

P.2680 and P.3570), Hou (pp. 152-61: P.3432) and Eliasberg (p. 269: P.4976), in each case accompanied by a full French translation. The appearance of collections such as this one and the more recent (1982) Peking University volume *Tun-huang T'u-lu-fan wen-hsien yen-chiu lun-wen chi* 敦煌吐魯番文獻研究論文集, and also of series such as the *Kōza Tonkō* 講座敦煌 now being published in Tokyo, only serve to underline the richness of the collection now lying in the British Library, virtually untouched by current British scholarship. Let us hope, though, that Dr. Roderick Whitfield's magnificent three-volume series on the Stein Collection, *The art of Central Asia*, which will soon furnish a complete guide to Tun-huang art treasures in the British Museum, will stimulate further work on the manuscripts also.

T. H. BARRETT

KENNETH J. DEWOSKIN: *A song for one or two: music and the concept of art in early China*. (Michigan Papers in Chinese Studies, No. 42.) [xi], 202 pp. Ann Arbor: Center for Chinese Studies, University of Michigan, 1982. \$6.

A song for one or two is a book on the philosophical discussion of 'Music' in early China (until the fifth century A.D.) contrasted, where appropriate, with platonic ideas on music. Surprising, however, is the absence of reference to existing secondary material on the latter, an already well-studied subject, and also to the writings on music of later classical and late Roman philosophers. In his book, Dr. DeWoskin convincingly argues the important role of aural perception in China, a perception analogous in its importance to that of vision in Western tradition. Interrelationships between music, sound, and Chinese philosophical concepts (linked through the idea of *ch'i*—a term well explained, and then fortunately left untranslated) are shown in great detail on a carefully selected body of quotations from Chinese sources, given mainly in well-known translations by Western scholars but meticulously adjusted to the author's own terminology, and always with reference to the original Chinese text in a standard edition. The same praiseworthy accuracy and command of textual material is evident in the author's demonstration of continuity and change in attitude towards music in the period examined most thoroughly, namely, from the classical time until the end of the Six Dynasties.

This reviewer wondered, however, how much musicological thoroughness was applied to the middle part of the book. As soon as music as a performable and performed art is discussed, using Ming and Ch'ing sources for the zither *ch'in* as a point of departure, accuracy, so admirable in other sections, becomes rather doubtful: there are instances where a two-line standard definition and the use of the *terminus technicus* would have saved the author and reader a long-winded, and in parts even confusing, description of a phenomenon that is

after all simply a tablature; where 'inaudible sound' on the zither *ch'in* is in fact audible—albeit only to the performer, for whom this type of music is ultimately written (and not for a Western-style concert audience); and where plucked and bowed stringed instruments are introduced into this argument of 'inaudible sound', but for a period at which bowed instruments did not yet exist anywhere in the world. Against the author's assumption that 'inaudible sound' is unknown in Western music it has to be said that a *pianissimo* towards and including complete inaudibility is a well-known technique on bowed instruments in Western music.

The moment DeWoskin leaves the precarious field of musicology and musicianship, and argues *ch'in*-lore for a time at which no musical notation existed in China (before the end of the sixth century A.D.), the reviewer's admiration returns for a well concentrated presentation of the diverse philosophical, mythological, and psychological ideas on music for a most interesting period in the development of concepts and ideologies in China. Praise is also due to an enlightened publisher for the inclusion of footnotes at the bottom of the page, and for insertion of Chinese characters in the text. This reviewer is certainly looking forward to DeWoskin's next publication.

REMBRANDT F. WOLFERT

WILLIAM O. HENNESSEY (tr.): *Proclaiming harmony*. (Michigan Papers in Chinese Studies, No. 41.) xiv, 180 pp. Ann Arbor: Center for Chinese Studies, University of Michigan, 1981. \$6.

Best known in the history of Chinese fiction for containing a core episode of the *Shuihu* story, the late Song or Yuan narrative *Xuanhe yishi* makes an overdue appearance in the translation *Proclaiming harmony*. The original is of a curious mixture of classical and vernacular passages, and this the translator has attempted to present with a fair degree of success. The accuracy of the translation, however, leaves much to be desired. Important phrases and lines have been omitted (e.g. p. 7, l. 29; p. 18, l. 27; p. 31, l. 12, etc.) and at a conservative count, there are at least a hundred errors in translation. These include misreadings of names, poetic lines, dialogue, official documents, and narrative. In view of restrictions in space, I will only give a few examples from each category, with page references to some of the remainder.

Misreadings of names include Xian for Xuan (鉉 p. 8, l. 38); shi for zhi (志 p. 39, l. 6); Lu for Ke or Que (恪 p. 41, l. 37); ai for jie (碣 p. 53, l. 29); Jian for Qian (千 p. 54, l. 27); and Ling for Cen (岑 p. 54, l. 27). Others include, e.g., p. 4, l. 15, l. 17; p. 81, l. 33; p. 119, l. 27, etc.

Misreadings of poetic lines include the following:

The Chinese Economy Ca 1870-1911 Michigan Papers In Chinese Studies No 5 1969

Stuart Corbridge



The Chinese Economy Ca 1870-1911 Michigan Papers In Chinese Studies No 5 1969:

The Economy of Communist China, 1949-1969 Chu-yuan Cheng, 2020-08-06 Economic development in mainland China during the first two decades of Communist control provides a typical example for the difficult task to transform a vast underdeveloped agrarian economy into a modern industrial one. In the first half of this period a series of massive transformations of social and economic institutions was accompanied by a drafted industrialization program; the result was an impressive speed up in economic growth. The second decade witnessed an economic crisis 1960-62 and a political upheaval 1966-68. These disruptions marred the economic performance over the period as a whole. Consequently the long term growth rate appears to have been only moderate. The Economy of Communist China reviews selected aspects of the economy. After examining the development strategy it analyzes the quantitative trends and the structural changes. The book goes on to analyze the key factors contributing to the earlier growth and the elements responsible for the later disruption and finally assesses the impact of the Cultural Revolution on the Chinese economy and the prospects of the current Third Five Year Plan. The text includes a bibliography of selected materials on Chinese economic development.

Chinese Paintings in Chinese Publications, 1956-1968 Ellen Johnston Laing, 2020-08-06 This bibliography includes publications issued between 1956 and August 1968 that reproduce Chinese paintings now in Chinese public or private collections. The great majority of these publications were produced in Mainland China, Taiwan, Hong Kong, or Japan. Each publication included in the bibliography has been provided with a detailed physical description of the publication itself: the amounts of text, the number of plates in color and in monochrome, and a general evaluation of the quality of the reproductions. The title by which each work is referred to in the index is included at the end of each entry.

Foreign Intervention And China's Industrial Development, 1870-1911 Stephen C Thomas, 2019-03-04 More than one hundred years ago imperial Chinese leaders tried to industrialize their nation much as China's leaders are attempting today. Self-strengthening projects in industry and the military were implemented to increase China's wealth and power and to protect the country from further colonization by the Western powers of the nineteenth century.

China and the Global Economy Since 1840 L. Aiguo, 2016-04-30 This is a study of the long run evolution of the relationship between China and the world economy. The book presents an original interpretation of the country's socio-economic processes in the past 150 years, focusing on China's interaction with the expanding capitalist world economy. The author argues that the general thrust of China's quest for development or modernization has been to catch up with the wealthy nations of the West and goes on to explain the changing paths and outcomes. The book proceeds chronologically from China's mid-nineteenth century incorporation to the world economy starting from a semi-colonial state to the Maoist state-led industrialization after 1949 and to the post-Mao liberalization and reintegration. By carefully examining the patterns of development in these three major periods of the nation's history, it addresses fundamental issues pertaining to the making of modern China. This rigorously argued book will be a timely and much debated contribution as the

rise of China in the twenty first century has become an issue of our time Japan, China, and the Modern World Economy Frances V. Moulder,1976 **Commerce and Capitalism in Chinese Societies** Gary G. Hamilton,2006-05-24 Consisting of sixteen articles which together provide historical comparative and theoretically informed perspectives on the spread of Chinese capitalism this collection emphasizes the difference between Western and Chinese forms of capitalism **Hong Kong in Chinese History** Jung-fang Tsai,1993 This historical study traces unrest and social transformation in Hong Kong and explores how merchants the intelligentsia and labourers played important roles in China s social and political movements from the mid 19th century until the first years of the Chinese Republic Chang Ch'un-ch'iao and Shanghai's January Revolution Andrew Walder,2021-01-19 Shanghai s January Revolution was a highly visible and by all accounts crucially important event in China s Cultural Revolution Its occurrence along with the subsequent attempt to establish a commune form of municipal government has greatly shaped our understanding both of the goals originally envisaged for the Cultural Revolution by its leaders and of the political positions held by the new corps of Party leaders thrust upward during its course most notably Chang Ch un ch iao At this interpretive level the events in Shanghai seem to embody in microcosm the issues and conflicts in Chinese politics during the Cultural Revolution as a whole while at the same time shaping our conception of what these larger issues and conflicts were At the more general theoretical level however the events in Shanghai provide us with an unusual opportunity thanks to Red Guard raids on Party offices to view the internal workings of the Party organization under a period of stress and to observe unrestrained interest group formation and mass political conflict through the press accounts provided by these unofficial groups themselves The January Revolution thus provides us with an opportunity to develop better our more abstract theoretical understanding of the functioning of the Chinese political system and the dynamics of the social system in which it operates 1 **The Ming Dynasty** Charles Hucker,2020-08-06 In the latter half of the fourteenth century at one end of the Eurasian continent the stage was not yet set for the emergence of modern nation states At the other end the Chinese drove out their Mongol overlords inaugurated a new native dynasty called Ming 1368 1644 and reasserted the mastery of their national destiny It was a dramatic era of change the full significance of which can only be perceived retrospectively With the establishment of the Ming dynasty a major historical tension rose into prominence between more absolutist and less absolutist modes of rulership This produced a distinctive style of rule that modern students have come to call Ming despotism It proved a capriciously absolutist pattern for Chinese government into our own time 1 2 3 *Double Jeopardy* Ching-Hsi Perng,Perng Ching-Hsi,2020-08-06 Traditionally criticism of plays from the Y an Dynasty 1260 1368 has been dominated by the so called poetic and socialist schools *Double Jeopardy* instead rigorously evaluates a group of plays by aesthetic criteria generated from within the works themselves It examines seven courtroom plays with special attention to language and the manipulation of dramatic characters undoubtedly the most reliable indicators of the playwright s strength and craftsmanship in such a stylized art form as Y an tsa ch drama The

analytical method adopted in Double Jeopardy is textual explication of the conventions of genre and the individual characteristics of each play The innovation and creative vitality of each playwright emerges through close scrutiny of selected conventional aspects of courtroom dramas the functions and placement patterns of lyric verse and prose as well as the custom of a single singing role and its implication for the presentation of dramatis personae Because Y an drama is driven by conventions Perng demonstrates a method that can be applied not just to judgment reversal plays but to Y an dramatic criticism as a whole In pursuing a method of textual explication Perng provides a basis on which a larger framework of criticism of Y an drama may be built *America's China Trade in Historical Perspective* Ernest R. May, John King Fairbank, 1986 This volume explores commercial relations between the United States and China from the eighteenth century until 1949 fleshing out with facts the romantic and shadowy image of the China trade These nine chapters by specialists in the field have developed from papers they presented at a conference supported by the national Committee on American East Asian Relations The work begins with an Introduction by John K Fairbank then moves on to analysis of the old China trade up to the American Civil War centering on traditional Chinese exports of tea and silk A second section deals with American imports into China cotton textiles and textile related goods cigarettes kerosene Finally the impact of the trade on both countries is assessed and the operations of American owned and multinational companies in China are examined For both the United States and China the economic importance of the trade proves to have been less than the legend might suggest

Imperialism and the Developing World Atul Kohli, 2019-12-31 How did Western imperialism shape the developing world Atul Kohli tackles that question by analyzing British and American influence on Asia Africa the Middle East and Latin America from the age of the British East India Company to the most recent U S war in Iraq He argues that both Britain and the U S expanded to enhance their national economic prosperity and shows how Anglo American expansionism hurt the economic development in poor parts of the world **“Proletarian Hegemony” in the Chinese Revolution and the Canton Commune of 1927** S. Bernard Thomas, 2020-09-23 The Communist aim of proletarian hegemony in the Chinese revolution was given concrete expression through the Canton Commune reflected in the policies and strategies that led to the uprising in the makeup and program of the Soviet setup in Canton and in the subsequent assessment of the revolt by the Comintern and the Chinese Communist Party Proletarian Hegemony in the Chinese Revolution and the Canton Commune of 1927 describes these developments and with the further ideological treatment given the Commune serving as a backdrop will then examine the continuing evolution and ultimate transformation of the proletarian line and the concept of proletarian leadership in the post 1927 history of Chinese Communism 3 **Chinese Communist Materials at the Bureau of Investigation Archives, Taiwan** Peter Donovan, Carl Dorris, Carl E. Dorris, Lawrence Sullivan, Lawrence R. Sullivan, 2020-08-06 During the long years of civil strife in China the Nationalist authorities amassed extensive materials on their Communist adversaries Now stored in government institutions on Taiwan these materials are an excellent source for

the study of the Chinese Communist movement Among them is the Bureau of Investigation Collection BIC which holds over 300 000 volumes of primary documents on the Chinese Communist movement The purpose of Chinese Communist Materials is without any attempt at comprehensive listing of the Bureau s holdings to give scholars a representative description of the collection to point out its implications for research and suggest new areas for research at the Bureau in the fields of political science and history 1 4

Yuarn Music Dramas Dale Johnson,2020-08-06 Part One of Yuarn Music Dramas presents a detailed analysis of form and structure in Yuarn music drama with sections on the act the suite the aria the verse metrics of repeated graph patterns parallelism and the matching of suite and mode vii Part Two presents the first catalogue of arias of its kind to be published in a language other than Chinese It is a compilation of all of the arias in the northern dramatic style that are found in the 162 titles contained in the Yuarn chyuu shyuann and the Yuarn chyuu shyuaan waih bian It is modeled on several such catalogues compiled over the past six hundred years 99

China's Development Experience in Comparative Perspective Joint Committee on Contemporary China. Subcommittee on Research on the Chinese Economy,1980 Monographic collection of essays on comparison of economic development trends and economic policy in China and experiences in other developing countries covers economic growth employment public debt income distribution regional development choice of technology health services etc Diagrams map and references

Mao Zedong's "Talks at the Yan'an Conference on Literature and Art" Bonnie McDougall,2020-06-01 The writings of Mao Zedong have been circulated throughout the world more widely perhaps than those of any other single person this century The Talks at the Yan an Conference on Literature and Art has occupied a prominent position among his many works and has been the subject of intense scrutiny both within and outside China This text has undoubted importance to modern Chinese literature and history In particular it reveals Mao s views on such questions as the relationship between writers or works of literature and their audience or the nature and value of different kinds of literary products In this translation and commentary Bonnie S McDougall finds that Mao was in fact ahead of many of his critics in the West and his Chinese contemporaries in his discussion of literary issues Unlike the majority of modern Chinese writers deeply influenced by Western theories of literature and society including Marxism Mao remained close to traditional patterns of thought and avoided the often mechanical or narrowly literal interpretations that were the hallmark of Western schools current in China in the early twentieth century Many of the detailed discussions on the Talks in the West have been concerned with their political and historical significance However since Mao is a literary figure of some importance in twentieth century China McDougall finds it worthwhile to follow up his published remarks on the nature and source of literature and the means of its evaluation By better understanding the complex and revolutionary ideas contained in the Talks McDougall suggests we may acquire the necessary analytical tools for a more fruitful investigation into contemporary Chinese literature

Chinese and Japanese Music-Dramas J. I. Crump,William P. Malm,2020-08-06 Chinese and Japanese Music Dramas is the result of a conference on

the relations between Chinese and Japanese music drama held at the University of Michigan Ann Arbor on October 14 1971 In addition to the Association for Asian Studies four U M departments participated in the conference the Center for Japanese Studies the Center for Chinese Studies the School of Music and the Speech Department One important inspiration for the creation of such an interdisciplinary conference was the fact that each participant had found after years of individual research on music drama in East Asia consistent frustration caused by attempts to deal on their own with multiple cultural and technical problems Another motivating force was an awareness among many members of the four disciplines involved that the topic is in fact one of the largest untouched fields of scholarly endeavor in both Asian and theatrical studies The collection opens with J I Crump s exploration of the Ming commentators who began to subject Y an musical drama to the same critiques as other literature from the past In the second chapter Rulan Chao Pian looks to the structure of arias in Peking Opera for clues about what distinguishes this art form William P Malm turns to three key sources for the performance conventions of Japanese Noh drama to glean any Sino Japanese music relationships that exist in technical terms and practices In the fourth essay Carl Sesar analyzes a Noh play that stages the tension between Chinese influence and Japanese originality Roy E Teele concludes the volume with a formal study of Noh play structure to assess lineages of influence from Chinese dramatic forms After each contribution the editors print a transcript of the conference participants discussion of that paper providing the reader with a detailed and nuanced view of how the contributors understood and responded to each other s work

Development: Identities, representations, alternatives Stuart Corbridge, 2000 Brings together more than one hundred articles dealing with the discipline of development in all its diversity Key topics include the transformation of peasant economies agrigbusiness rural urban relations markets industrialization workers trade aid and structural adjustment A unique set in its comprehensiveness and diversity it also considers four key challenges for development theory and practice relating to capabilities ethics sustainability and regulation

An Annotated Bibliography of Chinese Painting Catalogues and Related Texts Hin-cheung Lovell, 2020-08-06 The student of Chinese painting must from time to time consult John C Ferguson s Li tai chu lu hua mu an index to Chinese paintings recorded in Chinese catalogues The catalogues in which the paintings are compiled are of equal interest their compilers the date of their compilation their scope their derivation their merits and shortcomings and so on An Annotated Bibliography of Chinese Painting Catalogues and Related Texts provides a way for English language students with limited knowledge of Chinese to find basic information on the catalogues in an easily available form

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