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Monks, Bandits, Lovers, and Immortals **Monks, Bandits, Lovers, and Immortals** *The Orphan of Zhao and Other Yuan Plays* **How to Read Chinese Drama** **The Spatiality of Emotion in Early Modern China** **The Generals of the Yang Family** The Sinitic Encounter in Southeast China through the First Millennium CE **Readings in Chinese Women's Philosophical and Feminist Thought** **Battles, Betrayals, and Brotherhood** **Sino-Japanese Reflections** **Passion, Poverty and Travel** **Forging Romantic China** *Theater of the Dead* **Southern Identity and Southern Estrangement in Medieval Chinese Poetry** *What China and India Once Were* Wanton Women in Late-Imperial Chinese Literature **Feeling the Past in Seventeenth-Century China** **Dragon in Ambush** Tales of the Strange by a Korean Confucian Monk *Marriage and the Law in the Age of Khubilai Khan* **The Generals of the Yang Family** *The Butterfly Lovers* **The Orphan of Zhao and Other Yuan Plays** **Transforming Gender and Emotion** *Mulan* *Strange Eventful Histories* *Liyuanxi - Chinese 'Pear Garden Theatre'* **Filial Piety and Its Divine Rewards** *The Culture of Language in Ming China* **The Routledge Companion to Literature and Class** Insects in Chinese Literature: A Study and Anthology **Teaching the Global Middle Ages** *The Columbia Anthology of Yuan Drama* **Brecht-Jahrbuch A Companion to Chinese History** *Records of the Three Kingdoms in Plain Language* *The White Snake and Her Son* **Courtesans, Concubines, and the Cult of Female Fidelity** Berkshire Dictionary of Chinese Biography *Chinese Studies in the Netherlands*

The Culture of Language in Ming China Jun 07 2020 The scholarly culture of Ming dynasty China (1368-1644) is often seen as prioritizing philosophy over concrete textual study. Nathan Vedral uncovers the preoccupation among Ming thinkers with specialized linguistic learning, a field typically associated with the intellectual revolution of the eighteenth century. He explores the collaboration of Confucian classicists and Buddhist monks, opera librettists and cosmological theorists, who joined forces in the pursuit of a universal theory of language. Drawing on a wide range of overlooked scholarly texts, literary commentaries, and pedagogical materials, Vedral examines how Ming scholars positioned the study of language within an interconnected nexus of learning. He argues that for sixteenth- and seventeenth-century thinkers, the boundaries among the worlds of classicism, literature, music, cosmology, and religion were far more fluid and porous than they became later. In the eighteenth century, Qing thinkers pared away these other fields from linguistic learning, creating a discipline focused on corroborating the linguistic features of ancient texts. Documenting a major transformation in knowledge production, this book provides a framework for rethinking global early modern intellectual developments. It offers a powerful alternative to the conventional understanding of late imperial Chinese intellectual history by focusing on the methods of scholarly practice and the boundaries by which contemporary thinkers defined their field of study.

The Spatiality of Emotion in Early Modern China Jul 01 2022 Emotion takes place. Rather than an interior state of mind in response to the

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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.

Mulan Oct 12 2020 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.

The Butterfly Lovers Jan 15 2021 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 Generals of the Yang Family Feb 13 2021 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.

[Wanton Women in Late-Imperial Chinese Literature](#) Jul 21 2021 In *Wanton Women in Late-Imperial Chinese Literature*, the essay contributors

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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.

Feeling the Past in Seventeenth-Century China Jun 19 2021 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.

The Routledge Companion to Literature and Class May 07 2020 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.

The White Snake and Her Son Sep 30 2019 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.

Insects in Chinese Literature: A Study and Anthology Apr 05 2020 This is the first comprehensive study and translation into English of Chinese literary works dealing with insects.

Records of the Three Kingdoms in Plain Language Oct 31 2019 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,

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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.

Monks, Bandits, Lovers, and Immortals Oct 04 2022 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

Sino-Japanese Reflections Jan 27 2022 Sino-Japanese Reflections offers ten richly detailed case studies that examine various forms of cultural and literary interaction between Japanese and Chinese intellectuals from the late Ming to the early twentieth century. The authors consider efforts by early modern scholars on each side of the Yellow Sea to understand the language and culture of the other, to draw upon received texts and forms, and to contribute to shared literary practices. Whereas literary and cultural flow within the Sinosphere is sometimes imagined to be an entirely unidirectional process of textual dissemination from China to the periphery, the contributions to this volume reveal a more complex picture: highlighting how literary and cultural engagement was always an opportunity for creative adaptation and negotiation. Examining materials such as Chinese translations of Japanese vernacular poetry, Japanese engagements with Chinese supernatural stories, adaptations of Japanese historical tales into vernacular Chinese, Sinitic poetry composed in Japan, and Japanese Sinology, the volume brings together recent work by literary scholars and intellectual historians of multiple generations, all of whom have a strong comparative interest in Sino-Japanese studies.

What China and India Once Were Aug 22 2021 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.

Readings in Chinese Women's Philosophical and Feminist Thought Mar 29 2022 *Readings in Chinese Women's Philosophical and Feminist Thought* gathers 40 original writings on women by 32 authors (many of whom are women) from the Yuan dynasty to the Republics, an important 700-year historical period during which women's learning in China blossomed as a result of economic prosperity, the development of commercial printing, and the interaction between East and West. Selections are made not only from canonical texts on women's virtues, but also from less orthodox literary works such as plays, poetry, novels, essays, and revolutionary writings that illuminate the lived experience of women and the perception of

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gender. With many texts translated into English for the first time, this reader provides the context needed to understand them. It features: - Chronologically organized readings in the sequence of the Yuan, Ming, Qing dynasties, and the Republics to demonstrate historical progression of thought (or the lack of) - Introductions to each section and chapter covering essential information about the authors and the cultural, historical, and philosophical background to their work - A chronology of dynasties, Republics, key events, and a map Recovering discourse so often neglected in discussion of Chinese thought, this is the first collection to pay special attention to women-authored works from the late 13th to the early 21st century. By bringing these readings together in a single volume, it juxtaposes and compares female and male perspectives from the same time and creates a new narrative of Chinese philosophical thought.

[Berkshire Dictionary of Chinese Biography](#) Jul 29 2019 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.

The Columbia Anthology of Yuan Drama Feb 02 2020 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.

The Orphan of Zhao and Other Yuan Plays Dec 14 2020 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 Dec 02 2019 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

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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

Monks, Bandits, Lovers, and Immortals Nov 05 2022 "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

Transforming Gender and Emotion Nov 12 2020 Illuminates how one folktale serves as a living record of the evolving cultures and relationships of China and Korea

Passion, Poverty and Travel Dec 26 2021 "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."--

The Generals of the Yang Family May 31 2022 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:

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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

How to Read Chinese Drama Aug 02 2022 This book is a comprehensive and inviting introduction to the literary forms and cultural significance of Chinese drama as both text and performance. Each chapter offers an accessible overview and critical analysis of one or more plays—canonical as well as less frequently studied works—and their historical contexts. How to Read Chinese Drama highlights how each play sheds light on key aspects of the dramatic tradition, including genre conventions, staging practices, musical performance, audience participation, and political resonances, emphasizing interconnections among chapters. It brings together leading scholars spanning anthropology, art history, ethnomusicology, history, literature, and theater studies. How to Read Chinese Drama is straightforward, clear, and concise, written for undergraduate students and their instructors as well as a wider audience interested in world theater. For students of Chinese literature and language, the book provides questions to explore when reading, watching, and listening to plays, and it features bilingual excerpts. For teachers, an analytical table of contents, a theater-specific chronology of events, and lists of visual resources and translations provide pedagogical resources for exploring Chinese theater within broader cultural and comparative contexts. For theater practitioners, the volume offers deeply researched readings of important plays together with background on historical performance conventions, audience responses, and select modern adaptations.

Chinese Studies in the Netherlands Jun 27 2019 The articles in this volume evaluate Chinese studies in the Netherlands in their historical development.

Teaching the Global Middle Ages Mar 05 2020 While globalization is a modern phenomenon, premodern people were also interconnected in early forms of globalism, sharing merchandise, technology, languages, and stories over long distances. Looking across civilizations, this volume takes a broad view of the Middle Ages in order to foster new habits of thinking and develop a multilayered, critical sense of the past. The essays in this volume reach across disciplinary lines to bring insights from music, theater, religion, ecology, museums, and the history of disease into the literature classroom. The contributors provide guidance on texts such as the Thousand and One Nights, Sunjata, Benjamin of Tudela's Book of Travels, and the Malay Annals and on topics such as hotels, maps, and camels. They propose syllabus recommendations, present numerous digital resources, and offer engaging class activities and discussion questions. Ultimately, they provide tools that will help students evaluate popular representations of the Middle Ages and engage with the dynamics of past, present, and future world relationships.

Battles, Betrayals, and Brotherhood Feb 25 2022 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.

Strange Eventful Histories Sep 10 2020 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

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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.

Courtesans, Concubines, and the Cult of Female Fidelity Aug 29 2019 This book traces changing gender relations in China from the tenth to fourteenth centuries by examining three critical categories of women: courtesans, concubines, and faithful wives. It shows how the intersection and mutual influence of these groups—and of male discourses about them—transformed ideas about family relations and the proper roles of men and women. Courtesan culture had a profound effect on Song social and family life, as entertainment skills became a defining feature of a new model of concubinage, and as entertainer-concubines increasingly became mothers of literati sons. Neo-Confucianism, the new moral learning of the Song, was significantly shaped by this entertainment culture and by the new markets—in women—that it created. Responding to a broad social consensus, Neo-Confucians called for enhanced recognition of concubine mothers in ritual and expressed increasing concern about wifely jealousy. The book also details the surprising origins of the Late Imperial cult of fidelity, showing that from inception, the drive to celebrate female loyalty was rooted in a complex amalgam of political, social, and moral agendas. By taking women—and men's relationships with women—seriously, this book makes a case for the centrality of gender relations in the social, political, and intellectual life of the Song and Yuan dynasties.

Filial Piety and Its Divine Rewards Jul 09 2020 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.

[Tales of the Strange by a Korean Confucian Monk](#) Apr 17 2021 One of the most important and celebrated works of premodern Korean prose fiction, *Kūmo sinhwa* (New Tales of the Golden Turtle) is a collection of five tales of the strange artfully written in literary Chinese by Kim Sisūp (1435–1493). Kim was a major intellectual and poet of the early Chosŏn dynasty (1392–1897), and this book is widely recognized as marking the beginning of classical fiction in Korea. The present volume features an extensive study of Kim and the *Kūmo sinhwa*, followed by a copiously annotated, complete English translation of the tales from the oldest extant edition. The translation captures the vivaciousness of the original, while the annotations reveal the work's complexity, unraveling the deep and diverse intertextual connections between the *Kūmo sinhwa* and preceding works of Chinese and Korean literature and philosophy. The *Kūmo sinhwa* can thus be read and appreciated as a hybrid work that is both distinctly Korean and Sino-centric East Asian. A translator's introduction discusses this hybridity in detail, as well as the unusual life and tumultuous times of Kim Sisūp; the *Kūmo sinhwa*'s creation and its translation and transformation in early modern Japan and twentieth-century (especially North) Korea and beyond; and its characteristics as a work of dissent. *Tales of the Strange by a Korean Confucian Monk* will be welcomed by Korean and East Asian studies scholars and students, yet the body of the work—stories of strange affairs, fantastic realms, seductive ghosts, and majestic but eerie beings from the netherworld—will be enjoyed by academics and non-specialist readers alike.

Forging Romantic China Nov 24 2021 The first major study to focus on British and Chinese cultural relations in the Romantic period.

The Orphan of Zhao and Other Yuan Plays Sep 03 2022 Seven Yuan dynasty era plays (1250-1400) in 14th century recension, some with later versions. All are translated into English.

Brecht-Jahrbuch Jan 03 2020 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.

Liyuanxi - Chinese 'Pear Garden Theatre' Aug 10 2020 This book offers a stimulating introduction to the Hokkien music drama known as liyuanxi ('pear garden theatre'), heir and current expression of one of China's oldest unbroken xiqu ('Chinese opera') traditions. It considers the genre's history prior to the 20th century, its signal successes before and after the Cultural Revolution, and its national prominence today. Beginning with an analysis of the form's aesthetics and techniques, it proceeds to an overview of its rich and distinctive narrative repertoire, including several dramas unique to the genre. Josh Stenberg illustrates liyuanxi's distinctive musical and narrative qualities and presents the performance art's place, not only in Chinese drama and theatre history, but also in the culture of the historic port city of Quanzhou and the broader Hokkien region and diaspora. This study focuses on the work of the only professional theatre troupe in the genre, the Fujian Province Liyuanxi Experimental Theatre (FPLET), and examines the practice of director and leading actor Zeng Jingping, whose performances have focused attention on the genre's expression of women's desires and ambitions, and on her colleague, playwright Wang Renjie. It argues that new scripts engage with the issues of contemporary China while respecting the genre's traditions and conventions, and have led to rewritings of traditional repertoire by younger female authors. Stenberg's book skilfully demonstrates how a traditional theatre can adapt and thrive in a contemporary society, providing an indispensable introduction while whetting the appetite for the genre's exhilarating live performances.

Marriage and the Law in the Age of Khubilai Khan Mar 17 2021 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.

[The Sinitic Encounter in Southeast China through the First Millennium CE](#) Apr 29 2022 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

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Southeast China is a path-breaking book that puts long-neglected issues back on the historian's table for further investigation.

Southern Identity and Southern Estrangement in Medieval Chinese Poetry Sep 22 2021 From ancient times, China's remote and exotic South—a shifting and expanding region beyond the Yangtze River—has been an enduring theme in Chinese literature. For poets and scholar-officials in medieval China, the South was a barbaric frontier region of alienation and disease. But it was also a place of richness and fascination, and for some a site of cultural triumph over exile. The eight essays in this collection explore how tensions between pride in southern culture and anxiety over the alien qualities of the southern frontier were behind many of the distinctive features of medieval Chinese literature. They examine how prominent writers from this period depicted themselves and the South in poetic form through attitudes that included patriotic attachment and bitter exile. By the Tang dynasty, poetic symbols and clichés about the exotic South had become well established, though many writers were still able to use these in innovative ways. *Southern Identity and Southern Estrangement in Medieval Chinese Poetry* is the first work in English to examine the cultural south in classical Chinese poetry. The book incorporates original research on key poets, such as Lu Ji, Jiang Yan, Wang Bo, and Li Bai. It also offers a broad survey of cultural and historical trends during the medieval period, as depicted in poetry. The book will be of interest to students of Chinese literature and cultural history. Ping Wang is assistant professor of Chinese at University of Washington, Seattle. Nicholas Morrow Williams is research assistant professor at the Mr. Simon Suen and Mrs. Mary Suen Sino-Humanitas Institute, Hong Kong Baptist University. "A long-overdue appreciation of the South as a center for the production of medieval Chinese literature as well as a focal point of Chinese cultural and intellectual reflection and identity, this collection of essays by a stellar roster of leading scholars offers an immensely rich contribution to the study of classical Chinese poetry." — Martin Kern, Greg ('84) and Joanna (P13) Zeluck Professor in Asian Studies, Princeton University "This book presents a systematic study of how the symbol of the 'southland' was reinvented in medieval Chinese literature, taking readers on a cultural and geographic journey to survey the continuous rewriting of the South and its identity." — Yu Yu Cheng, Distinguished Professor of Chinese Literature, National Taiwan University

Dragon in Ambush May 19 2021 *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.

Theater of the Dead Oct 24 2021 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.

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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.