

DISSERTATION ABSTRACTS*

Barrett, Nathaniel Frost. Ph.D. Boston University, 2008.

The Spontaneity of Nature and Human Experience. UnM: AAT 3279909.

The theme of spontaneity appears in numerous human endeavors, from artistic expression to moral wisdom, and from phenomena of emergent complexity in evolutionary history to operations of the brain in intelligent problem solving. This dissertation furnishes a philosophical theory of spontaneity that takes account of insights from the academic disciplines devoted to studying these basic and beautiful features of reality. Especially important for this project are the "Neural Darwinism" of neuroscientist Gerald Edelman, the "general biology" of complexity theorist Stuart Kauffman, the "organicism" philosophy of Alfred North Whitehead, and the classical Chinese ideal of "sagehood" as non-deliberative and effortlessly skillful conduct.

The proposed theory of spontaneity integrates these insights coherently into a systematic philosophical interpretation of nature. This involves (1) a metaphysical theory of the spontaneity of all things in respect of their haecceity or "this-ness," drawing both on the Chinese idea of the Dao as the hidden spontaneity of all things in nature, and on Whitehead's idea of creativity; (2) a cosmological theory of the spontaneity of adaptive systems as skillful contextual adjustment, drawing especially on Edelman and Kauffman; and (3) a theory that connects these two within the sphere of human experience, drawing on the Chinese classics' accounts of sagehood and on phenomenological descriptions of expert musical performance.

The tradition of discourse within which this theory of spontaneity takes shape is the distinctive stream of American philosophical thought that emerged from the writings of Charles Peirce, William James, and John Dewey. Philosophers identifying with this movement have consistently sought to take explicit account of Darwinian evolution, contemporary biology, and neuroscience in their philosophical interpretations of nature. But they also explicitly acknowledge the role of large-scale metaphysical hypotheses as tools for integrating the insights of many otherwise disparate disciplines. The tradition's chief representative in this dissertation is Whitehead.

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Beckham, Carole. M.A. California State University, Dominguez Hills, 2007. *The Archetypal World of the "I Ching: The Journey of the Sage-Ruler*. UnM: AAT 1445139.

The archetypal journey of the sage-ruler expresses ideals ingrained in Chinese tradition. Attributes of sage-rulers are discussed in the *I Ching*, a classical text compiled from an ancient oracular system that expanded into a work of philosophy during the Chou Dynasty, becoming the basis of the indigenous Chinese religions, Confucianism and Taoism, whose sages contributed commentaries to the work. The *I Ching* includes archetypal situations collected into sixty-four categories meant to predict the future; its commentaries advise how to handle those situations effectively.

Using Richard Wilhelm's *I Ching*, I trace the archetypal journey of the sage-ruler in a manner comparable to Joseph Campbell's mythical journey of the hero to show the development of the individual from a novice to a sage. I further show the impact of sage-rulers on Chinese civilization as they inspired Chinese culture with ideals of striving, humane government, and a humanity open to the transcendental.

Brown, Clayton D. Ph.D. University of Pittsburgh, 2008. *Making the Majority: Defining Han Identity in Chinese Ethnology and Archaeology*. UnM: AAT 3323240.

According to the People's Republic of China, fifty-six ethnic groups combine to form the Chinese nation although the Han, at over ninety percent of the population, constitute China's overwhelming majority. Their numbers now exceed one *billion*, the largest ethnic group on earth and twenty percent of the world's population. My dissertation project, entitled "Making the Majority: Defining Han Identity in Chinese Ethnology and Archaeology," challenges the putative authenticity of this official category by critically examining its creation and evolution in the modern period. In the early twentieth century anthropology became instrumental in defining the Chinese as a people and composing China's national narrative, or what Benedict Anderson calls the "biography of the nation." While archaeologists searched for Chinese racial and cultural origins in the Yellow River valley of the Central Plain, ethnologists studied non-Han minorities in the rugged and remote frontiers. These scholars linked contemporary minorities to ethnonyms from classical texts, thus imposing on them a legacy of barbarism while Han assumed the role of ethnic Chinese, heirs of historic Chinese civilization, and the heart of the modern Chinese nation. Over the course of the past century social changes and political expediency necessitated revisions of the Han narrative, and popular conceptions evolved accordingly. Today the various

Chinese political communities of Taiwan, Hong Kong, Macao, and the P.R.C. all perceive the Han differently, reflecting their divergent visions of the Chinese nation. On the whole, examining interpretations and representations of Han identity across heuristic and spatial boundaries shows that the concept of Han is in fact fluid, evolving, and ultimately political. This study concludes that Han, like “white” or Caucasian in the US, represents an imagined majority—a social construct that continues to inform the negotiation of Chinese identities.

Cai Qinghua. Ph.D. Hong Kong University of Science and Technology (Hong Kong), 2007.

Differentiating Language and Meaning: A Study of the Problem of Utterance in Wei Jin Xuanxue. UnM: AAT 3350635.

The problem of language and meaning is a topic widely discussed both in Chinese philosophy and western philosophy. This thesis is focused on the problem developed in the Wei-Jin intellectual history and its method is basically a philosophical analysis based on textual interpretation. The aim of this thesis is an attempt to give a consistent and comprehensive interpretation for the different theories of language and meaning in this period.

There are in total four parts in this thesis. The first part is an introduction of the whole picture of the topic, including literature reviews, and an outline of the theoretical perspective of the thesis. The second part is an investigation of the intellectual background of the issue. Based on textual evidence, the third part tries to give cogent analyses and consistent interpretations of the viewpoints of some major figures such as Xun Can, Wang Bi, and Ouyang Jian who have elaborated different ideas on the relationship of language and meaning. The fourth part is the conclusion of the thesis. It demonstrates how the findings of the thesis can help in explaining the shift in the focus of philosophical discourse during the Han-Wei period and beyond. In addition, through some comparative studies, especially the comparison between the Western and Chinese philosophy of language, it also demonstrates how the problem can be understood in a much more sophisticated and significant way. In so doing, I think it can provide a new perspective of the subject for further study.

Chai Jie. Ph.D. University of California, Riverside, 2008.
Self and Gender: Women, Philosophy, and Poetry in Pre-Imperial and Early Imperial China. UnM: AAT 3332607.

This dissertation explores notions of the self in philosophical texts and historical narratives in the Warring States period and the Han Dynasty, and expressions of the self in women's poetry of the Han and the Six Dynasties. I argue that in early Chinese philosophical thought the self is an interrelated individual who improves oneself and seeks spontaneity.

Women are not excluded from the project of self-cultivation. In their poems they write from their unique perspectives and experiences, and present us with divergent life stories and aspirations. When those women poets are confronted with the tradition of representations of women appropriated by male poets, they endeavor to speak in their own voices.

Among the four chapters of my dissertation, the first one begins with refuting Western perceptions of China as "selfless," and then examines notions of the self in philosophical texts of the Warring States period. Chapter 2 discusses women's self-cultivation in philosophical texts and historical narratives of the Warring States and the Han Dynasty. I attempt to find evidence for the possibility of women's practicing self-cultivation. Subsequently I take up the earliest extant work of another genre, didactic text written by and for women. Chapter 3 turns to literary constructions of the self in women's poetry of the Han Dynasty. I examine how these women poets depict their self-portraits, and express their feelings from their different roles. Chapter 4 begins with a discussion of notions of the self in the Wei-Jin *xuanxue* (metaphysics), and goes on to deal with literary representations of women in the *Shishuo xinyu* (A New Account of Tales of the World). Women are portrayed as outspoken, independent, strong, and self-confident. During this period, images of women and female voices are constructed by male poets in the *gongti shi* (palace style poetry). I compare works on the same topic by male and female poets to examine how women poets establish their own voices.

Chan Hiutung. Ph.D. Boston College, 2009.
In Search of Transcendent Order in the Violent World: A Theological Meditation of Laozi's "Daode Jing" and Augustine's "De Trinitate." UnM: AAT 3344689.

This dissertation is a comparative study of spiritual cultivation in early Daoism and the spiritual teaching of Augustine's Christianity. My goal is to examine how early Daoism's founder, Laozi, and the Christian bishop, Augustine of Hippo, characterize the fulfillment of humanity through religious transformation. My argument is that the metaphysical speculations that figure in their works — and which scholarly readers

often emphasize—are offshoots of profound practical, soteriological concerns. These soteriological concerns reveal that the primary interest for both writers was to discover those spiritual and intellectual practices that could most effectively mediate between human experience and the manifestation of transcendent order.

This study takes its inspiration from pioneering instances of comparative theology (particularly works by Francis Clooney S.J. and Lee Yearley), and focuses on the cross-reading of texts. For Laozi, the basic text used in this study is *Daode Jing*. For Augustine, the primary text is *de Trinitate*, with some *Daode Jing* closely related writings. Both texts play similar formative roles in their respective religious traditions.

My methodology also makes heuristic use of Bernard Lonergan's study of the fourfold operation of human consciousness as experience, understanding, judgment and decision. This general description of human consciousness is a useful framework to draw out similarities and differences in these texts. The primary thematic interest of the thesis is ethical. I explore how early Daoism and Augustine's Christianity were both animated by the concern to confront human violence through spiritual exercises and the renewal of authentic humanity. In comparing *Daode Jing* and *de Trinitate*, I consider the ways that each author's encounter with social violence shaped their intellectual projects. Laozi and Augustine's search for transcendent order was motivated by the hope of overcoming disordered human desires. This task required an understanding of human participation in transcendent order which could be realized in direct realms of experience, through knowledge of the operations of interior consciousness and the practice of daily spiritual exercises. Though both thinkers are often treated in dogmatic or philosophical terms, their primary interest was in practical spirituality, a way of living. Both Laozi and Augustine searched for "the Way" for disciples of their respective traditions to nurture personal life and to maintain hope as a religious community in a turbulent world.

These issues are dealt with in four chapters. In Chapter One I develop my theoretical framework and the categories of the hermeneutics of consciousness. In Chapter Two I reconstruct the political-religious context of Chinese culture that the author of *Daode Jing* criticized. Against this context, I then explain in Chapter Three Laozi's major insights into the nature of transcendent order, particularly his understanding of its character as Three in One (Self-so, Nothing and Something), specified in *Daode Jing*. In Chapter Four I expound Augustine's development of the doctrine of the Trinity as the fundamental signature of divine reality, which is also reflected in the structure of human subjectivity. This leads to Chapter Five where I consider these two views as dialogical partners

and advance the view that a juxtapositional reading of these two texts leads to new insights through the way that each can be said to develop a distinctive interpretation of the concept "effortless action."

Chan Yuet-ping. Ph.D. The Chinese University of Hong Kong (Hong Kong), 2006.

A Comparison of the Cultures of Wu and Yue: A Research Focusing on the Inscriptions of Bronze Wares Excavated During Zhou Dynasty. UnM: AAT 3254512.

Wu and Yue, were located in the south-east China, contended with the feudal lords in the Central Plain for the hegemony during the Chunqiu and Zhanguo Periods (770 B.C.-221 B.C.). These two neighboring countries had similar cultural characteristics. For instance, they shared the same language, similar living customs and political systems. The author holds the view that the cultural elements of the Wu and the Yue were fairly similar to the Han people in the Central Plain. However, due to the barbaric origins of the Wu and the Yue ethnic groups, they were regarded as outsiders and were rejected to participate in the ritual affairs with the feudal lords of Zhou Dynasty 1122? B.C. until 585 B.C.

By analyzing the written documents and the inscriptions of the bronze artifacts excavated in the Ningzhen and Shaoxing regions, the author concludes that there was a long period of cultural dissemination and exchange among the kingdoms in the Central Plain with the Wu and the Yue people between the region of Huai River and the Yangzi River where Wu and Yue were located. Due to geographical conditions, Wu and Yue gradually merged into a greater cultural entity which eventually had the same religious beliefs and social customs. However, as indicated in the following discussion, regarding the cultural traditions of the Wu and the Yue, they preserved their uniqueness in various aspects. First, they adopted different strategies and attitudes in absorbing Han culture. Second, both the Wu and the Yue discarded part of their aboriginal cultures, while they modified their own traditions by integrating cultural elements from neighboring feudal kingdoms. Third, since the cultural strategies of both the Wu and the Yue were different, they directly affected Wu's and Yue's cultural and political development. For example, there were conflicts and disputes among the ruling classes, especially during the early period of their contending hegemony with the feudal lords in the Central Plain. After a long period of cultural acculturation, new cultures were formed under the reigns of the Wu and the Yue's rulers.

This thesis focuses on explaining different processes of cultural acculturation among the Wu and the Yue, and the culture that evolved in their neighboring countries. By examining the evidence from written literature

and bronze inscriptions, the author emphasizes the internal and external political developments that affected the pace and the direction of their cultural development.

Cheung Kam Siu. Ph.D. The Chinese University of Hong Kong (Hong Kong), 2007.

A Study of Wang Xianqian's "Shi sanjiayi jishu." UnM: AAT 3295063.

Shijing scholarship in the Qing Dynasty was unprecedented in scale and in depth. Masterpieces in mid- and late Qing dynasty include the Mao's School of Poetry comprising Chen Huan's (1786–1863) *Shi Maoshi zhuan shu*, Hu Chenggong's (1776–1832) *Maoshi houjian* and Ma Ruichen's (1777–1853) *Maoshi zhuanjian tongshi* and the Three Schools of Poetry consisting Chen Shouqi (1771–1834) and Chen Qiacong's (1809–1869) *Sanjiashi jishuo kao* and Wang Xianqian's (1842–1918) *Shi sanjiayi jishu*. Extensive studies and discussions have been focused on these great scholarly works, yet *Shi sanjiayi jishu* has attracted the least scholarly attention. In an effort to fill in this gap in the history of the studies of *Shijing*, this thesis attempts to study and evaluate Wang's works in *Shi sanjiayi jishu* through a more comprehensive perspective.

This thesis attempts to examine several aspects of the *Shi sanjiayi jishu*, including the rationale behind and the writing process of the book against the intellectual background of the Qing Dynasty. The formats and the rules of *zhu* and *shu* applied in the book and the hypothesis of classification of lost writings of the Three Schools of Poetry adapted in the *Jishu* will be discussed. By examining Wang's remarks in the book, we will be able to identify the characteristics and perspectives of his study on the Three Schools of Poetry. The greatest achievements in philology made by the Qianjia scholars were their attempts to work out meanings from sounds and to trace the common origins of loan characters phonologically connected. Therefore how Wang applied those approaches in the book will also be evaluated.

This thesis is divided into seven chapters. The first chapter is a literature review on Wang's works and the rationale behind this thesis. The second chapter discusses the characteristics of the scholarly works on the Three Schools of Poetry in the Qing Dynasty by reviewing the period when these books or manuscripts were written and the geographical locations of these scholars. This chapter helps to clarify the intellectual background against which the *Jishu* was written. The third chapter examines several aspects of *Jishu*, such as the writing process, the year of publication, formats of the book and also Wang's perspectives on the Three Schools. On the basis of the third chapter, the fourth chapter reviews and summarizes the characteristics of Wang's study on

the Three Schools of Poetry, particularly on the 132 entries of Wang's remarks found in the book. The fifth chapter discusses the hypothesis of classification of lost writings of the Three Schools of Poetry included in *Jishu*. It also questions the legacy of teachers and the fallacy of circular reasoning of classification in *Jishu*. The sixth chapter attempts to assess Wang's achievements in Exegetics. In order to better comprehend Wang's Exegetics, his *Shiming shuzhengbu* will also serve as a reference in this chapter. The concluding chapter recapitulates the achievements, the deficiencies and the significance of the *Jishu* in *Shijing* scholarship. It stresses that the *Jishu* together with the findings of this thesis should pave the way for a more thorough investigation of the Three Schools.

Crookes, Geoffrey Peter. M.S.S. University of Calgary (Canada), 2008. *Mozi on Warfare: A Critical Analysis of Mohist Military Thought*. UnM: AAT MR44302.

Studies on Mozi (470–391 B.C.E.) and his philosophical school neglect the military content of his teachings. Yet almost one third of the text which documents his thought is specifically dedicated to military affairs. This neglect distorts our understanding of Mohism and strips Mohism of its essential military character. To remedy this, the neglected military chapters of the *Mozi* were analyzed in this study, and the content and character of Mohist military thought were brought forth. The *Seven Military Classics* of ancient China were also analyzed for content to establish an understanding of contemporary Chinese military thought. The results of these analyses show that Mohist military thought is founded on a highly intellectual strategic understanding of warfare that is consistent with both Mohist sociopolitical philosophy and the fundamentals of the Chinese military classics. Consequently, the military genius of Mozi is unveiled.

Felt, David Jonathan. M.A. University of Colorado at Boulder, 2008. *The Man Barbarians: As Recorded in Chinese Sources from the Han through the Southern Dynasties*. UnM: AAT 1453524.

This thesis explores the relationship between the Chinese and Man barbarians of the middle Yangzi watershed region from the Later Han (25–220 A.D.) through the Southern Dynasties (420–579). For the time in question, this quite heterogeneous mixture of barbarians was categorized, by the Chinese, into two main lineages, those claiming descent from Panhu and those from Lord Lin. Several Chinese sources on the Man are translated, and numerous inconsistencies and generalizations of traditional Chinese writers about the Man are investigated. This thesis

explores the origin myths of Panhu and Lord Lin, as well as that of the Bandun barbarians. These origin myths illuminate Man identity, cultural practices, and the Man/Chinese relationship. This thesis also explores a number of references to Man within the literature of the time period. These references reveal an increase of interaction and familiarity between Chinese and Man populations.

Guo Jue. Ph.D. The University of Wisconsin–Madison, 2008.

Reconstructing Fourth Century B.C.E. Chu Religious Practices in China: Divination, Sacrifice, and Healing in the Newly Excavated Baoshan Manuscripts. UnM: AAT 3327800.

This dissertation examines a set of bamboo slips discovered in a fourth century B.C.E. Chu tomb at Baoshan in China in 1987 that record multiple occasions throughout a three-year period (318 B.C.E.–316 B.C.E.) when Shao Tuo, identified as the tomb occupant, used divination and sacrifice to address anxieties about his illness. The manuscripts show an aspect of popular religious life that has been missing from the picture of fourth century B.C.E. China.

The composite nature of the practice also directs our attention to debates about magic, science, and religion that date back to the time of E. B. Tylor and Sir James Frazer. After describing the Baoshan manuscripts, I will use them as a case study to reconstruct the practice and interrogate the categories that anthropologists and theorists in religious studies often use to describe early societies.

Combining textual interpretation with phenomenological and comparative approaches, I argue for a more diverse picture of fourth century B.C.E. Chinese religions. The hybrid practice combining divination, sacrifice, and healing performs significant cultural, social, and psychological functions in the Baoshan context and argues against an evolutionary view that sequences early societies in an exclusive and hierarchical progression from magic, to religion, to science.

He Jianjun. Ph.D. University of Oregon, 2007.

The Body in the Politics and Society of Early China. UnM: AAT 3293998.

This dissertation discusses the political conceptualization and social practice of the body in early China through a close examination of the texts and documents produced from the Spring and Autumn period to the end of the Eastern Han dynasty. It demonstrates that, in addition to medical concerns, the body in early China was transformed into a political concept and a ritual subject that served indispensably in state construction and social control. It is divided into the following three chapters.

Chapter One, "Physiognomy and the Body," examines the relationship between physiognomy and the body. Following a roughly chronological order, this chapter shows how physiognomy, a divination technique, read the body for political purposes. In addition to this, the chapter also discusses philosophical reactions to this political interpretation of the body by looking at criticisms in the works of Mengzi, Xunzi, Dong Zhongshu, Wang Chong and Wang Fu.

Chapter Two, "Politics and the Body," discusses the political theory and practice of the body in early China. It begins with a description of the metaphorical meanings of the body in early political discourse, focusing on their role in defining the competitive relationship between the ruler and the minister, as well as their significance in defending the political and ethical legitimacy of the state. The use of the body as an actual political tool forms the second consideration of this chapter. I demonstrate how the political symbolism of the body weighed significantly in Han China's foreign policy making.

Chapter Three, "Ritual and the Body," deals with the issue of ritualization of the body in early China. The chapter is organized in accordance with two issues concerning the body in early ritual theories: ritualizing the body and embodying the ritual. I show how ritual trains the body to be acceptable to the society and how the ritualized body facilitates the maintenance of a hierarchical social order.

Huang Hai. Ph.D. University of Kansas, 2008

*A Three-Stage Model for the Domestication of *Oryza Sativa* and the Emergence of Rice Agriculture in China, 12,000–7,000 BP.* UnM: AAT 3316089.

The understanding of the origins of rice domestication and agriculture is poor due to a lack of a multidisciplinary synthesis within a comprehensive theoretical model. The purpose of this study is to offer a new synthesis of data and a new theoretical model for where, when, how and why issues concerning the origins of rice agriculture. The principal methodology of this study has been to apply Western theories to available archaeological, archaeobotanical, and paleoenvironmental data. A theory of coevolutionary change, one that outlines a three-stage model of incidental-, specialized-, and agricultural domestication, is used to understand the process that resulted in the fully matured practice of rice agriculture. This dissertation suggests that rice agriculture emerged through a long-term process between 12,000 and 7,000 years ago. It identifies three independent centers for the origins of rice agriculture in *China*: the Middle Yangzi Valley, the Lower Yangzi Valley, and the Huai Valley.

Kaitz, Edward Elliott, Jr. Ph.D. California Institute of Integral Studies, 2008.

The Virtue of Courage in Confucius and Mencius (With Comparisons to Hindu and Classical Greek Philosophies). UnM: AAT 3306677.

In the classical Western philosophical tradition, wisdom, justice, courage, and temperance are considered to be the “four cardinal virtues.” Of this list of virtues only one, courage, or *andreia* in Greek, was derived from the same root (*andr*) that the Greeks used for the English word “man.” Thus to be a “man” in much of Western antiquity, despite the fabulous philosophy spun around the other virtues, really came down to proving oneself in courage’s natural environment: the battlefield.

In contrast, in much of the classical Chinese world, the virtue of courage was looked upon with a great deal of suspicion. Philosophers such as Confucius and Mencius realized that unless this volatile virtue, and its association with manliness, was somehow “domesticated,” the warfare and chaos that had defined Chinese history since the breakup of the Zhou Dynasty in 722 B.C.E. would ultimately tear China apart.

I argue that Confucius and Mencius were so successful in this project that the pre-Confucian status given to the warrior over the philosopher was completely inverted: post-Confucian China, for over two millennia, came to see the warrior profession as most shameful, well below that of a farmer or a scholar. And while this is an astonishing achievement, detaching courage from the battlefield probably left the Han Chinese vulnerable to invasion and conquest from Mongolia, Manchuria, and Great Britain. In contemporary India, militant Hindu nationalists argue that their own subjugation, first to Muslims and then to the British, a combined eight hundred years of foreign rule, was the result of a philosophical and religious tradition that saw the ascetic renunciant as more of a complete “man” than the *ksatriya* warrior. Many of these nationalists agreed with the British: Hindus as a whole are “effeminate.” By appropriating traditional Western notions of courage and manliness they hope to rectify this historical imbalance.

By comparing the philosophical traditions of Greece, China, and India on the question of courage, manliness, and war, I have discovered that historically, the “West was in the East” and not vice-versa, in large part because the West never successfully detached courage and manliness from the battlefield.

Kim Myeong-Seok. Ph.D. University of Michigan, 2008.

An Inquiry into the Development of the Ethical Theory of Emotions in the "Analects" and the "Mencius." UnM: AAT 3328869.

In my dissertation, I investigate the development of the ethical theory of emotions in two ancient *Chinese* Confucian texts, *Lúnyu* (the *Analects* of Confucius) and *Mèngzi* (*Mencius*). Departing from much of the previous scholarship on ancient *Chinese* emotion, which has exclusively focused on the single *Chinese* term 'qíng' ("emotion"), I closely analyze a number of *Chinese* terms for particular emotions in the textual and historical contexts of *Lúnyu* and *Mèngzi*. The leading question of my dissertation is what role emotions (especially good emotions such as compassion) play in moral judgment, moral motivation, and moral cultivation for Confucius (551–479 B.C.E.) and Mencius (390–305 B.C.E.), and against the dominant theoretical positions in recent work on *Chinese philosophy* I argue that in the *Mencius*, (1) moral emotions provide an important but only partial basis for all-things-considered ethical judgment; (2) not only is the virtuous person in full control of his own desires, but his moral autonomy is not compromised even by his moral emotions; and (3) Mencius' theory of emotional cultivation is significantly based on the inculcation of social values which are not originally embodied in moral emotions.

Koh Eunkang. Ph.D. University of Hong Kong (Hong Kong), 2008.

Behavior and Self-Constitution in Early Chinese Ethics. UnM: AAT 0820949.

The central issue of early Chinese philosophy in the pre-Qin period (before 221 B.C.E.) is guiding behavior: guiding one's own behavior and other people's behavior. The texts created by early Chinese thinkers are full of lessons about 'how to behave' which lead to the ultimate issue: 'how to live.' The implication is that whatever view they have of self-constitution must be parasitic on a concept of the correct Way to act. The concept of 'practicing the self' (*xiushen*) which characterizes early Confucian ethical discussion, marks Confucians as the school putting most emphasis on person-making, but leaves them in a framework where the burden on them remains to show that such practices yield correct better behavior. Cultivation of character aims at producing a contextual 'this/not that' tendency in action.

I think that 'practicing the self' (*xiushen*) is the process of self-constitution: by using the techniques of the self, a person executes 'dao' and accumulates 'de.' I think that the concept of 'xiushen' is similar to what Foucault calls 'ethics' in terms of constituting the self by constant training. Therefore, I employ Foucault's theory of ethics to analyse what 'practicing self' means for major early Chinese thinkers. 'Ming' name/naming plays the role of 'knowledge' in a person's decisions regarding

behavior. Early Chinese thinkers fully acknowledge the significance of name in guiding people's behavior.

The table below summarises the goal and the technique of each thinker. The first column, 'de' shows what aspect of 'de' each thinker focuses on. The second column, 'dao' lists the particular technique each thinker proposes as necessary for practicing the self.

Konkel-White, Mark. D.M.A. The Claremont Graduate University, 2007. *Perspectives on the Division of Musical Space: An Interdisciplinary Study*. UnM: AAT 3268251.

This interdisciplinary study investigates theoretical foundations for the division of musical space from scientific, cultural, historical and musicological perspectives. The first chapter analyzes pitch spectrum segmentation from linguistic, psychoperceptual, neurological, and evolutionary viewpoints. Two fundamental dichotomies of aural perception are found to influence segmentation of pitch space: (1) perception of tone from fundamental frequencies [f_o] or spectral frequencies [f_{sp}]; (2) pitch differentiation preferences grounded in innate capacities related to human physiology and neurology and those preferences developed through acculturation and interaction with material culture. These dichotomies exist in both logarithmically and harmonically structured systems. In turn, both logarithmically and harmonically structured systems subdivide into culturally determined prescriptive and descriptive categories.

In the second chapter, the musical system of ancient Mesopotamia as a descriptive, *musica practica* system is examined. Archeomusicological research examining the Old Babylonian 'tuning texts' reveals a harmonically determined musical system shared by multiple Semitic cultures from 1800 to 400 B.C.E., thus predating the Greek Pythagorean system by more than a millennium.

The third chapter examines ancient Chinese music theory as a prescriptive system that evolved towards equal tempered regimes built on concatenation of spiraling fifths. This development is evident in the lü system and subsequent microtonal tuning systems. Segmentation schemes, as evidenced in instruments found in the Mausoleum of Zenghou Yi, as well as theoretical texts of the Huai Nan Tzu, Chino Fang, Ho Ch'eng-T'ien, and Ch'ien Lo-chih, are examined.

Chapters Four through Seven survey Ancient Greek music theory. The syncretic nature of early Greek segmentation systems, whose source was ultimately Mesopotamian, is established by archeological evidence and proto-historic accounts. Music theories ranging from those of the early Pythagoreans of the late seventh century B.C.E. to the theorists of the

Hadrianic Revival of the second century c.e. are analyzed in testimonia, fragmenta, and major texts. Major text portions in Classical Greek, as well as one in Latin, are presented with translations by the author. The conflict of prescriptive Pythagorean theories (whose goals were philosophical and cosmological) with descriptive Aristoxenian theories (whose goals, following Aristotelian methodologies, were scientific musicological investigation) is discussed.

Lai Kwong Ki. Ph.D. University of Hong Kong (Hong Kong), 2007.
A Philological Study of the Chu Bamboo Texts of the Warring States Period as Seen in Volume Two of the Monograph Series Compiled on the Basis of the Collection Housed in Shanghai Museum. UnM: AAT 0820768

Not long after the official publication of the *Guodian Chumu zhujian*, bamboo texts excavated from the burial grounds of the Chu capital dating back to the Warring States period have been and will continue to be published in the form of a series of books entitled *Shanghai bowuguan cang Zhanguo Chu zhushu (vol.1–vol.6)* (Shanghai: Shanghai guji chubanshe, 2001). According to Ma Chengyuan, editor of the series, these slips totaled 1,200 pieces and featured over 35,000 characters, and most of the ancient texts inscribed thereon are rare and of great value.

My study focuses on the second volume of the series, which was published at the end of 2002 and consists of six chapters: *Min zhi fu mu*, *Zi gao*, *Lu bang da han*, *Cong zheng*, *Xi zhe jun lao*, and *Rong cheng shi*. Although it includes a complete transcription of the bamboo texts and provides full explanatory notes, the work is still far from satisfactory. The present dissertation attempts to rectify the errors in the official decipherments, readings and interpretations of the bamboo texts, and to settle some lingering and entangling disputes amongst scholars, so that the original meanings of the texts can be brought to light. It is also hoped that the profound cultural and historical significance of these unearthed documents can be revealed and recognized.

Leung, Andrew K. Y. Ph.D. University of Pennsylvania, 2007.
The Architecture of Central-Pillar Cave in China and Central Asia: A Typological Study. UnM: AAT 3260944.

In this dissertation, I examine a specific cave type commonly known as the central-pillar cave, one of the most prominent types in the early development of Buddhist rock-cut architecture in China and Central Asia. In a comprehensive examination of this cave typology, my work concentrates on the regional differences in architectural style, conception, and function of the cave type, because the identification of regional architectural styles, their characteristics and their relationships, are

essential first steps toward understanding the complex religious, social, and cultural environment of medieval Buddhist China and Central Asia.

These inter-regional differences and similarities in architectural style are clearly related to religious practices. Local variations in theology can be identified through studies of iconography and Buddhist texts, yet a richer understanding of these variations and their significance greatly profits from a more nuanced understanding of the cave-temple typology. I argue that the existing typology of the central-pillar cave is in fact a problematic amalgamation of at least two distinct cave types—the true central-pillar cave type and what I refer to as the Kuchean-style shrine. While true central-pillar caves are found in China, the Kuchean-shrine is found exclusively in Chinese Central Asia. The misidentification of the Kuchean-style shrine is the result of a misreading of the architectural plan. In addition, most recently, a third group of previously unstudied cave temples from western Central Asia has also been conflated with the central-pillar cave type. This group of monuments is also discussed in this dissertation where it is seen as a separate type.

My architectural analysis shows that all these so-called related cave temples are different architecturally and should not be considered a single cave typology. While there is little question that the tradition of Buddhist cave temple has its beginning in India, it is apparent that local adaptation of this architectural tradition has favored using an indigenous architectural vocabulary to create these cave temples to suit the religious needs of each geographical region.

Li Min. Ph.D. University of Michigan, 2008.

Conquest, Concord, and Consumption: Becoming Shang in Eastern China.
UnM: AAT 3328888.

This dissertation research explores the making of the broader Shang world in the late second millennium B.C. Specifically, I investigate how aspects of the symbolic, social, and natural worlds converged in human interactions with animals, particularly in the realms of food and religious communication on the eastern frontier of the Shang civilization. As animals had symbolic and economic importance to the Shang, my research on patterned variation in animal remains from diverse archaeological contexts informs on status differences, economic conditions, and cultural change in the context of state expansion. While the state may have had an interest in promoting ritual institutions pertaining to its notions of order and legitimacy, local networks of power were often reproduced through simple and unconscious practices of everyday life and rituals. My dissertation investigates diverse aspects of human interaction with animals as potential loci for state reconfigurations of the ritual order as

well as loci for parallel networks of power to diverge, subvert, or resist the state claim to centrality in the structure of Shang life. The process of “becoming Shang” can be best conceptualized as reconciling ongoing tensions between the state’s claim to supremacy and diverse local circumstances.

Lin, Ginny S. Ph.D. California Institute of Integral Studies, 2008.

The Tao of Lao Tzu and Yin-Yang in the “I Ching”’s Ten Wings with Special Reference to Contemporary Crises. UnM: AAT 3338713.

Tao and *yin-yang* are the basis of Chinese philosophy, culture, tradition, and civilization. The term *Tao* is taken from Lao Tzu’s book, *Tao Te Ching* (or the *Lao Tzu*); *yin-yang* is taken from the *Ten Wings* (Confucian commentary) in the *I Ching*.

My research explores the validity, efficacy, and function of *Tao* and the importance of the balance of *yin* and *yang*, especially as they relate to understanding contemporary world crises. Appendix A is my English translation of the *Tao Te Ching*. Appendix B shows how physicists’ views have changed from matter-energy dualism to *yin-yang* interplay. The essence of *Tao* is non-being; the *function* of *Tao* is weakness; the *movement* of *Tao* is reversal.

The principle of *Tao* is *hsü*—humility, emptiness, non-being. The *hsü* of *Tao* can enhance the balance and harmony (*ho*) of *yin* and *yang*. Lao Tzu declares that *Tao* is the Origin of the Universe, and scientific facts prove his claim. Lao Tzu is famous for his contrarian philosophy, which embraces qualities such as weakness, humility, emptiness, softness, desirelessness, simplicity, and ignorance. Lao Tzu emphasized the “natural way” in all things and adopted *wu-wei* (non-action) as a basic principle. His message to live in harmony with Nature is desperately needed today.

For clarification of the meanings inherent in the terms *Tao* and *yin-yang*, I include, by way of comparison, a discussion of the Western philosophies incorporated in the concepts of Plato’s *The Form of the Good*, Descartes’ *mind-body dualism*, and Kant’s *thing-in-itself*.

In this dissertation, I clarify and expand on several principles: (a) *Tao* is the *essence* of the Universe; (b) *Tao* is the Origin, the primal mover, and the sustainer of the Universe; and (c) *Tao* is a non-dualistic and holistic view of the Universe, consisting of *yin* and *yang*, two seemingly opposing but interdependent, interconnected, interpenetrating, complementary forces or dipoles, which show the radical Oneness of *Tao*. I also discuss how the concepts of *Tao* and *yin-yang* can be used to understand contemporary world crises.

Lu Jiang. Ph.D. Indiana University, 2007.

The Art of Traditional Architectural Ornaments in Northern China. UnM: AAT 3297119.

This dissertation provides a folkloristic account of the living tradition of architectural ornament art in northern China based on fieldwork conducted in Beijing, Chengde, and Yulin. The study examines the traditional architectural ornaments as material culture and artistic communication, focusing on the adaptive change in the practice of creating the traditional architectural ornaments in the current social and economic development of the Chinese society in rapid globalization. The study also examines the dynamic interactions among the classic tradition, the vernacular tradition, and the popular culture.

The architectural ornaments include architectural painting, carvings, structural and constructional members with ornamental qualities, and the sculpted pieces. These architectural ornaments are found in many different types of buildings of very different scales. They include ancient palaces, temples, public buildings, commercial buildings, and houses.

This dissertation discovers that the architectural ornaments obtain meanings through decorative motifs, following a set of special principles based on a common Chinese cultural tradition. Through three major mechanisms, symbolic meanings are assigned to decorative motifs: the direct graphic depiction, an ideographic implication, and the phonetic association. A new typological system dividing decorative motifs into three major types—natural and realistic, stylized and abstract, and textural—is devised to make the complexity of the Chinese symbology comprehensible.

The architectural ornaments are created by different craftsmen and appreciated by a diverse population in the dynamic and transient social and economic development in China. The dissertation argues that the design process and ornaments' performances are dynamic and vary from place to place and from person to person. The cultural fusion has been made possible by the increased mobility of the artisans and their knowledge about other contemporary cultures. The interaction of classic and vernacular styles mediated by popular applications has created great diversity of the vernacular styles over space and they cannot be explained by using a linear historical method.

The dissertation reveals the ultimate meaning of the architectural ornaments. Artisans use their artistic creation to communicate with beholders by visualizing imagined worlds for people living in the real world to induce the spiritual delight from the bottom of their heart.

Netting, Lara Jaishree, Ph.D. Princeton University, 2009.

Acquiring Chinese Art and Culture: The Collections and Scholarship of John C. Ferguson (1866–1945). UnM: AAT 3350831.

The Canadian-born American, John C. Ferguson (1866–1945), lived in China from 1887 through 1943, working as a Methodist missionary, government adviser, and dealer, scholar, and collector of Chinese art. How Ferguson affected and was affected by changing definitions of Chinese art throughout those five decades is the primary question of this dissertation. My exploration of Ferguson's association with China's political and cultural elite, critical to his access to art objects, simultaneously reveals the cosmopolitan nature of late nineteenth and early twentieth century China, and the active role played by late Qing collectors and Republican-era archeologists in transmitting Chinese things and knowledge about them to the West.

In the first decade of the twentieth century, through his association with Duanfang, Ferguson was introduced to *jinsi* scholarship; this vibrant culture of antiquarianism would profoundly influence his future collection of ancient bronzes and pottery, calligraphy and rubbings. In the same period, Ferguson made his first contributions to a Western dialogue on Chinese art as a member of Shanghai's North China Branch of the Royal Asiatic Society.

In the 1910s, the contacts Ferguson had established among Peking collectors, including Wanyan Jingxian and Jin Cheng, allowed him to become an effective dealer of Chinese art for museums in the United States. Ferguson bought for the Metropolitan Museum of Art, the Cleveland Museum of Art, and Charles Freer, among others. The confluence of American demand for and limited knowledge about Chinese paintings and objects, and the increased availability of these things, was also critical to Ferguson's success.

Ferguson's private collection, donated in 1934 to the University of Nanking (now Nanjing University), manifests the value the foreign collector placed on his connections with renowned collectors of his own and earlier generations. The newly excavated objects that Ferguson acquired in the 1920s and 1930s also reveal his engagement with modern archeology in China and his interaction with scholars such as Ma Heng, who contributed to the emerging field.

In his English language publications, Ferguson argued in cultural nationalist terms that China's autochthonous culture was the basis of Chinese art. His theory was intended to disprove Western opinion that Chinese things were not fine art, and to challenge Ernest Fenollosa's condemnation of literati painting. As archeological discoveries rapidly altered Chinese and Western knowledge of China's past, however,

Ferguson was not able to thoroughly integrate the new finds into his narrative. The most lasting of Ferguson's books have proven to be his Chinese language indexes of recorded paintings and bronzes, accomplished with the help of the multi-generational circle of associates that this resident scholar cultivated in Peking.

Smith, Adam Daniel. Ph.D. University of California, Los Angeles, 2008. *Writing at Anyang: The Role of the Divination Record in the Emergence of Chinese Literacy*. UnM: AAT 3343335.

This dissertation assembles evidence and argument in favor of the hypothesis that Chinese literacy emerged in the context of the management of the Shang ancestral cult, with a central role played by the divination record, sometime around the middle of the second millennium.

Chapter 1 argues that early writing systems are less likely to be products of "intelligent design" than of essentially blind evolutionary processes, and that the increasingly intensified and repetitive use of precursor sign systems, rather than utilitarian administrative needs, are what drive the emergence of literacy.

Chapter 2 reviews competing hypotheses regarding the nature and extent of writing in late second millennium China, and the evidence for writing on materials, such as wood, that may not have been preserved. The chapter argues that the increasingly intense and repetitive cult activities at the major sites of the second millennium, and the divination that informed them, provide a likely context for the emergence of writing in the terms of Chapter 1. Moreover, the limited evidence for perishable writing materials suggests that they too were associated with the management of cult activities.

Chapter 3 presents a detailed reconstruction of the organization and activities of one of the "divination workshops" at Anyang, represented by the inscribed plastrons from Huayuanzhuang dong di H₃. The collaborative nature of the workshop procedures, and the frequency with which divination was performed and recorded are quantitatively assessed, in order to demonstrate that divination record-keeping was a high-frequency activity of full-time specialists, of the kind that could have supported the emergence of a writing system.

Chapter 4 provides evidence for scribal training conducted within the divination workshops at late second-millennium Anyang. The fact that divination workshops trained their own scribes suggests that literacy was not generalized or widespread, and supports the claim that the divination records were central to the use and transmission of literacy.

Chapter 5 summarizes the case for seeing the documentation of increasingly complex, repetitive and frequent Shang cult practices, including

divination, as the primary area of literate activity during the second millennium B.C.

So Chun Fai. Ph.D. The Chinese University of Hong Kong (Hong Kong), 2007.

A Study on the Script of "Gu Wen Shang Shu" of Han Dynasty. UnM: AAT 3295064.

The controversy surrounding the opposition between the archaic and vernacular scripts (*jin gu wen*) of the Han Dynasty is one of the most complex issues in Chinese philology. Scholars have yet to come to a consensus on which script the *Gu Wen Shang Shu* (*The Book of History Written in Archaic Script*) was written. For a long time, a popular view has been that the difference between "*jin wen*" (vernacular script: *li-shu*) and "*gu wen*" (archaic script) lies in the types of script used, as the so-called *Gu Wen Shang Shu* is believed to have been written in archaic script.

Seeking to challenge this viewpoint, the author of this dissertation has made a close examination of the *Gu Wen Shang Shu* and has discovered that it was actually written in "*li-shu*," rather than in archaic script. Through a survey of relevant philological issues, the arguments are presented in this dissertation.

Though the original text of the *Gu Wen Shang Shu* is no longer extant, there are a few surviving fragments in the quotations of the *Shang Shu* in the *Shuo-wen Jie-zi*, the "archaic scripts" in the *Stone Classics in Three Scripts* (*San-ti Shi-jing*), the "*li-shu*" transliteration (*li gu ding*) of the *Shang Shu* and the quotations of the *Gu Wen Shang Shu* of Ma Rong and Zheng Xuan in the *Jing-dian Shi-wen*.

Based on these fragments, this dissertation first makes an attempt to clarify the issues involving the *Gu Wen Shang Shu* that was discovered in the wall of the Kong mansion, as reported in various documents of the Han Dynasty. It then proceeds to discuss the characteristics and the origins of the "archaic scripts" in the *Shuo-wen Jie-zi* and the *Stone Classics in Three Scripts* of the Wei Dynasty, as these two texts and the script of *Gu Wen Shang Shu* are closely related.

It further deals with the argument of the "*li-shu*" transliteration (*li gu ding*), and through a detailed analysis of the expressions and terms used in the text, it expounds the view that the *li-shu* transliteration of the *Gu Wen Shang Shu* was non-existent in the Han Dynasty, let alone a so called *li-shu* transliterated version.

Finally, by examining the discrepancies between the quotations of the *Shang Shu* in the *Shuo-wen Jie-zi* and the version of Ma Rong and Zheng Xuan, this dissertation constructs the argument that such discrepancies are perhaps the result of the interpretative replacement of characters

which was, after all, a common method of teaching employed by *gu wen* scholars of the Eastern Han.

The issue of script of *Gu Wen Shang Shu* has been a significant topic in Chinese philology. Moreover, the controversy over the archaic script and the contemporary script of the Han Dynasty is very much about the *Shang Shu*. An understanding of this issue is crucial in resolving problems confronting other archaic texts.

Wang Hui. Ph.D. Hong Kong Baptist University (Hong Kong), 2007.
A Postcolonial Perspective on James Legge's Confucian Translation: Focusing on His Two Versions of the "Zhongyong." UnM: AAT 3266749

James Legge (1815–1897) was a monumental figure in nineteenth-century European Sinology. His five-volume *The Chinese Classics* (1861–1872), produced during his missionary years in Hong Kong, won him international acclaim and secured for him the first Chinese professorship in Oxford University, where he completed his Confucian translation project with the four-volume *Sacred Books of China: Texts of Confucianism* (1879–1885). These colonial products have functioned as standard translations of the Confucian texts ever since their publication, and continue to exert influence in a postcolonial era.

This thesis subjects Legge's Confucian translation project to postcolonial scrutiny to uncover the workings of ideology within the seemingly innocent and transparent act of translation. Legge's two versions of the *Zhongyong*—a central Confucian text of metaphysics, produced in 1861 and 1885 respectively, are brought into focus to gauge Legge's evolving translational approaches to Confucianism.

Close textual reading reveals Legge's 1861 version to be highly critical of the *Zhongyong*: its cosmic vision, central ontological concepts, and structure are all challenged and attacked. Although Legge sometimes poses strategically as a Confucian fundamentalist in critiquing the *Zhongyong* or wrestling with Confucian commentators, this version ultimately reflects his missionary will to deconstruct and decanonize the sacred text of a "heathen" culture. As such it constitutes an act of missionary Orientalism and cultural imperialism.

In his 1885 version, Legge drops his confrontational missionary approach and virtually all his previous charges against the *Zhongyong*. He appears unimpassioned and open, and is willing to allow the text to speak through the *Chinese* commentaries. As a result his new version testifies to a fusion of horizons between Legge and the *Zhongyong*. Viewed in the larger context of Legge's Oxford translations and writings, however, Legge's sympathetic openness to the *Zhongyong* proves to be little more than a common Orientalist technique of stooping to understand things

Oriental. His *Sacred Books of China* could be seen as products of academic Orientalism because these translations were produced to document the inferiority of the East and its need for Western civilizing missions.

A postcolonial reading of Legge's two versions of the *Zhongyong* demonstrates that even "faithful," scholarly translation can be a site of intense ideological contention, control and manipulation. It is the subtle and pervasive workings of colonialist ideology that prompted Legge to use translation, wittingly or unwittingly, as a tool of intellectual colonialism. This study highlights the need for postcolonial translators to critically reflect on their ideological commitments and the ethics of translation in cultural representation. Only when translators realize their power and responsibility can there be hope for turning translation into an effective channel for decolonization.

Wu Hui-Mei. M.A. University of Colorado at Boulder, 2009.

Reading Early Manuscripts with Transmitted Counterparts: Methodological Problems and Consequences for Textual History. UnM: AAT 1464548.

The discovery of early Chinese manuscripts—especially over the past thirty to forty years—has changed the way in which scholars look at the textual record of early China, such as textual culture, textual sequence, organization, authorship, readership, and function of early texts. The discovery in 1993 of the Guodian manuscripts with *Laozi* counterparts is a particularly prominent example of this development. The present thesis aims to demonstrate the impact of early manuscripts on our view of early Chinese literature by examining one particular case—the Guodian counterparts of *Laozi* chapter 64.

The introduction of this thesis will first of all, provide the historical context, which transmitted early Chinese literature, stems from. Then it will discuss further how the study of ancient Chinese manuscripts contributes to the development of early Chinese textual culture. The first chapter will give an introduction to the Guodian find and the manuscripts with *Laozi* counterparts in particular. The second chapter will discuss the fundamental challenges in reading manuscripts. In the third and fourth chapters, this thesis will take the Guodian counterparts of *Laozi* chapter 64 as an example to discuss problems of the transcription and reading of early Chinese characters as well as the textual analysis in a methodological way. Based on this textual analysis the conclusion demonstrates that the text of this passage, and possibly many early Chinese texts likewise, was in flux and variable.

Wu, Kijin James. Th.D. Boston University School of Theology, 2008.
A Protestant Theological Inquiry into a Classical Confucian Idea of Offering Sacrifices to Ancestors (ji zu). UnM: AAT 3293784.

This dissertation attends to the theological question of the Confucian ideal of offering sacrifices to ancestors, proposing that the Confucian idea is not idolatrous. Since the Chinese Rites Controversy began in the seventeenth century, Christians in general have regarded the central Chinese rite of offering sacrifices to ancestors as idolatrous, despite the fact that the rite often manifests itself in various religious forms, none of which is actually idolatrous from the Confucian perspective. This dissertation examines this epistemological problem and attempts to correct it by examining the rite in its original Confucian context. Finally, this dissertation frames an intercultural theological dialogue between Confucian and Christian categories on the idea of sacrifice as a way of advancing the discussion.

Previous studies have examined this question using various methodologies, e.g., historical, sociological, and anthropological approaches. Few of them, however, have investigated the specifically religious dimensions of offering sacrifices to ancestors from a Protestant perspective. This dissertation adopts a contextual East Asian American Protestant theological approach to address the limitations of Christian epistemology as it encounters the Confucian ideal of offering sacrifices to ancestors, and reconstructs a contextually meaningful Protestant theology of offering sacrifices to ancestors. This theological approach treats the topic as not only an epistemological, but also an ontological problem for East Asian Americans, especially those with joint Confucian and Christian backgrounds.

The existential situation in which Asian American theologians dwell allows for a reconstruction of a contextual theology of religion tracing the idea of offering sacrifices to ancestors back to the classic Confucian era. In doing so, this dissertation recovers several unique, classical Confucian religious and philosophical categories from the Confucian scripture, the *Records of Rites*, suitable for encouraging a new and deeper theological dialogue between Confucians and Christians. In conclusion, the classical Confucian idea of offering sacrifices to ancestors is not idolatrous to Christians and can actually provide material for contemporary Christian theology renewal.

Xu, Jay Jie. Ph.D. Princeton University, 2008.

The Sanxingdui Site: Art and Archaeology. UnM: AAT 3338702.

The Sanxingdui site is a Neolithic and early Bronze Age site in the Chengdu Plain of western Sichuan in southwest China. In 1986, two pits were found at the site containing an astonishing amount of wealth in the form of hundreds of bronzes alongside stone and jade implements, gold objects, and elephant tusks. The most shocking revelation was the bronze sculptures, which account for the majority of the bronzes. Ranging from miniature to monumental in size, they include human-like figures, fantastic creatures, dragons, birds, and trees the likes of which had never been seen before in Sichuan or anywhere else. This sculptural tradition and iconography contrast sharply with other ancient traditions in China. Around the same time, traces of an ancient wall were recognized, leading eventually to the discovery of a large walled settlement. These finds at Sanxingdui prove beyond doubt that the site was home to a major civilization previously unknown.

The present dissertation is a comprehensive survey of art and archaeology of the Sanxingdui site. It attempts to sort out the basics of the site: its archaeological history, the components of its archaeological record, the spatial and temporal dimensions of the site, and the elite material culture evidenced in the contents of the two pits as well as other related finds. Focusing particularly on the two pits, the dissertation addresses the nature of the pits; the typology of artifacts and their origins, functions, and cultural associations; the iconography and original appearances of the bronze sculptures; and the bronze fabrication technology and its cultural implications.

Yang Suh-jen. Ph.D. University of Washington, 2007.

The Literary Merits of the Han (206 B.C.–A.D. 220) Stele Inscription. UnM: AAT 3275928

This study explores the literary merit and historical value of Han stele inscriptions. Inherently versatile, this genre was used in an array of contexts beyond the simple task of commemorating the deceased. The first chapter examines mountain inscriptions, each with a distinct literary appeal in terms of style and format and a wide variety of purposes. Chapter Two focuses on the secularization of three immortal figures within this highly utilitarian genre. Chapter Three looks at cases attesting to the critical notion of "Inscription[s] resembling Han *fu*" and uses the merit inscription to explore the relationship of the inscription to Han *fu* vis-à-vis rhetoric, exploring the contribution that descriptions of mountains and water in inscriptions made to landscape writing in general. Focusing on the Lord Zhang inscription as a case study, the fourth

chapter examines the adoption of the *Chu ci* format and its significance to the development of heptasyllabic verse. Chapter Five examines how pentasyllabic verse was formed in inscriptions through the addition of particles and the use of compound words, and the impact of these features along with the shared repertoire of *yuefu* and “Old Poems” on the development of pentasyllabic verse in the later Han period. Chapter Six compares the Jester Meng story that occurs in both the inscription for Sun Shu’ao and in the *Shi ji* and evaluates the authenticity of these sources. Chapter Seven discusses narrative, descriptive, and prescriptive rhetorical devices present in the Han inscription. The final chapter examines the appearance of trisyllabic lines in inscriptions and other Han literary genres. Prosodic syntax patterns in inscriptions are compared in terms of poetic effect with other examples of contemporary tetrasyllabic verse. The thesis concludes with a brief discussion of the transformation of inscriptions from objects of public display during the Han into private, rigidly concealed “entombed” stele inscriptions in the Six Dynasties era, when the poetic features grew correspondingly more static. Eulogists of Han inscriptions brought an abundant vitality to a highly formulaic genre. For these reasons the inscription remains a valuable source for exploring fundamental issues of quality and formal development in Han literature.

Yu Hui-chun. Ph.D. Princeton University, 2007.

The Intersection of Past and Present: The Qianlong Emperor and His Ancient Bronzes. UnM: AAT 3255833.

The main concern of this dissertation is the triangular relationship among the Qianlong emperor, his ever-growing collection of ancient bronzes, and his audience, a range of individuals, whose cultural and linguistic backgrounds expanded with the Qing Empire. I will explain how Qianlong translated bronzes into collectables depicted in catalogues, ornaments decorating interior spaces, sacrificial offerings presented on the altars to Confucius, and exhibits displayed in galleries. I will not present a history of Chinese bronzes. Nor will I examine their style and craftsmanship. Instead, I will focus on the emperor’s cultural performances—his presentation of bronzes as symbols of dynastic legitimacy and as magical talismans from the utopian past. At the same time, I will examine Qianlong’s ever-changing interactions with those he selected as witnesses of his performances. More than a leisure pursuit, Qianlong’s practices of collecting belonged to a set of political dramas that the emperor used to strengthen his power; I will show that his expanding collections functioned as a model of the empire over which he reigned. All Qianlong’s projects relating to imperial collections were essentially

ritualistic and magical. He viewed Heaven as the ultimate owner of every masterpiece that his bureaucracy legitimized.

Accordingly, I divided this dissertation into five chapters. Chapter One, "Cultural Relics," examines Qianlong's bronze catalogues, which were of two sorts: books and boxes with objects inside. Chapter Two, "Elegant Décor," explores how Qianlong engaged his art collections by using them as interior furnishings. Chapter Three, "Pure Offerings," presents a detailed description of one important episode in Qianlong's career as a collector. He selected thirty Zhou bronzes from his collection and donated them to three Confucian temples. Chapter Four, "Divine Treasures," describes the collecting activities surrounding the set of Zhou bells unearthed in 1759 and then displayed in the Hall of Rhyming the Old. The fifth chapter, "Imperial Glories," examines the thirty-eight frontier bronzes recorded in the appendix of *Xiqing xujian* to commemorate Qianlong's "ten victorious campaigns." These bronzes kindled Qianlong imagination of foreign lands and his great achievement in further creating a multicultural and multiethnic empire beyond the Manchu and the Han.