

The Invention of

Li Yu

Patrick Hanan

The Invention Of Li Yu

Patricia Sieber, Regina Llamas



The Invention Of Li Yu:

The Invention of Li Yu Patrick Hanan, 1988 Li Yu 1610-1680 was a brilliant comic writer and entertainer a thoroughgoing professional whose life was in his work plays stories a novel criticism essays and poems Patrick Hanan places him in the society of his day where even his precarious livelihood his constant search for patronage did not dampen his versatility his irreverent wit or his jocund spirit Li was also an epicure an inventor a pundit and a designer of houses and gardens He was an exceptional figure in Chinese culture for two reasons his disregard of the authority of tradition and his dedication to the cause of comedy Hanan uses the term invention in his title in several ways Li Yu's invention of himself his public image his originality and inventiveness in a multitude of fields and the literary products of his inventiveness With expert and entertaining translations Hanan explores the key features of Li Yu's work summarizing describing and quoting extensively to convey Li's virtuosity his unconventionality his irreverence his ribaldry This is a splendid introduction to the art and persona of a Chinese master of style and ingenuity Crisis and Transformation in Seventeenth-century China Chun-shu Chang, Shelley Hsueh-lun Chang, 1998 Describes the social and cultural transformation of seventeenth century China through the life and work of Li Yu The Eternal Present of the Past Li-Ling Xiao, 2007 Drawing together illustration theater and literature this study examines a late Ming conception of the stage as a mystical space for temporal conflation that allowed the past to be reborn in the present and to uphold the continuity of the cultural tradition *The Chinese Virago* Yenna Wu, 2020-10-26 Drawing from a broad array of literary historical dramatic and anecdotal sources Yenna Wu makes a rich exploration of an unusually prominent theme in premodern Chinese prose fiction and drama that of jealous and belligerent wives or viragos who dominate their husbands and abuse other women Focusing on Chinese literary works from the sixteenth to the eighteenth centuries she presents many colorful perspectives on this type of aggression reviewing early literary and historical examples of the phenomenon Wu argues that although the various portraits of the virago often reveal the writers' insecurities about strong-willed women in general the authors also satirize the kind of man whose behavioral patterns have been catalysts for female aggression She also shows that while the women in these works are to some extent male constructs designed to affirm the patriarchal system various elements of these portraits constitute a subversive form of parody that casts a revealing light on the patriarchal hierarchy of premodern China Playwrights and Literary Games in Seventeenth-Century China Jing Shen, 2010-08-04 Playwrights and Literary Games in Seventeenth Century China Plays by Tang Xianzu Mei Dingzuo Wu Bing Li Yu and Kong Shangren is a full-length study of chuanqi romance drama a sophisticated form with substantial literary and meta-theatrical value that reigned in Chinese theater from the sixteenth to eighteenth centuries and nourished later theatrical traditions including jingju Beijing Opera Highly educated dramatists used chuanqi to present in artistic form personal social and political concerns of their time There were six outstanding examples of these trends considered masterpieces in their time and ever since This study presents them in their social and cultural context

during the long seventeenth century 1580 1700 the period of great experimentation and political transition The romantic spirit and independent thinking of the late Ming elite stimulated the efflorescence of the chuanqi and that legacy was inherited and investigated during the second half of the seventeenth century in early Qing Jing Shen examines the texts to demonstrate that the playwrights appropriate convert or misinterpret other genres or literary works of enduring influence into their plays to convey subtle and subversive expressions in the fine margins between tradition and innovation history and theatrical re presentation By exploring the components of romance in texts from late Ming to early Qing Shen reveals creative readings of earlier themes stories plays and the changing idea of romanticism for chuanqi drama This study also shows the engagement of literati playwrights in closed literary circles in which chuanqi plays became a tool by which literati playwrights negotiated their agency and social stature The five playwrights whose works are analyzed in this book had different experiences pursuing government service as scholar officials some failed to achieve high office But their common concerns and self conscious literary choices reveal important in **Li Yu's Guide to Happiness** Mark William Thorndal,1995 *The Substance of Fiction* Sophie Volpp,2022-06-28 Do the portrayals of objects in literary texts represent historical evidence about the material culture of the past Or are things in books more than things in the world Sophie Volpp considers fictional objects of the late Ming and Qing that defy being read as illustrative of historical things Instead she argues fictional objects are often signs of fictionality themselves calling attention to the nature of the relationship between literature and materiality Volpp examines a series of objects a robe a box and a shell a telescope a plate glass mirror and a painting drawn from the canonical works frequently mined for information about late imperial material culture including the novels *The Plum in the Golden Vase* and *The Story of the Stone* as well as the short fiction of Feng Menglong Ling Mengchu and Li Yu She argues that although fictional objects invite readers to think of them as illustrative in fact inconsistent and discontinuous representation disconnects the literary object from potential historical analogues The historical resonances of literary objects illuminate the rhetorical strategies of individual works of fiction and more broadly conceptions of fictionality in the Ming and Qing Rather than offering a transparent lens on the past fictional objects train the reader to be aware of the fallibility of perception A deeply insightful analysis of late Ming and Qing texts and reading practices *The Substance of Fiction* has important implications for Chinese literary studies history and art history as well as the material turn in the humanities *Obscene Things* Naifei Ding,2002-07-18 In this absorbing study of the multiple lives of a literary classic that is also a popular pornographic text Naifei Ding steals across the border between cultural studies and feminist queer literary criticism Bringing a gendered social history of modern print culture in China into a porous intimacy with both a critique of interpretive power and a feminist counter ethics of reading *Obscene Things* is a scholarly work of exceptional creativity Ding herself is a wonderful storyteller and her critical narration of the fortunes of Jin Ping Mei will inspire anyone concerned with the how of studying historical modalities of gender sexuality status and cultural power Meaghan Morris Lingnan University

Area Bibliography of China Richard T. Wang, 1997 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

Appropriation and Representation Shuhui Yang, 2020-08-06 Feng Menglong 1574 1646 was recognized as the most knowledgeable connoisseur of popular literature of his time He is known today for compiling three famous collections of vernacular short stories each containing forty stories collectively known as Sanyan Appropriation and Representation adapts concepts of ventriloquism and dialogism from Bakhtin and Holquist to explore Feng s methods of selecting source materials Shuhui Yang develops a model of development in which Feng s approach to selecting and working with his source materials becomes clear More broadly Appropriation and Representation locates Feng Menglong s Sanyan in the cultural milieu of the late Ming including the archaist movement in literature literati marginality and anxieties the subversive use of folk works and the meiren xiangcao tradition appropriating a female identity to express male frustration Against this background a rationale emerges for Feng s choice to elevate and promote the vernacular story while stepping back from an overt authorial role

Chinese Painting and Its Audiences Craig Clunas, 2023-10-17 A history of the reception of Chinese painting from the sixteenth century to the present What is Chinese painting When did it begin And what are the different associations of this term in China and the West In Chinese Painting and Its Audiences which is based on the A W Mellon Lectures in the Fine Arts given at the National Gallery of Art leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser known pictures some of them discussed here in English for the first time to show how Chinese painting has been understood by a range of audiences over five centuries from the Ming Dynasty to today Chinese Painting and Its Audiences demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition Arguing that audiences within China were crucially important to the evolution of Chinese painting Clunas considers how Chinese artists have imagined the reception of their own work By examining paintings that depict people looking at paintings he introduces readers to ideal types of viewers the scholar the gentleman the merchant the nation and the people In discussing the changing audiences for Chinese art Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting Exploring the complex relationships between works of art and those who look at them Chinese Painting and Its Audiences sheds new light on how the concept of Chinese painting has been formed and reformed over hundreds of years Published in association with the Center for Advanced Study in the Visual Arts National Gallery of Art Washington DC Please note All images in this ebook are presented in black and white and have been reduced in size

China Exchange News , 1990

The Libertine's Friend Giovanni Vitiello, 2011-07-15 Delving into three hundred years of Chinese literature from the mid sixteenth century to the mid nineteenth The Libertine s Friend uncovers the complex and fascinating history of male homosexual and homosocial

relations in the late imperial era Drawing particularly on overlooked works of pornographic fiction Giovanni Vitiello offers a frank exploration of the importance of same sex love and eroticism to the evolution of masculinity in China Vitiello's story unfolds chronologically beginning with the earliest sources on homoeroticism in pre imperial China and concluding with a look at developments in the twentieth century Along the way he identifies a number of recurring characters for example the libertine scholar the chivalric hero and the lustful monk and sheds light on a set of key issues including the social and legal boundaries that regulated sex between men the rise of male prostitution and the aesthetics of male beauty Drawing on this trove of material Vitiello presents a historical outline of changing notions of male homosexuality in China revealing the integral part that same sex desire has played in its culture

The Promise and Peril of Things Wai-yee Li, 2022-05-17

Winner 2023 Choice Outstanding Academic Title Our relationship with things abounds with paradoxes People assign value to objects in ways that are often deeply personal or idiosyncratic yet at the same time rooted in specific cultural and historical contexts How do things become meaningful How do our connections with the world of things define us In Ming and Qing China inquiry into things and their contradictions flourished and its depth and complexity belie the notion that material culture simply reflects status anxiety or class conflict Wai yee Li traces notions of the pleasures and dangers of things in the literature and thought of late imperial China She explores how aesthetic claims and political power intersect probes the objective and subjective dimensions of value and questions what determines authenticity and aesthetic appeal Li considers core oppositions people and things elegance and vulgarity real and fake lost and found to tease out the ambiguities of material culture With examples spanning the late sixteenth to the mid eighteenth centuries she shows how relations with things can both encode and resist social change political crisis and personal loss The Promise and Peril of Things reconsiders major works such as The Plum in the Golden Vase The Story of the Stone Li Yu's writings and Wu Weiye's poetry and drama as well as a host of less familiar texts It offers new insights into Ming and Qing literary and aesthetic sensibilities as well as the intersections of material culture with literature intellectual history and art history

How to Read Chinese Drama

Patricia Sieber, Regina Llamas, 2022-01-25 This book is a comprehensive and inviting introduction to the literary forms and cultural significance of Chinese drama as both text and performance Each chapter offers an accessible overview and critical analysis of one or more plays canonical as well as less frequently studied works and their historical contexts How to Read Chinese Drama highlights how each play sheds light on key aspects of the dramatic tradition including genre conventions staging practices musical performance audience participation and political resonances emphasizing interconnections among chapters It brings together leading scholars spanning anthropology art history ethnomusicology history literature and theater studies How to Read Chinese Drama is straightforward clear and concise written for undergraduate students and their instructors as well as a wider audience interested in world theater For students of Chinese literature and language the book provides questions to explore when reading watching and listening to plays and it features bilingual excerpts For teachers an

analytical table of contents a theater specific chronology of events and lists of visual resources and translations provide pedagogical resources for exploring Chinese theater within broader cultural and comparative contexts For theater practitioners the volume offers deeply researched readings of important plays together with background on historical performance conventions audience responses and select modern adaptations

The Novel and Theatrical Imagination in Early Modern China Chun Mei, 2011-01-07 The cultural fascination with and imagination of theater has long been overlooked as an important historical and literary context for reading *Water Margin* and *Journey to the West* This study focuses on the concept of the theatrical to read those novels and their commentaries Imbued with performances playacting spectacles and spectatorship the early modern theatrical novel borrowed heavily from theater to conflate the theatrical and the real juggle theatrical roles persons and identities and contest orthodoxies by challenging and appropriating sites of control and authority This study showcases the theatrical novel's unique position as a new form of literati self representation in response to the destabilizing social and political forces of early modern China

A History of Chinese Letters and Epistolary Culture, 2015-05-19 A History of Chinese Letters and Epistolary Culture is the first publication in any language that is dedicated to the study of Chinese epistolary literature and culture in its entirety from the early empire to the twentieth century The volume includes twenty five essays dedicated to a broad spectrum of topics from postal transmission to letter calligraphy epistolary networks to genre questions It introduces dozens of letters often the first translations into English and thus makes epistolary history palpable in all its vitality and diversity letters written by men and women from all walks of life to friends and lovers princes and kings scholars and monks seniors and juniors family members and neighbors potential patrons newspaper editors and many more With contributions by Pablo Ariel Blitstein R Joe Cutter Alexei Ditter Ronald Egan Imre Galambos Natascha Gentz Enno Giele Natasha Heller David R Knechtges Paul W Kroll Jie Li Y Edmund Lien Bonnie S McDougall Amy McNair David Pattinson Zeb Raft Antje Richter Anna M Shields Suyoung Son Janet Theiss Xiaofei Tian Lik Hang Tsui Matthew Wells Ellen Widmer and Suzanne E Wright

The Cambridge History of Chinese Literature: From 1375 Kang-i Sun Chang, Stephen Owen, 2010 Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University Book Jacket

A Guide to Chinese Literature Wilt Idema, Lloyd Haft, 1997 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

Towers in the Void S. E. Kile, 2023-05-30 The maverick cultural entrepreneur Li Yu survived

the tumultuous Ming Qing dynastic transition of the mid seventeenth century through a commercially successful practice founded on intermedial experimentation He engaged an astonishingly broad variety of cultural forms from theatrical performance and literary production to fashion and wellness from garden and interior design to the composition of letters and administrative documents Drawing on his nonliterary work to reshape his writing he translated this wide ranging expertise into easily transmittable woodblock printed form Towers in the Void is a groundbreaking analysis of Li Yu s work across these varied fields It uses the concept of media to traverse them revealing Li Yu s creative enterprise as a remaking of early modern media forms S E Kile argues that Li Yu s cultural experimentation exploits the seams between language and the tangible world He draws attention to the materiality of particular media forms expanding the scope of early modern media by interweaving books buildings and bodies Within and across these media Li Yu s cultural entrepreneurship with the technology of the printed book embraced its reproducibility while retaining a personal touch His literary practice informed his garden design and conversely he drew on garden design to transform the vernacular short story Ideas for extreme body modification in Li Yu s fiction remade the possibilities of real human bodies in his nonfiction writing Towers in the Void calls for seeing books bodies and buildings as interlinked media forms both in early modern China and in today s media saturated world positioning the Ming and Qing as a crucial site of global early modern cultural change

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