

---

# The Heart Of Chinese Poetry

---

Yeah, reviewing a books **The Heart Of Chinese Poetry** could be credited with your close friends listings. This is just one of the solutions for you to be successful. As understood, triumph does not recommend that you have fantastic points.

Comprehending as with ease as deal even more than additional will allow each success. bordering to, the message as skillfully as acuteness of this The Heart Of Chinese Poetry can be taken as capably as picked to act.

*The Heart Of Chinese Poetry* Downloaded from  
[biblioteca.undar.edu.pe](http://biblioteca.undar.edu.pe)  
by guest

---

## **JAIDYN PATEL**

---

*Republic of Apples,  
Democracy of Oranges*  
BRILL

An anthology of Chinese poetry, featuring 150 selections drawn from throughout two thousand years, each presented in original Chinese characters,

coordinated with word-for-word annotations, and followed by an English translation.

**The New Directions Anthology of Classical Chinese Poetry** Everyman's Library

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.

**How to Read a**

**Chinese Poem**

New York Review of Books  
This all-new collection by former Alaska poet laureate smoothly blends his life in Maine, his years in Alaska, and his love of Chinese poetry—which has been a key influence on his work—into a lyrical fantasy that will enchant lovers of verse. These tightly rhythmic, compact eight-line poems demonstrate a rare deftness with—and an even more uncommon ear for—language, revealing poetic form to be neither a puzzle nor an accomplishment in itself, but a compositional tool and a spur to creativity.

*The Mountain Poems of Meng Hao-Jan*

Columbia University

Press

Chinese Poetic Writing has been considered by many to be one of the most innovative studies of Chinese poetry. Cheng illustrates his text with an annotated anthology of 135 poems from the golden age of Tang Dynasty, featuring lively translations of the works of Tu Fu, Li Po, Wang Wei and other poets. The 1982 translation, based on the original French 1977 edition has been greatly expanded by Cheng with many new additions.

*The Columbia Book of Chinese Poetry*

University of Chicago Press

Li Yu was the last ruler of the tenth century Chinese kingdom known as the Southern Tang. The author

comments: "This book contains my translations of, and musings about, the surviving poetry of the ruler of an area of China during the confused period between the collapse of the Tang dynasty in 907 and the re-unification of the country under the Song in 960. What I have set out to do is to provide for an English-speaking reader with a general interest in the subject matter but who does not read Chinese some general impression of what, to a Chinese reader, is conveyed by the words or characters of the poems. [Li Yu's] poetry is widely read, much loved and the subject of lengthy scholarly analysis. Most Chinese school children will know two or three of

these poems by heart. However, his work is not at all well known outside Chinese communities. This is surprising because he is a very accessible poet in the sense that his poetry is largely free of the complex, and frequently obscure, historical and literary references which bedevil the understanding of a good deal of classical Chinese poetry. He wrote directly from the heart about his emotions in simple and direct but lyrical language. There is a haunting melancholy in his verse."

Book of Songs (Shi-Jing) Crown

Important poets such as T'ao Y

**The Poetics of Decadence** The

Chinese University of Hong Kong Press

For more than half a century, Chinese-Western comparative literature has been recognized as a formal academic discipline, but critics and scholars in the field have done little to develop a viable, common basis for comparison between these disparate literatures. In this pioneering book, Cecile Chu-chin Sun establishes repetition as the ideal perspective from which to compare the poetry and poetics from these two traditions. Sun contends that repetition is at the heart of all that defines the lyric as a unique art form and, by closely examining its use in Chinese and Western poetry, she demonstrates how one can identify important points of convergence

and divergence. Through a representative sampling of poems from both traditions, she illustrates how the irreducible generic nature of the lyric transcends linguistic and cultural barriers but also reveals the fundamental distinctions between the traditions. Most crucially, she dissects the two radically different conceptualizations of reality—mimesis and xing—that serve as underlying principles for the poetic practices of each tradition. Skillfully integrating theory and practice, *The Poetics of Repetition in English and Chinese Lyric Poetry* provides a much-needed model for future study of Chinese and English

poetry as well as lucid, succinct interpretations of individual poems. *Chinese Poetry in English Verse* Duke University Press Unmatched in scope and literary quality, this landmark anthology spans three thousand years, bringing together more than six hundred poems by more than one hundred thirty poets, in translations—many new and exclusive to the book—by an array of distinguished translators. Here is the grand sweep of Chinese poetry, from the Book of Songs—ancient folk songs said to have been collected by Confucius himself—and Laozi’s *Dao De Jing* to the vividly pictorial verse of Wang Wei, the romanticism of Li Po,

the technical brilliance of Tu Fu, and all the way up to the twentieth-century poetry of Mao Zedong and the post—Cultural Revolution verse of the Misty poets. Encompassing the spiritual, philosophical, political, mystical, and erotic strains that have emerged over millennia, this broadly representative selection also includes a preface on the art of translation, a general introduction to Chinese poetic form, biographical headnotes for each of the poets, and concise essays on the dynasties that structure the book. The *Anchor Book of Chinese Poetry* captures with impressive range and depth the essence of China’s illustrious poetic tradition.

## Poems of the Late

**T'ang** UBC Press

The Book of Songs (or Shi-jing), the oldest existing anthology of Chinese poetry, comprises 305 works created over centuries. Some feature lyrics in simple language that reflects the common people, addressing love and courtship, political satire, and protest. Others focus on court life and dynasties; nearly all rhyme. This stunning dual-language edition features 32 beautiful verses, including "Se Miu," about a man exhaustedly working for the king, and "Odes Of Yong (Bo Zhou)," a melancholy love poem. *The Art of Chinese Poetry* Columbia University Press  
The first full flowering of Chinese poetry occurred in the

illustrious T'ang Dynasty, and at the beginning of this renaissance stands Meng Hao-jan (689-740 c.e.), esteemed elder to a long line of China's greatest poets. Deeply influenced by Ch'an (Zen) Buddhism, Meng was the first to make poetry from the Ch'an insight that deep understanding lies beyond words. The result was a strikingly distilled language that opened new inner depths, non-verbal insights, and outright enigma. This made Meng Hao-jan China's first master of the short imagistic landscape poem that came to typify ancient Chinese poetry. And as a lifelong intimacy with mountains dominates Meng's work, such innovative poetics made him a

preeminent figure in the wilderness (literally rivers-and-mountains) tradition, and that tradition is the very heart of Chinese poetry. This is the first English translation devoted to the work of Meng Hao-jan. Meng's poetic descendents revered the wisdom he cultivated as a mountain recluse, and now we too can witness the sagacity they considered almost indistinguishable from that of rivers and mountains themselves. How to Read Chinese Poetry University of Chicago Press

The Songs of the South is an anthology first compiled in the second century A.D. Its poems, originating from the state of Chu and rooted in Shamanism, are grouped under seventeen titles and

contain all that we know of Chinese poetry's ancient beginnings. The earliest poems were composed in the fourth century B.C. and almost half of them are traditionally ascribed to Qu Yuan.

Songs of My Heart OUP USA

A representative sampling of works by the leading Chinese poets is accompanied by biographical sketches and a brief history of Chinese literature

Chinese Literature Anchor

Poetry is the most concise and precise expression of a culture. A Poetic Portal to Chinese Culture is therefore your smartest start to learn everything deep down inside of the world's most populated

country. Through in-depth but easy-to-read interpretations of Chinese poetry, this book familiarizes you with all the flamboyant Chinese festivals of the year, tells you why Taiwan is also called the Republic of China, and shows you Chinese people's core values. With its 12 chapters named after the 12 months of the year, this book takes you through an imaginary calendar year to embrace one Chinese custom after another in chronological order. As a month usually contains four to five weeks, each chapter presents English translations of four or five famous Chinese poems that portray the chapter's designated time of year. Envision Chinese poetry as an arch of wisteria

growing from Chinese culture to crown the culture's entrance. If you are one of the outsiders who appreciate the calligraphy of Chinese poems but don't know their meanings, let the author of this book unlock the gate of language for you, and guide you all the way into the heart of the cultural garden. This book has a lower-priced e-book version (\$8.99, but free for Kindle subscribers) at [http://www.amazon.com/Poetic-Portal-Chinese-Culture-ebook/dp/B005LY7H9W/ref=sr\\_1\\_1?s=digital-text&ie=UTF8&qid=1428126619&sr=1-1&keywords=a+poetic+portal+to+chinese+culture](http://www.amazon.com/Poetic-Portal-Chinese-Culture-ebook/dp/B005LY7H9W/ref=sr_1_1?s=digital-text&ie=UTF8&qid=1428126619&sr=1-1&keywords=a+poetic+portal+to+chinese+culture) Lyric Poets of the Southern T'ang  
Shambhala

### Publications

This collection of seventeen essays by James R. Hightower and Florence Chia-ying Yeh contains three chapters on shih poetry, ten chapters on Sung tz'u, and four chapters on the works of Wang Kuo-wei. It includes ten previously unpublished works, including Hightower's now classic work on T'ao Ch'ien and Yeh's studies of Subg tz'u, as well as seven important additions to the literature on Chinese poetry. The essays treat individual poets, particular poetic techniques (for example, allusion), and general issues of period style and poetry criticism. The previously published items have been updated to include the Chinese texts of all

poems presented in translation. Although authored separately by Professors Hightower and Yeh, the essays presented here are the result of their thirty years of collaboration in working on Chinese poetry. Through close readings of individual texts, the two authors explicate the stylistic and psychological components of the work of the poets they study and present compelling interpretations of their poems.

### *Selected Poems* New Directions Publishing

A major anthology of classical works, presented by a forefront poet and translator, offers insight into the Chinese poetic tradition and includes nearly five hundred pieces spanning the genre's

first three millennia. *Three Hundred Tang Poems* Chinese Bound Classics Republic of Apples, Democracy of Oranges presents nearly 100 poets and translators from China and the U.S.—the two countries most responsible for global carbon dioxide emissions and the primary contributors to extreme climate change. These poetic voices express the altered relationship that now exists between the human and non-human worlds, a situation in which we witness everyday the ways environmental destruction is harming our emotions and imaginations. “What can poetry say about our place in the natural world today?” ecologically minded poets ask. “How do we

express this new reality in art or sing about it in poetry?” And, as poet Forrest Gander wonders, “how might syntax, line break, or the shape of the poem on the page express an ecological ethics?” Eco-poetry freely searches for possible answers. Sichuan poet Sun Wenbo writes: ... I feel so liberated I start writing about the republic of apples and democracy of oranges. When I see apples have not become tanks, oranges not bombs, I know I've not become a slave of words after all. The Chinese poets are from throughout the PRC and Taiwan, both minority and majority writers, from big cities and rural provinces, such as Liangshan Yi Autonomous Prefecture

and Xinjiang Uyghur, Tibet, and Inner Mongolia Autonomous Regions. The American poets are both emerging and established, from towns and cities across the U.S. Included are images by celebrated photographer Linda Butler documenting the Three Gorges Dam, on the Yangtze River, and the aftermath of Hurricane Katrina, on the Mississippi River Basin.

*Pearl from the Dragon's Mouth*

CreateSpace  
With some hesitation I have included literal versions of six poems (three of the "Seventeen Old Poems," "Autumn Wind," "Li Fu jen," and "On the Death of his Father") already skilfully rhymed by Professor Giles in

"Chinese Poetry in English Verse." They were too typical to omit; and a comparison of the two renderings may be of interest. Some of these translations have appeared in the "Bulletin of the School of Oriental Studies," in the "New Statesman," in the "Little Review" (Chicago), and in "Poetry" (Chicago). With some hesitation I have included literal versions of six poems (three of the "Seventeen Old Poems," "Autumn Wind," "Li Fu jen," and "On the Death of his Father") already skilfully rhymed by Professor Giles in "Chinese Poetry in English Verse." They were too typical to omit; and a comparison of the two renderings may be of interest.

Some of these translations have appeared in the "Bulletin of the School of Oriental Studies," in the "New Statesman," in the "Little Review" (Chicago), and in "Poetry" (Chicago).

**Taken to Heart: 70 Poems from the Chinese**

Columbia University Press

In traditional Chinese culture, poetic artistry held a place that was unrivaled by any other single talent, and was a source of prestige and even of political power. In this rich collection, J. P. Seaton introduces the reader to the main styles of Chinese poetry and the major poets, from the classic Shih Ching to the twentieth century. Seaton has a poet's ear, and his translations here are fresh and vivid.

**The Heart of Chinese Poetry**

Companions for the Journey  
Li Po (701-762) is considered one of the greatest poets to live during the Tang dynasty—what was considered to be the golden age for Chinese poetry. He was also the first Chinese poet to become well known in the West, and he greatly influenced many American poets during the twentieth century. Calling himself the "God of Wine" and known to his patrons as a "fallen immortal," Li Po wrote with eloquence, vividness, and often playfulness, as he extols the joys of nature, wine, and the life of a wandering recluse. Li Po had a strong social conscience, and he struggled against the hard times of his age.

He was inspired by the newly blossoming Zen Buddhism and merged it with the Taoism that he had studied all his life. Though Li Po's love of wine is legendary, the translator, J. P. Seaton, includes poems on a wide range of topics—friendship and love, political criticism, poems written to curry patronage, poems of the spirit—to offer a new interpretation of this giant of Chinese poetry. Seaton offers us a poet who learned hard lessons from a life lived hard and offered his readers these lessons as vivid, lively poetry—as relevant today as it was during the Tang dynasty. Over one thousand poems have been attributed to Li Po, many of them unpublished. This new collection includes

poems not available in any other editions.

The ~~ce~~ mist of my heart University of Alaska Press

These seventy poems are masterpieces from over a thousand years of classical Chinese poetry. Beauty and simplicity meld to convey an astounding landscape with both enchanting details and breath-taking vastness. The poems constitute an anthology, given to Chinese school children as a text to aid their instruction in Mandarin, and to introduce them to China's rich literary history. The poems are considered representative of China's highest poetic achievements from the Han Dynasty to the Qing. We have striven to mirror the emotional state and the musical values of the originals.

We chose to translate  
line by line, and have

eschewed jumbling  
lines within individual  
poems.