

Tang And Song China Study Guide Reliability Advice

A comprehensive study of the Hongzhou school of Chan Buddhism, long regarded as the Golden Age of this tradition, using many previously ignored texts, including stele inscriptions.

Now available in paperback, this book provides an historical overview of Chinese art from antiquity to modern times, and examines the evolution of the sociological, psychological, philosophical, and spiritual underpinnings of Chinese culture in relation to art. Li Zehou draws on examples of sculpture, painting, calligraphy, and poetry, among other sources, to build a cogent and engaging argument about the nature of Chinese artistic values. Since it was first published in Chinese in 1981, *The Path of Beauty* has been read widely and translated into several languages, becoming a classic in the study of Chinese aesthetics.

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.

In contrast to the economic and cultural dominance by the south and the east coast over the past several centuries, influence in China in the early Middle Ages was centered in the north and featured a significantly multicultural society. Many events that were profoundly formative for the future of East Asian civilization occurred during this period, although much of this multiculturalism has long been obscured due to the Confucian monopoly of written records. *Multicultural China in the Early Middle Ages* endeavors to expose a number of long-hidden non-Sinitic characteristics and manifestations of heritage, some lasting to this very day. Sanping Chen investigates several foundational aspects of Chinese culture during this period, including the legendary unicorn and the fabled heroine Mulan, to determine the origin and development of the lore. His meticulous research yields surprising results. For instance, he finds that the character Mulan is not of Chinese origin and that Central Asian influences are to be found in language, religion, governance, and other fundamental characteristics of Chinese culture. As Victor Mair writes in the Foreword, "While not everyone will acquiesce in the entirety of Dr. Chen's findings, no reputable scholar can afford to ignore them with impunity." These "foreign"-origin elements were largely the legacy of the Tuoba, whose descendants in fact dominated China's political and cultural stage for nearly a millennium. Long before the Mongols, the Tuoba set a precedent for "using the civilized to rule the civilized" by attracting a large number of sedentary Central Asians to East Asia. This not only added a strong pre-Islamic Iranian layer to the contemporary Sinitic culture but also commenced China's golden age under the cosmopolitan Tang dynasty, whose nominally "Chinese" ruling house is revealed by Chen to be the biological and cultural heir of the Tuoba.

This book is the first in English to provide a comprehensive overview of the Southern Tang Dynasty (937-976). It shows that the Southern Tang was the key Chinese state of this period, preserving cultural values and artefacts from the former great Tang dynasty (618-907) which were to form the basis of the much better known Song dynasty (960-1279).

This is the first interdisciplinary effort to study friendship in late imperial China from the perspective of gender history. Friendship was valorized with unprecedented enthusiasm in Ming China (1368-1644). Some Ming literati even proposed that friendship was the most fundamental relationship among the so-called "five cardinal human relationships". Why the cult of friendship in Ming China? How was male

friendship theorized, practiced and represented during that period? These are some of the questions the current volume deals with. Coming from different disciplines (history, musicology and literary studies), the contributors thoroughly explore the complexities and the gendered nature of friendship in Ming China.

The book is the volume of “The History of Education in Song, Liao, Jin and Xixia of Dynasty ” among a series of books of “Deep into China Histories”. The earliest known written records of the history of China date from as early as 1250 BC, from the Shang dynasty (c. 1600–1046 BC) and the Bamboo Annals (296 BC) describe a Xia dynasty (c. 2070–1600 BC) before the Shang, but no writing is known from the period. The Shang ruled in the Yellow River valley, which is commonly held to be the cradle of Chinese civilization. However, Neolithic civilizations originated at various cultural centers along both the Yellow River and Yangtze River. These Yellow River and Yangtze civilizations arose millennia before the Shang. With thousands of years of continuous history, China is one of the world's oldest civilizations, and is regarded as one of the cradles of civilization. The Zhou dynasty (1046–256 BC) supplanted the Shang and introduced the concept of the Mandate of Heaven to justify their rule. The central Zhou government began to weaken due to external and internal pressures in the 8th century BC, and the country eventually splintered into smaller states during the Spring and Autumn period. These states became independent and warred with one another in the following Warring States period. Much of traditional Chinese culture, literature and philosophy first developed during those troubled times. In 221 BC Qin Shi Huang conquered the various warring states and created for himself the title of Huangdi or "emperor" of the Qin, marking the beginning of imperial China. However, the oppressive government fell soon after his death, and was supplanted by the longer-lived Han dynasty (206 BC – 220 AD). Successive dynasties developed bureaucratic systems that enabled the emperor to control vast territories directly. In the 21 centuries from 206 BC until AD 1912, routine administrative tasks were handled by a special elite of scholar-officials. Young men, well-versed in calligraphy, history, literature, and philosophy, were carefully selected through difficult government examinations. China's last dynasty was the Qing (1644–1912), which was replaced by the Republic of China in 1912, and in the mainland by the People's Republic of China in 1949. Chinese history has alternated between periods of political unity and peace, and periods of war and failed statehood – the most recent being the Chinese Civil War (1927–1949). China was occasionally dominated by steppe peoples, most of whom were eventually assimilated into the Han Chinese culture and population. Between eras of multiple kingdoms and warlordism, Chinese dynasties have ruled parts or all of China; in some eras control stretched as far as Xinjiang and Tibet, as at present. Traditional culture, and influences from other parts of Asia and the Western world (carried by waves of immigration, cultural assimilation, expansion, and foreign contact), form the basis of the modern culture of China.

By examining all the prevalent varieties of therapy from self-care to religious ritual, this book explores health care practices in China, before modern times. In ancient China most people were unable to afford a doctor, even in the unlikely case that one lived near their village and was willing to treat peasants. What did they do when their children got sick? The answer is to be found in this book, which goes far beyond the history of medicine. The author uses methods of medical anthropology to explain the curative roles of popular religion, Daoism, Buddhism and the therapeutic rites performed by imperial officials. Readers will discover the steady interaction of religious healing and classical medicine in this culture. This highly readable book builds on over forty years of study and analysis of early liturgical and medical writings and a wide variety of other sources. Its focus on the eleventh century throws new light on a period of rapid transition in many aspects of therapy and it will appeal to scholars and general readers alike.

The book is the volume of "From Xia Dynasty to Qing Dynasty: An Overview of the History of Chinese Dynasties" among a series of books for "China Classified Histories".

In this "guided" anthology, experts lead students through the major genres and eras of Chinese poetry from antiquity to the modern time. The volume is divided into 6 chronological sections and features more than 140 examples of the best shi, sao, fu, ci, and qu poems. A comprehensive introduction and extensive thematic table of contents highlight the thematic, formal, and prosodic features of Chinese poetry, and each chapter is written by a scholar who specializes in a particular period or genre. Poems are presented in Chinese and English and are accompanied by a tone-marked romanized version, an explanation of Chinese linguistic and poetic conventions, and recommended reading strategies. Sound recordings of the poems are available online free of charge. These unique features facilitate an intense engagement with Chinese poetical texts and help the reader derive aesthetic pleasure and insight from these works as one could from the original. The companion volume *How to Read Chinese Poetry Workbook* presents 100 famous poems (56 are new selections) in Chinese, English, and romanization, accompanied by prose translation, textual notes, commentaries, and recordings. Contributors: Robert Ashmore (Univ. of California, Berkeley); Zong-qi Cai; Charles Egan (San Francisco State); Ronald Egan (Univ. of California, Santa Barbara); Grace Fong (McGill); David R. Knechtges (Univ. of Washington); Xinda Lian (Denison); Shuen-fu Lin (Univ. of Michigan); William H. Nienhauser Jr. (Univ. of Wisconsin); Maija Bell Samei; Jui-lung Su (National Univ. of Singapore); Wendy Swartz (Columbia); Xiaofei Tian (Harvard); Paula Varsano (Univ. of California, Berkeley); Fusheng Wu (Univ. of Utah)

Together with the noted Tang dynasty tales, Song dynasty tales have long been highly valued and widely read in the Chinese world. As the first English translations of a selected collection of 12 Song dynasty tales, this book opens a window into the world of literature, culture, and the colorful lives of the royal house and common people in the 10th- to 13th-centuries. In addition to the translation and meticulous annotations, it offers a general introduction as well as commentaries on each tale.

Shao-yun Yang challenges assumptions that the cultural and socioeconomic watershed of the Tang-Song transition (800–1127 CE) was marked by a xenophobic or nationalist hardening of ethnocultural boundaries in response to growing foreign threats. In that period, reinterpretations of Chineseness and its supposed antithesis, "barbarism," were not straightforward products of political change but had their own developmental logic based in two interrelated intellectual shifts among the literati elite: the emergence of Confucian ideological and intellectual orthodoxy and the rise of neo-Confucian (daoxue) philosophy. New discourses emphasized the fluidity of the Chinese-barbarian dichotomy, subverting the centrality of cultural or ritual practices to Chinese identity and redefining the essence of Chinese civilization and its purported superiority. The key issues at stake concerned the acceptability of intellectual pluralism in a Chinese society and the importance of Confucian moral values to the integrity and continuity of the Chinese state. Through close reading of the contexts and changing geopolitical realities in which new interpretations of identity emerged, this intellectual history engages with ongoing debates over relevance of the concepts of culture, nation, and ethnicity to premodern China.

This book challenges the long-established structure of Chinese history around dynasties, adopting a more "organic" approach which emphasises cultural and economic trends that transcend arbitrary dynastic boundaries. It argues that with the collapse of the Tang court and northern control over the holistic empire in the last decades of the ninth century, the now-autonomous kingdoms that filled the political vacuum in the south responded with a burst of innovative energy that helped set the stage for the economic and cultural transformations of the following Song dynasty. Moreover, it argues that these transformations and this economic and cultural innovation deeply affected the subsequent model of holistic empire which continues right up to the present and that therefore the interregnum century of division left a critically important legacy.

This volume seeks to study the connections between two well-studied epochs in Chinese history: the mid-imperial era of the Tang and Song (ca. 800-1270) and the late imperial era of the late Ming and Qing (1550-1900). Both eras are seen as periods of explosive change, particularly in economic activity, characterized by the emergence of new forms of social organization and a dramatic expansion in knowledge and culture. The task of establishing links between these two periods has been impeded by a lack of knowledge of the intervening Mongol Yuan dynasty (1271-1368). This historiographical "black hole" has artificially interrupted the narrative of Chinese history and bifurcated it into two distinct epochs. This book aims to restore continuity to that historical narrative by filling the gap between mid-imperial and late imperial China. The contributors argue that the Song-Yuan-Ming transition (early twelfth through the late fifteenth century) constitutes a distinct historical period of transition and not one of interruption and devolution. They trace this transition by investigating such subjects as contemporary impressions of the period, the role of the Mongols in intellectual life, the economy of Jiangnan, urban growth, neo-Confucianism and local society, commercial publishing, comic drama, and medical learning.

Chinese, one of the oldest active languages, evolved over 5,000 years. As such, it makes for a fascinating case study in the development of language. This cultural history of Chinese demonstrates that the language grew and responded to its music and visual expression in a manner very similar to contemporary English and other Western languages. Within Chinese cultural history lie the answers to numerous questions that have haunted scholars for decades: How does language relate to worldview? What would happen to law after its language loses absolute binding power? How do music, visual, and theatrical images influence literature? By presenting Chinese not as a system of signs but as the history of a community, this study shows how language has expanded the scope of Chinese imagination and offers a glimpse into the future of younger languages throughout the world.

This important book provides the first comprehensive survey of women in China during the Sui and Tang dynasties from the sixth through tenth centuries CE. Bret Hinsch provides rich insight into female life in the medieval era, ranging from political power, wealth, and work to family, religious roles, and virtues. He explores women's lived experiences but also delves into the subjective side of their emotional life and the ideals they pursued. Deeply researched, the book draws on a wide range of sources, including standard histories, poetry, prose literature, and epigraphic sources such as epitaphs, commemorative religious inscriptions, and Dunhuang documents. Building on the best Western and Japanese scholarship, Hinsch also draws heavily on Chinese

scholarship, most of which is unknown outside China. As the first study in English about women in the medieval era, this groundbreaking work will open a new window into Chinese history for Western readers.

This book is the most detailed study to date on the entertainment system in the Tang Dynasty (618-907AD) of China. It discusses entertainment institutions not only of the local and central governments, but also of city commoners. There are many kinds of performers mentioned in the stories and historical materials of the Tang, which has led to some confusion with institutions left over from the Song Dynasty (960-1279AD). This book clarifies such issues, in addition to resolving the question of the origin of Ci in ancient Chinese art and literature.

This is the first English publication that is a reference book to introduce the essential literature of the Chinese imperial examination system, an important guide for any reader who wishes to better understand China.

During the Tang dynasty (618–907), changes in political policies, the religious landscape, and gender relations opened the possibility for Daoist women to play an unprecedented role in religious and public life. Women, from imperial princesses to the daughters of commoner families, could be ordained as Daoist priestesses and become religious leaders, teachers, and practitioners in their own right. Some achieved remarkable accomplishments: one wrote and transmitted texts on meditation and inner cultivation; another, a physician, authored a treatise on therapeutic methods, medical theory, and longevity techniques. Priestess-poets composed major works, and talented priestess-artists produced stunning calligraphy. In *Gender, Power, and Talent*, Jinhua Jia draws on a wealth of previously untapped sources to explain how Daoist priestesses distinguished themselves as a distinct gendered religious and social group. She describes the life journey of priestesses from palace women to abbesses and ordinary practitioners, touching on their varied reasons for entering the Daoist orders, the role of social and religious institutions, forms of spiritual experience, and the relationships between gendered identities and cultural representations. Jia takes the reader inside convents and cloisters, demonstrating how they functioned both as a female space for self-determination and as a public platform for both religious and social spheres. The first comprehensive study of the lives and roles of Daoist priestesses in Tang China, *Gender, Power, and Talent* restores women to the landscape of Chinese religion and literature and proposes new methodologies for the growing field of gender and religion.

This deeply researched book provides an original history of Chinese women during the pivotal Song and Yuan dynasties (960-1368). Bret Hinsch explores the most important aspects of female life in this era—political power, family, work, inheritance, religious roles, and emotions—and considers why the status of women declined during this period.

Hong Kong boasts a number of rich archaeological sites behind sandy bays. Among these backbeaches is Sha Po on Lamma Island, a site which has long captured the attention of archaeologists. However, until now no comprehensive study of the area has ever been published. *Piecing Together Sha Po* presents the first sustained analysis, framed in terms of a multi-period social landscape, of the varieties of human activity in Sha Po spanning more than 6,000 years. Synthesising decades of earlier fieldwork together with Atha and Yip's own extensive excavations conducted in 2008–2010, the discoveries collectively enabled the authors

to reconstruct the society in Sha Po in different historical periods. The artefacts unearthed from the site—some of them unique to the region—reveal a vibrant past which saw the inhabitants of Sha Po interacting with the environment in diverse ways. Evidence showing the mastery of quartz ornament manufacture and metallurgy in the Bronze Age suggests increasing craft specialisation and the rise of a more complex, competitive society. Later on, during the Six Dynasties–Tang period, Sha Po turned into a centre in the region’s imperially controlled kiln-based salt industry. Closer to our time, in the nineteenth century the farming and fishing communities in Sha Po became important suppliers of food and fuel to urban Hong Kong. Ultimately, this ground-breaking work tells a compelling story about human beings’ ceaseless reinvention of their lives through the lens of one special archaeological site. ‘A singular effort in the field of Hong Kong archaeology, Piecing Together Sha Po adopts a social landscape approach to chart the development of a single site over millennia of occupation, revealing as it does the untapped potential which careful field investigations hold for generating a better understanding of the region’s rich past.’ —Francis Allard, Department of Anthropology, Indiana University of Pennsylvania ‘This volume is the best overview of the early history of Hong Kong that I know. The authors have articulated patterns of human settlement at Sha Po in a masterly way that informs us not only of Lamma Island, or greater Hong Kong, but of Lingnan as a whole. I welcome it as the key source for specialists and the interested public alike.’ —Charles Higham, Department of Anthropology and Archaeology, University of Otago, New Zealand ‘It is rare indeed for a multi-period study of a region to not only synthesise a vast range of archaeological material but also include incisive points of theory alongside that narrative, such as the need to understand evidence at a landscape level and questioning the utility of “Neolithic” and “Bronze Age” categories. This is such a book.’ —Steve Roskams, Department of Archaeology, University of York

The book presents thirty great Chinese inventions, both ancient and modern, which are original, distinct, have made outstanding contributions and had extensive influence in China and around the globe. It also clarifies the misunderstandings and provides a clear definition and classification of the evaluation criteria for great inventions. Each invention is presented with color pictures and comprehensive discussions. The book not only offers readers the fascinating stories behind the greatest inventions of all time from China, such as the compass, paper, and tea making & planting, but also allows them to be inspired by the great Chinese inventors’ inherent spirit of innovation and creativity.

This study examines how political and legal disputes regarding the performance of death rituals contributed to an 11th-century revival of Confucianism in Northern Song China. Under Emperor Renzong (r. 1022-1063), court officials came to a consensus that the Confucian tradition was the sole legitimate source for imperial rituals, and thus put an end to the controversial civil program of honoring the royal ancestors with the Daoist liturgy. New legislation on the legal obligation of civil officers to observe the three-year period of mourning gave rise to frequent allegations of ritual violation, which in turn necessitated further studies of the classical ritual texts, the passing of additional laws, and the writing of new ritual manuals. Amid fierce factional divisions, a group of scholar-officials led by Sima Guang envisioned a statecraft that would lend more power to the bureaucracy, and provoked a series of political disputes with their criticism of the emperor's ritual violations. This group advocated the moral reformation of society. They

believed in the canonical rituals' capacity to bring hierarchical social order, and waged campaigns against Buddhist and Daoist rituals, challenging their alleged capacity to ensure the well-being of the deceased in the world -beyond. Despite their efforts, funerary and burial practices would continue to be sites of contestation between ritual agents and their differing notions about life after death as well as for ritual preferences linked to their social status, political visions, and religious belief.

Written with precision and flair by a host of leading academics from Beijing and Hong Kong, this single volume is a welcome addition to the study of world civilizations, a broad yet detailed chronological sweep through time. Every aspect of Chinese civilization is explained, interpreted, contextualized and brought to life with well-balanced commentary and photographic documentation. Published by City University of Hong Kong Press. ??????????????

Chinese Painting: An Intellectual History provides a panorama of Chinese painting from primitive times to the Qing Dynasty. But it is not a mere list of various theories, paintings, and painters in chronological order. Much space of the book is devoted to describing the political, cultural, and economic situations as well as the philosophical, literary, and academic elements that have influenced Chinese painting. In its presentation of painters, painting theories, schools, and genres, the book combines general introduction with case studies, and in so doing maintains an objective and unbiased stance. To controversial topics such as the role of Buddhism and Taoism and the division of Northern School and Southern School in landscape painting, the book analyzes political and cultural causes, but gives no definite answer, thus allowing interpretation by the readers. As the title suggests, the book is not an exclusive discussion on painting theories; otherwise, a more appropriate title would be "Chinese Painting Theories," or "A History of Chinese Painting." By "intellectual," the author meant to include not only systematic painting theories and fragmented commentaries that are written in words, but also the implicit and intangible message or thoughts underlying the creation of Chinese painting. Therefore, reading this book is not only a way of appreciating Chinese painting, but also helps in understanding Chinese culture.

The history of Chinese medicine hinges on three major turning points: the formation of canonical theory in the Han dynasty; the transformation of medicine via the integration of earlier medical theories and practices in the Song dynasty; and the impact of Western medicine from the nineteenth century onwards. This book offers a comprehensive overview of the crucial second stage in the evolution of Chinese medicine by examining the changes in Chinese medicine during the pivotal era of the Song dynasty. Scholars often characterize the Song era as a time of change in every aspect of political, social, intellectual or economic life. More specifically it focuses on three narratives of change: the emperor's interest in medicine elevated the status of medicine in the eyes of the elite, leading to an increased involvement of intellectuals and the literary elite in medicine government officials systematically revised, printed, and promulgated earlier heterogeneous medical manuscripts belonging to various traditions the government established unique imperially sponsored medical institutions to handle public health and other aspects of medicine. As the first book to study the transformation medicine underwent during the Song period this volume will appeal to Sinologists and scholars of the history of medicine alike.

In this fascinating and detailed profile, Benn paints a vivid picture of life in the Tang Dynasty (618-907), traditionally regarded as the golden age of China. 40 line illustrations.

This study of local art patronage in tenth and eleventh century on the Silk Road offers a new explanation for the development of the style and iconography of well known paintings today in the British Museum, in London and the Musee Guimet, in Paris exploring the important effect of

regional artistic centres on Buddhist art in Dunhuang and China.

First published in 1937. *The Book of Songs* is a collection of ancient Chinese songs, dating from 800 to 600 B.C. Until this was published in 1937 it had not been translated into English since the middle of nineteenth century, when sinology was still in its infancy. For the first time the original meaning of 290 out of the 305 songs is given, use being made of the advances in the study of old Chinese. The result is not merely a clear picture of early Chinese life, but also the restoration to its proper place in world literature of one of the finest collection of traditional songs.

A one-stop, comprehensive account of the key developments in the phonological history of Chinese.

This book examines in detail the basic trajectory of the cultural transformation and brings to light the extrinsic conditions and intrinsic mechanisms involved. It focuses on the period from after the Opium Wars to the New Culture Movement, as the New Culture Movement can be considered a pivotal phase in the cultural transformation of modern-day China. The New Culture Movement was a revolutionary eruption triggered by the accumulation of all the new qualitative cultural factors since the Opium Wars. Superficially, the movement's goal seemed to be to overthrow the traditional culture. But in essence its true objective was to conduct an overall "screening" of that culture. The book elaborates a broad variety of points in this context, including: the ideological and cultural evolution following the Opium Wars; the pressing challenges faced by "Zhong Ti"; the initial shaping of social, public and cultural spaces and major trends in ideological and cultural transformation at the end of the Qing Dynasty; the political disarray and conflicts between the new and old ideology in the first years of the Republic; the rise of the New Culture Movement; and the role of conservatism in the transition to a modern culture.

Essays address expressions of modernity in relation to non-Western politics and national cultures. Topics range from the installation of gas streetlights in Shanghai to urban planning efforts aimed at improving daily routines of work and leisure.

Since the 1990s, the urban landscape of China has witnessed revolutionary changes that are unrivalled in any country of the world throughout history. Rapid urbanization, facilitated by the modern planning mechanism for growth, provides a feast for property developers. Yet, associated urban problems such as housing affordability, traffic congestion, energy consumption, and environmental deterioration are aggravated. This book takes a historic approach to investigate the planning philosophy, urban form and life of the past. Through a detailed study of urban development from early times through the imperial period with a focus on the Tang-Song dynasties, this book attempts to articulate the good qualities of urban landscapes from the past that still have instructive value for modern practices. The focus on the Tang-Song period is not only because China was the most advanced civilization of its time, but also because it underwent a similar process of 'urbanization', evident by tremendous economic growth, a dramatic rise of urban population, and an extended building boom. Through evaluating the streets, city layout, public places, urban communities, houses and gardens, and using interdisciplinary research in urban planning, urban design, architecture, history, and cultural studies, this book asserts that the past is quintessentially important. The past not only truthfully records the course of social and cultural formation of urban community and its associated physical fabric, but also regulates the directions we may take in the future.

China during the Tang-Song Interregnum, 878–978 *New Approaches to the Southern Kingdoms* Routledge

In this major new study, Nicolas Tackett proposes that the Northern Song Dynasty (960–1127) witnessed both the maturation of an East Asian inter-state system and the emergence of a new worldview and sense of Chinese identity among educated elites. These developments together had sweeping repercussions for the course of Chinese history, while also demonstrating that there has existed in world history a

viable alternative to the modern system of nation-states. Utilising a wide array of historical, literary, and archaeological sources, chapters focus on diplomatic sociability, cosmopolitan travel, military strategy, border demarcation, ethnic consciousness, and the cultural geography of Northeast Asia. In this ground breaking new approach to the history of the East Asian inter-state system, Tackett argues for a concrete example of a pre-modern nationalism, explores the development of this nationalism, and treats modern nationalism as just one iteration of a phenomenon with a much longer history.

A comparative history that reconsiders China's relations with the rest of Eurasia, Sui-Tang China and Its Turko-Mongol Neighbors challenges the notion that inhabitants of medieval China and Mongolia were irreconcilably different from each other.

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