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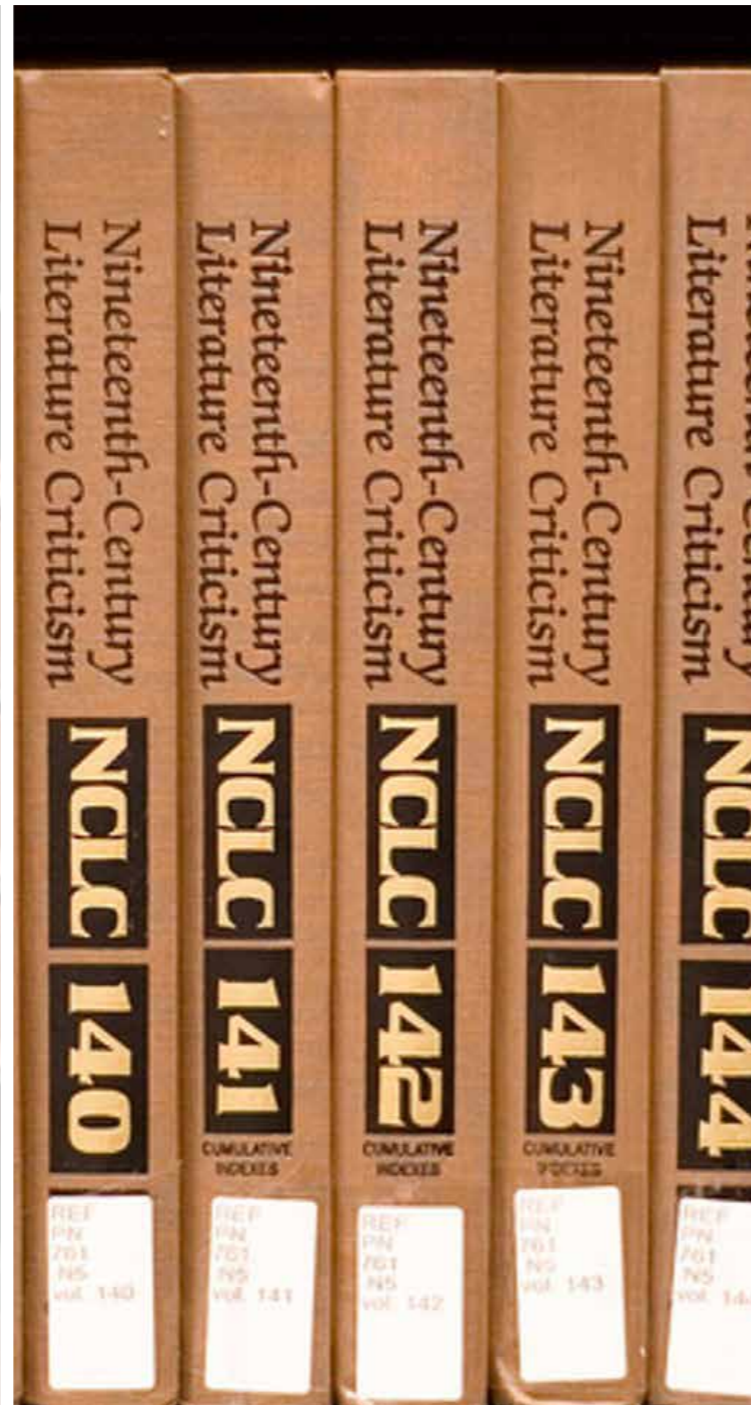
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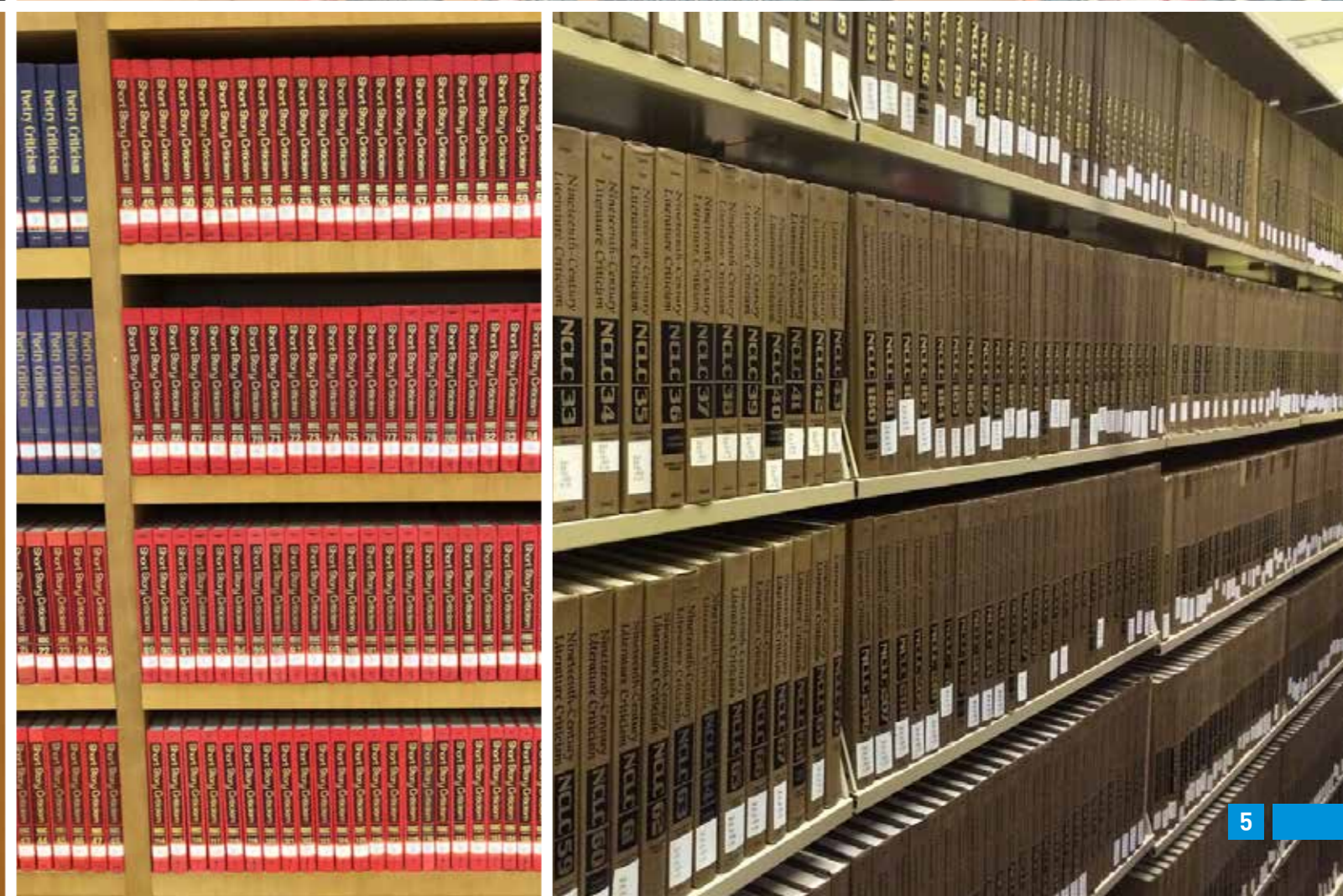
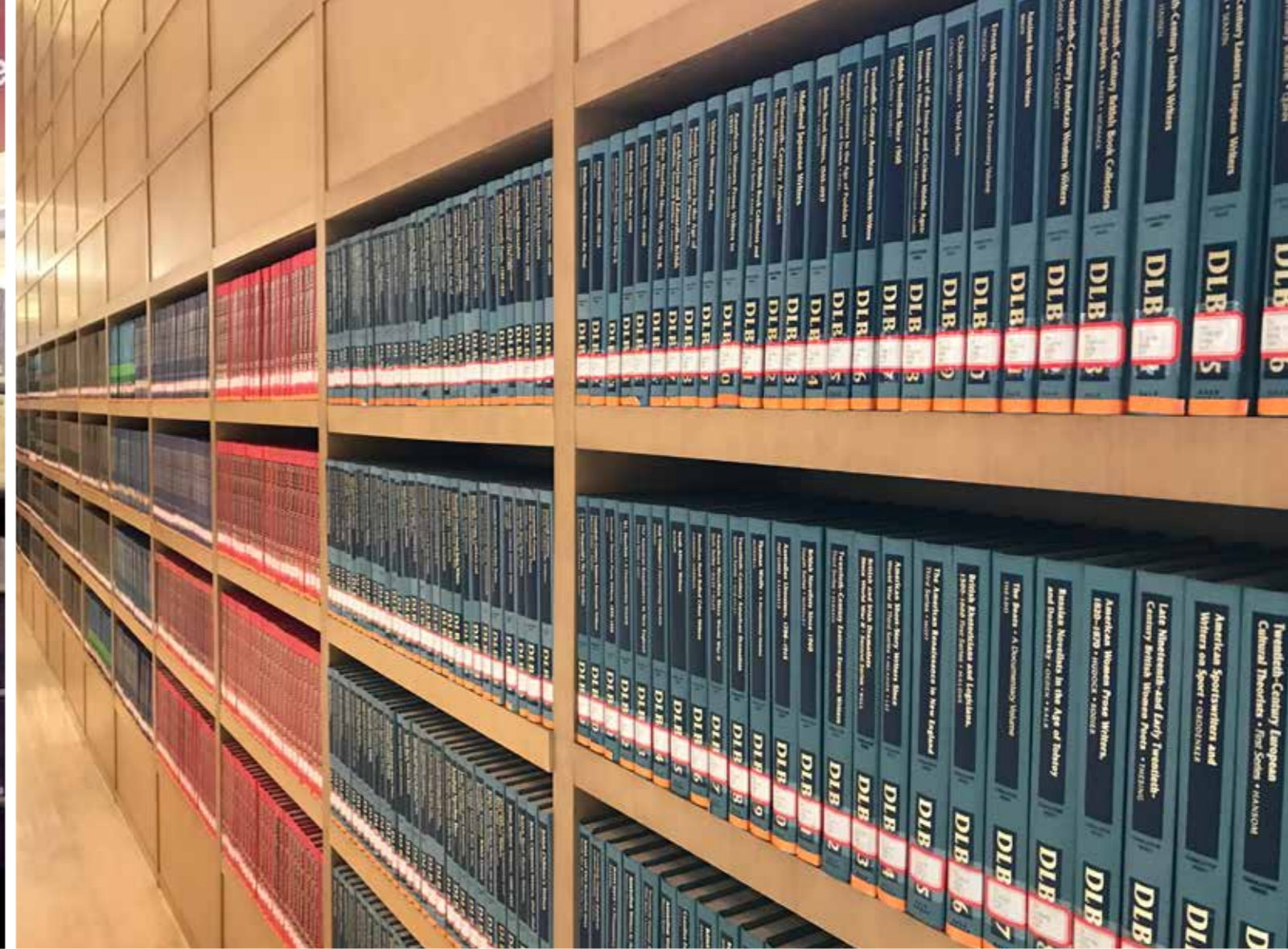
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Contemporary Literary Criticism

《当代文学评论》

第 1 卷出版时间：1973 年 3 月，2026 年 12 月出版至第 586 卷；价格：USD 595.00/ 卷

《当代文学评论》汇集对全球最知名小说家、剧作家、短篇小说家、编剧、诗人和其他文学作家作品的评论，辅以参考书目信息及作家传记背景资料。

- 每一卷都收录约 200 篇评论文章，每篇文章均附有完整引文及注释，大部分的词条都包含作者肖像。
- 每一卷都着重约 6-8 位小说家、诗人、剧作家及其他文学作家和非小说作家，包括作家姓名、主题和国籍的累计索引，以及每卷覆盖作品的书名索引。
- 目前已收录约 3,000 位作家。
- 第 127 卷之前收录 1960 年至 1999 年去世的作家，从第 128 卷起收录 1999 年后去世的作家。



参考与用户服务协会 (REFERENCE & USER SERVICES ASSOCIATION, RUSA) 杰出参考资源

内容示例：

金庸 (1924-2018)

《当代文学评论》，2014 年出版，第 358 卷，第 1-102 页

词条包含：

- Introduction 概述
- Principal Works 主要作品
- Criticism 文学评论
 - Rev. of Fox Volant of the Snowy Mountain, Trans. Olivia Mok (review 1994)
 - Martial-Arts Fiction and Martial-Arts Practice: The Concept of Qi in Jin Yong's Novels (essay 1999)
 - The Marshes of Mount Liang Beyond the Sea: Jin Yong's Early Martial Arts Fiction and Postwar Hong Kong (essay 1999)
 - Jin Yong's Linghu Chong Faces Off against Lu Xun's Ah Q: Complements to the Construction of National Character (essay 2004)
-
- Further Reading 补充书目

内容示例：

Milan Kundera
1929-

Czech-born French novelist, short story writer, dramatist, poet, critic, and essayist.

The following entry provides an overview of Kundera's career through 1996. For further information on his life and works, see CJC, Volumes 4, 9, 19, 32, and 68.

INTRODUCTION

Celebrated internationally as one of Europe's most outstanding contemporary novelists, Kundera has lived in exile in France since 1975, and much of his work was banned until recently in his native country, the former Czechoslovakia. He began his writing career as a poet and dramatist before he wrote the fiction that brought him international critical attention, most notably the novels *Le livre du rire et de l'oubli* (1979; *The Book of Laughter and Forgetting*) and *L'insolence* (*Lights in the Evening*) (1984; *The Unbearable Lightness of Being*). Kundera's novels represent the psychological motivations, emotional complexities, and ironic impulses of vulnerable characters who question their various aspects of their identities when faced with political events and social values beyond their control. Kundera often infuses authorial commentary into his narratives, presents events in digressive time frames and from multiple perspectives, and patterns his novels in a manner similar to musical compositions. Discussing traditional narrative structures, Kundera uses these narrative devices to illustrate his own aesthetic of the novel, which emphasizes parallel explorations of related themes, active philosophical contemplation, and the integration of dream and fantasy with realistic analysis. Although some reviewers have considered his work in the context of exile literature or have labeled him a "diasporic" writer despite his protests to the contrary, most critics have noted the complex structure of his novels, identifying that component as one of the integral aspects of his art.

Biographical Information

Born and raised in Brno, Czechoslovakia, Kundera is the son of Ludvik Kundera, a well-known pianist who collaborated with the famous Czech composer Leoš Janáček. Although he once studied music, Kundera decided at age nineteen that music was not his true vocation. In 1948 he left Brno to study newspapering and directing at the Film Faculty of the Prague Academy of Music and Dramatic Arts. At this time Kundera, like many other idealistic and progressive students who had witnessed the atrocities of World War II, joined the



Communist Party. In 1952 he began teaching cinematography at the Prague Academy, and the next year he published his first poetry collection, *Člověk, zvířetě, básník*, which was immediately condemned by the Communists for using surrealistic techniques and lacking ideologically. Kundera wrote two other volumes of poetry, *Prostřední kraj* (1953) and *Možnosti* (1957), while teaching at the academy, but he later renounced these works as adolescent and insignificant. During the early 1960s Kundera attained literary prominence in his homeland by serving on the Central Committee of the Czechoslovak Writers Union from 1963 to 1969 and on the editorial boards of the journals *Literární revue* and *Letní Měsíčník*. He published a critical work about Czechoslovakian novelist Vladislav Vančura, *Úsměv rodu* (1961), and his first play, *Magistrův dům* (1962; *The Owners of the Keys*) was staged in Czechoslovakia and abroad. Kundera then turned his attention to writing fiction. Despite his renowned reputation, Kundera spent two years battling the censorship board before his first novel, *Země ztracená* (*The Ark*), was deemed acceptable for publication in its original form. In a 1967 speech opposing the Fourth Czechoslovak Writers Congress, Kundera candidly addressed censorship and

米兰·昆德拉 (1929-2023)

收录于《当代文学评论》第 4、9、19、32、68、115、135、234、463 卷

Mo Yan
1956-

(Pseudonym of Guan Moye) Chinese novelist and short fiction writer.

The following entry presents criticism on Mo Yan's career through 2008.

INTRODUCTION

Revered as one of China's most talented and successful writers, Mo Yan has attracted international attention with his novels and short fiction. In his imagination, he has applied elements of magical realism to depictions of the harsh reality of Chinese rural life, infusing his fiction with social and political commentary transmitted through song, satire, and his biting wit. Although his trenchant explorations of capitalism, collectivism, Chinese government bureaucracy, class and economic stratification, gender relations, and globalization have generated controversy in his native China, his courageous and often humorous examination of such weighty themes has inspired admiration and critical and commercial acceptance abroad.

BIOGRAPHICAL INFORMATION

Mo Yan was born in Gaomi, Shandong Province, China. As a child, his grandfather and his grandfather's brother, known as "Big Grandpa," told him Chinese folktales that instilled in him a love of storytelling. At the age of eleven, he left school to work in the fields, which was common for children growing up in poor agricultural areas. In interviews and essays, Mo Yan has described the hunger and loneliness of these years, noting that these themes would later dominate his novels and short stories. In 1972 he secured a job working in a factory before joining the People's Liberation Army (PLA) in 1976. While in the military he was first educated as a librarian, and then allowed to attend the PLA Academy of Arts and Literature, where he began writing his first novel, *Red Sorghum* (*ong jiu*) in 1988; *Red Sorghum*. He chose to publish his work under the pseudonym Mo Yan, which means "don't speak" in Chinese. He later received an M.A. from Beijing Normal University. In the PLA, he was awarded a position in the Cultural Department. In 1986 his first short-story collection, *Red Sorghum* (*ao hu*, was published. A year later, *Red Sorghum* became a critical and popular triumph in China. The work also attracted the attention of Howard Goldblatt, an acclaimed American translator, who completed an English version of the novel in 1993. In addition, it was adapted into an internationally acclaimed film, *Red Sorghum*, directed by Zhang Yimou. Mo Yan's *Blue Sails over the Yellow Sea* (1998; *The Garlic Bunches*) earned him an official entrance from the Chinese government, which was displeased with his depiction of rural and corrupt Communist party officials. Mo Yan was awarded the first Literary Great Writers Award in 1995. In 1997 left the military and became the editor of the *Beijing Procedural Study*. He lives in China.

MAJOR WORKS

Much of Mo Yan's fiction is set in his native Shandong Province, and is characterized by his fusion of magical realism with graphic sex and violence to convey the brutality of village life. Drawn from his experiences growing up in rural China, many of his fictional works reflect the feelings of oppression, helplessness, and hunger that he experienced during his impoverished childhood working as a farmhand. In his first novel, *Red Sorghum*, he chronicles a rugged local militia's courageous defense of the red sorghum fields against Japanese invaders in Gaomi Township in the 1930s. *Yellow Earth*—the leader of the village militia—revisits, rapes, and thus marries a beautiful local woman, and the young couple takes over a red-sorghum winery in the days before World War II. The novel is replete with satirical imagery, such as gang rape, mass killings, animal attacks, and the decapitation of a woman. The commercial success of *Red Sorghum* follows the opening of Chinese farmers in the 1980s. The government dictates that the farmers grow grain, and then orders to buy the produce they have stored the farmers to grow. After a desperate mob loots the government offices, the rightsholders of the novel are sentenced to a labor camp. The novel also includes the tale of a divorced couple forced apart by tradition and societal obligation when the woman, Zhiqin, is provided in an arranged marriage to a much older man. Village life is portrayed as harsh, violent, and unrelentingly brutal, demonstrating the individual's vulnerability to the incompetence and corruption of government of-

莫言 (1956-)

收录于《当代文学评论》第 257、354、478 卷

Gabriel García Márquez
1928-

(Full name Gabriel José García Márquez) Colombian novelist, short story writer, journalist, playwright, critic, autobiographer, screenwriter, and children's writer.

The following entry presents an overview of García Márquez's career through 2003. For further information on his life and works, see CJC, Volumes 2, 3, 8, 10, 12, 27, 47, 55, and 68.

INTRODUCTION

Nobel laureate García Márquez is included among the group of South American writers who rose to prominence during the 1960s, a period often referred to as the "boom" of Latin American literature. Like several of his peers, including authors Julio Cortázar and Ernesto Sabato, García Márquez wrote fiction for many years before gaining international recognition. The almost simultaneous publication of major works by these three authors—Cortázar's *Raymond's Cat* (1963), Sabato's *On Horses and Time* (1963), and García Márquez's *Love and Other Stories* (1967; *Other Stories*)—together with the appearance of first novels by Carlos Fuentes and Mario Vargas Llosa and the newly acknowledged importance of such writers as Jorge Luis Borges and Pablo Neruda, led to a renewed recognition of Latin American letters as a potent force in contemporary literature. The enthusiastic critical reception of García Márquez's works is usually attributed to his imaginative blending of history, politics, social realism, and fantasy. He frequently makes use of the literary style known as "magical realism," embellishing his works with surreal events and fantastic imagery to obscure the distinction between dream and reality which, he implies, define human existence.

BIOGRAPHICAL INFORMATION

García Márquez was born in Aracataca, Colombia, where he lived with his grandparents for the first eight years of his life. His grandfather's storytelling and the myths and superstitions of the townpeople all played major roles in shaping his imagination. He enrolled in the University of Bogotá in 1947 to study law, but when civil war broke in Colombia caused the school to close in 1948, he transferred to the University of Cartagena, simultaneously working as a journalist for the period-



ical *El universal*. Devoting himself to journalistic and literary endeavors, he discontinued his law studies in 1950 and moved to Barranquilla to work for the daily paper *El America*. During this period, he began writing short stories that were published in regional periodicals, and through a circle of local writers, he became acquainted with the then emerging group of writers from Kalka, William Faulkner, Virginia Woolf, and James Joyce. García Márquez returned to Bogotá in 1954, serving as a literary critic and reporter for *El espectador* and the next year his novel *Love and Other Stories* (*Love and Other Stories*) was published. He worked as a foreign correspondent for the *Espresso* in 1955. A year later, however, the military government of Colombia headed by Gustavo Rojas Pinilla that drove the periodical and García Márquez subsequently traveled as a freelance journalist in London, Caracas, and Paris. In May 1959 he was instrumental in launching a branch of *Pravda* in Latin America, a news wire service started by Cuban President Fidel Castro. In Bogotá, Colombia, in 1961 he moved to New York City with his family, finally settling in

加西亚·马尔克斯 (1927-2014)

收录于《当代文学评论》第 2、3、8、10、15、27、47、55、68、170、254、389 卷

Bai Xianyong
1937-

(Also known as Bai Huan-yong and Kenneth H. Y. Pili) Chinese short-story writer, critic, essayist, playwright, novelist, editor, screenwriter, and biographer.

INTRODUCTION

Bai Xianyong is considered among the leading Chinese-language writers of the twentieth century, credited as a pioneer of modernistic Chinese literature and a founder of groups living at the margins of society. In several documentary collections and one novel, Bai has focused on the experiences of outsiders, including Chinese immigrants in Taiwan, Chinese immigrants in the United States, gay men in Taiwan, and those living with AIDS. Bai's *Sleeve of Crystal* (1977), contained in 1977 and published in book form in 1983, was the first novel about Taiwan's gay culture, following a young man who finds acceptance and friendship in the gay community after being rejected by his family. It has been credited with helping to introduce queer writing to Chinese literature. In addition to his fiction, Bai has also distinguished himself as a professor, critic, editor and founder of a significant Taiwanese literary journal, and a champion of traditional Chinese opera.

BIOGRAPHICAL INFORMATION

Bai was born on 11 July 1937 in the city of Guilin, in the southern Chinese province of Guangxi. He was one of ten children of Ma Peifang and Bai Chengxi, a descendant of a Persian merchant and a member of China's Muslim minority. An ambitious general in the National Revolutionary Army of the Republic of China, Bai Chengxi had earned his reputation as a military strategist while fighting against provincial warlords during the 1920s. The year of Bai's birth coincided with the beginning of the Second Sino-Japanese War. As a deputy chief of staff to General Chiang Kai-shek, Bai's father played a major role in coordinating the Japanese invasion. While the family was in Chungking in 1944, Bai contracted tuberculosis and was forced to live in the city of Kunming. After the conflict ended in 1945, a short-lived truce between the Nationalist government and the Chinese Communist Party disintegrated into civil war. By 1948, his family had fled to Beijing. Like many prominent Nationalists, Bai Chengxi fled, taking his family first to the city of Hankou (now Wuhan), and then to Guangzhou on the southern coast, before settling in the British colony of Hong Kong for three years. There, Bai completed primary school and entered middle school.

In 1952, Bai's family joined other Nationalist exiles in the island province of Taiwan. They settled in the northern city of Taipei, the provisional capital of the Republic of China since 1949. After completing his secondary education at Taipei Municipal Jangsin High School, Bai entered National Cheng Kung University, where he studied civil engineering. During his first year, he transferred to the Department of Foreign Languages and Literatures at National Taiwan University. His first story, "An 'Orphan'" ("The Elder Mrs. King), about an older woman who commits suicide after being rejected by her husband, was published in 1958 in the journal *Shinwen* (Jack). In 1960, Bai cofounded the journal *Kindred* (sister with several fellow students—including Chen Kuan-jen and Wang Weiming, who later became prominent writers. Under Bai's editorship, the journal was devoted to publishing new and emerging Taiwanese authors as well as introducing Chinese-language authors to modernist literature and critical works from around the world. The journal also printed many of Bai's early stories, which Joseph S. M. Lau (1984:87) characterized as "sensitive, perceptive, and occasionally brilliant." Among these were Bai's first stories about homosexuality.

After graduating with a bachelor's degree in Western literature in 1961, Bai spent eighteen months completing compulsory military service. He then left Taiwan to study at the Writer's Workshop at the University of Iowa, where he earned his MFA degree. During this time, he began work on the Chinese novel *Crystal*—about Chinese immigrants living in New York and Chicago—and the stories later included in his acclaimed collection *Sleeve of Crystal* (1977). *Sleeve of Crystal*'s four Chinese stories were published in periodicals in 1964 and 1965, and an unabridged Hong Kong edition featuring five stories appeared in 1974 under the title *Sleeve of Crystal* (The New York). In 1965, Bai began teaching Chinese language and literature at the University of California, Santa Barbara, adopting the name Kenneth H. Y. Pili. Over the next few years, he published *Immense Journey* (1968; *Wandering in the Garden*), *Walking from a*

白先勇 (1937-)

收录于《当代文学评论》第 370 卷

Twentieth-Century Literary Criticism

《二十世纪文学评论》

第 1 卷出版时间：1978 年 3 月，2026 年 12 月出版至第 506 卷；价格：USD 595.00/ 卷

《二十世纪文学评论》汇集对 1900 至 1999 年这一最常被探讨的文学时期内主要文学人物和非小说作家的优质文学评论，囊括小说家、诗人、剧作家、记者、哲学家、政治领袖、科学家、数学家以及全球各个领域的文学作家。

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规格：21.7 x 28.5 cm

内容示例：

沈从文 (1902-1988)

《二十世纪文学评论》，2014 年出版，第 301 卷，第 231-342 页

Criticism 文学评论

- Shen Congwen and the Uses of Regionalism in Modern Chinese Literature (essay 1985)
- A Moral Landscape: Reading Shen Congwen's Autobiography and Travelogues (essay 2001)
- Shen Congwen and Imagined Native Communities (essay 2003)
- Shen Congwen among the Chinese Modernists (essay 2006)
- The Other Chinese: Romancing the Folk in May Fourth Native Soil Fiction (essay 2007)
- Something Rich and Strange: Lyricism, Violence, and Woman in Shen Congwen's Short Fiction (essay 2009)
- The Lyrical and the Local: Shen Congwen, Roots, and Temporality in the Lyrical Tradition (essay 2010)
- Nature, Woman and Lyrical Ambiguity in Shen Congwen's Writing (essay 2013)

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内容示例：



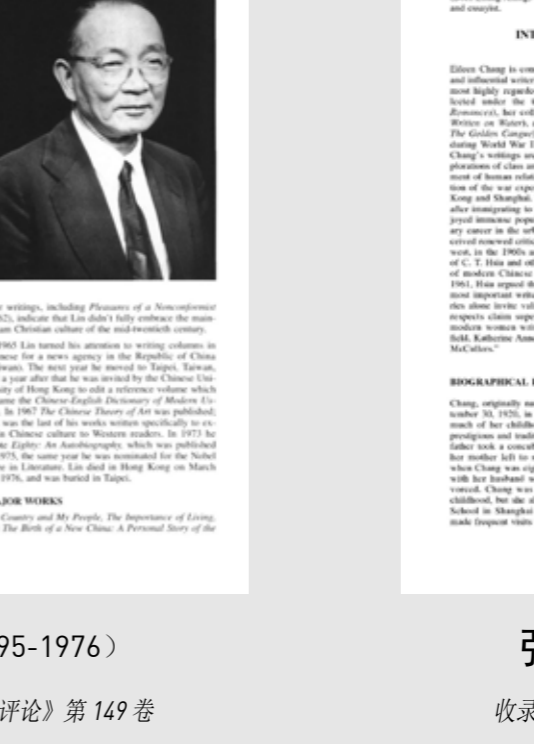
列夫·托尔斯泰 (1828-1910)

收录于《二十世纪文学评论》第 4、11、17、28、44、79、173、260 卷



弗吉尼亚·伍尔夫 (1882-1941)

收录于《二十世纪文学评论》第 1、5、20、43、56、101、123、128、268 卷



林语堂 (1895-1976)

收录于《二十世纪文学评论》第 149 卷

张爱玲 (1920-1995)

收录于《二十世纪文学评论》第 184 卷

Nineteenth-Century Literature Criticism

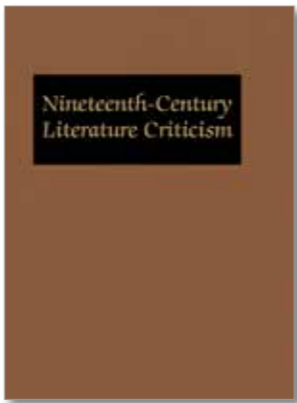
《十九世纪文学评论》

第 1 卷出版时间：1981 年 10 月，2026 年 12 月出版至第 495 卷；价格：USD 595.00/ 卷

《十九世纪文学评论》汇集的文学评论涵盖十九世纪各种体裁作品的作者，包括小说家、诗人、剧作家、记者、哲学家、政治领袖、科学家、数学家以及全球各个领域的文学作家。

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- 每一卷均包含作家姓名、国籍、主题和书名索引。

 参考与用户服务协会 (REFERENCE & USER SERVICES ASSOCIATION, RUSA) 杰出参考资源



规格：21.7 x 28.5 cm

内容示例：

李汝珍 (c.1763-c. 1830) 与《镜花缘》

《十九世纪文学评论》，2004 年出版，第 137 卷，第 181-233 页

词条包含：

- Introduction 概述
- Principal Works 主要作品
- Criticism 文学评论
 - F. Social Criticism in the Ch'ing: The Novel Ching-Hua Yuan (essay 1970)
 - Women in the Ching-Hua Yuan: Emancipation toward a Confucian Ideal (essay 1977)
 - Ching-Hua Yuan (essay 1995)
 - The Philological Musings of Jinghua Yuan (essay 1998)
- Further Reading 补充书目

内容示例：

Sense and Sensibility

Jane Austen

The following entry presents criticism of Austen's novel *Sense and Sensibility* (1811). For discussion of Austen's complete career, see NCLC, Volume 1; for discussion of the novel *Pride and Prejudice*, see NCLC, Volume 13; for discussion of the novel *Emma*, see NCLC, Volume 19; for discussion of the novel *Persuasion*, see NCLC, Volume 33; and for discussion of the novel *Northanger Abbey*, see NCLC, Volume 51.

INTRODUCTION

Sense and Sensibility was Jane Austen's first published novel. Although similar to her other novels in plot, tone, and type of characters, *Sense and Sensibility* differs from the others in its representation of the courtship of two sisters, rather than one heroine, there are two. Elinor, the subdued, quiet one, and Marianne, the emotional, outgoing one, are contrasting character types Austen would use alternately in later novels. In addition, *Sense and Sensibility* brings to the fore issues of property, patronage, and gender that were prominent in the years following the French Revolution. Like Austen's other novels, *Sense and Sensibility* is regarded as a classic and is still widely read.

Austen began writing the story in 1795 at the age of twenty-one. At that time it was probably in epistolary form, and was titled "Elinor and Marianne." Austen began to revise it two years later in third-person narrative form, and in 1809 and 1810 worked the story into what is now known as *Sense and Sensibility*.

After Austen finished the novel, one of her brothers served as an intermediary between her and her publisher, Thomas Egerton. Expecting that the book would not meet the publisher's expectations, Egerton refused copyright and the publisher received a commission for distributing the book. *Sense and Sensibility* was published in the fall of 1811; the title page stating only that the novel was "By A Lady." Because "anonymous" at that time were equated with low-quality and "proper" women did not appear as public characters, Austen insisted on anonymity. The first edition sold out in less than two years. Austen's next publication would be *Pride and Prejudice* (1813), again a revision of an earlier work she had completed. Although this subsequent novel was also published anonymously, Austen's authorship became known publicly.

Sense and Sensibility begins with the widowed Mrs. Dashwood and her three daughters—Elinor, Marianne, and Margaret—being ousted from their home when the new owner, John Dashwood and his wife, Fanny, move in. John Dashwood, Mr. Dashwood's eldest son from his first marriage, inherits his father's entire estate, under the laws of primogeniture. The Dashwood women are given a home, Barton Cottage, on the estate of Sir John Middleton, a distant relative. One visitor to the area, Colonel Brandon, is interested romantically in Marianne, but he does not fit her ideal of a romantic hero and she ignores him. However, another visitor to the area, Willoughby, matches her expectations and she falls in love with him. Meanwhile, Elinor becomes disenchanted that the man in whom she is interested, Edward Ferrars (Fanny Dashwood's brother, a young clergyman), does not call on her as she had expected. Other guests at the Middletons include the Palmers and the Misses Steele (who, like the Dashwood sisters, are de-

Plot and Major Characters

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简·奥斯汀 (1775-1817)

收录于《十九世纪文学评论》第 1、13、19、33、51、81、95、119、150、207、210、222、242、271、314、316、412、425 卷

Victor Hugo
1802-1885

(Full name Victor Marie Hugo) French poet, playwright, novelist, essayist, and critic.

The following entry presents criticism of Hugo's works from 1990 to 2002. For further discussion of Hugo's complete career, see NCLC, Volume 3; for discussion of the novel *Les Misérables*, see NCLC, Volume 59; for discussion of the novel *Notre-Dame de Paris* (The Hunchback of Notre-Dame), see NCLC, Volume 21.

INTRODUCTION

Hugo is considered one of the leaders of the Romantic movement in French literature as well as one of its most prolific and versatile authors. Although chiefly known outside France for the novels *Notre-Dame de Paris* (1831), *The Hunchback of Notre-Dame*, and *Les Misérables* (1862), he is renowned in his own country primarily for his contributions as a Romantic poet. Hugo's verse has been favorably compared to the works of William Shakespeare, Dante, and Homer, and has influenced such diverse poets as Charles Baudelaire, Alfred Lord Tennyson, and Walt Whitman. Hugo's rhetorical virtuosity, stylistic experimentation, range of emotion, and the variety and universality of his themes not only established him as a leader of the French Romantic school but also set the stage for the development of modern poetry.

BIOGRAPHICAL INFORMATION

Born into a military family, Hugo traveled extensively during his childhood until age twelve when his parents separated. He settled with his mother in Paris, where he attended school for two years before his maternal literary recognition. In 1819, Hugo founded with his brothers a prominent literary journal, *Le Conservateur Littéraire*, and published his first volume of poetry, *Œuvres de poésies diverses* (1822). This volume, which celebrated the monarchy, earned him a pension from French King Louis XVIII that enabled him to marry his childhood sweetheart Adèle Foucher. Hugo's home was the center of intellectual activity, and he counted among his closest friends literary critic, Charles Sainte-Beuve and writer Théophile Gautier. In 1841, Hugo was elected to the Académie Française, and four years later he was made a peer. Hugo was also elected to the National As-

Plot and Major Characters

reably in 1848 when Louis's regime collapsed and Napoleon Bonaparte established the Second Republic. Distracted by Napoleon's dictatorial ambition, which was made evident when Napoleon seized power as a coup d'état in 1851, Hugo fled to Belgium. He moved to the English Channel island of Jersey and, later, to the island of Guernsey, where he conducted various, writer speeches and appeals concerning world politics, and published some of his greatest political works. Hugo returned to Paris as a national hero one day after the Third Republic was proclaimed in 1870. He continued to write prolifically even as he became increasingly detached from the outside world. When he died in 1885, Hugo was given a state funeral and was eventually buried in the Pantheon, although his body was transported to a poor man's house in accordance with his last wishes.

MAJOR WORKS

Hugo's early verse consists primarily of odes, ballads, and lyrics. His other works are collected in such vol-

维克多·雨果 (1802-1885)

收录于《十九世纪文学评论》第 3、10、21、161、189、303、423 卷

The Personal History of David Copperfield

Charles Dickens

The following entry presents criticism of Dickens's novel *The Personal History of David Copperfield* (1850). For discussion of Dickens's complete career, see NCLC, Volume 3; for discussion of the novel *Great Expectations*, see NCLC, Volume 26; for discussion of the novel *Oliver Twist*, see NCLC, Volume 37; for discussion of the novel *Hard Times for These Times*, see NCLC, Volume 8; for discussion of the novel *David Copperfield*, see NCLC, Volume 26; for discussion of the novel *Oliver Twist*, see NCLC, Volume 37; for discussion of the novel *Hard Times for These Times*, see NCLC, Volume 8; for discussion of the novel *Our Mutual Friend*, see NCLC, Volume 105; for discussion of the novel *Little Dorrit*, see NCLC, Volume 113.

INTRODUCTION

The eighth novel published by Charles Dickens, and one of his most enduringly popular, *The Personal History of David Copperfield* (1850) is regarded, in part, as its renowned Victorian author's fictional autobiography. Viewed as a moving study of maturation and revolution, *David Copperfield* is equally conspicuous as a Bildungsroman centered on the personal development of its titular protagonist. It features a sustained, first-person narrative by Copperfield as he relates his imaginative recollection of the past, from his idyllic youth, struggles in early childhood, schooling, maturation, tragic first marriage, budding career as a novelist, and eventual union with the serene Agnes Wickfield. In addition to its narrative content, upon Dickens's personal childhood experiences, the work is said to share certain dramatic affinities with his earlier novel *Oliver Twist* (1838) and to prefigure the author's *Great Expectations* (1861). Dickens was second to work in Warren's Blacking Factory, pasting labels on bottles of boot black for meager wages until his father was released. Humiliated and demoralized by this labor, Dickens remained deeply

BIOGRAPHICAL INFORMATION

Dickens was the son of John Dickens, a minor government official who persistently lived beyond his monthly means and was eventually sent to debtor's prison. As a boy, Dickens was second to work in Warren's Blacking Factory, pasting labels on bottles of boot black for meager wages until his father was released. Humiliated and demoralized by this labor, Dickens remained deeply

Plot and Major Characters

troubled by it over the course of his life, and additionally so by his mother's suggestion that he continue at the factory even after his father's debts were repaid. Following his employment as a law clerk in his late teens, Dickens worked as a journalist and began to compose a series of short stories and sketches that were published in various London periodicals, and later collected to form his first book, *Sketches by Boz* (1836). The appearance of his first novel, *Piccolino's Progress* (1837), established a popular and critical recognition of Dickens that would grow over the ensuing decades to a degree rarely equaled in English letters. Dickens's *David Copperfield* was, like all of his novels, published in a series of monthly installments, and first appeared between May 1849 and November 1850. Usually regarded as Dickens's most autobiographical work, *David Copperfield* was his earliest novel narrated entirely in the first person. As popular as his previous publications, it is viewed as a transitional

查尔斯·狄更斯 (1812-1870)

收录于《十九世纪文学评论》第 3、8、18、26、37、50、86、105、113、161、187、203、206、211、217、219、230、231、239、285、307、318、341、410、420 卷

Jane Eyre
Charlotte Brontë

The following entry presents criticism of Brontë's novel *Jane Eyre* (1847). For additional information about *Jane Eyre*, see NCLC, Volume 155; for additional information about Brontë, see NCLC, Volumes 1, 8, 33, and 217; for additional information about the novel *Jane Eyre*, see NCLC, Volume 58; for additional information about the novel *The Professor*, see NCLC, Volume 105; for additional information about the novel *Hilary*, see NCLC, Volume 229.

INTRODUCTION

Jane Eyre is generally considered one of the most important English novels of the nineteenth century. The novel, which follows its title character from childhood to marriage, has often been described as a female Bildungsroman. Brontë's scholarship has noted Brontë's idyllic selection of characters from several different types of novels, including the autobiographical, Gothic, Romantic domestic, religious, and realistic to create the most detailed portrait of the psychological and emotional development of a young woman to that time. All of Brontë's mature novels attack the social injustices and restrictions placed upon women, and *Jane Eyre*'s independence with her quest from the typical heroines of the novel of the period, making *Jane Eyre* a major text for study by feminist critics. However, given its position in literary history, the novel has attracted readings utilizing most critical methods, from Marxist to Postcolonial. General readers also continue to make it one of the most widely read nineteenth-century novels.

BIOGRAPHICAL INFORMATION

Brontë was born in 1816 in Yorkshire, England, the third of six children. Her father had risen from an impoverished childhood to become a clergyman in the Church of England, but mother died of cancer when Charlotte was five years old. Jane is taken in by her kind Uncle Reed, her mother's brother. Her uncle dies, however, and four orphans are left to her wealthy aunt, Mrs. Sarah Reed, and cousins, who want nothing to do with her. As a particularly disturbing punishment, Jane is locked in the room in which her uncle died and is tormented by visions of his ghost until she dies. Jane is rescued by her stepmother, Mr. Rochester, who convinces Mrs. Reed to send Jane away to school.

At Lowood Institution, a charity school run by the pious and cruel Mr. Brocklehurst, students are kept under conditions of total starvation. Jane makes one friend, the angelic Helen Burns, who explains to Jane that she has endured the

夏洛蒂·勃朗特 (1816-1855)

收录于《十九世纪文学评论》第 3、8、33、58、105、155、172、229、280、379、414 卷

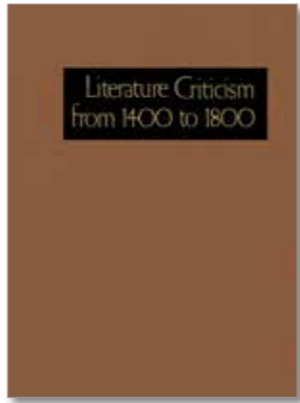
Literature Criticism from 1400 to 1800

《1400-1800 年文学评论》

第 1 卷出版时间：1984 年 5 月，2026 年 12 月出版至第 350 卷；价格：USD 595.00/ 卷

《1400-1800 年文学评论》汇集对全世界各地从中世纪晚期到欧洲文艺复兴、启蒙运动和殖民扩张时代的诗人、剧作家、哲学家、政治领袖、科学家、数学家、小说家和其他文学作家作品的评论。

- 每一卷收录 3-6 位 15-18 世纪的作家及其作品和相关文学主题的文学评论。
- 该系列丛书目前收录 500 多位作家，包括大量围绕各种文学题材和个别文学作品的词条。
- 全面收录了对中世纪晚期、文艺复兴和王政复辟时期伟大作家和思想家作品的评论，让读者看到对这些历史时期、文学思潮和题材以及个人成就的不同解读。
- 每卷收录约 50 篇评论文章，均附有完整的引文和注释，并且包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

《三国演义》罗贯中著

《1400-1800 年文学评论》，2012 年出版，第 209 卷，第 223-340 页

Criticism 文学评论

- P' íng-Huà and the Early History of the Sán-Kuó Chih (essay 1951)
- The Literary Transformation of Historical Figures in the San-Kuo Chih Yen-I: A Study of the Use of the San-Kuo Chih As a Source of the San-Kuo Chih Yen-I (essay 1980)
- The Techniques of Narrative: Mao Tsung-Kang (fl. 1661) and the Romance of the Three Kingdoms (essay 1985)
- Dehistoricization and Intertextualization: The Anxiety of Precedents in the Evolution of the Traditional Chinese Novel (essay 1990)
- Angling with Beauty: Two Stories of Women As Narrative Bait in Sanguozhi Yanyi (essay 1993)
- Zhang Fei in Yuan Vernacular Literature: Legend, Heroism, and History in the Reproduction of the Three Kingdoms Story Cycle (essay 1997)

.....

内容示例：



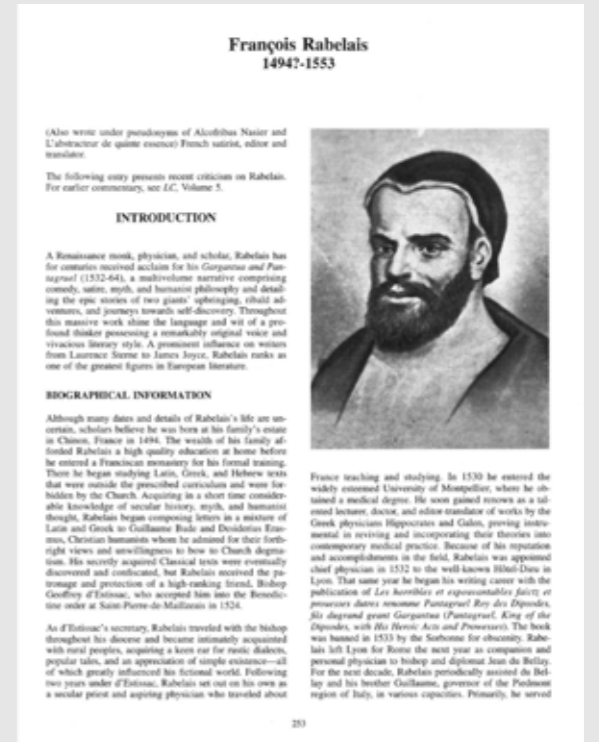
塞万提斯 (1547?-1616)

收录于《1400-1800 年文学评论》第 6、23、93、291、292 卷



明代及清初小说

收录于《1400-1800 年文学评论》第 76 卷



拉伯雷 (c. 1494-1553?)

收录于《1400-1800 年文学评论》第 5、60、186 卷



蒲松龄 (1640-1715)

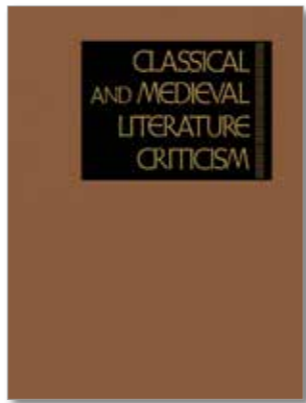
收录于《1400-1800 年文学评论》第 49 卷

Classical and Medieval Literature Criticism 《古典与中世纪文学评论》

第 1 卷出版时间：1987 年 12 月，2026 年 12 月出版至第 264 卷；价格：USD 595.00/ 卷

《古典和中世纪文学评论》汇集对全世界各地从已知书面作品出现的最早期直至近代之前的诗人、剧作家、编年史作家、哲学家、宗教人物和其他作家作品的评论。

- 该系列丛书目前已经收录了近 400 位作家，包括大量围绕各种文学题材和个别文学作品的词条。
- 每卷收录 3-6 位各种文学体裁的作家及其作品的文学评论。
- 介绍性评述中包含作家个人资料及历史背景，同时还列出每位作家的作品年表及可供深入参考的书目。
- 每卷收录约 50 篇评论文章，均附有完整的引文和注释，并且包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

Aesop
c. 620 B.C.-c. 564 B.C.

(Also transliterated as Aesopus, Aesopus, Aesop, and Aesop) Greek fabulist.

INTRODUCTION

Aesop is credited with developing the folklore fable during the ancient Greek period into a means of indirectly conveying a political message. Throughout Greek, Roman, and European fables have generally been attributed to Aesop, although some critics believe they traced to sources predating Aesop in Tunes, Assyria, Babylonia, and Egypt; some to Indian folklore and literature, and some to such lesser-known writers after Aesop as Babrius, Phaedrus, Poggio Bracciolini, and Jean de La Fontaine. The collection of Aesopic fables is the nearest source for such common expressions as "sour grapes," "familiarity breeds contempt," and "a dog in a manger" as well as for references to characters in such fables as "The Hare and the Tortoise" and "The Boy Who Cried Wolf." The typical Aesopic fable, a short allegorical tale using animals to portray a moral, has come to define the genre of fable in popular thinking. Today, the Aesopic fable, which was developed in antiquity to teach political wisdom to adults, is commonly used to instruct children in practical wisdom and to entertain them with its fantasy world of talking animals.

Biographical Information

Aesop may have been born in Thrace to the northeast of Greece around 620 B.C., according to what the historian Herodotus says about him. Herodotus describes Aesop as a slave from Thrace who served under Iadon of Samos at the same time as the Samian Thracian slave Rhodanus. Herodotus also mentions that Rhodanus was later ransomed from slavery in Egypt by the brother of the famous poetess Sappho, who was born around 612 B.C. A comparison of the possible ages of Aesop, Rhodanus, Sappho, and their fathers suggests the date of birth for Aesop as 620 B.C. According to Aristotle in the *Constitution of the Samians*, Aesop served as the slave of a certain Iadon (who later freed him), and then went on to gain a strong reputation in the Samians by telling them the fable of "The Fox and the Hedgehog" as a defense for a politician on trial for embezzlement. In this fable, a hedgehog's offer to remove blood-sucking ticks from a fox is refused on the grounds that other unattractive ticks will come to draw more blood. A conventional and romantic life of Aesop written in the first century A.D. relates that Aesop was then sent by the Samians to the court of Croesus in Sardis in order to persuade Croesus not to subjugate the Samian people. Croesus was so impressed with Aesop that he put aside his role of courtier for Samos and gave Aesop a position at his court, which gave Aesop the leisure to write out his fables. Then, as part of Aesop's continuing service to Croesus, according to the biographer and essayist Plutarch, Aesop went on a diplomatic mission to Delphi, where his life was brought to an end. According to the *Life of Aesop*, Aesop had offended the priests of Apollo by suggesting that they had a great reputation abroad but lacked substance in person. In revenge the priests framed Aesop by putting a golden cup from the temple in his baggage, capturing him, and condemning him to death. In his defense, Aesop related two fables: "The Frog and the Mouse," told of a frog that was carried off by a bird of prey attached by the thumping of a mouse being profusely drowned by the frog; the second, "The Eagle and the Duck-herd," tells of the inevitable vengeance of a lonely duck-herd on an eagle that had refused to feed

伊索 (c. 620 B.C.-560 ? B.C.)

收录于《古典与中世纪文学评论》第 24、158 卷

Homer
circa eighth century BCE-seventh century BCE

Greek poet.

The following entry provides criticism of Homer's life and works. For additional information about the epic poems the *Odyssey*; see CMLC, Volumes 16 and 196; for additional information about the epic poem the *Iliad*; see CMLC, Volumes 1, 61, and 121; for additional information about the *Iliad*'s journey in the Ancient Epic; see CMLC, Volume 148.

INTRODUCTION

Homer's two epic poems, the *Iliad* (circa eighth-seventh century BCE) and the *Odyssey* (circa eighth-seventh century BCE), have greatly influenced the style and content of Western literature and are considered two of the greatest literary artifacts of Western civilization. Together, the *Iliad* and the *Odyssey* depict comic and tragic elements and cover a broad range of universal themes: war, religion, honor, betrayal, vengeance, and humanity's quest for immortality. Critics after their creation, the poems have left an indelible imprint on the fields of literature, art, philosophy, and ethics. Writers as diverse as Virgil, William Shakespeare, John Milton, and James Joyce have been inspired by the characters and tales presented in the epics. Scholars regularly discuss the enduring presence of Homer's epics in world cultures, assessing their reception and influence in multiple eras. The question of whether Homer was the sole author of his works or one among many has occupied scholars for centuries, but in the twentieth century the character study of Homer has addressed how the poems illustrate the mind and tradition, as well as cultural beliefs and practices, of ancient Greece and its surrounding regions.

BIOGRAPHICAL INFORMATION

Scholars have had to speculate on the details of Homer's life. They hypothesize that he was an Ionian Greek (probably from the coast of Asia Minor or one of the adjacent islands), that he was born sometime before 700 BCE, and that he lived in approximately the latter half of the eighth century BCE. According to legend, he was a blind itinerant poet. Historians note that singing halls in ancient Greece were often blind and that the legend, therefore, may be

based on fact. Homer may possibly have lost his sight late in life or his purported blindness may have been meant to mark his literacy. Biographies of Homer exist in the form of his early "lives" and assorted commentaries by ancient Roman and early Byzantine scholars—often referred to collectively as the *Lives of Homer*—but the information they contain is considered unreliable and mostly mythical. Some commentators have asserted that no such individual ever existed.

The paucity of information regarding Homer and his relation to the *Iliad* and the *Odyssey* has invited regular scholarly inquiry and has involved experts in fields like archeology, linguistics, art, and comparative literature. As a result of their research, three main theories regarding the composition of the poems have emerged: the analytic, the unitarian, and the oral folk-epic. Until the publication of Friedrich August Wolf's *Prolegomena ad Homerum* in 1795 (see Further Reading), the notion that Homer was the author of the *Iliad* and the *Odyssey* was largely undisputed. However, citing certain inconsistencies and errors in the texts, Wolf asserted that the two works were not the compositions of one poet, but the products of many different authors at work on various traditional poems and stories. Wolf's argument convinced many critics—who were subsequently termed the analysts—but also inspired the neoclassical authorship controversy known as the "Homeric question." Early Wolf's view prevailed throughout the nineteenth and early twentieth centuries, it was ultimately challenged by an opposing group of critics, the unitarians, whose primary spokesman was Andrew Lang. The unitarians insisted that a single individual of genius composed the Homeric epics, and they supported that claim by highlighting a unified sensibility, original style, and consistent use of themes and imagery in the poems.

These two critical camps were, to a degree, reconciled by Milman Parry. In his essay "The Traditional Element in Homer" (1917), see Further Reading, first published in French in 1928, Parry proposed that the poems were composed orally, establishing the position that Homeric verse is formulaic by necessity, relying on generic epithets of such as "rosy-fingered dawn" and "two-fingered dawn," repetition of stock lines and half lines, and scenes and themes typical of traditional folk poetry. Comparing Homer's poetry with oral epics from other cultures, Parry deduced that Homer

荷马 (c. 18th to 17th centuries B.C.)

收录于《古典与中世纪文学评论》第 1、16、61、121、166、227 卷

Confucius
551(?) B.C.-479 B.C.

(The name Confucius is a Latinized version of the traditional Chinese name of the philosopher.)

INTRODUCTION

A thinker of unmatched influence in Eastern civilization, Confucius was a teacher and minor government official whose philosophy has been preserved in the *Lun Yu* (The Analects), a collection of sayings attributed to him and his disciples. The *Analects* contains remarks on a wide variety of subjects, including government, personal conduct, warlike, and family, and has been subject to diverse, even diametrically conflicting interpretations. For over two thousand years, Confucianism has endured as the foundation of Chinese philosophy.

Biographical Information

It is generally believed that Confucius was born in the state of Lu during the Zhou dynasty and was orphaned at an early age. Some of Confucius's ancestors had been aristocrats in the state of Song, but the family had immigrated to Lu to escape political unrest and intrigue. As a descendant of ancient nobility, Confucius occupied a middle position in Chinese society—between the impoverished peasantry and the ruling aristocracy. By the age of fifteen he had decided to become a scholar and worked to educate himself in music, literature, and ancient history. He began teaching in his early twenties and also served for a time as manager of Lu's state granary and supervisor of public fields. He also studied ancient government under a scholar known as the master of Yan. Making use of an informal, discursive teaching style, Confucius became extremely popular with his students, many of whom became important government officials. In 479 B.C. Confucius left Lu on a sometimes perilous fourteen-year journey during which he taught and spread his ideas on society and government throughout China. Confucius's son died the year he returned to Lu, and two years later his student Yan died. Rapidly inconvertible over the death of his beloved student, Confucius died less than three years later.

Major Works

The objective of Confucianism, the body of thought and writings inspired by Confucius, is the allocation and management of three main principles: Jen, Yen, and Li. In his teachings, which have been recorded in such works as *The Analects*, *Zi Che* (Book of Rites), and *Zi Chung* (Book of Changes), Confucius encouraged his students to think for themselves; he also endeavored to define concepts in an abstract manner so that they could be understood and applied to all cultures. Confucius's principles therefore are never succinctly defined and have engendered a multitude of interpretations, resulting in diverse readings of his works. Although scholars acknowledge problems with *The Analects* as the direct transcription of Confucius's utterances, it is nonetheless regarded as the best possible summation of his philosophy. The *Analects* are composed of twenty books, each made up of aphorisms, questions, and notes attributed to Confucius and twenty of his disciples, most notably Master Tsung, who is credited with twelve sayings of his own. Jen, Ch'i, who went on to become a lieutenant in the powerful Chi Family, and Tzu-kung, who went on to become a prominent diplomat. Alternatively translated as "humanity," "goodness," "love," and "rectitude," Jen, according to Arthur Waley, is "a sublime moral attitude, transcendental perfection attained to by legendary heroes . . .

孔子 (551 B.C.-479 B.C.)

收录于《古典与中世纪文学评论》第 19 卷

Liu Yiqing
403-444

Chinese prose writer.

INTRODUCTION

Liu Yiqing is remembered for *Shihsiao* (circa 420; *Shih-shao Hsin-Hsi: A New Account of Tales of the World*), a collection of anecdotes that comprises a literary style initiated for almost two millennia. *Shihsiao* since epitomizes the major literary trends of the Six Dynasties period (417-589) and is valued by modern readers for its historical information. Although there has been debate about whether *Shihsiao* since and two other works—*Essays in 10th Century*, *Records of Realists*, and *Essays in 10th Century*—were composed by Liu himself or simply with his sponsorship, scholars acknowledge Liu nonetheless as a major influence on Chinese literature.

BIOGRAPHICAL INFORMATION

Liu was born in 403 in Pingchow (now Xudou) in the Chinese eastern coastal province of Jiangsu. He was the second of the six sons of Liu Daoxian, Prince Jing of Changsha, and when he was nine years old, he became the heir to his father's younger brother, who had died without male children. His father's older brother, Liu Yu, founder of the Early Song Dynasty (420-79), reportedly recognized his nephew's exceptional abilities when Liu was still a child. In 415, Liu inherited a education, and the following year, he accompanied his uncle on a military campaign. Returning four years later, he began a brilliant career of successive and simultaneous appointments to official military and administrative posts, which included his assumption of the directorship of the palace library in 424. He also served nine years as mayor of the capital, Nanjing, and spent eight years as governor of Guangzhou, a prosperous-rich border state on the upper Yangtze River. As he became increasingly devoted to Buddhism, Liu was known to spend heavily in patronizing Buddhist monks. Celebrated for his modesty, his lack of corruption, and his affection for literature, Liu received high honors titles in recognition of his achievements. He died on 22 February 444.

MAJOR WORKS

Shihsiao since was completed around 420. It comprises some 1,130 anecdotes, primarily about elite life in the late Han (circa 130-220) and Wei-Jin (220-420) periods, ranging from state affairs to philosophical and poetic gatherings, public relationships, and minor domestic matters. Most of the episodes focus not so much on recounting the details or progression of an event as on capturing the emotional and personal characteristics of the participants. This concern with personality types is further elaborated in the book's structure, which classifies the episodes into thirty-six categories related to the observation and evaluation of people, including physical appearance, innate abilities, moral qualities, psychological traits, and the emotions that emerge from their political and social contacts with others. This system of classification sets *Shihsiao* since apart from earlier narratives in the Chinese literary tradition, and established a genre known to later generations as *Shihsiao* (Shihsiao genre), which focuses primarily on the categorization of human character types. This genre emerged from and embodied the Wei-Jin spirit, an amalgam of intellectual trends that emerged during one of the most creative and iconoclastic periods of Chinese imperial history. Its focal point was character appraisal, which started in the late Han era as the basis for selecting officials for bureaucratic posts; leading local scholars evaluated and recommended candidates according to Confucian moral criteria. During the Wei-Jin period, character appraisal gradually added its political emphasis and evolved into the comprehensive study of human nature that *Shihsiao* since represents.

The *Essays in 10* and the *Essays in 10* are collections of stories that resulted from another important literary trend of the period: *shih-shao* (shih-shao) and *shih-shao* (shih-shao) tales. Most of the stories collected in *Essays in 10* date to the Jin and Liu Song dynasties and were collected and compiled by Liu or others. Although purported to relate these narratives also reflect the interest in human emotion that is evident in *Shihsiao* since. The subject matter of the *Essays in 10* seems to result from the story Liu adopted in his later years. The thirty-five extant fragments focus on Buddhist miracles and emotions. In one story, the family of a condemned man holds a game of the *Shihsiao* game, a figure of money. When the executioner's knife

刘义庆 (403-444)

收录于《古典与中世纪文学评论》第 190 卷

内容示例：

《史记》司马迁著

《古典和中世纪文学评论》，2008 年出版，第 96 卷，第 296-388 页

词条包含：

- Introduction 概述
- Principal Works 主要作品
- Criticism 文学评论
- The Social and Political Philosophy of the Shih-Chi (essay 1963)
- An Introductory Study of Narrative Structure in the Shi-Ji (essay 1981)
- Historical Myths or Mythical History (essay 1989)
- Form and Narrative in Ssu-Ma Ch'ien's Shih Chi (essay 1992)
- The Idea of Authority in the Shih Chi (Records of the Historian) (essay 1994)
- Historians of China (essay 1995)
- Further Reading 补充书目

Records of the Historian (Shih chi)
Ssu-ma Ch'ien and Ssu-ma T'an

(Also transliterated as Shih Chi, Shih, and Shih Chi) Chinese history written c. 109 B.C.-80 B.C.

INTRODUCTION

The *Records of the Historian* is an account of Chinese history from a time known solely through legends, up to the Han present era of its chief author—a span of approximately twenty-six centuries. Considered the most important work of its kind, the *Records of the Historian* was the first comprehensive, systematic treatment of Chinese history, as opposed to the traditional court chronicles and brief accounts of specific incidents that preceded it. The *Records of the Historian* was written mostly by Ssu-ma Ch'ien (c. 145 B.C. or 80 B.C.), who both upon the verbal work of his father, Ssu-ma T'an (an active c. 119 B.C.), both men held the position of Grand Scribe or Historian. Modern scholars had the work indisputably both for its facts and for its revealing commentary. History continues to be impressed with the structure of its narrative, its vivid vignettes, and its complex textual history. Its use broadened and daily volumes or chapters continue to engage the interest of scholars.

TEXTUAL HISTORY

Work on what was to become the *Records of the Historian* was begun by Ssu-ma T'an, Grand Scribe for Emperor Wu, the seventh Emperor of the Han Dynasty, who ruled from 141 to 87 B.C., probably at about the beginning of his reign. Upon Ssu-ma T'an's death, his son Ssu-ma Ch'ien assumed his duties, which were research-oriented with the duty of maintaining and summarizing the calendar. Keeping an account of the daily events of court was a relatively less important responsibility, but one that fell to the father on his own initiative, to begin writing a history that his son later completed. The majority of the text was written by Ssu-ma Ch'ien between 109 B.C. and 80 B.C. Neither author had given a title to their work, but it was referred to as *Shih chi* in the paper English translation in most editions, although *Records of the Historian* or *Records of the Grand Historian* is common, since

scholars agree unanimously that "historian" is a translation and that "shih" is a more accurate translation. Since technically there were two authors, the title *Grand Scribe's Records* has been suggested by William H. McKeown II, one of the most prominent modern critics who has studied *The Records*. Because much of China's historical record had previously been destroyed in wars so thoroughly that Ssu-ma Ch'ien's account was necessarily limited. One of his main sources, however, was C褚先生's Spring and Autumn *Annals* and its three commentary treatises. The father and son authors made great use of government records and writings, and both advised their access to court contacts as well as information gleaned from imperial records. Although one element of some, to completely lost and ancient often appear to have portions missing, the text is remarkably well preserved for its age. Scholars have expended great effort in publishing critical editions during the last two centuries and have searched the various sources and citations to the *Records* over the years.

BIOGRAPHICAL INFORMATION

Liu is known as Ssu-ma T'an in *Records of the Han* that he had a position at court. His son, Ssu-ma Ch'ien, was born in Langyuan, in the Hanchuan area of what is today Henan. He received a good education in Confucianism. Beginning a time of the country of age twenty, copying and outdoing historical data. He was then assigned the position of Public Archivist, which called for more travel through China as an inspector. Ssu-ma T'an died in approximately 113 B.C., at which time Ssu-ma Ch'ien took over his father's position, including taking possession of the beginnings of what would eventually become the *Records of the Historian*. In 99 B.C., Ssu-ma Ch'ien voluntarily resigned the Emperor he being as the wife daughter of the supervisor of the detained general Li Ling. He was imprisoned and ordered executed. He was given the opportunity to kill himself before the punishment was to be performed, but he declined so that he might complete the writing of his history. After three years in prison, Ssu-ma Ch'ien was allowed, he finished his task (he wrote his later).

PILOT AND MAJOR CHARACTERS

The *Records of the Historian* begins with an account of the Yellow Emperor, who reportedly ruled from 2867

Shakespearean Criticism

《莎士比亚评论》

第 1 卷出版时间：1984 年 4 月，2026 年 12 月出版至第 234 卷；价格：USD 595.00/ 卷

《莎士比亚评论》全面涵盖对威廉·莎士比亚戏剧和诗歌的评论与解读，为学生、教育者、戏剧爱好者和其他感兴趣的读者提供了宝贵的见解。

- 1-10 卷呈现了对每一部莎士比亚戏剧的评论性概述以及 17 世纪至今的主要评论。
- 11-26 卷着重舞台和电影改编莎士比亚戏剧的历史。
- 27-56 卷着重 1960 年后发表的评论，按主题审视莎士比亚的作品。
- 48 卷之前，该系列丛书每年都会出版一个特别卷，汇编前一年中发表的最具价值的莎士比亚评论文章，由国际知名学者组成的顾问团队向 Gale 推荐。
- 从 57 卷起收录 1990 年后发表的以及之前各卷中未曾收录的评论文章，每卷针对 4-5 部戏剧或作品。一些卷包含主题词条。从 60 卷起改按主题编撰。

 《图书馆杂志》（LIBRARY JOURNAL）“最佳参考书”

内容示例：

莎士比亚疑作

《莎士比亚评论》，2019 年出版，第 187 卷，第 1-254 页

Criticism 文学评论

- Problems of Authorship in Elizabethan Dramatic Literature (essay 1911)
- Colloquial Contractions in Beaumont, Fletcher, Massinger, and Shakespeare As a Test of Authorship (essay 1916)
- Simms's Edition of the Shakespeare Apocrypha (essay 1953)
- Guessing About the Youthful Shakespeare (essay 1955)
- The Phantom Shakespeare (essay 1960)
- Shakespeare's Hand in Sir Thomas More: Some Aspects of the Paleographic Argument (essay 1975)
- Evidence for the Assignment of Plays to the Repertory of Shakespeare's Company (essay 1989)
- A Funeral Elogy: W[illiam] S[hakespeare]'s 'Best-Speaking Witnesses' (essay 1996)
- Attributing a Funeral Elogy. (letter 1997)
-

内容示例：



《哈姆莱特》

收录于《莎士比亚评论》第 1、13、16、19、21、22、25、28、32、37、42、44、48、59、71、82、92、102、111、120、129、137、147、164、178、197 卷



《仲夏夜之梦》

收录于《莎士比亚评论》第 3、12、13、16、19、22、25、28、29、42、45、48、58、70、82、92、102、112、121、130、139、152、167、188 卷



《威尼斯商人》

收录于《莎士比亚评论》第 4、12、13、16、22、25、32、37、40、48、53、66、77、87、97、107、113、123、132、142、151、167、193 卷



《亨利八世》

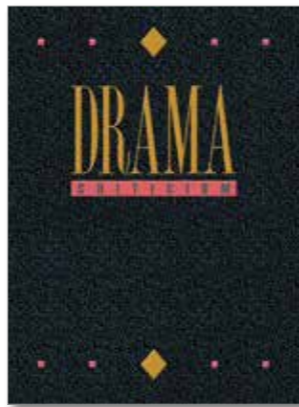
收录于《莎士比亚评论》第 2、22、24、28、41、56、61、72、82、92、102、112、122、131、139、148、166、180、201 卷

Drama Criticism 《戏剧评论》

1991-2024 年共出版 70 卷；价格：USD 406.00/ 卷

《戏剧评论》兼顾文学与戏剧专业学生的学业需求和普通读者对这一领域的兴趣，专为读者介绍各个历史时期和国家中最常被研究和探讨的剧作家，并呈现对经久不衰戏剧作品的敏锐评价。

- 每一卷收录 8 位知名剧作家或 8 部戏剧作品，全面汇集对这些剧作家或戏剧的评论，附有传记资料、作家主要作品年表等。
- 目前收录约 150 位作家，并包含大量着重个别作品和题材的词条。
- 尽管戏剧及剧作家在其他文学评论丛书中也有涵盖，但《戏剧评论》更强调对戏剧的理解，目标更为鲜明，内容更为详尽。
- 每一卷均包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

黄哲伦 (1957-, 美国华裔剧作家)

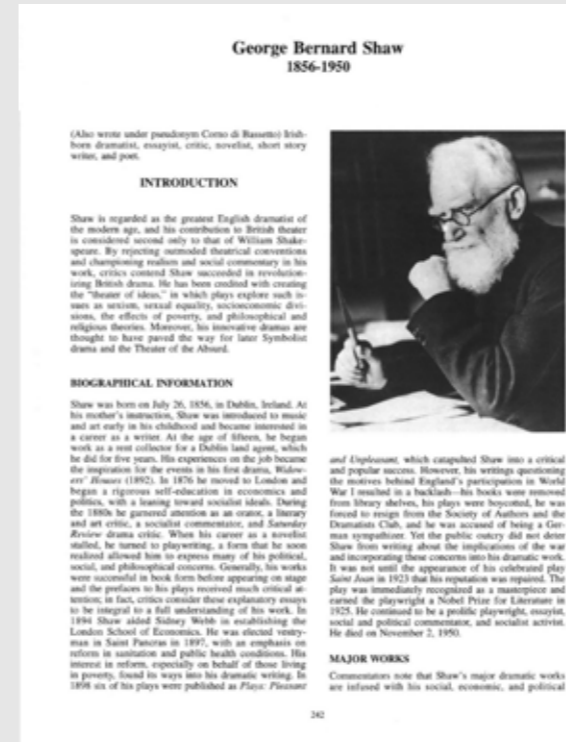
《戏剧评论》，2004 年出版，第 23 卷，第 91-177 页

Criticism 文学评论

- Making His Muscles Work for Himself: An Interview with David Henry Hwang (interview 1999)
- Myths of the East, Myths of the West: Shattering Racial and Gender Stereotypes in the Plays of David Henry Hwang (essay 1993)
- Flawed Self-Representations: Authenticating Chinese American Marginality (essay 1993)
- New Theatrical Statements: Asian-Western Mergers in the Early Plays of David Henry Hwang (essay 1995)
- The Plays of David Hwang: The Gaze of the Medusa (essay 1998)
- David Henry Hwang's M. Butterfly: The Eye on the Wing (essay 1992)
- The Critic and the Butterfly: Sociocultural Contexts and the Reception of David Henry Hwang's M. Butterfly (essay 1992)

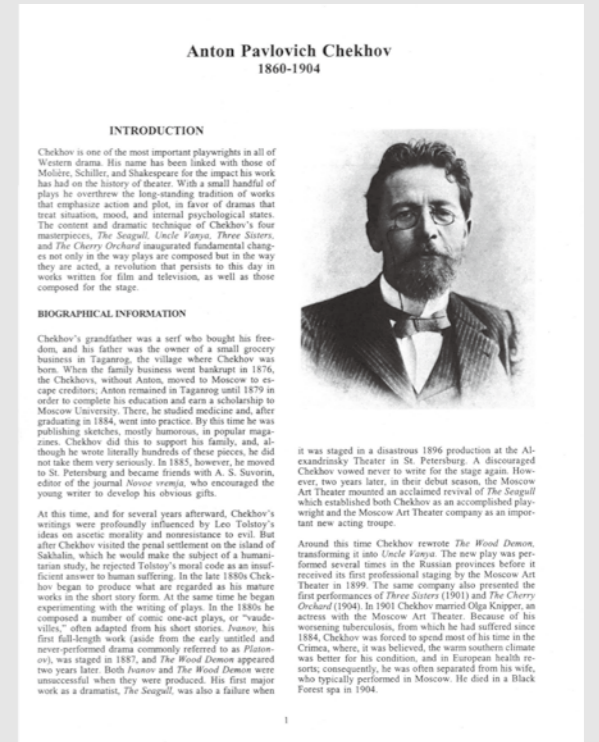
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内容示例：



萧伯纳 (1856-1950)

收录于《戏剧评论》第 23 卷



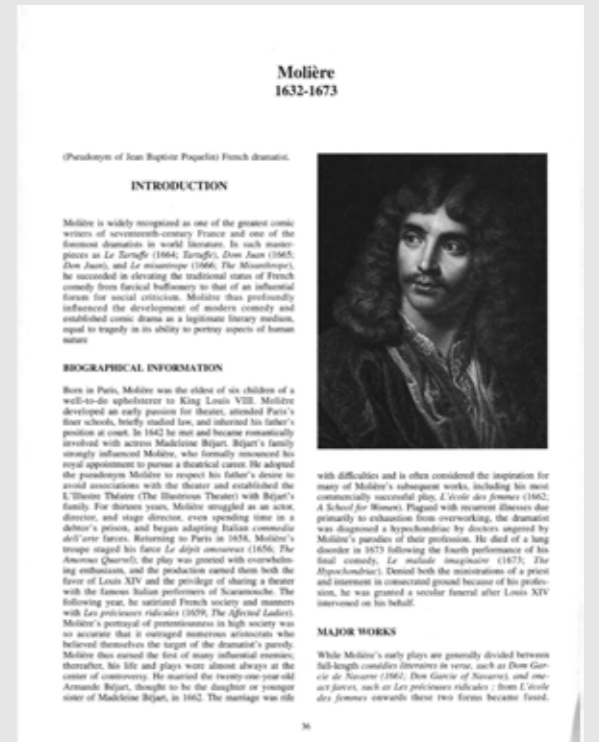
契诃夫 (1860-1904)

收录于《戏剧评论》第 9 卷



塞缪尔·贝克特 (1906-1989)

收录于《戏剧评论》第 22 卷



莫里哀 (1622-1673)

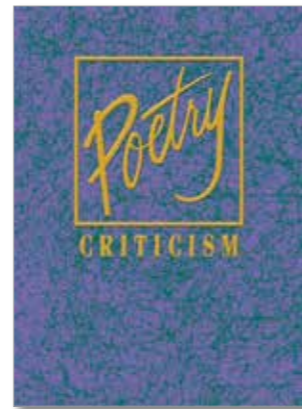
收录于《戏剧评论》第 13 卷

Poetry Criticism 《诗歌评论》

第 1 卷出版时间：1990 年 12 月，2026 年 12 月出版至第 305 卷；价格：USD 444.00/ 卷

《诗歌评论》汇集了对全世界最知名诗人作品的文学评论，并提供了相关的传记背景资料和书目信息，引导读者深入理解这一文学体裁及其创造者。

- 每一卷收录对 4-8 位各个时期主要诗人的评论文章和传记资料，包括作者肖像、主要作品、作品评论的全文和摘要、诗人自己的评述以及可供深入参考的书目等。
- 该系列丛书已收录 500 多位诗人和作家，也包括大量着重个别作品的词条。
- 尽管其他文学评论丛书中也收录了诗人和诗歌，但《诗歌评论》更强调对诗歌的理解，目标更为鲜明，内容更为详尽。
- 每一卷均包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

李白 (701-762)

《诗歌评论》，2000 年出版，第 29 卷，第 131-191 页

词条包含：

- Introduction 概述
- Principal Works 主要作品
- Criticism 文学评论
 - Introduction (essay 1922)
 - Article by Arthur Waley
 - LI Po (essay 1971)
 - LI Po (essay 1973)
 - On LI Po (essay 1973)
 - LI Po's Transcendent Diction (essay 1986)
 - LI Po (essay 1990)
 - Immediacy and Allusion in the Poetry of LI Bo (essay 1992)
- Further Reading 补充书目

内容示例：



海涅 (1797-1856)

收录于《诗歌评论》第 25 卷



拜伦 (1788-1824)

收录于《诗歌评论》第 16、95、189、220 卷



李贺 (791-817)

收录于《诗歌评论》第 13 卷



北岛 (1949-)

收录于《诗歌评论》第 130 卷

Short Story Criticism 《短篇小说评论》

第1卷出版时间：1987年11月，2026年12月出版至第385卷；价格：USD 444.00/卷

《短篇小说评论》专注于介绍短篇小说这一文学体裁中的主要作家、作品和题材，呈现了对知名作家短篇小说的评论观点。

- 每一卷包括对3-6位短篇小说作家及其作品或题材的概述以及对评论观点的历史调研。
- 目前已收录超过500位作家，包括威廉·福克纳（William Faulkner）、欧内斯特·海明威（Ernest Hemingway）等，以及大量针对个别作品和题材的词条。
- 每卷收录约50篇评论文章，均附有完整的引文和注释，并且包含作家姓名、国籍、主题和书名索引。
- 评述文章提供了相关的传记资料以及对每一短篇小说中背景、人物和主题的讨论，并提供了对相关文学题材的概述。



规格：21.7 x 28.5 cm

内容示例：

鲁迅 (1881-1936)

《短篇小说评论》，1995年出版，第20卷，第125-152页

Criticism 文学评论

- A Preface to Cheering from the Sidelines (essay 1990)
- Lu Hsün (essay 1949)
- Lusin's Ah Q: A Rejected Image of Chinese Character (essay 1956)
- The Heroes and Heroines of Modern Chinese Fiction: From Ah Q to Wu Tzu-Hsü (essay 1957)
- Lu Hsün's Huai Chiu: A Precursor of Modern Chinese Literature (essay 1969)
- The Morality of Form: Lu Xun and the Modern Chinese Short Story (essay 1985)
- Fire Under the Ice: Lu Xun (essay 1985)
- Notes on Lu Xun (essay 1982)
- Introduction (essay 1990)

内容示例：

Guy de Maupassant
1850-1893

(Full name Henri René Albert Guy de Maupassant; also wrote under the pseudonyms of Joseph Pruten, Guy de Valmore, and Madrigneux) French short story writer, novelist, journalist, poet, dramatist, and travel writer.

The following entry presents criticism on Maupassant's short fiction from 1989 to 2002. For criticism prior to 1989, see ESC, Volume 1.

INTRODUCTION

Maupassant is considered one of the finest short story writers of all time and a champion of the realist approach to writing. His short stories, noted for their diversity and quality, are characterized by the clarity of their prose and the objective story of their presentation, as well as their keen evocation of the physical world. To the realist's ideal of scrupulous fiction, Maupassant added an economy of language and created a narrative style outstanding in its assured power, simplicity, and vivid sensuousness.

BIOGRAPHICAL INFORMATION

Maupassant was born in Normandy, France, in 1850. His father and mother separated when he was eleven years old and Maupassant was raised under the influence of his strong, domineering mother. The young Maupassant's cynical view of marriage seems to have stemmed from these early experiences and is evident in much of his work. With the outbreak of the Franco-Prussian War in 1870, he left his law studies in Paris, which he had begun the prior year, to enlist in the army. His experiences as a soldier infers some of his finest stories. After the war, due to financial problems, the author was forced to accept a position as a clerk in the Naval Office. In 1877 he was diagnosed with syphilis, for which there was no known cure. In 1878 he accepted a position in the Ministry of Public Education. Maupassant devoted a great deal of time to writing during his tenure as a civil servant, writing plays, poetry, and narrative prose. Gustave Flaubert became his friend and mentor, helping him with his writing and introducing him to prestigious literary circles. After Flaubert's death, Maupassant became a regular contributor to *Le Gaulois*, a respected Paris newspaper, and eventually wrote for the periodicals *Gil Blas* and *Figaro*, often under pseudonyms. After he left the ministry, his literary output increased dramatically and he enjoyed much success. The syphilis he had contracted as a young man led to recurrent problems with his eyesight and eventually to a complete physical and emotional collapse. Struggling with bouts of a debilitating mental disorder, Maupassant attempted suicide in 1892 and was subsequently confined to a sanatorium in Frouy until his death.

MAJOR WORKS OF SHORT FICTION

Maupassant's stories are often autobiographical in nature. For example, several of his stories are drawn from his difficult childhood and focus on the dilemma of a rejected woman and the children of an ill-fated father, and explore the problems of identity and the individual's place in a rigid social structure. In addition, Maupassant's experiences as a soldier in the Franco-Prussian War infers some of his best stories, such as his master-

莫泊桑 (1850-1893)

收录于《短篇小说评论》第1、64、132、225卷

Yu Dafu
1896-1945

(Born Yu Wun; also transliterated as Yu Taifu) Chinese short story writer, essayist, poet, and novelist.

The following entry provides an overview of Yu Dafu's life and work.

INTRODUCTION

Yu Dafu was a central figure in the emergence of modern Chinese literature and was one of the founding authors of the Creation Society, which promoted democracy, free expression, and individualism in the arts during the 1920s. His short stories and novels explore themes of self, isolation, sexual desire, and national identity, many of them reflecting the frustrations endured by Chinese students in Japan at the turn of the twentieth century. His works resonated with young intellectuals of his day but were condemned by established scholars as narcissistic, decadent, and unnecessarily campy.

BIOGRAPHICAL INFORMATION

Yu Dafu was born Yu Wun in Fuyang, Zhejiang province, in China, the youngest of four children in an educated but poor family. He was two or three years old when his father died. Despite the family's poverty, his eldest brother became a lawyer after graduating from Tokyo Law School. Another brother went to Beijing to study medicine and became a doctor. Yu Dafu attended numerous public and private Chinese schools until 1911, when schools throughout the country closed due to the Xinhai Revolution. He continued to study on his own, reading extensively in Chinese and Western literature, writing poetry, and becoming fluent in English, German, and Japanese. In 1913 he traveled to Tokyo and began to study medicine. Early in his student years in Japan, he met Gao Muoran, a fellow medical student, and Zhang Zhenqiang, an engineering student. The three shared common literary and political interests, and in 1913 they became part of the Creation Society. Yu Dafu had only passing interest in studying medicine, so when the credit of medical school became prohibitive in 1916, he switched to Tokyo and began to study medicine in his doctor's, he began writing short stories a year later.

He also continued writing poetry, having published his first work in Shanghai in 1915 under the adopted "style name" of Yu Dafu. In the summer of 1920 Yu Dafu married a young woman from his home town in China. In September, 1921, Yu Dafu moved from Tokyo to Shanghai, where the newly formed Creation Society established headquarters for its quarterly literary journal, *Chuangkuo* (literally means Creation). In the aftermath of the anti-intellectual May Fourth Movement of 1919 in China, Yu Dafu and his idealistic literary peers decided to "create a future for Chinese literature" based on independence, free expression, and a new spirit of individualism. Yu Dafu's first short story collection, *Cherishable Memories* (1921), was published in 1921, to acclaim from young readers and condemnation from the Chinese literary establishment. In 1923 Yu Dafu began teaching economics, history, and politics at Beijing University, moving in 1926 to Guangzhou to teach law at Zhongshan University. The next year he left his wife for Wang Yingxun, a young writer with whom he had fallen in love. By 1928 the Nationalist regime had begun banning works such as those produced by Yu Dafu and other Creation Society writers and artists. In 1930 Yu Dafu and a friend, famed Chinese writer Lu Xun, founded the Chinese Alliance for Freedom to campaign against government repression. Yu Dafu moved to Singapore in 1936 to escape increasing government persecution. He worked there as a literary editor for a newspaper until 1942, when he escaped under an assumed name to Sumatra, just ahead of the Imperial Japanese Army. When Sumatra also fell to the Japanese, Yu Dafu was forced to work as a translator for the occupying forces. With his allies intact, however, he secretly engaged in anti-Japanese propaganda throughout the remainder of World War II. In the war came to an end in August 1945, Yu Dafu appeared to have survived this deception, but two weeks after Japan surrendered to the Allies, he was detained by the Japanese military police. They had discovered his identity and his subversive activities, and he was executed shortly afterward.

MAJOR WORKS OF SHORT FICTION

Yu Dafu's reputation as a key figure of the modern era of Chinese literature rests significantly on his short fiction, although he was also a prolific poet and essay-

郁达夫 (1896-1945)

收录于《短篇小说评论》第122卷

F. Scott Fitzgerald
1896-1940

(Full name Francis Scott Key Fitzgerald) American novelist, short-story writer, essayist, scriptwriter, dramatist, and poet.

The following entry presents criticism on Fitzgerald's short fiction from 1990 through 2003. For criticism on Fitzgerald's short fiction published prior to 1990, see ESC, Volume 4. For criticism on Fitzgerald's short story "Babylon Revisited," see ESC, Volume 31.

INTRODUCTION

Fitzgerald is regarded as one of the most influential novelists and short-story writers of the twentieth century. He is viewed as the spokesman for the Jazz Age, America's decade of prosperity, excess, and abandon, which began soon after the end of World War I and concluded with the 1929 stock market crash. As such, in his novels and stories, Fitzgerald examined an entire generation's search for the elusive American dream of wealth and happiness. Most of his stories were derived from his own experiences and portray the consequences of his generation's adherence to false values. The glamour and innocence of many of Fitzgerald's writings reveal only one side of a writer whose second and final decade of work characterized a life marred by alcoholism and financial difficulties, troubled by personal tragedy, and frustrated by lack of inspiration.

BIOGRAPHICAL INFORMATION

Born in St. Paul, Minnesota, Fitzgerald grew up in a wealthy family and showed an early interest in writing plays and poetry. As a young man he attended the rich, youthful, and beautiful, a social group with whom he maintained a lifelong love-hate relationship. In 1913 he enrolled at Princeton University, and his first stories were published in *Nations*, the university's literary magazine, which was edited by his friend and fellow student Edmund Wilson. Leaving Princeton for the army during World War I, Fitzgerald left his workbooks in his camp writing the earliest draft of his first novel, *This Side of Paradise* (1925). The acceptance of the beginning of the author's decline in popularity. Another commercial disappointment, *Tender Is the Night* (1934) reflected the disillusionment and strain caused by the Great Depression and Zelda's gradual deterioration from

菲茨杰拉德 (1896-1940)

收录于《短篇小说评论》第6、31、75、143、233、285、313卷

"Nos"
Nikolai Gogol

(Full name Nikolai Vasilievich Gogol; born Gogol-Yankovskiy; transliterated as Nikolay Vasilievich, Yankovich, Vasilevich, Vasylevich, and Gogol) also wrote under the pseudonym Rudy Pankov) Russian novelist, poet, short story writer, playwright, critic, and essayist.

The following entry presents criticism on Gogol's short story "Nos" (1836, "The Nose"), later published in 1842 in *The Works of Nikolai Gogol*. For coverage of Gogol's complete short fiction, see ESC, Volume 4, and for a discussion of his short story "Shinel" (1842, "The Overcoat"), see ESC, Volume 28.

INTRODUCTION

"Nos" (1836, "The Nose") is one of Gogol's best known as well as most perplexing and enigmatic stories. The story recounts an incident in which a petty Russian official wakes one morning to find that his nose is missing from his face; he later encounters the nose riding around Petersburg in a carriage, dressed as a government official. While "The Nose" was regarded as a humorous but trivial anecdote for almost a century, critics in the twentieth century seriously interpreted it as a social satire on Russian culture, a Marxist critique of socioeconomic class, a psychological fantasy, and a meta-narrative about the process of storytelling. "The Nose" was first published in 1836, in the journal *Sovremennik* (*The Contemporary*), edited by the Russian writer Alexander Pushkin; the first publication to which Gogol submitted "The Nose" rejected it on the grounds that it was vulgar. In its early drafts, the story was entitled "The Dream," and the entire plot was written as a dream, the title in Russian, "Nos," spelled backwards in the Russian word for dream, "The Nose" was adapted as an open part of the same title by the Russian composer Dmitri Shostakovich and first performed in Leningrad in 1930.

PLOT AND MAJOR CHARACTERS

"The Nose" opens with the statement, "An extraordinarily strange incident took place in Petersburg on the 25th of March." On this morning, Ivan Yakovlevich, a burly, disheveled man in the center of a loaf of bread his wife has baked, Yakovlevich believes the nose to be that of Major Kovalev, a collegiate assessor whom he shares twice a week. Yakovlevich surmises that he must have accidentally cut off Kovalev's nose while shaving him. Ahead of his wife's reaction and fearful of the police, Yakovlevich attempts to rid himself of the nose by dropping it in the street. Unintentionally, Yakovlevich is constantly accosted by people he knows, and when he finally drops the nose, a policeman forces him to retrieve it. Yakovlevich does, however, manage to pick the nose into the Neva River. About to celebrate his discovery of the nose, Yakovlevich is confronted by a policeman and "the incident becomes totally obscured in mist." On the same morning, Major Kovalev awakens to discover that his nose is missing, leaving a smooth, flat patch of skin in its place. Kovalev is a rich, more bourgeois who enjoys the common pleasures afforded his class. Covering his face with a handkerchief, Kovalev leaves to register a complaint with the police concerning his missing nose. After gazing upon himself in the mirror of a pastry shop, Kovalev sees his nose, divided as a gentleman in the uniform of a civil court clerk (a higher rank than that of Kovalev), exit an elaborate carriage onto the street. Next, the nose enters

果戈里 (1809-1852)

收录于《短篇小说评论》第4、29、52、145、222、287卷

Children's Literature Review 《儿童文学评论》

第1卷出版时间：1976年1月，2026年12月出版至第292卷；价格：USD 569.00/卷

《儿童文学评论》帮助父母、教师和图书馆员在选择青少年和儿童读物时做出明智的决定。这一资源同时也可以为儿童文学的研究者提供丰富且多样化的文学评论资料。

- 汇集了对全球最知名儿童文学作家的评论，并补充了相关传记资料和参考文献。
- 目前已收录750多位作家，包括探讨个别儿童和青少年文学作品和题材（例如图画书、民间传说和连环画小说等）的词条。
- 每卷收录3-6位青少年及儿童文学作家及其作品的文学评论。
- 每一卷均包含作家姓名、国籍、主题和书名索引。



规格：21.7 x 28.5 cm

内容示例：

连环画

《儿童文学评论》，2011年出版，第165卷，第1-79页

Criticism 文学评论

- A Brief History of Comics and Graphic Novels (essay 2005)
- Whither the Graphic Novel? (essay 2005)
- Presenting Minds in Graphic Narratives (essay 2008)
- The Graphic Novel As New Testament: On Narrative Progress, Cultural Change, and the Heroic Story (essay 2008)
- The Graphic Novels and the Age of Transition: A Survey and Analysis (essay 2010)
- Dual Pathways to Expression and Understanding: Canadian Coming-of-Age Graphic Novels (essay 2010)
- Graphic Journeys: Graphic Novels' Representations of Immigrant Experiences (essay 2010)
- A Tale of Two Mice: Graphic Representations of the Jew in Holocaust Narrative (essay 2008)
- Beyond Maus: Other Holocaust Graphic Novels (essay 2009)

.....

内容示例：



J.K. 罗琳 (1965-)

收录于《儿童文学评论》第66、80、112、183、235卷



奥斯卡·王尔德 (1854-1900)

收录于《儿童文学评论》第114卷



《秘密花园》

收录于《儿童文学评论》第24、122、182、215、231卷



《彼得·潘》

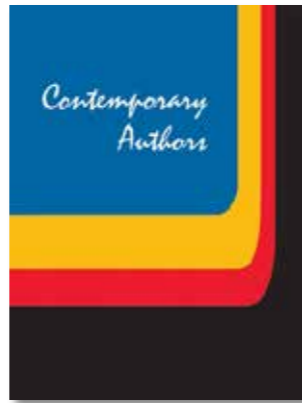
收录于《儿童文学评论》第16、124、244卷

Contemporary Authors 《当代作家》

1981-2019 年共出版 346 卷，价格：USD 569.00/ 卷

本书共介绍了近 16.3 万位当代小说家、诗人、剧作家、非小说类作家、记者、影视编剧、插画家、漫画家、知名国际作者、部分二十世纪初著名文学人物等，词条内容包括：作家简介、地址、文学生涯、作品、各阶段作品、传记和评论资料、有关作家的报道及其它与作家生活和事业相关的丰富资料。

本书编辑根据美国国会图书馆和其他国家图书馆编目、书评、作家网站、公开发表的访谈和新闻特写等，编撰每位作者的词条。每个词条也会发送给作者本人审阅，并邀请作者对“杂记”（Sidelights）栏目做个人评注。部分词条包含自传文章，篇幅约 1 万字，由作者本人撰写并配有精选的家人合影。



规格：21.7 x 28.5 cm



参考与用户服务协会 (REFERENCE & USER SERVICES ASSOCIATION, RUSA) 杰出参考资源

内容示例：



丹·布朗 (1964-)

收录于《当代作家》第 217 卷



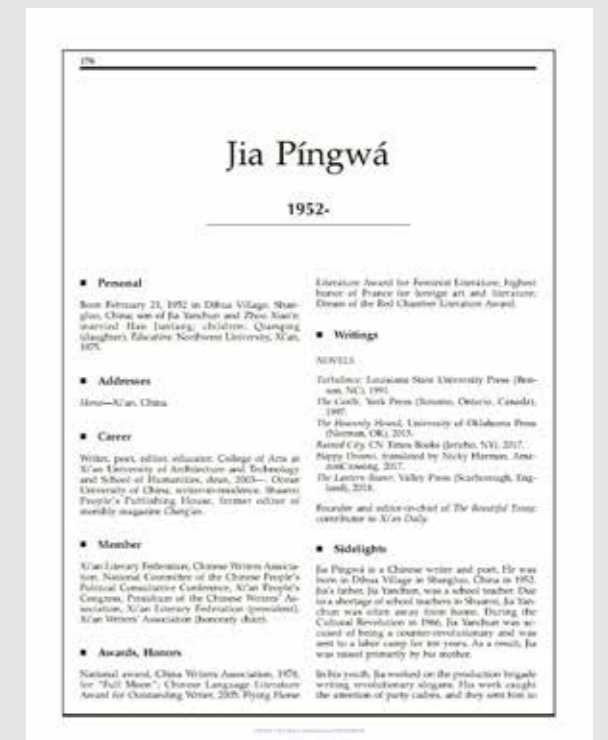
东野圭吾 (1958-)

收录于《当代作家》第 319 卷



刘震云 (1958-)

收录于《当代作家》第 387 卷



贾平凹 (1952-)

收录于《当代作家》第 421 卷

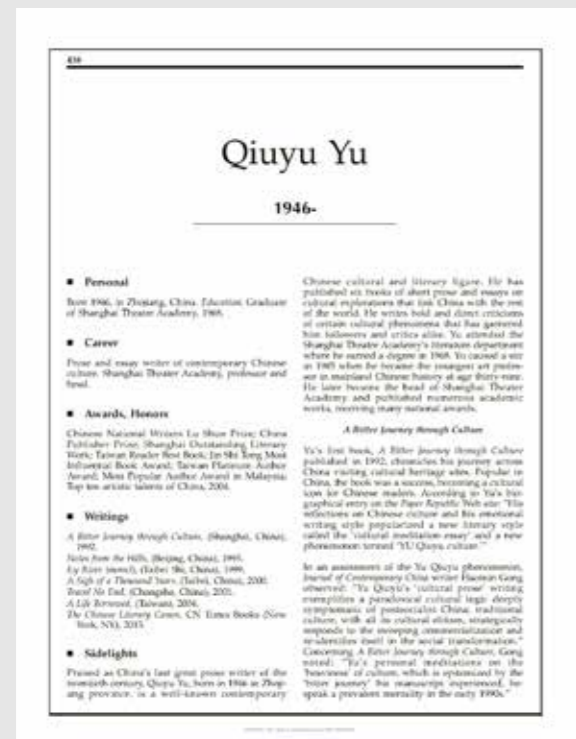
内容示例：

余秋雨 (1946-)

《当代作家》，2017 年出版，第 400 卷，第 438-439 页

词条包含：

- Personal 个人信息
- Addresses 地址
- Career 职业生涯
- Member 会员身份
- Awards, Honors 奖项、荣誉
- Writings 作品
- Adaptations 改编
- Sidelights 杂记
 - A Bitter Journey through Culture 《文化苦旅》
 - Travel No End and The Chinese Literary Canon 《行者无疆》和《中国文脉》
- Biographical and Critical Sources 传记资料及评论



Contemporary Authors New Revision Series 《当代作家修订系列》

1980-2019 年共出版 344 卷，价格：USD 569.00/ 卷

这一系列是对《当代作家》中收录的作家传记资料的修订和更新，但只需要更新的词条进行了修订，与其收录的内容并没有重复，建议同时收藏。

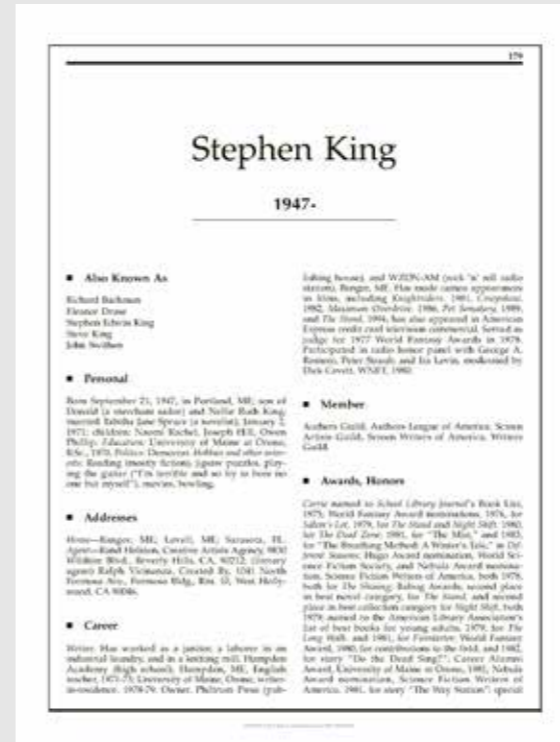
本书词条内容包括：作家简介、地址、文学生涯、作品、各阶段作品、传记和评论资料、有关作家的报道及其它与作家生活和事业相关的丰富资料。

本书编辑尽最大努力从作者本人那里获得最新资料。作者本人对调查问卷和询问信件的回复提供了大部分《当代作家》中收录的信息。对于已经离世或未收到回复的作家，本书编辑参考了其他可靠的传记资料，例如 Gale 的《传记与谱系总索引》(Biography & Genealogy Master Index)、《美国全国联合目录》(National Union Catalog)、《美国国会图书馆机读目录》(LC MARC)、《英国国家图书编目》(British National Bibliography) 等。另有一些信息来自公开发表的访谈、新闻特写、书评及作者的出版商和代理提供的资料。



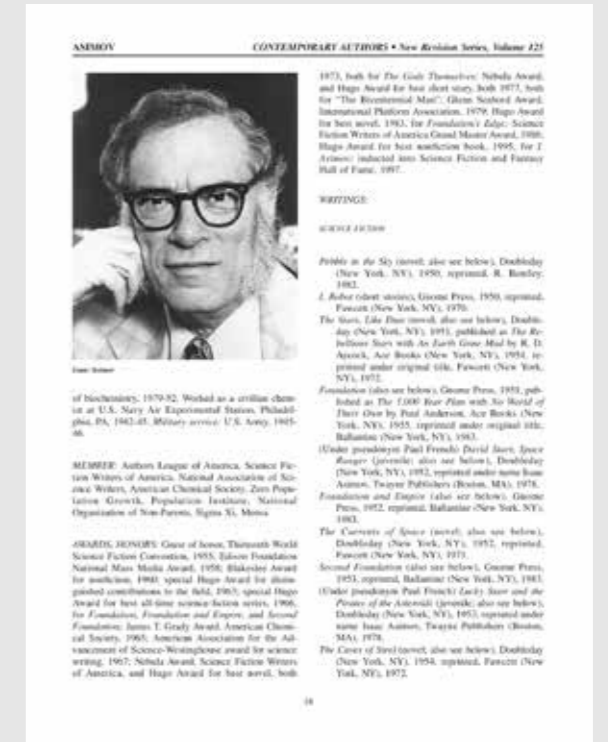
规格：21.7 x 28.5 cm

内容示例：



斯蒂芬·金 (1947-)

收录于《当代作家修订系列》第 1、30、52、76、119、134、168、227、272、328 卷



艾萨克·阿西莫夫 (1920-1992)

收录于《当代作家修订系列》第 2、19、36、60、125 卷

内容示例：

王安忆 (1954-)

《当代作家修订系列》，2012 年出版，第 223 卷，第 427-431 页

词条包含：

- Personal 个人信息
- Addresses 地址
- Career 职业生涯
- Member 会员身份
- Awards, Honors 奖项、荣誉
- Writings 作品
- Adaptations 改编
- Sidelights 杂记
 - Baotown and Lapse of Time 《小鲍庄》和《流逝》
 - Love on a Barren Mountain and Love in a Small Town 《荒山之恋》和《小城之恋》
 - Brocade Valley 《锦绣谷之恋》
 - The Song of Everlasting Sorrow 《长恨歌》
- Biographical and Critical Sources 传记资料及评论



苏童 (1963-)

收录于《当代作家修订系列》第 244 卷



钱钟书 (1910-1998)

收录于《当代作家修订系列》第 73、216 卷

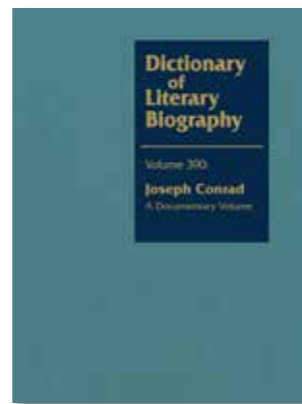
Dictionary Of Literary Biography 《文学传记辞典》

1978-2024 年共出版 410 卷, 价格: USD 571.00/ 卷

这套获奖丛书旨在让文学作品及其创造者更好地为学生和普通读者所理解, 同时也能满足图书馆员、教师和学者的要求。《文学传记辞典》以通俗易懂的方式提供权威的信息, 将每一位作家置于整个文学史长河中进行评述。本书系统阐述了各个历史时期、各类文学体裁下作家的文学生涯和文学评论, 每卷都专述某个文学体裁或文学时期。

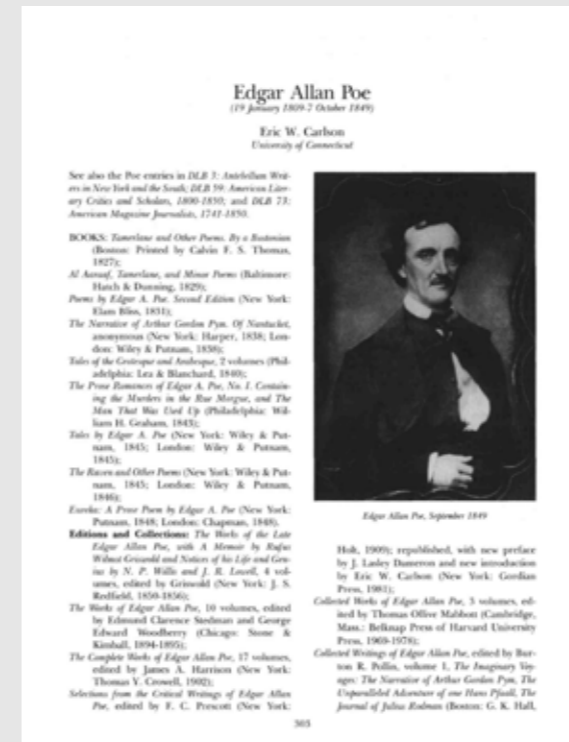
《文学传记辞典》每卷都由一位署名的文学领域专家负责策划, 选择收录的文学人物, 并委托学者署名编写每个词条。本书编辑负责调研每一卷中涉及的主要文学期刊及文学和思想运动, 并列出版延伸阅读书单。为了帮助读者理解作者所处的历史环境, 每卷的内容不仅包括作者在职业生涯各个阶段的素描、绘画和照片, 也包括他们家庭及居所的插图, 以及部分手稿和信件。

 CHOICE 杂志杰出学术著作
参与与用户服务协会 (REFERENCE & USER SERVICES ASSOCIATION, RUSA) 杰出参考资源



规格: 21.7 x 28.5 cm

内容示例:



爱伦·坡 (1809-1849)

收录于《文学传记辞典》第 3、59、73、74、248、254 卷



叶芝 (1865-1939)

收录于《文学传记辞典》第 10、19、98、156、332 卷

内容示例:

萧红 (1911-1942)

《文学传记辞典: 中国小说家, 1900-1949 年》, 2007 年出版, 第 328 卷, 第 241-249 页

本卷编者: Thomas Moran, 美国米德尔伯里学院

本词条作者: Nicole Huang, 美国威斯康星大学麦迪逊分校

词条包含:

- Books 著作
- Overview 概述
- Letters 信件
- Bibliographies 参考书目
- Biographies 传记资料
- References 参考文献



赖和 (1894-1943)

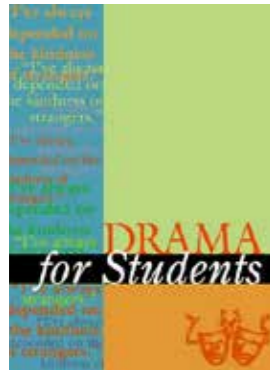
收录于《文学传记辞典》第 328 卷



陶渊明 (365-427)

收录于《文学传记辞典》第 358 卷

学生读本系列



规格: 21.7 x 28.5 cm

Drama For Students

《戏剧学生读本》

1997-2021 年共出版 38 卷, 价格: USD 238.00/ 卷

本丛书的每一卷收录 14 到 15 部在文学课堂上最常被讨论的戏剧, 包括对该戏剧的概述、剧作家的简短传记、情节总结、对该戏剧主题的讨论、对该戏剧架构的简单评论、评论摘要等。

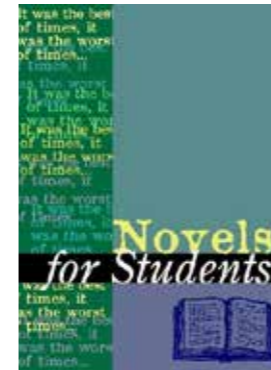
内容示例:

《罗密欧与朱丽叶》

《戏剧学生读本》, 2005 年出版, 第 21 卷

词条包含:

- Introduction 前言
- Author Biography 作者传记
- Plot Summary 情节概要
- Characters 人物角色
- Themes 主题
- Style 风格
- Historical Context 历史背景
- Critical Overview 评论概述
- Criticism 文学评论
- Sources 参考资源
- Further Reading 延伸阅读



规格: 21.7 x 28.5 cm

Novels For Students

《小说学生读本》

1997-2023 年共出版 69 卷, 价格: USD 238.00/ 卷

本丛书每一卷都细致讨论了各种文化和时代的 14 部作品的文学和历史背景。从第 32 卷开始还包含“文学到电影”词条, 详细介绍戏剧和小说的电影版本, 让学习更多元化。

内容示例:

《东方快车谋杀案》

《小说学生读本》, 2010 年出版, 第 33 卷

词条包含:

- Introduction 前言
- Author Biography 作者传记
- Plot Summary 情节概要
- Characters 人物角色
- Themes 主题
- Style 风格
- Historical Context 历史背景
- Critical Overview 评论概述
- Criticism 文学评论
- Sources 参考资源
- Further Reading 延伸阅读



《玩偶之家》

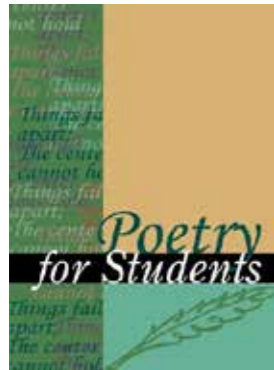
《戏剧学生读本》, 2020 年第 37 卷



《杀死一只知更鸟》

《小说学生读本》, 2019 年第 60 卷

学生读本系列



规格: 21.7 x 28.5 cm

Poetry For Students

《诗歌学生读本》

1997-2021 年共出版 63 卷, 价格: USD 238.00/ 卷

本丛书是便捷且信息丰富的参考资源, 每一卷都提供了对 15-16 位诗人的分析评论, 均由教师和图书馆员精心挑选在文学课堂中最常被探讨的诗人及其作品, 能够满足学生开展诗歌研究的需求。

内容示例:

《夜莺颂》

《诗歌学生读本》, 1998 年出版, 第 3 卷

词条包含:

- Author Biography 作者传记
- Poem Text 诗歌原文
- Poem Summary 诗歌概要
- Themes 主题
- Style 风格
- Historical Context 历史背景
- Critical Overview 评论概述
- Criticism 文学评论
- Sources 参考资源
- For Further Study 深入研究



《古舟子咏》

《诗歌学生读本》, 2019 年第 61 卷



规格: 21.7 x 28.5 cm

Short Stories for Students

《短篇小说学生读本》

1997-2022 年共出版 52 卷, 价格: USD 238.00/ 卷

每一卷都呈现近 20 位最常被探讨的短篇小说的重要资料, 配以插图, 包含小说故事梗概、人物与主题以及简短的作者个人资料、对小说文化和历史意义的讨论和针对学生读者挑选的评论摘要。

内容示例:

《熊从山那边来》

《短篇小说学生读本》, 2019 年出版, 第 48 卷

词条包含:

- Introduction 前言
- Author Biography 作者传记
- Plot Summary 情节概要
- Characters 人物角色
- Themes 主题
- Style 风格
- Historical Context 历史背景
- Critical Overview 评论概述
- Criticism 文学评论
- Sources 参考资源
- Further Reading 延伸阅读



《麦琪的礼物》

《短篇小说学生读本》, 2020 年第 50 卷

