[*HJAS* 67.2]

Article Abstracts

RANIA HUNTINGTON explores the relationship between memory, mourning, kinship ties, and genre as revealed by the case of Yu Yue (1821-1907). In documenting the losses of his wife and daughter, and constructing a place for memory, Yu Yue used various genres-- poetry, prose miscellanies (*biji*), letters, and prefaces—each to different effect. Important in his attempts to document his own memories were the two women's own words; and publication of their work no less than of his proved crucial to his mourning. Noting that Yu stored his memories in books to which he assigned the names of particular places and phases of his life, Huntington uses the analogy of a "memory palace," each room of which represented a distinct area of Yu's mourning, to explore the conceptual boundaries of book and place.

Focusing on the Song imperial library in the 980s, the period when *Wenyuan yinghua* was compiled, STEPHEN OWEN examines the state of manuscripts from the Late Tang and Five Dynasties as they survived in the Song—that is, the manuscripts on which all subsequent printed works of Tang literature are based. Owen argues that Tang literary texts were chance survivals, and the texts we now have are often composites of partial collections of an author's works. He provides examples of eleventh-century scholars trying to reconcile different manuscripts into a complete collection of an author. He then offers the hypothesis that the thousand-scroll *Wenyuan yinghua* was not an

"anthology" in the usual sense, but rather an epitome of roughly one third of each work preserved in the "literary" section (*jibu*) of the Song imperial library.

KHEE HEONG KOH analyzes the century-long process leading to the enshrinement, in the Temple to Confucius, of Xue Xuan (1389-1464)--the first Ming Confucian so honored. Initially, the official reasons given for denying Xue's enshrinement were the paucity of his writings and the importance of affiliation with a definable intellectual lineage. To overcome such objections, Xue's supporters refined their rhetoric, secured a specialized shrine to improve Xue's credibility, and continued to promote his teachings. But they ultimately succeeded when there emerged a new paradigm for evaluating Confucians, shared by Ming scholars of conflicting philosophical inclinations. Armed with the new paradigm, a claim to public consensus, and their political advantage, supporters finally secured Xue's place in the Temple. Koh's analysis thus illuminates aspects of Ming intellectual history other than metaphysical insights.

Examining the novel *Tsuyu dandan* (Dewdrops; 1889), KYOKO KURITA finds that Kōda Rohan did something no other Meiji author had been able to do: he wrote the future fully into narrative. Rather than seeking a route to the future through a political novel or a "future chronicle" (*mirai-ki*)--two overlapping genres popular in the mid-Meiji period--the twenty-two-year-old Rohan transformed the conventions and tropes of both genres, internalizing them much as the English Romantics had internalized the quest-romance. Referencing William Wordsworth's own invocation of Miguel de Cervantes in

The Prelude, Rohan used an identical trope but substituted Wordsworth for Cervantes. Rohan had internalized Wordsworth. Through *Tsuyu dandan*'s deep engagement with *The Prelude*, English Romanticism entered Japanese literature. Rohan's debut novel also provided a new, future-oriented topology of time.