

# Mistress & Maid (JIAOHONGJI)

1988  
*Along Chengshan*  
**Cyril Birch,**  
TRANSLATOR & EDITOR



# Mistress And Maid Jiaohong Ji By Meng Chengshun

**Michael Brown**



## **Mistress And Maid Jiaohong Ji By Meng Chengshun:**

**Mistress and Maid (Jiaohong ji) by Meng Chengshun**, 2001-03-16 *Mistress Maid* one of the greatest tragedies of Chinese drama is here available for the first time in English Acclaimed translator Cyril Birch presents the bittersweet tale of Bella daughter of the Wang family her maid Petal and the young scholar Shen Chun After her father reneges on her marital pact Bella refuses to renounce her love for Shen with whom she has vowed to share in life one room in death one tomb The subversion of both conventional morality and the arranged marriage through vivid drama and witty comic scenes makes this seventeenth century play particularly innovative Chinese critics have hailed it as essentially revolutionary for its depiction of youthful resistance to latter day Confucian values but as Birch notes in the introduction the glory of *Mistress Maid* is the tender delicacy of the lovers interactions This depth of feeling also distinguishes the play from others of the talent meets beauty genre so prevalent during the late imperial age

**A General History of Chinese Art** Xifan Li, 2022-10-03 This volume analyses the history of Chinese art during the time of the Ming Dynasty during which the various traditions of painting academies were developed further leading to new painting styles and schools The volume also highlights the developments in music crafts porcelain and architecture A General History of Chinese Art comprises six volumes with a total of nine parts spanning from the Prehistoric Era until the 3rd year of Xuanton during the Qing Dynasty 1911 The work provides a comprehensive compilation of in depth studies of the development of art throughout the subsequent reign of Chinese dynasties and explores the emergence of a wide range of artistic categories such as but not limited to music dance acrobatics singing story telling painting calligraphy sculpture architecture and crafts Unlike previous reference books A General History of Chinese Art offers a broader overview of the notion of Chinese art by asserting a more diverse and less material understanding of arts as has often been the case in Western scholarship

**The Origin and Development of Chinese Fiction** Changyu Shi, 2024-08-27 This book introduces the origin and development of Chinese fiction before late Qing dynasty It covers a broad range of topics in traditional Chinese fiction studies including novels written in classical and vernacular Chinese structure and narrative of fiction writing the relationship between fiction and other traditional Chinese literary genres such as legends and proses of the pre Qin philosophers This book is a classic introduction to history of Chinese fiction studies since being first published in 1995

**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

[Accidental Incest, Filial Cannibalism, and Other Peculiar Encounters in Late Imperial Chinese Literature](#) Tina Lu, 2020-03-17 Described as all under Heaven the Chinese empire might have extended infinitely covering all worlds and cultures That ideology might have been convenient for the state but what did late imperial people really think about the scope and limits of the human community Writers of late imperial fiction and drama were the author argues deeply engaged with questions about the nature of the Chinese empire and of the human community Fiction and drama repeatedly pose

questions concerning relations both among people and between people and their possessions What ties individuals together whether permanently or temporarily When can ownership be transferred and when does an object define its owner What transforms individual families or couples into a society Tina Lu traces how these political questions were addressed in fiction through extreme situations husbands and wives torn apart in periods of political upheaval families so disrupted that incestuous encounters become inevitable times so desperate that people have to sell themselves to be eaten

**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

Love for a Laugh: The Comic in Romantic Chuanqi Plays of the 17th and 18th Centuries Yanbing Tan, 2023-05-25 After the strikingly beautiful Peony Pavilion how could one write about love and the ideal of emotional authenticity qing in the chuanqi genre This book presents a group of creative dramatists who confronted this challenge by giving the romantic theme of chuanqi their unique comic twists This book demonstrates how their comic articulations bring the qing ideal down to the mundane world of family obligations political ambitions commercial interests and gender frustrations By highlighting the crucial but understudied role that the comic plays this book enriches our understanding of the intellectual depth and critical scope of the chuanqi genre

*The Phantom Heroine* Judith T. Zeitlin, 2007-06-30 The phantom heroine in particular the fantasy of her resurrection through sex with a living man is one of the most striking features of traditional Chinese literature Even today the hypersexual female ghost continues to be a source of fascination in East Asian media much like the sexually predatory vampire in American and European movies TV and novels But while vampires can be of either gender erotic Chinese ghosts are almost exclusively female The significance of this gender asymmetry in Chinese literary history is the subject of Judith Zeitlin's elegantly written and meticulously researched new book Zeitlin's study centers on the seventeenth century one of

the most interesting and creative periods of Chinese literature and politically one of the most traumatic witnessing the overthrow of the Ming the Manchu conquest and the subsequent founding of the Qing Drawing on fiction drama poetry medical cases and visual culture the author departs from more traditional literary studies which tend to focus on a single genre or author Ranging widely across disciplines she integrates detailed analyses of great literary works with insights drawn from the history of medicine art history comparative literature anthropology religion and performance studies The Phantom Heroine probes the complex literary and cultural roots of the Chinese ghost tradition Zeitlin is the first to address its most remarkable feature the phenomenon of verse attributed to phantom writers that is authors actually reputed to be spirits of the deceased She also makes the case for the importance of lyric poetry in developing a ghostly aesthetics and image code Most strikingly Zeitlin shows that the representation of female ghosts far from being a marginal preoccupation expresses cultural concerns of central importance

A Topsy-Turvy World Wilt L. Idema, Wai-ye Li, Stephen H. West, 2023-10-10 Playwriting in many forms flourished during the late Ming and early Qing dynasties Shorter theatrical genres in particular offered playwrights opportunities for experimentation with both dramatic form and social critique Despite their originality and wit these short plays have been overshadowed by the lengthy masterpieces of the southern drama tradition A Topsy Turvy World presents English translations of shorter sixteenth to eighteenth century plays spotlighting a lesser known side of Chinese drama Satirical and often earthy these mostly one act plays depict deceit dissembling reversed gender roles and sudden upending of fortunes With zest and humor they portray henpecked husbands supercilious and lustful monks all too human sage kings disgruntled officials and overreaching young scholars These plays provide a glimpse of Chinese daily life and mores even as they question or subvert the boundaries of social moral and political order Each translation is preceded by a short introduction that describes the play's author context formal qualities and textual history A Topsy Turvy World offers a new view of a significant period in the development of the Chinese theatrical tradition and provides insight into the role of drama as cultural critique

**The Chinese Love Story from the Tenth to the Fourteenth Century** Alister D. Inglis, 2023-04-01 Love stories formed a major part of the classical short story genre in China from as early as the eighth century when men of letters began to write about romantic encounters In later centuries such stories provided inspiration for several new literary genres While much scholarly attention has been focused on the short story of both the medieval and late imperial eras comparatively little work has been attempted on the interim stage the Song and Yuan dynasties which spanned some five hundred years from the tenth to the fourteenth centuries Yet this was a crucial developmental period for many forms of narrative literature so much so that any understanding of late imperial narrative should be informed by the earlier tradition The first study of its kind in English The Chinese Love Story from the Tenth to the Fourteenth Century traces the development of the love story throughout this important yet overlooked era Using Tang dynasty stories as a point of comparison Alister D Inglis examines and appraises key new themes paying special

attention to period hallmarks gender portrayal and textuality Inglis demonstrates that contrary to received scholarly wisdom this was a highly innovative period during which writers and storytellers laid a fertile foundation for the literature of late imperial China

**The Figurative Works of Chen Hongshou (1599-1652)** Tamara Heimarck Bentley, 2017-07-05 Despite the importance of Chen Hongshou 1599-1652 as an artist and scholar of the Ming period until now no full length study in English has focused on his work Author Tamara H Bentley takes a broadly interdisciplinary approach treating Chen's oeuvre in relation to literary themes and economic changes and linking these larger concerns to visual analyses Considering Chen's paintings and prints alongside Chen's romance drama commentaries and prefaces and his collected writings particularly poetry Bentley sheds new light not only on Chen but also on an important cultural moment in the first half of the seventeenth century Through analysis of Chen's figure paintings and print designs Bentley examines the artist's engagement with the values of authenticity and emotion which were part of a larger discourse stressing idiosyncrasy the individual voice and vernacular literature She contrasts these values with the commercial aspects of his production geared at an expanding art market of well to do buyers excavating the apparent contradiction inherent in the two pursuits In the end she suggests the emphasis on the authentic voice was marketed to a broad field of anonymous buyers Though her primary focus is on Chen Hongshou Bentley's investigation ultimately concerns not only this individual artist but also the effect of early modern changes on an artist's mode of working and his self image in the West as well as the East The study touches upon expanding international trade and the rise of middle class art markets including print markets not only in China but also in the Dutch Republic in circa 1630-1650 Bentley investigates the specific rhetoric of different categories of images including Chen's non literal figurative works literal commemorative portraits his printed romance drama illustrations and his printed playing cards Bentley's investigation takes in issues of studio practice including various types of image replication

*The Figurative Works of Chen Hongshou (1599-1652)* Tamara Heimarck Bentley, 2012 Despite the importance of Chen Hongshou 1599-1652 as an artist and scholar of the late Ming period until now no full length study in English has focused on his work Author Tamara H Bentley takes a broadly interdisciplinary approach treating Chen's oeuvre in relation to literary themes and economic changes and linking these larger concerns to visual analyses In so doing Bentley sheds new light not only on Chen but also on an important cultural moment in the first half of the seventeenth century when Chinese scholar artists began to direct their work towards anonymous public markets

**Writing and Materiality in China** Judith T. Zeitlin, 2020-10-26 Speaking about Chinese writing entails thinking about how writing speaks through various media In the guises of the written character and its imprints traces or ruins writing is more than textuality The goal of this volume is to consider the relationship of writing to materiality in China's literary history and to ponder the physical aspects of the production and circulation of writing To speak of the thingness of writing is to understand it as a thing in constant motion transported from one place or time to another one genre or medium to another one person or public to another Thinking about writing as the

material product of a culture shifts the emphasis from the author as the creator and ultimate arbiter of a text's meaning to the editors/publishers/collectors and readers through whose hands a text is reshaped, disseminated and given new meanings. By yoking writing and materiality, the contributors to this volume aim to bypass the tendency to oppose form and content, words and things, documents and artifacts to rethink key issues in the interpretation of Chinese literary and visual culture.

*Rivista degli studi orientali*, 2007      **Text, Performance, and Gender in Chinese Literature and Music** Maghiel van Crevel, Michel Hockx, Tian Yuan Tan, 2009-11-27 Wilt Idema is one of the world's leading scholars and translators of Chinese literature with research interests ranging from classical poetry to premodern fiction, performance literature and women's writing. His oeuvre is exceptional in its inclusiveness and its ability to let different historical periods, genres and issues speak to one another and to make the riches of Chinese literature accessible to a wide range of readers. In honor of his work, this collection brings together new research by twenty-two prominent scholars in a field of tremendous scope and diversity on topics including genre characteristics, literary representations of social and political history, gender and cultural identity, music, autobiography, women's writing, internet literature and more.      *Xueqin and Xakespeare* Judith Forsyth, 2024-03-19 This monograph offers a detailed consideration of the five-volume novel written by Cao Xueqin and translated into English as *The Story of the Stone* when read through William Shakespeare's drama *Hamlet, Prince of Denmark: A Tragedy in Five Acts*. The book builds on the superlative David Hawkes/John Minford English language translation which is inspired by resonances between the English/Shakespearean literary heritage and the dynasties/old Chinese literary tradition inherited by Cao Xueqin. The Introduction sets out the potential for the significant cultural exchange between these two great literary works, each an inexhaustible inspiration of artistic and scholarly re-interpretation. Two chapters bring into consideration two universal literary themes: patriarchy/filial obedience and family honour and tragic/romantic love. These chapters are structured so that a key episode in *Hamlet* provides the initial perspective which is then carried through to an episode in *The Story of the Stone* which offers points of complementarity in depth. Interpretation draws on inter-textual/historical and contemporary contexts referenced from the immense body of scholarly research which has accumulated around these iconic works. The third chapter proposes a new reading of the problematic shrew character in the novel Wang Xi-feng through tracing the similarities of the structure of the narration of her life and death with a Shakespearean five-act tragedy. The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non-Commercial No Derivatives CC BY-NC-ND 4.0 international license.      *The Journal of Japanese Studies*, 2001 A multidisciplinary forum for communicating new information, new interpretations and recent research results concerning Japan to the English-reading world.      *Trauma and Transcendence in Early Qing Literature* Wilt L. Idema, Wai-ye Li, Ellen Widmer, 2006 The collapse of the Ming dynasty and the Manchu conquest of China were traumatic experiences for Chinese intellectuals. The 12 chapters in this volume and the introductory essays on early Qing poetry, prose and drama understand the writings of this era wholly or

in part as attempts to recover from or transcend the trauma of the transition years      **From Skin to Heart** Paolo Santangelo, Ulrike Middendorf, 2006 Just like the self sensations and emotions expressed in literature are elusive issues Necessarily separated from living reality and yet in a sense a mirror of it linguistic coding of bodily feeling and emotional feeling became subject of avid interest among scholars of historical emotion research and the history of mentality in intra and intercultural perspectives This volume combines eleven essays with critical discussions concerning the bidirectional network of sense perception and emotion Exploring the theme from different angles psychological medical and literary From Skin to Heart highlights the intimate interrelationship between bodily sensations states of mind and the emotions from pain illness and self destruction to love sickness and self sacrifice in early Chinese poetry and ethics and late imperial lyrics and narrative The partly descriptive partly analytical essays are contributions of a new wave of Continental and American sinology that inspired by cultural studies discourse analysis and rhetorical analysis offers fresh views on body and psyche as locked into and emerging from Chinese primary sources An appendix provides additional examples of the rich linguistic material referring to phenomena of sense perception and the affective sphere and their interdependence      **CHINOPERL Papers**, 2006



## Reviewing **Mistress And Maid Jiaohong Ji By Meng Chengshun**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Mistress And Maid Jiaohong Ji By Meng Chengshun**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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