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260
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This book is a collection of articles on different aspects of university education in China since the late nineteenth century, addressing how far the ideal of modern university education, which has gradually been developed in the West since the age of European Enlightenment, was adopted or transformed by Chinese universities.

Transmitting the Ideal of Enlightenment is a collection of articles that shed light on different aspects of university education in China since the late nineteenth century and address how far the ideal of modern university education, which has gradually been developed in the West since the age of European Enlightenment, was adopted or creatively transformed by Chinese universities. In addition to examining the influence of Western universities' visions, curricula, institutions and experiences on Chinese higher education, this volume attempts to show the degree of success achieved by Chinese universities in delivering the goals of personal emancipation, broad-based education, freedom of teaching and learning, academic professionalism, etc. that their Western counterparts had endeavored to attain in the last centuries.

Society and Education explores the relation of society to education in Europe, as well as its comparative perspective towards overseas societies and their institutions. It is an enquiry into the social-historical institution of education and cross-cultural studies in Europe. Elaborating on the Castoriadian ontology, the book delves into the magma of social imaginary significations that characterise and associate pivotal epochs of the continent's history. Classical Greece and Modernity, and exemplifies their incarnation in educational systems and in the formation of the European and, in general, the Western comparative gaze. With a particular focus on our epoch, Postmodernity and globalisation, the study traces the pervasive dominance of capitalist significations in social institutions, forms, and activities, as well as in education and the way it is compared across countries. Nevertheless, as Moutsios suggests, the European tradition, notwithstanding its ideological usage by much of social sciences, contains an indissoluble critical and self-reflective dimension, which needs to be sustained and advanced in education and its cross-cultural comparison, perhaps, more than ever before. The book demonstrates the embeddedness of education in its cultural context and should, therefore, be of great interest to academics, researchers and postgraduate students who are involved with comparative education, the sociology and history of education, education policy, and European studies.

How did art reform fit into the many initiatives for social and cultural change that contributed to the New Cultural Movement that transformed the Chinese cultural landscape during the Republican period? "Modern art for a modern China" was the rallying cry of Chinese intellectuals, many of whom were artists, critics, writers, poets and educators. Wang describes how these groups discussed and implanted changes in China's conception and practice of art. She demonstrates how art reforms fit into the many initiatives for social and cultural change that contributed to the New Cultural Movement that transformed the Chinese cultural landscape during the Republican period. In doing so, she analyses two key areas in the intellectual history of Republican China: China's art reform in the early decades of the twentieth century; and the connection and intersection between colonialism, nationalism and cosmopolitanism, including their direct impact on the development of art and art practice in China. Modern Art for a Modern China is an invaluable resource for scholars and students of China's twentieth-century intellectual history and art history.

Besides looking at major outbreaks of diseases and how they were coped with, diseases such as malaria, smallpox, tuberculosis, plague, venereal disease, avian flu and SARS, this book also examines how the successive government regimes in Hong Kong took action to prevent diseases and control potential threats to health. It shows how policies impacted the various Chinese and non-Chinese groups, and how policies were often formulated as a result of negotiations between these different groups. By considering developments over a long historical period, the book contrasts the different approaches in the periods of colonial rule, Japanese occupation, post-war reconstruction, transition to deolonization, and Hong Kong as Special Administrative Region within the People's Republic of China.

Original enlightenment thought (hongaku shiso) dominated Buddhist intellectual circles throughout Japan's medieval period. Enlightenment, this discourse claims, is neither a goal to be achieved nor a potential to be realized but the true status of all things. Every animate and inanimate object manifests the primordially enlightened Buddha just as it is. Seen in its true aspect, every activity of daily life—eating, sleeping, even one's deluded thinking—is the Buddha's conduct. Emerging from within the powerful Tendai School, ideas of original enlightenment were appropriated by a number of Buddhist traditions and influenced nascent theories about the kami (local deities) as well as medieval aesthetics and the literary and performing arts. Scholars and commentators have long recognized the historical importance of original enlightenment thought but differ heatedly over how it is to be understood. Some tout it as the pinnacle of the Buddhist philosophy of absolute non-dualism. Others claim to find in it the paradigmatic expression of a timeless Japanese spirituality. According other readings, it represents a dangerous anti-normism that undermined observance of moral precepts, precipitated a decline in Buddhist scholarship, and denied the need for religious discipline. Still others denounce it as an authoritarian ideology that, by sacralizing the given order, has in effect legitimized hierarchy and discriminative social practices. Often the acceptance or rejection of original enlightenment thought is seen as the fault line along which traditional Buddhist institutions are to be differentiated from the new Buddhist movements (Zen, Pure Land, and Nichiren) that arose during Japan's medieval period. Jacqueline Stone's groundbreaking study moves beyond the treatment of the original enlightenment doctrine as abstract philosophy to explore its historical dimension. Drawing on a wealth of medieval primary sources and modern Japanese scholarship, it places this discourse in its ritual, institutional, and social contexts, illuminating its importance to the maintenance of traditions of lineage and the secret transmission of knowledge that characterized several medieval Japanese elite culture. It sheds new light on interpretive strategies employed in pre-modern Japanese Buddhist texts, an area that hitherto has received a little attention. Through these and other lines of investigation, Stone problematizes entrenched notions of "corruption" in the medieval Buddhist establishment. Using the examples of Tendai and Nichiren Buddhism and their interactions throughout the medieval period, she calls into question both overly facile distinctions between "old" and "new" Buddhism and the long-standing scholarly assumptions that have perpetuated them. This study marks a significant contribution to ongoing debates over definitions of Buddhism in the Kamakura era (1185–1333), long regarded as a formative period in Japanese religion and culture. Stone argues that "original enlightenment thought" represents a substantial rethinking of Buddhist enlightenment that cuts across the distinction between "old" and "new" institutions and was particularly characteristic of the medieval period.

In this critical history of the gendered politics of rhetoric and the rise of composition, Miriam Brody argues that nothing about words or their arrangement is innately gendered. Yet since the English Enlightenment, teachers have encouraged their students to admire and imitate "manly" writing, writing that is plain, forceful, cogent, and true. Similarly, students have been enjoined to avoid so-called effeminate or feminine writing—writing characterized as vague, unorganized, ornate, and deceitful. Such advice, part of what Brody terms the hidden curriculum, has served the interests of discourse communities as various as the early Enlightenment Royal Society in seventeenth-century London (by urging a clear and masculine style for the work of science) and the land-grant universities of nineteenth-century America (by claiming that the work of writing was similar to clearing the land and pushing back the frontier). Brody's discussion in fact becomes a social history of canonical rhetorical essays and important late Enlightenment, nineteenth-century, and early modern school texts. She points out that in their advice to writers even the Strunks and Whites and Peter Elbows of more recent times have extolled masculine virtues and urged control over invasive and problematic feminine qualities. Brody's book not only clarifies rhetoric's inheritance and transformation of the classical ideal of manliness, it also is the first critical work to explore the ideological significance of gendered imagery and to interpret in light of this imagery rhetorical essays and hard-to-locate early composition texts against a background of previously unpublished archival materials.

While the philosophical discussion of Zen spirituality reaches its limit, poetry offers an effective expression of the sublime experiences. From a poetic perspective, enlightenment is understood as poetic leaps in the spiritual journey, which brings people from the habitually or conventionally established world toward new horizons of consciousness. This leap is a breakthrough in the overall consciousness, rather than a progression in contemplative thought. Therefore, it cannot be adequately described through abstract representation, but poetry can metaphorically capture this leap and reveal both the spiritual meaning and the practical wisdom of enlightenment. This book will take you on this fantastic journey of enlightenment.

Siddhartha is an allegorical novel by Hermann Hesse which deals with the spiritual journey of an Indian boy called Siddhartha during the time of the Buddha. The book was written in German, in a simple, yet powerful and lyrical style. It was first published in 1922, after Hesse had spent some time in India in the 1910s. The story revolves around a young man who leaves his home and family on a quest for the Truth. Embarking on a journey that takes him from the austerities of renunciation to the profligacy of wealth. That leads him through the range of human experiences from hunger and want, to passion, pleasure, pain, greed, yearning, boredom, love, despair and hope. A journey that leads finally to the river, where he gains peace and eventually wisdom. This is the story of Siddhartha as told by Nobel Laureate Hermann Hesse in his most influential work.

"What is the sound of one hand clapping?" "Does a dog have Buddha-nature?" These cryptic expressions are among the best-known examples of koans, the confusing, often contradictory sayings that form the centerpiece of Zen Buddhist learning and training. Viewed as an ideal method for attaining and transmitting an unimpeded experience of enlightenment, they became the main object of study in Zen meditation, where their contemplation was meant to exhaust the capacity of the rational mind and the expressiveness of speech. Koan compilations, which include elegant poetic and eloquent prose commentaries on cryptic dialogues, are part of a great literary tradition in China, Japan, and Korea that appealed to intellectuals who sought spiritual fulfillment through interpreting elaborate rhetoric related to mysterious metaphysical exchanges. In this compact volume, Steven Heine, who has written extensively on Zen Buddhism and koans, introduces and analyzes the classic background of texts and rites and explores the contemporary significance of koans to illuminate the full implications of this ongoing tradition. He delves deeply into the inner structure of koan literature to uncover and interpret profound levels of metaphorical significance. At the same time, he takes the reader beyond the veil of vagueness and inscrutability to an understanding of how koan writings have been used in pre-modern East Asia and are coming to be evoked and implemented in modern American practice of Zen. By focusing on two main facets of the religious themes expressed in koan records—individual religious attainment and the role dialogues play in maintaining order in the monastic system—Zen Koans reveals the distinct yet interlocking levels of meaning reflected in different koan case records and helps make sense of the seemingly nonsensical. It is a book for anyone interested in untangling the web of words used in Zen exchanges and exploring their important place in the vast creative wellspring of East Asian religion and culture.

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