Appendices

Appendix I: Key Published Daoist Books Reviewed

1.1 In the interest of serving the field of global Daoist studies from the literary and cross-cultural perspective, we have prepared this survey of published scholarship in English and Chinese and contextualized this first English-Canadian Daoist monography within the overall framework of our planned Daoist series. The latter is, arguably, the first of such an endeavour in the English-speaking world on philosophical and religious Daoism in relation to American and Canadian literature and criticism. There have been two precursors in this field that have covered a small portion of this literature, but far more work remains to be done. Chen’s 2008 *The Influence of Daoism on Asian-Canadian Writers* focuses on Asian-Canadian literature and poetics respecting philosophical Daoism in ten writers, while studying religious Daoism in three writers, SKY Lee, Wayson Choy, and Larissa Lai. In addition, Chen’s work zeros in on several Chinese American writers, with observations on Amy Tan and Maxine Hong Kingston, with passing comments on Ursula le Guin and Fredric Jameson in relation to Daoist utopian visions. Similarly, Chen’s and Wei Li’s 2011 monograph, *A Study of Canadian Social Realist Literature: Neo-Marxist, Confucian and Daoist Perspectives*, foregrounds the influence of philosophical Daoism on three Chinese Canadian writers, Paul Yee, Wayson Choy, and Lo Fu. The above-mentioned two monographs appear to be the most recent scholarship regarding Daoism and North American literature. We will discuss these works below and compare our proposed book with these two works and other relevant books.

1.2 Since our primary intended audience is college and university students and scholars in the arts, humanities, and social sciences in the English-speaking world, we will focus mainly on published scholarship in English. As far as monographs go, there are, strictly speaking, only two comparable book-length studies that focus exclusively or almost exclusively on philosophical and/or religious Daoism in connection with twentieth to twenty-first century North American literature and poetics and aesthetics by covering at least several writers and critics. They are both by the
two principal writers of this proposal. In fact, one of Chen’s findings in his 2008 volume dovetail with Kohn’s 2009 and Lai’s 2008 respective calls for serious study of Daoism in relation to literature; however, Kohn and Lai apparently did not have the information about the publication of Chen’s 2008 book at their disposal. While Kohn and Lai separately have not advocated any specific methodology for what would seem inevitably an inter-or multi-disciplinary or comparative study, our proposed book will take an approach that is, to an appreciable extent, similar to what Yue Daiyun, a world-renowned and senior comparatist of Beijing University (formerly Peking University), has characterized as “interdisciplinary literary study” (Comparative Literature and China: Overseas Lectures by Yue Daiyun 2004, 41). As is known in the field, much scholarship on religious or philosophical Daoism in relation to literature, poetics, film, and art has been published in journals of comparative literature/culture, in books of comparative cultural studies, and in books of a comparative nature on East-West poetics or hermeneutics involving Daoism; studies by Wai-lim Yip (Ye Weilian), Earle Miner, Yue Daiyun, Zhang Longxi, and Adrian Hsia come to mind immediately (see Works Cited and Referenced). However, these well-known literary critics or theorists have not examined Daoist poetics, aesthetics, and hermeneutics in relation to North American creative writers or critics as a whole over the last century or so. Following are comparisons of books that have direct bearing on our proposed Daoist book series.

2.1 Chen’s 2008 The Influence of Daoism on Asian-Canadian Writers as compared to the proposed book. In our research into published scholarship in the English-speaking world, we have found that Chen’s 2008 book seems to be the very first monograph devoted entirely to the influence of Daoism in relation to North American writers – in this case, Asian-Canadian writers. Of all books to be compared below, Chen’s shares the most affinities with our proposed book because of our express interdisciplinary, cross-cultural, literary, and poetic focus: globalized religious and philosophical Daoism in relation to literature and poetics in the context of North American literary, cultural, intellectual history.

In terms of approach or methodology in general, our proposed book is eclectic, open-minded, inclusive, pluralist, and open-ended. It will expand on Chen’s interdisciplinary, comparative, cross-cultural, and literary approach by treating comprehensively American and Canadian writers and poetics on the one hand, and on the other hand, American and Canadian writers and critics and, where relevant, their related Chinese counterparts in translation; it will also insert an emphasized historical, cultural, and intellectual background that is relatively muted in Chen’s 2008 book. As summarized by a group of seasoned Daoist specialists and teachers mainly from North America and Asia featured in Gary D. DeAngelis’ and Warren G. Frisina’s edited Teaching the Daode jing (DeAngelis and Frisina 2008a), a multidisciplinary or interdisciplinary study of Daoism is necessary to gain as complete or comprehensive a view as possible on the many-faceted aspects of Daoism.

As for terminology, we will update and fine-tune all key Daoism-related terms based on current scholarship and use them in our text, and compile a user-friendly glossary of Chinese and English terms. However, we do not intend to compromise depth and scholarship: we will employ certain standardized terms already in use in
global Daoist studies in English and incorporate some new ones based on recent translations from Chinese into English. The latter include, for example, works of this millennium in particular, by Ryden (2003, 2008), Henricks (2000), Wu (2008), Miller (2003), Kohn (2009), Yuet Chau (2011), Jones (2010), Overmyer (2009), and Major et al. (2010).

We will strive for a clear, simple, user-friendly language throughout to explain even concepts and issues generally considered difficult, mystical, or occult. We will also provide historical, intellectual, geographical, and cultural background to Daoism and its developments and transformations during the process of globalization. Our scholarly apparatus will include the following: (1) numerous illustrations or photographs of Daoists in residence, Daoist temples and arts, and writers and critics influenced or inspired by globalized Daoism in North America; (2) charts and tables of literary, poetic, and creative Daoist characteristics and their developments over the centuries; (3) indexes of names in Chinese pinyin, Chinese characters, and English, as well as indexes of subjects and key Daoist terms in Chinese pinyin, Chinese characters, and English; (4) tables of references, motifs, images, and metaphors of literary, poetic, and aesthetic Daoism; (5) a detailed chronology of key literary, poetic, and cultural events relevant to Daoism in relation to North American literature and poetics – something absent from Chen’s (2008) monograph – somewhat after the fashion of the informative chronology in Kohn’s 2009 *Introducing Daoism*; (6) a section titled “study questions” attached to every chapter devoted to a specific creative writer or literary critic; (7) a section titled “further reading” attached to each chapter; (8) a nearly exhaustive bibliography, in English and Chinese, of globalized Daoism in relation to North American literature and poetics updated to October 2013 now, and to 2014–2015, the expected duration of our writing; and (9) a selection of a limited number of Daoist couplets, short poems, and brief prose pieces, in Chinese and English, by the authors of this proposed book, after the fashion of *Daoism and Ecology* (2001) with respect to Ursula le Guin.

As for the scope of study, the proposed interdisciplinary book will cover religious, philosophical, literary, aesthetic, and creative dimensions of Daoism in relation to the writing of creative writers and literary critics or theorists in both the United States and Canada. The number of writers and critics covered here will far exceed those examined in Chen’s (2008) book, which considers ten writers and critics. In our proposed book, to the Canadian coverage will be added 11 new creative writers and literary critics or theorists not yet examined by Chen’s (2008) monograph, including but not limited to: Malcolm Lowry, Northrop Frye, Fred Cogswell, George Woodcock, Paul Yee, John Z. Ming Chen, Winston Kam, Denise Chong, Judy Fong-Bates, Bing He, Ka Nin Chan, and possibly, Lien Chao (if more of her texts become available). Also notable in our proposed book is a new and major focus on religious Daoism in relation to Canadian literature and poetics.

In addition, as compared to Chen’s (2008) monograph on some 40 years of Asian-Canadian writing, an expanded period of Canadian literary, aesthetic, and intellectual history under the influence of Daoism will be covered to reach a hundred years in our proposed book. Added creative writers and literary critics include Malcolm Lowry, George Woodcock, Northrop Frye, and Fred Cogswell, among others.
Last but not least, a major expansion of the scope of Chen’s (2008) monograph lies in religious and philosophical Daoism’s influence on, or inspiration for, American literature and poetics over a hundred years or so. Some 50 American creative writers and literary critics will be systematically and historically examined, ranging from Pearl Buck, Lin Yutang, Eugene O’Neill, J.D. Salinger, Ursula le Guin, Fredric Jameson, Carolyn Kizer, Robert Bly, to Amy Tan, Maxine Hong Kingston, Carolyn Lau, and Ha Jin, to name but the most obvious.

The proposed Daoist book series will take into consideration the newly gained critical perspective and recent scholarship mentioned above in 1.2. Though there has been significant scholarship on the influence of Daoism on Eugene O’Neill, for instance, there is no full-length English study as yet in American literary criticism that can match the scope, depth, and focus of Chen’s (2008) monograph in terms of Daoist study that compares critically and systematically some ten writers over a 40-year period.

In terms of current scholarship, in addition to what already exists in English (see the Bibliography below), we will make full use of a large volume of primary and secondary materials in both English and Chinese up-dated to October 2013. Needless to say, many recent, post-2005 major Chinese publications on Daoist philosophy, religion, aesthetics, and poetics remain unavailable in English. However, thanks to our bilingual ability, we will be able to take advantage of the bulk of them by translation, or by incorporating the gist of this recent scholarship into our proposed book.

Some necessarily incomplete data may be in order here regarding the reception of Chen’s 2008 The Influence of Daoism on Asian-Canadian Writers. In Canada, it has been listed on Queen University Professor James Miller’s international Daoist Studies website and on Ryerson University’s Asian Heritage website, and collected by the University of British Columbia Library. It has also been reviewed positively by the University of Toronto Quarterly in 2010 (see Timothy Yu) and is currently used by Professor Ma Jia in the Department of Literature, Linguistics, and Languages at York University. In China, Jinan University Professor and Chair of English, Dr. Pu Ruqiang, has also included it for her undergraduate and graduate courses, as is the case with the English departments at Inner Mongolia University and Xiamen University, respectively. Information on the use of Chen’s book in America or Britain has not been gathered.

2.2 Comparative comments about our proposed book and a recently published monograph – A Study of Canadian Social Realist Literature: Neo-Marxist, Daoist, and Confucian Perspectives (Hoh Hot, China: Inner Mongolia University Press, 2011, 552 pages).

Of all our books intended for an English-language market, A Study of Canadian Social Realist Literature: Neo-Marxist, Daoist, and Confucian Perspective is the second closest (after Chen’s 2008 monograph) to our proposed book by virtue of six of its features:

1. its expressed, cross-cultural, interdisciplinary approach to Daoism in relation to literature, aesthetics, politics, and poetics;
2. its updated scholarship on Daoist developments in Canadian literature, aesthetics, and poetics since Chen’s (2008) monograph mentioned in 2.1. (Note: our proposed book discusses a few Asian-Canadian writers and critics not previously covered in Chen’s book, namely Paul Yee, Wayson Choy, and Lo Fu – a Nobel Prize for Literature nominee);

3. its Neo-Marxist, Confucian, and Daoist approaches and its two glossaries – one on Marxism’s relation to the literature and the arts and the other on Daoism’s relation;

4. its detailed and updated bibliography;

5. its interdisciplinary, comparative, and cross-cultural contents that focus on philosophical Daoism in relation to literature, politics, aesthetics, and poetics; and

6. its Afterword.

Although these six features distinguish our proposed book from both Chen’s 2008 monograph and Chen’s and Wei’s 2011 co-authored work, our earlier works have prepared us for our new undertaking. Our proposed book will involve a study of religious and philosophical Daoism in relation to Daoist politics, aesthetics, ethics, and poetics in the context of American and Canadian literature and criticism. Chen’s and Wei’s 2001 monograph can likewise provide an extended glossary of Marxist and neo-Marxist terms, and a chronology of key events over a hundred years of Canadian literary, socio-political, and intellectual history. Chen’s and Wei’s three-pronged critical perspective has also paved the way for the proposed book. Confucianism, Daoism, and Maoist Marxism have been recently coexisting in China, and this unique phenomenon has filtered down into the writings of Chinese immigrant or diasporic writers in North America.

There are also several additional differences between Chen’s and Wei’s 2011 monograph and our proposed book. The focus on religious Daoism in relation to North-American literature, criticism, and poetics will be vastly expanded. (Since the 2010 publication of A Study of the History of Religious Daoist Aesthetics [translation ours] by Tang Xianyi and others, much light has been shed on Daoist aesthetics, and our proposed book can benefit from this ground-breaking work.) Our proposed book will also cover the entire history of North-American, Daoist-inflected literature and criticism in four main genres – nonfiction, poetry, fiction, and drama – and this is a study no scholars have yet attempted yet. Nearly all key aspects of religious and philosophical Daoist life and principles in relation to literary creation and criticism as re-invented or constructed in America and Canada will be included. The dialogic fusion of a variety of Western literary and critical theories with their Chinese counterparts will be the basis of our theoretical approach. Our discussion will include Chinese writers and critics in new literary or cultural exchanges with their North American kindred spirits. It will also include diagrams, charts, and tables that can help to make cultural sense of North-Americanized Daoism in a comprehensive way. There will likewise be tabulations of key aesthetic and literary features of religious and philosophical Daoism as constructed in North-American literature and criticism. Our “further reading lists,” our summaries of key points, and our questions pertinent to each chapter are also new. We have thus tried to
include all information needed to make our proposed work “most compelling for [our] ideal reader.”

In short, the above-mentioned two books by Chen (2008) and by Chen and Wei (2011, 2012) seem to offer the broadest discussions of Daoist-reflected North-American literature and criticism. There are also other scholarly works on Daoism in relation to individual North-American authors such as Robinson’s *Eugene O’Neill and Oriental Thought* (1982), which is a study of O’Neill’s constructed Daoism, and Yip’s *Diffusion of Differences* (1993), which discusses Anglo-American poetry under the influence of Daoism during the modernist period. No full-length academic monograph has attempted to accomplish what we are proposing to do.

Generally speaking, certain books in our intended market have conducted at least partial studies of aspects of Daoism in relation to literature, literary criticism, arts, and music; they have also played a vital role in shaping literary taste and establishing a pluralistic mind-set among our expected audience. Some comparisons with them would therefore be of value and would help to define our relevant research in this area. Our comments below are not meant to be exhaustive, however, since book reviews have already performed a large part of this task; our interdisciplinary or comparative comments will be confined to aspects of Daoism in related to literature and literary criticism as well as to poetics, ethics, aesthetics, and politics.

2.3 Kohn and Roth have edited *Daoist Identity: History, Lineage, and Ritual* (2003). This 392-page collection of essays constructs a convincing Daoist identity by expanding on Hans Mol’s definition of identity developed from psychologist Erik Erikson. With respect to our proposed book, this volume provides a sensitive and illuminating essay by Suzanne Cahill on the Tang poetess Yu Xuanji. Cahill has ably shown that a Daoist identity can be established by the study of Yu Xuanji’s poetry alone, with or without reference to her life as a Daoist priest or nun. In a similar vein, other works on Daoism in the Tang Dynasty include Kohn (2000a, b) and Barrett (1996). Since our proposed book will include American writers (e.g., Amy Tan, Maxine Hong Kingston, and Ha Jin) and Canadian writers (e.g., Fred Wah, Larissa Lai, Rita Wong, Lidia Kwa, and Yue Ming Chen) who have all discussed Tang Dynasty Daoist themes, the scholarly works by Kohn, Cahill, and Barrett will prove helpful and enlightening.

2.4 Kroll’s *Studies in Medieval Taoism and the Poetry of Li Po* (2009) is a 374-page collection of previously published essays with a new long critical introduction. It offers a sensitive discussion of Li Bai (Li Po formerly) as a Daoist – Li Bai being one of the greatest Tang Dynasty poets. Kroll’s book, which does not deal with North American literature and criticism, is thus of value to our study of Daoist-inflected North-American poetry.

2.5 N.J. Girardot, James Miller, and Liu Xiaogan’s edited *Daoism and Ecology: Ways within a Cosmic Landscape* (2001) is a 476-page *magnum opus* by a multidisciplinary group of renowned Daoist scholars and a model for others to follow for many years to come. The ecological perspective is also appealing to readers, and the chapter by Jonathan R. Herman on Ursula le Guin’s creative work sheds particular light on certain ecological topics in our proposed project. This book, however, does not treat Daoism with North-American literature and criticism as its focus. It should
be further noted that Chen’s 2008 monograph cites from and comments on this book as does the essay co-authored by Wei and Chen on Fred Cogswell’s yin/yang aesthetics concerning ecological balance and environmentalism.

2.6 Jameson’s 431-page *Archaeologies of the Future: The Desire Called Utopia and Other Scientific Fictions* (2005) includes three chapters about Ursula Le Guin’s science fiction in relation to Daoist strategies and utopian visions. Among other things, Jameson demonstrates that Daoism can lend itself to both new thinking about Western utopian ideas (e.g. Marxist ideals) and re-conceptualizing what global life would be like under Daoism. Unlike our proposed study, Jameson’s book does not concentrate on Daoism in relation to North-American literature and criticism as a whole. Professor Wei Li’s guest lecture on Daoist poetics in North-American literature and criticism (given in the Department of English, the University of British Columbia, Canada, in November, 2012) discusses this limitation in Jameson’s work.

2.7 Peipei Qiu’s 248-page *Basho and the Dao: the Zhuangzi and the Transformation of Haikai* (2005) focuses on the cross-cultural Daoist literary and philosophical relationships between Zhuangzi (a Chinese philosopher) and Basho (a key Japanese literary figure); it also sheds new light on Daoism’s influence on North-American poets through Basho’s reconstructed Daoist poetic and philosophical discourse. Qiu’s discussion, however, is limited to the genre of poetry and even then does not account for several North-American, Daoist traditions within that genre.

2.8 Stalling’s *The Poetics of Emptiness* (2010) focuses on one aspect of Buddhist and Daoist poetics – emptiness. Stalling examines a Daoist-inspired, Korean-American poet, the Daoist models of Wai-lim Yip, and several Buddhist-inflected writers. He reassesses the traditional, Chinese, Daoist school of critical interpretation (including the work of James J.Y. Liu) and advances his own “hetero-cultural” model. This newly-fashioned model is designed to replace ones that are “multi-cultural,” “inter-cultural,” or “cross-cultural” in orientation. While offering insights into the Buddho-Daoist poetics of emptiness, Stalling thus challenges certain Westernized ways of interpreting Chinese poetics. His study of an aspect of poetics differs greatly from our proposed book in its critical approach and in the limited scope of its subject.

2.9 Chang Chung-yuan’s 1970 *Creativity and Taoism* (241-pages) is a multidisciplinary study of philosophical Daoism in relation to classical Chinese literature and the arts. It broke new ground in its time and provided much insight into Daoist metaphysics and aesthetics in Chinese literature and paintings. As a result of the revived interest in globalizing Daoism, Chang’s trail-blazer was reissued in 2011 without revision. It does not cover Daoism in relation to North-American literature and criticism as we intend to.

2.10 Zhang Longxi’s *The Tao and the Logos: Literary Hermeneutics, East and West* (1992) can be compared to the proposed book. Zhang’s ground-breaking book compares the discourse of the Tao in its Chinese hermeneutical context with the discourse of the Logos in its European hermeneutical context. This study is developed, in part, from an article published in Chinese nearly 10 years earlier, and it
draws many insights from the erudite, Chinese comparativist Qian Zhongshu. A well-balanced study of mainly classical Daoist (Taoist) and Chan/Zen traditions and European logocentric literary traditions in several European literatures (e.g., English, German, French), Zhang’s book does not focus either on religious Daoism or on the entire history of North-American literary Daoism in four major genres of writing. It therefore differs from our proposed book, which promises to cover these missing parts.

2.11 Zhang Longxi’s *Unexpected Affinities: Reading Across Cultures* (2007) can also be compared to our proposed book. Based on four Massey lectures given at the University of Toronto, Zhang’s slim volume of interdisciplinary and cross-cultural study champions the discourse of similarity-in-difference as opposed to the discourse of difference prevalent in current Western academic circles. It offers multiple “unexpected affinities” between European and Chinese literary-cultural strategies, themes, and concerns; and it argues for a cross-cultural compatibility and fusion of similarities (including the yin/yang paradigm) from the East and West. Whereas Zhang’s work does not focus on Daoism in relation to North-American literature and criticism, whether mainstream or multicultural, ours will.

2.12 Zhang Longxi’s edited *The Concept of Humanity in an Age of Globalization* (2012) is relevant to our proposed book. In Zhang’s Introduction to his book and in Chapter 12 on certain Confucian concepts of humanity and humanism in Chinese history, Zhang considers these Confucian concepts as “compatible” with certain Western ones. As Daoism’s other, Confucianism does occupy an important place in our proposed book. Viewed in this light, Zhang’s two 2012 pieces survey and update the scholarship in Confucian and other humanities studies. These studies can also benefit our comparative scrutiny of Daoist and Confucian philosophies as dialogic forces in mutually respectful conversations with their Western counterparts. Our proposed book will incorporate certain insights from Zhang’s freshly-edited collection, and it will examine North American Daoist-inflected literary texts and cultural contexts in conjunction with Confucian principles and literary-cultural visions.

2.13 Tseen Khoo and Kam Louie’s 313-page edited *Culture, Identity, and Commodity: Diasporic Chinese Literatures in English* (2005) has ideas that can be used in our proposed book. A collection of essays published previously with a new critical introduction, this book focuses on diasporic, Chinese literatures and cultures in several countries. It embraces interdisciplinary, literary, and cross-cultural themes and perspectives, and heavily employs Western critical theory. It also contains a chapter by co-editor Kam Louie on Chinese-Australian writer Brian Castro’s appropriation of a strand of Daoist thought on longevity culture. This same chapter also discusses Castro’s use of religious, Daoist elements relating to the deified Laozi in order to satirize Orientalist, Western dichotomies. But no North-American Daoist writers or critics are covered as we would do in our proposed book.

2.14 Adrian Hsia’s edited *TAO: Reception in East and West* (1994) will be useful. Hsia’s edited, 310-page collection of essays is based on papers delivered at an international symposium by the same title at McGill University, Canada, in 1993. All invited speakers had previously published on aspects of Dao (“the soul of Chinese metaphysics,” according to the blurb) and were emerging or well-established
scholars in the field of Daoism. The collection is an interdisciplinary trail-blazer in the study of the influence of philosophical Daoism on literature, metaphysics, and poetics. It also discusses the spread and construction of philosophical Daoism in North America, Europe, and Asia. Several essays, including one by John Z. Ming Chen on Malcolm Lowry’s Daoist aesthetics, focus on philosophical Daoism’s influence either on creative writers or on Western poetics. The rest, in German, French, and English, mainly perform exegetic, hermeneutical, and translating tasks on the *Daodejing* or the *Zhuangzi*. They compare philosophical Daoist themes with themes found in the major works of Western philosophers like Jacques Derrida and Martin Heidegger.

Our proposed book can benefit from the various points of views regarding how philosophical Daoism has been constructed in non-Chinese literatures and cultures. Because the collection features a wide range of literary or philosophical comparativists or theorists of Daoism, it has the assured merit of multidisciplinary and cross-cultural literary study with multiple insights. By the same token, however, it lacks an overall philosophical or literary scheme of things that unifies the separate essays. There is another noteworthy Daoist aspect, though. The collection attaches to its end an original Chinese text of the *Daodejing* as an appendix. This is meant to be read vertically, from right to left, and from back to front, in the traditional Chinese way still prevalent in Taiwan, Hong Kong, and other Chinese diasporas in the world. The strategic move challenges readers’ way of thinking and reading, and evokes Daoist images, metaphors, and modes of return as reversal or renewal.

Our proposed book will differ from Hsia’s edited collection of essays markedly in at least six aspects: (1) the much large number of North-American creative writers and literary critics to be covered; (2) the multiple religious Daoist elements in relation to North-American literature to be examined; (3) Daoist scholarship updated to 2012 and newly gained perspectives and critical consensus; (4) seven scholarly apparatuses promised above in 2.1; (5) the combination of current Western and Chinese critical and aesthetic theories; and (6) an entire North American Daoist literary history with a comprehensive study of constructed and holistic Daoist aesthetics, politics, ethics, and poetics we intend to establish. In brief, there will be practically no overlapping between Hsia’s edited collection of essays and our proposed book. Since this collection is of significance to philosophical Daoism in relation to literary and cross-cultural studies globally, and since it includes an essay by Chen on Malcolm Lowry’s Daoist Aesthetics of return as reversal/renewal, we have attached its electronic advertisement for your easy reference.

2.15 Kohn’s edited 914-page *Daoism Handbook* (2000) will help our proposed book. An impressive and encyclopaedic masterpiece published at the turn of the millennium, this multidisciplinary book, which has been edited by a leading scholar in religious Daoism, offers much-needed Daoist scholarship. Many of the chapters raised important issues some 13 years ago and developed later into separate books. Notably, this 2000 tome provides two chapters on Daoist art and musical rituals respectively. This focus bears upon the interrelationship between globalized Daoism and the arts, and can benefit our proposed book. Chen’s and Wei’s essay published in 2010 cited Kohn’s 2000 work. No attempts, however, are made in Kohn’s edited
book at a systematic and historical study of North-Americanized Daoism in literature and criticism, and we intend to rectify the deficiency.

2.16 Wai-lim Yip’s *Diffusion of Distances: Dialogues Between Chinese and Western Poetics* (1993) has certain things in common with our proposed book. An obvious attempt to bridge the gap between contemporary Western and classical Chinese literary theories by embracing both traditions in his discussion of Daoist and Chan/Zen aesthetics and poetics, Yip’s book not only opens up a new field but also provides a new model for inter-literary, cross-cultural, comparative studies (see especially Chapter 2, Chapter 4, and the Epilogue). But the bulk of Yip’s book is focused on classical, Chinese, Daoist, and Buddhist poetics, on modernist American poetry, and on modernist, Chinese poetry. It also treats philosophical Daoism in relation to Western culture in general. Religious Daoism in relation to North-American literature and literary Daoism in other non-poetic genres are not considered. Our proposed book will fill in many gaps.

2.17 Youru Wang’s *Linguistic Strategies in Daoist Zhuangzi and Chan Buddhism: the Other Way of Speaking* (2003, 251 pgs) brings the theories of Derrida, Foucault, and other Western “deconstructionist” thinkers to bear upon Wang’s re-reading of Daoist Zhuangzi and certain Buddhist texts. Its focus is philosophical and linguistic while offering insight into aspects of Daoist and Chan/Zen poetics. It does not cover the construction of religious and philosophical Daoism over the last century or so by North-American writers – a mission we intend to undertake.

2.18 Liu’s (1975) *Chinese Theories of Literature* (197 pgs) was a pioneering success when it introduced Chinese literary theories to the English-speaking world. Subsequent sinologists and students of Chinese literature in English have all been indebted to it, especially Cai (2004) and Stalling (2010), who responded to Liu’s work through acts of redefining, refining, and expansion. In Liu’s work, Daoist philosophical-literary theory is categorized as “metaphysical” and discussed in the longest chapter (pp. 16–62); his book also makes comparative comments on Western literary theory and stakes out a needed theoretical background for our comparison of Chinese and Western literary theories. Liu’s theories, however, do not qualify as “theory” as this term is currently understood; and they are not what we have relied on in our proposal in order to update Daoist scholarship. We will also include the North-American construction of religious and philosophical Daoism in four genres – a task unknown to Liu in his time when thematic, essentialist, and expressive approaches held sway.

2.19 Although Cai Zong-qi’s 2002 *Configurations of Comparative Poetics: Three Perspectives on Western and Chinese Literary Criticism* is somewhat like Liu’s (1975) theoretical book on Chinese and Western poetics, Cai takes a comparative approach to Western and Chinese literary criticism and uses some current Western critical parlance (including that of Derrida). Cai’s work is also an updated version of microcosmic and macrocosmic Daoist cosmology in relation to literature. Like Pauline Yu and other scholars in Chinese literature, Cai grounds classical Chinese literature and criticism on Chinese cosmologies; he argues that ultimately the world vision of a poet’s or writer’s work is based on – or can be traced to – a certain religious or philosophical grounding in a certain culture. But, unlike several compara-
tive works by Zhang Longxi that emphasize similarities and commensurability across the cultures of East and West, Cai’s work underlines literary and cultural differences while absolutely repudiating the superiority of one cosmological paradigm over the other. Cai’s work, it should be noted, does not discuss North-American literature and criticism.

2.20 Cai Zong-qi edited *Chinese Aesthetics: The Ordering of Literature, the Arts, and the Universe in the Six Dynasties* (2004) – a collection of essays by specialists in the field of classical Chinese literary and philosophical studies. Some essays reconstruct schools of Daoist or neo-Daoist thought by the literati in response to Buddhist teachings in the Six Dynasties. Although these essays would be of relevance to our proposed project, this collection does not cover constructed Daoism in North-American literature and criticism.


2.22 Yue Daiyun’s (2004) *Comparative Literature and China – Overseas Lectures by Yue Daiyun* is a 512-page collection of essays and speeches by a leading, second-generation Chinese comparatist at Beijing University. Mostly translated from the original Chinese, many seminal essays focus on Daoist and Chan/Zen philosophical-literary tropes and on themes in the fields of comparative literature or comparative culture. Yue focuses on Chinese culture after the political and academic thaw that followed the 10-year Cultural Revolution in the 1960s–1970s. Her book provides much information and many insights about a field related to the one in our proposed book, but it does not cover American or Canadian Daoist-influenced intellectual and literary history or the study of four genres in relation to Daoist constructions. We are ready to make a difference here.

2.23 Gray’s *Straw Dogs: Thoughts on Humans and Other Animals* (2002, 246 p) takes its central image, “straw dogs,” from a line in the *Daodejing* about an object used and then cast away in sacrificial ceremonies. Gray, a very senior British philosopher, critiques long-held, Western humanist views (e.g., Platonic, Marxist) on humans and animals from a philosophical Daoist perspective and advocates new, post-humanist, non-conquering relationships between humanity and animals. The book also holds interdisciplinary significance for the study of art, poetry, and the frontiers of science; it can also provide additional background to the globalization of Daoism. However, it is not a study of North-American Daoist literature and criticism as a whole, and our proposed book would be.

2.24 Gray’s 2007 *Black Mass: Apocalyptic Religion and the Death of Utopia* features a 243-page discussion of the tropes of religious apocalypse and utopia in modern times. Although written from Gray’s Daoist perspective, it refers directly to Taoism twice (pp. 193 and 206). Its pessimistic tone seems at odd with the sanguine
conclusions of such other studies as Jameson’s (2005) referred to above and Lyman Tower Sargent’s *Utopianism: A Very Short Introduction* (OUP, Oxford, 2010, 145p). Both Jameson and Sargent see the hopeful potential for the trope of utopias, including the Daoist ones. Nonetheless, the book by Gray, with many modern examples of dystopia (ranging from the Nazi regime, to the former Soviet Union to Mao’s China) can serve as an antidote to our optimistic appreciation of Daoist utopianism. Gray’s book does not cover North Americanized Daoist utopias in literature, but ours will of necessity.

2.25 Binghai Li’s (李炳海) 1993 *Daoism and Daoist Literature* (translation ours; Chinese original: 《道家与道家文学》) is a nationally acclaimed, prize-winning interdisciplinary monograph. Surveying 2,500 years of Daoism’s literary and critical transformations, Li’s 434-page watershed study focuses chiefly on philosophical Daoism and partly on religious Daoism in relation to classical Chinese literature and criticism. Li is interested in metaphysics, aesthetics and poetics, and, in our estimation, his book remains the most fully developed treatment of its subject to be published in the 1990s. It does not use current Western critical theory, however, or cover North-American literature and criticism, although it does include occasional comments on conventional Western, aesthetics, philosophy, and religion from Plato’s time onwards.

2.26 Binghai Li and Qiang Wei co-edited *Lectures on Classical Chinese Literature* (2005), the first in a series of books expanding on Li’s (1993) prize-winner discussed above. In the context of China’s twenty-first-century cultural revitalization drive, Li’s and Wei’s recent canon-reconstructing project includes excerpts from the *Daodejing* and the *Zhuangzi* together with poetry or prose masterpieces by recognized Daoist writers. These writers range from Tao Yuanming, Li Bai, Su Dongpo to some Ming and Qing poets and prose writers. Li and Wei’s series complements Stephen Owen’s impressive, translated tome (published in 1993), which analyses how Chinese philosophical thought has been incorporated into Chinese literary and critical history. Li’s and Wei’s edited series of books also distinguishes itself by seeking to establish a Daoist tradition of literary criticism. This tradition is predicated upon the philosophical and critical thrust of Laozi, Zhuangzi, and their followers, and it includes a discussion of linguistic features and aesthetic standards. Although their series does not cover North-American literature, it opens a new horizon with regard to Daoist literary and critical traditions and their reconstructions over time in China. We can follow suit in our project on North-American literature and criticism.

2.27 Wai-lim Yip’s *Chinese Poetics* (《中国诗学》in Chinese 2006, expanded edition; translation ours) contains a few chapters translated or revised from his English *Diffusion of Differences* (1993). Yip adds new chapters on classical Chinese poetics which he illustrates with examples drawn from Daoist and Chan/Zen Buddhist writers. To anti-essentialist, Western-trained scholars such as Stalling (2010), Yip’s approach may sometimes smack of linguistic and literary essentialism. He argues, for example, that classical Chinese is uniquely transparent and that certain Daoist and Zen-Buddhist messages are obtainable only in this Chinese medium. Yip’s study covers aspects of philosophical Daoism in relation to American
culture in general and to modernist poetry in America and Taiwan. Yet he has not examined systematically the whole history of North-American, constructed Daoism in literature and criticism. He embraces some current Western critical discourse, and we will take note of his project in this regard.

2.28 Zhong Laiyin’s _Su Shi in Relation to Philosophical and Religious Daoism_ (《苏轼与道家道教》1990; translation ours) in Chinese resembles to some extent Li Binghai’s 1993 national prize-winner. The inclusive title of Zhong’s book refers to the influence of both religious and philosophical Daoism on Su Dongpo, an illustrious poet, prose writer, and calligrapher who lived during the Song Dynasty [960–1279]. Combining conventional Chinese exegetical and hermeneutical methods, Zhong distinguishes the philosophical from the religious dimensions of Daoism in relation to Su’s private and public life, and his discussion touches on Su’s politics, poetics, ethics, and aesthetics. Zhong also employs conventional Chinese strategies discussing thematic and the close reading of texts but makes no West-East comparisons and draws on no current Western literary/critical theory. Nor is he concerned with North-American literature and criticism as a whole. Zhong’s book does, however, set out to critique Lin Yutang’s “misreading” of Su Dongpo as a gay and Buddhist poet and seems to hint at Lin’s romanticizing, if not orientalising, tendencies.

2.29 Though slim, Li Changzhi’s _Daoist Poet Li Bai and his Sufferings_ (《道教诗人李白的苦难》1939; translation ours; 1939) remains probably the earliest volume on Li Bai (Li Po) to discuss the conflicts between Li Bai’s Daoist hermit philosophy/religion and his Confucian activism. It debunks the long-held myth of a care-free Li Bai and highlights the influence of religious Daoism on this world-famous poet of the Tang Dynasty. Since our proposed book studies translated Daoist literature from China reconstructed in North-American literature, this small book is relevant. It fails, however, to treat North-American literature and criticism.

2.30 Shi Qingqiao’s 2009 _Grasping Religious Daoism Through One Book_ (《道教—本通》; translation ours; 495 p.) provides arguably the most comprehensive study yet written of the history, literature, and arts of religious Daoism over the past 2000 years. His book clearly spells out the tenets of religious Daoism with 200 illustrations, paintings, and charts. It features several chapters on religious Daoist poetry, music, and architecture from the classical to recent times in China. It can thus serve as a model for the treatment of similar topics in our proposed book, although it does not cover North-American literary or religious life and writing.

2.31 Pan Xianyi et al. 潘显一等’s _A Study of the History of Daoist Aesthetic Thought_ (《道教美学思想史研究》2010; translation ours) has been lauded as a milestone that fills the gap in the study of religious Daoist aesthetic throughout Chinese history. With some reasonable modification, this collaborative work can serve to undergird our theoretical framework for the study of constructed religious Daoist aesthetics in North-American literature and criticism. We will, of course, add current Western critical theory into our mix of Western-Chinese comparisons.

2.32 Tiandao Li 李天道 in _The Contemporary Meaning of Laozi’s Aesthetic Thought_ (《老子美学思想的当代意义》; translation ours; 2008) approaches Laozi’s aesthetic thought by appropriating comparable Western aesthetic categories.
It also updates Daoist scholarship and makes Laozi’s aesthetic palatable to contemporary Chinese readers (some trained in Western aesthetics) and applicable to their lives. Li’s focus in Chapter 5 on the interrelated concept of qi and Dao as a key category is somewhat reminiscent of Cai’s discourse on qi (2002, 109). An aesthetic framework of this kind can be strategized for our proposed work, though the scope of our study will be much broader.

2.33 Zhenwei Zheng 郑振伟 published Daoist Poetics (translation ours; 《道家诗学》 p. 223) in 2009 to re-interpret philosophical Daoist poetics for contemporary readers. Comparing relevant Chinese and Western concepts, it explores five key aspects of Daoism: ontology, primitive thinking, aesthetics, women, and consciousness of space. Though Zheng’s study does not deal with North-Americanized Daoism in literature and criticism, its numerous insights will benefit our proposed book as far as the above-mentioned topics are concerned.

2.34 Daoist Aesthetic and Wei-Jin Culture by Chunqing Li (李春青 《道家美学与魏晋文化》 2008; translation ours) studies philosophical Daoist aesthetics in the context of the culture of the Wei-Jin Period in China. It resembles the collection of essays edited by Cai Zong-qi (2004) in covering the same Chinese historical period regarding Daoist aesthetics as part of Chinese aesthetics. It differs from Cai’s work by introducing Western theory for the interpreting of aesthetic thought all the way from Laozi through Zhuangzi to the Wei-Jin period. Many of the recent findings by Li are relevant to our bridging of Daoist aesthetics in China with its transformations in North-American literature and criticism.

2.35 Jiemo Zhang 张节末 in Chan/Zen Aesthetic (translation ours; 《禅宗美学》 (2009)) connects Zhuangzi’s aesthetic with the Zen one and complements obliquely Peipei Qiu’s study (2005) of Basho’s Chan/Zen poetics and Zhuangzi’s philosophy. But Zhang’s work covers a wider historical period – from the aesthetics of Zhuangzi through that of the Metaphysical School to that of Chan/Zen – and takes a comparative, intra-Asian approach to Indian Buddhism, especially as it was absorbed by the Chinese Metaphysical School. Much can be appropriated from Zhang’s monograph in our proposed project, for we have promised to make cross-cultural comparisons between Zen aesthetics and Daoist ones in our examination of globalized Daoism in North-American literature.

2.36 Hu Fuchen’s 胡孚琛 A General Discourse on the Daoist School (translation ours; 《道学通论》 2009, 3rd ed., 506p.) has proven to be an encyclopedic tour de force in philosophical and religious Daoist scholarship in China. It clarifies many contentious issues regarding in the dating and defining of religious and philosophical Daoism. It also proposes a new Daoist school for the whole world while making suggestions for developing a Daoist inner alchemy appropriate for the postmodern age. In particular, Hu, following Zhang Xutong’s taxonomy, re-categorizes culture, literature, and arts (p. 37) using the method of the Eight Diagrams and offers three main aesthetic categories of beauty – mountains and waters, young girls, and infants. Though Hu does not employ current Western critical theory, he does compare Western philosophy, religion, and social sciences with their Chinese counterparts. He also has a theoretical framework for interdisciplinary study not unlike what is now referred to in the West as “theory.” We believe that Hu’s 2009 masterpiece
deserves to be translated into English, and we are in the process of obtaining his official permission for this task. We will also base much of our understanding of key Daoist problematics on his new concepts.

2.37 Preeminent Daoist scholar Fuchen Hu 胡孚琛 edited An Unabridged Dictionary of Chinese Religious Daoism (translation ours; 《中华道教大词典》, 5,460,000 words) in China in 1995. A landmark tome designed for the general reader and written by a contingent of some 100 Daoist scholars, Hu’s book is a successor to An Unabridged Dictionary of Religious Daoism (1994). The latter book, which was compiled by the Chinese Daoist Association, was meant for Daoist specialists only. Hu’s Dictionary takes what Mou Zongjian (牟钟鉴) has described as a “neutral” stance by covering practically all aspects of Chinese Daoist culture. This culture includes sex and sexuality, the art of love and making love in the Daoist spirit or with Daoist techniques, and a whole realm of Daoist inner alchemy. Hu’s 1995 work also has sections on religious Daoist literature and arts. Although it does not cover North-Americanized Daoist literature and criticism, it would certainly be of great use in our proposed cross-cultural and comparative project.

2.38 Wang Tao 汪涛 in Locating the Origins of Chinese and Western Poetics (translation ours; 《中西诗学源头辩》 2009) traces both Chinese and Western poetics to ancient Greek and Chinese philosophy. His goal is to establish their respective philosophical and theological foundations, main modes of argument, and ultimate concerns. Wang identifies certain models of thinking and patterns of persuasion in Western and Chinese poetics. He discusses, for example, logic and lineal thinking as well as various concepts of Humanity-Divinity and certain relations between these two concepts. Whereas the division and opposition of this binary pair seem to dominate Western poetics, Chinese poetics, which are based on intuition, emphasizes the unity of Heaven, Earth, and Humanity and the number three hold sway. Wang’s study is strong in his discussion of Confucian poetics but comparatively weak when it comes to the poetics of Daoism. Wang observes that Heidegger and Derrida turned to ancient Chinese poetics for new cultural resources (169). Wang’s study is based on foundational theories from Plato and Aristotle in the West and on those of Confucius and Laozi in China; it traces their developments to the twentieth century. Wang does not discuss North-American Daoism in relation to literature. Yet he does shed light on fundamental issues of philosophy and poetics.

2.39 Liwen Zhang, Xutong Zhang, and Dachun Liu (张立文 张绪通 刘大椿) are the editors-in-chief of Metaphysical Vision: Daoist Discourse and Chinese Culture (translation ours; 《玄境－道学与中国文化, 348p.》 published in 2005. In a series of four multidisciplinary books, these authors broke new ground in philosophical Daoist studies of Chinese culture. Chapter 8 deals exclusively with Daoist discourse in relation to Chinese literature and the arts. This chapter is divided into four sections that provide lucid descriptions of the Daoist theory of creativity and criticism. Another 14 chapters discuss aspects of Chinese culture in relation to philosophical Daoism. One shortcoming, however, may be the absence of a chapter discussing Daoism and ecology historically in China. This topic is touched on, however, in Daoism and Ecology (2001), which looks at Daoist ecology in a global context. As a whole, the 2005 monograph provides a much needed study of the
metaphysical dimension of philosophical Daoism in relation to Chinese culture while leaving religious Daoism out of the picture. The study does not cover North Americanized Daoism, but we plan to do so.

2.40 *A General Introduction to Chinese Culture* (translation ours; 2007, 464p. 《中国文化概论》) chiefly edited by Yuanpu Jin (金元浦) and others is a state-sponsored textbook. Chapters 3, 6, 9, 12, and 15 discuss Chinese philosophical Daoist culture in relation to Chinese literature, literary criticism, music, and other arts. It examines systematically the pervasiveness of philosophical Daoist culture in several key areas of Chinese life from antiquity to the present and clarifies many issues related to Chinese Daoist philosophy, aesthetics, poetics, and ethics. Many of its insights lend themselves to our interpretation of North-Americanized Daoism in relation to literature and criticism. Unfortunately, this textbook gives short shrift to religious Daoism in relation to Chinese literature, music, and other arts, as do most Chinese books in this field. This deficiency might be due to the residual effect of the orthodox Marxist-Maoist attitude to religion “as the opiate of the masses.”

2.41 *Chinese Cultural Psychology* (translation ours; 《中国文化心理学》 2005) by Wang Fengyan and Zheng Hong was probably the first Chinese book to tackle the issue of cultural psychology in China. It discusses Daoism in relation to the formation of Chinese world views, social habits, and customs. Using Western cultural-psychological theories, this work points out the positive and negative sides of Daoism in China but makes no mention of its foreign reconstructions. Its weakness may lie in viewing certain religious aspects of Daoism from a dogmatic Marxist-Maoist viewpoint. Nonetheless, this multidisciplinary study, which can supply insights into the cultural psychology of the Chinese even in the diaspora, will benefit our proposed book.

2.42 Mengxiao Zhang’s 张梦逍 *Religious Daoism Illustrated* (translation ours; 《图解道教》 2007) breaks new ground by illustrating religious Daoism in China chronologically with numerous paintings, charts, and graphs. He also supplies contexts for these by providing concise summaries of some two millennia of history. Another key feature of his book is the succinct multidisciplinary discussion of religious Daoism in the fiction, poetry, and music of China. Though this book does not cover North-American literature and criticism, it can be useful for our proposed project because it sheds light on the creative ways in which North-American writers (e.g. Ursula Le Guin and Larissa Lai) and critics have (re)constructed the Chinese version of religious Daoism in history and in literature.

2.43 Yang Yi’s 杨仪 *Twentieth-century Chinese Novels and Culture* (translation ours; 《二十世纪中国小说与文化》) published in 2007 discusses several novelists influenced by philosophical Daoism. These include, among others, Lu Xun (Lu Hsun), Shen Cong-wen, and Wang Zengqi. Although the book does not use current Western theory, it considers these modern Chinese writers as proponents of Daoist philosophy in their spiritual and intellectual pursuits and in the literary-cultural ambience of their fictional and critical works. Yang’s study, which is conducted at times in the light of cross-cultural contacts with the West, focuses on the re-invention or transformations of Daoism in modern China. It can supply much food for thought for our re-thinking of constructed Daoism in the context of North American
literature, especially the dialogic force of philosophical Daoism within fiction. Yang’s study does not include North American literature and criticism; ours will.

2.44 C.T. Hsia’s *The Classic Chinese Novel: a Critical Introduction* (1968; rpr. 1980, 413 p., 2010, 436p.) discusses six landmarks of Chinese fiction with respect to their structure and style as well as their moral and philosophical themes. In dealing with the latter, Hsia embraces both philosophical and religious Daoism, while drawing parallels between Chinese and Western literary classics. By association or implication, some of Hsia’s insights can be of value in our proposed book. For our cross-cultural study of North-American novelists will certainly include writers who have been influenced by Daoist texts or Daoist-inflected novels translated from the Chinese.

2.45 *Laozi and Myths* (translation ours; 《老子与神话》) by Ye Shuxian 叶舒宪 (2005, 294p.) compares the mythological theories of C.G. Jung, Northrop Frye, N.J. Girardot, and other Western scholars with Laozi’s mythological traditions in China. It also emphasizes the matriarchal and matrilineal systems and lineages of goddesses and female spiritual immortals such as Nu Wa and the Queen Mother of Western Heaven. Empty spaces – wombs, valleys, caves, and gourds – are viewed as illustrating Laozi’s philosophically and aesthetically productive concept of “non-being” (wu) over that of “being” (有). Above all, Ye offers an unflinching examination of the philosophical, biological, and mythical meanings in various allusions to female reproductive organs (e.g., breasts and genitals) as idols or totems – something much Daoist and Confucian scholarship has managed to avert and marginalize. Though Ye does not seem to realize that both C.G. Jung and Northrop Frye were inspired by Daoism, his cross-cultural mythological study, which many have neglected, does add an important dimension to Laozi’s discourse. Our North American Daoist project can benefit from Ye’s work in this regard.

2.46 Xie Xuanjun 谢选骏 published *Myths and the National Spirit* 《神话与民族精神》(420 p) in 1986, and it was an intellectually challenging work for its time. It traces mythologies from the Chinese *Classics of Mountains and Seas* 《山海经》 and its Greek and Roman counterparts by dealing with Chinese mythology in general in relation to the formation of the Chinese national spirit. It does not, however, discuss religious Daoism or religious Daoist mythologies as such. In recent cultural studies, much of the subject discussed by Xie would be properly subsumed under religious Daoist mythologies (道教神话), as in the taxonomies of Ye (2005a, b), Shi (2009), and Zhang (2007). Xie’s concept of “cultural circles” first divides and then joins Western and Eastern cultural spheres of influence and confluence in relation to their specific national character. In the context of late twentieth- and early twenty-first-century religious Daoist scholarship, Xie’s work might seem slightly out-of-date. However, his spirited attempt to bridge cultural gaps in spite of different mythologies is inspiring for our cross-cultural and interdisciplinary project.

2.47 Sargent’s *Utopianism: A Very Short Introduction* (2010, p. 145) zeros in on one concept in Western and non-Western traditions – utopianism. Whether it is a legend or myth, the story about Laozi’s version of utopia nonetheless fleshes out the true spirit of Eastern philosophies and religions. This spirit is syncretistic and dialogic rather than analytical and dialectical. It cherishes a small, peaceful, and
conflict-free life in nature as opposed to a big, war-mongering, and conflict-filled existence against nature. Sargent also discusses several versions of the Chinese Daoist utopias, ranging from that of the Peach Blossom Spring by Tao Yuanming to Confucian and Buddhist ones. Also included are literary utopias enacted by Ursula La Guin (30) under the influence of Daoism. In particular, a picture with Laozi, Buddha, and Confucius in it says a thousand words about a typical phenomenon in China: the peaceful co-existence of three philosophies/religions – Confucianism, Daoism, and Buddhism – and the eclectic mode of thinking that seems to dominate Chinese, if not Asian, culture (71). Sargent’s brief publication can certainly shed light on the Eastern and Daoist utopian visions in Western or North-American texts that we intend to discuss in our proposed cross-cultural study.

2.48 Hocks and Smits co-edited Reading East Asian Writing: The Limits of Literary Theory (2003, p. 299) – a collection of 13 essays authored by as many scholars with a strong interest in applying or contesting current Western literary theory in relation to East-Asian writing. These essays employ theories derived from Freud, Kristeva, applied structuralism, New Historicism, and deconstruction. They offer new insights into Chinese literary studies and open a new field for academic exploration. Some essays, however, may at times smack of neo-Orientalism and bring to mind the “cultural misreadings” (Maxine Hong Kingston) already critiqued by the late Ji Xianlin, Qian Zhongshu, and other leading Chinese comparatists. How to read literary texts across cultures without imposing inappropriate meanings remains a delicate problematic. While taking cues from these theory-oriented studies, we intend to further examine “the question of how culturally specific or universal literary theories really are” (to quote from a blurb on the back cover of this book).

2.49 Vincent Leitch was the editor-in-chief of the second edition of the impressive tome The Norton Anthology of Theory and Criticism (2758 pages) in 2010. In the interest of globalized human knowledge, it covers non-Western theorists such as the eminent Chinese scholar Li Zehou. Though Daoism or Taoism is not indexed, the cardinal Daoist or Confucian philosophical concept of qi (chi, chee) is discussed. Neither Confucian nor Daoist discourse was originally conceived as literary theory in the conventional sense, and these texts touch on many issues. These include moral, ethical, and political matters as well as ones that are the aesthetic, cosmological, and metaphysical. Although the notion of theory (as defined, say, by Jonathan Culler 2010, 1–4, 13–16) has taken on a radically new meaning in current Western academic usage, both Daoist and Confucian discourses fall well within the scope of postmodern definition of theory. Western and Eastern students of North American literature and criticism can therefore surely benefit from our proposed book. In our view, to be globally informative and inclusive, Leitch’s massive anthology would benefit from including the discourses of Laozi, Zhuangzi, Confucius, and Mencius on the same footing as the anthologised essays by Plato, Aristotle, Horace, and Marx. Some discussion of the relationships between Daoism and a host of anthologized Western theorists who have taken an interest in Eastern theory would also be helpful. Such relationships would include but not be limited to the following: Hegel and/on Daoism, Martin Heidegger and Daoist mysticism, and Carl
Jung and the Dao and yin/yang dynamics. Also worth discussing would be Julia Kristeva’s feminist appropriation of the yin/yang concept in her critique of Confucianism and Western patriarchal capitalism, Jacques Derrida’s and Zhuangzi’s discourse of difference, Northrop Frye’s Daoist concepts of non-action and inter-penetration, Fredric Jameson’s utopian theory in relation to Daoism, and Bertolt Brecht’s concepts of democracy, writing, and time in relation to Daoism.

2.50 *A Study of the Ecological Thought in Religious Daoism* (translation ours; 《道教生态思想研究》) (2010) is a collaborative interdisciplinary work by Xia Chen, Yun Chen, and Jie Chen 陈霞 陈云 陈杰. As the first and third authors were co-translators of *Daoism and Ecology: Ways Within a Cosmic Landscape* (2001), the influence of the English book on this Chinese work is evident: both books discuss ecological concerns and religious Daoist thought and practices. But the three Chen’s also make original contributions by staking out new territories and offering fresh findings from Chinese culture. Though the later work does not cover North-American literature and criticism, it does provide a comprehensive study of global ecological issues stemming from religious Daoism. This latter discussion would benefit our proposed book.

2.51 *Reading the Dao: A Thematic Guide* (2011, p. 182) was translated from the Chinese by the author Keping Wang – an eminent Professor of Philosophy at Beijing University. This work treats Daoism and Confucianism as “complementary” visions forming the yin and yang parts of Chinese culture (p. ix). In chapters 12 and 13, Wang also discusses key issues of aesthetics in relation to Daoist philosophy with each theme given a chapter title. In this respect, Wang’s book brings to mind James Miller’s *Daoism: An Introduction* (2003), which also deals thematically with Daoism as a religion. Taken together, Wang’s and Miller’s books complement each other; they would help with the writing of our proposed book even though they do not discuss North-American literary culture.


2.53 Zehou Li’s 李泽厚 *The Chinese Aesthetic Tradition* (2010; 257 p.) translated by Maija Bell Samei is mainly a discussion of “Confucian-based traditional Chinese aesthetics” (Preface to the first edition, vii). One of Li’s original insights is the cultural-psychological structure of the Chinese aesthetic; another is “psychological sedimentation.” In Chapter 3, entitled “The Daoist-Confucian Synthesis,” Li discusses the Daoist aesthetic in connection with the Confucian one. The concepts of the conscious and unconscious as spiritual dimensions of the creative process are
discussed in the contexts of the Chinese psyche (without references to Freud or Jung (pp. 111–112)) and “the naturalization of humans” (115). In particular, “Daoist breathing exercises, or qigong,” “breath control and other spiritual training” are included in Li’s account of Chinese aesthetic traditions (115–116). As our proposed study will juxtapose Daoist with Confucian and (Zen) Buddhist philosophies and spiritualities to study North-American, constructed Daoist aesthetics, Li’s work would be very helpful despite its lack of North-American references.

2.54 Sheldrake’s 2012 Spirituality: A Very Short Introduction (133 p.) discusses spirituality purportedly in an interreligious dialogue “with all world religions” (Preface, xvi). While the author ably distinguishes four types of spirituality and six kinds of mysticism, his background seems strong in Christianity, Hinduism, and Buddhism. Sheldrake stands on less sure ground, however, when it comes to Daoism and Confucianism. The term Daoism or Taoism is not referred to although there are two mentions of tai chi (35, 75), feng shui (54, 75), and Confucianism (17, 66); Buddhism receives extensive coverage in 12 places, Zen in 9, and Christianity in 16. Sheldrake’s analysis of religious and the spiritual dimensions would help clarify aspects of Daoism as a religion (or as “bio-spirituality” as some scholars have suggested). His discussion of spirituality in relation to aesthetics and the arts (52–56) also widens our artistic horizons. Though Sheldrake does not discuss North-American literature and criticism in relation to spirituality broadly defined, his nuanced definitions and his inspirational arguments for spirituality in the twenty-first century could help to give more purpose and vision to our proposed Daoist study.

2.55 A Treatise on the History of Ancient Chinese Thought (translation ours; 《中国古代思想史论》1991, rev. ed., 390 p.) by Zehou Li was a multidisciplinary landmark publication in the Chinese academia of the 1990s, much as Benjamin Schwartz’s The World of Thought in Ancient China was in America in the 1980s. Li devotes a chapter to Zhuangzi’s aesthetics and Zen philosophy (209–259), and many insights are still valid and should be made available to the English-speaking world. He deeply regrets, however, that he has never had the time to write a book on Zen Buddhism, the metaphysical school, and Lao-Zhuang (an abbreviation for the interconnected thinking of Laozi and Zhuangzi’s) (p. 388). Li also identifies the perceived weaknesses of Chinese philosophy as characterized by Lu Xun (380), who nonetheless was the first person to discuss the foundational importance of religious Daoism to Chinese culture. Li’s work is necessarily marred, however, by China’s vestigial Marxist-Maoist thought control of the 1990s, for it seems to make light of the spiritual dimensions of life not immediately present or accessible to commonsense or the sensory organs. As a result, it has missed several vital aspects of Daoist philosophy and religion in the lives of the Chinese in China and abroad, including, by extension, Daoism in the lives of the Chinese in North America. Despite these weaknesses, Li’s work can still be of much value to our proposed project.

2.56 In response to popular demand and critical acclaim in China, Zehou Li and Xuyuan Liu published in 2011 Is it Time for Chinese Philosophy to Come on Stage?: A Collection of Li Zehou’s Conversations in 2010 (translation
This 189-page multidisciplinary book covers a variety of key issues pertinent to philosophy, religion, aesthetics, literature, and Chinese culture in relation to their Western counterparts. Li, the only Chinese theorist who was included in Leitch’s edited *The Norton Anthology of Theory & Criticism* (2010) advances a few central concepts after his extended exile in the United States since the early 1990s. In his typical cross-cultural manner, he systematically critiques Western philosophical traditions from Plato and Aristotle through Kant and Heidegger to Marx and Derrida in their pursuit of rational, logical, and analytical thinking to the exclusion of other equally important modes of knowledge. Li contends, for instance, that much of current Western philosophy and critical theory have marginalized, if not totally ruled out, a whole realm of lived experience, teeming life, and profound non-rational insights. Li’s notions of “emotions and feelings,” “pleasure culture,” and “cultural-psychological structure” as applied to Chinese thought and culture certainly delineate areas hitherto untapped by the majority of Western thinkers. Interestingly, Li’s remark that further understanding of aesthetics has to rely on the emergence of a new biological science is consistent with what Harvard University professor Stephen Pinker has praised in Dutton’s *The Art Instinct* (2009) in relation to Dutton’s Darwinian study of the arts in relation to the “cognitive and biological sciences” (cited from the blurb on the back of the dust jacket). Li’s collection also echoes Hu Fuchen’s argument about the scientific aspects of Daoism (2009) – a topic well studied by Needham (1984). Last but not least, Li’s observations about putting lived life as well as aesthetics back in the equation of current critical discourse resonates closely with the intent of Jonathan Culler’s “Ethics and Aesthetics” recently added to his 2011, revised edition of *Literary Theory: A Very Short Introduction* (121–133). In sum, Li and Liu’s 2011 collection pinpoints several directions in which philosophy, aesthetics, religion, and literature can enrich each other across disciplines and cultures in the East and West. Though Li and Liu’s book does not comment on North-American literature and criticism, our proposed book would be greatly impoverished if we failed to include their important insights.

2.57 *Euro-American Ecocriticism* 《original English translation; 欧美生态批评》 by Wang Nuo 王诺 (2008, 260 p.) offers a multidisciplinary critical study of ecological criticism in Europe and America. It delivers a scathing criticism of much of European and American literatures and practices, which Wang and his research team at Xiamen University (China) consider to be disastrous to global ecology. On the positive side, Wang refers to books on Buddhism, Confucianism, and Daoism published by Harvard University Press in 1997, 1998, 2001 that have sought solutions to ecological problems in Eastern religions (234–235). As can be seen in our annotated Table of Contents, our proposed book has made a point of examining these Eastern philosophies and spiritualities in conjunction with their Western counterparts. In addition, Wang also refers to Daoist philosophy as a counter-discourse to six Western, anti-ecological discourses written since the Enlightenment. These include aspects of Marxist and Maoist ideologies (pp. 137–196). Though Wang’s book does not cover North-American literature and criticism, his critical insights into global ecological issues will help explain why North-American writers and
critics alike have found Eastern philosophies and religions, especially Daoism, attractive; Wang’s study will also facilitate our continued exploration of ecological issues in North- American literature and criticism within the global Daoist-ecological framework established by *Daoism and Ecology* (2001).

2.58 Corinne H. Dale edited *Chinese Aesthetics and Literature: A Reader* (2004, 247 p.), a collection of previously published essays by an interdisciplinary group of leading scholars, both Western and Chinese. This book is a recent attempt to assess Chinese aesthetics and literature in the context of Chinese culture and to answer to the needs of American students in the context of an increasing application of Western theory to Chinese literature. Written with an intention to convey an “insider’s” point of view, so to speak, Dale’s Preface and Introduction struggle “to destabilize [his] Western-bred expectations” (Preface, VII), and emphasize “learning about Chinese culture” twice (“Introduction,” xiv–xv). Plentiful insights exist in joint or single-authored essays by well-established scholars: Pauline Yu and Theodore Hunters, Roger Ames, Tu Wei-Ming, Wilt Idema and Lloyd Haft, Wendy Larson, Stephen Owen, Paul S. Ropp, Elizabeth Wichmann-Walczak, Leo Ou-fan Lee, Yan Haiping, and Howard Goldblatt. In our study of mainstream or multicultural North-American writers ranging from Pearl Buck and Lin Yutang to Maxine Hong Kingston and Larissa Lai, who have made considerable use of Chinese literature (in English translation) and Chinese aesthetics, Dale’s edited work will contrast well with another collection of essays edited by Hockx and Smits (2003) and discussed above. These two collections offer a mutually balancing perspective for our proposed book.

2.59 Dutton’s *The Art Instinct: Beauty, Pleasure, and Human Evolution* (2009; 278p.) takes a Darwinian approach to art and attempts to draw cross-cultural conclusions about an “art instinct” in the wider context of “a Darwinian Genesis for the arts” (p. 42). While stubbornly adhering to conventional aesthetics and poetics – in spite of the current poststructuralist discourse on the subject – Dutton re-establishes the idea of intentionality in the arts of the West, and to some extent, in the those of the East. He also seriously questions the “anti-intentionalist” perspectives of such Western theorists as Freud, Barthes, Foucault, Derrida, and others (163, 168–69, 171–72). Most of Dutton’s conclusions are convincing within the traditions of the art and literature of North America, Africa and Europe (especially Greece, Britain, and France). Yet his 12 standards or “cluster criteria” for great art, which he first defines and then puts to the test (51–59; 196–202), do not seem applicable to what has been recognized as great Chinese arts based on Chinese aesthetics. For instance, Dutton fails – most probably for cultural reasons – to account for the fundamental concept of qi (chi), which is a dynamic, scientifically proven form of vital-creative energy (*prana* in India, *ki* or *khee* in Japan and Korea), as well as for its myriad artistic expressions and constructions in Daoist, Buddhist, and Confucian literature and arts. Inherent in this concept of the qi in the arts of Asia lies a full spectrum of qi-related senses and sensitivities, emotions and feelings, desires and aspirations. Chi is also related to Nature-based enlightenment and to ideas of epiphany, and sublimity.

Though Dutton does mention China (213), alluding to the Chinese concepts of beauty and music respectively (67, 233), much can be added to his Darwinian thesis.
Certain instinctive, intuitional, biologically inherited traditions in Asian – e.g. Indian yoga, Japanese reiki, Zen meditation, and Chinese qigong (which predated Laozi and Zhuangzi who philosophised about it) – are all closely connected to literature and the arts (e.g., Daoist or Zen paintings and sculptures from antiquity). Since some Chinese scholars have advanced the concept of “cultural genes” and qi passed down from generation to generation, an evolutionary study of these Asian artistic phenomena might yield epoch-making findings for the whole world. Regardless of the weaknesses mentioned above, Dutton’s book, which discusses the nurture/nature debate in a new light (204–205), will prove useful for broadening our investigation into North-Americanized Daoism in literature and the arts as well as their contemporary criticism and theorization.

2.60 Harrison’s *Eastern Philosophy: The Basics* (2013; 199 p.) was fresh off the press on the subject of Eastern philosophy in March 2013, with published scholarship updated to 2012. Like Heintzman’s 2011 book (see below) that points up certain distinct differences among Western and Eastern religions and spiritualities (e.g., 43–45), Harrison shows keen awareness of the unique nature and properties of Eastern philosophies evolved even in close geographical proximity. Chinese culture, isolated for a long time from other Asian civilizations, has developed a philosophy of its own quite different from those of its neighbors such as India, and from the philosophies of other continents (Harrison 2013: 101). Moreover, Harrison identifies many differences among Eastern philosophies – Confucianism, Daoism, Buddhism, and Hinduism – with virtue, authenticity, and wisdom constituting key concepts in the Chinese world view (101–177). Though Harrison does not deal with North-American literature and criticism, her new publication will assist us in describing the specific ways in which philosophical Daoism has been transformed in North-America literature and criticism.

2.61 In 2005, Ye Shuxian 叶舒宪 published a massive 599-page *Goddesses of the High Tang Dynasty and Venus: Themes of Love and Beauty in Chinese and Western Cultures* (translation ours; 《高唐神女与维纳斯: 中西文化中的爱与美主题》). Taking a literary-anthropological approach mostly in the pre-modern periods to Chinese and Western mythologies, literatures, and arts, Ye applies a variety of Western theories – for example, Freud (p. 470), Frye (p. 540), Foucault (p. 545) – to the study of the themes of love and beauty as constructed in Western and Chinese representations of myths and goddesses. Also on display is a wide array of pictures of nude female figures and goddesses from the West and East as well as techniques and positions of mating in Western and Daoist practice. By foregrounding these formerly repressed female-related pictures and topics in China since the early twentieth century owing to dogmatic and puritanical Confucian, Nationalist (KMT), and Communist ideologies, Ye has broken many sensuous and sexual taboos on the visual, psychological, and cultural levels. Above all, by connecting of Laozi’s idea of chaos as a creative state with such mythical goddesses of (re)production as Earth Mother, Nu Wa, and Mother of Western Heaven (pp. 55–56), Ye establishes Laozi as having colored his philosophy with “sexual politics” (original English) in reaction to the prevailing patriarchal system of signification in the literature and arts of China. In addition, Ye goes further back into Chinese history and literature than he
does in his *Laozi and Myth* discussed above. He also goes further back than N.J. Girardot does in *Meaning and Myth in Early Taoism*. Though Ye does not comment on North-American literature and criticism, he offers fresh insight for our proposed book: he employs Western theory while discussing the theme of “return” in the context of Laozi’s philosophy. He also discusses topics of love and beauty in association with sexual appeal and instinct across cultures. A number of major North-American female writers such as Pearl Buck, Ursula Le Guin, Maxine Hong Kingston, Amy Tan, SKY Lee, Larissa Lai, and Rita Wong can be re-interpreted with Ye’s insights in mind.

2.62 Qingchuan Wan 万晴川’s *2005 The Classical Chinese Novel in Relation to the Culture of Fangshu* (translation ours; 《中国古代小说与方术文化》346 p.) is a *bona fide* literary and cultural taboo-breaker. By appropriating the relevant Western theories of Robert Redfield, Cassia, and others as well as the theories of such Chinese scholars as Ge Zhaoguang and Yang Yi, Wan takes a cultural studies approach to an unexamined area: the classical Chinese novel in relation fangshu. Wan argues that fangshu is based on the theory of the unification of heaven and earth, yin/yang and the five-phase discourse, as well as on the models of Chinese imagery and numerology (8–16). Fangshu culture includes a multitude of specific arts or crafts, some of which are based on religious Daoism; these arts and crafts range from love-making, life extension, numerology, and fortune-telling to fengshui, dream interpretation, and the reading of physiognomies. In fact, each of these arts could have easily formed a branch of knowledge in its own right. Wan has proven that the classical Chinese novel incorporated these high and low cultural practices to produce a wide range of aesthetic experiences and topical material and that this new material changed the structures, dynamics, and themes of the novel. Yet this whole realm of cultural activity in the classical Chinese novel was previously relegated to the margins of academic studies.

Wan’s 2005 work covers a longer historical period than Hsia’s 1968 book, *The Classic Chinese Novel* discussed above, but would complement it nicely since Hsia’s work focuses largely on high religious Daoism and the classical Chinese novel. It is obvious that many cultural practices of fangshu have resurfaced in twentieth- and twenty-first-century Chinese literature as well as in North-American literature – particularly East-Asian, North-American writing. Our proposed cross-cultural study will definitely benefit from Wan’s recent findings.

2.63 Xinjun Li 李信军’s *One Hundred Schools on the Dao* (translation ours; 《百家论道》2007) remains probably the most comprehensive collection of sayings or comments about Daoism. Commentators include an impressively long list of politicians, philosophers, literary figures, critics, and scientists from many countries. These people have touched on the far-reaching, positive influence of Daoism on either themselves or a variety of important matters such as ecology, feminism, and equality. Li’s book is a resource that has broadened our understanding of the multi-layered and global impact of Daoism – a field of study not yet fully explored. Though his work does not focus on North-American literature and criticism, it has helped us to develop an interdisciplinary approach and to put our proposed project into a multi-cultural, multidisciplinary, and comparative perspective. We intend to
translate part of Li’s text into English in our proposed book – a modest contribution to global Daoist scholarship.

2.64 Minghui Wang 王明辉 published Qi Theory in Chinese Medicine and its Clinical Applications (translation ours; 《中医气学说理论与临床应用》; 538 p.) in 2000 to wide critical acclaim. A solid work of qi theory as well as of empirical and clinical science, Wang’s thick volume zeroes in on one key concept, qi (chi), as applied to Traditional Chinese Medicine (TCM). Citing the Daodejing on the philosophical concept of Dao and qi (e.g., 1–2; 43; 370–371), Wang employs some significant statistics. In the Internal Classic of the Yellow Emperor, the foundational text of TCM, 2,997 names are associated with the term qi in 271 categories (44). This proves that, for 5000 years or so, qi has not been a figment of the imagination or a mere metaphysical concept, although some skeptics may still question its existence to this day. Qi circulation has been a vital part of the second circulatory system that complements the blood circulatory system known in the West as essential for the maintenance of health and treatment of a wide range of diseases. In a twenty-first-century global context, Wang’s work on qi provides a Chinese theory (in the Western postmodern sense of the word of theory) for explaining qi-related phenomena in literary works across disciplines and cultures. By extension, the concept of a protean and multi-dimensional qi can function in manner similar, for example, to Freud’s concept of the unconscious, Jung’s idea of a collective unconscious, or Jameson’s the political unconscious; it can also challenge the boundaries between Western-defined science, medicine, psychology, philosophy, and literature. Consequently, since a large number of writers and theorists have indeed used or lived this concept, numerous issues of health, healing, stress, longevity, and prevention of diseases as represented in North-American literature can also be profitably studied with new qi-related, interdisciplinary, and cross-cultural insights from Wang’s study.

2.65 Though published some 20 years ago, Yingcai Ge’s 葛英才’s A Collection of Research Essays on Qigong (translation ours; 《气功研究论文集》 1994; 100 p.) is still a cutting-edge interdisciplinary study of qi and qigong. It takes the understanding of qi and qigong from a commonsensical or physiological level to one that is “paranormal” or “supersensory.” Through scientific research, laboratory tests, and well-documented clinical cases, Ge’s collection convincingly proves the underlying theory and practical usefulness of qigong. Short as it is, his collection offers much to challenge the limits set by both Western and Chinese science, medicine, and philosophy. It seamlessly connects the Dao and qi in Laozi (the Daodejing 2; 45), debunks Keppler’s concept of “Eastern mysticism” (11), and opens up the subject of Confucius’s disciples practice of qigong (37). It also confirms the feeling of the non-existence of the self and the unification of the self with the universe in Daoist or Buddhist qigong exercises (60). More importantly, Ge dispels the mystique of qi as an esoteric philosophy and establishes Laozi and Zhuangzi as the initiators of an open-ended qi discourse. They were the true founders of Daoist qigong exercises in ancient China. Ge also maintains that qigong theory and practice in the so-called Axial Age – the Spring-Autumn and Warring States Periods of China – continue to be unsurpassed.
In this collection Ge coins the term *huazi* (华子) to name certain particle-waves that he discovered while engaging in qigong activities. In this sense, we are still confronting the same problem that the alleged author of the *Daodejing*, Laozi did some 2500 years ago – how to name the Dao and bring its bio-spiritual-healing discourse to the whole world.

A biographical comment on Ge is in order. Ge was a Beijing university physics scholar who initially focused on medical healing by magnetism. After suffering from severe, chronic headaches, he was privately mentored by the abbess who presided over a temple on Mount Fragrance in Beijing. With newly acquired Buddhist and Daoist qigong, he overcame this disease and opened his “third eye.” He learned to conduct telepathic healing with miraculous results and became a qigong legend himself. Subsequently, he gave invited seminars to Traditional Chinese Medicine practitioners in Canada and wrote many essays with new ideas about medical science, physics, technology, and philosophy. Two members of our writing team, John Ming Chen and Yue M. Chen, have both benefitted from Ge’s direct guidance. Our proposed book promises to be enriched with insights and challenges from Ge’s collection, and we hope these insights will be of interest to several North-American writers and critics who are currently considering the concepts of qi and qigong.

2.66 Jianqiang Lin’s 林健强 2002 *Scientific Proof for Metaphysical-Spatial Fengshui* (translation ours; 《玄空风水科学鉴证》 (353 p.) is an innovative and well-researched book on fengshui – Chinese geomancy. It draws on Daoism (47–48) and Buddhism (49–50) and other ideas to explain fengshui, and it provides scientific proof for the effectiveness of fengshui using related Western concepts derived from modern physics and chemistry. The proof is based partly on empirical data, field studies, bio-spiritual and soul research and partly on geophysical pictures, mappings, and diagrams. Lin extends the concepts of qi, taiji (tai chi), wuji, and meridians to highly sophisticated readings of mountains and rivers, buildings and tombs, and shapes and forms. These natural/cosmic objects serve as macrocosmic versions of the microcosmic human anatomy and represent the miraculous artworks wrought on the geography of mother earth by the vital energy of nature, or qi, which has its own qi-will or qi-mind. Such qi-related phenomena may seem inexplicable in terms of classical Western science yet prove understandable when interpreted in the light of the quantum theory of modern physics. Qi-related phenomena are, of course, perfectly comprehensible with Lin’s well-formulated fengshui theory and Laozi’s Daoist philosophy (43, 244, 248, 251), which, in turn, are substantiated by real-life applications and cases.

Lin’s book resonates, in part, with the key ideas in Stephen Field’s essay, “In Search of Dragons: The Folk Ecology of Fengshui” in N.J. Girardot, James Miller, and Liu Xiaogan, eds., *Daoism and Ecology: Ways within a Cosmic Landscape*, pp. 185–200. In Lin’s as well as Field’s studies, part of the fengshui philosophy involves finding an ideal yin house or grave location to ensure that posterity and the living dead can mutually give and receive each other’s blessings and wishes. The Chinese are an eminently practical people with a rich spiritual life and a re-birthed after-life. Foreigners who practise the art-and-science of fengshui share this spiritual dimension. In such a “living world” (Daniel Overmyer 1983) souls, gods,
ghosts, and spirits form an extended family stretching back hundreds, if not thousands, of years. While Field’s essay focuses on the ecological and planning aspects of fengshui, Lin’s book goes further to challenge all people to widen their intellectual and spiritual horizons. An impressive number of North-American writers and critics have embraced fengshui, qi, taiji (tai chi), and Chinese bone-and-body burial ceremonies that show respect for the dead, yet much knowledge about these Chinese concepts and practices is required to gain a full understanding of the literary constructions of fengshui.

Lin also applies his fengshui theory to the yang house and the yin house, each meant respectively for the living and the living dead. He maintains that the environment is equally important for the living and the dead and that the living dead have certain connections with the living in ways that need exploration rather than rejection. Lin’s work will help explain holistically and macrocosmically why so many Chinese and foreign practitioners of fengshui have persisted in it for millennia despite the skepticism of Western scientists and the Chinese authorities.

A fengshui practitioner and creative writer of Daoist-related poetry in America, Lin is currently completing his third book on related aspects of fengshui. His fengshui studies rank as “scientific” by Western standards. John Ming Chen has known Lin for some 30 years and has followed him in the pursuit of fengshui since 2007. At John Ming Chen’s invitation, Lin has agreed to join the writing team for the proposed book.

Editor Richard Lane published Global Literary Theory: An Anthology in 2013 to wide critical acclaim. He struck a good balance of representation between different theoretical voices from the West and East. One of the many commendable features of this 944-page tome is its inclusion of several extracts in relation to Asian people, including the Chinese. This work also discusses Asian philosophy, literature, and culture. Section 2, “Deconstruction & Post-Structuralism,” provides an extract by A.T. Nuyen entitled “Levinas and Laozi on the Deconstruction of Ethics.” Nuyen’s essay appeared originally in his Deconstruction and the Ethical in Asian Thought. Nuyen’s comparative piece is, of course, not the first to offer a cross-cultural study of Western and Chinese-Daoist modes of deconstruction with respect to ethics. As our proposed book promises, similar East-West comparisons may be made in matters ranging from Daoist poetics and aesthetics to Daoist politics, ethics, and ideology. Section 5.7 in Lane’s anthology features Daria Berg’s “What the Messenger of Souls Has to Say: New Historicism and the Poetics of Chinese Culture,” which appeared originally in Reading East Asian Writing: The Limits of Literary Theory. We have discussed the latter book above, noting that it puts a spiritual dimension back into discursive “high theory” (Eagleton, The Event of Literature, 2012: ix–x). To Lane’s further credit, Section 6.6 cites Rebecca E. Karl’s “Race, Colonialism and History: China at the Turn of the Twentieth Century.” This essay appeared originally in Philosophies of Race and Ethnicity and, like the book of which it is a part, brings increasingly racialized, politicized, and historicized dimensions to the study of China. Similarly, Section 9 offers Sonia Shah’s “Introduction: Slaying the Dragon Lady, Toward an Asian American Feminism,” which was first published in Dragon Ladies: Asian American Feminists Breathe Fire. This discussion...
of the conventional image of the Asian dragon lady agrees with our idea of a constructed, Daoist-feminist politics and poetics in American literature and criticism. Last but not least, Section 11 of Lane’s work, which covers Globalization and Global Studies, features Shaobo Xie’s “Is the World Decentred? A Postcolonial Perspective on Globalization.” This essay first appeared in Global Fissures: Postcolonial Fusions, where Xie was a co-author with John Ming Chen of an essay on Zhuangzi and deconstruction in relation to language and truth. Xie’s recent postcolonial focus on globalization continues to shed light on constructed Daoism in a global context.

Compared with Vincent Leitch’s anthology (2010 2nd edition), Lane’s represents non-Western critics much more strongly in a discussion of the cultural theory of the East, especially as this theory touches on the rising power of China. To the present writers, Lane’s representation remains, however, as incomplete as the vast majority of anthologies of literature and literary theory published in Western countries. Nothing is included from such preeminent scholars as Zehou Li, Zaifu Liu, or Gao Xingjian. Likewise, Jameson’s essay on third-world postmodern theory in relation to late capitalism, which is based on well-researched facts about China, was not included.

On the whole, Lane’s anthology opens up new theoretical possibilities for exploring ethnic, racial, gender, and high-technological issues. This expansion of a field of study concurs with our proposed, cross-cultural study of North-American, Daoist literary and cultural problems. In addition, the quintessentially Daoist philosophy of the interdependency of things, which will be examined in our proposed book, coincides with current, North-American research into contemporary global realities. In spite of these perceived deficiencies, Lane’s work has supplied us with an up-dated definition of globalization and with helpful theoretical comments.

2.68 Saussy’s 296-page The Problem of a Chinese Aesthetic (1993) is a comparative study of Chinese and Western constructions of Chinese aesthetics. It is deconstructive rather than destructive in its approach – somewhat like Paul de Man’s close reading of a text. In Chapters 1 and 2 (pp. 13–46; 47–73), Saussy refers to the “results of several years of [his] experiments with translation” (Introduction, 1) in order to challenge several scholars about the translating and constructing of “Chinese Allegory.” His comparative critiques of the interpretations of China, Chinese aesthetics, and the Chinese language by Matteo Ricci (pp. 36–37), Hegel (pp. 151–184) and Leibniz (pp. 37–39) are still relevant today. Saussy also discusses the interpretation of an ancient Chinese text – the Book of Odes – by Confucius and others (74–150) to point out the ideological underpinnings of any exegesis that describes the meaning and aesthetic structure of these poems. He cites approvingly the comments of the Daoist scholar A.C. Graham on Daoist philosophy and language (7–8) yet questions the cosmological assumptions about Chinese literature in the critical works of Pauline Yu, Stephen Owen, and Andrew Plaks. In particular, he calls attention to the debate about monism versus dualism.

Saussy discusses problems associated with the translation of the concept of chi/ qi into “air” (40), or into “pneuma[breath] = pneuma [spirit]?” (45–46), observing that such translations do not do justice to the polysemy of qi’s Chinese meanings.
He faults Hegel for translating “Chinese aesthetic” into “aesthetic China” (188). His most scathing critique, however, is levelled at some of Hegel’s conceptualizations, especially Hegel’s eurocentric and idealistic comments on Chinese history, philosophy, and religion. Saussy’s critique is often substantiated by the same set of examples and facts cited by Hegel himself (179–184). (This book is similar to the essay by Saussy written for Reading East Asian Writing: The Limits of Literary Theory (2003), pp. 39–71. This essay also attempts to compare and combine Chinese poetics and Western theory (in its postmodern sense) in order to study Chinese literature and philosophy.) Although Saussy does not include North-American literature and criticism in his 1993 book, his insights, which are deconstructive, anti-Orientalizing, and cross-cultural, can benefit our proposed work on globalized Daoism.

2.69 Shenglong Li substantially revised his 1998 The Daoist School and its Influence on Literature (translation ours; 《道家及其对文学的影响》390 p.) and issued a second edition in 2005. This latter interdisciplinary work moves beyond the two oft-cited foundational Daoist texts the Daodejing and the Zhaungzito several others, including Huanglao Boshu (《黄老帛书》, E-Guanzi (《鹖冠子》), Wenzi (《文子》), and Lvshichunqiu (《吕氏春秋》). Li’s goal is to construct an expanded Daoist school of thought in relation to Chinese literature. He spells out key Daoist principles in his book and studies their historical development in four main parts. A fifth part consisting of eight chapters offers in-depth analyses of this enlarged Daoist school in relation to literature and art in each major historical period of China over 2000 years of literary history. In these eight chapters, Li establishes several categories of Daoist aesthetics that previous scholars have neglected. His study of Daoist thought in practically all Chinese literary genres and in several forms of critical theories is detailed and enlightening. In fact, it makes the work of many other scholars appear rather shallow and biased.

Li also repudiates the received view of Daoism as passive or quietist philosophy. He highlights the Daoist school’s successful strategies for saving humanity from rigid social formalities, ecological imbalance, and over-weaning confidence in human rationality. Above all, such a newly constructed Daoist school offers a refreshing literary and cultural vision of a sustainable Daoist society, which places human beings in a proper perspective. They are part of a universe that cherishes the unification of Heaven and Humanity, broadly and newly conceived.

Compared with Binghai Li’s 1993 book discussed above with a largely thematic treatment of Daoism in relation to classical Chinese literature and art, Shenglong Li’s 2005 monograph covers a longer historical period and follows a strict chronological order. These two major studies in Chinese complement each other nicely and overlap minimally. It is true that Li’s 2005 study does not cover North-American literature and criticism. Nonetheless, his sophisticated interpretation of the evolution of Daoist thought in Chinese literary and artistic products and his interdisciplinary approach may serve as an inspiration for our proposed comparative, cross-cultural study of Daoism’s literary and cultural globalization in North-America.

2.70 Zehou Li’s Four Essays on Aesthetics: Toward a Global View (204 p.), excerpted in Vincent Leitch’s 2010 Norton anthology (2nd edition), offers a
ground-breaking theorization of the subject at the time of its initial publication in Chinese in 1988. These essays were the result of several revisions (translated into English by Li and Jane Cauvel, an American aesthetician) and a noticeable expansion in 2006. The most recent text keeps much of its original flavor and rigor from an East-West comparative perspective. For instance, Li touches on North-American arts in connection with a French practitioner of Dadaism and surrealism (e.g., Marcel Duchamp; see Dutton above, 2009: 83–84; 193–202) from another aesthetic angle (see Four Essays on Aesthetics (2006: 127; p. 1749 in Leitch). More importantly, Li explores several fundamental concepts of qi (137, 172, 177) of emotion (134; 86–88; 92–94; 109–110; 143–147) and of sexuality (92–94; 147–49) as three characteristics or essences developed throughout Chinese culture and history. Laozi (27), Zhuangzi (18, 57, 70, 121, 164), and Daoism (24, 66, 90, 122, 175) are also discussed. The implications for non-Chinese readers unfamiliar with these Chinese interpretations of these concepts and figures are many, and Li’s cross-cultural understanding offers much food for thought. In a broad stroke, Li spells out the key differences between Chinese and Western aesthetics (9, 11–13; 19–20, 24–26) including Marxist aesthetics (2–4; 22–23, 31–39, 53–55, 90–94). Li also posits and substantiates this point subsequently: “According to the Chinese tradition, including Confucianism, Daoism, and Zen Buddhism, the aesthetic experience is an experience of the highest state of mind-heart. It holds a position of importance similar to that of religious experience in Western cultures. Confucius says it is ‘building up (your personality) through rites but completing it through music.’ It is a wholly human experience, which gives a person the feeling of transcendence, of a higher level of being. It is not an experience of Plato’s world of ideas, or of a transcendental world of God, or a pure spiritual experience. It is a wholly human experience of this world without dual realms” (24). Another delectable passage of summarizing his seminal ideas is worth quoting; it falls largely in line with the conclusions drawn by American literary critics such as Pauline Yu and Cai Zongqi respectively (see above): “This [aesthetic experience] is the naturalization of the human manifested not only in physical activities such as Chinese qigong, taiji, and practice of longevity but also in the formal stratification of artworks, including qi (vital force) and bone strength. These do not express natural physiology, but result from human self-cultivation over long periods. In theory, from Mencius’s cultivating qi to guqi (literally “guqi” means bone-strength, but actually means something near noble vitality), in later times it takes great effort to get the formal stratification of artworks to tally with the rhythm of the universe and thereby to form an isomorphic structure. In Chinese literary works and arts, the emphasis is to embody the Way [Dao], …” (138–9).

On the whole, however, Li’s 2006 work is long on the Confucian, Kantian, and Marxist aesthetic traditions and short on the Daoist, Buddhist, and Zen Buddhist ones. Although Li’s 2006 work does not cover North-American literature and criticism, it does shed much light on Western and Chinese aesthetics. It offers a counter discourse against “constant government cutbacks on aesthetic education that is in jeopardy of losing its soul to technology and consumerism” (Foreword by Judith Genova, ix), and provides a theoretical framework for our interdisciplinary and
cross-cultural construction of North Americanized Daoist, Confucian, and (Chan/ Zen) Buddhist aesthetics in North-American literary, critical, and cultural reconfigurations.

2.71 Heintzman’s *Rediscovering Reverence: The Meaning of Faith in a Secular World* (2011; 291p.) offers an intercultural study of religions and spiritualities in the West and East. Though most of the book focuses on Western religions, it does place some emphasis on Eastern spiritualities or religions: Daoism, Confucianism, Zen Buddhism, and Buddhism. In terms of Daoism and Confucianism, Heintzman discusses Tao (25–27, 35–38, 74–75, 95–96, 119–120, 143, 201–202), the *Yin* and *yang* (36), *Tao Te Ching* (90, 95, 201), the *Book of Chuang Tzu*; and Confucius (23–24, 36, 106, 190). Regarding Zen Buddhism, he embraces Zen (37, 53, 82–84, 100–1) and covers Buddhism and Indian spiritual exercises such as yoga (30, 35–36, 76, 79, 189–91). To his credit, the book spells out the key differences and similarities between Western and Eastern religions or spiritualities (38–45; 83–84; 94–102; 165–166; 199–202). He also stresses actions and habits, and distinguishes between faiths and beliefs.

Finally, Heintzman puts his hope in a trio of values: reverence, hope, and trust, and ends by citing Samuel Johnson and others on trust (205–208). In what some scholars have called “the post-secular world” (the ACCUTE conference program of the 2013 Congress of the Humanities and Social Sciences of Canada), he emphasizes the recent religious turn. In the current age after philosophy or “theory” seems to have exhausted itself, we believe that this religious turn can be linked with the return to classical rhetoric, ethics, and poetics in current trends of theory and criticism (see Culler 2011; Eagleton 2011). In our view, these new turns offer refreshing theoretical or critical approaches for twenty-first-century literary criticism in a global context.

Heintzman’s work on religion and spirituality can be profitably read in conjunction with Victoria Harrison’s *Eastern Philosophies* (2013) discussed above. Though neither book deals directly with North American literature and criticism, both offer insightful and cross-cultural observations on Daoist philosophy and religion from a comparative perspective. We can definitely make good use of these insights for our proposed work.


Published in the United States under a new title, *Chinese Medical Qigong*, the English version covers five main kinds of qigong. Daoist qigong is placed second, after medical qigong and before Buddhist, Confucian, and martial qigong. However, Daoist philosophy as championed by Laozi and Zhuangzi in the Spring and Autumn period is credited with laying the theoretical foundation for other kinds of qigong, since Chinese culture is syncretist. Liu’s book also provides qigong recipes for specific diseases, with a consideration of symptoms, pathology, and diagnosis much as in standard Western medical textbooks.
The English translation breaks new ground by assisting English speakers in understanding the philosophical and semi-religious discourse undergirding a branch of Chinese medicine; it also challenges orthodox Western concepts of science and medicine while proving the permeability of the artificial boundaries between current Western disciplines in the sciences, social sciences, arts, and humanities. Furthermore, it helps strengthen the relationship between literature, Daoist theory, and medicine in new ways that are not unlike those described in Linda and Michael Hutcheon’s interdisciplinary essay, “Why Disease and Opera” (2013: 731–737), which is published in Richard Lane’s anthology.

In addition, Liu’s book ties in with Zehou Li’s observations about “the practice of Daoist qigong and Chan [Zen] Buddhism” (2006: 122) and with Li’s one-world theory. Though Li focuses on the sensuous element in aesthetics by identifying the self with heaven and earth, a case can be made about the transferability of the polysemic concept of qi to fields of medical, literary, martial, and cosmological studies. In this context, Liu’s book serves to connect Daoist qigong theory and practice with literature, aesthetics, and medical theory.

Liu’s translation is also significant in another way: Daoist discourse defies time, space, and the disciplinary divisions in the West and East. Though first founded or constructed over two and a half thousand years ago, Daoist philosophy also qualifies as a theory in the Western postmodern sense. Although Liu’s work does not cover North-American literature and criticism, it expands the theoretical, interdisciplinary, and cultural horizons of our proposed study. It enables us to assess anew the fact and significance of North Americans practicing Daoist qigong or Chan/Zen meditation. Indeed, there exists a need and market in North America for Daoist philosophy and exercises as well as for Daoist literature and theory.

2.73 Editor Jacob Neusner published the 4th edition of *World Religions in America: An Introduction* in 2009 (449 pages) to wide popular and critical acclaim. In a chapter entitled “East Asian Religions,” several key concepts and figures are considered in the context of their Americanization. They range from Yin and Yang (160, 330), Zen Buddhism (143, 151–52, 115–117, 163, 167, 168 n. 2, 331), and Laozi (159–60, 326) to Daoism (158–60, 325), East Asian Religions in China (155–71), Confucianism (157–60, 324) and the *Dao de jing* [Laozi] (159–60, 325). This chapter provides needed information on East-Asian religions in the United States and shows that they have become an integral part of the multicultural, multi-ethnic reality of world religions or spiritualities in American life. East-Asian religions are no longer something marginal; there is indeed a material or cultural base of practitioners of Daoism, Confucianism, and Buddhism (often dubbed collectively the “three teachings of Asia and China.” However, there is a lack of focus on Daoist-inflected practices such as Daoist qigong, tai chi, acupuncture, and Traditional Chinese Medicine. Given the context of the American publication of works by eminent Daoist scholars (including Olivia Kohn) on these Daoist practices, Neusner’s work could have expanded its scope.

Though Neusner’s book does not discuss North-American literature or literary theory, it is a great inspiration for us. Our proposed project would, we hope, stimulate

Appendices
new, interdisciplinary, and focused engagement with Daoism as a philosophy, a religion, and a theory in the postmodern sense constructed in North America. We will also demonstrate that North-American Daoist literature and criticism have a place in North-American academic and real life, and that Daoist-influenced practices as mentioned above also have bearing on North Americans.

2.74 Inspired by Donovan and Elsmore’s *The Religions of New Zealanders* (1992) and galvanized by Neusner’s *World Religions in America* (1994, 2009; 4th ed.), Jamie S. Scott edited *The Religions of Canadians* in 2012 (468 p.) (See Acknowledgements, ix). Though no chapters in Scott’s book are specifically dedicated to Daoism in Canada, a range of Daoist-related subject is discussed: Daoism (270, 274−77, 388); Laozi (270); Zen Buddhism (273, 285); Zen Buddhist Temple (296−98). Scott regrets the absence of a focused study on Daoist religion in Canada, but does not offer a full explanation. For us, however, a passage from Chapter 3 entitled “Protestant Christians” by University of Toronto Professor C.T. McIntyre is illuminating and points to the complexity or difficulty in defining a religion with regard to Chinese practices. McIntire writes: “It is … significant that the people claiming to follow ‘no religion’ in the 2001 census amounted to about 16 %. Many of these were Chinese immigrants who had arrived since the 1960s, and for whom the census category ‘religion’ made no sense, but who practiced what others regarded as religions, including Chinese popular religion, Buddhism, Taoism, Confucianism, and Falun Gong”(p. 108).

The recognition of a Daoist or Chinese religions in Canada aside, our research has revealed a different story. There are indeed properly named Daoist temples or institutions in Canada, and different denominations under the umbrella term Daoism/Taoism exist as well. Take the Greater Vancouver and Victoria areas, as well as the Greater Toronto area. We have found a strong material and cultural base for a variety of Daoist religion, broadly conceived. Inside Vancouver’s Chinatown and in its vicinity alone, three properly named Daoist temples stand prominently on Keefer, E. Pender, and Powell streets. At the corner of Gore and Pender, looming large and lofty is a huge mural of Laozi riding a water buffalo and holding a scroll of the *Daodejing* in both hands. These visible signs are in addition to numerous Daoist gods and goddesses enshrined in the ancestral halls of Chinese-Canadian clan associations and in the entrances or hallways to various Chinese businesses inside and outside Chinatown. Self-identified practitioners of Daoist arts for spiritual enlightenment, health and healing are many; they include world-famous figures and scholars such as Chan Lin-xin, Ge Yingcai, Chin-sheng Tu, Jan Walls, and Mason Lok, to name but a few. Most prominently, the Taoist Tai Chi Society of Canada founded by Torontonian Moy Lin-shin has staged many free, public performances on Health Day, with thousands participating across Canada in the streets of cities such as Toronto and Vancouver – not to mention its numerous branches in many countries.

In sum, in Canada there is a wealth of Daoist religious/spiritual materials to cover, and Daoist-related poetics, ethics, and politics to theorize in an interdisciplinary and cross-cultural manner. The yield promises to be good for our proposed book.
2.75 In brief, the above-mentioned 74 English and/or Chinese books on religious and philosophical Daoism have not only laid solid theoretical foundations for our proposed interdisciplinary study; they have also set fine examples of literary, poetic, and aesthetic textual analyses. In addition, a few have started to approach Daoism as a critical theory in both the postmodern and traditional senses. Nonetheless, we will break much new ground in several ways. The first is by describing literary, poetic, and aesthetic matters that are Daoism-specific. The second is by discussing nearly 150 North American translators, writers, and critics/theorists over a century. The third is by bringing a literary-cum-cultural, interdisciplinary, and comparative perspective that can overcome the gaps and divides separating the disciplines of philosophy, religion, literature and criticism. The fourth is by combining Western and Chinese aesthetic and genre theories. The fifth is by building bridges for sustained literary and cultural exchanges between North America and China and, to a lesser extent, East Asia, all of which have been involved in Daoism’s globalization.

Appendix II: A Glossary: Philosophical, Religious, and Literary Terms in Daoist Studies (Alphabetized in Pinyin, Chinese, and English)

The head entries, highlighted in bold face, are presented in the order of pinyin, Chinese characters, and English translations (or transliterations). Each head entry is followed by its respective definition in English. A conversion table of pinyin and the Wade-Giles system is appended for cross-references.

Unlike the head entries of many glossaries about Daoism, ours have a particular emphasis. They are concerned primarily with the aesthetic and artistic implications of Daoism for literature and other arts. Furthermore, many of the head entries are deliberately rendered as precise translations or even transliterations of the Chinese original. This mode of presentation enables us to retain their poetic-philosophical flavour in the source language and literature. It also enables English readers to identify easily original Chinese texts in the long Daoist tradition and to be aware of the source of these texts across languages and cultures. These texts (and their “inter-texts”) include references, allusions, paraphrases, and even whole passages in Chinese and English. They come from three main sources: foundational philosophical and religious Daoist writings; certain expressions of Daoism in literature and the arts; and certain key concepts that form a part of the traditional Chinese criticism of Daoist literature and arts.

We have consulted several recent Chinese and English glossaries in the preparation of this inter-cultural glossary. See References for detail.

1. Buqiuwen yi daixing 不求文以特形 Never seek to adorn natural forms. Originally a sentence from the Zhuangzi (the Shanmu 山木 chapter, “Mountain Wood”), this concept has solidified into one of the five ideals in Daoist aesthetics and poetics regarding natural forms or shapes. It is a supplement to the proposition,
“pusu er mingxing de” 朴素而民性得 (simplicity produces good human characteristics; see head entry) and deepens the theory of pristine simplicity as beauty. This aesthetic principle urges respect for everything in nature in its simple and unspoiled state (see Li 1992: 144–154).

2. **Buzheng 不争 Not to contend.** This concept of not contending refers to a non-interfering attitude or action under the overarching concept of **wuwei 无为 non-action** (see Shi 2009: 25).

3. **Cantan 慘淡 gloom and anxiety.** These two qualities constitute the key characteristics that contribute to the metaphysical and mysterious sense of the Dao, or **youmiao de xuangan 幽妙的玄感.** For other related qualities, see **mohu 模糊 uncertainty and ambiguity, and jingji 靜寂 tranquility and quietude** (Li 1992: 36–37; 50–63).

4. **Chaoran de chushi zhexue 超然的处世哲学 A life philosophy that holds aloof from the world.** This is a philosophy of life that advocates transcendence over mundane matters and attainment of Daoist philosophical and religious wisdom. A Daoist philosophical and religious perspective involves three main concepts: **rouruo buzhuang 柔弱不争 Be soft and yielding but not be contentious, xuzhou aoyou 虛舟遨游 floating carefree on an empty boat, ruoji ruoli 若即若离 seemingly attached and detached simultaneously.** This Daoist life philosophy has been brought into full play in Chinese literature and arts (see Li 1992: 349–387), and in Canadian literature (see Chen 2008, 2010; Chen and Wei 2010; Wei Li and John Chen 2010, 2011).

5. **Chaotuo 超脱 aloof and aloft.** These two-word concepts suggest a state of aloofness and lofty height or distance. This state or attitude is generally achieved by gaining detachment from things through Daoist philosophical, religious, or aesthetic transcendence over immediate experience. Writers and literary critics inspired by Daoism have traditionally striven to achieve this unique attitude of aloofness (see Yu 2007, Wang 2003).

6. **Chaoyi Xiangwai, deqihuanzhong 超以象外, 得其环中 Something transcending imagery but graspable or understandable within the circle.** This two-line sentence, first used by Sikong Tu 司空图, suggests that there is something Daoist that lies beyond a perception of images yet within a circle of deep understanding. The concept has been re-vented and reapplied by generations of classical and modern Chinese writers and critics to designate the aesthetics of **xionghun mei 雄渾美, the beauty of the virile and huge.** This is currently an aesthetic concept that champions the beauty of great strength and vast dimensions; it is a counterpoint to the concept of the beauty as something feminine and small. For more discussion, see Yip 2006: 65.

7. **Chonggao 崇高 sublimity.** The Dao is said to be great in its power and dimensions (see the *DDJ*), a concept that is similar to the Western, Longinian concept of the sublime (Li 1992: 102).

Li Binghai also links the sublimity of the Dao with the Chinese system of pantheism prevalent in ancient Asia. Sublimity is thus one of the three characteristics of Daoist pantheism (see Li 1992: 102–114). The other two characteristics are **liudong 流动 fluidity and mobility and wuhua 物化 things transforming (into each
other) in the process of change and interpenetration. Chen Penghsiang has convincingly argued that Zhuangzi’s style is sublime (see Hsia, ed., TAO: Reception in East and West, 1994). For a different view on the lack of the sublime in Chinese traditional culture, see Li 2003: 380.

8. Chongqi yiwei he 冲气以为和 blending the yin/yang qi to reach harmony. In the DDJ, this line can be interpreted thus: Blending the yin/yang qi to reach an equilibrium or balance that is a state where all things can be harmonized and be productive or creative. See the yin, the yang, and qi under chief headings. In wider usage, this five-word line suggests an achieved ideal state of harmony and creativity, through the interactions of the yin and the yang qi, in cosmological formation and in human endeavours. Rather than conflicts, contradictions, and clashes, Daoist thought strives for a state of harmony that allows for optimum creativity, peace, and harmony. For a diverging interpretation of a similar – but not identical – phrase, see Zhongqi yiwei he 冲气以为和 [Blending the middle yin/yang qi to reach harmony] and Hu Fuchen’s interpretation (2009: 49–53) based on the Guodian version of the DDJ unearthed in 1993. See also He 和 harmony or harmonization.

9. Chongshang ziran de lixiang 崇尚自然的理想 (Five ideals or goals related to) advocating the cause and course of Nature. Daoist philosophy, according to Li Binghai, advocates five ideals or goals with respect to nature, the cosmos, and ecology. For related ideals under this general heading, see pusu er minxingde 朴素而民性得 [Simplicity produces good human characteristics English translation], buqiuwen yidaixing 不求文以待形 [Never seek to adorn natural forms], diaozhuofupu 雕琢复朴 [sculpting and chiselling to return to simplicity], yitian hetian 以天合天 [using the humanly achieved standards or state of Nature or Heaven to emulate those of Nature or Heaven], zhenzhe jingchengzhizhi 真者精诚之至 [A person of integrity possesses the utmost sincerity and loyalty] (Li 1992: 134–180).

10. Daxiang wuxing 大象无形 Great images are formless or amorphous. The Dao is described as being great or grand, and as being formless or shapeless in the Daode jing (DDJ) and the Zhuangzi (ZZ). This visual attribute of the Dao has become one salient dimension and, indeed, one of the several standards in Daoist aesthetics and poetics. The phrase has also come into use in critical analyses of the great and formless imagery in artistic works. In Li’s categorization, this key concept has been concretized into one of the three characteristics of his conceptualization of Kongling de jingjie 空灵的境界, the realm of the empty and luminous. (See Li 1992: 181–191)

11. Dayin xisheng 大音希声 Great music produces rare sound. This auditory attribute of the Dao as described in the DDJ has become one defining dimension of Daoist aesthetics and poetics.

12. Dao 道, the Way, formerly Tao in the Wade-Giles system, means literally “road,” “path,” and “method,” in Chinese etymology. In the most popularly used Chinese version of the Daode jing, the Chinese character 道 recurs 74 times in 37 chapters. The version on silk, excavated near Changsha, Hunan, China in 1973, and another version, unearthed in Guodian, Hubei, in 1993, also feature the word Dao prominently (see Henricks 2000: 17–22). Throughout two millennia and a half of its history, the over-arching and seminal concept of the Dao has become richly preg-
nant with multi-layered meanings or polysemy on at least three levels relevant to this study: the philosophical, the religious, and the literary or artistic. The very word, Dao, has indeed become both a cornucopia and conundrum for generations of interpreters and translators in Chinese and English all over the world.

1. The philosophical meanings of Dao are manifold and hierarchical, as follows.

   (A) As prime mover and creator of the universe, it is born before the “emperor” (di) or 帝 in Chinese, and gives rise to ten thousand things and beings (wanwu 万物). Philosophically, it means ultimate reality, which is self-creating, self-generating, and self-regulating. Adrian Hsia, the editor of TAO: Reception in East and West (1994), characterizes the Dao as “the metaphysical soul of China” in a blurb on the back cover. The Dao in this sense appears first at the very beginning of the Daode jing, and recurs many times subsequently (see the Daode jing, Chapters 1, 4, 21, 25, 41; Zhao 2007: 15–17; Zhang 2004, 25–33; Liu 1975: 16–27; Wang 2011: 1–17).

   (B) The Dao refers to the laws governing ten thousand things and beings (wanwu 万物) in the universe, including the laws governing social development of human society. The Dao in this sense recurs with the highest frequency in the Daode jing (see Zhao 2007: 17–18; Wang 2011: 1–17), the Zhuangzi, the Leizi (LZ), and the Huananzi (HNI).

   (C) The Dao means the highest ethical and moral standards in ancient societies; it is tantamount to morality or ethics in current parlance. The Dao in this sense resurfaces nearly ten times in the Daode jing (Zhao 2007: 18–19). In the Daode jing text proper, four major categories of the Dao are clearly spelt out: the Dao of Heaven, of Earth, of Humanity, and of Nature.

2. The religious or spiritual significations of Dao are extensions or derivations from the philosophical meanings; they are equally rich and multi-layered. In fact, philosophical Daoist theories from Laozi and Zhuangzi form the very “soul” of religious Daoist culture (Shi 2009: 15). In Daoist religious writings, however, the Dao has been assigned over the course of some 1,800 years of Chinese history several extended meanings of a religious or spiritual kind. The same holds true for religious Daoism’s journey to the West. Notably, multi-theism and pantheism are two phenomena prevalent in traditional Chinese culture; they have been revived in the past decade after China’s state control was lessened in the late twentieth century and first 12 years of the twenty-first century. So far, several more levels of the Dao in a religious sense can be identified as distinct from those in a philosophical sense.

   (A) The mystical Dao that begets everything, the universe, even gods and God; (B) (i) The god-like Dao; (ii) The God-like Dao in pantheism; (C) The Dao personified or embodied by Laozi or Zhuangzi; (D) The Dao as qi, or vice versa;

In many English translations, the Dao has been equated with God. In Chinese religion, Laozi, renamed Taishang Laojun 太上老君, appears as one of the three
main gods in the Daoist pantheon. One should be mindful, however, that in the *Daode jing* itself, the Dao predates western concepts of God or divinity; it gives birth to God or everything else in Daoist cosmology. In religious Daoism as practised in both China and the West – a religion now very much alive in the new millennium – Laozi has been transformed into one of the three gods of the Chinese pantheon. Similarly, Zhuang Zi has also been deified in Daoist religion. It may be ironic to scholars insistent on the philosophical breakthrough of the *DDJ* that both Laozi and the *DDJ* have, in effect, been turned to religious use.


3. The Dao in literature and the arts is represented by its many philosophical and religious meanings. Over the past 2,700 years of Chinese literary history and the nearly 200 years’ of recent transplantations in the West, it has been expressed in various shapes, forms, colors, and hues. The Dao, in fact, is the ultimate goal of many philosophical, religious, and literary works. In other words, it is the objectively existing, ultimate, and absolute beauty and ideal. All qualities and characteristics of beauty, truth, and goodness are derived from those of the Dao. Literary and aesthetic standards are likewise derived from the various qualities of the Dao.

In East-West literary hermeneutics across cultures and languages, the Dao has been compared, at times rather narrowly, with the Western logos. Moreover, the Beijing- and Harvard University-trained Zhang Longxi cites the numerous findings of his Chinese mentor, the erudite Qian Zhongshu – findings based on decades of assiduous research in the tradition of Chinese exegesis, annotation, coloration, and criticism (see Zhang Longxi 1983, 1992, 2007).

The Dao can also signify the source of inspiration, creativity, and peace-tranquillity (和平 in Chinese), a source that gives rise to fecundity in literature and the arts (see *Creativity and Taoism* by Chang Chung-Yuan 1963, 1970 [rpt. 2011: Singing Dragon]); see Hu Fuchen 2009: 37–38.

In literature or arts, the specific ways to embody the Dao is by evoking the imagery and symbolism of water and qi. In Chinese, American, and Canadian literature, the Dao is more often hinted at, or alluded to, rather than presented in a glaring light or by direct reference. For appealing aesthetic effect, literary and artistic productions use Daoist imagery or symbolism to lead ultimately to the Dao itself.


In addition to ancient Chinese writers and poets, a host of modern to contemporary creative writers in China and the English-speaking countries have directly explored the concept of the Dao. They include, but are not limited to: Lu Xun, Shen Congwen, Lin Yutang, Wang Meng, Wang Zengqi, Zhong A-Cheng, Gu Cheng, Gao Xingjian, and Mo Yan in China; Eugene O’Neill, Ursula Le Guin, Theresa Hak Kyung Cha, Brenda Paterson, Maxine Hong Kingston, Amy Tan, Frank Chin, and Jianqiang Lin in America; and Malcom Lowry, Fred Cogswell, Yue Ming Chen, Larissa Lai, Rita Wong, and John Ming Chen in Canada.

13. Daofa ziran 道法自然 The Dao models itself on Nature. This line, a motto in fact, comes from the DDJ. In literature and arts, this motto has led to the establishment of a Daoist aesthetics of Nature and spontaneity as well as a Daoist discourse on Nature. All Daoist aesthetic ideas are predicated on this cardinal principle. For a philosophical understanding of this principle, see Zhang 2002: 162–169. For a discussion of this principle and ecology, see Wang 2008; Zeng 2003, 2007. The relation of this principle to ecological North American literature is discussed by Chen 2008, 2010 and Wei and Chen 2010, 2011.

14. Daoism 道教 see Daojia, Daoist philosophy, and Daojiao, Daoist religion.

15. Daojia 道家 Daoist philosophy. Daoist philosophy was, according to legend and history, initiated by Laozi some 2,600 years ago. It was later developed further by Zhuangzi and his followers. This philosophy emphasizes key concepts such as non-action, Nature or spontaneity, the yin/yang principle (the feminine and masculine), and tranquillity. See Lai 2008, Chen 1984, 1996; and Hu 2009.

16. Daojiao 道教 Daoist religion. Based on Daoist philosophy and developed from Chinese mythologies and religious movements 1800 years ago, Daoist religion emphasizes several key ideas. They include living contentedly in the here and now, the preservation of life, the worshipping of gods and ancestors, and unity with the universe. Ultimately, Daoist religion seeks longevity and even immortality through inner and outer alchemy. See Kohn ed. 2000, 2009, 2010, 2011; Miller 2003, ed. 2006; Hu 2009; Shi 2009; Qing 2008, 1998; Chau ed. 2011; Raz 2012.

17. Daojia meixue 道家美学, philosophical Daoist aesthetics. This field of study has been divided into several areas: the beauty and power of the Dao; the standards and ideals of aesthetics derived from the Dao’s beauty and power; and issues of language and literature in expressing the Dao. The philosophical concept of the Dao is elevated and mystified as the metaphysical soul, or as the ultimate transcendental reality that some have compared to the logos in western metaphysics (See Zhang 1992). In literature, the Dao is usually shrouded in the metaphor and imagery of water and qi. In Daoist scriptures and religious murals, the Dao – with its reification in the deified Laozi and Zhuangzi – is enshrined in halos, imagery, and symbolism. Naturally, Daoist arts and literature follow a similar pattern of representation; see Li (1992), Li and Wei (2007), and Chen (2008).

19. Daojia shixue 道家诗学 Philosophical Daoist poetics. This poetics is based on the philosophical principles of Daoism. These include ideas about non-action, nature or spontaneity, and a theory about the concepts of no-name, no-word, non-action, and so on. See Yip 1993, 2006; Cai 2002; Qiu 2005; Chen 2008; and Stalling 2010.

20. Daojia wenchue 道家文学 philosophical Daoist literature. This literature treats Daoism primarily as a philosophy. It has given rise to a variety of literary expressions of, and variations on, philosophical Daoist themes and contents. See Li 1992; Li and Wei 2005; Shi 2009; Zhang 1992, 2007; Chen 2008; and Koller 2009.


22. Daojiao meixushi 宗教美学史 History of Religious Daoist Aesthetics. This history traces the origins and development of aesthetic values and structures in religious Daoism from its inception in Chinese pantheism and polytheism to the current twenty-first century. See Tang (2010).

23. Daojiao shenhua 宗教神话 Religious Daoist mythology. Religious Daoist myths concern the origins of the universe as well as myths about the powers of gods and goddesses in mountains, waters, and skies. These narratives attempt to explain natural forces and mysteries in supernatural terms. The oldest extant collection of Chinese mythology remains *Classics of Mountains and Seas* (《山海经》). See Moeller 2006: 67; Girardot 1983; Xie 1986; Ye 2005b; and Wang 2006.

24. Daojiao shixue 宗教诗学 Poetics of religious Daoism. This poetics treats the themes, contents, structures, and formal features of religious Daoism from antiquity to the twenty-first century. See Shi 2009; Zhang 2007; Chen and Li 2003; and Zhong 1990.

25. Daojiao shiren 宗教诗人 Poets of Religious Daoism. This is a group of poets who have approached religious Daoism and given it a wide range of poetic expressions from some 2000 years ago to the present. See Shi 2009; Livia 2009; Kohn and Roth eds. 2002; Zhang 2007; Chen and Li 2003; and Zhong 1990.

26. Daojiao wenchue 宗教文学 Religious Daoist literature. This literature treats Daoism principally as a religion; it has given it rich and various literary expressions from some 2,000 years ago till the present century. For religious Daoism in literature, see Zhong 1990 and Kroll 2009.

27. Daoshi 道士 Daoist priests. Religious Daoists who have been ordained and who live or have lived in Daoist temples or in the secular world.

28. Daoxian, 道仙 Daoist immortals. Religious Daoists who have practised health and longevity regimens and reached an advanced age. Their life expectancy is longer than that of most people (Hu 2009: 361–368).

29. Daozhuang de fangfa 倒转的思维 Thinking in reverse. This is a term used to characterize a certain mode of thinking in philosophical Daoism. This mode
questions common wisdom and turns commonsensical binaries around or seeks to resolve them (Li 1992: 413–422). Along with this mode, there are three other modes of thinking that also define the reversal mechanism of philosophical Daoim. See duili de xinling 对立的心理 [the psychology of opposites or complementarities], pipan de fangfa 批判的方法 [critical methodology], qite de yuyan 奇特的语言 [an odd and unique language] (Li 1992: 388–432).

30. De 德 power or virtue of the Dao. De is described as the power or virtue of the Dao in practice (Hu 2009: 49–53).

31. Dedao 得道 (取道) obtaining the Dao. The concept means a certain high level of apprehension of the Dao.

32. Dedao zhi ren 得道之人 the person who has obtained the Dao. This term is used to describe those who have reached a high level of understanding of the Dao (Jin 2007: 193–196).

33. Di 地 Earth. Earth is one of the triinity or triad of heaven, earth, and humanity. This triad anchors the Daoist understanding of the cosmos in three concrete images; it has served as the philosophical, religious, and cultural backdrop to Chinese literature and arts. See san 三 three in terms of the cultural significance. For the Heaven-Earth-Humanity triad and North American literature, see Chen 2008; Chen and Wei 2011, 2012.

34. Di 帝 Emperor. In the DDJ, the Dao is said to predate the emperor and everything in the universe.

35. Dichu xuanjian 漬除玄鉴 cleansing the mirror of one’s heart of subjective opinions. This line from the DDJ teaches getting rid of one’s subjective opinions and desires as well as making one’s mind as clear as a mirror for the reception of the Dao. The Zhuangzi uses the mirror in a similar way. Yue Daiyun has convincingly argued that Chinese and Western literature has employed this metaphor of the mirror differently. See Yue 2004.

36. Dongtai zhangwo 动态掌握 grasping the dynamics or movement, or viewing things in its dynamic state or process. This is a Daoist aesthetic concept that advocates grasping entirely the dynamics of a situation or its development rather than seeing things in a static condition (Li 1992: 270–278).

37. Diaozhu fupu 雕琢复朴 sculpting and chiselling to return to simplicity. This concept advocates working towards the ideal of simplicity in life and art. It is one of the five ideals or standards in Daoist advocacy of the Natural (see Li 1992: 155–162). The other four ideals related to championing Nature are: Pusu er minxingde 朴素而民性得 [Simplicity produces good human characteristics] Buquwen yi daixing 不求文以待形 [Never seek to adorn things] Yitianhetian 以天合天 [Using humanly achieved standards or state to emulate those of Heaven or Nature] and Zhenzhe jingchengzhizhi 真者精诚之至 [A person of integrity possesses the utmost sincerity and loyalty] (see Li 1992: 134–180).

38. Duicheng mei 对称美 aesthetics of symmetry. This concept, which is based on the yin/yang principle, emphasizes the pairing and matching of proportions and balances in all thing, including literature and arts.

39. Duili de xinli 对立的心理 the psychology of opposites or complementarities. According to Li, this psychology is consistent with Daoist philosophy. It is so
named because Daoist philosophy tends to view things from two sides simultaneously and sets up many binaries – only to reverse or resolve them (Li 1992: 388–399).

40. **Duilian 对联** couplet. A couplet is two poetic lines constructed according to tonal demands and antithetical grammar and parts of speech. Couplets are hung alongside doors and windows or are pasted to them for festive or special occasions. They also reflect a yin/yang mentality.

41. **Duiou 对偶** parallelistm in two lines. In Chinese poetry or prose, this kind of antithetical couplet shows a yin/yang harmonized structure.

42. **Duowei shenshi 同时** carefully viewing from multiple perspectives simultaneously. This concept defines a certain Daoist way of viewing simultaneously things and situations from several perspectives. It constitutes one of the four interrelated Daoist concepts under the category, qiwu de guanzhao fangshi 齊物的觀照方式 [A mode of viewing all things as equal] (Li 1992: 278–286).

43. **Duyu tiandi jingshen laiwang 独与天地精神来往** communicating with the spirit of heaven and earth exclusively. The sentence comes from the ZZ; it advocates the ultimate stage of aesthetic and spiritual transcendence over the mundane world to reach a carefree state. For a discussion of this concept in the life and poetry of Nobel Prize nominee Lo Fu, see John Ming Chen and Wei Li 2011 (this volume).

44. **Er 二** two. The two often means the yin qi and the yang qi in Daoist cosmology. The *DDJ* features the process of creation of the universe: “The Dao begets One; One begets Two; the Two begets Three.”

45. **Fanpu guizhen 返朴归真** restoring simplicity and returning to authenticity. This is one of the Daoist aesthetic principles that advocate a return to simplicity and authenticity in life and writing. This concept takes a critical view of current trends and habits by offering one seemingly simple solution from the Daoist perspective (See Hu 2009: 37–38).

46. **Fanshenlun de tixi 泛神论的体系** Pantheistic system. According to Li Binghai, a system of pantheism subsumes the three following concepts: liudong 流动 fluidity and mobility, chonggao 崇高 sublimity, wuhua 物化 transforming into things (Li 1992: 89–133).

47. **Fuza de rensheng yishi 复杂的人生意识** Complex consciousness about human life. This consciousness expands on and extends human life as normally understood, and gives it new meaning from the Daoist perspective. Belonging in this category are four key concepts, yangsheng yu changsheng 养生与长生 [nurturing and extending life], lesi yu busi 乐死与不死 [Content to die and determined not to die], zuishui wu mengjue 醉睡无梦觉 [drunk sleep has no sense of dreams], laishi bu kedai 来世不可待 [One should not wait around for the next life] (Li 1992: 299–348).

48. **Gu 谷** Valley. This is one of the images of emptiness that illustrates the fecundity and productivity of empty spaces in the Daoist canon. See Moeller 2006: 7–20.

49. **Guirou 贵柔** respecting the soft. This is one of the Daoist principles that recommends respect for a yielding attitude (Shi 2009: 25).

50. **Gushen 谷神** the valley spirit. In Daoist literature, the valley spirit is abiding and gives birth to other things.
51. Guishen chongbai 鬼神崇拜 worshipping of the ghosts and gods. Chinese worship is characterized by pantheism, polytheism, and atheism, an apparently contradictory phenomenon. Daoist religion is derived from ancient Chinese pantheism. It has inspired many Daoist religious poets such as Li Bai and novelists such as Wu Chengen (Wang and Zheng 2004: 132–133; Li 1992).

52. Hanxu mei 含蓄美 the aesthetics of indirection and suggestion. As terms describing the Dao are uncertain and ambiguous, the aesthetics of indirection and suggestion have become one of the standards of Daoist literature and arts. See Zhang 1992.

53. He 和 harmony. The DDJ states: “Ten thousand things embrace the yang in front and carry the yin on their back, blending the two qi and reaching harmony.” Harmony in everything – society, nature, human relationships, artistic structures, fictional resolutions, and so on – is thus an ideal desired by all. For the concept at work in North American literature, see Chen 2008, 2010; Chen and Wei 2010.

54. Heweigui 和为贵 Harmony is precious. This expression is a principle in conceptualizing literature and arts.

55. Hexie mei 和谐美 The aesthetics or beauty of harmony. Daoist aesthetics treat harmony as the ultimate end in and of itself. This idea leads to happy endings in life, literature, and art. According to this view, conflict and clashes are to be avoided because they lead to tragedy.

56. He Wei Mei 和为美 harmony is beauty. This idea is in accordance with the Daoist principle that harmony is both productive and aesthetically pleasing. For the workings of this concept in literature, see Wang and Zheng 2004: 297–299; Wei and Chen 2011

57. Hexie shixue 和谐诗学 Poetics of harmony. The Chinese tend to idealize a philosophy of harmony, be it Confucian or Daoist, in literature and in life. To the Chinese, harmony is both a process (harmonization) and an end (See Cai 2002, chap. 2, 33–70; 107).

58. Hongguan fuyang 宏观俯仰 A downward and upward macrocosmic perspective. The Daoist recommends getting a macrocosmic view of things by examining them from several directions and thus gaining several points of view (Li 1992: 259–270).


60. Hulu 萌芦 the Gourd. In Daoist philosophy and religion, the gourd is a symbol of empty space and suggestive of productivity and creativity.

61. Jingji 靜寂 tranquillity and quietude. This is a state believed to be conducive to the creativity of writers, artists, and ordinary people (Li 1992: 63–83). Li Zehou, citing Lu Xun, also agrees that reading Chinese books written in this vein tends to induce a quiet state of mind in the reader (2003: 380).

62. Jingjie meixue 境界美学 Aesthetics of the Daoist realm. This expression refers to an aesthetic characteristic of literature and the arts that points to a certain
Daoist world view that lies beyond the page or stage and beyond words or pictures. That something is merely hinted at.

63. **Juesheng qizhi 绝圣弃智** discarding sainthood and wisdom. This four-word phrase from the DDJ recommends thinking sceptically about sainthood and conventional wisdom. It has become a set phrase in Chinese culture. For a literary treatment of this phrase in Lo Fu’s poetry, see Wei and Chen 2012 (2nd edition).

64. **Kongbai mei** 空白美 the aesthetics of the blank. Derived from the images of the hub, the valley, the bellows, and the gourd as well as from the Daoist discourse on emptiness in the *DDJ*, this concept has evolved a great deal. It centers on the suggestive power of blank space in literature and arts. In this concept, what is unsaid or undrawn is as important as what is said or drawn – if not more so. See Yip 2006: 57–59; Stalling 2010.

65. **Kongling mei** 空灵美 the aesthetics of emptiness-luminosity. This concept expresses the idea that minimalism is ideal or even best and that empty spaces can invite more, literally and figuratively, to come into one’s purview and experience (Li “空灵的境界” 1992: 180–216; Yip “空故纳万物” 2006: 151–168).

66. **Kongling de jingjie** 空灵的境界 the realm of the empty and void. This concept conveys the idea about a high realm to attain amid the empty and the void. It is therefore not fullness and substance that should hold our attention. Rather, it is the empty and the void that should be explored to the fullest extent for what they are worth. Under this category are three main concepts, **daxiang wuxing** 大象无形 a vast or grand image is formless, **xushi shengbai** 虚室生白 an empty room looks bright, and **tianji buzhang** 天机不张 Heaven’s message is not disclosed (Li 1992: 181–218).

67. **Laish bu kedai** 来世不可待 One should not wait around for the next life. This line from the ZZ (Renjian Shi 人间世 chapter) is the contrary of a Confucian concept, 来者犹可追, which means that the future can be pursued. The Daoist view holds that a human being can hardly know the indefinite time beyond his own existence, and this Daoist expression conveys the contrast between the definite life and indefinite time. This concept comes under the main category, **fuzhade rensheng yishi** 复杂的人生活意, complex human consciousness. See Li 1992: 337–346.

68. **Lesi yu busi** 乐死与不死 Content to die and determined not to die. This phrase expresses a paradoxical attitude toward death: if one has to die, die content; meanwhile, try to extend one’s life for as long as possible. Daoist philosophy advises that one should die from a natural life happily, while Daoist religion teaches that one should extend one’s natural life for as long as possible (Li 1992: 317–325).

69. **Lianse** 绵least In-drawing and contracting. This phrase suggests a Daoist concept of modesty and of not showing off beauty in an intrusive way (Li 1992: 231–244). See also **tiandi you damei er buyan** 天地有大美而不言 Heaven and Earth possess great beauty but never speak of it.

70. **Liudong** 流动 fluidity and mobility. These qualities are three salient characteristics of the Daoist pantheistic system, which gives fluidity and mobility to things as well as humans. Daoism also gives consciousness and god-like qualities to fluidity and mobility (Li 1992: 89–102). See other related Daoist concepts, **jingji** 静寂 tranquility and quietude (Li 1992: 63–83, 92–97).
71. Mei 美 beauty, beautiful. What is beauty and what is beautiful? To these questions the DDJ provides answers different from those given by its contemporaries. For Daoists, beauty lies in nature with its simplicity, plainness, and harmony, and standards of beauty are based on these qualities. See Wang 2011: 59–66.


73. Mohuxing 模糊性 uncertainty and ambiguity. Li credits Daoist literature with inheriting this quality or state from primitive mythologies (Li Binghai; he also shows this quality at work in classical Chinese literature (1992: 37–49)). For the same kind of quality in Eastern and Western literary hermeneutics regarding the Tao and the Logos, see Zhang 1992.

74. Nifan de jizhi 逆反的机制 reverse mechanism. This term is use by Li Binghai. In his view, Daoist philosophy reverses conventional, pre-existing Confucian ways of thinking. Four key concepts fall into this category: duili de xinli 对立的心理 the psychology of opposites or complementaries, pipan de fangfa 批判的方法 Critical methodology, daozhuan de siwei 思维倒转 Thinking in reverse, and qite de yuyan 奇特的语言 an odd and unique language (Li 1992: 388–432).

75. One 一see yi.

76. Pipan de fangfa 批判的方法 critical methodology. This term is used by Li Binghai to characterize a certain Daoist way of thinking that combines critical realism and romanticism, historical and mythical materials, humour and satire. See Li 1992: 400–412.

77. Pingheng mei 平衡美 the aesthetics or beauty of balance. Based on the yin/yang principle, Daoist philosophy favours balance over the lack of it, and symmetry over asymmetry. As balance is also viewed dynamically, the need for re-balancing exists most of the time.

78. Pu 朴 simplicity. Pu, like One or yi, is sometimes equated with the Dao. Simplicity is associated with original wood – one of the five elements in TCM. This concept has been emphasized in the DDJ many times in Chapters 15, 19, 28, 32, 37, 57 (see Henricks 2000: 17); it is therefore an ideal for life, literature, and the arts.

79. Pusu mei 素美 the beauty or aesthetics of pristine or natural simplicity. “Pu” means the uncarved block, and “su” means white cloth. Together they suggest things in their natural state. This ideal is important in Daoist aesthetics (Ling 1992: 134–163); see Supu 素朴.

80. Pusu mei 素美, supumei 素朴美 the beauty or aesthetics of pristine or natural simplicity. “Pu” means the uncarved block, and “su” means white cloth. Together they suggest things in their natural state. This ideal is important in Daoist aesthetics (Ling 1992: 134–163); see Supu 素朴.

81. Qi 气 chi, vital energy. Wade-Giles: chi. Qi is a fundamental concept in Daoist philosophy. It means “vital energy or the primordial material that makes up the universe.” In literature and criticism, one can say the qi of an article means its verve; one can also say that a lively person has a good qi. Since qi permeates everything animate or inanimate, it is sometimes equated with the Dao in the sense of
being the primordial material that comprises the universe (See Kohn *God of the Dao*; Hu 2009: 47–48).

82. Qingleng 清冷 utter coldness. This term is used to describe a style of writing that seems philosophically detached and without feeling. It is one of the three characteristics of a certain Daoist literary or artistic style defined by Li Binghai, a style that is generally named a stern style, *yanjun de fengge* 严峻的风格. Here, Li appropriates Hegel’s term (Li 1992: 219–230).

83. Qingxu zhimei 清虚之美 the aesthetics or beauty of the sheer void or emptiness. Daoist philosophy sees something where other philosophies do not and perhaps cannot. See another two concepts, *yinrou zhimei* 阴柔之美 and *kongling zhi mei* 空灵之美 the aesthetics of emptiness-luminosity (Li 1992: 12).

84. Qite de yuyan 奇特的语言 an odd and unique language. Li Binghai describes the language of classical Daoist literature as free, liberating, and carefree yet characterized by a large quantity of broken sentences and paradoxes (Li 1992: 423–432).

85. Qiwu de guanzhao fangshi 齐物的观照方式 A mode of viewing all things as equal. This way of seeing the world is advanced in the ZZ and has been applied to literature and literary criticism. In relation to this phrase, four concepts are key: *hongguan fuyang* 宏观俯仰 A downward and upward macrocosmic perspective, *dongtaizhangwo* 动态掌握 grasping things from a dynamic perspective, *duoweishenshi* 多维审视 viewing things or situations from a multi-dimensional perspective, *ziwopingheng* 自我平衡 self-balancing (Li 1992: 259–298).

86. Ren 人 humanity. In Daoist cosmology, there are three entities – heaven, earth, and humanity. As heaven and earth precede humanity, the centrality of human beings is questioned. The ordering of this triad has many possible implications – ontological, ecological, aesthetic, and epistemological.

87. Rendao heyi 人道合一 the unity of humanity and the Dao. Daoist philosophy advocates the view that humanity should be united with the Dao. This view has been expressed in many Chinese, American and Canadian literary texts. (See Chen 2008; Kroll 2009).

88. Renge mei 人格美, the aesthetics of human character. In Daoist philosophy, there are different kinds of beauty in its practitioners. These include such qualities as spontaneity, sincerity, non-action, and tranquillity. See another two aesthetics *yishu mei* 艺术美 aesthetics of art, *ziran mei* 自然美 natural aesthetics or the aesthetics of the natural.

89. Rouruo buzheng 柔弱不争 soft, weak, and not contending. These characteristics or qualities are idealized in the Daoist way of living and writing (Li 1992: 349–361).

90. Ruoji ruoli 若即若离 seemingly attached and detached simultaneously. This paradoxical attitude is basic to Daoist aesthetics and criticism (Li 1992: 371–383).

91. Ruoshui 弱水 weak water. Ultimately water can corrode and smooth the hardest of elements – even rocks and stones. Although it may seem weak, it is a symbol for greatness of power.
92. San ʻThree. the intermingled and balanced yin/yang qi; the number three is important for several reasons. In Laozi’s cosmology, it is the stage where the blended yin/yang qi gives rise to a multitude of things – both animate and inanimate. The generative and creative quality [property] of the number three is embedded in the structure and understanding of Chinese culture (Hu 2009). This number is also key to a typically Chinese method of overcoming binaries or dichotomies (see Yu Dan on The Romance of Three Kingdoms with its discussion of the grey area between black and white and of the fact that often life presents more than two choices or options; 2007; see Wang and Zheng 2004: 300–306 on three kinds of scenic imagery; see also Wang and Zheng 2004: 133–134)

93. San sheng wanwu 三生万物 Three gives rise to ten thousand things and beings. This four-word expression from the DDJ refers to a process of Daoist creation from the Dao to the One, Two, and Three. “Three” is an important stage, for it anticipates a sudden and exponential leap from a very small number of things to a host of others. Thus “Three” is not just a number: it signals a significant change or the next stage of exponential changes to the ten thousand things or events. In Chinese literature and arts it often gives shape to formal and developmental matters. See Hu 2009: 154–155; Hu 1998: 65. Furthermore, three can mean the yin/yang qi harmonized – the process that produces everything under heaven. In Daoist religion, stress is laid on two giving rise to three (Hu 2009: 47–48). See also Lin 2012, for the Daoist emphasis on the number three and Confucian emphasis on the number two, in terms of the principle of change based on the Yijing (I Ching).

94. Shanshui 山水 mountains and waters. These are Daoist examples of synecdoche for symbolizing the yang (mountains) and the yin (waters) in the natural world. See Shanshui shi 山水诗 poetry of mountains and waters.

95. Shanshui shi 山水诗 poetry of mountains and waters. This kind of poetry takes for its subject matter the mountains and waters but demands an obliteration of the division between the subjective and objective worlds. In other words, the poet expresses the totality and interrelatedness of the world and things by such processes as “sitting in oblivion.” See Wang and Zheng 2004: 299–300; Yip 2006: 80–94.

96. Shui 水 Water Since the unearthing of the Guodian version of the Daode Jing carved on bamboo strips in Hubei Province, China, in 1993, with “Taiyi shengshui” (“The Great One Gave Birth to Water”) focusing on the One and water, both the concepts of One and of water have been given new cosmological meanings (see new translations by Henricks (2000: 3), and an appendix with commentaries by Ames and Hall (2003: Daodejing: Making this Life Significant). The Dao is presented as possessing the qualities of water; therefore, imagery, symbolism, and discourse involving water are highly suggestive of the Dao’s presence in literature and arts (see Zhou 2008: 6–7).

97. Supu 素朴 pristine simplicity. These two words express a Daoist ideal for life, literature, and arts. See Chen and Li 2003: 6–8.

98. Tao, see Dao 道.

99. Taohuayuan 桃花源 the Peach Blossom Spring. This is a well-known, utopian, Daoist image created by Tao Qian (Tao Yuanming) (陶渊明). From Laozi and Zhuangzi through Tao Yuanming to Lu Xun, Shen Congwen, and Ah Cheng, classi-
cal and modern Chinese literature has witnessed a host of writers contributing to this Daoist motif. For the appearance of this expression in Canadian literature, see Chen 2008. For a reinterpretation of the Daoist utopia – the Daoist ideal world, see Wang 2011: 117–118.

100. Taoism, see Daoism.
101. Ten thousand things and beings, see Wanwu.
102. Tianran 天然 unadorned nature. This ideal includes naturalness in style and in character.
103. Tianran qu diaoshi 天然去雕饰 pristine nature without adornments. Originally from Li Bai (Li Po)'s poem, this ideal often refers to literary works or beautiful women.
104. Tianren heyi 天人合一 the unity or unification of Heaven and Humanity. This state includes the unity of spirit and body and of the subjective and objective worlds. This achieved state ranks second to none. It is considered the highest achievement for the religious Daoist (Shi 2009: 186), the highest realm obtainable in Daoist culture (Hu 2009: 37–38), and most transformative joy in human life for Tang poets (Chen and Li 2003: 10). For the relationship in a global context of ecology and this Chinese concept, see Wang 2008: 233–235. For ecological aesthetics, see Zeng 2003, 2007.
105. Tiandi you damei er buyan 天地有大美而不言 The great beauty of heaven and earth does not speak of itself. The first of three parallel sentences in the Zhibeiyou 知北游 chapter of the Zhuangzi, this line has been cited on numerous occasions as illustrative of the inarticulate beauty of nature (see Yip 2006: 49–52).
106. Three, see san.
107. Valley, see Gu 谷 Valley.
108. Wanwu 万物 literally, ten thousand things, or myriads of things, everything. The term has become a two-character idiom to denote a multitude of things and beings. In any work of Chinese Daoist literature, this phrase would have intertextual meanings harking back to the Daode jing and the Zhuangzi – allusions that are often lost in translation. From the Daode jing onwards, this two-word phrase keeps resonating in the philosophical and literary writings. In literature written in both Chinese and English the following line from the Zhuangzi echoes this two-word phrase an intertext: Wanwu yu wo weiyi 万物与我为一 – “the myriad things and I are one” (Liu 1975: 62), or “the ten thousand things and I are one.” (See wanwu yuwo weiyi 万物与我为一)
109. Wanwu yuwo weiyi 万物与我为一 literally, this line means: “Ten thousand things and I are one.” The line, originally by Zhuangzi, emphasizes the identification of one with many and the unity of the human and natural worlds. The Daoist state advocated by Zhuangzi has become an ideal situation or world to which many aspire. See Chen and Wei 2012: 398–430, on Lo Fu.
110. Wuhua 物化 identifying with and turning into things. In Li Binghai’s view, this idea is one of three concepts basic to the Daoist system of pantheism. This “thinging” process involves four different levels: Wuwo minghe 物我混合 [the seamless joining of the self and things], zhuke xiangwang 主客相忘 [the forgetting of each other by the subject and the object], wuwo shuangyi 物我双遗. [the
forgetting of oneself and the things to merge with Nature without realizing it and shenwaiwuwu [there is nothing outside the body in the absolute fusion of oneself into Nature] (see Li 1992: 114–125).

111. Wuming 无名 no name. The DDJ states that namelessness is the beginning of ten thousand things. The emphasis on the nameless state leads to epistemological, linguistic, and poetic ponderings. There is a dialectical relationship between the named and the un-named, a relationship worthy of poetic and philosophical exploration. This concept of the no-name or nameless state has been taken up by writers such as Maxine Hong Kingston.

112. Wuwei 无为 non-action. This is a foundational concept in philosophical and religious Daoism. Far from its seemingly innocent and unsophisticated surface meaning, the concept advocates non-interference and then action in the right place at the right time. Letting things take their natural course is not an easy thing to do, for humans tend to (super)impose their wills on nature and natural courses. This concept of non-action is of particular relevance in the current age when high-tech, capitalist globalization is being carried out to the detriment of nature and ecology (See Shi 2009: 25).


114. Xushi 虚实 Empty space and solidity. Emptiness and substance have a dialectical relationship in Daoist aesthetic philosophy. Daoism emphasizes their mutually enhancing and generative dynamics that are applicable even to the process of creating works of literature.

115. Yanjun de fengge 严峻的风格 A stern style. This is a style that has been attributed to Chinese Daoist literature, a style inherited from the implicit and ambiguous literary tradition of the Zhou Dynasty. Under this category of style are three main concepts regarding Daoist literature: qingleng 清冷 [utter coldness], lianse 敛歛 [In-drawing and contracting], and xiangzheng 象征 [symbolism] (see Li 1992: 219–258).

116. Yi 一 One. The Dao is the One before the one, and the two words can be used synonymously or interchangeably (the Daode jing Chapter 39; Li 1992: 88–89). Taiyi, the ultimate one, gives rise to water in the Guodian version of the Daode jing (see translations by Henrick 2000, and by Ames and Hall 2003). As a result, oneness is the ideal state to which artists and writers aspire in their vision of the universe and in their relation to it. (See Li 1992: 88–89).

117. Yin 阴 “the female or negative principle in nature” (A Chinese-English Dictionary, Beijing: Commercial Publishing House, 1979). In Daoist cosmogony and cosmology, the yin is a principal metaphysical concept set in a dialectical relationship with another principal concept, the masculine in rough translation, the yang; the two concepts form a complementary and generative base that gives rise to everything else.

118. Yin-soft aesthetics 阴柔美 the aesthetics of the yin-soft. Daoist philosophy prefers the yin-soft over the yang-firm; Daoist aesthetics shares this tendency.
In contrast with the yang-firm style, it is possible of course for a poet to produce works of yin-soft beauty.

119. Yin/yang 阴阳 the yin and the yang. This is a metaphysical concept first formulated in the Yijing (I Ching) and developed in the Daodejing, the Zhuangzi, and the Huainanzi. The concept has appeared in numerous literary manifestations throughout Chinese history. Notably, the Song poet, critic, painter, and calligrapher Su Dongpo used this yin/yang concept in his philosophic-poetic ponderings over the phases/faces of the waxing and waning moon in relation to human reunions and separations, fortunes and misfortunes. In the theory and practice of Traditional Chinese Medicine (TCM), the cardinal yin/yang principle manifests itself in five specific ways. These applications are the richest and most elaborate illustrations of the principle. In the past decade, standard Chinese college and university TCM textbooks have clearly recognized and acknowledged the philosophical contribution of the Daode jing and the Zhuangzi to this cardinal concept in TCM as well as acupuncture, and qigong theory; see Wang 2000.

120. Yinyang heyi 阴阳合一 fusion of the yin and the yang as one. Daoist philosophy advocates the interpenetration and unity of the yin and the yang, as do Daoist aesthetics and poetics. In the West, it is the unity of opposites in order to be whole that has appealed to and influenced psychologists such Carl Jung and poets such as Fred Cogswell. See Wei and Chen 2010, 2011; and Chen and Wei 2012.

121. Youmiao de xuangan 幽妙的玄感 the deep and wonderful sense of the metaphysical. This key concept can be illustrated by three characteristics: mohu 模糊 [uncertainty and ambiguity], cantan 惨淡 [gloom and anxiety], and jingji 靜寂 [tranquillity and quietude] (Li 1992: 37–88).

122. Youxian shi 游仙诗 Daoist poetry taking wandering immortals and their lives as the key subject matter. This kind of poetry is peopled by philosophical or religious Daoist poets. They enjoy wandering far and wide, writing poetry or prose amid mountains and waters or in Daoist temples in search of the Dao and immortality. (See Shi 2009: 430–432; Chen and Li 2003: 66–83; Zhang 2007: 290–293). See Xianyou shi.

123. Youwu 有无 being and non-being. A pair of philosophical concepts set in a dialectical and complementary relationship. The two-word term is also translated as “being and beingless” (Zhang 2002: 156–161).

124. Youwu xiangsheng 有无相生 being and non-being give rise to each other. A line from the DDJ, it suggests the mutually generative relationship of the two concepts. In creative writing, the message that something comes from nothing, or that nothing gives rise to something, inspires many to start from the scratch. Developed in her public speech, “Where Does Creativity Hide,” Amy Tan’s concept that something comes from nothing bears much affinity with this Daoist view.

125. Yunyou 云游 wandering like a cloud. This is a stage that Daoists go through in search of the Dao or Daoist awakening. The seemingly care-free wanderings nevertheless stress a committed attitude to search everywhere for the Dao. Lin Yutang’s epic novel A Moment in Peking, which is about three family sagas, features a Daoist-turned-Confucian protagonist who takes an extensive journey for the Dao in this manner.
126. Zhenzhe jingchengzhizhi 真者精诚之至 A person of integrity possesses the utmost sincerity and loyalty. The ZZ sets forth the ideal types of Daoist character for others to imitate. Sincerity and loyalty are two key qualities making for greatness in a person (Li 1992: 170–178).

127. Zhengti zhuyi 整体主义 holism. This idea is useful in ecological writing of any kind. Ecological holism in the spirit of Daoism is gaining ascendance. See Wang 2008: 233.


129. Zhuangzhou mengdie 庄周梦蝶 Zhuangzi day-dreaming about a butterfly. This fable asks an ontological question about identity and reality; it takes for granted the unstable and changeable nature of things, as well as of human life and identity. Larissa Lai and Rita Wong’s collaborative serial poem, *Sybil Unrest*, intertextualizes this fable, so does Lo Fu’s epic poem nominated for the Nobel Prize in Literature, *Driftwood*.

130. Ziran mei 自然美 the beauty of nature. Predicated on the essential characteristics of the Dao, the beauty of nature is an extension of the Dao itself. The emphasis on natural beauty has ecological implications, for it challenges Western philosophies about the human will to power and human dominance over nature. In religious literature and the arts, this Daoist aesthetic of nature calls into question the centrality and omnipresence of God as conceived in Western society and casts doubt on related standards for the sublime and beautiful. See *Ziran* 自然 Nature, Spontaneity. See Zhang and Wang 2004: 299–300; Girardot et al. 2001; Chen 2008; Wang 2008.

131. Ziran supu de fengge 自然素朴的风格 a natural and simple style. This expression refers to a style for life, writing, and arts. The style is based on one of the characteristics of the Dao: pristine simplicity.

132. Zisheng 自生 self-generation (see Moeller 2006: 50–52). In Daoist cosmogony and cosmology, autopoiesis is a key concept. Accordingly, everything is considered to be self-generated or self-created because of the Dao residing in or working on it.

133. Ziwo pingheng 自我平衡 self-balancing. This concept refers to a mental kind of self-balancing that may be achieved in three steps: eliminating self-consciousness, transcending sensory organs, and harnessing one’s thoughts in a certain manner (Li 1992: 287–295).

134. Zuowang 坐忘 sitting and forgetting. A term from the *Zhuangzi*, it is relevant to philosophical and religious meditation as well as to creative writing and arts. This meditative method clears the mind, calms the heart, and cleanses one of everything unnecessary. It enables one to focus absolutely on the task at hand – even to the point of forgetting oneself and the world in order to become at one with it.
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