



American Oriental Society

Western Branch

Founded 1951

Annual Meeting
October 12–14, 2022

Program

University Place Hotel and Conference Center
(310 SW Lincoln Street Portland, Oregon 97201)

The conference organizers gratefully acknowledge co-sponsorship support from



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WBAOS Annual Meeting 2023 (Portland Oregon)

Schedule of Panels

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

Thursday, October 12th

12:30–1:00 PM Registration (second floor lobby)

1:00–1:15 PM Welcome and News (Multnomah Falls Room)

Session 1A: Manchu History & Culture

1:30 PM–3:30 PM (Wahkeena Falls Room)

Chair: David Prager Branner

- Keith DEDE (Lewis and Clark College), “White Horses: Alliance and betrayal in the founding of the Manchu nation”
- Thomas W. LARSEN (Portland State University), “Heavenly Omens in the *Manju i Yargiyan Kooli*”
- Xue ZHANG (Reed College), “Praying to Nature: The State Worship of Mountains and Rivers in Qing Xinjiang”
- Brian TAWNEY (Independent Scholar), “Strange Dreams and Uncanny Words: Divination and Prophecy among the Early Manchus”

Session 1B: Interrogating Early Texts

1:30 PM–3:00 PM (Multnomah Falls Room)

Chair: Madeline K. Spring

- Sean BRADLEY (Independent Scholar), “Calamus: Transcending Fragrance in the *Chuci* 楚辭”
- Siyuan FU (University of Washington), “Unearthing the Forgotten Narrative: The Role of Commentaries Without Classic Counterparts in the *Zuo zhuan* and Their Relationship with the *Chunqiu* Classics”
- Dennis K. H. CHENG (The Education University of Hong Kong) “A Critical Retrospect on the Study of I Ching Philosophy in Asia: 1900-2000”

Coffee Break 3:30—3:45pm

Session 2A: Middle Period Religion

3:45-5:15PM (Wahkeena Falls Room)

Chair: Timothy Davis

- CHEN Yuqing (Arizona State University) “How did Historical Actors Feel? Using Embodied Emotion Theories to Interpret Lingbao Scriptures”
- Kexin TANG (Arizona State University) “Anxiety, Challenge, and the Search for Transcendence: A Misplaced Letter in *Declarations of the Perfected*”

- Mianheng LIU (Arizona State University) “Administrative Clerks: How does Ritual Practice Influence the Daoist Texts?”

Session 2B: Philology & Manuscript Culture in Early China

3:45 PM–5:15 PM (Multnomah Falls Room)

Chair: Dennis K. H. Cheng

- Yunxiao XIAO (Princeton University) “Mediating between Loss and Order: Reflections on the Paratexts and the Scribal Agency of the Tsinghua Manuscripts”
- Luke WARING (University of Texas at Austin) “From Stone Canal to Orchid Terrace: Libraries in the Two Han Capitals”
- YOU Ya (Hong Kong Baptist University), “The Rubric of *Shu yue* 書曰 in the *Zuo zhuan* and the New Development in Historiography”

Friday, October 13th

8:15–8:45 AM Registration (Second Floor lobby)

Session 3A: Communicating Values through Literature

8:45 AM–10:15 AM (Wahkeena Falls Room)

Chair: Hsiang-Lin Shih

- Isaac YUE (University of Hong Kong) “Questionable Loyalty, Filial Piety, and Male Superiority: The Three Cardinal Bonds in *Generals of the Yang Family*”
- Wandi WANG (University of California, Santa Barbara) “*Qing* Aesthetics and Sensory Culture in the Late Tang and Five Dynasties”
- Shangtong CUI (University of California, Berkeley) “To Praise or To Blame: Feng Menglong’s Accounts of Martyrdom in the Dynastic Trauma of 1644”

Session 3B: Textual Spaces

8:45 AM–10:15 AM (Multnomah Falls Room)

Chair: Michael Fuller

- Huiqiao YAO (Trinity University) “Mapping Wang Yangming’s *Nianpu* Chronicle: The Textual and Social Enterprise of Publishing”
- Xiaoqiao LING (Arizona State University) “Spatial Experience of Early *Huaben* Stories”
- Yunshuang ZHANG (Wayne State University) “Leaving the Studio”

Coffee Break 10:15—10:30 AM

Session 4A: The Complexities of Textual Production

10:30 AM–12:30 PM (Wahkeena Falls Room)

Chair: Joe Cutter

- Wanmin ZHU (University of Washington) “Beyond Grief: A Study of Text Production by Analyzing Cao Zhi’s 曹植 (192–232) Dirge Writing
- Manling LUO (Indiana University) “The Criteria of Historical Knowledge in the *Trivial Words from the North of Yunmeng* (*Beimeng suoyan* 北夢瑣言)”

- Nicholas Morrow WILLIAMS (Arizona State University) “A Japanese Mandala of Chinese Literary Genres”
- David Prager BRANNER (independent scholar) “Shèngyǒng yìyì 聖詠譯義: The Metaphrase of the Psalms by John Ching Hsiung Wu 吳經熊 (1899–1986)”

Session 4B: Sinographs at Home and Abroad
10:30 AM–12:30 PM (Multnomah Falls Room)
Chair: Richard Von Glahn

- Pengling WANG (Central Washington Univ.) “The Meaning of the Ancient Name Guizi (龜茲)”
- Gian Duri ROMINGER (University of Washington) “From Sound to Shape: Revisiting the *Shuowen Jiezi*’s Postface through Paronomasia”
- Liyao CHEN (University of Washington) “The Use and Function of Sinographs in Korean *hyangga* 鄉歌 and Japanese *Man’yōshū* 萬葉集
- Young Kyun OH (Arizona State University) “A King’s Tool: Casting Moveable Types in Chosŏn Korea (1398–1910)”

12:30-2:00 PM Lunch Break

Session 5A: Tang Poets
2:00 PM–3:30 PM (Wahkeena Falls Room)
Chair: David R. Knechtges

- Timothy Wai Keung CHAN (Hong Kong Baptist University) “Chen Zieng’s Exploration of a New Poetic Form in a Eulogy for Pan Shizheng”
- Tyler FEEZELL (Dartmouth College) “Modes of Listening in Shi Jianwu’s 施肩吾 (780–861) Poetry and Prose
- Madeline K. SPRING (University of Hawai’i at Manoa) “Autobiography and/or Biography: Self-reflections by Bai Juyi 白居易 (772-84) and Liu Yuxi 劉禹錫 (772-842)”

Session 5B: Religion & Gender
2:00 PM–3:30 PM (Multnomah Falls Room)
Chair: Xurong Kong

- Luying ZHAO (Arizona State University) “Bloody Reborn: Female Blood Pollution and its Redemption in Medieval China, focusing on the *True Scripture for Salvation from the Lake of Blood, [Revealed] by Yuanshi Tianzun*”
- Pui See WONG (Arizona State University) “Early Lingbao Daoism’s Ambivalence towards Femininity: Comparative Reading of the Varied Roles of the Green-waisted Jade Maiden”
- Zhujun MA (Brown University) “Mothers’ Blood: The Blood Bowl/Pool Hell Belief, Motherhood, and the Female Body in Early Medieval China”

Coffee Break 3:30—3:45 PM

Session 6A: Status, Law, and Ritual
3:45 PM–5:15 PM (Wahkeena Falls Room)
Chair: Tim Wai Keung Chan

- Garret P. OLBERDING (University of Oklahoma) “Law and Ritual in Early China—What’s the Real Difference?”
- Luke HABBERSTAD (University of Oregon) “The ‘Statute on the Court Audience Ceremony’ (*Chao li*) from Zhangjiashan Tomb 336: A New Perspective on Imperial Court Ritual and Law in the Early Western Han Dynasty”
- Yifan ZHENG (University of California, Berkeley) “Family or Servant? The Ambiguity of Status in Early Chinese Households

Session 6B: Chart and Text

3:45 PM-5:15 PM (Multnomah Falls Room)

Chair: Nicholas Morrow Williams

- Yue WU (Arizona State University) “Cultural Strata of Luoyang and Yang Xuanzhi’s Reconstruction of the Self”
- Sarah KETCHLEY (University of Washington) “Investigating Nineteenth Century Nile Networks: The Diaries of Mrs. Emma B. Andrews”
- Shuo LIANG (Arizona State University) “Finding One’s Place: *Diagram of the Three Realms Unified*”

6:30 PM–8:30 Reception at Library Taphouse and Kitchen

(615 SW Harrison St Suite B, Portland, OR 97201)

Sponsored by Reed College

Saturday, October 14th

Session 7A: Martial Rhetoric

8:45 AM–10:15 AM (Wahkeena Falls Room)

Chair: Young Kyun Oh

- Meow Hui GOH (Ohio State University) “*Zha xiang* 詐降, Surrender in Deception: War, Politics, and Text in the Three States”
- CHAN Chok Meng (University of Hong Kong), “Triumphant Return of the Lord: A New Reading of the “Pan Shui” (Mao #299) in the *Odes* as a Eulogium for Bo Qin”
- Jaehyuk LEE (Ohio State University) “Transfer of Authority: Chosŏn King’s Inscriptions on Guan Yu”

Session 7B: Late Imperial Literature

8:45AM-10:15AM (Multnomah Falls Room)

Chair: Keith Dede

- LI Xiaorong (University of California, Santa Barbara), “From the ‘White Mountain’ to the ‘Prosperous Dynasty’: The Politics of the Qing’s Imperial Anthology, *Xichao yasong ji* (1804)”
- Haoyue LI (University of British Columbia), “From Temporality to Spatiality: Incense-seal Pictures (*yinxiang tu*) in Late Imperial Texts”

- Katherine ALEXANDER (University of Colorado, Boulder), “Class, Gender, and the Family in a late Qing Narrative *Baojuan* 寶卷”

Coffee Break 10:15—10:30 PM

Session 8A: Explorations of Mid-Tang Literature

10:30 AM–12:00 PM (Wahkeena Falls Room)

Chair: Meow Hui Goh

- Wei Wu (Arizona State University) “Two Stories about A Member from the Aristocratic Lu Family of Fanyang 范陽”
- Timothy DAVIS (Brigham Young University) “Han Yu and the Five Dou Brothers of the Mid-Tang Era”
- Shiwei ZHOU (University of Washington) “Redefining a Rebel-A Study of Pi Rixiu’s “Ten Origins”

Session 8B: Emotions in Literature

10:30 AM–12:00 PM (Multnomah Falls Room)

Chair: Stephen West

- Linhe LI (Columbia University) “Wrought into Historical Contemplation: Configuring Ruins in the Poetry of Southern Liang and Chen (502-589 CE)”
- Xiao RAO (University of North Carolina at Greensboro) “The Medieval Chinese Nonsense Poetry: Jokes on Poetic Defects (*Shibing*) in Song Dynasty Remarks on Poetry”
- Mi LIU (Arizona State University) “Life Offstage is a Barbaric Play: A Dramatic Perspective on Cultural Otherness in Yuan *zaju* All Keys and Modes in the Purple Clouds Courtyard of Wind and Moon 諸宮調風月紫雲庭”

Western Branch Business Meeting

12:00 PM–12:30 PM

(Multnomah Falls Room)

Lunch break

12:30 PM–2:00 PM

Session 9A: The Repurposing of Bodies (Animal, Human, and Supernatural)

2:15 PM–4:15 PM (Wahkeena Falls Room)

Chair: He Yuming

- Stephen WEST (Arizona State University) “Who Wants a Tame Elephant?”
- Jinhui WU, Ben GARVEY (Reed College) “From Traditional Mythology to Pop Culture: Sadan Jun's 撒旦君 Reimagining of Yaoguai 妖怪 (Strange Creatures) in Contemporary China”
- Sijia LI (Stanford University) “Translating Buddhist and Catholic Mummies: Sacred Bodies and Anti-/Hagiographical Writings in Early Modern China”
- Mark PITNER (Elmira College) “The Story of belabored Bodies in Early China: Hunchbacks, Humpbacks, Bent Backs”

Session 9B: Facets of Early Chinese Verse
2:15 PM–4:15 PM (Multnomah Falls Room)
Chair: Isaac Yue

- Huizhi WANG (University of British Columbia) “Here and There, Fast and Slow: Experiencing Time and Space in the ‘Nineteen Old Poems’”
- Hung-Yun LIU (University of Washington) “Rediscovering Sound in Tao Yuan Ming’s (365—427?) Poetry”
- Hsiang-Lin SHIH (St. Olaf College) “Where the Mortuary Rituals Didn’t Reach: Cao Pi’s Poetic Impersonation of Bereaved Women”
- Jennifer LIU (Seattle University), “Yang Xiong’s Ode to the Universe: Reconsidering a New Aesthetics of the Taixuan ‘Prefaces’”

7:00–9:30 PM Banquet & Presidential Address (Willamette Falls Ballroom)

Richard VanNess Simmons, “Did Mandarin exist before it was called Guānhuà?”

Abstracts

Session 1A

Keith Dede (Lewis and Clark College)

“White Horses: Alliance and Betrayal in the Founding of the Manchu Nation”

A dearth of native sources, patchy outside observations, and historical revisionism create a veil around our understanding of early Manchu religious beliefs and the role they played in statecraft. Nonetheless, certain supernatural beliefs are clear; the supremacy of Heaven (*abka*), sacrifices/offerings play a divine role, certain individuals have the capability of intervening with the supernatural world, and natural phenomena may be read for portentous significance. How did Nurhaci (1559-1626), the founder of the Later Jin and progenitor of the Manchu/Qing Dynasty, manipulate these beliefs in his state-building enterprise? This paper will closely read several passages in the Manchu-language *Yargiyān Kooli* (Veritable Records) where Nurhaci invokes supernatural forces to legitimize political acts. In particular, I will discuss the significance, ramifications, and results of “killing a white horse for Heaven” (*abka de šanggiyan morin wa*) as part of an oath-making ritual. These acts, carried out at key junctures in the narrative of Nurhaci’s rise, exemplify the role divine offerings and the supernatural play in securing political alliances, but who believed in them, and were they successful? That is, did the alliances created through this ritual hold, and if not, why?

Thomas W. LARSEN (Portland State University)

“Heavenly Omens in the *Manju i Yargiyān Kooli*”

The *Manju i Yargiyān Kooli* (MYK; Manchu Veritable Records) mentions 11 instances of “celestial phenomena” which appear to be taken as omens from Heaven. The exact nature of these is never spelled out nor is any interpretation offered except in two cases. In one, Nurhaci’s men interpret the sign, apparently incorrectly, as a “bad omen.” In the other Nurhaci interprets it as a sign that he is destined to go to war against the Ming. Giovanni Stary discusses ten of these phenomena based on their descriptions in the *Jiu Manzhou Dang* (JMZD; Old Manchu Files). However, he offers no conclusions as to their exact nature. Herbert Franke notes that such omens appeared to the Jurchen rulers of the Jin Dynasty. In the Gest Library of Princeton University, there is an illustrated untitled Manchu manuscript, which describes a number of similar celestial phenomena and provides interpretations. Hartmut Wahlravsens discusses this and finds internal evidence that it was written after 1780, which is considerably later than Nurhaci’s time. In the MYK, these phenomena are called *siren* ‘beams, rays’ while in the JMZD they are called *sukdun* ‘vapors’. In the Princeton manuscript, some of them are called *sukdun* while others are called *niolmon* ‘rainbows’. These signs appear in one or more of five colors and appear in different directions. Stary suggests that these are related to the directional colors of Buddhist iconography, but they correlate more closely to the directional colors of traditional Chinese culture, which matches the correlation between colors, directions, and the Ten Heavenly Stems in Manchu culture. We have found good evidence that two of the phenomena noted in the MYK were comets, specifically Halley’s Comet in 1607 and The Great Comet of 1618. We also believe that at least one of the phenomena was St. Elmo’s fire. Gertraude Roth Li notes that there were spectacular northern lights reported in Europe during the 1610s and 1620s. Assuming that the descriptions of these phenomena in the MYK are at all accurate, it seems unlikely that any of the signs can be identified as rainbows though some of them may possibly have been northern lights, “fogbows,” or “moonbows.”

Xue ZHANG (Reed College)

“Praying to Nature: The State Worship of Mountains and Rivers in Qing Xinjiang”

The Qing emperor-led worship of mountains and rivers in the northwest can be traced back to 1796, when the Kangxi emperor was set to give the Junghar Mongols based in Jungharia (today’s northern Xinjiang) a heavy blow. Prior to his departure, in addition to holding the highest level of rituals in the Temples of Heaven and Earth, the shrine of the Aisin Gioro house, the Altar of Land and Grain, Kangxi paid special homage to mountains and rivers during this journey. In the 1750s, Kangxi’s grandson, Qianlong, had Qing generals held sacrificial rituals during their expedition to Xinjiang. Since then, the Qing state began to institutionalize the worship of mountains and rivers in Xinjiang. The Manchu-language archives of the Grand Council show that resident councilors (*amban*) regularly, usually annually, traveled or sent envoys to designated mountains and rivers within their jurisdictions until the second half of the nineteenth century. Many Chinese dynasties had state rituals to worship important mountains and rivers, but few was beyond the Great Wall, the borders of China proper. Mountains and rivers in Xinjiang that were not formally added to the list of official worship until the Qianlong reign. Moreover, participants of the worship rituals in Xinjiang were exclusively Manchu or Mongol. Combing Manchu-language memorials and Chinese-language records, this paper first discusses how and why the Qing selected mountains and rivers to worship. The second half analyzes how the worship was institutionalized and endured for more than a century.

Brian TAWNEY (Independent Scholar)

“Strange Dreams and Uncanny Words: Divination and Prophecy among the Early Manchus”

Omens and auspicious signs are recorded alongside everyday diplomatic and military events in the *Jiu manzhou dang* (Old Manchu Archives), a collection of documents created under the reigns of Nurhaci and Hong Taiji. These records demonstrate the extent to which Nurhaci and his court were seeking insight into the mind of Heaven in their conflicts with other Jurchen states, and then later with the Ming. In this paper I will examine two events recorded in the *Jiu manzhou dang* that provide an insight into the breadth and syncretism of early Manchu beliefs around divination and prophecy. The first event, an account of a dream purportedly experienced by the Ming Wanli emperor, shows not only that the Manchus valued the interpretation of dreams, but also that they accorded importance to the interpretation of Chinese characters. The second event, a diplomatic letter sent by Nurhaci to the Khalkha of the Five Encampments, shows that Nurhaci himself believed in a prophecy attributed to an early Ming strategist named Liu Bowen foretelling the fall of the Ming. I will discuss the historical and cultural contexts of these events, and I will show that both events were excluded when the story of Nurhaci’s career was compiled into the *Manzhou shilu* (Manchu Veritable Records). I will argue that the exclusion of these events from the *Manzhou shilu* was purposeful, and reflected changing Manchu views on the appropriate relationship between the emperor and the supernatural.

Session 1B

**Sean BRADLEY (Independent Scholar),
“Calamus: Transcending fragrance in the *Chuci* 楚辭”**

The vast flora of the *Chuci* 楚辭 (Elegies of Chu) invoke images, virtues, and ideas that permeate all aspects of Chinese literature from the Han dynasty to the present. Many of the plants found in these poems have botanical identifications that are much less certain than tradition would have us believe, and two millennia of commentary and layered interpretations have created a complex situation. While the aromatic nature of these plants is often construed as their reason for prominence, there is likely more to the flora of the *Chuci* that inspires Qu Yuan and the authors of this collection to raise these plants to the level of divinity. By looking outside of the field of literature, to works in botany, medicine, and Daoism, we will explore a greater understanding of one of these herbs, calamus (*Acorus* species), to place it in a broader context and perhaps begin to reassess our understanding of flora in the *Chuci*.

**Siyuan FU (University of Washington)
“Unearthing the Forgotten Narrative: The Role of Commentaries Without Classic Counterparts in the *Zuo zhuan* and Their Relationship with the *Chunqiu* Classics”**

Existing at the intersection of rich historical resources and complex interpretive conundrums, the *Zuo zhuan* 左傳 represents a cornerstone of China’s Pre-Qin literary heritage. However, the relationship between the *Zuo zhuan* and the *Chunqiu* Classics 春秋經 remains a subject of enduring scholarly debate. A crucial, but often overlooked, aspect of this dialogue is the role of the “Commentaries Without Classic Correspondence,” or *wujing zhi zhuan* 無經之傳 (WJZZ). This study posits that appreciating the WJZZ as an organic whole offers a nuanced perspective, particularly when evaluating whether the *Zuo zhuan* authentically serves as a commentary of the *Chunqiu* Classics. This paper seeks to augment scholarly understanding of WJZZ’s significance by meticulously defining its nature, tracing its reception history, and detailing a comprehensive categorization of its thirteen major types. Following an analytical method that renders the WJZZ as a coherent entity, this study delves into a thorough examination of each example, shedding light on its specific function in elucidating the *Chunqiu* Classics. By unearthing this hitherto underexplored literary technique, this study aims to enrich the discourse surrounding the *Zuo zhuan*, ultimately underscoring WJZZ’s profound influence on the commentary’s interpretive structure. Through this focused investigation, this study hopes to yield new insights into the complex dynamics between the *Zuo zhuan* and the *Chunqiu* Classics and contribute to a more nuanced understanding of these texts.

**Dennis K. H. CHENG (The Education University of Hong Kong)
“A Critical Retrospect on the Study of *I Ching* Philosophy in Asia: 1900-2000”**

The statement “*I Ching* text (i.e. the *gua-yao ci* 卦爻辭) is a collection of plain divination records and outcomes of superstitious religious activities” argued and advocated by Gu Jie Gang (顧頡剛) and scholars of the “*gushi bian*” (古史辨, doubting antiquity) movement turns to be a paradigm of *I Ching* studies of the 20th century which adopted by later scholars who also attempts to study the *I*

Ching philosophies by abandoning the text and focusing solely on the commentaries. While later scholars broadly incorporate either Ruism or Daoism to interpret the *Ten Wings* (commentaries), the identity of what they call “*I Ching* philosophy” turns to be controversial. This paper attempts to provide a critical retrospect on the above arguments advocated by leading scholars of the field in the past century

Session 2A

CHEN Yuqing (Arizona State University)
**“How did Historical Actors Feel? Using Embodied Emotion Theories
to Interpret Lingbao Scriptures”**

Psychological theories of emotions have recently taken “a turn to the body.” Given the prominence of the body as a powerful symbol in Daoist belief and practices, this raises the possibility of using emotion theories to interpret Daoist texts that can in turn contribute to the burgeoning field of emotion studies. This paper discusses embodied emotions in the Lingbao scriptures (Numinous Treasure, released to the world around 400 C.E.) by showing how they are related to different body parts, bodily acts or gestures, as well as senses and experience. The Lingbao authors depict in grisly detail scenes of the hells and fates of the dead in an apparent attempt to evoke different emotions that are deep, intense, and often experienced at the level of the viscera, offering a valuable perspective for modern readers to make sense of how historical actors felt. Through careful contextualization, this paper shows how emotion concepts such as grief, fear, and worry are associated with specific internal organs and how emotions such as happiness appear when *shen* 身 (flesh body), *xing* 形 (form), and *shen* 神 (spirits) are dealt with together, dissolving the body/mind opposition that is so strongly rooted in the Western philosophical discourse. Concerned with the salvation of all beings, the Lingbao scriptures describe scenes where the deities beg the highest god to reveal the scriptures to suffering human beings. In the portrait of the god, the emotions of pity and mercy frequently involve bodily gestures and become parts of the exercise of power.

Kexin TANG (Arizona State University)
**“Anxiety, Challenge, and the Search for Transcendence:
A Misplaced Letter in *Declarations of the Perfected*”**

The Daoist scheme, which included ten major and thirty-six minor “grotto-heavens” (*dongtian* 洞天) and seventy-two “favoured lands” (*fudi* 福地), received imperial recognition during the Tang dynasty and inspired literature greatly. However, the concept of “grotto-heaven” had appeared much earlier. References to “grotto-heavens” can be traced back to the *Declarations of the Perfected* (*Zhen’gao* 真誥), a Daoist collection of Shangqing revelations in the fourth century. These revelations are supposed to have been transmitted by a group of Perfected Ones (*zhenren* 真人) to the Eastern Jin mystic Yang Xi 楊羲 (330-ca.386) and the Xu 許 family, who provided patronage for Yang Xi’s writings.

This paper aims to explore the context of a few revelations in “Investigating Sacred Regions” (*Jishen shu* 稽神樞), the fourth section of *Declarations of the Perfected*. Specifically, it focuses on how the knowledge of “grotto-heavens” was transmitted to Xu Mi 許謐 (303-376), which sheds a light on the

formation of the notion. The paper also investigates Xu Mi's motivations that underlie his quest for knowledge related to "sacred geography." While the *Zhen'gao* primarily presents revelations transmitted through Yang Xi, Xu Mi appears to seek consultation from other sources as well and engage in discussions with others about the revelations he received from Yang Xi, which clearly challenges Yang Xi's authority. By placing these revelations back into their context, we can gain a deeper understanding of the concerns and interests of people during the early medieval period.

Mianheng LIU (Arizona State University)

"Administrative Clerks: How does Ritual Practice Influence the Daoist Texts?"

Two tendencies have been present in early Daoist ritual theory studies, one of which is to focus on the theorized aspects of the makers of rituals, which leads to doubts as to whether these texts were really used and whether they were related to specific practices when they were written. Second, previous studies always take a top-down perspective, that is, scholars describe how the principles and theories of Daoism influence or determine specific practices. These two tendencies raise new questions: was the ritual content of the Daoist scriptures designed with feasibility in mind? Moreover, to what extent did the ritual practice influence the scriptures if viewed from the bottom up? This paper examines a kind of inner body deities, "administrative clerks" (Shuzuo 書佐), who can correct inadvertent errors in petitions sent to the transcendentals, from the most influential ritual text—The Ritual for the Transmission (Shouduyi 授度儀) by Lu Xiujing 陸修靜(406-477), one of the most prestigious Daoist ritual experts in Early Medieval China. I aim to demonstrate that the descriptions of administrative clerks should be based on a ritual expert's solution to the problem of actual ritual practice rather than an idealized fantasy, and these descriptions are conducive to the smooth running of the ritual and the promotion of the believers' faith. From the bottom up, we can also see how the actual ritual practices affect the Daoist pantheon at a deeper level.

Session 2B

Yunxiao XIAO (Princeton University)

**"Mediating between Loss and Order: Reflections on the Paratexts
and the Scribal Agency of the Tsinghua Manuscripts"**

The literary scribes before the era of printing have long been deemed mere "copyists" whose job was to submissively transcribe texts from existing manuscripts—in the traditional degenerative model of textual transmission, the Warring States (475–221 BCE) scribes were especially often depicted as the culprits of the irretrievable textual loss. This study, however, by emphasizing recently discovered Tsinghua University bamboo manuscripts as both cultural documents as well as material objects, investigates the scribes' active and autonomous roles in the making of the book. Pre-imperial textual culture has been presented as having tremendous orthographic flexibility and textual fluidity, thus the codicological and paratextual properties – titles, slip numbers, punctuation marks, verso lines, etc. – have often been considered as being applied without any overarching rules. Yet despite the difficulty of recognizing any consistent pattern of material design throughout the entirety of pre-imperial manuscripts, within the Tsinghua University collection, I have found not absolute, yet clear overlaps among the codicological and paratextual designs and the classifications of scribal hands. These overlaps indicate that titles, slip numbers, and punctuation marks were deeply associated with the

scribes or producers rather than with the readers or users. Most of the punctuation marks should be viewed as a regulation or instruction for the text's correctness rather than some readers' understanding or interpretation. Altogether, these purposeful, pragmatic, and surprisingly advanced paratextual devices resonate with the producers' deepening concerns about textual loss, and show local and even individual efforts and methods to organize and stabilize the ever-changing textual lore.

Luke WARING (University of Texas at Austin)
“From Stone Canal to Orchid Terrace: Libraries in the Two Han Capitals”

Recent scholarship has led to significant advances in our understanding of early Chinese libraries, including the distinction between libraries and archives and the roles libraries played in early manuscript culture. Despite this, there is no comprehensive account in English of libraries in the two Han capitals, Chang'an and Luoyang. This paper examines the relevant textual and archaeological evidence in search of answers to key questions: Where were these facilities located, and what did they look like? Who worked there, and how were they appointed? What kinds of activities took place in them, and how was this labor distributed between different centers? What roles did libraries play in the development of textual culture at different points in Han, and how did these roles change over time? The existence of textual repositories from early on in Han notwithstanding, my investigation confirms that a concern with editing and collating manuscripts seems to have emerged only from the late Western Han onwards, gathering apace during the subsequent Eastern Han era. In addition, however, I show that despite the important developments in manuscript culture that took place during the reign of Emperor Cheng (r. 33–7 BCE), library-based scholarship in Eastern Han remained highly decentralized and potentially confused. Indeed, scholars working out of Eastern Han libraries found themselves beset by the same sorts of issues their predecessors had faced; namely, textual corruption, conflicting editions and textual interpretations, and holdings that were vulnerable to fire, warfare, and loss.

YOU Ya (Hong Kong Baptist University)
**“The Rubric of *Shu yue* 書曰 in the *Zuo zhuan* and the
New Development in Historiography”**

The debut of a pair of rubrics, *shu yue* 書曰 and *bu shu* 不書, in the *Zuo Zhuan* 左傳 marked a new development of historiography. The former, literally translated as “says in writing...,” has been generally understood as referring to a quotation from the *Shangshu* 尚書. This understanding has long assumed authority. However, when the *Zuo zhuan* quotes official histories, it reads directly “(the *Chunqiu*) says in writing...” when quoting the *Chunqiu* 春秋 and “Certain record says in writing...” 某書曰 when quoting histories of other states. By doing so the authority of historiography is reinforced. Different from the *Gongyang zhuan* 公羊傳 and *Guliang zhuan* 穀梁傳, the *Zuo zhuan* uses *shu yue* consistently rather than randomly using “saying” 言 or “the word reads” 辭. This phenomenon reveals the importance of *writing* 書 and its emphasis on the function of written history. The author of the *Zuo zhuan* obviously realized that historiography was not merely about recording what happened, but also involved creativity. The phrase “Ministers do not write” 卿不書 indicates the change of historian-ministers' responsibility and suggests that they would select and compile historical materials. This new trend of historiography witnessed the formation of a mode of writing

about the loyal subject remonstrance ignored by the stubborn ruler in the *Zuo zhuan*. This kind of writing style accounts for the making of history in ancient China.

Session 3A

Isaac YUE (University of Hong Kong)
**“Questionable Loyalty, Filial Piety, and Male Superiority:
The Three Cardinal Bonds in *Generals of the Yang Family*”**

In late 2019, the Prince Gong’s Palace Museum 恭王府 in Beijing hosted a special exhibition based on the Yang family generals. The exhibition was divided into four sections, titled “Loyalty” 忠, “Filial Piety” 孝, “Chastity” 節, and “Righteousness” 義, in tribute to the traditional image of the Yang family as the champion of the three cardinal bonds (*sangang* 三綱) and five constant virtues (*wuchang* 五常). The three cardinal bonds refer to the relationships between sovereigns and ministers, fathers and sons, and husbands and wives; they are sometimes known as the five essential relationships (*wulun* 五倫) if brothers and friends are also included. The five constant virtues refer to the concepts of benevolence (*ren* 仁), righteousness (*yi* 義), propriety (*li* 禮), wisdom (*zhi* 智), and trustworthiness (*xin* 信). Together, they are considered by Confucian societies as fundamental building blocks of social structures, as well as important indicators of a person’s moral character. The story of the Yang family first gained prominence during the late Yuan period, but it is through the publication of two Ming novels – *Romance of the Yang Family* 楊家府演義 (also known as *Generals of the Yang Family* 楊家將, henceforth referred to as *Yang Family*) and *History of the Northern Song Period* 北宋志傳 (henceforth referred to as *Northern Song*) – that its reputation as the paragon of Chinese virtues is cemented. But despite the commonality of this correlation, this paper contends that this outcome is the exact opposite of what the author of *Yang Family* has intended. By rereading the novel in the context of the three cardinal bonds and scrutinizing its intentional portrayal of emperors as incompetent and susceptible to corruptions by treasonous ministers, fathers as prone to poor decisions, and husbands as subordinate to the accomplishments of their wives, a case will be made regarding the novel’s deep reservation regarding the ideas of absolute loyalty, filial piety, and male superiority, as well as their overall effectiveness as constituents of a moralistic society.

Wandi WANG (University of California, Santa Barbara)
“*Qing* Aesthetics and Sensory Culture in the Late Tang and Five Dynasties”

The term *qing* 清, which originally referred to the clarity of water and the lightness of air, became one of the most important keywords in Chinese aesthetics. Numerous compounds of *qing* emerged during the early medieval period to describe people and literary works, such as those found in *A New Account of the Tales of the World* 世說新語. While scholars believe that these literary works from the early medieval period brought new associations to *qing*, I argue that the late Tang and the Five Dynasties continued to add important new connotations incorporated into this concept. In particular, the synaesthetic nature of this term flourished in these later periods, manifested in poetics and other literati arts. This paper focuses on poetry, poetry manuals like *Diagram of Hosts and Guests Among the Poets* 詩人主客圖, and the “Preface to the *Collection from among the Flowers*” 花間集序. By analyzing the relationship between *qing*, *ku* 苦 (bitter), and *yan* 豔 (voluptuous, dazzling), it shows

how the new development emphasized the visual and acoustic qualities of *qing*, which gave rise to its association with *ya* 雅 (elegance).

Shangtong CUI (University of California, Berkeley)
**“To Praise or To Blame: Feng Menglong’s Accounts of Martyrdom
in the Dynastic Trauma of 1644”**

This paper explores the moral and ethical standards employed by Feng Menglong 馮夢龍(1574–1646), an intellectual and influential figure in the late Ming China(1572–1644) publishing industry. Faced with a tumultuous period, Feng Menglong dedicated meticulous efforts to document the performances of various martyrs in his work, "the Record of the Year of Jiashen" 甲申紀年, with the aim of preserving the reputations of innocent individuals. His documentation sheds light on the basis for evaluating blameworthiness and praiseworthiness in acts of martyrdom.

By examining desires and actions, Feng Menglong classified martyrs into different categories to determine the moral rightness or wrongness of their behaviors, as well as the degree of praise or blame associated with their lives. Contrary to the prevailing expectation that loyalty to the Ming court necessitated suicide, Feng Menglong's evaluations reveal a nuanced perspective. He did not consider the act of suicide inherently laudable, nor did he credit all sacrifices for the country. Rather, he discerned between those fully cognizant of the circumstances and consequences of their actions and those who driven by self-preservation.

Feng Menglong's judgments of blameworthiness and praiseworthiness exemplified a commitment to showcase how his assessments elucidate the responsibility borne by martyrs for their deaths, and how they serve as a foundation for evaluating criticism or praise. Furthermore, it addresses two fundamental questions: the factors that render a person accountable for their actions and the criteria for determining their moral character. Within the context of late Ming China's tumultuous period, Feng Menglong's approach to moral judgment provides clarity, flexibility, and a pursuit of simple justice.

Session 3B

Huiqiao YAO (Trinity University)
**“Mapping Wang Yangming’s *Nianpu* Chronicle:
The Textual and Social Enterprise of Publishing”**

After much debate at the Ming court, Wang Yangming 王陽明 (1472–1529), the prominent Neo-Confucian scholar and military general during the Ming dynasty, was officially included in the Confucian lineage and enshrined in Beijing in 1585. What was behind such a recognition? How were Wang’s life and legacy compiled and established textually and socially? This paper delineates the process of the publication of the *nianpu* 年譜 chronicle of Wang Yangming in 1564 and the related popular social practices led by his disciples that played a crucial role in his recognition. The *nianpu* chronicle served as an annalistic compilation of Wang’s life events, with contributions from his various disciples in the writing, editing, and publishing process. By incorporating the methodologies of digital humanities of mapping and book history, I argue that the *nianpu* chronicle represents an editorial and social enterprise to popularize Wang’s teaching and promote his image. These endeavors are mainly divided into two aspects: the social network of his disciples within the editorial enterprise

and the establishments of Yangming academies and shrines in the greater Hangzhou area and Ganzhou. Throughout this process, these areas emerged as pivotal locations where Wang's disciples exerted their textual and social influence and thus expedited Wang's popular appeal and official recognition. By examining the interplay between textual production and social practices, this paper sheds light on the intricate processes of publishing that were born out of texts but extended their influence beyond texts.

Xiaoqiao LING (Arizona State University)
“Spatial Experience of Early *Huaben* Stories”

This paper investigates ways in which the proximity of texts in circulation compounds our understanding of invention and creation in the late Ming narrative tradition. Early vernacular short stories (*huaben*) are typically dismissed as haphazard patchworks of disparate textual segments. Pioneering scholars such as Patrick Hanan and Hu Shiyong have mostly used these stories for dating purposes and for tracking textual pedigrees and influences. Feng Menglong (1574-1646), in his 1620 compilation of *Stories Old and New* (the first of the *Sanyan* collections), dismissed two of such stories as “course and frivolous,” failing to gratify literati sensibilities in terms of rectitude and refinement. Yet these stories certainly had broad market appeals at the time. Anthologized repeatedly in late sixteenth-century miscellanies that fitted texts of different origins in upper and lower panels on a leaf, these stories facilitated serendipitous connections in readers' minds given the proximity of texts that packaged familiar tropes of romance in novel permutations. Promoting a leisured mode of reading, these miscellanies cultivate a spatial experience of the book that is akin to that of traveling and sightseeing. I argue that such a spatial experience of texts in the book form remained an important appeal of these *huaben* stories before they were subject to heavy editorial hands from seventeenth-century elite compilers such as Feng Menglong and Ling Mengchu (1580-1644).

Yunshuang ZHANG (Wayne State University)
“Leaving the Studio”

The studio was an enclosed site dedicated to reading, writing, and artistic creation. In the literature of the Song dynasty, it was shaped as a personal oasis for attaining ultimate joy and cultivating the individual self. However, although the literati could enjoy themselves alone in the studio in their daily lives, they were conscious of their social responsibilities. Therefore, Song literati often used the trope of “leaving the studio” in literature to declare their dedication to the public world. Rather than pitting personal life in the studio against public service in the political realm, this trope establishes a causal connection between them, functioning both as an acknowledgment of the studio as the singular space for cultivating the self (*xiushen* 修身) and as evidence of the literati's aspirations to administer the state (*zhiguo* 治國). In this way, the studio was not only an epitome of the literati's daily life beyond the imperial court, but also acted as a nurturing space that prepared them to contribute to the local and the state.

Session 4A

Wanmin ZHU (University of Washington)
**“Beyond Grief: A Study of Text Production by
Analyzing Cao Zhi’s 曹植 (192—232) Dirge Writing”**

As all the great authors of their times, Cao Zhi's 曹植 (192-232 CE) writing is affected by the times he lived in. The Han-Wei was a period of instability— death as a literary theme became popular with writers at an unprecedented scale. During the Han-Wei transition, collapse of the empire never ceased. In relation to that, literature underwent a transformation resulting in stylistic features that differed from the previous era. Dirge (*lei* 誄), a funerary genre important during the Han, recounts the deeds of the deceased and expresses condolences, seemed to present more lyrical characteristics during the hundred years after Han. The dirge Cao Zhi wrote for Wang Can 王粲 (177-217 CE), whose death in 217 was a significant loss to the Wei State, was an iconic commemorative text. This paper analyzes “Wang Zhongxuan Lei 王仲宣誄” through close reading, annotated translation, and explorations of certain questions related to text production. Though generally considered lyrical and a private expression, the function of this dirge, as I would argue, lies more in public expression of condolences. By going beyond the traditional author-text-reader triangular analytical model, which often emphasizes the theology of the individual author in text production, this article aims to highlight the multilayered cultural dynamics that affected the production of the text. The underlying constructive principles in the production of Han-Wei dirges shall shed light on text production and the role grief played in the social-political context of early medieval China.

Manling LUO (Indiana University)
**“The Criteria of Historical Knowledge in the
Trivial Words from the North of Yunmeng (Beimeng suoyan)”**

The *Beimeng suoyan* 北夢瑣言 (*Trivial Words from the North of Yunmeng*) is a collection of historical anecdotes compiled by the scholar-official Sun Guangxian 孫光憲 (ca. 896–968). With more than four hundred entries, the collection covers a large number of people and events from the late Tang to the Five Dynasties (the mid-ninth to the mid-tenth centuries). While previous scholarship has focused on the historicity of the anecdotes, this paper shifts the attention to the compiler. I look into how Sun Guangxian understood his own activities of informal storytelling, namely, the practices of gathering and recounting stories about past events and people from oral and written sources. More specifically, I analyze the criteria he adopted to determine what accounts were trustworthy and deserved to be included in his collection. His epistemology illustrates the rationales on which informal storytellers developed their projects, offering insights into the culture of informal storytelling in medieval China.

Nicholas Morrow WILLIAMS (Arizona State University)
“A Japanese Mandala of Chinese Literary Genres”

The earliest extant composition by the patriarch of Shingon Buddhism in Japan, Kūkai 空海 (774–835), is the *Sangō shiiki* 三教指歸 (The ultimate meaning of the three teachings). This intricate piece presents a progressive outline of the Three Teachings transmitted from China, with Confucianism

first shown to be inferior to Daoism, and Daoism in turn giving way to Buddhism. The rhetorical achievement of the *Sangō shiiki* is visible first of all in its epideictic rhetoric, rich in rhyming and alliterative compounds as well as creative adaptation of allusions from the classics, the histories, and the *Wenxuan* 文選 anthology. Though steeped in the Chinese textual tradition, though, *Sangō shiiki* does not really belong to any single genre that had existed prior to it. Borrowing its overall structure from the grand fu of the Han, and large components from the “Disquisition” or *lun* 論 of the Six Dynasties, it is a gargantuan work of parallel prose that also incorporates within itself two separate *fu*, a letter, a eulogy, and a pentasyllabic poem. Thus the work does not only progress through the Three Teachings themselves, but also incorporates a message about the interrelation and compatibility of genres. While the *Sangō shiiki* is banal in terms of content, it is highly original in genre and style, and its ultimate message is not about the Three Teachings themselves so much as about the nondualistic relation between writing and Buddhism.

David Prager BRANNER (Independent Scholar)
“Shèngyǒng yìyì 聖詠譯義: The Metaphrase of the Psalms by
John Ching Hsiung Wu 吳經熊 (1899–1986)”

John C. H. Wu 吳經熊 (1899–1986) was an apologist for both Roman Catholicism and traditional Chinese humanistic culture, writing chiefly in English and most active in the 1940s–60s. He was prominent in the Nationalist Chinese government of the 1940s, serving as R.O.C. ambassador to the Vatican in 1947–49 and then leaving government service for an academic career at Seton Hall Law School in the 1950s and 60s.

Wu was baptized three weeks after the fall of Shànghǎi early in World War II (November 26, 1937), and from then until the end of the War he labored to produce *Shèngyǒng yìyì* 聖詠譯義, a metaphrase (a paraphrase in poetic form) of the Psalms into literary Chinese. Unlike many other Chinese translations from the Bible, this effort does not attempt to adhere closely to the fine detail of the original text. Expressions bearing substantial theological freight (at least in the parlance of Western editions of the Psalms) — such as "God", "blessed be...", "rebuke", "hell", "the nations", and many others — are not rendered consistently, but are always subordinated to the translator's classically educated Chinese voice. Even some proper nouns are given a distinctly Chinese turn; for instance, Judah is rendered *shùdé* 樹德 "[he] plants virtue [so that it may bear fruit for his descendants]." In style, Wu's rendering is considerably more literate than those more recent translations intended for wide readership, literate so consciously that he has included notes on various antique usages to which his pen has turned. The rendering is also more graceful than the 1902 High Wénlǐ 文理 version, which we today sometimes think of as the most literary of Bible translations. As one filament in the extensive fabric of Chinese Roman Catholicism, which has striven to accommodate the Biblical vision within the native tradition, its place is distinctive and deserves wider recognition.

Session 4B

Pengling WANG (Central Washington University) “The Meaning of the Ancient Name Guizi (龜茲)”

Guizi (or Qiuci 丘慈, Kucha 苦叉, Kuche 庫車) had been a prominent polity and prosperous culture in the Western Regions as recorded in Chinese sources starting from *Hanshu*. At its peak, Guizi was the largest town there developed presumably from a block of alleys with a street market. As its meaning still occasions uncertain interpretations and connections, this presentation aims to update the meaning of the toponym Guizi in connection with Iranian *kūycha* ‘a narrow street’ or *kuchā* ‘street’ and in the context of early Iranian influence on the region. In addition to its alternative logographic transcriptions in Chinese, the early attestation of Guizi took on alphabetical representations in Buddhist Sanskrit as *kucīna-* and in Tokharian B as *kuca* or *kuśi* contained as a root in *kucaññe* or *kuśiññe*. The Tokharian words must be appreciated for any onomastic study of Guizi because it was used there and its fragmentary manuscripts were discovered there, too. Since the Tokharian B *kuca* or *kuśi* served to designate the place Guizi with no attested meaning, its speakers could simply have inherited the name as it had been used there historically by the early inhabitants under the Iranian linguistic and cultural influence. The initial name-givers habitually followed their experience in how to call a place with a remarkable feature. Henceforth, then structurally formed and forming lanes and streets were of primary eminence to the developing place. That was why the Iranian *kūycha* ‘a narrow street’ spontaneously suited the place.

Gian Duri ROMINGER (University of Washington) “From Sound to Shape: Revisiting the *Shuowen Jiezi*’s Postface through Paronomasia”

This paper investigates the increased significance of visual components of the Chinese script within language descriptions during the Eastern Han dynasty (25-220 BCE), specifically in relation to a concurrent relegation of paronomasia as a secondary form of signification. The latter, a linguistic device involving the play on words with similar sounds, played a crucial role in early Chinese literature, predominantly serving as a meaning-making device. The Eastern Han dynasty witnessed a shift towards a heightened emphasis on the visual modality of the written script as the primary medium of knowledge transmission.

By examining textual parallels across texts – from Warring States (c. 475–220 BCE) and Western Han (202 BCE – 9 CE) passages in the *Xunzi* 荀子, the *Huainanzi* 淮南子, and the *Xinshu* 新書 to the postface of the *Shuowen Jiezi* 說文解字 by Xu Shen 許慎 (58-148 CE) – this paper traces the gradual integration of an episteme derived from the *Yijing*’s 易經 “Commentary on the Attached Verbalizations” (*Xici zhuan* 繫辭傳) into early Chinese conceptions of language. Understanding language – first as sound, then as written graphs – came to be equated with normative ways of reading the world through narrow semiotic modalities.

Ultimately, this study highlights socio-cultural factors that contributed to the shift from sound to shape, including the increased standardization of script and the burgeoning role of authorial writing towards the end of the Western Han dynasty.

Liyao CHEN (University of Washington)
**“The Use and Function of Sinograms in Korean *hyangga* 鄉歌 and
Japanese *Man’yōshū* 萬葉集**

This paper examines and compares the use and function of Sinograms in Korean *hyangga* 鄉歌 and Japanese *Man’yōshū* 萬葉集 poems, both of which are the earliest attested coherent texts written completely in the respective native language in a systematic way. The theoretical framework is the scheme of adaptation of a logographic script elaborated in Handel (2019). In theory, there are five possible types of adaptation: directly adapted logogram (DAL), semantically adapted logogram (SAL), phonetically adapted phonogram (PAP), semantically adapted phonogram (SAP), and phonetically adapted logogram (PAL). All the four types except PAL are regular types of script adaptation in Japanese and Korean Sinographic writing. Based on existing studies and interpretations of *hyangga*, the author has made a character index of *hyangga* as the basis of a statistical and functional analysis of character use in *hyangga*. This paper first introduces Handel’s framework of script adaptation and then uses specific pieces from *hyangga* and *Man’yōshū* to illustrate this framework. It then summarizes and compares some more detailed techniques of character use in both corpora. While character use is (assumed to be) mostly regular in *hyangga*, there are occasional cases of irregular character use in *Man’yōshū*. Known as “playful writing” (*gisho* 戲書), such cases cannot be explained solely by linguistic factors or classified into the basic types of script adaptation. The result of “playful writing” is a higher degree of literary effect than regular character use and also a higher degree of logographicity of Sinographic writing in Japanese. The last part of the paper illustrates this phenomenon with specific cases of “playful writing.”

Young Kyun OH (Arizona State University)
“A King’s Tool: Casting Moveable Types in Chosŏn Korea (1398—1910)”

Chosŏn was a typographic dynasty. Beginning with the Gyemi font 癸未字 in 1403 and until the Third casting of the Han Gu font 三鑄韓構字 in 1858, metal types were cast thirty-nine times (counting Sinographic and Han’gŭl types separately). Among them, only six were private typecasting, leaving the rest all court-issued fonts. Of the twenty-six Chosŏn kings, fourteen initiated or ordered typecasting projects. Especially the Kabin font 甲寅字 (1434) cast during the reign of King Sejong 世宗 (1397-1450) became a model for later types and replicated several times. The monarchical initiative and control of metal typography is clearly something that sets the print culture of Korea apart from the others including that of China and Japan. In this study, I focus on the metal typography of the Chosŏn court and what it meant for a Chosŏn king to have type cast, seeking to understand the symbolism and cultural significance of type and typography in premodern Korea. Observing the ways in which typography functioned alongside woodblock print, I will illustrate how type became a king’s tool.

Session 5A

Timothy Wai Keung CHAN (Hong Kong Baptist University) “Chen Ziang’s Exploration of a New Poetic Form in a Eulogy for Pan Shizheng”

In the collected works of Chen Ziang 陳子昂 (661–702), there is an epitaph on Pan Shizheng 潘師正 (587–684), the eleventh patriarch of the Maoshan school of Daoism. Entitled “A Sequel Epitaph and Eulogy for the Late Reverend Master Pan, Mister Manifestation of the Mysterious of the Central Marchmount of the Tang, with a Preface” 續唐故中岳體玄先生潘師碑頌并序, this epitaph contains a preface written in parallel prose and a eulogy in verse form. The character *xu* at the beginning of the title suggests that it was written as a sequel or supplement to an earlier work. In the Qing-dynasty anthology *Jinshi cuibian* 金石萃編, the content of Chen’s preface becomes a part of the epitaph attributed to Wang Shi 王適 (late 7th c.). This phenomenon was likely a result of Pan’s disciple Sima Chengzhen’s 司馬承禎 (639–735) transcription of the two pieces together, which thereafter became one entity.

The focus of the present paper is the eulogy in Chen Ziang’s epitaph. Chen’s eulogy, written in verse form, is not attached to the “two-in-one” version of the epitaph in *Jinshi cuibian* but is only found in Chen’s collected works. This poem offers crucial hints to Chen’s association with this group of Daoist people in the Mount Song area for about a decade (ca. 684–695). Pan Shizheng became a model for his disciples and followers, who aspired to achieve a political career through Daoist practice. To flex his knowledge of the religion and poetic skills, Chen employs various rhetorical devices in his presentation of the Daoist references.

Tyler FEEZELL (Dartmouth College) “Modes of Listening in Shi Jianwu’s 施肩吾 (780–861) Poetry and Prose”

Among the substantial corpus of Shi’s poems and writings that survive in various collections, many stem from his period of seclusion on West Mountain (*Xishan* 西山), where he retired after attaining his *jinshi* 進士 degree in 820. Shi was a keen observer of the soundscape on the mountainside, regularly reflecting in his poetry on the natural sounds that populated his surroundings. But his practices of listening involved other modes, most importantly, a deeper, more embodied form of listening to the ineffable Dao. In this paper, I draw on sounds studies theorists Pierre Schaeffer and Michael Chion, who have differentiated various modes of listening, to explore how Shi made sense of and articulated his relationship to the sounds of human beings, the natural world, and the heavens. Shi, the Tang poet and focus of this paper, has been confused with a later Daoist figure of the same name, who specialized in inner alchemical thought. Shi’s attention to listening practices in his writings is a key point of distinction, which helps us to differentiate these two figures, both of whom were devoted to the pursuit of the Dao, though through radically different means.

Madeline K. SPRING (University of Hawai'i at Manoa)
“Autobiography and/or Biography: Self-reflections by Bai Juyi 白居易(772-84)
and Liu Yuxi 劉禹錫 (772-842)”

As the well-known Tang poets Bai Juyi 白居易(772-84) and Liu Yuxi 劉禹錫 (772-842) approached their later years, their concerns about aging intensified. Throughout Liu Yuxi's life his interest in medicine largely arose from worries about own illnesses. From the early age of 29 *sui*, Bai had already expressed distress about his hair thinning and turning white, a worry he mentioned in almost 400 poems. Deteriorating eyesight and the fear of teeth falling out also plagued some medieval poets. In fact, Bai Juyi and Han Yu (768-824) each created humorous poems about their dental problems. In 839 Bo Juyi suffered a paralytic stroke that left him largely unable to walk and increasingly dependent on others.

Bai and Liu also endured emotional pains and anxieties. When Liu Zongyuan died, Liu Yuxi was especially distraught, as was Bai Juyi when Yuan Zhen passed away. Another pervasive worry that tugged at both of them during these years involved the uncertainties of how their literary collections would be circulated, transmitted, and evaluated by future generations.

This paper focuses on Bai and Liu's autobiographical writings from the later years of their lives. Whether composed from a first or third- person perspective, these works definitely enhance our appreciation of these talented writers.

Session 5B

Luying ZHAO (Arizona State University)
“Bloody Reborn: Female Blood Pollution and its Redemption in Medieval China, focusing on
***the True Scripture for Salvation from the Lake of Blood, [Revealed] by Yuanshi Tianzun*”**

Since the Tang and Song dynasties, Daoism and Buddhism have featured a unique hell specifically designed for women. This particular hell, the Blood Lake, or the Blood Bowl, arose from the discourse of female blood pollution, which was believed to be caused by menstruation and childbirth. According to related scriptures, women who experienced menstruation and/or childbirth were destined for this hell after death. The only means of escape was through salvation rituals performed by their male relatives. These rituals not only aimed to free women from the confines of this hell but also served as demonstrations of filial piety by the participating men. While considerable scholarly attention has been given to the Buddhist Blood Bowl Hell, there has been limited exploration of the more diverse literature surrounding the Blood Lake Hell in Daoism. This study aims to address the gap in our understanding of the Daoist Blood Lake cult in medieval China by analyzing the key scripture DZ72 *True Scripture for Salvation from the Lake of Blood, [Revealed] by Yuanshi Tianzun* 元始天尊濟度血湖真經 as well as important texts from the Daoist Canon, including sermon scriptures, salvation ritual programs, and talismans.

Pui See WONG (Arizona State University)
“Early Lingbao Daoism’s Ambivalence towards Femininity: Comparative Reading of the Varied Roles of the Green-waisted Jade Maiden”

It has long been established that early Lingbao Daoist scriptures are composite texts, in which a motley of rituals of multiple religious traditions were patched together and presented as new revelations that supersede those of southern Chinese religious elements in the Six Dynasties period. In this paper, I will focus on the textual attestations of a character named Green-waisted Jade Maiden 青腰玉女, whose roles in the early Lingbao texts hark back to the texts of proto-Daoist traditions and Shangqing Daoism but in a modified capacity. In particular, I will demonstrate how the Jade Maiden’s role in procuring herbs for the undying state in one of Lingbao’s foundational scripture, the *Perfect Script in Five Tablets* 五篇真文 (DZ 22), signifies a relegation of the maiden’s central role in alchemy and astro-alchemy in earlier traditions mentioned above. In proto-Daoist texts, Green-waisted Jade Maiden is among other jade maidens who are known as custodians of coveted alchemical recipes; in Shangqing text, her role is refitted into the new technology of astro-alchemy, in which she is reimagined as a source of potency. However, the downgrade of this Jade Maiden’s role in alchemy should be read in conjunction with her other roles in Lingbao texts: for instance, she is also one of the central deities on which practitioners are instructed to focus during meditation. In conclusion, the multivariate portrayal of the Jade Maiden’s role in early Lingbao texts indicates Lingbao texts’ ambivalent attitude towards femininity.

Zhujun MA (Brown University),
“Mother’s Blood: The Blood Bowl/Pool Hell Belief, Motherhood, and Female Body in Early Modern China”

Since the tenth century China, a bleak picture of the female afterlife started to be presented to women and their family members. According to sources from Daoism, Buddhism, and popular religions, women would suffer in a hell full of blood due to childbirth and menstruation after death. One of the many sources that significantly contributed to this belief is with an apocryphal sutra, *The Orthodox Canonical Blood Bowl Sutra [Taught by the Buddha]* ([Fo shuo] *Dazang zhengjiao Xuepen jing* [佛說]大藏正教血盆經, hereafter *Sutra*). To historicize the role of this sutra with a marginalized canonical status yet a widespread popularity among lay people, I locate 23 extant copies of the *Sutra*, dating between the seventeenth century and early twentieth century, as material evidence to sketch the social history of the *Sutra* as part of the Blood Bowl Hell belief. By looking at the donor information of extant copies and Chan yulu (recorded sayings 語錄), I argue that it was lay people and monastic monks’ endorsement, doubt, rejection, criticism, and defense around the *Sutra* enacted what it was and did in constructing the Blood Bowl Hell belief. I also situate the *Sutra* as one part of the son-saving-mother trope shared through the cultural, religious, and emotional repertoire from medieval China. Womanhood/Motherhood in this *Sutra* is constructed from the perspective of a child, who is prescribed to be filial, to invoke the emotions and romanticized memory about a mother’s body and acts.

Session 6A

Garret P. OLBERDING (University of Oklahoma)
“Law and Ritual in Early China—What’s the Real Difference?”

In the study of early China, ritual and law are treated as separate domains, with the former focused on ceremonial norms of behavior with fewer official modes for their prosecution and the latter on penally enforceable norms. The distinctions both between ritual and law, between the ceremonial and penal regulation of behavior, have led to the treatment of ritual and law as independent realms. However, both are attempts to guide social behavior in deference to relationships of power and dominance. In my presentation, I aim to offer a brief analysis of received and excavated texts, such as the chapters on law and ritual in the Han and Jin official histories, as well as sections from Qin and Han excavated legal materials to question to what degree ritual and law should be considered distinct.

Luke HABBERSTAD (University of Oregon)
“The ‘Statute on the Court Audience Ceremony’ (*Chao lü*) from Zhangjiashan Tomb 336: A New Perspective on Imperial Court Ritual and Law in the Early Western Han Dynasty”

On November 18, 201 BCE, the founding emperor of Western Han, Liu Bang 劉邦 (Gaozu 高祖, r. 202-195 BCE) presided over his first imperial court audience ceremony (*chao yi* 朝儀), receiving gifts, congratulations, and wishes of longevity from kings, nobles, and officials. The ceremony, recorded vividly in the *Shiji* 史記, was thereafter performed annually and its designer was credited with establishing a body of court ritual used for centuries. Other than the *Shiji*, however, along with scattered accounts compiled centuries after Liu Bang’s reign, very little information exists about this seminal development in the history of early imperial politics and ritual. This situation improved with the November 2022 publication of a “Statute on the Court Audience Ceremony” (*chao lü* 朝律賓), part of a collection of early Western Han statutes (*lü* 律) excavated from Tomb 336 at Zhangjiashan. This paper presents a translation and analysis of the statute, valuable not only because it provides greater details about the audience ceremony, but also because its numerous differences with the *Shiji* and other sources allow us to better understand distinctions between ritual and law made at the dawn of unified empire.

Yifan ZHENG (University of California, Berkeley)
“Family or Servant? The Ambiguity of Status in Early Chinese Households”

In this paper, I contextualize two different exegeses of the term *jiaren* 家人 in early histories, in order to clarify family relationships and social status in early Chinese empires along their legal and socio-political dimensions. The first part of this paper starts from the philological ambiguity in a puzzling anecdote in *Shiji*. I examine the pre-modern exegeses and modern scholarly discussions of this term and argue that “servant” is the most compelling interpretation in the context of the anecdote. In order to make sense of this reading, I contextualize the early exegesis and investigates early legal and administrative texts which show that servants were integrated into the family and had status comparable to that of family in the household.

Many of the commentators were preoccupied with pointing out a “scholarly contention” behind the anecdote and neglected other possible explanations of *jiaren* in the early texts. A more straightforward way to understand this anecdote is to see both sides of the conflict trading pejorative words concerning one’s social status (servants versus convicts), rather than a scholarly debate representing two “schools”—the Ruist and the Daoist.

In the second part of this paper, I examine the other common exegesis which reads *jiaren* as “commoners” in some contexts. I argue that *jiaren* and commoners could be interchangeable because they referred to the same group of people with different ideas of the state-family relationship. The broad semantic range of “*jia*” and its changes over time have led to divergences among commentators.

Session 6B

Yue WU (Arizona State University)

“Cultural Strata of Luoyang and Yang Xuanzhi’s Reconstruction of the Self”

In *Luoyang qielan ji* 洛陽伽藍記, the author Yang Xuanzhi 楊銜之 maps out the old capital of the Northern Wei dynasty (386–535) from 493 to 535, the most prosperous age of both the empire and the Han culture in north China since the fall of the Western Jin dynasty in 316. Although Yang was inspired by his revisit of Luoyang over a decade after it was abandoned, his narrative in *LYQLJ* does not go beyond the year 535, when the capital of Wei was moved to Ye, as if what happened after that have nothing to do with the city at all. This paper thus probes into the reasons behind Yang Xuanzhi’s “lamination” of the old capital during its golden age, as well as how he adds the third dimension, namely the cultural historical strata, to his map-making of the metropolitan Luoyang. By delineating relations between the contemporary places and their past, the author reinforces the idea that the Northern Wei and its capital are indispensable parts of the Chinese tradition. I will demonstrate this point with a legendary figure, the two hundred years old recluse Zhao Yi 趙逸, who repeatedly appears throughout the text, pointing spectators to the historical sites to rediscover them. By bringing the city back to that specific time point and reconnecting it to the cultural past it “belongs to,” Yang Xuanzhi manages to reorient himself, a culturally and politically displaced literatus official, to the spatiotemporal place he longs for.

Sarah KETCHLEY (University of Washington)

“Investigating Nineteenth Century Nile Networks: The Diaries of Mrs. Emma B. Andrews”

Mrs. Emma B. Andrews has often been cited as a witness to archaeology in the late 19th and early 20th centuries, as scholars draw on her extensive record of travel as companion to the millionaire-turned-archaeologist Theodore M. Davis. While her accounts of the discoveries of tombs including KV46 (Yuya and Thuyu), KV55 (Akhenaten) and KV56 (The ‘Gold Tomb’) are certainly invaluable, the diaries also offer insights into the social networks of well-heeled expatriates, tourists, Egyptologists, scholars, and other travelers in Egypt at that time. This paper will discuss the process of transcribing the Andrews journals to create machine-readable editions as a starting point for identifying and extracting named entities, including people, places, boats, hotels, art, and antiquities. Having developed a database of over 1000 individuals, our project group has collated a range of

contextual information ranging from brief biographies, related images, and additional archival material, much of which is previously unpublished. The goal of this phase of work is to create an interactive visualization to provide a platform for exploring Emma Andrews' extensive network, and thereby gain insights into the discourse and circles of influence in Egypt during this period - including economic, archaeological, and political. The social network analysis will enable users to dynamically engage with the primary source material according to their research goals, while working computationally with a large dataset gives an opportunity to discern connections that are not otherwise immediately apparent.

Shuo LIANG (Arizona State University)
“Finding One’s Place: *Diagram of the Three Realms Unified*”

This paper examines Lü Fu’s 呂撫 (1671-1742) *Diagram of the Three Realms Unified* (*Sancai yiguan tu* 三才一貫圖), a comprehensive map that provides geographical information and integrates historical and moral information at the same time. The map consists of sixteen diagrams, such as a world map, two astronomical maps, a map of the Qing empire, a diagram of the *Great Learning* (*Daxue* 大學), a diagram of reign titles, reign periods, and ghosts and deities, a diagram of the Yellow River and the Luo River, and a diagram of correspondence between the constellation and administrative districts. As this paper shows, Lü Fu’s map is driven by his overarching ideal of enabling readers to navigate the world of space and time, placing themselves in the physical and moral world. This map is not just an illustration of spatial representations of the natural world but also a text that “maps out” historical knowledge and moral conventions as a scaffolding device. The spatial nature of the map allows readers to locate their own geographical location on the map. The map also allows one to find one’s place in the moral universe by offering a variety of diagrams of historical and moral knowledge rendered in an accessible way. By investigating the mixed nature of Lü Fu’s map and the idea of *tu* 圖, this study hopes to expand our understanding of what a map is.

Session 7A

Meow Hui GOH (Ohio State University)
“*Zha xiang* 詐降, Surrender in Deception: War, Politics, and Text in the Three States”

The Three States period (220–265) oversaw greater tolerance and even acceptance for switching allegiance. Men caught in unfavorable situations or saw opportune outlets had capitulated to and joined the enemy camp; rulers had not only actively recruited and welcomed capitulators, but also pardoned their own men who formed secret ties with or capitulated to an opposing regime. While this environment reflects the loosening bond and malleable relationship between a sovereign/regime and a subordinate/subject, *xiang* 降 (“capitulation”; “surrender”) was often not a clear or complete act of submission. In fact, the turncoat, shrouded in ambiguity and secrecy, most directly symbolizes the suspicion, animosity, and unpredictability of the cross-regime engagement in this period. Cases of *zha xiang* 詐降, “surrender in deception,” further underscore the intensity of the day’s psychological warfare. As the major mean for mediating a surrender, the *xiangshu* 降書 (“surrender letter”) thus offers a rich lens through which to examine the function of text against the day’s warfare, politics, and rhetoric. Focusing on the surrender letters used for deception, I will consider these questions:

how did text create believability? How did text influence actions and outcomes? What was the reach and limit of text in socio-political reality? As the Three-States phenomenon of surrender-in-deception demonstrates, as powerful as text could be, its effectiveness was never guaranteed.

**CHAN Chok Meng (University of Hong Kong),
“Triumphant Return of the Lord: A New Reading of the “Pan Shui” (Mao #299)
in the *Odes* as a Eulogium for Bo Qin”**

Early accounts have it that the eulogium (*sòng* 頌) “Pan shui” 泮水 in the *Odes* was written to praise Duke Xi of Lu (r. 659–627 BCE) by his contemporary. But this middling ruler never had any military success remotely comparable to the one depicted in this text; otherwise the official state history *Chunqiu* would not have been silent on the subject. The purport of the poem is also not about the inauguration of the Pan Palace, even though it was a critical locale. This suburban complex functioned as an academy, a “war room,” and a venue for offering (human) sacrifices to ancestors.

In my new reading, the eulogized subject could only be Bo Qin 伯禽 (ca. 1068–998 BCE), founder of the Lu State. I contend that the background was about his triumphant return after defeating the neighboring Belligerent of Xu, possibly in King Cheng 13 (i.e., 1030 BCE). On his way back to the capital, he stopped at the Pan Palace in the eastern suburb and reported the military triumph to his forebears. Thus, the eulogium celebrates a major victory in the state history and the glory of their mighty founder over his enemy.

An incomplete knowledge of the early history of Lu is one reason for the misinterpretation. But the root cause was an insufficient understanding of the eulogium as an ancient verse form that extolled the ancestors retrospectively. In fact, none of the eulogia in the *Odes* explicitly lauded the reigning sovereign, unlike their Qin and Han counterparts.

**Jaehyuk LEE (Ohio State University)
“Transfer of Authority: Chosŏn King’s Inscriptions of Guan Yu”**

The worship of Guan Yu 關羽 (d. 220), a general serving Liu Bei 劉備 (161–223), the founding emperor of the state of Shu 蜀 (221–263), was imported from Ming China to Chosŏn Korea during the Japanese Invasions of Korea (1592–1598). The Ming generals, who were sent to assist Chosŏn (1392–1910), prayed for victory to Guan, who was worshiped as a deity of war. However, Guan was reborn as a new symbol in Chosŏn kings’ inscriptions (*ming* 銘) in honor of Guan, engraved on the stele located inside Tongmyo 東廟, a shrine for Guan in Seoul. First, this essay examines how King Sukchong 肅宗 (r. 1674–1720) adopted the symbolic power of Guan, the icon of loyalty, to reinforce the hierarchy between ruler and subject. Additionally, it examines King Yŏngjo’s 英祖 (r. 1724–1776) multifaceted strategies of utilizing the worship ceremony for Guan as a means for the monarch to exercise leadership over his subjects, analyzing his theoretical positioning as the legitimate successor of Chinese civilization. This essay further interprets the tetrasyllabic poem written by King Yŏngjo’s son, Crown Prince Sato (Sato secha 思悼世子, 1735–1762), as a literary enactment of Yŏngjo’s theoretical framework for manifesting the recreated symbolic meaning. Lastly, this essay examines how King Chŏngjo 正祖 (r. 1776–1800) dehistoricized Guan Yu, portraying him as a sacred being embodying himself in the present, and argues that the king orchestrated and performed rituals for Guan as a mechanism to establish the monarch as a conductor of sacredness, staging the

summoning of a deity. Overall, this essay investigates the diverse strategies employed by the Chosŏn kings in the “dramaturgy of power” through ritual practices and the recontextualization of the symbol, shedding light on the meanings and functions of these rituals as mechanisms not only to reflect existing power but also to actively create, reproduce, and materialize power within the Chosŏn court.

Session 7B

LI Xiaorong (University of California, Santa Barbara)

**“From the ‘White Mountain’ to the ‘Prosperous Dynasty’:
The Politics of the Qing’s Imperial Anthology, *Xichao yasong ji* (1804)”**

Scholarly investigations reveal that the largest number of literary anthologies in Chinese history were produced during the Qing dynasty. The Qing was also seeing the unprecedented trend of anthologizing poets of the Qing’s contemporary age, which had much to do with the cultural politics of the Qing’s alien conquest. Both Han and Manchu elites created poetry anthologies, especially of *shi*, the most revered genre, as an important means of adapting to the new political regime. A monumental anthology exclusively focused on the conquest elite [the imperial clan and their commanded Eight Banners] was compiled by Tie Bao 鐵保 (1752-1824), an aspiring Manchu scholar-official, in 1804. The Jiaqing Emperor granted the title, *Xichao yasong ji* 熙朝雅頌集 (The Elegant Chants from the Prosperous Dynasty), and contributed a preface to the anthology. In this paper, through examining its anthologizing strategy and paratexts, I attempt to explore the political meaning as projected in the *Xichao yasong ji*, how the anthologist and the sponsoring court view their relationship to both sovereignty and literary authority.

Haoyue LI (University of British Columbia)

“From Temporality to Spatiality: Incense-seal Pictures (*yinxiang tu*) in Late Imperial Texts”

This paper focuses on an object called “incense-seal picture” (*yinxiang tu*). Sinologists such as Silvio A. Bedini and Joseph Needham in the 1950s to the 1960s situated the study of incense-seal pictures in the framework of the history of science and technology, with a particular focus on its function in calculating time. This paper instead situates the study of incense-seal pictures in the context of literature and material culture by exploring textual records and visual examples in late imperial poems and manuals. By shifting the focus from temporality to spatiality, I will discuss (1) how incense-seal pictures were gradually incorporated into literati discourse of scent-connoisseurship culture; and (2) what kind of images were chosen for incense-seal pictures. The aim of this paper is to draw attention to how men-of-letters at the time, especially those who recorded, consumed, and engaged with incense-seal pictures in their everyday leisure life, did not regard these artifacts with our modern concept of “technology” but instead perceived these pictures through the lens of their knowledge system and as a way to understand the world they lived in.

Katherine ALEXANDER (University of Colorado, Boulder)
“Class, Gender, and the Family in a late Qing Narrative *Baojuan*”

In this paper, I address the complicated class, gender, and family dynamics in *Xiunü baojuan*, a late Qing tale about a chaste maiden who defends herself after being kidnapped and sold as a concubine to a childless couple. As a newly written *baojuan* (precious scroll) that became moderately popular after first appearing in the 1870s, it was reprinted into the twentieth century, even spreading in Southeast Asia. While Xiunü’s lay Buddhist convictions fuel her resistance to becoming a concubine, so does her familial and class status. The only child of a sonless but extravagantly wealthy family, she begs her owner/husband, nowhere near as rich, to allow her father to ransom her. However, no amount of money can make up for the lack of an heir and the availability of a potentially productive womb. As the new family demands she submit her body to their demands, Xiunü’s refusal to accept her role as a girl trafficked for her reproductive potential, and her subsequent death at the frustrated wife’s hands, serve as a dramatic vehicle for confronting the value of women to the family (whether as daughters, wives, or concubines). This story, packed with sensationalized violence and hyperbolic plot twists, also addresses the poisonous allure of wealth and the harms it causes across lifetimes, particularly in the burden placed on women to birth the son who will inherit it all. What if everyone was freed from wealth and the natal family through the transformative power of making merit through charitable works?

Session 8A

Wei WU (Arizona State University)
“Two Stories about A Member from the Aristocratic Lu Family of Fanyang 范陽”

This paper will examine a political figure in the Tang, Lu Shiheng’s 盧士珩(758–820), from the prominent Lu family of Fanyang. Shiheng did not contribute much as a minor official, but two texts about him are still extant. The first one is a preface (*xu* 序) written by his friend, the renowned Tang poet, Yuan Zhen 元稹 (779–831) and the other one is the entombed epitaph inscription (or *muzhiming* 墓志銘) written by his litter brother, a powerful official, Lu Shimei 盧士玫(762–825). As for Shiheng’s life before he withdrew from public life, the two textual accounts accord well with each other, but for Shiheng’s religious affiliation, two accounts contain conflicts. Yuan Zhen clearly identified Shiheng as an ordained Buddhist, whereas Shimei claimed that he returned to “*Ru*” 儒. This paper is not to evaluate two accounts by the criterion of “did it really happen?”. Instead, this paper aims to investigate why they described Shiheng differently and what their motives were behind such efforts. By examining Lu Shiheng’s story, it offers a fruitful angle to scrutinize the relations between individual pursuit and family coherence, aristocrat honor and recognition of religious identity, traditional Chinese teachings, for example, Ruism and Mohism, and “alien” Buddhism during the Mid-Tang. More than that, it invites us to reconsider about the writing of preface and *muzhiming*, as two literary genres, and the different audiences they addressed.

Timothy DAVIS (Brigham Young University)
“Han Yu and the Five Dou Brothers of the Mid-Tang Era”

Among the relationships Han Yu 韓愈 (768–824) established with his contemporaries, his connections with the Fufeng Dou 扶風竇 family have received little attention. The Dou family—once revered, now largely forgotten—was unusual in that four of five Dou brothers obtained the “presented scholar” (*jinsshi* 進士) degree. All five brothers eventually held administrative office and associated with many of the leading literary figures of the day. Owing to their fame and renown, a contemporary colleague named Chu Cangyan 褚藏言 likened their brilliance to the sidereal illuminations of the five visible planets in the night sky. Chu went on to compile a collection (still extant) containing a hundred examples of their poetic craft, which he titled *Linked Pearls from the Dou Clan* 竇氏聯珠集. In my presentation, I will focus on Han Yu’s connections with the Dou brothers as preserved in the literary record. In particular, I will conduct a close reading of the epitaph Han Yu wrote for Dou Mou 竇牟 (749–822). Rubbings made from this epitaph were recently published and the inscribed version of the text indicates that the calligraphy was provided by Dou Mou’s younger brother Dou Xiang 竇庠 (767–828). Han Yu, on occasion, exchanged poetry with both Dou Mou and Dou Xiang. This presentation will examine the craft of Han Yu’s commemorative writing and occasional poetry resulting from his relationship with the Dou family.

Shiwei ZHOU (University of Washington)
“Redefining a Rebel-A Study of Pi Rixiu’s “Ten Origins”

The paper studies a collection of ten short essays, collectively named “Ten Origins,” composed by the late Tang scholar Pi Rixiu. The ten essays, together with a short exposition, were included in Pi’s compilation, *Literary Bog*, as part of the materials he prepared to present to the civil service exam examiners. While the essays drew inspiration from the literary master Han Yu’s five pieces of ancient-style prose, “On the Origin of...”, they exhibited a remarkable coherence in their thematic content. Moreover, they were intentionally structured as a guidebook, addressing significant concerns shared by Confucian scholars of Pi’s era. Pi Rixiu is known for his involvement in the Huang Chao Rebellion and has long been regarded as a radical Confucian writer who rejected both Daoist and Buddhist philosophies. This paper aims to dispel two common misconceptions by closely examining Pi’s essays: first, the notion that Pi had no interest in or was unaffected by Daoist and Buddhist ideas, and second, the belief that Pi consistently criticized the corrupted Tang government while sympathizing with the suppressed people. To achieve this, the paper provides an annotated translation of the materials and delves into a discussion of five key themes: education and transformation, attitude on kinship, values of the sages, ruler-subject dynamics, and anti-war sentiments. By drawing connections between Pi’s ideas and language and earlier as well as contemporary literature, and by investigating the historical events that directly influenced Pi, the analysis strives to enhance our comprehension of the author and his philosophical standpoint.

Session 8B

Linhe LI (Columbia University)

“Wrought into Historical Contemplation: Configuring Ruins in the Poetry of Southern Liang and Chen (502-589 CE)”

Ruins of human constructs are such spatial temporalities that trigger perception, meditation, and reminiscence. By gazing upon and writing about these poetic spaces of once-glorious eras, the evoked emotionality of remembrance is sublimated into the realm of timeless reflection about dynastic destiny, and the temporal disparity between the past and present. The ambiance of those decayed and withered structures conjures up a sense of wistful tranquility. Witnessing the aftermath of the Southern Liang dynasty (502-557), while the court poets pass by the site of remains in their journeys of displacement, they not only visualize the former appearance of ruins but also reflect on the historical pattern of dynastic rise and fall. What kind of reflection and expectation is made by the poets through the process of visiting or thinking about the ruins? How does the lingering cultural continuity and rupture brought by warfare represented in the poetics? Through examining the poetic discourse of Yu Jianwu (ca. 487-551), Yin Keng (511-563), and Shen Jiong (504-562) on relics of cities, palaces, temples, and residences, spanning the dynasties of Southern Liang and Southern Chen (557-589), this study sheds light on the literary topos of ruins and the poets' contemplation upon the monumental sites.

Xiao RAO (University of North Carolina at Greensboro)

“The Medieval Chinese Nonsense Poetry: Jokes on Poetic Defects (*Shibing*) in Song Dynasty Remarks on Poetry”

Did medieval Chinese poets produce nonsense poetry? Although nonsense poetry was not an established genre in medieval China, and there were no prominent poets known for such works, a few intriguing cases of nonsense poetry from the Tang-Song period were recorded as jokes in Song dynasty “Remarks on Poetry (*shihua* 詩話).” These anecdotes, which feature puns, twisted interpretations, or outright nonsensical verses, are conceptually linked to an important notion in Chinese literary criticism known as “Poetic Defects (*shibing* 詩病).” Initially used to describe shortcomings in a set of prosodic rules, the term “defect” (*bing* 病) later expanded to encompass a broader range of poetic aspects. Notably, one type of jokes revolved around situations where the language of a poem was perceived by those involved in the anecdotes as incongruous with its intended meaning, leading to the poem being considered as “not making sense.” The jokes analyzed in this paper are drawn from major Song-period compendiums of *shihua*, the *Tang Song fenmen mingxian shihua* 唐宋分門明賢詩話, the *Shihua zonggui* 詩話總龜, the *Tiaoxi yuyin conghua* 苕溪漁隱叢話, and the *Shiren yuxie* 詩人玉屑. I argue that although jokes occupy a small portion of the Song period *shihua*, they hold valuable information regarding Song *shihua*'s relation to earlier poetry criticism and their comic quality shaped this anecdotal writing mode into a fresh and distinct form of Chinese literary criticism.

Mi LIU (Arizona State University)

“Life Offstage is a Barbaric Play: A Dramatic Perspective on Cultural Otherness in Yuan *zaju* All Keys and Modes in the Purple Clouds Courtyard of Wind and Moon 諸宮調風月紫雲庭”

The only extant Yuan edition *zaju* play that stages the song singing profession, *Purple Clouds Courtyard* seems to tell a love story that is commonly seen in early modern Chinese vernacular literature: an actress and a young noble man who fall in love overcome the obstacles the elder generation puts in their way and eventually achieve conjugal happiness. Yet, I find the play rather unusual because we never catch the entertainers in the middle of a performance. In other words, they are only situated off stage throughout the story. I would argue that, by doing so, the story spotlights the life off-stage to be “plays,” because it is bereft of genuine *qing* 情 (emotion or affection). This is to contrast with the stage-performances (that are only indicated in the play), where genuine *qing* is found. When the story unfolds against a background of cohabiting cultures, which is a Central Land actress and a Jurchen noble contending for love in northern China under the Jurchen rule, we see that the contrast is a cultural coding that identifies otherness: those who do not empathize with *qing* and play-act to hide their heartlessness in life are considered to be barbaric. For those who can empathize with *qing*, they can be transformed into “one full of *qing*,” an ideal personhood beyond ethnic identity (as well as social classes), in stage-performances. The *qing*/emotive authenticity in stage-performances is therefore the key reason for the Jurchen noble giving up his official career to join his lover’s profession, instead of asking his lover to leave the performing profession and marry into his noble family.

Session 9A

Stephen WEST (Arizona State University)
“Who Wants a Tame Elephant?”

During the inaugural years of Emperor Dezong of the Tang 唐德宗 (742.05.27–805.02.25; reign commenced 779.06.12) personally oversaw the Erudite Examination (博學宏詞考試). For the examination he set the topic “Releasing Tame Elephants” as the title the *fu* section of the tripartite examinations (賦、詩、策). Moreover he assigned the rhymes for the regulated *fu* (律賦) as 珍 -in, 異 -I, 禽 -in, 獸 -uw, 無 -ju, 育 -uwk, 家 -ae, 國 -wok. (Which we might happily translate as “Valuable and rare birds and beasts do not help the state grow.”) One candidate’s examination *fu* greatly pleased Dezong, and he placed that candidate, Dugu Shou 孤獨受/授/綬 in the third category (三等). Dezong particularly praised two lines of the original:

化之式孚，	To transform them by a model of trust,
則必	then one must
受其來獻。	accept its presentation as tribute.
物或違性，	Should any animal thus turn against its basic nature ¹
所用	the reason
感於至仁。	is that it was moved by perfect benevolence.

¹ That is, the relationship between its naturally suitability for a particular place, climate, topography, etc. Why it left is natural environment.

Gudu Shou, while not a household name, was by all accounts a gifted writer of *fu*, as Fan Zhongyan notes in a memorial to Renzong of the Song, discussing changes in the examination system.

But, the phrases of this *fu* that resonated most through history were surely,

安知	how can we know
不懷其土而感其類。	it does not long for its local soil or feel for its own kind?
揆夫國用，	If we calculate cost to the state,
芻豢之費則多，	then the amount for domestic animals is already expensive.
許以方來，	Acknowledging that it has come recently
道途之勤亦至。	and that the difficulties of that journey were experienced to the full,
與其繼之而厚養，	rather than keep it in harness and raise it sumptuously,
孰若縱之而自遂？	would it not be better to set it loose so it can do as it wants?

The Northern Song used elephants extensively in their rituals, and also a kind of theater when the animals were brought from their pasture south of the Outer Wall or were sent to pasture in the springtime to Ningling, southeast of Bianliang. They constantly used six beasts, three harnessed on the left and right as fore-beasts for imperial retinue on a variety of state occasions. But when the dynasty was forced to relocate to Hangzhou, problems with finding pasture, providing care and feeding, and with financial constraints imposed by having to support tribute missions from the time they entered the borders compelled the early emperors to use this phrase as a legitimizing precedent in order to refuse entry of tribute elephants from Nam Viet and other places. Later on, these lines were often repeated in situations in which the imperial court was forced to make economical moves to reduce costs to the state by rejecting the expensive process of accepting animals from abroad.

Jinhui WU, Ben GARVEY (Reed College)

**“From Traditional Mythology to Pop Culture: Sadan Jun's 撒旦君
Reimagining of Yaoguai 妖怪 (Strange Creatures) in Contemporary China”**

This paper examines the evolution of Chinese supernatural art and literature on *yaoguai* 妖怪 (strange creatures) and their influence on East Asian culture, particularly in its modern iteration. The focus is on the artworks of *Sadan Jun* (a.k.a Zhao Peng 趙鵬, 1988-), a contemporary Chinese artist who has utilized traditional artistic forms of *yaoguai* to highlight contemporary social issues. Specifically, we will analyze Sadan Jun's art series titled *The Record of Strange Things in China* (*Huaxia yishi lu* 華夏異事錄), which features Forty-Eight newly-invented illustrated *yaoguai*, each accompanied by short explanatory texts in semi-literary Chinese. These *yaoguai* represent a range of controversial social issues in contemporary China, including but not limited to the notorious electroshock therapy for young internet addicts, the “gutter oil” scandal, and violence against doctors and other medical practitioners. Through a close reading and translation of Sadan Jun's work, as well as other supernatural media and secondary literature, we argue that Sadan Jun's art on *yaoguai* expands the traditional *yaoguai* genre in a distinctly critical and subversive socio-political direction. Additionally, we explore how globalized art and social media have reinvigorated Chinese supernatural art, transforming the genre into a more allegorical style that juxtaposes traditional supernatural creatures within a secular worldview.

Sijia LI (Stanford University)
**“Translating Buddhist and Catholic Mummies: Sacred Bodies and
Anti-/Hagiographical Writings in Early Modern China”**

In 1589, when Matteo Ricci (1552–1610), the best-known Jesuit missionary in China, arrived at the Nanhua Monastery, he viewed the uncorrupted body of Huineng 惠能 (d. 713). Frowning at the idolatry fever surrounding the “flesh body” of the Sixth Patriarch, Ricci penned his criticism on the Chinese “pagan religion”—Buddhism. Yet, not after a century was Hangzhou stirred by a Catholic cadaver that resisted decay. The bodily remains of Martino Martini (1614–1661), one of Ricci’s Jesuit fellows, were found uncorrupted during its translation (*translatio*) to a newly established Jesuit cemetery.

This paper takes the historical writings surrounding these two Buddhist and Catholic whole-body relics as its subject. Translation, both in its common sense of “converting from one language to another” and in its religious gloss, the movement of sacred bodies from one place to another, serves as a keyword for my research. I first investigate Ricci’s anti-hagiographic reinterpretation of Huineng’s legends to see how the Jesuit(s) interacted with Buddhism in the early years of the China Mission. I argue that Ricci’s attack on the mummy of Huineng should be better read as a polemical strategy intended to create a more pronounced visibility of the Christian religion. Then I turn to Martini’s mummy and its worship in Hangzhou. First translated to the Cemetery, then moved to an urn, Martini’s body witnessed the ebb and flow of the Jesuit mission. By dissecting the hagiographical writing of Martini by Catholic historians, I highlight the Sinicization of Catholic relic veneration.

Mark PITNER (Elmira College)
“The Story of belabored Bodies in Early China: Hunchbacks, Humpbacks, Bent Backs”

This paper will explore the ways people with the range of conditions that are commonly described as hunchbacked, humpbacked, or bent backed are described and treated in the early Chinese tradition. The paper will start by mapping the terminology associated with these conditions and the hermeneutical responses to this terminology. Then I will locate these terms in a range of textual traditions that speak to the larger philosophical, medical, political, and legal responses to these conditions. Finally, the paper will link this research to my previous work on aging and the conceptions of disability in general in early China.

Session 9B

Huizhi WANG (University of British Columbia)
“Here and There, Fast and Slow: Experiencing Time and Space in the ‘Nineteen Old Poems’”

Seen as a classical set of works in the history of Chinese pentasyllabic poetry, the “Nineteen Old Poems” have acquired considerable scholarly attentions over the centuries in terms of their themes, structures, authorship, and their significance in Chinese poetic history. Besides, scholars have addressed the dilemma between the difficulty of pinning down any specific readings and the seemingly straightforward language of the poems. Further exploration is needed if scholars are to

determine why such confusion exists. By considering the “left-at-home wife” and the “travelling-outside husband/traveler” as the two participants of the “Nineteen Old Poems” story, I interpret the poems by expounding on how the wife and the traveler experience time and space in both different and similar senses. In the poems, the traveler may joyfully visit various cities and participates in the feasts, granting him a wider range of space and a faster passage of time. Yet the traveler can also encounter impediments in his life and feel left behind by his peers, or he may look back at his home—and miss his family. In such poems, the traveler experiences time and space in an emotionally intense sense which is similar to their left-at-home wives’. Borrowing Sara Ahmed’s idea of “being stopped” in her discussion of queer phenomenology, I argue that the similarity between the wife’s and the traveler’s temporal and spatial experiences largely contributes to readers’ confusion when confronting the poems.

Hung-Yun LIU (University of Washington)
“Rediscovering Sound in Tao Yuan Ming’s (365—427?) Poetry”

Tao Yuanming, a prominent Chinese poet, utilized exceptional sound patterns in his poetry. However, due to the evolution of Chinese phonology over time, these sound effects are often overlooked in contemporary readings of his work. This paper aims to rediscover the significance of sound in Tao's poetry through reconstructing the phonology of Late Han Chinese based on Axel Schuessler's work and analyzing the sound patterns, such as rhyming, alliteration, assonance, and reduplication, employed by Tao in his poetic compositions. The study reveals that Tao's poetry demonstrates a careful and deliberate use of sound patterns to emphasize the acoustic structure. By examining Tao's application of these sound patterns, the paper highlights the poetic devices that create rhythm, reinforce content, and produce pleasurable responses in readers, akin to those produced by music. Through this exploration, the paper seeks to reestablish the importance of sound as an indispensable component of Tao Yuanming's poetry and Chinese poetry as a whole. By offering a comprehensive analysis of the sound patterns in Tao Yuanming's poetry and reconstructing the original phonology, this paper provides a fresh perspective on the richness and complexity of his works. It not only enhances our understanding of Tao Yuanming's poetic mastery but also sheds light on the broader significance of sound in the realm of Chinese poetry, emphasizing its importance as an integral aspect of poetic expression.

Hsiang-Lin SHIH (St. Olaf College)
**“Where the Mortuary Rituals Didn’t Reach:
Cao Pi’s Poetic Impersonation of Bereaved Women”**

Death was “social” primarily at the lineage level. It was to the bereaved lineage, with a focus on the male heir, that mourning and sacrificial rituals were ascribed. Mourning anyone of a lateral or an unrelated lineage was considered proper only to some extent. Despite the familial and gender boundaries drawn by the mortuary rituals, Cao Pi composed poems in the voices of these bereaved women: Cai Yong’s bereaved daughter Cai Yan, Ruan Yu’s widow, and Cao Pi’s mother Lady Bian, who grieved for the premature death of a Cao clan’s child. Moreover, Cao Pi commanded other poets to write in the same voices. Writing in the voices of others, or impersonation, is common in *yongwu* poems and essential to the trope of a longing wife. But while impersonating a caged oriole or a longing wife was typical of a court composition, impersonating a bereaved woman was not. In

addition to the mortuary rituals that discouraged such composition in a court setting, it is also awkward to read Cao Pi's poetic impersonation of a colleague's widow as his yearnings for his father Cao Cao's recognition. Did death become "doubly social" because the poems assumed the role of the bereaved at court? Or rather "doubly unsocial" since those were written not in a male voice but a female one, not under Cao Cao's command but Cao Pi's? To look for answers, this paper will reconsider the interrelationship among mortuary rituals, mourning genres, the trope of a longing wife, and court composition.

Jennifer LIU (Seattle University)
**“Yang Xiong’s Ode to the Universe:
Reconsidering a New Aesthetics of the *Taixuan* ‘Prefaces’”**

The *Taixuan jing*, arguably Yang Xiong's magnum opus, has long been seen as an imitative work of the *Zhou yi*. Though imitative works are not to be viewed in a derogatory sense as is the case with the Greco-Roman tradition, the *Taixuan* is much more than this. At a deeper level, the text reveals a rich depository of intellectual engagement with the canonical texts reflective of current Han cosmological and five phases thought. At the same time, we see a creativity that weaves together classical learning with undertones of Lao-Zhuang elements (influenced by Zhuang Zun) complemented by scientific findings. In the *Taixuan* (and *Fa yan*) we not only see a blend of Ruist doctrines grounded in the Five Classics with Lao-Zhuang elements but also a ripened philosophical mind that contemplates the ontological and metaphysical engagement with pure essences and their material manifestations while grounded in empirical observations of natural forces. The *Taixuan* is also revealing of Shu scholarship trademarks: Lao-Zhuang thought, Yi apocrypha and exegeses, philological methods (*xungu*), and an expansive range of interests. If one ventured beyond the question of structure and into the realm of the literary or philosophical, it becomes clear that the *Taixuan* is much more than just a manual for synchronized action. My project here looks primarily at the literary (and minimally, philosophical) dimensions of the *Taixuan* in a preliminary study of the so-called "prefaces." I suggest reading the two prefaces together as an ode to the universe, a reading which attempts to draw out two new ways of understanding these short lines: paradoxical display of the cosmos; and as a specimen of praise poetry. As such, I propose a new kind of aestheticism that reflects Yang Xiong's movement away from the lavishness of the material world as epitomized in the techniques of the grand fu to the simple yet profound underworkings of the infinite cosmos displayed in the many forms of the *Taixuan*, including praise, lyrics, and expository prose.

In this paper I will guide us through a close reading of the *Taixuan* prefaces by noting the literary features including prosody and rhyme, and give a general interpretation of the inherent meaning and narrative. The cr me of the paper will be considerations of a new aesthetics of the prefaces as an ode to the universe, a praise presented by Yang Xiong in exchange for knowledge specifically attuned to the principles harmonizing the three realms, *en route* to sagehood.