CI POETRY (ci is also transliterated as tz'u.) These poems avoided the refined overlay of literary allusiveness and the difficult multiple meanings of his odes. His tastes for the poems of other writers were similarly broad.

Despite critical controversy, Wang continues to be a candidate for the authorship of a splendid novel, The Golden Lotus. Western translations of this work often list him as author, and so does a Chinese edition that appeared in 1993. If he is, a wonderful though quite possibly apocryphal story concerns his authorship. Wang is alleged to have avenged himself by giving an enemy who loved pornography a copy of The Golden Lotus with poisoned pages. When the reader licked the pages to turn them, he envenomed himself and died. Literary historians credit Wang’s book with shifting the focus of the Chinese novel from national history to domestic interactions and intrigue.

Wang continued writing throughout his life. He left much still unpublished when he died, and his grandson gathered much of that material into a very substantial posthumous collection.

Bibliography

Wang Shizhen II (Wang Shi–chen II) (1634–1711)
A sometime police magistrate and a high official during the early years of the Qing (Ch‘ing) dynasty of China (1644–1911), Wang was the grandson of an earlier poet by the same name. The grandfather had committed suicide when the Ming dynasty fell. The second Wang Shizhen enjoys a continuing reputation as the most influential Chinese poet of the 17th century.

Wang brought to his poems a vast store of knowledge, a refined emotional sensibility, and a gift for musical language. He also based his poetry on a carefully thought out system of composition. Its elements, as the literary historian Richard John Lynn tells us, included “classical diction,” “esthetic distance . . . and standards,” and “prosodic harmony.”

In his most serious work, Wang was a disciple of the literary theories earlier proposed and practiced by both the EARLIER and the LATER SEVEN MASTERS. In Wang’s poems, some think, poetic practice founded on those theories reaches its fullest expression. Wang’s shi (Shih) poems—his more traditional odes—are characterized by technical mastery and by a sort of Buddhist version of the 19th-century idea of “emotion recollected in tranquility” so that it becomes separated from its sensory roots and achieves the purity and distance that true spirituality requires.

Poems focusing on spirituality, however, characterized Wang’s later production rather more than it had the poems he wrote in his youth. Although he always composed in both the high and the popular style, his youthful work more eagerly explored the byways of popular CI, or Tz’u, poems. Written for musical performance to traditional tunes, some of his earlier work was descriptive, catching his emotional responses to scenic vistas. He addressed poems to lovely women. He explored his own feelings of depression or his loneliness for absent friends.

In addition to his verse, Wang also penned important literary criticism, literary history, and discussions of technical poetics. No English translations of this influential poet’s work appear to be available.

Bibliography

Webster, John (ca. 1580–ca. 1634)
Widely regarded as the most skillful British Renaissance verse tragedian apart from WILLIAM SHAKESPEARE, John Webster worked as a playwright who both collaborated extensively with others and
wrote highly successful dramas independently as well. What little we know of his personal life, however, we principally owe to the determined scholarship of recent researchers, including Mary Edmond and Mark Eccles.

Webster was the son of a successful London carriage maker, John Webster Sr. and his wife Elizabeth Coates Webster. As a nine-year-old, young John may have entered the famous Merchant Taylor’s School. His father was a successful member of the Merchant Taylor’s Company. Webster’s later apparent unfamiliarity with classical languages, however, casts doubt on his long-term attendance. There is a higher degree of certainty, however, that he acquired a legal education at the New Inn of the Inns of Court—the training ground for members of the London legal profession.

Unquestionably in 1602 the theatrical impresario, Philip Henslowe, paid Webster among the authors collaborating on plays named Two Shapes, Caesar’s Fall, Lady Jane, and Christmas Comes but Once a Year. That same year saw Webster’s verse in a preface to the third part of Palmerin of England by Anthony Munday. In 1604 Webster collaborated with Thomas Dekker on Westward Ho! and in 1605 on Northward Ho!—plays written for the children’s theatrical company of St. Paul’s Cathedral. Webster also wrote introductory verses for other plays, including John Marston’s The Malcontent that was performed in 1604 by Shakespeare’s company, The King’s Men.

The year 1607 saw the publication of Webster’s independently authored The Famous History of Sir Thomas Wyatt—a play that likely included the text from the earlier Lady Jane. Sometime after 1610 but before the end of 1619, Webster wrote The Devil’s Law-Case—a play whose legal technicalities help make the case that Webster was educated in the law. The theatrical company Queen Anne’s Men performed it between 1617 and 1620.

In 1612 and 1613 The Red Bull Company and The King’s Men, respectively, performed Webster’s best-remembered tragedies, The White Devil and The Duchess of Malfi. These were followed in 1614–15 by a play now lost, The Guise. Webster may have then collaborated with Thomas Middleton on Anything for a Quiet Life—a play of uncertain date and authorship.

Further collaborations followed, some of them less certain than others. A Late Murther of the Son upon the Mother, or Keep the Widow Waking, written by Webster in collaboration with Dekker, John Ford, and William Rowley was performed in 1624 but has not survived. Returning to his merchant roots, Webster provided the text for a pageant for the inauguration of the Merchant Taylor, John Gore, as lord mayor of London. About the same time he may have collaborated with William Rowley on A Cure for a Cuckold, and a year or so later with Webster, Fletcher, Ford, and Philip Massinger on The Fair Maid of the Inn. No one is certain.

No one is certain either when he died. It could have been as early as 1628 or, more likely, between 1632 and 1634. In addition to the plays he authored either alone or in collaboration, he also wrote occasional verses and tributes—sometimes introducing plays or even, on one occasion, a dictionary.

We do know something of his manner of working. He was apparently a slow and meticulous artist who wrote with difficulty and revised a lot. He was particularly gifted at taking the work of earlier writers and playwrights and transforming it into a drama that, though its origins might be recognizable, had become in his hands an exquisitely wrought piece of poetic stagecraft. He preferred to work from translations of originals written in foreign tongues—a fact that raises questions about his early schooling.

Bibliography
Wang Xiao (II) (Chinese: 王霄; Pinyin: Wáng xiāo) is a character of Peerless Martial God. Notably he held the position of minister of a district in the Great Imperial Song City. While at home, Wang Xiao's connection to his son, Wang Zhuo, was broken. In his grief, he rushed over to the Small World for which the different cities of Hell were embattled and barged into the small world to confront Minister Uptala and Minister Kalasutra. However, at that moment, the ministers had yet to hear of Wang Zhou's Wang Shizhen (王士真) (759-809), formally Prince Jingxiang of Qinghe (清河景襄王), was a general of the Chinese Tang Dynasty who served as a military governor (Jiedushi) of Chengde Circuit (承德, headquartered in modern Shijiazhuang, Hebei) and ruled it in a de facto independent manner from the imperial regime. Wang Shizhen was born in 759. It is known that his father was Wang Wujun, who was, around or sometime after his birth, an officer serving under the general Li Baochen, the military governor (Jiedushi) of Wang Shizhen (Chinese: 王士真; 1861–1930) was a Chinese general and politician of the Republic of China. Wang was born in Zhengding, Hebei in 1861. He was the Minister of War in the Republic of China three times, 1915-1916 and twice in 1917. He was the Premier of China from 1917 to 1918. Categories: 1861 births. 1930 deaths. Republic of China Army generals. Premiers of the Republic of China. Republic of China politicians from Hebei. People from Shijiazhuang. Articles incorporating text from Wikipedia. Wang, Shizhen, 1634-1711. Publication date. 1916. Publisher. (China) : Shi zhong shu ju. Collection. university_of_illinois_urbana-champaign; americana. 0. Identifier. wangshiyuyangshi18wang. Identifier-ark. ark:/13960/t5kb0fk78.