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Nota di contenuto	Preliminary material / D. Berg -- Chapter One. Liaozhai Zhiyi and chinese vernacular fiction / Allan H. Barr -- Chapter Two. The allusive mode of production: Text, commentary, and illustration in the Tianzhang Ge edition of Xixiang Ji (The story of the western wing) / LI-Ling Hsiao -- Chapter Three. Narrating the passage of text: Reading multiple editions of the nineteenth-century novel Huayue Hen (traces of flowers and the moon) / Chloë Starr -- Chapter Four. Conflicting discourse and the discourse of conflict: Eremitism and the pastoral in the poetry of Ruan Dacheng (C.1587-1646) / Alison Hardie -- Chapter Five. 'Life' as they knew it: Du Zhongyuan's editorial strategies for the Xinsheng (new life) weekly, 1934-35 / Rana Mitter -- Chapter Six. The afterlife of a lost book—Du Ji (the record of jealous women) fifth century / Carolyn Ford -- Chapter Seven. A reading of Hou Jing's rebellion in Zizhi Tongjian (comprehensive mirror to aid government): The construction of Sima Guang's imperial vision / Mark Strange -- Chapter Eight. Female self-fashioning in late imperial China: How the gentlewoman and the courtesan edited her story and rewrote hi/story / Daria Berg -- Glossary / D. Berg -- List of works cited / D. Berg -- Index / D. Berg.

This groundbreaking volume opens a new window on both modern and traditional Chinese literature, history and popular culture, demonstrating how a new style of reading brings us—the modern reader—closer to understanding how Chinese citizens perceived their world and what their writings reveal about the culture that produced them. Following the pioneering work of Professor Glen Dudbridge, this book brings together eight studies that develop a new style of reading Chinese sources by exploring the dynamics of discourse across open boundaries: those of fiction and history, literary and non-literary sources, official and vernacular culture, prose and poetry, records past and present, lost and extant, vernacular and classical, traditional and modern. Each chapter discusses how authors, editors and publishers use representation, editing and selection as means of self-fashioning and political propaganda.

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