

Twentieth Century China Journal

"Practicing law" has a dual meaning in this book. It refers to both the occupational practice of law and the practicing of transplanted laws and institutions to perfect them. The book constitutes the first monographic work on the legal history of Republican Beijing, and provides an in-depth and comprehensive account of the practice of law in the city of Beijing during a period of social transformation. Drawing upon unprecedented research using archived records and other primary materials, it explores the problems encountered by Republican Beijing's legal practitioners, including lawyers, policemen, judges and criminologists, in applying transplanted laws and legal institutions when they were inapplicable to, incompatible with, or inadequate for resolving everyday legal issues. These legal practitioners resolved the mismatch, the author argues, by quite sensibly assimilating certain imperial laws and customs and traditional legal practices into the daily routines of the recently imported legal institutions. Such efforts by indigenous legal practitioners were crucial in, and an integral part of, the making of legal transplantation in Republican Beijing. This work not only makes significant contributions to scholarship on the legal history of modern China, but also offers insights into China's quest for modernization in its first wave of legal globalization. It is thus of great value to legal historians, comparative legal scholars, specialists in Chinese law and China studies, and lawyers and law students with an interest in Chinese legal history.

Chinese Women Writers and the Feminist Imagination, 1905-1948 provides a compelling study of leading women writers in modern China, charting their literary works and life journeys to examine the politics and poetics of Chinese transcultural feminism that exceeded the boundaries of bourgeois feminist selfhood. Unlike recent literary studies that focus on the discursive formation of the modern Chinese nation state and its gendering effects, Haiping Yan explores the radical degrees to which Chinese women writers re-invented their lives alongside their writings in distinctly conditioned and fundamentally revolutionary ways. The book draws on these women's voluminous works and dramatic lives to illuminate the range of Chinese women's literary and artistic achievements and offers vital sources for exploring the history and legacy of twentieth-century Chinese feminist consciousness and its centrality in the Chinese Revolution. It will be of great interest to scholars of gender studies, literary and cultural studies and performance studies.

In The New Woman in Early Twentieth-century Chinese Fiction, Jin Feng discusses representations of women in May Fourth fiction, issues of gender, modernity, individualism, subjectivity, and narrative strategy. In this thought-provoking book about a crucial period of Chinese literature, Feng argues that male writers such as Lu Xun, Yu Dafu, Ba Jin, and Mao Dun created fictional women as mirror images of their own political inadequacy, but that at the same time this was also an egocentric ploy to affirm and highlight the modernity of the male author. This gender-biased attitude was translated into reality when women writers emerged. Whereas unfair, gender-biased criticism all but stifled the creative output of Bing Xin, Fang Yuanjun, and Lu Yin, Ding Ling's dogged attention to narrative strategy allowed her to maintain subjectivity and independence in her writings; that is until all writers were forced to write for the collective.

The ancient story of King Goujian, a psychologically complex 5th-century BCE monarch, spoke powerfully to the Chinese during the 20th century, but remains little known in the West. This book explores the story's connections to the major traumas of the 20th century, and also considers why such stories remain unknown to outsiders.

Practicing Law in Republican Beijing (1910s-1930s)

An Annotated Bibliography of Reference Works in Chinese, Japanese and Western Languages

The Chinese Communist Party and Tibet, 1949-1959

Reinventing Licentiousness

Twentieth-Century Chinese Translation Theory

Abing, His Music, and Its Changing Meanings

A Chinese Economic Revolution

A County of Culture

In the early twentieth century, a good number of college-educated Protestant American women went abroad by taking up missionary careers in teaching, nursing, and medicine. Most often, their destination was China, which became a major mission field for the U.S. Protestant missionary movement as the United States emerged to become an imperial power. These missionary women formed a cohort of new women who sought to be liberated from traditional gender roles. As educators and benevolent emancipators, they attempted to transform Chinese women into self-sufficient middle-class professional women just like themselves. As Motoe Sasaki shows in *Redemption and Revolution*, these aspirations ran parallel to and were in conflict with those of the Chinese *xin nüxing* (New Women) they encountered. The subjectivity of the New Woman was an element of global modernity expressing gendered visions of progress. At the same time it was closely intertwined with the view of historical progress in the nation. Though American and Chinese New Women emphasized individual autonomy in that each sought to act as historical agents for modern progress, their notions of subjectivity were in different ways linked to the ideologies of historical progress of their nations. Sasaki's transnational history of these New Women explores the intersections of gender, modernity, and national identity within the politics of world history, where the nation state increased its presence as a universal unit in an ever-interconnecting global context.

Past attempts at writing a history of Chinese translation theory have been bedeviled by a chronological approach, which often forces the writer to provide no more than a list of important theories and theorists over the centuries. Or they have stretched out to almost every aspect related to translation in China, so that the historical/political backdrop that had an influence on translation theorizing turns out to be more important than the theories themselves. In the present book, the author hopes to devote exclusive attention to the ideas themselves. The approach adopted centers around eight key issues that engaged the attention of theorists through the course of the twentieth century, in the hope that a historical account will be presented that is not time-bound. On the basis of 38 articles translated into English by teachers and scholars of translation, the author has written four essays discussing the Chinese characteristics of this body of theory. Separately they focus on the impressionistic, the modern, the postcolonial, and the poststructuralist approaches deployed by leading Chinese theorists from 1901 to 1998. It is hoped that publication of this book will make possible cross-cultural dialogue with translation academics in the West, although the general reader will find much firsthand information on Chinese thinking about translation.

Nationalism is pervasive in China today. Yet nationalism is not entrenched in China's intellectual tradition. Over the course of the twentieth century, the combined forces of cultural, social, and political transformations nourished its development, but resistance to it has persisted. Xin Fan examines the ways in which historians working on the world beyond China from within China have attempted to construct narratives that challenge nationalist readings of the Chinese past and the influence that these historians have had on the formation of Chinese identity. He traces the ways in which generations of historians, from the late Qing through the Republican period, through the Mao period to the relative moment of 'opening' in the 1980s, have attempted to break cross-cultural boundaries in writing an alternative to the national narrative.

An analysis of educational reforms in modern China and their impact on rural inhabitants

Utopian Ruins

Twentieth Century China: An Annotated Bibliography of Reference Works in Chinese, Japanese and Western Languages

The Structure and Organization of Community Rituals and Beliefs

Chinese Women Writers and the Feminist Imagination, 1905-1948

History and the Economic in Twentieth-Century China

Women and the Periodical Press in China's Long Twentieth Century

The View from Shanghai

Twentieth-Century Chinese-Western Intercultural Theatre

Throughout this lively and concise historical account of Mao Zedong's life and thought, Rebecca E. Karl places the revolutionary leader's personal experiences, social visions and theory, military strategies, and developmental and foreign policies in a dynamic narrative of the Chinese revolution. She situates Mao and the revolution in a global setting informed by imperialism, decolonization, and third worldism, and discusses worldwide trends in politics, the economy, military power, and territorial sovereignty. Karl begins with Mao's early life in a small village in Hunan province, documenting his relationships with his parents, passion for education, and political awakening during the fall of the Qing dynasty in late 1911. She traces his transition from liberal to Communist over the course of the next decade, his early critiques of the subjugation of women, and the gathering force of the May 4th movement for reform and radical change. Describing Mao's rise to power, she delves into the dynamics of Communist organizing in an overwhelmingly agrarian society, and Mao's confrontations with Chiang Kaishek and other nationalist conservatives. She also considers his marriages and romantic liaisons and their relation to Mao as the revolutionary founder of Communism in China. After analyzing Mao's stormy tenure as chairman of the People's Republic of China, Karl concludes by examining his legacy in China from his death in 1976 through the Beijing Olympics in 2008.

Colonialism in China was a piecemeal agglomeration that achieved its greatest extent in the first half of the twentieth century, the last edifices falling at the close of the century. The diversity of these colonial arrangements across China's landscape defies systematic characterization. This book investigates the complexities and subtleties of colonialism in China during the first half of the twentieth century. In particular, the contributors examine the interaction between localities and forces of globalization that shaped the particular colonial experiences characterizing much of China's experience at this time. In the process it is clear that an emphasis on interaction, synergy and hybridity can add much to an understanding of colonialism in Twentieth Century China based on the simple binaries of colonizer and colonized, of aggressor and victim, and of a one-way transfer of knowledge and social understanding. To provide some kind of order to the analysis, the chapters in this volume deal in separate sections with colonial institutions of hybridity, colonialism in specific settings, the social biopolitics of colonialism, colonial governance, and Chinese networks in colonial environments. Bringing together an international team of experts, Twentieth Century Colonialism and China is an essential resource for students and scholars of modern Chinese history and colonialism and imperialism.

The status of Tibet is one of the most controversial and complex issues in the history of modern China. In To the End of Revolution, Xiaoyuan Liu draws on unprecedented access to the archives of the Chinese Communist Party to offer a groundbreaking account of Beijing's evolving Tibet policy during the critical first decade of the People's Republic. Liu details Beijing's overarching strategy toward Tibet, the last frontier for the Communist revolution to reach. He analyzes how China's new leaders drew on Qing and Nationalist legacies as they attempted to resolve a problem inherited from their predecessors. Despite acknowledging that religion, ethnicity, and geography made Tibet distinct, Beijing nevertheless forged ahead, zealously implementing socialist revolution while vigilantly guarding against real and perceived enemies. Seeking to wait out local opposition before choosing to ruthlessly crush Tibetan resistance in the late 1950s, Beijing eventually incorporated Tibet into its sociopolitical system. The international and domestic ramifications, however, are felt to this day. Liu offers new insight into the Chinese Communist Party's relations with the Dalai Lama, ethnic revolts across the vast Tibetan plateau, and the suppression of the Lhasa Rebellion in 1959. Placing Beijing's

approach to Tibet in the contexts of the Communist Party's treatment of ethnic minorities and China's broader domestic and foreign policies in the early Cold War, To the End of Revolution is the most detailed account to date of Chinese thinking and acting on Tibet during the 1950s.

They were the most famous sisters in China. As the country battled through a hundred years of wars, revolutions and seismic transformations, the three Soong sisters from Shanghai were at the center of power, and each of them left an indelible mark on history. Red Sister, Ching-ling, married the 'Father of China', Sun Yat-sen, and rose to be Mao's vice-chair. Little Sister, May-ling, became Madame Chiang Kai-shek, first lady of pre-Communist Nationalist China and a major political figure in her own right. Big Sister, Ei-ling, became Chiang's unofficial main adviser - and made herself one of China's richest women. All three sisters enjoyed tremendous privilege and glory, but also endured constant mortal danger. They showed great courage and experienced passionate love, as well as despair and heartbreak. They remained close emotionally, even when they embraced opposing political camps and Ching-ling dedicated herself to destroying her two sisters' worlds. Big Sister, Little Sister, Red Sister is a gripping story of love, war, intrigue, bravery, glamour and betrayal, which takes us on a sweeping journey from Canton to Hawaii to New York, from exiles' quarters in Japan and Berlin to secret meeting rooms in Moscow, and from the compounds of the Communist elite in Beijing to the corridors of power in democratic Taiwan. In a group biography that is by turns intimate and epic, Jung Chang reveals the lives of three extraordinary women who helped shape twentieth-century China.

China in the Last Decade of the Twentieth Century

The Poetics of Difference and Displacement

A Memorial Museum of the Mao Era

Pornography and Modern China

Three Women at the Heart of Twentieth-Century China

Localities, the Everyday and the World

Big Sister, Little Sister, Red Sister

Concubines in Court

This groundbreaking book analyzes marriage and family reform in twentieth-century China. Lisa Tran's examination of changes in the perception of concubinage explores the subtle, yet very meaningful, shifts in the construction of monogamy in contemporary China. Equally important is her use of court cases to assess how these shifts affected legal and social practice. Tran argues that this dramatic story has often been overlooked, leading to the mistaken conclusion that concubinage remained largely unchanged or quietly disappeared in "modern" China. Customarily viewed as a minor wife because her "husband" was already married, a concubine found her legal status in question under a political order that came to be based on the principles of monogamy and equality. Yet although the custom of concubinage came under attack in the early twentieth century, the image of the concubine stirred public sympathy. How did lawmakers attack the practice without jeopardizing the interests of concubines? Conversely, how did jurists protect the interests of women without appearing to sanction concubinage? How law and society negotiated these conflicting interests dramatically altered existing views of monogamy and marriage and restructured gender and family relations. As the first in-depth study of the meaning and practice of monogamy and concubinage in modern China, this book makes an important contribution to our understanding of Chinese society and legal norms. In addition, by crossing the "1949 divide," it compares the Guomindang's designation of concubinage as adultery with the Chinese Communist Party's treatment of it as bigamy, and draws out the legal implications for the practice of concubinage as well as for women who were concubines. Poised at the intersection of Chinese history, women's history, and legal history, this book makes a unique and significant contribution to the scholarship in all three fields.

Analyses change in Taiwan during the whole of the twentieth century.

In this ground-breaking book, Bonnie S. McDougall and Kam Louie present the first comprehensive, integrated survey of twentieth-century Chinese literature. The Literature of China in the Twentieth Century traces the development of Chinese literature from the Boxer Rebellion, when the strains of Western influence first emerged, to the Tiananmen Massacre, when dissident poets, such as Bei Dao, earned international acclaim and indefinite exile from the mainland. Each of the book's three chronological sections contains individual chapters examining the poetry, drama, and fiction of the period and includes an introduction outlining the historical and social context of the individual writers and their works. By analyzing this captivating literary tradition in terms of subject, theme, language, structure, style, intended audience, and cultural impact, the authors present a vivid picture of this important literature and a unique window on twentieth-century Chinese society.

In The Magic of Concepts Rebecca E. Karl interrogates "the economic" as concept and practice as it was construed historically in China in the 1930s and again in the 1980s and 1990s. Separated by the Chinese Revolution and Mao's socialist experiments, each era witnessed urgent discussions about how to think about economic concepts derived from capitalism in modern China. Both eras were highly cosmopolitan and each faced its own global crisis in economic and historical philosophy: in the 1930s, capitalism's failures suggested that socialism offered a plausible solution, while the abandonment of socialism five decades later provoked a rethinking of the relationship between history and the economic as social practice. Interweaving a critical historiography of modern China with the work of the Marxist-trained economist Wang Yanan, Karl shows how "magical concepts" based on dehistoricized Eurocentric and capitalist conceptions of historical activity that purport to exist outside lived experiences have erased much of the critical import of China's twentieth-century history. In this volume, Karl retrieves the economic to argue for a more nuanced and critical account of twentieth-century Chinese and global historical practice.

The Twentieth Century

The Life of Tanxu, a Twentieth Century Monk

A Concise History

Chinese Nationalism at the Turn of the Twentieth Century

American and Chinese New Women in the Early Twentieth Century

Biology and Revolution in Twentieth-Century China

Nationalism, History, and State Building

Staging the World

The first comprehensive analysis of anti-drug crusades in twentieth-century China, this book chronicles the evolution of China's anti-narcotics movement from its shaky but enthusiastic beginnings in 1906, through its dramatic success in the early years of the communist regime, to its continuance today in the face of resurgent opium and heroin use. Especially valuable is the author's detailed description of the CCP's successful opium eradication campaigns in the early 1950s, which includes previously unavailable archival information and personal interviews. This rich and multifaceted story will be essential reading for Asia scholars and narcotics researchers alike.

This is a history of student protests in Shanghai from the turn of the century to 1949, showing how these students experienced and help shape the course of the Chinese Revolution.

The Buddhist monk Tanxu surmounted extraordinary obstacles--poverty, wars, famine, and foreign occupation--to become one of the most prominent monks in China, founding numerous temples and schools and attracting crowds of students and disciples wherever he went. Heart of Buddha, Heart of China traces Tanxu's journey from his birth in 1875 to his death in 1963. Through Tanxu's life we come to know one of the most turbulent periods in Chinese history as it moved from empire to republic. James Carter draws on archives and interviews to provide a book that is part travelogue, part history, and part biography.

Reinventing Licentiousness navigates an overlooked history of representation during the transition from the Qing Empire to the Chinese Republic—a time when older, hierarchical notions of licentiousness were overlaid by a new, pornographic regime. Y. Yvon Wang draws on previously untapped archives—ranging from police archives and surveys to ephemeral texts and pictures—to argue that pornography in China represents a unique configuration of power and desire that both reflects and shapes historical processes. On the one hand, since the late imperial period, pornography has democratized pleasure in China and opened up new possibilities of imagining desire. On the other, ongoing controversies over its definition and control show how the regulatory ideas of premodern cultural politics and the popular products of early modern cultural markets have contoured the globalized world. Reinventing Licentiousness emphasizes the material factors, particularly at the grassroots level of consumption and trade, that governed "proper" sexual desire and led to ideological shifts around the definition of pornography. By linking the past to the present and beyond, Wang's social and intellectual history showcases circulated pornographic material as a motor for cultural change. The result is an astonishing foray into what historicizing pornography can mean for our understandings of desire, legitimacy, capitalism, and culture.

Twentieth-century Colonialism and China

The Handbook of Political, Social, and Economic Transformation

Twentieth-century China Seen from the Village Schools of Zouping, Shandong

Revolution, Retreat and the Road to Equality

How China Works

Local Religion in North China in the Twentieth Century

Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art

In this major new collection, an international team of scholars examine the relationship between the Chinese women's periodical press and global modernity in the late nineteenth and twentieth centuries. The essays in this richly illustrated volume probe the ramifications for women of two monumental developments in this period: the intensification of China's encounters with foreign powers and a media transformation comparable in its impact to the current internet age. The book offers a distinctive methodology for studying the periodical press, which is supported by the development of a bilingual database of early Chinese periodicals. Throughout the study, essays on China are punctuated by transdisciplinary reflections from scholars working on periodicals outside of the Chinese context, encouraging readers to rethink common stereotypes about lived womanhood in modern China, and to reconsider the nature of Chinese modernity in a global context.

This bibliography of reference works from Chinese, Japanese and Western language sources covers: the 1911 Revolution; the Republic of China (1912-1949); the People's Republic of China (1949 onwards); post-1911 Hong Kong and Macau; and post-1911 overseas Chinese. Filled with helpful checklists, charts, and suggestions for further reading, this practical, comprehensive, and multidisciplinary guide takes readers through the entire case-writing process, including skills for writing both teaching cases and research cases. This edition includes new discussions of students as case writers, and how to interpret and respond to reviews, as well as updated and expanded material on video, multimedia and Internet cases.

This powerful and meticulously researched study explores the role of rural industry and entrepreneurship in the Chinese economic miracle. Linda Grove focuses on one weaving district in North China, exploring

the ways in which small industrial firms have accumulated capital, organized their firms, developed nationwide marketing networks, and promoted brands over the last century. Cutting across the conventional divide between studies of "history" and "contemporary economy," the author persuasively shows the links between traditional Chinese business practices and modern economic growth. Based on several decades of archival research, surveys, and fieldwork, *A Chinese Economic Revolution* provides the first English-language exploration of the business history of small Chinese firms.

Intercultural theater is a prominent phenomena of twentieth-century international theater. This books views intercultural theatre as a process of displacement and re-placement of various cultural and theatrical forces, a process which the author describes as 'the poetics of displacement'.

A Space of Their Own?

Mao Zedong and China in the Twentieth-Century World

History, Violence, and Fictional Writing in Twentieth-Century China

To the End of Revolution

Musical Creativity in Twentieth-century China

Art and Artists of Twentieth-century China

Rural Entrepreneurship in the Twentieth Century

Legal Transplantation in Early Twentieth-Century China

The collaborative effort of nearly 100 China scholars from around the world, this unique one-volume reference provides 89 in-depth biographies of important Chinese women from the fifth century B.C.E to the early twentieth century.

Women and the Periodical Press in China's Long Twentieth Century
A Space of their Own?
Cambridge University Press

An examination of the shifts in politics and revolution in China over the last century What must China do to become truly democratic and equitable? This question animates most progressive debates about this potential superpower, and in China's Twentieth Century the country's leading critic, Wang Hui, turns to the past for an answer. Beginning with the birth of modern politics in the 1911 revolution, Wang tracks the initial flourishing of political life, its blossoming in the radical sixties, and its decline in China's more recent liberalization, to arrive at the crossroads of the present day. Examining the emergence of new class divisions between ethnic groups in the context of Tibet and Xinjiang, alongside the resurgence of neoliberalism through the lens of the Chongqing Incident, Wang Hui argues for a revival of social democracy as the only just path for China's future.

Political, social, and economic transformation is a complex historical phenomenon. It can adequately be analysed only by a multidisciplinary approach. The Handbook brings together an international team of scholars who are specialists in their respective research fields. It introduces the most important areas, theories, and methods in transformation research, with particular attention placed on the historical and comparative dimension. Although focussing on post-communist and other democratic transformations in our epoch, the Handbook therefore presents and discusses not only their problems, paths, and developments, but also deals with the antecedent 'waves', beginning with the Meiji Restoration in Japan in 1868 and its aftermath. The book is structured into six parts. Starting with basic concepts as systems, actors, and institutions (Section I), it gives an overview over major theoretical approaches and research methods (Section II and III). The connection of theory and method with their application is essential, allowing special insights into the past and opens analytical avenues for transformation research in the future. Section (IV) provides a historically oriented description or interpretation of particular 'waves' or types of societal transformation. With a clear focus on present transformations, the contributions to Section V provide a description and discussion of the problems, structures, actors, and courses of the transformations within different spheres of (civil) society, politics, law, and economics. Finally, brief lexicographic entries in Section VI delineate research perspectives and facts about relevant issues of societal transformation. Each of the 79 contributions contains a concise list of the most important research literature.

China's Twentieth Century

Notable Women of China

Women's Literary Feminism in Twentieth-Century China

Modes, issues and debates

Speaking to History

Anti-drug Crusades in Twentieth-century China

Student Protests in Twentieth-century China

Taiwan in the Twentieth Century

Spanning the whole of the twentieth century, *How China Works* examines the labour issues surrounding the workplace in China in both the Republican and People's Republic epochs. The international team of contributors treat China's twentieth-century revolution as an industrial revolution, stressing that China's recent emergence as the new workshop of the world was a gradual change, and not a recent phenomena led by external forces. Providing the reader with extensive ethnographic research on topics such as culture and community in the workplace, the rural-urban divide, industrialization, subcontracting and employment practices, *How China Works* really does ground the study of Chinese work in the daily interactions in the workplace, the labour process and the micropolitics of work.

DIVAn historical analysis of how the Chinese constructed their understandings of their place in the world in the late nineteenth and early twentieth centuries./div

"An important and much-needed introduction to this rich and fast-growing field. Hershatteer has handled a daunting task with aplomb." —Susan

L. Glosser, author of *Chinese Visions of Family and State, 1915–1953*

A groundbreaking book that describes a distinctively Chinese avant-gardism and a modernity that unifies art, politics, and social life. To the extent that Chinese contemporary art has become a global phenomenon, it is largely through the groundbreaking exhibitions curated by Gao Minglu: "China/Avant-Garde" (Beijing, 1989), "Inside Out: New Chinese Art" (Asia Society, New York, 1998), and "The Wall: Reshaping Contemporary Chinese Art" (Albright-Knox Art Gallery, 2005) among them. As the first Chinese writer to articulate a distinctively Chinese avant-gardism and modernity—one not defined by Western chronology or formalism—Gao Minglu is largely responsible for the visibility of Chinese art in the global art scene today. Contemporary Chinese artists tend to navigate between extremes, either embracing or rejecting a rich classical tradition. Indeed, for Chinese artists, the term "modernity" refers not to a new epoch or aesthetic but to a new nation—modernity inextricably connects politics to art. It is this notion of "total modernity" that forms the foundation of the Chinese avant-garde aesthetic, and of this book. Gao examines the many ways Chinese artists engaged with this intrinsic total modernity, including the '85 Movement, political pop, cynical realism, apartment art, maximalism, and the museum age, encompassing the emergence of local art museums and organizations as well as such major events as the Shanghai Biennial. He describes the inner logic of the Chinese context while locating the art within the framework of a worldwide avant-garde. He vividly describes the Chinese avant-garde's embrace of a modernity that unifies politics, aesthetics, and social life, blurring the boundaries between abstraction, conception, and representation. Lavishly illustrated with color images throughout, this book will be a touchstone for all considerations of Chinese contemporary art.

Shang Dynasty to the Early Twentieth Century

Marriage and Monogamy in Twentieth-Century China

The New Woman in Early Twentieth-century Chinese Fiction

The Story of King Goujian in Twentieth-Century China

Women in China's Long Twentieth Century

The Magic of Concepts

Redemption and Revolution

A Space of their Own?

Using the field of genetics as a case study, this book follows the troubled development of modern natural science in China from the 1920s, through Mao's China, to the present post-socialist era. Through detailed portraits of key scientists and institutions, basic dilemmas are explored: how to control nature with science, how to gain independence from foreign-controlled science, how to get scientists out from under control of ideology and the state. Using the field of genetics as a case study, this book follows the troubled development of modern natural science in China from the 1920s, through Mao's China, to the present post-socialist era. Through detailed portraits of key scientists and institutions, basic dilemmas are explored: how to control nature with science, how to gain independence from foreign-controlled science, how to get scientists out from under control of ideology and the state.

This is a critical inquiry into the connections between emergent feminist ideologies in China and the production of 'modern' women's writing from the demise of the last imperial dynasty to the founding of the PRC. It accentuates both well-known and under-represented literary voices who intervened in the gender debates of their generation as well as contextualises the strategies used in imagining alternative stories of female experience and potential. It asks two questions: first, how did the advent of enlightened views of gender relations and sexuality influence literary practices of 'new women' in terms of narrative forms and strategies, readership, and publication venues? Second, how do these representations attest to the way these female intellectuals engaged and expanded social and political concerns from the personal to the national?

Xudong Zhang offers a critical analysis of China's 'long 1990s', the tumultuous years between the 1989 Tiananmen Square crackdown and China's entry into the World Trade Organisation in 2001.

This work examines the multiple and conflicting interpretations created around the life and music of the blind folk musician Abing (1893-1950). Abing is a household name in China, but despite the central place he holds in Chinese music, he is little known, and his music rarely heard, abroad. This detailed study of Abing, and the accompanying CD compilation of his most well-known works, reveal much both about this unjustly neglected composer, and about the recreation of traditional music in contemporary China.

Particular attention is given to the problematic category of the musical 'work' in a tradition which relies heavily on improvisation and creative reworking of material; Abing's music has also taken strikingly different shapes since his death, notably in arrangements, some involving Western instruments, which have adapted his music to changing tastes and ideological trends, both in mainland China, and in Taiwan and overseas. Dr. Jonathan P.J. Stock is Lecturer in Music at the University of Durham. Contains audio CD

The Monster That Is History

World History and National Identity in China

Perspectives on the Twentieth-Century Industrial Workplace

The Literature of China in the Twentieth Century

A Retrospective View

Postsocialism and Cultural Politics

Heart of Buddha, Heart of China

"Moving effortlessly across the entire twentieth-century literary landscape, David Der-wei Wang delineates the many meanings of Chinese violence and its literary manifestations. Taking into account the campaigns of violence and brutality that have rocked generations of Chinese – often in the name of enlightenment, rationality, and utopian plenitude – this book places its arguments at the intersection of two related areas: history and representation, modernity and monstrosity."--back cover.

This book is a comprehensive survey of the structure, organization and institutionalization of local community religious traditions in north China villages in the twentieth century. These traditions have their own forms of leaders, deities and beliefs. Despite much local variation one everywhere finds similar temples, images, offerings and temple festivals, all supported by practical concerns for divine aid to deal with the problems of everyday life. These local traditions are a structure in the history of Chinese religions; they have a clear sense of their own integrity and rules, handed down by their ancestors. There are Daoist, Buddhist and government influences on these traditions, but they must be adapted to the needs of local communities. It is the villagers who build temples and organize festivals, in which all members of the community are expected to participate and contribute. With chapters on such topics as historical origins and development, leadership and organization, temple festivals, temples and deities, and beliefs and values.

In Utopian Ruins Jie Li traces the creation, preservation, and elision of memories about China's Mao era by envisioning a virtual museum that reckons with both its utopian yearnings and its cataclysmic reverberations. Li proposes a critical framework for understanding the documentation and transmission of the socialist past that mediates between nostalgia and trauma, anticipation and retrospection, propaganda and testimony. Assembling each chapter like a memorial exhibit, Li explores how corporeal traces, archival documents, camera images, and material relics serve as commemorative media. Prison writings and police files reveal the infrastructure of state surveillance and testify to revolutionary ideals and violence, victimhood and complicity. Photojournalism from the Great Leap Forward and documentaries from the Cultural Revolution promoted faith in communist miracles while excluding darker realities, whereas Mao memorabilia collections, factory ruins, and memorials at trauma sites remind audiences of the Chinese Revolution's unrealized dreams and staggering losses.

"Sullivan presents a wealth of material that has never before appeared in a Western language. I expect it will be the standard book on twentieth-century Chinese art for the foreseeable future."--Julia F. Andrews, author of "Painters and Politics in the People's Republic of China" "A most sympathetic and useful guide to twentieth-century Chinese art. Long the leading scholar on the subject, Professor Sullivan has presented a lucid account of a most dramatic chapter in Chinese art in a complex interplay of aesthetics, politics, cultural, and social history."--Wen C. Fong, Princeton University "So much of China's art in the twentieth century has to do with artistic (and political) ideas from the West that it is appropriate that one of its first comprehensive histories should be written by a Western scholar--especially one who has known personally many of China's leading artistic figures of the last fifty years. Not only does Professor Sullivan tell the complex story of twentieth century China art with lucidity and style, his learned text is also illuminated with witty anecdotes and incisive observations that can only come from an insider."--Johnson Chang (Chang Tson-zung), Director, Hanart Tz Gallery, Hong Kong