Early Chinese Literature | 8c9a4dbc9f7c6013b7e46147e03d3796

The Columbia Book of Chinese Poetry
Court Culture and Literature in Early China
The Book of Songs
Early Chinese Literature
The Dynamics of Masters Literature
A History of Modern Chinese Popular Literature
A History of Chinese Literature
Gendered Persona and Poetic Voice
The Inner Quarters
Ancient and Early Medieval Chinese Literature (vol.1)
A Brief History of Chinese Fiction
An Introduction to Chinese Literature
Ancient and Early Medieval Chinese Literature (vol.3 & 4)
The Columbia History of Chinese Literature
Early Chinese Medical Literature
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Writing and Literacy in Early China
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Love and Women in Early Chinese Fiction
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Chinese Literature, Ancient and Classical
The Oxford Handbook of Classical Chinese Literature (1000 BCE-900 CE)
A History of Chinese Letters and Epistolary Culture
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The Big Red Book of Modern Chinese Literature: Writings from the Mainland in the Long Twentieth Century
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Savage Exchange
A Social History of the Chinese Book
The Cambridge History of Chinese Literature
The Huainanzi

The Columbia Book of Chinese Poetry

This book contains "best practices" of community quality-of-life indicator systems implemented in various communities throughout the world. The cases in this volume describe communities that have launched their own community indicators programs. Elements that are included in the descriptions are the history of the community indicators work within the target region, the planning of community indicators, the actual
indicators that were selected, the data collection process, the reporting of the results, and the use of the indicators to guide community development decisions and public policy.

**Court Culture and Literature in Early China**

A collection of essays, originally published between 1955 and 1983.

**The Book of Songs**

First published in 1937. The Book of Songs is a collection of ancient Chinese songs, dating from 800 to 600 B.C. Until this was published in 1937 it had not been translated into English since the middle of nineteenth century, when sinology was still in its infancy. For the first time the original meaning of 290 out of the 305 songs is given, use being made of the advances in the study of old Chinese. The result is not merely a clear picture of early Chinese life, but also the restoration to its proper place in world literature of one of the finest collection of traditional songs.

**Early Chinese Literature**

The long-awaited, first Western-language reference guide, this work offers a wealth of information on writers, genres, literary schools and terms of the Chinese literary tradition from earliest times to the seventh century C.E. Indispensable for scholars and students of pre-modern Chinese literature, history, and thought. Part Three contains Xia - Y. Part Four contains the Z and an extensive index to the four volumes.

**The Dynamics of Masters Literature**

Through both cultural and literary analysis, this book examines gender in relation to late Qing and modern Chinese intellectuals, including Mu Shiying, Bai Wei, and Lu Xun. Tackling important, previously neglected questions, Zhu ultimately shows the resilience and malleability of Chinese modernity through its progressive views on femininity.
A History of Modern Chinese Popular Literature

A panoramic vision of the Chinese literary landscape across the twentieth century. Award-winning literary scholar and poet Yunte Huang here gathers together an intimate and authoritative selection of significant works, in outstanding translations, from nearly fifty Chinese writers, that together express a search for the soul of modern China. From the 1912 overthrow of a millennia-long monarchy to the Cultural Revolution, to China’s rise as a global military and economic superpower, the Chinese literary imagination has encompassed an astonishing array of moods and styles—from sublime lyricism to witty surrealism, poignant documentary to the ironic, the transgressive, and the defiant. Huang provides the requisite context for these revelatory works of fiction, poetry, essays, letters, and speeches in helpful headnotes, chronologies, and brief introductions to the Republican, Revolutionary, and Post-Mao Eras. From Lu Xun’s Call to Arms (1923) to Gao Xinjiang’s Nobel Prize-winning Soul Mountain (1990), this remarkable anthology features writers both known and unknown in its celebration of the versatility of writing. From belles lettres to literary propaganda, from poetic revolution to pulp fiction, The Big Red Book of Modern Chinese Literature is an eye-opening, mesmerizing, and indispensable portrait of China in the tumultuous twentieth century.

A History of Chinese Literature

This handbook of Classical Chinese literature from 1000 bce through 900 ce aims to provide a solid introduction to the field, inspire scholars in Chinese Studies to explore innovative conceptual frameworks and pedagogical approaches in the studying and teaching of classical Chinese literature, and facilitate a comparative dialogue with scholars of premodern East Asia and other classical and medieval literary traditions around the world. The handbook integrates issue-oriented, thematic, topical, and cross-cultural approaches to the classical Chinese literary heritage with historical perspectives. It introduces both literature and institutions of literary culture, in particular court culture and manuscript culture, which shaped early and medieval Chinese literary production.
Gendered Persona and Poetic Voice

By historicizing the notion of Chinese philosophy, we can, the author contends, answer not only the question of whether there is a Chinese philosophy but also the more interesting question of the future of philosophical thought around the world. --Book Jacket.

The Inner Quarters

This title presents an up-to-date comprehensive treatment of Chinese literature from classical times to the present.

Ancient and Early Medieval Chinese Literature (vol.1)

In this learned, yet readable, book, Joseph McDermott introduces the history of the book in China in the late imperial period from 1000 to 1800. He assumes little knowledge of Chinese history or culture and compares the Chinese experience with books with that of other civilizations, particularly the European. Yet he deals with a wide range of issues in the history of the book in China and presents novel analyses of the changes in Chinese woodblock bookmaking over these centuries. He presents a new view of when the printed book replaced the manuscript and what drove that substitution. He explores the distribution and marketing structure of books, and writes fascinatingly on the history of book collecting and about access to private and government book collections. In drawing on a great deal of Chinese, Japanese, and Western research this book provides a broad account of the way Chinese books were printed, distributed, and consumed by literati and scholars, mainly in the lower Yangzi delta, the cultural center of China during these centuries. It introduces interesting personalities, ranging from wily book collectors to an indigent shoe-repairman collector. And, it discusses the obstacles to the formation of a truly national printed culture for both the well-educated and the struggling reader in recent times. This broad and comprehensive account of the development of printed Chinese culture from 1000 to 1800 is written for anyone interested in the history of
the book. It also offers important new insights into book culture and its place in society for the student of Chinese history and culture. 'A brilliant piece of synthetic research as well as a delightful read, it offers a history of the Chinese book to the eighteenth century that is without equal.' - Timothy Brook, University of British Columbia 'Writers, scribes, engravers, printers, binders, publishers, distributors, dealers, literati, scholars, librarians, collectors, voracious readers — the full gamut of a vibrant book culture in China over one thousand years — are examined with eloquence and perception by Joseph McDermott in The Social History of the Book. His lively exploration will be of consuming interest to bibliophiles of every persuasion.' - Nicholas A. Basbanes, author of A Gentle Madness, Patience and Fortitude, A Splendor of Letters, and Every Book Its Reader Joseph McDermott is presently Fellow of St John’s College, Cambridge, and University Lecturer in Chinese at Cambridge University. He has published widely on Chinese social and economic history, most recently on the economy of the Song (or, Sung) dynasty for the Cambridge History of China. He has edited State and Court Ritual in China and Art and Power in East Asia.

**A Brief History of Chinese Fiction**

The highly publicized obscenity trial of Radclyffe Hall's The Well of Loneliness (1928) is generally recognized as the crystallizing moment in the construction of a visible modern English lesbian culture, marking a great divide between innocence and deviance, private and public, New Woman and Modern Lesbian. Yet despite unreserved agreement on the importance of this cultural moment, previous studies often reductively distort our reading of the formation of early twentieth-century lesbian identity, either by neglecting to examine in detail the developments leading up to the ban or by framing events in too broad a context against other cultural phenomena. Fashioning Sapphism locates the novelist Radclyffe Hall and other prominent lesbians -- including the pioneer in women's policing, Mary Allen, the artist Gluck, and the writer Bryher -- within English modernity through the multiple sites of law, sexology, fashion, and literary and visual representation, thus tracing the
emergence of a modern English lesbian subculture in the first two decades of the twentieth century. Drawing on extensive new archival research, the book interrogates anew a range of myths long accepted without question (and still in circulation) concerning, to cite only a few, the extent of homophobia in the 1920s, the strategic deployment of sexology against sexual minorities, and the rigidity of certain cultural codes to denote lesbianism in public culture.

**An Introduction to Chinese Literature**

Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University. --Book Jacket.

**Ancient and Early Medieval Chinese Literature (vol. 3 & 4)**

This book tells the story of Chinese literature, from prehistory to the present, in terms of literary culture's key role in supporting social and political concerns. A welcome guide for teachers, students, and lay readers, Chinese Literature: A Very Short Introduction honors traditional Chinese understandings of literature as encompassing history and philosophy, as well as the evolution of poetry and poetics, storytelling, drama, and the novel.

**The Columbia History of Chinese Literature**

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

**Early Chinese Medical Literature**

"Opening up questions about women's lives, about gender, about why we read history at all and how we write it, Patricia Buckley Ebrey has made The Inner Quarters a place we need to enter."—from the Foreword

**A Guide to Chinese Literature**
Great Books of China offers concise introductions - each of them accompanied by generous quotation (in English) from the book in question - to sixty-six works in the canon of Chinese literature. The books chosen reflect the chronological and thematic breadth of Chinese literary tradition, ranging from such classics as The Book of Songs and the Confucian Analects, through popular dramas and novels (The Romance of the Western Chamber; The Water Margin), twentieth-century political and biographical works (Quotations from Chairman Mao, the autobiography of the last emperor) and modern novels that are little known in the West (Memories of South Peking, Six Chapters from a Cadre School Life). Frances Wood presents a comprehensive, accessible and richly informative primer for the uninitiated; a box of delights that opens up an entire literary culture to the inquisitive reader.

**Classical Chinese Literature: From antiquity to the Tang dynasty**

Dedicated to the study of Chinese epistolary literature and culture from the early empire to the twentieth century, the twenty-five essays of A History of Chinese Letters and Epistolary Culture discuss a wealth of epistolary topics and provide numerous translations.

**Chinese Literature**

The emergence and spread of literacy in ancient human society an important topic for all who study the ancient world, and the development of written Chinese is of particular interest, as modern Chinese orthography preserves logographic principles shared by its most ancient forms, making it unique among all present-day writing systems. In the past three decades, the discovery of previously unknown texts dating to the third century BCE and earlier, as well as older versions of known texts, has revolutionized the study of early Chinese writing. The long-term continuity and stability of the Chinese written language allow for this detailed study of the role literacy played in early civilization. The contributors to Writing and Literacy in Early China inquire
into modes of manuscript production, the purposes for which texts were produced, and the ways in which they were actually used. By carefully evaluating current evidence and offering groundbreaking new interpretations, the book illuminates the nature of literacy for scribes and readers.

**Writing and Literacy in Early China**

**A Concise History of Chinese Literature**

The long-awaited, first Western-language reference guide, this work offers a wealth of information on writers, genres, literary schools and terms of the Chinese literary tradition from earliest times to the seventh century C.E.

**Love and Women in Early Chinese Fiction**

The Columbia History of Chinese Literature is a comprehensive yet portable guide to China's vast literary traditions. Stretching from earliest times to the present, the text features original contributions by leading specialists working in all genres and periods. Chapters cover poetry, prose, fiction, and drama, and consider such contextual subjects as popular culture, the impact of religion, the role of women, and China's relationship with non-Sinitic languages and peoples. Opening with a major section on the linguistic and intellectual foundations of Chinese literature, the anthology traces the development of forms and movements over time, along with critical trends, and pays particular attention to the premodern canon.

**Writing and Authority in Early China**

This book traces the evolving uses of writing to command assent and obedience in early China, an evolution that culminated in the establishment of a textual canon as the foundation of imperial authority. Its central theme is the emergence of this body of writings as the textual double of the state, and of the text-based sage as the double of the ruler. The book examines
the full range of writings employed in early China, such as divinatory records, written communications with ancestors, government documents, the collective writings of philosophical and textual traditions, speeches attributed to historical figures, chronicles, verse anthologies, commentaries, and encyclopedic compendia. Lewis shows how these writings served to administer populations, control officials, form new social groups, invent new models of authority, and create an artificial language whose master generated power and whose graphs became potent objects.

**Ancient and Early Medieval Chinese Literature (vol. 2)**

DIVA new supplement to courses on Chinese or World literature in translation.

**Chinese Literature, Ancient and Classical**

Presents classic Chinese tales of love and morality, marriage and justice, and the strange and supernatural

**The Oxford Handbook of Classical Chinese Literature (1000 BCE-900 CE)**

"A thorough overview and analysis of the literary scene in China during the 1949-1999 period, focusing primarily on fiction, poetry, drama, and prose writing"--Provided by publisher.

**A History of Chinese Letters and Epistolary Culture**

André Lévy provides a "picture of Chinese literature of the past" that brilliantly illustrates the four great literary genres of China: the classics, prose, poetry, and the literature of entertainment. His discussion of approximately 120 vivid translations combines personal insights with innovative historical accounts in a genre-based approach that moves beyond the typical chronology of dynasties. Renowned scholar William H. Nienhauser, Jr.,
translated Lévy's work from the French and returned to the original Chinese for the texts. This informative, engaging, and eminently readable introduction to the three millennia of traditional Chinese literature is highly recommended for students and general readers.

**The Cambridge History of Chinese Literature**

The Columbia Book of Chinese Poetry presents translations of more than 420 poems by 96 poets drawn from the great ages of Chinese poetry. It includes selections from the Book of Odes, the oldest anthology of Chinese poetry compiled around the seventh century B.C., and covers the succeeding generations down to the end of the Sung dynasty in A.D. 1279. A general introduction discusses the major characteristics and forms of traditional Chinese poetry, while introductory essays to the individual chapters outline the history of poetic development in China over the centuries.

**The Big Red Book of Modern Chinese Literature: Writings from the Mainland in the Long Twentieth Century**

Compiled by scholars at the court of Liu An, king of Huainan, in the second century B.C.E, The Huainanzi is a tightly organized, sophisticated articulation of Western Han philosophy and statecraft. Outlining "all that a modern monarch needs to know," the text emphasizes rigorous self-cultivation and mental discipline, brilliantly synthesizing for readers past and present the full spectrum of early Chinese thought. The Huainanzi locates the key to successful rule in a balance of broad knowledge, diligent application, and the penetrating wisdom of a sage. It is a unique and creative synthesis of Daoist classics, such as the Laozi and the Zhuangzi; works associated with the Confucian tradition, such as the Changes, the Odes, and the Documents; and a wide range of other foundational philosophical and literary texts from the Mozi to the Hanfeizi. The product of twelve years of scholarship, this remarkable translation preserves The Huainanzi's special rhetorical features, such as parallel prose and verse, and showcases a compositional
technique that conveys the work's powerful philosophical appeal. This path-breaking volume will have a transformative impact on the field of early Chinese intellectual history and will be of great interest to scholars and students alike.

A History of Contemporary Chinese Literature

Forming the Early Chinese Court builds on new directions in comparative studies of royal courts in the ancient world to present a pioneering study of early Chinese court culture. Rejecting divides between literary, political, and administrative texts, Luke Habberstad examines sources from the Qin, Western Han, and Xin periods (221 BCE–23 CE) for insights into court society and ritual, rank, the development of the bureaucracy, and the role of the emperor. These diverse sources show that a large, but not necessarily cohesive, body of courtiers drove the consolidation, distribution, and representation of power in court institutions. Forming the Early Chinese Court encourages us to see China’s imperial unification as a surprisingly idiosyncratic process that allowed different actors to stake claims in a world of increasing population, wealth, and power.

Great Books of China

Contains English translations of Chinese writings drawn from throughout a period of four hundred years, including poems, drama, fiction, songs, biographies, and early works of philosophy and history; arranged chronologically and by genre, with introductory quotes and comments.

Classical, Modern, and Humane

The studies brought together here focus upon the literary and cultural activity of the Chinese court during the Han and early medieval period. The first section concerns court literature in the Former Han and deals with the role of literature, especially poetry, at both the imperial and princely courts, including one study of the writings attributed to an imperial concubine, who used poetry to express her resentment at falling from the emperor’s favour. The next section looks at a leading court
writer of the Late Western Han dynasty, Yang Xiong, while the third part deals with the leading poetic genre of this period, the fu or rhapsody. These papers examine major themes such as praise, travel, dating and authenticity, and problems of translation. The volume concludes with two articles on food culture in early and medieval China.

**Forming the Early Chinese Court**

The long-awaited, first Western-language reference guide, this work offers a wealth of information on writers, genres, literary schools and terms of the Chinese literary tradition from earliest times to the seventh century C.E.

**Anthology of Chinese Literature**

This innovative sourcebook builds a dynamic understanding of China's early medieval period (220–589) through an original selection and arrangement of literary, historical, religious, and critical texts. A tumultuous and formative era, these centuries saw the longest stretch of political fragmentation in China's imperial history, resulting in new ethnic configurations, the rise of powerful clans, and a pervasive divide between north and south. Deploying thematic categories, the editors sketch the period in a novel way for students and, by featuring many texts translated into English for the first time, recast the era for specialists. Thematic topics include regional definitions and tensions, governing mechanisms and social reality, ideas of self and other, relations with the unseen world, everyday life, and cultural concepts. Within each section, the editors and translators introduce the selected texts and provide critical commentary on their historical significance, along with suggestions for further reading and research.

**Early Medieval China**

Savage Exchange explores the politics of representation during the Han dynasty (206 BCE–220 CE) at a pivotal moment when China was asserting imperialist power on the Eurasian continent and expanding its local and long-distance (“Silk Road”) markets.
Tamara T. Chin explains why rival political groups introduced new literary forms with which to represent these expanded markets. To promote a radically quantitative approach to the market, some thinkers developed innovative forms of fiction and genre. In opposition, traditionalists reasserted the authority of classical texts and advocated a return to the historical, ethics-centered, marriage-based, agricultural economy that these texts described. The discussion of frontiers and markets thus became part of a larger debate over the relationship between the world and the written word. These Han debates helped to shape the ways in which we now define and appreciate early Chinese literature and produced the foundational texts of Chinese economic thought. Each chapter in the book examines a key genre or symbolic practice (philosophy, fu-rhapsody, historiography, money, kinship) through which different groups sought to reshape the political economy. By juxtaposing well-known texts with recently excavated literary and visual materials, Chin elaborates a new literary and cultural approach to Chinese economic thought. Co-Winner, 2016 Harry Levin Prize, American Comparative Literature Association; Honorable Mention, 2016 Joseph Levenson Book Prize, Pre-1900 Category, China and Inner Asia Council of the Association for Asian Studies

**Gender and Subjectivities in Early Twentieth-Century Chinese Literature and Culture**

Lu Hsun, pioneer and standard-bearer of modern Chinese literature, wrote this book during the early twenties. It is a study of the historical development of Chinese fiction from early myths and legends down to well-developed long novels written at the end of the Ching Dynasty. The characteristics of various forms of fiction through the centuries, the development of these forms and their influence on each other are lucidly presented, while such major works as the novels Hung Lou Meng (A Dream of Red Mansions) and Shue Hu Chuan (Water Margin) are reviewed in detail. Chinese fiction had its roots in story telling, and the feudal ruling class despised folk literature of this kind. The May 4th Movement of 1919 dealt a mortal blow to the feudal forces in Chinese culture. Then the study of this form of literature began to make headway, Lu Hsun being one of the first to carry out
research in this field. This book, the earliest systematic study of the history of Chinese fiction by a Chinese writer, still exercises a great influence among Chinese scholars. This English translation is illustrated with reproductions of early Chinese woodcuts.

The first English translation of one of the most authoritative and significant studies in the field of modern Chinese literature.

**Savage Exchange**

A history of Chinese literature from its early beginnings through the end of the Qing dynasty, this recent work from Professor Luo Yuming of China's Fudan University seeks to provide, by adopting new theoretical perspectives and using updated research, a coherent, panoramic description of the development of Chinese literature and its major characteristics. As one of the very few English translations of such works by Chinese authors it seeks to inform the Western audience of the recent viewpoints and scholarship on the topic from a leading Chinese scholar. It may also provide some grounds of comparison and contrast with equivalent works in the West.

**A Social History of the Chinese Book**

This book examines the repertoire of chuanqi and zhignai written during the Six Dynasties and Tang periods and analyzes the key themes, topics, and approaches found in these tales, which range from expressions of male fantasy, sympathy, fear, and anxiety, to philosophical debate on the place of the feminine in patriarchal Chinese society. These stories form a crucial chapter in the history of love in China and would provide much of the foundation for further explorations during the late imperial period, as seen in seminal works such as The Peony Pavilion and Dream of the Red Chamber.

**The Cambridge History of Chinese Literature**
**The Huainanzi**

Gendered Persona and Poetic Voice considers the effects on poetic voice of a conventional feminine persona, the abandoned woman, in early Chinese song lyric (cí) poems. The author reads the literary cross-dressing and ventriloquism of these mostly male-authored poems in light of the highly indeterminate Chinese poetic language, resulting in a consideration of persona and poetic voice of interest to scholars of lyric poetry in any language.

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