

# **NEW SONGS FROM A JADE TERRACE**

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*An Anthology of Early Chinese Love Poetry,  
Translated with Annotations and an Introduction*

Anne Birrell

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CHINESE LITERATURE AND ARTS



# New Songs From A Jade Terrace

**Anne Birrell**



## **New Songs From A Jade Terrace:**

*New Songs from a Jade Terrace* Anne Birrell, 1982-01-01      **Images of Women in Chinese Thought and Culture**  
Robin Wang, 2003-01-01 This rich collection of writings many translated especially for this volume and some available in English for the first time provides a journey through the history of Chinese culture tracing the Chinese understanding of women as elucidated in writings spanning more than two thousand years From the earliest oracle bone inscriptions of the Pre Qin period through the poems and stories of the Song Dynasty these works shed light on Chinese images of women and their roles in society in terms of such topics as human nature cosmology gender and virtue      **Classical Chinese**

**Literature: From antiquity to the Tang dynasty** John Minford, Joseph S. M. Lau, 2002 Contains English translations of Chinese writings drawn from throughout a period of four hundred years including poems drama fiction songs biographies and early works of philosophy and history arranged chronologically and by genre with introductory quotes and comments

**New Songs from a Jade Terrace** Anne Birrell, 2022-05-17 This book first published in 1982 was the first translation of the Chinese classic *Y t ai hsin yung* the unique anthology of love poems compiled in AD 545 This traces the development of love poetry from the second century BC to its full flowering in the fifth and sixth centuries AD Dr Birrell s incisive introductory essay provides a concise survey of the historical and literary setting to the poems and explains the conventions governing courtly love poetry In particular the reader s attention is drawn to the many and varied artistic uses of imagery in the poems Major poets are noted for their artistic achievement and for their contribution to the development of the genre Dr Birrell also supplies a valuable section of notes on the poems to guide the reader through unfamiliar historical events legends anecdotes and famous places and people and there is a similar section of notes on the poets offering biographical details

*New Songs from the Jade Terrace Variations by Ko'lin Translated by Xian* Colin Leslie Dean, 2020      **The Poetics of Decadence** Fusheng Wu, 1998-01-01 A reconsideration of Chinese decadent *tuifei* poetry which argues that this poetry is not a marginal trend but rather a vital part of the Chinese literary tradition      *Ancient and Early Medieval Chinese Literature* (vol. 3 & 4) , 2014-09-18 At last here is the long awaited first Western language reference guide focusing exclusively on Chinese literature from ca 700 B C E to the early seventh century C E Alphabetically organized it contains no less than 1095 entries on major and minor writers literary forms and schools and important Chinese literary terms In addition to providing authoritative information about each subject the compilers have taken meticulous care to include detailed up to date bibliographies and source information The reader will find it a treasure trove of historical accounts especially when browsing through the biographies of authors Indispensable for scholars and students of pre modern Chinese literature history and thought Part Three contains Xia Y Part Four contains the Z and an extensive index to the four volumes      **The Columbia History of Chinese Literature** Victor H. Mair, 2010-02-22 Comprehensive yet portable this account of the development of Chinese literature from the very beginning up to the present brings the riches of this august literary tradition into focus for

the general reader Organized chronologically with thematic chapters interspersed the fifty five original chapters by leading specialists cover all genres and periods of poetry prose fiction and drama with a special focus on such subjects as popular culture the impact of religion upon literature the role of women and relationships with non Sinitic languages and peoples

"Women, Gender and Art in Asia, c. 1500-1900 " MeliaBelli Bose,2017-07-05 Women Gender and Art in Asia c 1500 1900 brings women s engagements with art into a pan Asian dialogue with essays that examine women as artists commissioners collectors and subjects from India Southeast Asia Tibet China Korea and Japan from the sixteenth to the early twentieth century The artistic media includes painting sculpture architecture textiles and photography The book is broadly concerned with four salient questions How unusual was it for women to engage directly with art What factors precluded more women from doing so In what ways did women s artwork or commissions differ from those of men And what were the range of meanings for woman as subject matter The chapters deal with historic individuals about whom there is considerable biographical information Beyond locating these uncommon women within their socio cultural milieux contributors consider the multiple strands that twined to comprise their complex identities and how these impacted their works of art In many cases the woman s status as wife mother widow ruler or concubine and multiple combinations thereof as well as her religion and lineage determined the media style and content of her art Women Gender and Art in Asia c 1500 1900 adds to our understanding of works of art their meanings and functions

*Song Dynasty Figures of Longing and Desire* Lara C.W. Blanchard,2018-06-05 This book is the winner of the 2020 Joseph Levenson Pre 1900 Book Prize awarded by the Association for Asian Studies In *Song Dynasty Figures of Longing and Desire* Lara Blanchard analyzes images of women in painting and poetry of China s middle imperial period focusing on works that represent female figures as preoccupied with romance She discusses examples of visual and literary culture in regard to their authorship and audience examining the role of interiority in constructions of gender exploring the rhetorical functions of romantic images and considering connections between subjectivity and representation The paintings in particular have sometimes been interpreted as simple representations of the daily lives of women or as straightforward artifacts of heteroerotic desire Blanchard proposes that such works could additionally be interpreted as political allegories representations of the artist s or patron s interiorities or models of idealized femininity

*Popular Songs and Ballads of Han China* Anne Birrell,2022-05-17 This book first published in 1988 compiles 77 songs and ballads y eh fu of early imperial China 200 BC AD 300 Each song text is newly translated and fully annotated and explicated Dr Birrell deals systematically with problems of the earliest sources dating attribution textual variants multiforms metre generic title song title and structure This careful and thorough treatment is especially necessary for a corpus of anonymous popular texts which are often corrupt structurally confusing laconic and full of nonsense words and colloquialisms Her introductory essay provides a socio historical context for this material and charts its literary transmission while singling out special characteristics of the genre such as musical oral and dramatic elements The main text arranged

into eleven chapters plus an introduction is supplemented by notes appendices maps chronology bibliography and index

Classical Chinese Poetry David Hinton, 2014-06-10 A magisterial book of nearly five hundred poems from some of history's greatest Chinese poets translated and edited by a renowned poet and scholar New Republic The Chinese poetic tradition is the largest and longest continuous tradition in world literature This rich and far reaching anthology of nearly five hundred poems provides a comprehensive account of its first three millennia 1500 BCE to 1200 CE the period during which virtually all its landmark developments took place Unlike earlier anthologies of Chinese poetry Hinton's book focuses on a relatively small number of poets providing selections that are large enough to re create each as a fully realized and unique voice New introductions to each poet's work provide a readable history told for the first time as a series of poetic innovations forged by a series of master poets David Hinton has lured into English a new manner of hearing the great poets of that long glory of China's classical age His achievement is another echo of the original and a gift to our language W S Merwin **The Oxford**

**Handbook of Classical Chinese Literature** Wiebke Denecke, Wai-Yee Li, Xiaofei Tian, 2017-03-21 This volume introduces readers to classical Chinese literature from its beginnings ca 10th century BCE to the tenth century CE It asks basic questions such as How did reading and writing practices change over these two millennia How did concepts of literature evolve What were the factors that shaped literary production and textual transmission How do traditional bibliographic categories modern conceptions of genre and literary theories shape our understanding of classical Chinese literature What are the recurrent and evolving concerns of writings within the period under purview What are the dimensions of human experience they address Why is classical Chinese literature important for our understanding of pre modern East Asia How does the transmission of this literature in Japan Korea and Vietnam define cultural boundaries And what in turn can we learn from the Chinese style literatures of Japan Korea and Vietnam about Chinese literature In addressing these questions the Oxford Handbook of Classical Chinese Literature departs from standard literary histories and sourcebooks It does not simply categorize literary works according to periods authors or texts Its goal is to offer a new conceptual framework for thinking about classical Chinese literature by defining a four part structure The first section discusses the basics of literacy and includes topics such as writing systems manuscript culture education and loss and preservation in textual transmission It is followed by a second section devoted to conceptions of genre textual organization and literary signification throughout Chinese history A third section surveys literary tropes and themes The final section takes us beyond China to the surrounding cultures that adopted Chinese culture and produced Chinese style writing adapted to their own historical circumstances The volume is sustained by a dual foci the recuperation of historical perspectives for the period it surveys and the attempt to draw connections between past and present demonstrating how the viewpoints and information in this volume yield insights into modern China and east Asia Wu Wenying and the Art of Southern Song Ci Poetry Grace S. Fong, 2014-07-14 The

author begins with a biography exploring the moral and aesthetic implications of Wu's life as a guest poet patronized by

officials and aristocrats and continues with a reconstruction of the historical and literary context needed for modern readers to grasp his poetic techniques Originally published in 1987 The Princeton Legacy Library uses the latest print on demand technology to again make available 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

**Women's Poetry of Late Imperial China** Xiaorong Li, 2013-05-03 This study of poetry by women in late imperial China examines the metamorphosis of the trope of the inner chambers *gui* to which women were confined in traditional Chinese households and which in literature were both a real and an imaginary place Originally popularized in sixth century palace style poetry the inner chambers were used by male writers as a setting in which to celebrate female beauty to lament the loneliness of abandoned women and by extension to serve as a political allegory for the exile of loyal and upright male ministers spurned by the imperial court Female writers of lyric poetry *ci* soon adopted the theme beginning its transition from male fantasy to multidimensional representation of women and their place in society and eventually its manifestation in other poetic genres as well Emerging from the role of sexual objects within poetry late imperial women were agents of literary change in their expansion and complication of the boudoir theme While some take ownership and de eroticizing its imagery for their own purposes adding voices of children and older women and filling the inner chambers with purposeful activity such as conversation teaching religious ritual music sewing childcare and chess playing some simply want to escape from their confinement and protest gender restrictions imposed on women *Women's Poetry of Late Imperial China* traces this evolution across centuries providing and analyzing examples of poetic themes motifs and imagery associated with the inner chambers and demonstrating the complication and nuancing of the *gui* theme by increasingly aware and sophisticated women writers

**The Cambridge History of Chinese Literature** Kang-i Sun Chang, Stephen Owen, 2010 Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University Book Jacket **Women, the Book, and the Godly** Lesley Janette Smith, Jane H. M. Taylor, 1995 Studies of women's roles in the secular literary world as patrons authors readers and characters in secular literature This second volume of proceedings from the Women and the Book conference held at St Hilda's College Oxford in 1993 brings together fifteen papers dealing with women's experience in the secular literary world It covers the whole variety of roles women might take as patrons authors readers and characters in secular literature encompassed in its range are well known characters real and fictional such as Christine de Pisan and the Wife of Bath and the more obscure but no less fascinating topic of women in Chinese medieval court poetry Like its predecessor *Women the Book and the Godly* Brewer 1995 this volume illuminates the world of medieval women with careful scholarship and attention to sources producing new readings and new materials which shed fresh light on an increasingly important field of study

Contributors PATRICIA SKINNER PHILIP E BENNETT JENNIFER GOODMAN CHARITY CANNON WILLARD BENJAMIN SEMPLE ANNE BIRRELL JEANETTE BEER MARK BALFOUR CAROL HARVEY HEATHER ARDEN KAREN JAMBECK JULIA BOFFEY JENNIFER SUMMIT MARGARITA STOCKER     How to Read Chinese Poetry in Context Zong-qi Cai, 2018-02-20

How to Read Chinese Poetry in Context is an introduction to the golden age of Chinese poetry spanning the earliest times through the Tang dynasty 618 907 It aims to break down barriers between language and culture poetry and history that have stood in the way of teaching and learning Chinese poetry Not only a primer in early Chinese poetry the volume demonstrates the unique and central role of poetry in the making of Chinese culture Each chapter focuses on a specific theme to show the interplay between poetry and the world Readers discover the key role that poetry played in Chinese diplomacy court politics empire building and institutionalized learning as well as how poems shed light on gender and women's status war and knight errantry Daoist and Buddhist traditions and more The chapters also show how people of different social classes used poetry as a means of gaining entry into officialdom creating self identity fostering friendship and airing grievances The volume includes historical vignettes and anecdotes that contextualize individual poems investigating how some featured texts subvert and challenge the grand narratives of Chinese history Presenting poems in Chinese along with English translations and commentary How to Read Chinese Poetry in Context unites teaching poetry with the social circumstances surrounding its creation making it a pioneering and versatile text for the study of Chinese language literature history and culture     **The**

**Organization of Distance** Lucas Klein, 2018-07-17 What makes a Chinese poem Chinese Some call modern Chinese poetry insufficiently Chinese saying it is so influenced by foreign texts that it has lost the essence of Chinese culture as known in premodern poetry Yet that argument overlooks how premodern regulated verse was itself created in imitation of foreign poetics Looking at Bian Zhilin and Yang Lian in the twentieth century alongside medieval Chinese poets such as Wang Wei Du Fu and Li Shangyin The Organization of Distance applies the notions of foreignization and nativization to Chinese poetry to argue that the impression of poetic Chineseness has long been a product of translation from forces both abroad and in the past     **Tamkang Review** , 2002 A quarterly of comparative studies of Chinese and foreign literatures

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