In writing this book, the intellectual debt I have incurred has become so enormous that writing a proper acknowledgment for it seems quite impossible.

The curious question of the script revolution first emerged when I was doing my undergraduate thesis and found that Hu Shi's *baihua* discourse made little sense to me. I thank my undergraduate mentors at Tsinghua University—Meng Yue, Ge Fei, Wang Zhongchen, and Wang Hui—for opening gates with their early inspiration and intellectual generosity, and for providing scholarly models and wise counsel throughout the years.

I could not have found a better place for continuing my probe of modern Chinese writing than Columbia University. I am grateful to my dissertation mentors, Lydia Liu, Shang Wei, Bao Weihong, David Lurie, and Rebecca Karl, for their exemplary scholarship and unstinting support. I thank Lydia for shaping my years at Columbia, for her conviction in my work before I was convinced of it myself, and for her uncompromising standards of research and writing. I am grateful to Li Tuo for his erudition, good humor, and vision. I also thank Bob Hymes, Haruo Shirane, and Tomi Suzuki for their timely advice. I am fortunate to count as my cohort Sayaka Chatani, Buyun Chen, Chen Kaijun, Anatoly Detwyler, Arunabh Ghosh, S. Kile, Su Jung Kim, Liza Lawrence, Lin Shing-ting, Andy Liu, Chelsea Schieder, Shiho Takai, Mi-Ryong Shim, Nate Shockey,

Brian Tsui, Yan Zi, Wu Lan, and Wu Minna. I thank in particular my library pals—Gal Gvili, Nan Ma Hartmann, Greg Patterson, Myra Sun, and the late Chang Yi-hsiang—for their friendship and camaraderie.

I am grateful to the Social Science Research Council, the Columbia University GSAS Travel Grant, and the Lane Cooper Foundation for funding the initial research and writing. Further research was supported by the University of Toronto Start-up Grant, Faculty Recruitment Award, and Connaught New Researcher Fund. The publication of the book is generously aided by a first-book subvention from the Department of East Asian Studies, University of Toronto.

I consider it a privilege to have joined the faculty of the University of Toronto. I am grateful to the Department of East Asian Studies not only for its strong institutional support that allowed me generous leave time and a manuscript workshop, but also for its example of scholarly excellence, down-to-earth collegiality, and progressivism. I am indebted to many Torontonian colleagues—in and outside of the department—who have spent time reading and commenting on my work: Bai Ruoyun, Antje Budde, Chen Li, Thom Dancer, Fan Xing, Linda Feng, Joshua Fogel, Tak Fujitani, Evie Gu, Joan Judge, Tom Keirstead, Thomas Lahusen, Tong Lam, Ikuko Komuro-Lee, Irina Mihalache, Johanna Liu, Graham Sanders, Atsuko Sakaki, the late Vincent Shen, Shen Chen, Wen-ching Sung, Chen-Pang Yeang, Lisa Yoneyama, Yvon Wang, and Yiching Wu. Particular thanks are due to Andre Schmid for being the first to say that my dissertation was salvageable; to Meng Yue for being my sounding board and never failing to ask the most fundamental questions; to Janet Poole for all the sage advice, including on why I should have a "green book"; and to J. Barton Scott for all those brainstorming sessions and for convincing me that I had found my title.

The research for the book would not have been possible but for the many able librarians at the C. V. Starr East Asian libraries at Columbia and Berkeley, the Bancroft Library, the Butler Library, the Cheng Yu Tung East Asian Library at the University of Toronto, the Chung-Chi Library at the Chinese University of Hong Kong, the Magdalene Old Library at the University of Cambridge, the Chinese National Library in Beijing, the Library of the State Language Commission, the Lu Xun Museum, the Qu Qiubai Museum, and the Tao Xingzhi Museum. I thank in particular Sasho Donovan, Lucy Gan, He Jianye, Richard Jandovitz, David Kessler,

Liana Lupas, Susan Snyder, Wang Chengzhi, and Zhang Rongxiang for teaching me much about research wizardry.

I have relied on the hospitality of many individuals while doing research. I am particularly grateful to Bei Dao, Richard Luckett, the late Rulan Chao Pian, Yan Guizhong, and Yu Rijin. I owe a special debt to Andrew Jones for supporting the project at the very beginning of my archival research at Berkeley, for his generous and unassuming input since, and for shaping my interest in sound studies. I am privileged to acknowledge that Li Ling and Li Shoukui gave me invaluable crash courses in paleography when I was deep in the woods of the socialist script reform. I am also grateful to Su Jinzhi for introducing me to the late Zhou Youguang.

Heartfelt thanks to Harald Fischer-Tiné, Rivi Handler-Spitz, Stefan Huebner, Ulug Kuzuoglu, Lin Shaoyang, Margaret Tillman, Brian Tsui, Sun Jinghao, Wen Guiliang, Chen-Pang Yeang, Xiong Ying, and Zhang Ling for organizing panels and conferences where I presented my work and received formative feedback. In addition, I thank all the commentators, teachers, colleagues, and friends who responded to conference papers and chapter drafts: Brett de Bary, David Branner, Janet Chan, Chen Xi, Tamara Chin, Cong Xiaoping, Arnika Fuhrmann, James Hevia, Michael Hill, Hirata Shoji, Calvin Hui, Marilyn Ivy, Cornelius Kubler, Jennifer Dorothy Lee, Eugenia Lean, Liang Zhan, Lin Yan, Robin McNeal, Meng Liansu, Murata Yujiro, Jacques Neefs, Mårten Saarela, Naoki Sakai, Q.S. Tong, Jing Tsu, Richard Jean So, David Wang, Wang Pin, Wen Shuang, Lorraine Wong, Wu Xiaodong, Zhao Jinghua, and Zhang Bojiang. I am also grateful to all the participants in the 2013-14 SIAS Summer Institute "Cultural Encounters" for energizing my initial rethinking of the dissertation as a book. Sincere thanks to Ted Huters, Thomas Lahusen, Andre Schmid, and Tang Xiaobing for braving the manuscript in its entirety when it was not worthy of their time and kindness.

I am deeply indebted to my editor, Christine Dunbar, as well as to Christian Winting and Leslie Kriesel for their unwavering support and professional wisdom in steering the book into publication. I cannot thank enough the three anonymous reviewers for their sympathetic and scintillating readings. In preparing the final draft, I have incorporated extensively their comments and suggestions. I hereby acknowledge their contributions, but any mistakes remain exclusively mine. I thank Anita O'Brien and Mike Ashby for their gentle and masterful hands at copyediting. I

thank Vicki Low for producing an excellent and user-friendly index. I thank *Cross-Currents: East Asian History and Culture Review* for allowing me to reprint an earlier version of chapter 3, which appeared as "'Sacred, the Laborers': Writing Chinese in the First World War," e-journal 22 (March): 135–59. I also owe a particular debt of gratitude to the various institutions and individuals in Sweden that helped me contact the Karlgren family, who graciously allowed the publication of Bernhard Karlgren's 1925 letter to Yuen Ren Chao.

I thank Wang Jing for being my joyful bedrock since we found each other again on the centennial anniversary of our alma mater. *Facta non verba*. Last but certainly not least, I owe my deepest debt to my parents, who love books and would love for their daughter to write one even if it means their own personal sacrifices. I dedicate this work to my father, Zhong Gang, and especially my mother, Rong Yueyu, without whom none of this would have been possible.