Anthology of Chinese Literature Volume I From Early Times To The Fourteenth Century

Featuring the work of renowned scholars, this anthology provides an introduction to Chinese aesthetics and literature.

"A veritable feast of concise, useful, reliable, and up-to-date information (all prepared by top scholars in the field), Nienhauser's now two-volumelet stands alone as THE standard reference work for the study of traditional Chinese literature. Nothing like it has ever been published." --Choice The second volume to The Indiana Companion to Traditional Chinese Literature is both a supplement and an update to the original volume. Volumenl includes over 60 new entries on famous writers, works, and genres of traditional Chinese literature, followed by an extensive bibliographic update (1985-1997) of editions, translations, and studies (primarily in English, Chinese, Japanese, French, and German) for the 500+ entries of Volume I.

Both in the sheer breadth and in the detail of their coverage the essays in these two volumes challenge hegemonic thinking on the subject of translation. Engaging throughout with issues of representation in a postmodern and postcolonial world, Translating Others investigates the complex processes of projection, recognition, displacement and 'othering' effected not only by translation practices but also by translation studies as developed in the West. At the same time, the volumes document the increasing awareness of the world the people is peoples by others who also translate, often in ways radically different from and hitherto largely ignored by the modes of translating conceptualized in Western discourses. The languages covered in individual contributions include Arabic, Bengali, Chinese, Hindi, Irish, Italian, Japanese, Latvian, Rajasthani, Somali, Swahili, Tamil, Tibetan and Turkish as well as the Europhone literatures of Africa, the tongues of medieval Europe, and some major languages of Egypt's five thousand year history. Neighbouring disciplines invoked include anthropology, semiotics, museum and folklore studies, librarianship and the history of writing systems. Contributors to Volume 2: Paul Bandia, Red Chan, Sukanta Chaudhuri, Anmarie Drury, Ruth Evans, Fabrizio Ferrari, Daniel Gallimore, Hephzibah Israel, John Tszpong Lai, Kenneth Liu-Szu-han, Ibrahim Muhawi, Martin Orwin, Carol O'Sullivan, Saliha Parker, Stephen Quirke and Kate Sturge.

This guide highlights the place of translation in our culture, encouraging awareness of the process of translating and the choices involved, making the translator more 'visible'. Concentrating on major writers and works, it covers translations out of many languages, from Greek to Hungarian, Korean to Turkish. For some works (e.g. Virgil's Aeneid) which have been much translated, the discussion is historical and critical, showing how translation has evolved over the centuries and bringing out the differences between versions. Elsewhere, with less familiar literatures, the Guide examines the extent to which translation has done justice to the range of work available.

Wen Xuan Or Selections of Refined LiteratureRhaptodosies on Natural Phenomena, Birds and Animals, Aspirations and Feelings, Sorrows Laments, Literature, Music, and Passions China, the world's oldest and most populous state, remains an enigma to most people in the West, even at a time when that country is playing an increasingly prominent role on the international stage. At the heart of modern Chinese history have been the efforts of the Chinese people to transform their polity into a modern nation state, the Confucian orthodoxy into an ideology that can help direct that process, and an agrarian economy into an industrial one. These efforts are ongoing and of great importance. This book is both an introduction to the major features of modern Chinese history and a resource for researchers interested in virtually any topic relating to the Chinese experience of the last 220 years. This valuable reference contains: a historical narrative providing a comprehensive overview of five core aspects of Chinese history: domestic politics, society, the economy, the world of culture and thought, and relations with the outside world; a compendium of 250 short, descriptive articles on key figures, events, and terms; a resource guide containing approximately 500 annotated entries for the most authoritative sources for further research in English, as well as descriptions of important films depicting modern China and a guide to electronic resources; and appendices, including a chronology, excerpts from key primary source documents, and a wealth of tables and graphs on demographic, social, and economic trends.

The classical prayer essay (ku-wen) of the T'ang and Sung dynasties is one of the major Chinese literary genres, of far greater significance in the Chinese literary tradition than the comparable essay form is in Western literature. This first comprehensive study of Ku-wen in English focuses on its four most important writers: Han Yu and Liu Tsung-yuan of the T'ang, and Ouyang Hsiu and Su Shih of the Sung. With this work, the author hopes to restore a balance to Western study of the literature of the T'ang and Sung, which tend to be regarded as ages of poetry. The four masters, all of them major poets as well, took their prose writings in ku-wen very seriously, leaving a heritage of masterpieces as models to be emulated by all subsequent Chinese writers. In treating the individual writers, the author emphasizes the relationship between a writer's ideas, his literary temperment, and his stylistic practices, in the process showing how each writer attempted to create a ku-wen that would serve as a multi-faceted medium of literary discourse.


Ecocagrams, Community, and Development takes stock of cultural and environmental contexts in many different regions of the world by exploring literature and film. Artists and scholars working in the social ecology, environmental justice, and postcolonial arenas have long recognized that as soon as we tug on a thread of "ecodegradation," we generally find it linked to some form of cultural oppression. The reverse is also often true. In the spirit of postcolonial ecocriticism, the studies collected by Scott Sivoc, R. Swarnalatha, and Vidya Sarveswaran emphasize the impossibility of disentangling environmental and cultural problems. While not all the authors explicitly invoke Karen Thornber's term "ecocagrams" or the concepts and terminology of postcolonial ecocriticism, their articles frequently bring to light various ironies. For example, the fact that Ukraine environmental experience in the twenty-first century is defined by one of the world's most infamous industrial disasters, the Chernobyl nuclear accident of 1986, yet Ukrainian culture, like many throughout the world, actually cherishes a profound, even animistic, attachment to the wonders of nature. The repetition of this and other paradoxes in human cultural responses to the more-than-human world reinforces our sense of the congruities and idiosyncrasies of human culture. Every human culture, regardless of its condition of economic and industrial development, has produced its own version of "environmental literature and art"—but the nuances of this work reflect that culture's precise social and geophysical circumstances. In various ways, these stories of community and development from across the planet
converge and diverge, as told and explained by distinguished scholars, many of whom come from the cultures represented in these articles. 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. Available in one or two volumes, this accessible, yet rigorous, introduction to the political, social, and cultural history of China provides a balanced and thoughtful account of the development of Chinese civilization from its beginnings to the present day. Each volume includes ample illustrations, a full complement of maps, a chronological table, extensive notes, recommendations for further reading and an index. Volume 1: From Neolithic Cultures through the Great Qing Empire (10,000 BCE—1799). Volume 2: From the Great Qing Empire through the People's Republic of China (1844—2009).

This is a collection of 46 essays by specialists in Asian literature, who offer a wide range of possibilities for introducing Asian literature to English-speaking students. It is intended to help in promoting multilingual education. Dreaming across Languages and Cultures: A Study of the Literary Translations of the Hong lou meng (also called The Dream of the Red Chamber, Red Chamber Dream, or The Story of the Stone) is a groundbreaking monograph in translation studies. Integrating theory with practice, it examines, analyses, compares, and evaluates 14 versions of the greatest Chinese novel in five major European languages, namely, English, French, German, Italian, and Spanish. In this study, translation, linguistic, literary, and semiotic theories, as well as the author’s own experience of translating Dante and Shakespeare, are drawn on. Though primarily aimed at scholars specializing in translation and in Hong lou meng studies, the book also introduces students of Chinese literature, comparative literature, and cultural studies to new interdisciplinary perspectives. By illustrating salient points with lively and interesting examples, too, it enables the non-specialist to see the fascinating intricacies of language and translation, as well as the complex relationship between translation and culture. In view of its new approach to a new topic, of its many impressive insights, and, above all, of the amazing depth and breadth of its investigation, Dreaming across Languages and Cultures is truly monumental.


The role of fiction in both understanding and interpreting the world has recently become an increasingly important topic for many of the human sciences. This volume of Osiris focuses on the relationship between a particular genre of storytelling—science fiction (SF), told through a variety of media—and the history of science. The protagonists of these two enterprises have a lot in common. Both SF and the history of science are oriented towards the (re)construction of unfamiliar worlds; both are fascinated by the ways in which natural and social systems interact; both are critically aware of the different ways in which the social (class, gender, race, sex, species) has inflected the experience of the scientific. Taking a global approach, Presenting Futures Past examines the ways in which SF can be used to investigate the cultural status and authority afforded to science at different times and in different places. The essays consider the role played by SF in the history of specific scientific disciplines, topics, or cultures, as well as the ways in which it has helped to move scientific concepts, methodologies, and practices between wider cultural areas. Ultimately, Presenting Futures Past explores what SF can tell us about the histories of the future, how different communities have envisaged their futures, and how SF conveys the socioscientific claims of past presents.

In this thought-provoking analysis, Liuxi Meng profiles eighteenth-century poet Qu Bingyun and her development as an artist. By giving special attention to her dynamic interaction with contemporaries, Meng provides an extensive and detailed picture of the female writer's life and art in the golden age of Chinese women's literature. Presents classic Chinese tales of love and morality, marriage and justice, and the strange and supernatural

This is the first book to present in English a history of post-colonial and diasporic Chinese literatures in Singapore and Malaysia. The 12 essays collected in it provide an in-depth study of the emergence of the new Chinese literatures by looking at the origins, the themes, the major authors and their works, and how the creativity is closely connected with the experience of immigration and colonization and the challenge of the post-colonial world. In examining a wide range of post-colonial texts and their relation to the cultures of diasporic Chinese and post-colonial society, the author shows that each of the new literatures has its own traditions which reflect local social, political and cultural history. The essays also show that the literature of Singapore or Malaysia has a tradition of its own, and writers of world class. Besides the Chinese literary tradition, a native literary tradition has been created successfully.

This book examines the development of English-translated Tang poetry and its propagation to the Western world. It consists of two parts, the first of which addresses the initial stage of English-translated Tang poetry’s propagation, and the second exploring its further development. By analyzing the historical background and characteristics of these two stages, the book traces the trend back to its roots, discusses some well-known early sinologists and their contributions, and familiarizes readers with the general course of Tang poetry’s development. In addition, it presents the translated versions of many Tang poems. The dissemination of Tang poetry to the Western world is a significant event in the history of cross-cultural communication. From the simple imitation of poetic techniques to the acceptance and identification of key poetic concepts, the Tang poetry translators gradually constructed a classic “Chinese style” in modern American poetry. Hence, the traditional Chinese culture represented by Tang poetry spread more widely in the English-speaking world, producing a more lasting impact on societies and cultures outside China – and demonstrating the poetry’s ability to transcend the boundaries of time, region, nationality and culture. Due to different cultural backgrounds, the Tang poems or poems admired most by Western readers may not necessarily receive high acclaim in China. Sometimes language barriers and cultural differences make it impossible to represent certain allusions or cultural and ethnic concepts correctly during the translation process. However, in recent decades, the translation of Tang poetry has evolved considerably in both quantity and quality. As culture is manifested in language, and language is part of culture, the translation of Tang poetry has allowed Western scholars to gain an unprecedented understanding of China and Chinese culture.
A text of central importance to the Chinese literary tradition, the Wen xuan was compiled by Xiao Tong (501-531) and is the oldest surviving anthology of Chinese literature arranged by genre. This volume, the first of a planned eight-volume translation of the entire work, contains thoroughly annotated translations of the first section of the Wen xuan, the rhapsodies on the metropolises and capitals. Originally published in 1983. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from 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.


Enth.: Papers presented at the first International conference on the translation of Chinese Literature held in Taipei, Nov. 19-21, 1990. This book mainly discusses about the alter ego perspectives in literary historiography. This comparative analysis of the major Chinese literary histories in China and in the West brings to light the alter ego perspectives of Stephen Owen in literary historiography. The most interesting part of the book will be the interpretation of new notions and perspectives proposed by Stephen Owen, especially in the newly published The Cambridge History of Chinese Literature (2010). This book gives a detailed overview about the different stages of writing Chinese literary history and the different modes of literary historiography in China and in the West. Two case studies of Chinese poems are made on the notion of discursive communities and the Cultural Tang. Readers will a better understanding about the paradigm of literary historiography and the interrelationships between the different modes of literary historiography and the intellectual history.

With its fresh translations by newer voices in the field, its broad scope, and its flowing style, this anthology places the immense riches of Chinese literature within easy reach. Ranging from the beginnings to 1919, this abridged version of The Columbia Anthology of Traditional Chinese Literature retains all the characteristics of the original. In putting together these selections Victor H. Mair interprets "literature" very broadly to include not just literary fiction, poetry, and drama, but folk and popular literature, lyrics and arias, elegies and rhapsodies, biographies, autobiographies and memoirs, letters, criticism and theory, and travelogues and jokes.

A deep and rigorous, yet eminently accessible introduction to the political, social, and cultural development of imperial Chinese civilization, this volume develops a number of important themes -- such as the ethnic diversity of the early empires -- that other editions omit entirely or discuss only minimally. Includes a general introduction, chronology, bibliography, illustrations, maps, and an index.

"An articulate, exceptionally researched study of Chinese theater." --Choice

Art is always a product of cultural evolution, and The History and Spirit of Chinese Art looks at this universal process as it unfolded in ancient China. With "mountain-water" landscape paintings, works of classical Chinese calligraphy, and blue and white porcelain widely displayed in museums and fetching high prices in auction houses worldwide, Chinese art is no longer foreign to the Western world. However, to many, the making of such cultural artefacts remains an enigmatic process. Indeed, Chinese art, the product of such an old civilization, was shaped by an ongoing process of evolution along the ebb and flows of China's history as a nation. In The History and Spirit of Chinese Art, aesthetic expert Zhang Fa deciphers the philosophies and thoughts that have defined Chinese art since the very beginning of the Chinese civilization, moving through the dynamic landmarks of artistic development with discussions of numerous art forms including paintings, architecture, dance and music, calligraphy, and literature.

This wide-ranging Companion provides a vital overview of modern Chinese literature in different geopolitical areas, from the 1840s to now. It reviews major accomplishments of Chinese literary scholarship published in Chinese and English and brings attention to previously neglected areas such as late Qing, Sinophone, and ethnic minority literature. Several chapters explore literature in relation to Sinophone geopolitics, regional culture, urban culture, visual culture, print media, and new media. The introduction and two chapters furnish overviews of the institutional development of modern Chinese literature in Chinese and English scholarship since the mid-twentieth century. Contributions from leading literary scholars in mainland China and Hong Kong add their voices to international scholarship.

This anthology presents seventy translated and annotated short essays, or hsiao-pin, by fourteen well-known sixteenth- and seventeenth-century Chinese writers. Hsiao-pin, characterized by spontaneity and brevity, were a relatively informal variation on the established classical prose style in which all scholars were trained. Written primarily to amuse and entertain the reader, hsiao-pin reflect the rise of individualism in the late Ming period and collectively provide a panorama of the colorful life of the age. Critics condemned the genre as escapist because of its focus on lifes sensual pleasures and triviality, and over the next two centuries many of these playful and often irreverent works were officially censored. Today, the essays provide valuable and rare accounts of the details over everyday life in Ming China as well as displays of wit and delightful turns of phrase.


The Wen xuan, compiled by Xiao Tong (501-531) is the oldest surviving anthology of Chinese literature arranged by genre. It contains a total of 761 pieces of prose and verse by 130 writers from the late Zhou dynasty to the Liang dynasty (ca. 4th century B.C. to 6th century A.D.). The selection includes most of the best examples of fu (rhapsodies) and shi (lyric poems) from the Han, Wei, Jin, and North-South Dynasties periods, as well as representative examples of other early genres such as letters, memoirs, prefaces, imperial edicts, inscriptions, epitaphs, laments, elegies, and eulogies. This anthology was one of the primary sources of literary knowledge for educated Chinese in the premodern period, and it is still an essential work for specialists in classical Chinese literature. This volume completes the translation of the rhapsodies (chapters 13 through 19) and includes many important masterpieces of early Chinese literature such as the "Rhapsody on Literature" by Lu Ji, "Rhapsody on Contemplating the Mystery" by Zhang Heng, "Rhapsody on Dance" by Fu Yi, and "Rhapsody on the Zither" by Xi Kang. Originally published in 1996. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in durable paperback 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.

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

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This dual-language compilation of seven complete major works and many shorter pieces from the Confucian period through the Ch'ing dynasty will be indispensable to students of Chinese literature. Stephen Owen's masterful translations and commentaries have opened up Chinese literary thought to theorists and scholars of other languages.