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Nota di contenuto	Cover; Copyright; Dedication; Contents; Editor's Preface; Acknowledgments; Introduction; Chapter One: Envisioning A Nascent Feminine Agency in Zaishengyuan (Destiny of Rebirth); Chapter Two: Disguised Scholar, Fox Spirit, and Moralism in Bishenghua (Blossom from the Brush); Chapter Three: Ethics, Filial Piety, and Narrative Sympathy in Mengyingyuan (Dream, Image, Destiny); Chapter Four: Gender, Spectatorship, and Literary Portraiture in Mengyingyuan; Chapter Five: Cross-Dressing as a Collective Act in Xianu qunying shi (A History of Women Warriors) Chapter Six: Illustrating a New Woman in Fengliu zui ren (The Valiant and The Culprit) Conclusion; Appendix: Chinese Characters for Authors' Names, Terms, and Titles of Works; Works Cited; Index
Sommario/riassunto	In Women's Tanci Fiction in Late Imperial and Early Modern China, Li Guo presents the first book-length study in English of women's tanci fiction, the distinctive Chinese form of narrative written in rhymed lines during the late imperial to early modern period (related to, but different from, the orally performed version also called tanci). She explores the tradition through a comparative analysis of five seminal texts. Guo

argues that Chinese women writers of the period position the personal within the diegesis in order to reconfigure their moral commitments and personal desires. By fashionin
