

*Writing  
Women  
in Late  
Imperial  
China*



*Edited by*  
ELLEN WIDMER  
AND  
KANG-I SUN CHANG



# Writing Women In Late Imperial China

**Cuncun Wu**



## **Writing Women In Late Imperial China:**

*Writing Women in Late Imperial China* Kang-i Sun Chang, Ellen Widmer, 2022 Until recently only a handful of women writers were thought to have existed in traditional China but new scholarship has called attention to several hundred whose works have survived Coming from the fields of literature history art history and comparative literature the fourteen contributors to this volume apply a range of methodologies to this new material and to other sources concerning women writers in China from 1600 to 1900 An opening section on courtesans details the lives of individual women and their male admirers contemporary and subsequent who imposed an array of meaning on the category of woman writer The works treated in this section are mainly poetry although drama also enters in The second section focuses on the writings of gentrywomen who confined to the inner quarters of their residences turned out a body of poetry impressive both for its volume and for the number of authors involved The third section takes up the issue of contextualization how male writers situated women's poetry in their essays stories and travelogues The fourth section pursues the same issue but with reference to China's greatest work of fiction *Dream of the Red Chamber* first published in 1792 most of whose leading characters are talented gentrywomen The volume concludes with a chapter by a specialist in comparative literature who relates the concerns of the other chapters to literary and feminist studies outside the China field

**Writing Women in Late Imperial China** Ellen Widmer, Kang-i Sun Chang, 1997 Scholars from the fields of literature history and art history apply a range of methodologies to newly discovered works by women writers and to other sources concerning women writers in China from 1600 to 1900

**Herself an Author** Grace S. Fong, 2008-05-08 Grace Fong has written a wonderful history of female writers participation in the elite conventions of Chinese poetics Fong's recovery of many of these poets her able exegesis and elegant analytical grasp of what the poets were doing is a great read and her bilingual presentation of their poetry gives the book additional power This is a persuasive and elegant study Tani Barlow author of *The Question of Women in Chinese Feminism* In this quietly authoritative book Grace Fong has brought a group of women poets back to life Previously ignored by scholars because of their marginal status or the inaccessibility of their works these remarkable writers now speak to us about the sensualities pains satisfactions and sadness of being a woman in a patriarchal society Professor Fong a superb translator of Chinese poetry prose and criticism has rendered the works of these women in a way that is true both to our theoretical concerns and theirs Dorothy Ko author of *Cinderella's Sisters: A Revisionist History of Footbinding* Professor Fong approaches the poetry of Ming Qing upper class women as a social cultural activity that allowed these women to manifest their agency and assert their own subjectivity against the background of virtual and actual networks of fellow female poets As the distillation of more than ten years of research by one of the leading scholars in this field this work is a timely contribution that eminently deserves our attention Given the inclusion of translations of some of the texts discussed the book provides a comprehensive introduction to the reading of women's poetry of the Ming Qing period Wilt Idema Harvard

University of California Press. The author addresses the critical question of how to approach the study of women's writing. It explores various methods of engaging in a meaningful way with a rich corpus of poetry and prose written by women of the late Ming and Qing periods, much of it rediscovered by the author in rare book collections in China and the United States. The volume treats different genres of writing and includes translations of texts that are made available for the first time in English. Among the works considered are the life-long poetic record of Gan Lirou, the lyrical travel journal kept by Wang Fengxian, and the erotic poetry of the concubine Shen Cai. Taking the view that gentry women's varied textual production was a form of cultural practice, Grace Fong examines women's autobiographical poetry, collections, travel writings, and critical discourse on the subject of women's poetry, offering fresh insights on women's intervention into the dominant male literary tradition. The wealth of texts translated and discussed here include fascinating documents written by concubines, women who occupied a subordinate position in the family and social system. Fong adopts the notion of agency as a theoretical focus to investigate forms of subjectivity and enactments of subject positions in the intersection between textual practice and social inscription. Her reading of the life and work of women writers reveals surprising instances and modes of self-empowerment within the gender constraints of Confucian orthodoxy. Fong argues that literate women in late imperial China used writing and reading to create literary and social communities, transcend temporal, spatial, and social limitations, and represent themselves as the authors of their own life histories.

**Women in Imperial China** Bret Hinsch, 2016-09-22 This accessible text offers a comprehensive survey of women's history in China from the Neolithic period through the end of the Qing dynasty in the early twentieth century. Rather than providing an exhaustive chronicle of this vast subject, Bret Hinsch pinpoints the themes that characterized distinct periods in Chinese women's history and delves into the perception of female identity in each era. Moving beyond the traditional focus on the late imperial era, Hinsch explores how gender relations have developed and changed since ancient times. His chronological look at the most important female roles in every major dynasty showcases not only the constraints women faced but also their vast accomplishments throughout the millennia. Hinsch's extensive use of Chinese language scholarship lends his book a fresh perspective rare among Western scholars. Professors and students will find this an invaluable textbook for Chinese women's studies and an excellent supplement for courses in gender studies and Chinese history.

**Writing Women in Modern China** Amy D. Dooling, Kristina M. Torgeson, 1998 The past few years have seen a burgeoning effort to rethink questions of women writing and gender in modern China. Here 22 works of fiction, drama, autobiography, essays, and poetry, each prefaced by the author's photograph and a short biographical sketch, introduce women whose literary careers coincided with an era of tremendous social, political, and cultural turbulence. 18 illustrations.

Women's Poetry of Late Imperial China Xiaorong Li, 2013-05-03 This study of poetry by women in late imperial China examines the metamorphosis of the trope of the inner chambers, *gui*, to which women were confined in traditional Chinese households and which in literature were both a real and an imaginary place. Originally popularized in sixth-century palace

style poetry the inner chambers were used by male writers as a setting in which to celebrate female beauty to lament the loneliness of abandoned women and by extension to serve as a political allegory for the exile of loyal and upright male ministers spurned by the imperial court Female writers of lyric poetry ci soon adopted the theme beginning its transition from male fantasy to multidimensional representation of women and their place in society and eventually its manifestation in other poetic genres as well Emerging from the role of sexual objects within poetry late imperial women were agents of literary change in their expansion and complication of the boudoir theme While some take ownership and de eroticizing its imagery for their own purposes adding voices of children and older women and filling the inner chambers with purposeful activity such as conversation teaching religious ritual music sewing childcare and chess playing some simply want to escape from their confinement and protest gender restrictions imposed on women Women's Poetry of Late Imperial China traces this evolution across centuries providing and analyzing examples of poetic themes motifs and imagery associated with the inner chambers and demonstrating the complication and nuancing of the *gui* theme by increasingly aware and sophisticated women writers

*Homoerotic Sensibilities in Late Imperial China* Cuncun Wu, 2004-08-02 Homoerotic Sensibilities in Late Imperial China is the richest exploration to date of late imperial Chinese literati interest in male love Employing primary sources such as miscellanies poetry fiction and flower guides Wu Cuncun argues that male homoeroticism played a central role in the cultural life of late imperial Chinese literati elites Countering recent arguments that homosexuality was marginal and disparaged during this period the book also seeks to trace the relationship of homoeroticism to status and power In addition to historical portraits and analysis the book also advances the concept of sensibilities as a method for interpreting the complex range of homoerotic texts produced in late imperial China

**Interfamily Tanci Writing in Nineteenth-Century China** Yu Zhang, 2017-12-13 Employing an interdisciplinary approach this is the first monograph to frame three once widely read tanci fiction a type of lyrical narrative from nineteenth century China Meng ying yuan 1843 Yu xuan cao 1894 and Jing zhong zhuan 1895 as interrelated texts composed by three generation of members from one extended gentry family in South China Based on the framework of family bonds this book uses the three tanci works authored by a mother her daughter and a nephew to examine the history of how the changing aesthetics of tanci developed over China's turbulent nineteenth century It also demonstrates how the three writers used the genre of tanci to blur the boundaries of orthodox Confucian norms in order to depict the evolving nature of gendered power relations at the dawn of China's modernity

*Women's Tanci Fiction in Late Imperial and Early Twentieth-century China* Li Guo, 2015 In Women's Tanci Fiction in Late Imperial and Early Modern China Li Guo presents the first book length study in English of women's tanci fiction the distinctive Chinese form of narrative written in rhymed lines during the late imperial to early modern period related to but different from the orally performed version also called tanci She explores the tradition through a comparative analysis of five seminal texts Guo argues that Chinese women writers of the period position the personal within the diegesis

in order to reconfigure their moral commitments and personal desires By fashioning a feminine representation of subjectivity tanci writers found a habitable space of self expression in the male dominated literary tradition Through her discussion of the emergence evolution and impact of women s tanci Guo shows how historical forces acting on the formation of the genre serve as the background for an investigation of cross dressing self portraiture and authorial self representation Further Guo approaches anew the concept of woman oriented perspective and argues that this perspective conceptualizes a narrative framework in which the heroine s are endowed with mobility to exercise their talent and power as social beings as men s equals Such a woman oriented perspective redefines normalized gender roles with an eye to exposing women s potentialities to transform historical and social customs in order to engender a world with better prospects for women This work will be a significant contribution to scholarship Chinese women s tanci novels in late imperial Qing and early twentieth century China are numerous in collections however their scholarly studies are still insufficient This book covers some understudied tanci texts and sheds new insights in the studied area It also brings in association study with other Chinese writing genres during the late Qing period as well as comparative perspective within the world culture when possible Qingyun Wu California State University Los Angeles

**Writing Gender in Early Modern Chinese Women's Tanci Fiction** Li Guo, 2021-06-15 Women s tanci or plucking rhymes are chantefable narratives written by upper class educated women from seventeenth century to early twentieth century China Writing Gender in Early Modern Chinese Women s Tanci Fiction offers a timely study on early modern Chinese women s representations of gender nation and political activism in their tanci works before and after the Taiping Rebellion 1850 to 1864 as well as their depictions of warfare and social unrest Women tanci authors redefinition of female exemplarity within the Confucian orthodox discourses of virtue talent chastity and political integrity could be burgeoning expressions of female exceptionalism and could have foreshadowed protofeminist ideals of heroism They establish a realistic tenor in affirming feminine domestic authority and open up spaces for discussions of womanly becoming female exceptionalism and shifting family power structures The vernacular mode underlying these texts yields productive possibilities of gendered self representations bodily valences and dynamic performances of sexual roles The result is a vernacular discursive frame that enables women s appropriation and refashioning of orthodox moral values as means of self affirmation and self realization Validations of women s political activism and loyalism to the nation attest to tanci as a premium vehicle for disseminating progressive social incentives to popular audiences Women s tanci marks early modern writers endeavors to carve out a space of feminine becoming a discursive arena of feminine appropriation reinvention and boundary crossings In this light women s tanci portrays gendered mobility through depictions of a heroine s voyages or social ascent and entails a forward moving historical progression toward a more autonomous and vested model of feminine subjectivity

**Women's Tanci Fiction in Late Imperial and Early Twentieth-Century China** Li Guo, 2015-07-15 In Women s Tanci Fiction in Late Imperial and Early Modern China Li Guo presents the first book length study in English of

women's tanci fiction the distinctive Chinese form of narrative written in rhymed lines during the late imperial to early modern period related to but different from the orally performed version also called tanci She explores the tradition through a comparative analysis of five seminal texts Guo argues that Chinese women writers of the period position the personal within the diegesis in order to reconfigure their moral commitments and personal desires By fashioning a feminine representation of subjectivity tanci writers found a habitable space of self expression in the male dominated literary tradition Through her discussion of the emergence evolution and impact of women's tanci Guo shows how historical forces acting on the formation of the genre serve as the background for an investigation of cross dressing self portraiture and authorial self representation Further Guo approaches anew the concept of woman oriented perspective and argues that this perspective conceptualizes a narrative framework in which the heroine's are endowed with mobility to exercise their talent and power as social beings as men's equals Such a woman oriented perspective redefines normalized gender roles with an eye to exposing women's potentialities to transform historical and social customs in order to engender a world with better prospects for women

*Feminism/Femininity in Chinese Literature*, 2016-08-22 The present volume of Critical Studies is a collection of selected essays on the topic of feminism and femininity in Chinese literature Although feminism has been a hot topic in Chinese literary circles in recent years this remarkable collection represents one of the first of its kind to be published in English The essays have been written by well known scholars and feminists including Kang I Sun Chang of Yale University and Li Ziyun a writer and feminist in Shanghai China The essays are inter and multi disciplinary covering several historical periods in poetry and fiction from the Ming Qing periods to the twentieth century In particular the development of women's writing in the New Period post 1976 is examined in depth The articles thus offer the reader a composite and broad perspective of feminism and the treatment of the female in Chinese literature As this remarkable new collection attests the voices of women in China have begun calling out loudly in ways that challenge prevalent views about the Chinese female persona

**Engendering the Woman Question: Men, Women, and Writing in China's Early Periodical Press** Yun Zhang, 2020-08-31 In *Engendering the Woman Question* Zhang Yun adopts a new approach to examining the early Chinese women's periodical press Rather than seeing this new print and publishing genre as a gendered site coded as either feminine or masculine this book approaches it as a mixed gender public space where both men and women were intellectually active and involved in dynamic interactions to determine the contours of their discursive encounters Drawing upon a variety of novel textual modes such as polemical essays historical biography public speech and expository essays this book opens a window onto men's and women's gender specific approaches to a series of prominent topics central to the Chinese woman question in the early twentieth century

**The Qing Dynasty and Traditional Chinese Culture** Richard J. Smith, 2015-10-23 The Qing dynasty 1636 1912 a crucial bridge between traditional and modern China was remarkable for its expansiveness and cultural sophistication This engaging and insightful history of Qing political social and cultural life traces

the complex interaction between the Inner Asian traditions of the Manchus who conquered China in 1644 and indigenous Chinese cultural traditions. Noted historian Richard J. Smith argues that the pragmatic Qing emperors presented a Chinese face to their subjects who lived south of the Great Wall and other ethnic faces particularly Manchu, Mongolian, Central Asian and Tibetan to subjects in other parts of their vast multicultural empire. They were attracted by many aspects of Chinese culture but far from being completely sinicized as many scholars argue, they were also proud of their own cultural traditions and interested in other cultures as well. Setting Qing dynasty culture in historical and global perspective, Smith shows how the Chinese of the era viewed the world, how their outlook was expressed in their institutions, material culture and customs, and how China's preoccupation with order, unity and harmony contributed to the civilization's remarkable cohesiveness and continuity. Nuanced and wide-ranging, his authoritative book provides an essential introduction to late imperial Chinese culture and society.

**Imagining Sisterhood in Modern Chinese Texts, 1890-1937** Yun Zhu, 2017-03-16 This book investigates sisterhood as a converging thread that wove female subjectivities and intersubjectivities into a larger narrative of Chinese modernity embedded in a newly conceived global context. It focuses on the period between the late Qing reform era around the turn of the twentieth century and the outbreak of the Second Sino-Japanese War in 1937, which saw the emergence of new ways of depicting Chinese womanhood in various kinds of media. In a critical hermeneutic approach, Zhu combines an examination of an outside perspective, how narratives and images about sisterhood were mobilized to shape new identities and imaginations, with that of an inside perspective, how subjects saw themselves as embedded in or affected by the discourse and how they negotiated such experiences within texts or through writing. With its working definition of sisterhood covering biological as well as all kinds of symbolic and metaphysical connotations, this book examines the literary and cultural representations of this elastic notion with attention to, on the one hand, a supposedly collective identity shared by all modern Chinese female subjects and, on the other hand, the contesting modes of womanhood that were introduced through the juxtaposition of divergent sisters. Through an interdisciplinary approach that brings together historical materials, literary and cultural analysis, and theoretical questions, Zhu conducts a careful examination of how new identities, subjectivities and sentiments were negotiated and mediated through the hermeneutic circuits around sisterhood.

**Trauma and Transcendence in Early Qing Literature** Wilt L. Idema, Wai-ye Li, Ellen Widmer, 2020-03-17 The collapse of the Ming dynasty and the Manchu conquest of China were traumatic experiences for Chinese intellectuals, not only because of the many decades of destructive warfare but also because of the adjustments necessary to life under a foreign regime. History became a defining subject in their writings, and it went on shaping literary production in succeeding generations as the Ming continued to be remembered, reimagined and refigured on new terms. The twelve 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. By the end of the seventeenth century, the sense of trauma had

diminished and a mood of accommodation had taken hold Varying shades of lament or reconciliation critical or nostalgic retrospection on the Ming and rejection or acceptance of the new order distinguish the many voices in these writings

*Writing Lives in China, 1600-2010* Marjorie Dryburgh, Sarah Dauncey, 2013-10-31 This innovative collection explores the life stories of Chinese women and men between the seventeenth and twenty first centuries It draws on both biographical and autobiographical narratives and on perspectives taken from life writing theory to ask how lives were lived and written within and against the rules of the auto biographical game

Women, Gender, and Sexuality in China Ping Yao, 2021-12-30 *Women Gender and Sexuality in China A Brief History* serves as a focal textbook for undergraduate courses on women gender and sexuality in Chinese history Thematically structured it surveys important aspects of gender systems and gender practices throughout Chinese history from the earliest period to the modern era Topics include the concept of yin yang life course and gender roles kinship systems and family structure marriage practices sexuality women s work and daily life as well as gender in Chinese mythology religions medicine art and literature In narrating how various traditions and practices were formed and evolved throughout Chinese history this textbook draws heavily on personal stories and historical records Features in this textbook include Primary source sections for each chapter introducing students to types of documents that have been used by scholars in conducting research Thirty three translated texts of various genres including epitaph bronze inscription medical text imperial edict legal case family letter ghost story divorce paper poetry autobiography etc Dedicated biography sections for five distinguished women Offering richly layered accounts of women gender and sexuality this textbook is essential reading for students of Chinese history gender in world history or the comparative history of gender

*Asia Major*, 2007

*Lost Bodies: Prostitution and Masculinity in Chinese Fiction* Paola Zamperini, 2010-06-28 This important contribution to the study of early modern Chinese fiction and representation of gender relations focuses on literary representations of the prostitute produced in the Ming and Qing periods Following her heavily symbolic body the present work maps this fictional heroine s journey from innocence to sex work and beyond This crucial angle allows the author to paint a picture of gender identity sexuality and desire that is at once unitary and multi layered and that comes to illuminate some of the major themes in the construction of Chinese modernity

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