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Article Abstracts

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ANNA M. SHIELDS examines the changing nature of nostalgic poetry composed by Bai Juyi (772-846) and Yuan Zhen (779-831) during the Yuanhe reign (806-820) of the Tang dynasty. In their early years in Chang'an, the two poets achieved fame and rank. After they were demoted, in 810 and 815 respectively, they began to reexamine their youthful success. In their first exchanges with each other, they nostalgically revisited the past selectively and uncritically, drawing upon their Chang'an days to sustain reputations and friendships. Later they found nostalgia less useful and more troubling. Bai Juyi tried longer to preserve images of their youth in verses he sent to Yuan and others; Yuan Zhen came to reject poetic reminiscence entirely. Shields's close reading of the exchanges reveals the poets' discovery of the limits of nostalgia as they struggled to represent their past in verse.

From the perspective of a social historian PAUL JAKOV SMITH examines how the great Ming dynasty novel *Shuihu zhuan* (Water margin) illuminates forgotten byways of Northern Song society. Despite a separation of five centuries between the received version of *Shuihu zhuan* and the events it portrays, Smith is able to use its depiction of arms instructors and swashbuckling manorial lords as a prompt for exploring a Northern Song military subculture, alternately suppressed and abetted by the state, that lies dormant in the Song sources themselves. By comparing the historical world of the Song dynasty and the fictional world of the novel, Smith reveals how *Shuihu* straddles the

cultural milieu of both the mid- and late-imperial eras and marks the culmination of the Song-Yuan-Ming transition.

Zhu Zhenheng (1282-1358), the subject of CHARLOTTE FURTH's study, is today known as the last and greatest of the "Four Masters of the Jin-Yuan" dynasties, physicians whose innovations shaped learned medicine between the thirteenth and seventeenth centuries. Furth approaches Zhu's life and work from three perspectives, examining him as a clinical innovator still admired by practitioners of Chinese medicine today; a Confucian gentleman (*ru*) and follower of Zhu Xi's "Learning of the Way" (*Daoxue*); and a synthesizer of medical and *Daoxue* doctrines. Furth considers the social complexities of the identity of a "Confucian physician" (*ruyi*), as well as the intellectual impact of neo-Confucianism on medicine. She then suggests that the commonalities between Zhu Zhenheng's and Zhu Xi's understandings of physical and emotional life can illuminate how *Daoxue* philosophers saw the Way embodied.

To explain why Wang Tingxiang, one of the most prolific thinkers in mid-Ming China, failed to inspire a widespread intellectual movement, CHANG WOEI ONG undertakes a close analysis of Wang's views on cosmology and ethics, history and government, and literature and music, and finds that Wang was offering the intellectual world something radically different from what his predecessors—the Song *Daoxue* masters—had prescribed. Whereas the Song masters had affirmed an ontological foundation for the unity of all things in the world, Wang argued that the world was diverse, that human nature could be both good and bad, and that government efforts were

therefore necessary for putting the world in order. Wang's moral relativism and reliance on government to set a standard offended intellectuals. Consequently, he would later remain a marginalized figure.

PAUL S. ATKINS examines the intersection of legal and literary authority in the protracted legal battles waged by the heirs of the courtier and poet Fujiwara no Tameie (1198-1275), son of the illustrious Fujiwara no Teika (1162-1241). Ostensibly over land rights, the dispute also involved a family library and the symbolic right to receive imperial commissions to compile official waka anthologies. It has been cited as the impetus behind the creation of multiple treatises on Japanese poetry that were falsely attributed to Teika. Atkins refutes previous claims that the jurisdiction of civil and military courts overlapped in this case, and that courtier law forbade the revision of wills. He further suggests that the forged treatises were written independently of the legal case, as Teika's heirs tried to enhance their status in the Kamakura region.