrelenting moral judgment and depict women caught in political upheavals not as victims or pawns but as paragons of loyalty and righteousness. This paper will focus on her creative use of prefatory remarks and the ways in which she debunked the myths surrounding Xi Shi (b. 506 BC) to challenge the trope of femme fatale. A survey of previous writings on the legendary seductress throws into relief Wang Duan's exceptional scholarship in evidential learning and a unique vision of political history that underscores female agency, often culminating in honor suicide or other forms of martyrdom.

Session 3A   *Place and Space in Chinese Texts*

JON FELT (Brigham Young University), "Development of Geographical Writing in the Six Dynasties"

Between the Han and Tang dynasties, geographical writing developed into an independent genre of literature. While hundreds of titles and fragments have been preserved, only four fully extant texts survive from this period. In this paper, I show how, through the use of textual fragments, bibliographic lists, retrospective accounts, and GIS mapping software, it is possible to cobble together the extant evidence to assemble a rough outline of the development of geographical writing. Through this, I offer several correctives to Tang dynasty accounts of early geographical writing. I show how it consisted of several independent subgenres that varied in spatial scale, topic, and format, and that followed distinctive developmental paths as they each responded to different cultural needs. It was not until the late fifth and early sixth century that encyclopedic geographies bound the obviously related, but still disparate, styles into a single genre. I further argue that the cultural work that this new genre accomplished was the construction of a larger, more inclusive, and more eclectic Sinitic ecumene.

LINDA RUI FENG (University of Toronto), "History in Maps, Maps of history: The *Lidai dili zhizhang tu* and Its Spatial Logic"

The Song-dynasty *Handy Geographical Maps throughout the Ages* (歷代地理指掌圖) is a wood-block printed atlas consisting of 44 maps; it encapsulates at-a-glance geographical knowledge from the eleventh century, and includes foreign lands, star charts, and inventories of rivers and mountains. As the earliest extant historical atlas that was printed and circulated in large numbers during its time with a pedagogical imperative, it also features, significantly, Tang-era prefectural charts based on Tang-era maps that no longer survive. This paper will examine the logic of knowledge-making as represented by this atlas, and asks what, if any, cartographic models underlie the selection, as well as arrangement, of its constituent maps, taking note of any existing pictorial vocabulary that may have shaped the composition of these maps. Focusing on maps reflecting the Tang empire as part of a continuous history that begins with the legendary emperors, this paper also seeks to trace the body of textural sources that informed such cartographic representations and their associated temporality.

JOANNE TSAO (Arizona State University), "Yuan Haowen's 'Roaming the Three Terraces'"

The Three Terraces in the city of Ye 鄴 together were a space that represented human accomplishment in the early third century China. Poets like the Cao brothers famously celebrated their father, Cao Cao's 曹操 (155–220), glory atop the terrace. This mode of celebration, however, changed soon after Cao Cao's death and over the centuries the Three Terraces morphed from a celebratory space to an imagined one that poets could summon to ponder the rise and fall of dynasties and the brevity of human life. In the early 13th century, a renowned poet, Yuan Haowen 元好問 (1190–1257), who had a personal life beset by trauma and a political one that witnessed the fall of the Jin 金 in 1234 wrote a pair of lyric-poems (*ci* 词) pattern *Mulan hua man* 木蘭花慢, entitled, "Roaming the Three Terraces" ("You santai" 遊三臺). This paper examines how Yuan appropriated the remains of Ye into his poetry as a historical and literary space that mirrored his own experience of living through the fall of the Jin capital at Bianliang 汴梁. Placing himself in a long lineage of writers of trauma, he used the remains of Ye not only to console himself about the inevitable rise and decline of human institutions but to find his own place within the poetic tradition of *sangluan* 喪亂: the poetry of loss and disorder.

ZHANG JIAN (Arizona State University), "Graph, Pattern, and Place: The Literary Quality of Space in *Fengchuang xiaodu* 楓窗小牘"

This paper explores the literary quality of urban space based on selected passages in *Fengchuang xiaodu* 楓窗小牘 (A Tiny Tablet at the Liquidambar Window), a short piece of writing largely based the author's hearing and seeing about Kaifeng 開封 and Hangzhou 杭州 before 1204 roughly. I consider these passages more than scattered records of people and activities, but rather reflective to a conception of space entangled with the sphere we often characterized as literary (*wen*). With these memories about the two cities, one would ostensibly find characters, sayings, and couplets coming into play in the urban arena through individuals and groups. However, according to the *Tiny Script*, these remembered place-making phenomena through literary signs and images have their common ground on the spatial genesis of writing in heavenly patterns and naturalistic forms where the subjective find their limits. In this vision of space, the modern humanistic ideal to rationalize space and thus control the environment would be questionable for characters and words do not simply carry linguistic messages and function as instruments for expression. Indeed, remarkable in *Tiny Script* are those challenged or questioned attempts to divide space into hierarchical domains of writings, to endorse definitive interpretations of patterned words and images, and to consider literary constructs as imaginations that are insubstantial and even departed in the present. In other words, these passages assume a frame of sense-making toward the truth of a place where graphs and patterns are alive with the agent and

have their own dynamics in place-making. The combination of morphology and hermeneutics implies a literary quality of urban space that enables one to negotiate meanings between cultural assumptions, social constraints, and spatial settings, and therefore, to find oneself in unity with experience, culture, and environment.

Session 3B   *The Art of Narrative*

CHEN YUANXIN (Princeton University), "Biography: A Historiographical Form in Response to the Political Needs of the Early Chinese Empire"

The *Shiji*, in its coverage of the first half of Western Han history, shows a strong interest in biographical form. Self-contained accounts devoted to a single protagonist, whose lengths span from one paragraph to one chapter, occur across the sections of the Basic Annals, Hereditary Houses, and Arrayed Traditions. The narrative choice of biography in covering an imperial dynasty founded by a commoner is hardly coincidental. Compared with historiographical antecedents, a biographical framework lifts restrictions on the temporal and spatial scope of the materials and allows to mediate the political, social, and cultural concerns of the emerging vast Han empire especially in response to the ideological complications caused by its founder's lowly birth. Through a narrative analysis of "Basic Annals of Gaozu," this paper shows the efficacy of the biographical framework for legitimizing Liu Bang's ascendance to the throne. Unlike the earlier *Zuozhuan* and *Guoyu* narratives that centered on "great events," the personal and vague timeline of Liu Bang's early life enables the historiographer to assemble a series of seemingly unimportant anecdotes. Drawing on the rhetoric of proleptic speech, coupled with tropes of supernatural phenomena, physiognomy, the expression of aspiration, and so on, these anecdotes predict the rise of Gaozu and the Western Han. In addition, once Liu Bang's path is woven into the widespread revolt against the Qin dynasty, the biographical timeline merges seamlessly into the framework of the Han imperial annals, where Liu Bang the low-born rebel morphs into Gaozu the progenitor of the empire, and where, likewise, his personal behavior converges with great historical events. As one part of my dissertation on early Chinese biography, this paper applies narrative analysis to the particular historical and intellectual context of the Western Han, and investigates how the biographical form meets a major historiographic need.

YIN SHOUFU (University of California at Berkeley), "Why Sharing Atrocious Dreams? Literary Episteme, Identity Building and Social Changes of Tenth-Century China and Beyond"

This paper pursues a social and historical anthropology of the dream sharing culture of the middle-period China (ca. 300–1500), with a focus on stories centering on dreams that lead to the protagonist's literary vocation. In doing so, I contend that narratives and discourses deployed through the dream-sharing cultures are themselves agents of social transitions. The narrative of my focus starts by portraying a young literatus, dull and incompetent, to whom a wonderful, abnormal and often violent dream occurred; waking up from that dream, this literatus suddenly became supremely talented in literary composition or its likes. While stories as such are not uncommon in the Chinese tradition of strange writing, the combination between traditional scholarship and digital analysis allows a systematic examination from the Han to the Ming. From it, I draw two general observations. Firstly, these stories are most popular only during the late ninth and early tenth centuries especially compared to later centuries where anecdotal writings are much better preserved. And secondly, protagonists of such stories are unanimously men from peripheral regions, or those without a concrete family pedigree in the literary enterprise. In pressing the question of why, I argue that the labyrinth of meanings behind the involved dreams offer an otherwise unavailable access to the dynamic and often agonistic process of identity building during a critical period of social and cultural transformations in China. In particular, built upon previous research in the anthropology of dreams, I propose that narratives centering on

such dreams, much developed through the strange writings of the Six Dynasties and the tales of the Tang dynasty, offered a cultural and literary repertoire, which provides rich symbolism and imageries to rationalize one's sudden advance in literary forms. Against this background, when men of letter originated from peripheral areas of the empire entered the cultural political centers – thanks to various turmoil of the late ninth century, they started to contend their identities by attributing dreams of literary enlightenment to themselves and to their fellow new men. Given their collective effort in promoting themselves, a counter-discourse was created, according to which literary brilliance was not transmitted through family lineages; it could occur to anyone, to whom some prescience was revealed through dreams. In this sense, the very discourse of bizarre dreams, produced by medieval aristocrats to cognize bizarre changes happening in their world, became the grave-digger of the entire aristocratic ethos. Once the new discourses emerged according to which one could advance to literary brilliance regardless of family background, the dialectic would continue that literary talents would not need mysterious origins to justify. From the late tenth century to the early eleventh century, examination rules would be re-organized, and civil officialdom would be increasingly open to those without any family background. Diligence and personal efforts would be valued. The society would no longer deemed the rise of an obscure literary man as strange, something must be accompanied by dreams or other accounts of strange nature.

TIMOTHY C. WONG (Arizona State University), "The Written Vernacular of Premodern Chinese Fiction"

Especially when it comes to the study of fictional narratives, we who should attempt to understand them in premodern Chinese context have nevertheless shown an almost unavoidable tendency to brush aside crucial historical factors that make them different in essential terms. This is evident insofar as premodern China actually had *two* written languages, one, *wenyan* 文言, employed in the "serious" writings of elites, and the other, *baihua* 白话, in the highly fictionalized "minor narratives" or *xiaoshuo* 小说, as a kind of direct reproduction of oral storytelling. The former, as Victor Mair testifies, "never came close to reflecting any contemporary living variety of Sinitic speech." This separation between orality and literacy should stimulate careful examination of the narrative art of the fiction China produced before her close encounters with the West, especially since all writing in that part of the world was assumed to be a consequence of speech. In China, this did not become really advanced until the boom of written fiction in the Ming dynasty (1368-1644). There is much to examine about 小说 narratives that brought this about. My paper attempts to start this important discussion by considering what *baihua* does to enhance narrative art. It does so by examining more carefully than before the start of the first extended "classical" *xiaoshuo*, the *Sanguo yanyi* 三国演义, which essentially started what is now referred to as "The Classic Chinese Novel." The *Sanguo yanyi* does not tell its story of a highly exciting period in the same terse and stilted way as its history equivalent, the *Sanguo zhi* 三国志, even though the language it employs is inarguably closer to *wenyan* than that in the *Shuihu zhuan* 水浒转, the next extended "classical" fictional narrative which followed it. China is after all a continental-size country with spoken languages that surely differ from each other as the languages of Europe. If the *Sanguo yanyi* used written language closer to *wenyan*, there is no question its narrative style led directly to the use of what we now call *baihua* in fictional narration. Our job right now is to discover *why*, with the full expectation that the answer will give us and the world a great insight into the nature of oralistic narration.

SUN DI (University of Hawaii at Manoa), "A Comparative Study of Japanese *Kaidan* and Chinese *Zhiguai* through the Formation of *Ugetsu Monogatari* and *Liaozhi Zhiyi*"

In the 18th century, two masterpieces of strange tales were published respectively in Qing China and Edo Japan: Pu Songling's *Liaozhai zhiyi* 聊齋誌異 (*Liaozhai's Records of Strange*, 1740) and Ueda Akinari's *Ugetsu monogatari* 雨月物語 (*Tales of Moonlight and Rain*, 1776). Achieving great literary success and popularity, both are regarded as paragons to define their own genres: *zhiguai* 志怪 and *kaidan* 怪談. This essay aims at examining the different phases of the development of and the relationship between *kaidan* and *zhiguai* literatures as well as how *Ugetsu monogatari* and *Liaozhai zhiyi* inherited and developed upon their literary traditions with respect to both content and form. By positioning the Chinese sources that *Ugetsu monogatari* draws upon in *zhiguai* tradition, the essay attempts to delineate the development and the convergence of *kaidan* and *zhiguai* literatures. It also explores the seemingly similar literary styles that *Ugetsu monogatari* and *Liaozhai zhiyi* adopt (*gazoku-bun* and *wenyan*) by situating them in the historical context of *kokugaku* 国学 (National Learning) movement in Edo period and classical Chinese stories so as to better understand the historical milieu and the literati culture out of which *Ugetsu monogatari* and *Liaozhai zhiyi* grew.

Session 4 *Chuci and Its Influence*

DU HENG (Harvard University), "Caring for Qu Yuan's Corpse and Corpus: The Paratextual Layers in *Chuci zhangju*"

The *Chuci zhangju* (*CCZJ*) anthology compiled by Wang Yi (fl. 130-140 CE), the basis of received *Chuci* editions, solidified Qu Yuan's position as the central author figure of this corpus. Modern scholarship, however, points to textual problems and evidential lacunae, which are not particular to Qu Yuan, but applicable to nearly every early Chinese author figure. In view of this paradigm shift in the study of Early China, I propose an alternative approach to early author claims. Rather than evaluating the historical veracity of the various biographical readings found in *CCZJ*, I propose reading them as speech acts that sought to transform reality through the construction of an author as well as a corpus. In this paper, I read "Bu ju" 卜居, "Yufu" 漁夫, and the three "Zhao" 招 poems, along with the reconstructed table of contents and commentaries of *CCZJ,* as layers of paratexts that attempted to demarcate and seal the boundary of the "original" *Chuci* texts. By comparing the first two poems with other early Chinese anecdotes that intimate the death or disappearance of author figures, I show a correlation between such narratives and the desire to finalize and stabilize an open and evolving textual repertoire. I also review evidence concerning the changing author attributions of the "Zhao" poems, which reflects Qu Yuan's transformation from an elegizing poet to an elegized and venerated poet. Finally, I argue that by circumscribing a set of texts as the original and by eulogizing their author figure, *CCZJ* sought to establish a hierarchical relationship between the circumscribed texts and their audience, thus marking the end of creation and the beginning of reception.

FU SU (Princeton University), "Displacement and *Chuci* as a Voice of Plaint: Liu Zongyuan in the South"

After the famous case of Qu Yuan and Jia Yi, the Chu area came to represent—and in many cases, to actually serve as—the place for exile. Accordingly, *Chuci* was often alluded to by banished officials to express their depression and wish to return to the capital. Through a close reading of Liu Zongyuan's 柳宗元 (773-819) "Diao Qu Yuan wen" 吊屈原文 (Lamenting Qu Yuan), "Minsheng fu" 閔生賦 (A Lament for My Life) and "Qiu shan fu" 囚山賦 (*Fu* on Being Imprisoned in Mountains), both in the meter of "Lisao" written on the old Chu soil, I argue that these self-laments by exiled officials such as Liu celebrated himself as a paragon through the image of Qu Yuan, and in so doing, projected his own authorial persona—one of wrath and rancor—onto Qu Yuan. The continuous use of *Chuci* language and motif in this way, in turn, reinforced the stereotypical reading of Qu Yuan's works as political frustration and strengthened

a characterization of the tone of *Chuci* as sorrowful and plaintive 哀怨. In the meantime, a stereotypical image of Chu arose from these writings as a fearful and uncivilized land enveloped in miasma and inhabited by fierce animals. Such an image, however, is by and large one mediated through the literary tradition of summoning the soul as represented by "Zhaohun" 招魂, "Dazhao" 大招, and "Zhao yinshi" 招隱士. As I will show through a comparison between Liu Zongyuan's "Qiu shan fu" and "Yongzhou baji" 永州八记 (Eight Notes in Yongzhou), both written at Yongzhou, a similar mountainous landscape was represented drastically different in the two, one formidable and one amicable. I argue that the opposite pictures betray Liu Zongyuan's perception of the function of different forms of writings. The hyperbolic and legendary imagery as a means to express vehement feelings of rancor and frustration, and the motifs of conflict and darkness were reserved for the *fu* in the "Lisao" meter; the more quotidian language, the presentation of the nature and the self in harmony, the self-satisfaction and self-enjoyment, and the philosophical reflections were reserved for the *ji* prose, with an implicit claim for its factuality (although not necessarily factual).

NICHOLAS MORROW WILLIAMS (University of Hong Kong), "The 'Summons to the Soul' as Literary Motif in Seventeenth-Century China"

The "Summons to the Soul" and the other poems of the *Chuci* anthology were powerful sources of literary inspiration throughout the 17th century. The late Ming saw the advent of groundbreaking new scholarship on the anthology with heightened appreciation of Qu Yuan's individual character, while creative writers were newly sympathetic to Qu Yuan's overwrought emotional outcries. Tang Xianzu's *Peony Pavilion*, though it contains few direct allusions to the *Chuci*, revolves precisely around a successful summons to the departed soul of Du Liniang. Throughout the bloody Manchu conquest both male and female writers found inspiration in the precedent of Qu Yuan as heroic martyr, while in the aftermath they sought solace by attempting to summon back the souls of the dead. The summons of the *hun* 魂-soul was both archaic literary reference and popular contemporary ritual, and as such underlies both the allusive rhetoric and the basic psychological intent of some of the outstanding cultural icons of the age.

Session 5A   *Early and Medieval Literature I*

WENDY SWARTZ (Rutgers University), "Medieval Chinese Literary Thought"

Literary thought—both theory and criticism—is the prerequisite for situating literature and its function in a society, especially one that viewed letters as its preeminent civilizing enterprise. Over the course of early and medieval Chinese history, the character *wen* 文 came to stand for the dynastic enterprise defined as a civilization of culture, scholarship, and literature. The arc and substance of a literary tradition are not merely, or even mostly, penned by authors, but are no less equally inscribed by critical readers who articulate assumptions and expectations, promote certain values and standards of taste, and select the terms by which other readers interpret an author or work. Literary critics helped to found and maintain this civilization through their transhistorical preservation of a *wen* that shaped Chinese literature's meaning and memory. This paper will discuss major examples of theory and criticism so as to illuminate the various assumptions about and demands for literary production in this foundational period.

CHEN ZHINAN (University of Washington), "Notes on the Seventh Stimulus '*yaoyan miaodao*' 要言妙道 of the 'Qi fa' 七發 and Its Parallel Passage in the 'Fan yin' 反淫"

The "Fan yin" 反淫 (Contra immoderation) manuscript in the Peking University collection of Han bamboo strip manuscripts (北大藏漢簡) is presented in a story frame similar to that of Mei Sheng's 枚乘 "Qi fa" 七發 (Seven stimuli), where in both cases the narrator enumerates a series of seven stimuli in an effort to rouse the ailing listener from his sickbed. However, given that

only about a quarter of the "Fan yin" has corresponding counterparts in the "Qi fa," scholars are not yet prepared to conclude that "Fan yin" was simply a variant version of the "Qi fa." In this paper, I examine the seventh stimulus of the "Qi fa," presented as "essential words and marvelous doctrines" *yaoyan miaodao* 要言妙道 of "great sages and masters of eloquence" *shengren bianshi* 聖人辯士, in comparison with its parallel passage in the "Fan yin." I do so with a special focus on the names of the "masters of eloquence" mentioned in each text, as well as on some of the philological and textual issues that stand out in juxtaposition of the two texts. Although no definite conclusion is reached concerning the textual relation between the excavated "Fan yin" text and the transmitted "Qi fa" text, this philological exercise has proven fruitful to disentangle some of the lurking textual issues in both texts.

TIMOTHY WAI KEUNG CHAN (Hong Kong Baptist University), "The Art and Craft of Losing Weight: Lu Ji's '*Fu* on Ascending to the Ethereal'"

Lu Ji 陸機 (261–303) experiments with an unprecedented technique in his "*Fu* on Ascending to the Ethereal" ("Lingxiao fu" 凌霄賦) and achieves the art of "losing weight" both in Daoist meditation and in rhetoric. The rhetorical device in question is a kind of wordplay, which I term "gradual reduction of graph-strokes," and which works perfectly in the presentation of the ascension theme in the *fu.* Instead of relying on descriptive binomes, a conventional technique in early ascension literature, Lu Ji brings out the theme of "lightly ascending and far-off roaming" 輕舉遠遊 by lightening the protagonist's physical form through a visual effect of gradually reducing the number of strokes of the last character of each couplet. This technique hardly falls into the large category of the device "detach and reunite (of graph)" (*lihe* 離合) but is itself a new, distinct formal feature. This experiment is not mentioned by Lu himself, nor in Liu Xie's *Wenxin diaolong*, in which various wordplay methods are discussed and some fall prey to Liu's attack. Unfortunately, despite the perfect match of theme and rhetoric, Lu's innovation found no emulator in his time and in later generations.

GRAHAM JAMES CHAMNESS (Harvard University), "Outings of Prestige: A Comparative Approach to Some of the Greatest Excursions of Early Medieval China"

When discussing early medieval Chinese literary culture, we may use the term "elite" in two senses: in the relatively fixed sense that virtually all extant texts from the period were produced by elite educated males (with few exceptions); or in the more fluid sense of what it meant to belong to the cultural elite in early medieval Chinese society. In other words, the Chinese elite were always shaping what it meant to be "elite" from their point of view. In this paper, I explore the practice of shaping elite culture as "fame" (*ming* 名) in writings on group excursions in fourth- and early fifth-century southern China. This time period coincides with the Eastern Jin dynasty (317-420), the first southern dynasty in the period of division following the loss of the north to invading tribes. By comparing second-hand accounts of famous group excursions and extant writings that were allegedly produced on those occasions I argue that the literary elite engaged in a competition of who could have the greatest, or most famous, excursion—and by doing so, they sought to outdo the most powerful venue for elite social gatherings, namely the imperial court. Having thus contextualized the complexities of group outings, I end the paper with a reinterpretation of a poem and preface on an outing to Mount Lu (in Jiangxi) by the celebrated Chinese poet Tao Yuanming 陶淵明 (365-427). This I do in hopes of demonstrating new possibilities for reading excursion poems from early medieval China.

Session 5B   *Religion and Religious Literature I*

LUO MANLING (Indiana University), "Intertextuality and Tradition in Lang Yuling's *Mingbao shiyi*"

The compilation of Buddhist miracle tales constituted a tradition among medieval educated Chinese laymen. Although many early medieval collections did not survive, we have more materials extant from the Tang period. Lang Yuling's 郎餘令 (?–ca. 688) *Mingbao shiyi* 冥報拾遺 (Supplementary stories on karmic recompense) was meant to be a sequel to Tang Lin's 唐臨 (600-659) *Mingbao ji* 冥報記 (Record of karmic recompense). I will analyze how Lang Yuling engaged with Tang Lin's work. These intertextual engagements help to shed light on the development of a new tradition of gathering and compiling Buddhist miracle tales in the Tang.

LUO YIYI (Princeton University), "Keeping the Balance: Poetry on Court Debates between Buddhism and Daoism at the Northern Zhou Court"

During the early medieval period, the imperial court thrived as the hub of elite literary communities and center of cultural events. These communities not only held banquets that witnessed literary contests, but also hosted conventions of religious nature. In the fifth and sixth centuries, the status of Buddhism and Daoism underwent constant change and both vied for state sponsor. The tension heightened during the Northern Zhou dynasty, especially under the reign of Emperor Wu (r. 560-78), who hosted eight assemblies and invited Confucian scholars, Buddhist monks, and Daoist priests to debate among themselves about advantages of their own teachings. Acknowledging the privileged status of Confucianism, the emperor aimed to relegate Buddhism and Daoism to an inferior status and integrated them into a whole. Thus the term "Two Teachings" 二教 was invented to recognize their equal contribution to the state. The changing attitude of the imperial court toward the two religions is documented not only in historical and religious texts, but also in literary writings, whose authors were very likely present at one of the debates. This paper focuses on two poems attributed to Yu Xin that are dedicated to the court debates, "Upon Imperial Command, Respectfully Matching 'Dharma Assembly'" and "Upon Imperial Command, Respectfully Matching 'Advancing the Two Teachings'". In both poems, the religious references function not as merely a group of literary ornamentations, but as essential components that contributes to the over narrative frame. Allusions to Buddhism and Daoism draw on meanings in their respective framework of reference and construct a sense of delicate balance between Buddhism and Daoism that likely reflects the nuanced attitude of the imperial court of the Northern Zhou toward the two teachings.

LUCAS WOLF (Arizona State University), "In Starlight Clad: Late-Tang Period Daoist Practice and the Northern Dipper"

Whether depicted on the ceilings of Han-era tombs or sketched upon Daoist talismans, the Northern Dipper (*Beidou*) has long played a central role in Chinese religious practice. These nine stars (only seven of which were visible to the uninitiated) featured heavily in the meditative rituals of Upper Purity (Shangqing) Daoism. Such Dipper rituals varied widely in their application, yet by the late-Tang had grown increasingly complex and focused on exorcism, drawing upon earlier meditative practices and interweaving new apotropaic methods (such as mudra) to meet the needs of an ever more chaotic period. This process of ritual accretion is well-represented in the late-Tang Daoist ritual manual, the *Guide to the Golden Lock and Flowing Gems* (*Jinsuo liuzhu yin* 金鎖流珠引). This complex text features a meditative practice referred to as "matching garb" (*peiyi* 配衣), in which the practitioner visualizes the stars of the Dipper covering their body in the fashion of clothing (如人著衣). Thus cloaked in stellar radiance, the practitioner is able to utilize the demonifugic properties of the Dipper, guarding against ghostly incursion, as well as directing its awesome power to purify malignant pneuma and repel hostile armies. This paper examines this process of reinvention within the *Guide*, exploring how an early Daoist meditative ritual was reimagined and adapted to meet contemporary needs. In so doing, it also demonstrates that, while meeting the immediate challenge of Tantric Buddhism, Daoists also

wrestled with the consequences of wielding the power of life and death in an age of growing chaos.

ZHANG LU (University of Arizona), "The Ox-head School in Lu Zunxu's *Tiansheng Guangdenglu*"

In his preface of the *Tiansheng Guangdenglu*, the compiler Li Zunxu described the spread of Chan schools as "After the sixth patriarch attained sudden awakening and the Ox-head broke into different branches, the thousand lamps were continued without ending and the meriting torches increased greatly." Although Li Zunxu mentioned the Ox-head school on purpose here, there was no record regarding any of its patriarch in this *denglu*. In contrast, great amount of information was preserved in *Jingde Chuandenglu*. The main issues will be discussed in this paper are: 1. the intention that Li Zunxu singled out the Ox-head school and made a parallel with six patriarch Huineng, and 2. the interpretation of "the Ox-head school broke into different branches." Here is the tentative conclusion: Li Zunxu as the dharma heir of Linji School tried to enhance the status of Linji School among five houses by weakening the positions of other schools. The Shitou lineage that the Ox-head school was merged into later derived out three of the five houses—Yunmen, Caodong, and Fayan. Li Zunxu therefore attempted to make the Ox-head school as the origin of those three houses. At the same time, the parallel with the sixth patriarch Huineng makes the Ox-head school become a different tradition from Huineng's lineage, because the founder of the Ox-head school was said to receive teachings from the fourth patriarch Daoxin. The Ox-head school and the later three houses thus did not belong to the "orthodoxy" lineage if all of these were traced back. Since Linji and Weiyang schools were the two schools from Huineng's "orthodoxy" lineage yet Weiyang waned much earlier than the time of Linji's rising, Linji became the only school inheriting the true teaching of Huineng.

Session 6A   *Dealing with the Dead*

ARMIN SELBITSCHKA (New York University Shanghai), "Not the Rites Canon: Attitudes toward Death and Burial in Early Chinese Historiographical and Philosophical Texts, as Well as Excavated Manuscripts"

Attitudes towards death and burial have fascinated scholars basically since the beginning of Sinology as an academic discipline. Accounts of how to properly deal with the dead are readily available in the so-called Three Rites canon (*Li ji* 禮記, *Zhou li* 周禮, and *Yi li* 儀禮). They prescribe ways to mourn for the dead, wash them, dress them, and ultimately bury them. The very fact that these three books explicitly discuss matters of death and burial has rendered them default sources for anyone who is interested in such issues. Yet, scholarship persistently tends to ignore that these are *prescriptive* rather than *descriptive* texts. Obviously, there is a wealth of the latter in early Chinese history, but these usually do not figure in related research. Moreover, the works of late pre-imperial and early imperial thinkers are only consulted to extract anecdotal evidence to support claims rooted in the Three Rites canon. By comprehensively analyzing records of mourning and funerals in early historiographical, philosophical and archaeologically excavated texts, I will provide a somewhat less biased view of death and burial in early China. This will reveal, for instance, that rigid mourning periods stipulated by the Three Rites canon were not adhered to at all as the pragmatic issues of managing everyday life prevailed. The number, thickness, and material of coffins was also much more diverse than often believed. However, critiquing our use of the Three Rites canon and their moralistic Classicist arguments is but one goal of this paper. I am even more interested in disclosing the underlying social and ultimately religious reasons for treating the dead in a certain fashion: Why exactly did it matter how, when, and where someone was buried?

ALEXEI DITTER (Reed College), "Getting the Last Word: A Preliminary Discussion of Tang Entombed Epitaphs Written by Wives for Deceased Husbands"

Among the thousands of transmitted and excavated entombed epitaphs (*muzhiming* 墓志铭) dating to the Tang dynasty, only three have been found that were authored by women: the Entombed Epitaph and Preface for He [Jian 何簡 (685–742)], written by his wife, Ms. Xin of Longxi 隴西辛氏 (n.d.); the Entombed Epitaph for Li Quanli 李全禮 (8th c.), written by his wife, Ms. Zheng Cirou of Xingyang 滎陽鄭氏慈柔 (n.d.), and the Entombed Epitaph for Cao Yin 曹因, written by his wife, Ms. Zhou 周氏 (n.d.). This paper will explore how these authors constructed the memory of their deceased husbands, comparing their compositions to those authored by husbands for deceased wives.

ANNA M. SHIELDS (Princeton University), "Family Matters: Epitaphs and Offering Texts for Relatives by Quan Deyu 權德輿 (759–818)"

This paper explores a set of epitaphs (*muzhiming* 墓誌銘) and offering texts (*jiwen* 祭文) composed by the mid-Tang writer Quan Deyu for close relatives over the course of five years: a cousin, a brother-in-law, a son-in-law, his married daughter, and three grandchildren. These texts are fascinating from several perspectives: from the perspective of Tang social history, they include unusual examples of epitaphs for daughters and grandsons that were preserved in a literati *wenji* 文集, and they reveal both affection for the deceased and concern for the future of the Quan family line. In terms of their literary style, the epitaphs are composed in a non-parallel narrative prose that, while incorporating allusion and lyrical phrasing, conveys Quan's grief without excessive ornament or parataxis. They are in fact remarkable for their narrative simplicity in comparison to more formal and elaborate epitaphs for officials from the same period, and resemble in their emotional directness and narrative style funerary texts composed for close relatives (including women and children) by Han Yu, Liu Zongyuan, and Bai Juyi, among others. Finally, in terms of the biography of Quan Deyu, an official whose career began under Tang emperor Dezong and peaked before the end of Xianzong's reign, the epitaphs and prayer texts, when read as a set, underscore Quan's political successes and hint at his decline. The death of his daughter in particular symbolized the end of a marriage tie that meant much more than the union of two Tang families. As Quan himself laments in the final text of the series, the successive blows of these deaths was crushing, and the texts as a suite reveal the social and emotional burden of the death of close kin in medieval China.

Session 6B   *Music and Symbolism*

KOU LU (Harvard University), "Rectifying/Vilifying Sounds: Music and Legitimacy in the Sui Dynasty (581–618)"

The period of division known in Chinese history as the Northern and Southern Dynasties (420-589) came to an end when the Sui dynasty (581-618) annihilated the Chen dynasty (557-589), the last of the Southern Dynasties, in 589. The Sui thus became another unified empire that ruled a vast territory featuring distinct regional cultures and customs. While military power was important in maintaining political unity, the regime also strove to culturally represent its "unification" through a variety of legitimizing projects—such as constructing new capitals, regulating ritual protocols, and producing and interpreting omens, to name a few—so that the interests of different cultural groups could be reconciled and, more importantly, the authority and legitimacy of the newly unified empire could be firmly established in both reality and people's mentality. Among these cultural enterprises, the concept of "music" was particularly prominent in the Sui court as it formed a discursive space where questions of state legitimacy, imperial power, regional concerns, and moral judgement converged and were contested. Not only was "decadent

music" utilized as a powerful symbol to account for dynastic fall and essentialize a southern culture, the Sui historians and musicologists also painstakingly tried to construct and justify an "orthodox" ritual musical repertoire through vehement debate and extensive research. In addition, courtiers from different regions composed poems to describe their experience of listening to the rectified "elegant ritual music," and their poetic voices ambivalently vacillate between the celebration of the new rule and nostalgia for the past. Through investigating the multifaceted discourse on music in the early seventh century, this paper draws attention to the politics of sound of the unified empire that made use of aural effect in shaping a new political and cultural identity.

SUN XIAOJING (Loyola Marymount University), "Emperor and the Music: A Case Study of *Pozhen yue* 迫真樂 ('Music of Smashing the Ranks')"

Composed under the auspices of Emperor Taizong 太宗 (r. 626-49), *pozhen yue* 破陣樂 ("Music of Smashing the Ranks") was one of the most significant "national" music pieces of the Tang. From a banquet music to a sacrificial ceremony performance, it was performed by different music sections in the Tang court under various names throughout the dynasty. As a representative of the military music of the Tang, this grand dance performance involved many variations of dancing formations, which in particular resembled the troops in battle, and was a reminder of the triumphs of that illustrious figure, Emperor Taizong. The study of this music (lyrics, dances, development, etc.) thus provides us a valuable window into medieval court performance, and the instrumental function of music as a historical narrative of the ruler. This paper first investigates the variance in lyrics to the "Music of Smashing the Ranks," taking it a starting point for the exploration of lyrical performance contexts. Then a debate over its dance movements will be discussed, which concerns the balance of visual imitation of dance performance, or the appropriate boundary of the symbolization of dances. The purpose is to find a "comprehensive" way to read performance texts, which takes into consideration not only the literary meaning of the verse—the "poetic" meaning—but also the expressive context within which the song was once performed as part of a multimedia performance.

Session 7A   *Reflections on Pre-Qin Texts*

LIU WEI (The Ohio State University), "Reconstruction of Sacrificial Rites in the *Book of Odes*"

This paper attempts to reconstruct the ceremonial singing in *Shijing* and treat the songs as performances instead of written poems. By adopting C.H. Wang's oral formulaic theory and Catherine Bell's ritual theory, this paper attempts to reexamine the odes in the *Song* 頌 section (Eulogia) in order to reassess their original meanings of the objects of worship and the prayer section in the ritual. This paper will also explore the symbols and clues about ritual atmosphere. Along with the reconstruction of the ritual scene, the paper also probes into the Chinese mentality of Chinese practitioners when the ritual was in practice. The findings indicate that the practitioners and audiences had a complicated belief system that governed their behaviors and speech during the ritual. Firstly, in order to ensure blessings for themselves and their descendants, they worshipped various spirits, ancestors, god, and Heaven to ensure that none of them was neglected or offended. Secondly, the paper suggests that the prayers which follow the formulae of "yi 以…yi 以…yijie 以介" and "…baozhi 保之" show that one of the biggest blessings desired from deities was the conditions to maintain and prosper the political regime. At last, from the lens of ritual experience, everything presented in the ritual marked the separation of sacred and profane. A sense of solemnity, harmony and brightness was achieved to cultivate the participants' minds, their interpersonal relations, and their admiration of the spiritual and material wealth left by the virtuous founders of the dynasty. This analysis of the performative aspect of ancestor worship in ancient times reveals clues to the embryonic features of the early ritual and sheds a

new light on currently reconstructed rituals of ancestor worship in China, which share certain similarities with the ancient performance.

HIN MING FRANKIE CHIK (Arizona State University), "How and Why Abdication Could Help Rulers to Nurture Their Lives: A New Note on *Tang Yu zhi dao*'s Argumentation and Its Intellectual Background"

Tang Yu zhi dao 唐虞之道, a newly excavated manuscript which advocates practicing abdication regularly, suggests that a senile ruler can nurture his life (*yang qi sheng* 養其生) by bestowing his power on a worthy man. Although previous scholarship has paid enough attention to the division of opinion on abdication among early transmitted and unearthed texts, scholars of early thoughts have yet to fully answer the following questions, which are interrelated: Why a ruler can nurture his life only after his retirement from his position according to *Tang Yu zhi dao*? How the author(s) of this manuscript defined the role of rulers? Why the author(s) convinced others about the practicality and value of abdication by using this argument, and what historical and intellectual background we can reconstruct through a study of this argument? All of these questions will form the main body of this paper. It first argues that to the author(s) of this manuscript, one's worth (*xian* 賢), which begins to decline as one grows older, consists of not only one's morality, but also his capacities, which are determined by the capability of his senses and physical strength. Since a ruler should rely heavily on these capacities to fulfill his obligations, only when he abdicates the most worthy one, can he withdraw from the public life and focus on nurturing his life. Meanwhile, by comparing *Tang Yu zhi dao* with other early Chinese texts, especially *Xunzi* and manuscripts from Guodian, the second part of this paper aims at contending either that promise of personal longevity was the most powerful tool scholars in Warring States period could use to persuade ruler to accept their ideas, or that the occupant of Guodian Tomb One held *Tang Yu zhi dao* in the highest esteem among the Guodian manuscripts and did not accept all the thoughts in his collection.

RYAN FLEMING (University of Hawaii at Manoa), "Adorned by Memories: History and Heroism in the *Zuozhuan*"

Relying on the work of David Schaberg and Wai-yee Li, this paper takes as its starting point the idea that the 'heroes' of the *Zuozhuan* anecdotes are those persons who show themselves adept interpreters of their environment, and proceeds to suggest some ways in which the writers of the *Zuozhuan* text might have regarded their own project. The speeches that form the core of most of the anecdotes, and the variety of definitions and moral pronouncements therein, make the *Zuozhuan* one of the most theoretically rich texts in the canon of great world literature, and yet the authors above have demonstrated how notoriously difficult, if not impossible, it is to tease out any overarching theoretical framework from the work. This paper argues that we might find in the text instances of reading as, in Emerson's phrase, 'superior beings', rather than a dramatic conflict of agendas or principles. If we see the historiographers of the *Zuozhuan* as implicitly introducing a method of reading, then we might discover a historical attitude more akin to Mallarmé's attitude towards literature than the orthodox Confucian moralism with which the text later becomes associated. In this reading, the historiographers suggest to us that *wen* (文) embodied in an interpreter is more historical than fact, principle or agenda. Interpreting then becomes the way we, as readers of memories, make ourselves heroic and adorn ourselves with the past.

Session 7B   *Zhu Xi (1130–1200) and Epistolary Writing*

LI JIANGNAN (Arizona State University), "Poem on 'Embracing Knees' in the Correspondence between Zhu Xi and Chen Liang"

This present study attempts to present a minor incident during Chen Liang 陳亮 (1143-1194) and Zhu Xi 朱熹 (1130-1200)'s correspondence and their famous debate – Chen Liang requested Zhu Xi to compose a poem on "Embracing Knees" (*baoxi* 抱膝) for him. Although the incident itself may less important than the debate, it is also significant in terms of displaying social and rhetorical factors in the correspondence. Moreover, it provides us with a dynamic process of their changing attitudes toward Zhuge Liang 諸葛亮 (181-234), the well-known prime minister in Chinese history. Although Zhu Xi had slight ambivalence toward Zhuge Liang, he was still willing to build a shrine and write a poem for Zhuge Liang and Zhuge's act of "embracing knees" in the first place. The correspondence and the debate embedded in it extremized Zhu Xi's attitude. He seized upon Chen Liang and Zhuge Liang's beloved "embracing knees" to divide Chen and himself into different groups and then to alienate Chen from his scholarly community. With the debate going deeper, he made use of Chen's request for writing the poem to express his different understanding of Chen's construction of Embracing Knees Chambers. And these all displays how the debate with intensified gap between them spurred Zhu Xi to go further than he usually stood for sake of persuading. His use of the rhetorical allusion related Zhuge Liang during the correspondence even could go against his former deeds. Furthermore, considering the public circulation and Zhu Xi's higher social status, his reluctance had a strong possibility to edge Chen Liang out to an even more embarrassing place. The case then may provide us with another perspective to look into the debate and combine social and rhetorical elements with their intellectual changes.

REN RENREN (East China Normal University), "The Way of Delivering Letters and Its Impact on Communication: A Case Study of the Letters between Zhu Xi and Others"

The exchange of letters is one of the most important ways for the Song Confucian scholars to communicate with each other. Based on more than 2900 letters among Zhu Xi with his friends, students and others, we can find there were three main ways for them to deliver letters. First, through the postal system of the government, normally called "Fudi (附遞). When the officers transferred the official documents by the postal system, they could also have their personal letters delivered at the same time. However, by this way the speed and the privacy cannot be guaranteed. Second, through "Zhuanren (專人)" including servants or staff, when they intended to be back from the addressee's, the receivers would reply and asked them to bring the letter back. Most of the time, it is faster and safer than other ways even though it always costs more. Third, by friends or students, when their friends went to the capital for business or their students travelled around the country, they were asked to bring some letters. Sometimes the letters were transferred among more than one person. At the same time, the method of delivering letters also influenced the way they communicated. In that case, I also try to figure out the impact of delivering the letters to their communication.

ZHANG YUNSHUANG (UCLA), "The Circulation of Scholarly Objects in Song Literary Writings"

The studio is an enclosed site specifically used for reading, writing and art creation. During the Song dynasty (960–1279), the studio became a significant cultural space for literati. In the Song, it was frequently celebrated in literature as a private space, which excluded social connections, being primarily enjoyed by the individual self. However, Song literati, being enthusiastic in collecting scholarly objects (e.g., inkstones, inksticks, writing brushes, and tea), went to great efforts to exchange, gift, and appreciate these objects among their friends. As a result, studio objects, accompanied with literary works about them, were often moved from one studio to another, connecting these private spaces as well as creating mutual communication among literati. Thus, this paper examines how these circulated objects, as well as the accompanied writings, connected primarily private studios as social networks by means of gift-giving, exchanging or

even playful pilfering of a companion's private goods. Compared to other gifts, studio objects had a truly intimate relation to their owner. Therefore, when these objects, treasured originally in one studio, were sent to another studio, they represented a sharing of common taste, intimate feelings, and private experiences between the giver and the recipient. These objects in effect partially made private studios open to one another, and in doing so, displayed and enhanced close relationships and mutual understanding between studio owners.

Session 8A   *Religion and Religious Literature II*

CHEN JUE (Kalamazoo College), "Authorship in Song Dynasty Chan Poetry"

In the Song (960-1279) dynasty, Chan monks widely composed poems in their religious activities and daily life, and the issue of authorship in Chan poetry demonstrated special features. Sometimes text of an earlier poem was recorded as a Song monk's work; Sometimes the same poems were attributed to several monks; Sometimes excerpts from a monk's recorded remarks were taken by anthology compilers and peer readers as independent poems composed by that monk. These seemingly confusing phenomena exemplified the unique notions about authorship that poet-monks held. Such notions were closely related to characteristic issues of Chan poetic culture in the Song, including manners of recording a Chan master's lectures and remarks, oral and performative features of poems that were adopted in dharma-teaching, ritualistic functions of poems used on religious occasions, and particular generic features of *songgu* 頌古 (usually translated as "verse commentary to public case"). In general, the notions about authorship that poet-monks held considerably differed from those of secular literati poets, reflecting characteristics of poetic production and usage in the patterned but distinctive life of Chan monks in the Song.

SARAH SCHNEEWIND (University of California, San Diego), "Pre-mortem Shrines and 'Improper Shrines' in Ming Times"

The most famous pre-mortem shrine 生祠 before those to Ming Palace Eunuch Wei Zhongxian in 1626 honored Tang statesman Di Renjie, but Di's destruction of some 700 "improper shrines" 淫祠 is perhaps even better known. In Ming times, too, especially in the high Ming period from 1480-1550, a number of activist prefects and county magistrates who attacked popular religious institutions, including quite old and well-established temples, earned pre-mortem enshrinement in the same jurisdiction. An especially dramatic case is that of Lin Jun (1452-1527). Lin destroyed some 360 "improper shrines" in Yunnan and was enshrined alive when he left the jurisdiction. He was also still alive when his image replaced a 400-year old Thousand-Armed Guanyin in a niche in the cave complex at Dazu in Sichuan. Stories mock his pretentions and valorize Guanyin, yet his image remains until today, while the caves are celebrated as representing the three teachings peacefully, side by side. This paper will begin my new project to try to understand religious competition and coexistence, toleration and intolerance in Ming times through the phenomenon of the premortem enshrinement of iconoclastic officials.

JOSEPH UPHOFF, "Khazari Excursions: Being a Brief Exploration into the History, Numismatics, and Religion of an Early Mediæval Central Asian Kingdom"

The Khazars enter history in AD 552 as a branch of the Turkic Empire established by Qaghan Bumin, who married the daughter of Emperor Wei of the Western Wei. Shortly after Bumin's death, the empire was divided into Eastern and Western regions for administrative reasons. The subject of this paper emerged from the latter. I will provide an overview of their history, commencing with their alliance with the Byzantine Emperor Heraklius in AD 627 and ending with the sack of their capital by the Rus in AD 965. In addition, I will discuss a few aspects of their religious and economic life. This will include the debate as to when they converted to

Judaism, which will extend to a letter Qaghan Joseph wrote to the Vizier Hasdai br Yitzhak ibn Shaprut of Spain that included a brief history as well as genealogy of his people. The genealogy will be presented and commented upon regarding its veracity. Economically, they were traders with Byzantium and the Caliphate. Despite being at war several times throughout their history with the Caliphate, they eventually imitated the latter's coins as well as those of other Muslim states. An example of which will be mentioned. No imitations of Byzantine coins are known.

Session 8B   *Approaches to Grammar*

DAVID PRAGER BRANNER (Recurse Center, NYC), "Yáng Shùdá 楊樹達 the Non-Structuralist"

Yáng Shùdá 楊樹達 produced some of the fullest and most carefully documented native grammar studies of Classical Chinese on modern principles, during the first three decades of the Republic of China. He read and critiqued the work of Mǎ Jiànzhōng 馬建忠, Chén Chéngzé 陳承澤, and Zhāng Shìzhāo 章士釗 with great care and revised their ideas to produce what he considered a more consistent overall grammatical system. But it is strange that Yáng, with his vast traditional knowledge of Classical Chinese, did not see some of the simplifications that Structuralist systematic thinking permitted people like Kennedy and Boodberg in the 1940s and 50s. In some cases Yáng and the others considered and rejected ideas that made sense to later scholars, such as treating adjectives and verbs as a single part of speech. Why they did so is taken as proof of the direct influence of European grammar books as models for the early decades of native Chinese grammar — the brothers Mǎ had been educated in Latin as boys, and Yáng had studied English. But the resistance of Yáng and the others to greater simplification also reveals what as natively literate scholars they thought were irreducible semantic distinctions in Classical Chinese.

CHAO FANG-YI (United States Military Academy), "Issues on Mismatched Negations in Tang-Song Vernacular Chinese"

The relation between negation and verbal aspects in Chinese has been a subject of intensive research for decades. While many scholars, such as Li 2000 and Lin 2003, maintain that the distributions of the negators *bu* and *mei* in Mandarin Chinese is constrained by aspectual selection, it has been frequently noted that instances of mismatched negations, i.e. the mixture of the negators, are attested in the history of the language. (Yang 1999, Zhang 2000, He 2001, Ge 2004) To what degree does the linguistic system allow the mixture of the negators? Are there any conditions that constrain the mismatch? How do the mismatched negation structures determine their viewpoint aspectual meaning? This paper aims to answer these questions through investigating the eventualities of the verbs, the scope, the discourse well as the pragmatic functions of the mismatched negations in *Tang-Song* vernacular Chinese. The results indicate that discourse functions play a vital role in determining aspectual requirements of the context and that the mismatch negations undergo two stages of meaning checking to reach aspectual compatibility.

Session 9A   *Early and Medieval Literature II*

ANTJE RICHTER (University of Colorado), "Sleep Desired and Denied: Narratives and Topoi of Insomnia in Early and Medieval Chinese Literature"

Sleeplessness is frequently mentioned in early and early medieval Chinese Masters literature, historical accounts, early fiction, and poetry, where, depending on genre and context, the topic can serve a range of rhetorical purposes. After a brief overview of ancient Chinese medical approaches to insomnia and related sleep disorders, this talk will first introduce the main narratives and topoi of sleeplessness found in ancient Chinese literature and then proceed to explore the two principal rhetorical patterns—the idealization of insomnia on the one hand and its

problematization on the other hand. Examples for these patterns would be the casting of sleeplessness as morally problematic to indicate a guilty conscience, or the celebration of sleeplessness as the appropriate state for a perfect ruler, an exemplary filial son, a transcendent, or a lover. The inquiry into textual representations of insomnia turns out to be an effective way to gauge these texts' underlying ideas about sleep and wakefulness.

KAY DUFFY (Princeton University), "Imperial Legitimacy and Wang Rong's Preface to the Double Third Banquet Poems"

In early medieval China, the spring lustration festival of the third day of the third month (Double Third) was the occasion for many literary gatherings. Several dozen works related to the festival from the early medieval period have been passed down to present day. Perhaps most famous are the prefaces and poems associated with the gathering at Lanting 蘭亭 of the year 353. These have been approached in terms of the discourses of *xuanyan* 玄言 and *shanshui* 山水, and are often contrasted with the substantial portion of texts on the Double Third Festival composed in the presence of, at the command of, or on behalf of emperors or princes. In this paper, however, I explore how this occasion and the tropes associated with it contribute to the project of imperial legitimation in literary texts by examining the case of Wang Rong's 王融 (468-494) "Sanyue sanri qushui shixu" 三月三日曲水詩序 (Preface to the third day of the third month winding waters [banquet] poems). Composed in 493 at the behest of Emperor Wu of the Southern Qi 齊武帝 (r. 483-493), Wang Rong's preface was reputedly renowned in the north as well as the south in his lifetime, and was compared favorably with the "Feng shan wen" 封禪文 (Essay on the *feng* and *shan* sacrifices) of Sima Xiangru 司馬相如. I examine this text as a work of statebuilding, as well as part of the corpus of early medieval texts on the Double Third Festival, in order to consider the role of literary composition in the political economy of the Southern Dynasties.

THOMAS J. MAZANEC (University of California, Santa Barbara), "Whistling and Poetry"

In medieval China, the act of whistling (*xiao* 嘯) was not trivialized as child's play like it is in the modern west. Rather, as a form of aestheticized human sound, it was closely related to song and poetry. The verbs "whistle," "sing" (*ge* 歌), and "intone" (*yin* 吟) overlap considerably in early and medieval texts, and many famous whistlers were also poets. This essay explores the interrelations of the theories and practices of whistling and poetry. Taking cues from Tang-dynasty technical manuals such as the "Aims of Whistling" (*Xiao zhi* 嘯旨) and the "Forms of Poetry" (*Shi ge* 詩格), I demonstrate that whistling and poetry shared an underlying affective-expressive theory: both are responses to external stimuli that are nevertheless structured by the individual, who acts as a medium. For this reason the best whistlers, like the best poets, are masters of personal cultivation, with clear minds and heightened sensory perception. Whistlers inhale various forms of air (*qi* 氣) and exhale their sorrowful or transcendent melodies; poets observe phenomena and their images (*wuxiang* 物象) and intone them in their verses. Both use human sound in an effort to get beyond words, though only whistling succeeds in this. The two forms of art share an origin and an end but are by no means identical. Thus, whistling forms one of the porous boundaries that marks the limits of the concept of "poetry" in medieval China.

CHOU YING-HSIU (University of Washington), "A Study of *Wugui* in Du Fu's 'Writing *Paixie* Poems in Fun to Dispel Depression'"

The issue in regard to *wugui* in Du Fu's "Writing *Paixie* Poems in Fun to Dispel Depression" has been debated by scholars over generations. This paper examines the two most popular explanations and argues that the "raven spirit" explanation is more valid than the "cormorants" explanation. The "cormorants" discourse is built upon Shen Kuo's reference to Liu Ke's reference to *The Picture Book of Kuizhou*, but both Liu Ke's annotation and the picture book have

been lost. Furthermore, many scholars stated that they had never heard about calling cormorants *wugui*, and Du Fu himself in other poems referred to cormorants as *luci*. Moreover, the "yellow fish" in the couplet has been proved to be too big to be caught by cormorants. In addition, given that Du Fu regarded the custom as bizarre, such an argument would be too common to fit the context. On the contrary, the "raven spirit" argument would fit. This discourse is based upon Yuan Zhen's referring *wugui* as the "raven spirit." According to his "In Response to Hanlin Academician Bai," when southern people get sick, they provide sacrificial thank-offering to ravens esteemed as ghosts. Yuan Zhen's time is very close to Du Fu's, and therefore his understanding of *wugui* is probably closer to Du Fu's use of it. In fact, the verb *yang* in the line should be understood as "to make offerings," and the subsequent word *wugui* must be a spirit. Such an explanation fits the context, since Du Fu also mentioned "using earthenware to predict convey the words of spirits" in the set, and this is very similar to Yuan Zhen's saying "when shamans divine, they use earthenware in replace of turtle shell." Although the "cormorants" explanation is very appealing because it is easy to make a connection with the "yellow fish," such a reading is not actually that plausible. If we position the term into its original contemporary context, the "raven spirit" explanation is much sounder. While we are looking for more evidence, this reading is possible enough and thus should serve as the working explanation in further analyses.

Session 9B　　*Modern and Contemporary Literature*

Lu Chuxu (Stanford University), "What Did the Home Sackers See? Interiority, Objecthood and the Literary Reproduction of the Cultural Revolution in Contemporary Mainland China"

During the Chinese Cultural Revolution (1966-1976), the Red Guards (that is, the youngsters that Mao Zedong mobilized for his ideological projects) would break into residences of those who were identified as the enemies of the proletariat class, to peruse, to destroy and to confiscate things that were deemed as "anti-revolutionary." Such practice of "home sacking" (chaojia) is particularly characteristic of the radicalism and violence of the Cultural Revolution. While the Chinese government exerts substantial control over the writing of the cultural revolution in general, a great variety of novels written and published in mainland China incorporate scenarios of home ransacking (see list below). In doing so, they recreate, as this project proposes, a domestic space through the lens of narrator and/or the visual horizon of characters – be they the Red Guards or the victims. Focusing on works of the 1980s, I propose a typology that highlight two ideal-type treatment of things. For Li Ping and Zhang Chengzhi, when the Red Guards retell their experience of home sacking in tones of confession and beyond, people were wronged, but hardly things. Their characters, while running into all kinds of interior objects, did not see them as bearers of particular meanings, with walls or doors, drawers or windows delineating an approximate space of private residence. In contrast, Cheng Nien, Tie Ning and certainly more detail an order of interior things to be overwhelmed by the Red Guards. For them, people are wronged by means of their things being wronged. By deploying layers of meanings and memories attached to books, vases or pianos, they stage private objects in the center of their characters' visions. These two diverging uses of things explored through fictional space may be explained in terms a great variety of factors, ranging from authors age, gender, personal experience and style. Nevertheless, I contend that the two approaches to objects themselves illustrate how the tension between moralistic idealism and emerging consumerism throughout the 1980s reproduce different imageries of the Cultural Revolution in a limited space further constrained by censorship and trauma. In this sense, this paper is a part of a broader project to understand how historical processes from the late 1970s reshaped and are still reshaping literary and intellectual reflection over the Cultural Revolution. Major Works to Be Discussed: Cheng Nien (1915–2009), *Life and Death in Shanghai* (1987); Li Ping (1948–), *When the Sunset Cloud Disappears* (1980); Zhang

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Chengzhi (1948–), *Golden Pastures* (1987); Beidao (1949–), *Waves* (1984); Liang Xiaosheng (1949–), *A Red Guard's Confessions* (1979?); Ah Cheng (1949–), *Romances of the Landscape* (1986); Shi Tiesheng (1951–), *Stars of Grandmother* (1984); Wang Anyi (1954–), *Lapse of Time* (1982); Tiening (1957–), *Rose Door* (1988); Yu Hua (1960–), *1986* (1987)

WU JINHUI (University of Arizona), "Ge Fei's Rewriting of Classical Poetry and Anecdotes in the 1990s: Interpretation of 'Whistling' and 'The Song of Liangzhou'"

Historical writing that emphasizes the act of storytelling rather than factual accuracy has a long tradition in China. Facing the dramatic social transformations of the 1990s, Ge Fei 格非, one of the pioneers of experimental fiction, is especially fascinated with the liminality of past and present. In the early-to mid-1990s, he composed several short stories based on textual fragments from classical Chinese literature. "Whistling" (Hu Shao 呼哨, 1990) and "The Song of Liangzhou" (Liangzhou Ci 涼州詞, 1995) are two such pieces inspired by ancient Chinese poems: Wang Wei's 王維 (699-761) "Magnolia Dell" (Xinyi Wu 辛夷塢) and Wang Zhihuan's 王之渙 (688-742) "The Song of Liangzhou," respectively. In these stories, Ge Fei focuses on rewriting the historical lore surrounding the poems that he quotes or alludes to. He twists these anecdotes from their classical meanings and reframes them in new senses. The mixing of vernacular culture and canonical literature and the message along the lines of the experimental linguistic techniques in Ge Fei's prose obscure the vernacularism of the twists he imposes on the canonical texts. This paper examines "Whistling" and "The Song of Liangzhou" to demonstrate Ge Fei's inventive subversion of our recognition of his intertextual references to those poems and historically specific eras. Through the two novels, Ge Fei displays his confusion and anxiety regarding his status as an intellectual during the transformation period of Deng's China, as well as his humanistic spirit in the market-oriented era.

YU FENGYUAN (University of Arizona), "A Reading from the Perspective of 'Escapers': The Development of Ideologies in Chinese Family from *Dream of the Red Chamber* to *Moment in Peking*"

For whoever has read the 18-century Chinese novel *Dream of the Red Chamber* written by Cao Xueqin and *Moment in Peking* (1939) written by Lin Yutang, it is hard to ignore the salient features of intertextuality in the two discourses. The purpose of the essay is to examine how Lin Yutang draws on *Dream in the Red Chamber* for reference to depict the interrelation and interaction between Chinese family and society in his novel *Moment in Peking*. Intertextuality of the discourse, and what occurs in *Dream of the Red Chamber* that has been kept in *Moment in Peking* versus those has been omitted, reveals not only Lin's deliberate choice of materials, but also his perception and reflection on the modern Chinese society. The essay attempts to figure out how the protagonists identify themselves within the household through their conscious and self-reflective interaction with other characters, especially with the opposite sex. Furthermore, the dominant ideology in the family will be examined to elucidate how the power is executed inside the house and to what way it will be transformed outside the house. The discussion of gender role and power relation will arguably shed lights on the function of family as an epitome of the society. Based on the intertextual analysis on these two masterpieces, the essay attempts to probe into these questions: the allegorical representation of family regarding its juxtaposition with the society; the development of Chinese families within the scheme of identity, cognition and ideology.