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Description. When John C. H. Wu's spiritual autobiography Beyond East and West was published in 1951, it became an instant Catholic best seller and was compared to Thomas Merton's The Seven Storey Mountain, which had appeared four years earlier. It was also hailed as the new

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Beyond East and West: Wu, John C.H., Wu Jr., John ...

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Beyond East and West: Wu, John C.H., Wu Jr., John ...

John C.H. Wu was born in turn-of-the-century China into a moderately prosperous family. Losing his mother at a young age, he was raised by his father and step-mother to be a forthright and honest man. In his late teens, he converted to Christianity and embarked upon a legal career.

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John Ching Hsiung Wu (also John C.H. Wu; Traditional Chinese: ???; pinyin: Wu Jingxiong) (born 28 March 1899, Ningbo – 6 February 1986) was a Chinese jurist and author. He wrote works in Chinese, English, French, and German on Christian spirituality, Chinese literature (including a translation of the Tao Te Ching) and on legal topics.

John Ching Hsiung Wu - Wikipedia
AbeBooks.com: BEYOND EAST AND WEST:] Hardback, thick octavo, 5 7/8 x 8 1/2 inches, xii + 364 pages, VG- in VG+ dj (dj now in protective mylar). Very well-cared for book. Tight square binding, sharp corners, clean endpapers, rather minor amount of scattered red & blue ballpoint

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(primarily some bracketing both in the margin areas and in the text).

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Wu, John C.H. Beyond East and West.

New York: Sheed and Ward, 1951.

First edition. Octavo, original brick red cloth with paper spine label, uncut.

Upper front corner bumped, scattered foxing to edges of the text block, gentle toning, creasing to spine ends of bright dust jacket. A nearly-fine copy.

Beyond East and West | John C. H.

Wu | First edition

This new edition, including a foreward written by Wu's son John Wu, Jr., makes this profoundly beautiful book by one of the most influential Chinese lay Catholic intellectuals of the

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twentieth century available for a new generation of readers hungry for spiritual sustenance. Beyond East and West recounts the story of Wu's early life in Ningpo, China, his family and friendships, education and law career, drafting of the constitution of the Republic of China, translation of the Bible into ...

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Overview. When John C. H. Wu's spiritual autobiography *Beyond East and West* was published in 1951, it became an instant Catholic best seller and was compared to Thomas Merton's *The Seven Storey Mountain*, which had appeared four years earlier. It was also hailed as the new Confession of St. Augustine for its moving description of Wu's conversion in 1937 and early years as a Catholic.

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life in Ningpo, China, his family and friendships, education and law career, drafting of the constitution of the Republic of China, translation of the Bible into classical Chinese in collaboration with Chinese president Chiang Kai-Shek, and his role as China's delegate to the Holy See. In passages of arresting beauty, the book reveals the development of his thought and the progress of his growth toward love of God, arriving through experience at the conclusion that the wisdom in all of China's traditions, especially Confucian thought, Taoism, and Buddhism, point to universal truths that come from, and are fulfilled in, Christ. In *Beyond East and West*, Wu develops a synthesis between Catholicism and the ancient culture of the Orient. A sublime expression of faith, here is a book for anyone who

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seeks the peace of the spirit, a memorable book whose ideas will linger long after its pages are closed.

In our time, Bernard Leach has done for pottery what Henry Moore has done for sculpture. This... infinitely rewarding book is an account of his pilgrimage through life.' Times Bernard Leach (1887-1979) was as renowned in Japan and the East as in Europe and America, both as an artist-craftsman and as a thinker. His interpretation of the traditions of the Orient in the making of pots - and in evolving a philosophy of life - was a lodestar for many potters in the West. Beyond East and West, first published in 1978, is more than an autobiography. Full of sharply-etched

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and amusing recollections, it contains much of Leach's deeper thought and a great deal too about the practical application of his ideas. Its recurrent theme is the meeting of East and West at all levels - artistic, cultural, social, political.

This book traces a most obscure and yet most intriguing theme concealed in Heidegger's thinking and work, which has hitherto not yet been made the focus of a thorough and sustained investigation: that is, the emergence and course of Heidegger's interest in East Asian thought and of his reflection on East-West dialogue. Lin Ma covers such complex issues as Heidegger's thoughts on language, Being, technology, the other beginning, and the journey abroad, with a view to their implications for

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East-West dialogue. It reveals the significance of his remarks on the early Greek's confrontation with the Asiatic, and presents contextualized interpretations of his fleeting references to the topic of East-West dialogue and of his encounter with the Daodejing. Finally, it delves into "A dialogue on language" and exposes the strains and tensions that accompany Heidegger's extension of dialogue and the Same, the two notions central to his thought, to the question of East-West dialogue. In the end, Lin Ma concludes that Heidegger's fundamental concerns and philosophical orientations as articulated in terms of the history of Being and the other beginning have restricted him from engaging more seriously with the irresolvable and yet enduring issue of East-West dialogue.

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Buddhism in the Global Eye focuses on the importance of a global context and transnational connections for understanding Buddhist modernizing movements. It also explores how Asian agency has been central to the development of modern Buddhism, and provides theoretical reflections that seek to overcome misleading East-West binaries. Using case studies from China, Japan, Vietnam, India, Tibet, Canada, and the USA, the book introduces new research that reveals the permeable nature of certain categories, such as "modern", "global", and "contemporary" Buddhism. In the book, contributors recognize the multiple nodes of intra-Asian and global influence. For example, monks travelled among Asian countries creating networks of information and

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influence, mutually stimulating each other's modernization movements. The studies demonstrate that in modernization movements, Asian reformers mobilized all available cultural resources both to adapt local forms of Buddhism to a new global context and to shape new foreign concepts to local Asian forms.

Based on a series of case studies of globally distributed media and their reception in different parts of the world, *Imagining the Global* reflects on what contemporary global culture can teach us about transnational cultural dynamics in the 21st century. A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global, it also explores how individuals'

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consumption of global media shapes their imagination of both faraway places and their own local lives. Chosen for their continuing influence, historical relationships, and different geopolitical positions, the case sites of France, Japan, and the United States provide opportunities to move beyond common dichotomies between East and West, or United States and “the rest.” From a theoretical point of view, *Imagining the Global* endeavors to answer the question of how one locale can help us understand another locale. Drawing from a wealth of primary sources—several years of fieldwork; extensive participant observation; more than 80 formal interviews with some 160 media consumers (and occasionally producers) in France, Japan, and the United States; and analyses of media in different

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languages—author Fabienne Darling-Wolf considers how global culture intersects with other significant identity factors, including gender, race, class, and geography. *Imagining the Global* investigates who gets to participate in and who gets excluded from global media representation, as well as how and why the distinction matters.

We are pleased to introduce this inaugural volume in the PSCIE Series—*Beyond the Comparative: Advancing Theory and Its Application to Practice*—which expands on the life work of University of Pittsburgh Professor Rolland G. Paulston (1929-2006). Recognized as a stalwart in the field of comparative and international education, Paulston's most widely recognized contribution is in social cartography. He

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demonstrated that mapping comparative, international, and development education (CIDE) is no easy task and, depending on the perspective of the mapper, there may be multiple cartographies to chart. The 35 contributors to this volume, representing a range of senior and junior scholars from various CIDE backgrounds and perspectives, celebrate the life and work of Paulston by addressing issues, perspectives and approaches related to charting the future course of the field. The volume reports on new research in several genres as well as conceptual analysis. As the title suggests, authors were encouraged to go “beyond” established canons of CIDE. The cover art, *The CIDE Theoretical Compass*, was conceptualized by the editors and depicts that theory

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selection and theory generation are an ongoing and important process in comparative, international, and development education (CIDE). The image was designed by artist Natalie Jacob, which positions the CIDE Theoretical Compass over Rolland G. Paulston's 1993 concentric circle map.

"Non-traditional casting, increasingly practiced in American theater, is both deeply connected to our country's racial self-image(s) and woefully under-theorized. Angela Pao takes on the practice in its entirety to disentangle the various strands of this vitally important issue." ---Karen Shimakawa, *New York University No Safe Spaces* looks at one of the most radical and enduring changes introduced during the Civil Rights era---multiracial and

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cross-racial casting practices in American theater. The move to cast Latino/a, African-American, and Asian-American actors in classic stage works written by and about white Europeans and Americans is viewed as both a social and political gesture and an artistic innovation. Non-traditionally cast productions are shown to have participated in the national dialogue about race relations and ethnic identity and served as a source of renewed creativity for the staging of the canonical repertory. The book opens with a historical overview of multiracial casting, considering the artistic, political, and pragmatic dimensions of nontraditional approaches to casting. Two subsequent chapters examine non-traditional casting in terms of the relationship between reality and stage representation being assumed by

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various theatrical genres and in the context of the process of racial formation in the United States. The remaining chapters focus on case studies from the dominant genres of twentieth-century American theater: classical tragedy and drama, modern domestic drama, anti-realist drama, and the Broadway musical. Angela C. Pao is Associate Professor of Comparative Literature at Indiana University. She is the author of *The Orient of the Boulevards: Exoticism, Empire and Nineteenth-Century French Theater*.

Describes the development of American policy in Eastern Europe, with freedom as its goal, but accommodating Soviet rule

An extensively researched study of

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Chinese participation in international organisations, this book argues that the record of China's international behaviour since the 1970s indicates the long-term effectiveness of the multilateral system.

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