way for students and, by featuring many texts translated into English for the first time, recast the era for specialists. Thematic topics include regional definitions and tensions, governing mechanisms and social reality, ideas of self and other, relations with the unseen world, everyday life, and cultural concepts. Within each section, the editors and translators introduce the selected texts and provide critical commentary on their historical significance, along with suggestions for further reading and research.

**Title Index to Daoist Collections** - Louis Komjathy 2002
An index to all collections of Daoist texts.

**Monumenta Serica** - 1990

**Qian Qianyi’s Reflections on Yellow Mountain** - Stephen McDowall 2009-01-01
Qian Qianyi’s Reflections on Yellow Mountain is a close examination of travel writing in seventeenth-century China, presenting an innovative reading of the youji genre. Taking the ‘Account of My Travels at Yellow Mountain’ by the noted poet, official and literary historian Qian Qianyi (1582-1664) as his focus, Stephen McDowall departs from traditional readings of youji, by reading the landscape of Qian’s essay as the product of a complex representational tradition, rather than as an empirically verifiable space. Drawing from a broad range of materials including personal anecdotes, traditional cosmographical sources, gazetteers, Daoist classics, paintings and woodblock prints, this book explores the fascinating world of late-Ming Jiangnan, highlighting the extent to which this one scholar’s depiction of Yellow Mountain is informed, not so much by first-hand observation, as by the layers of meaning left by generations of travelers before him. McDowall includes the first complete English-language translation of Qian Qianyi’s account, and presents the first full-length critical study to appear in any language. The ideas explored here make this book essential reading for scholars and students of late imperial Chinese history and literature, and also offer thought-provoking new insights for anyone interested in travel writing, human geography, the sociology of tourism, and visual culture.

**Buddhism and the Supernatural Tale in Early Medieval China** - Zhenjun Zhang 2007

**Chinese Studies in Philosophy** - 1993

**China Review International** - 2007

**Translated Images of the Foreign in the Early Works of Lin Shu (1832-1924) and Pearl S. Buck (1892-1973)** - Margaret John Baker 1997

**Republic of China Yearbook** - 2002

**Stories to Awaken the World** - Menglong Feng 2009
The longest volume in the Sanyan trilogy, Stories to Awaken the World is presented in full here, including sexually explicit elements often omitted from Chinese editions. Shuhui Yang and Yunqin Yang have provided a new treat for English readers: an unparalleled view of the art of traditional Chinese short fiction. As with the first two collections in the trilogy, Stories Old and New and Stories to Caution the World, their excellent renditions of the forty stories in this collection are eminently readable, accurate, and lively. They have included all of the poetry that is scattered throughout the stories, as well as Feng Menglong’s interlinear and marginal comments, which convey the values shared among the Chinese cultural elite, point out what original readers of the collection were being asked to appreciate in the writer’s art, and reveal Feng’s moral engagement with the social problems of his day.

**Clouds Thick, Whereabouts Unknown** - 2010-05-19
Compiled by a leading scholar of Chinese poetry, Clouds Thick, Whereabouts Unknown is the first collection of Chan (Zen) poems to be situated within Chan thought and practice. Combined with exquisite paintings by Charles Chu, the anthology compellingly captures the ideological and literary nuances of works that were composed, paradoxically, to “say more by saying less,” and creates an unparalleled experience for readers of all backgrounds. Clouds Thick, Whereabouts Unknown includes verse composed by monk-poets of the eighth to the seventeenth centuries. Their style ranges from the direct vernacular to the evocative and imagistic. Egan’s faithful and elegant translations of poems by Hui Shan, Guanzu, and Oji, among many others, do justice to their perceptions and insights, and his detailed notes and analyses unravel centuries of Chan metaphor and allusion. In these gems, monk-poets join mainstream ideas on poetic function to religious reflection and proselytizing, carving out a distinct genre that came to influence generations of poets, critics, and writers. The simplicity of Chan poetry belies its complex ideology and sophisticated language, elements Egan vividly explicates in his religious and literary critique. His interpretive strategies enable a richer understanding of Mahayana Buddhism, Chan philosophy, and the principles of Chinese poetry.

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