

Poems Of Hong Ying Zhai Yongming Yang Lian

Bannermen Tales is the first book in English to offer a comprehensive study of zidishu (bannermen tales)—a popular storytelling genre created by the Manchus in early eighteenth-century Beijing. Contextualizing zidishu in Qing dynasty Beijing, this book examines both bilingual (Manchu-Chinese) and pure Chinese texts, recalls performance venues and features, and discusses their circulation and reception into the early twentieth century. With its original translations, musical score, and numerous illustrations of hand-copied and printed zidishu texts, this study opens a new window into Qing literature and provides a broader basis for evaluating the process of cultural hybridization. To go beyond readily available texts, author Elena Chiu engaged in intensive fieldwork and archival research, examining approximately four hundred hand-copied and printed zidishu texts housed in libraries in Mainland China, Taiwan, Germany, and Japan. Guided by theories of minority literature, cultural studies, and intertextuality, Chiu explores both the Han and Manchu cultures in the Qing dynasty through bannermen tales, and argues that they exemplified elements of Manchu cultural hybridization in the eighteenth and nineteenth centuries while simultaneously attempting to validate and perpetuate the superiority of Manchu identity. With its original translations, musical score, and numerous illustrations of hand-copied and printed zidishu texts, this study opens a new window into Qing literature and provides a broader basis for evaluating the process of cultural hybridization.

First published in 1998, the papers in this second volume by Donald Holzman are concerned with the themes of religion and poetry and song in early medieval China. Religion is to the fore in the first two sections, dealing with Daoist immortals and their cult, as reflected in poetic works of the first three centuries ad, with songs used in religious ceremonies, and with the origins and history of the cold food festival. The last group of articles includes a major study of the poems of Ji Kang (223-262) as well as other poetry of the 4th-5th centuries, and an analysis of the changing image of the merchant from the 4th to the 9th centuries.

China’s most controversial prime minister, path-breaking reformer, and an iconic Song-dynasty poet, Wang Anshi (1021—1086) is fully chronicled in English for the first time in almost a century, with a new emphasis on his luminous late verse.

This is the first complete study of China’s most popular eighteenth-century poet in any Western language. The work consists of a detailed biography, a study of Yuan’s revolutionary reinterpretation of Chinese literary theory, and an analysis of his many contributions to the more original genres of Qing-dynasty (1644-1911) poetry such as narrative, historical, didactic, eccentric, and nature verse. The study is concluded by a generous and representative sampling of Yuan’s poetry in translation, the first to do justice to the wide variety and richness of his oeuvre. Although many shorter poems are selected, this is the first translation to include his outstanding longer poetry. Harmony Garden will completely revise current attitudes in the west concerning classical Chines literature during the eighteenth century, a period that was long viewed as one of decline, but now appears to equal the golden ages of antiquity.

Historical Dictionary of Modern Chinese Literature

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An Anthology

The Sinitic Civilization Book II

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

History of Literature in the Qing Dynasty

The first biographical dictionary in any Western language devoted solely to Chinese women, this reference is the product of years of research, translation, and writing by a team of over 60 China scholars from around the world. Compiled from a wide array of original sources, these detailed biographies present the lives, work, and significance of more than 200 Chinese women from many different backgrounds and areas of interest.

This book is the first English language study of Qian Qianyi (1582-1664) - a poet and literary critic during the Ming-Qing dynastic transition. Although Qian’s works constitute some of the greatest achievements in pre-modern Chinese lyric poetry, they have been largely understudied and are poorly understood. Qian was reputed for his own aesthetic that changed the character of late Ming and early Qing poetry. His name, however, was branded with infamy for his disloyalty to the Ming dynasty when it dissolved. Consequently, his works were censored by the Qing court and have been forgotten by most critics until recently. Lawrence C.H Yim focuses on Qian’s poetic theory and practice, providing a critical study of Qian’s theory of poetic-history (shishi) and a group of poems from the Toubi ji. He also examines the role played by history in early Qing verse, rethinking the nature of loyalism and historical memory in seventeenth-century China. Poetry of the Ming-Qing transition is distinguished by its manifest historical consciousness and the effort and give meaning to current historical events, an effort characterized by the pathos of introspection and mourning for the past..This pathos translates into what can be called a poetics of Ming loyalism, exemplified and championed by, intriguingly, the later works of Qian Qianyi himself. Snakes’ Legs examines sequels (xushu), a common but long-neglected literary phenomenon in traditional China. What prompted writers to produce sequels despite their poor reputation as a genre? What motivated readers to read them? How should we characterize the nature of the relationship between sequels and rewritings?

Contributors to this volume illuminate these and other questions, and the collection as a whole offers a comprehensive consideration of this vigorous genre while suggesting fascinating new directions for research. Xushu as a discursive practice reinforces the paradox that innovation is impossible without imitation. It presents us with fertile ground for studying the intricate ties that bind the writer and reader of traditional Chinese fiction: the writer of xushu is always self-consciously assuming the dual role of author and reader and in the writing process must consider both the work in progress as well as its precursor(s). Snakes’ Legs contains detailed discussions of some representative xushu works from the late Ming and Qing periods, many of which have received little scholarly attention. It will shed light on the development of Chinese fiction and the various textual practices in traditional China as well as account for the genre’s continuing vitality in modern times. Contributors: Robert E. Hegel, Siao-chen Hu, Martin W. Huang, Keith McMahon, Qiancheng Li, Ying Wang, Ellen Widmer, Laura H. Wu, Shuhui Yang.

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.

Snakes’ Legs

Local Realities and Environmental Changes in the History of East Asia

Classical Chinese Poetry in Singapore

Seven Essays on Art and Literature

Two Centuries of Manchu Women Poets

Immortals, Festivals, and Poetry in Medieval China

Spanning the century from the Taiping Rebellion through the establishment of the People’s Republic of China, this is the first comprehensive history of women in modern China. Its scope is broad, encompassing political, economic, military, and cultural history, and drawing upon Chinese and Japanese sources untapped by Western scholars. The book presents new information on a wide range of topics, especially in education; the importance of women in the labor force; the relative independence enjoyed by some women textile workers; the struggle against footbinding; the influence of anarchism; the participation of a women’s brigade in the Revolution of 1911; the role of women in the May Fourth Movement; the differences between the more assertive women of South China and the ‘traditional’ women of the north; the role of women in the anti-Japanese struggles in the countryside; and the effects of the Marriage Law of 1950. The author has contributed a new preface to this English edition, and Joshua A. Fogel and Susan Mann have written an introduction that places the book in the context of studies of Chinese women, Japanese sinology, and women’s history in general. The book also includes, and, as an appendix, a chronology of the history of women in modern China.

The author begins with a biography exploring the moral and aesthetic implications of Wu’s life as a guest-poet” patronized by officials and aristocrats, and continues with a reconstruction of the historical and literary context needed for modern readers to grasp his poetic techniques. Originally published in 1987, The Princeton Legacy Library uses the latest print-on-demand technology to again make available this important backlist title. The distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Drawing together illustration, theater, and literature, this study examines a late Ming conception of the stage as a mystical space for temporal conflation that allowed the past to be reborn in the present and to uphold the continuity of the cultural tradition

In Reading China’s Greatest Poet, Ji Hao offers a general picture of the reception of Du Fu from the Song to the Qing and explores major shifts in interpretive approaches to Du Fu’s poetry and their poetic and cultural implications.

Sequels, Continuations, Rewritings, and Chinese Fiction

A History of Contemporary Chinese Literature

The Tang Poet of Erotic Ambiguity

Harmony Garden

Eminent Chinese of the Qing Period

The Poetics of Repetition in English and Chinese Lyric Poetry

Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at different junctures of history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world. As it has been challenged and enriched by external influences, it has contributed to the wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological realism, socialist realism, and magical realism. Indeed, it encompasses a full range of ideological and aesthetic concerns. The A to Z of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 300 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.

The Sinitic Civilization A Factual History through the Lens of Archaeology, Bronzeware, Astronomy, Divination, Calendar and the Annals The book covered the time span of history of the Sinitic civilization from antiquity, to the 3rd millennium B.C. to A.D. 85. A comprehensive review of history related to the Sinitic cosmological, astronomical, astrological, historical, divinatory, and geographical developments was given. All ancient Chinese calendars had been examined, with the ancient thearchs’ dates examined from the perspective how they were forged or made up. The book provides the indisputable evidence regarding the fingerprint of the forger for the 3rd century A.D. book Shang-shu (remotely ancient history), and close to 50 fingerprints of the forger of the contemporary version of The Bamboo Annals. Using the watershed line of Qin Emperor Shihuangdi’s book burning of 213 B.C., the book rectified what was the original history before the book burning, filtered out what was forged after the book burning, sorted out the sophistry and fables that were rampant just prior to the book burning, and validated the history against the records in the oracle bones, bronzeware, and bamboo slips. The book covers 95-98% and more of the contents in the two ancient history annals of The Spring Autumn Annals and The Bamboo Annals. There are dedicated chapters devoted to interpreting Qu Yuan’s poem Asking Heaven (Tian Wen), the mythical book The Legends of Mountains & Seas (Shan Hai Jing), geography book Lord Yu’s Tributes (Yu Gong), and Zhou King Muwang’s Travelogue (Mu-tian-zi Zhuan). The book has appendices of two calendars: the first anterior quarter remainder calendar (247 B.C.-104 B.C./247 B.C.-85 A.D.) of the Qin Empire, as well as a conversion table of the sexagenary years of the virtual Yin-li (Shang dynasty) quarter remainder calendar versus the Gregorian calendar, that covers the years 2698 B.C. to 2018 A.D. Book I stops about the midpoint of the 242 years covered in Confucius’ abridged book The Spring & Autumn Annals (722-481 B.C.). Book II stops at Han Emperor Zhangdi (Liu Da, reign A.D. 76-88; actual reign Aug of A.D. 75-Feb of A.D. 88), with the A.D. 85 adoption of the Sifen-li posterior quarter remainder calendar premised on reverting to the sexagenary years of the virtual Yin-li (Shang dynasty) quarter remainder calendar, a calendar disconnected from the Jupiter’s chronogram, that was purportedly invented by the Confucians on basis of Confucius’ identifying the ‘qi-lin’ divine giraffe animal and wrapping up the masterpiece The Spring & Autumn Annals two years prior to death.

“Clear, coherent, richly documented, and highly persuasive. I know of no other source devoted exclusively to the topic of Chinese women’s biographies, and I am confident that this book will have a ready audience in the China field and beyond.” -Paul Ropp, Clark University “In addition to Liu Xiang’s Lien ü zhuan, the Urtext of Chinese women’s biography, this rich trove of essays explores previously unexamined biographical genres and mines literary texts for their biographical potential. It will be of great value to scholars interested in women’s history, life-writing, and biography, both in the China field and in comparative contexts.” -Grace S. Fong, McGill University

A fascinating record of the new urban popular culture that emerged in Shanghai’s foreign settlements at the end of the nineteenth century

A Factual History Through the Lens of Archaeology, Bronzeware, Astronomy, Divination, Calendar and the Annals

Poems of Hong Ying, Zhai Yongming and Yang Lian

The Poet-historian Qian Qianyi

His Stubbornship: Prime Minister Wang Anshi (1021--1086), Reformer and Poet

The Dianshizhai Pictorial

Women and Fiction in Nineteenth-Century China

Chinese women’s writing is rich and abundant, although not well known in the West. Despite the brutal wars and political upheavals that ravaged twentieth-century China, the ranks of women in the literary world increased dramatically. This anthology introduces English language readers to a comprehensive selection of Chinese women poets from both the mainland and Taiwan. It spans the early 1920s and the era of Republican China’s literary renaissance through the end of the twentieth century. The collection includes 245 poems by forty poets in elegant English translations, as well as an extensive introduction that surveys the history of contemporary Chinese women’s poetry. Brief biographical head notes introduce each poet, from Bin Xin, China’s preeminent woman poet in the early Republican period, to Rongzi, a leading poet of modern Taiwan. The selections are startling, moving, and wide-ranging in mood and tone. Together they present an enticing palette of delightful, elegant, playful, lyric, and tragic poetry.

The book is the volume of “History of Literature in the Qing Dynasty” among a series of books of “Deep into China Histories”. The earliest known written records of the history of China date from as early as 1250 BC, from the Shang dynasty (c. 1600–1046 BC) and the Bamboo Annals (296 BC) describe a Xia dynasty (c. 2070–1600 BC) before the Shang, but no writing is known from the period The Shang ruled in the Yellow River valley, which is commonly held to be the cradle of Chinese civilization. However, Neolithic civilizations originated at various cultural centers along both the Yellow River and Yangtze River. These Yellow River and Yangtze civilizations arose millennia before the Shang. With thousands of years of continuous history, China is one of the world's oldest civilizations, and is regarded as one of the cradles of civilization.The Zhou dynasty (1046–256 BC) supplanted the Shang and introduced the concept of the Mandate of Heaven to justify their rule. The central Zhou government began to weaken due to external and internal pressures in the 8th century BC, and the country eventually splintered into smaller states during the Spring and Autumn period. These states became independent and warred with one another in the following Warring States period. Much of traditional Chinese culture, literature and philosophy first developed during those troubled times.In 221 BC Qin Shi Huang conquered the various warring states and created for himself the title of Huangdi or "emperor" of the Qin, marking the beginning of imperial China. However, the oppressive government fell soon after his death, and was supplanted by the longer-lived Han dynasty (206 BC – 220 AD). Successive dynasties developed bureaucratic systems that enabled the emperor to control vast territories directly. In the 21 centuries from 206 BC until AD 1912, routine administrative tasks were handled by a special elite of scholar-officials. Young men, well-versed in calligraphy, history, literature, and philosophy, were carefully selected through difficult government examinations. China’s last dynasty was the Qing (1644–1912), which was replaced by the Republic of China in 1912, and in the mainland by the People's Republic of China in 1949.Chinese history has alternated between periods of political unity and peace, and periods of war and failed statehood – the most recent being the Chinese Civil War (1927–1949). China was occasionally dominated by steppe peoples, most of whom were eventually assimilated into the Han Chinese culture and population. Between eras of multiple kingdoms and warlordism, Chinese dynasties have ruled parts or all of China; in some eras control stretched as far as Xinjiang and Tibet, as at present. Traditional culture, and influences from other parts of Asia and the Western world (carried by waves of immigration, cultural assimilation, expansion, and foreign contact), form the basis of the modern culture of China.

Challenges the accepted wisdom about women and gender roles in medieval China. In Crossing the Gate, Man Xu examines the lives of women in the Chinese province of Fujian during the Song dynasty. Tracking women’s life experience across class lines, outside as well as inside the domestic realm, Xu challenges the accepted wisdom about women and gender roles in medieval China. She contextualizes women in a much broader physical space and social network, investigating the gaps between ideals and reality and examining women’s own agency in gender construction. She argues that women’s autonomy and mobility, conventionally attributed to Ming-Qing women of late imperial China, can be traced to the Song era. This thorough study of Song women’s life experience connects women to the great political, economic, and social transitions of the time, and sheds light on the so-called “Song-Yuan-Ming transition” from the perspective of gender studies. By putting women at the center of analysis and by focusing on the local and the quotidian, Crossing the Gate offers a new and nuanced picture of the Song Confucian revival.

This is the first translation into English of all of Li Shangyin's poems (Tang Dynasty 813-858 AD). Li Shangyin is one of the most fascinating of poets and this book includes historical background on the poet as well as introductory and explanatory notes by the translator. For over 1200 years, scholars have attempted to understand, let alone translate Li Shangyin's poems. At least four different schools of thought have developed. Firstly, his poems are reflections on political patrons and a failed career. Secondly, they are thinly veiled political satires of the Court and political factions. Thirdly, they are stories of actual affairs with Court ladies and Taoist priestesses. Finally, they are admirable vehicles of mystery and beauty. My interpretations include elements of all the above, but are also a synthesis of sentiments - the poet's (as I see him) and my own, of which music is a core part. This is particularly appropriate with Li Shangyin. His poetry is a labyrinth of passionate images, almost musical in sound and sequencing. They are at once ebullient, sad, loving, hateful, spiteful, sneering, and religious - a cornucopia of musical words that sing across the ages.

Bannermen Tales (Zidishu)

Manchu Storytelling and Cultural Hybridity in the Qing Dynasty

“生活”的点点滴滴

The Life, Literary Criticism, and Poetry of Yuan Mei (1716-1798)

Everyday Lives of Women in Song Fujian (960-1279)

Subjective Writing in Contemporary Chinese Literature

This book, a collection of ancient Chinese cultural relics, is from the Ming Dynasty, 1368 to 1644. There are 379 relics. At the end of the Yuan Dynasty, a series of crises broke out after years of accumulated unrest, and uprisings against the regime erupted everywhere. The Yuan Dynasty was on the edge of collapse. Many separate regimes emerged all over the country. Eventually the Han and Dazhou regimes were overthrown by an insurrectionary army led by Zhu Yuanzhang, who proclaimed himself Emperor Nanjing in1368 and he gave his new dynasty the name 'Ming'. Over the following close on 300 years, the new dynasty would witness reunification and reconstruction in the early years, followed by economic and cultural prosperity in the Jiaping and Wanli eras, and political corruptions, internal disorder and foreign invasions in the latter period. The Ming Dynasty would represent a zenith of feudal society in Chinese history. The Ming Dynasty gained access to rich jade resources and jade ware became more diversified. The emphasis was on exquisite items of daily use, ornaments, and ornamental furnishings. The period also saw the development of porcelain making., building on the foundation of the Song and Yuan Dynasties. The Jingdezhen Kiln, built in the Five Dynasties, became the domestic centre of porcelain making. Over-glazed colour techniques experienced rapid development, with under-glaze blue and white porcelain became prominent. Calligraphy continued in the style of the Somng and Yuan Dynasties, but many new genres developed: 'Three Songs', 'Two Shens', 'Three Calligraphers of the Wu School', and the 'Four Masters'. Paintings in this period continued to develop with three different stages: 'imperial court decorative painting', and the 'Zhe school' and the 'Four Pillars of the Wu School; and 'Xieyi'. This book, the seventh in a ten-volume collection, brings to the English-speaking world a series of books from China which has been complied by an Expert Committee of the Chinese Society of Cultural Relics. There are 379 descriptions.

Preface Chinese Historical Periods Prologue. Setting Repetition in Its Larger Context of Culture 1 Repetition as the Common Basis for Comparison 2 The Overt Mode of Repetition: Sound 3 The Covert Mode of Repetition: Sense 4 Mimesis and Xing Epilogue. The Telos of Poetic Repetition Appendix: Original Texts of Chinese Poems and Critical Passages Notes Glossary Index
Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at different junctures of history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world. As it has been challenged and enriched by external influences, it has contributed to the wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological realism, socialist realism, and magical realism. Indeed, it encompasses a full range of ideological and aesthetic concerns. This second edition of Historical Dictionary of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.

This groundbreaking study highlights the importance of images within Confucianism and to a shrine-tomb for Confucius's buried robe and cap.

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Poems of Hong Ying, Zhai Yongming & Yang Lian

Patchwork

Gender in The Red Chamber Dream

Twentieth-century Chinese Women's Poetry: An Anthology

Chinese Women in a Century of Revolution, 1850-1950

This anthology presents substantial selections from the work of twenty Manchu women poets of the eighteenth and nineteenth centuries. The poems, inspired by their daily life and reflections, provide fascinating insights into the experiences and emotions of these women, most of whom belonged to the elite families of Manchu society. Each selection is accompanied by biographical material that illuminates the life stories of the poets. The volume’s introduction describes the printing history of the collections from which these poems are drawn, the authors’ practice of poetry writing, ethnic and gender issues, and comparisons with the poetry of women in South China and of male authors of the Qing dynasty (1644-1911).

Translated from the original French publication, this book provides a comprehensive analysis of 20th century Chinese literature and examines the relationship between Chinese literary theory and modernity. The author surveys the work of leading writers including Zhang Ailing, Beidao, and Mu Dan. The author seeks to answer some fundamental questions in the study of Chinese literary history, such as: How does contemporary Chinese literature go from historical narrative to the narrative of the I, where rhythm and epic merge into writing, and where the instinctive load of the rhythm substantiates the epic? What are the steps and the forms of mediation that allow such a transition? Is the subject the only agent of the transition? What is its status? What is the role of poetic language that led to the birth of the subject and which separates it from empiricism? What are the difficulties faced by Chinese writers today? Young Chinese writers set off in search of a totally new writing to rediscover subjectivity, which is in no way limited to literature; it also covers areas such as the law, and the expression of the I confronted to an overpowering we.

Gu Yanwu pioneered the late-Ming and early Qing-era practice of Han Learning, or Evidential Learning, favoring practical over theoretical approaches to knowledge. He strongly encouraged scholars to return to the simple, ethical precepts of early Confucianism, and in his best-known work, Rizhi lu (Record of Daily Knowledge), he applied this paradigm to literature, government, economics, history, education, and philology. This volume includes translations of selected essays from Rizhi lu and Gu Yanwu's Shiwen Ji (Collected Poems and Essays), along with an introduction explaining the personal and political dimensions of the scholar's work. Gu Yanwu wrote the essays and poems featured in this volume while traveling across China during the decades immediately after the fall of the Ming Dynasty. They merge personal observation with rich articulations of Confucian principles and are, as Gu said, "not old coin but copper dug from the hills." Like many of his contemporaries, Gu Yanwu believed the Ming Dynasty had suffered from an overconcentration of power in its central government and recommended decentralizing authority while strengthening provincial self-government. In his introduction, Ian Johnston recounts Gu Yanwu's personal history and reviews his published works, along with their scholarly reception. Annotations accompany his translations, and a special essay on feudalism by Tang Dynasty poet and scholar Liu Zongyuan (773-819) provides insight into Gu Yanwu's later work on the subject.

"Women entered the book trade in significant numbers in China during the late sixteenth century, when it became acceptable for women from “good families” to write poetry and seek to publish their collected poems. At about the same time, a boom in the publication of fiction began, and semiprofessional novelists emerged. This study begins with three case studies, each of which probes one facet of the relationship between women and fiction in the early nineteenth century. It examines in turn the prefaces written by four women for a novel about women; the activities of a woman editor and writer of fiction; and writings on fiction by three leading literary women. Building on these case studies, the second half of the book focuses on the many sequels to the Dream of the Red Chamber—one of which was demonstrably written by a woman—and the significance of this novel for women. As Ellen Widmer shows, by the end of the century, women were becoming increasingly involved in the novel as critical readers, writers, and editors. And if women and their relationship to fiction changed over the nineteenth century, the novel changed as well, not the least in its growing recognition of the importance of female readers."

The Aura of Confucius

The Eternal Present of the Past

The Reception of Du Fu (712-770) and His Poetry in Imperial China

Wu Wenying and the Art of Southern Song Ci Poetry

Shanghai Urban Life, 1884-1898

The Beauty and the Book

This book examines representations of Daoist xian immortality in a broad range of versified literature from the Han until the end of the Six Dynasties and explores the complex interaction between poetry and Daoist religion in early medieval China.

Eminent Chinese of the Qing Period was first developed under the auspices of the US Library of Congress during World War II. This much-loved work, edited by Arthur W. Hummel Sr., was meticulously compiled and unique in its scope, and quickly became the standard biographical reference for the Qing dynasty, which lasted from 1644 to 1911/2. Amongst the contributors are John King Fairbank, T ê ng Ss ũ -y ũ , L. Carrington Goodrich, C. Martin Wilbur, F ê ng Chia-sh ê ng, Knight Biggerstaff, and Nancy Lee Swann. The 2018 Berkshire edition contains the original eight hundred biographical sketches as well as the original front and back matter, including the preface by Hu Shih, a scholar who had been China ’ s ambassador to the United States. An introduction by Pamela Crossley places this classic work in historical context, and discusses its origins, authors and editors, themes, style, and contemporary relevance. Chinese names in English have been converted to the pinyin transcription system (changing the book ’ s title from Ch ’ ing to Qing), but the traditional Chinese characters have been retained. Additional materials added by Berkshire include a general bibliography, a Wade-Giles to pinyin conversion table, and a list of Qing dynasty emperors. Arthur W. Hummel Sr. (1884 – 1975) was a missionary, sinologist, and the first director of the Orientalia Division at the Library of Congress. Pamela Crossley is a professor at Dartmouth College and a specialist on the Qing empire and modern Chinese history, as well as the software author and scholarly editor of the ECCP Reader, a digital companion to the original Eminent Chinese of the Ch ’ ing Period.

This volume is a comprehensive analysis of constructions of gender in the great Chinese novel, The Red Chamber Dream. It provides a fascinating discussion of issues such as bisexuality, virginity, sexual power and parenting in the context of Qing dynasty China.

Environmental history has evolved into a well-established historical subfield which has broadened the horizons of historical research, beyond human affairs, to include the study of human interactions with natural and man-made environments. This broadened scope has attracted scholars from many different fields; a development which is reflected by this volume as it highlights the recent studies on East Asian environmental history by scholars of History, Economic History, Political ecology, Sociology and Environmental Studies. This book examines the local realities and environmental changes in East Asia, and is one of a few publications in English on the subject. Contributors apply rich historical material, maps and statistical data to reveal the local environmental realities infused by global perspectives. Part I deals with attitude toward nature, focusing on the soundscape conceived by traditional Chinese literati and on "industrious revolution" in Tokugawa Japan. Part II includes four case studies which respectively discuss the hydraulic management and political ecology in the Yongle reign (1403-1424), the "Woosung Bar" controversy in the 1870s, the expansion of Daihaizi Reservoir in Xinjiang in the 1950s, and interactions between the indigenous communities and NGOs in Hualien, Taiwan. Part III presents case studies of Japan dealing with natural disasters: volcano eruption, floods, and the human actions around Tokyo since the eighteenth century. These chapters and the insights they offer provide the reader with the most recent research on East Asian environmental history. Covering the geographical areas of Japan, North and Northwest China, the Lower Yangzi Delta and Taiwan, and the timeframe spanning the seventh century BC to the present day, the book will be of great interest to anyone studying the history of East Asia, environmental history or environmental studies.

Beyond Exemplar Tales

Men and Women in Qing China

A Reference Guide, Part Three & Four

Collection of Ancient Chinese Cultural Relics, Volume 8

The A to Z of Modern Chinese Literature

Selections

"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.

This sixth volume in Vagabond's Asia Pacific Poetry Series brings together a selection of poetry from three key contemporary Chinese poets Hong Ying, Zhai Yongming & Yang Lian edited and introduced by Mabel Lee, translated by Mabel Lee, Naikan Tao & Tony Prince and with cover art by Lin Chunyan.

路多艰，事才大！筭路蓝缕，中华民族为了实现“世界大同”，已不知把多少无人走过的路变成了通途。

This book examines classical Chinese poetry in Singapore from a sociocultural perspective. It is suitable for the readers in Chinese studies, Asian studies, and cultural studies.

Crossing the Gate

Record of Daily Knowledge and Collected Poems and Essays

Biographical Dictionary of Chinese Women: v. 1: The Qing Period, 1644-1911

Complete Poems of Li Shangyin

Witnesses to Social and Cultural Transformations in the Chinese Community

Roaming into the Beyond: Representations of Xian Immortality in Early Medieval Chinese Verse

In Patchwork: Seven Essays on Art and Literature, translated by Duncan M. Campbell, the notable Chinese literary scholar Qian Zhongshu (1910-1998) discusses aspects of the artistic and literary traditions of China, and the usages and history of translation.

1644-1911/2

Illustration, Theatre, and Reading in the Wanli Period, 1573-1619