

[*HJAS* 69.1 (June 2009)]

ARTICLE ABSTRACTS

LING ZHANG explores the environmental consequences of a sequence of disastrous floods that started in 1048, when the lower reach of the Yellow River broke its northern bank, scouring a northward course throughout central Hebei. After examining the changing pattern of the Yellow River's floods during the Northern Song period, Zhang shows how these floods disrupted the local water systems of Hebei. The programs to repair the river ruptures consumed vast amounts of local materials, expediting deforestation; and the quality of Hebei's soil gravely deteriorated, becoming salinized and sandized. At once taking an environmental perspective and examining the efforts of hydraulic specialists, Ling Zhang illuminates Hebei's social and economic history during the Tang-Song transition, especially the degradation of population and agriculture in the eleventh century.

Exploring literary connections between Tao Qian (365-427) and Ying Qu (190-252), PAULINE LIN reevaluates the originality of Tao's poems. She revisits the claim of Zhong Rong (469?-518)--which has been dismissed by most commentators since the Song dynasty—that Ying Qu influenced Tao Qian. Drawing upon Ying Qu's little-read but once-famous epistles, she notes marked literary similarities between the two poets. Further drawing evidence from the works of minor Eastern Jin poets, she suggests that idioms for the recluse gentleman, which critics had strongly associated with Tao Qian,

actually circulated widely. Considering matters of transmission and preservation, Lin investigates why Tao Qian became a forceful poetic voice whereas Ying Qu is less well known; and why Tao Qian's connection to Ying Qu and the minor poets has been underplayed, if not forgotten.

In compiling the anthology *Guaochao guixiu zhengshi ji* (Correct beginnings: women's poetry of our dynasty) and its sequel, the female scholar-poet Yun Zhu (1771-1833) had, argues XIAORONG LI, explicit objectives: to celebrate the literary achievements of Qing-dynasty gentry-women and establish an orthodoxy of women's poetry in accord with contemporary attitudes toward literature and gender. Locating *Zhengshi ji* in the context of Qing anthologizing trends for both genders, Li examines both the rhetoric Yun Zhu and other editors adopted in their introductory comments and their anthologizing strategies. Through a comparison with other Qing anthologies, especially those mentioned in Yun Zhu's introduction, Li illustrates how women derived authority from the Confucian classics, particularly the *Shijing*, in efforts to seize a place in the literary world alongside their male counterparts.

MATTHEW FRALEIGH examines how "men of high purpose" (*shishi*), a group of mid-nineteenth-century samurai who embraced nationalist causes, wrote poetry to fashion themselves in the image of heroes and statesmen of Chinese antiquity. Focusing in particular on their creative adaptation and re-envisioning of Wen Tianxiang's "Song of the Righteous Spirit," Fraleigh analyzes how Fujita Tōko, Yoshida Shōin, Takasugi Shinsaku, Saigō Takamori, and others reworked specific Chinese allusions and texts,

which in turn circulated as an intertextual currency among the *shishi*. Through writings thus enriched by a self-referential intertextuality, *shishi* forged important social and literary connections among themselves. The process of naturalization, argues Fraleigh, happened not through the de-sinification of the poetic form itself, but rather through the exploitation of an expanding discursive sphere that became increasingly contemporaneous and localized.