American Oriental Society

Western Branch
established 1951

ONLINE MEETING 2021

HOSTED ONLINE BY THE UNIVERSITY OF CALIFORNIA, SANTA BARBARA

To receive the Zoom link for the conference, you must register at the following link:
https://ucsb.zoom.us/meeting/register/tZUrcOCvpzkvH9C2lRt1-YHykYjirheXGI2Z.
Registered attendees will also be able to access conference abstracts.

Sessions will be held on three successive days on October 21–23, each session 1:00–5:00 PM Santa Barbara time (Pacific Daylight Time, UTC -7).

Please note that, on Zoom, A panels will be hosted in the main room, while B panels will be in a breakout room.

Also, there are two special events:
- Business meeting for AOS members, held on October 22 at 3:00 PM (PDT)
- Presidential address by Professor Antje Richter on October 23 at 3:30 PM (PDT)

Graduate student awards will be announced before the presidential address.

All dates and times below are given in **Pacific Daylight Time (PDT)**. 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 Thomas Mazanec at mazanec@ucsb.edu.

OCT. 21	DAY 1

1:00 PM

WELCOME
Antje Richter, University of Colorado, Boulder
WBAOS President

Thomas Mazanec, UC Santa Barbara
Conference Organizer

1:10–2:30 PM

Panel 1A: Circulating around One's Body
Chair: Antje Richter, University of Colorado, Boulder

Bo Xie, Guangzhou Academy of Fine Arts	A Universe Within: The Bodily Microcosm in *Laozi Zhong Jing*
Qingfeng Nie, New Era University College	Gan Bao's Diagnoses of Physical Malfunctions
Chao Ling, Colgate University	Bodily Synaesthesia: Wasp-waist 蜂腰 and Poetic, Calligraphic, and Painting "Diseases"
Yu Wen, University of Toronto	Ailing Political Body: Meng Jiao's Sufferings in Vision and Hearing

1:10–2:30 PM

Panel 1B: The Lives and Works of Ming-Qing Literati
Chair: Scott Gregory, University of Arizona

Huiqiao Yao, University of Arizona	Staging the Sage's Political Life: Hagiographical Dramas on Wang Yangming's Military Career
Ruby Wai Yee Chan, Princeton University	Self-Expression and Self-Projection: A Self-Portrait and An Autobiography by Xiang Shengmo
Wandi Wang, UC Santa Barbara	A Story of a Stone in Zhang Dai's *Tao'an mengyi*
Shuo Liang, Arizona State University	Printing Travel Record of Xu Xiake

2:30–2:35 PM

BREAK

2:35–3:55 PM

Panel 2A: Poetry and (Self-)Perfection: Religious Themes in Medieval Poetry
Chair: Dominic Steavu, UC Santa Barbara

Chi Feng, University of Colorado, Boulder	Ritual Texts of Personal Writings: Buxu Poetry in Medieval China
Tyler Feezell, Arizona State University	Distilling Transcendent Teachings: Wu Yun's "Rhapsody on Ascending to Perfection"
Huizhi Wang, University of Colorado, Boulder	Representing Early Tang Poetry as an Eminent Monk
Timothy Wai Keung Chan, Hong Kong Baptist University	"Twelve Buildings in Five Walled Cities": Li Bai on the Sacred Mountains

2:35–3:55 PM **Panel 2B: Official Space**
Chair: Yunshuang Zhang, Wayne State University

Yue Wu, Arizona State University	Relocation of the Displaced: Rebuilding Literati Community in the Northern Qi
Mi Liu, Arizona State University	Distinguishing Official Space from Family Space: A Jurchen House's Way to Achieve the Empire's Orders in *The Tiger Head Plaque of Act on Discretion* 便宜行事虎頭牌
Dewei Shen, Stanford University	Remapping the Late Warring States-Early Han Transition: Rank System Reforms and Rank Inflation
Shoufu Yin, University of British Columbia	The Political Philosophy Behind the First Large-scale Referendum in World History (1156 CE): An Annotated Translation of Wang Zhiwang's Memorial

3:55–4:00 PM **BREAK**

4:00–5:00 PM **Panel 3A: Gender and Body in Ming-Qing Literature**
Chair: Xiaorong Li, UC Santa Barbara

Chengjuan Sun, Kenyon College	The Voice of Proper Ladies: The Shifting Rhetoric in the Late Imperial Endorsement of Women's Poetry
Xiaoxuan Li, University of Arizona	Resentment in the Hall of Daydreams
Zhaokun Xin, University of British Columbia	Trauma, Matrimony, and the Body: Shrewish Anger in the *Xingshi yinyuan zhuan*

4:00–5:00 PM **Panel 3B: Historiography in Contexts**
Chair: Ya Zuo, UC Santa Barbara

Amelia Ying Qin, University of Pittsburgh	Strata of Meaning: Local Records and Supernatural Encounters in the "Hereditary House of Zhao" 趙世家

Dominic Toscano, Harvard University	Self-creation and Self-defense in the Autobiography of Liu Zhiji (661–721)
Filippo Ugolini, Princeton University	Parvenus and the Pleasure Quarters

5:00–6:00 PM　　　　　　　　**Virtual Reception**

OCT. 22	**DAY 2**

1:00–2:45 PM　　　　　　　**Panel 4A: Rhetoric, Argumentation, and Narrative Strategies in Chinese Texts**
Chair: Alexei Ditter, Reed College

Meihui Liu, Princeton University	Was Suicide the Only Ending of Qu Yuan?: Plural 'Qu Yuan' Figures and Sima Qian's Choice
Lei Yang, Carleton College	The Textual Sequence of *Shiji* and Chinese Narrative Literature
Yixin Gu, Princeton University	Disengagement from Power and Power of Disengagement: Rhetorics and Politics in Six "Hypothetical Discourses" (*shelun*) in the Han Dynasty
[5 minute intermission]	
Guanrui Gong, University of Colorado, Boulder	Strategies of Persuasion in the Preface to *Chu Sanzang ji*
Jiangnan Li, Arizona State University	Imperial Authority and the Three Teachings in Late Twelfth-Century China

1:00–2:45 PM　　　　　　　**Panel 4B: China and the World**
Chair: Armin Selbitschka, LMU Munich

Roger Hart, Texas Southern University	China, the U.S., and the Global Race for Quantum Supremacy
Soohyun Lee, UC Santa Barbara	Medicine Bigger than the Nation: China Medical Society and Medical News
Rachel Zhang, Grinnell College	Chinese Printed Books and Their Global Reach in the 16th and 17th Centuries Through the Manila-based Spanish
[5 minute intermission]	
Zoudan Ma, University of British Columbia	Feeding the Celestial Soldiers: Negotiating Food Supplies between Chosŏn Korea and Mao Wenlong, 1622-1627

Jordan Zhixi Wang, Shantou University	Faith Seeking Comparing: A Pre-Vatican II Chinese Comparative Theology in John C. H. Wu's Autobiography *Beyond East and West* (1951)

3:00–3:30 PM   **BUSINESS MEETING**

3:40–5:00 PM   **Panel 5A: Reconstructing Medieval Languages**
                          Chair: Young Kyun Oh, Arizona State University

Penglin Wang, Central Washington University	Xianbei ParticleČu and Its Connection with Eastern Iranian Cu
David Prager Branner, Independent	The Norman Reconstruction of Chinese, in application to the performance of medieval literature
Richard VanNess Simmons, University of Hong Kong	Reconsidering the Idea of a Táng Koine and its Connection to the Chinese Dialects
HUI Man Shan, University of Hong Kong	Lexicons and its Phonological Characteristics of Substratum in Yuè Dialects

3:40–5:00 PM   **Panel 5B: Authenticity, Imitation, and Spontaneity**
                          Chair: Peter Sturman, UC Santa Barbara

Timothy Davis, Brigham Young University	The Entombed Epitaph for Tao Jun: Genuine Article or Forgery
Sijia Li, University of Colorado, Boulder	To Be Imperfect: Calligraphic Corrections and Spontaneity
Huiyao Wang, University of Colorado, Boulder	Idealized Self: An Analysis of "Miaode xiansheng zhuan"
Yuanqiu Jiang, Rutgers University	Reticent Melancholia: Imitations of "Green, green, the grass by the river"

OCT. 23	**DAY 3**

1:00–2:00 PM   **Panel 6A: Dissecting Poetry**
                          Chair: Thomas Mazanec, UC Santa Barbara

Lili Xia, Princeton University	"Fife and Drum Songs of Tang Poetry" and the Culture of Poetry Anthology
Xiaorong Li, UC Santa Barbara	Globalizing Chinese Sensual-Sentimental Lyricism: Zhou Shoujuan's Miscellaneous Talks on the "Fragrant and Bedazzling"
Lidan Liu, Arizona State University	Poetry, Factionalism, and Academic Lineages: The Burning of a Seventeenth-Century Korean Poetry Anthology

1:00–2:00 PM   **Panel 6B: Genre and Literary Criticism**
Chair: Xiaoqiao Ling, Arizona State University

Yihui Sheng, University of Michigan	Across Page and Stage: Excavating the Theatricality of Selected Scenes in Late Ming China
Xiaoyue Luo, University of Colorado, Boulder	Flowing with Wind and Stream: The Affect of Fengliu 風流 in the Hongzhi Edition of *The Story of the Western Wing* 西廂記
Zhuming Yao, Princeton University	Genre as Method: A Little Literary Criticism of Textual Criticism

2:10–3:10 PM   **Panel 7A: Dreams, Rituals, and Reality**
Chair: Timothy Davis, Brigham Young University

Xiangyu Wang, University of Colorado, Boulder	Divination or instruction: An analysis of dream stories in the medieval Taoist hagiography the *Inner Biography of Han Wudi*
Lucas Wolf, Arizona State University	Matchmakers, Healers, and Exorcists: Tracing Kaozhao 考召 Practice in Tang-era Accounts
Lin Li, Hong Kong Baptist University	Intended "Gaps": the Motif of Mundane Man Meets Immortals and Depiction of Dreams in the Tale of Cui Yingying and Zhang Sheng

2:10–3:10 PM   **Panel 7B: A Journey of the Senses: Sound and Smell in Chinese Poetry**
Chair: Nicholas Morrow Williams, Arizona State University

Haoyue Li, University of British Columbia	The Insight of Nose: Odours, Sentiments, and Memory in Qian Qianyi (1582-1664) and other Late-Ming Loyalists' Writings
Wei Wu, Arizona State University	Making an Echo: A Discussion of the Singing Nature of Poems in the *Zhen'gao*
You Ya, Hong Kong Baptist University	The Mode of "Fragrant Plants—Travel" in Some Jiuzhang Poems Inherited from the *Lisao*

3:30–5:00 PM   **PRESIDENTIAL ADDRESS**

Antje Richter, University of Colorado, Boulder	Almost Cut My Hair: Zooming in on a Measure of Self in Early and Early Medieval China

Panel 1A

Bo XIE
Guangzhou Academy of Fine Arts

A Universe Within: The Bodily Microcosm in Laozi Zhong Jing

Why would Daoists want to propose that the physical and social features of the universe, including its elaborate bureaucracy of gods, also exist within the human body? Many fundamental Daoist writings explain in great detail the geography of the inner world and the organization of the inner pantheon.

This is a study of *Laozi zhong jing* 老子中經 (Lord Lao's book of the center, before 220?) , one of the most important early Daoist scriptures, which does precisely that. Its purpose, like that of many other early scriptures, was to teach Daoists how to visualize the deities in their bodies so that they could communicate with them. It apparently used both words and images for this purpose, but the images were lost long ago. The point of this paper is to explain the theological space-time continuum that the *Laozi zhong jing* created.

Qingfeng Nie
New Era University College

Gan Bao's Diagnoses of Physical Malfunctions

In writing historical records as well as compiling tales of the strange, the renowned historian and writer Gan Bao (d. 336) recurrently discussed the issue of physical malfunctions caused by various diseases. Illness, especially contagious ones, frequently caused panic among people. In desperate need of a cure, they resorted to existing medical knowledge as well as religious and cultural practices in hope of controlling and eventually eliminating the disease. Gan Bao not only witnessed their endeavors but also tried to provide different contexts in which the unsettling physical malfunctions could be correctly diagnosed, effectively treated, and, in some cases, shrewdly used. These contexts thus had broad social and political implications that reveal some of the deepest cultural biases people in early medieval China unconsciously harbored, which, mutatis mutandis, have been passed down through time to modern society. This study of Gan Bao's diagnoses of physical malfunctions thus uncovers an important aspect of human experiences with their bodies, which was nevertheless intertwined with all major societal affairs.

Chao Ling
Colgate University

Bodily Synaesthesia: Wasp-waist 蜂腰 and Poetic, Calligraphic and Painting "Diseases"

Body metaphors are ubiquitous in traditional Chinese theoretical treatises on poetry, calligraphy, and painting. Wasp-waist (*fengyao* 蜂腰), excessively thin waist, is a common metaphor referring to one of the eight poetic, calligraphic and painting diseases *(babing* 八病). The visceral sensation aroused by this metaphor connects visual-pictorial and audio-poetic experiences for the artists to understand the shared aesthetic blemish. On the contrary, there are abundant examples in poetry and paintings that a thin waist (as in human body and in brush stroke and composition) is desired. This paper reads theoretical treatises, poems, and paintings, mostly from the medieval period, to examine the subtle aesthetic boundary between beauty and sickness, to understand bodily experience as a hermeneutic device for theorizing and evaluating art, and to contextualize the interconnectivity between human and animal bodies in medieval culture.

Yu Wen
University of Toronto

Ailing Political Body: Meng Jiao's Sufferings in Vision and Hearing

This study investigates how physical body is utilized as an agency between inside and outside worlds in Meng Jiao's 孟郊 (751-814) poetic writings with the regard to the discussion of wen 文 as a medium connecting external nature, society, and internal mind and sense of morality, especially the Mid Tang period after Han Yu 韓愈 proposed the value of "Restore of the Antiquity." By examining Meng Jiao's eyesight and hearing problems, this study argues that Meng Jiao's physical illness is not only because of his seemingly declining from aging, overly failing careers, attacked by slanders, but more are from his Confucian writings. Whenever he falls ill, his eyesight and hearing become even stronger, which on the contrary, he considered as an incurable disease for the reason that clearer he sees and hears, more pains he gets within his body. As soon as he gets rid of Confucian values, his eyesight and hearing got blurred and purified. Meng Jiao also tried to practice "self-mutilation through writings" (*zipou* 自剖) and strive to reveal his "inner jade"-spiritual worthiness and moral values-through a destruction of physical body and social identity.

Panel 1B

Huiqiao Yao
University of Arizona

Staging the Sage's Political Life: Hagiographical Dramas on Wang Yangming's Military Career

Hagiographies are typically 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. This paper investigates the hagiographical dramas of the famous Confucian scholar Wang Yangming (1472-1529) in the late Ming dynasty. These dramas are Shanyang Daoren's 山陽道人 southern drama (*nanxi* 南戲) *The Story of Wang Yangming Quelling the Rebellions* (*Wang Yangming ping ni ji* 王陽明平逆記), and Lü Tiancheng's 呂天成 (1580-1618) *chuanqi* 傳奇 drama *The Story of the Magical Sword* (*Shen jian ji* 神劍記). Even though the two pieces are no longer existing, there are excerpts recorded in other contemporary miscellany works. These two dramas will also be compared to other Ming dramas depicting current-dynasty (*benchao* 本朝) history to contextualize the gists of these dramas. Through such contextualization, this paper evaluates the dramas on Wang and investigates how Wang's political life informs the popular imagination of Wang that is different from the official records. In addition, hagiographical drama, as a genre on stage, plays an important role in disseminating Wang's life story, indicating the interplay between the Confucian hagiographical tradition and other teachings as well as complicate Wang's figure in the late Ming cultural milieu.

Ruby Wai Yee Chan
Princeton University

Self-Expression and Self-Projection: A Self-Portrait and An Autobiography by Xiang Shengmo

Chinese self-portraits, being a sub-genre of portraiture, emerged along with the development of literati painting since the Song dynasty (907–1276), and only began to flourish during the Ming (1368–1644) and the Qing (1644–1912) dynasties. Starting from the seventeenth century, more and more Chinese literati-artists made use of self-portraits as a vehicle to project their self-identities and express themselves through self-portraits.

A late Ming and early Qing well-known landscape literati-painter, Xiang Shengmo 項聖 謨 (1597–1658) painted several self-portraits after the fall of the Ming dynasty. This paper will focus on discussing one of his self-portraits, *Songtao sanxian* 松濤散仙 (*The Untrammeled Transcendent in the Waves of Pines*; now store at the Jilin Provincial Museum), with the reference to his other paintings. In this paper, I analyze the details of the painting and read closely the inscription of his self-account, which unusually occupies the entire center of the painting. By doing so, I would like to figure out: 1) In what ways did the painter display himself in this self-portrait; 2) how the autobiographical text correlates to the painting and how these two elements work as an integrated entirety. In addition, it is important to note that this painting is a collaborative work between Xiang and a professional portraitist. How should we understand the "self" expressed in this painting while the figure of Xiang is not technically painted by himself?

Although Xiang said in the inscription that he was "at ease and calm, free and unfettered" and enjoyed "the happiness of his leisurely life," being a Ming *yimin* 遺民 (remnant

subject) who survived through the chaotic transition of dynasties, he did not actually gain peace and relief from the reclusion. We, as viewers after over 360 years of the completion of the painting, can still feel the sorrow and frustration of Xiang when we read the painting and the inscription carefully.

Wandi Wang
UC Santa Barbara

A Story of a Stone in Zhang Dai's *Tao'an mengyi*

There are two keywords that can represent the life of the late-Ming literatus Zhang Dai 張岱 (1597-1684?), "dream" and "stone." "Dream" (*meng* 夢) is used in the titles of two of his most influential collections, *Tao'an mengyi* 陶庵夢憶 (*Dream Reminiscence of Tao'an*) and *Xihu mengxun* 西湖夢尋 (*Dream Pursuit of West Lake*). After the fall of the Ming dynasty, Zhang Dai, who was born to a prominent family, was in a state of utter poverty and the memory of old times was as illusory as a dream. Scholars have explored this theme in great detail. "Stone," by comparison, has received far less attention. This paper is a study of rocks and durability in the face of dynastic change, and the literary response that works to evoke key figures and anecdotes drawn from historical and fictional records. In this paper, I examine Zhang's connection with stones through a close reading of two essays on stones in Tao'an mengyi, "The Remnant Stones from the Flower and Stone Convoy"(*huangshigang yishi* 花石綱遺石) and "Petrified Stone" (*songhua shi* 松化石). I argue that Zhang dwelled on his mortality and sought durability. In particular, his descriptions of stones can be read as a self-portrayal of the loyalists, emphasizing their state of being leftover, lonely, and scattered. While Zhang's appreciation of the stone may be convention-laden, it nevertheless broke new ground because of how he intertwined it with dreams.

Shuo Liang
Arizona State University

Printing Travel Record of Xu Xiake

This paper examines the *Travel Record of Xu Xiake* (*Xu Xiake youji* 徐霞客遊記), a collection of travel diaries of Xu Hongzu 徐宏祖 (1587-1641), best known as Xu Xiake. The manuscript of the diaries had not been published when Xu Xiake was alive. He entrusted his manuscript to Ji Mengliang 季孟良 (fl. 1640) who later collected, edited, and hand-copied the manuscript. Apart from various hand-copied transcripts, there are two blocked-printed editions, including the first published in 1776 by Xu Zhen 徐镇 (fl. 1776), a descendant of Xu Xiake, and the second in 1806 by the bibliophile Ye Tingjia 葉廷甲 (1754-1832). Xu Xiake's travel account underwent numerous changes in the process of continuous transcribing and printing ever since it was first transcribed by Ji Mengliang. The Manchu invasion, censorship, the prevalence of "evidential learning" (*kaoju xue* 考據學), the crisis of border control, the desire of acquiring family and personal reputation, and the pursuit of self-cultivation all contribute to the ever evolving

nature of the fluid text. By discussing what motivates the transcribing and printing of the travel account, what delays it, and what revives the desire to re-transcribe and re-print it, this paper shows how the political and cultural contexts in the Qing 清 Dynasty (1616-1912) exert substantial influence on the production and circulation of the travel account.

Panel 2A

Chi Feng
University of Colorado, Boulder

Ritual Texts or Personal Writings: *Buxu* 步虛 Poetry in Medieval China

This paper probes into poetry with the title *Buxu* 步虛 (Pacing the Void), a noticeable title of many poems in Daoist scriptures and personal writings during medieval China. *Buxu* poetry in early Daoist scriptures was used as hymn lyrics, an integral part of the fabric of Daoist ritual. It was attributed to immortals, and the form is relatively fixed. The corpus comes with liturgical instructions, which were usually written and read together with the poetry. The poetic devices are relatively plain, since it focuses on religious achievement rather than artistry. Later compositions represented by the collection in *Yuefu Shiji* were ascribed to concrete human authors. They take much more flexible forms and use more refined devices. They allude to traditional anecdotes and philosophy to enrich the personal emotion. Meanwhile, the authors were possessive of their work, and the reception implies the writings were important in personal identification and peer communication. Finally, Imperial *Buxu* poetry inherits characteristics of both, while features more concerns on political appeal and public welfare. This method to discern different types of writings of the same rubric demonstrates that no writing can be completely accidental or free. Rather, writings are subject to various factors, including application, intention, function, readership/audience, contemporary tradition, personal writing style, genre expectations, etc. Meanwhile, they are molded by the mass audience and hermeneuticists at that time and in the future.

Tyler Feezell
Arizona State University

Distilling Transcendent Teachings: Wu Yun's "Rhapsody on Ascending to Perfection"

The poetry of Wu Yun 吳筠 (d. 778) has been the subject of scholarly inquiry for some time now. In particular, scholars, writing both in English and Chinese, have dwelled on his collection of 24 "Roaming in Transcendence" (*youxian* 遊仙) stanzas and a ten stanza set of "Lyrics on Pacing the Void" (*buxu ci* 步虛詞); however, little attention has been paid to his "Rhapsody on Ascending to Perfection" (*Dengzhen fu* 登真賦), a dense piece of Daoist allusion and doctrine, which I suggest, should be situated alongside these two more well-known works. In this paper, I foreground a reading of this *fu* to explore its connections with Wu's other writings, both his poetry and prose. Through several examples, I demonstrate the intertextual nature of the *fu* and argue that it represents a distillation of Wu's cosmological vision and teachings. As opposed to his longer prose

works *Treatise on the Mystic Mainstay* (*Xuangang lun* 玄剛論) and *Treatise on How Divine Transcendence Can Be Learned* (*Shenxian kexue lun* 神仙可學論), the *fu* stands as a concise representation of key doctrines Wu embraced. Exploring the *fu*'s relationship with Wu's other writings allows us to better understand him as a systematic Daoist thinker, writer, and teacher.

Huizhi Wang
University of Colorado, Boulder

Representing Early Tang Poetry as an Eminent Monk

This paper analyzes an example of an eminent monk in the early Tang dynasty who largely represents the poetry of his time. In the early Tang dynasty, Buddhist monks can be prominent in the elite circle even in the imperial court, also, their poems and taste of poems can stand for the poetry of that period. The biography of Huijing 慧淨 (b. 578) in *Xu gaoseng zhuan* 續高僧傳 depicts such an image of a prestigious Buddhist master. Besides his religious activities as the main content of Huijing's biography, the text records several of his poems and mentions a poetry anthology he composed. Those were all quite prevalent at his time according to the biography. In later times when we see Huijing's name in literary works such as *Zhongxing jianqi ji* 中興間氣集, he is seen as the collector of his anthology that represents the style of the early Tang poetry. When Huijing's anthology *Shi yinghua* 詩英華 is critiqued by the preface of *Zhongxing jianqi ji* as being "frivolous and superficial" (*fuyou* 浮游), it is, in fact, a conflict of poetry between the early and the mid-Tang. In my paper, I focus on the poems of Huijing and the preface of his anthology, compare those with Gao Zhongwu 高仲武's judgment and demonstrate what kind of fuyou was appreciated by the early Tang literati and how they embraced their poetic heritage. Besides, although poet-monks with self-awareness were not developing at that time yet, I discuss the Buddhist elements in Huijing's poems and see how he, as an eminent monk of his time, contributed uniquely to the poetic history.

Timothy Wai Keung CHAN
Hong Kong Baptist University

"Twelve Buildings in Five Walled Cities": Li Bai on the Sacred Mountains

The image of Mount Yujing (Jade Capital) 玉京山 is first found in early Daoist scriptures and is a prominent component in Li Bai's 李白 (701–762) transcendent poetry. Scenes of transcendent pilgrims in flocks to and flights surrounding the levee of Daoist thearchs at the summit of this sacred mountain remain intact but have undergone changes from Daoist liturgy and meditation to allegorizing secular matters, as seen in early Tang poetry. In Li Bai's works, we observe various uses of Mount Yujing, which in one case "merges" with Mount Kunlun 崑崙, a more well-known mythological locale. In addition to its allegorical attributes and sacred status in early ascension literature, Kunlun becomes a cryptonym for the head of the practitioner in early Daoist meditation. In the hands of Li Bai, the two mountains appear in one couplet at the beginning of a long poem dated after

the An Lushan rebellion as the description of a realm of transcendence. This treatment offers important clues to Li's perception and use of Daoist thought and images in his poetics. The present paper ventures a construal of these relevant images and contexts in an attempt to reevaluate Li's innovative use of these traditional themes.

Panel 2B

Yue Wu
Arizona State University

Relocation of the Displaced: Rebuilding Literati Community in the Northern Qi

Displacement is a major feature of the Northern and Southern Dynasties. From the mass exodus of northern refugees in the early 4th century to the Sui unification in 589 CE, numerous people were forced to leave their homeland because of warfares, political struggles, and other complicated reasons. This paper will focus on two groups of displaced literati in the Eastern Wei and Northern Qi, including southern immigrants who came to the north in different time periods for different reasons, as well as local northerners who did not leave their homeland but were culturally displaced due to the invasion of the non-Han military forces or the destruction of their past cultural legacies caused by regime changes. This study uses the expanded meaning of "displacement" from being physically or geographically "out of place" to the cultural and social levels. It attempts to answer the following questions: How did the experience of being "displaced" engender people's reflections of the original "world" that they used to live in? How did people cope with their situation of being "displaced" and negotiate with the new environment, especially with the non-Han officials and the power-holders? And finally, how did the two groups of literati understand, and deal with their relations with each other, based on their shared cultural root and bifurcated paths taken by each side since the 4th century? What efforts were taken to reunite the two literati groups and their influence on the forthcoming institution of the Sui and Tang dynasties?

Mi Liu
Arizona State University

Distinguishing Official Space from Family Space: A Jurchen House's Way to Achieve the Empire's Orders in *The Tiger Head Plaque of Act on Discretion* 便宜行事虎頭牌

The story of the Yuan *zaju* play *The Tiger Head Plaque of Act on Discretion* seems to be about choosing between filial piety and loyalty, when the male protagonist Wanyan Shanshouma 完顏山壽馬, a Grand Marshal, has to try and punish his uncle/foster father/military subordinate in the military tribunal. However, this play's often spatially changeable stage suggests that its topic is more than a moral dilemma. The play has an unusual space setting that it juxtaposes a family space with an official space on stage. Such setting was meant to highlight the latter space being confused with the former, as the male protagonist's noble Jurchen family sees the official positions as family interest and attempts to replace the bureaucratic hierarchy with family hierarchy. The confusion

results from the hereditary power system of the nobility, an anachronism in the transition from tribal regime to the power-centralized empire. Showing the spatial confusion that only brings the Wanyan house a crime of dereliction of duty as well as the damaged family tie, the play suggests the proper official and domestic order to be established during the course of imperialization: officials acting for the imperial power without any interference from family ethics, and the family ethics not being disturbed by political interest. The family space is later disintegrated on stage when Shanshouma inflicts legal punishment on his uncle in tribunal. And at the end, Shanshouma pays his uncle a reconciliation visit, where the family space is rebuilt outside of official space. The two spaces are thus distinguished from one another, marking that the orders of both spaces required by an empire are achieved.

Dewei Shen
Stanford University

Remapping the Late Warring States-Early Han Transition:
Rank System Reforms and Rank Inflation

It has long been assumed that "Han inherited the institutional legacy from Qin" (*Han cheng Qin zhi* 漢承秦制). However, recent scholarship based on newly excavated manuscripts has challenged this view. Evidence shows that there was a critical intermediate stage between 209 and 202 B.C.E. when a mixed rank system was adopted by Liu Bang, the founder of Han. Modeled on the broadly-defined Chu institution, this system operated to reward those who joined Liu's camp to fight against first the Qin regime and then, more importantly, the warlord Xiang Yu. Only in 202 B.C.E. under Liu Bang's imperial order was this mixed rank system converted wholesale into a new one, which followed the framework of the Qin twenty-step rank system but with major modifications. This unprecedented rank system reform saw two immediate consequences: 1) one's rank title could have thus been converted several times across different rank regimes in this period, and 2) rampant status inflation emerged among the rank-holding population, causing widespread social problems. By tracing the macro institutional change in third-century B.C.E. China and its micro impact on local society, this paper reveals that a variety of late Warring States institutional resources beyond Qin's was mobilized and reworked to contribute to the foundation of the Han state. This rank system-centered new model offers an alternative explanation of how the first imperial transition transpired on the ground from the fourth to the early second century B.C.E and how the Han state was reassembled during the process.

Shoufu Yin
University of British Columbia

The Political Philosophy Behind the First Large-scale Referendum in World History (1156 CE):
An Annotated Translation of Wang Zhiwang's Memorial

In 1156, an estimated 1.5 million people in China participated in a "referendum." Each household, whether headed by a male or a female, signaled its preference for one of two

plans: either the reformed "Boundary-measure Plan" or the conventional taxation method. The official who organized it, Wang Zhiwang, summarized the statistical result by counties, and recommended the court to follow the preferences of the majority in each county. The throne approved this proposal.

Recently, Michael Nylan and I (forthcoming) excavated this previously overlooked referendum, contextualizing it against the tradition of majority rule in imperial China and the political environment of the early Southern Song. Lacking from existent scholarship is a close examination of how Wang theorized the proper relationship between the state and the people. This paper proceeds through an annotated translation of Wang's memorial presented to the throne. As I shall show, in no way did Wang have in his mind a model of direct democracy or voting rights. Nor was he advancing a kind of Confucian paternalism or meritocracy, models that many political theorists have ascribed to China. Wang's contribution to political philosophy lies in the following argument that he advanced: A strong state committed to the promotion of common good is normatively obliged to require (and not just to invite) all citizens to participate in the process of decision-making by expressing their preferences on at least some issues of importance.

Panel 3A

Chengjuan Sun
Kenyon College

The Voice of Proper Ladies: The Shifting Rhetoric in the Late Imperial Endorsement of Women's Poetry

The late Ming and the mid-Qing periods witnessed two high tides in the efflorescence of women's writing of poetry, when collections and anthologies by individual and various authors were published in unprecedented numbers. While the core of the argument legitimizing women's poetry in those works remained unchanged, shifts in perspective and emphasis beyond mere variations in the mid-Qing endorsement point to some subtle yet fundamental change that differentiated the two periods of development. When reading side by side, the former group of paratexts calls attention to the hitherto neglected female talent by comparing it to female virtue and female beauty as equally desirable. Although songs written in female voice from the *Classic of Poetry* are always invoked as the earliest examples to validate women's poetry with the Confucian canon, in practice the concerns for Confucian moral teaching and women's traditional roles are not at center stage. The latter group, by contrast, presents female talent as complementary to female virtue and views the individualized ingenious articulation of Confucian womanly virtues as the defining characteristics of the Qing gentry women's literary output. The paper discusses the implications of this shifting rhetoric by placing it in the larger contexts of the Qing revival of Confucian values and the competing poetic theories of Shen Deqian and Yuan Mei.

Xiaoxuan Li
University of Arizona

Resentment in the Hall of Daydreams

The phenomenon of a large number of women of late-imperial China, especially gentry women from the Jiangnan area, receive education has been discussed by many scholars. For example, *Teachers of the Inner Chamber* by Dorothy Ko and so on. Particularly after the late 16th century, affected by the booming commercialized economic, the printing industry went through a huge progress. Alongside with local culture of recognizing women's talent in expressing their true selves in literary works, the trend of women writing poetry flourished. Other than the endorse of such social trend, I would like to investigate on the personal reasons why those women participate in literature composing and what kind of role did write poems play in their daily life.

During research, Shen Yixiu 沈宜修 (1590-1635), an influential female poet of late Ming caught my eyes. True that it is impossible to ask Shen directly about her feelings when writing, but with over 800 of her poems collected within the anthology *Collection of the Hall of Daydreams* 午梦堂集, it is possible that we view them as an interview with Shen and use them as the source to discuss Shen's emotional expression and in what situations did Shen wrote them. I argue that even though resentment 恨 and distress 怨, the two primary themes of Shen's poems, are common subjects for boudoir repining poems, poetry composing provides the emotional shelter Shen needed she felt upset for there was no other way to resolve such sentiment.

Zhaokun Xin
University of British Columbia

Trauma, Matrimony, and the Body: Shrewish Anger in the *Xingshi yinyuan zhuan*

Previous studies have paid extensive attention to the character type of the shrew as a literary embodiment of late imperial Chinese gender ideologies. The seventeenth century novel *Xingshi yinyuan zhuan* (Awakening the World through Marital Retribution) features prominently among these examinations. Notably, the episodes in the novel that bear witness to a shrew's torments of her henpecked husband and his family members, are fully infused with her fury. Nonetheless, the anger that comprises such an important facet of the shrews' emotional life has largely remained outside scholarly purview. This paper proposes a new perspective on the novel by considering how anger, karmic retribution, and the body are entwined in the figure of the shrew. Allowing for this new perspective begins by zooming in on the role of shrewish anger in inflicting retributive punishment through the marital institution. From here, the paper proceeds to recuperate the traumatic dimension of the events that give rise to the shrews' unrestrained emotions based on the novel's repeated references to the unaccountable quality of their anger. These recurring notes highlight the impact of such traumatic experiences prior to the shrews' reincarnation, and allow for the recovery of the female perspective on their own emotional states. This paper concludes by demonstrating that the shrews' anger not only

impacts their own bodies, but intriguingly also impinges on the male body in such varied forms as penetration, cannibalistic aggression, and literal as well as symbolic castration.

Panel 3B

Amelia Ying Qin
University of Pittsburgh

Strata of Meaning: Local Records and Supernatural Encounters in the "Hereditary House of Zhao" 趙世家

The "Zhao shijia" 趙世家 (Hereditary House of Zhao), one of the longest chapters on hereditary houses in the *Shiji* 史記 (Grand Scribe's Records), contains different narrative strata interwoven within Sima Qian's accounts of the Zhao. This paper discusses the *wo* 我 stratum and the stratum of supernatural encounters discovered in the text as evidence for the existence of both a set of local chronological records, possibly the *Zhao shiji* 趙史記, and a set of legendary accounts on the Zhao clan. It offers an analysis on the intertextuality of different types of source material used in this chapter and the functions they serve through the design of the historian. Taking the "Zhao shijia" as a case study, this paper aims to explore the dynamics between official historical records and legendary memory in ancient Chinese historiography.

Dominic Toscano
Harvard University

Self-creation and Self-defense in the Autobiography of Liu Zhiji (661–721)

Early in 710, a moment of not a little historical tumult, Liu Zhiji 劉知幾 (661–721) completed his treatise distilling the medieval Confucian view of history writing, the *Shitong* 史通. Liu caps this series of essays on historiographical topics with a *zixu* 自序, an autobiographical statement "setting the self in order"—conveying something of the historian's biography and his writerly motivations. While previous scholarship has offered valuable analyses of how this section might reveal additional details of Liu's view of history, the present paper will approach Liu's *zixu* as a literary text, an example of the tradition of premodern Chinese autobiography whose formal features evince an affinity between *Shitong* and the genre of *zishu* 子書 (Masters Works). By means of a close reading of a new annotated translation of Liu Zhiji's zixu, and drawing upon the closely related autobiographical writings of figures such as Sima Qian 司馬遷, Ge Hong 葛洪, Wang Chong 王充, Liu Xie 劉勰, and Jiang Yan 江淹, I shall suggest that Liu is refining the form of the Masters Work *zixu*. While previous writers often used their *zixu* to defend the works to which those self-accounts were attached, these were typically only loosely related to the details of the life narratives therein. Liu's *zixu*, on the other hand, portrays his life and his composition of *Shitong* as wholly inseparable, a highly-focused account in which each biographical detail is carefully related to the ultimate and inevitable production of his treatise. Thus, Liu's *zixu* has much to tell us much about the

development of the genre of self-discovery, self-creation, and self-defense that is autobiography.

Filippo Ugolini
Princeton University

Parvenus and the Pleasure Quarters

The year 884 marks an all-time low for the Tang 唐 dynasty. In the aftermath of the Huang Chao 黃巢 rebellion, late-Tang literati labor over collections of anecdotes which purport to supplement the work of the fraying Historiographical Bureau. But if the purpose of historiography was the critical appraisal of the past, the arbiters of history surely roamed ungodly places. Sun Qi 孫棨 has the pleasure quarters of late ninth-century Chang'an 長安 come back to life in his *Beili zhi* 北里志 (Records of the Northern Ward). The reader takes a seat in sumptuous banquets and late-night drinking bouts teeming with tasteless parvenus, witty courtesans and crafty flute-players.

Scholars have construed the text as a Bakhtinian carnival, a systematic unmasking of the culture of romance, or as a historical source on Tang courtesans. By locating the Records in the political context of the second half of the 9th century, my paper aims to mediate between the perspectives of material, social and intellectual history. In practice, I will read the text as a scathing satire of the nouveaux riches in the upper echelons of capital bureaucracy. But the Records are far from being a stern indictment of social mores: the literary quality of the text unfolds in the indissoluble connection between critique and humor. In analyzing the text in its multidimensional complexity, I wish to show how anecdotal collections can hardly be reduced to the role of supplement to official historiography.

Panel 4A

Meihui Liu
Princeton University

Was Suicide the Only Ending of Qu Yuan?: Plural "Qu Yuan" Figures and Sima Qian's Choice

All that we know about Qu Yuan 屈原 (trad. 343-290 BCE) came from Sima Qian's 司馬遷 (ca. 145-86 BCE) biography of him, except for some poems in the *Chuci* 楚辭 (Verses of Chu) assumably written by Qu Yuan. However, this biography is a problematic text. It is highly derivative, disordered, and sometimes self-contradictory. Former scholars either took these defects as evidence of the unreliability of this text or attributed defects to Sima's carelessness or later interpolations. Neither of these two attitudes can help us understand the formation of the Qu Yuan story. I argue that these "defects" faithfully reflect the diversity of Sima's sources, among which, the self-revealing pieces in the *Chuci* using a first-person pronoun (the "Li sao" 離騷, the "Jiu zhang" 九章 and the "Yuan you" 遠遊) consist in large part. What Sima was facing is the

irreconcilable difference between plural literary figures which he had as sources and the only historical figure needed in his final historical work. Focusing on Qu's suicide, Sima deliberately chose a few of many diverse personas in the corpus to establish a new Qu Yuan figure, which has overshadowed other personas in the *Chuci* for thousands of years. In this article, I begin with revealing some apparent conflicts in Qu Yuan's biography, especially the question of his death. Then I go back to the pieces in the Chuci where exist a strong personal voice and see how many different voices there are. Next, I demonstrate that among those personas, it was Sima's choice that created the most influential Qu Yuan figure since then. Finally, I discuss the consequence of Sima's construction, both in the practice of literary writing and the interpretation of the *Chuci*. To sum up, Sima's molding Qu Yuan's character was essentially the result of interpreting some parts of the *Chuci*. Conversely, the established Qu Yuan biography has deeply influenced the interpretation of the *Chuci*. Without knowing this complicated process where Sima has played a central role, we may never truly understand how the Qu Yuan figure developed into the one we have today.

Lei YANG
Carleton College

The Textual Sequence of *Shiji* and Chinese Narrative Literature

When we read fiction today, everyone would open the book and then naturally read the passages in the order they are presented. This practice is so common that it easily slips the modern reader's mind; however, this high level of obedience to reading order was not applied in pre-imperial China. Recent unearthed texts have verified that, by the early Western Han, texts were "open" rather than "locked." Mostly consisted of independent textual units (*pian* 篇 bundles), these texts are fluid and flexible enough that the textual sequence imposes little importance on their understanding. Historical narratives, as a type of these texts, are of no exception. The lack of connection between passages and the flexibility of textual sequence significantly limit the narrative's length and structural complexity. This paper examines how Sima Qian's (145-86 BCE) *Shiji* (Records of the Historian), turned the corner of Chinese textual tradition. I argue that *Shiji*'s structure at the account level determines that the readers must follow the exact order set up by the author. This dictating sequence not only allows to extend the textual length, but also advances the production of rich literary effects, such as suspension, correspondence, contrast, and character building; meanwhile, the fixed textual organization allows *Shiji* to establishes the narrative frame, which begins with the rise and ends with the fall of the subjects, serving as the prototype of subsequent narrative literature.

Yixin Gu
Princeton University

Disengagement from Power and Power of Disengagement: Rhetorics and Politics in Six "Hypothetical Discourses" (*shelun*) in the Han Dynasty

This paper explores new ways of interpreting a series of Han literary works that were later categorized as "hypothetical discourses" (*shelun*) in medieval China. The term reflects the fictional nature and quasi-speech format embedded in those works yet does not fully grasp their essential meanings. The six shelun under review shared a basic rhetorical structure of dialogical debate between a self-referential master voice and a guest-like interlocutor, in which the former performed sophisticated responses to a conflict between the master's personal erudition and his lack of power and rank. Though structurally modeled after the first *shelun* by Dongfang Shuo, the five later ones from Yang Xiong onwards formulated a more radical scholarly stance through their own master voices. This approach provides a perspective from which the five later *shelun*, rather than the "imitations" of a given textual model in a traditional sense, can be viewed together as a web of interconnected utterances and tropes that collectively instantiated the changing acts and thoughts in Han intellectual world. The five later *shelun* presented a shift of literary learning from a matter of public business to a self-oriented interest detached from the affiliation to powers, which entailed a resistant stance against the alienation of intellectual labour and scholarly individuality imposed by the matrix of imperial institutionalization. Their shared solution was, no less politically, to seek for an alternative mode of elitism and authority within an imagined realm of erudition, a realm disengaged from power but gaining power from that disengagement.

Guanrui Gong
University of Colorado, Boulder

Strategies of Persuasion in the Preface to *Chu Sanzang ji ji* 出三藏記集

The *Chu Sanzang ji ji* 出三藏記集 (Collection of records on the translation of Tripitaka; hereafter CSZJJ) compiled by Sengyou 僧祐 (445–518) has provided valuable bibliographical information of early Chinese Buddhist scriptures. Recent scholarship on CSZJJ has focused on attributions of translations of scriptures and how the collection is organized. In my paper, I shift my focus from the collection proper to the preface in the beginning of CSZJJ. I read the preface as a literary piece of writing and explore the paratextual functions it performs for the collection. I argue that the preface can be read as an apology for CSZJJ—an argument for its necessity, importance, reliability, and authority. With a close reading of the text, paying attention to both the information it conveys and how it conveys the information, I illustrate that the preface succeeds to be persuasive for CSZJJ through laying out clearly the problems CSZJJ aimed to solve, through bringing out the usefulness and necessity of CSZJJ, through emphasizing the importance of compilers and their lineage in Buddhism, and through autobiographical accounts and the various rhetorical devices employed in these accounts. I also show how Sengyou's paratextual practices have echoes in other literary traditions than the Chinese one. I expect my project to shed new light on paratexts from early medieval China and to demonstrate the potential to read Buddhist texts as literature.

Jiangnan Li
Arizona State University

Imperial Authority and the Three Teachings in Late-Twelfth-Century China: "
Yuan Dao bian" and Its Aftermath

This article analyzes the essay "Yuan Dao bian" 原道辨 or "Dispute with the 'Origin of the Way'" written by Emperor Xiaozong of the Song dynasty (r. 1162-1189) in the late 1170s and the responses it evoked. The essay asserts that the Three Teachings (*sanjiao* 三教) of Buddhism, Daoism, and Confucianism is congeneric but functionally compartmental. The assertion of the emperor aimed to reconfigure the power structure of the Three Teachings at the court and weaken the privileges of Confucianism. Confucian literati consequently reacted with two different voices against the essay, one moderate and the other forceful; Buddhist monks, meanwhile, responded to the essay with acclaims and obedience. I argue that imperial authority in this case and many other similar cases was a crucial factor that molded the relationships between the Three Teachings in the Song dynasty and eventually contributed to the formation of the concept of *sanjiao heyi* 三教合一 (The Unity of the Three Teachings). I follow Timothy Brook to conceptualize the interactions among the Three Teachings as a condominium where they are not synthesized but live together, but differ on how imperial authority plays a role in it, and argue that it is in the emperor's best interests to promote the condominium under his rulership because the emperor can then become an outsider than an insider, and an arbiter than a player.

Panel 4B

Roger Hart
Texas Southern University

China, the U.S., and the Global Race for Quantum Supremacy

The rise of China is arguably one of the most important issues that Asian studies must address in coming decades. While we often think of China's rise in terms of its economy, science and technology are central to China's rise: developments in science and technology have played a role at least as important role as economic reforms in China's rapid development; China's future development plans focus less on further capitalistic reforms, and more on becoming a global leader in science and technology.

China appears to be on the verge of becoming one of the world's leaders in many fields of science and technology, including 5G, high-speed rail, supercomputing, artificial intelligence, robotics, and renewable energy. My field of research is the "Second Quantum Revolution" — quantum communication, quantum computing, and quantum sensing. These technologies have now developed to the point where some revolutionary breakthroughs will likely be operational within the next ten years. Quantum communication is an important area of research in which China is ahead. In particular, in 2017 Dr. Jianwei PAN of the University of Science and Technology of China created the

first quantum-encrypted intercontinental video conference using the Chinese satellite Micius. China currently has the most developed quantum communications networks.

My paper examines, from a global and comparative perspective, the relation between the Chinese state and quantum technologies. I am interested in investigating the ways in which states fund, promote, and measure sciences, and conversely, how states use the sciences for economic development, legitimacy, and defense.

Soohyun Lee
UC Santa Barbara

Medicine Bigger than the Nation: China Medical Society and Medical News

This paper aims to investigate the modern transition of Chinese medicine, focusing on the China Medical Society (*Zhongguo yixuehui*)—the first nationwide civil community of Chinese medicine—and its journal, Medical News (Yixuebao). The Chinese literatus-doctor, Zhou Xueqiao began to publish Medical News semimonthly in Shanghai in 1904. Sean Hsiang-Lin Lei proposes the "medical syncretism" as a gist of Medical News (Lei, 2014). Although the preface in the first issue of Medical News does manifest the syncretic vision of Chinese medicine, one single issue may not represent the diverging ideas in the journal articles written by different authors, nor does it explain presumable changes over time in the tone and direction of the journal and the China Medical Society. Without delving into the competing claims and the projects performed through Medical News, it would be too early to conclude that the eclectic synthesis of Chinese and Western medicine was a single fundamental goal of the journal. In this article, I intend to examine the following questions: What was the main agenda of China Medical Society, and how did it change over time? Who were the members of the society, and why did they conflict with each other? What were the role and significance of the civil community in developing modern Chinese medical knowledge during the last decade of the Qing dynasty? By revisiting the conceptual and organizational formulation of Chinese medicine, I will demonstrate the social implication of medical discourse that went beyond the nationalist sentiments of the time.

Rachel Zhang
Grinnell College

Chinese Printed Books and Their Global Reach in the 16th and 17th Centuries Through the Manila-based Spanish

Fujian had been a center for Chinese printing since the Song dynasty. By the late sixteenth century, the book market in Fujian was already flourishing with an abundance of printed books on various topics. The qualities of these books ranged from very refined collectors' items to crude copies for the common people, everything depending on the cost of printing and the taste of the reader. Aside from the booming domestic market, the influence of Chinese printed books also went beyond the borders of China, reaching the

court of King Philip II (1556–1598) in Spain, mainly through the works of the Manila-based Spanish.

This paper examines how the Manila-based Spanish in the 16th and 17th centuries used, appropriated, and translated Chinese printed books, and how their works influenced the way China was understood in Spain and Europe at the time. By focusing on the Augustinian friar Martin de Rada's "Narrative of His Mission to Fujian" in 1575, and Juan Cobo's (ca. 1546–1592) translation of *Mingxin baojian* 明心寶鑑 (Precious Mirror for Enlightening the Mind), this paper analyzes how the Spanish filtered not only the content but also the printing conventions and practice in Chinese printed books through their cultural values and acquired knowledge to promote their goals of evangelism and colonialism in China. Ultimately, their works started a new tradition of Chinese studies and shaped the future of sinology in Europe.

Zoudan Ma
University of British Columbia

Feeding the Celestial Soldiers: Negotiating Food Supplies between Chosŏn Korea and Mao Wenlong, 1622-1627

In 1622, Mao Wenlong, a general of Ming China, established a military base on Kado, a barren island off the northwest coast of Chosŏn Korea. Mao's force kept expanding, and at its peak, it contained over 100,000 men. To sustain the population, Mao Wenlong received previsions from the Ming dynasty, traded with marine merchants, and, above all, managed to request grain from Chosŏn Korea. Conventional wisdom has explained that Mao's successful requests resulted from the personal political preference of Chosŏn King Injo, who came to the throne through a military coup. He gained political legitimacy from the Ming dynasty and so had no choice but to unconditionally accept any request from the Ming dynasty. However, this paper provides a revisionist view that providing the food supply was a matter of negotiation. Over the course, the Chosŏn Korea showed no intention to supply Mao Wenlong's men but eventually accepted the requests in return for Mao's help in saving Chosŏn Korea from national crises, including King Injo's legitimacy issue in 1623, the Yi Kwal rebellion in 1624, and the shortage of silver paid to the Ming envoys in 1625 and 1626. The food supply was abruptly cut off in 1627 when Mao sent no force to help Korea ward off the Manchus. This paper thus sheds new light on the history of the relationship between Ming China and Chosoň Korea. The latter has often been regarded as a model tributary state, especially during King Injo.

Jordan Zhixi Wang
Shantou University

Faith Seeking Comparing: A Pre-Vatican II Chinese Comparative Theology in John C. H. Wu's Autobiography *Beyond East and West* (1951)

While much of the extant Euro-American scholarship on comparative theology and theology of religions tends to explore in an exclusively academic manner the relationship

of Christianity to other religions, the reflection upon and articulation of this relationship is as much a personally intellectual negotiation as it is a scholarly enterprise for local converts to Christianity who used to immerse themselves for a long time within other religious traditions. A case in point can be found in the autobiography of a Chinese Catholic intellectual named John C. H. Wu (1899–1986). Wu occupied multiple identities: Methodist-turned Catholic, professor of law, judge, lawyer, scholar (of jurisprudence, Chinese philosophy, literature, and religious studies), official of the Nationalist central government in the Republic-era China, Minister Plenipotentiary of the Republic of China to the Vatican (1947–1949), friend of Oliver Wendell Holmes Jr. (1841–1935, Justice of the Supreme Court of the United States), and Oriental philosophical mentor to and correspondence partner of Thomas Merton (1915–1968, one of the most well-known Catholic writers of the twentieth century). His intellectual life embodied, as Lu Zhengxiang (Dom Pierre-Célestin Lou Tseng-Tsiang OSB, 1871–1949) notes, "a living synthesis of the East and the West." In Wu's autobiography *Beyond East and West* originally published in 1951, Wu argues that Confucianism, Taoism, and Buddhism had served as "pedagogues" to lead him to Catholicism. This paper looks at the ways Wu articulates a Chinese comparative theology of preparation and fulfillment regarding these China's "three teachings" on the eve of the Second Vatican Council (1962–1965), and shows how he negotiated a multiple religious identity. His lifetime story should be appreciated, I argue, as a "faith seeking comparing."

Panel 5A

Penglin Wang
Central Washington University

<p style="text-align:center">Xianbei Particle *Ču* and Its Connection with Eastern Iranian *Cu*</p>

Quite apart from whether specific Altaic elements stemmed from Iranic, it is generally agreed that Iranic exerted a significant influence on Altaic. It is hard to approach Altaic without exploring its Iranic strata. When it occurred in *Songshu* (96.2369), the official title *qaǧan* was preceded by the particle *ču* in the direct speech *chu kehan* 處可寒 addressed to a Xianbei-Murong prince in Manchuria. Iranic is essential for the origin of both *ču* and *qaǧan*. The connection of *ču* with Eastern Iranian *cu* can be scrutinized from three perspectives. First, it is phonetically self-evident that *ču* and *cu* pronounce very similarly since cu can equally be transcribed as *ču*. Second, both *ču* and *cu* function to start a sentence. The direct speech *ču qaǧan* can stand as a sentence in the context of the contemporary records, which is remarkably started with the semantically opaque particle *ču*. The field of Eastern Iranian studies keep resulting in increased findings. As Iranologists remind us, Eastern Iranian languages have the sentence-initial *cu* (Dragoni, Schoubben and Peyrot 2020, Bailey 1979:104). In its syntactic function the Xianbei *ču* corresponds to the Eastern Iranian *cu*. Third, from the perspective of origin of *qaǧan*, it derived from Eastern Iranian (Sariqul) *kaǧ* 'sheep dropping' suffixed with Mongolic *-an*, because sheep droppings were used by generals to reckon large troops during Rouran era to the extent that those who were able to perform this then highest possible intellectual work became the supreme rulers in Inner Asian khanates (Wang 2017).

David Prager Branner
(Independent)

The Norman Reconstruction of Chinese, in application to the performance of medieval literature

The *Qièyùn* rimebook is our foundation for studying the sound of medieval literature. But, surprisingly, none of the major efforts to recover that sound are actual "reconstructions" in the sense used in the philology of other languages and established by August Schleicher (1821–1868): comparing related words in modern dialects to establish the language ancestral to those dialects compared. Rather, existing reconstructions of Chinese are actually transcriptions of the *Qièyùn* itself, adapted to abstract models — especially the phonological system of the rime tables and the needs of Old Chinese reconstruction.

Before his death in 2012, Jerry Norman carried out a true reconstruction of the ancestor of the modern Chinese dialects (other than those in the conservative Mǐn group). Appearing in print in its full form for the first time in 2021, this reconstruction offers the contemporary ear the chance to hear the sound of medieval literature as it may actually have been performed.

This paper attempts to validate the reconstruction against representative works of rhyming literature from the sixth to ninth centuries, such as Wèi-era formal epitaph texts (*mùzhì míng* 墓誌銘; excavated, and therefore not subject to editorial revision), the work of Suí-era poets (which have been used to validate the phonology of the *Qièyùn* itself), and ninth century poets such as Lǐ Hè 李賀 and Bó Jūyì 白居易 (whose rhyming practice was progressive and anticipated later simplifications). The author illustrates the process of validation by declaiming selected texts in reconstructed pronunciation.

Richard VanNess Simmons
The University of Hong Kong

Reconsidering the Idea of a Táng Koine and its Connection to the Chinese Dialects

Underpinning Bernhard Karlgren's vision of the shape and origins of the language he called Ancient Chinese, now referred to as Middle Chinese, was his belief that the language was "essentially the dialect of Ch'ang-an in Shensi" which during the course of the Táng "became a kind of koine." Karlgren believed that this koine, as codified in the *Qièyùn* 切韻 rime dictionary, "was sufficiently widespread and accepted by a sufficiently large proportion of the population, from the highest officials down to the lower middle class, to have become the ancestor of nearly all the present dialects (except the Min dialects in Fukien and adjacent regions)" (1953: 212). Karlgren's claim that the Middle Chinese embodied in this so-called koine was the ancestor of nearly all the present dialects was roundly debunked by Jerry Norman and South Coblin (1995). Yet the idea of a koine in the Táng is not so farfetched as it might sound. Based on what we now know about the Mandarin koine in the Míng and the Qīng, it seems most likely that there was a

similar type of koine in the Táng. This presentation will examine this possibility from the perspective of the principle that the recent past can help us to explain the more distant past. We find that while a Táng koine was not ancestral to the broad variety of modern Chinese dialects, its traces can be observed in sub-syllabic morphological processes that are shared in a scattershot fashion by dialects across the Chinese map.

HUI Man Shan
The University of Hong Kong

Lexicons and its Phonological Characteristics of Substratum in Yuè Dialects

This paper seeks to explore the cognates of substratum in the Yuè 粵 Dialects. Historically speaking, Lǐngnán 嶺南 was occupied by Bai-Yue people who spoke Kam-Dai or Hmong-Mien languages. It is generally accepted that Yuè dialect, as a type of Hàn dialects, was formed by the assimilation of the Bai-Yue aborigines and immigrants from Central Plains, thus having sizable colloquial lexicons or morphemes in the substratum which cannot be represented by written character. While most of the research approach the study of these colloquial lexicons by examining one single Yuè member, we compare 10 different Yuè members from different sub-dialect groups to find out the cognates of substratum in the Yuè Dialects. Members including Guǎngzhōu 廣州, Fēng kāi 封開, Táishān 台山, Dōngguǎn 東莞, Zhōngshān 中山, Huàzhōu 化州, Yángjiāng 陽江, Nánníng 南寧, Yùlín 玉林 and Liánzhōu 廉州, and lexicons with a -n/-t final are selected for comparison. With the reflexes of literary words, we can see that these cognates have the following characteristics: 1) syllables with sonorant initials can be in Yīn 陰 tones instead of solely Yáng 陽 tones 2) ŋ- initial is consistently preserved 3) affricate/stop alternations can be observed in a single cognate. Also, these colloquial lexicons are gradually replaced by literary words. Ultimately, this paper aims to contribute to the depiction of the common substratum of Yuè Dialects.

Panel 5B

Timothy Davis
Brigham Young University

The Entombed Epitaph for Tao Jun: Genuine Article or Forgery

The epitaph for Tao Jun 陶浚 (ca. 436–492) has received significant scholarly attention because it purports to be a commemorative inscription produced for the grandson of the famous early medieval poet Tao Yuanming 陶淵明 (365?–427). Since 2001, some publishers have reproduced rubbings of the piece presenting it as authentic, others have not included it in their epitaph anthologies (presumably because they question the epitaph's veracity). In my opinion, there are several reasons to doubt the authenticity of the piece (despite the skillfully produced calligraphy). This paper will introduce the epitaph for Tao Jun and present arguments for why I believe the piece is a later forgery. Specifically, I will address problems with provenance, genealogical lacuna, suspicious

cases of intertextual borrowing, the unusual rendering of dates, ideological inconsistency, and anachronistic diction. Perhaps these criteria can be used to evaluate other questionable epitaphs, especially when the deceased's connections to a famous historical figure seems too good to be true.

Sijia LI
University of Colorado, Boulder

To Be Imperfect: Calligraphic Corrections and Spontaneity

Calligraphic corrections could contribute to the impression of spontaneity (*ziran* 自然 and its numerous variants), a value aesthetically celebrated almost since the commence of Chinese calligraphy. However, most of the calligraphic revisions available to us today were probably not made out of aesthetic considerations. Instead, calligraphers modified their writings to maintain the coherence of the texts.

Taking calligraphic corrections as its subject, this essay first turns to an overview of the value of spontaneity in the appreciation of calligraphy. Then the essay is dedicated to a topological survey of corrections in calligraphic works. For the sake of contents, characters were altered, added, crossed out and, rearranged. This process of revision not only allows us glimpses into the drafting stage of a work, but also invites the emergence of a sense of immediacy as the calligrapher is imagined as an alert subject who consistently reflects on his own compositions while writing. Taking immediacy as the keyword, the final portion of the essay subscribes to the contribution of calligraphic corrections to the impression of spontaneity and sometimes, authenticity. The main calligraphic work that is scrutinized in the essay is Yan Zhenqing's 顏真卿 (709-785) "Ji zhi wengao" 祭姪文稿 (In Memory of My Nephew). With an abundance of faults and corrections, this work has been long regarded as a trustworthy revelation of Yan Zhenqing's sadness towards the sacrifice of Yan Jiming 顏季明 (?-756).

Huiyao Yang
University of Colorado, Boulder

Idealized Self: An Analysis of "Miaode xiansheng zhuan"

Written less than a century later than Tao Yuanming's 陶淵明 "Biography of the Master of Five Willows" ("Wuliu xiansheng zhuan" 五柳先生傳), and closely resembles the structure and format of it, Yuan Can's 袁粲 "Biography of the Master of Wonderful Virtue" ("Miaode xiansheng zhuan" 妙德先生傳) is often being regarded as the earliest imitation of "Master of Five Willows." Due to being viewed as a mere imitation, "Master of Wonderful Virtue" did not receive much attention. Although both works appear to be similar to each other, a thorough comparison between them is still lacking, and the motivation behind Yuan's imitative writing should be an interesting aspect requiring further elaboration.

This paper aims to provide a closer analysis of "Biography of the Master of Wonderful Virtue", to investigate the unique rhetorical strategies behind Yuan's imitation. The paper will offer a detailed comparison between "Master of Wonderful Virtue" and "Master of Five Willows," reviewing both similarities and differences in the structures and themes of the two works. In focusing the uniqueness of "Master of Wonderful Virtue", and Yuan Can's life experience, the paper seeks to argue that Yuan borrowed the textual form of "Master of Five Williows," while also constructed a unique idealized self-image for himself, very different from Tao's. Yuan's imitation can further illuminate the evolution of the fictionalized autobiography in Medieval China.

Yuanqiu Jiang
Rutgers University

Reticent Melancholia: Imitations of "Green, green, the grass by the river"

Contrary to popular belief, the goal of imitation is not necessarily to sound like the imitated piece. In the Qi and Liang dynasties (479-557), imitation poems (*nishi*) often read nothing like the originals. This paper examines three imitations of the second poem of the revered "Nineteen Old Poems": "Green, green, the grass by the river," all composed in the Qi and Liang dynasties. These imitations display a radical departure from the imitated "old poem" in that they are highly visual, similar to Palace Style poetry, which flourished in the same period. The heart-breaking monologues of longing commonly found in the *gushi* (old poems) genre are replaced by enigmatic imagery. What shows further departure is that all of the imitations negate the imitated theme— separation of lovers—by stating that the poetic persona would not talk about it. Writing on the Palace Style, Xiaofei Tian argues that at the foundation of this new poetics was "an entirely new perception of the phenomenal world," whose formation was fueled by the flowering of Chinese Buddhism. By comparing the new poems with the old one, this paper delineates a picture of how Buddhism influenced classical Chinese poetics and argues that facing the unprecedented criticism of language's ability to represent truth, Chinese poetry was experiencing an "ego-loss." As a result, the wounded—therefore melancholic—poetics questions the very tradition from which it issued and creates a space for intense introspection, in which not a single word is said.

Panel 6A

Lili Xia
Princeton University

Fife and Drum Songs of Tang Poetry and the Culture of Poetry Anthology between North and South in the Thirteenth Century

Fife and Drum Songs of Tang Poetry 唐詩鼓吹 is the first extant anthology on the single genre of heptametric regulated verse (*qi lü* 七律) in Chinese classical poetry, compiled by Yuan Haowen 元好問 (1190-1257) in the last decades of his life as a Jin dynasty "remnant subject" under the Mongol Yuan regime. Mirroring the reception of Tang

poetry in the North, it is stylistically characterized by both incisive regulation and bold, heroic spirit. The multivalence of the term *guchui* 鼓吹 can also be decoded from title and content. First, it connotes the northern taste among Jin-Yuan literati of Tang poetry endowed with vehement vibes, as is analogized to martial music performed by wind instruments. Moreover, as auxiliary musical accompaniment in ritualistic events, guchui also indicates promotion of "unsung" works by "lesser poets" as a supplement to literary canons. Last but not least, *Tang shi guchui* for Yuan Haowen was a companion to *Zhongzhou ji* 中州集, another seminal anthology on Jin dynasty poetry compiled by him, since the latter bears an alternative title as the "Central Plain" version of the "Fife and Drum Songs" that Yuan regarded as the "Finest Blossoms from the Garden of Letters" 中州鼓吹翰苑英華.

I further locate *Tang shi guchui* in the overall anthology culture of Tang-Song poetry during the thirteenth century. I will show in quantitative analysis that Yuan Haowen took Wang Anshi's 王安石 (1021-86) *Selection of One Hundred Tang Poets* 唐百家詩選 as his model and one of his source texts but narrowed down to the *qi lü* form. This type of genre-specific poetry anthology – regulated verse in particular – seems to have boomed in wide currency as poetic manuals at that time. Influential collections in the contemporary Southern Song dynasty include *Tang Poetry in Three Forms* 三體唐詩, anthologies of *Twin Marvels* and *Myriad Marvels* 二妙集/眾妙集, as well as *The Pith of Regulated Verse from Ying Isle and Kui Constellation* 瀛奎律髓. I argue that Yuan's northern anthology made a sharp distinction from two prevailing poetic fashions in the South – the revival of "late Tang" style represented by *wu lü* 五律 in anthologies of *Marvels*, and the euphuistic regulated verse of the Jiangxi School advocated in the *Ying Kui lü sui*. In short, by calibrating Tang poetry with distinctive criteria, *Tang shi guchui* and other contemporary anthologies set up controversial poetic models between North and South in the Götterdämmerung before the ultimate unification of China by Mongols.

Xiaorong Li
UC Santa Barbara

Globalizing Chinese Sensual-Sentimental Lyricism:
Zhou Shoujuan's Miscellaneous Talks on the "Fragrant and Bedazzling"

Literally meaning "fragrant and bedazzling," the Chinese word *xiangyan* 香艷 refers to the sensual beauty of women, and by extension, eroticism. It is not an exaggeration to say that during the first two decades of the twentieth century Shanghai's book market saw an explosion of publications with xiangyan in their titles. Zhou Shoujuan's 周瘦鵑 (1895–1968) *Xiangyan conghua* 香艷叢話 (Miscellaneous talks on the fragrant and bedazzling, 1914) was well situated in this literary trend. What really sets it off from other similarly titled publications, however, is its global orientation. As its preface indicates, "this is a grand compendium of pure lyrics, ornate lines, calligraphies, paintings, and photographs on beautiful women and famed gentlemen in and outside China as well as in the past and the present." Through an examination of Zhou's selection and discussion of the poems and stories as well as the paratextual materials included in the collection, I intend to illustrate how classical Chinese xiangyan poetry was evolving in the global context at the

turn of the twentieth century. Although Zhou was not a poet engaging in the genre itself, through Fragrant Talks, a critical intervention, he connected Chinese *xiangyan* poetry to the global discourse of love and romance, and rendered the notion of *xiangyan* a transcultural concept.

Lidan Liu
Arizona State University

Poetry, Factionalism, and Academic Lineages:
The Burning of a Seventeenth Century Korean Poetry Anthology

Although many people considered it the best poetry collection of the Chosŏn dynasty (1392–1910), not long after its publication, the entire set of printing blocks for *Kukcho sisan* (Selection of Poems from the Chosŏn Dynasty) were burned under a royal order. The direct trigger of this incident was a problematic poem attributed to Yi I (1536–1584), in which Yi, a Confucian scholar-official, seemed to indicate that he wanted to become a Buddhist follower. While it was not rare for Chosŏn literati to use Buddhist imagery or concepts in their poems, this poem managed to cause a disturbance so severe as to precipitate the destruction of an entire anthology. If Yi was not alone in his inclusion of Buddhist influences in his writing, then why did his poem lead to the royal order to destroy the collection?

Mid-Chosŏn saw a fierce factional strife, and the divergence of academic lineages interacted and intertwined with the disputes among political factions. With a scrutinization of the roles Yi played in factional struggles and academic lineage development, together with an investigation of relevant figures in the incident, I argue that the problematic poem served as a pretext of a politicized plot. In this context, the poetry collection was an unfortunate casualty of political infighting. Through the story behind the block-burning incident, we can see a distinctive print culture in mid-Chosŏn, in which literature functioned as a social entity that was highly politicized and could be manipulated to serve the purpose of factional struggles.

Panel 6B

Yihui Sheng
University of Michigan

Across Page and Stage: Excavating the Theatricality of Selected Scenes in Late Ming China

Selected scenes (*xuanchu*) from *chuanqi* plays became prevalent on both the page and the stage in late Ming China. Not only were compilations of selected scenes burgeoning in the print market, but performances of selected scenes were also staged and enjoyed by a broad range of audience. When did scenes start to appear in *chuanqi*? How did scenes redefine a play and shape the ways of consuming *chuanqi*? What were the novel experiences that scenes had brought to late Ming theatergoers? These are the questions that the paper attempts to address. Studies of compilations of selected scenes often situate

the books in the late Ming print culture but understate their association with contemporary theatrical practices. Scholarly works on performances of selected scenes in the late Ming are confined to depictions of possible scenes performed at the time due to the very limited materials about the subject. In building upon the current scholarship, this paper negotiates between the page and the stage of selected scenes to conduct a closer and more detailed examination of this dramatic/theatrical element new to the late Ming world of theater. It takes compilations of selected scenes as a point of departure to approximate and investigate the stage on which selected scenes were ordered and enacted. In excavating the theatricality of selected scenes, the paper attempts to assess the late Ming theatrical culture from a practical perspective that balances between the page and the stage.

Xiaoyue Luo
University of Colorado, Boulder

Flowing with Wind and Stream: The Affect of *Fengliu* 風流 in the Hongzhi Edition of The Story of the Western Wing 西廂記

The earliest extant and complete version of *The Story of the Western Wing* 西廂記 (*Xixiang ji*) was published in 1498 in the Ming dynasty. This edition, Hongzhi edition 弘治岳刻本 is a delicate commercial book designed for leisure reading. Lacking a table of contents, readers have to go through 30 folio pages of poetry, essays, and drama in order to reach the main play. Why did the publisher include such excessively long paratext? What kind of reading experience did readers get from it? In relation to the profitable business of publishing drama and recreating performance on the page, what does it reveal about print culture?

Because this edition's paratext is remarkably varied, scholars have struggled to come up with a holistic understanding. I propose to approach this problem through the word *fengliu* 風流 that appears frequently in both the paratext and the main play. Its broad polysemous range aptly serves to refine the imagination of romance in this play that some accused of obscenity. In the process of paratextual embellishment, *fengliu* enfolds the play in immense amorousness. To further find an overarching aesthetic interpretation and explore the interaction between the paratext and the drama, I deploy affect theory to show how the imagery of *fengliu* and its inarticulate, in-between semantics create forever ongoing formations along with reading practices. In conclusion, I argue that such spontaneous affect helps to propagate *Xixiang ji* as a prolonged cultural phenomenon on the page as well as the stage.

Zhuming Yao
Princeton University

Genre as Method: A Little Literary Criticism of Textual Criticism

Textual criticism in the sense of picking variants, ordering sequence, dating and thereby "authenticating" texts is more literary a practice than it cares to admit. From Alexandrian

editions of Homer to Qing philology on early Chinese classics, what is presented as *the* text often derives from *a* sense of literary decorum. In this presentation, I aim to demonstrate this inextricable relationship by referring to a group of texts conventionally labelled as *ming* 命 (charge) in the *Shangshu* 尚書. All but one of the /ming/ have since the Qing philologists been considered fabrication. However, their principle of authentication is really a particular view of literature than of philology: what a "genuine" *ming* should look like, how it relates to other genres, and what intertextuality entails. If privileging a different view of literature and more specifically genre, one could just as well reach the opposite conclusion with the same evidence they have provided. Ultimately, as I will argue, the idea of authenticity is a counterproductive one; it justifies negligence of otherwise worthwhile texts. When we move beyond the artificial binary and allow for the "fabricated" to complicate the "genuine," a more substantive account especially of early Chinese genre development can be drafted. Oftentimes, the difference that prompts claims of authenticity simply reveals how vigorous a genre is. And *ming* is just one spin-off of an even larger genre.

Panel 7A

Xiangyu Wang
University of Colorado, Boulder

Divination or instruction: An analysis of dream stories in the medieval Taoist hagiography the *Inner Biography of Han Wudi*

In this paper, I survey the notion of "dreams" in the medieval Taoist biographical narratives with the focus on the primary texts of the *Inner Biography of Emperor Wu of the Han dynasty* (*Han wudi neizhuan* 漢武帝內傳). The biography features a series of anecdotes that reconstruct the image of Emperor Wu of Han as a Taoist figure seeking immortality. Intriguingly, several dream stories appear in the tale. As a common psychological phenomenon, dreams and religions are closely related.I find that dream stories appear as a performance of selected dreams in front of the selected audience. I explore several noteworthy questions: How did the medieval Taoist understand the notion of "dreams"? What is the function of "dreams" in this type of narrative, which is classified as the myth of script-transmission? What is the role of dreaming in reconstructing the historical figure of Han Wudi as a Taoist figure? How does this process affect its perception among the audience? To answer these questions, I analyze the primary sources through close reading as well as paratextual evidence. As Taoists regarded dreams as a result of interaction between spirits inside and outside the human body, I argue that dream interpretation in these stories plays an essential role in converting Emperor Wu into a Taoist figure. Furthermore, dream stories reconcile the tension generated by two narrative modes employed by the inner biography: the biographical mode and the ritual instructions mode.

Lucas Wolf
Arizona State University

Matchmakers, Healers, and Exorcists: Tracing *Kaozhao* 考召 Practice in Tang-era Accounts

Defined as the practice of "interrogating ghosts and summoning spirits" (*kaogui zhaoshen* 考鬼召神) in a Tang-era Daoist work, the rites of "interrogation and summoning" (*kaozhao* 考召) attained widespread popularity by the Song dynasty (960–1279). As a result, accounts of such practices litter Hong Mai's 洪邁 (1123-1202) *Yijian zhi* 夷堅志 and have since attracted much scholarly attention. The same cannot be said, however, for an earlier—and equally rich—series of anecdotes scattered among the works of well-known Tang figures such as Dai Fu 戴孚 (c. 738–794), Zhang Du 張讀 (834–882), Duan Chengshi 段成式 (d. 863), and Xue Yongruo 薛用弱 (fl. 9th c.). Though such accounts of duplicitous foxes, bloodthirsty trees, and pestilential ghosts differ wildly, they all include figures well-versed in the rites of *kaozhao*.

As part of a larger project tracing the development of this ritual practice, this paper provides an overview of these Tang-era accounts, examining in the process how *kaozhao* is both articulated and imagined within such narratives. It also compares these ritual depictions with the earliest surviving Daoist materials on *kaozhao*, revealing in the process not only similarities in how these rituals were conceptualized and practiced (for purposes that included exorcism, matchmaking, rainmaking, etc.), but also suggesting that—despite Daoist claims to the contrary—*kaozhao* was not the sole domain of students of the Dao, but was also a concern of local ritual specialists and Buddhists alike.

Lin Li
Hong Kong Baptist University

Intended "Gaps": the Motif of Mundane Man Meets Immortals and Depiction of Dreams in the Tale of Cui Yingying and Zhang Sheng

This paper aims to examine the newly added episode on dreams in the tale of Cui Yingying and Zhang Sheng after the Tang Dynasty, with special attention on the *Story of the Western Wing in All Keys and Modes* 西廂記諸宮調, a prosimetric text composed by Dong Jieyuan in the Jin Dynasty. Believed to be the direct source of Wang Shifu's 西廂記, Dong's work holds two aberrant and arcane dreams, which do not exist in Yuan Zhen's Yingying Zhuan. While the first dream dramatically "counterfeits" the actual consummation between Cui and Zhang and thus produces an anti-climactic narrative effect by "fooling" the readers with this illusion, the second dream, in which Cui abnormally appeared and joined Zhang at the inn, mirrors the siege in the temple yet distorts it with Zhang's contradictory reaction. This paper demonstrates that the two dreams, with the ironic discrepancies of Zhang's character and blurred boundaries between illusion and reality, constitute the intended narrative "gaps" in the tale of Cui and Zhang, which deliberately undermine the plausibility of the entire story and "re-enchant", as well as complicate, this typical secular story of 才子佳人. By exploring the

traditional motif of Mundane Man Meets Immortals 凡男遇仙, Dong's innovative way to depict the interaction of illusion and reality can be revealed, by which we can re-examine Jin Shengtan's comment, which interprets this tale incompletely, and illuminate the potential influence of Dong's version on later works such as 紅樓夢.

Panel 7B

Haoyue Li
University of British Columbia

The Insight of Nose: Odours, Sentiments, and Memory in Qian Qianyi (1582-1664) and other Late-Ming Loyalists' Writings

The turbulent Ming-Qing dynastic transition witnessed late-Ming loyalists' yearning to recover their ruined past — from conquered territory to destroyed cultural memory. Previous scholarship explores how remnant subjects (*yimin* 遺民) utilized literature to recall what was devastated by the Manchu conquest — specifically what they used to see and hear.

This paper examines the role of odours in the cultural politics of nostalgia, remembrance, and transcendence amongst remnant subjects. After the fall of Ming, odour imageries (e.g., scents, perfumes, and incense burners/recipes/pellets) became recurring symbols of trauma and memory in their works. I therefore analyze the writings of three scholars: Qian Qianyi (1582-1664), Mao Xiang (1611-1693), and Dong Yue (1620-1686) — who are all representatives of remnant subjects from the lower Yangzi area.

This article incorporates a twofold methodology. First, I explore the "literariness of odours" by examining how odours became the rhetoric of conquered subjects' ambivalence during the violent dynastic transition. Second, this paper analyzes the interplay between the "literariness" and the "materiality" of odours. Specifically, I consider how previous perfume industry and scent-connoisseurship culture in this empire's past enabled "odour imageries" to become important literary symbols — particularly in signifying the ruined past of extraordinary aestheticism and cultural refinement.

Indeed, odours are an understudied thread running throughout the writings of many remnant subjects and provide a prism to (re)gaze their experiences of disturbance and suffering. Late-Ming loyalists' obsession with odours implies their memory of refined scent-connoisseurship in literati aesthetics, which ultimately accelerates their post-traumatic sentiments after the Manchu conquest.

Wei Wu
Arizona State University

Making an Echo: A Discussion of the Singing Nature of Poems in *Zhen'gao* 真誥

Given the fact that Chinese classical poetry was born from music, sound and rhythm are of great importance. Music and poetry were inseparable at first, but poetry gradually drifted away from its musical roots and developed independently, which has meant that this fundamental characteristic of poetry has been easily overlooked in later periods. This paper focuses on the rhythms and rhymes of poems found in the *Declarations of the Perfected* (*Zhen'gao* 真誥), a fourth-century Daoist text compiled by the one of most renowned scholars of the early medieval period, Tao Hongjing 陶弘景 (456–536). In the discussion, I explore the singing nature of these poems represented by rhymes and rhythms. As the title suggests, the *Zhen'gao* is a collection of poems and instructions given to several members of the Xu 許 family by a group of deities through the spiritual medium, Yang Xi 楊羲 (330–ca. 386). Even though the *Zhen'gao* poems were later written down by Yang Xi, they were first transmitted orally, through either singing or recitation. Yang Xi's use of various verbs before these poems, such as sing (*yin* 吟) and recite (*song* 誦) would seem to confirm this. Based on the continuously rhymed words the singing poems used, I argue that by manipulating sounds, these poems aimed to produce a special, echo-like aural effect on the audience.

You Ya
Hong Kong Baptist University

The Mode of "Fragrant Plants -- Travel" in Some Jiuzhang Poems Inherited from the Lisao

The mode of "fragrant plants—travel" (香草——行路) first found in the first section of the Lisao 離騷 set a model for emulation in other *Chuci* poems. In the Jiuzhang 九章 suite, however, only four poems adopt this mode, namely, "Xisong" 惜誦, "Shejiang" 涉江, "Huai Sha" 懷沙, and "Si Meiren" 思美人. In these four poems, we observe "conclusions" and re-creation of the Lisao and thereby cast further doubt on the authorship of the Jiuzhang poems. The first section of the Lisao, from the beginning to line 130 "For how could dismemberment ever hurt my mind"豈余心之可懲, may be roughly divided into six stanzas. The first five each formulaically feature the mode of "fragrant plants—travel," with the former image preceding the latter. In the sixth stanza, from line 107 "Repenting therefore, that I had not conned the way more closely" 悔相道之不察兮 to the end of this section, the two images appear in an alternate order. We observe certain logical connections between these two schemes, as well as a relatively fixed prosodic "rule," which determines the repetitive structure of this first section of the Lisao. Although the similar "fragrant plants—travel" schemes are found in the four Jiuzhang poems in question, they are in a more abridged form in their respective concise representation. This phenomenon reveals a preference for writing "conclusions" of the Lisao.