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Nota di contenuto	Cover -- Contents -- List of Illustrations -- Foreword -- Acknowledgments -- Abbreviations -- Historical Time Line -- Introduction -- Images on a Scroll -- Maps of Seeing -- The Historical Moment -- The Formation of Literary Communities and Conversations in China and England -- The Uses of Letters -- Empiricizing the Theoretical -- Evolving Modernisms -- CHAPTER ONE: Julian Bell Performing "Englishness" -- The Sentimental and the Modern: Pei Ju-Lian (Bell, Julian) Teaching in China -- The Provincial Turns Political -- From Fairy Stories to Letter Quarrels: Julian Bell and Ling Shuhua -- Translating Together: Julian Bell and Ling Shuhua -- CHAPTER TWO: Literary Communities in England and China: Politics and Art -- Imagining Other Communities: The Crescent Moon Group -- Politics and Art -- A Parallel Community: Bloomsbury -- CHAPTER THREE:

East-West Literary Conversations: Exploring Civilization and Subjectivity-G. L. Dickinson and Xu Zhimo -- Terms That Fold and Unfold Meaning: Civilization and Subjectivity -- Xu Zhimo: "The Great Link with Bloomsbury" -- An English Don in a Chinese Cap: G. L. Dickinson -- The Cultivation of the Romantic Self: Xu Zhimo -- Feeling as a Transgressive Act: The Narration of "Self" in Developing Chinese Modernism -- Redefinitions of British "Civilization": G. L. Dickinson -- The Unwritten Passage to China: E. M. Forster and Xiao Qian -- "The Unpopular Normal": E. M. Forster's Expanding Notions of Transnational Sexuality, Culture, and the British Novel -- Swallowing and Being Swallowed: Poverty in China and the British Novel -- British Modernism through Chinese Eyes: Katherine Mansfield, D. H. Lawrence, James Joyce, T. S. Eliot, and Virginia Woolf -- Interrupted Modernism -- CHAPTER FOUR: Chinese Landscapes through British Eyes -- The Naturalist Landscape: Julian Bell -- The Painter's Eye: Vanessa Bell and Ling Shuhua. Constructing the "Narrow Bridge of Art": Virginia Woolf and Ling Shuhua -- China on a Willow Pattern Plate: Charles Lamb, George Meredith, and Arthur Waley -- Expanding "Englishness": Le Jardin Anglo-Chinois and the Kew Gardens Pagoda -- CHAPTER FIVE: Developing Modernisms -- Incorporating "Chinese" Eyes -- Chinoiserie and the International Chinese Exhibition -- "The Liquidation of Reference" -- The Aesthetic Gaze -- The Epistemology of Boundaries: Subject and Object -- The Crisis in Representation: Aesthetic Reciprocity -- Leaving Things Out: The Line -- Flatness and Plasticity -- The Literary Effect of Visual Aesthetics -- Postscript -- APPENDIX A: Index of Chinese and British Figures -- APPENDIX B: Selection from Ling Shuhua's Story "Writing a Letter" with Julian Bell's Annotations -- APPENDIX C: Table of Contents, Selections of Modernist Literature from Abroad, eds. Yuan Kejia, Dong Xengxun, Zheng Kelu, 1981 -- Notes -- Bibliography -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z.

Sommario/riassunto

In so doing she addresses the geographical and critical imbalances--and thus the architecture of modernist, postcolonial, Bloomsbury, and Asian studies--by placing China in an aesthetic matrix of a developing international modernism.
