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Abstracts

The Eastern Asia Seas as a Historical World after the Mongol Era

Ge Zhaoguang

This paper proposes an assumption on the studies of regional history that the East Asian seas or the East-South China Sea Rim can be regarded as a relatively complete historical world. After the Mongol era, Eurasia became relatively isolated especially since the 15th century, and the sea route gradually surpassed the land route in global transportation after the times of great navigation. Therefore, although there were disturbances such as maritime embargo, Japanese pirates, change of dynasties, and this area just remained generally stable orders on politics, economy, and culture. And one could observe the historical course from traditional to modern in the area through the formation, turbulence, and collapse of such orders. The reason why taking this area as a historical world is not only to respond and supply to the paradigm of East Asian studies, as well as the newly popular approach of Central Eurasia or Eastern Eurasia, but also attempt to break the gap between the studies of Northeast Asia and Southeast Asia, and to change the limitation in the historical studies of this area with a broader perspective.

How to Live: A Generalized Question of Philosophy

Yang Guorong

People began to ask “how should one live” since the derivation of philosophy. Concerning the origin, this question covers all aspects of human existence, including both the condition and way of living. The question related to “how to live” is “what is a good life,” and good life is the one according with human nature in essence. The combination of the two questions also leads to formalization. A good life does not only point to material satisfaction or sentimental demand, but also to the cultivation of spiritual realm. In a metaphysical perspective, human being is a kind of integrated existence, and similarly, human life also relates to integrality, so human being should not be limited within the form of material, nor spiritualized uniaxially. The concept of supreme good in Kant’s philosophy can be given such meaning after extension and transition. The integrated human and integrated life appear uniformity, and the question of “how should one live” cannot avoid the above two aspects.

An Interpretation of the Idea of *Daming* in the Zhou Dynasty

Cheng Hao

“Being ordered by heaven” is the core concept repeatedly emphasized by the people of Zhou dynasty when claiming the legitimacy of rule. According to “Chengwu” in bamboo slips of the Warring States period collected by Tsinghua University, *daming* was obtained from God by King Wen and King Wu of Zhou through the opportunity of Tai Si’s dream. Future generations of King Zhou also have a natural inheritance right to *daming*. The original purpose of the idea is not only to replace Yin, but to govern the land and people for heaven. The relevant sentences in Hou Fu and Cheng Ren are the direct description of the essence of *daming*. From these sentences, we can know that those who received such idea include not only kings, but also important officials who assist them in their governance.

Confucianism and Philosophy: Wrong Words and Different Approaches

—On Confucian Philosophy as a Thinking Mode of Emotionalism

Cui Gang

At present, the reason why Confucianism is in a state of disintegration is that there are serious deviations in the understanding of the concept of Confucian philosophy. In fact, Confucianism and philosophy are two kinds of wrong words, the former is pre-modern and the latter is modern; wrong words lead to the different way of

entering, i. e., the current form of “so and so Confucianism,” from the perspective of modernity, is the expression of various conflicting positions, which cannot and should not be regarded as a kind of self-consistent philosophy at all. As the form of modern philosophy, Confucian philosophy is different from any philosophy in that it is a thorough emotional way of thinking. This is the unique real quality of Confucian philosophy in this era.

Cultural Memory and the Epic in Early Chinese Literature: The Case of Qu Yuan and the *Lisao* Martin Kern

Cultural Memory is a theory of ideology criticism (Ideologiekritik) against the impulses of historical positivism. It clarifies the processes and practices by which meaning and identity are socially, institutionally, and materially constructed at particular times and places. It tries to explain how societies make sense of themselves by probing their foundational narratives, mythological commitments, and cultural procedures. Through detailed philological analysis, the *Lisao* is described not as a single text by a single author but as a composite, authorless artifact that participates in a larger Qu Yuan discourse distributed across multiple texts in both prose and poetry. This distributed “Qu Yuan Epic” is an anthology of distinct characteristics attributed to the quasi-mythological Qu Yuan persona—a persona that itself emerges as a composite textual configuration into which are inscribed the nostalgic ideals and shifting aspirations of Han imperial literati. This Han social imaginaire recollects the noble exemplar of the old Chu aristocracy; the dual prophecy of the fall of Chu to Qin and of Qin’s subsequent collapse; the religious, historical, mythological, and literary traditions of Chu; the embodied paradigm of the ruler-minister relationship; and the gradual formation of the ideal of authorship through the transformation of poetic hero into heroic poet.

Firewood in the Dark: The Academic Heritage of the Movement of

Commenting on Legalism and Criticizing Confucianism

Chen Chuang

The Movement of Commenting on Legalism and Criticizing Confucianism is a disaster in the history of contemporary academic development. Because most of the scholars who participated in the annotation work were scholars rather than politicians, some academic achievements were also produced in the disaster, which transmitted the academic fuel to a certain extent: some young people took advantage of this absurd opportunity to receive the training of basic academic skills, which laid a certain foundation and made it possible for them to embark on the road of academic research and grow into experts in related fields; the publication of annotated books of some ancient books has made a certain contribution to the development of research in related fields, such as *Annotation and Translation of the Book of Lord Shang*; some research topics were opened under this absurd opportunity and continued to deepen after the movement, such as the Research on Zhang Taiyan by Zhu Weizheng, Jiang Yihua and so on. Together with the research upsurge triggered by the excavation of underground documents and the collation of the Twenty-Four Histories, collation of ancient books in the movement of “evaluating the law and criticizing Confucianism” as three major events in the 1970s prepared for the start of classical learning in the 1980s and 1990s. The relevant combing of academic history cannot overturn the evaluation of the Movement. Although there are still academic firewood handed down from generation to generation in the movement, the common pathological phenomena need to be fully disinfected, cleaned up and reflected after the exit of radical politics. The academic youth who grow up due to the opportunity of the movement should also thoroughly renew and change their ideas.

The Styles of Argumentation and Pretext and the Position between Historical Skepticism and Approving Antiquity:

Taking the Excavated Documents during the Pre-Qin and Han Dynasties

Liao Qun

The judgements on ancient history and personage, as well as the completion time of many ancient books made by the School of Historical Skepticism under the idea of stratum accumulation of historical narratives have been encountering constant challenges from newly excavated silk and bamboo documents, and some statements were denied due to the Guodian Chu Slips, the Chu Silk Manuscripts, the Mawangdui Silk Manuscripts and etc. In this process, there emerged the voice of “going beyond historical skepticism” and then the attitude that “there is no need of textual criticism of excavated documents.” Yet the doubtful points in the bamboo slips collected by Tsinghua University and Shanghai Museum warn that we cannot put too much trust in the discourses of ancients, either. That is because there existed the conditions of applying the styles of argumentation and pretext when narrating and reasoning, thus the time of personage or story could not be judged by the time of document. That is to say, the excavated documents also need discrimination and analysis.

On the Heshuo Poetry in the Han, Jin and Northern Dynasties

Lu Lu

Heshuo was a district which featured a prosperous academic culture in the Han, Jin and Northern dynasties. Along with that, poetry creation flourished as well in this region, of which Yecheng functioned as the most important creation area. Two creation summits of Heshuo poetry appeared in Jian'an period of the late Han dynasty and in the Eastern Wei and Northern Qi era respectively. Heshuo poetry creation played a significant role in the formation of the energetic and plain styles of the Northern dynasty poetry and in the progress of poetry styles. Undoubtedly, a study on Heshuo poetry can offer a basis for the research on the poetry history in Han, Jin and Northern dynasties and on the literary geography in the Northern dynasties.

The Prohibition of Gathering People in Sui-Tang China:

One Aspect of the Relationship between Medieval State and Religious Rituals

Lei Wen

It is a common phenomenon in ancient China to use religious ceremonies to mobilize people to gather against the imperial court. The governments were extremely vigilant against this and has always spared no effort to restrain it. Since the Sui Dynasty, the state laws have clearly prohibited gatherings of people, which has been effectively implemented by the local government. The Sangha also has a clear understanding of this, as evidenced by “the fifth hate” in the last words of Tiantai master Zhi Yi. The *Yonghui Regulations* in the early Tang Dynasty had restrictions on vulgar talk of monks and nuns. Both *Regulations of the Board of Punishment in Chuigong Era* and *Regulations of the Board of Finance in Kaiyuan Era* have relevant prohibitions, which include the Buddhist ceremony at night and fasting clubs with white clothes reciting Buddha, the wide gathering of hermits, as well as social organizations such as Paishan Society of the common people. Emperor Xuanzong strictly prohibited monks and Taoists from staying in secular homes, and also forbade monks and Taoists to leave their temples to practice in the mountains and forests. Emperor Daizong issued an edict that local governments were not allowed to stay at Buddhist and Taoist temples for private residence, and strictly prohibited monks, nuns, and Taoist priests from “untimely gatherings” outside of the ceremonies. From the tenth year of Emperor Xianzong's Yuanhe period to the reign of Emperor Wenzong, strict regulations were successively made on the time and number of temples on vulgar talk in the two capitals and beyond. In conclusion, the ban on gathering of people in the Sui and Tang dynasties became more severe, which was related to the reunification of the whole country and the reconstruction of the centralized state order.

The Poetic Knowledge of Body in the *Bimo* Experience of Chinese Painting

Ke Xiaogang

Theoretical knowledge is based on optical centralism and the objective observation, while poetic knowledge comes from the feeling, especially the tactile sense, of the whole body and mind. The latter is embodied in the language of *bimo* (brush and ink) of Chinese painting. The way of things-watching in Chinese painting comes from *The Book of Changes*, in which the things are touched by the embodied experience. Through the embodied things-watching, one can integrate into the transformation of the things and develop a living dialogue with things. Thereafter, the lives of things can be written and the things can be touched by the brush and ink. The essence of *bimo* is not only the tool of painting, but rather the way of touching things with the body. A painter can touch things through *bimo*, because *bimo* is the integral tactile sense of the unity of body and mind. In the tactile movement of *bimo*, the shapes of the painted things are not designed by the painter, but rather grow out from the *qi*-transformed body. Not only the body of the painter, but also the painted things, are all be *qi*-transformed in the process of painting. The essence of *bimo* is in fact the living dialogue between the *qi*-transformed body and the *xiang* (image) produced in the *qi*-transformation of things. This is what happens in the first principle “living *qi*” in Xie He’s six principles of painting. According to the principle of “living *qi*”, the body can integrate into the process of *qi*-transformation of the painted things. What happens here has been profoundly described in Su Shi’s verse “the painter’s body is transformed into the painted bamboo”.

The Combination of the Former and Latter Seven Litterateur

and the Completed Assembly of the Former Seven Litterateur:

Focusing on *Brief Biographies of Poetry Anthologies of the Ming Dynasty* by Qian Qianyi Sun Xuetang

The combination of the “Former and Latter Seven Litterateur” was started from the late Ming dynasty. Before then, the title of “Seven Litterateur in the Reigns of Jiajing and Longqing” had been widespread, while the one of “Seven Litterateur in the Reigns of Hongzhi and Zhengde” once used by Li Kaixian was known to the literary circles so far. In essence, the combination of the two groups aimed at emphasizing the similarity of the two, and Qian Qianyi made comments about the Retro School in the Ming dynasty by this opportunity. On the relationship of the factions, Qian clearly outlined the division between the Chaling School and the Retro School, and emphasized that the Former Seven Litterateur opposed the Taige style; while on the faction characteristics, Qian considered that both groups were adept in stimulation, lacked personality, and the members eulogized each other to gain reputation. Those misrepresentation were inherited by *The History of the Ming Dynasty* and *The General Catalogue of the Four Libraries*, and some statements even survived today to be the common sense of the literary history.

An Interpretation of Ancient Pander-type Self-Stigma in a Perspective of Political Philosophy

Dai Mumao

By forcibly occupying field and insulting reputation Xiao He catered to Emperor Gaozu of Han, which was a behavior of living on in degradation in the background of Heaven philosophy in Qin and Han dynasties. After the imperial system establishment in Qin and Han dynasties, officials had to face to enormous pressure from imperial power. Furthermore, their self-stigma behaviors were gradually abstracted into a political symbol, symbolizing obedience to the monarchy and alienation of power. The pander-type self-stigma faced an insurmountable ethical dilemma; it was difficult to obtain support neither from traditional Confucian and Legalist theories nor modern political philosophy. Self-stigma as a historical phenomenon, selected and reworded by historians, gradually stripped off the original philosophy of soft and anti-competition and became into a political survival strategy.