

Jinlun 125

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Jami explores how the emperor Kangxi solidified the Qing dynasty in 17th-century China through the appropriation of the 'Western learning', and especially the mathematics, of Jesuit missionaries. This text details not only the history of mathematical ideas, but also their political and cultural impact.

Examines the Great Peace (taiping), one of the first utopian visions in Chinese history, and its impact on literati lives in Han China. Through an examination of the Great Peace (taiping), one of the first utopian visions in Chinese history, Zhao Lu describes the transformation of literati culture that occurred during the Han Dynasty. Driven by anxiety over losing the mandate of Heaven, the imperial court encouraged classicism in order to establish the Great Peace and follow Heaven's will. But instead of treating the literati as puppets of competing and imagined lineages, Zhao uses sociological methods to reconstruct their daily lives and to show how they created their own thought by adopting, modifying, and opposing the work of their contemporaries and predecessors. The literati who served as bureaucrats in the first century BCE gradually became classicists who depended on social networking as they traveled to study the classics. By the second century CE, classicism had dissolved in this traveling culture and the literati began to expand the corpus of knowledge beyond the accepted canon. Thus, far from being static, classicism in Han China was full of innovation, and ultimately gave birth to both literary writing and religious Daoism. "Zhao's study presents a model of intellectual history. Smartly written, it excels in connecting the analysis of specific texts and concepts with broader trends in the social-political realm. His work helps demythologize Chinese thought and makes it legible to scholars around the world." — Miranda Brown, University of Michigan

The Buddhist master Fazang is regarded as one of the greatest metaphysicians in medieval Asia. This study aims at correcting misinterpretations and shedding light on neglected areas, opening up for discussion the various structures of medieval East Asian monastic biography.

A Companion to Hong Kong Cinema provides the first comprehensive scholarly exploration of this unique global cinema. By embracing the interdisciplinary approach of contemporary film and cultural studies, this collection navigates theoretical debates while charting a new course for future research in Hong Kong film. Examines Hong Kong cinema within an interdisciplinary context, drawing connections between media, gender, and Asian studies, Asian regional studies, Chinese language and cultural studies, global studies, and critical theory Highlights the often contentious debates that shape current thinking about film as a medium and its possible future Investigates how changing research on gender, the body, and sexual orientation alter the ways in which we analyze sexual difference in Hong Kong cinema Charts how developments in theories of colonialism, postcolonialism, globalization, neoliberalism, Orientalism, and nationalism transform our understanding of the economics and politics of the Hong Kong film industry Explores how the concepts of diaspora,

nostalgia, exile, and trauma offer opportunities to rethink accepted ways of understanding Hong Kong's popular cinematic genres and stars

This volume brings together an international group of distinguished scholars to provide a fresh assessment of China's strategic military capabilities, doctrines, and its political perceptions in light of rapidly advancing technologies, an expanding and modernizing nuclear arsenal, and increased great-power competition with the United States.

This book is the first socio-intellectual history of the Dharma Drum Lineage of Chan (Zen), a new lineage of Buddhism founded by the late Chinese Buddhist cleric, Sheng Yen (1931–2009)—arguably one of the most influential Chan masters in contemporary times. The book challenges the received academic and popular image of Chan Buddhism as a meditation school that bypasses scriptural learning. Using Sheng Yen's doctrinal classification (Chn. panjiao) chart as an example, the book shows Sheng Yen's Chan as a synthesis of both Indian and Chinese premodern forms of Buddhism, and as the summum bonum of Han transmission of Chinese Buddhism (Chn. Hanchuan fojiao). The book demonstrates how Sheng Yen's presentation of Chan was intimately related to the volatile social and political realities of his life—the Communist takeover of China and the subsequent industrial boom that impacted Taiwanese society. In short, this book presents a historically and culturally embodied approach to the formation of Buddhist doctrine and practice. Drawing on the works of postcolonial theories that integrate the role of the researcher into the research, the book also offers a more integrated approach between emic and etic, insider and outsider perspectives to research. Advancing the field of Buddhist studies, the book will be of interest to scholars of Buddhism in the modern period, twentieth-century religious history of China and Taiwan, Chan/Zen studies, World Religions, Asian civilizations, and Modern Biographies.

An interdisciplinary group of scholars explores the social history and anthropology of Daoism from the late nineteenth century to the present, focusing on the evolution of traditional forms of practice and community, as well as modern reforms and reinventions. Essays investigate ritual specialists, body cultivation and meditation traditions, monasticism, new religious movements, state-sponsored institutionalization, and transnational networks"--Publisher's Web site.

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