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In July 1170, a Chinese poet, politician and historian made a journey from west to east China. Lu You (pronounced 'loo yo') kept a daily record of his experiences: the people he met, the unfolding landscape and the famous historical sites he visited. What emerges is a detailed panorama of twelfth-century China, an exotic mixture of travelogue, literature and politics. This new modern translation by Philip Watson of the whole of the diary makes the entirety of this fascinating work of literature accessible to the general reader for the first time, and his detailed commentary fills in all the essential background information. Contemporary paintings and other artworks, together with photographs of the places described, complete this beautifully produced book, which brings the world of Lu You dramatically to life. *Two Twelfth-Century Texts on Chinese Painting* presents two texts in translation that provide dual insight into the Painting Academy of Emperor Hui-tsung and the literati school of painting. The *Shan-shui ch'un-ch'uan chi* is a treatise for beginning landscape painters dated to the Hsüan-ho era. The treatise was written by Han Cho, a reputed member of the Academy, but the text was not specifically directed at Academicians. The treatise collects and orders previous writings on landscape painting; one of Han Cho's main goals is to list all landscape definitions and their practical application in painting. Yet his view is more detached and analytical than a stereotypical Academy painter, revealing an approach reminiscent of Confucian scholarship and literati painting as well. The *Hua-chi* by Teng Ch'un is a history of painting that was written as a sequel to two earlier painting histories. In ten chapters, Teng Ch'un compiles facts and critical evaluations of painters from 1075 to 1167, as well as listings of selected masterpieces. Teng Ch'un provides more specific information about the Academy than Han Cho, discussing its organization and examination system, and noting that "form-likeness" and adherence to rules were leading standards for painting in the Academy. On the other hand, he thinks that painting should transmit "soul," not just "form." Thus, Teng Ch'un writes the history of both the establishment values of the Academy and the intellectual tendencies of the literati. Compiled by the great Neo-Confucian philosopher Chu Hsi (1130-1200), the *Family Rituals* is a manual for the private performance of the standard Chinese family rituals: initiations, weddings, funerals, and sacrifices to ancestral spirits. This translation makes the work, which is the most important text of its kind in the last thousand years of Chinese history, fully accessible to scholars and students in a wide range of fields. The militantly Confucian *Family Rituals* was designed to combat the practices of Buddhist and other non-Confucian rites, and it was quickly recognized as the standard authority by the state, the educated elite, and even by many uneducated commoners. With the spread of Neo-Confucianism, it was honored also in Vietnam, Korea, and Japan. Patricia Buckley Ebrey has added notes showing how the *Family Rituals* enhances our understanding of Chinese society and culture. She cites many of the commentaries on the work to give a sense of its uses in the centuries after its publication. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Compiled by the great Neo-Confucian philosopher Chu Hsi (1130-1200), the *Family Rituals* is a manual for the private performance of the standard Chinese family rituals: initiations, weddings, funerals, and sacrifices to ancestral spirits. This translation makes the work, which is the most important text of its kind in the last thousand years of Chinese history, fully accessible to scholars and students in a wide range of fields. 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His observations on a wide range of subjects are always interesting and revealing, and constitute an important contribution to the literature on Song dynasty China's frontier peoples. Originally written in direct, unadorned, and allusion-free classical Chinese prose, the complete and annotated English translation of *Treatises of the Supervisor and Guardian of the Cinnamon Sea* (Guihai yuheng zhi) captures its charm and significance. *Two Twelfth-Century Texts on*

Chinese Painting presents two texts in translation that provide dual insight into the Painting Academy of Emperor Hui-tsung and the literati school of painting. The Shan-shui ch'un-ch'uan chi is a treatise for beginning landscape painters dated to the Hsüan-ho era. The treatise was written by Han Cho, a reputed member of the Academy, but the text was not specifically directed at Academicians. The treatise collects and orders previous writings on landscape painting; one of Han Cho's main goals is to list all landscape definitions and their practical application in painting. Yet his view is more detached and analytical than a stereotypical Academy painter, revealing an approach reminiscent of Confucian scholarship and literati painting as well. The Hua-chi by Teng Ch'un is a history of painting that was written as a sequel to two earlier painting histories. 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Describes the expansion and transformation of China's economic relations with Great Britain, when China was forced to agree to a treaty settlement to open a larger number of ports to foreign trade. "Song Lyric," ci, remains one of the most loved forms of Chinese poetry. From the early eleventh century through the first quarter of the twelfth century, song lyric evolved from an impromptu contribution in a performance practice to a full literary genre, in which the text might be read more often than performed. Young women singers, either indentured or private entrepreneurs, were at the heart of song practice throughout the period; the authors of the lyrics were notionally mostly male. A strange gender dynamic arose, in which men often wrote in the voice of a woman and her imagined feelings, then appropriated that sensibility for themselves. As an essential part of becoming literature, a history was constructed for the new genre. At the same time the genre claimed a new set of aesthetic values to radically distinguish it from older "Classical Poetry," shi. In a world that was either pragmatic or moralizing (or both), song lyric was a discourse of sensibility, which literally gave a beautiful voice to everything that seemed increasingly to be disappearing in the new Song dynasty world of righteousness and public advancement." This book is an annotated translation of Xu Shuwei's (1080-1154) collection of 90 medical case records - *Ninety Discussions of Cold Damage Disorders* (shanghan jiushi lun 傷寒九十論) - which was the first such collection in China. The translation reveals patterns of social as well as medical history. This book provides the readers with a distinctive first hand perspective on twelfth-century medical practice, including medical aspects, such as nosology, diagnosis, treatment, and doctrinal reasoning supporting them. It also presents the social aspect of medical practice, detailing the various participants in the medical encounter, their role, the power relations within the encounter, and the location where the encounter occurred. Reading the translation of Xu's cases allows the readers high-resolution snapshots of medicine and medical practice as reflected from the case records documented by this leading twelfth-century physician. The detailed introduction to the translation contextualizes Xu's life and medical practice in the broader changes of this transformative era. Works Cited -- References -- Primary material -- Secondary material -- Appendix 1: Chronology of Chinese Dynasties -- Appendix 2: Conversion Table: Pinyin to Wade-Giles -- Title Index -- Name Index -- General Index This book can help you discover the power and beauty of ancient Chinese architecture. In depth coverage of ancient Chinese architecture features, design, construction, and the cost. Delve deep into a royal palace dating back to the 12th century Song Dynasty. Unearth the extraordinary achievements or architects and craftsmen who built these majestic structures and devised innovative building techniques. Examine temple drawings that showcase the beauty of ancient Chinese architecture. This book is also a simplified guide to the famous book "Ying Zao Fa Shi", a book detailing ancient Chinese engineering, development, and construction practices and standard building practice. During the traumatic opening decades of the Southern Sung, Emperor Kao-tsung's unspoken determination to win imperial safety at any cost shaped not only court policy but Confucian intellectual developments. The intellectual climate of the Northern Sung had been confident, buoyant, outreaching, and exploratory; in the Southern Sung, it turned inward. The turn was not, however, a simple turn to conservative moral and political Confucianism; and in this book, James T. C. Liu explores how Kao-tsung used ideological window-dressing to consolidate extraordinary state power in the emperor's hands. Ups and downs in the political fortunes of moralistic conservatives are also specially examined for their effects on the nature of the Neo-Confucianism that eventually became state orthodoxy.