



American Oriental Society

Western Branch

ONLINE MEETING 2020

HOSTED ONLINE BY THE UNIVERSITY OF HONG KONG AND
UNIVERSITY OF COLORADO BOULDER

To receive the Zoom link for the conference, you must register for the conference at the following link:

<https://forms.gle/XfPHTiThjpsPcSxD8>

Registered attendees will also be able to access conference abstracts.

Sessions will be held on three successive days on November 6–8, each session 8:30 AM–12:30 PM Hong Kong time; equivalent in North America to November 5–7, 5:30–9:30 PM Mountain Standard Time

Please note that there are some parallel sessions, which will be accessible via a “breakout room” after joining the main Zoom meeting.

Also, there are two special events:

- Business meeting for AOS members, held at 11:45 AM, Nov. 7 (HKT); 8:45 PM, Nov. 6 (MST)
- Keynote lecture by Professor Joseph R. Allen at 11:00 AM, Nov. 8 (HKT); 8:00 PM, Nov. 7 (MST)

Graduate student awards will also be announced before the keynote lecture.

All dates and times below are given in **Hong Kong Time (HKT)** and **Mountain Standard Time (MST)**. Please verify the time in your area via a time zone calculator, such as:

<https://www.timeanddate.com/worldclock/converter.html>.

For questions please contact Nick Williams at nmwill@hku.hk

SCHEDULE

NOV. 6 (HKT)	NOV. 5 (MST)	DAY 1
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8:30 AM,
Nov. 6 (HKT)

5:30 PM,
Nov. 5 (MST)

WELCOME

Antje Richter, University Of Colorado
WBAOS President

Nick Williams, University Of Hong Kong
Conference Organizer

8:40–10:40 AM,
Nov. 6 (HKT)

5:40–7:40 PM,
Nov. 5 (MST)

Panel 1A: Constructing Cultural Orthodoxies

Chair: Yunshuang Zhang, Wayne State University

Joern P. Grundmann, Hong Kong Baptist University	The Ideology of the Heavenly Mandate as Seen from the Western Zhou Institution of Royal Appointments
Wai-ho Wong, Shanghai Jiao Tong University	Memory and Imagination: Reconstructing the Great Song Empire in Early Southern Song Literary Works
Hanruo Zhang, Princeton University	Political Dissent and Restoration of Cultural Legacy in Early Southern Song China: A Case Study of Yuefu and Lyrics in the High Style (<i>Yuefu yaci</i> 樂府雅詞) (1146 CE)
Zhang Meimei, Occidental College	Constructing Music from the Ideal Past: Aesthetics and Conceptions of the Qin in the Song Dynasty
Shoufu Yin, UC Berkeley	1313 CE, The Eurasian Remaking of the “Chinese” Examination Curriculum

8:40–10:40 AM,
Nov. 6 (HKT)

5:40–7:40 PM,
Nov. 5 (MST)

Panel 1B: Daoism and Literature

Chair: Tom Mazanec, UC Santa Barbara

Fan Wu, University of Illinois at Urbana-Champaign	In and Out of Dreamscape: Cheng Xuanying’s Conception of Qing in his Exegesis of <i>Zhuangzi</i>
Yang Hesong, Xiamen University	Circular Musical Notes and Circular Elixir: A Temperamentological Approach to the Condensation of Space and Time in the <i>Zhouyi cantongqi</i>
Lucas Wolf, Arizona State University	Guardians of the Divine: The Generals of the Three Primes in Daoist Practice
Yiwen Zheng, Indiana University, Bloomington	A Daoist Space? A Propagandist Space? A Constructive Space? Geographical Traits in Du Guangting’s 杜光庭 (850–933) <i>biji</i> Writings

Wanmeng Li, UCLA	Deciphering Sacred Texts Like Masters: Song Literati's Reading of Daoist Literature in Grotto-Heavens
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10:40–11:00 AM, Nov. 6 (HKT) **7:40–8:00 PM, Nov. 5 (MST)** **BREAK**

11:00 AM–12:30 PM, Nov. 6 (HKT) **8:00–9:30 PM, Nov. 5 (MST)** **Panel 2A: Poetic Genres and Personae**
Chair: Xiaoqiao Ling, Arizona State University

David Lebovitz, Hong Kong Baptist University	“Huang niao” 黃鳥 (Yellow Birds) and Poetic Sequence as a Substrate for Narrative History in the Anhui University Warring States Bamboo-slip Shijing manuscript
Chan Chok Meng, University of Hong Kong	Eulogy as Means of Admonition: Wang Bao's (ca. 84–ca.53 BCE) Poetic Exposition on the “Sage Ruler Obtains Worthy Officials” and the Unexpected Function of a <i>sòng</i>
Yue Zhang, University of Macau	Jiang Yan's Imitation of Zuo Si's “Poems on History”
Mengwen Zhu, Southern University of Science & Technology	An Eccentric Recluse: Poetic Persona in Yu Xin's “Rhapsody on Small Garden”

11:00 AM–12:30 PM, Nov. 6 (HKT) **8:00–9:30 PM, Nov. 5 (MST)** **Panel 2B: Friendship and Transgression**
Chair: Madeline Spring, University of Hawai'i at Mānoa

Yue Wu, Arizona State University	Power of Brush and Ink: Wenlin guan 文林館 and the Northern Literati Community
Wenbo Chang, Georgia Institute of Technology	Role Anxiety: A Prince's Obsession with Chaste Courtesans and Loyal Outlaws
Rachel Junlei Zhang, Grinnell College	Friendship and Transgression: A Discussion of Zang Maoxun's Adaptation of <i>The Dream under the Southern Bough</i>
Mengdie Zhao, Harvard University	Girls Go to Court: Imagining the Chaste Female Litigants in Late Imperial Chinese Literature

NOV. 7 (HKT)**NOV. 6 (MST)****DAY 2****8:30–10:05 AM,
Nov. 7 (HKT)****5:30–7:05 PM,
Nov. 6 (MST)****Panel 3A: Tang Literature and Thought
Chair: Yang Binbin, University of Hong Kong**

Jing Chen, Hong Kong Polytechnic University	Two Ways of Reading Two Genres: Explaining Pre-Tang and Tang Poems in Seventeenth-Century Commented Anthologies
Timothy Wai Keung Chan, Hong Kong Baptist University	How to Write Love Poetry on Behalf of the Forlorn Lady: Luo Binwang's Theory and Practice
Wang Xueting, Hong Kong Baptist University	Imagery in Tang Poetry and Its Zen Transformation
Ruby Wai Yee Chan, University of Colorado Boulder	Countering the High Tang Orthodoxy: A Study of the <i>Tangshi yinghua</i> by Gu Youxiao

**8:30–10:05 AM,
Nov. 7 (HKT)****5:30–7:05 PM,
Nov. 6 (MST)****Panel 3B: Song Literature and Culture
Chair: Richard Simmons, University of Hong Kong**

Sarah Babcock, UC Santa Barbara	Transcending Taboo: Promotion of the Poet-Monk through Anecdotes
Xiuyuan Mi, University of Pennsylvania	The Promise and Peril of the Poetry Market
Xiao Rao, University of North Carolina Greensboro	Cruel Laughter and Amiable Taunts: Jokes about Bad Poetry in Northern Song (960–1127) Poetry Remarks
Zhang Yunshuang, Wayne State University	The Rise of the Studio in Middle Period Literary Culture

**10:10–11:45 AM,
Nov. 7 (HKT)****7:10–8:45 PM,
Nov. 6 (MST)****Panel 4: Writing Women's Voices
Chair: Timothy Wai Keung Chan, Hong Kong Baptist University**

Yuanqiu Jiang, Rutgers University	Objects of Longing: Shen Yue's Odes on Objects in <i>New Songs from a Jade Terrace</i>
Chengjuan Sun, Kenyon College	Not Just an Imitation: The Sensualist Poetry by the Qing Gentry Women
Yu Yuming, University of Hong Kong	Identities in Flux during War: Zheng Lansun (1814-1861)'s Autobiographical Writings during the Taiping Rebellion
Chuxu Lu, Duke University	Felinity, Femininity, and Futurity: Cat Country and Beyond

**11:45 AM, Nov. 7
(HKT)****8:45 PM, Nov. 6
(MST)****BUSINESS MEETING**

NOV. 8 (HKT)

NOV. 7 (MST)

DAY 3

**8:30-10:30 AM,
Nov. 8 (HKT)**

**5:30-7:30 PM,
Nov. 7 (MST)**

**Panel 5: Language and Writing: Script,
Epigraphy, and Dialect**

Chair: Isaac Yue, University of Hong Kong

Adam Schwartz, Hong Kong Baptist University	“Alone,” As a Result of Divination
Hsiang-Lin Shih, St. Olaf College	Change of Narrative Voice and Beyond: Indications of Quotation Marks in English Translations of the Nine Songs and the Zhou Hymns
Hin Ming Frankie Chik, Arizona State University	Han Misappropriation and Denigration of the Qin Legacy: The Myth of Chinese Characters’ (D)Evolution in Han Sources
Nie Qingfeng, Rutgers University	Digitizing Catalogues and Reading Rubbings: Constructing Personal Testimony of the An Lushan Rebellion in Luoyang
Richard Simmons, University of Hong Kong	Spreading Rhotacization and Historical Layering in the Huixiàn Dialect of Hénán

**10:30-11:00 AM,
Nov. 8 (HKT)**

**7:30-8:00 PM,
Nov. 7 (MST)**

Break

**11:00 AM, Nov. 8
(HKT)**

**8:00 PM, Nov. 7
(MST)**

**KEYNOTE
LECTURE:**

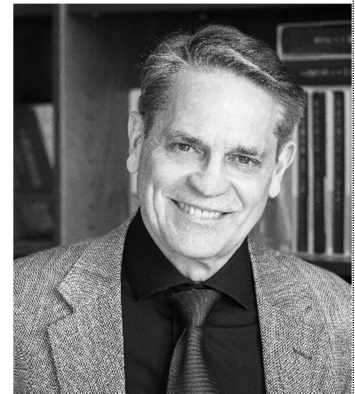
**“Desperately Seeking
Nana Hsu:**

**A Meta-story of
Literary Research”**

Joseph R. Allen

**Visiting Professor,
East Asian Languages**

**and Cultures, Washington University in St Louis,
and Professor Emeritus of Chinese Literature
and Cultural Studies, University of Minnesota,
Twin Cities**



PANEL 1A

Joern P. Grundmann (Hong Kong Baptist University)

The Ideology of the Heavenly Mandate as Seen from the Western Zhou Institution of Royal Appointments

Scholars have long since noticed a conceptual resemblance between the incipient ideology of the Heavenly Mandate and the manner of kingly appointments, as depicted in late Western Zhou bronze inscriptions. References to the former are usually understood of as the Zhou kings' discursive claim to legitimacy in that they fashioned their forebears as having been appointed by Heaven, analogous to the way they would have appointed individuals to positions of authority.

In this paper I will demonstrate how in appointment inscriptions, instances of this foundational narrative in fact uniformly emphasize the role that the appointees' forebears have played in assisting the former kings in the receipt and implementation of the Heavenly Mandate. What is actually at stake here, I argue, is the legitimacy of the appointee rather than that of the commanding king. Moreover, by projecting the model of patron-client relations that informs these appointments into the sphere of human-divine interaction, these inscriptions underscore the paramount position of royal appointments in the organization of the Zhou ruling elite. This leads me further to the question how the sudden surge in epigraphic references to Heaven's Mandate after 850 BC relates to the so-called late Western Zhou ritual reform, especially as patron-client relations are notably at variance with the genealogically informed hierarchies associated with the ritual reform. My tentative conclusion to this issue will force us to reconsider, in the context of late Western Zhou bronze inscriptions, which people and what purposes were served by the Zhou's foundational narrative.

Wai-ho Wong (Shanghai Jiao Tong University)

Memory and Imagination: Reconstructing the Great Song Empire in Early Southern Song Literary Works

The Northern Song, as a central plain dynasty, rules China proper for over 150 years in Medieval China. Its emperors, officials, intellectuals, and the general public take great pride in the prosperous economy and radiant culture. But under the invasion by Jurchen Jin troops since 1125, not only the capital Bianjing 汴京 and most of the other northern regions are caused to devastation by the conquest and expansion, but also both Emperor Huizong 徽宗 and Emperor Qinzong 欽宗, as well as the imperial court and harem, are seized. After escaping to the southern part of China, Emperor Gaozong 高宗 reestablished the Great Song Empire, and the border was then being pushed to Huai River.

Emperor Gaozong and his imperial government devoted to the cultural reconstruction, especially issuing the edicts, promulgating the calendars and setting up the imperial examination that all resemble the models in the Northern Song. Besides, the newly established capital Lin'an 臨安 was copied from the formal capital Bianjing in terms of scale, landscape, and living style. However, the intellectuals and remnants who immigrated from the northern regions always

recall their impression and emotion memory of the lost lands under self-enforcing memory loops. Some of them even imagined the possible scenarios would be if the northern territory was repossessed. In other words, not only did they get lost in the wave of nostalgia, but they also had a strong desire for the restoration of the Great Song Empire. All these complex and longing is revealed in their literary works as well, given that most of them are unable to cross over the Song–Jin border, and the present real picture of northern lost lands is not easy to be known in reality.

The spatial and temporal reconstruction of the Great Song Empire in their literary writings is somehow confusing and unrealistic because it is based on their remains *blurred memory and it is only the ideal picture derived from their imagination*. This paper tries to illustrate how the literati of the early Southern Song period reconstruct the Great Song Empire in their works, in comparison with the historical documentaries.

Hanruo ZHANG (Princeton University)

Political Dissent and Restoration of Cultural Legacy in Early Southern Song China: A Case Study of *Yuefu and Lyrics in the High Style (Yuefuyaci 樂府雅詞)* (1146 CE.)

Literary anthologies not only play a significant role in transmitting selective texts and shaping literary taste, in the Song dynasty, they were also constructed as cultural products to preserve past legacies and comment on contemporary politics. This paper will investigate a unique lyric anthology in the Southern Song—*Yuefu and Lyrics in the High Style (Yuefu yaci 樂府雅詞)* (1146 CE.) compiled by Zeng Zao 曾慥 (?-1155 CE.)—to demonstrate how the compiler employs anthological practice to restore a Northern Song cultural system of literature, music, and performance, which was lost and undervalued in the Southern Song court. I also intend to situate this anthology in the intersection of literature and political history. Compiled five years after the second truce between the Southern Song and the Jurchen Jin in 1141, Zeng Zao's editorial choices are also heavily informed by his political inclinations.

I will contextualize this lyric anthology in the early Southern Song political landscape. The catastrophic fall of the Northern Song had a profound influence on the literary and musical culture in the Southern Song: on one hand, musical scores, instruments, and performers were looted by the Jurchen Jin; on the other, music was banned by Emperor Gaozong in court until 1142, which was considered responsible for the collapse of the empire. Zeng Zao's *Yuefu yaci* represents literati's conscious efforts to preserve the imperial court music and to construct cultural continuity between the Northern Song and the new government in southern China.

Methodologically, I plan to conduct quantitative research on the atypical structure and strange selections of *Yuefu yaci* to reveal its hidden cultural and political agenda. By mapping selected lyricists to the timeline of the turn from the Northern Song to the Southern Song, I will demonstrate the nature of this anthology and account for the obvious omission of several important Northern Song lyricists. I speculate that Zeng Zao's political dissent from the official ideology influences his choice of lyrics. As a member of Qin Hui's 秦檜 (1090-1155) clique, Zeng Zao should have endorsed Emperor Gaozong's support for the Old

Party; however, Zeng Zao subtly expressed his dissent in *Yuefu yaci*: famous Yuanyou officials like Su Shi 蘇軾 (1036-1101) were left out, while Shu Dan 舒亶 (1041-1103), one of the Censorate figures in charge of the case against Su Shi, was the third-largest selection in that anthology. Thus, *Yuefu yaci* was not only a cultural product to restore past legacies, but also an implicit comment on contemporary politics. This will enhance our understanding of the complexity of literati's political attitudes in Emperor Gaozong's reign, and it may also indicate a common practice of expressing political opinions indirectly in literary anthologies and criticism, a phenomenon that could be observed in other Southern Song texts.

ZHANG Meimei (Occidental College)

Constructing Music from the Ideal Past: Aesthetics and Conceptions of the *Qin* in the Song Dynasty

An examination of aesthetic reflections on, and conceptions of, the *qin* (Chinese zither) that are found in literary works composed during the Song dynasty reveals the gradual process by which the *qin* came to be considered “the greatest of musical instruments.” Although scholars of Chinese literature, history, and ethnomusicology have recognized that the *qin* was regarded as a highly spiritual musical instrument favored by scholars and the literati for its great subtlety and refinement in premodern China, only a few are devoted to the way this view was constructed. By examining Song authors' writings on the *qin*, such as Ouyang Xiu (1007-1072), Su Shi (1037-1101), Zhu Changwen (1039-1098), and Zhu Xi (1130-1200), this article argues that starting from the Northern Song and to the Southern Song, the *qin* had been established as a musical instrument that represented the ideal music of China's high antiquity. The aesthetic nuances, poetic appeal, political and philosophical implications that Song people imparted to the *qin* set a paradigm for later periods, establishing it as the most elegant and poetic instrument in Chinese history. By associating and even identifying themselves with this musical instrument, the Song literati used the *qin* as a primary medium through which they formed their full-fledged image as human beings with specific intellectual and artistic talents. While the Song literati made the *qin* the *qin*, the *qin* simultaneously helped Song literati define themselves as “cultured men.” This article's contribution to the field will be to complement the already well-studied Tang-Song transition period of China and literati culture during this time with what happened in the musical world.

Shoufu YIN (UC Berkeley)

1313 CE, The Eurasian Remaking of the “Chinese” Examination Curriculum

It is commonly acknowledged that in 1313, the Mongol Yuan dynasty adopted the “Chinese” institution of the civil service examination. This paper—using a variety of previously understudied documents in Mongolian, Latin, Persian, and Chinese—elaborates a different picture. I contend that the Mongol way of employing scribes/secretaries (Mongolian: *bičigeči* ᠪᠢᠴᠢᠭᠡᠴᠢ; Chinese: *bi-zhe-chi* 必闈赤; Persian: *bītikchī* بینکچی) constituted a key yet so far neglected background in the re-making of the examination curriculum.

I start with the “Inner Asian” traditions from which the Mongol rulers drew cultural resources. During this process, I argue that Inner Asian traditions, just like their “Chinese” counterparts, are pluralistic and dynamic. Against some recent studies that essentialize both of them, I propose to think of the “Inner Asian” and the “Chinese” as two internally diverse, mutually enhancing, externally distinguished yet overlapping spheres.

Then, I scrutinize the Yuan court debates over the examination contents culminated in 1313. As I shall show, while Daoxue scholars kept downplaying the scribal work of producing official documents, Mongol rulers, in contrast, insisted upon the indispensability of bureaucratic writing in the civil service examination. I conclude that the Mongol imperial decision of 1313, which itself followed from the competition, compromise, and cooperation among elites of all different ethnic and cultural backgrounds, exerted a lasting influence upon examination formats and literati culture in post-Mongol China, Korea, and Vietnam. A more systematic study of the Eurasian legacies in the examination curriculum, as I show elsewhere, has the potential of broaching new horizons of East Asian, if not global, cultural histories and political thought.

PANEL 1B

Fan Wu (University of Illinois at Urbana-Champaign)

In and Out of Dreamscape: Cheng Xuanying’s Conception of *Qing* in his Exegesis of *Zhuangzi*

Dreamscape, proposed by Ling Hon Lam, refers to the medieval spatial structure of emotion where one constantly moved through emotional states of enchantment and disenchantment. Lam argues that the dreamscape mode preceded the early modern mode of theatricality where one observed his emotions from a distance. This paper examines how Cheng Xuanying (608-669)’s conception of *qing* in his exegesis of *Zhuangzi* cohered with and departed from the mode of dreamscape. I argue that by singling out the concept *qing* in his annotation of *Zhuangzi*’s stories about people’s mood swings, Cheng departed from the pre-medieval spatial mode of emotion where one became passively embedded in ephemeral sentiments. His ascription of a man’s formation of emotion to the process whereby his heart chased the realms dovetailed with the spatial structure of emotion in the dreamscape mode. However, by analyzing his notion of “emotion devoid of emotion,” I argue that Cheng deviated from the mode of dreamscape: to mitigate *Zhuangzi*’s dichotomy of man and heaven represented by emotion versus no emotion, Cheng interpreted a man’s affective state devoid of subjective feelings as a natural, rather than transcendent state, dissolving the threshold between enchantment and detachment in the dreamscape mode; by analogizing the sage’s desubjectified emotional state to the Buddhist image of a “hanging mirror,” Cheng envisioned a position similar to that in the mode of theatricality where one became a spectator of his affective involvement.

Yang Hesong (Xiamen University)

Circular Musical Notes and Circular Elixir: A Temperamentological Approach to the Condensation of Space and Time in the *Zhouyi cantongqi*

The *Zhouyi cantongqi* has long been studied with a focus on Chinese alchemy, but it is still inconclusive as to how it expounds the theory per se. Numerous attempts have been made to provide interpretations from various perspectives such as the *Book of Changes*, chemistry, internal alchemy, Chinese medicine, astronomy, and philology. However, the thought of system of musical notes (*yuelü* 樂律) in the text has never been explored in existing scholarship. As most researchers regard temperamentology (*lüxue* 律學) as synonymous with the twelve hexagrams, as a result, the auditory characteristics of these musical notes mentioned in the text have become oblivious and these notes have been, erroneously, seen as repetitive symbols of the hexagrams. This paper attempts to find out how the author of the *Zhouyi cantongqi* clarifies his alchemical theory in light of temperamentology. One principle is that temperament 律 and calendar 曆 are homologous and both conform to the Dao. With this principle, the *Zhouyi cantongqi* guides the adept to practice alchemy in one-day, one-month, and one-year cycles. If the adept fails to conform to Dao, he will not achieve the anticipated effect of condensing space and time to achieve immortality. Some temperamentological ideas of are adopted in the *Zhouyi cantongqi* in its illustration of alchemical theories.

Lucas Wolf (Arizona State University)

“Guardians of the Divine: The Generals of the Three Primes in Daoist Practice”

The medieval Chinese world was a demon-haunted place, one where ghostly malefactors and aberrant pneuma (*qi* 氣) heralded illness, warfare, and natural catastrophe. Against such threats, religious Daoist practitioners drew upon ferocious spirits of their own such as the Generals of the Three Primes (Sanyuan jiangjun 三元將軍). Though this divine triad became fixtures in later Daoist ritual compendia, their careers began far earlier, dating back to at least the Tang dynasty (618-907 CE). A Daoist ritual manual of the period, the *Guide to the Golden Lock and Flowing Gems* (*Jinsuo liuzhu yin* 金鎖流珠引) provides a detailed history of these martial spirits—now nine in number—including their predecessors, subordinates, and the roles they played within an ever-expanding celestial bureaucracy. In so doing, it situates them within a complex cosmic ritual framework and presents them as a powerful apotropaic force against threats both mundane and supernatural.

This paper examines the hagiographical tradition and ritual praxis surrounding these generals as purifiers and protectors *par excellence*. In the process, it also explores how, as embodiments of the Three Primes, these figures were imbued with a cosmological significance and popularity that extended well beyond the Tang. As a result, these divinities appear not only within later ritual traditions, such as the popular Orthodox Rites of the Celestial Heart (Tianxin zhengfa 天心正法) and Thunder Rites (Leifa 雷法), but even manifest within the dreams of Emperor Renzong (r. 1022-1063) himself.

Yiwen Zheng (Indiana University, Bloomington)

A Daoist Space? A Propagandist Space? A Constructive Space? Geographical Traits in Du Guangting 杜光庭 (850-933)'s *biji* Writings

How does social reality alter one's sense of space? Or, is it the inverse, that social reality is spatially constructed through texts?

This paper explores the innovative turn to space in *biji* 筆記 writings by Du Guangting, a Daoist leader, court politician, and voluminous literatus. Du's literary practice shows a temporal trajectory: from reassembling, commenting, and syncretizing during his service to the Tang empire, to carving out new groups of characters and constructing new images of the world under the Former Shu regime (907-925). A curiously expansive space is formed by extraordinary entities in his later *biji*—a concept in marked contrast to the constrained administrative space of the localized Shu "empire." Focusing on space, I examine *Lu yi ji* 錄異記 (*Record of the Paranormal*) to demonstrate how it pits itself against the Daoist and literati *biji* traditions. *Lu yi ji*'s space focalizes this world in opposition to Daoist *biji*; where in literati *biji* the supernatural is often historicized, *Lu yi ji* collapses space and time to bring unfamiliar significance to the present. Specifically, the paranormal in *Lu yi ji*, emerging around the heartlands of Tang and Shu, acts as the many manifestations of connectivity to a more profound ontological layer of the contemporary world. This world-making is a literary endeavor overlooked by existing scholarship which critiques Du's *biji* as purely Daoist or propagandist.

Studying spatial twists in Du's *biji* helps us reimagine spatial dimensions of Tang-Song transition and ponder the possibility of a much messier course.

Wanmeng Li, (UCLA)

Deciphering Sacred Texts Like Masters: Song Literati's Reading of Daoist Literature in Grotto-Heavens

Reading was an inseparable component of literati activities in the Song dynasty (960-1276). Not confined to their studios, Song literati also read in other places. One of their intriguing choices of place was the Daoist temples located in grotto-heavens, the legendary Daoist repository of sacred scriptures and residence of immortals. The special setting of grotto-heavens led Song literati to anticipate for extraordinary reading experiences they would not have in their daily reading practices. This study will examine the texts and knowledge literati were seeking in grotto-heavens and discuss their reading and learning experiences in a Daoist context reflected by and contributed to their poetry composition. The poems Song literati composed for grotto-heavens reveal clues about their reading activities: some responded to their predecessors' works on the sacred landscape, some encountered rare scriptures inaccessible elsewhere, and some serendipitously discovered knowledge that furthered their understanding of Daoism, even Neo-Confucianism. This study also resorts to digital humanity techniques to compare literati's poetic language with Daoist texts possibly read by the grotto-heaven visitors, aiming to investigate literati's poetic application of Daoist terminologies. The interaction between literati and the texts held in grotto-heavens unveils a dynamic picture of literati' approach to the knowledge pertained to Daoism during the Song dynasty.

PANEL 2A

David Lebovitz (Hong Kong Baptist University)

“Huang niao” 黃鳥 (Yellow Birds) and Poetic Sequence as a Substrate for Narrative History in the Anhui University Warring States Bamboo-slip *Shijing* manuscript

The *Shijing* 詩經 (Canon of Odes), allegedly compiled by Confucius, has served for millennia as a paradigm of elite expression. Since the early first century CE, prefaces embedded in the *Maoshi* 毛詩 (Mao-annotated *Shijing*) recension have identified a specific historical significance for each ode. But are *Shijing* odes intrinsically historical? This question has been a matter of controversy since the twelfth century, especially as it regards odes in the *Guofeng* 國風 (Airs of States) section. These odes, according to the prevailing modern view, are folk songs that have been misread as historical texts, primarily on the basis of the *Maoshi* prefaces. However, as *Shijing* hermeneutics enters the twenty-first century, newly unearthed sources from the Warring States period (c. 475–221 BCE) call for a reassessment of this view. These sources include *Shijing* quotations, proto-commentarial materials, and now a partial bamboo manuscript of the *Guofeng* odes, held by Anhui University and published in 2019. Starting from an examination of the ode “Huang niao” 黃鳥 (Yellow Birds) as found in both the *Maoshi* and the new manuscript, I identify the sequence of odes—rather than the prefaces in particular—as the ultimate substrate on which historical meaning is constructed. Moreover, based in part on a broader analysis of textual and sequential variants in the new manuscript, I trace the historical hermeneutic in *Guofeng* odes to their earliest date of compilation, several centuries prior to the *Maoshi* prefaces.

Chan Chok Meng (University of Hong Kong)

Eulogy as Means of Admonition: Wang Bao’s (ca. 84–ca. 53 BCE) “Sage Ruler Obtains Worthy Officials” and the “Unexpected” Function of a *sòng*

A literary genre entails certain expectations from the reader: a prayer is expected to be supplicative and never demanding; and an edict commanding and never sentimental. But when a eulogy, which is supposed to be all praiseful and pleasing, contains a hint of admonition, no matter how brief, it is enough to challenge the reader’s perception of the genre before reconsidering that piece of writing a variant or a eulogy at all.

That is the case of Wang Bao’s (ca. 84–ca. 53 BCE) “Eulogy on the Sage Ruler Obtains Worthy Officials” (*Shengzhu de xianchen sòng*), placed in the authoritative anthology *Wen xuan* as the first and earliest exemplar of *sòng* (eulogy). Problematically, it presents all the characteristics of a typical *fu* (rhapsody) of the Western Han, such as the epideictic rhetoric, varying line length, and extensive use of parallelism and extended metaphors. But most importantly, it follows the genre convention of *fu* by ending with a piece of sensible advice to the throne, only digestible due to the effusive praise which precedes it. In this regard, this composition conforms better with the demands for the epideictic *fu* genre than for the classical eulogy.

There is a simple explanation for the “mismatch.” Literary scholars like Wan Guangzhi and David R. Knechtges offer cautionary evidence that the *sòng* and *fu* and other related genre designations were often used interchangeably in the titles of many Han writings. However, their findings do not fully explain why the anthologist Xiao Tong (501–531), with his careful reflection on genre differentiation, still considered Wang Bao’s poetic exposition an exemplary *sòng* despite all its rhapsodic qualities.

This paper argues that the overemphasis on, if not oversimplification of, the interchangeability between the designations may obscure the fact that they are useful tools that shape the interpretation of the writings they label, regardless of the rhetorical mode and composition techniques being borrowed or appropriated from other closely related genres. By drawing attention once again to the fluidity of genre, which is regenerated by each new work it encompasses, we may come to realize that any given genre could perform “unexpected” functions at any given time in history when the need arose.

Yue Zhang (University of Macau)

A New Reading on Jiang Yan’s Imitation Poems

Jiang Yan’s (444-505) imitation of the subgenre of poems on history (*yongshi shi*) is entitled “Record Keeper Zuo Si (ca. 250-ca.305), Poems on History.” In discussing this imitation poem, scholars, such as Cao Daoheng, John Marney, and Nicholas Williams, have found out many differences between the two poems. Based on their solid research, this paper will examine these two poems from another angle to discuss Jiang’s imitation of Zuo’s original poems in terms of overall theme and style to give evidence on their similarities. In addition, this paper will highlight the significance of Jiang’s imitation poems.

Except borrowing words and images directly from Zuo in some couplets, Jiang’s poem imitates the style and theme of Zuo’s poems. Like Zuo’s eight poems, Jiang discusses changing attitudes towards fame and reputation, argues for meritocracy, and points to historical circumstances and family background as the key to political success in a hierarchical society. Jiang’s imitation grasps the stages in the development of Zuo’s attitudes toward life that are captured in Zuo’s poems. In his imitation poem, Jiang imitates Zuo’s poems as well as Zhang Xie (d. ca. 307) and Tao Yuanming’s (ca. 365-427) poems in the same subgenre, thus demonstrating the historical development of *yongshi shi*. At the same time, through this gesture, Jiang established his authority as a senior scholar able to correctly appraise and interpret *yongshi shi* before his era. Jiang Yan’s opinions had an immediate and profound influence, as the *Shipin*, an important work of literary criticism, and the canonical anthology *Wen xuan* both accepted the literary standards Jiang attempted to establish.

Mengwen Zhu (Southern University of Science & Technology)

An Eccentric Recluse: Poetic Persona in Yu Xin's “Rhapsody on Small Garden”

The “Rhapsody on Small Garden” is one of Yu Xin’s 庾信 (513–581) most celebrated poetic writings, and one that is regarded quintessentially “northern” in his corpus for expressing his

signature “nostalgia for the homeland”. This paper offers a new reading of this rhapsody by considering it against the textual tradition of the discourses on retreat and reclusion. It examines how Yu Xin taps into the tradition framed by strata of lore, myths, anecdotes, as well as masterpieces of some of the best garden writers before his time, and how, by introducing a persona unlike any other, Yu Xin’s “Small Garden” simultaneously breaks away from and enriches the poetic trope of reclusion. The persona featured here, intensely distraught and conflicted, seems as much at odds with his surroundings as with his own inner self. The sense of carefree disengagement or the calm debate between advancement and retreat, which commonly sets the tone for previous reclusive writings, is blown out of proportion in “Small Garden” by the charged and overflowed emotion of the persona. Rejecting the tendency to attribute Yu Xin’s northern writings to an oversimplified “nostalgia”, this paper explores the changed ways of literary representation as manifested in his “Small Garden”, through which he seeks to make sense of his lost and displaced being.

PANEL 2B

Yue Wu (Arizona State University)

“Power of Brush and Ink: Wenlin guan 文林館 and the Northern Literati Community”

This paper examines the functions and influence of Wenlin guan 文林館, the imperial academy of the Northern Qi (550–577), which comprises a concourse of southern émigrés and prominent northern literati. Although only existed for five years before the fall of the dynasty, survived members of Wenlin guan were warmly received and continuously influential in the subsequent dynasties. With sources sifted from several historical records of the northern dynasties and fragments from writings by members of the Wenlin guan, we will look into the brief history of its establishment, major literary projects and political incidents happened around it. This paper aims at providing an initial account of the literati community centered around the academy in the Northern Qi that witnessed tensions between emigrates and locals, Han and the non-Han. Focusing on a couple of leading figures such as Yan Zhitui 顏之推 (531–591), Xue Daoheng 薛道衡 (540–609) and Cui Jishu 崔季舒 (d. 573), I attempt to answer a few questions: What is the significance of the establishment of Wenlin guan for the imperial court? How did members of the community actively interact with the social and political situation as a group? In what ways were literary writings employed, especially by literati from the south, to negotiate with the community and the general social environment? Hopefully, this study will serve as a starting point to further explore the northern literati community in a broader context of medieval Chinese society.

Wenbo Chang (Georgia Institute of Technology)

Role Anxiety: A Prince’s Obsession with Chaste Courtesans and Loyal Outlaws

Zhu Youdun 朱有燾 (1379 – 1439), the Prince of Zhou and a grandson of the founder of the Ming dynasty, was regarded as the most important playwright in the fifteenth century. Among his dramatic oeuvre of altogether thirty-one *zaju* plays, a considerable number of them can be categorized within the subgenres of “scholar-and-courtesan” plays and “*Water Margin*-outlaw” plays. While these two subgenres were popular in the Yuan dynasty dramatic repertoire of urban commercial theaters, Zhu Youdun reworked them with a new focus on the images of chaste courtesans and loyal bandits. Through a close examination of the prefaces Zhu wrote for these plays, this paper argues that this shift in focus expressed the dilemma that Zhu Youdun found himself confronted with as a prince. On the one hand, on a personal level, these revised plays reflect Zhu Youdun’s anxiety as a royal member who struggled to abide by the moral standards required by his role yet in the impossible situation of incessant bloody power struggle within the imperial house in early Ming. On the other hand, ideologically, the adaptation of these storylines suppressed their original subversive potential and instead brought them in line with the state orthodoxy of three principles and five virtues (*sangang wuchang* 三綱五常) that Zhu desperately clung to. Hence, Zhu’s plays serve as a good case study of the appropriation of popular culture by elite court culture in the hands of a master playwright with the unique perspective of a prince to serve both personal and ideological purposes.

Rachel Junlei Zhang (Grinnell College)

Friendship and Transgression: A Discussion of Zang Maoxun’s Adaptation of *The Dream under the Southern Bough*

The practice of making an adaptation of an existing play is a double-edged sword: it can promote the play’s textual transmission and popularity, but it also can heighten the criticism concerning the play, and sometimes even distort its author’s original intent. Thus, this practice can be interpreted as a token of both friendship and transgression from a play’s adapter to its original author. In order to elucidate how friendship and transgression shaped the late Ming book printing culture and the commentarial tradition, this paper investigates Zang Maoxun’s (1550-1620 AD) adaptation of *The Dream under the Southern Bough*, originally created by the famed Ming playwright Tang Xianzu (1550-1616 AD).

Through a study of the paratextual and textual information concerning the play, I find that friendship and transgression, the external forces that shaped the play’s textual transmission, are also two key elements in pushing forward the play’s narrative. This parallel thus highlights the importance of friendship and transgression in the literati’s mitigating individual and collective identity in the late Ming. My argument is that transgression in this sense was tolerated or even admired by the literati community as a symbol of “letting one’s nature loose in proper accordance with emotions” (*shiqing zongxing* 適情縱性), a major characteristic most often associated with the literati culture of the Eastern Jin (317–420 AD) and Liu Song (420–479 AD) periods of the Six Dynasties.

Mengdie Zhao (Harvard University)

Girls Go to Court: Imagining the Chaste Female Litigants in Late Imperial Chinese Literature

This paper recovers the voices of the female litigants in performative texts who are caught in quandaries of split responsibilities in two types of stories – the stories of a girl’s natal family disowning her betrothal with a poor man, and that of a rich husband abandoning his virtuous wife –, and how the cult of chastity created an imagined social niche for female agency.

While women were in judicially unfavorable positions whenever they were against their husband or father, in literary writings, women were presented to be both the victim of injustice and the carrier of justice. The plays from mid Qing onward usually prioritize the loyalty to one’s husband and his family over filial piety to the woman’s natal family. Moreover, when the same stories are found in different genres across different time periods, there is great difference in how much room the female has for being “disobedient” in the late Ming and Qing renditions. These differences coincide with changes in law regarding widow’s improved property right and her indisputable right to remain chaste. This recognition of women’s power over some of her immediate superiors on condition of her chastity had significant consequence for literary imagination. First, when representing chaste fiancées, idea of chastity gained universal appeal and was granted such status as a valid excuse for direct defiance against one’s parents. Second, even within the hierarchical relationship of husband and wife, fulfilling the expectation of the womanly virtue would grant the wife unequivocal power in a conjugal dispute.

PANEL 3A

Jing Chen (Hong Kong Polytechnic University)

Two Ways of Reading Two Genres: Explaining Pre-Tang and Tang Poems in Seventeenth-Century Commented Anthologies

With the commercial publishing boom, the seventeenth century witnessed a rise in the production of commented anthologies of both pre-Tang “ancient poems” (*gushi* 古詩) and Tang poems (*gu Tang shi* 古唐詩). These anthologies, with various forms of commentaries incorporated, presented various ways of reading the poems for their targeted general readers. This paper examines several such anthologies compiled from the mid-17th century to the late 17th century to explore the ways of reading and interpreting the two groups of poems. Through comparing the commentaries, the first part of this paper discovers and summarizes two reading approaches for the poems -- a holistic approach for pre-Tang ancient poems and an analytical approach for Tang poems. The former focuses on the interpretation of poems as an indivisible whole while the latter tends to divide the poems into smaller units for close reading. Such a divergence is in line with the perception of the two groups of poems as two genres. The second part of this paper, turns to the discussion of “ancient poems” and Tang poems in contemporary late Ming and early Qing poetry remarks (*shihua* 詩話), in which pre-Tang and Tang poems are considered as two stylistically different genres. To late Ming and early Qing literati, the distinction between the pre-Tang poems and Tang poems becomes the difference between

ancient-style and recent-style poems. As a result, the paper concludes that, the 17th-century anthologists invented two approaches to reading the pre-Tang and Tang poems.

Timothy Wai Keung Chan (Hong Kong Baptist University)

How to Write Love Poetry on Behalf of the Forlorn Lady: Luo Binwang's Theory and Practice

The theme of a lady missing her long-absent husband had been a form of self-referencing since early Chinese poetics until it saw a rupture during the Southern dynasties period. In the hands of the Xiao brothers and their circle of court poets in the Liang dynasty, the image of the lone lady missing her absent lover was stripped of such allegorical references. Chen Zi'ang 陳子昂 (661–702) has been regarded as one of the earliest poets to advocate the “restoration of antiquity” (*fugu* 復古) by criticizing the Qi-Liang style and resuming allegorical poetry. In this “movement,” the images of persons or subjects related to love are supposed to feature a dualistic reference.

The present paper argues that Luo Binwang 駱賓王 (fl. mid 7th-c.) predated Chen Zi'ang in reverting to this tradition. In addition to the self-referencing elements particularly in his frontier poetry, in which the lady is assigned a role as the lover of the campaigning soldier, Luo's main contribution is his theory and practice of the writing of love poems on behalf of the forlorn lady in real life. This new poetry was based on his life experience in the army and sojourns that immediately followed.

Wang Xueting (Hong Kong Baptist University)

Tang Poems' Imagery and Interest Zenization

As a peak time for Buddhism and the golden age of literature, the Tang Dynasty has been the object of much scholarly research. However this research has focused on how Buddhism as a religion, i.e. its religious doctrine, has affected Tang Dynasty poems, but when and in what form does Buddhism affect Tang poetry and other issues are worth exploring. Little has been done on another important aspect of Buddhism in the Tang Dynasty, that is, the monasteries and life with in them. The paper attempts to analyze these phenomena and how they influenced the poets and the poetry of the Tang Dynasty, paying attention to the “High Tang”(Sheng Tang) period.

After the Tang Dynasty, the Buddhist culture and poetry showed a new fusion in image expression. Most of the poems involve Zen language, Zen scriptures. The excavation of images related to temples and monks in the poems has enriched the images of Tang poetry, such as "Vatican", "Clock", "To pass on the light of Buddha", "Curly curtain", "Green Lotus". Words with strong temple culture frequently appeared, and eventually became a specific image. This project will combine specific works to capture representative images, explain its deep expression connotation, discuss the formation of Tang Zen poetic interest, and analyzes its influence on the construction of artistic conception in Tang poetry.

Ruby Wai Yee Chan (University of Colorado Boulder)

Countering the High Tang Orthodoxy: A Study of the *Tangshi yinghua* by Gu Youxiao

Gu Youxiao's 顧有孝 (1616–89) compiled the *Tangshi yinghua* 唐詩英華 (Blossoms of Tang *Shi* Poetry), an anthology of hepta-syllabic regulated poems (*qilü* 七律), during a “turning point” in Chinese political history. The present paper is a discussion of 1) how Gu's role as a Ming loyalist (*yimin* 遺民) affected his editorial decision for selecting particular kinds of poems; and 2) how the nature of collective work of the anthology by Gu and his friends, especially the members of the Jingyin shishe 驚隱詩社 (Poetry Society of Vigilant Recluses) who were mainly Ming loyalists in the Jiangnan area, ideologically influence this anthology.

The *shi* poetry of the High Tang (the reign of Emperor Xuanzong 玄宗 [r. 712–66]) was elevated to an orthodox or canonical status by most pre-Qing literary critics, but some early Qing scholars considered this treatment an over-emphasis and therefore tried to strike a balance by compiling and publishing new anthologies of Tang poetry. One such product was the *Tangshi yinghua*. Unlike most of its predecessors, the *Tangshi yinghua* collected more poems from the middle and late Tang periods than early and high Tang.

Through a careful reading of its prefaces and the proper of this anthology with reference to relevant historical backgrounds, this paper shall discuss how and why this anthology was compiled as a means to counter the orthodox status of High Tang poetry.

PANEL 3B

Sarah Babcock (UC Santa Barbara)

Transcending Taboo: Promotion of the Poet-Monk through Anecdotes

In the Song dynasty, it was not uncommon for literati poets to suggest that monastic identity restricted the poetic output of monks. The Chan monk Huihong (1071-1129), however, challenged that view in anecdotes about poet-monks included in his miscellany *Lengzhai yehua* (Night Chats from Chilly Hut). Poet-monks found themselves in an untenable position regarding the reception of their poetry. On the one hand, if they followed the Tang tradition of *kuyin* (bitter intoning) which saw composition as a painstaking process centered on themes of hardship, asceticism and poverty, monks could avoid jeopardizing their reputation as serious monastics. On the other hand, monks who limited their output to *kuyin* poetry risked being viewed as mediocre poets, unwilling or incapable of producing poetry with widely accepted aesthetic qualities. In these cases, monasticism could be considered a handicap, not an asset, to the creation of superior poetry. Huihong uses the subversive and entertaining anecdote to problematize the trend of critiquing monks' poetry with narrow ideas of monasticism and challenges the correlation made between monastic legitimacy and restricted poetic expression. Accounts of monks producing poems expressing overt Buddhist principles or monastic solitude are eclipsed by stories of monks writing on a broad range of themes, from peonies to pork, expressed in warm and rich language at odds with the ascetic aesthetic. Huihong's *biji*-style

anecdotes resemble those found in miscellanies and *shihua* (remarks on poetry) by literati, but Huihong gives greater freedom and legitimacy to the voice of monks within his community.

Xiuyuan Mi (University of Pennsylvania)

The Promise and Peril of the Poetry Market

In the thirteenth century, commercial publishers began to assume a mediating role between poets and the marketplace. Although literary writings had been circulated for profit as early as the eleventh century, authors' active involvement in the exchange process redefined both poetry as a literary genre and poetry-writing as a cultural activity. Unlike previous discussions that rarely go beyond one publisher, Chen Qi, and his publication series, *The Collection of Rivers and Lakes*, I show that the marketization of poetry was on a much larger scale, as indicators of market appeal—such as high price and an international readership—became common points of reference in making literary judgment. The new market-oriented aesthetic stimulated vehement debates over what poetry was supposed to be between professional poets writing for an indefinite readership and scholar-officials writing for peers: the former, striving for greater accessibility, emphasized sensibility, whereas the latter, eager to anchor poetry in the elite culture, emphasized learning. In light of Arjun Appadurai's discussion of diversions of commodities as “the calculated and ‘interested’ removal of things from an enclaved zone to one where exchange is less confined and more profitable,” I argue that classical poetry, shifting toward a theretofore marginalized aesthetic in the process of commodification, shed its traditional ideological baggage in both its production and reception.

Xiao Rao (University of North Carolina Greensboro)

Cruel Laughter and Amiable Taunts: Jokes about Bad Poetry in Northern Song (960-1127) Poetry Remarks

This paper explores the criteria of bad poetry by focusing on jokes in Northern Song dynasty “Poetry Remarks” (*shihua* 詩話). Emerging from the broader corpus of *biji* 筆記 (miscellaneous jottings), *shihua* differed significantly from preceding forms of literary criticism with its unique feature that accommodates a lighthearted writing style. Delving into jokes about laugh-inducing poems and poets' deeds recorded in the Northern Song *shihua*, this paper reveals that the criteria of bad poetry is full of controversies, dynamics, and dialectics. Laughter in these seemingly playful entries can be rather cruel: literati's opinions regarding bad poetry were often expressed via harsh mockery. However, these jokes shall not be viewed purely as ill-natured gibes, or as “tendency wit,” a term by Knechtges to describe humor in Han dynasty texts.¹ Rather, I argue that the jokes demonstrate a social world full of gregarious discussions on poetry—an important yet not fully explored aspect that underlies the popularity of the *shihua* genre. By analyzing two prominent themes selected from the Northern Song jokes about

¹ Tendency wit refers to “evoking laughter with the intention of expressing derision and ridicule.” See David Knechtges, “Wit, Humor, and Satire in Early Chinese Literature (To A.D. 220),” *Monumenta Serica* 29 (1970): 86.

laughable poetry and poets, “shallow and vulgar 淺俗” and “ill adapted 迂闊,” I discuss how laughter and humor enrich literati’s techniques in literary criticism in the 11th century.

Zhang Yunshuang (Wayne State University)

The Rise of the Studio in Middle Period Literary Culture

This paper traces the literary genealogy of the studio from the Southern Dynasties (420–589) to the Song (960–1279), to demonstrate the pivotal role that Song literature played in the construction of the studio space. Although pre-Tang scholars had already owned studios or studio-like sites, they seldom treated these sites as literary subjects of critical interest. Only during the periods of the mid to late Tang did a quantity of literary writings celebrating the studio emerge. These early works, on one hand, often represented the studio as a hermitage that was interchangeable with other reclusive spaces such as the thatched hut in the mountains; but on the other hand, some works indeed conveyed literary possibilities of shaping the studio as a space for reading, writing, and artistic creation. Yet, it was during the Song dynasty that literati defined the studio as a distinctive cultural space. Not only did the physical studios become increasingly prominent and function as an indispensable space in the daily lives of literati; but more crucially, the literati constantly celebrated the studio in literature as an enclosed space exclusively for the cultivation of the individual self. Thus, this paper will present a clear picture of the literary evolution of the studio space and analyze the impetus and implications behind Song literati’s penchant for forming a new sub-genre of literature on the studio, by means of which to explore the shift of intellectual and literary values beginning from the mid-Tang and especially in the Song dynasty.

PANEL 4

Yuanqiu Jiang (Rutgers University)

Objects of Longing: Shen Yue’s Odes on Objects in *New Songs from a Jade Terrace*

Compiled in the sixth century, the Chinese poetry anthology *New Songs from a Jade Terrace* (*Yutai xinyong* 玉臺新詠) has long been believed to be about women and romantic love. However, scholars have argued that early Classical Chinese poetry shared a core “discourse of desire,”² which puts this long-held belief into question insofar as a poem on friendship could very possibly use the same tropes as a poem on romantic love. Two sets of odes on objects (*yongwu shi* 詠物詩) by Shen Yue 沈約 (441-513) collected in *New Songs* serve as an illuminating case for this complex issue. On the one hand, many odes on objects share a general allegorical pattern: the poet speaks in the voice of the object, presenting himself to the patron

² Xiaofei Tian, “*Yutai xinyong* yu zhonggu wenxue de lishi zhiyi jiedu” 《玉臺新詠》與中古文學的歷史主義解讀, *Huadong shifan daxue xuebao* 華東師範大學學報 02 (2016): 15.

and pleading for the patron's favor.³ On the other hand, *New Songs* declares its own interpretive agenda in the preface: these are sensuous songs (*yange* 艷歌). In addition, the process of anthologization grapples with the very ambiguity of the genre, "odes on objects." For example, by favoring titles that explicitly state the poems' genre, the anthology imposes its view of genre-classification on the body of otherwise unclassified poems. In the eyes of the compiler, ambiguity, or malleability, perhaps is a desirable trait. The common allegorical pattern is the frame that was operating outside the anthology, and the newness of the anthology, as claimed by the title, comes from its endeavor to provide a new interpretive frame to replace the old one.

Chengjuan Sun (Kenyon College)

Not Just an Imitation: The Sensualist Poetry by the Qing Gentry Women

The sensualist/erotic verse has since its advent come under attack for violating the morally-oriented orthodox Confucian poetics and for indulging in decadence. But it remained as a vibrant genre of self-expression, sometimes functioned as a tool for social networking and career advancement, was appreciated for aesthetic finesse, and eloquently testified to artistic autonomy. The consuming passion and unrelenting romantic quest could be legitimated as a coded political allegory that harks back to the revered *Chunci* tradition of the aromatic plants and the fair one. The obsession with love and romance could be justified as an important vehicle to resist the encroachment of institutions and ideology on the private sphere and individualism. But none of these justifications and extenuating circumstances were relevant or applicable to the gentry women who authored the sensualist verse. They were nevertheless drawn to the genre as it is about women, boudoirs, and femininity. It also lends itself to celebrate conjugal love, which gained unprecedented sociopolitical and cultural significance at the apex of the cult of female chastity in the eighteenth and early nineteenth centuries. Focusing on Luo Qilan's two sequences of poems respectively in imitation of the Fragrant Cosmetic Case Style and Li Shangyin's classic "Yan Terrace Poems," the paper discusses how her appropriation of stock images and tropes seeks to poke holes in the artificiality of the femininity constructed by male poets, de-eroticize the seductive game of courtship, and in its stead reassert domesticity as an artistically productive space of self-expression and self-fulfillment, sustained with moral determination and self-reliance.

Yu Yuming (University of Hong Kong)

Identities in Flux during War: Zheng Lansun (1814-1861)'s Autobiographical Writings during the Taiping Rebellion

³ Cynthia Chennault, "Odes on Objects and Patronage During the Southern Qi," in *Studies in Early Medieval Chinese Literature and Cultural History: In Honor of Richard B. Mather and Donald Holzman*, eds. Paul W. Kroll and David R. Knechtges (Provo, UT: The T'ang Studies Society, 2003), 345.

This study focuses on women's autobiographical practices during the Taiping Rebellion through the special case of Zheng Lansun 鄭蘭孫 and her poetry collection *Lianyinshi shici ji* 蓮因室詩詞集(Collection of the Studio of Lotus Karma). Suffering directly from the Taiping Rebellion which conquered 揚州(Yangzhou) in 1853, Zheng Lansun was put into a dilemma that she gave up her own poetry collections while taking charge of heritages of her husband Xu Hongmo (1813-1864)'s Clan. This study digs into the special situation that Zheng encountered and analyses on her motives to recite part of her collections. Furthermore, by reflecting and close reading on her abundant autobiographical writings such as self-prefaces, self-inscriptions, *shi* and *ci* on self portraits, and self-mourning essays (*zidao wen* 自悼文), I come to the conclusion that she defined and constructed her own life story which transforms her self-identity from a female talent to a sincere Buddhist. This study will also examine what role writing plays in her mourning and shifting identity, and how she accommodated the generic conventions to write a gendered self in wartime. This study will supplement numerous recent studies on women's autobiographical writings during the Taiping Rebellion .

Chuxu Lu (Duke University)

Felinity, Femininity, and Futurity: *Cat Country* and Beyond

From 1932 to 1933, Lao She (1899-1966) serialized his novel *Cat Country* on the newly founded literary journal *Xiandai zazhi* (*Les Contemporains*.) Inspired by H.G.Wells's *The First Men in the Moon* (1901), *Cat Country* centers upon a Chinese astronaut who crash-lands on Mars where cat people live, and witnesses the apocalyptic destruction of the Cat Country. Literary critics have long read the novel as a dystopian science fantasy, an eschatological allegory, and a didactic sociopolitical satire reflecting the crisis of Republican China, yet “an anomaly” and “a detour” in Lao She's oeuvre.

This paper, however, calls attention to the understudied humanimal theme in the novel. Following Lao She's transnational travels from Europe to South East Asia, and the life experience that he was later celebrated as a “people's artist” by the Chinese Communist Party yet committed suicide in the Cultural Revolution, I investigate the desire and subjectivity underlying the feline female bodies in the story. I argue that by appropriating popular discourses using animal narratives, the novel presents a heteroglossic arena where the contested issues of being animal, being gendered, and being in historical temporality interweave.

I propose that rereading *Cat Country* today not only revitalizes connections to the tradition of encounter with extraterrestrial creatures in late imperial Chinese novels, offering a new vantage point to rethink the trajectory of Chinese literature, but also opens up crosscultural and interspecific horizons, and deserves broader attention for its disquieting problematization of the human-animal boundaries, sexual subjectivity, animalistic self and other, and knowledge of futurity within world literature.

PANEL 5

Adam Schwartz (Hong Kong Baptist University)

“Alone”, as a result of divination

A late Warring States version of a manual for hexagram divination that had been lost for more than two millennium, the *Gui cang* 歸藏 (Return and Conceal), was rediscovered in a Qin dynasty tomb (M15) in 1993. Among the sixty-four hexagrams in its divinatory system, the pure even-numbered, yin hexagram picture ䷗ and its attached text is extraordinary in the *Gui cang* tradition, since it is supposed to have been Hexagram 1. The sequence of the first two hexagrams in the *Gui cang*, which in early China was one of the three esteemed manuals for hexagram divination in the *Changes* (*Yi* 易) tradition more inclusive, started with the pure yin hexagram followed by the pure odd-numbered, yang hexagram, and is the reverse of its sequence in the *Zhou Yi* 周易 tradition. The *Xici* 繫辭 (Appended Statements) commentary, attached to the *Zhou Yi* in the canonical *Yijing*, categorically states that the two pure hexagrams are the entrance into the *Changes*. As the entrance into the *Gui cang*'s system, a clear model of what the pure yin hexagram says and means is required before proceeding to do other things with it.

Hsiang-Lin Shih (St. Olaf College)

Change of Narrative Voice and Beyond: Indications of Quotation Marks in English Translations of the *Nine Songs* and the *Zhou Hymns*

English translations of the *Nine Songs* in the *Chu ci* often use quotation marks. With quotation marks, Arthur Waley and Stephen Owen seem to highlight words of those being worshipped, but in contrast to Waley, the lines supposedly spoken by the “kingdom’s dead” are not highlighted thus by Owen. Moreover, quotation marks seem to be used differently by David Hawkes (and more recently, Gopal Sukhu): to differentiate dialogues from monologues. English studies and translations of the *Zhou Hymns* in the *Shi jing* further complicate the issue. Professor C. H. Wang reconstructs a ritual program in which the lord impersonator is silent while the actors in the “drama within drama” speak. Not every hymn is translated by him, but quotation marks can be used to indicate speeches of the actors in the “drama within drama.” On the other hand, Waley seems to use quotation marks to suggest a singer’s change of narrative voice. Because the above translators do not clarify their use of quotation marks, I will take on the task. I will compare the English translations of the *Nine Songs* and the *Zhou Hymns*, consider Wen Yiduo’s *baihua* rendering of the *Nine Songs*, and consult scholarship on both sets of ritual poems. I will explore if the quotation marks indicate 1) a deity’s speech, 2) dialogues in contrast to monologues, or 3) a singer’s change of narrative voice—along with an examination of ways to reconstruct the ritual performance, that is, the rationale behind ways to use quotation marks.

Hin Ming Frankie Chik (Arizona State University)

Han Misappropriation and Denigration of the Qin Legacy: The Myth of Chinese Characters' (D)Evolution in Han Sources

Thanks to the discoveries of Qin manuscripts in the PRC since the last century, modern scholars have been able to challenge the traditional narratives of the Qin dynasty (221-206 BC), which were formed primarily in the subsequent Han dynasty (202BC-220). The myth of the Qin unification of writing, which was said to be immediately successful in Han sources, is one of the major issues being reevaluated since these discoveries. Archaeological evidence suggests that before the early imperial era, small seal script, which had been considered a Qin invention in traditional narratives, had been widely used, and that variants can still be seen in numerous early imperial manuscripts.

Given that the traditional narratives do not match the archaeological findings, this paper examines the political and intellectual agenda underlying these conventional narratives of the Qin reformation and unification of writing. It argues that Li Si, Zhao Gao, and Huwu Jing, the persons who were said to be in charge of the invention of the Qin seal script, were the persons who deliberately misrepresented the reality and persons who rejected the authority of the past. Meanwhile, arguing that the clerical script was invented by a Qin official who dismissed ancient sages' moral teachings, those narratives contended that writing in the Han preserved only administrative value but lost its cultural and sacred value. Thus, the Han scholars who used either small seal or clerical characters to read classical texts could no longer fully understand the secret messages that the ancient sages had conveyed. Han myth of the Qin unification and reformation of writing, I will argue, aims to search for a culprit of the difficulties Han scholars were encountering.

Nie Qingfeng (Rutgers University)

Digitizing Catalogues and Reading Rubbings: Constructing Personal Testimony of the An Lushan Rebellion in Luoyang

With hindsight, scholars have usually regarded the An Lushan Rebellion (755–763) as a watershed moment in the history of the Tang dynasty (618–907), triggering its slow but sure decline. From this angle, numerous studies have been carried out on the Rebellion, its historical background, and its impact on Chinese history. But except for accounts describing the experiences of the emperors, several generals, and a few cultural heroes or villains carefully constructed in official historical records, we have little in the way of personal testimony of the Rebellion.

How did people in Luoyang—specifically low-ranking officials, religious professionals, and nonreligious women—experience the An Lushan Rebellion? Where conventional historical sources fail, entombed epitaphs excavated in Luoyang, especially those created and interred with the deceased during the eight years of the Rebellion, offer us a precious set of sources for investigating how these urbanites experienced the insurgency and how memories of their experiences were constructed and presented in the epitaphs.

Thanks to the publication of various catalogues of entombed epitaphs and their rubbings, and especially the availability of digital technologies, this study of personal testimony of the An Lushan Rebellion becomes feasible. By examining and analyzing the different stages of this project that involves various traditional paleographical skills and new digital technologies, I plan to demonstrate how to embrace digital technologies in the study of East Asian epigraphy, its challenges and limits, and the pressing tension yet inevitable liaison between traditional publishing industry and ongoing digital technological advancement. (248 words)

Richard Simmons (University of Hong Kong)

Spreading Rhotacization and Historical Layering in the Huīxiàn Dialect of Hénán

The Huīxiàn 輝縣 dialect of Hénán belongs to the Jìn type of northern Chinese dialects found near the border of Shānxī. These dialects have highly interesting realizations of the effects of the so-called *ér*-suffix (兒尾、兒化韻) both as a suffix and in the various finals that the suffix follows. The effects are seen in various patterns of rhotacization and outcomes related to the influence of rhotacized finals. The complexity of the possibilities is seen, for example, in the Huòjiā 獲嘉 dialect described by Hè Wēi 賀巍 (1989). The situation in Huīxiàn, though not too far northeast of Huòjiā, shares some similarities, but also has many of its own characteristics in the realization of the *ér*-suffix and its rhotacization. This study presents a description and listing of the types of rhotacized effects found in Huòjiā, comparing and contrasting the Huīxiàn forms with Huòjiā and other dialects where possible. We pay particular attention those areas that are useful in providing a perspective on the historical evolution and relationships of northern dialects of the region.