



Seminar in Classical Chinese Poetry
Chst590CX/ EAST390CX/ CC300IX

Instructor: Benjamin Ridgway

Class Meeting Times: Tuesday and Thursday 2:00-3:15 pm

Meeting Place: Meier Hall 128

Office Hours: Tuesday and Thursday 1:00-2:00 pm

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Course Description:

This course offers an introduction to classical Chinese poetry from its beginnings to the Song dynasty in a discussion-based seminar. Our goals will be to read, understand, and write about some of the landmark works of classical Chinese literature and to familiarize ourselves with key genres of poetry (the *fu* prose poem, *shi* poetry and *ci* or song lyrics) and the major writers who have had an enduring impact on the Chinese cultural tradition. Students will learn how to read closely and intensively and how to analyze each work in terms of its formal conventions, its general historical context, and its relation to other forms or to other individual pieces. We will also explore a number of topics related to Chinese poetry, such as the gradual synthesis of folk and elite poetic forms, the relationship between

self and nature in philosophically-inspired poetry, and the place and problem of women's poetry in a male-dominated literary tradition and society.

All primary texts will be read in the finest English translations available and no Chinese language background is required. A one-credit intensification of this class is possible for students with at least two years of Chinese language study who are interested in reading selections of Chinese poetry in the original classical Chinese. A schedule for this reading group will be arranged with participating students during the first week of classes.

Course Objectives and Requirements:

Our class will be conducted seminar style- and as such will be devoted to an active exchange of ideas about assigned readings. On class days when a new genre or author is being introduced, I will spend some time at the beginning of class introducing relevant historical and cultural background information. I will also frequently ask students to summarize points from the background reading for the day. But on the whole, the course will be characterized by in-class, student-centered discussions and close readings. Thus, it cannot be overstressed how important it is to come to class having completed and thought carefully over the assigned readings. The quality of our class will depend on your having thoughtfully considered each reading. Please refer to the course schedule to determine reading load. You are required to have your own copy of all the required readings for the course and to bring your copy of the day's readings to each class. Students who arrive to class without their class readings receive a zero for participation for that day.

The textbook upon which all other aspects of this course are built is *How To Read Chinese Poetry, A Guided Anthology* edited by Zong-qi Cai. This work contains chapters organized around the major genres of classical Chinese poetry which we will become familiar with written by scholars specializing in each particular time period and genre. English translations are paired with original Chinese texts in order to help students grasp not just the translated meaning, but also the intense visual, oral, and aural experience of Chinese poetry. Sound recordings for selected poems from this textbook are available for listening at <http://www.cup.columbia.edu/static/cai-sound-files>. In addition to chapters from *How to Read Chinese Poetry*, we will also be reading selected scholarly articles and chapters of books on Chinese poetry, including *The Art of Chinese Poetry*, by James J.Y. Liu and Patricia Ebrey's *Cambridge Illustrated History, China*. Liu's work, among other things, will give some background into Chinese language, rhyme, tone, (etc.) and the traditional Chinese appreciation of poetry. Patricia Ebrey's chapters will provide the historical context necessary to a rounded interpretation of poetic works. I hope that we can devote a brief period in each class period to discuss the material in these secondary readings, but if time runs out, we will always concentrate on discussing the poems themselves rather than background reading. To write well-informed formal papers requires you to read these primarily and secondary works carefully. Please note that I will occasionally assign extra readings and that pop quizzes may be given to test students on these secondary works.

Writing Assignments:

Students will work on three kinds of writing assignments in this class to help them develop their analytical and persuasive writing abilities:

- **Weekly submission of “question and issue” response papers**

For each week, you are expected to prepare (**at least**) three comments or observations about the readings. These should include your own speculation and theories that you will then raise in class. I expect each student to keep a notebook for jotting down ideas while reading; the comments and questions for in-class discussion ideally will derive from your reading notes. The three items

should be typed neatly (on one page) and handed in at the end of each class period. The date should be clearly indicated on these daily assignments.

Chapters from *How to Read Chinese Poetry* generally constitute an essay "sprinkled" with poems that the author uses to illustrate his or her points. Whether the reading is of this type, or if it consists of poems but no essay, **while you should be prepared to participate in a discussion on all of the pieces, focus on two (or three) poems, or three major points about one poem.** You should indicate at the bottom of your daily "question and issues" response paper the titles of the work (s) on which you chose to focus. **Please always read the entire assignment first.** As you are reading, take notes in a notebook or in the margins; go back to those pieces that moved, interested or confused you, and give them some extra thought. A portion of class time will be devoted to each of you leading the class in a discussion of one or more of the pieces on which you have chosen to concentrate, and the rest of the students will be expected to be familiar with **all** of the poems, and to (intelligently) discuss them. **No late submissions are accepted.**

- **Three "short" papers of four-to-six pages**

Students will write a total four formal papers in this class. The length of the first three papers is 4-6 pages. Paper topics will be distributed at least one week before each paper is due. Students registered for intensified-credit are required to rewrite the first three papers according to my suggestions and comments. The original version of each paper will be returned promptly with a grading criterion attached that specifies the areas in which each student excelled and in which they need improvement, as well as including written comments. Rewriting is mandatory for CW students and due one week following the original due date for each paper. A grade for the original paper will not be recorded unless a satisfactory rewriting has been turned in. At the end of the semester, all students have the option of submitting one of these first three papers, with further revisions, for a consideration of a change in grade. Chapters from *How To Read Chinese Poetry* are also excellent models for how to write about Chinese poetry, so please pay attention to each author's approach to reading and interpreting example poems.

- **One "long" research paper of twelve-to-fifteen pages**

All students will write a 12-15 page research paper that uses 2-3 secondary sources in addition to a set of poems by a particular poet or on a particular theme. Topics will be decided in individual meetings with students during week 13. During the last week of classes, students will give 15-20 minute presentations using power-point or similar software programs on their research topic and distribute an outline of their argument and example poems to the class at the beginning of week 17. The research paper is due at noon, Monday, May 12 of finals week.

Due dates for the four formal paper assignments are on the schedule below. More information on the formal paper topics and the grading criterion will also be distributed later in class.

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|---|---------------------------|
| 1. <i>Classic of Poetry</i> or <i>Songs of the South</i> | Friday, Jan.30, 12 noon |
| 2. Tao Qian or Xie Lingyun | Friday, Feb.20, 12 noon |
| 3. Wang Wei, Li Bai, Du Fu, or major themes in Tang poetry | Friday, April 10, 12 noon |
| 4. Research paper- topics to be announced
(women poets, other Six Dynasties or Tang poets, Song <i>shi</i> , or Song <i>ci</i>) | Monday, May 11, 12 noon |

Please note that these due dates are NOT class days. I hope that this helps to prevent you doing work for a paper instead of preparing for class discussion. To me, class discussion is always the most important part of the course.

Note on Late Papers and Extensions: I encourage students to start early on their papers and come to office hours to discuss with me your ideas or the specific texts that you want to use in your papers. In this class some kind of writing assignment is due each week, so in order to keep up with the pace of the class and to cultivate strong academic habits, students need to be conscientious about turning in papers on time. Both late papers and rewrites of papers will be lowered one grade level (for example from A to A-) for every 24 hours late. Extensions for papers will be granted only under conditions of serious illness or family emergency. Again, these are conditions that require written notification from a doctor or the Valparaiso University Health Clinic.

Attendance and Participation

Punctual attendance at all classes is required. If you miss a class, the only excuse accepted is written notification from a doctor or the Valparaiso University Health Clinic. *How your attendance and participation is graded: Your attendance at all class sessions is expected; poor attendance and lack of participation will affect your final grade **dramatically**. After every class period I will give you a mark from zero to ten. If you are not in class, you get a zero. If you are present but do not participate, you get a five. If you participate actively, demonstrating a willingness to share your perceptions and insights and to respect and challenge others' you get a ten. The average of all of the marks will be your participation grade. If you have any questions about your standing at any time during the semester, or want to know how to improve your grade, I encourage you to come in and see me in office hours.*

Grades:

In-class discussion/attendance	20%
Weekly submission of comments and questions:	20%
Paper 1:	12%
Paper 2:	12%
Paper 3:	12%
Paper 4:	24%
<u>Writing Total</u>	<u>80%</u>
Grand Total:	100%

Required Books:

1. Zong-qi Cai, ed., *How To Read Chinese Poetry, A Guided Anthology*. New York: Columbia University Press, 2008.
2. Patricia Buckley Ebrey, *Cambridge Illustrated History, China*. Cambridge (UK): Cambridge University Press, 2006.
3. James Liu, *The Art of Chinese Poetry*. Chicago: University of Chicago Press, 1962.
4. Eliot Weinberger and Octavio Paz, *Nineteen Ways of Looking at Wang Wei*. New York: Moyer Bell Limited, 1987.

Week 1- Introduction- How to Read a Chinese Poem

Jan. 8- Introduction to Course and Syllabus

- How to Read a Chinese Poem

Textbooks: Eliot Weinberger and Octavio Paz, *Nineteen Ways of Looking at Wang Wei*, 1-43

Week 2- Poetry from Early China:

Selections from the *Classic of Poetry (Shi Jing)*

Jan. 13- Voices of Love and Protest

Readings:

Textbooks:-James J.Y. Liu, *The Art of Chinese Poetry*, 3-48 (Part I, 1-4)

William H. Nienhauser Jr., "Tetrasyllabic Shi Poetry: The Book of Songs (Shijing) in Zong-qi Cai, ed., *How To Read Chinese Poetry* (Chapter 1: 13-36)
Ebrey, *Cambridge Illustrated History, China*, Chap.1: 10-37

Jan. 15- Myth, Sacrifice, and Poetry

Readings:

Course VU: Additional poems from the Classic of Poetry in Owen, *Anthology*, 11-24

Week 3- Poetry from Early China:

Selections from the *Songs of the South (Chu Ci)*

Jan. 20-Nine Songs (*Jiu Ge*)

Readings:

Textbooks:- Fusheng Wu, "Sao Poetry: The Lyrics of Chu" in Zong-qi Cai, *How To Read Chinese Poetry* (Chapter 2: 36-41)

Ebrey, *Cambridge Illustrated History, China*, Chap.2: 38-60

Jan. 22- "Encountering Sorrow" (*Li Sao*)

Readings:

Textbooks:- Fusheng Wu, "Sao Poetry: The Lyrics of Chu" in Zong-qi Cai, *How To Read Chinese Poetry*, (Chapter 2: 41-56)

Course VU: David Hawkes, "The Quest for the Goddess," 42-68

Week 4- China's Philosophical Traditions and Poetry: Confucianism and Daoism

Jan. 27- Confucianism

Course VU:

James J.Y. Liu, *The Art of Chinese Poetry*, 63-76 (Part II, 1-2)

Frederick W. Mote, "Early Confucianism" in *Intellectual Foundations of China*, pp.26-58
Selections from the *Analects*

Jan. 29- Daoism

Course VU:

James J.Y. Liu, *The Art of Chinese Poetry*, 77-87 (Part II, 3-4)

Frederick W. Mote, "Early Taoism" in *Intellectual Foundations of China*, pp.59-76
Selections from the *Dao De Jing* and *Zhuang Zi*

Paper #1 Due: Chuci, Han Fu, Han Yuefu, Friday, Jan. 30, 12:00 noon

Week 5- Genres of Han Dynasty Poetry: Rhapsodies (*Fu*) and Folk Songs (*Yuefu*)

Feb. 3- Han Rhapsodies (*Fu*)

Readings

Textbooks:- David Knechtges, "Fu Poetry: An Ancient-style Rhapsody (*Gufu*) in Zong-qi Cai, ed., *How To Read Chinese Poetry* (Chapter 3: 59-83)
Ebrey, *Cambridge Illustrated History, China*, Chap.3: 60-86

Course VU: Additional *Fu* translations by David Knechtges

Feb. 5- Han Music Bureau Poetry (*Yuefu*)

Readings

Textbooks: Jui-lung Su, "*Shi* Poetry: Music Bureau Poems (*Yuefu*)" in Zong-qi Cai, ed., *How To Read Chinese Poetry*, (Chapter 4: 84-102)

Course VU: Additional *Yuefu* translations by Wai-lim Yip

Week 6- Six Dynasties Poetry: Farmstead and Landscape Poets

Feb. 10

Shi Poetry: Tao Qian (365-427)

Readings:

Textbooks:- James J.Y. Liu, *The Art of Chinese Poetry*, 48-60 (Part I, 5)
Wendy Schwartz, "Pentasyllabic *Shi* Poetry: Landscape and Farmscape Poems" in Zong-qi Cai ed., *How to Read Chinese Poetry* (Chapter 6: 121-128)
Ebrey, *Cambridge Illustrated History, China*, Chap.4: 86-107

Course VU: Kang-I Sun Chang, "T'ao Ch'ien: Defining the Lyric Voice" 3-46

Feb. 12

Shi Poetry: Xie Lingyun (385-433)

Readings:

Textbooks: Wendy Schwartz, "Pentasyllabic *Shi* Poetry: Landscape and Farmscape Poems" in Zong-qi Cai ed., *How to Read Chinese Poetry* (Chapter 6: 128-140)

Course VU: Kang-I Sun Chang, "Hsieh Ling-yun: The Making of a New Descriptive Mode" 47-78

Week 7- Six Dynasties Literary Theory- Concepts of Literary Creation and Reception

Feb. 17

Liu Xie's (465-522) *The Literary Mind and Carving of Dragons (Wenxin diaolong)*

Course VU: "Spirit Thought: Chapter 26" and "The One Who Knows the Tone: Chapter 48" in Owen, *Anthology*, pp.346-349 and pp.357-359.

Feb. 19

Genres of Tang Poetry 1: Regulated Verse (*Lushi*)

Textbooks:- James J.Y. Liu, *The Art of Chinese Poetry*, 91-100 (Part III, 1)

Cai, "Recent-Style Poetry: Pentasyllabic Regulated Verse (*wuyan lushi*)" in

Zong-qi Cai, "Recent-Style Poetry: Pentasyllabic Regulated Verse (*wuyan*

lushi)" in Zong-qi Cai ed., *How to Read Chinese Poetry* (Chapter 8: 161-180)

Paper #2 Due: Tao Qian or Xie Lingyun, Friday, Feb. 20, 12:00 noon

Week 8- Genres of Tang Dynasty (618-907) Poetry

Feb. 24

Genres of Tang Poetry 2: Quatrains (*Jueju*)

Textbooks: James J.Y. Liu, *The Art of Chinese Poetry*, 101-145 (Part III, 2-3)

Charles Egan, "Recent-Style Shi Poetry: Quatrains (*jueju*)" in Zong-qi Cai, ed., *How to Read Chinese Poetry* (Chapter 10: 199-225)

Feb. 26

Genres of Tang Poetry 3: Ancient-style *shi* poetry (*Gushi*)

Textbooks: James J.Y. Liu, *The Art of Chinese Poetry*, 146-150 (Part III, 4)

Paula Versano, "Ancient-Style Shi Poetry: Continuation and Change" in Zong-qi Cai, ed., *How to Read Chinese Poetry* (Chapter 11: 226-242)

Week 9- Spring Break!!!

Week 10- Spring Break!!!

Week 11- Tang Dynasty Poets: The Crafted Meditations of Wang Wei (699-761)

March 17

Shi Poetry: Wang Wei

Readings:

Textbooks:- James J.Y. Liu, *The Art of Chinese Poetry*, 101-116

Ebrey, *Cambridge Illustrated History, China*, Chap.5: 108-135

Course VU: Owen, *Great Age of Chinese Poetry*, 27-51

March 19

Shi Poetry: Wang Wei

Readings:

Textbooks:-

Course VU: Additional translations of Wang Wei by Pauline Yu

Week 12- Tang Dynasty Poets: Daoist Liberation of Li Bai (701-762)

March 24

Shi Poetry: Li Bai

Readings:

Textbooks: Liu, *The Art of Chinese Poetry*, 116-130

Course VU: Owen, *Great Age of Chinese Poetry*, 109-142

March 26

Shi Poetry: Li Bai

Readings:

Textbooks: Liu, *The Art of Chinese Poetry*, 101-116

Course VU: Paul W. Kroll, "Li Po's Transcendent Diction," 99-117

Week 13- Tang Dynasty Poets: Self and History in Du Fu (712-770)

March 31

Shi Poetry: Du Fu

Readings:

Textbooks: Liu, *The Art of Chinese Poetry*, 130-156

Course VU: Owen, *Great Age of Chinese Poetry*, 183-205 (top)

April 2

Shi Poetry: Du Fu

Readings:

Course VU: Owen, *Great Age of Chinese Poetry*, 205-224

Hans Frankel, "The Contemplation of the Past in T'ang Poetry" 345-365

Week 14- The Return of Song: Song lyrics (Ci) of the Late Tang and Five Dynasties

April 7

Ci: Wen Tingyun (fl.850), Wei Zhuang (ca.836-910), Li Yu (937-978)

Readings:

Handouts: Translations of Wen Tingyun, Wei Zhuang, and Li Yu

Textbooks:

Maija Bell Samei, "Ci Poetry: Short Song Lyrics (*xiaoling*)" in Cai Zong-qi, ed., *How to Read Chinese Poetry* (Chapter 12: 245-261)

Ebrey, *Cambridge Illustrated History, China*, Chap.6: 136-163

Cheang, *A Silver Treasury of Chinese Lyrics*, pp.37-57 and pp.66-81

Additional translations of Wen Tingyun, Wei Zhuang, and Li Yu

April 9- Variations on the Literati Short Song (*Xiaoling*): From the “Refined” to the “Vulgar”

Ci: Yan Shu (991-1055), Ouyang Xiu (1007-1072)/ Yan Jidao

Readings:

Course VU: Ronald Egan, “The Problem of the Repute of Tz’u During the Northern Song” (191-225)

Cheang, *A Silver Treasury of Chinese Lyrics*, pp.97-115 and pp.139-145

Additional translations of Yan Shu, Ouyang Xiu, and Yan Jidao

Paper #3 Due: Wang Wei, Li Bai, and Du Fu- Friday, April 10, 12:00 noon

Week 15- Travel through Landscape and Memory in Long Songs (*Manci*) of the Northern Song dynasty

April 14- Liu Yong (fl.1045)

Readings:

Textbooks: Cai , *How to Read Chinese Poetry* (Chapter 13: 262-268): Xinda Lian, “*Ci* Poetry: Long Song Lyrics (*manci*)”

Course VU:

Cheang, *A Silver Treasury of Chinese Lyrics*, pp.82-95.

Handout of additional translations and contemporary criticism of Liu Yong's song lyrics

April 16- Su Shi (1036-1101)

Textbooks: Cai , *How to Read Chinese Poetry* (Chapter 13: 268-273): Xinda Lian, “*Ci* Poetry: Long Song Lyrics (*manci*)”

Course VU:

Cheang, *A Silver Treasury of Chinese Lyrics*, pp.117-137

Shuen-fu Lin, "Through a Window of Dreams: Reality and Illusion in the Song Lyrics of the Song Dynasty" (19-40)

Handout of additional translations and contemporary criticism of Su Shi's song lyrics

Week 16- Love and Loss in the Song Lyrics of the Southern Song

April 21- China's greatest poetess, Li Qingzhao (1084-1151)

Readings

Textbooks: Cai , *How to Read Chinese Poetry* (Chapter 13: 273-276): Xinda Lian, “*Ci* Poetry: Long Song Lyrics (*manci*)”

Course VU:

Cheang, *A Silver Treasury of Chinese Lyrics*, pp.172-187.

Kang-i Sun Chang and Haun Saussy ed., *Women Writers of Traditional China: An Anthology of Poetry and Criticism*. (Stanford: Stanford University Press, 1999): 89-99 (Li Qingzhao's song lyrics), 672-675 (Li Qingzhao, “On the Song Lyric”), 727-728 (Wang Zhuo, “Comments on the Poet Li Qingzhao”)

April 23- Ye Mengde (1077-1159) and Xin Qiji (1140-1207)

Readings

Textbooks: Cai , *How to Read Chinese Poetry* (Chapter 13: 276-285): Xinda Lian, “Ci Poetry: Long Song Lyrics (*manci*)”

Course VU:

Cheang, *A Silver Treasury of Chinese Lyrics*, pp.230-255.

Handout of translations and contemporary criticism of Ye Mengde's song lyrics

Week 17- Two Modern Women Song Lyrics Writers in Late Qing/Republican China

April 28- Qiu Jin and Lu Bicheng

Course VU:

Qiu Jin (1875-1907)- Revolutionary martyr

Kang-i Sun Chang and Haun Saussy ed., *Women Writers of Traditional China: An Anthology of Poetry and Criticism*. (Stanford: Stanford University Press, 1999): 632-657.

For Qiu Jin's biography, *shi* poetry, and song lyrics.

Lu Bicheng (1883-1943)- Feminist reformer, song lyric critic, and world traveler

Shengqing Wu, “ 'Old Learning' and the Refeminization of Modern Space in the Lyric Poetry of Lu Bicheng.” *Modern Chinese Literature and Culture*, vol. 16, no. 2 (Fall 2004), pp. 1-75.

For Lu Bicheng's biography and song lyrics.

April 30- Student Presentations

Week 18- Student Presentations

May 5- Student Presentations

Paper #4 Due: Research Paper- Monday, May 12, 12:00 noon

Description of Grades for Essays

As should be clear from the descriptions below, the “A” range is reserved for truly excellent work, not just work that satisfies the requirements of the assignment.

(A) Thoroughly excellent work at every level from style and mechanics to the depth of the discussion. The essay states its objectives clearly and compellingly at the start then pursues the argument succinctly through detailed observations on well-chosen quotations from the text. The essay has an impressive complexity and abundance of ideas presented in precise language without unnecessary repetition. The essay maintains a high level of discourse, never slipping inappropriately into colloquialisms or vague terms.

(A-) An excellent essay with occasional shortcomings in phrasing or in pursuing points to their fullest conclusion. No misreadings.

(B+) A very fine essay that needs a little polishing: a final rough draft of an excellent paper. May include a misreading or solecism.

(B) A good essay that either falters on a point of interpretation or that seldom comments directly on the language of the text, and which may also be in need of a good proofreading for solecisms or confusing sentences. The writer has obviously thought carefully about the topic and has presented a number of good ideas, though they may not be organized to the best advantage.

(B-) What seems as though it ought to be a good essay but for something puzzling about the way that it is written. The essay may be disorganized; it may lack a clear argument or an intelligible frame; it may continually defer any sort of conclusion on any point but the most obvious. The writer may have worked carelessly or in excessive haste and may also benefit from some additional coaching by a writing tutor. (In fact, almost everyone can benefit from some additional coaching by a writing tutor.)

(C+) An essay that is disappointing in more than one respect or that makes a serious error of interpretation that affects the entire argument.

(C) An essay that only seems to fulfill the assignment, perhaps an experiment that went awry. Contains serious errors of interpretation.

(C- and below) The writer should not have thought that the essay was acceptable for a course at Valparaiso University and should talk to me as soon as possible.

Grading Criterion	Points
<p>1. Mechanical Issues:</p> <ol style="list-style-type: none"> 1) Includes title, works cited, page numbers 2) Other mechanical issues 	<p>_____ out of 10</p>
<p>2. Thesis Statement/Main points of argument:</p> <ol style="list-style-type: none"> 1) Clear thesis statement 2) Lists or lays out main points that will define your argument <p>Use of examples:</p> <ol style="list-style-type: none"> 1) Supports thesis with relevant and appropriate evidence 2) Uses a reasonable number of examples 3) Relevance of example is well explained 	<p>_____ out of 30</p>
<p>3. Analysis:</p> <ol style="list-style-type: none"> 1) Goes beyond reading, thinks of own ideas 2) In depth- considers implications of ideas <p>Reading and Lecture:</p> <ol style="list-style-type: none"> 1) Demonstrates an understanding of key class issues and how these are evident in the reading 	<p>_____ out of 30</p>
<p>4. Structure:</p> <ol style="list-style-type: none"> 1) Paragraphs all have topic sentence 2) Paragraphs flow from one into the next 3) Points link back to the main argument <p>Syntax/Style:</p> <ol style="list-style-type: none"> 1) Sentences are all clear and concise 2) Ideas flow- each sentence links to the one both before and after it. 	<p>_____ out of 30</p>

Works on Course VU website

Week 2

Owen, Stephen, ed. *An Anthology of Chinese Literature, Beginnings to 1911*. New York: W.W. Norton and Company, 1996.

Week 3

David Hawkes, "The Quest for the Goddess," in Cyril Birch, ed. *Studies in Chinese Literary Genres*. (Berkeley: University of California Press, 1974): 42-68.

Week 4

Mote, Frederick. *Intellectual Foundations of China, Second Edition*. New York: McGraw Hill Inc., 1989.

Week 5

Knechtges, David R., trans. *Wen Xuan or Selections of Refined Literature, Volume 3: Rhapsodies on Natural Phenomena, Birds and Animals, Aspirations and Feelings, Sorrowful Laments, Literature, Music, and Passions*. Princeton: Princeton University Press, 1996.

Yip, Wai-lim, trans. and ed. *Chinese Poetry, An Anthology of Major Modes and Genres*. Durham: Duke University Press, 1997.

Week 6

Chang, Kang-i Sun. *Six Dynasties Poetry*. Princeton: Princeton University Press, 1986.

Week 7

Owen, Stephen, ed. *An Anthology of Chinese Literature, Beginnings to 1911*. New York: W.W. Norton and Company, 1996.

Weeks 10-12

Owen, Stephen. *The Great Age of Chinese Poetry, The High T'ang*. New Haven: Yale University Press, 1981.

Week 11

Yu, Pauline. *The Poetry of Wang Wei: New Translations and Commentary*. Bloomington: Indiana University Press, 1980.

Week 12

Kroll, Paul W., "Li Po's Transcendent Diction," *Journal of the American Oriental Society*, vol. 106 (1986): 99-117.

Week 13

Frankel, Hans. "The Contemplation of the Past in T'ang Poetry" in Denis Twitchett and Arthur F. Wright eds. *Perspectives on the T'ang*. (New Haven: Yale University Press, 1973): 345-365.

Weeks 14-16

Cheang, Alice, ed.. *A Sliver Treasury of Chinese Lyrics*. Hong Kong: The Chinese University of Hong Kong, 2003.

Week 14

Egan, Ronald. "The Problem of the Repute of Tz'u During the Northern Song" in Pauline Yu, ed. *Voices of the Song Lyric in China*. (Berkeley: University of California Press, 1994): 191-225.

Week 15

Lin, Shuen-fu. "Through a Window of Dreams: Reality and Illusion in the Song Lyrics of the Song Dynasty." in Grace Fong, ed. *Hsiang Lectures on Chinese Poetry*. Montreal: Center for East Asian Research, McGill University, 2001, 19-40.

Weeks 16-17

Kang-i Sun Chang and Haun Saussy ed., *Women Writers of Traditional China: An Anthology of Poetry and Criticism*. Stanford: Stanford University Press, 1999.

Shengqing Wu, "'Old Learning' and the Refeminization of Modern Space in the Lyric Poetry of Lu Bicheng." *Modern Chinese Literature and Culture*, vol. 16, no. 2 (Fall 2004), pp. 1-75 .