

Monks Bandits Lovers And Immortals Eleven Early Chinese Plays Paperback 2010 Author Stephen H West Wilt L Idema

The articles in this volume evaluate Chinese studies in the Netherlands in their historical development.

The first major study to focus on British and Chinese cultural relations in the Romantic period.

This book offers a complete translation of four early plays of the Yang Family Generals. The story of the Yang Family Generals, particularly its female generals, was a perennial favorite on the Chinese stage in the 19th and 20th centuries. In detailing the role of this military family in the Song-Khitan wars of the late 10th and early 11th centuries, these four plays are all in the form of *zaju*, a type of play that originated in the 13th century. These plays are from the 15th and 16th centuries and allow a glimpse into earlier renditions of the Yang Family saga, which is a decidedly more male-centered tradition than that performed in the Qing dynasty. This volume offers the only complete English-language translation of these early plays. These plays allow access to the earliest phase in the development of the Yang Family saga. The plays provide information on the staging of large battle scenes on the stage and have considerable literary and cultural value.

This work engages two of the most neglected themes in China's long history: the integration of lands south of the Yangtze River into China and its impact on Chinese culture. The roots of Chinese civilization are commonly traced to the North. For millennia after the foundations of the northern culture had been laid, the South was not part of its mandate, and long after the imperial center had claimed political control in the late first millennium BCE, it remained culturally distinct. Yet for the past one thousand years the South has been the cultural, demographic, economic—and, on occasion, political—center of China. The process whereby this was accomplished has long been overlooked in Chinese historiography. Hugh Clark offers a new perspective on the process of assimilation and accommodation that led to the new alignment. He begins by focusing on the stages of encounter between the Sinitic north and the culturally diverse and alien south. Initially northerners and southerners looked on each other with antipathy: To the former, the non-Sinitic inhabitants of the South were “barbarians.” To these “barbarians,” northerners were arrogantly hegemonic. Such attitudes led to patterns of resistance and alienation across the South that endured for many centuries until, as Clark suggests, the South grew in importance within the empire—a development that was finally recognized under the Song. Clark's approach to the second theme poses a fundamental challenge to what is meant by “Chinese culture.” Drawing on his long familiarity with southern Fujian, he closely examines the pre-Sinitic cultural and religious heritage as well as later cults on the southeast coast to argue that an enduring legacy of pre-Sinitic indigenous southern culture contributed significantly to late imperial and modern China, effectively challenging the paradigm of northern cultural hegemony that has dominated Chinese history for centuries. *The Sinitic Encounter in Southeast China* is a path-breaking book that puts long-neglected issues back on the historian's table for further investigation.

What was the most influential mass medium in China before the internet reaching both literate and illiterate audiences? The answer may surprise you...it's *Jingju* (Peking opera). This book traces the tradition's increasing textualization and the changes in authorship, copyright, performance rights, and textual fixation that accompanied those changes.

Dragon in Ambush opens up Mao Zedong's poems to a radically new interpretation as the corpus of his political ideology to reveal his grand design for total domination of the Communist Party and of China itself. Mao laid out his poems in a systematic and carefully schematized blueprint to assure that his ideas and aims would be followed long after his own lifetime. This work is indispensable in understanding Mao's thinking and his relationship to the People's Republic of China.

This anthology features translations of ten seminal plays written during the Yuan dynasty (1279–1368), a period considered the golden age of Chinese theater. By turns lyrical and earthy, sentimental and ironic, Yuan drama spans a broad emotional, linguistic, and stylistic range. Combining sung arias with declaimed verses and doggerels, dialogues and mime, and jokes and acrobatic feats, Yuan drama formed a vital part of China's culture of performance and entertainment in the thirteenth and fourteenth centuries. To date, few Yuan-dynasty plays have been translated into English. Well-known translators and scholars have supervised the making of this collection and add a short description to each play. A general introduction situates all selections within their cultural and historical contexts.

Emotion takes place. Rather than an interior state of mind in response to the outside world, emotion per se is spatial, at turns embedding us from without, transporting us somewhere else, or putting us ahead of ourselves. In this book, Ling Hon Lam gives a deeply original account of the history of emotions in Chinese literature and culture centered on the idea of emotion as space, which the Chinese call “emotion-realm” (*qingjing*). Lam traces how the emotion-realm underwent significant transformations from the dreamscape to theatricality in sixteenth- to eighteenth-century China. Whereas medieval dreamscapes delivered the subject into one illusory mood after another, early modern theatricality turned the dreamer into a spectator who is no longer falling through endless oneiric layers but pausing in front of the dream. Through the lens of this genealogy of emotion-realms, Lam remaps the Chinese histories of morals, theater, and knowledge production, which converge at the emergence of sympathy, redefined as the dissonance among the dimensions of the emotion-realm pertaining to theatricality. The book challenges the conventional reading of Chinese literature as premised on interior subjectivity, examines historical changes in the spatial logic of performance through media and theater archaeologies, and ultimately uncovers the different trajectories that brought China and the West to the convergence point of theatricality marked by self-deception and mutual misreading. A major rethinking of key terms in Chinese culture from a comparative perspective, *The Spatiality of Emotion in Early Modern China* develops a new critical vocabulary to conceptualize history and existence.

These thirteenth-century legal cases from the classic compendium *Yuan dianzhang* reveal the complex, contradictory inner workings of the Mongol-Yuan legal system, as seen through the prism of divorce, adultery, rape, wife-selling, and other marital disputes. Bettine Birge offers a meticulously annotated translation and analysis.

When it comes to really knowing a person, is what you see really what you get? Is it ever all you get? In this first critical study and annotated translation of the dramatic masterpiece *Four Cries of a Gibbon* by the late-Ming dynasty Chinese playwright Xu Wei, author Shiamin Kwa considers the ways that people encounter and understand each other in extraordinary circumstances. With its tales of crimes redressed in the next world and girls masquerading as men to achieve everlasting fame, *Four Cries of a Gibbon* complicated issues of self and identity when it appeared in the late Ming dynasty, paving the way for increasingly nuanced reflections on such questions in late Ming and early Qing fiction and drama. Beyond their historical context, Xu Wei's influential plays serve as testimony to what Kwa argues are universal strategies found within drama. The heroes and heroines in these plays glide back and forth across the borders of life and death, of male and female, as they seek to articulate who they truly are. As the actors sort out these truths onstage, the members of the audience are invited to consider the truths that they live with offstage.

Following thirty years of suppression as feudal superstition, Chinese popular religion has made a spectacular comeback since the 1980s. One aspect of this phenomenon has been the return of precious scrolls as ritual and entertainment in several regions of China, most notably the economically advanced Wu-dialect area and the poor countryside of Western Gansu. As these texts were performed once again, they have been collected, edited, and published as part of China's Intangible Cultural Heritage. These materials greatly broaden and deepen our knowledge of popular literature, ritual, and religion and open a new window into the values and customs of local society. The texts also offer unique insights into the history of the region as seen through the eyes of the local population who had to confront the harsh environment and

frequent incursions of nomadic groups. Given the wealth of knowledge to be gained, it is not surprising that these materials are attracting the growing attention of scholars. The Immortal Maiden Equal to Heaven and Other Precious Scrolls from Western Gansu by eminent Sinologist Wilt Idema is thus a significant foray into the area. This unprecedented book provides complete and annotated translations of six precious scrolls that have never before been translated. An insightful and helpful introduction precedes each translation. The study includes a general survey of the development, origin, context, and popularity of the narrative and concludes with a discussion of available modern editions. Alongside the usual wide-ranging lineup of research articles, volume 41 features an interview with Berliner Ensemble actor Annemone Haase and an extensive special section on teaching Brecht.

"Translations from Chinese popular literature of the late-imperial and early republican periods are still very rare, and selections that are devoted to a specific genre or dialect rarer still. These translations of traditional Hakka popular literature are not only a contribution to a broader knowledge of traditional Chinese folk literature, but also contribute to the study of Hakka culture as reflected in these racy songs and exciting narratives. This book is the first extensive selection in English of traditional Hakka mountain songs (shange) and long narrative ballads in various genres. One chapter is devoted to songs and ballads on Hakka migration to Taiwan and Southeast Asia in 18th to 20th centuries. The selection of mountain songs is primarily based on a collection compiled before 1949. The ballads selected focus on texts that were widely popular in late-Qing and early Republican times, but post-Liberation performances and new compositions have been included for contrast. All translations are provided with an introduction and annotations."--

In the early years of the twenty-first century, China and India have emerged as world powers. In many respects, this is a return to the historical norm for both countries. For much of the early modern period, China and India were global leaders in a variety of ways. In this book, prominent scholars seek to understand modern China and India through an unprecedented comparative analysis of their long histories. Using new sources, making new connections, and reexamining old assumptions, noted scholars of China and India pair up in each chapter to tackle major questions by combining their expertise. What China and India Once Were details how these two cultural giants arrived at their present state, considers their commonalities and divergences, assesses what is at stake in their comparison, and, more widely, questions whether European modernity provides useful contrasts. In jointly composed chapters, contributors explore ecology, polity, gender relations, religion, literature, science and technology, and more, to provide the richest comparative account ever offered of China and India before the modern era. What China and India Once Were establishes innovative frameworks for understanding the historical and cultural roots of East and South Asia in global context, drawing on the variety of Asian pasts to offer new ways of thinking about Asian presents.

Chinese Theatre: An Illustrated History Through Nuoxi and Mulianxi is the first book in any language entirely devoted to a historical inquiry into Chinese theatre through Nuoxi and Mulianxi, the two most representative and predominant forms of Chinese temple theatre. Volume Two is a continuation of the historical inquiry into Chinese theatre with focus shifted from Mulian storytelling to Mulian story-acting. Thus, this volume traces the historical trajectory of xiqu from Northern dramas to Southern dramas and from elite court theatre to mass regional theatre with pivotal forms and functions of Mulianxi examined, explicated and illustrated in association with the development of corresponding genres of xiqu. In so doing, every aspect of Mulianxi is considered not in the margins of xiqu but in and of itself. While this volume is primarily concerned with Mulianxi, references are also made to other forms of Chinese performing arts and temple theatre, Nuoxi in particular, as Mulianxi has been performed since the twelfth century as, or in company with, Nuoxi, to cleanse the community of evil spirits and epidemic diseases. This is an interdisciplinary book project that is aimed to help researchers and students of theatre history understand the ritual origins of Chinese theatre and the dynamic relationships among myth, ritual, religion and theatre.

The Berkshire Dictionary of Chinese Biography, the first publication of its kind since 1898, is the work of more than one hundred internationally recognized experts from nearly a dozen countries. It has been designed to satisfy the growing thirst of students, researchers, professionals, and general readers for knowledge about China. It makes the entire span of Chinese history manageable by introducing the reader to emperors, politicians, poets, writers, artists, scientists, explorers, and philosophers who have shaped and transformed China over the course of five thousand years. In 135 entries, ranging from 1,000 to 8,000 words and written by some of the world's leading China scholars, the Berkshire Dictionary of Chinese Biography takes the reader from the important (even if possibly mythological) figures of ancient China to Communist leaders Mao Zedong and Deng Xiaoping. The in-depth essays provide rich historical context, and create a compelling narrative that weaves abstract concepts and disparate events into a coherent story. Cross-references between the articles show the connections between times, places, movements, events, and individuals.

This book offers a complete translation of four early plays of the Yang Family Generals. The story of the Yang Family Generals, particularly its female generals, was a perennial favorite on the Chinese stage in the 19th and 20th centuries. In detailing the role of this military family in the Song-Khitan wars of the late 10th and early 11th centuries, these four plays are all in the form of zaju, a type of play that originated in the 13th century. These plays are from the 15th and 16th centuries and allow a glimpse into earlier renditions of the Yang Family saga, which is a decidedly more male-centered tradition than that performed in the Qing dynasty. This volume offers the only complete English-language translation of these early plays. These plays allow access to the earliest phase in the development of the Yang Family saga. The plays provide information on the staging of large battle scenes on the stage and have considerable literary and cultural value. Contents: The Eighth Great Prince Opens a Proclamation and Saves a Loyal Vassal At Bright Sky Pagoda Meng Liang Steals the Bones Xie Jinwu Underhandedly Tears Down Clear Breeze Mansion Yang Six Lines Up His Troops to Defeat the Heavenly Array Appendix 1: A Summary of Expanded Account of the Loyalty and Bravery over Successive Generations of the Yang Family Appendix 2: A Summary of the Relevant Chapters from An Account of [The Prince] of Southern Song and a Summary of An Account of the Northern Song Appendix 3: The Ming Play The Three Passes Appendix 4: The Theft of the Bones: Three Versions Readership: Graduate and undergraduate students, academic researchers and scholars who are interested in Chinese literature and Chinese theater, Chinese military and martial culture; general audience interested in Chinese folklore and Chinese history. Keywords: Yang Family Generals; Khitan-Song Wars; Zaju Drama; Warfare; Emperor and Imperial Relatives; Popular Literature Reviews: "As an introduction to stories that continue to resonate with Chinese audiences now centuries after their earliest versions, one could not find a more suitable, or enjoyable, collection than this." Robert E. Hegel Washington University, St. Louis, United States

Introduces the genres of noh, kyogen, kabuki, and bunraku puppet theater, and offers translations of thirty of the best-known plays, with background information on their history, characters, staging, and significance

For the first time in English, Benebell Wen reveals the rich history and theoretical principles underlying the ancient practice of crafting Fu talismans, or magical sigils, in the Chinese Taoist tradition and gives detailed instructions for modern practitioners who would like to craft their own Fu. Fu talismans are ideograms and writings typically rendered on paper and empowered by means of invocations, ritual, and transferences of energy, or Qi. Talismans can be used for many purposes, such as strengthening or weakening personality characteristics, finding love, earning more money, or easing emotional tensions in the home. The Tao of Craft shows how metaphysical energy can be harnessed to amplify, strengthen, weaken, dispel, or block other metaphysical energy and to rectify perceived imbalances in the material plane. Supported by an abundance of detailed charts and images, this book serves as a step-by-step handbook that gives readers the knowledge and confidence to craft their own Fu talismans for personal empowerment. Wen, author of Holistic

Tarot, delves into historic and cultural contexts of the Fu, from the neolithic period of Chinese history to contemporary practices of esoteric Taoism. Providing a solid foundation in the principles of Eastern spellcrafting, she highlights the blending of Taoist metaphysical practices with Western approaches to magic by pointing out eclectic, integrating, and harmonizing facets from other cultures and religions. Historically, Fu talismans were used by medieval Chinese for alleviating illness; averting misfortune, magical attacks, and curses; defending against assaults; and avoiding poverty. This book shows Western practitioners that the skill and knowledge to develop an interactive relationship with spirit realms are still available to them today, and serves as a practical handbook for accumulating Qi energy from sources in the environment and channeling it in concentrated form into their own Fu talismans.

No cycle of historical legends has enjoyed greater or more enduring popularity in China than that of the Three Kingdoms, which recounts the dramatic story of the civil wars (c. AD 180–220) that divided the old Han empire into the Shu-Han, Wei, and Wu states, and the eventual reunification of the realm under the Western Jin in AD 280.

Illuminates how one folktale serves as a living record of the evolving cultures and relationships of China and Korea. Of the many ballads, tales, and plays extolling filial piety (xiao)--the foundational virtue of imperial China--none was more popular in that era than the legend of Dong Yong and his heavenly helpmate, Weaving Maiden. Continually revised and embellished over a millennium, the tale's popularity remains, finding new expression in Chinese film and opera in the twentieth century. The five versions of the legend presented here, alongside a selection of related texts, illustrate changing perceptions of xiao from the tenth century through the first part of the twentieth in a variety of genres. An appendix traces the development of the related legend of Weaving Maiden and Buffalo Boy from myth to folktale. Wilt L. Idema's Introduction traces the evolution of the central legend and its significance in the history of Chinese popular culture. Annotations explaining terms and references that may be unfamiliar to Western readers, a glossary, and a comprehensive bibliography further enhance the value of this book for both scholars and students.

A cornerstone of Chinese popular culture, the legend of the White Snake--the admirable demon who loves her victim--has been continually rewritten, reinterpreted, and readapted for over five hundred years. The Precious Scroll of Thunder Peak was one of the most popular nineteenth-century versions of the legend. In bringing together translations of the Scroll, four anonymous youth books, and other texts related to the development of the White Snake legend, this volume opens a window into the richness and variety of premodern Chinese popular literature. It also illustrates the ways in which traditional and modern Chinese societies have treated a host of vital cultural issues, including the role of women in society, perceptions of sexuality, and folk religion. Wilt L. Idema's Introduction traces the evolution of the legend and places the translated texts in the history of Chinese popular literature and culture. Annotations explaining terms and references that may be unfamiliar to Western readers, a glossary, and a thorough bibliography further enhance the value of this book for both scholars and students.

During the Manchu conquest of China (1640s–1680s), the Qing government mandated that male subjects shave their hair following the Manchu style. It was a directive that brought the physical body front and center as the locus of authority and control. *Feeling the Past in Seventeenth-Century China* highlights the central role played by the body in writers' memories of lived experiences during the Ming–Qing cataclysm. For traditional Chinese men of letters, the body was an anchor of sensory perceptions and emotions. Sight, sound, taste, and touch configured ordinary experiences next to traumatic events, unveiling how writers participated in an actual and imagined community of like-minded literary men. In literature from this period, the body symbolizes the process by which individual memories transform into historical knowledge that can be transmitted across generations. The ailing body interprets the Manchu presence as an epidemic to which Chinese civilization is not immune. The bleeding body, cast as an aesthetic figure, helps succeeding generations internalize knowledge inherited from survivors of dynastic conquest as a way of locating themselves in collective remembrance. This embodied experience of the past reveals literature's mission of remembrance as, first and foremost, a moral endeavor in which literary men serve as architects of cultural continuity.

Bringing together new research on Chinese literature and music by twenty-two scholars, on topics ranging from Tang poetry to women's writing and the internet, this collection pays tribute to Wilt Idema as a leading scholar in a field of tremendous scope and diversity.

The Routledge Companion to Literature and Class offers a comprehensive and fresh assessment of the cultural impact of class in literature, analyzing various innovative, interdisciplinary approaches of textual analysis and intersections of literature, including class subjectivities, mental health, gender and queer studies, critical race theory, quantitative and scientific methods, and transnational perspectives in literary analysis. Utilizing these new methods and interdisciplinary maps from field-defining essayists, students will become aware of ways to bring these elusive texts into their own writing as one of the parallel perspectives through which to view literature. This volume will provide students with an insight into the history of the intersections of class, theory of class and invisibility in literature, and new trends in exploring class in literature. These multidimensional approaches to literature will be a crucial resource for undergraduate and graduate students becoming familiar with class analysis, and will offer seasoned scholars the most significant critical approaches in class studies.

In the eighteenth century, multiple migratory groups with competing political ambitions converged on the Mekong plains. In the frontier region, literati?officials of a territorially-expanding Vietnamese state crossed paths with a network of diasporic Chinese Ming loyalists closely affiliated with the coastal trading network. Drawing on vernacular Vietnamese and classical Chinese sources, Claudine Ang identifies the different ways two leading statesmen of the time employed literature to transform the frontier region. In their rival cultural projects, we see the clash between the aspirations of Vietnamese and Chinese migrants. Ang shows how a bawdy play, in which a lascivious monk turns his charms on an unsuspecting nun, acted as a vehicle for differentiating Vietnamese lowlanders from their neighbors, and she uncovers in

a suite of landscape poems coded messages aimed at founding a new Ming loyalist stronghold on the Mekong delta. Through its close reading of satirical drama and landscape poetry, *Poetic Transformations* captures a historical moment of overlapping visions, frustrated schemes, and contested desires on the Mekong plains.

In *Wanton Women in Late-Imperial Chinese Literature*, the essay contributors explore how from the late Ming onward images of sexually transgressive women developed across a range of genres as women and men addressed tensions between past ideals and lived worlds.

This is the first comprehensive study and translation into English of Chinese literary works dealing with insects.

The late-imperial legend of Liang Shanbo and Zhu Yingtai, the *Butterfly Lovers*--a story as central to Chinese culture as Shakespeare's *Romeo and Juliet* is to Western culture--also relates a tale of two lovers help apart by social strictures. To audiences of the many Chinese ballads, plays, and films based on the story, the tragic ending offers proof that equality and happiness can only be achieved in a China freed from the traditional family system. This volume offers translations of the earliest versions of the popular ballad along with later literary reinventions of the tale; a variety of related documents reveal the historical and cultural origins of the legend. In his Introduction, Wilt L. Idema provides essential contextual information and discusses how the story of the *Butterfly Lovers* fits into modern Chinese concepts of gender roles and sexual freedom.

The saga of the Three Kingdoms—which recounts the dramatic story of the civil wars (ca. 180–220 CE) that divided the old Han Empire into the Shu, Wei, and Wu states—remains as popular as ever in China, having served as the basis of not only traditional operas and ballads, but also, in more recent years, of movies, television dramas, and video games. Translated into English for the first time here, the *Sanguozhi pinghua* (thirteenth century CE) provides a complete and fast-paced narrative account of the events of the period, from the beginning of the civil wars to the demise of the Three Kingdoms and the short-lived reunification of the realm by the Jin dynasty. Shorter, clearer, and more accessible to Western audiences than Luo Guanzhong's later, greatly expanded *Romance (Sanguo yanyi)*—and beautifully rendered in this edition by two modern-day masters of the art of Chinese literary translation—the *Records of the Three Kingdoms in Plain Language* provides an ideal introduction to one of the foundational Chinese epic traditions. Tables of major Chinese dynasties and reigns, a guide to understanding formal Chinese naming conventions, a glossary of Chinese names and terms, and reproductions of some woodcuts from the original edition of the text are included.

This is the first anthology of Yuan-dynasty *zaju* (miscellaneous comedies) to introduce the genre to English-speaking readers exclusively through translations of the plays' fourteenth-century editions. Almost all previous translations of Yuan-dynasty *zaju* are based on late-Ming regularized editions that were heavily adapted for performance at the Ming imperial court and then extensively revised in the seventeenth century for the reading pleasure of Jiangnan literati. These early editions are based on leading actor scripts and contain arias, prose dialogue, and cue lines. They encompass a fascinating range of subject matter, from high political intrigue to commoner life and religious conversion. Crackling with raw emotion, violent imagery, and colorful language and wit, the *zaju* in this volume explore the consequences of loyalty and betrayal, ambition and enlightenment, and piety and drunkenness. The collection features seven of the twenty-six available untranslated *zaju* published in the fourteenth century, with a substantial introduction preceding each play and extensive annotations throughout. The editors also include translations of the Ming versions of four of the included plays and an essay that synthesizes recent Chinese and Japanese scholarship on the subject.

A Companion to Chinese History presents a collection of essays offering a comprehensive overview of the latest intellectual developments in the study of China's history from the ancient past up until the present day. Covers the major trends in the study of Chinese history from antiquity to the present day Considers the latest scholarship of historians working in China and around the world Explores a variety of long-range questions and themes which serves to bridge the conventional divide between China's traditional and modern eras Addresses China's connections with other nations and regions and enables non-specialists to make comparisons with their own fields Features discussion of traditional topics and chronological approaches as well as newer themes such as Chinese history in relation to sexuality, national identity, and the environment

In eleventh-century China, both the living and the dead were treated to theatrical spectacles. Chambers designed for the deceased were ornamented with actors and theaters sculpted in stone, molded in clay, rendered in paint. Notably, the tombs were not commissioned for the scholars and officials who dominate the historical record of China but affluent farmers, merchants, clerics—people whose lives and deaths largely went unrecorded. Why did these elites furnish their burial chambers with vivid representations of actors and theatrical performances? Why did they pursue such distinctive tomb-making? In *Theater of the Dead*, Jeehee Hong maintains that the production and placement of these tomb images shed light on complex intersections of the visual, mortuary, and everyday worlds of China at the dawn of the second millennium. Assembling recent archaeological evidence and previously overlooked historical sources, Hong explores new elements in the cultural and religious lives of middle-period Chinese. Rather than treat theatrical tomb images as visual documents of early theater, she calls attention to two largely ignored and interlinked aspects: their complex visual forms and their symbolic roles in the mortuary context in which they were created and used. She introduces carefully selected examples that show visual and conceptual novelty in engendering and engaging dimensions of space within and beyond the tomb in specifically theatrical terms. These reveal surprising insights into the intricate relationship between the living and the dead. The overarching sense of theatricality conveys a densely socialized vision of death. Unlike earlier modes of representation in funerary art, which favored cosmological or ritual motifs and maintained a clear dichotomy between the two worlds, these visual practices show a growing interest in conceptualizing the sphere of the dead within the existing social framework. By materializing a “social turn,” this remarkable phenomenon constitutes a tangible symptom of middle-period Chinese attempting to socialize the sacred realm. *Theater of the Dead* is an original work that will contribute to bridging core issues in visual culture, history, religion, and drama and theater studies.

An authoritative and comprehensive guide to poetry throughout the world *The Princeton Handbook of World Poetries*—drawn from the latest edition of the acclaimed *Princeton Encyclopedia of Poetry and Poetics*—provides a comprehensive and authoritative survey of the history and practice of poetry in more than 100 major regional, national, and diasporic literatures and language traditions around the globe. With more than 165 entries, the book combines broad overviews and focused accounts to give extensive coverage of poetic traditions throughout the world. For students, teachers, researchers, poets, and other readers, it supplies a one-of-a-kind resource, offering in-depth treatment of Indo-European poetries (all the major Celtic, Slavic, Germanic, and Romance languages, and others); ancient Middle Eastern poetries (Hebrew, Persian, Sumerian, and Assyro-Babylonian);

subcontinental Indian poetries (Bengali, Hindi, Marathi, Punjabi, Sanskrit, Tamil, Urdu, and more); Asian and Pacific poetries (Chinese, Japanese, Korean, Vietnamese, Mongolian, Nepalese, Thai, and Tibetan); Spanish American poetries (those of Mexico, Peru, Argentina, Chile, and many other Latin American countries); indigenous American poetries (Guaraní, Inuit, and Navajo); and African poetries (those of Ethiopia, Somalia, South Africa, and other countries, and including African languages, English, French, and Portuguese). Complete with an introduction by the editors, this is an essential volume for anyone interested in understanding poetry in an international context. Drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics Provides more than 165 authoritative entries on poetry in more than 100 regional, national, and diasporic literatures and language traditions throughout the world Features extensive coverage of non-Western poetic traditions Includes an introduction, bibliographies, cross-references, and a general index

The last words of a dying woman would change the life of young Thomas. Raised behind monastery walls, he knows nothing of his mysterious past or imminent destiny. But now, in the heart of medieval England, a darkness threatens to strangle truth.

"West and Idema's *Monks, Bandits, Lovers, and Immortals* represents a milestone in the reception of early Chinese drama in the West. Not only do the translations of eleven plays take precision, readability, and range to new heights, but the substantial yet accessible Introduction, together with a number of useful appendices, illustrations, and tables, make it the anthology of choice for courses in Chinese literature, world literature, and theater." --Patricia Sieber, Ohio State University --- "This magnificent collection of eleven early [1250-1450] Chinese plays will give readers a vivid sense of life and a clear understanding of dramatic literature during an extraordinarily eventful period in Chinese history. Not only are the eleven plays in this volume expertly translated into lively, idiomatic English; they are each provided with illuminating, scholarly introductions that are yet fully intelligible to the educated lay reader. A marvelous volume." --Victor Mair, University of Pennsylvania

Monks, Bandits, Lovers, and Immortals Hackett Publishing

The legend of Mulan--the daughter who disguises herself as a man, dons her father's armor, and heads off to war in his place--remains one of the most popular Chinese folktales despite (or because of) its lack of supernatural demonstrations or interventions. This volume offers lively translations of the earliest recorded version of the legend and several later iterations of the tale (including the screenplay of the hugely successful 1939 Chinese film *Mulan Joins the Army*), illustrating the many ways that reinterpretations of this basic story reflect centuries of changes in Chinese cultural, political, and sexual attitudes. An Introduction traces the evolution of the Mulan legend and its significance in the history of Chinese popular culture. Annotation explaining terms and references unfamiliar to Western readers, a glossary, and a comprehensive bibliography further enhance the value of this volume for both scholars and students.

Pure, orthodox and incorruptible, Judge Bao has been serving as the preeminent embodiment of justice in China for almost a thousand years, so much so his court cases have been adapted as stories, novels and plays over the centuries. Now, for the very first time a series of eight ballad-stories on Judge Bao, dating from the period 1250-1450, are offered in a complete and annotated translation. These texts will provide the reader a reflection of the legend of Judge Bao in its earliest phase of development, with an extended introduction placing the ballad-stories in context with the development of the Judge Bao legend. These ballad-stories, in contrast to past plays dating from the same period, present abuse of power and corruption as endemic in the courts and bureaucratic service, and show Judge Bao imposing the rule of law even on the emperor. Sample Chapter(s). Introduction (126 KB). Chapter 1: The Tale of the Early Career of Rescriptor Bao (234 KB). Contents: The Tale of the Early Career of Rescriptor Bao; Judge Bao Selling Rice in Chenzhou; The Tale of the Humane Ancestor Recognizing his Mother; Dragon-Design Bao Sentences the White Weretiger; Rescriptor Bao Decides the Case of the Weird Black Pot; The Tale of the Case of Dragon-Design Bao Sentencing the Emperor's Brothers-in-law Cao; The Tale of Zhang Wengui; The Story of how Shi Guanshou's Wife Liu Dusai on the Night of the Fifteenth, on Superior Prime, Watched the Lanterns, Part One: The Story of the Judgment Dragon-Design Bao in the Case of Prince Zhao and Sun Wenyi, Part Two. Readership: This book will be of interest to academics, graduate or undergraduate students and public who are interested in Chinese Literature, Comparative Literature, Chinese Law and Tradition. It will also be of interest to Chinese Libraries, and teachers who provide introductions to traditional Chinese civilization.

Comics Studies Here and Now marks the arrival of comics studies scholarship that no longer feels the need to justify itself within or against other fields of study. The essays herein move us forward, some in their re-diggings into comics history and others by analyzing comics—and all its transmedial and fan-fictional offshoots—on its own terms. *Comics Studies* stakes the flag of our arrival—the arrival of comics studies as a full-fledged discipline that today and tomorrow excavates, examines, discusses, and analyzes all aspects that make up the resplendent planetary republic of comics. This collection of scholarly essays is a testament to the fact that comic book studies have come into their own as an academic discipline; simply and powerfully moving comic studies forward with their critical excavations and theoretical formulas based on the common sense understanding that comics add to the world as unique, transformative cultural phenomena.

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