

Errata in the Published Scholarship of Lucas Rambo Bender

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[please forward any errors found to [luke\[dot\]bender\[at\]yale\[dot\]edu](mailto:luke[bender]@yale[dot]edu) for inclusion here]

***Du Fu Transforms: Tradition and Ethics amid Societal Collapse.* Cambridge, Mass.: Harvard University Asia Center, 2021.**

Due to an error in merging bibliographies, some citations of *Taiping yulan* refer to the page numbers not in the edition given in the bibliography, but rather to *Taiping yulan* 太平御覽, ed. Li Fang 李昉 et al., *Sibu congkan sanbian* 四部叢刊三編 ed. (Taipei: Taiwan shangshu yinshu guan, 1975).

Somewhere in a footnote between pages 90 and 100 should have been acknowledgment of how deeply my reading of Du Fu's 自京赴奉先縣詠懷五百字 “Five Hundred Words Singing My Feelings on Going from the Capital to Fengxian County” has been influenced by Paul Rouzer's excellent article, “Du Fu and the Failure of Lyric,” *Chinese Literature: Essays, Articles, Reviews* 33 (2011): 27–53.

On page 359, n. 13, the citation should be, instead, *Tang liu dian* 唐六典, comp. Li Linfu 李林甫 et al. (Beijing: Zhonghua shuju, 1992), 3.77. The regulation at issue also may not justify the claim made on page 223 that “the children of foreigners who had pledged allegiance to the Tang ‘would be the same as common [Chinese] folk and would no longer be considered foreign (*fan* 蕃) households.” Instead, it may suggest that they are “the same as common people and are unable to be taken as foreigner households” 即同百姓，不得為蕃戶也 for the purpose of taxation only.

On page 389, “Deng Hao 董浩” should read “Dong Hao.” (This error is also repeated in a few other publications.)

“Ironic Empires.” In *Reading Du Fu: Nine Views*, edited by Xiaofei Tian, 56–72. Hong Kong: Hong Kong University Press, 2020

This essay should have cited an unpublished paper by Huijun Mai that she shared with me in 2015, more than a year before I began working on this chapter. Professor Mai's paper recognized the metaphor that Du Fu was drawing between his chicken coop and the empire; that observation is thus not original to my essay. It also appears in Gregory Patterson's “Elegies for Empire” (PhD diss.: Columbia University, 2013).

“The Corrected Interpretations of the Five Classics (Wujing zhengyi 五經正義) and the Tang Legacy of Obscure Learning (Xuanxue).” *T’oung Pao* 104, no. 1 (2019): 76–127.

Page 95, note 60: The alternate punctuation offered in this note is, upon reflection, not a possible reading. The *Zhengyi* clarifies how this passage should be read shortly afterwards. The reading given in the main text is thus correct.

“How Changes in Textual Culture Shaped Tang-Dynasty Discussions of Ethnocultural Identity and Difference.” *The Journal of the American Oriental Society* 144, no. 1 (2024): 83–105.

Pages 90–91: Upon further consideration of the rhyme scheme, I suspect that Yuan Lang’s poem was written to harmonize with Sui Yangdi’s 隋煬帝 version of this *yuefu*. (I was misled by the poem’s inclusion in *Tangshi jishi*, and by certain shared imagery between Yuan Lang’s and Taizong’s poems to this *yuefu* title.) In all cases, therefore, Taizong should be replaced with Yangdi and Tang Gaozu with Sui Wendi.