Ming Qing

Studies 2011

edited by
Paolo Santangelo
CONTENTS

Preface .................................................................................................................................................. 5
Paolo Santangelo

Chinese Printed Illustrations: Additional Notes on Materiality and on Material Authors of the Pipa ji and Xixiang ji Editions of the Ming Dinasty ................................................................. 23
Michela Bussotti

Historicizing Ming-Ryukyu Relations: The Politics of Scholarship ..................... 81
Ying-Kit Chan

From a Singing Bird to a Fighting Bug: Cricket-Fight and the Cultural Rhetorics in Late Imperial China ...................................................................................................................... 111
Hsiung Ping-Chen

Essay on Giuseppe Maria Kuo’s Journal ................................................................. 135
Michele Fatica and Maria Letizia Pizzuti

Intellectual or Emotional Knowledge? Values and Meanings of the Chinese Garden in the Ming Period ................................................................. 183
Maurizio Paolillo

Liaozhai zhiyi and Zibuyu, Two Precious Qing Sources on Mentality and Imagery .................................................................................................................. 199
Paolo Santangelo

Karmic Retribution and Moral Didacticism in Erotic Fiction from the Late Ming and Early Qing ................................................................. 467
Wu Cuncun and Stevenson Mark

Tianfang Dianli: A Chinese Perspective on Islamic Law and its Legal Reasoning ................................................................................................. 487
Tontini Roberta

Praising and Blame: Evaluating Appellations in Song-Ming Historical Writings .................................................................................................................. 529
Lee Cheuk Yin

Emotions and Narrative: Depictions of Love in the Yuan Novella Jiao Hong ji and its Abridged Version in the Ming Anthology Qingshi leilüe ........................................... 541
Barbara Bisetto
Contents

Emotions in *chengyu* and other set phrases ......................................................... 567
*Erhard Rosner*

**NOTES AND DISCUSSIONS**

Notes on Variolation in Japan. *Shutō hisujun ben*, 種痘必順辨 (Variolation Ensures Gentle Smallpox, 1795) by Ogata Shunsaku 總方春朔” ....................... 583
*Paolo Villani*

Korean Reaction to Matteo Ricci and Christianity: A Case of “Defensive Fundamentalism”? ................................................................. 597
*Maurizio Riotto*

**BOOK REVIEWS**

*Paolo Santangelo*

*Paolo Santangelo*

**FLYERS**

1. Frontiers of History in China
2. Rivista Studi Orientali
3. World Sinology 世界漢學
Preface

This new issue of *Ming Qing Studies 2011* collects valuable contributions on historical and cultural topics in late imperial China and pre-modern and modern East Asia. Published both online and in printed form with the support of the Department ‘Istituto Italiano di Studi Orientali’ of Sapienza University of Rome, this volume is divided into three main parts. The first part contains several essays on China, concerning Chinese printed illustrations in the late Ming period, Karmic retribution in fiction and popular culture, a reflection on two zhiguai collections (*Liaozhai zhiyi* and *Zibuyu*), Chinese gardens, and a treatise on Islamic Law at the beginning of the 18th century. Another article deals with some parts from an unpublished document, the diary of a Chinese convert, Giuseppe Maria Guo (郭栋臣 Guo Dongchen 1844-1923), who in 1861 left China for Naples, where he studied Latin and Italian at the “Collegio dei Cinesi”. The second part of this issue contains three articles discussed in the international conference held in Cremona on 25-27 May 2007, “Much Talk about Emotions: What Non-Emotion Terms Reveal about Emotions”. The third part of this issue is dedicated to notes and discussions, where Maurizio Riotto presents his theory of ‘Defensive Fundamentalism’ in relation with the Korean Reaction to Matteo Ricci and Christianity, and Paolo Villani offers a detailed presentation of a short late-18th-century Japanese book on variolation.

The article “Chinese Printed Illustrations: Additional Notes on Materiality and on Material Authors of *Pipa ji* and *Xixiang ji* editions of the Ming Dynasty” by Michela Bussotti deals with the commercial publishing activities in Jiangnan (16th-17th centuries), and focuses on the publication of theatrical texts, especially *Pipa ji*. The different editorial choices in presenting the text with notes and illustrations are described and analysed, in order to point out the opposing elements of continuity and novelty at play in the editorial work of the time. Publishers resorted to different tactics to gain the largest audience, including traditional or innovative presentations of the same story. In these pages, the author aims at combining the study of a topic typical to Ming cultural history with the direct analysis of the texts and the original documents, taking into account their physical characteristics and where they were made.

with Alain Arrault; “Woodcut illustration: A general outline” in Graphics and Text in the Production of Technical Knowledge in China: The Warp and the Weft, F. Bray, V. Dorofeeva-Lichtmann & G. Métailié, Eds., Leiden: Brill, 2007. The illustrations have been kindly supplied by the author, and I am grateful to her for her settling the copyright issues with both the National Library of Beijing and the National Library of Paris.

The essay “Historicizing Ming-Ryukyu Relations: The Politics of Scholarship” by Chan Ying Kit seems to belong to the so-called ‘revisionist’ historiography, and focuses on two separate historical moments from over century ago and today. Prior to its annexation by Meiji Japan, the Ryukyu kingdom engaged in a sophisticated network of diplomatic and trade relations with other polities in East Asia, and over the centuries, cosmopolitan influences came together to create a mixture of cultures, ethnicities, and histories. It first established a tributary relationship with China during the Ming, characterized by ceremonial vassalage and gift exchanges, indicating the entry of the kingdom into the “Chinese world order”, whose operational part was constituted by the tributary system. Ryukyu’s ties with Ming China in the form of distinguishable Chinese and other cultural influences continue to be a source of contemporary Okinawan identity that marks its differences from mainland Japan. The author stresses how Ryukyuan historiography and studies have to be placed in a broader and comparative perspective that is characterized more by sensitivity and objectivity than by nationality and irrationality. Citing Ming-Ryukyu relations and the scholarship on them as a case in point, Chan’s main thesis is that contemporary Ryukyuan historiography has been mired by both dichotomous thinking and national subjectivities in the three spaces of China, Japan, and Okinawa. The “truth of history”, however, should far outweigh the dictates of national ambition, foreign policy, and “political scholarship”, which is bound by alluring memories of empire. The great merit of the author is that of broadening the case study to a more general reflection on the nature and characteristics of ‘international relations’ in East Asia. Chan Ying Kit is furthermore well acquainted with the recent works on the subject. The “truth of history” is always relative to the mentality and intellectual atmosphere of the times, and this allows historians of every generation to rewrite history books. As Benedetto Croce has stressed, “All history is contemporary history”.1 It is evident that some questions raised when Fairbank’s book on traditional relations between the Chinese Empire and the tributary states was compiled are different to the questions raised now because “the concern of scholarship on the subject has also changed with the times. In the past, the most fundamental question arising from the subject was why late imperial China had failed to provide a positive response to the Western impact, with the analytical lens being the foreign relations of China.”. The topic is very interesting,

1 Benedetto Croce, La storia come pensiero e come azione, Laterza, Bari 1938, p.5; Benedetto Croce, History as the Story of Liberty, London: George Allen & Unwin, 1941, p.19.
particularly to me, as I once studied the tributary relations, at the beginning of my research career; at that time I was researching relations between the Chinese Empire and the Korean Kingdom and had the opportunity to have a discussion with one of the authors, Prof. Chon Haejong of Sogang University. I agree with Chan Ying Kit that “the ‘Chinese world order’ was neither objective nor a timeless reality, but a socio-political construct in the name of culture.” And I would add that this system was at the same time an ideological construction to exalt the imperial order at the theoretical level, and a flexible practice which took into account the real balance of powers and actual conditions at a practical level. Thus, the essay is also a contribution to the history of historiography, that starts from the case study of Ryukyu tributary relations with the Chinese Empire, to be extended on the historical interpretation of international relations and tribute relations: “The renewed interest in the subject bears the assumption that China’s cultural inheritance continues to shape its contemporary foreign relations. How is the bygone ‘Chinese world order’ still of relevance in our contemporary world? Why did Chinese imperial courts and their tributaries bother enacting and participating in the elaborate tributary system?” It is also an attempt to get past the prevalent approach which accepts the modern Western theory of international order (Westphalian system).

Chan Ying Kit is a Research Scholar and M.A. Candidate at the Department of Chinese Studies, National University of Singapore. A scholar of the University Scholars Program, he graduated with a B.A. (Hons) degree in Chinese Studies from the same department in 2008. His research interests include late imperial China, Ryukyu history, nationalism and Chinese popular religion.

Hsiung Ping-chen’s article “From a Singing Bird to a Fighting Bug: Cricket-Fighting and the Cultural Rhetorics in Late Imperial China” deals in a lively tone with the ‘humanization’ and ‘culturalization’ of crickets. The article stresses the anthropological element in the portrayal of these small insects, and the overriding anthropocentric attitude inherent in human efforts to understand reality. Not only is the attention centred on the rhetorical names used for these insects which became part of Chinese culture, but the author’s reflections also uncover truths “furking behind silly nonsense”, and points out the logic behind pre-modern zoological debates on names and categories. Cricket-fighting must have been very popular if, in the Ming-Qing period, several important literary sources offer allusions to them. For instance, Liaozhao zhiyi 聊齋志異, 4:487, Cu Zhi 促織, and Shan’ge 山歌 6:190 (蟋蟀), provide clear evidence of the popularity of cricket fights and the many nuances in their descriptions.

Hsiung Ping-chen 是教授 of History and Dean of Faculty of Arts at the Chinese University of Hong Kong. Having received her B.A. in History from Taiwan University, she furthered her studies in the U.S., earning her M.A. and Ph.D. at History from Brown University and her S.M. in Population Studies
and International Health from the School of Public Health at Harvard University. Her fields of specialization are modern Chinese cultural and social history, childhood and family, gender studies, and the history of medicine and health, and her studies on infancy and parent-child relations are particularly pioneering. She has published widely on these subjects and has lectured in the United States, Taiwan and Germany. Among her numerous publications, I will just mention Youyou: chuantong Zhongguo de qiangbao zhi dao 幼幼: 傳統中國的襁褓之道, Taipei: Lianjing, 1995; Ming Qing de lijiiao yu qingyu 明清的禮教與情慾, Institute of Modern History, Academia Sinica, 1999; Tongnian yi wang - Zhongguo haizi de lishi 童年憶往—中國孩子的歷史, Taipei: Mai-t’ien, 2000; A Tender Voyage: Children and Childhood in Late Imperial China. Stanford: Stanford University Press, 2005.

Michele Fatica with the cooperation of Marialetizia Pizzuti, in “Giuseppe Maria Kuo’s Diary [Guo Dongchen 郭栋臣]” presents a contribution to the discovery of a modern Chinese intellectual (1846-1923), who spent a good portion of his life in Italy. He was in Naples from late 1861 at the Chinese College of Naples (Collegio dei Cinesi, from 1868 called Collegio Asiatico, and finally Istituto Orientale, in 1888). Giuseppe Maria Kuo, whose original name was Guo Dongchen 郭栋臣，zi Songbai松柏, was born on February 11, 1846 in Qianjiang 潛江, Hubei province湖北. He was the son of the first teacher of Chinese language and literature in the Italian Franciscan Seminary in Wuchang, Hubei. Franciscan monks mostly came from northern Italy, Veneto, and they established a stable community of Catholics around this Hubei seminary. His father, Guo Tuishan郭退山, who was known also by his Christian name of Paolo Kuo, was for Guo Dongchen a moral and religious model, and also an inexhaustible font of information on the events of the period. He taught his son Confucian Classics and other texts. When Guo Dongchen first arrived to Naples on December 31, 1861, he already knew not only how to read and write in Italian and Latin, but was technically skilled in lithography. So he was able to print books both with Chinese characters, and Latin alphabet. Consequently, he printed an Introduction to the Study of Chinese. After a period he was back to China (1873-1886) he returned to Italy. Even during the course of his first Italian sojourn he was visited by several Sinologists from James Legge to Stanislaus Julien. Beyond his printed works, several handwritten documents are preserved in the Venetian Archives (Archivio Arcidiocesi di Hankou, section B) of the Franciscan friars in San Michele in Isola. Among these manuscripts Guo’s Diary is an important document, that begins with reports of 1844, before his birth, and ends with the last entry on December 8, 1922, less than one month before his death on January 2, 1923. This Diary is interesting for historians of Europe and China, as it reports information on international, Italian and Neapolitan events, as well as many details regarding the life of Catholic communities, in Guo’s perception and selection. The entries of the diary are events collected personally by him, that he noted down from oral communications of missionaries, diplomats, travelers and friends. The events from
1844 to 1861 are reported from the writings of his father. For instance, in the period between 1857 and 1860 the diary meticulously records the explosion of violence against Christians that occurred in his native province of Hubei. Thus we read that on June 16th 1860, the persecution reached Guo’s father, Paolo, who was arrested, or about the visit of the Chinese diplomats to Naples in 1867. Some sections of the diary are published here for the first time. They range from 1844 to 1873, including the twelve years he spent in Naples in his first sojourn in Italy. Besides the transcription of the diary, a very rich commentary is extremely useful for the understanding of the information and on the various personages who are involved.

Michele Fatica has conducted researches on the “Sources for the History of Italy” in the Vatican Secret Archives. From 1974 to 1976, he taught History of the Risorgimento in the University of Salerno, then from 1976 to 1982 he taught modern history in the University of Calabria. Since 1982, he has been Professor of Modern and Contemporary History in the Oriental University of Naples. He is the editor of *Biographical Dictionary of Italians*, published by the Institute of the Italian Encyclopedia. He is also President of the Center of Studies Matteo Ripa and the *Chinese College* (Collegio dei Cinesi), which has been established in 2009 in the Oriental University of Naples.

Marialetizia Pizzuti, after getting the bachelor degree with honours at the University of Naples ‘l’Orientale’, obtained the Master in “Christianity and its historical context”, the Master in “Didactic of Communication”, and also a Master in “Teaching of French civilization, culture and language”.

Maurizio Paolillo, in “Intellectual or Emotional Knowledge? Values and Meanings of the Chinese Garden in Ming Period?”, focuses on some of the features of the art of the Chinese garden as a social and artistic creation of the elite since the Song dynasty. The Ming dynasty represented the height of this traditional art: *Yuanye* 園冶, a book written by Ji Cheng 計成 (1582-?) on the art of the garden, appeared at the end of this period. The complete separation between the aesthetic realm and productive space, a common aspect in garden design after the first half of the 16th century, is clearly visible by looking at the contents of *Yuanye*. The nature of this text makes it a precious source, useful for exploring the aesthetic terminology related to the production of gardens in the 17th century. This dichotomy between the ‘useful’ and the ‘beautiful’ is symbolically reformulated by Li Yu 李漁, who draws a parallel between productive fields and institutional marriage, on the one hand, and the aesthetic gardens and concubinage, on the other, by distinguishing the passion-love for one’s concubine from ‘institutional’ affection felt for the legitimate wife:

Marriage is like buying a field: only the ‘five cereals’ should be grown, and only hemp and mulberry should be planted; any other plant which is purely ornamental should be discarded, because land resources are limited and food and clothes depend on it. On the contrary, buying a concubine is like cultivating a
garden: one may grow both decorative flowers and nutritious plants; one may plant both useful and ornamental trees [lit.: trees that give shade and trees that do not], because the garden’s function is purely aesthetic.2

In the article, the author, discussing the transformations which occurred in the late Ming period in the idea and in the appreciation of gardens among the intellectual elite, emphasizes some of the fundamental principles in Ji Cheng’s book which are essential to the understanding of the theory of the garden in this historical period. In the author’s opinion, the harmonious arrangement of the natural and artificial elements in the Chinese garden, at once correct and significant for the beholder, is in this perspective a natural consequence of “having hill and valleys in one’s own heart”, that is, of an intellectual view that cancels out the dualistic differentiation between the knowing subject and the known object or, as Chinese sources say, between qing 情 (feeling) and jing 景 (scenery). In the 18th century in the West, the peculiar vision of space mirrored in the layout of the Chinese garden became the object of a distorted reading. The interest in the natural irregularity of Chinese gardens did not lead to the abandonment of the Western dualistic view between art and nature. The two European garden trends of the time, the irregular and the geometric garden, did indeed reflect two visions of landscape – the first, sentimental, individualistic and romantic; the second, scientific – but they were nonetheless based on a conventional, abstract reading of space. These two Western interpretations, so important for the history of our gardens, are not useful for a complete understanding of the different spatial devices at play in Chinese gardens, such as the borrowing of scenery cited in Yuanye; and overall, they are inadequate to convey the tantalizing richness they offer to the senses.

Maurizio Paolillo, Ph.D. in History of Chinese Art from the University of Genova, is Senior Lecturer of Chinese Language and Culture at the Università del Salento, Lecce, Italy. Between 2007 and 2009 he was also Contract Professor of East Asian Art at the Università degli Studi di Genova, and he is currently responsible for the course in History of Chinese Philosophy and Religions at the Università degli Studi di Urbino “Carlo Bo”, Faculty of Foreign Languages, Pesaro. He is the author of a book on Chinese traditional garden culture (Il giardino cinese, Milano: Guerini e Associati, 1996), and of more than 40 articles published in Italian, English, French and Chinese. His studies have focused on the conception of space in traditional China, in different fields such as fengshui, Chinese gardens and painting. In recent years, he has also produced some studies on Nestorianism in China during the Yuan Dynasty. Since 1991, he has delivered papers at several national and international conferences. A monographic work he has written on fengshui, which includes the first Italian translation of the geomantic classic Zangshu, published by the Fondazione Benetton Studi Ricerche, is forthcoming.

2 Li Yu quanji 李渔全集, Xianqing ouji, 閒情偶寄 5:2288.
Paolo Santangelo’s “Liaozhai zhiyi and Zibuyu, two precious Qing sources on mentality and imagery” offers a preliminary comparison of two sources which belong to the zhiguai志怪 genre. In a previous article published in Ming Qing Studies 2010, the author introduced some themes and features of the Shan’ge山歌, as well as its rhetoric of emotions. This essay presents the text and translation of Chapter 3 of Liaozhai zhiyi (LZZY) and Chapter 1 of Zibuyu (ZBY). They are tales of fantasy, where reality often seems to be overcome by wild imagination, wishful thinkings and dreadful worries. In these descriptions, however, we can uncover a wealth of symbols, allusions, allegories, taboos, desires and fears, not usually exposed in other literary works. Both collections describe ghosts and demons, strange portents and the netherworld, as well as reconstructing the destiny and retribution process, but differ from each other in the spirit in which they were written as well as in their main concepts. The full text and annotated translation of the two chapters are attached, while the glossary of special terms concerning mentality and imagery will be published in the next issue, due to space issues.

Wu Cuncun and Mark Stevenson in “Karmic Retribution and Moral Didacticism in Erotic Fiction from the Late Ming and Early Qing” analyse some aspects of the combination of erotic details with passages of moral didacticism in erotic fiction from the late Ming period. In particular the article surveys changes in the way the dynamic combinations of these two features are mobilised as the erotic genre develops. Comparing Jinpingmei, Xiuta yeshi, Langshi and Rouputuan, the article demonstrates how each novel represents new possibilities emerging at progressive stages in the genre’s development. By focusing on their use of karmic retribution in both plot and self-commentary, the authors show how the tension created between the novels’ eroticism and moralism is increasingly used to support counter-ideological arguments against male sexual containment. It also becomes clear that the logic of retribution is gendered, and the ability of men in later examples of erotic fiction to find a way to escape from retribution is never extended to female protagonists. On the contrary, as the genre develops it is women who bear the brunt of retribution, often on behalf of men. The same gendering of retribution is also shown to have been latent in an early example of the genre narrating the sexual career of a woman, Chipozi zhuan.

Wu Cuncun, senior lecturer in Chinese at the University of New England, Armidale, Australia, has now moved to Hong Kong University, Department of Chinese, where she is Associate Professor of Classical Chinese Literature. She is the author of Ming-Qing shehui xing’ai fengqi 明清性愛風氣 [Sex and sensibility in Ming and Qing China, 2000] and Homoerotic Sensibilities in Late Imperial China (2004), as well as many articles on gender and sexuality in late imperial Chinese culture and society.

Mark Stevenson is senior lecturer in Asian Studies at Victoria University, Melbourne, Australia. He has written on late imperial Chinese fiction and
theatre, and is co-translator with Wu Cuncun of *Chipozi zhuan* (published in the *Hong Kong journal Renditions* in 2002).

The topic of Roberta Tontini’s essay “*Tianfang Dianli*天方典禮: A Chinese Perspective on Islamic Law and its Legal Reasoning” is of great interest not only for her reflection on the historical ‘identity’ of the Chinese Muslims but also for the present debates in China. It is a meticulous and comprehensive introduction on the differences between traditional Chinese legal system and Muslim law in China, and their contaminations. The article is also a critical survey of the problems of interpretation of the compromise, and raises many questions to be solved in further studies. Any religion is not only a system of beliefs and interpretation of reality, but also a source model for individual and social behaviour. This interaction of moral and legal rules is particularly strong in the monotheistic religions, and especially in Islam. Thus the two spheres of morality and law are often combined. From the Muslim Chinese point of view the basic question are how to deal with the non-Muslim state and its authority as Muslims, and how to relate with the non-Muslim society as a Muslim minority. In China, the space of the Islamic law is reduced in a non-Muslim context. The essay comes across the development of the *Han Kitab*, its evolution and its search of legitimacy by resorting to the ‘bridge’ of the Islamic tradition of the Arabic and Persian writings that linked the Chinese Muslim ‘Sunna’ to the revealed Islamic scriptures, providing a continuity with the revelation. As a result, Chinese Muslims developed a unique form of Islamic legal reasoning, consistently ‘Sunni’ and yet in constant dialogue with the political language of the non-Muslim political centre of China. The *Tianfang Dianli* is explained as an attempt to answer to many of these questions from the perspective of a Muslim scholar raised in a Confucian society. The ‘five relationships’ section’, the *wudian pian* replaces the traditional Islamic pattern of social hierarchy on religious basis with a Confucian social structure arranged under the five relationships (*wulun*五倫). The classic Islamic distinctions among Muslims, peoples of the book and unbelievers did no longer represent a workable approach to social organization. Concerning the family legal order, the
author of *Tianfang Dianli* states that “explaining the [Muslim] rite, I will largely employ a Confucian terminology in order to clarify its meaning” 故予於序禮解事處，多原儒家語以明其義. It is noted however as Liu Zhi does not seem too preoccupied with the need of formally reconciling the Islamic and the Confucian patterns of marriage (Muslim polygami pattern versus the Chinese distinction between the principal wife, qi, and the secondary concubines, qie). Moreover the re-contextualization of the political duty and the religious affiliation of the ruler leads to the identification of the ruler as a ‘shadow’ of god, regardless of his or her religious belonging. The authority in charge is ultimately legimated by divine appointment, by accepting the Chinese idea of the ‘heavenly mandate’. One cannot but agree with her conclusions: “Judging from the narrative of the *Tianfang Dianli*, it seems plausible to imagine that if Chinese Islam was to sit at the roundtable of the schools of Chinese philosophy, it would have done so sitting next to Confucianism, advancing perspectives on social order that largely relied on notions of ancestry and rite while pursuing a worldview consistently ‘Islamic’ in its essence. Central to the argument, structure and vocabulary of the *Tianfang Dianli* say much about Liu Zhi’s ultimate endorsement of a *Weltanschaung* hostile to sharp legalist stands. With this in mind, Liu Zhi’s translation of the Islamic legal discourse in ‘Confucian terms’ calls for new reflections on the putatively ‘positive’ contours of Islamic law, while challenging quick assumptions concerning the inherent ‘legalism’ of Islamic normative reasoning.” This ‘translation’ of Islam into Confucian terms is evident also in the translations and transcriptions of Arab terms. For instance, the resorting of the character li, ‘rite’, in his Chinese rendering of the Arabic word *shariah*, is not only a phonetic transliteration, but stresses the overlapping of the Arabic concept of divine law (*shariah*) with the Chinese concept of rite (li): “The ritual vehicle is called ‘Shariah’ (she-li-er) 礼乘，方云‘舍禮二’.

The treatise is an example of a kind of cinicization of Islam, which was in some way analogous with cinisization of Buddhism and its Sanscrit terms, notwithstanding the differences of adaptation and diffusion of the two other religions. This phenomenon is very interesting, as the process of cinicization of Daoism and Buddhism presented evident differences from a monotheistic religion such as Islam. A comparison with the attempt of cinicization of Christianity by Jesuits would be interesting too.

Roberta Tontini graduated in Studi Orientali at the University of Rome. After the M.A., she engaged in research activities sponsored by the Chinese government at the Law School of Xiamen University, where she served as a teacher in the courses of Italian and classic Latin. In Xiamen she published preliminary papers on the local mosque and Islamic community (for instance, in cooperation with Chen Bo, “中國和伊斯蘭文化的融合與變遷”, in *Fujian Religion* 福建省民族與宗教事務廳主辦, n. 61, 2007) and a grammar book on Italian language and translation. She is currently working on her PhD at
the University of Heidelberg.

This volume of Ming Qing Studies 2011 also contains three articles which have developed from the papers presented in the international conference held in Cremona on May 25-27, 2007. The conference Much Talk about Emotions: What Non-Emotion Terms Reveal about Emotions was organized by the University “L’Orientale” of Naples and the University of Languages and Communication (IULM) of Milan, with the support of the municipal and provincial authorities of Cremona, and thanks to the active support of Mara Caira of IULM. The Conference at Cremona is part of a series of international meetings which are a forum for well-recognized authorities of East Asian emotion research to improve their knowledge and discuss their research methodologies and results. The results of such discussions among this group of scholars, mainly experts in East Asian studies, on the representation of emotions and states of mind, have appeared in several volumes – based on the forums held respectively in Naples, Rome, Venice and Cortona.

Our research is based on the premise that emotions are also social phenomena, and as such are embedded in larger socio-cultural processes, making them capable of reflecting and influencing society and civilizations. Thus, the study of emotions allows us to explore the deepest strata of historical reality of a certain society and period. One of the aims of our research is therefore to refine the methods to be used for collecting information on emotional perception and evaluation through textual analysis of literary and non-literary sources. The database which has been created for textual analysis helps to collect the related lexicon. The census of such terms makes it possible to single out verbal and non-verbal, allusive and overt relations among communicative codes, and links among emotions within the symbolic and social systems, as well as interactions between emotional meanings and value systems. Then, in research one can establish the basic categories of terms and expressions that should be selected and analysed. It is impossible to create a universal and concrete framework for all sources and authors in the field. However, the experience of gathering such data allows us to define some categories of terms that should be carefully examined. Many words can have an ‘affective’ relevance if related to a specific situation or to shared experiences.

In our discussions, and in the categories of our database, we also take into account phenomena which use various indirect channels to send affective messages because, in our experience, they provide relevant information on the perception and representation of emotions. Although the line between emotional and non-emotional concepts is necessarily vague and somewhat arbitrary, all words that express an emotive term are to be selected for the database. But affective lexicon also includes words that do not refer directly to emotion terms, and much information is to be gained through descriptions of emotions that are not limited to such terms. As a consequence, we can say that emotion terms are the core elements of the model, but we must take into consideration words and
expressions beyond them under certain conditions: namely, that these other expressions implicate emotions, and offer information on them. The specific categories of expressions that indirectly deal with the affective sphere are what we call “manifestations”, “symbolic descriptions”, “dispositions”, “set phrases”, “appellations”, “epithets”, “interjections”, “bodily sensations”, “causative terms”, and have been presented in detail in some of my articles.

Thus, for “non-emotion words” we intend those terms that do not directly express an emotion. Direct emotion words are, for instance, “anger”, “sad”, “happy”, etc.: all other words that are listed (as a manifestation, generic term, disposition, causative term, symbolic expressions, etc.) are non-emotion terms and yet they may express various ways emotions are betrayed by the body or, in any case, deal with an emotion. So we have called them “non-emotion terms that speak of emotions”. Notwithstanding the fact that explicit emotional terms play a crucial role in the conveyance of emotions, we feel that the research into non-emotive expressions, body language, dispositions, and other factors that indirectly offer information on or hint at the affective world, can open new horizons in emotion research by showing the difficult and sometimes indirect process through which human beings represent their feelings and states of mind.

Under the shadow of Cremona’s Torrazzo bell tower, we discussed these themes, as well as some of the problems of interpretation and subtle semantic differences in cross-cultural research on emotional language. In fact, the best strategy to interpret the information within a text on emotions would be to combine all means of emotional communication, by integrating nonverbal and verbal cues when expressing and understanding emotions, as they are reported by the writer. Sometimes this is possible, when the description is rich and detailed, allowing the reader to feel as if he were a direct participant in a conversation or emotional exchange. However, not always does the text give us such details, and often it is necessary to exploit whatever the author offers us: an epithet, a metaphor, the description of a gesture or other manifestation, or just a hint.

The three articles concern the role of symbolic language and metaphors as a means of conceptualising emotions. They confirm our hypothesis that there are some terms and expressions that do not overtly refer to emotions, but that must be considered in order to understand the affective world of a certain society.

Barbara Bisetto presented at Cremona conference a paper, where she advocated the fundamental contribution of literary texts in the reconstruction of how emotions are imagined and understood in a given culture at a given time, and offered a preliminary analysis of the issue of emotion language in the Yuan dynasty novella Jiao Hong ji 嫖紅記 (or Jiao Hong zhuan 嫖紅傳, The Story of Jiao and Hong). The novel narrates the tragic love stories between Shen Chun and his cousin Wang Jiaoniang. Through a close examination of the language used to portray emotions and states of mind and its overall meaning in
the structural framework of the novella, the paper offered a contribution to the broader project of reconstructing the history of emotions in Chinese culture. Bisetto has revised and enlarged her previous paper into the present article “Emotions and narrative: depictions of love in the Yuan novella Jiao Hong ji and its abridged version in the Ming anthology Qingshi leilüe”, which focuses on a comparison of the text of the novella with the version collected in the late Ming anthology on qing 情 (Qingshi 情史), providing further data for setting the investigation in a diachronic perspective. The article examines the concept of ‘romantic love’ in the Jiao Hong ji and the changes produced in the Ming version of the text as data on the valuation and expression of qing in late Ming culture.

Barbara Bisetto received her Ph.D. from the Department of East Asian Studies at the University of Venice and is currently assistant professor of Chinese Language at the University of Milano-Bicocca. Her research focuses upon traditional Chinese narrative, Ming literature and culture, and narrative theory. She is currently working on a study on the late Ming anthology Qingshi attributed to Feng Menglong. She has published the essay “Perceiving Death: The Representation of Suicide in Ming Vernacular Literature” in the volume From Skin to Heart. Perceptions of Emotions and Bodily Sensations in Traditional Chinese Culture, ed. by Paolo Santangelo (2006) and is the author of one book (Il laccio scarlatto, 2010) and several essays on traditional Chinese literature written in Italian.

Barbara Bisetto’s paper has examined terms that express “Emotion is Force”, such as: sheng 勝 (to win), kan 堪 (to bear), zhi 制 (to control), chi 持 (to carry), shi 失 (to lose), qian 遣 (to send, to banish) and shi 釋 (to set free), following the pattern examined by the Hungarian linguist Zoltán Kövecses. Although the examples are not properly emotion terms and thus do not fit squarely within the boundaries of emotional lexis, from the perspective of the theory of conceptual metaphors, as Bisetto concludes, “they present an important conceptual function, showing the fundamental interpretation of emotions in terms of the basic image schema of force. In all these usages we can find echoes of the prominence given in Chinese culture to the proper balancing of emotional manifestations, and thus the basic role of the self in controlling and regulating the emotional response”.

On the topic of “power of passions”, outside the main scope of Bisetto’s enquiry, there are some other expressions which emphasise the weakening of a person’s cognitive and volitive functions, and represent the collapse of will and self control, the obfuscation of the mind and the paralysation of intellectual abilities. This state of confusion and loss of control can be rendered with various terms, but the most common are chī 痞 “silly”; “crazy about”, “insane”, and dǒu 呆 “foolish”; “idiotic”, “dull”; “obtuse” “maladroit”. In fact, one of the most common effects of strong passions has been described as becoming dull and foolish, as an effect of confusion and amazement.
My naughty lover is a fickle, he hasn't come for a month; I have been alone for thirty nights beneath the quilt embroidered with the mandarin ducks. His heart is otherwise engaged, while I remained dull from my infatuated passion. I should never have given myself totally to anybody. We say that everything easily obtained is easily lost. Every happiness passes, every union ends with separation.

And, in this case, it is a man struck by the beauty of a girl:

It was a maid picking flowers, and she had grown up to have quite an unusual look, bright eyes and graceful eyebrows; although her beauty was not exceptional, she was rather charming. Yucun was so fascinated that could not but stare with a dazed expression."

Here the expression is stressed by ㅂㅈ$/, “could not but”, “unconsciously”, with sentences such as 不覺就呆了, 不覺看得呆了.

And again:

Standing aside, Baoyu could admire Baochai’s soft and snow-white arm, and he was overcome with a strong attraction mixed with admiration for her. [...] He looked at her face, which was like a silver disk, her eyes lustrous and round like apricots, her lips naturally red, her eyebrows whose line did not need to be painted. She was a charming beauty quite different from Daiyu, and he was so fascinated that could not but stare like a fool. Baochai felt very embarrassed, noticing Baoyu’s dull expression."

Another reason for appearing dull and dazed can be disappointment over a misunderstanding or simply an upset, as with Baoyu at Zijuan’s unexpected warning following his act of naïve kindness:

After her reaction, Baoyu felt a cold shower in his heart, and just stood for some time staring blankly at the bamboo grove.

Dismay or hesitation, surprise or rage are presented in the lines:

At those words Daiyu was shaken up, then she realized that she was indeed rather tired, and, after some hesitation…
Qiaojie answered positively, and would have liked to hear Baoyu’s explanation on the Biographies of Heroic Women. But, seeing his dismay, he did not dare to ask. Do you know why Baoyu was so preoccupied?

Even Fengjie can have such reactions:

At those words for a moment Fengjie was confused. Eventually she asked, “Then what can we do?” … Fengjie was surprised and confused. She wanted to explain that there was no money for such expenses …. Not daring to defend herself, she preferred to remain silent.

When Lady Wang heard that Huang was involved, she became speechless with rage, and for a moment she appeared dumbstruck.

Other metaphorical manifestations of loss of self-control are expressions concerning the traditional Chinese ‘souls’, such as húnsàn pófēi 魂散魄飞, húnbùfù 魂不附體, húnpò jùsàng 魂魄俱喪, húnpò shīshōu 魂魄失守 that traditionally represented physical death by the hun 魂 and po 魄 souls leaving the body: “Li Miaohui, hearing these words, was as if stricken by a flash of lightning from a clear blue sky, and completely lost consciousness” 李妙惠聽了, 分明青天中打下一霹靂, 驚得魂魄俱喪(Shidiántòu 石點頭, 2, 盧夢仙江上尋妻); “like in a trance” 頓覺一時魂魄失守 (Hongloumèng, 57:866).

And again, expressions such as bùshèng 不勝 (literally “cannot bear”), and bùjué 不覺 (lit: unconsciously, cannot but), and also bùjīn 不禁 and bùkē jìn 不可禁, are often used with a simple adverbial function, or emphatically, and together express the impossibility of controlling a certain reaction. Again, in the case of love, “As their lustful audacity reached the sky, they could no longer control themselves; their passion was deep, their infatuation thick, the two were inseparable. In their greed for pleasure they no longer cared whether they lived or died; when infatuated, who cares about one’s own health?” 色膽如天不自由, 情深意密兩綢繆。貪歡不管生和死, 悶愛誰將身體修。(J in Ping Mei, 6:103).

The paper by Erhard Rosner “Emotions in chengyu and other set phrases” raises the question: “What do the Chinese set phrases of today tell us about emotions in traditional Chinese culture?” Focusing on expressions of shame and contempt – in
both political and private sphere – in the *chengyu*, Rosner stresses the obliquity of references to emotions, as the real message is unintelligible until one becomes familiar with the story behind them, and the way they are used. Worthy of reflection is his caveat that the ostensibly promising approach of picking out suggestive catch-words from modern *chengyu* in reality turns out to be full of fallacies for the study of the history of emotions. This is because, behind the rather stereotyped picture handed down to us throughout the ages, the historical situation that gave rise to a particular set phrase is so specific that we can hardly expect to find the same emotion referred to in an utterly different historical context. It is a well-known fact that Chinese set phrases, so popular even today, frequently contain expressions of emotion, both in words which describe a certain state of mind and also in non-emotive terms. This holds true in particular for the *chengyu* which are traditionally linked to certain passages in the classics (see definition by Shi Shi 史式1979). This study shows that using the present-day *chengyu* as a basis for the history of emotions in China requires not only detailed references to classical literature, but also a careful analysis of the more general trend towards the use of quotations and literary allusions, as well as a systematic study of semantic shifts and changes in historical settings in imperial China.


Lee Cheuk Yin presents “Praise and blame: evaluating appellations in Song-Ming historical writings”. The technique of “praise and blame” – a guiding principle for the thought processes and the highly selective choice of words of Chinese historians – was a method inherited from the *Chun Qiu* and the *Tongjian gangmu*, and made it possible for the choice of a single term to express the historian’s assessment of a given event. The selection of one word to describe a certain event, such as a death, could thus encapsulate the writer’s moral, social and political stance by evaluating the deceased person, declaring his status in the social hierarchy and even legitimating emperors.

Maurizio Riotto’s article “Korean Reaction to Matteo Ricci and Christianity: A Case of ‘Defensive Fundamentalism’?” investigates on the reasons at the origin of Korean scholarship’s attitude towards Christian Doctrine. In this regard, the author introduces the concept of “Defensive Fundamentalism”, which is considered the main reason for the negative attitude of Korean scholars, who saw in Christianity nothing but a mere heresy of neo-Confucianism. According to the author, the
negative response to Christianity of Korean scholarship is due to the will, by Koreans, to distinguish themselves from the Chinese. In other words, the author thinks that Korean scholars, by following the neo-Confucian principles in a stricter way, tried to preserve their own identity (and their political power) by facing China (at that time under the Qing dynasty, that was considered “barbarian” by Koreans) from a higher moral perspective. Riotto’s notes raise the question of the Korean evaluation of the political and cultural dimensions of Christian religion. From Riotto’s analysis it is clear how in Korean tradition – differently from Chinese tradition - the link between the religious and political thought has been very strong. I would add that such ‘fundamentalism’ – whose etiology has been well explained by Riotto, as any fundamentalism, is anyway a clear manifestation of an intolerant and aggressive attitude, provided it is motivated by any defensive or aggregative incentive. It is obviously far different from the ‘Enlightenment’ acquisition of the modern thought, but also from the syncretic currents such as in xinxue 心學 of Ming times, when Li Zhi’s formulas sanjiao yijiao 三教一教, sanjiao heyi 三教合一 mean that every doctrine, from Confucianism to Buddhism and Daoism are all ways for the search of the Dao (儒釋道之學一也，以其初皆期于閔道也).

Maurizio Riotto is an Associate Professor of Korean Language and Literature at Naples’ University of Oriental Studies. After obtaining a Master Degree in 1982, at Palermo National University, he took a Ph.D Degree in 1988 at Rome National University. He also completed a Ph.D. course at the Department of Archaeology of Seoul National University. He is a member of AKSE (Association for Korean Studies in Europe), Korean Archaeological Society and Korean Historical Society. Among his several books and articles, he also translated several pieces of Classical and Modern Korean Literature. Among his most important books there are: The Bronze Age in Korea (Kyoto, 1989), An Introduction to Korean Language (Naples, 1990), Korean Folk Tales (Milan, 1994), A History of Korean Literature (Palermo, 1996). Wives, Husbands and Concubines (Palermo, 1998), Korean Religious Poetry (Turin, 2004), A History of Korea (Milan, 2005), The Possible Love: The Tale of Chunhyang (Palermo, 2008), A History of Korean Literature and A History of Korea. Maurizio Riotto also won a KCAF (Korean Culture & Arts Foundation) translation award in 1995 for the translation into Italian of Yi Munyeol’s novel The Poet.

Paolo Villani outlines the theme of variolation in Japan focusing on Shutō hitsujun ben, 種痘必順辨 (Variolation Ensures Gentle Smallpox), a short book authored in 1795 by Ogata Shunsaku 緒方春朔, in “Notes on Variolation in Japan. Shutō hitsujun ben, 種痘必順辨 (Variolation Ensures Gentle Smallpox, 1795) by Ogata Shunsaku 緒方春朔”. The article presents the position of Ogata, a physician from Akizuki 秋月 who, inspired by the 1743 Chinese Yizong jinjian 醫宗金鑑 (Golden Mirror of the Medical Tradition), successfully administered variolation. Ogata’s writing is probably the first to explain to ordinary people the importance
of the Chinese immunological practice in order to promote its adoption. It also contains references to previous attempts at smallpox prevention in Japan and other interesting data related to the theme. Chapter Ten, for example, provides information about the alleged introduction of variolation in Japan by a Chinese merchant, while Chapter Eleven deals with smallpox inoculation in Dutch medicine, and Chapter Fifteen reports the story of Japanese castaways who hear news about variolation in Nanjing 南京. The scope of Variolation Ensures Gentle Smallpox was definitely not to instruct physicians, but to settle the doubts of ordinary people and to publicize variolation, a medical treatment which, in Ogata’s opinion, offered absolute advantages over natural smallpox.


I am grateful to the Dipartimento “Istituto Italiano di Studi Orientali - ISO” of Sapienza University of Rome for its support. I also thank Michela Bussotti for securing copyright for the illustrations from the National Libraries of Beijing and Paris. I wish to express my gratitude to Heddi Goodrich for her English revision of the articles and to Maria Paola Culeddu for her involvement in the editorial work.

Paolo Santangelo