

Images And Ideas In Chinese Classical Prose Studies Of Four Masters

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This comprehensive study delves into the fascinating world of Chinese classical prose, analyzing how images and profound ideas are articulated across the works of four pivotal masters. Explore their unique literary contributions and the enduring impact of their narrative techniques on Chinese thought and aesthetics.

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Images and Ideas in Chinese Classical Prose

The classical prose 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 temperament, 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.

A Guide to Chinese Literature

Selected for Choice's list of Outstanding Academic Books for 1997. A comprehensive overview of China's 3,000 years of literary history, from its beginnings to the present day. After an introductory section discussing the concept of literature and other features of traditional Chinese society crucial to understanding its writings, the second part is broken into five major time periods (earliest times to 100 c.e.; 100-1000; 1000-1875; 1875-1915; and 1915 to the present) corresponding to changes in book production. The development of the major literary genres is traced in each of these periods. The reference section in the cloth edition includes an annotated bibliography of more than 120 pages; the paper edition has a shorter bibliography and is intended for classroom use.

Encyclopedia of the Essay

This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies

Korea's Premier Collection of Classical Literature

This is the first book in English to offer an extensive introduction to the Tongmunŏn (Selections of Refined Literature of Korea)—the largest and most important Korean literary collection created prior to the twentieth century—as well as translations of essays from key chapters. The Tongmunŏn was compiled in 1478 by SO Kŏjŏng (1420–1488) and other Chosŏn literati at the command of King Sŏngjong (1469–1494). It was modeled after the celebrated Chinese anthology Wen Xuan and contains poetry and prose in an extensive array of styles and genres. The Translators' Introduction begins by describing the general structure of the Tongmunŏn and contextualizes literary output in Korea within the great sweep of East Asian literature from the eighth to the fifteenth centuries. The entire Tongmunŏn as well as all of the essays selected for translation were written in hanmun (as opposed to Korean vernacular), which points to a close literary connection between the continent and the peninsula. The Introduction goes on to discuss the genres contained in the Tongmunŏn and examines style as revealed through prosody. The translation of two of these genres (treatises and discourses) in four books of the Tongmunŏn showcases prose-writing and the intellectual concerns of the age. Through their discussions of morality, nature, and the fantastic, we see Daoist, Buddhist, and Confucian themes at work in essays by some of Korea's most distinguished writers, among them Yi Kyubo, Yi Saek, Yi Chehyŏn, and Chŏng Tojŏn. The translations also include annotations and extensive cross-references to classical allusions in the Chinese canon, making the present volume an essential addition to any East Asian literature collection.

The Indiana Companion to Traditional Chinese 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-volume title 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. Volume II 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.

Li Mengyang, the North-South Divide, and Literati Learning in Ming China

Li Mengyang (1473–1530) was a scholar-official and man of letters who initiated the literary archaist movement that sought to restore ancient styles of prose and poetry in sixteenth-century China. In this first book-length study of Li in English, Chang Woei Ong comprehensively examines his intellectual scheme and situates Li's quest to redefine literati learning as a way to build a perfect social order in the context of intellectual transitions since the Song dynasty. Ong examines Li's emergence at the distinctive historical juncture of the mid-Ming dynasty, when differences between northern and southern literati cultures and visions were articulated as a north-south divide (both real and perceived) among Chinese thinkers. Ong argues that this divide, and the ways in which Ming literati compartmentalized learning, is key to understanding Li's thought and its legacy. Though a northerner, Li became a powerful voice in prose and poetry, in both a positive and negative sense, as he was championed or castigated by the southern literati communities. The southern literati's indifference toward Li's other intellectual endeavors—including cosmology, ethics, political philosophy, and historiography—furthered his utter marginalization in those fields.

Word, Image, and Deed in the Life of Su Shi

Remembered today primarily as a poet, calligrapher, and critic, the protean Su Shi was an outspoken player in the contentious politics and intellectual debates of the Northern Song dynasty. In this

comprehensive study, Ronald C. Egan analyzes Su's literary and artistic work against the background of eleventh-century developments within Buddhist and Confucian thought and Su's dogged disagreement with the New Policies of Wang Anshi. Egan explicates Su's views on governance, the classics, and Buddhism; and he describes Su's social-welfare initiatives, arrest for disloyalty, and exiles. Finding a key to the richness of Su's artistic activities in his vacillation on the significance of aesthetic pursuits, Egan explores Su's shi and ci poetry and Su's promotion of painting and calligraphy, looking specially at the problem of subjectivity. In a concluding chapter, he reconsiders Su's role as a founder of the wenren ("literati") and challenges the conventional understanding of both Su and the Northern Song wenren generally.

Vignettes from the Late Ming

This anthology presents seventy translated and annotated short essays, or hsiao-p'in, by fourteen well-known sixteenth- and seventeenth-century Chinese writers. Hsiao-p'in, 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-p'in 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 life's 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.

A Cultural History of Civil Examinations in Late Imperial China

In this multidimensional analysis, Benjamin A. Elman uses over a thousand newly available examination records from the Yuan, Ming, and Ch'ing dynasties, 1315-1904, to explore the social, political, and cultural dimensions of the civil examination system, one of the most important institutions in Chinese history. For over five hundred years, the most important positions within the dynastic government were usually filled through these difficult examinations, and every other year some one to two million people from all levels of society attempted them. Covering the late imperial system from its inception to its demise, Elman revises our previous understanding of how the system actually worked, including its political and cultural machinery, the unforeseen consequences when it was unceremoniously scrapped by modernist reformers, and its long-term historical legacy. He argues that the Ming-Ch'ing civil examinations from 1370 to 1904 represented a substantial break with T'ang-Sung dynasty literary examinations from 650 to 1250. Late imperial examinations also made "Tao Learning," Neo-Confucian learning, the dynastic orthodoxy in official life and in literati culture. The intersections between elite social life, popular culture, and religion that are also considered reveal the full scope of the examination process throughout the late empire.

China's Cosmopolitan Empire

The Tang dynasty is often called China's "golden age," a period of commercial, religious, and cultural connections from Korea and Japan to the Persian Gulf, and a time of unsurpassed literary creativity. Mark Lewis captures a dynamic era in which the empire reached its greatest geographical extent under Chinese rule, painting and ceramic arts flourished, women played a major role both as rulers and in the economy, and China produced its finest lyric poets in Wang Wei, Li Bo, and Du Fu. The Chinese engaged in extensive trade on sea and land. Merchants from Inner Asia settled in the capital, while Chinese entrepreneurs set off for the wider world, the beginning of a global diaspora. The emergence of an economically and culturally dominant south that was controlled from a northern capital set a pattern for the rest of Chinese imperial history. Poems celebrated the glories of the capital, meditated on individual loneliness in its midst, and described heroic young men and beautiful women who filled city streets and bars. Despite the romantic aura attached to the Tang, it was not a time of unending peace. In 756, General An Lushan led a revolt that shook the country to its core, weakening the government to such a degree that by the early tenth century, regional warlordism gripped many areas, heralding the decline of the Great Tang.

The Road to East Slope

Su Shi (1037-1101) is the greatest poet of the Song Dynasty, a man whose writings and image defined some of the enduring central themes of the Chinese cultural tradition. Su Shi was not only the best poet of his time, he was also a government official, a major prose stylist, a noted calligrapher, an avid

herbalist, a dabbler in alchemy, and a broadly learned scholar. The author shows how this complex personality was embodied in Su Shi's work and traces the evolution of his poems from juvenilia to the poems written in exile in Huangzhou, where Su settled on a farm at East Slope.

Zhou Zuoren and an Alternative Chinese Response to Modernity

"This book explores the issues of nation and modernity in China by focusing on the work of Zhou Zuoren (1885-1967), one of the most controversial of modern Chinese intellectuals and brother of the writer Lu Xun. Zhou was radically at odds with many of his contemporaries and opposed their nation-building and modernization projects. Through his literary and aesthetic practice as an essayist, Zhou espoused a way of constructing the individual and affirming the individual's importance in opposition to the normative national subject of most May Fourth reformers. Zhou's work presents an alternative vision of the nation and questions the monolithic claims of modernity by promoting traditional aesthetic categories, the locality rather than the nation, and a literary history that values openness and individualism."

Berkshire Dictionary of Chinese Biography

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.

'This Culture of Ours'

This book traces the shared culture of the Chinese elite from the seventh to the twelfth centuries. The early T'ang definition of 'This Culture of Ours' combined literary and scholarly traditions from the previous five centuries. The late Sung Neo-Confucian movement challenged that definition. The author argues that the Tang-Sung transition is best understood as a transition from a literary view of culture - in which literary accomplishment and mastery of traditional forms were regarded as essential - to the ethical orientation of Neo-Confucianism, in which the cultivation of one's innate moral ability was regarded as the goal of learning. The author shows that this transformation paralleled the collapse of the T'ang order and the restoration of a centralized empire under the Sung, underscoring the connection between elite formation and political institutions.

Riding the Wind with Liezi

New attention and fresh perspectives on the classic, but neglected, text of Daoism, the Liezi. The Liezi is the forgotten classic of Daoism. Along with the Laozi (Daodejing) and the Zhuangzi, it's been considered a Daoist masterwork since the mid-eighth century, yet unlike those well-read works, the Liezi is little known and receives scant scholarly attention. Nevertheless, the Liezi is an important text that sheds valuable light on the early history of Daoism, particularly the formative period of sectarian Daoism. We do not know exactly what shape the original text took, but what remains is replete with fantastic characters, whimsical tales, paradoxical aphorisms, and philosophically sophisticated reflection on the nature of the world and humanity's place within it. Ultimately, the Liezi sees the world as one of change and indeterminacy. Arguing for the Liezi's historical, philosophical, and literary significance, the contributors to this volume offer a fresh look at this text, using contemporary approaches and providing novel insights. The volume is unique in its attention to both philosophical and religious perspectives. Ronnie Littlejohn is Professor of Philosophy at Belmont University and the author of *Daoism: An Introduction*. Jeffrey Dippmann is Associate Professor of Philosophy and Religious Studies at Central Washington University.

Borders of Chinese Civilization

D. R. Howland explores China's representations of Japan in the changing world of the late nineteenth century and, in so doing, examines the cultural and social borders between the two neighbors. Looking at Chinese accounts of Japan written during the 1870s and 1880s, he undertakes an unprecedented analysis of the main genres the Chinese used to portray Japan—the travel diary, poetry, and the geographical treatise. In his discussion of the practice of “brushtalk,” in which Chinese scholars communicated with the Japanese by exchanging ideographs, Howland further shows how the Chinese viewed the communication of their language and its dominant modes—history and poetry—as the textual and cultural basis of a shared civilization between the two societies. With Japan's decision in the 1870s to modernize and westernize, China's relationship with Japan underwent a crucial change—one that resulted in its decisive separation from Chinese civilization and, according to Howland, a destabilization of China's worldview. His examination of the ways in which Chinese perceptions of Japan altered in the 1880s reveals the crucial choice faced by the Chinese of whether to interact with Japan as “kin,” based on geographical proximity and the existence of common cultural threads, or as a “barbarian,” an alien force molded by European influence. By probing China's poetic and expository modes of portraying Japan, *Borders of Chinese Civilization* exposes the changing world of the nineteenth century and China's comprehension of it. This broadly appealing work will engage scholars in the fields of Asian studies, Chinese literature, history, and geography, as well as those interested in theoretical reflections on travel or modernism.

Memory, Fluid Identity, and the Politics of Remembering

In this book, Li Li reveals complex connections between memory about the Chinese Cultural Revolution and representations of memory as a means of identity remapping, ideological reconfiguration, and artistic negotiation in a context of cross-cultural environment.

Liu Tsung-yüan and Intellectual Change in T'ang China, 773-819

This study offers an interpretation of the origins of the T'ang-Sung intellectual tradition.

The Politics of Higher Education

The Politics of Higher Education: The Imperial University in Northern Song China uses the history of the Imperial University of the Northern Song to show the limits of the Song emperors' powers. At the time, the university played an increasingly dominant role in selecting government officials. This role somehow curtailed the authority of the Song emperors, who did not possess absolute power and, more often than not, found their actions to be constrained by the institution. The nomination mechanism left room for political maneuvering and stakeholders—from emperors to scholar-officials—tried to influence the process. Hence, power struggles among successive emperors trying to assert their imperial authority ensued. Demands for greater autonomy by officials were, for example, unceasing. Chu Ming-kin shows that the road to autocracy was anything but linear. In fact, during the Northern Song dynasty, competition and compromises over diverse agendas constantly altered the political landscape. “The scholarship of this book is exceptionally sound. Chu's command of both primary and secondary sources is breathtaking in its scope. This will be the standard treatment of Northern Song higher education for many years to come. The pages that describe how the university functioned as a cynical vehicle to facilitate upper class entry into the jinshi system are fascinating and an important contribution to the larger scholarship on Song culture.” —Charles Hartman, University at Albany, State University of New York “This work highlights in arresting detail a heretofore neglected area of higher education under the Northern Song, the Directorate of Higher Education, with particular focus on student activism at the peak of the institution's political clout. There is nothing comparable either in China or the Western World. The book is ambitious in the use of sources, while nuanced in interpreting them. In sum, it is a work of rare erudition, particularly for a young scholar.” —Richard L. Davis, National Taiwan University

Fragmenting Modernisms

In *Fragmenting Modernisms*, Carolyn FitzGerald traces the evolution of Chinese modernism during the War of Resistance against Japan (1937-45) and Chinese Civil War (1945-49) through a series of close readings of fiction, poetry, film, and visual art.

Competition over Content

"Between the sixth and twentieth centuries, the civil service examinations created and maintained political coherence across the Chinese polity. Preparation for the examinations transformed the lives of literate elites by defining educational standards and disseminating a language that determined elite status. However, as participation in the examinations became central to that status, an intense competition to determine the educational curriculum and the subject matter of the examinations erupted between intellectual and political rivals. The principal goal of this book is to explain the restructuring of the examination field during a critical point in its history, the Southern Song dynasty (1127–1279), which witnessed the increasing domination of the examinations by the Neo-Confucian Learning of the Way movement. By analyzing textbooks, examination questions and essays, and official and private commentary, Hilde De Weerd examines how occupational, political, and intellectual groups shaped curricular standards and examination criteria and how examination standards in turn shaped political and intellectual agendas. These questions reframe the debate about the civil service examinations and their place in the imperial order."

The Oxford Handbook of Classical Chinese Literature (1000 BCE-900 CE)

This handbook of Classical Chinese literature from 1000 bce through 900 ce aims to provide a solid introduction to the field, inspire scholars in Chinese Studies to explore innovative conceptual frameworks and pedagogical approaches in the studying and teaching of classical Chinese literature, and facilitate a comparative dialogue with scholars of premodern East Asia and other classical and medieval literary traditions around the world. The handbook integrates issue-oriented, thematic, topical, and cross-cultural approaches to the classical Chinese literary heritage with historical perspectives. It introduces both literature and institutions of literary culture, in particular court culture and manuscript culture, which shaped early and medieval Chinese literary production.

What Bruce Lee Didn't Know About Kung Fu and Other Revelations About China

Perhaps because of the long history and richness of China's civilization as well as the diversity and complexity of its culture, many find the country a tough place to get a handle on. As is so often the case, the understanding of China is reduced to oversimplification, aphorism and, sometimes, just one magical word such as *face*, *guanxi* (關係) or *wuxia* (俠義). The truth, however, is there's no open sesame for entering the Chinese mind. Understanding China is, at root, understanding its people and culture, history and geography. There are as many knowledgeable books as one can count on Chinese history and culture, written by academics who've spent their lifetimes studying particular topics that concern or interest them. This isn't one of these books. This is a book for the general reader who is often puzzled and fascinated by the richness and complexity of Chinese culture in equal measure. By merging an insider's deep understanding of Chinese history with the intellectual curiosity of a perceptive outsider, this author wrestles with questions that have the potential to overturn the conventional wisdom about how China is perceived. My underlying belief is that the most mundane observations are vulnerable to the kind of drilling down that might yield some surprising, counter-intuitive conclusions about a country that so many think they know.

One Who Knows Me

The friendships of writers of the mid-Tang era (780s–820s)—between literary giants like Bai Juyi and Yuan Zhen, Han Yu and Meng Jiao, Liu Zongyuan and Liu Yuxi—became famous through the many texts they wrote to and about one another. What inspired mid-Tang literati to write about their friendships with such zeal? And how did these writings influence Tang literary culture more broadly? In *One Who Knows Me*, the first book to delve into friendship in medieval China, Anna M. Shields explores the literature of the mid-Tang to reveal the complex value its writers discovered in friendship—as a rewarding social practice, a rich literary topic, a way to negotiate literati identity, and a path toward self-understanding. Shields traces the evolution of the performance of friendship through a wide range of genres, including letters, prefaces, exchange poetry, and funerary texts, and interweaves elegant translations with close readings of these texts. For mid-Tang literati, writing about friendship became a powerful way to write about oneself and to reflect upon a shared culture. Their texts reveal the ways that friendship intersected the public and private realms of experience and, in the process, reshaped both.

The Journal of Asian Studies

Vols. 3- include Bulletin of the Czechoslovak Oriental Institut, no. 1-

Archiv Orientální

A combination of scholarly, commercial, and popular interests has generated a large quantity of literature on every aspect of Chinese life during the past two decades. This bibliography reflects these combined interests; it is broken up into sections by subject headings, and cross-references refer the researcher to related topics.

Chinese Classical Prose

Haikai is an art that parodies and often subverts its linguistic, generic, and personal predecessors, and its intersections include imaginative links to the rest of Japanese literature and culture. This collection of essays explores certain neglected aspects of this haikaimaster's literary and philosophical contributions.

Bibliographic Index

First-hand accounts of travel provide windows into places unknown to the reader, or new ways of seeing familiar places. In *Jade Mountains and Cinnabar Pools*, the first book-length treatment in English of Chinese travel literature (*youji*), James M. Hargett identifies and examines core works in the genre, from the Six Dynasties period (220–581), when its essential characteristics emerged, to its florescence in the late Ming dynasty (1368–1644). He traces the dynamic process through which the genre, most of which was written by scholars and officials, developed, and shows that key features include a journey toward an identifiable place; essay or diary format; description of places, phenomena, and conditions, accompanied by authorial observations, comments, and even personal feelings; inclusion of sensory details; and narration of movement through space and time. Travel literature's inclusion of a variety of writing styles and purposes has made it hard to delineate. Hargett finds, however, that classic pieces of Chinese travel literature reveal much about the author, his values, and his view of the world, which in turn tells us about the author's society, making travel literature a rich source of historical information.

Area Bibliography of China

A Dictionary of Chinese Literature provides more than 250 entries on the lengthy and remarkable literary tradition of China, from its earliest literary genres such as the 6th century *gongti wenxue* (palace-style literature), to contemporary forms, such as *wanglu wenxue* (internet literature). Covering notable writers, works, terms, trends, schools, movements, styles, and literary collections, as well as including a useful list of further reading at the end of most entries, this dictionary is a key reference point for students of Asian literature and languages, and those studying world literature in general.

Matsuo Bashō's Poetic Spaces

This work covers Su Shi's intellectual life and how this affected his life as an official and as a private person. It discusses his view of the Way (*dao*) of the ancient sages of China and its transmission, the Confucian classics, and his views on Buddhism and Daoism.

Journal of Sung-Yuan Studies

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