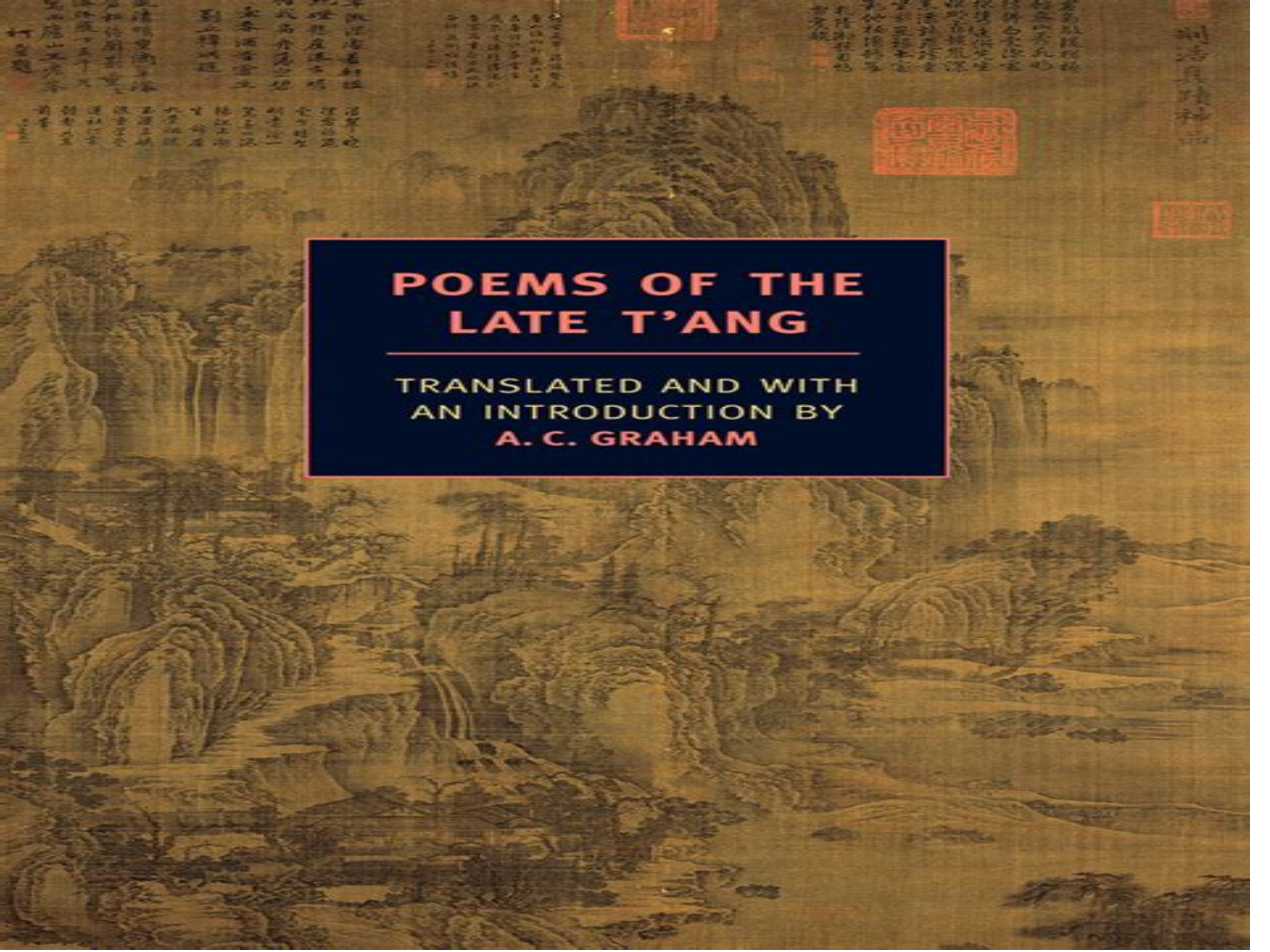




POEMS OF THE LATE T'ANG

TRANSLATED AND WITH
AN INTRODUCTION BY
A. C. GRAHAM

Poems Of The Late Tang

B Lingard



Poems Of The Late Tang:

Poems of the Late T'ang, 2008-01-22 Classical Chinese poetry reached its pinnacle during the Tang Dynasty 618-907 A.D. and the poets of the late Tang a period of growing political turmoil and violence are especially notable for combining striking formal innovation with raw emotional intensity. A.C. Graham's slim but indispensable anthology of late Tang poetry begins with Tu Fu commonly recognized as the greatest Chinese poet of all whose final poems and sequences lament the pains of exile in images of crystalline strangeness. It continues with the work of six other masters including the cold poet Meng Chiao who wrote of retreat from civilization to the remoteness of the high mountains, the troubled and haunting Li Ho who as Graham writes cultivated a wholly personal imagery of ghosts, blood, dying animals, weeping statues, whirlwinds, the will o' the wisp, and the shimmeringly strange poems of illicit love and Taoist initiation of the enigmatic Li Shangyin. Offering the largest selection of these poets' work available in English in a translation that is a classic in its own right, Poems of the Late T'ang also includes Graham's searching essay The Translation of Chinese Poetry as well as helpful notes on each of the poets and on many of the individual poems.

The Late Tang Stephen Owen, 2020-03-17 The poetry of the Late Tang often looked backward and many poets of the period distinguished themselves through the intensity of their retrospective gaze. Chinese poets had always looked backward to some degree, but for many Late Tang poets the echoes and the traces of the past had a singular aura. In this work Stephen Owen resumes telling the literary history of the Tang that he began in his works on the Early and High Tang. Focusing in particular on Du Mu, Li Shangyin, and Wen Tingyun, he analyzes the redirection of poetry that followed the deaths of the major poets of the High and Mid Tang and the rejection of their poetic styles. The Late Tang, Owen argues, forces us to change our very notion of the history of poetry. Poets had always drawn on past poetry, but in the Late Tang the poetic past was beginning to assume the form it would have for the next millennium: it was becoming a repertoire of available choices, styles, genres, the voices of past poets. It was this repertoire that would endure.

Poems of the Late Tang Fu Tu, Chiao Meng, Yu Han, Tung Lu, Ho Li, Mu Tu, Shangyin Li, 1977 Antologi med digte af 7 forfattere fra Tang dynastiet fra Tu Fu 712-70 til Li Shangyin 812-58.

Poems of the Late T'ang Angus Charles Graham, 1984

Poems of the Late Tang, 1977 Antologi med digte af 7 forfattere fra Tang dynastiet fra Tu Fu 712-70 til Li Shangyin 812-58.

The Collected Poems of Li He Li He, 2017-03-14 The definitive collection of works by one of the Tang Dynasty's most eccentric and badly behaved poets now back in print for the first time in decades. Li He is the bad boy poet of the late Tang dynasty. He began writing at the age of seven and died at twenty-six from alcoholism, or according to a later commentator, sexual dissipation, or both. An obscure and unsuccessful relative of the imperial family, he would set out at dawn on horseback, pause to write a poem, and toss the paper away. A servant boy followed him to collect these scraps in a tapestry bag. Long considered far too extravagant and weird for Chinese taste, Li He was virtually excluded from the poetic canon until the mid-twentieth century. Today, as the translator and scholar Anne M. Birrell writes, "Of all the Tang poets, even of all Chinese poets, he best

speaks for our disconcerting times Modern critics have compared him to Rimbaud Baudelaire Keats and Trakl The Collected Poems of Li He is the only comprehensive selection of his surviving work most of his poems were reputedly burned by his cousin after his death for the honor of the family rendered here in crystalline translations by the noted scholar J D Frodsham

Willow, Wine, Mirror, Moon, 2005 Wine house singers empresses angst ridden wives and broken hearted nuns poems from China's golden age **The Collected Poems of Li He** Li He, 2017-03-28 The definitive collection of works by one of the Tang Dynasty's most eccentric and badly behaved poets now back in print for the first time in decades Li He is the bad boy poet of the late Tang dynasty He began writing at the age of seven and died at twenty six from alcoholism or according to a later commentator sexual dissipation or both An obscure and unsuccessful relative of the imperial family he would set out at dawn on horseback pause write a poem and toss the paper away A servant boy followed him to collect these scraps in a tapestry bag Long considered far too extravagant and weird for Chinese taste Li He was virtually excluded from the poetic canon until the mid twentieth century Today as the translator and scholar Anne M Birrell writes Of all the Tang poets even of all Chinese poets he best speaks for our disconcerting times Modern critics have compared him to Rimbaud Baudelaire Keats and Trakl The Collected Poems of Li He is the only comprehensive selection of his surviving work most of his poems were reputedly burned by his cousin after his death for the honor of the family rendered here in crystalline translations by the noted scholar J D Frodsham **Metaphysical and Mid-Late Tang Poetry: A Baroque Comparison** Pengfei

Wang, 2020-03-05 Wishing to expand on the minimal scholarship on the topic of Metaphysical and Mid Late Tang poets under the general category of Baroque this book offers a comparative analysis of poems from the Metaphysical poets John Donne Andrew Marvell and Richard Crashaw and a selection of Tang poetry by Meng Jiao Li He and Li Shangyin By following Nietzsche's definition of Baroque as a poetic style found in any period and country and the concept of art as allegory the author approaches the analysis of these poems using allegorical reading The application of this non traditional method of investigation and analysis has produced ground breaking implications in the area of literary criticism paving the way for future additions to the growing body of work on Baroque poetry Therefore it is likely to hold great appeal to literature researchers and scholars as well as those studying Tang poetry Metaphysical poetry and Comparative Studies *The Collected Poems of Li He*, 2016 Li He 790-816 was the bad boy poet of the late Tang Dynasty He began writing at the age of seven and died at twenty six from a long illness An obscure and unsuccessful relative of the imperial family he would set out at dawn on horseback pause write a poem and toss the paper away A servant boy followed him to collect these scraps in a tapestry bag Long considered far too extravagant and weird for Chinese taste Li He was virtually excluded from the poetic canon until the mid twentieth century Today as the translator and scholar Anne M Birrell writes Of all the Tang poets even of all Chinese poets he best speaks for our disconcerting times Modern critics have compared him to Rimbaud Baudelaire Keats and Trakl The Collected Poems of Li He is the only comprehensive selection of his surviving work Most of his poems were

reputedly burned by his cousin after his death for the honor of the family This important work was published by Anvil Press and North Point Press in 1983 and is an updated edition of Professor Frodsham s original 1970 translation of Li He s poems published by Clarendon Press In crystalline translations by the noted scholar J D Frodsham the book has been out of print for decades

The Art of Translating Poetry Burton Raffel, 1988-01-01 This book by a well known translator and critic is divided into two parts the first dealing with the linguistic and other more technical aspects of translating poetry the second involved with more practice oriented matters The chapters in Part One examine the specific constraints of language and the unavoidable linguistic bases of translation the constraints of specific languages forms and genres and prosody and comparative prosody Part Two looks at the subjective element in translation collaborative translation the translation of oral poetry and the translator s responsibility Languages discussed include Indonesian Japanese Chinese Old and Middle English French German Spanish Italian Persian Russian Latin and Greek The book argues inter alia that literal translation is impossible that no translation can fully create the original but that good literary translation can create a usable approximation that translation is secondary not only to the original work being translated but also to the linguistic and literary nature of the language being translated into that the literary translator s primary responsibility is to the work he is translating that there is nothing ever definitive about any translation that the poetry translator must be a poet and poems should not be translated into prose and that there must be a subjective identification between translator and translated work This is the first attempt to systematize linguistic information about the translation of poetry It is also the first book to range widely over the languages and literatures of the past and the present and European and Asian languages and literatures as well Raffel is the first author to combine in one study linguistic and scholarly knowledge and extensive experience of translation

Manifest in Words, Written on Paper Christopher M.B. Nugent, 2020-10-26 This study aims to engage the textual realities of medieval literature by shedding light on the material lives of poems during the Tang from their initial oral or written instantiation through their often lengthy and twisted paths of circulation Tang poems exist today in stable written forms assumed to reflect their creators original intent Yet Tang poetic culture was based on hand copied manuscripts and oral performance We have almost no access to this poetry as it was experienced by contemporaries This is no trivial matter the author argues If we do not understand how Tang people composed experienced and transmitted this poetry we miss something fundamental about the roles of memory and copying in the circulation of poetry as well as readers dynamic participation in the creation of texts We learn something different about poems when we examine them not as literary works transcending any particular physical form but as objects with distinct physical attributes visual and sonic The attitudes of the Tang audience toward the stability of texts matter as well Understanding Tang poetry requires acknowledging that Tang literary culture accepted the conscious revision of these works by authors readers and transmitters 2012 Joseph Levenson Book Prize Pre 1900 Category China and Inner Asia Council of the Association for Asian Studies

The Five-Colored

Clouds of Mount Wutai: Poems from Dunhuang Mary Anne Cartelli, 2012-12-07 In *The Five Colored Clouds of Mount Wutai Poems from Dunhuang* Mary Anne Cartelli introduces a significant corpus of Chinese Buddhist poems from the Dunhuang manuscripts celebrating Mount Wutai. They offer important literary evidence for the transformation of the mountain into the earthly paradise of the bodhisattva Ma ju r by the Tang dynasty.

Contextual Dictionary of Chinese Cultural Knowledge, 2025-09-23 This dictionary contains nearly 1500 entries and constitutes a core of essential knowledge on Chinese culture in a systematized and modernized form. It offers a professional yet highly readable introduction to Chinese culture for a global academic audience. Organized by subject and keyword, the book is divided into six sections: philosophy and ideology, social governance, literature and history, art and aesthetics, humanities and geography, and artefacts and technology. It contains both core knowledge and diversified information while covering both historical and contemporary aspects. The target audience chiefly includes general readers of Chinese culture as well as sinologists and translators of Chinese books. The dictionary provides the latest information on the full range of Chinese knowledge, an accurate interpretation of Chinese culture, a logically arranged and accessible reference framework, and a panoramic experience across the breadth of the subject. It enables readers to grasp the patterns of Chinese culture and its knowledge systems while also gaining a deeper understanding of contemporary Chinese life.

Cold Mountain Poems Anjiang Hu, 2023-07-28 This book unveils the legendary life and the mystic poems of the iconic Chinese Tang poet Han shan, known by his pen name Cold Mountain, and investigates the dissemination and reception of the Cold Mountain Poems (CMPs) attributed to him. Han shan and the CMPs are amongst the most legendary literary landscapes and cultural memories in the history of world scholarly exchange. The maniac poet recluse hidden in the Cold Mountains, the delicate poetic realms of Confucianism, Buddhism, Zen, and Taoism contained in the Cold Mountain Poems, and the incredible pervasiveness of its text, travel, and canon construction worldwide, as well as the profound impact of CMPs on comparative literature, world literature, and Chinese studies, provide the perfect lens to learn about Chinese language, literature, culture, and society. This book is thus intended to investigate CMPs in a coherent global context. Considering the vertical studies of the Chinese literature polysystem, it highlights the horizontal influence of CMPs, literarily or non literarily. Furthermore, it addresses the making and developing of the Han shan phenomenon and its implications for translation studies, travel writing, canon construction, and literary historiography. This book is for scholars, researchers, and students in literary history and East Asian Studies focusing on Chinese literature and culture, and those interested in the history of poetry in general.

[Classic Chinese Poems of Mourning and Texts of Lament](#) Victor H. Mair, Zhenjun Zhang, 2024-05-02 Bathed with the blood and tears of countless poets and authors and naturally expressing the most heartfelt emotions of ancient peoples, poems of mourning and texts of lament stand out in classical Chinese literature as brilliant and unique. Composed and celebrated over 3000 years, they are central to the Chinese literary tradition but have been largely unknown to English readers. Including over 100 major pieces by leading literary figures from

800 BCE 1800 this is the first English anthology of classic Chinese poems of mourning and texts of sacrificial offering With annotated translations by leading scholars and reading guides accompanying each piece this book reveals a powerful literary heritage to students and serious readers of Chinese literature history and civilization The Oxford Handbook of Classical Chinese Literature (1000 BCE-900 CE) Wiebke Denecke, Wai-yee Li, Xiaofei Tian, 2017 This volume introduces readers to classical Chinese literature from its beginnings ca 10th century BCE to the tenth century BCE through a conceptual framework centered on textual production and transmission It focuses on recuperating historical perspectives for the period it surveys and attempts to draw connections between the past and present **The Alter Ego Perspectives of Literary**

Historiography Min Wang, 2013-07-05 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 have a better understanding about the paradigm of literary historiography and the interrelationships between the different modes of literary historiography and the intellectual history

The Literature and Cultural Ecology of Imperial Examinations in the Ming Dynasty Wenxin Chen, 2023-10-03 The book examines the relationship between imperial examinations and literature from the perspective of restoring the cultural ecology of imperial examinations in Ming China breaking through the paradigm of pure literature research This book presents an important practice in adjusting the pattern of literary research The contents of this book include five mutually independent but supportive parts 1 the living conditions and careers of the literary attendants 2 the educational background and school s consciousness of the Ming literati 3 top candidates and Ming literature 4 genres of imperial examination and the Ming society 5 exam cheating cases from the perspective of politics and literature This book will appeal to readers interested in Chinese literature and culture and the imperial examination system in ancient China Poems and Stories for

Overcoming Idleness , 2024-05-31 *Poems and Stories for Overcoming Idleness* is the first complete translation in any Western language of *Pahan chip* the earliest Korean work of *shihwa* C shihwa remarks on poetry and one of the oldest extant Korean sources The collection was written and compiled by Yi Illo 1152 1220 during the mid Koryo dynasty 918 1392 *Pahan chip* features poetry composed in Literary Chinese the scriptura franca of the premodern East Asian Sinographic Sphere by the author and his friends which included such literary greats as Im Ch'un dates unknown and O Sejae 1133 *Pahan chip* also contains the work of other writers of diverse backgrounds Chinese master poets famous Confucian literati eminent Buddhist masters erudite Daoist hermits Koryo kings as well as long forgotten lower level officials unemployed intellectuals and rural

scholars The verse compositions are embedded in short narratives by Yi that provide context for the poems In accordance with the guidelines of the *sihwa* genre these narratives focus primarily on matters relating to poetry while touching on a wide array of subjects such as Korean history and customs the court and government institutions official procedures and festivals Kory foreign policy and diplomacy books and the circulation of knowledge calligraphy and painting Confucian Daoist and Buddhist thought the role of women and scenic spots and famous buildings The book opens with an extensive introduction by translator Dennis Wuerthner on Yi Illo and *Pahan chip* set against the backdrop of literary and historical developments in Korea and sino centric East Asia and vital issues relating to Kory politics society and culture Wuerthner s comprehensive thought provoking study is followed by a copiously annotated translation of this important Korean classic

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