

DISSERTATION ABSTRACTS*

Allred, David T. M.A., Indiana University, 2003.

The Circumpolar Constellations of Ancient China. UnM: AAT 1417379.

This thesis examines the Chinese constellations surrounding the north celestial pole and presents translated descriptions of them from the earliest star catalogs. These star catalogs come from the *Shi ji*, *Tongzhan daxiangli xing jing*, *Jin shu*, and *Kaiyuan zhan jing*, which date from the Western Han to the Tang dynasty but also contain much Zhou dynasty material. For each constellation the texts usually give its name, number of stars, position, celestial identity, earthly association, function, astrological portents, and a line of eulogy. These texts demonstrate that the Chinese believed the circumpolar region was the Purple Palace where the Celestial Thearch resided with his family and courtiers. Moreover, events in the Purple Palace resonated with events in the earthly court, and as a result signs in the heavens could be interpreted as portents affecting the state.

Anderson, Julie Teresa. Ph.D., University of California, Berkeley, 2003.

To Whom it may Concern: The Dynamics of Address in Ancient Roman, Greek, and Chinese Poetry. UnM: AAT 3121384.

Studying address presents an opportunity to examine both the ritualized performance context of ancient poetry and the social role that poetry plays in a community. To address someone or something is ultimately to recognize the poem not as a thing unto itself but as a kind of dialogue between different parties or beings that compose a society. Who participates in the poem's conversation? And what is it that is being negotiated through the poem? I use these questions to understand the dynamics of address in the Graeco-Roman poetic tradition and the Classical Chinese. In comparing these two traditions, I am able to uncover the deep assumptions about address and poetry that each of them makes. I begin in Chapter One by studying how ancient Greek and Chinese poetry use nonsense sounds to introduce an address. In both traditions, nonsense sounds (like "o!") help create the performative-ritual occasion that characterizes early

* Prepared by Kuan-yun Huang, R. Andrew Eddy, and Margaret Wee-siang Ng. Reprinted with permission from *Dissertation Abstracts International*.

instances of invocational address. Moreover, a comparison of vocables in Greek and Chinese poetry suggests how the different writing systems might contribute to the creation of voice in these two traditions: character-based writing and its perceived “natural” relationship to the world leads to an affective-expressive model of the poetry in which the poem is understood to be a “natural” extension of the self and the world. By contrast, the Greek alphabet complements a perception of writing as unnatural, an artifice that depends upon speech for meaning. In Chapter Two, I look at instances of divine invocation in the archaic Greek lyric and argue that performative invocations initiate an exchange of services between the god and the performer, with the voice of the performer being the site of exchange. Textually-based invocations, however, create a conflict between the performative “I” of an oral invocation and the more fixed “I” of text. In Chapter Three, I turn to ancient Chinese poetry and explore how address works not only invocationally (as does the Greek) but also as a pure form of calling out, where the emphasis is not on who is calling and who is being addressed, but rather rests upon the action itself. In Chapter Four, I look at the role of apostrophe in the poetry of Catullus and argue that for him, as for other Roman poets, apostrophe is a rhetorical gesture without the invocational power of the archaic Greek lyric. Rather, apostrophe, for Catullus, is a textual act that constitutes a form of aggression upon the listener. In Chapter Five, I compare the poetry of Ovid with that of Tao Qian. Although both these poets are acutely conscious of their poetry as text, Tao Qian—coming from the Chinese tradition—perceives writing as the only possible way to express his surplus energy. Ovid, by contrast, finds himself textually exiled by his own writing project and becomes, in the process, an alienated and dislocated voice.

Beecroft, Alexander Jamieson. Ph.D., Harvard University, 2003.
The Birth of the Author: Oral traditions and the Construction of Authorial Identity in Ancient Greece and China. UnM: AAT 3091512.

This dissertation examines traditions surrounding the concept of authorship in Archaic and Classical Greece and in pre-Imperial China, i.e., before the fourth century BCE. I operate from the premise that the earliest literary traditions in both cultures have their origins in oral-traditional poetry, although in both cases these oral traditions migrate to written text for their transmission, preservation and reproduction. In both traditions, the oral origins of early poetry are largely accepted. The process of textualization, by which oral traditions became written texts, is, however, the subject of much controversy. Ideas of authorship give meaning to claims of authenticity for particular texts, and are thus inti-

mately connected to concepts of textuality. A study of the development of ideas of authorship in early Greece and China has much to tell us, then, about the history of textualization. It is not my intention to create a strict typology of authorship by which Greece and China may be distinguished. That notwithstanding, an examination of the evidence reveals striking differences in the methods used in each culture to provide meaningful contexts for works of literature. If, as Albert Lord says, oral-traditional poetry is composed in performance, then Greek ideas of authorship tend to fix the act of composition, while Chinese ideas focus on a defining performance context. As my examination of the stories associated with authors within the citharodic strand of the lyric poetic tradition reveals, Greek culture tended to imagine the author in terms defined by hero-cult. The author himself (or herself) could easily gain recognition as a hero, but there are other levels of connection as well. The biography created for a poet might (as is the case with Terpander) bear the same relationship to musical competitions at festival that myths about heroes bore to festival ritual, and in other cases, as with Stesichorus, the poet's life might be defined by, and derive its meaning from, the interaction with a hero. In the Chinese *Shi Jing* (*Classic of Poetry*) tradition, a very different notion of authorship prevails in the earliest stages. The Confucian ideology with which the poems were linked permitted the concept of anonymous popular authorship, but required that poems gained their meaning through association with political events. In two studies, one of the use of poems from the *Shi Jing* (and especially the *Guofeng* [*Airs of the States*] section of the collection) in the early historical text the *Zuozhuan*, and one of the traditions surrounding the performance of the *Dawu* dance associated with the *Temple Hymns of Zhou*, the *Zhou Song*, I demonstrate the ways in which poem and historical event are mutually constitutive, and explore the anxiety surrounding the proper performance context for the poems of the *Shi Jing*.

Chan, Kang. Ph.D., Harvard University, 2000.

The Uncultivated Man and the Weakness of the Ideal in Classical Chinese Philosophy. UnM: AAT 9972472.

The Chinese philosophical tradition aims at a departure from the imperfect reality for the sake of the ideal. But it is also clear to the Chinese philosophers that most people would not follow their footsteps in discarding reality and seeking the ideal. The weakness of the ideal in its incapacity to change the uncultivated man defines a common thread of philosophical thinking in China, and constitutes a bitter truth which these philosophers do not make explicit. Seven philosophers from the fifth to the third centuries B.C.E. are analyzed in order to develop a fresh

understanding of the dialectic between the ideal and the uncultivated man: Lao Tzu, Confucius, Mo Tzu, Mencius, Chuang Tzu, Hsün Tzu, and Han Fei. Although I treat them individually rather than group similar topics for comparison, I employ a consistent mode of analysis to study each of them. I find that Mo Tzu perceives reality as an oppressive order and attributes it to the egoism of the uncultivated man; and under his system, oppression will prevail since Mo Tzu's proposals of political and religious controls are imperfectly designed. Mencius shows that the uncultivated man is driven by profit and is repulsed by the demands of morality, making it difficult to found a moral polity. Hsün Tzu believes that the irrationality in man withdraws the popular support from a ritual and rational regime. Lao Tzu argues that reality is divided between "good" and "evil," which are themselves defined by conventions. Both "good" and "evil" acquire perpetuity, and even Lao Tzu's proposal of primitivism cannot destroy them. Han Fei similarly conceives reality as composed of both moral and immoral men. His statecraft either lends support to morality or is unable to curb wickedness; accordingly, he is incapable of improving reality. Confucius observes that his gentlemanly ideal splits into halves as his students appropriate one mode or the other. The gentleman is underappreciated because those embodying one half or the other of the good are not sympathetic to the full ideal. Chuang Tzu thinks that most people are gripped by partisan points of view, while only a few have transcended partisanship. His ideal personality, combining both partisan and nonpartisan standpoints, would appear suspect to most people.

Chan, Nicholas Louis. Ph.D., Chinese University of Hong Kong, 2003. *The Study of Chuci in Ming dynasty* (Chinese text). UnM: AAT 3099288.

Qu Yuan (ca. 343–ca.277 B.C.) is renowned as the first great poet in China. His literary works were compiled in *Chuci* in the Western Han Dynasty (206 B.C. –25 A.D.), and this period marks the beginning of the study of *Chuci*. This thesis aims to investigate the course and the causes of the evolution of the study of *Chuci* in the Ming dynasty (1368–1644), and overall Ming scholarship as well. Moreover, by Late Ming and Early Qing (1628–1701), there was a gradual convergence among the three most important fields of classical Chinese scholarship, i.e., the study of reason, textual criticism and literary art. This thesis also manages to cast some thought on this phenomenon. As a branch of classical Chinese scholarship, the study of *Chuci* was also developed in the three aforesaid fields. Due to Qu Yuan's unorthodox thought, *Chuci* was long treated prejudicially. No matter praising or criticizing, scholars always applied to it the guidelines of Confucianism. The concept of virtue was

always above that of literary art, and the latter was merely regarded as the assistant means to the former. As a result, however, the changes in academic trends could usually be reflected in the study of the *Chuci*. During the evolution of classical Chinese scholarship, literary art became more and more influential and independent. In the Qing dynasty (1644–1911), there were hence scholars who declared that the three fields had equal importance. Nonetheless, the flourishing of academic study in the Qing dynasty was based on the scholastic atmosphere in the Late Ming and Early Qing, which was in turn the result the academic trends in the whole of the Ming dynasty (1368–1644). Therefore, the study of *Chuci* in the Ming dynasty was capable of demonstrating the academic trend of these three centuries.

Cook, Richard Sterling, Jr. Ph.D., University of California, Berkeley, 2003.

Shuo Wen Jie Zi-Dianzi Ban: Digital Recension of the Eastern Han Chinese Grammaticon. UnM: AAT 3105189.

Access to information for the study of historical Chinese language is impeded by the difficulties inherent in the ancient and modern Chinese scripts. The work presented in this dissertation seeks to address these issues within the framework of a digital image-based computerized system developed to identify and index distinctive features used in rendering modern script entities, and to relate these features to those to be found in earlier script forms. With this mechanism, it becomes possible to give precise digital representation of the script entities and of the texts within which they occur. Representation of Chinese texts using a Chinese Character Description Language (CDL) enables precise intra-textual and inter-textual mappings, and greatly facilitates information exchange between old texts. Digitization of the *Eastern Han Chinese Grammaticon Shuo Wen Jie Zi* (SWJZ, c. 121 AD) of *XU Shen* has been accomplished using this system. Based upon digital images of the Qing Dynasty recension (1815) of *DUAN Yucai* (DYC), the new electronic text, *Shuo Wen Jie Zi—Dianzi Ban* (SWJZ-DB), seeks to align itself with the general principles evident in DYC's work. The main principle (manifest in the domains of meaning, speech, and writing) is that only characters which are defined in the text may be employed in its definitions. A concordance of the text has been produced, using an indexing scheme designed for print publication. In addition, a number of other corpora were digitized (in varying degrees) for the purpose of accessing material relevant to the interpretation of this text. By means of character-variant tables, Medieval Chinese readings with precise references are given for all entries. Modern Chinese readings are provided for many characters, and Old Chinese readings are also

included, where available in the source. All characters have numerous external references, brought into the corpus via the character-variant tables. These tables themselves, built using the CDL and contributing to the developing international Unicode Standard, provide permanent long term access to all of this data. This work presents general theoretical issues framed in the context of specific application to the very difficult task of giving useful digital representation to important texts. General historical background is covered, with special attention to DYC's knowledge of the textual transmission. This is followed by excursus on Chinese character classes and their componential analyses, traditional and modern. A quantitative method is outlined for establishing the distance among graphic entities, based upon specific editions of traditional texts and modern orthographic standards. Construction of intra- and inter-textual mappings is described with five specific case studies. The details of the present recension are examined, with the primary intent of documenting in detail all changes to the received text. Phonological study presented here looks at the representation of the pronunciation of Chinese characters in terms of a continuum of embeddedness. Tree structures are given for 925 Root Phonetic Classes, based upon the SW componential analyses. Statistical data, a Glossary of terminology, and numerous indexes are also included.

Dornbos, Stephen Quinn, Ph.D., University of Southern California, 2003.

Evolutionary Paleocology and Taphonomy of the Earliest Animals: Evidence from the Neoproterozoic and Cambrian of Southwest China. UnM: AAT 3103882.

The Neoproterozoic and Cambrian soft-bodied fossil deposits, or lagerstätten, of southwest China provide invaluable windows into life during the initial radiation of animals. This dissertation examines various aspects of two of these lagerstätten: the Neoproterozoic Doushantuo Formation and the Early Cambrian Chengjiang fauna. Of primary interest is the taphonomy of the earliest known animal fossils, the phosphatized animal embryos of the Neoproterozoic Doushantuo Formation, and the evolutionary paleoecology of animals during the Cambrian "explosion," as preserved in the Early Cambrian Chengjiang fauna and adjacent strata. A sedimentological and petrographic study of the embryo-bearing interval of the Doushantuo Formation demonstrates that there are two distinct phosphogenic environments in which the Doushantuo fossils were phosphatized. These results may explain the distribution of probable fossils described from the Doushantuo Formation. A detailed specimen-based taphonomic study of the Doushantuo embryos indicates

that there is a taphonomic bias toward early cleavage stages and away from later cleavage stages and adults. One possible explanation for this pattern is that earlier cleavage stages were more physically robust and thereby better able to withstand the abundant reworking inherent in phosphogenic settings. Analysis of the paleoecology of benthic metazoans in the Chengjiang fauna and the sediments in which they are preserved indicates that a majority of these benthic metazoans were adapted to survive on substrates characterized by low levels of bioturbation more typical of the Neoproterozoic. Furthermore, a comparison between the paleoecology of benthic metazoans in the Chengjiang fauna and the younger Middle Cambrian Burgess Shale fauna of British Columbia, Canada, reveals that the Burgess Shale fauna contains a larger percentage of benthic metazoans adapted to survive on more intensely bioturbated substrates more characteristic of the Phanerozoic. Increasing bioturbation levels thereby likely had a profound effect upon the early evolution of animals.

Eichman, Shawn Robb. Ph.D., University of Hawai'i, 1999.

Converging Paths: A Study of Daoism during the Six Dynasties, with Emphasis on the Celestial Master Movement and the Scriptures of Highest Clarity. UnM: AAT 9932023.

This dissertation deals with the development of Daoism during the Six Dynasties through an analysis of texts belonging to the Celestial Master (*tianshi*) and Highest Clarity (*shangqing*) movements of this period contained in the Daoist Canon (*Daozang*). Chapter one provides a general outline of the establishment of Daoism as a large-scale, organized religion during the Liu-Song dynasty by detailing the major aspects of the Celestial Master movement defined in the "Great Highest Scripture on the Inner Explanations of the Three Heavens" (*Taishang santian neijie jing*) and other related texts which attempted to reform the movement began by Zhang Daoling in the Han dynasty into a religion which could gain the support of the imperial court. Chapter two contains an analysis of one of the central Highest Clarity scriptures, the "Genuine Scripture of the Eight Unadorned" (*Basu zhenjing*). The chapter begins with a study of the two principal texts in the Daoist Canon which represent this scripture, concluding that they contain later modifications of the scripture which reflect developments in the Highest Clarity scriptures after the period of the initial revelations. The chapter then reconstructs the contents of the original scripture based on a comparative analysis of these two texts with other commentaries on the scripture from the Six Dynasties. Finally, two commentaries written from within the Celestial Master movement are studied in order to determine some aspects of the

relationship between this movement and the Highest Clarity scriptures. Chapter three examines the early expansion of the Shangqing scriptures through a study of the scriptures classified under the heading of the “way of the Great Highest” (*taishang zhi dao*) in a scriptural catalogue contained in one version of the “Genuine Scripture of the Eight Unadorned.” It is proposed that the scriptures of this category represent a new movement in the Highest Clarity scriptures surrounding the “teachings of Jade Clarity,” in particular the “Hidden Book of Jade Clarity” (*Yuqing yinshu*). Chapter four describes the further development of the Highest Clarity scriptures during the later Six Dynasties through a study of the “three caverns” (*sandong*) and “three wonders” (*sanshi*) theories.

Flad, Rowan Kimon. Ph.D., University of California, Los Angeles, 2004. *Specialized Salt Production and Changing Social Structure at the Prehistoric Site of Zhongba in the Eastern Sichuan Basin, China*. UnM: AAT 3112729.

This thesis examines the organization of specialized salt production at the site of Zhongba in central China. The objectives of this study are twofold. On the one hand, I attempt to deepen our understanding of the prehistory of the Chongqing region, an area that has been understudied but which was crucial to the communication between emergent states in Sichuan and in eastern parts of China during the Bronze Age. On the other, I am interested in the study of production in archaeological contexts cross-culturally. I develop a model that has been used to explicate the organization of specialized production in other contexts by incorporating several lines of evidence. In this study, the juxtaposition of these different sets of data allows us to examine the relationship between the development of specialized salt production and the emergence of social hierarchy in the region during the Bronze Age. The era under analysis lasts from the last part of the Neolithic (third millennium BC) through the end of the Bronze Age (late first millennium BC). I discuss changes during this period based primarily on materials excavated from the middle of a specialized salt production zone at the center of Zhongba. I suggest that specialized salt production emerged in the second millennium BC and developed into a large-scale, intense activity centered on an embankment along the Ganjing River near a naturally effluent brine spring. As the intensity of this activity increased during the early Bronze Age, production became more obviously coordinated, perhaps by an emergent elite. This emergent elite seems to have supported their position of authority by means of divination and the control of ritual knowledge. As the salt production activity increased in scale and intensity, it is also probable that other, concomitant activities occurred at the site including the salting of meat and fish. Preserved meat-products and salt were

possibly commodities that found a market in the state of Chu, further to the east, and the exploitation of this market may have played a role in the increasing social inequality in this region during the later parts of the Bronze Age.

Gu, Ming Dong. Ph.D., University of Chicago, 1999.

Literary Openness and Open Poetics: A Chinese View in a Cross-cultural Perspective. UnM: AAT 9951791.

This is a study of literary theory from the perspective of literary openness and open poetics. While openness is defined in terms of Umberto Eco's idea of unlimited possibilities in interpretation, open poetics refers to how openness is conceived and made. It argues that literary openness is a cross-cultural phenomenon and the impulse for artistic openness in literature has deep roots in the Chinese and Western traditions. As history advanced, it eventually blossomed into a major concern in literary thought, East and West. Ironically, insights of openness generally took the form of blindness in Paul de Man's conception, especially in the Chinese tradition. For over two millennia, China has produced a staggering amount of exegesis filled with insights of openness. These insights, however, are paradoxical in nature. Many theorists, commentators, and exegetes have proclaimed the endless meaning of a text to be a supreme goal for a literary work, but more have insisted that the aim of interpretation is to seek out the original intention of the author. Few have been willing to acknowledge the openness of a text, still less to recognize the profound implications of their theories, commentaries, and exegeses for a conception of openness and open poetics. By examining some selected materials from the Chinese tradition, *Yijing* and *Shijing* hermeneutics, traditional poetry and poetics, classical and modern commentaries on the *Jin Ping Mei*, the *Hongloumeng*, and Lu Xun's stories, this study has, with the aid of contemporary theories on linguistics, semiotics, psychoanalysis, and representation, managed to tease out enough insights of openness to construct a Chinese open poetics. From a pure theoretical perspective, this study explores these issues: what constitutes openness, how openness is manifested in a particular work, to what extent a conscious use of language and writing strategies may give rise to different degrees of openness, and how significant an open poetics is for the making of verbal art. Although its immediate aim has been to identify elements of openness in the selected materials and to formulate an open poetics in the Chinese tradition, the larger aim is to find new ways of conceptualizing reading and writing and to work towards a cross-cultural open poetics.

Hu, Xin. Ph.D., California Institute of Integral Studies, 2002.
The Methodology of Confucius' Philosophy in 'The Analects'. UnM: AAT 3068739.

This paper is the most specific and systematic inquiry attempted thus far of the methodology of classical Confucianism canonized in *The Analects*. That work serves as one of the primary sources for Chinese philosophy characteristic of concrete rationalism, organic naturalism, intrinsic humanism, and morally-oriented pragmatism. With a strong emphasis on the holistic integrity and unity of the human person, who serves as a vehicle for fulfilling the ultimate value in the world, Confucius' work is inherently framed within a philosophical system based on an implicit methodology. Confucius' ontologically-oriented ethics are expressed in his concept of *ren* (humaneness/humanity/benevolence), cosmology in the notions of *dao* (way), *taiji* (the supreme ultimate) and *tian* (heaven), his epistemology in the concepts of *zhi* (realizing), *xue* (learning), *si* (thinking), his aesthetics in *he* (harmony), and his logic in *zhengming* (rectification of name). The whole system of Confucius' philosophy is manifested in his conceptualization of *junzi* (the gentleperson), who serves as the medium between heaven and the human community. Underlying Confucius' philosophy in *The Analects* is his methodology, whose core principle is the concept of *li* (rituals/propriety) and its equivalent *zhongyong* (the constant mean/middle way) in *The Doctrine of the Mean* that signifies the essence of the universe. Confucius' methodology comes mainly from his holistic viewpoint of the world and his well-balanced (*junzi* or gentleperson's) personality.

Jiao, Tianlong, Ph.D., Harvard University, 2003.
Cultural Transformation and Regional Interaction on the Coast of Southeast China during the Neolithic Period. UnM: AAT 3106652.

This thesis is an archaeological investigation on the patterns and processes involved in the cultural changes on the coast of Southeast China during the Neolithic period. The Neolithic of Southeast China began with a full array of pottery, polished stone tools and bone tools around 6500 B.P., and ended with the appearance of bronzes around 3500 B.P. It can be divided into three periods. The early Neolithic (ca. 6500–5000 B.P.) people were well adapted to ocean life and involved in long distance exchange networks. During the middle period (ca. 5000–4300 B.P.), different adaptation strategies were developed. Some islanders such as the Damaoshan people became specialized fishermen, and those lived on the mainland coast had domesticated animals and probably cultivated rice. Long distance exchange continued to develop, and possible cross-Taiwan Strait contacts are observed. The late period (ca. 4300–3500 B.P.)

witnessed the development of rice agriculture and possible barley and wheat cultivation. Regional exchanges of stone adzes were documented. The Neolithic people on both sides of the Taiwan Strait were proto-Austronesians. They first expanded to Taiwan around 6500–5000 B.P., and maintained regular contacts with the mainland until 3500 B.P. Their expansions were possibly motivated by multiple factors such as trade and new immigrant pressure.

Lai, Kwong Ki. M.Phil., University of Hong Kong (PRC), 2003.
A Philological Study of the Guodian Version of 'Laozi'. UnM: N/A.

Two important archaeological discoveries in the twentieth century have greatly enhanced the textual study of the *Laozi*, namely the Changsha Mawangdui discovery in Hunan province in 1973 and the Guodian discovery in Hubei province in 1993. Valuable silk manuscripts and inscribed bamboo strips containing different versions of the *Laozi* were excavated. The three bamboo-slip versions of the *Laozi*, all dating back to the period of the Warring States (481–221 B.C.), are the earliest and most reliable versions ever found. Their value to the textual criticism study of the *Laozi* is beyond estimation. The present dissertation attempts to settle some long-time and entangling disputes concerning the reading of a number of key passages of the *Laozi*. It begins with a general introduction, in which the significance of the bamboo-slip versions of the *Laozi* is discussed and highlighted. The main body of the dissertation tries to decipher and interpret several important textual variants in the Guodian bamboo-slip versions, with an eye to correcting prevalent misreadings and to highlighting their connections with a number of key features of Laozi's thought. (Abstract shortened by UMI.)

Lee, Li-Hsiang. Ph.D., University of Hawai'i, 2002.
Chinese Sexism and the Confucian Virtue of Familial Continuity: A Philosophical Interpretation of the Problem of Gender Disparity within the Cultural Boundary of Confucian China. UnM: AAT 3045430.

The connection between Chinese sexism and Confucianism has been a subject of study on the condition of Chinese women in the West since the rise of feminist consciousness in the 1970s. However, Confucianism in feminist scholarship is inescapably construed as a misogynous ideology that is incapable of self-rectification in regards to the issue of gender parity. Hence, conceptually the eradication of Confucianism becomes the necessary condition for the liberation of Chinese women, and the adoption of Western ideology let it be Marxist-socialism, Liberalism, or Existentialism is then a logical next step for Chinese women. Yet, such a dichotomization of the West as a superior moral subject and the East as

a passive object victimized by their "sexist" tradition is nevertheless an oversimplification of the condition and the liberation of women in the developing world. In the end, it is essentially a neo-colonial discourse in a feminist disguise. This dissertation sets itself up to accomplish two tasks: first, it is to obtain a conceptual clarity of what constitutes Confucianism and its connection with dominant sexist, social practices; second, it is to go beyond a mere critique of Confucianism and feminism as an ally of Chinese patriarchal family structure and Western imperialism respectively, and to lay a foundation for a future construction of a gender theory based on Confucianism as a theoretical ground to explain the cultural construct of Chinese women and to conceive an alternative ethical ground for women's liberation. Eventually, the whole project can be seen as an act of self-affirmation of my ethnic identity as a Chinese and an act of reconciliation with my feminist identity in the modern world.

Leung, Ka-wing. Ph.D., Chinese University of Hong Kong, 2003.
Reinterpretation and Reevaluation of the Moral of Confucius (Chinese text).
UnM: AAT 3099295.

Since the Opium War, traditional Chinese society has been increasingly subject to the crushing impact of the modern Western civilization. Confucianism, as the normative discourse that had prevailed over Chinese society for more than two thousand years, had inevitably to face the Western challenge head-on. From the end of the nineteenth century onward, the influence of Confucianism as regards the actual life of the Chinese people continues to diminish, and its normative place has almost been completely taken up by the modern social theories imported from the West. Some Chinese scholars, therefore, have declared that Confucianism has become a "wandering ghost." But at the same time, there are also many contemporary Confucians who try to find a new body for the "ghost" of Confucianism. In the academic domain, this kind of attempt is usually based upon some sort of "modern interpretation" of Confucianism. But, paradoxically, this kind of modern interpretation usually borrows its interpretative framework from the West. It goes without saying that the respective backgrounds upon which Confucianism and those modern Western theories arose are gravely different. Hence, these modern its social and historical background and treat it as some sorts of purely could still hardly fit well into the discourse of Confucianism [*sic*, Ed.]. The aim of the present treatise is to re-interpret the discourse of Confucius, by means of both careful scholarship and detailed philosophical arguments, based upon the words of Confucius himself and other information concerning his social and historical surroundings, in order to show that the discourse of Confucius is intricately involved with its

living background. The author is going to point out that the discourse of Confucius is actually not so much concerned with “metaphysics of morals” of whatsoever sort as with the order and disorder of the society. At the end of the treatise, the author will also try to re-evaluate, with reference to the recent results of scientific research, the significance of Confucianism in the modern world.

Li, Pei-jing Carrie. Ph.D., University of Michigan, 2001.

The Politics and Poetics of wo/man/ufacture: Male Representations of Woman in Chinese Han Fu and Roman Love Elegy. UnM: AAT 3029373.

This dissertation develops the concept of *wo/man/ufacture* to show how male writers construct female figures (*woman/ufacture*) for the purpose of self-construction (*man/ufacture*). It adopts a comparative perspective to investigate this question by focusing on Chinese scholar-official (*shi*) rhapsodists in the Han Empire and Roman elite elegists in the Augustan Empire. I consider the construction of five female figures in their poetry: the goddess, the mundane beauty, and the abandoned woman in the Chinese Han *fu* (rhapsody), and the mistress-enslaver and the abandoned woman in the Roman love elegy. Through the idea of *wo/man/ufacture*, this study creates new *transcultural* and *cross-temporal* comparisons. It also demonstrates the desirability of rereading female figures from political, rhetorical, and aesthetic perspectives and contributes to the study of “women” in antiquity beyond the level of “reading reality.” In Chapter I, I establish my use of *wo/man/ufacture*, through a feminist critique of Lacan’s and Derrida’s uses of female figures. In Chapter II, I argue that Chinese rhapsodists and Roman elegists also use female figures to dissimulate their identity crises in relation to the regime of power. This poetics of dissimulation creates a complex symbolism of “the abject” and “the beautiful” to denote new forms of authority. It manipulates the self-reflexive rhetoric of negation, exemplarity, and voiding to construct both the abject and the beautiful as spaces of undecidability and absence. In the third and fourth chapters, I demonstrate how *wo/man/ufacture* is enacted in both poetic traditions. Chapter III argues that rhapsodic female figures absorb the unrecognized *shi*’s rhetoric of Dao. They function as signifiers of negation and loss in rhapsodists’ construction of an ideal *shi* figure. The effectiveness of *shi*’s subjectivity relies paradoxically on its appropriation and expropriation of the usefulness of feminine nothingness. Chapter IV argues that Ovid’s female figures are his subterfuges to articulate the *aporia* of signification, gender, and authorship. He combines the rhetorical exile of signification (Corinna) and his feminine signatures (Dido and Sappho) to create a unique exilic sentimentality, which constructs the abject poet’s aggrandized presence

through constant disappearance/absence inscribed in the self-referential representation of an absent beautiful, yet immoral, figure.

Lin, Zhong. Ph.D., University of Alberta, 2001.

The Problem of a Non-mimetic Chinese Poetics. UnM: AAT NQ60320.

This dissertation takes issue with the currently popular view that the literary tradition wholly indigenous to China produced no theory of mimesis. While we have to admit that in many respects Western poetics and Chinese poetics do differ, and oftentimes significantly, from each other, as is usual and natural for phenomena from very different cultures, it is the author's belief, however, that it is excessive and even wrong to put Chinese poetics and Western poetics at two opposite poles and call one mimetic and the other non-mimetic or un-mimetic, or to assume that *mimesis* is simply something Western, and not present in Chinese literary tradition until the very end of the last century. Therefore, the present dissertation focuses on a philological investigation into the Chinese idea about the relationship between literary works and the world, both natural and human, in comparison with the Western conception of artistic *mimesis*. By juxtaposing the Chinese and Western traditional views on the nature of literature, this dissertation endeavors to demonstrate that a mimetic theory of literature had not only existed but also formed one of the major currents in the early Chinese literary tradition.

Mao, Maochen. Ph.D., University of Minnesota, 2003.

Zero Anaphora in Zuo zhuan Discourse. UnM: AAT 3092769.

The present dissertation is an examination of *discourse zero anaphora* in the *Classical Chinese narrative work, Zuo zhuan*. Here I pursue a complex investigation of zero anaphora in *Zuo zhuan* discourse through quantitative, comparative and synchronic and diachronic analyses. This dissertation, for the first time, provides statistical data about zero anaphora of Pre-Qin Classical Chinese represented by the text of *Zuo zhuan*. In order to understand the distribution of discourse anaphora, this case study explores in a comprehensive way a series of factors contributing to the use of zero anaphors. Through revision of Givón's measurement method, I provide evidence that the roles played by the two parameters—referential distance and potential interference—in the use of zero anaphors cannot be considered co-equal. In addition, from the investigation a distinctive use of zero anaphors is found in *Zuo zhuan* discourse, i.e., alternate reference of consecutive zero anaphors, which is a marked feature of *Zuo zhuan* discourse. Finally, in the diachronic analysis major differences are shown between *Zuo zhuan* and Modern Chinese discourse in the use

of zero anaphors; this is the first time such an analysis has been made of Chinese discourse history.

Reeve, Michael Andrew Hall, Ph.D., Princeton University, 2003.
Demonstrating the World: Mind and Society in the Shuo Lin Chapters of the "Han Fei Zi." UnM: AAT 3080034.

This dissertation presents a systematic examination of the long misunderstood Shuo Lin (Forest of Demonstrations) chapters of the two-thousand year old text, the *Han Fei Zi*. Set out in 71 tightly crafted vignettes, the Shuo Lin ranges in content from snakes who discuss the merits of subverting social hierarchy, to kings deciding on the proper timing of political assassination. The demonstrations given in the Shuo Lin guide and challenge the reader to master the interactions between what we see of the world, and what these appearances mean--to ourselves, and more strategically, to others. By providing a clear account of the content, rhetorical presentation, and historical trajectory of the Shuo Lin, my detailed study and translation seeks to re-establish a lost pedagogical link between the Shuo Lin and its readers, creating a work relevant not just to scholars of Early China, but also to students of sociology, rhetoric, and epistemology. I argue that the Shuo Lin is a sophisticated intellectual enterprise in which the properties of language, mind, and society are explicitly brought together to create a vision of meaning that is contingent upon the relationship between these properties, rather than deriving from a single property, or deriving from an objective realm existing apart from the knower. This dissertation situates the text within a more robust intellectual framework and overturns many currently held beliefs about the *Han Fei Tzzy*. I dispute the efficacy of the widely accepted practice of reading the *Han Fei Zi* as an expression of the "school of thought" called Legalism, and more broadly I refute the assertion that, unlike the Ancient Greek tradition, Ancient China had little interest in or development of epistemological inquiry. The Shuo Lin shows us a world unanticipated, and uncommented upon, in the extant scholarship of the *Han Fei Tzzy*, and unanticipated in modern Warring States intellectual history.

Robson, James George. Ph.D., Stanford University, 2002.
Imagining Nanyue: A Religious History of the Southern Marchmount through the Tang Dynasty (618-907). UnM: AAT 3067932.

This dissertation concerns the religious history of the Southern Marchmount (Nanyue) (or Hengshan) through the end of the Tang dynasty (618-907). The aim of the study is twofold: to situate Nanyue within the context of other mountain cultic sites; and to provide a detailed history

of its role within the imperial cult, Daoism, and Buddhism. The main text that is used is the *Collected Highlights of the Southern Marchmount* (*Nanyue zongsheng ji*), a mountain monograph included in both the Buddhist and Daoist canons. The first chapter provides a methodological introduction to the dissertation by situating the study of sacred geography (or “place studies”) and local history within the field of religious studies. The prospects and limitations of those approaches are discussed in relation to the study of Chinese sacred space. Chapter Two discusses the formation and transformations of the two main Chinese mountain classification systems: the five marchmounts and the “four famous mountains” (*sida mingshan*). Chapter Three address the history of the movements of the Southern Marchmount. The title “Nanyue” was applied to at least three different locations between the Han and Sui dynasties. That chapter also explores the implications of those moves for the maintenance of imperial rituals and the mobility of myths. Chapter Four provides an introduction to the physical layout of the site and the types of myths that were mapped onto the terrain. The last five chapters are all concerned with aspects of Nanyue’s Daoist and Buddhist religious histories. Chapters Five and Six are concerned with the pre-Tang and Tang Daoist history of the site, which is approached through the lens of the *Short Record of Nanyue* (*Nanyue xiaolu*) and the *Biographies of the Nine Perfected of Nanyue* (*Nanyue jiu zhenren zhuan*). A history of Lady Wei and the female Daoist cults at Nanyue are the subjects of Chapter Seven. Finally, Chapters Eight and Nine detail the Buddhist history of the site from early pre-Tang figures such as Huisi (515–577) up through its role within Chan, Pure Land and Vinaya developments in the Tang dynasty.

Rode, Penny M. Ph.D., University of Pittsburgh, 1999.

The Social Position of Dian Women in Southwest China: Evidence from Art and Archaeology UnM: AAT 9957774.

This study reconstructs the gender roles and changing social status of women in the Dian archaeological culture, a late Metal Age society first discovered at Shizhaishan in Yunnan Province, P.R.C. This culture produced images in a lively, narrative style that is unique in its naturalism. Of particular importance to this study are Dian compositions of detailed people, animals and architecture which adorn bronze vessels filled with cowry shells. These scenes depict activities presumably important to the Dian people, including combat, ritual performances, and the weaving of cloth. In several examples, women are portrayed in ways that suggest they enjoyed high status in Dian society, perhaps equal to that of elite men. Grave inventories support this conclusion, at least for some women, if only for a short time. It is shown here that the idiosyncratic

Dian style was itself a marker of high status, used by the elite to confirm their superior social position. Dian noble women employed this style in their burial goods, and were interred with the same markers of wealth and authority as were Dian men. This gender parity is not observable in lower level burials, where female interments are consistently the poorest within any circumscribed group. I argue that the economic and authoritative disparities between the two classes of Dian women, both absolute and with respect to men of the same social standing, can in part be explained by their differing roles in the creation of a prestige cloth, highly valued by the Dian elite. It is also suggested that the devaluation of that product around 109 BC contributed to the degradation of women's social status. Regional elite burial programs were transformed in the last centuries BCE, as Chinese objects and practices gradually replaced those of local character. Mortuary remains demonstrate a coetaneous decline in the social position of woman. By the end of this period, women were no longer buried with the complement of high status markers. In fact women were not represented in later aristocratic interments at all. As textual data relating to this region are few in number and post-date the period in question, this study relies on the material remains of the Dian, recovered from numerous sites in Yunnan Province in the past four decades. The aims of this study are (1) To analyze the material remains and burial patterns of the Dian cemeteries in order to explain these representations of women in their art; (2) To detect those aspects of Dian material culture which reflect high status, (3) To determine what practices and/or objects, (or combinations thereof) indicate the sex of the deceased; and (4) To determine the basis for the decline in the status of women, as reflected in changes in their treatment in burial.

Seitzinger, Thomas J., Jr. M.A., State University of New York, Empire State College, 2003.

Marriage Practices, Laws and Social Rules in India, China and Rome, 500 BC–20 AD. UnM: AAT 1415507.

Societies have been regulating marriage practices since people began living together in organized groups. Many of the customs, laws and social rules followed today existed over two thousand years ago and were not exclusive to one civilization. This study describes marriage regulation and traditions in the ancient civilizations of India, China and Rome around the time period of 400 BC–20 AD. *The Laws of Manu* was used as the primary source for marriage practices in Ancient India, the Confucian texts *Li ji* and *I li (Book of Etiquette and Ceremony)* for Ancient China, *Lex Julia et Papia* (Augustan Social Legislation) and *A Dictionary of Greek and Roman Antiquities* for Ancient Rome. These resources clearly

show the foundations and influence on many marriage laws, beliefs and customs still practiced today in many societies throughout the world.

Sun, Jingtao. Ph.D., University of British Columbia, 2000.

Reduplication in Old Chinese. UnM: AAT NQ48725.

This dissertation aims at constructing a description of reduplication in Old Chinese, developing a generative theory of morpho-phonological interaction to account for the formation of the reduplication patterns, and re-examining general reduplication theories and issues of other linguistic components by drawing lessons from Old Chinese reduplication. The investigation of the source data reveals that Old Chinese reduplication has four basic patterns: progressive reduplication with either “smallness” or “vividness,” retrogressive pattern with “repetition,” fission reduplication with “specialization,” and total reduplication with a vivid impression (a parasitic sense). The formation of the reduplication patterns results from the interaction between morphology and phonology. With motivation from semantics, the monosyllabic base is reduplicated as two identical syllables, which undergo further modification. (1) Since the reduplicative form with “diminutive” or “vividness” is semantically undecomposable, OOP (One Syllable One Meaning Principle) forces the two syllables to sound like one, which is achieved by raising the sonority of the onset of the second syllable. As such, the progressive pattern arises. (2) For the same reason, the reduplicative form with “specialization” has the same shape as the progressive at one stage. Pressure from the system thus compels it to undergo further modification, eventually producing the fission pattern. (3) The reduplicative form with a vivid impression is not under the control of OOP; thus it can keep its two identical syllables intact, yielding total reduplication pattern. (4) Reduplicative verbs are semantically decomposable; thus OOP does not come into effect. That the form is actually modified stems from the pressure of an already-existent total reduplication pattern, while this modification of the first rhyme is determined by quasi-iambic stress. This interaction produces a retrogressive pattern. This study sheds light on reduplication processes in general and other linguistic issues. During reduplication, full reduplication occurs first; then the reduplicant is modified. That reduplication operates on the interface between morphology and phonology is a universal phenomenon, but how this operation proceeds is language-specific. The consistent distinction between Type A syllables and Type B syllables seen in Old Chinese reduplication patterns indicates the unreasonableness of reconstructing a “medial” *yod* for Old Chinese.

Tai, Earl S. Ph.D., Columbia University, 2003.

The Nineteen Ancient Poems: Reception and Canonization, 221–581 A.D.
UnM: N/A.

The “Nineteen Ancient Poems,” a corpus of anonymous poems of the Han Dynasty (202 BC–220 AD), along with the *Shi Jing* (12th–7th c. BC) and *Chuci* (3rd c. BC–2nd c. AD), occupies a position as one of the three most important and sublime early poetic classics in Chinese history. In the “Nineteen Ancient Poems,” we find the earliest consistent use of pentasyllabic verse and the early formation of normative structural, thematic, and stylistic practices surrounding pentasyllabic verse. For this reason, for fifteen hundred years the “Nineteen Ancient Poems” has been asserted as the beginning of *shi*, or lyric poetry, arguably the most esteemed literary genre in Chinese history, and the place of the “Nineteen Ancient Poems” in the cultural and literary canon has remained almost completely unchallenged. Concentrating on the receptive history of the poems and observing the emergence and canonization of the entity of the “Nineteen Ancient Poems,” this study views the “Nineteen Ancient Poems” not as a single text of poems but as a concept or as a site of intellectual discourse that resided in the various acts and artifacts of reception following the Han Dynasty. The chronological scope of the study is the period from the second through the early sixth century, a period in which the hermeneutic models offered by various interpretive acts provided permanent bases for readings in subsequent centuries. This study concentrates on four primary acts of poetic reception: the construction of generic terminology, poetic imitation of the poems, interpretation of the poems, and anthology making. Chapter Two offers translations of the poems, a brief formal analysis of them, and a view of some subsequent directions taken in interpretations of the poems following the period being studied. Chapter Three considers the origins of the poems, the literary climate from which they emerged, and the rise of the term *gushi*. Chapter Four looks at the effects of acts of imitation upon the poems, focusing in particular on the imitation poems of Lu Ji. Chapter Five offers a study of the Zhong Rong’s *Shi Pin* and the implications of that work on the Ancient Poems. Chapter Six focuses on the *Wen Xuan*, the formal creation of the “Nineteen Ancient Poems,” and the role of the poems in the emerging new views of literature. Chapter Seven looks at the *Yutai Xinyong*, another repository for the poems, and compares it with the *Wen Xuan* in search of origins for two main strains of interpretation for the poems.

Tan, Joseph Kuo-Tsai. Ph.D., Southwestern Baptist Theological Seminary, 2000.

Logos, Tao, and Christ: From Justin Martyr's Use of Logos to a Christology of Tao. UnM: AAT 9968732.

The purpose of this dissertation is to construct a Tao-Christology. This construction is an effort toward a Chinese Christian theology. This study seeks to be historical by taking Justin Martyr's Logos-Christology as a precedent. It also seeks to be contextual by incorporating the idea of Tao in *Lao Tzu* to describe the person and work of Christ. Moreover, it seeks to be biblical by constantly concurring with the Bible. The basic sources of this study are the two *Apologies* and *Dialogue with Trypho the Jew* by Justin, the Chinese classic—*Lao Tzu*, and the Bible. The study first analyzes the main features of Justin's work of constructing a Logos-Christology. Second, the book of *Lao Tzu* is interpreted from a Christian perspective. Third, a construction of Tao-Christology is undertaken. The construction is a cord of three strands. First, it is guided by insights taken from Justin. Second, it uses conceptual tools of *Lao Tzu*. Third, it seeks to retell in a new way the biblical revelation of Jesus Christ. The result of this study is a Christology that uses the terminology and concepts of *Lao Tzu*. The Triune God is represented by Tao-*Wu* for the Father, Tao-^{Yu} for the Son, and Tao-*Te* for the Spirit. The use of these terms can be justified by both *Lao Tzu* and the Bible. Jesus Christ is Tao-*Yu* who becomes a human being. This Christology shades new light on *Lao Tzu* by showing that Christ is the real and historical embodiment of Tao. It also gives new light to Christian theology by seeing Christ and God from a new perspective provided by *Lao Tzu*. Some aspects of biblical revelation become clear and shining when seen from this new perspective. The construction is closely connected to *Lao Tzu* and firmly rooted in the Bible. On the one hand, it has evangelistic value in approaching persons who come from Taoist background. On the other hand, it is a contextual development of doctrine that is faithful not only to the Bible but also to the Christian tradition. Though the Tao-Christology investigated in this study is only a small step of theological effort in response to the huge challenge from the Chinese culture, it will hopefully function as a stimulus to further development of Chinese Christian theology.

Tsai, Julius Nanting. Ph.D., Stanford University, 2004.

In the Steps of Emperors and Immortals: Imperial Mountain Journeys and Daoist Meditation and Ritual. UnM: AAT 3111811.

This study looks at how the ritual tour to the mountains became a mechanism for negotiating temporal and divine power in early China. I examine how mytho-historic paradigms and esoteric arts informed

imperial inspection tours and the Feng and Shan sacrifices on Mount Tai in the Qin and Han as a prelude to investigating the Six Dynasties Daoist uses of mountain journey motifs in meditative and ritual practice. These practices include mountain-going immortality quests, visionary inspection tours in the Shangqing tradition, and the ritual emplacement of the directional tallies on the altarplace in the Lingbao tradition. I pay particular attention to how the narrative and ritual complex associated with the peregrinations of Yu the Great served to mediate imperial, Daoist, and popular ritual practice. Elements of this complex included the delineation of sacred time and space, often in apocalyptic context; the reception of heavenly revelations and imperial treasures; and the enactment of rites of transmission and initiation. Ultimately, the study demonstrates the unity of the Chinese quest for an incorruptible Mandate (*ming*) of power, understood as not only as the longevity of the dynasty but also as the lifespan of the individual.

Wilson, Keith. Ph.D., California Institute of Integral Studies, 2004.
Chungyung and Jung: Self-cultivation in the Confucian Chungyung and Jungian Individuation. UnM: AAT 3126940.

Many writers have commented on the striking similarities between Chinese philosophy and the depth psychology of Carl Jung following Jung's own interest in the topic. Although previous studies have focused almost exclusively on the Taoist classics, remarkably, the Confucian tradition is potentially even more affirmative of Jung's ideas. Confucian humanist philosophy is commonly perceived to be a rigid system of social morality, when it is really concerned with nurturing authentic individuality in order to influence the world and establish universal harmony. The Confucian *ChungYung*, a classic work usually translated as the *Doctrine of the Mean*, presents an account of transformative growth that is surprisingly close to Jung's central theory of individuation. The integral metaphysics of *ChungYung* resonates with the spirit of archetypal psychology, which also sees that harmony on a universal scale is influenced by the whole, authentic self. *ChungYung* and Jung are practiced as methods of transformative self-cultivation, maintaining universal harmony as the ultimate goal. Both recognize that developing inherent characteristics will connect the individual to society, nature, and destiny. This dissertation describes the main themes relating to self-cultivation, first in the *ChungYung*, then in Jungian depth psychology, in both cases incorporating commentary from relevant secondary sources into the narrative. These accounts are completed with a comparison of the two systems alongside each other to demonstrate in which areas they are most similar.

Yan, Yaoliang, Ph.D., University of Minnesota 2003.

The Grammaticalization of yu from a Verb to a Function Word. UnM: AAT 3078034.

The purpose of this dissertation is to provide an explanation for the grammaticalization of *yu* from a verb to a function word in Chinese. The data is collected from the inscriptions on bones or tortoise shells of the Shang Dynasty (16th–11th century BC) and the Pre-Qin documents and is analyzed in the framework of grammaticalization. In the inscriptions and the Pre-Qin documents, *yu* is used both as a function word and as a verb. My hypothesis is that the usage as a function word is derived from a verb through a grammaticalization process. The grammaticalization of *yu* starts from the juxtaposition of two verbs. When *yu* is placed immediately after a locomotion verb, it loses its autonomy and becomes a posthead. Later on, by analogy, when *yu* is attached to other types of verbs, such as an activity verb, the semantic feature of *yu* shifts from a goal to the one indicating location. Corresponding to this semantic change, *yu* undergoes a grammatical change from a verb to a preposition. It no longer must follow a verb as a posthead; instead it may also be placed in a preverbal position. In this process, *yu* becomes a grammatical marker; its meaning is dependent upon linguistic contexts rather than having fixed lexical content. Motivated by the cognitive force, the syntactic distribution of the *yu*-phrases is also grammaticalized according to the temporal sequence of the events/states in the real world. Only those *yu*-phrases representing states that chronologically occur before the action denoted by the verb can be placed in the preverbal position while the ones representing states that chronologically occur after the action have to be placed in the postverbal position.

Zhang, Zhaohui, Ph.D., Dartmouth College, 2003.

Hydrocarbon Biomarkers as Paleoenvironmental Proxies: Recorders of Vegetational Changes in China during the Last Glacial to Holocene Transition. UnM: AAT 3114037.

It is essential to understand how C 4 vs. C 3 vegetation changes have responded to the climate variations during the last glacial to the Holocene transition. Despite many previous researches, so far it is still difficult to isolate whether p CO 2 or one of the other climate parameters alone is the factor mainly responsible for C 3 vs. C 4 vegetation changes during the transition. I have conducted a detailed $\delta^{13}\text{C}$ analysis of n -alkanes extracted from lake and loess sediments in China along a broad southeast-northwest transect across the country. Two lakes (Toushe and Tianyang) and two loess deposits (Xunyi and Luochuan) were chosen from the SE and NW end of the transect, respectively. Analysis on one core from

Heqing Basin in southwestern monsoon area was also performed. Total lipids were extracted by soxhlet or sonication. n-Alkanes were isolated by silica gel column chromatography, measured for concentrations on a GC and confirmed for structure on a GCMS, and then analyzed for the carbon isotope ratios on a GCIRMS. During the LGM, the southeast experienced a C₄ expansion, presumably due to the increasing aridity and/or lower p CO₂, together with a growing-season temperature still high enough to support C₄ plant growth. However to its northwest end, the Chinese Loess Plateau witnessed a significant decrease in C₄ plant cover because of lower growing-season temperatures, despite lower p CO₂ and higher aridity. A growth-season temperature below a turnover point of about 14°C appears to be deleterious for C₄ vegetation. By contrast, in the Holocene, C₄ plant coverage increased on the CLP as growth-season temperatures rose. However, far to the southeast on the Leizhou Peninsula, the dramatically increased precipitation offset the advantages of increasing temperature, leading to a decrease in C₄ coverage. The two-dimension model of p CO₂ and growing-season temperature constructed by Cerling et al. (1997) is not adequate to reconstruct vegetation changes over the continent of China during the LGM to the Holocene transition. I have therefore constructed a three-dimension diagram for predicting C₄/C₃ dominance of grasses, which contains temperature, aridity (precipitation) and partial pressure of CO₂.

Zheng, Xiaorong. Ph.D., University of Washington, 2002.

A History of Northern Dynasties Literature. UnM: AAT 3063039.

This dissertation deals with the literature of the Northern Dynasties, a period that has been neglected by both Chinese and Western scholars due to its "darkness." In fact, this "dark" period played an indispensable role in bridging the literatures of the Western Jin with that of Tang. In many ways, the history of Northern Dynasties literature paved the way to create the greater literature of the Tang. The first chapter is devoted to the literature of the Pingcheng era. This period demonstrated a trend of returning to the tradition of the Han and Wei, in both form and themes. The second chapter discusses the literature of the second half of the Northern Wei dynasty after the relocation in 494 of the capital. During this period, the southern innovations were especially adopted and imitated enthusiastically. The third chapter deals with the literature of the Eastern Wei and Northern Qi. The disruption caused by the disastrous rebellion of border soldiers in 523 was reflected in the writing of people who had witnessed the events of those years. Normal literary activity was finally restored under imperial patronage. The fourth chapter looks at the literature of the Western Wei and Northern Zhou. The widespread

tribal animosity towards Han culture resulted in the reform of writing style. As a large number of Liang peoples were taken prisoners in Chang'an, southern poets used literature as a vehicle for writing about their sorrow at having lost their homeland. The fifth chapter is a discussion of the literature of late Northern Zhou and early Sui. The fall of the Northern Qi caused the people of the Northern Qi to give vent to their sorrow. During the Sui dynasty, the imperial court instituted another literary reform against southern influence in court writing. Chapter six is a study of non-Han literature and the influence of non-Han music, especially that of the music introduced to China from Central Asia during this protracted period, on Northern Dynasties literature.