

Notes on Contributors

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WILT IDEMA studied Chinese Language and Culture in Leiden, Sapporo, Kyoto and Hong Kong. After teaching Chinese literature at Leiden University for many years, he moved to Harvard in 2000. He has published widely in the field of Chinese traditional vernacular literature (drama, fiction, and popular ballads), but is also interested in women's literature of imperial China. His most important publications in this field are *The Red Brush: Writing Women of Imperial China* (with Beata Grant, 2004) and *Heroines of Jiangyong* (2009).

WEE KEK KOON 黃克群 is a Part-time Lecturer in the Department of Translation, The Chinese University of Hong Kong, where he conducts translation workshops for postgraduate students and supervises undergraduates in their final year translation projects. He is a working translator and writes a weekly column ('Reflections') in *Post Magazine*, the Sunday supplement of Hong Kong's main English-language newspaper *South China Morning Post*. He is the writer of *Planting Willows: Photo Essays by Belt Collins* (2008), a publication on landscape architecture. He is currently working on an English translation of an economic history of the Shanghai area, and editing an anthology of early Hong Kong literary works.

SUYIN MAK 麥淑賢 enjoys a dual career as a university music professor and as a literary translator, writer and poet. A Schubert scholar of international repute, she has published on music in major journals and university presses and is recipient of the 2008 Emerging Scholar Award from the Society for Music Theory in the USA. Her creative writings include the bilingual libretto for the chamber opera *Tree Rhapsody* 年輪曲 (with music by Hong Kong composer Tang Lok-yin 鄧樂妍) that was performed in the thirty-ninth Hong Kong Arts Festival (2011), as well as poems in English and Chinese. As a translator, she has collaborated with a number of leading local writers, including Wong Yankwai 黃仁達, Calvin Poon 潘源良 and Madeleine Marie Slavick 思樂維.

CHRISTOPHER ROSENMEIER 羅愷思 is a Senior Teaching Fellow in Asian Studies at the University of Edinburgh. His research focuses on Chinese literature in the 1930s and 1940s with articles published on the fiction of Shi Zhecun 施蟄存, Mu Shiying 穆時英, and Xu Xu 徐訏. He has also been involved in translating the academic writings of Chen Pingyuan 陳平原 in *Touches of History: An Entry into 'May Fourth China'*, Leiden: Brill and Peking University Press, 2011.

CHARLES SANFT is Assistant Professor of pre-modern Chinese history at the University of Tennessee, Knoxville. His articles have appeared in *Early China*, *Environmental History* and other journals, and his first book, *Communication and Cooperation in Early Imperial China: Publicizing the Qin Dynasty*, is forthcoming from the State University of New York Press in 2014.

BRYNA TUFT received her Ph.D. in Modern and Contemporary Chinese Literature at the University of Oregon in 2012. Her dissertation focuses on privacy and the self-writing of the female avant-garde writers of the 1980s and 1990s. The translation of 'The Time of Cat's Passion' first began as a part of her Master's thesis, a collection of several translations of Lin Bai's short stories. Another of her translations appears in the recently published collection *Irina's Hat: New Short Stories from China* (2013).

YUNSHUANG ZHANG 張蘊爽 is a graduate student in the Department of Asian Languages & Cultures, UCLA. She is author of 'Lun Songren de "shuzhai yiqu" he Song shi de shuzhai yixiang' 論宋人的'書齋意趣'和宋詩的書齋意象 [The significance of the studio for Song literati and the studio's image in Song poetry] published in *Wenxue yichan* 文化遺產 [Literary heritage] (2011) and the Chinese translator of Martin W. Huang's *Desire and Fictional Narrative in Late Imperial China*, which was published as 中華帝國晚期的慾望與小說敘述 (2010).