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Call for papers The European Association for the Study of Chinese Manuscripts will hold a workshop entitled “THE *GENIUS LOCI* OF CHINESE MANUSCRIPTS” at the Department of East Asian Studies at the University of Zurich, 27–29 June 2008. In connection with this workshop, the Association will hold its first general assembly after the foundation in 2004. All members are invited to participate. A notification including the agenda of the general assembly will be issued to all members by 30 May 2008 at the latest.

The 2008 workshop is a sequel to two “Tomb Text Workshops” held at the University of Hamburg in 2000 and 2004. On both occasions, methodological issues involved in studying early Chinese manuscripts were addressed. While the first workshop stressed the significance of context, the second one focused on features of the manuscripts themselves. Most papers of the workshops have been published in *Monumenta Serica* 51 (2003) and *Asiatische Studien / Études Asiatiques* LIX.1 (2005) respectively.

It was during the second workshop that the European Association for the Study of Chinese Manuscripts was founded. From the beginning, the Association was understood as not confined to the study of early manuscripts but aimed to include also manuscripts from later periods. Likewise, the Association is not limited to European scholars. The geographical component in its name merely states where the Association has its roots.

The 2008 workshop is designed to continue the previous two in the manner of extending the temporal scope and at the same time securing a degree of thematic coherence by choosing the spatial aspect as the common topic of the expected variety

of papers.

The *genius loci* of Chinese manuscripts can manifest itself in various ways. The different areas from which Chinese manuscripts were obtained, possibly even including areas outside China, may differ vastly in their cultural backgrounds. Thus, the contents of manuscripts will have regional characteristics. An area can cultivate literary or philosophical traditions or administrative practices that differ from other regions. Some cultural practices, e.g. as reflected in technical writings, may even be specific to groups of people or certain individuals. From this, various questions arise, such as: Do certain genres or particular texts occur especially often or even exclusively in certain regions? Do the same texts occur in different versions or contexts in different regions? Do such versions “merely” differ in regional linguistic peculiarities or do their contents vary significantly?

On the other hand, the regional specificity of manuscripts can also be expected to lie in their material features. Different regions may well be expected to have their own conventions of manuscript production. Writing material, manuscript formats and layout, orthography and style of writing may be specific to certain scribal schools.

All these regional characteristics can possibly extend over certain periods of time.




The *genius loci* of manuscripts can not only be sought in the place of production, but also in the context in which a manuscript was found – be it the ensemble of funerary goods in an ancient tomb, manuscript caches found in wells or pits, the famous Dunhuang library, the works left behind by a known author of some later period or manuscripts that circulated in a certain milieu of intellectuals.










This is, of course, not an exhaustive listing of all possible questions related to the *genius loci* of Chinese manuscripts, and proposals focusing on other aspects relevant to the topic are certainly welcome.

The time that can be allotted for each presentation will probably be 40 to 60 minutes, depending on the number of participants. Time for discussion will be given in addition to this.




Proposals (title plus abstract of no more than 500 words) should be sent simultaneously to Robert H. Gassmann (rhg@oas.uzh.ch) and Michael Friedrich (michael.friedrich@uni-hamburg.de) by 30 June 2007. A preliminary programme will be announced towards the end of September.

A critical note on the masthead of the newsletter by William G. Boltz

With sincere compliments to Dr. Giele for his considerable work and fine results in producing the first EASCM *Newsletter*, I would like, as one of the few non-E members of the A, to respond to the invitation to make the *Newsletter* a forum for, among other things, brief notes pertinent to the S of early CM. In particular I would like to raise with this short comment what may seem no more than a tedious quibble in connection with Dr. Giele's elegantly designed *Newsletter* masthead. He explains the bold red character “logo” of the masthead, , as “the seal script character or the ancient word yù 聿, ‘brush’.” And he goes on to say “[i]t is not difficult to see in it a hand holding an implement as if in writing. Usually the hand element is displayed on the right side of the implement.” To be sure, any character in any form can in principle be used in a seal inscription, according to the seal carver's disposition or whim, but the striking crimson character shown here is not, I think, a seal script character in the usual sense of the term. Certainly it is not the *sheau juann* 小篆 ‘small seal’ form of Sheu Shenn's *Shuowen jieetzyh*, which ought to look something like ; it is, rather, a late bronze inscription form of 聿. Its constituent parts are, just as Dr. Giele has observed, reversed horizontally with respect to each other relative to what we have come to think of as the “normal” form, viz., . And, also just as Dr. Giele has observed, the two parts are commonly understood as together representing “a hand holding an implement as if in writing.” This interpretation of the graphic structure of the character is, according to Dr. Giele, “not difficult to see.”

The question now that interests me is *why* is it “not difficult to see” that this character consists of two components, which we claim to recognize as “a hand holding an implement as if in writing.” If we look at each component separately, is it just as “not difficult” to recognize the first part, , as a ‘hand’ and the second, , as ‘an implement for writing’, perhaps a ‘brush’? If we agree to see in the graph  a ‘hand’, it is either because it “looks like a hand,” or for some other reason. The first question then would seem to be unproblematic; does  look like a hand? But perhaps it is not completely unproblematic, because before we answer that, we must understand what it means to “look like a hand.” To say that any graph “looks like a hand” means in the most straightforward, literal sense that the graph itself is visually recognizable by virtue of its realistic, depictive quality as a picture of a ‘hand’. This graph:  I would say “looks like a hand” in this literal sense, or this: . But the  element in , which occurs also in dozens of other bronze inscription characters, does not, I think, “look like a hand” in the same sense as these other two. The same thing could be said, I think, *mutatis mutandis* for  as “looking like a [writing] implement, to wit, a brush.” For anyone who has studied the pre-Hann forms of characters, especially bronze inscription forms, these two graphs may well have come

to “look like” the things in question, but this is learned recognition and is not based on the actual, objective, depictive quality of the graphs themselves.

The situation does not change, it seems to me, when we put these two components together and ask now the same question: “does the graph  look like ‘a hand holding an implement as if in writing’?” Because we have studied these characters and this writing system, we know what word the character stands for and we can readily see the logic in how the constituent parts of the character have been combined to produce a character that stands for a word with this meaning. All of this suggests to us that in origin the components of the character were depictively realistic representations of a ‘hand’ and a ‘brush’. And indeed this may well have been the case, but except for having learned it so, we would not, I think, be able to “see” that the graph  looks like “a hand holding an implement as if in writing.” In the straightforward, literal sense that must *per force* lie at the base of any claim that a character “looks like” some thing, especially as such claims are used to explain the origin of Chinese characters in general, I do not think  looks like anything concretely identifiable, and I am afraid that I am unable to share Dr. Giele’s view that “it is not difficult to see” that it does.

Not only do we err when we think that we can see a basic “pictographic essence” in such a character, when in fact we are seeing only what we have learned to see by virtue of learning what word the character stands for, but we also err if we assume that scribes relied on that same ostensible “pictographic essence” in using such characters to write their language. For them, just as for us, a character wrote a word, and the meaning was conveyed by the word written, not by any pictographic quality of the character itself. To be sure, Chinese characters may have first arisen through an appeal to a pictographic construction, just as seems to have been the case in Egypt, Sumer and Mesoamerica. But that is not the same thing as using characters, once they have been invented, to write a form of spoken language. In that event Chinese characters function as symbols, standing arbitrarily for words, or, speaking somewhat more precisely, for morphemes, and whatever residual pictographic qualities we may be able to discern in them are of no moment in their use as graphs in the Chinese writing system.

William G. Boltz
University of Washington, Seattle
28 September 2006

In memoriam He Linyi 何琳儀 (1943-2007)

Dear colleagues,

this is to make the sad announcement that He Linyi 何琳儀, one of China's most eminent paleographers, died unexpectedly and at the age of 64 in a Hefei hospital in the early morning of March 31st, after a breakdown in class the day before.

He Linyi, who hailed from Jiujiang 九江 in Jiangxi 江西, received his B.A. from Northeast Normal University in Changchun in 1976 and his M.A. from the Guji Yanjiusuo at the Department of History of Jilin University in 1981. He was one of the first gaozu of Yu Xingwu 于省吾, the founder of what sometimes has been called the "Jilin school" of Chinese paleography after the cultural revolution, and quickly became assistant and associate professor at his alma mater. He left Jida in the mid 90ies to join the Chinese faculty at Anhui University as a full professor, where he remained until his premature death two weeks ago.

He's work, comprising some 120 scholarly articles and ten monographs, touched upon all aspects of Chinese paleography, with a clear focus upon Warring States seal and bronze inscriptions, numismatics, and, more recently, bamboo texts. He will be best remembered for his textbook *Zhanguowenzi tonglun* 戰國文字通論 (Beijing: Zhonghua, 1989; 2nd, much revised ed., Nanjing: Jiangsu jiaoyi, 2003), still the most systematic academic introduction to the history, regional varieties and formal properties of Warring states epigraphical writing, his *Gubi congkao* 古幣叢攷 (Taipei: Wen-Shi-Zhe, 1996; Wen-Shi-Zhe xue jicheng; 369), and above all, his monumental *Zhanguo guwenzidian: Zhanguo wenzi shengxi* 戰國古文字典: 戰國文字聲系 (Beijing: Zhonghua, 1998, 2 vols. ca. 1600 pp). These two gold-bound volumes include a full-fledged dictionary of all Warring States inscriptional characters attested up to the mid-90ies, arranged into Grammata Serica-style phonophoric series. This is arguably the most important reference work on the writing, and, indeed, of the language of the Warring States period in existence to date. Some of He's more important earlier works on the study of bronze and seal inscriptions will be found in his various contributions to the Journal *Guwenzi Yanjiu* 古文字研究 (cf. <http://xiangyata.net/data/articles/d02/191.html>), while some of his more recent contributions to the decipherment and interpretation of the Guodian and Shanghai Bowuguan corpora are readily retrievable through the bamboosilk.org website. For a selected bibliography, see also

<http://www.ywsl.com/blog/blogger/68/archives/2006/2874.shtml>.

Chinese paleography has lost one of its most rigorous, phonologically informed and systematic scholars. R.I.P.

Wolfgang Behr

Note from the treasurer on membership and balance

When our association was founded in 2004, it consisted of 14 members. After the conditions for accepting new members had been agreed upon in May 2006, membership increased to the present number of 30.

Membership fees paid so far amount to €445.00, and there were only expenses of altogether €46.67 for registering the association, solicitor fees and postage. The present balance is thus €398.33.

As the association cannot afford to pay the bank fees for an account of its own, I am using my private bank account as a temporary solution to receive fees and pay expenses. Chiefly for this reason, I will postpone collecting membership fees until we actually need money early in 2008 to organise the upcoming Zurich workshop. I will then notify members, specifying how much they have paid already and how much they need to pay to cover membership fees for incl. 2008. I hope everyone will find this agreeable.

Matthias Richter (March 31, 2007)

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Self-introduction of EASCM members

(in the order the texts reached the editor)



Matthias Richter, English and Germanic studies (Friedrich-Schiller-Universität Jena, 1981–85); Sinology, Japanology, Philosophy (Ludwig-Maximilians-Universität München, Beijing yuyan xueyuan and Beijing daxue, 1989–96), Dr. phil. 2000 Universität Hamburg, Germany. From 2002 until 2005 I conducted a research project concerned with methodological issues in the study of early Chinese manuscripts. Currently, I am Creel Post-doctoral Research

Fellow and lecturer in Early Chinese Literature at the Department of East Asian Languages and Civilizations of the University of Chicago, pursuing a research project on Warring States manuscripts. I am interested in the impact that material features of manuscripts and the circumstances of their production have on the formation (including composition, compilation, redaction) and transmission of early Chinese literary and politico-philosophical texts. At the same time, I seek to explore contemporary notions of textual identity and how they affect the material realisation of a text. Publications include:

Guan ren: *Texte der altchinesischen Literatur zur Charakterkunde und Beamtenrekrutierung* [Early Chinese Texts on Characterology and the Recruitment of Officials]. (Welten Ostasiens 3). Bern: Peter Lang, 2005. 504 pp. ISBN 3-03910-643-1

“Cognate Texts: Technical Terms as Indicators of Intertextual Relations and Redactional Strategies.” In: *Asiatische Studien / Études Asiatiques* LVI, 3 (2002): 549–572.

“Self-Cultivation or Evaluation of Others?: A Form Critical Approach to *Zengzi li shi*” In: *Asiatische Studien / Études Asiatiques* LVI, 4 (2002): 879–917.

“Towards a Profile of Graphic Variation: On the Distribution of Graphic Variants within the Mawangdui *Laozi* Manuscripts.” In: *Asiatische Studien / Études Asiatiques* LIX.1 (2005): 169–207.

I have edited the proceedings of the two “Hamburg Tomb Text Workshops” (*Monumenta Serica* 51 [2003]: 401–628; *Asiatische Studien / Études Asiatiques* LIX.1 (2005): 1–390) and posted a *Database of Selected Characters from Guodian and Mawangdui Manuscripts* on the internet at:

<http://www.aai.uni-hamburg.de/MPC/datab.html>.



Paul van Els (PhD Leiden University, 2006) studied Sinology at Leiden, with two one-year visits to Beijing (1995-1996) and Cambridge (1997-1998). Graduated in 1999, Van Els continued his studies of early Chinese thought at the Catholic University of Leuven (1999-2000). As a PhD-student at the Research School CNWS (2000-2005), he studied the *Wenzi*, an ancient Chinese politico-philosophical treatise for which recently a bamboo manuscript had been unearthed from a Han dynasty tomb. As of 2004, Van Els teaches Chinese History, Chinese Culture, Classical Literary Chinese and other courses at Leiden University's Department of Chinese Studies. In research he focuses on the intellectual history of the Warring States through Han periods, with an emphasis on moral reflections on war and peace.

Dirk Meyer: I received my M.A. degree in Chinese Studies in 2003 from Leiden University. My thesis dealt with the “Zhōng xīn zhī dào” manuscript from tomb Guōdiàn One. Since 2004 I am Ph.D. Student at the Research School for Asian, African, and Amerindian Studies (CNWS), Leiden University. During my study, I spent four years in Táiwān (Táidà Zhōngwén xī), two years in Heidelberg (Sinology and Philosophy) and one year here in Leiden.

Current research interests include argumentative strategies in Warring States-manuscripts, as well as intertextuality and orality in the philosophic discourse of that period, especially on the basis of excavated manuscripts from Guōdiàn One, or the Shànghǎi collection of Chǔ manuscripts. Also, since 2005 I organize an international workshop series on Old Chinese Phonology.

Publications include “A device for conveying meaning: The structure of the

Guōdiàn Tomb One manuscript “Zhōng xìn zhī dào”, *Bochumer Jahrbuch zur Ostasienforschung* Band 29 (2005) [2006]: 57-78; “804 Bambusstreifen. Ein Grab und sein Text”, *Castrum Peregrini (Zeitschrift für Kunst- und Geistesgeschichte)* 55. Jahrgang (2006) Heft 271-272: 107-123; “Structure as a Means of Persuasion as Seen in the Manuscript *Qiong da yi shi* 窮達以時 from Tomb One, Guodian”, *Oriens Extremus* 45 (2005) [Forthcoming 2007].

Victor H. Mair: Victor H. Mair is Professor of Chinese Language and Literature at the University of Pennsylvania. He spent the first twenty years of his career working on Dunhuang manuscripts, particularly the earliest vernacular narratives called *bianwen* ("transformation texts"). Mair is the author or editor of more than two dozen books, including a translation of the Mawangdui manuscripts of the *Tao te ching* (Bantam Books, 1990), the *Zhuang Zi* (Wandering on the Way; Bantam Books, 1994; University of Hawai'i Press, 1994), and the *Sun Zi* (Columbia University Press, 2007), taking into account the Yinqueshan manuscripts. He has also written more than a hundred articles and over three hundred reviews. Mair is the editor of *Sino-Platonic Papers* and is on the editorial boards of several other Sinological journals. He is the founding editor of the ABC Chinese Dictionary Series at the University of Hawai'i Press and the Encounters with Asia Series at the University of Pennsylvania Press. Among his many interests are Sino-Indian and Sino-Iranian cultural relations, the Bronze Age and Early Iron Age of Eastern Central Asia, and the origins and evolution of the Chinese script.

Sarah Allan: My B.A. is from UCLA, my MA and Phd, from the University of California at Berkeley. I taught at SOAS, University of London, from 1972 to 1995, and now teach at Dartmouth College in the U.S.. My major research interest is in the pre-Han period, especially history of thought, paleography, and archaeology. My single-author books are *The Heir and the Sage: Dynastic Legend in Early China* (1981); *The Shape of the Turtle: Myth, Art and Cosmos in Early China* (1991); and *The Way of Water and Sprouts of Virtue* (1997). I have also collaborated with Li Xueqin and Qi Wenxin on two works on oracle bone collections in Europe (*Yingguo suocang jiagu ji* 英國所藏甲骨集, 1985, 1991; *Ruidian Sidegeermo Yuandong Guwu Bowuguan Cang Jiagu Wenzi* 瑞典斯德哥爾摩遠東古物博物館藏甲古文字, 1999) and with Li Xueqin on Chinese bronzes in Europe (*Ouzhou Suocang Zhongguo Qingtongqi Yizhu* 歐洲所藏中國青銅器遺珠). More recently, I edited *The Formation of Chinese Civilization: An Archaeological Perspective* (2005). I have co-chaired two

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Donald Harper: My recent research concerns history of religion, magic, and science in ancient and medieval China as seen in manuscript evidence. I am currently working on a book, provisional title: "Occult texts and everyday knowledge in China in the age of manuscripts: fourth century B.C. to tenth century A.D."

For the next issue, I would like again to encourage other EASCM members to follow the above commendable examples and send in a brief self-introduction to be published in the forthcoming third issue. Also, research or conference notes, or in general anything of interest for Chinese manuscript studies may be considered for wider distribution through this channel, with the editor reserving the right to reject or abbreviate contributions. All contributions should be written in English (alternatively in Chinese, French or German) and sent to the editor (giele@uni-muenster.de) in electronic format, preferably as a *Word* file.

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Enno Giele (editor)
Münster, 10.04.2007