American Oriental Society

Western Branch
Founded 1951

Annual Meeting
November 03–05, 2022

Program

Location: Student Union Memorial Center,
(1303 E. University Blvd, Tucson, AZ 85719)
University of Arizona

PROGRAM

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

Thursday, November 03rd

12:30–1:00PM Registration   Student Union Memorial Center, Sabino Room ([Map](#))

1:00–1:15PM   Greeting and News (Sabino Room)

Session 1: Buddhism I
1:15PM–3:15PM (Sabino Room)
Chair: Albert Welter (University of Arizona)
- Lu Zhang (University of Arizona), "Peeling Off a Wrathful Appearance: Nezha in Chinese Chan Historiographies"
- Yi Liu (University of Arizona), "Revitalizing Local Knowledge: Literati's Portrayal of the Three Tianzhu Monasteries"
- Yuyu Zhang (University of Arizona), "Illusory Substances: Figure Paintings in Chan Texts and Monasteries during the Song"
- Zhujun Ma (Brown University), "Mapping a Guided Protocol of Pilgrimage in Cheap Prints in Late Qing and Early Republican Era"

Session 2: Buddhism II
3:30PM–5:30PM (Sabino Room)
Chair: Jiang Wu (University of Arizona)
- Xinrui Zeng (University of Arizona), "Constructing a Sacred Site Overseas: The History of Rujing Stūpa in Hangzhou"
- Steve Torowicz (University of Arizona), "From Alchemy to Anatomy: The Arcane Thought of Myōan Eisai 明菴栄西"
- Yang Xing (University of Arizona), "Chan Buddhism in Contemporary China: A Revolution against the Kanhua Tradition"
- Hanruo Zhang (Princeton University), "Social Network in Xingchang's 省常 (959-1020) West Lake Lotus Society: A Case Study of the Pure Land Communities in Song Dynasty China"

Friday, November 04th

8:15–8:45AM   Registration   Student Union, Kachina Room

8:45–9:00AM   Greeting and News (Kachina Room)

Session 3 Dynamics of Tang Poetry
9:00AM–10:30AM (Kachina Room)
Chair: Thomas Mazanec (UC Santa Barbara)
- Timothy Wai Keung Chan (Hong Kong Baptist University): "A Writing Competition on Hagiographies of Confucius between Wang Bo and Yang Jiong"
- Dominic J. Toscano (Oberlin College): "Stance and Style in Yuan Jie's (719–772) Collection from the Poem Box (*Qiezhong ji*)"
- Thomas Mazanec (UC Santa Barbara): "Poetry and Biography Beyond Shi-Poetry: The Case of Yao Chong (651–721)"

Session 4A Investigating Early Texts
10:45AM–12:15PM (Kachina Room)
Chair: Heng Du (Wellesley University)
- Heng Du (Wellesley University): "Exilic Lament or Courtly Remonstration? Competing Contextualizations of '*Li sao*' During the Han Period"
- Kun You (University of Colorado, Boulder): "Towards a Taxonomy of Titles: A New Perspective on the Formation of Early Chinese Texts"
- Nicholas Williams (Arizona State University): "On the Dating and Interpretation of 'Heavenly Questions'"

Session 4B Understanding Ming Scholars
10:45AM–12:15PM (Sabino Room)
Chair: Stephen Wadley (Portland State University)
- Minoru Takano (University of British Columbia), "A Sense of Belonging for a Descendant of Immigrants: The Ancestral Home and Domicile of Li Dongyang (1447–1516)"
- Huiqiao Yao (University of Arizona), "Recasting Zhu Xi in Wang Yangming's Lineage: *Shengxue zongzhuan (Orthodox Transmission of the Learning of the Sages)* and Zhou Rudeng's Textual Practice"
- Nick Allaman (Ohio State University): "Song Lian's Strung Pearls: Genre and the Revision of the Wise Minister's Persona"

12:15PM–1:30PM Lunch Break

Session 5A Cultural Poetics of Early Medieval China
1:30PM–3:00PM (Kachina Room)
Chair: Timothy Davis (Brigham Young University)
- Xurong Kong (Kean University): "When 'Rituals collapsed and music spoilt': Musical Exchanges during the Third Century China"

- Yue Wu (Arizona State University): "Cultural Nostalgia for the Jian'an Period in Literary Writings Towards the End of the Northern dynasties"
- Zeb Raft (Academia Sinica): "Practical Criticism in Early Medieval China: Fifth Century Commentaries on Ruan Ji"

Session 5B Anthologies and Anthology-Making
1:30PM–3:00PM (Sabino Room)
Chair: Yuming He (UC Davis)
- Anthony DeBlasi (State University of New York at Albany): "Model Characters: Reflections on the Bureaucratic Role of Literary Collections during the Tang Dynasty"
- Jing Chen (Hong Kong Polytechnic University): "A Network of Readers: Reading and Editing Ancient Poetry Anthologies in the Qing Dynasty"
- Xiaoxuan Li (University of Arizona): "Daydreams of Beauty"

Session 6A Linguistic Praxis
3:15PM–5:15PM (Kachina Room)
Chair: Richard VanNess Simmons (University of Hong Kong)
- Liyao Chen (University of Washington): "Logography versus Phonography: Literature Review and Arguments on Sinographic Writing"
- Richard VanNess Simmons (University of Hong Kong): "Reconsidering the Idea of a Táng Koine and its Connection to the Chinese Dialects: Part 2 - The Preliminary Evidence"
- Young Kyun Oh (Arizona State University): "Two-Step Reading, Three-Step Learning: Reading Literary Chinese in Chosŏn Korea (1392-1910)"
- David Prager Branner (Independent Scholar): "Performing Fù So That They Sound Like Fù"

Session 6B Cultural Perspectives of the Song
3:15PM–5:15PM (Sabino Room)
Chair: Stephen H. West (Emeritus, Arizona State University and UC Berkeley)
- Wandi Wang (UC Santa Barbara): "A Plum for a Wife and a Crane for a Son: Lin Bu and Song-dynasty Reclusion"
- Qiran Jin (Princeton University): "Anti-imbrication: Ouyang Xiu's 歐陽脩 (1007-1072) Sense of the Past"
- Qian Jia (Stanford University): "The Knowledge Formation of Incense and the Changing Perception of the Far South in Song Dynasty China (960-1276)"
- Jue Chen (University of Wisconsin, Milwaukee): "River, Lake, Wind, Moon: Poetic Writings by Chan Monks outside the Monastery"

6:30–8:30 Reception at the SKY BAR Tucson, 536 N 4th Ave, Tucson, AZ 85705
(NOTE THE VENUE HAS CHANGED)

Saturday, November 05th

Session 7A The Qing: Gender and Narrative
8:30AM–10:30AM (Kachina Room)
Chair: Scott Gregory (University of Arizona)
- Xiaoyue Luo (University of Colorado, Boulder): "Preserving Narrative Space for Different Voices: Reading Records of the Strange in Gazetteer"
- Qian Lan (Hong Kong Baptist University): "Overseas Beauties in the Chinese Classical Tales in Nineteenth-Century China: A Study of Song Yin Man Lu"
- Shuo Liang (Arizona State University): "Mobilizing Moral Knowledge: Popular Exposition of Twenty-one Histories"
- Chengjuan Sun (Kenyon College): "Lecturing the Husband: The Family Dynamic and Textual Strategies behind the Qing Wifely Admonitions"

Session 7B Religiosity, Otherness, and Performativity
8:30AM–10:30AM (Sabino Room)
Chair: Xiaoqiao Ling (Arizona State University)
- Wei Wu (Arizona State University): "Hongen Lingji Zhenjun 洪恩靈濟真君 Cult: Traitors' Transformation"
- Mi Liu (Arizona State University): "Life off Stage is but a Barbaric Play: A Theatrical 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"
- I-Chin Lin (Arizona State University): "The Interpretation of the Qingming Festival in the Song Capital"
- Camille Byrne (University of Colorado, Boulder): "In a Strange Land: The Heterotopia in Medieval Chinese Zhiguai"

Session 8A History and Historiography
10:45AM–12:15PM (Kachina Room)
Chair: Joshua Schlachet (University of Arizona)
- Antonin Ferré (Princeton University): "From Moral Guidebook to Administration Manual: The Transformations of Continental Historiography in Ancient Japan"
- Lu Kou (Columbia University): "Spies and Information Warfare in Early Medieval China"
- Timothy Michael O'Neill (Northern Michigan University): "Sima Qian and World History"

Session 8B Politics of the Body
10:45AM–12:15PM (Sabino Room)
Chair: Michael Fuller (Emeritus, UC Irvine)
- Guanrui Gong (University of Colorado Boulder): "Embodying Himself: Bodily Images and the Case for a Sinner in Shen Yue's 沈約 'Confessions'"
- Wanmeng Li (Occidental College), "Causing or Healing Illness: Song Literati's Bodily Attachment to Natural Landscapes"
- Shangtong Cui (Harvard University): "Mind your Intention: Liu Zongzhou's Philosophy of the *Duti* 獨體 Theory and the *Shendu* 慎獨 Moral Practices"

12:15PM–1:15PM Lunch Break

1:15PM–1:30PM Business Meeting (Kachina Room)

Session 9 Manuscript and Material Cultures
1:30PM–3:00PM (Kachina Room)
Chair: Richard Von Glahn (UCLA)

- Luke Waring (University of Texas at Austin): "Excavating the Western Han *fu*"
- Charles Sanft (University of Tennessee Knoxville): "Manuscript Copies of 'Twenty Lyrics about Dunhuang'"
- Alexei Ditter (Reed College): "What We Uncover from Epitaph Covers: A Preliminary Exploration of *muzhi gai* 墓志蓋"

***7:00–9:00PM Annual Banquet and Keynote Address* (Kachina Room)**

Anna Shields (Princeton University), "Transitions & Transmissions: Reflections on Interdisciplinary Work in Middle Period Chinese Studies"

Abstracts

Session 1: Buddhism I

Zhang, Lu (University of Arizona), "Peeling off a Wrathful Appearance: Nezha in Chinese Chan Historiographies"

This paper focuses on Nezha as a Buddhist ideal in a special section titled "Sages and Worthies as Buddhist Incarnations" (abbr: Incarnation section) in the *Wudeng huiyuan*, a Southern Song Chan historiography compiled in the Lingyin monastery in Hangzhou. The Incarnation section incorporated a group of non-Chan figures and upheld them as Chan ideals, from which one can discern the Chan school's attentions on and reactions to the contemporaneous ideological currents. Since Nezha was the only new figure in the anthologized Incarnation section in the *Wudeng huiyuan*, my main research question is what made the compiler add Nezha to this list? To answer this question, I examine various sources from Indian myths to Chinese Buddhist scriptures and Chan literature, by which I delineate the process of domesticating this Indian demon king to Chinese folk deity. My research shows that the image of Nezha was largely enriched and constantly adapted in different contexts in the Song dynasty. Especially in the Southern Song, Nezha was recruited in the Taoist pantheon and popular in folk culture, and his story even became an allusion introduced to literary theory and art criticism. I propose that his great popularity was the reason that the Chan compiler promoted Nazha as a Chan ideal. In a broader picture, I argue that the Incarnation section was an important yet undervalued source to study the Chan history as it presents how the Chan school shifted its strategy to claim superiority in the Buddhist conventions or even in the entire ideology.

Liu, Yi (University of Arizona), "Revitalizing Local Knowledge: Literati's Portrayal of the Three Tianzhu Monasteries"

Located in Hangzhou, the Three Tianzhu Monasteries are influential in bringing about certain symbols of Hangzhou Buddhist culture, such as incense market and Three-live Stone. Extant records written by local literati leave an interesting trace of the process by which these symbols were created and linked to the monastery sites. By scrutinizing local gazetteers, literary works, and stone carvings, this paper focuses on local literati's depiction of the Three Tianzhu Monasteries from twelfth to seventeenth centuries, when local gazetteer rose to be a popular genre and supported the production of local knowledge. With an analysis of local literati's approach of reimagining the past to interpret the present, this paper seeks to examine Buddhist monasteries' role in reinventing local knowledge and shaping collective memories.

Zhang, Yuyu (University of Arizona), "Illusory Substances: Figure Paintings in Chan Texts and Monasteries during the Song"

Chan monks of the Song dynasty (960-1279) revitalized the genre of "portrait eulogy" (*zhenzan* 真贊 /*xiangzan* 像/相贊) and gradually shaped it as a separate category added to the defining Song Chan literary form——the recorded sayings (*yulu* 語錄). As a genre incorporating poetry, painting, and calligraphy, in which senior Buddhist clerics gave autographic verse commentaries on figure

paintings, portrait eulogy represented an ideal Song literary culture and accorded with the fondness and aspiration of Song literati bureaucrats. Through examining Chan *yulu* texts of different periods of the Song, this article explores the historical development of "portrait eulogy," suggesting its maturity in the Southern Song, during which this genre was subdivided, and the Chan pantheon reflected in the eulogies was considerably augmented which encompassed a variety of traditional and unconventional iconographies: patriarchs, Buddhas, bodhisattvas, arhats, lay Buddhists, and wandering sages (*sansheng* 散聖). Furthermore, this article argues that portrait eulogy was not merely literary embellishments of *yulu* texts but practiced and utilized in the Song monastic life. In addition to *yulu* texts, a close reading of Chan monastic codes and Chan miscellanea in the Song reveals the multiple functions of figure paintings in ritual ceremonies, Dharma instruction and spiritual practice, presentation and recognition of spiritual attainment, property accumulation, and social contacts. Lastly, by analyzing the textual and practical dimensions of portrait eulogy, this article takes images as a window into the transformation of Chan Buddhism during the Song. The images suggest the shift of Buddhist authority from Indian Buddhas to Chinese patriarchs, particularly the living abbots of the imperial-supported public monasteries and the translocation of Indian bodhisattvas and arhats to the southern region of China with Hangzhou 杭州 as the center. In addition, the images evince the increasing tendency of secularization of Chan Buddhism during the Southern Song, attuned to the time's temper and the Hangzhou region's cultural climate.

Ma, Zhujun (Brown University), "Mapping a Guided Protocol of Pilgrimage in Cheap Prints in Late Qing and Early Republican Era"

As one of the most prominent pilgrimage centers, Mount Jiuhua has attracted countless pilgrims as the seat of Bodhisattva Kṣitigarbha (Dizang pusa 地藏菩薩). Previous scholarship shows that elite pilgrims in late imperial China utilized local gazetteers and pilgrimage route books to plan their trips.

However, they were unlikely accessible for pilgrims and tourists of limited literacy. I argue that cheaply printed pilgrimage maps facilitated commoners' pilgrimage experience to Mount Jiuhua thanks to the flourishing print industry in late imperial China and early Republican era. I find 56 extant copies of pilgrimage maps of Mount Jiuhua, which are dispersed in auction houses, private collections, museums, libraries, and modern publications. Although decontextualized, a close examination of the material and textual details of these maps suggests how pilgrimage practices are locally perceived and expected in a dynamic interaction among the maps' producers, sellers, consumers, and religious patrons.

Many copies, although marked by different publishers, share identical textual annotations, overlapped arrangement of pilgrimage routes, and similar artistic representations of temples and mountains. I propose that this indicates high demand for large production at low expense with little care for print quality or originality. The main routes, from local departures to the primary destination Precious Tower of Flesh Body, in most copies are highly overlapped, which served as practical and followable guides for pilgrims. But different copies also demonstrate different artistic expressions of the religious landscape of Mount Jiuhua, which showcases protocols for pilgrims to understand and model.

Session 2: Buddhism II

Zeng, Xinrui (University of Arizona), "Constructing a Sacred Site Overseas: The History of Rujing Stūpa in Hangzhou"

As one of the most prosperous cities in China since the 10th century, Hangzhou has long played the role of a Buddhist center, where significant monasteries and prestigious priests clustered. As a result, in today's Hangzhou, we can still find abundant sacred sites related to Buddhist figures and myths. Besides the religious value for pilgrims, however, we should notice that the formation of sacred sites is often a process participated by multiple communities with different intentions. In this sense, a sacred site is a great historical source for analyzing and understanding the activities of certain religious groups. This research focuses on a special example of the sacred sites in Hangzhou – the Rujing Stūpa at Jingci Monastery. It was reportedly a tomb built in regard to a Chan monk Tiantong Rujing(1163-1228), whose Japanese disciple Dōgen later became a major Sōto patriarch in Japan. By analyzing the historical documents in Chinese and Japanese, I will prove how such a site is in fact a modern construction that at best symbolizes Rujing's trajectory in Hangzhou. Moreover, this site was founded in the environment of the crisis of Japanese Buddhism after the Meiji Restoration, and it was loaded with sectarian intentions. In the Chinese context, the Rujing Stūpa is but a memorial for an eminent monk; Yet for the Sōto priests who led the construction, this site works as an emblem of the authenticity of the Sōto lineage in Japan. This research suggests that a sacred site with international contributors is the epitome of transnational religious interactions. Therefore, from the historical analyses of such sites, we can better picture the transnational dynamics of East Asian Buddhism.

Torowicz, Steve (University of Arizona), "From Alchemy to Anatomy: The Arcane Thought of Myōan Eisai 明菴栄西"

Myōan Eisai 明菴栄西 was a Japanese Buddhist monk of the 12th and 13th centuries. Eisai is customarily most notable for not only the introduction of Zen to Japan, but also for his book of tea, the *Kissa Yōjōki* 喫茶養生記; both being associated with his modest reputation. Eisai is celebrated as both a figure of Zen and Esoteric Buddhism. However, his thought goes beyond the conventional lines of both these disciplines. His persistent association with these two traditions has eclipsed one of the more unique aspects of his peculiarity: the arcane. This mysteriousness stems from the fact that his book of tea, the *Kissa Yōjōki*, was written in response to the degenerative age of the Dharma: *Mappō*. It is a book filled with esoteric ideas, and the mystery deepens when we learn that several of its therapeutic modalities are cited from texts which no longer survive. Furthermore, when we scrutinize Eisai's vision of tea, it is far-removed from what we think of this beverage today. Long consumed for both health and pleasure in China, Eisai's language surrounding this herb invoke visions of the miraculous, mysterious and the mystical. For Eisai, tea was a magical elixir to halt the degradation of not only the individual but also the collective in this degenerative age of the Dharma. But it was not only the consumption of tea which was needed to thwart disease in this era. It was to be used in conjunction with a visionary anatomical regiment of the body: visceral visualization. This visualization method had its roots in China, but it was uniquely molded and adapted in such a way where it is now exclusive to only Eisai's text. Although Eisai extolled various therapeutics in is *Kissa Yōjōki,* the present discussion will introduce the audience to Eisai's more arcane thoughts on

tea and then narrow its focus on his particular type of anatomical introspection. From this analysis, we will witness a unique vision of health in which Eisai fuses Esoteric Buddhist thought, Chinese medical philosophy, and Daoist alchemical imagery. It is the hope from this discussion we will begin to think of Eisai as neither defined by Zen or Esoteric Buddhism, but simply as a Buddhist interested in the esoteric and arcane.

Xing, Yang (University of Arizona), "Chan Buddhism in Contemporary China: A Revolution against the Kanhua Tradition"

Kanhua ("observing the phrase") is a type of intensive Chan meditation on a given phrase. It was initiated by the twelfth century monk Dahui Zonggao and later rose to become the most definitive practice in Chinese Chan Buddhism. Even when Buddhism in general faced unprecedented challenges brought by China's turbulent transition to modernity during the beginning years of the Republican era, this tradition of kanhua Chan surprisingly survived with even greater vitality with the advocacy of eminent Chan monks such as Xuyun and Laiguo. The centuries-old supremacy of kanhua Chan, however, was finally being challenged in the second half of the twentieth century. It was in this period a group of rising lay Chan teachers established themselves as alternative authority to the traditional monastic Chan. They distinguished themselves from their predecessors and contemporaries by firmly rejecting the kanhua method in favor of other practices. This paper studies this group of lay teachers and their revolution against the kanhua tradition by focusing on two representative members, Yuanyin (1905-2000) and Geng-yun (1924-2000). Utilizing their anthologies and audio recordings, I demonstrate how they saw kanhua Chan as an outdated practice that will no longer function in the hectic modern world. In their attempt to revitalize Chan Buddhism and benefit more people, these two encouraged alternative practices and argued for their superiority over the kanhua method. Overall, my study reveals a less noticed side of modern Chinese Buddhism by focusing on the lay teachers and their contribution to the development of contemporary Chan Buddhism.

Zhang, Hanruo (Princeton University), "Social Network in Xingchang's 省常 (959-1020) West Lake Lotus Society: A Case Study of the Pure Land Communities in Song Dynasty China"

The Pure Land belief was a widespread Mahayana Buddhist belief that advocated rebirth in the Western Pure Land of Amitâbha Buddha through the practice of meditation or simply reciting the name of Amitâbha Buddha. But the Pure Land belief has not received sufficient treatment in the study of Chinese Buddhist history and was often reduced to a popular belief among commoners. This paper will investigate an influential Pure Land community in the early Northern Song dynasty as a case study to examine the adaptation of the Pure Land belief in the Tang-Song transition framework and also bring attention to the involvement of scholar-officials in the Pure Land community to challenge the conventional narrative of the Pure Land tradition.

This paper will study the recently discovered printed book—the *Poetry Anthology of Organizing Lotus Society of the West Lake at Hangzhou* 杭州西湖昭慶寺結蓮社集 to analyze the social organization of the West Lake Lotus Society and to shed light on the changing religious culture in the newly unified Song empire. In the Song dynasty, the Pure Land belief began to be transmitted in the social form of

Pure Land communities and the paradigm of Huiyuan's 慧遠 (334–416) religious group was re-discovered and re-constructed to adapt the Pure Land belief to the literati culture. Xingchang's West Lake Lotus Society included nearly all leading politicians and literati in the early 11ᵗʰ century, who sent poems to Xingchang to assert their affiliation to the West Lake Lotus Society. By analyzing the social network among the community members, we can distinguish new features of Pure Land societies in the Northern Song, in which members were connected by the national civil exam and the grand literary projects started by Emperor Taizong, rather than related by kinship and geographical proximity. Analysis of this anthology will lead to the observation of major religious transitions in the Song dynasty, including the boom of Pure Land communities, the participation of high-rank scholar-officials in the Pure Land practice, and the geographical spread of the Pure Land belief from the south to the north after the unification of the empire.

Session 3 Dynamics of Tang Poetry

Chan, Timothy Wai Keung (Hong Kong Baptist University): "A Writing Competition on Hagiographies of Confucius between Wang Bo and Yang Jiong"

Wang Bo 王勃 (650–676?) and Yang Jiong 楊炯 (b. 650), the junior duo of the Four Elites of the Early Tang, shared friendship but might also have been in competition during their writing careers. Yang reportedly stated: "I am abashed to be ranked in front of Lu Zhaolin but ashamed of being placed after Wang Bo" 吾愧在盧前，恥居王後. What is the criterion for this ranking? Lu and Yang both wrote the same poems in the horizontal flute *yuefu* tunes but Wang did not. As Yang and Wang both wrote stele inscriptions on the Confucian temples, this may become a point for comparison.

After Yu Shinan 虞世南 (558–638) wrote his "Stele Inscription on a Confucian Temple Hall" 孔子廟堂碑 (626), the two young men joined a "competition" writing on the same subject. During Wang Bo's stay in Shu (in modern Sichuan province) in 669–671, he was invited to pen inscriptions on Buddhist monasteries and Confucian temples. Yang did the same in 674–675 in the same area. In 681 or later, Yang wrote a preface to Wang's collected works and praised Wang's inscription, which was most likely an ethical imperative for his late friend. Yang's highly ornate style and carefully crafted parallel couplets rivaled Wang's. This might have motivated people to make up Yang's challenging statement.

Toscano, Dominic J. (Oberlin College): "Stance and Style in Yuan Jie's (719–772) Collection from the Poem Box (Qiezhong ji)"

In 760, against the backdrop of rebellion, the poet Yuan Jie 元結 (719–772) compiled his *Collection from the Poem Box* (*Qiezhong ji* 篋中集), a microanthology of just two dozen poems from only seven poets, almost all of whom were quite obscure even in their own time. Indeed, this was the point: both his poetry selections and prose preface show that Yuan's main goal for his anthology was to champion a familiar moral stance, that of the unappreciated Confucian, toiling away in anonymity and unmet by his moment. *Qiezhong ji* is, in true radical fashion, much clearer about those elements of contemporary poetic practice to which it was opposed than about its own positive values. How should the literary historian approach such a collection? Since *Qiezhong ji* is one of the few surviving

contemporary anthologies of High Tang poetry, one might be tempted to follow much modern scholarship in reading a particular representative significance into Yuan's work, as describing a strong archaism emerging in reaction to newly forming poetic styles. Yet the anthology is both too small and its writers too obscure for us to make such a judgment. In this paper, I suggest the value of *Qiezhong ji* lies not in its ability to define another influential strand of contemporary High Tang poetics, but rather to cast in negative an impression of the very literary mainstream to which it stood so vehemently in opposition. I argue that Yuan Jie's anthology hints at the rising stakes for eighth-century literati to compete in laying claim to normative poetry in moral terms, even if the attending poetics had yet to be fully developed, a recognition of the growing gap left by the waning influence of the court and its imperially sponsored anthologies that were once the lone arbiters of poetic taste.

Mazanec, Thomas (UC Santa Barbara): "Poetry and Biography Beyond Shi-Poetry: The Case of Yao Chong (651–721)"

The established models for reading Chinese poetry are highly biographical, stemming in part from prescriptive statements found in the Mao commentary to the *Book of Odes* and from Du Fu's apotheosis in the Northern Song. Such models privilege expressive lyrical poetry as sources for understanding an individual's subjectivity. However, in medieval China, at least one other poetic mode privileged biographical reading, and did so in a different manner: admonitory verse. In this paper, I look at the writings of Yao Chong 姚崇 (651–721), known today for his remarkable official career as chancellor under four emperors. His reputation as an upright official, I argue, contributed to the appeal of his poetry, as wisdom is most cherished when it is seen to come from practical experience. Through a close reading of his "Rhapsody on Piggy Banks" (Puman fu 撲滿賦), his "Admonition to the Mouth" (Kou zhen 口箴), his six extant warnings (jie 誡), and other writings, I show how biography intersected with reading practices in multiple, complex ways. In contrast to these biographically-inflected admonitory verses, Yao Chong's *shi*-poetry displays highly conventional statements that go against his personal reputation, such as his notable opposition to Buddhism. In this way, I aim to demonstrate that *shi*-poetry, in the medieval period, was not the privileged genre for literary biography, but one of several modes that shed light on a person's subjectivity from different angles.

Session 4A Investigating Early Texts

Du, Heng (Wellesley University): "Exilic Lament or Courtly Remonstration? Competing Contextualizations of 'Li sao' During the Han Period"

The renowned early verse "Li sao" 離騷, attributed to Qu Yuan 屈原 (trad. 343–290 BCE), is often understood as a work of exile literature, said to have been composed after its putative author's banishment. Through a close analysis of sources from the Han period (202 BCE–220 CE), this presentation suggests that there were in fact two competing interpretations of the setting of "Li sao": While the exegetical writings included in Wang Yi's 王逸 (ca. 89–ca.158) *Chuci zhangju* 楚辭章句 frame "Li sao" as a post-exilic work, other Han period authors, such as Ban Gu 班固 (32–92), single out "Li sao" a pre-exilic and remonstrative piece composed at court. The latter contextualization distinguishes "Li sao" from other supposedly post-exilic pieces attributed to Qu Yuan. After presenting the textual evidence supporting this thesis, I will further explore the

philological and historiographical implications of these two alternative emplotments. Philologically, uncovering this implicit debate reveals the rationale behind the layers of interpolations within the received versions of Han period texts, such as in the biography of Qu Yuan in *Shiji* 史記 and the small preface to "Li sao" in *Chuci zhangju*. The two alternative contextualizations, I further suggest, can be read as manifestations of various strands of Han period intellectual contention reconstructed by existing scholarship (Fu Su 2019; Timothy Chan 2012; Schimmelpfennig 2004), such as debates over the ethics of Qu Yuan's suicide and the purport of verse composition.

You, Kun (University of Colorado Boulder): "Towards a Taxonomy of Titles: A New Perspective on the Formation of Early Chinese Texts"

For a long time, we have been understanding the pre-imperial intellectual world with the categories constructed by Han scholars, such as "school" (*jia* 家) or the individual authorship projected onto the pre-imperial texts that are labeled as the Masters Texts (*zishu* 子書). As the anachronistic nature of these concepts has been increasingly recognized, we need a new categorization to gain a more realistic understanding of the textual culture in which these texts were originally compiled.

In this presentation, I show that a detailed study on the function of the title can shed new light on the early Chinese textual world. My research on the titles in the Masters Texts shows that while some titles function in a way familiar in the later Chinese textual culture (from Eastern Han), such as indicating the text's theme or genre, some do not. Some titles function as a mere name of the text rather than informing the reader of anything significant about the text. Some only correspond to part of the text even if they appear to be a meaningful title. I argue that recognizing the yet unknown functions of the early titles not only helps us use the titles more effectively, to reduce misreading caused by different cultural practices, but also reveals the evolutionary traces of early titling practices (that is, titling a written text) left in the transmitted literature.

Williams, Nicholas (Arizona State University): "On the Dating and Interpretation of 'Heavenly Questions'"

Modern scholars have debated extensively the provenance and authorship of the poems in the Han anthology *Chuci* 楚辭. Many have proposed that various seemingly-early poems, or even the entire contents of the anthology, postdate Qu Yuan and were composed instead during the Han dynasty. Apart from this kind of proposal, though, it is also possible that certain poems predate Qu Yuan and originated in the fourth or fifth centuries B.C. or earlier. For instance, Ishikawa Misao 石川三佐男 has argued that the poem "Heavenly Questions" (Tianwen 天問) was composed centuries before Qu Yuan, citing the lack of any historical references after the reign of King Zhao 昭 of Chu (523–489). This paper examines Ishikawa's proposal and considers its consequences for our understanding of the poem as a whole. Since absence of evidence is not evidence of absence (*argumentum ad ignorantiam*), the lack of reference to definite historical events after King Zhao's reign cannot be decisive. But this lacuna may be highly suggestive for our understanding of the poem's broader relation to history. Among other things, the poem's remoteness even from the concerns of Qu Yuan's era helps to explain how difficult it was even for readers of the Han dynasty. As in other early Chinese poems, the principal subject matter has to do with archetypes of virtue and vice as much as specific historical actors.

Session 4B Understanding Ming Scholars

Takano, Minoru (University of British Columbia), "A Sense of Belonging for a Descendant of Immigrants: The Ancestral Home and Domicile of Li Dongyang (1447–1516)"

This paper analyzes what home could mean for a descendant of immigrants in Ming dynasty China, through the case of Li Dongyang (1447–1516). Previous studies have treated him mainly as a person of his native home Chaling in modern-day Hunan, mainly because of the Chaling School of literature, of which he has been portrayed as the leader. Li was, however, born in Beijing, to a military family that had moved there four generations earlier, and spent almost his entire life there. Close readings of his literary works also reveal a deep attachment to Beijing as his place of birth and residence. In short, he cannot be regarded simply as a native of Chaling. I first confirm that the two places mattered to Li differently: Chaling as a socioculturally important ancestral home with familial obligation and Beijing as a cherished residence flavored with nostalgia for childhood memories by employing the literary concept of the "place of fishing and playing in childhood" by Han Yu (768–824). I then argue that this duality of "home" caused him to feel he belonged fully to neither place. In some personal poems, he lamented that he could not return to live in Chaling because of the spatial and temporal distance. Other personal poems express his feeling like a sojourner in the capital. I conclude that reducing a person to a single geographical affiliation can occlude a complex picture of their sense of belonging to multiple places in various ways.

Yao, Huiqiao (University of Arizona), "Recasting Zhu Xi in Wang Yangming's Lineage: *Shengxue zongzhuan* (Orthodox Transmission of the Learning of the Sages) and Zhou Rudeng's Textual Practice"

"I transmit but do not create" (*Analects* 7:1)—even though Confucius made this claim, he was the actual "creator" who endowed classical texts with new meanings. Similar to Confucius' practice of quoting classics to express his own worldview, Wang Yangming's (1472-1529) disciple Zhou Rudeng (1547-1629) quoted extensively from extant Confucian canon and recorded sayings in his Confucian genealogical work *Shengxue zongzhuan* (*Orthodox Transmission of the Learning of the Sages*) to defend Wang's legitimacy. This practice also belongs to the textual practices in late Ming book culture when editors reused and appropriated published materials to serve their own purposes. Although Zhou's genealogy was compiled to endorse Wang's "School of Mind" in the Confucian lineage, the incorporation of Zhu Xi (1130-1200), an inevitable figure in the Confucian genealogy because of the imperial sponsorship during the Ming, posed a task for Zhou since Zhu and Wang held contrasting views in many aspects of their thoughts. As a result, Zhou Rudeng appropriated the meaning of Zhu's texts in his textual practice by incorporating Wang's works, stretching Zhu's interpretations, and adding his views from the perspective of the "School of Mind." This paper starts with the introduction of the textual practice during the Ming, then goes to the lineage discourse in Zhou's *Shengxue zongzhuan*. In the end, the paper delves into Zhu Xi's biography in Zhou's volume and explores the way Zhou quoted Zhu's works. Through the analysis, I argue that Zhou's textual practice plays a major role in recasting Zhu into Wang Yangming's genealogical world order.

Allaman, Nick (Ohio State University): "Song Lian's Strung Pearls: Genre and the Revision of the Wise Minister's Persona"

Careful analysis of a genre's conventional features and its practitioners can reveal not only types of discourse, but also the sort of person seen as best suited to engage in a discourse. The compact, aphoristic, parallel prose works called "strung pearls," or *lianzhu* 連珠, which were popular during the early medieval period, offer insight into the mechanisms by which certain genres imply the ideal persona of the writer. As a genre consistently associated with the dissemination of wisdom, strung pearls show not only what its writers believe wise ministers *do*, but also *who* they believe constitutes a wise minister. By comparing the seminal strung pearl collection of Lu Ji 陸機 (261–303) with early Ming academician Song Lian's 宋濂 (1310–1381) collection, we see how the conventional features framed this evolving wisdom discourse among Chinese elite.

In this paper, I argue that Song Lian chose to write in the strung pearl genre to revitalize a traditional mode of thinking about wisdom inflected by Neo-Confucianism, but at a deeper level his works construct a persona of the "wise minister" unlike that of the early medieval period. Whereas before the court was seen as the nexus of wisdom, Song Lian saw officialdom as an important but ultimately auxiliary space for the acquisition and transmission of universal truths. Thus, the wise minister was to him a teacher voluntarily outside the court who, with encyclopedic knowledge of nature and the Classics, illuminates principles of a stable cosmos for all mankind.

Session 5A Cultural Poetics of Early Medieval China

Kong, Xurong (Kean University): "When 'Rituals collapsed and music spoilt': Musical Exchanges during the Third Century China"

Music played a key role in elite life and court rites in ancient China, as it was an ideal device for self-cultivation and self-expression, a political tool for social stability, and medium of communication between man, nature, and spirits, especially in Confucianism. "Rituals collapsed and music spoilt" is a widely accepted phrase to describe the ending period of a political power. But many unsolved questions remain: what really happened so that music spoilt? What are the ancient's efforts to save any diminishing music including music notes and musical instruments? How did ancient music survive? Or not? This talk attempts to explore these intriguing questions with a bold assumption that the cultural exchanges with others constantly brought new life to existing or diminishing music in ancient China.

Wu, Yue (Arizona State University): "Cultural Nostalgia for the Jian'an period in literary writings towards the end of the Northern dynasties"

During the long period of division in the Six Dynasties, due to the invasion of the "Five Barbarians" of the central plain and the mass exodus of northerners to the south following the Jin court, the southern dynasties had maintained a strong cultural supremacy over the north for almost two centuries. However, the narration of the south vs the north started to change towards the end of the Northern Wei, and more prominently in the Eastern Wei and Northern Qi. After the unification of the north, the Xianbei ruling class gradually developed a growing interest in Chinese culture.

Moreover, the relatively stable political situation allowed literati officials to gather in the capital and improve their literary productions. Instead of merely imitating literature in the south, many northern literati have openly called for writings "of their own." From their literary works, we find a tint of the Jian'an temperament on topics that are more closely tied to the events of their age and their lives. This paper will thus examine literary writings alluding to the Jian'an period by northern literati in the Eastern Wei and Northern Qi. I will argue that such a restoration of the Jian'an spirit was fostered by the growing cultural confidence of the northerners and satisfied the Xianbei rulers' needs in claiming legitimacy over the south. Returning to the Jian'an tradition not only connects these culturally displaced people to their spiritual homeland, but also inspired the development of new poetics in the early Tang.

Raft, Zeb (Academia Sinica): "Practical Criticism in Early Medieval China: Fifth Century Commentaries on Ruan Ji"

How poetry was read in premodern China has been a central question in Western scholarship for over half a century. In the study of poetic culture prior to the Tang, however, we face an imbalance in the kinds of information available to us. For judgments of individual writers, assessments of specific genres, outlines of the historical development of poetic writing, and conceptualization of the art of literature, a fairly wide range of material exists. What we generally lack – in contrast to the Tang and after, where such material is abundant – is a view onto "practical criticism": the interpretation of specific poems, from the word to the line to construal of the whole. It is in this light that a small group of commentaries on the poetry of Ruan Ji, attributed to the eminent fifth century writers Yan Yanzhi and Shen Yue and incorporated into the Li Shan *Wen xuan* commentary, may offer some insight. In this paper I suggest that these commentaries show a way of reading poetry based in the idea of "stimulus" (*xing*), one of the foundational concepts of classical Chinese poetics.

Session 5B Anthologies and Anthology-Making

DeBlasi, Anthony (State University of New York at Albany): "Model Characters: Reflections on the Bureaucratic Role of Literary Collections during the Tang Dynasty"

Collections of elite writing have long fueled the various disciplines in premodern Chinese Studies. Scholars have become adept at harvesting information from different genres to illuminate biographical, political, or social phenomena. For literary studies, the artistry evident in surviving poetic corpora has sustained the prominence of the Tang long after the dynasty receded into history. This paper looks at the compilation of literary collections during the Tang from a different perspective: how did the compilation of literary collections accomplish the twin needs of bureaucratic training and personal reputation development? Focusing on the middle Tang period (the late eighth to early ninth century), the paper begins with the observations that many of the texts collected in "literary" collections are, in fact, bureaucratic documents, and that the larger the collection, the greater the percentage of material with a bureaucratic function. The paper situates the compilation of literary collections in the context of Tang bureaucratic regulations regarding document production. It suggests that the preservation of such materials provided useful models for aspiring officials and was therefore part of the bureaucracy's evolving personnel development system. At the same time, efforts to justify compiling the compositions of specific individuals, as

recorded in contemporary prefaces, also served a political role. It positioned the subject relative to service in the bureaucracy. The pun in the paper's title is therefore an attempt to capture both the granular value of compositions as model texts, and the emotional value of collection compilation in producing records of individuals worth emulating.

Chen, Jing (Hong Kong Polytechnic University): "A Network of Readers: Reading and Editing Ancient Poetry Anthologies in the Qing Dynasty"

In the Qing dynasty, along with the wide availability of a variety of anthologies selecting poems from previous dynasties, the readership of ancient poetry anthologies has diversified and evolved. Through the practices of reading and publishing ancient poetry anthologies, many readers of old anthologies collecting ancient poems were transformed into editors, anthologists, and commentators for new books. Previous anthologies, therefore, became reference entries or sourcebooks for new anthologies in the process of compiling and publishing new books, thereby enabling the examination of the books' reference network as a useful way to investigate the readership of these anthologies. Therefore, by focusing on how these books formed a reference network, this article explores the readership of these anthologies. Through a close reading of paratextual materials and a distant reading of over ten ancient poetry anthologies, this article proposes that the readers of old books, as editors, anthologists, and commentators for new books, have gradually formed a network of readers across time and space. Such a network of readers, along with the continuous practices of publishing these books, further enables the gradual transmission and spread of ancient poetic tradition in the Qing dynasty.

Li, Xiaoxuan (University of Arizona): "Daydreams of Beauty"

The one prominent feature of women literati of the late Ming is probably the increasing connections they started to share with other women literati from their families or of the same region. By the time of the late Ming and early Qing, under the influence of poetry clubs formed by male literati of late Ming, women literati also started to form poetry clubs where they share poems with each other. For example, The Banana Garden Poetry Club (蕉園詩社) during the early Qing. Serval decades before the formation of the formal women's poetry club, women literati has already shared works with each other within a more intimate scope, such as family. The most influential example would be a group of women literati from the Ye Family and their female friends in the Jiangnan region during the late Ming. Some of their connection through poems was preserved in the anthology *Collection of the Hall of Daydreams* 午梦堂集 by Ye Shaoyuan 葉紹袁in the memory of his talented wife Shen Yixiu 沈宜修 (1590-1635) and daughters. Much of the existing research about this anthology focus on the works of Shen Yixiu and her daughters. In this research, I would like to map out the connections of those talented women as a way to have a clearer view of their connections and to investigate more into the influence of such connections may have had on the works of this group of women literati centering on Shen Yixiu.

Session 6A Linguistic Praxis

Chen, Liyao (University of Washington): "Logography versus Phonography: Literature Review and Arguments on Sinographic Writing"

This paper summarizes the discussions and debates on the typology of writing systems in general and Sinographic writing in particular in the field of writing studies, and on that basis, it argues for the validity of logography as a distinctive type of writing and classifying Sinographic writing as a logographic system.

The first two parts list and compare the definitions of writing and logography respectively by some major scholars in this field starting from I.J. Gelb (1952 [1963]). The second part also includes the discussions of the typology of writing as they usually appear together with the discussions of logography. The third part focuses on three major debates on the characterization of Sinographic writing in American academia: the debate between Herrlee Creel and Peter Boodberg in the 1930s, the "Critique of the Ideographic Myth" by John DeFrancis and Marshall Unger since the 1980s, and the debate between Zev Handel and Unger in recent years. Based on the criteria of logography proposed in Sproat & Gutkin (2021), the fourth part draws specific examples from various languages and writing systems to show the distinction between logographic and phonographic writing and the logographic feature of Sinographic writing. The fifth and final part proposes a more comprehensive definition of logography.

Overall, this paper argues that there is valid distinction between logographic and phonographic writing, and Sinographic writing should be characterized as logographic, but we should not overlook the flexibility of the function of specific graphs in any writing system.

Simmons, Richard VanNess (University of Hong Kong): "Reconsidering the Idea of a Táng Koine and its Connection to the Chinese Dialects: Part 2 - The Preliminary Evidence"

This presentation will continue last year's discussion, which argued that there was a koine in the Táng that served a purpose roughly similar to that of the Mandarin koine in the Míng and Qīng, and that was similarly based on a core set of prestigious or influential dialects. This argument reevaluates, recasts, and flips Bernhard Karlgren's view that the dialect of Ch'ang-an "became a kind of koine" in the Táng that was essentially identical to the language he called Ancient Chinese, now referred to as Middle Chinese. Karlgren believed that this koine, as codified in the *Qièyùn* 切韻 rime dictionary, "was sufficiently widespread and accepted by a sufficiently large proportion of the population, from the highest officials down to the lower middle class, to have become the ancestor of nearly all the present dialects (except the Min dialects in Fukien and adjacent regions)" (1953: 212). Karlgren's claim is problematic in many respects. The similarities that the modern dialects have to the koine is because the koine was based on contemporary dialects, not because the dialects derive from the koine. While a Táng koine was not ancestral to the broad variety of modern Chinese dialects, its traces can indeed be observed in sub-syllabic morphological processes that are shared in a scattershot fashion by dialects across the Chinese map. This presentation will illustrate this situation with preliminary evidence of the shared morphology embodied by the *ér*-suffix in dialects that likely have a close ancestral connection to the Táng koine.

Oh, Young Kyun (Arizona State University): "Two-Step Reading, Three-Step Learning: Reading Literary Chinese in Chosŏn Korea (1392-1910)"

This presentation discusses the function and significance of *kugyŏl* 口訣—glosses added to literary Chinese texts to indicate Korean grammatical words—and reconsiders the practice of vocally reading literary Chinese in Chosŏn Korea, especially that of the *sundok* 順讀 (conformative reading). Except for using *kugyŏl*, *sundok* read the classical texts without interrupting the original text, unlike *sŏktok* 釋讀 (interpretive reading) that deconstructed and reassembled the original into a language more akin to Korean, much comparable to Japanese *kundoku* 訓讀 practice. *Sŏktok* had once been popular in the Koryŏ (918-1392) period particularly in the Buddhist tradition; and the shift from *sŏktok* to *sundok* in Chosŏn is congruent with its reformed political and philosophical foundation in Confucianism, as well as the early modern Confucian reading pedagogy in China that re-established its premise around conservative and literal recitation of the classics. Upon reviewing paratextual glosses in Chosŏn books and historical accounts, I propose that *kugyŏl* glossing was to prepare oral and "vocalizable" texts out of the purely written, which were then repeatedly read out loud and memorized. Glossed sentences can thus be said intermediaries—neither literary nor spoken, neither Chinese nor Korean—and hardly translations. The reading education of Chosŏn primarily concerned with teaching how to vocalize and memorize the literary; and the cognitive understanding and interpretation of the sentences was not the primary goal of the pedagogy. Such a "two-step" reading method instilled a long-lasting habit in Chosŏn literati, so much so that glosses were often added by hand to classical texts, as well as when writers create their own Sinitic literature, not to mention that those glosses even further affected the vernacular Korean.

Branner, David Prager (Independent Scholar): "Performing Fù So That They Sound Like Fù"

This presentation illustrates the reading of two *fù* in a twenty-first century reconstruction* — the "Hènfù" 恨賦 of Jiāng Yān 江淹 (444–505) and a less momentous composition by Xià Sītián** 夏思沺 (1798–1868) — and compares that with the way they are read in actual, traditional Taiwanese practice, based on recent recordings.

Performance in reconstruction holds well-known advantages over performance in Mandarin (though, even using Mandarin is much better than not reading aloud at all). Authenticity is not really the issue! — since we are unlikely to find reconstructions tailored to specific historical authors. More crucial is employing a formal voice distinct from spoken language when we bring pre-modern literature of the page and into the air around us. And although we rarely have the liberty to choose a really faithful one, by using any reconstruction at all, we are connecting our voice with the practice of educated people in the recent past. In a world where authenticity may be impossible, that at least is a token of legitimacy.

That is the reason for comparing the sound of these *fù* in CDC with their voice in literate Taiwanese reading pronunciation.

(* The new reconstruction is Jerry Norman's Common Dialectal Chinese [CDC], more or less comparable to medieval ["Middle", "Ancient"] phonology, but based solely on the evidence of living dialects. Because it is not based on fictional constructs like the *Qièyùn* and the rime tables, is less

complex than other reconstructions and transcriptions, and that makes it highly suitable for the performance of literature.

(** Xià Sītián is little known at large today, but his writings were influential among literary people in Taiwan during the late Manchu era and the Japanese period.)

(*** What is more, making use of literature to get our minds fully fluent with the details of some reconstruction is the best way to learn phonology.)

Session 6B Cultural Perspectives of the Song

Wang, Wandi (UC Santa Barbara): "A Plum for a Wife and a Crane for a Son: Lin Bu and Song-dynasty Reclusion"

The Northern Song literatus Lin Bu 林逋 (968–1028) is the most revered "recluse poet" of his time and was admired by prestigious literati like Mei Yaochen 梅堯臣 (1002–1060) and Su Shi 蘇軾 (1037–1101). Famous for only having "a plum for a wife and a crane for a son" 梅妻鶴子, Lin's lifestyle was considered a respectable model for literati in reclusion. By examining Lin's works and the reception history of him in both Northern and Southern Song, this paper highlights a paradox in Lin Bu's portrayal and demonstrates how his image was constructed and idealized. I aim to take issue with three major misconceptions of Lin Bu. First, rather than being aloof and lofty, Lin was a very sociable figure with superb favor-seeking skills who never ceased to get involved in politics. Second, Lin Bu is not a recluse of the mountains, but a recluse of the garden. Understanding Lin Bu is crucial for understanding garden culture in the Song and after. Third, his fondness for plums and cranes does not suggest his detached mentality and lifestyle but rather reveals his unique way of engaging in worldly affairs while in reclusion. In short, this paper demonstrates how Lin Bu contributed to and complicated evolving ideas about reclusion in the Song.

Jin, Qiran (Princeton University): "Anti-imbrication: Ouyang Xiu's歐陽脩 (1007-1072) Sense of the Past"

This paper explores Ouyang Xiu's sense of the past and explains the birth of epigraphy in China led by Ouyang at the same time. Based on Ouyang's preface to the *Colophons on Collective Records of the Past* 集古錄跋尾, this paper understands his epigraphical project as an effort to materialize history, communicate with the high antiquity directly, and "anti-imbricate" his cultural predecessors. This ambition echoes in his classical studies and poetry, which is explained by his anxiety about transmitting the great heritage of antiquity. To clarify the point, we examine Ouyang's poetry and the colophon on "Inscriptions of Dun-vessel and Fu-vessel" 敦医銘, in which he points out the phenomenon of "identical inscriptions" and explains it as ancient people's strategy of transmitting their cultural memory, which inspires his effort of casting his own poetry onto stelae. The juxtaposition of the colophon and poetry uncovers Ouyang's philosophy of the transience and eternity of time. Based on the case study, this paper argues that Ouyang's sense of the past is one of the central concepts for understanding Ouyang's literature and multiple cultural projects, constructs the theory of imbrication and anti-imbrication to explain the birth of epigraphy and the pattern of cultural development in imperial China, compares the phenomenon of identical inscriptions in early

China with those in medieval China, and bridges the fields of literature, epigraphy, and historiography in Chinese studies.

Jia, Qian (Stanford University): "The Knowledge Formation of Incense and the Changing Perception of the Far South in Song Dynasty China (960-1276)"

The usual translation for incense in Chinese, "xiang" 香, is also a general term that refers to all aromas. What was counted as incense in medieval China is a challenging question to answer. Despite its early importation in the first century, incense remained highly exclusive and mysterious in China for nearly a millennium. It was not until the Song dynasty that this treasured commodity of foreign origins became widely accessible, secularized, and fully known, thanks to economic developments and intellectual endeavors. Tracing the knowledge formation of incense, this paper argues that Song scholar-officials defined incense systematically for the first time in Chinese history with a new genre, *xiangpu* 香譜 (catalogues of incense), and revolutionized China's sensibility of scents. Relying primarily on the textual tradition, records of incense before the Song are often a mixture of fact and fancy. The booming incense trade in the Song transformed the far south, the past destination for exile, into the main port of import and source of domestic incense supply. Taking pride in presenting accurate information about incense ingredients and their places of origin, the authors of Song treatises and catalogues of incense, who were mostly officials sent to the far south, esteemed first-hand observations and native insights. The Song *xiangpu* texts separated facts about the commodity from fanciful stories and defined incense with botanic knowledge of the aromatics and their complex formulations. These writings also turned the far south, the mysterious land of misery, into a tangible world of prosperity.

Chen, Jue (University of Wisconsin Milwaukee): "River, Lake, Wind, Moon: Poetic Writings by Chan Monks outside the Monastery"

Literary writings in the thirteenth century were burdened with conventions. This trend became especially uneasy for participants in literary activities when different conventions encountered each other—as shown in the case of poet-monks in the Chan community. These monks indeed wrote poems that well fit the thematic and stylistic conventions of secular elites' poetry, which, this paper argues, was an effort to canonize the poetic writings in the Chan community. However, such poetic voices turned out to be submerged by the stronger conventions of the seemingly more thought-driven, more "typically Chan" poetic writings in the Chan community. That is to say, they were marginalized and then lost in China, despite the fact that they became well-received canons that started new conventions of poetic writings during the Five Mountains period in Japan. In terms of social stratum, these monks in the thirteenth century China were similar to the so-called "poets among rivers and lakes," but they had less access to social resources, thus missed the opportunity to enter either the remembered history of Song dynasty literature or the intellectual history of Chinese Chan Buddhism. While this paper proposes re-account of both histories, it also offers some reflection on literary convention in general (including those in *shi* 詩, *ci* 詞, and *qu* 曲): Convention causes involution in literature, but can also be the soil that cultivates vigorous innovation outside the discourse that defines such conventions.

Session 7A The Qing: Gender and Narrative

Luo, Xiaoyue (University of Colorado Boulder): "Preserving Narrative Space for Different Voices: Reading Records of the Strange in Gazetteer"

With the help of print technology, *fangzhi* 方志 (gazetteer) bloomed during the Qing dynasty (1636–1912), China. It witnessed tightened central governance and changing awareness of territory. As a common practice, *zhiguai xiaoshuo* 志怪小說 (records of the strange) usually appears at the end of gazetteers in sections titled *yiwen* 異聞 (strange hearsay), *xianshi* 仙釋 (divine manifestation), or *guaiyi* 怪異 (the abnormal). Current scholarship has used gazetteers to examine local practices and support readings of *zhiguai*. There is also scholarship noticing *fangzhi xiaoshuo* 方志小說 (strange records in gazetteers) as a specific type, but still lacking thorough discussion on this topic. In this paper, I employ a literary approach to interpret these short stories with reference to other parts of gazetteer.

Being aware that gazetteers hold their own narrative, this paper explores how records of the strange in gazetteer invites diverse agency to negotiate with official historicity. By reading closely *The Gazetteer of Pu'er Prefecture* (*Pu'er fu zhi* 普洱府志) and comparing records of the strange with claimed historical accounts in gazetteers, this paper asks how these records represent strangeness in the writing of frontier. Such strangeness reveals a dynamic fusion of people in the remote southwest that should not be described as simply native versus non-native. It also questions a sense of localness that is detached from natives and presents alternative angels of perceiving history during the process of integrating barbarian lands into the Qing empire.

Lan, Qian (Hong Kong Baptist University): "Overseas Beauties in the Chinese Classical Tales in Nineteen-Century China: A Study of Song Yin Man Lu"

The research will analyze the literary images of overseas beauties portrayed by Wang Tao's 王韜, which is one of the western experiences in late nineteen-century of China, by taking the example of *Song Ying Man Lu* 淞隱漫錄.

The image of overseas beauties is a new type of female figure created by Wang Tao, so the research will focus on how these women inherited and changed the tradition of female images in Chinese classical tales. On this basis, the study will explore why the writer creates exotic female images: overseas beauties satisfy the reader's psychology of curiosity and compensation, such as catering to the desire for sex and wealth. These figures also become principal characters to test the spiritual practice in the fantasy to reveal reality and illusion. However, differing from previous fiction, the transnational relationship between a Chinese man and his European lover may provide an imaginary solution to the geopolitical issues involved in the international relations between China and other western countries in the last imperial period. The fictional picture may indirectly explain why such classical tales flourished in nineteen-century of China.

Liang, Shuo (Arizona State University): "Mobilizing Moral Knowledge: Popular Exposition of Twenty-one Histories"

This paper examines the notion of *yanyi* 演義 in *Popular Exposition of Twenty-one Histories* (*Nianyi shi tongsu yanyi* 廿一史通俗演義) by Lü Fu 呂撫 (1671-1742). Lü Fu renders historical events starting from the myth of Pangu 盤古 to the fall of the Ming dynasty and establishment of the Qing dynasty from *Comprehensive Mirror for Aid in Governance* (*Zizhi tongjian* 資治通鑒), *Outline and Details of the Comprehensive Mirror to Aid in Governing* (*Zizhi tongjian gangmu* 資治通鑒綱目), and official histories. He painstakingly weaves selected reign titles and reign periods of the past dynasties, family precepts, sayings, anecdotes of ghosts and deities, information on foreign lands, and a detailed introduction to the printing method of the book itself into the last four chapters. *Yanyi* tends to be associated with *xiaoshuo* 小說 on historical events. As this paper shows, *yanyi* goes beyond recounting historical events. By situating *Popular Exposition of Twenty-one Histories* in the context of the organization, production, and circulation of knowledge in the High Qing, this paper aims at expanding our understanding of *yanyi*. For Lü Fu, *yanyi* is one of his ways to approach historical and moral knowledge. He manages and mobilizes historical and moral knowledge, making such knowledge digestible for a large audience to appeal to his anticipated readers, through his conscious exploration of the boundaries of *yanyi*.

Sun, Chengjuan (Kenyon College): "Lecturing the Husband: The Family Dynamic and Textual Strategies behind the Qing Wifely Admonitions"

A wife's ability to admonish her husband is used as a main yardstick for the female virtue of *xianming* (worthiness and enlightenment) in Liu Xiang's *Categorized Biographies of Exemplary Women*. Conduct books and imperial instructions further emphasize the crucial role a woman plays in warning against improprieties, and her softly-worded advice is perceived by some to be more effective than the blunt remonstrances from teachers and friends. While Liu Xiang's narratives of such instances feature highly didactic and career-oriented concerns, Qing women's writings present a much more variegated range of matters and provide more insights into the actual family dynamic and non-sentimental aspects of companionate marital relationship. Liu's *Biographies* steer clear of any potential fallout from wifely admonitions and this careful displacement of anger and reprisal bespeaks how delicate a line the admonishers have to tread in negotiating with gender and family hierarchy. This paper will examine literary works by Qing *guixiu* (women of refinement) such as Liang Yanyi (b.1727), Xi Peilan (b.1762), and Wang Ying (1781-1842), and tries to answer the follow questions. How did they convey their critical counsels or downright reproaches? Are their admonitions necessarily softly-worded and thus palatable? Did they ever feel compelled to conceal or soften the magisterial tone that characterizes their lectures? Why is the conventional subgenre *zhen* (admonitions) rarely used in this context, but reserved for universal cautions against vices and moral blemishes or for exhortations addressed to oneself or a woman's charges such as sons, younger brothers, and grandnephews?

Session 7B Religiosity, Otherness, and Performativity

Wu, Wei (Arizona State University): "Hongen Lingji Zhenjun洪恩靈濟真君 Cult: Traitors' Transformation"

Lingji cult is a Fujian local cult, devoted to two Xu brothers (Xu Zhizheng 徐知證 and Xu Zhie徐知諤). They were adoptive brothers of the founder of the Southern Tang, Xu Zhigao徐知誥 or Li Bian 李昇. However, given that Xu brothers' father, Xu Wen 徐溫 and their brother each deposed an emperor and Li Bian even proclaimed himself emperor, Xu brothers, as their families and deputies, were called "traitors" by Ming ministers, but their accusations, looking from the other side, exactly reflect the power and impact of Lingji cult at that time. Lingji cult started in the Song dynasty and thrived in the Ming dynasty. It gradually grew from a small village temple to an imperial temple sponsored by the emperor. Moreover, the scriptures that the cult produced were also included in *the Daoist Canon*. Such a success would certainly not happen in a sudden. The present paper aims to make sense of its development through its rituals. As this paper shows, the success of Lingji cult largely depends on the diverse services it provided including Daoist rituals, like spirit-writing (Fuji 扶乩), and Buddhist rituals, like Blood Pond Assemblies (Xiepen hui 血盆會). Mixed rituals not only sustained its growth but also attracted more followers. So, from such a perspective, the ultimate power of the Lingji cult likely exists in its "efficacy" which even allows the cult to have "authority" over both Daoist and Buddhist rituals.

Liu, Mi (Arizona State University): "Life off Stage is but a Barbaric Play: A Theatrical 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 vernacular literature: an actress and a scholar in love are thwarted and separated by their elder generation, but they eventually achieve reunion. Yet, I find the play rather unusual because, firstly, we never catch the characters who are entertainers in the middle of a performance for their guests, which means they are only situated off stage throughout the story. I would argue that, by doing so, the life off stage is spotlighted to be, actually, plays as well, but only without *qing* 情 (emotion or affection). This is to contrast with the entertainers' musical performances that are only indicated but never demonstrated in the play, where genuine *qing* is actually found. And when the story unfolds against a background of cohabiting cultures, which is a Central Land entertainer in love with a Jurchen noble scholar in northern China under the Jurchen rule, we see that the contrast is a cultural coding that identifies otherness: using play-acting to hide heartlessness in life, as well as not being able to empathize with *qing* (through musical performances) are considered to be barbaric. Meanwhile, to people who do the opposite of those, musical performances are the most inclusive sphere, where spaces, social classes and cultures are no longer barriers.

Lin, I-Chin (Arizona State University): "The Interpretation of the Qingming Festival in the Song Capital"

This paper aims at exploring the urban activities and influences surrounding the Qingming Festival (Qingming Jie 清明節) at the the capital Kaifeng 開封 during the Song period. It is based on selected passages in the *Dream of the Splendors of the Eastern Capital (Dongjing menghua lu 東京夢華錄)* written by Meng Yuanlao 孟元老 (1090- 1150). The rich and detailed descriptions of seasonal activities that took place during the Qingming Festival have attracted much scholarly attention. However, based on Meng's writing, besides the Qingming Festival, readers can also perceive the features of the Cold Food Festival (Hanshi Jie 寒食節) and the Double Third Festival (Shangsi Jie 上巳節 or Sanshangsi 三上巳) in the human activities of the Qingming Festival. It is obvious to observe the ceremonies of sacrifice in the Qingming Festival, however, it is not as easy to detect the meaning of mating in the Double Third Festival, which are skillfully hidden in the Qingming Festival. By analyzing Meng's writing, readers can view how the characteristics of three festivals mix together in rituals, ceremonies, food, vehicles, and human activities. In addition, compared with other penned notes (*biji* 筆記) studies, through different writing perspectives, these subtle textual description marks a contrast between individual experience in an metropolitan environment and a distinct historical sense of place. Therefore, this paper shows how cultural contexts in the Song period describe the interrelations between the Qingming Festival, Cold Food Festival, and Double Third Festival, and their influence upon human activity and the urban environment.

Byrne, Camille (University of Colorado Boulder): "In a Strange Land: The Heterotopia in Medieval Chinese *Zhiguai*"

Stories of utopian, otherworldly, or extra-societal spaces have precedents in Chinese fiction as far back, for example, as *Records of the Seen and Unseen (Youminglu 幽明錄)*, compiled by Liu Yiqing 劉義慶 (403-444). Meanwhile, authors of contemporary Chinese science fiction regularly construct narratives around encounters with worlds at once utopian and dystopian, places often lawless and other. How have such accounts of travel to other worlds changed, and how have they remained relevant? To what extent does the depiction of otherworldly places serve a parallel function across periods? Further, in what sense might these stories enrich or challenge contemporary notions of liminality, especially through language of boundary and difference? This essay will take a diachronic approach, exploring the development of liminal narratives across Chinese story-telling, with particular focus on select early medieval manifestations in *zhiguai* 志怪 (accounts of the strange) and Hao Jingfang's 郝景芳science fiction, with its emphasis on the borders between alternative spaces. Through close reading of culturally significant texts from the early medieval *zhiguai* and contemporary science fiction genres respectively, I hope to identify some of the thematic and narrative features that characterize space and its evolution in Chinese literature. How do such alien places, often existing between worlds, reflect societal needs while working to define and reconcile notions of otherness?

Session 8A History and Historiography

Ferré, Antonin (Princeton University): "From Moral Guidebook to Administration Manual: The Transformations of Continental Historiography in Ancient Japan"

Official historiography is among the many Continental institutions imported over the second half of the 7th century as part of the Japanese government's wide-ranging process of Sinicization. Imitating what they saw in the Tang, the Japanese elites established a significant apparatus tasked with editing the record of the successive imperial reigns and presenting chronicles that emulated, both in form and content, the histories of China. However, official historiography as practiced in Japan soon diverged from its Chinese models.

One of the most dramatic transformations affected the very purpose of historiography itself. On the surface, Japanese historians upheld the Chinese view according to which historians ought to provide a critical account of the elites' actions, following which history itself should be consulted as a repository of moral examples and counterexamples. However, this notion of history as a moral guidebook was never fully translated into Japanese practice, and very early on a different type of historiography took over the official narrative: history was still thought of as a pedagogical resource, but in the domain of administrative procedures and state ceremonies, and no longer that of individual moral conduct.

Charting this change across the chronicles' evolving contents, shifting compilation apparatus, and changing usages of history books within governmental practice, this talk introduces the idea that what was at stake here exceeds historiographical practice and has to do with the very essence of what it meant to govern across China and Japan in the late first millennium.

Kou, Lu (Columbia University): "Spies and Information Warfare in Early Medieval China"

During the Northern and Southern Dynasties (420-589), when rival states waged wars against one another and competed, both militarily and culturally, to achieve supremacy, dynastic rulers and their courtiers made military and diplomatic decisions regarding their enemies based on acquired intelligence. It was the border-crossing agents at the time, including envoys, defectors, detainees, hostages, and spies, who provided (dis-)information about the political opponents and participated in the invisible information warfare. This paper examines spies in early medieval cultural history by piecing together scattered mentions of espionage and intelligence-gathering from various sources, such as historical records, court memorials, and letters. In particular, this paper reads closely one memorial presented by Yuan Zigong to the throne of the Northern Wei, who suspected a southern defector named Xu Zhou of being a spy and thus proposed an investigation. These materials show that the dispatching of spies was a common military strategy and that spies played a crucial role in disseminating false information, fanning unrest, and creating distrust and paranoia. The frequent border-crossing and interstate exchange during the period, with spies mixed in the midst, generated anxiety, especially for those who found themselves in the enemy territory, of being suspected as a spy, a person whose words do not match their intentions; meanwhile, this disjunction between words and reality embodied by spies also facilitated political manipulation and problematized the meaning-making process. A study of spies will deepen our understanding of the performativity of political identity and intelligence acquisition in the early medieval period.

O'Neill, Timothy Michael (Northern Michigan University): "Sima Qian and World History"

This paper examines changes in early Chinese historiography notable in the structure of the *Shiji* and compares them to the shift from Western Civilization-oriented narratives to World History-oriented narratives in standard survey historiography over the last half-century. The social and cultural changes of the post WWII-era caused academic historians to focus more on race, class, gender, sexuality, and the environment when researching the past (which consequently revised our basic understanding of the history of capitalism, colonialism, and imperialism); in a possible historical parallel, this paper suggests that the social and cultural changes of the Qin and early Han eras caused Chinese historians (Sima Qian being the key exemplar here) to focus more on the nature of human ethical agency, social class, the economy, ritual, political cosmology, the relationship between the state and the individual, dynastic change, etc.—and in so doing, revise their basic understanding of the past, and of the relationship between the past and the present. A key takeaway is that historically contextualized historiography, past or present, ancient China or contemporary America, continues to be a genuinely fruitful topic for discussion.

Session 8B Politics of the Body

Gong, Guanrui (University of Colorado Boulder): "Embodying Himself: Bodily Images and the Case for a Sinner in Shen Yue's 沈約 'Confessions'"

As one of the most prominent writers in the early medieval period, Shen Yue 沈約 (441–513) has received relatively scarce scholarly attention. Recent scholarship has focused on his biography, his sophisticated use of sounds, his Buddhist associations, and the philosophical thinking behind his writings. In this paper, I focus on one of his self-writings: "Confessions" ("Chanhui wen" 懺悔文). While it provides information on Buddhist repentance rituals in premodern China, I read it as a literary work and examine the case of a sinner that Shen builds for himself. Through focusing on bodily images of himself and animals in the "Confessions," I argue that the animals' bodily images serve to contrast with himself, establishing him as a human that can sin. Furthermore, these dynamic bodily images of animals elicit Shen's physical strength and echo his own bodily images to present a fierce and voracious self that is close to a super-self. Such bodily images almost push Shen from sinner to super-sinner, enhancing and bringing more nuances to Shen's case for himself as a sinner. By considering the boastful language he employs in the "Confessions," I show Shen's literary ambition to demonstrate his mastery of language. The language is consistent with the information it conveys and augments Shen's construction of a robust self and, in extension, a sinner. I expect my project to shed new light on self-writings from early medieval China and to illustrate the importance of reading the body in premodern Chinese texts.

Li, Wanmeng (Occidental College), "Causing or Healing Illness: Song Literati's Bodily Attachment to Natural Landscapes"

Natural landscapes often appear as sublime spaces that either host invulnerable immortals or dwell formidable beasts and demons in medieval literature. The sublimity enabled poets to conceive natural landscapes as destinations for spiritual cultivation and visual enjoyment. However, few poets

would write about their bodily cultivation in the alien mountains. Facing a harsh environment, travelers and hermits had to prepare themselves with ritual practices and objects for protection, although many would still expect to undergo bodily sufferance.

This research notices that literati in the Song dynasty (960–1279) began dissolving this stereotypical connection between the dangerous mountains and the suffering body. Under their pen, many mountains were no longer perilous but sacred and became devices that could assist not only their spiritual cultivation but also physical rejuvenation. Literati's changed understanding of landscapes eventually led to their excessive attachment to natural landscapes. Creatively, they entertained their attachment using phrases such as chronic illness (*guji* 痼疾) or obsession (*pi* 癖), which denote internal disorder, when depicting their pursuit of perfect bodily order in the mountains. This paper argues that the Song literati's representation of landscape cultivation reveals their increasing emphasis on the physicality as an essential part of their self-cultivation. Meanwhile, their practice of physical cultivation in sacred landscapes resonated with the practice of ancient sages, thus justifying their excessive attachment to natural landscapes.

Cui, Shangtong (Harvard University): "Mind your Intention: Liu Zongzhou's Philosophy of the Duti 獨體 Theory and the Shendu 慎獨 Moral Practices"

In two early Confucian texts, *The Great Learning* and *The Doctrine of the Mean*, *shendu* (慎獨, "vigilance in solitude") constituted part of the practice of self-cultivation in private but it became increasingly important in Confucian moral philosophy in medieval times and the Neo-Confucian philosopher Liu Zongzhou (1587-1647) even regarded it as the essence of the teachings of the sages. Liu Zongzhou elaborates the existing interpretation of *shendu* by ontologizing the word of *du*. He invents the concept of *duti*, "substance of inner solitude.", suggests that substance of *du* exists within heart-mind and carries the natural goodness. The *shendu* practice stands for cultivating the ability to perceive the *du* entity. Thus, his theory connects the ontology of the heart-mind and nature with the practice of moral cultivation. By cross reading the two texts, namely: *Renpu* (Schema of Humanity), a practical guide book for moral cultivation and *Mingru xuean* (The Records of Ming Scholars) which summarizes Liu's discourse and teachings, this essay explores the activities of the *du* as substance, and discusses its relationships with the heart-mind, and nature. Furthermore, by summarising the steps of *shendu* practice in the *Renpu* as a means of developing virtue, this research examine how the embodiment of the *du* entity assists in the actualisation or fulfilment of the *shendu* moral cultivation. Having presented a discussion of Liu Zongzhou's theory in the context of the intellectual history of the Ming and Qing transition, it concludes by answering the question *what motivated Liu Zongzhou to generate his theory*?

Session 9 Manuscript and Material Cultures

Waring, Luke (University of Texas at Austin): "Excavating the Western Han fu"

In recent decades, scholars have produced illuminating accounts of the early development and maturation of the Western Han *fu* 賦, almost exclusively on the basis of transmitted sources. A number of *fu* and *fu*-like materials have, however, been discovered at various Western Han archaeological sites, and it is time to integrate them into the history of the dynasty's most important

poetic genre. The "Xiangma jing" 相馬經 from Mawangdui 馬王堆 (ca. 168 BCE), the "Tang Le fu" 唐勒賦 from Yinqueshan 銀雀山 (second half of second century BCE), the "Wang Ji" 妄稽 and "Fan yin" 反淫 from the Beida 北大 manuscript corpus (mid-first century BCE), the "Daowang fu" 悼亡賦 and "Yijing fu" 衣鏡賦 from Haihunhou 海昏侯 (ca. 59 BCE), and the "Shenwu fu" 神烏賦 from Yinwan 尹灣 (10 BCE) have furnished us with the first *fu* manuscripts and inscriptions from the Western Han itself. Studying them together, as a corpus, attending not only to their content but also to their material features (media, dimensions, calligraphy, placement in the tomb, association with other texts and artifacts), helps us fill in some of the gaps in our understanding of the *fu*, providing an insight into its hazy origins and the range of contexts in which *fu* language was used, including as a performative discourse that allowed poets and readers to bridge the gap between reality and textual representation.

Sanft, Charles (University of Tennessee Knoxville): "Manuscript Copies of 'Twenty Lyrics about Dunhuang'"

"Twenty Lyrics about Dunhuang" is an anonymous set of medieval poems about natural features, wondrous events, and historical figures in the area around Dunhuang. White Dragon Hill, Zhang Zhi, noteworthy temples, extraordinary trees, and marvels populate the verses.

No transmitted version of the "Twenty Lyrics" is extant. The poems exist only in six manuscripts from the Mogaoku library cave. The manuscripts represent the work of copyists working in modes that range from practice to polished. The layouts and headings vary, yet the poems themselves are stable as individual pieces and as a group.

In this presentation, I will introduce the poems with reference to specific examples from the set. I will also consider their manuscript witnesses. The tension between divergence and consistency evident across manuscripts reflects the various forms and purposes a literary work could have within a given context. Engaging multiple manuscripts permits appreciation of this variety in a way that even the best typeset editions do not.

Ditter, Alexei (Reed College): "What We Uncover from Epitaph Covers: A Preliminary Exploration of *muzhi gai* 墓志蓋"

In recent years, the entombed epitaph has gained prominence as an object of inquiry. Comparatively little however has been written to date on the epitaph cover, the trapezoidal-shaped stone slab placed on top of the epitaph stone within the tomb to protect it. In this paper, I explore the range of textual and visual content of the epitaph cover and its relation to the commemorative objectives of the entombed epitaph. In the first part of the paper, I examine the different kinds of textual content found on the cover, including its title, text included within different registers of its decorative border, and supplemental or overflow content from the epitaph stone inscribed on its verso, recto, or sloped side surfaces. In the second part, I discuss the epitaph cover's visual content, including calligraphy, common decorative patterns, and kinds of images used. In the paper's conclusion, I discuss a few examples that illustrate ways in which the cover works in coordination with the design of the epitaph stone and the content of the epitaph text to fulfill commemorative objectives of its producers.