American Oriental Society

Western Branch

Founded 1951

Annual Meeting
October 24–26, 2019

Program

Location: Student Community Center
(397 Hutchison Dr., Davis, CA 95616)
University of California, Davis

The conference organizers gratefully acknowledge co-sponsorship support from

UCDAVIS Global Affairs
UCDAVIS EAST ASIAN LANGUAGES & CULTURES
Medieval and Early Modern Studies
UCDAVIS EAST ASIAN STUDIES

President
MADELINE K. SPRING (2017–2019)

Vice-President
ANTJE RICHTER (2017–2019)

Immediate Past President
STEPHEN WADLEY (2017–2019)

Secretary-Treasurer
ALEXEI DITTER (2016–2021)

Executive Committee
ex officio
MADELINE K. SPRING (2015–2021), *University of Hawai' at Mānoa*
ANTJE RICHTER (2017–2023), *University of Colorado Boulder*
STEPHEN WADLEY (2013–2019), *Portland State University*
ALEXEI DITTER (2016–2021), *Reed College*

elected members
YUMING HE (2016–2019), *University of California, Davis*
MANLING LUO (2016–2019), *Indiana University, Bloomington*
NICHOLAS MORROW WILLIAMS (2017–2020), *University of Hong Kong*
CHENGJUAN SUN (2017–2020)*, Kenyon College*

PROGRAM

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

Thursday, October 24th

1–1:30PM Registration Student Community Center, Room D

1:30–1:45PM Greeting and News (Room D)

Session 1: Song Dynasty I
1:45PM–3:15PM (Room D)
Chair: Alexei Ditter

- Bossler, Beverly (UC Davis), "The 'Housed guest' (*guan ke*) in Song households and society"
- Mi, Xiuyuan (University of Pennsylvania), "Dissent in Jest: Humor and the Politics of Song Urban Space"
- West, Stephen H. (Arizona State University), "Between Probability and Plausibility: Reading the *Dream of Hua*"

Session 2: Early Chinese Literature I (Songs of the Central Plain)
3:30PM–5:00PM (Room D)
Chair: Beverly Bossler

- Chen, Yuanxin (Princeton University), "Complementing Moral Causality with Emotions: Empathetic Persona in the Concluding Evaluations of the *Shiji* As a Rhetorical Instrument"
- Gu, Yixin (Princeton University), "Crafting One's Writing with the Learning of Odes: Cao Zhi's References to the *Shijing* and its Hermeneutics Traditions in Han-Wei Contexts"
- Waring, Luke (Stanford University), "Was There a Classic of Music in Pre-Qin Times?"

Friday, Oct. 25th

8:15–8:45AM Registration Student Community Center, Multi-Purpose Room

8:45–9:00AM Greeting and News (Multi-Purpose Room)

Session 3 Linguistics and Philology
9:00AM–10:30AM (Multi-Purpose Room)
Chair: Madeline K. Spring

- Sanders, Seth (UC Davis), "The Referent of Ancient West Semitic **ḥrm*: An Ethical Problem for Philology?"
- Simmons, Richard VanNess (University of Hong Kong and Rutgers University), "Where did the *rù* tone go? Looking at its historical development in Běijīng"
- Branner, David Prager (Independent Scholar), "Familiar Chinese Lexicon in the Fǎjù jīng"

Session 4A Women in Literature and History

10:45AM–12:15PM (Multi-Purpose Room)
Chair: Anna M. Shields

- Sun, Chengjuan (Kenyon College), "Political Legitimacy through Women's Virtues: Wang Duan's Historiographical Vision"
- Thorman, Cai (UC Davis), "The Asiatic Title Basilissa and the Origins of Hellenistic Ruler Cult"
- Wolf, Lucas (Arizona State University), "Stilling Waters and Subduing Tigers: The Divine Career of Lady Fan 樊夫人"

Session 4B *Biji* & Memoir
10:45AM–12:15PM (Room D)
Chair: Robert Joe Cutter

- Cai, Meghan (Grand Valley State University), "Moving on Up: Borrowing in Song Dynasty *Biji*"
- Roddy, Stephen (University of San Francisco), "Lyrical Ethnography: A Comparison of Chinese and Western Views"
- Wu, Julian (Western Washington University), "A Dream in a Textscape: "Qiantang meng" in Ming and Qing *biji*"

12:15PM–1:30PM Lunch Break

Session 5A Asiatic Culture and Literature I
1:30PM–3:00PM (Multi-Purpose Room)
Chair: Ping Wang

- Chan, Timothy (Hong Kong Baptist University), "On the Road and on my Departure: Wang Yi's Exegesis of the 'Lisao'"
- Shin, Jiwon (Arizona State University), "Ambivalent Properties: Compilations of Ming History in Late Eighteenth-century Korea"
- Oh, Young Kyun (Arizona State University), "Orthopractical reading: Glossing literary Chinese in premodern Korea"

Session 5B Late Imperial Culture I
1:30PM–3:00PM (Room D)
Chair: Stephen H. West

- Chang, Wenbo (Ohio State University), "Performing the Role of Playwright: Jia Zhongming's *sanqu* Songs in Supplement to *The Register of Ghosts*"
- Gregory, Scott (University of Arizona), "'A Farrago of Miraculous Events': *Sanbao's Journey to the Western Seas* and 'Global Buddhist Irony'"
- Hui, Young (UC Davis), "Remaking Zhuge Liang: The Collective Image of Scholar"

Session 6A Song Dynasty II
3:15PM–5:15PM (Multi-Purpose Room)
Chair: Michael Fuller

- Feezell, Tyler (Arizona State University), "Pacing the Void to Mount Tai: Emperor Zhenzong's Poetic Representation of the *Feng* 封 and *Shan* 禪 Sacrifices of 1008"
- Li, Jiangnan (Arizona State University), "Making a Divine Ancestor: Imperial Power and Daoism in the Heavenly Text Incident (1007–1016) of Song China"
- Jia, Qian (Stanford University), "Can Poetry be Painted? The Relationship between Text and Image in the Late Ming *Manual for Painting Inspired by Song Dynasty Ci Poetry* 宋詞畫譜"

Session 6B Late Imperial Culture II
3:15PM–5:15PM (Room D)
Chair: Katharine Burnett

- Ling, Xiaoqiao (Arizona State University), "Raw Energy of Orality in the Story of the Sharp-Tongued Bride"
- Xin, Zhaokun (Arizona State University), "Sickness, Silence, and Discourse: Re-diagnosing *the Jin Ping Mei* (*The Plum in the Golden Vase*)"
- Wang, Jiayao (Augusta University), "The *Story* of The Stone: Seal Carving, Print Making and Mechanical Reproduction"
- Yao, Huiqiao (University of Arizona), "Picturing the Confucian Sage: The Illustrative Record of Master Wang Yangming and Late Ming Print Culture"

6:30–8:30 Reception at the City Hall Tavern, 226 F Street, Davis, CA 95618.

Saturday, Oct. 26th

Session 7 Dunhuang and Material Philology
8:30AM–9:30AM (Multi-Purpose Room)
Chair: David Knechtges

- Harper, Donald (University of Chicago), "Manuscript culture in the Tang: Reading fine literature through material philology"
- Raft, Zeb (Academia Sinica), "Visual Rhetoric in a Commentary on the *Wen xuan* from Dunhuang"

Session 8A Poetry and Lyrics
9:45AM–11:45AM (Multi-Purpose Room)
Chair: Stephen Roddy

- Chen, Jue (University of Wisconsin, Milwaukee), "Authorial Image and Self-compiled Works: The Case of Lu You's Poetic Pilgrimage"
- Sun, Xiaojing (Loyola Marymount College), "Beneath Ordered Writings: The "Musical Words" (*yueyu*) of the Song"
- Xia, Lili (Princeton University), "'Qiuchi' as Heterotopia: The Other Space for Su Shi"
- Zhang, Yunshuang (Wayne State University), "How to read Su Shi's Poetry: The Collected Commentaries on Literary Texts"

Session 8B Epitaphs
9:45AM–11:45AM (Room D)
Chair: Young Kyun Oh

- Davis, Timothy (Brigham Young University), "Han Yu's Epitaphs for Victims of Elixir Poisoning"
- Ditter, Alexei (Reed College), "Making Memories Together: Collaborative Remembering in Tang *Muzhiming*"
- Zhao, Luying (Arizona State University), "From Imperial Mentor to State Offender: Song Sisters and Politics in the Mid-Tang China"
- Wu, Yue (Arizona State University), "Bringing Life to Mourning Literature: Epitaphs for the Deceased Wives in Late 6th Century"

11:45PM–12NOON Business Meeting (Multi-Purpose Room)

12NOON–1:15PM Lunch Break

Session 9A Early and Medieval China
1:15PM–3:15PM (Multi-Purpose Room)
Chair: Stephen Wadley

- Felt, John (Brigham Young University), "Postimperial Metageographies of Early Medieval China"
- Kou, Lu (Bard College), "Detainees and Letters to Request Release in Early Medieval China"
- Liu, Jennifer (University of Washington), "Crossing paths with Zhuang Zun and Yang Xiong: The Natures of the concept of *Xuan*"
- Uphoff, Joseph (Independent Scholar), "The Use of Gold as a Medium of Exchange in Chinese Culture"

Session 9B Asiatic Culture and Literature II
1:15PM–3:15PM (Room D)
Chair: Richard von Glahn

- Stover-Kemp, Jenna (UC Berkeley), "Remembering the Future: Temporality and the Use of the Divine Warrior in Isaiah 2"
- Tilleman, Aron (UC Davis), "Writing Prophecy and The Voice in Isaiah 6"
- Lee, Soyun (Graduate School of Korean Studies of the Academy of Korean Studies), "Review of *Yanghwa sorok*: The Horticultural Knowledge Shared and Reproduced"
- Lin, I-Chin (Arizona State University), "The Exploration of *wuwu* 武舞 and *wenwu* 文舞 Dance Performances"

Session 10A Poetry II
3:30PM–5:00PM (Multi-Purpose Room)
Chair: Antje Richter

- Chen, Zhinan (University of Washington, Seattle), "A Mastery of Texts——A New Type of Poetic Virtuosity in Early Medieval China"
- Li, Wanmeng (UCLA), "Song Literati Recast of the Grotto-heaven Image"
- Wen, Zuoting (Arizona State University), "The Idea of Going North: Yuan Haowen's Poems on Seeing Friends off to the Mongols' Heartlands"

Session 10B Afterlives of Poetry
3:30PM–5:00PM (Room D)
Chair: Timothy Chan

- Zhou, Shiwei (University of Washington), "A Dramatist's Ambition Realized? —A Study of *Jitang shi* in *The Peony Pavilion*"
- Wild, Matt (UC Berkeley), "The Prudence of Influence: Ji Yun (1724–1805) and the Problem of Li Shangyin"
- Sargent, Stuart (Independent Scholar), "Introducing *Sakushi kaitei ki Shiwa* 作詩階梯暨詩話 (Steps in the writing of poetry & Remarks on poetry) and *Sakushi mondō* 作詩問答 (Q & A on the writing of poetry) by Tanabe Shōha 田邊松波 and Uemura Baiken 上村賣劍 (1866–1946)"

***7:00–9:00PM Annual Banquet and Presidential Address* (Multi-Purpose Room)**

Madeline K. Spring (University of Hawai'i at Mānoa), "Plus ça change: Liu Yuxi (772–842) Ponders the Human Condition"

Abstracts

Session 1: Song Dynasty I
Bossler, Beverly (UC Davis), "The 'Housed guest' (*guan ke*) in Song households and society"

Scholars have long understood that elite society in the Song was shaped by patronage relationships, and Song sources evince a rich and varied vocabulary describing patronage relations, with proteges often characterized as "guests." But there has been relatively little exploration of how the constant need to find influential patrons, on the one hand, and to guide, sponsor, and often even support proteges, on the other, conditioned other aspects of elite social life in the Song. This paper is part of an ongoing project that aims to understand "guest" culture in the Song. I am interested in such questions as how patronage relations impinged on family life (as when men left their families to live with a patron); in how patronage shaped financial arrangements (what did it mean to support, or be supported as, a "guest"?); in the impact of patronage on political interactions and factionalism; and on how patronage conditioned ideas about friendship and personal obligation. This essay will focus in particular on exploring the type of relationship known as guan ke (館客). Literally rendered as "housed guest," the term itself implies that the protégé lived in the household of the patron, but the relationship of a guan ke to his patron could take many forms. By elucidating the role of the guan ke and tracing how it varied over time, we begin to see how patronage relationships were implicated in the changing nature of Song literati culture.

Mi, Xiuyuan (University of Pennsylvania), "Dissent in Jest: Humor and the Politics of Song Urban Space"

In light of the increasing scholarly attention on Song urban culture, this paper studies how different genres of literature reacted to issues of public interest were circulated in the two Song capitals, Kaifeng and Lin'an. Through the lens of anecdotal writings, I examine works that made their debut in diverse urban space. I will show that, for people with comparable institutionalized experience, humor could restructure latent affective dispositions toward a mental orientation distant from pragmatic concerns, which could potentially create an imagined social sphere that displaces structurally-sanctioned relations. There is no lack of record on witty repartee or political protest in Song Dynasty anecdotes. Although scholars have noticed the political overtones in some jesting compositions by eminent authors, few have considered the instrumental role urban space played in the spread of jokes, satires, and other verses of comic effect. Taking major political events as points of reference, I compare literature intended to influence government decision and dissent in jest. For the latter category, I look into songs went viral in the capitals, ironies and puns used at banquet and on stage, and parodies of renowned poems. Mapping the various social spaces in which those jokes appeared and analyzing the preconditions to be amused by them can give us an estimation of the audiences they were meant for. The knowledge the jokes presumed is also telling of shared sets of beliefs, dispositions, and preferences of a cohesive community grounded in policy-conditioned experience.

West, Stephen H. (Arizona State University), "Between Probability and Plausibility: Reading the *Dream of Hua*"

In the first two sections of the *Dream of Hua*, on the city walls, we are confronted with ordinary textual regulation of space and conventional patterns of movement interspersed with intrusive

commentarial asides that gesture toward the lived rhythms of Kaifeng's residents. This subtle textual intrusion marks a contrast between common human experience in an urban environment and a distinct historical sense of place. Thus, the *Dream* succeeds in fusing together "learned" memory, a product of conventional practices of textual reading and shared proprioceptive experience on the one hand, and personal memory of one's own lived experience on the other. This contrast becomes heightened in later parts of the text, where the irrepressible tendency to make detailed lists of material products (food, clothing, paper, etc.) and seasonal activities- -a formalized method of description- -with a more lyrical and subjective poetics of parallel prose. This fuses textual mnemonics with an authoritative subject that guides the reaction of the readers toward a pleasurable recall of an extremely traumatic moment. The pleasure of recall not only revives the memory of the city as a space of lived experience but binds the readership, an expatriate community in the Hangzhou region, together as one of shared experience and memory.

Session 2: Early Chinese Literature I (Songs of the Central Plain)
Chen, Yuanxin (Princeton University), "Complementing Moral Causality with Emotions: Empathetic Persona in the Concluding Evaluations of the *Shiji* As a Rhetorical Instrument"

The lamenting and tearful Grand Historian in the concluding evaluations of the *Shiji* has long been interpreted as Sima Qian's authentic response to tragic experiences in his own and others' lives. However, this paper contends that the empathetic persona assumed by the Grand Historian in the *Shiji* is more instrumental than genuine. I demonstrate that expressions of empathy were not unique to the *Shiji* but had already emerged in Confucius's comments in the *Zuozhuan* and continued to prevail in the concluding evaluations of the *Hanshu*. The empathetic personas in all these early Chinese historical texts were a rhetorical device to maintain moral and political principles. In particular, the empathetic persona in the *Shiji* complemented the rhetoric of moral causality with pity and sorrow. The historiographers of the *Shiji* attributed successes and failures of historical individuals, clans, and states, to various causes, among which moral causes were the most frequently used. When moral causality functioned properly, individuals who adhered to moral and political principles reaped the rewards, while those who did not suffered the punishments. In this sense, the attribution of moral causes served as a didactic tool. However, moral causality fell short occasionally in front of the vicissitudes of individual fates, such as when individuals who acted morally nevertheless encountered tragic consequences. In response to the breakdowns, the historiographers took on an empathetic persona to maintain the authority of morality and justice through their emotional and personalized voice.

Gu, Yixin (Princeton University), "Crafting One's Writing with the Learning of Odes: Cao Zhi's References to the *Shijing* and its Hermeneutics Traditions in Han-Wei Contexts"

This paper presents a study on the references to the *Shi* 詩 (or *Shijing* 詩經) and its hermeneutic traditions in Cao Zhi's 曹植 (192-232 CE) poetic writings. Through a diverse array of literary utterances in forms of quotation, emulation, paraphrasing, and recomposition, Cao incorporated, not merely the linguistic material of the *odes*, but also a variety of hermeneutic sources across the four main *Shijing* lineages by bringing them into flexible and fruitful use. This case, along with other previous and contemporary evidence, jointly represented a syncretic mode of *Shijing* reception in multiple contexts. The late Western Han and Eastern Han witnessed an intellectual transition that the values of "broadness" (*bo* 博) and "comprehensiveness" (*tong* 通) gained prominence among erudite individuals, particularly accompanied by a growing interest in mastering various hermeneutic

traditions associated with one specific classic. The rise of Cao regime as a dominant authority in Northern China around early third century prompted an agenda of collecting various cultural heritages, in which the poetic, musical, and academic sources related to the *Shijing* played significant roles. This paper argues that Cao Zhi's versatile uses of the *Shi* and its hermeneutic sources was an instantiation of all these factors, which constituted his scholarly mastership beyond his traditional image as the greatest early medieval poet in a narrow sense.

Waring, Luke (Stanford University), "Was There a Classic of Music in Pre-Qin Times?"

For hundreds of years, Chinese scholars have debated the existence of a *Music Classic* 樂經 in pre-Qin times. Some say the text was lost with the Qin book burning, others that its contents were partially preserved as part of the classics on *Rites* or *Poetry*. Certain scholars have speculated that the text was merely a collection of musical scores. Some say it never existed at all. The controversy shows no sign of abating, with dozens of articles on the topic published in Chinese over the past decade. Western scholars, however, have largely declined to enter the fray, typically referencing these debates in passing without actively engaging in them. My paper will fill this gap by examining the evidence for a pre-Qin *Music Classic* in sources from the Warring States, Han, and Six Dynasties. What do these sources say about music and musical texts? What proof do they provide that a *Music Classic* actually existed? What problems has this "missing" text posed for generations of scholars, and what do their attempts to solve these problems say about changing attitudes towards texts and textuality in early China? Through close readings of key passages in transmitted and excavated texts, I will demonstrate that the search for a *Music Classic* has generated a productive debate about the role of texts in the pre-imperial period, raising broader questions about the relationship between text and performance and the nature of classical learning in Chinese antiquity.

Session 3 Linguistics and Philology

Sanders, Seth (UC Davis), "The Referent of Ancient West Semitic **ḥrm*: An Ethical Problem for Philology?"

The root **ḥrm* "be set apart, sanctified, forbidden" is well known in the ancient Semitic languages, with outcomes in all major branches including Akkadian, Arabic, Aramaic, Ethiopic, Hebrew, Moabite, and Sabaic. However there is a distinct Causative Stem usage known from the Iron Age Southern Levant and Yemen involving divinely commanded mass killing. Widespread in ancient Hebrew literature e.g. the biblical books of Deuteronomy, Joshua, and Samuel, it was also long known in a Moabite inscription that claims: "I killed the whole population: 7000 male subjects and aliens, female subjects and aliens, and servant girls. I did *ḥrm* to it for (the god) Ashtar-Kemosh." (KAI 181) However with the recent publication of the second early Sabaic attestation (the Iron Age text DAI Ṣirwāḥ 2005-50, adding to R 3945 from the same site) it is increasingly clear that this refers not merely to a mythic pattern but the slaughter of whole populations presented as ritual sacrifice. Scholars from Monroe to Smith to Weinfeld have described the practice in relatively neutral but contradictory terms as part of "tribal state formation," a "warrior sensibility," or "colonization." This paper will review the expanded dataset and, following Benveniste, argue that this pattern and its pragmatics are themselves not neutral but best understood as reflections of an ancient "blood and soil" ideology involving first the ritual anathematization of a population, then its extermination and replacement, a description that better fits both the analytical and ethical issues the term raises.

Simmons, Richard VanNess (University of Hong Kong and Rutgers University), "Where did the *rù* tone go? Looking at its historical development in Běijīng"

When the decision to take the dialect of Běijīng as the standard for the National Pronunciation (Guóyīn 國音) was made in 1924, the most vexing problem to be solved was what to do with the *rù* 入 tone syllables. All previous presentations of model pronunciations in traditional times and in the early Republican period had always included a *rù* tone in various ways. But the tone had been lost in Běijīng several centuries earlier. In other northern Mandarin dialects the *rù* tone had resolved itself into other tones following fairly regular patterns of phonological change. But in Běijīng the move to other tones was much more irregular. So the matter required careful study in order to determine which *rù* tone syllable would be in which tones in Guóyīn, which had to be determined before a new dictionary for the National Pronunciation could be published. Much of this work was undertaken by Lí Jǐnxi 黎錦熙, in his survey of the Béijīng *rù* tone (published as "Jīngyīn rùshēng zìpǔ 京音入聲字譜"). Irregular as the tone syllables were in the distribution that Lí Jǐnxī documented, they had already become fixed in the new tone categories that they moved into. This study discusses how and when the *rù* syllables settled into their new tones and explores the historical and social forces that led to the uncommon outcome in Běijīng.

Branner, David Prager (Independent Scholar), "Familiar Chinese Lexicon in the Fǎjù jīng"

In traditional times, China produced four distinct texts related to the Indic Dhammapada. The oldest is the Fǎjù jīng, initially translated by Central Asian monks and apparently then revised by Zhī Qiān, a Central Asian serving as tutor to the Crown Prince of the Three Kingdoms Wú dynasty. One chapter even seems to be directed to a ruler or senior officials, so the book was surely meant for the eyes of educated Hàn people of social standing and education.
Yet it is a relatively early Buddhist translation into Chinese, and the translators do not seem to have had in mind a precise equivalence between Indic and Chinese lexicon, as became common later. Zhī Qiān, particularly, is known to have avoided regularizing terminology when editing sūtras (as per Nattier 2008). The text is somewhat rough and although plainly related to the Pāli and Gāndhārī versions of the Dhammapada, it does not correspond exactly to them — perhaps (as the preface suggests) because of linguistic weakness on the part of the original translators, or perhaps because the source was a text we do not have now (as per Kuala Lumpur Dhammajoti 1995). Given that context, it is interesting to explore traditional Chinese vocabulary in the Fǎjù jīng. We are not surprised that traditional Confucian buzz-words are not in the text (e.g., zhōng 忠 'political loyalty to a ruler', xiào 孝 'filial obedience to parents', wén 文 'culture, to be cultured'). But many terms with heavy non-Buddhist freight are there (e.g., lǐ 禮 'ritual and correctly ordered relations with others', wúwéi 無為 'non-action', yín 淫 'lewdness', rén 仁 'humane empathy', shì 士 'scholar-official, person of refinement', dé 德 'moral power', wàng 妄 'irresponsible, ignoring social expectations'). In places where Chinese verses correspond to known Pāli or Gāndhārī content, what can the reader conclude about the meanings of those freighted Chinese terms in this text?

Session 4A Women in Literature and History
Sun, Chengjuan (Kenyon College), "Political Legitimacy through Women's Virtues: Wang Duan's Historiographical Vision"

Wang Duan's (1793-1838) poetry on history stands out for its breadth of subject matters and its versatility to incorporate scholarly inquiries of history into the genre of poetry. Her poems on historical subjects manage to encompass an array of meticulously researched and specialized topics, including biographical accounts, reevaluation of historical figures, analysis of institutions and policies, assessment of historical sources, and restoration for the suppressed and marginalized in official dynastic histories. Her revisionist writing of the history of Zhu Yuanzhang's rival regime, Zhangwu, reflects a pronounced aversion to imperial tyranny and an inclination to stress the moral foundation of political legitimacy. Her praise of this regime's unswerving loyalty to the Yuan, an alien dynasty which had embraced Confucianism as state ideology, is a tacit approbation of her own dynasty. This paper will examine a ubiquitous theme of Wang Duan's historical poems, namely, the celebration of women's suicide, in particular the widespread suicides among Zhangwu women across all social strata following its demise, and discusses how her morally-oriented view of political legitimacy is pushed to the extreme in these instances, resulting in biased representations and a failure to recognize the use of violence and coercion in many of the so-called suicides.

Thorman, Cai (UC Davis), "The Asiatic Title Basilissa and the Origins of Hellenistic Ruler Cult"

In 1928 Grace Macurdy argued, based on the work of contemporary experts, that the ending of the Greco-Macedonian title *basilissa*, the feminine counter-part of the title *basileus* (generally translated as "king"), was not a Greek ending, but rather had its origins in Asia Minor (Anatolia). Although an important Hellenistic (4^{th}-1^{st} c BCE) title for royal females in the Mediterranean, the form of the word was subsequently glossed over by scholars. Nevertheless, the title's form could have wider implications. Queens and royal women who held the title *basilissa* were often the recipients of cult, generally in tandem with kings. Distinguished from earlier forms of divine kingship outside of Anatolia, typically focused on men, Hellenistic ruler cult (precursor of Roman imperial cult) frequently included parallel cult for ruling women. Some scholars have sought origins for this unique form of ruler cult in Egypt; the prevailing view of classical scholars is that Hellenistic ruler cult emerged from Greek tradition. However, data indicates that the earliest, longest-lasting, and largest number of cults for early Hellenistic rulers, both male and female, occurred in Anatolia. Furthermore, the practice of deifying royal Hellenistic women and use of the title *basilissa* can be documented in Anatolia before spreading to Greece, Macedonia, or Egypt. I will argue that the unique form of ruler cult that spread throughout the Hellenistic world after the campaigns of the Macedonian king Alexander the Great likely emerged from traditions of Anatolia, opening up new lines of inquiry related to this important religious practice.

Wolf, Lucas (Arizona State University), "Stilling Waters and Subduing Tigers: The Divine Career of Lady Fan 樊夫人"

Female transcendents sparked the imaginations of medieval Chinese writers, who celebrated them as wonderworkers, exorcists, and alchemists. One such figure was Lady Fan 樊夫人 (Fan furen), who first appeared alongside her husband Liu Gang 劉綱, in Ge Hong's *Shenxian zhuan* 神仙傳. In a tale of marital competition, Liu is bested time and again by Lady Fan, whose skill as an exorcist not only earned her a place in Daoist hagiography, but also in "Pei Hang" 裴航, a Tang tale ascribed to the literati Pei Xing 裴鉶 (fl. 9^{th} c), in which she composes poetry and has a sister. This paper explores this enigmatic figure, drawing from references in local histories, popular anecdotes, as well as from a variety of Daoist sources. In particular, it analyzes the only surviving excerpt of her biography, buried in a late-Tang Daoist ritual manual, the *Jinsuo liuzhu yin* 金鎖流珠引. In this fragment we

glean hints of her ancestry, childhood, education, as well as her initial exposure to Daoist techniques. These included the practice of "interrogating ghosts and summoning gods" (考鬼召神 *kaogui zhaoshen*), rituals designed to expel malevolent shades and cure disease. Famed for her powers as an exorcist, the manual adopts Lady Fan into this tradition in a creative act of lineage-making, thus aligning her with the rituals therein. The result is a complex portrait of a thaumaturge, river goddess, and teacher to men and women alike.

Session 4B *Biji* & Memoir
Cai, Meghan (Grand Valley State University), "Moving on Up: Borrowing in Song Dynasty *Biji*"

This paper examines how borrowing things is represented in Song dynasty *biji* as a means of solidifying one's moral and intellectual position with the scholarly community. Song scholars borrowed books, calligraphy, and paintings in order to broaden the scope of their learning, make copies, and to correct, verify, and comment on the textual record. Song anecdotes mention other, more mundane borrowed items as well, such as ink stones, brushes, tableware, carriages, furniture, instruments, and even money. Some scholars follow custom and return the borrowed object with an appropriate gift of thanks. Others never return the item or switch it with a fake. Behind the borrowing of these objects we find a narrative that highlights the preciousness of the lent object and the perspicacity of the scholar who finds himself in the unique position to borrow it. This scholar has the wisdom to understand the value of the object and the reputation to convince the owner to lend it to him. Although the scholar only temporarily possesses the object, his encounter with it increases his worth within the scholarly community as he shares the newfound information, gained through his interaction with the precious object, in discussions and in commentaries. To further establish the moral status of the scholar, these narratives also recount his want with nostalgia, as a time unencumbered by the possession of material things.

Roddy, Stephen (University of San Francisco), "Lyrical Ethnography: A Comparison of Chinese and Western Views"

This paper analyzes a selection of critical writings found in *biji* or poetry anthologies of ca. 1100-1800, that address the status and function of vernacular or popular lyrics, including *shan'ge*, *tanci*, and *zhuzhici*. Specifically, I wish to explore whether the reception of these lyrics, and the justifications given for collecting, preserving, and rewriting them by elite authors of such critical or theoretical writings, can be interpreted as manifestations of a protean "ethnographic impulse." Recent theorists of humanistic anthropology and sociology have advocated for engaging with and incorporating lyrical modes of writing by social scientists, especially when this involves fieldwork among marginal or ethnically mixed populations such as in border regions. To what extent are these contemporary arguments for adopting lyrically-informed postures toward subjects of analysis in synch with premodern Chinese ideas about recognizing and gaining insights from demotic traditions, both oral and written? This paper will attempt to address this and other questions through perusing the critical statements of Huang Tingjian, Yang Shen, Zhu Yizun, and Yu Yue, and the theoretical writings of James Clifford, Andrew Abbott, Pierre Bourdieu, and others.

Wu, Julian (Western Washington University), "A Dream in a Textscape: "Qiantang meng" in Ming and Qing *biji*"

"Qiantang meng" 錢塘夢 (A dream by Qiantang River, 1499, QTM), the earliest preserved specimen of the Chinese vernacular story of the "courtesan" 煙粉 category, enjoyed great popularity in Ming and Qing dynasties. A text, in whatever ways it is organized, will produce meanings, but why is it necessary to retell a story that had been told repetitively before? Could its later adaptations be taken as a practice of performance in which the literary values of the past are recreated and rehearsed? QTM stories were mostly preserved in form of biji 筆記(scholarly notes), and this genre profoundly influenced the text structure and meanings of QTM derivatives in later dynasties. The analysis of biji and its appropriation as well as its clashing with other genres will provide an access route into the complicated subject of editorial convention of its time. I will insist on the openness and contentiousness of cultural memory in its inclusion of both fact and fiction. The travel- and dream- dependent experience is the symptom as well as the cause for an enlargement of a textual community around QTM storylines. In particular, my discussion aims to answer the following questions: What were the textual geographies of QTM stories in Ming and Qing? What gives a vernacular story the status as a transtextual origin for texts in diverse genres? What is the motivation behind the creation of QTM stories in the form of biji?

Session 5A Asiatic Culture and Literature I

Chan, Timothy (Hong Kong Baptist University), "On the Road and on my Departure: Wang Yi's Exegesis of the 'Lisao'"

This paper is an attempt to offer an alternative for understanding and rendering the poem title of "Lisao" 離騷, the central work in the *Chuci* anthology. Reading the term *lisao* in light of Wang Yi's 王逸 (fl. 120) commentary, I propose to translate it as "Sorrows for My Departure" rather than "Encountering Sorrow," a conventional rendering since Lim Boon Keng first translated it in the 1930s. In support of this reading, the paper will focus its discussion on the "road" image in "Lisao." This image, along with other related ones such as a chariot, journeys, guidance, etc., becomes a prominent metaphor in the poem in different contexts serving some common or similar purposes and therefore bolsters my rendering of the poem title.

Shin, Jiwon (Arizona State University), "Ambivalent Properties: Compilations of Ming History in Late Eighteenth-century Korea"

This essay examines discussions in Yŏngjo's court during the summer of 1771 surrounding the controversy over misrepresented Chosŏn dynastic histories in *Mingji jilue*, a compilation of the Ming-dynasty affairs edited by the early Qing scholar Zhu Lin. This was among several related incidents during the Chosŏn period involving the diplomatic efforts toward "elucidating falsity" on the dynastic linage (*chonggye pyŏnmu*) appearing in Chinese historical records. But because this case occurred amid the Korean elite readers' increasing desire for the Ming and Qing-period printed books, produced by China's thriving commercial publishing culture since the late Ming printing boom, Yŏngjo's attempts to eradicate evidence of dishonorable historical records went beyond following the precedents from the earlier period. Although the private commerce of books only occasionally entered into public discourses, Yŏngjo's court openly discussed inculpation of a network of interpersonally-mediated private commerce surrounding the Chinese book in question – from the official interpreters, who transported copies from China, the broker-peddlers, who sold them domestically, and the court officials as well as scholars, who bought and read what turned out to be a surprisingly well distributed Chinese book of unofficial history. Through an examination of the court discussions on this controversy, this essay investigates varying perceptions of the Chinese

book of history in the late eighteenth century, which oscillated between texts belonging to the ceremonial order of the suzerain-tributary relation at one time and an object of private enterprise at another.

Oh, Young Kyun (Arizona State University), "Orthopractical reading: Glossing literary Chinese in premodern Korea"

The practice of modifying literary Chinese texts for Korean readers by embedding native phonetic and grammatical glosses arguably started during the Unified Silla (668–935) period of Korea and has continued throughout the premodern period. Surveying the mechanisms and evolution of these glossing devices, collectively called *kugyŏl* 口訣, that served as extratextual reading tools employed in the canonical texts of Confucian classics and Buddhist sutras, I propose the following about the premodern Korean culture of reading. (1) The written scripts were always meant to invoke an aural language (vernacular, literary, or hybrid), whether that be real or imagined; and (2) The glosses were not necessarily to help the readers decipher or understand the text but primarily to have the readers read it out loud properly.

Session 5B Late Imperial Culture I
Chang, Wenbo (Ohio State University), "Performing the Role of Playwright: Jia Zhongming's *sanqu* Songs in Supplement to *The Register of Ghosts*"

This paper investigates the issue of how *sanqu* composition modifies the social contract of poetic composition in how a text mediated between authorship, social identity, and audience, through a close analysis of Jia Zhongming's 賈仲明 (fl. 1343 – 1422) *sanqu* songs written in supplement to *The Register of Ghosts* (*Lu gui bu* 錄鬼簿). This paper challenges the conventional reading of Jia's songs as reliable sources of biographical information on individual playwright to whom those songs are dedicated. It argues instead that they, if read together as a whole, represent a catalogue of various personae Jia constructs for the social role of playwright, which are essentially major stereotypical roles that had been produced within Chinese literary tradition up to the late Yuan dynasty available for male literati to assume. Furthermore, Jia's songs demonstrate a remarkable playfulness towards those personae, an attitude ultimately attributable to the consumerism nature of audience-oriented commercial theater. The frequent bouts of unabashed boastfulness of the playwright's prodigious talent, fame, and sensual desire we frequently encounter in those songs, though probably having nothing to do with any real individual playwright, are a truthful reflection of the basic condition of playwrights as a social group: the constant need of self-advertisement to survive the intense competition for audience's attention and to earn an income. Therefore, the authorial figure that has played a central role in more polite poetic genres is reduced into a faceless and easily replaceable mannequin in Jia's *sanqu* songs, only to foreground the costume of the social role of playwright. This is made possible by the performative nature of *sanqu* as a unique genre of poetry that is deeply rooted in the popular oral performance tradition.

Gregory, Scott (University of Arizona), "'A Farrago of Miraculous Events': *Sanbao's Journey to the Western Seas* and 'Global Buddhist Irony'"

What sort of novel is *Journey to the Western Seas?* The highly fictionalized account of the travels of Zheng He from the late Ming owes obvious debts to its near-contemporary *Journey to the West*. Lu Xun categorized it, along with its more famous cousin, as a "novel of gods and demons (*shenmo*

xiaoshuo)" due to its fantastical elements. However, that label fails to capture the rich depiction of what modern scholars might refer to as a "world-system" in either novel—one that was very real to the novel's early modern readership, combining the officially-sanctioned "*tianxia,*" Buddhist cosmology, and the "vernacular world" of growing global trade routes and consumer culture. The protagonists of *Journey to the Western Seas* travel through peripheries, far from the imperial center, and must literally and figuratively navigate through the unknown. The confusing, simultaneously centered and uncentered world-system of the novel is mirrored by the one in which the novel's late Ming readers lived. Key elements of navigating that world were both Mahayana Buddhism and self-referential irony. Though these two elements might seem at first to have little in common, they were in fact both tools for dispelling illusion and pointing—however indirectly—toward authenticity. They were also both regional or even global phenomena interrelated with the rise of the early modern world of the sixteenth century: As several recent studies of "comparative early modernities" have pointed out, ironic literary modes developed roughly simultaneously in Ming China, Japan, and Europe. Other recent studies in the field of religion have suggested a "regional," if not "global," Buddhism operating in a similar, networked sphere in East Asia. This paper examines *Journey to the Western Seas* as a site where these phenomena intersect, reconsidering it as more than a mere novel of the supernatural.

Hui, Young (UC Davis), "Remaking Zhuge Liang: The Collective Image of Scholar"

This paper examines depictions of the Three Kingdoms figure Zhuge Liang in *Sanguozhi tongsu yanyi*, a recension compiled in the *jiajing* period. I argue that the depiction of Zhuge Liang in tongsu yanyi possess the idea of rebuking past political situations through the use of historical romance. The reconstruction of Zhuge Liang not only rebukes the political situation in the past regimes, such as the Mongol Yuan dynasty, the Hongwu and Yongle in the early Ming. It sets a defiant tone against the pedantic and servile scholar identity. By the time of the Mongol Yuan dynasty, the ideal man in China had become the fragile scholar that lacked masculine aggression. This continued after the Mongol was driven back to the northern steppe by the Ming dynasty, followed by several political crises, the image of fragile scholar had seeded as the dominant identity of Chinese men. Therefore, the figure of Zhuge Liang in the popular rewrite of the Three Kingdoms story is a self-invention intended to reconstruct the scholar identity in the mid-Ming era, following the loss of their dignity due to the disastrous social and political identity crisis at the beginning of the Ming period known as the Jingnan Rebellion. This paper addresses the reconstruction of the scholar in the mid-Ming period through the depiction of Zhuge Liang in the use of historical romance.

Session 6A Song Dynasty II
Feezell, Tyler (Arizona State University), "Pacing the Void to Mount Tai: Emperor Zhenzong's Poetic Representation of the *Feng* 封 and *Shan* 禪 Sacrifices of 1008"

The Northern Song Emperor Zhenzong 宋真宗 (r. 997–1022) conducted the last performance of the *Feng* and *Shan* sacrifices in 1008. Scholars have studied these events, relying on traditional historical sources to contextualize them; however, they have focused less on sources in the *Daozang* 道藏 (*Repository of Daoist Texts*), which contain some of Zhenzong's personal writings on the rituals. The *Jinlu zhai sandong zanyong yi* 金籙齋三洞讚詠儀 (*DZ* 310), a compilation of Daoist hymns written by Song emperors, preserves a set of *Buxu ci* 步虛詞 (Lyrics for Pacing the Void) that commemorate the *Feng* and *Shan* ritual performances. I undertake a close reading of these poems and uncover parallels with the *buxu* lyric form as it originated in the early Lingbao 靈寶 (Numinous

Treasure) Daoist scriptures of the late fourth century, as well as unmistakable references to historical events of Zhenzong's reign. I argue that the complex set of associations surrounding the rituals, so clearly articulated in texts concerning Han Wudi's 漢武帝 (r. 141–87 BCE) performance of them in 110 BCE, remained very much alive for Emperor Zhenzong, despite other scholars' claims that certain purposes or goals waned in later performances. Undoubtedly, the rites testified to Zhenzong's quest for power and authority in the terrestrial realm, but his poetic representation, utilizing the distinctive *buxu* form, reflects the quest for power over life itself—the search for immortality.

Li, Jiangnan (Arizona State University), "Making a Divine Ancestor: Imperial Power and Daoism in the Heavenly Text Incident (1007 - 1016) of Song China"

The Heavenly Text (*tianshu* 天書) incident roughly from 1007 to 1016 marked alleged descents of divine texts from Heaven to the court. A series of state ceremonies to enshrine the accomplishments of Emperor Zhenzong of Song (r. 997-1022) and his ancestors ensued from the sensational and auspicious discovery. Scholars primarily attribute the start of the Heavenly Text incident to a political discourse where the emperor and his ministers reached a consensus of promoting imperial power by fabricating texts from Heaven. This study, however, will argue a Daoist origin of the incident. Wang Jie 王捷, a Daoist priest who was associated with Maoshan 茅山 Daoism, facilitated the incident by introducing a deity, the Perfected Lord of Destiny Directing (Siming zhenjun 司命真君), to the emperor. Emperor Zhenzong reportedly obtained the Heavenly Text from the deity. Ironically, the emperor later drifted away from the Daoist origin and institutionalized Siming Zhenjun into state rituals by making the deity the earliest ancestor of the imperial clan. The difficulty that Emperor Zhenzong faced was to establish a distinctive identity for the divine ancestor rather than simply homogenizing Siming Zhenjun and the ancestor. As a result, the court produced a set of myths and titles for the divine ancestor, clarifying the discrepancy between the ancestor and Siming Zhenjun. The divine ancestor, formerly having the title of "Siming Zhenjun," became the one who sent the Heavenly Text down, whereas Siming Zhenjun from Maoshan Daoism was perceived as another deity separate from the divine ancestor. The composition of Wang Jie's entombed epitaph in 1016 concluded the whole process of ancestral sanctification. The divine ancestor, Zhao Xuanlang 趙玄朗, not only left the rest of the Song dynasty with a legacy of state rituals, festivals, and writing taboos, but also set an example for later imperial power to assimilate and manipulate cultural and religious elements. As this study will show, a trade-off must be made to serve the interests of both imperial power and the Daoist priest, as the priest wanted the emperor to accept his religion.

Jia, Qian (Stanford University), "Can Poetry be Painted? The Relationship between Text and Image in the Late Ming *Manual for Painting Inspired by Song Dynasty Ci Poetry* 宋詞畫譜"

The unequal stature of poetry and painting in premodern China has also triggered questions about whether paintings can ever fully render the refined feelings and profound thoughts of poetry. Compiled in the late Ming, the *Manual for Paintings Inspired by Song Dynasty* Ci *Poetry* (Songci huapu 宋詞畫譜) is an exceptional collection of monochrome illustrations based on Song period lyric poems. Creating templates for painting *ci*, such illustrations are quite rare compared to the abundance of paintings inspired by *shi* 詩 poetry. Although the *Manual*'s colophon claims that its paintings aim to fully capture the meaning and emotion in the poems they are based on, many cases of discrepancy

between the illustrations and the lyrics have made critics wonder if the manual has achieved its goal. Modern scholars have criticized the *Manual* for preferring scenery over sentiment and suspected that the painters sought to forge an elegant and masculine style that was allegedly in line with the Song literati taste. In this paper, I argue that a literal approximation of the poems was not what the illustrations tried to accomplish, but that the discrepancy between text and image was intentional and demonstrates the painters' profundity of literary interpretation and visual expression. The painters strove to interpret the *ci* with pictorial language by drawing upon ways of conveying emotion in the visual tradition, such as employing scenery and its spatial relationship with human figures to indicate sentiments. Despite the influence of Song aesthetics, the *Manual* also manifests the impact of its own time, such as the Ming experiments in the portrayal of women and the contemporary reception of Song authors, which may contribute to the complex relationship between text and image in the collection. The seeming dissonance with the original poems thus provides a precious opportunity to explore how the two distinct modes of artistic expression present human concerns and emotions differently and how artists of later generations asserted their own views and interests when interpreting and recasting into a new medium a literary form that thrived six hundred years earlier.

Session 6B Late Imperial Culture II

Ling, Xiaoqiao (Arizona State University), "Raw Energy of Orality in the Story of the Sharp-Tongued Bride"

Sharp-tongued Li Cuilian is a character from Hong Pian's (sixteenth century) collection of sixty vernacular novellas whose untimely verbal outpourings as a new bride turned her into an adorable outcast, eventually banished to the Buddhist order from both her natal home and the new household. This paper examines how orality runs at odds with ritual prescriptions and social anticipations in memorably comic manners that are crucial in the building of Cuilian's character. Her verbal torrents, staged in exuberant sections of *kuaiban* performance (fast-beat virtuoso deliverance), represent an uninhibited expressive urge that constantly clashes with what is expected of a demure, quiet bride. Much of the success of the story hinges on a display of agency that rests not so much on female subjectivity as on the empowering potential of orality, deftly rendered in a literary work in uncomfortable proximity with ritually prescribed literacy and context-bound social scripts. This study aims at exploring orality as a narrative-driving force in a story mired in the raucous world of marketplace. Driven by rage and characterized by taunting, intimidation, ridicule, and self-aggrandizement, Cuilian's verbal extravaganza unleashes a raw energy that drives the story ahead for a middlebrow reading public that turned to woodblock imprints for leisure and entertainment.

Xin, Zhaokun (Arizona State University), "Sickness, Silence, and Discourse: Re-diagnosing *the Jin Ping Mei* (*The Plum in the Golden Vase*)"

The rich and detailed medical information in the late-Ming masterwork *Jin Ping Mei* (hereafter *JPM*) has attracted considerable scholarly attention that seizes most often on the case of Li Ping'er, the male anti-protagonist Ximen Qing's last and arguably favorite concubine, thanks to its convergence of numerous strands of diagnostic discourses from a cluster of characters, such as the physicians, the male anti-protagonist, the nursemaid, and so forth. Unfortunately, such an abundance of medical information and its detailedness have misled previous scholars to take the *JPM* for being merely reflective of its contemporary medical discourse. However, specificity equates neither undisputed importance nor a whole-hearted embrace, and inherent in such reflective readings is an assumption that hinges on a deeply problematic hierarchization and prioritization of medical knowledge over

fictional works. In this paper, I will first pit Ximen Qing's take on Li Ping'er's sickness against that of a charlatan and of the nursemaid to demonstrate the questionable and questioned reliability of the male anti-protagonist's diagnostic discourse. Then, I will measure the nursemaid's explanation for her mistress's sickness against the authoritative physicians' diagnoses to contend that the *JPM* has in fact issued a double critique on the contemporary medical discourse's pathological focus on anger's bodily impacts and advocacy of marital sex's curative effects. However, the second fold of critique does not mean that the *JPM* has completely espoused a moralistic stance; rather, the work challenges the moralistic promotion of female reticence by presenting anger-repression's fatality in the form of silence.

Wang, Jiayao (Augusta University), "The *Story* of The Stone: Seal Carving, Print Making and Mechanical Reproduction"

This paper looks at the seal carving, seal imprints and seal albums of the playful commentary on the novel *Story of the Stone*. The commentary pastiche consists of applying one drama snippet from the *Western Wing* to one character from the novel *Honglou meng*, whether pinpointing the personality of the figure or a related narrative episode of the novel. In 1904, the commentary writing were carved into 186 seals and the project was accomplished by two renowned seal carvers of the day. By carving the text onto stones, the very materiality of the seal carving—the stone also echoes the story frame of the novel—the Stone as the protagonist, the narrator, and the carrying medium. Seal carving is not only connoisseurship object, but also a printing tablet. The seal imprint it produces is usually bounded together into a seal album. From 1904 to 1920s, the hand printed seal albums were usually gifted among the connoisseurs and elite intellectuals of its time. In 1927-28, the collection of the 186 seal imprints reappeared in installment in the pictorial *Morning Post Sunday Picture Section* by photographic printing. In 1946, a book shop in Chongqing reissued the seal albums by hand printing and this time the seal album became a commercial product for purchase. In this paper, I examine seal carving from three perspectives: as a printing technology, as a connoisseurship object and as a textualized stone—all of these perspectives are connected with the deep-rooted concept of *wan* (玩) in the elite literati culture of modern China.

Yao, Huiqiao (University of Arizona), "Picturing the Confucian Sage: The Illustrative Record of Master Wang Yangming and Late Ming Print Culture"

Hagiographies are always used to establish idols as exemplary beings for followers to learn from. In the Chinese tradition, hagiographical narratives can usually be found in biographical forms in official history or religious canons, and the boom of literary genres in late imperial China, such as fiction and drama, expanded the scope of their presence. Moreover, late imperial China also saw the development of printing culture, in which one of the practices was combining the illustration and texts, thus visualizing the contents and changing the reading experience of the consumers. This paper explores one of such hagiographical practices in the Ming dynasty, which is an illustrative account of the famous Confucian Wang Yangming (1472-1529) entitled *The Illustrative Record of Master Wang Yangming* (*Wang Yangming xiansheng tupu*) by Zou Shouyi (1491-1562). By tracing the earlier pictorial Confucian hagiographical tradition and the practices of book publishing in late imperial China, this paper examines the cult of Wang Yangming revealed in this book along with other deifications of him at that time. I argue that such deifications in narrative texts and pictures not only helped Wang reach a larger audience, but also shifted people's mentality of reverence by

enlarging the space of worship from sculptures to books. Such an analysis will further our understandings of the nuances of Confucian hagiographical tradition in late imperial China.

Session 7 Dunhuang and Material Philology
Harper, Donald (University of Chicago), "Manuscript culture in the Tang: Reading fine literature through material philology"

This report shows how the appreciation of fine literature among the Tang elite is brought to life for modern readers in Tang manuscripts and ephemera, which may be used to reconstruct a medieval appreciation for language and an aesthetic sensibility that became obsolete in post-Tang China. Specifically, I apply the methods of the modern field of material philology to reading two works of verse by Bo Xingjian 白行簡 (775–826), one extant only in manuscript and one in a transmitted edition: the "Tiandi yinyang jiaohuan dale fu" 天地陰陽交歡大樂賦 (Verse of the great joy of the coital pleasure of heaven and earth and yin and yang) (Dunhuang manuscript, P2539r°, paper scroll, likely tenth century); and the "Wuse lu fu" 五色露賦 (Verse of five-colored dew) (transmitted edition). I focus on particular words and the light that material philology sheds on their meanings.

Raft, Zeb (Academia Sinica), "Visual Rhetoric in a Commentary on the *Wen xuan* from Dunhuang"

Among the *Wen xuan* related materials recovered from Dunhuang there is a partial manuscript with only an otherwise unknown commentary, and no main text. The extant portions are held in Tokyo and Tianjin and correspond to most of scroll twenty-two of the original thirty scroll format. Since the 1960s, a small body of scholarship has developed around this work, focused mainly on making the commentary intelligible – it is filled with textual problems – and, through comparison with other extant Tang commentaries, trying to establish its place in the Tang study of the *Wen xuan*. Reviewing this scholarship, the present study aims to advance our understanding by paying greater attention to this commentary's existence as a manuscript, shifting the focus from what it says to what it looks like. It seems no small paradox that a text with so many corruptions and displacements should also be a carefully produced object, featuring clear margins, clean columns, regular formatting, and a steady (if unorthodox) scribal hand. How should we explain this, and how might this disjunction help us understand the commentary's place in the reception of the *Wen xuan*? What other visual observations can we bring to bear on an analysis of the work? As is the case with verbal style and rhetoric, the 'look' of the manuscript brings its own significance to the meaning of this commentary.

Session 8A Poetry and Lyrics
Chen, Jue (University of Wisconsin, Milwaukee), "Authorial Image and Self-compiled Works: The Case of Lu You's Poetic Pilgrimage"

This paper focuses on Lu You's 陸游 (1125-1210) case to investigate the roles that compilation of literary works played in the new poetic discourse in Song 宋 (960-1279) China that emphasized the importance of learning. When Song poets compiled their collections in their late years, they often revised or deleted their early writings. The authorial appearance we see in these collections thus reflects the image that the poet, in his late years, expected his readers in subsequent eras to receive, which often went in line with the poet's narrative of how he had learned poetic composition. However, once the poet lost the control of the compilation of his collection, the authorial image could turn out to be considerably different. In Lu You's narrative, the poetic achievements he

accomplished was made possible by his experiences in Shu 蜀. He not only stressed this point in his literary criticism, but took the opportunity of compiling his own collection to represent his trip to Shu as a poetic pilgrimage. Yet his image as a serious poet who could become a model for later poets becomes undermined by poems he composed after he retired, which were compiled into his collection by his son. With the example of Lu You, I argue that by the thirteenth century self-compilation of poetic collections had become a special way of self-presentation in poetry and implicit negotiation with forthcoming readers.

Sun, Xiaojing (Loyola Marymount College), "Beneath Ordered Writings: The "Musical Words" (*yueyu*) of the Song"

The "musical words" (*yueyu* 樂語) are a set of ceremonial and practical writings adopted in imperial performance and festival celebrations of the Song dynasty. Traditionally considered "surplus of literary writings" (*wenzhang yushi* 文章余事), the "musical words," nevertheless, were expected to be written in appropriate register and often composed by renowned literary ministers upon imperial order. A major component of the "musical words", *jiaofang ci* 教坊詞 ("Training Quarter verses") were presented on imperial banquets and directly to the supposed audience. This kind of ordered and occasional writing helps to complete our readings on related accounts in other sources (both official histories and unofficial journals), providing us with abundant information on the dynamic, dispersed, and transient aspects of court ritual and performance on festival celebrations. While researchers usually neglect the "musical words" by considering them simply eulogies to the emperor and imperial family, the investigation on these poetic proses and/or verses actually opens up a window, through which we see how literati got involved with entertainment performance. What is more, by focusing on the "Training Quarter Verses" composed by Su Shi 蘇軾 (1037-1101), we see how Song literati's self-interest and intention was encapsulated in these ordered writings.

Xia, Lili (Princeton University), "'Qiuchi' as Heterotopia: The Other Space for Su Shi"

"Qiuchi" 仇池 or the Qiu Pool is an enigmatic proper name recurred in Su Shi's 蘇軾 later poetry, which he borrowed to name a pair of garden rocks. While scholars have treated Qiuchi primarily as an artifact, I argue that it is in the first place an insubstantial, metaphorical ***topos*** for Su Shi — it is a *heterotopia*, a counter-site of reality approachable in dream. For Su Shi, Qiuchi in poetry functions as a counterfactual discourse of a prototypical "home" to withdraw from this-world, a neverland other than a real, fixed place. As a poetic image, Su Shi's Qiuchi is a composite motif with diverse interpretations: it is first manifested as a hallucinatory dreamscape; Mount Qiuchi is a cultural-geographical spot commemorated in Du Fu's 杜甫 and Li Bai's 李白 verses; moreover, the garden rocks are treated as the miniature replica of Su's portable home; finally, it stands for a mental rehearsal of seclusion following the traditions of Ge Hong 葛洪 and Tao Qian 陶潛. Qiuchi also inhabits various roles in different phases of Su Shi's life. It appears in matching poems among scholar-officials as the antithesis of bureaucratic service and longing for an unconstrained life when the poet was in office. While in exile, Qiuchi for him endures as a mental medium of returning home recursively chanted in poetry. In this way the multiple meanings of Qiuchi add layers to Su Shi's multifaceted self-identity and his public image.

Zhang, Yunshuang (Wayne State University), "How to read Su Shi's Poetry: The Collected Commentaries on Literary Texts"

In China, exegetical tradition plays a crucial part in the formation and interpretation of canon. This project focuses on a particular type of commentaries—the collected commentaries (*jizhu*) on literary texts. One early example of this type, of course, is the eighth-century "five officials" commentary on the literary anthology of *Selections of Refined Literature* (*Wen xuan*). However, different from the collective work done by the "five officials," it was from the Song dynasty (960–1127) that contemporary scholars' separate commentaries and remarks on poetry were collected and published together. The case that this project centers on is the *Wang zhuangyuan jizhu fenlei Dongpo xiansheng shi* (*Principal Graduate Wang's Collected Commentaries by a Hundred Commentators and Categorization of the Poetry Collection of Su Shi*). This book, which collected 96 scholars' commentaries on the collection of poems by the renowned poet Su Shi (1037–1101) and classified all his poems into 79 categories, provides a vivid sample of a popular reading of classic poetry. By examining how scholars in the Song transmitted, categorized, and made commentaries to Su Shi's poems, I will draw the attention from a modern reading of an "authoritative" text to the investigation of how poetry was read and appropriated by different communities of readers, which reveals multiple ways in which literary knowledge is produced, organized, understood, and misunderstood in the flourish of print culture.

Session 8B Epitaphs

Davis, Timothy (Brigham Young University), "Han Yu's Epitaphs for Victims of Elixir Poisoning"

In this presentation I will discuss a few medieval Chinese sources addressing the dangers of consuming alchemical elixirs designed to extend life or bring about an ascent to transcendence. One aim is to clarify what motivated elites to continue ingesting these substances despite accounts of physical suffering, mental instability, and death that resulted from consuming them. Special attention is given to epitaphs (*muzhiming* 墓誌銘) composed by the Tang literatus Han Yu 韓愈 (768–824) for victims of elixir poisoning. In particular, I will attempt to place these epitaphs in a larger historical context and explore Han Yu's struggle to fulfill the expectations of the epitaph genre to celebrate the life of the deceased while still expressing his own deep disdain for the practice of elixir consumption.

Ditter, Alexei (Reed College), "Making Memories Together: Collaborative Remembering in Tang *Muzhiming*"

Muzhiming (entombed epitaphs) are stone slabs placed within tombs that are inscribed with a poetic elegy for the deceased prefaced with genealogical and biographical information and details about the subject's death and burial. Thousands dating to China's Tang dynasty (618–907) have been found in recent decades, and study of them has greatly enriched contemporary understanding of this period.While the majority of Tang entombed epitaphs are attributed to a single author, a smaller corpus of approximately thirty are produced due to the collective efforts of two authors, one responsible for the prose preface and the other for the poetic elegy. In this paper, I examine these co-authored *muzhiming* as a means of exploring a number of questions. First, in what ways do these distinct compositions contrast or complement one another in their construction of the memory of the deceased? Second, in what ways does examination of these texts illuminate the distinct or overlapping commemorative functions of preface and elegy? And finally, in what ways might these examples instruct us more broadly about practices of memory making in the medieval Chinese world?

Zhao, Luying (Arizona State University), "From Imperial Mentor to State Offender: Song Sisters and Politics in the Mid-Tang China"

This paper aims at analyzing the political activities and influences of three intellectual women, Song Ruoshen 宋若莘 (d. 820), Song Ruozhao 宋若昭 (761-828), and Song Ruoxian 宋若憲 (d. 835), who served as teachers, secretaries, and advisors for six emperors in the mid Tang dynasty. The sisters were also regarded as the authors of the influential female propriety instruction *Analects for Women* (女論語 Nü Lunyü). Through examining historical records and one newly-discovered entombed epitaph of the second sister, this paper attempts to contextualize the sisters' lives in the volatile political situations and demonstrate how the imperial power utilized their abilities and identities as women to balance the political forces of eunuchs and officials. As the Tang history shows, Tang emperors never ceased to employ women's ability to manage political documents and serve as a buffer of political forces between the inner and outer court. However, the identities of the Song sisters were different from the women who were able to manipulate political power before the An Lushan Rebellion (755-763) because they were neither relatives of the imperial household or consorts of the emperors. Interestingly, Song sisters possessed a greater degree of confirmation from the imperial power than that of women in previous periods, but the limitation of power was also enhanced. Furthermore, this paper will discuss the interrelationships of female officials in the inner court and imperial power by extending this research to the institutionalization of female officials in the Song dynasty.

Wu, Yue (Arizona State University), "Bringing Life to Mourning Literature: Epitaphs for the Deceased Wives in Late 6th Century"

Contrary to the Southern dynasties that prohibit establishing steles for the deceased, espousal of the establishment of steles and entombed epitaphs by the Northern Wei 北魏 (386-534) fostered the development of epitaph 墓志銘 into a genre with a stable format, which consists of the tomb owner's name, native place, family lineage, burial affairs, and, most importantly, praising the achievements and virtues of the dead. The plague of Hou Jing's 侯景 rebellion (548–552) and the Western Wei's 西魏 (535–557) breach of Jiangling 江陵 in 555 has caused numerous southern literati being captured and detained in the north, whose arrival helped the development of epitaph ascend to a higher level by introducing new elements to this pragmatic genre, that is, the incorporation of expressing emotions with the technique of "Touching upon the correlated things" (*chulei* 触类), as remarked in *Wenxin diaolong*. This paper focuses on epitaphs for three aristocratic ladies, two of which composed by Yu Xin 庾信 (513–581) in 572 and one by an anonymous author in 576. Close reading of the texts shows how the composers trigger emotions by applying the method of *chulei*, such as drawing an analogy between the deceased wives and the departing goddess Luoshen 洛神, thus marks the earliest temptations of including depiction of affections between husband and wife into the genre; imageries of things in the woman's empty boudoir emphasize the feel of lose, while also implying the influence of "Palace style" 宮體 in the southern dynasty. In so doing, I show how southern literary theory and style brought new look to this northern pragmatic genre. By comparing the received version of Lady Buliugu's 步六孤 (d. 572) epitaph by Yu Xin and the excavated version, I argue that this new style replaces the old one as the new model for later epitaphs for the deceased wives. Finally, I will use a Tang epitaph (681) to showcase how later composers employed the new style.

Session 9A Early and Medieval China
Felt, John (Brigham Young University), "Postimperial Metageographies of Early Medieval China"

The genre of geographical writing (*dili* 地理) first developed in the early medieval period, during which time hundreds of texts were written. But because most of these have been lost, the significance of this new literary genre and its relationship to the sociopolitical transformations of its time has been largely ignored. I argue that in the breakup of the classical Han empire, literati sought for alternative spatial structures with which to make sense of the "chaotic" era in which they lived. Indeed, the sociopolitical transformations of the Sinitic ecumene during this period only appear chaotic if the imperial metageography is the only framework with which to make sense of them. In this paper, I reveal how early medieval literati developed four new metageographies for making sense of their postimperial world: ecumenical regionalism, the northern and southern dynasties, the hydro-cultural landscape, and the east-west bipolar world. These metageographies both shaped and were shaped by spatial practices of the age. These four metageographies undermined the imperial metageography developed during the Han dynasty. They highlighted local, regional, natural, and foreign spaces that are obscured in the traditional imperial metageography. In so doing, they legitimized local elites, regional dynasts, foreign states, religious institutions, and many more historical actors who are obfuscated in the official histories. These postimperial metageographies explored new ways of ordering the world when the political order of Han imperial rule had failed. They, furthermore, offer us modern historians new ways of reframing our own views of Chinese history.

Kou, Lu (Bard College), "Detainees and Letters to Request Release in Early Medieval China"

The period of Northern and Southern Dynasties (420–589) witnessed drastic political reshuffling when rival court centers engaged with one another in military and cultural competitions. The vicissitudes of historical circumstances often led to heartbreaking separation. There were generals defeated and captured, envoys detained against their will, and royal family members sent away as hostage—not to mention the large-scale displacement after a dynastic fall as elite members of the fallen state were usually forced to sojourn and serve in a new dynasty. While some detainees managed to ascend to high positions, there were also many who longed to return home or home state and delivered messages, either orally or in writing, to high officials or former friends to entreat their intervention and help to facilitate the detainees' release. This paper discusses the extant letters to request release written by detainees, especially those composed by the famous courtier Xu Ling 徐陵 (507–583). The paper examines how writers can interweave the personal and public for effective persuasion; how they fashion a sense of "self" and "others" beyond the barbarity/culture binary and address to audience from different court centers; how they interpret recent historical occurrences and antecedents to legitimate their request. This paper analyzes the "moving words" articulated by the courtiers who lacked yet desired social and political mobility, that is, how rhetorically "words" can "move" and persuade the readers and how historically "words" were able to "move" across dynastic boundaries and participate in the larger political context.

Liu, Jennifer (University of Washington), "Crossing paths with Zhuang Zun and Yang Xiong: The Natures of the concept of *Xuan*"

Little is known about the figure of Zhuang Zun (83 bce – ca. 6 ce) other than some brief remarks appended to the "Biographies of Wang, Gong, and the Two Gongs" in the *Han shu* that seem to

have also formed the basis for other narratives of Zhuang Zun in subsequent accounts. Although his famous disciple Yang Xiong (53 bce – 18 ce) mentions him with high praise we are not given much details about neither the life of Zhuang Zun nor of their relationship. This brings to question the modern claim that the writings of Zhuang Zun and Yang Xiong may have formed the intellectual foundation to the Wei-Jin *xuan* discourse. This paper is an investigation into the intellectual affinities of Zhuang Zun and Yang Xiong in the following parts: first, I will focus on two concepts *xuanmo* and *xuande* that appear frequently in Zhuang's only extant work, the *Laozi zhigui*. Then, I will look at the occurrences of these compounds in Yang Xiong's writings and situate them from within the historical and intellectual contexts of Yang Xiong's times. Finally, I will return to the suggestion set forth by several modern scholars that Zhuang Zun's *Laozi zhigui* and Yang Xiong's *Taixuan jing* may have formed the foundation to the Wei-Jin *xuanxue* movement. I will argue that this hypothesis, while helpful as a generalization of the intellectual history of second century bce to fourth century ce Chinese thought, does not offer anything definitive about this continuum. We should instead read texts from within their specific contexts without attempting to force broad descriptives.

Uphoff, Joseph (Independent Scholar), "The Use of Gold as a Medium of Exchange in Chinese Culture"

With rare exception, gold was not used for currency prior to 1890. I propose to discuss when it was used and give some ideas as to why. Coinage began in this region at the latest by 600 BC, some date this as early as 1000 BC. One such item was the cowrie shell. While most were natural, other material was used to imitate them. In addition, gold plating was also used. Prior to the Qin unification, the State of Chu began manufacturing gold bricks. Later uses included gold coins as burial items and, perhaps as a service reward. Gilting copper coins was also practiced. In addition to the standard silver sycee, gold was also used in this form. Examples will be provided.

Session 9B Asiatic Culture and Literature II

Stover-Kemp, Jenna (UC Berkeley), "Remembering the Future: Temporality and the Use of the Divine Warrior in Isaiah 2"

In this paper, I will examine the second chapter of Isaiah, which is a composite text containing an older poem that has accumulated multiple insertions, each of which I will examine as a memory constructing various temporalities. The older text reflects an infinite present as the Divine Warrior descends on the earth for battle (vv 10, 12-17*). The first set of insertions (vv 6-9, 11, 18-22) creates a more complex temporal landscape as the author refigures the acts of the Divine Warrior so they are viewed as punishments against a present Israel as a result of their actions in the past. At the same time, it opens up a future temporality as the ancient reader understands it as a prediction of Isaiah. However, with the second insertion (vv 2-4) the whole text becomes applied to a complete future time in which the wrongs of the world are corrected and Yahweh reigns in peace. Since the entire chapter is assumed to be of Isaianic authorship (v 1), the temporal gap between Isaiah and every future of every reader is infinitely expansive. From this study I will conclude that memory as such creates the possibility of the perception of chronological time and of historical, causal thinking. As memories accumulate onto the text, they are flattened together to reflect a coherent temporality. However, the tensions produced by this process of accumulation hint at a more complex history, showing us what must be forgotten in order to bring the text into each future.

Tilleman, Aron (UC Davis), "Writing Prophecy and The Voice in Isaiah 6"

In the ancient Levant, the typical type of political governance was made up of three distinct classes – priest, prophet, and king. In general, the king would consult the prophet on foreign affairs, to determine whether the king would enjoy divine favor over the next battle, treatise, etc. In the book of Isaiah, chapter 6, the reader becomes privy to an intimate dialogue between the prophet and deity (Yahweh) – a unique moment as one usually only hears the prophet's actual message. Taken up into the divine court and witnessing the deity, Isaiah volunteers to become his messenger and give a message to Israel. The message Isaiah is to proclaim is one of the most devastating prophetic utterances in the Hebrew Bible, telling Isaiah to relay to the people, "'Keep listening, but do not comprehend; keep looking, but do not understand.'" Paradoxically, Isaiah is told to proclaim a message that the people cannot understand "so that they may not…turn and be healed." Yet surprisingly, the majority of religious communities who would seemingly be the object of this message rarely take on this role when interpreting this text. Rather, each community identifies and aligns with the prophet, ultimately using this text to condemn other opposing communities. In this paper, I will argue that the passage, by setting up Isaiah as an ideal prophet coupled with the complex use of voicing throughout the passage lends itself to such an understanding. By highlighting these two points, I ask broader questions about the relationship between writing and prophecy in the ancient Levant, the reception of prophecy in later, religious interpretive communities, and whether we can locate this text with the prophet's (or school of prophets) ideology in the 8th century BCE.

Lee, Soyun (Graduate School of Korean Studies of the Academy of Korean Studies), "Review of *Yanghwa sorok*: The Horticultural Knowledge Shared and Reproduced"

Yanghwa sorok: A Little Treatise on Korean Floriculture is the first monograph on Korean horticulture written by Kang Hŭian (1418-1464). He presented the botanic and horticultural information of sixteen kinds of plants for potting and rocks for gardening based on Chinese texts and his own experiences. This is inarguably the most important premodern text which had a great influence on the floriculture and horticultural texts in Joseon period. This study will be the first attempt to introduce international scholars the literary tradition on the Korean floriculture. I will investigate the perceived Neo-Confucian cosmology and pursuit of self-cultivation in the foreword written by author's brother Kang Hŭimaeng (1424-1483) and the author's preface. As scholar officials, the brothers interpreted the nature of flowers in view of Confucian philosophy. This will help to understand how the Confucian values were applied to the gardening tradition in early Joseon period. Then, I will examine how Chinese texts were used by analyzing the structure of the chapter four Chrysanthemum. This chapter takes up the largest portion of the book. It comprised of citations of nine Chinese texts which include the two *Chrysanthemum Catalogues* (*Jubu*) written by Fan Chengda (1126-1193) and Shi Zhengzhi (1119-1179) and Kang's own knowledge with the lore of native sorts. The analysis of the selected Chinese books and the contents created by the author will show how the knowledge transferred from China was studied, absorbed and reproduced in the regional context.

Lin, I-Chin (Arizona State University), "The Exploration of *wuwu* 武舞 and *wenwu* 文舞 Dance Performances"

The aim of the paper is to provide explanation of the text *wuwu* 武舞 "martial dance" and *wenwu* 文舞 "civil dance" in *wanwu* 萬舞 (comprehensive dance). *Wanwu* is not merely the single dance, it is the large-scale comprehensive performance and collects distinctive dance performances. The early court dances recording of *wuwu* and *wenwu* can be traced back to the *Classical of Poetry* (*Shijing* 詩經),

"Thundering drumming" ("Jianxi"簡兮). The poem vividly recorded details of *wenwu* and *wuwu* were two types of dances in *wanwu*. In the Ming period (1368-1644), the Hongwu 洪武 Emperor (1368-1398) modified *wuwu* and gave a name as the "performance of pacifying all heaven below" (*ping ding tian xia zhi wu* 平定天下之舞). The purposes of dance are to prey for good luck before dispatching troops to suppress disorder. The emperor modified *wenwu* and named "Dance of unification of wheels and letters" (*che shu hui tong zhi wu* 車書會同之舞). This dance images the emperor's hope that all people who under manage of the ruler are peaceful. Within previous studies, scholars paid attention on the information *wuwu* and *wenwu* individual, but seldom studied the relation between these two dances. In the *Collected Illustrations of the Three Realms* (Sancai tuhui 三才圖會), in addition to the picture information and description of the formation of *wuwu* and *wenwu*, also recorded the knowledge of dancers' clothing, which are the valuable information for people to know what Ming court dances looks like. Therefore, the paper attempts to analyze court dance *wuwu* and *wenwu* in *wanwu.*

Session 10A Poetry II

Chen, Zhinan (University of Washington, Seattle), "A Mastery of Texts——A New Type of Poetic Virtuosity in Early Medieval China"

A well-practiced reader of early medieval Chinese literature may notice a common phenomenon, by no means particular to early medieval poetic compositions, but seemingly especially prevalent in literature of that period, whereby poets actively engaged with pre-existing texts in a variety of ways, including such things as direct reference, imitation, and allusion to a variety of earlier writings. This compositional practice, however, can be easily misconstrued as a defect, and even an indication of a lack of literary vitality in the work. In this paper, I wish to show that the exercise of citation of prior texts–making reference to specific memorable historical events, alluding to lines in a classical literary work, or conveying some ineffable echoes of the ancients–is a natural outgrown of an increasing awareness of the broad literary and intellectual tradition in which early medieval poets wrote. This compositional practice was in line with the new intellectual environment of the time where intellectual triumphs were not so much triumphs of individual intellect but rather displays of the author's familiarity with and mastery of the corpus of texts that constituted the common cultural heritage of their times. The "Xuan lan fu" 玄覽賦 (*Fu* on profound reflecting) composed by Xiao Yi 蕭繹 (508–555), Emperor Yuan 元 of Liang (r. 552–555) in 545, is a case in point. By studying it as a scholarly endeavor, a textual reconfiguration, and an encyclopedic discourse of the cultural past, I propose that the "Xuan lan fu" is a work in which poetic virtuosity was predicated on the abundance of the poet's stock of literary knowledge, as well as his skill in accommodating the inherited tradition to a new literary context.

Li, Wanmeng (UCLA), "Song Literati Recast of the Grotto-heaven Image"

This research aims to probe about Song literati's representation of Daoist space in *Dongxiao Anthology* 洞霄詩集, a collection of poems dedicated to the Dongxiao temple 洞霄宮 mostly by Song dynasty authors. The concept "grotto-heaven (*dongtian* 洞天)" is crucial to the Dongxiao temple, since "Dongxiao" connotes the meaning of grotto-heaven, and the famous Dadi grotto-heaven is located next to the temple. Therefore, my paper peaks through the lens of "grotto-heaven" to examine Song literati's reimagination of a Daoist world when visiting the Dongxiao temple and the surrounding landscape. The analytical method applied is close reading supplemented by digital methods including

topic modeling centered on "grotto-heaven." This study compared Song literati's representation of grotto-heavens with such depictions from pre-Song Daoist scriptures and literature. Analyses show that while pre-Song depictions of grotto-heavens largely follow Daoist delineations and describe grotto-heavens as a nexus of imaginary and enclosed caverns invisible to mortals, *Dongxiao Anthology*'s representation exposes the interior scenes of grotto-heavens by aligning them with the real Dongxiao landscape. Moreover, through poetry writing, Song literati also designated new names to scenes that were traditionally esoteric. This study argues that Song literati, via the above ways, relocated the Daoist landscape under the literati cultural repertoire. They not only competed with local Daoist priests over the regulation of the sacred landscape but also provided hubs for later literati visitors to connect to and extend their cultural influence.

Wen, Zuoting (Arizona State University), "The Idea of Going North: Yuan Haowen's Poems on Seeing Friends off to the Mongols' Heartlands"

When the Mongols conquered the Jin dynasty (1115–1234), Confucian intellectuals in north China were faced with the dilemma of whether to work for the invading nomads or to stay loyal to the fallen dynasty. Yuan Haowen (1190–1257) 元好問, the leading literary figure of his time, became the target of criticisms for his cooperative attitudes towards the Mongols. Previous research on Yuan's activities after the fall of Jin has been mostly focusing on his intentions in writing the notorious 1233 letter to Yelü Chucai 耶律楚材 (1190–1244), in which he recommended Jin talents to the Mongols before the fall of the dynasty. This presentation, however, shifts the attention to a dozen poems that Yuan wrote to bid farewell to friends who had connections with the Mongols' heartland and headquarters. It explores how the late Jin intellectuals imagined and perceived the previously unexplored land to the north of the Great Wall in a time of dynastic transitions. I argue that the thirteenth-century Chinese geography awareness of the north received through reading was revolutionized by a romantic optimism of founding a flawless new dynasty. Although the north is a relative conception depending on where a person is located, the north to the Great Wall has been conventionally viewed as a place with harsh natural conditions in literature. Nevertheless, the potential political opportunities attracted ambitious young Chinese travelers in the early Mongol Era to see rosy splendors in the north.

Session 10B Afterlives of Poetry
Zhou, Shiwei (University of Washington), "A Dramatist's Ambition Realized? —A Study of *Jitang shi* in *The Peony Pavilion*"

For more than four centuries, Tang Xianzu's 湯顯祖 (1550-1616) *The Peony Pavilion* 牡丹亭 has received much attention both as a great drama and an elegant piece of literary work. Unlike the themes, plots and characters of the play, the poetic envois (*xiachang shi* 下場詩) that close each scene has been discussed neither often nor thoroughly. A striking feature of the fifty-three *xiachang shi* in the fifty-five-scene drama is that almost all of them are Tang poems centos (*jitang shi* 集唐詩)—poems constructed from lines taken from earlier poets. Tang was not the first dramatist to use *jitang shi* as *xiachang shi*, but as a versatile scholar his approach has been most widely praised. However, if using *jitang shi* as *xiachang shi* was indeed a successful attempt, why did Tang abandon the method in *The Record of Southern Bough* 南柯記 and *The Record of Handan* 邯鄲記? This paper examines the effectiveness of the method by categorizing all the *xiachang shi* according to the two indicators of "effectiveness": the *jitang shi*'s degree of alignment with the storyline and the smoothness or naturalness of the poems. The study finds that Tang's foray in drama writing did experience

significant challenges. His struggle in balancing between a good quatrain and an appropriate envoi reminds us that it is his bravery in taking bold steps in his career which deserves our praise, rather than the method itself.

Wild, Matt (UC Berkeley), "The Prudence of Influence: Ji Yun (1724–1805) and the Problem of Li Shangyin"

This paper examines the social role of poetic criticism in mid eighteenth-century China, offering a case study of Ji Yun's 紀昀 *Explication of the Poetry of the Jade Creek Scholar* 玉溪生詩說. It shows how Ji Yun's text seeks to re-center the reception of Li Shangyin (style name, "the Jade Creek Scholar"), one of the most enigmatic and problematic figures in the inheritance of Tang-dynasty poetry. Mediating a surging historicist hermeneutic founded by readers such as Qian Qianyi and Zhu Heling while fending off moralizing critiques by those who would just as soon erase Li Shangyin from the canon completely, Ji Yun's *Explication* undertakes to judge Li Shangyin's body of poems as a collection of discrete model texts. The result is a critical approach that Ji Yun is at pains to identify as eminently prudential—aimed at weighing the normative potential and aesthetic hazards of individual poems as they might be imitated by contemporary and future poets. In so doing, the *Explication* offers a fresh perspective from which to understand poetry in the world of the mid eighteenth century, a time of fierce debate and unprecedented fervor for curating and commenting on the literary past.

Sargent, Stuart (Independent Scholar), "Introducing *Sakushi kaitei ki Shiwa* 作詩階梯暨詩話 (Steps in the writing of poetry & Remarks on poetry) and *Sakushi mondō* 作詩問答 (Q & A on the writing of poetry) by Tanabe Shōha 田邊松波 and Uemura Baiken 上村賣劍 (1866–1946)"

This presentation describes two books now in the East Asian Library at Stanford that were published in the early twentieth century for Japanese students of *Kanshi* 漢詩. There are seven discrete sections to is *Sakushi kaitei ki Shiwa*; in addition to the "steps in the writing of poetry," there are translations from Li Yi 李沂, Sikong Tu 司空徒, and Yan Yu 嚴羽; responses to the views of Hirose Tansō 廣瀨淡窓 (1782 – 1856), a list of four-character strings (*shiji seigo* 四字成語) that can serve as building blocks for new lines or couplets; and an essay by Kawashima Seidō 川島清堂 (1886 – 1946) on the appreciation of Chinese poetry. The *Sakushi mondō* covers topics ranging from the meanings of specific words to the suitability of Bo Juyi as a model. It was reprinted in the late twentieth century; the larger and richer *Sakushi kaiteiki Shiwa* remains a very rare book. Adding to their uniqueness, each of the Stanford copies bears the seal of what must have been a library in the historic Gwangtonggwan 廣通館 (광통관) in Seoul. The existence and nature of that library are in themselves intriguing questions for further research, but this presentation will focus on the books as guides for the Japanese writer of Chinese poetry and the insights they offer us as readers of Chinese poetry.