



2024-2025

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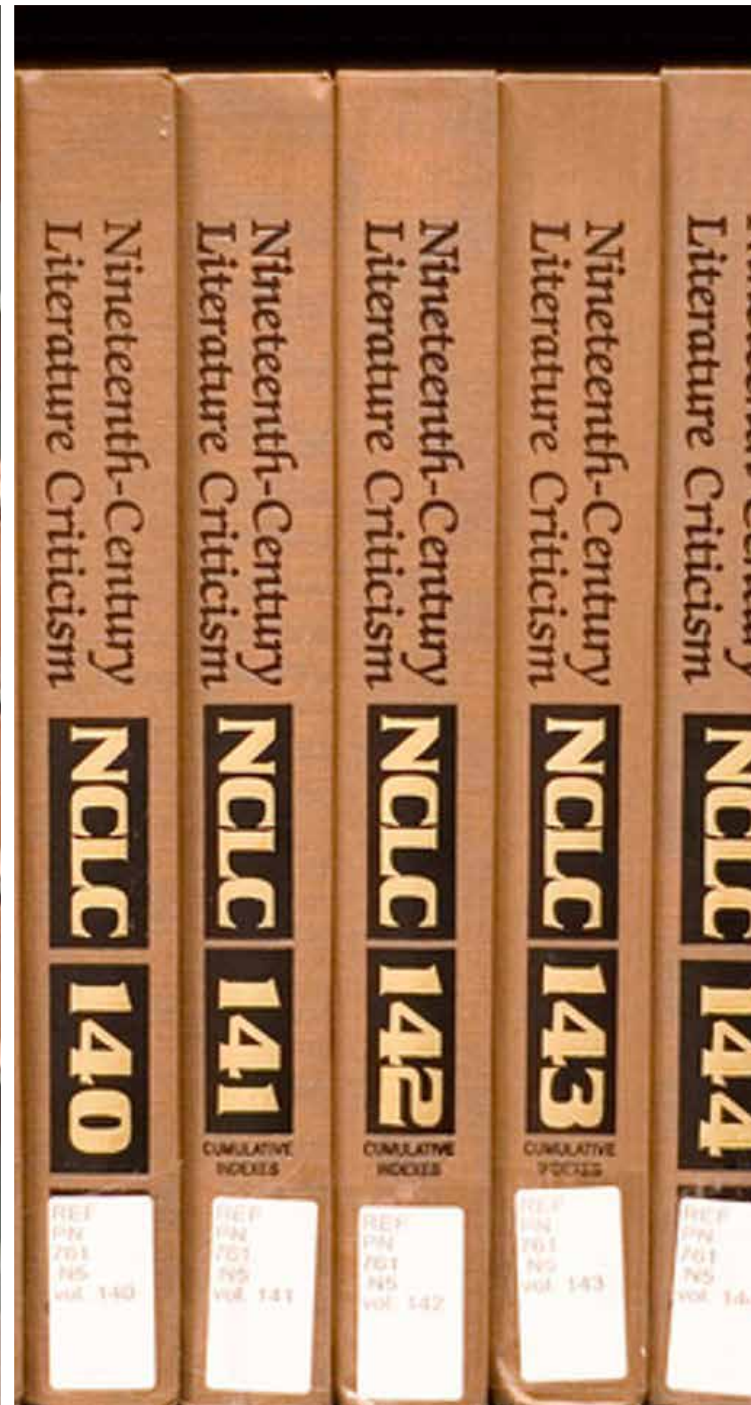
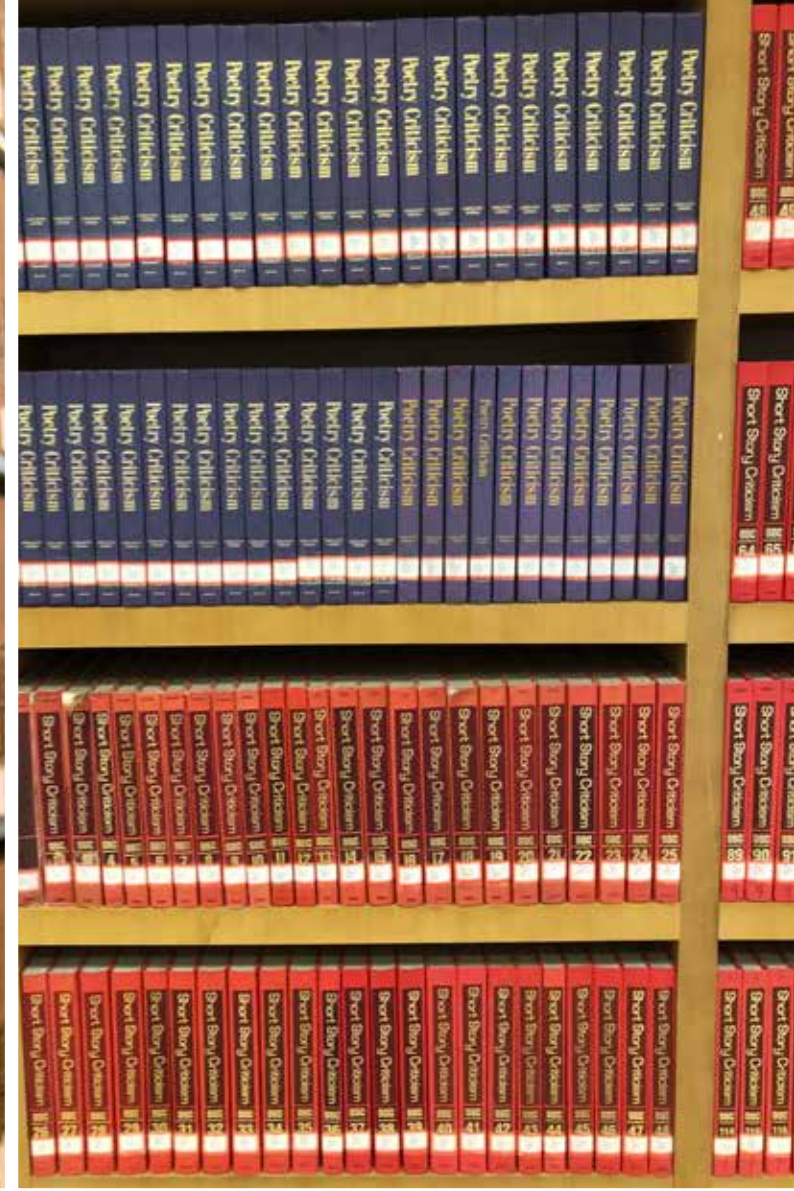
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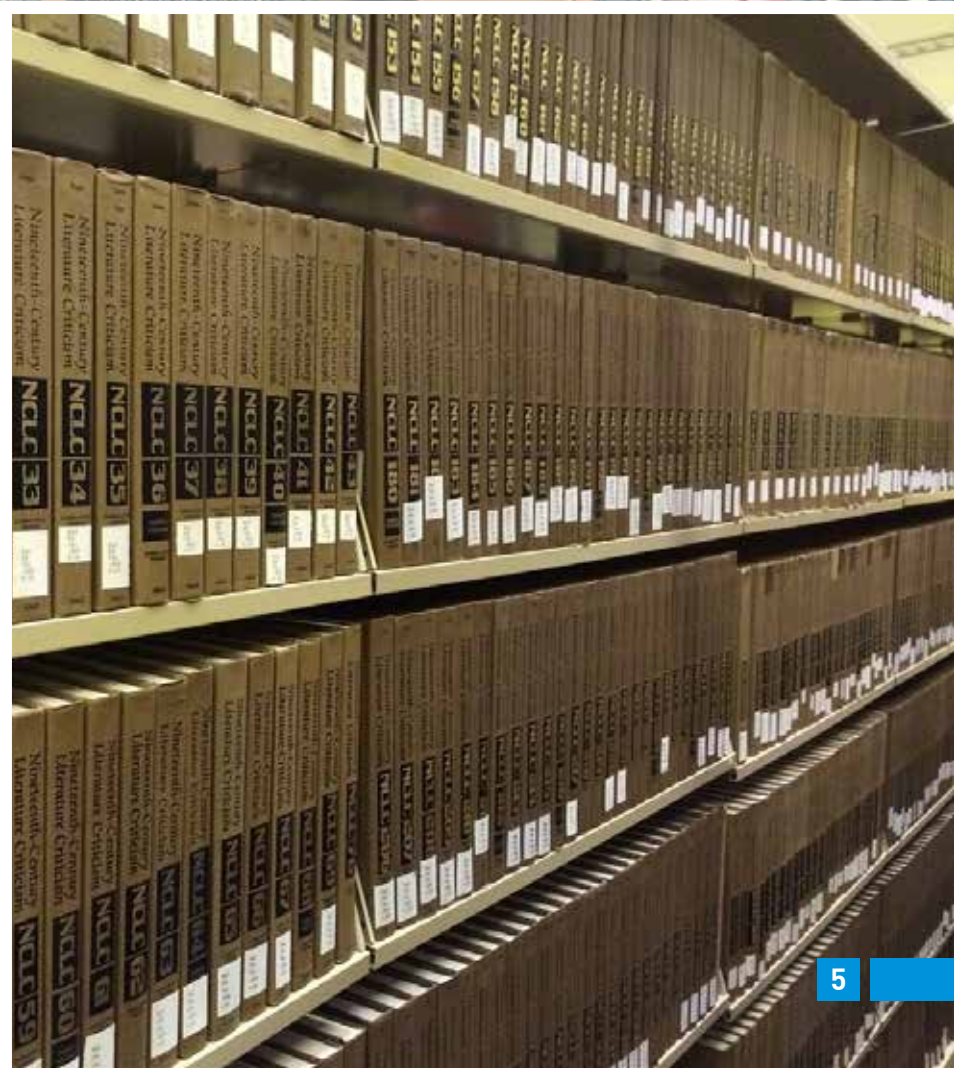
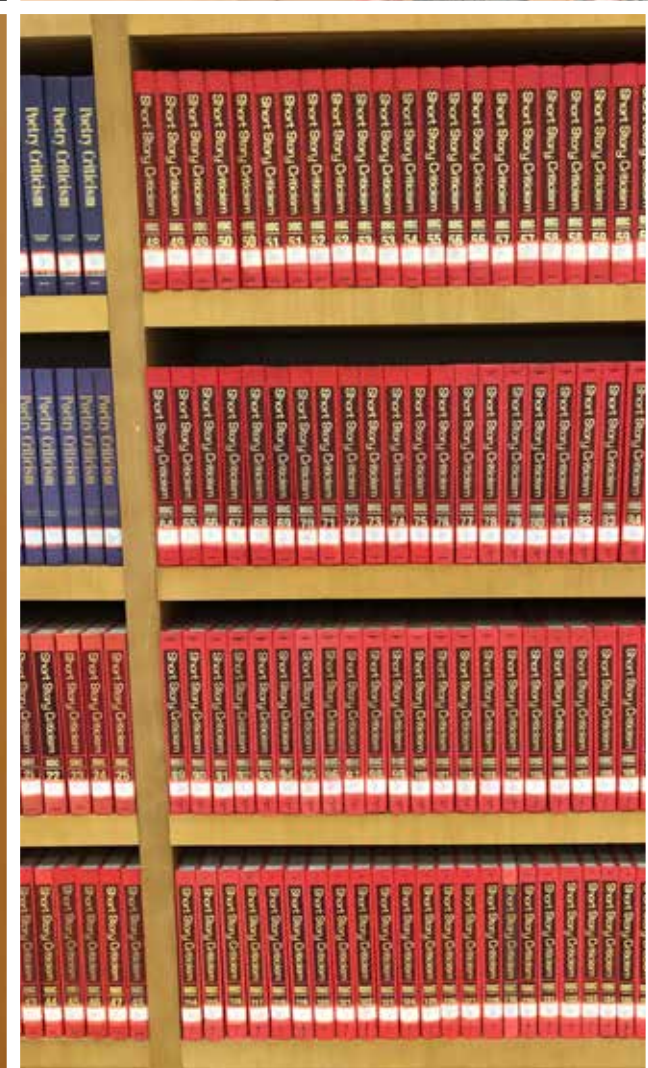
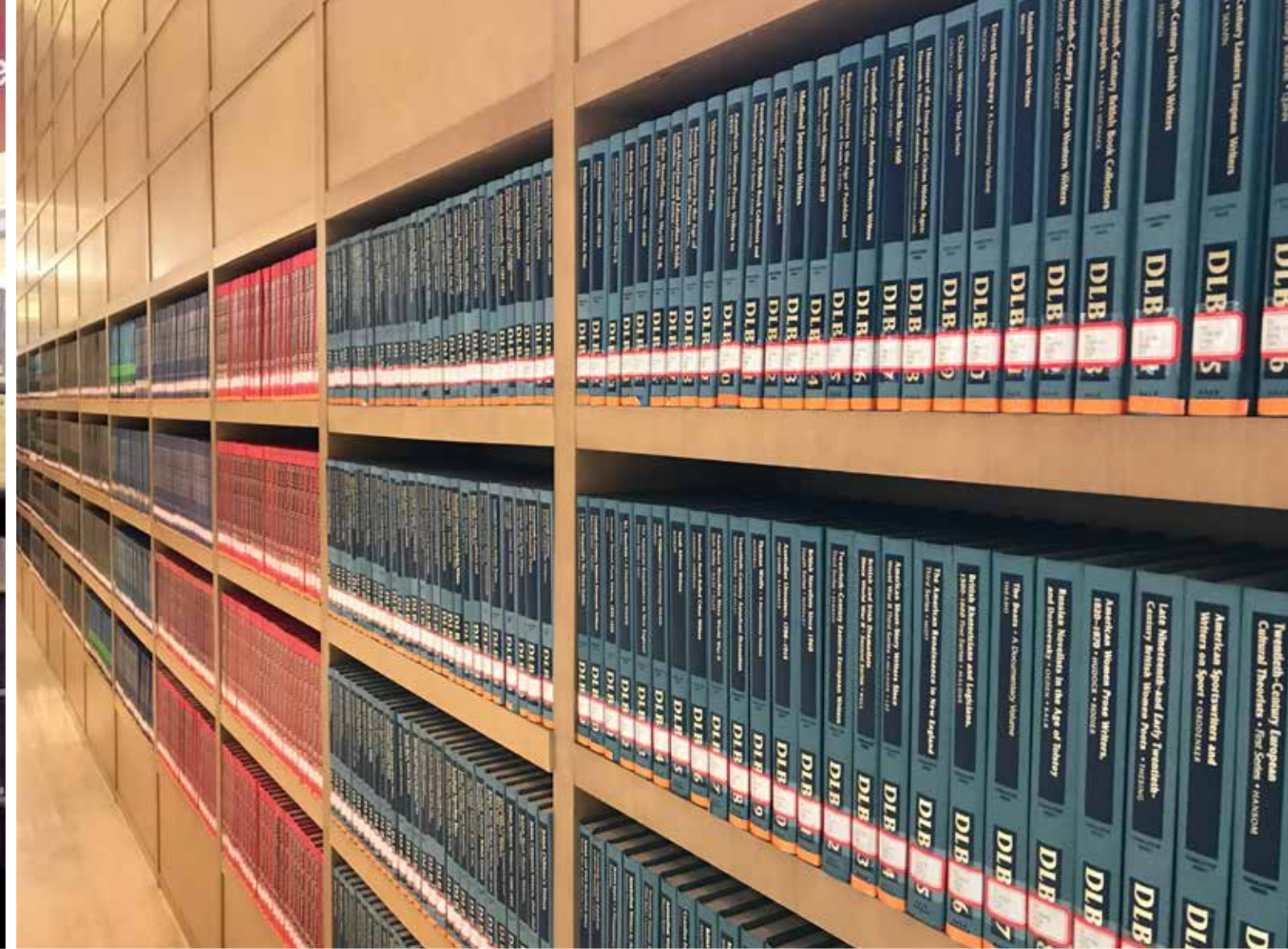
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Contemporary Literary Criticism

《当代文学评论》

第 1 卷出版时间：1973 年 3 月，2025 年 12 月出版至第 564 卷；价格：USD 567.00/ 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)

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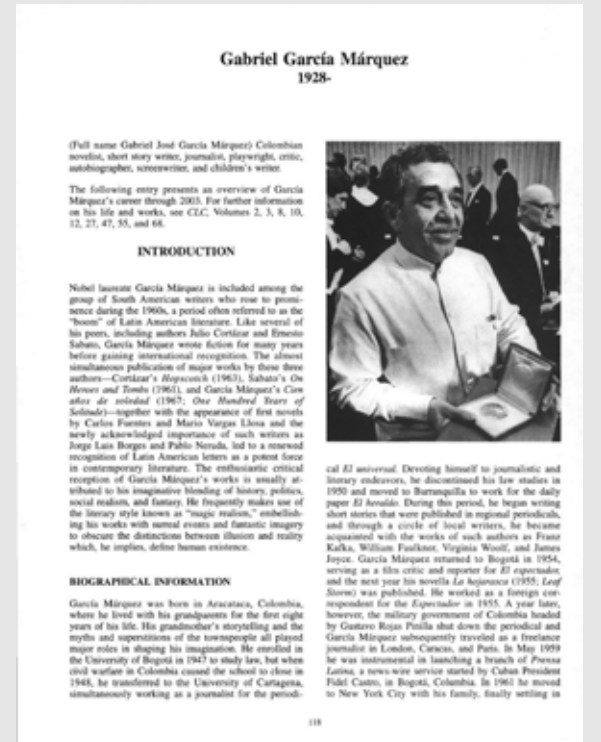
- Further Reading 补充书目

内容示例：



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



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



莫言 (1956-)

收录于《当代文学评论》第 257、354、478 卷



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，2025 年 12 月出版至第 488 卷；价格：USD 567.00/ 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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- 每一卷回顾 4-8 位作家，评论文章按年代排序，每一篇都附有评论人的简介。
- 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。
- 每四卷都会出版一个主题卷，涵盖主要的文学运动、趋势和其他主题。

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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)

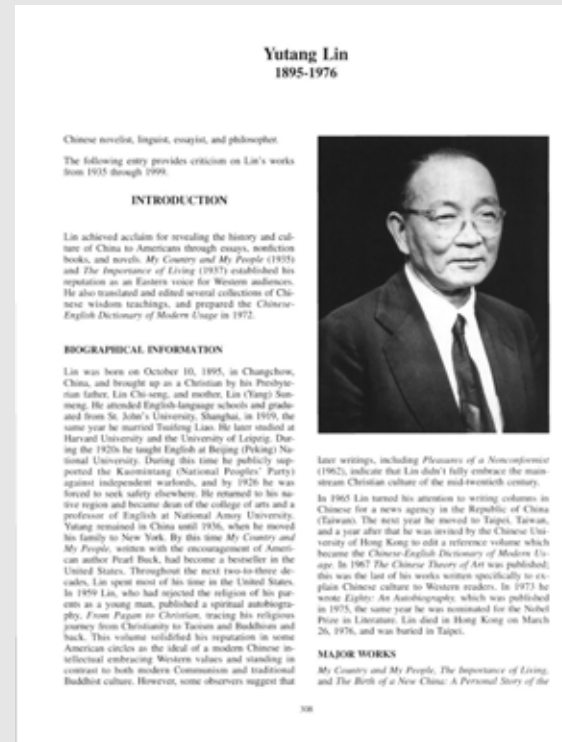
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内容示例：



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



林语堂 (1895-1976)

收录于《二十世纪文学评论》第 149 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



张爱玲 (1920-1995)

收录于《二十世纪文学评论》第 184 卷

Nineteenth-Century Literature Criticism

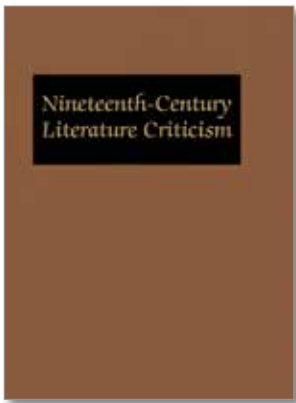
《十九世纪文学评论》

第 1 卷出版时间：1981 年 10 月，2025 年 12 月出版至第 477 卷；价格：USD 567.00/ 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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- 每一卷中的约 50 篇评论文章均有完整的引文及注释，并附有原始文献书目信息和可供深入参考的书单。
- 每一卷均包含作家姓名、国籍、主题和书名索引。

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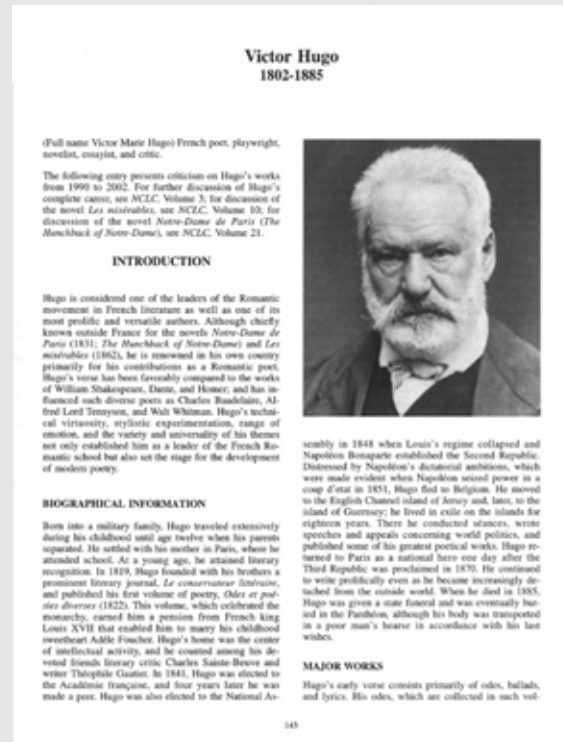
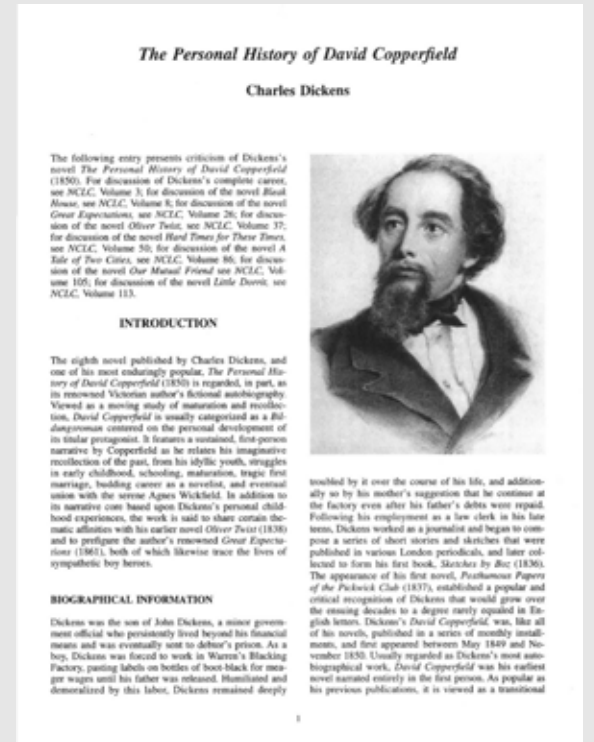
李汝珍 (c.1763-c. 1830) 与《镜花缘》

《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：



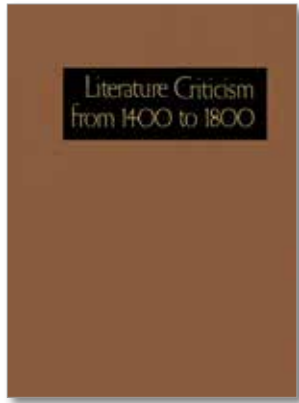
Literature Criticism from 1400 to 1800

《1400-1800 年文学评论》

第 1 卷出版时间：1984 年 5 月，2025 年 12 月出版至第 341 卷；价格：USD 567.00/ 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。

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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)

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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)

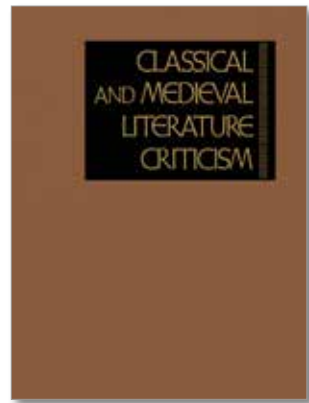
收录于《1400-1800 年文学评论》第 49 卷

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，2025 年 12 月出版至第 255 卷；价格：USD 567.00/ 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。
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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 extant fables may be 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 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 Iadon 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 plan of conquest 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 first, "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. Centuries 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 Homeric question of the study of Homer has addressed how the poems illustrate the art 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. Humanists 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 through 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 went, 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 (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 indicated 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 Confucian 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 Tseng, 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 "integrity," 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 *Shihsueh* (circa 420, *Shih-shueh Hsun-tzu: A New Account of Tales of the World*), a collection of anecdotes that inaugurated a literary style intended for almost two millennia. *Shihsueh* surveys 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 *Shihsueh* alone and two other works—*Essays in 10th Century*, *Records of Realists*, and *Essays in 10th Century* (5th 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 dukedom, 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 Yangchow. 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

Shihsueh since was completed around 420. It comprises some 1,130 anecdotes, primarily about elite life in the late Han (circa 150-220) 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 suits *Shihsueh* since apart from earlier narratives in the Chinese literary tradition, and established a genre known to later generations as *Shihsueh* (Shihsueh 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 *Shihsueh* 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-shueh* (shih-shueh and shih-shueh 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 purportedly in nature, these narratives also reflect the interest in human emotion that is evident in *Shihsueh* 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 *bedouma*, *Guanyin*, a figure of mercy. 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* is written mostly by Ssu-ma Ch'ien (c. 145 B.C. to 86 B.C.), who both opens the textual work of his father, Ssu-ma T'an (c. 151 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 deepened Chinese or Chinese history 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 studying 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 86 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 some editions, although *Records of the Historian* or *Records of the Grand Historian* is common, since

scholars argue convincingly that "historian" is a misnomer and that "shi" 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 relied their access to court records as well as information gleaned from imperial records. Although one element of some, to completely lost and accurate 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 Historian* that he had a position at court. His son, Ssu-ma Ch'ien, was born in Longshan, 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 studying historical data. He was then assigned the position of Public Archivist, which called for more travels 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 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 detestable of the emperor of the detested 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).

PLOT AND MAJOR CHARACTERS

The *Records of the Historian* begins with an account of the Yellow Emperor, who reportedly ruled from 2837

Shakespearean Criticism

《莎士比亚评论》

第 1 卷出版时间：1984 年 4 月，2025 年 12 月出版至第 227 卷；价格：USD 567.00/ 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 Elegy. (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

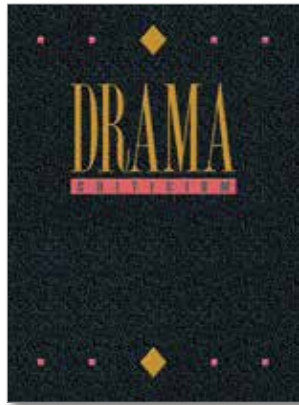
Drama Criticism 《戏剧评论》



第 1 卷出版时间：1991 年 7 月，2024 年 12 月出版至第 70 卷；价格：USD 387.00/ 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：

George Bernard Shaw
1856-1950

(Also write under pseudonym Cornelia Barrington) Irish-born dramatist, essayist, critic, novelist, short story writer, and poet.

INTRODUCTION

Shaw is regarded as the greatest English dramatist of the modern age, and his contribution to British theater is considered second only to that of William Shakespeare. By rejecting traditional theatrical conventions and championing realism and social commentary in his work, critics contend Shaw succeeded in revolutionizing British drama. He has been credited with creating the "theater of ideas," in which plays explore such issues as women, sexual equality, socioeconomic divisions, the effects of poverty, and philosophical and religious theories. Moreover, his innovative dramas are thought to have paved the way for later Symbolist drama and the Theater of the Absurd.

BIOGRAPHICAL INFORMATION

Shaw was born on July 26, 1856, in Dublin, Ireland. At his mother's instruction, Shaw was introduced to music and art early in his childhood and became interested in a career as a writer. At the age of fifteen, he began work as a rent collector for a Dublin land agent, which he did for five years. His experiences on the job became the inspiration for the events in his first drama, *Widowers' Houses* (1892). In 1876 he moved to London and began a rigorous self-education in economics and politics, with a leaning toward socialist ideals. During the 1880s he garnered attention as an orator, a literary and art critic, a socialist commentator, and *Saturday Review* drama critic. When his career as a novelist stalled, he turned to playwrighting, a form that he soon realized allowed him to express many of his political, social, and philosophical concerns. Generally, his works were successful in book form before appearing on stage and the profusion in his plays received such critical attention; in fact, critics consider those explanatory essays to be integral to a full understanding of his work. In 1894 Shaw aided Sidney Webb in establishing the London School of Economics. He was elected secretary in Saint Pauline in 1897, with an emphasis on reform in sanitation and public health conditions. His interest in reform, especially on behalf of those living in poverty, found its way into his dramatic writing. In 1898 six of his plays were published as *Plays: Pioneer* and *Expulsion*, which catapulted Shaw into a critical and popular success. However, his writings questioning the motives behind England's participation in World War I resulted in a backlash—his books were removed from library shelves, his plays were boycotted, he was forced to resign from the Society of Authors and the Dramatists Club, and he was accused of being a German sympathizer. Yet the public outcry did not deter Shaw from writing about the implications of the war and incorporating those concerns into his dramatic work. It was not until the appearance of his celebrated play *Saint Joan* in 1923 that his reputation was repaired. The play was immediately recognized as a masterpiece and earned the playwright a Nobel Prize for Literature in 1925. He continued to be a prolific playwright, essayist, social and political commentator, and socialist activist. He died on November 2, 1950.

MAJOR WORKS

Commentators note that Shaw's major dramatic works are infused with his social, economic, and political

萧伯纳 (1856-1950)

收录于《戏剧评论》第 23 卷

Anton Pavlovich Chekhov
1860-1904

INTRODUCTION

Chekhov is one of the most important playwrights in all of Western drama. His name has been linked with those of Molière, Schiller, and Shakespeare for the impact his work has had on the history of theater. With a small handful of plays he overthrew the long-standing tradition of works that emphasize action and plot, in favor of dramas that treat situation, mood, and internal psychological states. The content and dramatic technique of Chekhov's four masterpieces, *The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard* inaugurated fundamental changes not only in the way plays are composed but in the way they are acted, a revolution that persists to this day in works written for film and television, as well as those composed for the stage.

BIOGRAPHICAL INFORMATION

Chekhov's grandfather was a serf who bought his freedom, and his father was the owner of a small grocery business in Taganrog, the village where Chekhov was born. When the family business went bankrupt in 1876, the Chekhovs, without Anton, moved to Moscow to escape creditors. Anton remained in Taganrog until 1879 in order to complete his education and earn a scholarship to Moscow University. There, he studied medicine and, after graduating in 1884, went into practice. By this time he was publishing sketches, mostly humorous, in popular magazines. Chekhov did this to support his family, and, although he soon literally hundreds of these pieces, he did not take them very seriously. In 1885, however, he moved to St. Petersburg and became friends with A. S. Suvorin, editor of the journal *Novoye slovo*, who encouraged the young writer to develop his obvious gifts.

At this time, and for several years afterward, Chekhov's writings were profoundly influenced by Leo Tolstoy's ideas on aesthetic morality and nonresistance to evil. But after Chekhov visited the penal settlement on the island of Sakhalin, which he saw on Medvedev's (Don Juan) humanitarian study, he rejected Tolstoy's moral code as an insufficient answer to human suffering. In the late 1880s Chekhov began to produce what are regarded as his mature works in the short story form. At the same time he began experimenting with the writing of plays. In 1890 he composed a number of comic one-act plays, or "vaudeville," often adapted from his short stories. *Junon*, his first full-length work (aside from the early unproduced and never-performed drama commonly referred to as *Pistolov*), was staged in 1893 and *The Wood Demon* appeared two years later. Both *Junon* and *The Wood Demon* were unsuccessful when they were produced. His first major work as a dramatist, *The Seagull*, was also a failure when

契诃夫 (1860-1904)

收录于《戏剧评论》第 9 卷

David Henry Hwang
1957-

American playwright, play adapter, screenwriter, and librettist.

The following entry provides recent commentary on Hwang's works. For further information on his life and career, see DC, Vol. 4.

INTRODUCTION

Fulbright Brain-entrained and Tony Award-winning playwright David Henry Hwang is an Asian-American dramatist whose work is distinguished by his skilful blending of Eastern and Western subjects and theatrical styles. While he has garnered critical acclaim since the beginning of his career, Hwang is best known for *M. Butterfly*, a play that borrows from, then repudiates the famous Chekhov Asian female stereotype in *Madame Butterfly* (1900), which dramatizes the difficulties of assimilation and identity among Asian Americans, highlights the power struggle between Western and Eastern cultures, and explores racism, race established him as the most renowned Asian-American dramatist of the twentieth century.

BIOGRAPHICAL INFORMATION

Hwang was born in Los Angeles, California, on August 11, 1957, and raised in the wealthy mid-class community of San Gabriel. He has told interviewees that he was not particularly conscious of his ethnicity as a young child, referring to it as a "minor detail" among the formative influences of his youth. But when he was ten, his maternal grandfather, who lived in the Philippines, was killed and he asked permission to stay with her and learn about his heritage. When he returned home at the end of the summer, he wrote down this family information and distributed the short book among his relatives. As a student at Stanford University in the mid-1970s, Hwang's ethnic consciousness was heightened through encounters with various student organizations and exposure to the works of Asian-American authors. While at Stanford, he developed an interest in writing plays and attended a playwright's workshop conducted by Sam Shepard in Claremont, California. One of his first efforts at the workshop, *FOUR*, was enthusiastically received, and Hwang submitted it to the National Playwrights Conference of the Eugene

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)

.....

Samuel Beckett
1906-1989

(Full name Samuel Barclay Beckett) Irish-born French playwright, novelist, poet, short story writer, screenwriter, and essayist.

The following entry presents criticism on Beckett's dramatic works from 1957 through 2001.

INTRODUCTION

Beckett is one of the most celebrated and influential dramatists of the twentieth century. His play *En attendant Godot* (1953), *Waiting for Godot*, with its incongruous plot and seemingly pointless dialogue, helped advance the concept of a "Theater of the Absurd" and is regarded as a masterpiece. Beckett's plays utilize non-standard and minimalist staging techniques and experimental language and character development. Beckett continually strove to remove the physicality of the dramatic experience, e.g. elaborate staging, intricate sets, etc., in an attempt to liberate the inner world of humanity, and to force the audience to reach a higher level of understanding without relying on the traditional forms of theater. Beckett's innovative style and stark exploration into the human condition were considered groundbreaking and his influence is apparent throughout contemporary theater.

BIOGRAPHICAL INFORMATION

Beckett was born in Dublin on April 12, 1906 to a middle-class family. As a youth he was more inclined to athletics than academics, not showing interest in literature until his third year at Trinity College, Dublin, as a student of modern languages. After receiving his B.A. in 1927, he departed for France and located at Ecole Normale Supérieure in Paris, where he became acquainted with James Joyce. Beckett worked with Joyce as an assistant and copyist during the writing of Joyce's *Finnegans Wake*, and Joyce's modernist style began to shape Beckett's writing. After two years abroad, Beckett returned to Ireland in 1931 and the following year produced his first play, *Le Malin* (1931). Beckett was dissatisfied with life in Ireland and suffered from debilitating bouts of depression; in 1932, he relocated to Paris. In 1935, he attended a lecture by Carl Gustav Jung about the illusion of consciousness and the uncontrolled unconscious—themes that are

塞缪尔·贝克特 (1906-1989)

收录于《戏剧评论》第 22 卷

Molière
1632-1673

(Pseudonym of Jean Baptiste Poquelin) French dramatist.

INTRODUCTION

Molière is widely recognized as one of the greatest comic writers of seventeenth-century France and one of the foremost dramatists in world literature. In such masterpieces as *Le Bourgeois gentilhomme* (1658), *Dom Juan*, *Don Juan*, and *Le Misanthrope* (1666), *The Misanthrope*, he succeeded in elevating the traditional status of French comedy from farcical entertainment to a sophisticated forum for social criticism. Molière thus profoundly influenced the development of modern comedy and established comic drama as a legitimate literary medium equal to tragedy in its ability to portray aspects of human nature.

BIOGRAPHICAL INFORMATION

Born in Paris, Molière was the oldest of six children of a well-to-do apothecary to King Louis XIII. Molière developed an early passion for theater, attended Paris's first schools, studied law, and inherited his father's position at court. In 1642 he met and became romantically involved with actress Madeleine Béjart. Béjart's family strongly influenced Molière, who formally renounced his royal appointment to pursue a theatrical career. He adapted the pseudonym Molière to respect his father's desire to avoid associations with the theater and established the Illustre Théâtre (The Illustrious Theater) with Béjart's family. For thirteen years, Molière thrived as an actor, director, and stage designer, even spending time in a debtor's prison, and began adapting Italian commedia dell'arte farces. Returning to Paris in 1658, Molière's troupe staged his farce *Le Dépit amoureux* (1656). The *deuxième Comédie* (The second comedy) (1657), *The Misanthrope*, defined both the innovations of a playwright and interest in comic drama because of his profession, he was granted a royal warrant from Louis XIV, invested on his behalf.

MAJOR WORKS

While Molière's early plays are generally divided between full-length comedies in verse, such as *Dom Juan*, *Le Bourgeois gentilhomme* (1662), *Don Juan*, and one-act farces, such as *Les précieuses ridicules* (from *L'École des femmes* onwards) these two forms became fused,

莫里哀 (1622-1673)

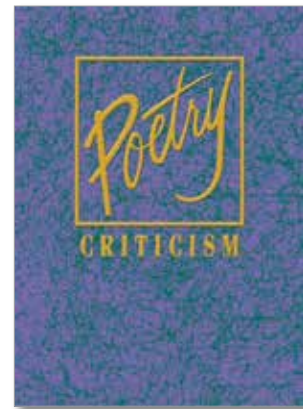
收录于《戏剧评论》第 13 卷

Poetry Criticism 《诗歌评论》

第1卷出版时间：1990年12月，2025年12月出版至第292卷；价格：USD 423.00/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

Short Story Criticism 《短篇小说评论》

第 1 卷出版时间：1987 年 11 月，2025 年 12 月出版至第 371 卷；价格：USD 423.00/ 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：

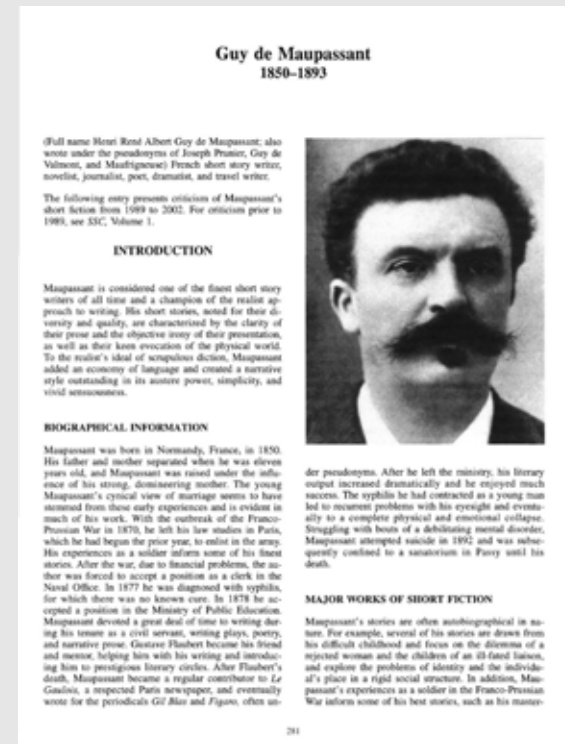
鲁迅 (1881-1936)

《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：



莫泊桑 (1850-1893)

收录于《短篇小说评论》第 1、64、132、225 卷



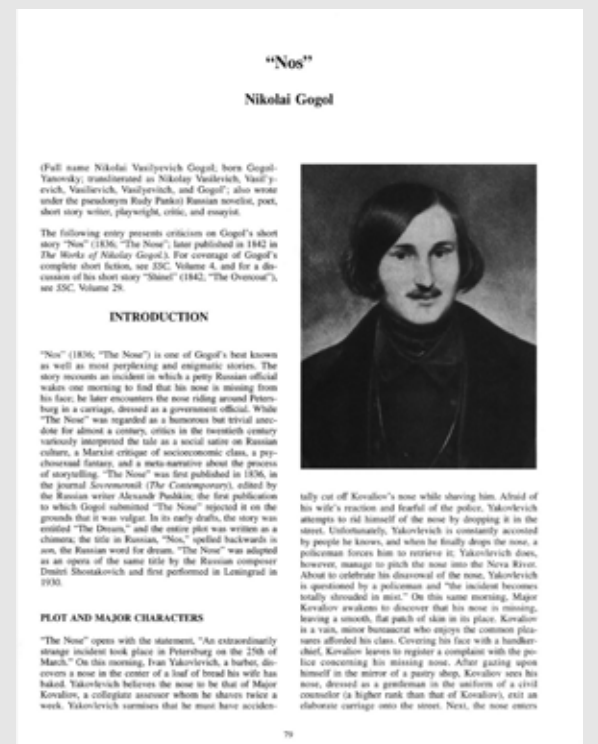
郁达夫 (1896-1945)

收录于《短篇小说评论》第 122 卷



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



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，2025 年 12 月出版至第 283 卷；价格：USD 542.00/ 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》

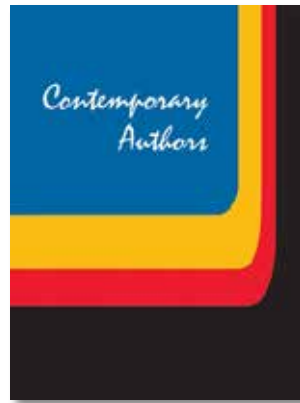
收录于《儿童文学评论》第 16、124、244 卷

Contemporary Authors 《当代作家》

1981-2019 年共出版 346 卷，价格：USD 542.00/ 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：

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

内容示例：



丹·布朗 (1964-)

收录于《当代作家》第 217 卷



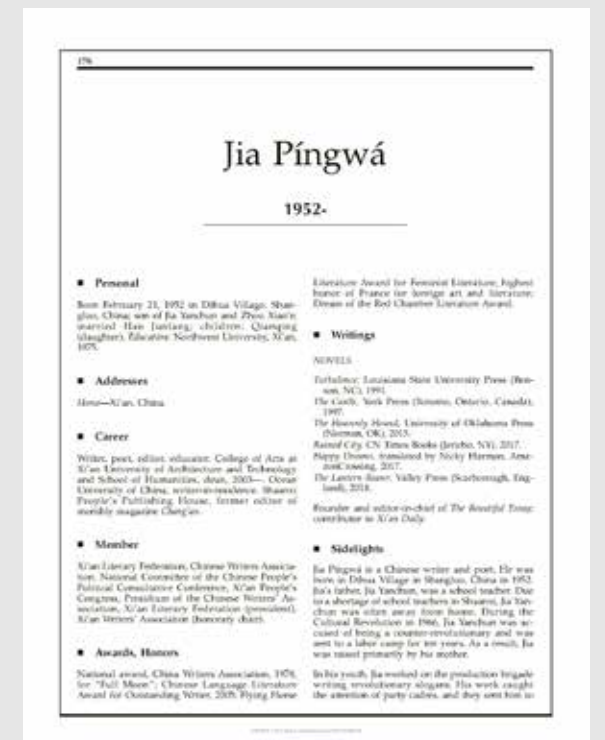
东野圭吾 (1854-1900)

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

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

1980-2019 年共出版 344 卷，价格：USD 542.00/ 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，但只对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。

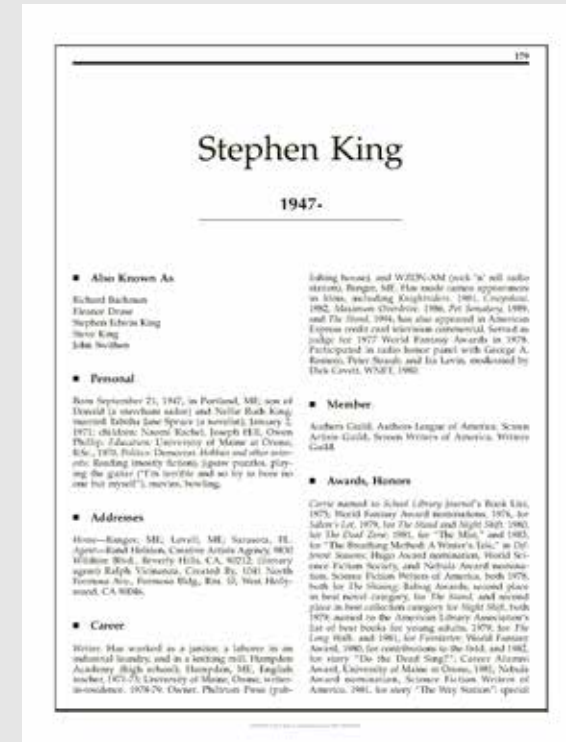
本书词条内容包括：作家简介、地址、文学生涯、作品、各阶段作品、传记和评论资料、有关作家的报道及其它与作家生活和事业相关的丰富资料。

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。



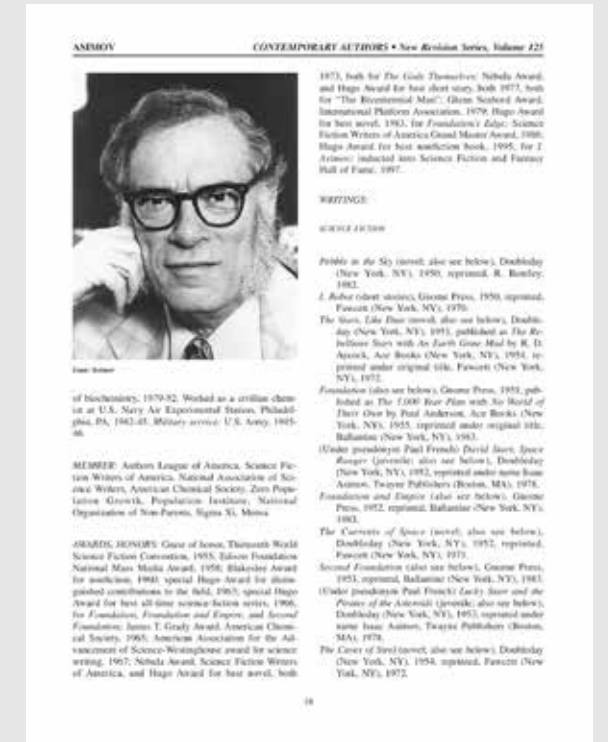
规格：21.7 x 28.5 cm

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

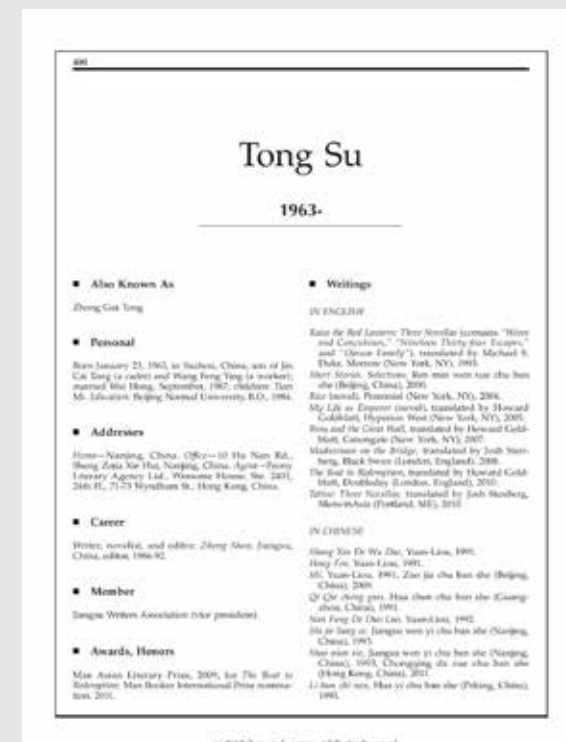
内容示例：

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

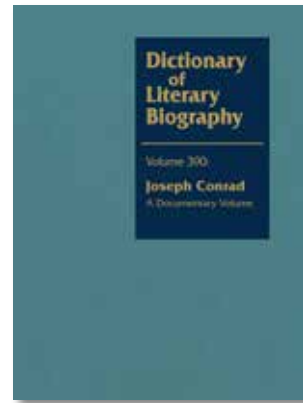
Dictionary Of Literary Biography 《文学传记辞典》

1978-2024 年共出版 410 卷, 价格: USD 544.00/ 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”



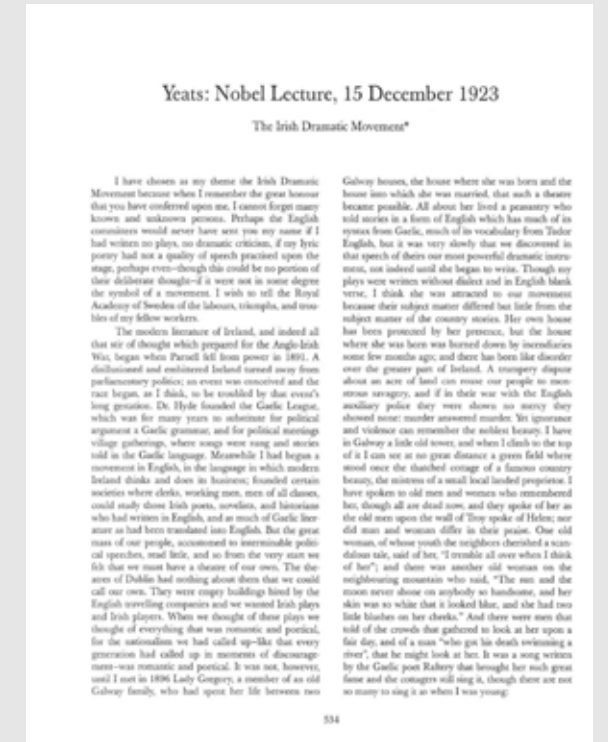
规格: 21.7 x 28.5 cm

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

Something About The Author 《作家传略》

第 1 卷出版时间：1971 年 12 月，2025 年 12 月出版至第 432 卷；价格：USD 351.00/ 卷

本丛书每一卷都介绍了约 75 位儿童和青少年文学的作家和艺术家，均配有插图，介绍的人物多达 15,000 多名，既有文坛资深前辈、获奖作家和插画家，也不乏暂露头角的新人。本书覆盖儿童文学的各个方面，包括绘本、幽默、民间传说和神话故事、动物寓言、悬疑和冒险小说、科幻和奇幻小说、历史小说、诗歌和打油诗、戏剧、传记和非小说纪实作品等。

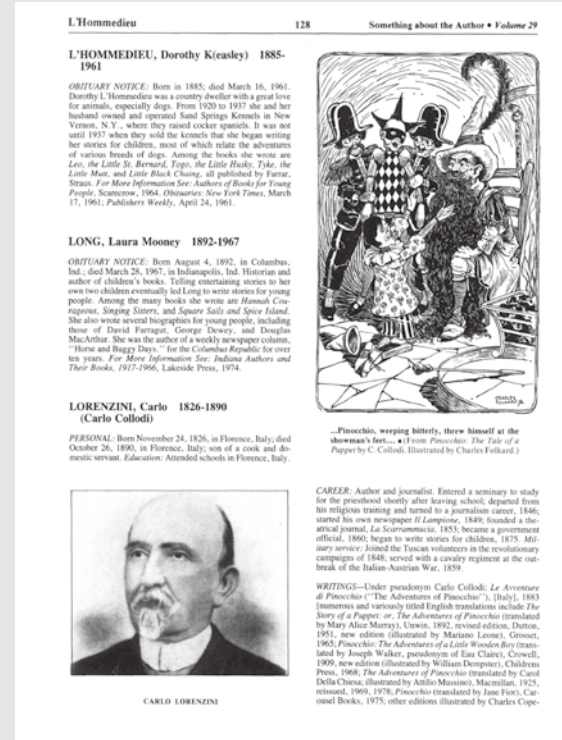
本书每个词条包含个人生平、职业生涯、作品、文学改编、其他资料、照片、插图等。部分词条还包含自传文章，篇幅 1 万字左右，由作者本人撰写，配有精选的家人合影。

本书编辑查阅大量已出版的资料，为每个词条收集信息，参考了多种传记和书目资源，例如书评、新闻特写、公开发表的访谈等，一些资料来自于作者本人的家人、出版商、代理或其他合作者。在可能的情况下，词条会请作家或插画家本人审阅准确性和完整性。



规格：21.7 x 28.5 cm

内容示例：



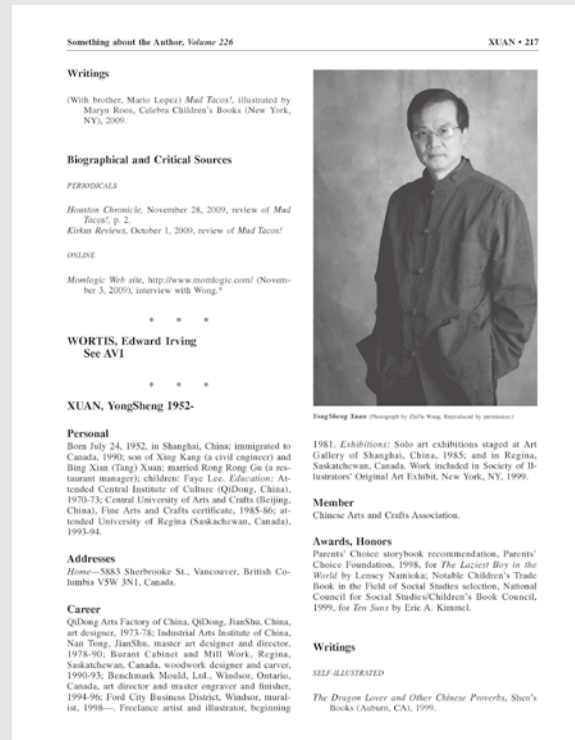
卡洛·科洛迪 (1826-1890)

收录于《作家传略》第 29、100 卷



乔纳森·斯威夫特 (1667-1745)

收录于《作家传略》第 19 卷



内容示例：

宣永生 (1952-, 插画家)

《作家传略》，2011 年出版，第 226 卷，第 217-219 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
- Biographical and Critical Sources 传记资料及评论



曹文轩 (1954-)

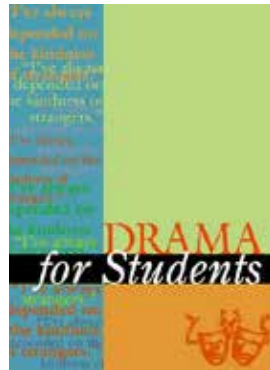
收录于《作家传略》第 313、359、391 卷



苏珊·柯林斯 (1962-)

收录于《作家传略》第 180、224、280、366 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 227.00/ 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 227.00/ 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》

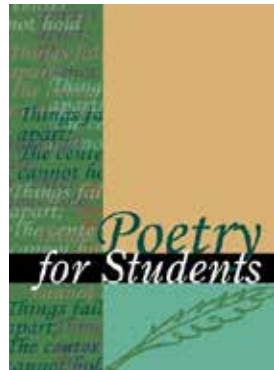
《戏剧学生读本》, 2020 年第 37 卷



《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 227.00/ 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



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 227.00/ 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



《古舟子咏》

《诗歌学生读本》, 2019 年第 61 卷



《麦琪的礼物》

《短篇小说学生读本》, 2020 年第 50 卷

