American Oriental Society

Western Branch

Founded 1951

Annual Meeting
October 31–November 2, 2024

Program

Arizona State University, Memorial Union Building
(301 E Orange St., Tempe, AZ 85281)

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WBAOS Annual Meeting 2024 (Tempe, Arizona)

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 31

Session 1: Post-Mortem Personae
1:30 PM–3:30 PM (MU 228, Cochise)
Chair: Timothy W.K. Chan (The Education University of Hong Kong)

- Chan, Chok Meng (University of Hong Kong), "Calling Down the Wrath of Gods: Two Approaches to Invoke Higher Beings to Subdue One's Enemies in the Eastern Zhou (ca. 771–256 BCE)"
- Zhu, Avery W. (University of Washington) "'What is Necessary is to Rectify Names': The Scholarization of Posthumous Names in the Late Eastern Han (25–220 CE)"
- Ang, Sean (University of Colorado, Boulder "Rhyming 'Post-mortem': Narrative Movement in Tao Yuanming's 陶淵明 *Ziji wen* 自祭文 and *Ni wange ci* 擬挽歌辭"
- Wong, Pui See (Arizona State University) "A Constructed Daoist Military Lineage of Generals Li in the Northern Song"

Session 2: Visual Culture
4:00 PM–5:30 PM (MU 228, Cochise)
Chair: Timothy M. Davis (Brigham Young University)

- Wang, Lu (University of Arizona) "Evolution and Duality of Chinese Rural Theme Films Since the 1990s"
- Sheng, Xiao (Arizona State University) "Evocative Pictures in the Educated Eyes: Looking at the Illustration to the Odes of Bin at the Southern Song Court"
- Zhao, Xingwen (Arizona State University) "Beyond "Picture-like": Viewing Landscapes through Windows in Xie Tiao's Poems"

Friday, November 1

8:30 AM Light Breakfast provided for all registered participants

Session 3: East and West
9:00 AM–10:30 AM (MU 228, Cochise)
Chair: Madeline Spring (University of Hawai'i)

- Park, Younghwan (Dongguk University) "The Friendship Between Min Young-gyu and Hu Shi, and Harvard's Yenching Institute"
- Zhang, Rachel Junlei (United States Naval Academy) "Problems of Preaching God, Dios, and Liao shi niangfu 僚氏娘父 in *Christiana en letra y lengua China* (Manila, 1593)"
- Raft, Zeb (Institute of Chinese Literature and Philosophy, Academia Sinica) "Yang Shuda's Chinese Rhetoric and Textual Criticism"

Session 4A: Literati Culture
10:45 AM–12:15 PM (MU 228, Cochise)
Chair: Xiaoqiao Ling (Arizona State University)

- Fu, Xinci 傅歆辭 (University of California, Santa Barbara) "Outside the Private Garden: How Late Tang Suzhou literati Wrote About the Stone Addiction Culture"
- Xia, Lili (Barnard College) "Multivalent and Intermedial Portraits of Su Shi in Jin Literati Culture"
- Zhang, Yunshuang (Wayne State University) "The Cultivated Nature in the Song Scholar's Studio"

Session 4B: On the Frontiers
10:45 AM–12:15 PM (MU 207, Gold)
Chair: Joe Cutter (Arizona State University)

- Wang, Penglin (Central Washington University) "The Xiongnu Phrase *Ninghu Yanshi* Means 'the Sixth Consort'"
- Sanft, Charles (University of Tennessee) "Water Inspiration in the "Twenty Poems about Dunhuang"
- Shin, Jeongsoo (Academy of Korean Studies) "Ch'oe Ch'iwŏn and his Ethnographic Geography of Vietnam"

Lunch (12:15–1:20)

Session 5A: Language and Rhetoric
1:30 PM–3:30 PM (MU 228, Cochise)
Chair: Stephen Bokenkamp (Arizona State University)

- Wu, Michaela Mengxue (Arizona State University) "Memory and History of *The Book of Songs,* and the Place of Rhetoric in the Poems 'Guanju' and 'Qiang Zhongzi'"
- Beltrame, Federico (University of Colorado) "Zhuangzi's Observations on Language in the 'Qi wu lun'"
- Gregory, Scott W. (University of Arizona) "Insert Word Here: Phrasal Templates, Classical Puns, and the Simulated Storyteller in *Sanbao's Journey to the Western Seas*"
- Richard Van Ness Simmons (The University of Hong Kong) "*Ér* suffix Spread by Contact and/or Migration: Considering the Case of Hangzhou as a Possible Model for Understanding Its Early History in Guangzhou"

Session 5B: Tang Poets
1:30 PM–3:30 PM (MU 207, Gold)
Chair: Lucas Klein (Arizona State University)

- Chan, Timothy Wai Keung (The Education University of Hong Kong) "Playing with Jade: Li Bai on the Divine Ladies"
- Davis, Timothy M. (Brigham Young University) "Gender and Commemoration in Mid-Tang China: Han Yu's Epitaphs for Women"
- Toscano, Dominic J. (Oberlin College) "Between the Lines: Images of Reading in the Poetry of Han Yu"
- Yang, Chumeng (University of California, Los Angeles) "Retelling Changqing 長慶: Examination of the "Yuan-Bai" Poetic Exchange in Light of Changqing Era (821–824) Court Conflicts"

Session 6A: Politics and Literature
3:45–5:15 (MU 228, Cochise)
Chair: Kay Duffy (University of British Columbia)

- Waring, Luke (University of Texas, Austin) "Writing Against Rebellion: Three Letters Protesting the Revolt of the Seven Kingdoms"
- Goh, Meow Hui (Ohio State University) "Intoning the Loyal Minister: The Remonstrative Memorial of the Three Kingdoms Era (190s–280)"
- Wu, Yue (Arizona State University) "Three Talents of the North: Illiterate Patronage and the Pragmatic Nature of Northern Literature"

Session 6B: Buddhism
3:45–5:15 (MU 207, Gold)
Chair: Huaiyu Chen (Arizona State University)

- Yuen, Nga Iris Li (The University of Arizona) "Beyond Marginality: Unveiling the Biography of Yuanguan"
- Li, Jiangnan (University of California, Berkeley) "Was There an Esoteric Buddhism at the Song Imperial Court (960-1279)?"
- Xiang, Shuheng (Arizona State University) "What is '*Zhege*?: An Excursion into Wang Anshi's Poetic Buddhist World"

Reception, 5:30–7:30 PM
Alibi Rooftop Lounge, Canopy Hotel
108 E University Dr., Tempe, AZ 85281

Saturday, November 2

8:30 AM Light Breakfast provided for all registered participants

Session 7: Food and Drugs
9:00 AM–11:00 AM (MU 228, Cochise)
Chair: Richard von Glahn (UCLA)

- Bradley, Sean (Insights Natural Medicine) "The Mystery of *zhuyu* 茱萸, Who?: Distinguishing Shared Plant Names in Early Chinese Literature"
- Guo, Zihan (Princeton University) "Food, Poison, Medicine: Pufferfish as an Object of Knowledge in Song Dynasty China (960-1279)"
- Wang, Wandi (University of California, Santa Barbara) "Colorful Noodles Splashing in Water: "Cold Rinse" in the Song Dynasty (960–1279)"
- Shi, Ling (Shandong Normal University) "A Study of Yuan Mei's Poetic Discourse: 'My Entire Life, I Investigate Taste just like How I Study Poetry'"

Session 8A: Early China
11:15 AM–12:45 PM (MU 228, Cochise)
Chair: Charles Sanft (University of Tennessee)

- Tang, Kexin (Arizona State University) "Learning the *Shi*, Knowing Animals: A Study of the Han Interpretations of Deer in the *Shijing*"
- Leung, Vincent S. (Lingnan University) "Homosexuality in Early China: History and Historiography of a Minor Tradition"
- Lewis, Crismon (Columbia University) "From Ritual Liturgy to Narrative Craft: Reading the Ancestral Eulogies in Western Zhou 西周 (1046 – 771 BCE) Bronze Inscriptions"

Session 8B: Genre and Subjectivity
11:!5 AM–12:45 PM (MU 242, La Paz)
Chair: Yuming He (University of California, Davis)

- Yao, Zhuming (Boston University) "The Early Chinese Lyric 'I'"
- Chang, Wenbo (University of Georgia) "Rescuing Her from Wind and Dust (*Jiu fengchen* 救風塵): Female Agency through Creative and Subversive 'Borrowing'"
- Shang, Baoyue (University of Colorado) "Voices and Silence in Tang *chuanqi* stories: Starting from *Liuyi zhuan* 柳毅傳"

Lunch and Business Meeting (12:45–1:45 PM)

Session 9A: Poetry and Poetry Criticism
2:00 PM–4:00 PM (MU 228, Cochise)
Chair: Ping Wang (University of Washington)

- Shimonagane, Haruki (University of Washington) "A Portrait of Lu Ji 陸機 (261-303 CE) as a Self-conscious Author"
- Zhen, Fay (Arizona State University) "Love Theory" of Chinese Literary Criticism: Concept of *qing* 情 in Liu Xie's *Wenxin diaolong*"
- Mazanec, Thomas J. (University of California, Santa Barbara) "The *Fu* of Han Wo 韓偓 (844–923)"
- Luo, Yang (Arizona State University) "The Ode Is a Living Thing: Zhong Xing's *Shijing* Theory and Commentary"

Session 9B: Two or Three Teachings
2:00 PM–4:00 PM (MU 242, La Paz)
Chair: Young Oh (Arizona State University)

- Zhao, Luying (Arizona State University) "Blood Taboo and Female Pollution in Early Daoist and Buddhist Literature"
- Bai, Haihan (Arizona State University) "Political Misunderstandings of Daoist Poetry in the Tang Dynasty"
- Xu, Leyin (University of Arizona) "Exploring the Promotion of Confucian Values Through Jia Baoyu's Character in *Hongloumeng* 紅樓夢"
- Yao, Huiqiao (Trinity University) "Educating 'The Three Teachings' Morality: *The Romance of the Three Teachings* and the Boundary of Vernacular Fiction"

Session 10: Banquets, Literal and Metaphorical
4:15 PM–5:45 PM (MU 228, Cochise)
Chair: Tom Mazanec (University of California, Santa Barbara)

- Duffy, Kay (University of British Columbia) "For the Man Who Has Everything: The Gift of Words in Early Medieval China"
- Lin, I-Chin (Arizona State University) "Spectacle and Social Hierarchy: Imperial Entertainment in Northern Song Banquets"
- Guo, Xincheng (Arizona State University) "A Banquet of Words: An Examination of the Narrative Significance of *Honglou meng*'s Banquet Verses"

7:00–9:00 PM Banquet and Keynote Address (Old Main, Carson Ballroom)
Keynote Speaker: William Baxter, University of Michigan

Abstracts

Thursday, October 31

Session 1: Post-Mortem Personae

Chan, Chok Meng (The University of Hong Kong) "Calling Down the Wrath of Gods: Two Approaches to Invoking Higher Beings to Subdue One's Enemies in the Eastern Zhou (ca. 771–256 BCE)"

The study aims to further the understanding on the human and divine relationship in the Eastern Zhou by comparing two texts that resort to higher powers when facing an imminent threat from a hostile neighbor, which was coincidentally Chu 楚 in both cases. The first text is called "Imprecating the Chu" 詛楚文, written on behalf of a Qin 秦 king. The added title is misleading for the imprecation was self-induced: Chu king Xiong Xiang 熊相 (purportedly King Huai, r. 328–299 BCE) was condemned for breaking a blood covenant made before the gods by early rulers of Qin and Chu. Thus, the Qin beseeched the divine to hold the oath-breaker accountable and help them win the ensuing battle. This piece of prose presents powerful, albeit exaggerated, arguments and serious accusations, showing how the Qin tried to convince the deities, including the Shaman Xian 巫咸 also worshipped in Chu, and win their favor. The second one is the final piece of the *Odes*, "Martial Prowess of Yin" 殷武, a eulogium written by Shang 商 descendants in Song 宋 in early Eastern Zhou. The verse deviates from the eulogistic tradition and comes out as a condescending statement against the enemy, claiming their ancestors used to pledge fealty to "our" Shang forebears. This unusual work reveals how the Song belittled the Chu before the deified Shang kings with the delusion of gaining an upper hand, at least verbally, over the all-too-powerful adversary.

Zhu, Avery W. (University of Washington) "'What is Necessary is to Rectify Names:' The Scholarization of Posthumous Name in the Late Eastern Han (25–220 CE)"

Ming 名 (name) served as a critical representation of self for the early Chinese *shi* 士 (scholars). As Confucius stated, "What is necessary is to rectify names." 必也正名乎 Conferring posthumous names on prestigious deceased was a crucial aspect of self-representation in early Chinese memorial culture, through which the deceased was reduced to several archetypes, typically representing the ideal official. This process was traditionally controlled by the imperial court, leaving the mourners represented in collective anonymity. In the late Eastern Han (25-220CE), The representation of the *shi* community emerged from collective anonymity in the funerary texts, exhibiting their growing self-consciousness as a community. Their *scholarization* of the posthumous names in funerary practices was a challenged of the authority of the imperial court. This study analyzes the *sishi* 私謚 (private posthumous name) phenomenon among the *shi* community in late Eastern Han funerary rituals. The pervasive patron-client relationships made the *shi* scholars a community of higher social significance and higher agency in the funerary rituals, including the involvement of discussing posthumous names. Following the catastrophic Prohibition of Partisans, their focus on posthumous names shifted from contributions to the imperial state to contributions to the *shi* community. By reinterpreting posthumous names, the *shi* community constructed an archetype closer to the figure

of an ideal scholar rather than an ideal official. This *scholarization* of posthumous names reflects a transition of the cultural dynamic between the *shi* scholars and the imperial court in funerary practices.

Ang, Sean (University of Colorado, Boulder) "Rhyming "Post-mortem": Narrative Movement in Tao Yuanming's 陶淵明 *Ziji wen* 自祭文 and *Ni wange ci* 擬挽歌辭"

Amidst the extensive oeuvre of Tao Yuanming 陶淵明 (c. 365–427 CE), two funerary texts stand out: the *Zi jiwen* 自祭文 ("In Sacrifice for Myself") and the *Ni wange ci* 擬挽歌辭 ("In Imitation of Burial Songs"). In the *Zi jiwen*, Tao contemplates on his own life by writing as though he were already deceased, thereby writing from a seemingly post-mortem perspective. Since his *Ni wange ci* adopts the same approach, a clear comparison can be drawn between both works — a comparison that has yet to receive sustained treatment in the voluminous scholarship on Tao's poetry. This paper will thus compare Tao's *Zi jiwen* and *Ni wange ci*, placing extra emphasis on the rhyme structure of both works to show how Tao reinforces rhetorical strategies through rhymical cues. While transitions in topic and rhyme scheme within both works are often marked by what I term as "approximate anadiplosis", their overall rhyme structures betray a markedly different sense of narrative movement. A climax is created in the *Zi jiwen* through an abrupt sequence of *qusheng* 去聲 rhymes, whereas the phonological movement found in the *Ni wange ci* mirrors the spatial movement of Tao's coffin from his home to his final resting place. By interweaving both rhymical and rhetorical perspectives, this paper offers a comparative approach that highlights the narrative movement found in the *Zi jiwen* and *Ni wange ci* — an approach that could potentially be applied to other works in Tao's masterful oeuvre.

Wong, Pui See (Arizona State University) "A Constructed Daoist Military Lineage of Generals Li in the Northern Song"

While the tomb inscription of Western Han's General Li Ling 李陵 (d. 74 BCE) found at the Jiexiu County of Fen Prefecture (present-day Shanxi Province), completed in year 1018, appears to commemorate the origin of the on-site shrine of Li, it mainly constructs the martial lineage of a Li clan, whose traces reach back to the deified Laozi. According to the inscription, the site was established due to an extraordinary incident in which the hearse that was transporting Li Ling's corpse to Chang'an became unmovable as it passed through Jiexiu. The text, which highlights the phenomena as a manifestation of Li Ling's will and power to continue protecting the state—while evading the contradictory court histories of Li Ling's surrender to and subsequent absorption into the *xiongnu*'s troop—is ultimately interested in fabricating a Daoist martial lineage that is perpetuated from Li Dan 聃 of the Nine Heavens through a chain of earthly Li generals which also includes Han's Li Guang 廣 and Tang's Li Jing 靖 (571–649). Its emphasis of Daoism's role in Song's state protection is also seen in Li Jing's alleged mastery of Huang Shigong's *Three Strategies* and the Dark Maiden's martial methods. The latter was said to have also been transmitted to the Yellow Thearch, who was deemed the Divine Ancestor of the Song ruling house during Zhenzong's reign. This paper will explore how Jiexiu's local officials, through this text, attempted to capitalize on the auspicious site to align themselves with Zhenzong's political interest in Daoism.

Session 2: Visual Culture

Wang, Lu (University of Arizona) "Evolution and Duality of Chinese Rural Theme Films Since the 1990s"

This paper explores the evolution and creative patterns of Chinese rural-themed films from the 1990s to the present, revealing a dual structure of "nationalist" and "art" films, each with distinct ideological and aesthetic approaches. This duality is not strictly oppositional. Rather, it involves mutual supplementation and flow amid conflicts, highlighting the inherent porosity of rural-themed films, reflecting the ideological conflicts experienced during China's transition from socialism to neoliberalism. In the early 1990s, rural-themed films declined amidst urban film dominance, and China's film market reforms. Nationalist films, emphasizing ideological themes, struggled to align with the prevailing economic focus, while art films rose, providing critical reflections on modernity's impacts on rural life. From 1996 to 2005, nationalist melody films resurged, supported by policies addressing rural issues exacerbated by economic reforms. These films portrayed optimistic development narratives, while art films maintained a stable presence, critiquing and reflecting on rural realities and peasants' conditions. Since 2006, the duality of rural-themed film has stabilized, with nationalist films focusing on rural revitalization and art films exploring complex, darker aspects of rural life, often using black humor and documentary styles. This dualistic pattern highlights the ongoing negotiation between propaganda and critical reflections within Chinese cinema. Rural-themed films serve as a symptom of China's development. The decline of rural-themed cinema in China is, in fact, an interpretation of the Chinese government's struggles and failures in balancing against the forces of the free market post-reform and opening-up.

Sheng, Xiao (Arizona State University) "Evocative Pictures in the Educated Eyes: Looking at the Illustration to the Odes of Bin at the Southern Song Court"

The Illustration to the Odes of Bin 豳風圖 (Palace Museum, Beijing) is a handscroll dating to the Southern Song dynasty, including inscriptions and illustrations of all seven poems from the Odes of Bin (Bin feng 豳風). This scroll has been studied extensively; however, the scholarship lacks sufficient interpretation of the illustrations. Most stay on political implications, and such interpretation also focuses primarily on "Seventh Month" (Qi yue 七月). I argue for seeing these illustrations of the Odes of Bin as commentaries, a kind of "visual hermeneutics." This may reveal how the Southern Song court and the literati interpreted the Book of Odes and adapted the classics at their time. We may consider the illustrations within this larger discourse rather than seeing them as merely decorative, propagandizing, or irrelevant. On the other hand, the audience for Illustration to the Odes of Bin should be considered in order to interpret the illustrations properly. As an imperially-made painted manuscript, Illustration to the Odes of Bin was not intended to be viewed by a large audience group. Taking the Song emperors and some scholar-officials at the court as the primary audience, who looked at illustrations with educated eyes, the imperially sponsored scroll painting was more likely created for viewers like them. Thus, the illustrations worked towards evocative pictures that aroused the viewer's poetic feelings, intellectual responses, and moral identification.

Ma Hezhi 馬和之. Illustration to the Odes of Bin 豳風圖 (detail). Handscroll, ink and colors on silk. 26.2 x 621.9 cm. Palace Museum, Beijing.

Zhao, Xingwen (Arizona State University) "Beyond "Picture-like": Viewing Landscapes through Windows in Xie Tiao's Poems"

There has been a trend of praising one's poems about landscape as "picture-like" since the Song Dynasty, and it remains popular among modern readers. However, in the Eastern Han Dynasty and the subsequent Six Dynasties, the concept "picture-like" was initially used to comment on human appearance rather than literary works about landscapes. Poets, especially those in the Southern Dynasties, excelled in representing landscapes and their spatial relationship more than their contemporary artists. Among these poets, Xie Tiao 謝朓 (464-499) made a remarkable contribution with his presentation of "level-distance" (*pingyuan* 平遠) in poetry. This paper argues that viewing landscapes through windows often required Xie to maintain a certain viewing perspective, which led his sight to stretch out and draw back, thereby facilitating his description of landscapes from level-distance and creating a sense of three-dimensional space. Such practices may have influenced the techniques of later landscape painters in representing distance on two-dimensional surfaces. In addition to advancing spatial representation, the attempts to view landscapes through windows led the poet to harmonize the description of the wild landscape and the human-cultivated one. His demonstration of this relationship indicates that his poems transcended contemporary artists' tendency to treat landscape merely as a backdrop for figures, foreshadowing further communication between the landscape in the public and private spheres in later literary works.

Friday, November 1

Session 3: East and West

Park, Younghwan (Dongguk University) "The Friendship Between Min Young-gyu and Hu Shi, and Harvard's Yenching Institute"

Hu Shi 胡適 is a representative Chinese scholar of the 20th century. Seo Yeo Min Young-gyu is also one of South Korea's representative historians of Buddhism in the 20th century and one of the scholars who achieved outstanding results as a Yangming scholar and bibliographer. These two people, who first met in December 1954 through Harvard's Yenching Institute, continued to discuss

the Chinese Zen Buddhism lineage through face-to-face meetings and exchanges of letters. Min sympathized with Hu Shi's argument and provided Hu Shi with a copy of *Zutangji*, which had not been made public at the time, to aid his research. Carrying forward Hu Shi's visit to South Korea was also aimed at advancing the study of Zen Buddhism in South Korea and East Asia. Therefore, not only does Min Young-gyu's research on the history of Korean Zen Buddhism inherit Hu Shi's research, in addition, Min's research methodology, that is, fundamental skepticism about existing theories, meticulous evaluation, and reinterpretation through argument and empirical evidence, is solely inherited from Hu Shi's research methodology of new literary positivism. For this reason, Min was able to reveal that his representative work *Sacheon Gangdan*, which criticized existing views on Buddhism in the Korean academic community and explored a reinterpretation of the Zen Buddhism lineage, and *JungPyeon-Jodongowi*, which was published in 1680 by "Jodongjong" in Japan, are works of Il-yeon. And his other book 『Entry into Jerusalem』, which reinterprets the life of Jesus through various non-Christian documents, is also a representative outcome based on this research methodology.

Zhang, Rachel Junlei (United States Naval Academy) "Problems of Preaching God, Dios, and Liao shi 僚氏 in *Doctrina Christiana en letra y lengua China* (Manila, 1593)"

This paper explores the complex linguistic aspects of *Doctrina Christiana en letra y lengua China* (Christian Doctrine in the Chinese language and letters, Manila,1593) by Fray Juan Cobo and Fray Miguel de Benavides y Añoza. In the early history of translating and publishing Christian doctrines in the Chinese language, *Doctrina Christiana* occupies a special place because it demonstrates a high level of cultural and linguistic accommodation to the speakers of the early Hokkien dialect instead of the official variety of Chinese (Mandarin). Even though it only existed in China's geographical and linguistic periphery, it provides important clues in understanding the efforts of preaching Christianity by the Dominican priests in the Philippines, which had an inseparable relationship with their efforts in learning the Chinese language and incorporating Chinese culture and labor in printing endeavors in early Spanish Manila. Building on the existing scholarship on the four religious books written in Chinese and published in the Philippines at the end of the sixteenth century and early seventeenth century, this paper intends to clarify Juan Cobo's contribution and cultural legacy in using the Chinese language as a vehicle in teaching catechism, and the influence and limitations of his method of cultural and linguistic accommodation in writing and translation used as a rhetorical principle to convert the Chinese in Manila.

Raft, Zeb (Institute of Chinese Literature and Philosophy, Academia Sinica) "Yang Shuda's *Chinese Rhetoric* and Textual Criticism"

The early twentieth century saw many attempts to establish "rhetoric" as a discipline in China. In a sense this was a process of development: working with western concepts and rubrics introduced from Japan, various schemes were proposed and refined, culminating in Chen Wangdao's 陳望道 (1891-1977) *Introduction to Rhetoric* 修辭學發凡 (1932). Yet there were dissident rhetorics, not easily assimilated to this line of progress. One such work, proposing an entirely different, nativist conception, was Yang Shuda's 楊樹達 (1885-1966) *Chinese Rhetoric*

中國修辭學 (1933). This paper seeks to evaluate Yang's work from three perspectives. First, we might consider whether Yang's book was less a "rhetoric" than an anti-rhetoric, positioned against the westernized mainstream. Second, and alternatively, Yang's formulation of a "*xiuci xue*" may suggest that that Chinese term was not just a translation of the western word "rhetoric," but a concept with its own distinctive underpinnings. Finally, noting that studies of rhetoric regularly take different starting points and arrive at varying emphases, it is worth paying attention to the foundation for Yang's rhetoric: textual criticism.

Session 4A: Literati Culture

Fu, Xinci 傅歆辭 (University of California, Santa Barbara) "Outside the Private Garden: How Late Tang Suzhou literati Wrote About the Stone Addiction Culture"

The culture of "stone addiction"石癖, firstly characterized by the enthusiastic collection and appreciation of Tai Lake stone 太湖石, was a prominent aspect of Tang literati life. It was started by Mid-Tang (766-826) poet Bai Juyi's 白居易 (772-846) literary circle, continued into the Song Dynasty. However, the participation of Late Tang (827-907) literati into this culture have been less explored and misunderstand. Current scholars argue that Late Tang literati mainly utilized literary writings of stone addiction to make political complains, criticizing capital literati's indulgence in playing objects. And their studies are based on the chaotic context of the ending of Tang empire. However, this paper argues that Late Tang literati's writings of Tai Lake stone were not merely political complains but deeply influenced by their personal interactions with the stone in local region. Through close reading and contextual analysis, this paper focuses on how Late Tang Suzhou 蘇州 literati Pi Rixiu 皮日休 (834-883) and Lu Guimeng's 陸龜蒙(?-882) circle engaged the stone addiction culture through poetic writings. It firstly reexamines their writings of Tai Lake stone when travelling in Suzhou, illustrating that geographical explorations brought them more amazement and appreciation of these strange stone than political sentiments. Then, it discusses how these literati connected their admiration of Tai Lake stone with the so-called "elegant object": Tai Lake inkstone 太湖硯, which allowed them to defend the participation of stone addiction culture.

Xia, Lili (Barnard College) "Multivalent and Intermedial Portraits of Su Shi in Jin Literati Culture"

This study deals with the many faces of Su Shi 蘇軾 (1037–1101) in the literati culture of the Jurchen Jin dynasty (1115–1234). By tapping into the rich visual knowledge preserved in extant Jin literary sources, we see the proliferation of his portraits imbued with multivalent interpretations in Jurchen-ruled North China. First, I will investigate how the fervent "study of Su Shi" within the Jin cultural landscape led to the widespread use of his portraiture in various commemorative spaces, such as public schools, local shrines, and scholars' studios, so as to boost Jin literati's spiritual kinship with Su Shi. In addition, diverse portrayals of Su Shi were accommodated by Jin literati. Except formal portraits identifying him as a scholar-official, most renderings presented Su Shi as a hermit or exile. His versatile personas as an outspoken statesman, a displaced political dissenter, or even a "banished immortal" (often portrayed as a Daoist practitioner) inspired numerous Jin poetic compositions. This in turn reflects the dilemma of Han Chinese scholar-officials who served the

Jurchen rulers while yearning for reclusion or retirement. At last, the concept of intermediality is highlighted in a well-conceived, palimpsestic image of Su Shi. We trace how a Northern Song visual archetype was consistently reproduced and transplanted on various surfaces, as evidenced by Jin poetry as well as later Southern Song-Yuan-Ming copies. This inter-referential network of Su Shi's image transcends temporal and geographical boundaries, illustrating how the visual currency was sporadically exchanged, circulated, and shared in both North and South.

Zhang, Yunshuang (Wayne State University) "The Cultivated Nature in the Song Scholar's Studio"

This presentation delves into the intricate interplay between nature and culture in and out of the scholar's studio during the Song dynasty (960–1279). Although the studio was fundamentally an enclosed space devoted to intellectual and cultural pursuits, it also engaged with its natural surroundings and made a constant dialogue between the wild and the refined. This interaction between the studio and its surrounding scenery was represented as *mise-en-abyme* in Song-dynasty literary and visual representations, through which nature and culture were continuously framed, transformed, and intertwined. By means of the construction of studio-centered scenery, the cultural recasting of natural images, the framework of the studio window, and at the end, a single vase of flowers on the writing desk, Song literati transformed the wild into a miniaturized elegance.

Session 4B: On the Frontiers

Wang, Penglin (Central Washington University) "The Xiongnu Phrase *Ninghu Yanshi* Means 'the Sixth Consort'"

This presentation pursues to correct a millennia-lasting misconception of Xiongnu *ninghu yanshi* (寧胡閼氏) attested in *Hanshu*, update its meaning as 'the sixth consort', connect *ninghu* 'six' with Jurchen *ninggu* (寧谷) 'six', and identify Xiongnu official title *zhuanqu* (顓渠) as an alternative transcription of *shanyu* (單于). Ninghu yanshi refers to the Han court gentlelady Wang Zhaojun, who married to Xiongnu Shanyu Huhanye by Han emperor's arrangement in 33 BCE. As *Hanshu* used *ninghu* only once and gave no gloss, in the seventh century, six centuries after the completion of *Hanshu* in the first century, Yan Shigu (581-645) interpreted *ninghu yanshi* as "meaning that the Hu obtained Zhaojun and thus made their country peaceful". This annotation is very problematic and incorrect at least for two reasons. First, Yan Shigu was misled by the phonetically transcribed Xiongnu word containing the characters 寧 (*ning*) and 胡 (*hu*) forming a pseudo verb phrase, took the phrase *ninghu yanshi* too literally and thought of it consisting of three words: *ning*, *Hu*, and *yanshi*, out of which only *ning* 'to pacify' is of Chinese origin because *Hu* as an ethnonym and *yanshi* 'consort' are the Xiongnu words phonetically transcribed in Chinese. Consequently, he did not hesitate to fit the word *ninghu* into his preexisting Chinese comprehension. Second, he did not try to preserve the coherence of the original text in *Hanshu*. I adhere to *Hanshu* and its explicitly established timelines. In 33 BCE Huhanye visited Han to have a Chinese wife. In 31 BCE Huhanye died and was survived by his consorts. It was under these circumstances Zhaojun was mentioned as *ninghu yanshi*. In face of the pressing power transfer the first consort did excellent job in stabilizing Xiongnu, whereas Zhaojun did not and could not play any role in the process. There was indeed no

basis for Zhaojun to be titled 'the Hu-pacifying consort'. Moreover, prior to his marriage to Zhaojun Huhanye already had five consorts, who were selectively identified as the first, second, and fifth. Logically and contextually, Zhaojun became the sixth consort.

Sanft, Charles (University of Tennessee) "Water Inspiration in the "Twenty Poems about Dunhuang"

Water scenery is prominent in the "Twenty Poems about Dunhuang." This anonymous 9th-century poetic sequence comes to us in manuscripts from the Mogaoku library cave and represents their creator's perceptions of the environment around medieval Dunhuang. For the topophiliac poet, the wastelands are rich with springs and streams. And for the poet they are not mere places to visit; they are the very sources for his writing. One poem begins with discussion of the great calligrapher Zhang Zhi, a native of the region, and the pond where he practiced. It ends by merging the poet's creative process with that of the visual artist. Elsewhere the poet describes deep waters that produce fish, permit moss and plants to grow in the arid region, and affords him inspiration. The closing lyric of the sequence finds such beauty in one waterside scene that it shifts beyond poesy to forgetting. In this way, the waters of Dunhuang sustain the poet and lead him to peace with his world and his disappointments.

Shin, Jeongsoo (Academy of Korean Studies) "Ch'oe Ch'iwŏn and his Ethnographic Geography of Vietnam"

Ch'oe Chi'wŏn 崔致遠 (b. 857) did not visit Annan (roughly northern Vietnam), but in 882 he wrote "Po Annam nokido ki" 補安南錄異圖記 (A Supplement to the Painting of Recording Strange Customs in Annam). This work is a rare account of the ninth-century Annam, because its original Chinese source of "Annam luyi tu" 安南錄異圖 (The Painting of Recording Strange Customs in Annam) remains only as a fragment. The author Wu Jiang 吳降 (dates unknown) served as a low-level officer in the Annam Protectorate and remains otherwise unrecorded.

Ch'oe Ch'iwŏn modestly names his work a "supplement" to the original Chinese source, but in fact, he drew upon it only in the introductory section on geography and customs. He then shifts focus to contemporary Sino-Vietnamese history in order to emphasize the deeds and accomplishments of his patron Gao Pian 高駢 (d. 887), a renowned military commander. Since Ch'oe was already assimilated to Chinese identity, unsurprisingly, he aligned with early and contemporary Chinese writers, who never failed to reflect a Sino-centric bias, when they describe Vietnamese physical appearance and material culture. Towards the end of his record, however, he still tries to acknowledge Vietnamese traits as they are, based on a relativism and open-minded attitude. I will discuss that geographical accounts, including Ch'oe's account, are essentially reflection of worldview, often narrowed and biased by Sinocentrism, regionalism, and culturalism.

Session 5A: Language and Rhetoric

Wu, Michaela Mengxue (Arizona State University) "Memory and History of *The Book of Songs,* and the Place of Rhetoric on Poems 'Guanju' and 'Qiang Zhongzi'

"Whether the pupils have lost it or whether they are unable to decipher it comes down to the same thing, because, without the key that belongs to it, the Scripture is not Scripture, but life."
~Walter Benjamin, "Letter to G. Scholem," 1934

This paper discusses three ways of reading of *Shijing*, or *The Book of Songs*, practiced in the pre-imperial period (Spring and Autumn period c. 770 – c. 476 B.C. and Warring States 475–221B.C.) and the Han dynasty (202 B.C. – 220 C.E.). Taking the depictions of sexual desire and erotic scenes in poems "Guanju ("The Ospreys Cry")" and "Qiang Zhongzi ("I Beg You, Zhongzi")" as thematic thread, I will discuss how the different readings deal with the "inappropriate" content in order to reconcile the fact that these poems sit at the very center of the classics. The key lies in the use of rhetoric, which transforms the literal meaning to 1) moral norm and catechism that builds social regulation and identification, shown in the pre-imperial texts in *The Analects* and the excavated texts; 2) Citation-recitation as speech in real political occasions, operated in the way of "figura" that the verses of a poem can be used in totally different situations while its meaning is still valid to convey the speakers' political goals, shown and recorded in the pre-imperial history books; and 3) historical narratives, shown in the commentary traditions established during the Han dynasty. The first two reading practices read *Shijing* as memory, as *Shijing* speaks directly to its reader/audience, whereas the commentary schools read *Shijing* as history. However, the distinction between memory and history is only temporary, for all these three readings belong to what Jan Assmann calls mnemohistory, or cultural memory.

Beltrame, Federico (University of Colorado) "Zhuangzi's Observations on Language in the 'Qi wu lun'"

"Qiwu Lun" is the second chapter of *Zhuangzi* and, according to A.C. Graham "There is a wide consensus that it is the most important chapter in the book, which amounts to saying that it is the most important document of early Taoism outside the *Tao te ching* itself." In such context, one of the topics that has mostly been analyzed is Zhuangzi's reflection over language contained inside this chapter. His words have been interpreted in the most different ways, becoming the base for any kind of speculation over Zhuangzi's thought; some scholars have focused on the rhetorical devices, some on the philosophical aspect and some on both of them. Notwithstanding this, Zhuangzi's reflection over language has always been studied and commented from the very broad point of view of Zhuangzi's philosophical thought and never from the narrow point of view of the chapter it is part of. The context which surrounds it, that is to say "Qiwu lun," has always been overlooked, causing Zhuangzi's reflection over language to be read as absolute and not as part of a broader discourse. On the contrary, the present paper will go through this reflection carefully analyzing the whole "Qiwu lun," highlighting the connections between Zhuangzi's observations on language and the broader discourse they are part of. As a result, the paper will show that the topic of the chapter is the self and that the chapter is coherently organized and shaped as a circle.

Gregory, Scott W. (University of Arizona) "Insert Word Here: Phrasal Templates, Classical Puns, and the Simulated Storyteller in *Sanbao's Journey to the Western Seas*"

"Simulated storyteller" rhetoric is a familiar trope of early modern Chinese fiction; phrases such as "Let us tell…" create the illusion that the written narrative is actually a voice and the reader a listener. Though this trope is often assumed to be simple vestiges of earlier, oral traditions, studies have shown that it is better thought of as a literary technique used for conscious effect.
The sixteenth-century novel *Sanbao taijian Xiyang ji*, or *Sanbao's Journey to the Western Seas* (hereafter, *Sanbao*) is often considered a pale imitation of better-known works such as Journey to the West. This paper suggests that *Sanbao* is actually notable for its innovative approach to the simulated storyteller trope, breaking the illusion by drawing attention to its own textuality in several ways. First, *Sanbao* makes frequent use of what I refer to as "phrasal templates," or sentences that are repeated verbatim with only particular words swapped out in each instance. Second, it frequently makes graphic and aural puns that refer to well-known classical phrases and book titles. Together, these techniques constantly remind the reader that the narrative is ultimately an illusion—which, the novel's Buddhist framework implies, is also true of the world itself.

Simmons, Richard Van Ness. (The University of Hong Kong) "*Ér* suffix Spread by Contact and/or Migration: Considering the Case of Hangzhou as a Possible Model for Understanding Its Early History in Guangzhou"

In their distribution across the map of Chinese dialects, the widely varying forms of the *ér* suffix are concentrated mostly in the north, in Mandarin and Jìn dialects. There are examples of *ér* suffix reflexes in southern dialects as well. But their geographic distribution is more scattered in the south, and occurs in pockets in much smaller regions. The northern distribution can be fairly easily attributed to a closer relationship or a common origin and in some cases to lexical diffusion or phonological spread across related dialects. The southern pattern seems in origin to have been due to migration from the north. In addition to the forms found in Zhèjiāng and Jiāngxī, there are versions that are found scattered fairly contiguously in southeast Guǎngxī, with some occurrences in Guǎngdōng. Guǎngzhōu also has a reflex of the *ér* suffix. But though the Guǎngzhōu version shares phonological similarities to the Guǎngxī versions, Guǎngzhōu's distance from Guǎngxī makes it unlikely that the suffix passed directly between them. Instead, it must have come from another common ancestral connection. The present study examines the distribution of the *ér* suffix in the Hángzhōu region of Zhèjiāng, including nearby Jiāngjiātáng village and Xiāoshān, and considers the origin and history of the suffix's occurrence there. Following, the origin and history of the *ér* suffix in Guǎngzhōu are considered from the perspective of the Hángzhōu model and the uniformitarianism principle of linguistic evolution. From that perspective, it is not difficult to envision the possibility that Guǎngzhōu's *ér* suffix, like Hángzhōu's, originates in the central plains dialects of the Táng and the Sòng and traveled to the city with large waves of migrations from the north during those dynasties.

Session 5B: Tang Poets

Chan, Timothy Wai Keung (The Education University of Hong Kong) "Playing with Jade: Li Bai on the Divine Ladies"

The title of this paper, "Playing with Jade," is a literal translation of the name of a mythic figure, Nongyu 弄玉. According to the *Hagiographies of Transcendents* 列仙傳, Nongyu was the daughter of Duke Mu of the Qin State (r. 659–621 BCE), who married her to Xiao Shi 蕭史. Xiao taught his wife how to play the flute imitating phoenix chirps, and the couple ultimately transcended to heaven with phoenixes. This paper discusses how Li Bai (701–762) plays with this legend in his poetic representation. Speculative as it seems, allegory is often observed in Li's poetry on the divine ladies; but the literary thought and religious beliefs of Li lend tangible support to this reading strategy. One of Li's new treatments of the theme of Nongyu's transcendence is that she succeeded with the help of others, such as the Lady of Upper Prime 上元夫人, with no mention of Xiao Shi. This kind of adaptation/appropriation may be read as Li's autobiographic representation, in which the divine ladies serve as a vehicle of this trope.

Davis, Timothy M. (Brigham Young University) "Gender and Commemoration in Mid-Tang China: Han Yu's Epitaphs for Women"

Among the extant works preserved in Han Yu's 韓愈 (768–824) literary corpus are nine epitaphs (*muzhiming* 墓志銘) that he composed for women. Five of these were written for family members—a daughter who accompanied him into exile and died enroute at the tender age of twelve, his mother-in-law, a sister-in-law, the biological daughter of a deceased cousin whom Han Yu adopted, and his wetnurse (a case of fictive kinship). The remaining four epitaphs were produced for women from families to which he had some obligation—the wife of Yuan Zhen 元稹 (779–831), the wife of his first patron's son, the mother of a neighbor, and the wife of a military commissioner whom Han Yu had, in 817, persuaded to support the central government's attempts to reassert control over Huaixi 淮西 (in modern Southwest Henan). This study explores the specific contexts behind the composition of a selection of these pieces, noting how factors such as social status, age, kinship connections, and political obligations, impacted the content, tone, and elegy length of each surviving epitaph produced by Han Yu as he sought to commemorate the lives of women.

Toscano, Dominic J. (Oberlin College) "Between the Lines: Images of Reading in the Poetry of Han Yu"

In his famous letter to his protégé Li Yi, the mid-Tang poet and intellectual Han Yu (768–824) memorably describes each phase of his development as a writer as being preceded by a crucial step in his growth as a reader, a process that culminated in an ability to see beyond what was merely "correct" (*zheng*) in the ancient texts and to apprehend their "perfect" (*zhi*) essence. It is perhaps not surprising, then, to find that images of readers reading appear in many of Han Yu's poems, more than twice as many as any other Tang poet before or after him. However, what is striking is that for Han Yu, a writer well-known for his methodical approach to philosophical argument but also his

penchant for ironic subversion, the image of reading in these poems ends up being far more complicated than the one evinced in the confident claims of his prose writings. In this paper, I attempt to show that while Han Yu's poems do reflect a confidence in reading as an activity that is both straightforward and powerful, they also contain hints of reading as something much unrulier, and perhaps much darker. Han Yu writes poems filled with scenes of the rush of pure interpretation, of the affective somatic connection with books, and of the transporting joy of private reading, but also of the anxiety over mistaken interpretation, of the fear of drowning in an ever-expanding flood of words, and of the reader as forever trapped by his book. I suggest that Han Yu's conflicted image of reading may give us a new way to view his cultural legacy, and to think through the idea of readerly freedom in the context of the mid-Tang moment.

Yang, Chumeng (University of California, Los Angeles) "Retelling Changqing 長慶: Examination of the "Yuan-Bai" Poetic Exchange in Light of Changqing Era (821–824) Court Conflicts"

The famous friendship between Bai Juyi 白居易 (722–846) and Yuan Zhen 元稹 (779–831) was renowned due to their extensive poetic exchanges. Given the dual roles these men played as poets and officials, this paper examines how their writings reflected their political circumstances by positioning their literary exchanges within the historical context of political tensions after the 820s. I argue that influenced by the negative consequences of court conflicts in 821 and 822, Bai and Yuan reviewed and rewrote their previous experiences. Although their friendship remained unaffected, Yuan received an unfavorable reputation. I demonstrate ways in which they attempted to handle such consequences through writing poetry. Specifically, I analyze a set of exchanged poems between the two friends in 823, which avoided contentious topics and incorporated selected elements from past political occurrences into the discourse of friendship and shared literary fame. Furthermore, the act of self-annotation reveals an effort to shape the interpretation of these poems, creating an alternative account probably aimed at a larger group of readers and posterity. By contextualizing literary sources within specific political backgrounds, I attempt to explore the potential undertones and subtleties in coded communications between friends involved in political strife. This approach enriches our understanding of both literary history and political dynamics.

<u>Session 6A: Politics and Literature</u>

Waring, Luke (University of Texas, Austin) "Writing Against Rebellion: Three Letters Protesting the Revolt of the Seven Kingdoms"

The Revolt of the Seven Kingdoms 七國之亂 launched in 154 BCE was a catastrophic failure. Led by Liu Pi 劉濞, King of Wu 吳 (r. 196–154 BCE), the rebellion saw seven regional kingdoms move to dethrone Emperor Jing of the Han 漢景帝 (r. 157–141 BCE), ostensibly because of his efforts to curb the power of the kings. The *Hanshu* 漢書 and *Wenxuan* 文選 preserve the texts of three letters presented by two Wu courtiers, Zou Yang 鄒陽 (ca. 206–120 BCE) and Mei Sheng 枚乘 (d. 140 BCE), shortly before the campaign. In these submissions, Zou and Mei plead with Liu Pi not to carry out his plans, laying out the disastrous consequences that are sure to follow. However, though the two men shared the same goal, a close reading of the three pieces (one of which has been

suspected of being a forgery) reveals markedly different argumentative approaches. My paper will examine the claims made by each author and the disparities between them, including differences in tone and logic. Between them, the two authors made use of a wide range of rhetorical strategies, invoking historical precedents, the current political landscape, ethical violations, logical reasoning, logistical difficulties, tactical errors, and the fact that Liu Pi had already accomplished what he set out to achieve.

Goh, Meow Hui Goh (The Ohio State University) "Intoning the Loyal Minister: The Remonstrative Memorial of the Three Kingdoms Era (190s–280)"

After the onset of the imperial system, we see this peculiar phenomenon involving the practice of court remonstrance (*jian* 諫): on the one hand, there was the development (even expansion) of this practice in the Han court bureaucracy; on the other, the practice was evidently limited and ineffectual, as far as the officials' ability to influence the emperor's actions and decisions through remonstrance was concerned. How do we explain this peculiarity of court remonstrance in imperial China? More specifically for this study, given that since the Han, an official's remonstrance relied heavily on the textual medium, that is, through the submission of a memorial to the emperor, the central question is what the function of a remonstrative memorial was.

Focusing on the remonstrative memorials of two post-Han courts, that of the Wei emperor Cao Rui 曹叡 (r. 227–239) and that of the last emperor of Wu Sun Hao 孫皓 (r. 264–280), I argue that in the third century, the remonstrative memorial functioned as a rich affective realm that allowed for the constant (re)negotiation of the *junchen* 君臣 relationship. From this lens, the crucial aspect at work in a remonstrative memorial is revealed to be its *tone* and not its "content" or ideas. Against the context of a new instability in the *junchen* relationship in this period, this textual mode registered a particularly high meta-awareness of *jian* as a tradition, practice, and value, revealing both the agency and anxiety surrounding fundamental matters of identity and governance at the time.

Wu, Yue (Arizona State University) "Three Talents of the North: Illiterate Patronage and the Pragmatic Nature of Northern Literature"

Wen Zisheng (496–547), Xing Shao (496–ca. 551), and Wei Shou (506–572), collectively known as "Three talents of the North" 北地三才, are the most representative figures of Northern Literature towards the end of the Northern dynasties. Given the limited literary interactions and the prevailing animosities among them, why these three literati stood out among their Northern contemporaries is an intriguing question. Modern scholars praise their role in promoting literary convergence between the North and South by actively imitating Southern literature. While this view rightly acknowledges their connection to the Southern literary world, it oversimplifies the complex origins of Northern literature by implying a South-centered literary criticism system. This paper challenges the traditional perception of the "three talents" as merely a literary phenomenon by elucidating the socio-political reasons behind their "forced" grouping. I argue that the "three talents" were not a self-conscious literati group but were instead promoted by the Xianbei rulers Gao Cheng and Gao Yang, regent and emperor of the Eastern Wei and Northern Qi, to gain an upper hand in the cultural competition with the Southern dynasties. This study also demonstrates another way in which literature was affected by the ruler's taste. Like their Southern counterparts, Northern literati also enjoyed imperial

patronage. However, rather than catering to the patrons' personal literary tastes, they were expected to use their literary talents to meet the pragmatic political needs of their illiterate patrons, such as drafting governmental documents and imperial edicts, as well as outshining southern literati groups to subjugate the South culturally.

Session 6B: Buddhism

Yuen, Nga Iris Li (The University of Arizona) "Beyond Marginality: Unveiling the Biography of Yuanguan"

This paper examines the overlooked *Biography of Yuanguan* 圓觀傳, from the larger collection of *Song Gaoseng zhuan* 宋高僧傳 (Biographies of the Eminent Monks in the Song Dynasty) compiled by Zanning 贊寧 (919-1001). While most Buddhist biographies focus on the monk as the central character, this exceptional account presents a well-balanced interplay between Yuanguan 圓觀 (n.d.) a Buddhist monk, and Liyuan 李源 (748-820), an aristocrat. By analyzing this biography, the paper explores the interaction of Buddhism with local epistemes in the medieval period, highlighting the reformulation of religious identities among monks who incorporated Taoist ritual elements. The study argues that despite their marginalized status, these biographical figures offer significant insights into the dynamics of the Buddhist-Taoist network. It reveals how aristocrats with Taoist family lineage became principal patrons of Buddhist monasteries, and it demonstrates how Buddhist concepts of samsara and reincarnation were reinterpreted through Taoist and folk rituals with Fulu and waterside offerings. Furthermore, Zanning's re-edited description of Yuanguan sheds light on the fluidity of sectarian differentiation within the Chinese Buddhist community, where practices associated with specific sects can resurface in others. By examining these marginalized biographies, this work provides valuable insight into the creative reimagining of the Buddhist-Taoist network involving literati, monks, and hagiographers. It also establishes a foundation for cross-referencing transformations across different editions and genres, expanding the scope for similar approaches in analyzing other biographies within these extensive collections.

Li, Jiangnan (University of California, Berkeley) "Was There an Esoteric Buddhism at the Song Imperial Court (960-1279)?"

Problematizing the blanket term "Esoteric Buddhism" (Mijiao 密教 or Mizong 密宗), this paper complicates elements (e.g., *dhāraṇī*) that are often too easily identified as such at the imperial court of the Song dynasty (960-1279). First, I will demonstrate that the early Song emperors showed no concrete interest in Esoteric Buddhist doctrines but rather welcomed Esoteric Buddhist techniques in the Buddhist translation projects they sponsored. By surveying extant evidence from government documents, literati writings, and Buddhist sources, I will then use several cases, particularly records from the *San Taidai Godai san ki* 參天台五台山記 (*Journal of Visiting Mounts Tiantai and Wutai*) by the Japanese pilgrim monk Jōjin 成尋 (1011-1081), to illustrate that the personnel conducting "Esoteric Buddhist" rituals at the court were primarily monk-officials (*sengguan* 僧官) who did not subscribe to Esoteric Buddhist doctrines but merely performed its rituals. Consequently, I contend that there was no doctrinal Esoteric Buddhism at the court. Instead, what existed on the ground was an amalgamation of Esoteric Buddhist techniques and the ideas and agendas promoted by the Song emperors and their inner court associates.

Xiang, Shuheng (Arizona State University) "What is '*Zhege*'?: An Excursion into Wang Anshi's Poetic Buddhist World"

The vernacular phrase "*zhege*" 這箇 (this) originates from the corpus of Hanshan 寒山 and Shide 拾得, two iconic poet-monks of the Tang dynasty who adeptly wove colloquialism with the classical Chinese poetry tradition. Their didactic poems became a prototype for future imitations. Wang Anshi 王安石 (1021-1086), a prominent official-scholar of the Northern Song dynasty, composed "Twenty Poems in Imitation of Hanshan and Shide" 擬寒山拾得二十首, one piece among these specifically pivots around *zhege* by including the phrase : "Everyone has this" (人人有這個). "*Zhe*" 這 (this) as the demonstrative pronoun in the received convention is applied to point out the plain yet profound truth close to the mundane who are blind to see it. Previous annotations of Hanshan-Shide's poetry generally denote *zhege* as the ineffable Buddha-dharma. This paper tries to identify the dharma *zhege* refers to in Wang's more detailed poetic context. Aside from common elucidations of *zhege* as one's inner Buddha-nature, which signifies the potential enlightenment, the paper aims to offer a fresh perspective that *zhege* refers to samsara, the universal predicament experienced by sentient beings. However, given the prevalent teachings of Tathāgatagarbha at Wang's time, the two interpretations are not mutually exclusive. The ambiguity of *zhege* indicates the intricacy of meaning-making by inserting a single phrase into larger systems of signification. Wang's Buddhist knowledge to assist his poetic practice did not entirely crystallize, and his use of poetic device, in turn, shaped his absorption of Buddhism.

Saturday, November 2

Session 7: Food and Drugs

Bradley, Sean (Insights Natural Medicine) "The Mystery of *zhuyu* 茱萸, Who?: Distinguishing Shared Plant Names in Early Chinese Literature"

Plant identification in early Chinese literature is fraught with challenges. While much of the flora listed in early texts continues to be used in medicine, food, and imagery, an unbroken connection between plants described in antiquity to those we know today is far from clear. Three major plants used as drugs in Chinese medicine share a common name, *wuzhu* 茱萸. *Shan zhuyu* 山茱萸, *wu zhuyu* 吳茱萸 and *shi zhuyu* 食茱萸 are all found in early Chinese literature and continue to be used in Chinese medicine today. While they are all fruit of trees native to China that are used in medical formulas and prescriptions, their flavor, qualities, and actions in Chinese medicine could not be more dissimilar. By looking at early citations, descriptions of properties, and their role in literature, we will be able to better pinpoint each of their respective roles in literature, and in some cases raise questions about their historical lineage.

Guo, Zihan (Princeton University) "Food, Poison, Medicine: Pufferfish as an Object of Knowledge in Song Dynasty China (960-1279)"

Pufferfish, at once exalted for its taste and dreaded for its toxin, is a controversial dish in East Asia. In premodern China, it was transformed from a legendary ancient killer to a renowned delight at medieval banquets. Over the course of several hundred years, it had acquired the vernacular name "river pig" (*hetun* 河豚), highlighting its round shape and purported flavor. The pufferfish played a unique role in both medical and gastronomic history in China.

This paper delves into the shifting perception of pufferfish in the Song Dynasty China (960-1279). While previous scholars have discussed literary representations of pufferfish, I bring together literary, medical, and geographical sources to focus on pufferfish as an object of miscellaneous knowledge, specific to the southeastern coastal area of China. While physicians warned against pufferfish as a dangerous item devoid of any medicinal merit, poets showed contradictory attitudes toward this deadly delicacy. Transmitted texts and local practices also stood in tension with each other over its taxonomy and toxicity. By tracing the development of a pufferfish lore, I show how food knowledge became a field of contention between textual authority and empirical practices, elite dignity and regional pride, gustatory delight and moral discipline. Unpacking the various voices, I reflect on how interdisciplinary research on food histories can enrich our understanding of the past.

Wang, Wandi (University of California, Santa Barbara) "Cold Noodles in the Song Dynasty: The Taste of Pure Experience"

This article focuses on an often distinctly colored type of cold noodles usually consumed on hot days, *lengtao* ("cold rinse" 冷淘). Du Fu's 杜甫 (712–770) "*Huai*-Leaf Cold Noodles" (*huaiye lengtao* 槐葉冷淘) provides one of the earliest, possibly the only surviving Tang-dynasty record of this specific dish. Although extant Song dynasty poems about this dish are not numerous, many were composed by prominent literati of the era with intriguing contents. This article mainly explores the multi-layered meanings of poems on this dish during the Song dynasty and how its various meanings reflect literati's mentalities about their political struggles and aesthetic pursuits. Taken together, these texts have contributed to the enduring vitality of cold noodles both as a dish and a cultural image in middle-period Chinese literature. This article starts by providing an analysis of Du Fu's "*Huai*-Leaf Cold Noodles," clarifying its underexamined meanings, thereby grounding its cultural status. Then, it delves into poems on this dish by Song dynasty literati, focusing first on how they express their pursuit of simple lifestyle out of political frustration, and how they connect this dish to larger-scale issues like the loss of the Northern Song territories to the Jurchen. Also, it explores the aesthetics of cold noodles in food poetry and literati cookbooks, detailing how writers described its visual appeal and qing 清 (*pure*) quality.

Shi, Ling (Shandong Normal University) "My Entire Life, I Investigate Taste just like How I Study Poetry": A Study of Yuan Mei's Poetic Discourse

Yuan Mei (1716–1798), a towering figure of poetry during the Qianlong Reign (1736–1795), was well known for his promotion of inspired spirits (*xingling*) in poetry, a theory that combines natural disposition and poetic inspiration. Not only was he lauded as a poet and critic, he was also well

versed in gastronomy. During his later years, he composed a cookbook, *The Cookery Lists of Suiyuan* (*Suiyuan shidan*), in the midst of writing his *Suiyuan's Remarks on Poetry* (*Suiyuan shihua*). For Yuan Mei, poetic studies share much common ground with evaluation of food, a view he has expressed in the following lines: "My entire life, I investigate taste just like how I study poetry;" "When not chanting, I leisurely compile cookery lists; / The fine sophistication therein, akin to the art of intoning poetry." In this paper, I examine how Yuan Mei introduced gastronomic experience to his poetry criticism to forge a unique poetic discourse that combines literary insights with discernments in food.

Session 8A: Early China

Tang, Kexin (Arizona State University) "Learning the *Shi*, Knowing Animals: A Study of the Han Interpretations of Deer in the *Shijing*"

Canonized as one of the earliest Confucian classics, the *Shijing* stands as a fundamental intellectual resource for literary compositions, social and political criticism in the Han court, and elite life. Depictions of natural scenes, often labeled as *xing* ("evocative images"), require the Han readers to acquaint themselves with natural phenomena, understanding both their "scientific" and symbolic meanings. This approach to reading the *Shijing* is endorsed by Confucius who asserts that by learning the *Shi* one can become "largely acquainted with the names of birds, beasts, and plants." My paper focuses on the conceptualization of deer in both the Han commentaries on *Shijing* and other early texts, exploring the complex dynamics of how deer came to symbolize virtuous governance, akin to their mythical relative, the *qilin* 麒麟. In the paper, I argue that the Han interpretations of the *Shijing* poems are crucial for us to understand both the formation of the narrative and the Han elite's growing scholarly interest in observing the cosmos.

Leung, Vincent S. (Lingnan University) "Homosexuality in Early China: History and Historiography of a Minor Tradition"

Our knowledge of homosexual practices and traditions in the ancient world has grown by leaps and bounds in the past few decades. The landmark publication of *Greek Homosexuality* by John Dover in 1978 inaugurated a whole new field on the history of same-sex relations in the classical world. A great many publications on this once-taboo subject have appeared since then, and by now, we have a fairly rich view of the varied lives of homosexuals in antiquity, especially the classical Mediterranean world. In contrast, the scholarly landscape at the opposite end of Eurasia, namely early China, is less developed. Groundbreaking works appeared a few decades ago, such as Bret Hirsch's *Passions of Cut Sleeve: The Male Homosexual Tradition in China* (1990) and Zhang Zaizhou's *Aiwei de licheng: Zhongguo gudai tongxinglian shi* (*Ambiguous Journeys: A History of Homosexuality in China*; 2001). Few new studies, however, have appeared in their wake. In this paper, I will present my ongoing book project *Homosexuality in Early China: A Sourcebook of Basic Documents*, which I hope to be a meaningful contribution to the field. It will be a critical anthology of all writings about homosexuality and homosexual individuals in early China from antiquity to the second century CE. I will discuss the conception and design of the anthology, the range of sources that we have, and the furtive glimpses that they afford us into the often-perilous lives of homosexuals in early China.

Lewis, Crismon (Columbia University) "From Ritual Liturgy to Narrative Craft: Reading the Ancestral Eulogies in Western Zhou 西周 (1046 – 771 BCE) Bronze Inscriptions"

Textual inscriptions on late Shang (1600–1046 BCE) and Western Zhou ritual bronze vessels, which primarily memorialize individual merit and intreat blessings from deceased familial spirits, tend to be formulaic and adhere closely to standardized ritual locutions. Yet beneath the veneer of homogeneity, careful attention to the phrasing, structure, and stylistic elements of these inscriptions reveals unique instances of originality and intentionality behind their composition. In some cases, disparate linguistic elements are consciously pieced together in ways that recount their meritorious service with heightened drama and tension. Such inscriptions may illuminate how elites conceptualized (or idealized) their personal and familial heritage vis-à-vis the Zhou royal house.

This paper will explore these textual developments by analyzing ancestral eulogies in Western Zhou bronze inscriptions. It will be begin by examining the Ta *guigai* 它簋蓋, a 149-character inscribed tureen lid from the early Western Zhou, which records Ta's paternal eulogy as he assumes his late father's ritual responsibilities in the ancestral cult. It will then analyze inscriptions on the Dong ☒ vessels and the Yu *ding* 禹鼎 cauldron of the mid- and late Western Zhou, respectively, which incorporate eulogy to craft dramatic narratives of successive generations aiding the Zhou royal house's military campaigns. The paper will discuss how appropriating the ancestral eulogy's linguistic register in new contexts may signify nascent developments of narrative craft in early China, one which finds parallels among some "Zhou shu" 周書 chapters of the *Classic of Documents* (*Shangshu* 尚書).

Session 8B: Genre and Subjectivity

Yao, Zhuming (Boston University) "The Early Chinese Lyric 'I'"

Many early Chinese writings have an intense first-person voice, but few of those voices can be traced to a distinct speaker or author. As recent research has repeatedly shown, the commonplaceness of composite text, of distributed authorship, and of editorial intervention severely complicates any attempt at recovering the original source of the authorial voice. In a way, this challenge is not new. The *guofeng* 國風 section of the *Shijing* 詩經 has divided generations of commentators when it comes to the identification of the "I" in many of its constituent poems. Disagreements not only center on the actual speaker behind the "I" but also extend to the poetics of first-person lyric. This paper invites us to reflect on the significance of this hermeneutic history and reconsider what the early Chinese lyric "I" entails. Instead of a referent, a mode of writing, I suggest approaching it as a form of deictic, a mode of reading altogether. This shift in understanding frees us from the impossible task of locating the "I" in exchange for the far more substantial exploration of the canonicity of the *Shijing*. After all, the *Shijing* has never stopped to be read ever since the Mao-Zheng commentaries. There must be something to it.

Chang, Wenbo (University of Georgia) "*Rescuing Her from Wind and Dust* (*Jiu fengchen* 救風塵): Female Agency through Creative and Subversive 'Borrowing'"

Through the case study of *Jiu fengchen*, a *zaju* play attributed to Guan Hanqing, this paper investigates how "a literary Chinese which was developed over many centuries to represent masculine consciousness, experiences, and expressive needs (Maureen Robertson, 2010)" is creatively readapted to expressed female agency. In her successful rescue of Song Yinzhang from an abusive marriage, the courtesan protagonist Zhao Pan'er played by the female lead not only showcases her expertise in literary tropes and cultural stereotypes produced by the dominant male discourse—such as the "marrying into a good family" (*congliang* 從良) myth, the "talented scholar and devoted beauty" (*caizi jiaren* 才子佳人) archetype, allusions of romantic love and female fidelity and so on but, more significantly, also subverts male authority through her inventive appropriation of those tropes and stereotypes. In the meantime, she skillfully reapplies them in advocating sisterhood among courtesans and cohesiveness within the entertainer community. The play's novel recontextualization of familiar tropes and stereotypes that uphold patriarchal authority to voice a distinctively female perspective makes the play particularly entertaining. As such, this study contributes to a better understanding of the aesthetics of Yuan *zaju* drama as a "mixed-register literature" (Patricia Sieber, 2021). A comedy that delivers a sobering lesson to ambitious courtesans eager to elevate their status and improve their condition through marriage, *Jiu fengchen* probably appealed to audiences who were ambitious to climb up the social ladder, yet anxious about hidden pitfalls when crossing social boundaries in the Yuan-Ming period.

Shang, Baoyue (University of Colorado) "Voices and Silence in Tang *chuanqi* stories: Starting from *Liuyi zhuan* 柳毅傳"

To study why Tang *chuanqi* stories often serve as prototypes for Chinese vernacular and folklore literature, I aim to explore the textual characteristics and particularities of voices in direct quotations in Tang *chuanqi* texts, starting from *Liuyi zhuan* 柳毅傳. Contrary to their social identities, the identities constructed by the voices of the two protagonists in *Liuyi zhuan*, the Dragon Girl and Liu Yi, have characteristics similar to those of ordinary people. There are also interesting silent scenes between them, as hinted by their later words about their previous communication. Such traits about voices and silence exist in *Liuyi zhuan* and are commonly shared in Tang *chuanqi* texts. At that time changes in the political system and selection system made literature gain more importance, and more literati who were not from traditional scholar-official families could change their class through literature. Also, with the spread of Buddhism (and possible technological advancement), the accessibility of literature has gradually descended to the ordinary people, who have been muted and had the urge for their voice and existence in elite literature. Compared to the presentation of ordinary people in other literature at that time, the voices in Tang *chuanqi* stories presented characters with the individual traits of ordinary people. This is why Tang *chuanqi* stories became the prototypes of later generations of vernacular and folklore stories.

Session 9A: Poetry and Poetry Criticism

Shimonagane, Haruki (University of Washington) "A Portrait of Lu Ji 陸機 (261-303 CE) as a Self-conscious Author"

Lu Ji (261-303), the elder of the surviving brothers from the renowned family of the ill-fated Kingdom of Wu 孫吳, is remembered as a great man of letters who left behind works of great originality among his contemporaries at the capital of his new country Western Jin 西晉. Among Lu Ji's writings that we can read today, there are *Wenfu* 文賦 (ca. 300) and the twelve pieces of the "Imitations of Old Poems" 擬古詩. Both collected in the *Wenxuan* 文選, the two mark milestones in the course of the developments of the two genres of writings that they represent respectively: literary and imitation poetry. But more importantly, the two points to Lu Ji's consciousness as an individual author; Literary theory is a form of self-referential literature that requires metacognition, and imitation poetry was "the most self-conscious writing about the intertextuality in the Six Dynasties (Williams 2015)." In this regard, I argue that these two sets of writings ought to be understood in a complementary way: Lu Ji's ruminations on literarature recorded in the *Wenfu* should be read along with his other literary output, and his writings should be considered as the manifestation of—or at least an attempt towards—his literary theory. Through close reading and annotated translation, this paper aims to reveal Lu Ji's identity as a self-conscious author.

Zhen, Fay (Arizona State University) "Love Theory" of Chinese Literary Criticism: Concept of *qing* 情 in Liu Xie's *Wenxin diaolong*"

Liu Xie's *Wenxin diaolong* is often hailed as the most systematic work of literary criticism in premodern China, unrivaled both in its scope and in the richness of its insights. Focusing on the concept of literature, he uses this book as a way to understand the inner coherence of traditional Chinese literary criticism. *Qing* 情 *i*s the core content of Liu Xie's literary theory.
The term *qing* has been the center of Chinese literary thinking since antiquity. I will begin by mapping out its long and complex conceptual history before the birth of *Wenxin diaolong*. I will then consider how Liu Xie inherited and expanded the meaning scope of *qing* and how he formed his own critical system by employing the term *qing*. Through this interrelatedness, I will argue Liu Xie values *qing* throughout the whole book of *Wenxin diaolong*, and the *qing* itself constitutes a systematic and complete theoretical system. Liu Xie's discussion of *qing* not only inherits and expands upon the earlier understanding of the "actual situation" in things but also places significant emphasis on the unique *qingxing* 情性 of the creative subject and the unity of *qing* and *zhi* 志 in thoughts and emotions. Through various descriptions of *qing*, Liu Xie taught readers how to read literary works, distinguish different literary genres, and even write their own literary works.

Mazanec, Thomas J. (University of California, Santa Barbara) "The *Fu* of Han Wo 韓偓 (844–923)"

The late Tang poet Han Wo 韓偓 (844–923) is typically remembered for two things. First, from his lofty position as a Hanlin academician in the waning years of the Tang, he attempted (unsuccessfully) to stabilize the dynasty and wrote loyal, Du Fu-style verse to match his ambitions. Second, during

his exile to the kingdom of Min following the collapse of the Tang, he compiled one of the first individually-authored collections of erotic verse, the *Perfumed Cosmetic Case* (*Xianglian ji* 香奩集). Critics attempting to explain a tension between the two, have interpreted the erotic poetry as political allegories or as nostalgic reminiscences. It is rarely remarked, however, that this collection contains two *fu* in addition to it *shi*-poetry. These *fu*, on the yellow hollyhock (*huang shukui* 黃蜀葵) and red banana (*hong bajiao* 紅芭蕉), offer alternative insights on the anthology and Han Wo's post-Tang ambitions. Namely, the two trees of the *fu* are indeed described in lavish, sensual detail (befitting the descriptions of women in the rest of the anthology), while at the same time they represent a vision of rejuvenation in the south. The banana, native to tropical climates, emphasizes the vitality of Min, while the hollyhock, a biennial, uses the image of delayed flowering to underscore the possibility of renewal. Thus, Han Wo did not fully withdraw from public life after the fall of the Tang, but continued to write politically and socially engaged verse from Min.

Luo, Yang (Arizona State University) "The Ode Is a Living Thing: Zhong Xing's *Shijing* Theory and Commentary"

By examining the *Shijing Commentary* printed by Ling Duruo, this study investigates Zhong Xing's *Shijing* theory, "The ode is a living thing," and based on the theory, his commentary characteristics, the theoretical basis, and the influence in later generations. This paper first analyzes that the authorship of the *Shijing Commentary* did belong to Zhong Xing, who came up with the *Shijing* theory in it. Secondly, based on the comments in the print, Zhong Xing allows for the open-ended interpretation of *Shijing*. His comments are even intentionally renewable, indicating that he reads *Shijing* as general poetry rather than one of the Confucian Classics. Thirdly, the theory, "The ode is a living thing," has a basis which comes from Wang Shouren's Heart-Mind Learning. Finally, Zhong Xing's *Shijing Commentary* and theory profoundly influenced later generations; he had enthusiastic followers of his *Shijing Commentary* but also received severe criticism for his commentary on *Shijing*.

Session 9B: Two or Three Teachings

Zhao, Luying (Arizona State University) "Blood Taboo and Female Pollution in Early Daoist and Buddhist Literature"

Pollution attributed to women is a fundamental aspect that shapes their familial, social, and religious identities within Chinese culture. The concept of female pollution is pervasive across the religious contexts of Confucianism, Buddhism, and Daoism throughout Chinese history. Specifically, the female body, women's bodily fluids, and reproductive activities were regarded as ritually unclean, believed to bring severe misfortune to the family, disrupt religious activities, and potentially offend deities. Early Daoist and Chinese Buddhist texts generally exhibit a highly negative attitude toward extracorporeal human blood, often highlighting women's blood in particular. This study delves into the issues surrounding blood taboos and their connections to female reproductive abilities as described or implied in early Daoist and Buddhist literature. By examining the female taboos documented by early Daoist and Buddhist writers and analyzing how these taboos are intertwined with prevalent practices and values, this research aims to investigate how blood taboos in Daoism and Buddhism shaped perceptions of female reproductive pollution in early medieval China.

Bai, Haihan (Arizona State University) "Political Misunderstandings of Daoist Poetry in the Tang Dynasty"

The hermeneutic tradition of the *Shijing* established a solid connection between poetry and politics. Thus, throughout the history of reception and interpretation of classical Chinese poetry, it proved nigh impossible to evade scrutiny and exegesis from the perspective of politics. And when this mindset was, consciously or unconsciously, infused into the perception of specific poems, the occurrence of misunderstanding became inevitable. Among those poems that potentially experienced misunderstanding or misinterpretation, those related to Daoism may be the most typical "victim." This paper aims first to trace the reason why political misunderstanding intensively occurred with respect to Daoist poetry. I will argue that the reasons are actually rooted in the intrinsic logic of Daoist scriptural transmission. That is to say, the esoteric nature of Daoist scriptural transmission built up an almost inviolable barrier between Daoist poets and secular literati. For the latter, namely, most poetry readers and commentators after the Tang Dynasty, it became difficult to grasp those Daoist terms, imagery, and conception throughout Daoist poems, due to their ignorance of Daoist scriptures. In addition, by providing case studies on two typical Daoist poems, I also hope to propose a new perspective by which we would reiterate the inseparable relationship between Daoist poetry and the Daoist scriptural system. We believe that the trial to recreate the Daoist context for every Daoist poem would finally help us reshape our understanding of Daoist poetry.

Xu, Leyin (University of Arizona) "Exploring the Promotion of Confucian Values Through Jia Baoyu's Character in *Hongloumeng* 紅樓夢"

This paper aims to elucidate the Confucian values embodied in the character of Jia Baoyu and to illustrate *Hongloumeng*'s reaffirmation of orthodox Confucian principles. The first part of the paper examines the mythological origin of the stone. While scholars interpret the stone's origin as symbolizing a natural and unrefined state, the discarded stone is, in fact, one of the five-colored stones forged by Nüwa and the only one that is discarded. Therefore, the stone's descent to the human world is indeed motivated by a desire to be "useful". The second part analyzes Jia Baoyu's worship of young girls. The paper posits that it stems from a Confucian spirit of benevolence and is fundamentally based on Baoyu's acceptance of the patriarchal discourse, as it is precisely because men bear the societal responsibilities that unmarried girls can maintain a pure and free lifestyle, allowing Baoyu to realize his value of being "useful." The third part of this paper further explores the Confucian elements in Jia Baoyu's thoughts, showcases a harmonization and return to orthodox Confucian thought amidst the polarized development of Confucianism during Ming and Qing period. To conclude, the paper demonstrates that the coexistence of Confucian and Buddhist-Daoist transcendence in *Hongloumeng* is not contradictory. Confucian thought forms the foundation of *Hongloumeng*, and it is also the essential duty one must fulfill before embarking on the path of Buddhist and Daoist transcendence.

Yao, Huiqiao (Trinity University) "Educating 'The Three Teachings' Morality: *The Romance of the Three Teachings* and the Boundary of Vernacular Fiction"

In 1627, the print blocks of the novel *Romance of the Three Teachings Clearing up Delusions and Returning to the Way* (*Sanjiao kaimi guizheng yanyi* 三教開迷歸正演義) were destroyed by disciples of the "Three in One" religion (*Sanyi jiao* 三一教). As this novel features Lin Zhao'en 林兆恩 (1517–1598), the leader of this folk religion, why did his disciples disapprove of it? This paper explores the messages conveyed by *Romance of the Three Teachings* by investigating its relationship with Lin Zhao'en and the publishing practices of the Ming period. I examine how the author and publisher used various intertextual and paratextual methods to popularize the novel and its teachings. I argue that *Romance of the Three Teachings* engaged with literary tradition, reality, religions, and print culture to disseminate its orthodox principles by incorporating the real-life figure Lin Zhao'en and referencing diverse contemporary and earlier publications, thus challenging the boundaries of the vernacular novel form. These popularization methods posed threats to Lin's disciples, leading to the novel's destruction. At the same time, *Romance of the Three Teachings* addressed the widespread moral degeneration of society and was one of the earliest examples of the novel genre becoming a critical form for moral teaching.

Session 10: Banquets, Literal and Metaphorical

Duffy, Kay (University of British Columbia) "For the Man Who Has Everything: The Gift of Words in Early Medieval China"

The role of poetry in the formation and perpetuation of communities has long been a prominent topic in the study of Chinese literary cultures. How do we understand the significance of the presentation of poetry at social gatherings, an activity closely associated with the emergence of the lyric voice in early medieval China? This practice is often explained as a fulfillment of the roles of host and guest, with the poems themselves sometimes read simply as tokens in a system of exchange. This instrumental framing of the poem is premised on the fungibility of the various forms of capital in play on these occasions. When construed in this manner, the capacity of the literary text to shape and construct reality tends not to be addressed; the poem's claims are understood, rather, as reflections of social reality. This paper takes a different approach by relating poetry composition in early medieval social gatherings to an object-centered conceptualization of community. In order to assess the compatibility of the lyric poem with the ideals of commensal hospitality set out in early texts, such as *Liji*, I read third-century occasional poems alongside early Chinese discourses on friendship while incorporating insights from recent scholarship on feasting and community. We see that, given its ability to construct social relations beyond the confines of the gathering, a poem is distinct from the offerings consumed at a feast, and also, in this capacity, the potential to disrupt the economy of exchange enacted between host and guest.

Lin, I-Chin (Arizona State University) "Spectacle and Social Hierarchy: Imperial Entertainment in Northern Song Banquets"

This paper investigates the ceremonial entertainment performed during the banquets in the Northern Song (960-1127) period. These entertainments, collectively known as the hundred entertainments (*baixi* 百戲), encompassed a wide array of acrobatic and martial skills. They were not

only popular in public venues but also held significant prominence within the imperial palace, featured prominently in formal and informal occasions such as the emperor's birthdays, personal banquets, festivals, and imperial processions. Drawing from the passage "Grand Ministers, Princes, Members of The Imperial Family, And The Hundred Officials Enter the Inner City to Offer Long Life Wishes" found in the *Record of the Splendor of the Capital*, the author recorded that a big banquet was held on the 12th day of the 10th month, two days after the Emperor's birthday. On this occasion, prime ministers, royal highnesses, imperial clansmen, and officials of all ranks gathered in the palace to celebrate. I consider that this passage not only describes the entertainment but also offers insights into the spatial conceptions intertwined with the hierarchical positions of officials. While existing scholarship has primarily focused on documenting the variety of entertainments staged in the palace, scant attention has been paid to analyzing the hierarchical composition of the audiences engaged in these spectacles. Therefore, this paper aims to explore the interplay of social hierarchy during the imperial banquet entertainment by examining additional historical resources in the Northern Song period.

Guo, Xincheng (Arizona State University) "A Banquet of Words: An Examination of the Narrative Significance of *Honglou meng*'s Banquet Verses"

This paper proposes to dissect the narratological functions of banquet verses within the seminal Chinese novel, *Honglou meng* (*The Dream of the Red Chamber*), by Cao Xueqin. I aim to elucidate how these verses serve as a multifaceted device for allegorical foreshadowing, catalytic instigation, and focalization within the narrative fabric of the text. The banquet verses, as a focal point of literary and cultural significance, provide a unique lens through which to decode the "flavors" of the novel, as Cao Xueqin metaphorically invites readers to savor its profound implications:

> Pages full of idle words; Penned with hot and bitter tears.
> All men call the author fool; Yet who discerns all its flavors.
> 滿紙荒唐言，一把辛酸淚！都雲作者痴，誰解其中味？

Nonetheless, in the scholarly reading and study of *Honglou meng*, there prevails an inclination to construe Cao Xueqin's portrayal of food as indicative of his connoisseurship in the culinary arts, subsequently relegating the novel to the status of a gastronomic compendium reflective of Qing Dynasty aristocratic sustenance. Such a predisposition, albeit intriguing, inadvertently diminishes the literary gravitas of the text. Thus, the purview of this paper transcends the mere deconstruction of dietary habits encapsulated within the narrative from a material culture standpoint. It instead endeavors to probe the banquet verses as a literary tool Cao Xueqin employs to craft this novel.

My analysis will delve into the three distinct functions of banquet verses. The first function, allegorical foreshadowing, will be examined through the song lyrics presented in Jia Baoyu's expedition to The Land of Illusion, as well as the "Twelve Beauties of Jinling." These verses not only enhance the narrative's richness but also prefigure the text's unfolding events. The second function, catalytic instigation, will be scrutinized through the narrative developments following the presentation of the aria "The Clinging Vine" during Xue Baochai's Birthday Banquet. This aria serves as a narrative catalyst, propelling the story forward through consequential events. The third function, focalization, will be explored through the chrysanthemum poems composed during Shi Xiangyun's Crab Banquet. These poems focus the reader's attention, crystallizing the thematic

essence of the banquet scenes. In the tradition of Chinese literary history, banquet verses have served as a medium for cultural and intellectual exchanges. Through *Honglou meng*, they emerge as narrative tools that amplify the text's poetic nature. By considering the poetic, theatrical, and narrative elements interwoven into the novel, this paper seeks to contribute to a deeper understanding of the intricate relationship between banquet verse, banquet, and the overarching narrative of *Honglou meng*. The paper will thus construct a chain of meaning-making, revealing how these verses are instrumental in shaping the novel's complex world and exploring its central themes.