

Annotated Bibliography

Primary Resources

Ban, Zhao. *Lessons for Women*. USC US-China Institute. <https://china.usc.edu/lessons-women-ban-zhao-pan-chao-ca-45-116>.

A work by the Han dynasty intellectual Ban Zhao, *Lessons for Women* delves into how social influences perpetuate the subjugation of women, keeping them in a state of dependency and low status. This text sheds light on the teachings imposed on women in traditional societies.

Bing, Xin. *A Maze of Stars and Spring Water [Fan Xing Chun Shui]*. Changjiang Literature and Art Publishing House, 2008.

This book mainly records the poems of the May Fourth female writer Bing Xin. I use it in the context of the argument of how female writers rebel against male elite and male-centered discourse. Moreover, Bing Xin's praise of "childlike innocence" and "mother" is very famous, so it is a good material.

Carrie Chapman Catt. *Women Suffrage*. LES Digital Library. Retrieved from https://lse-atom.arkivum.net/uploads/r/the-womens-library/9/a/8/9a8b471099d59bf6f84bc0411cdcac47f379845cebaefba09955265b74ad7dc6/9f52fef4-d01c-4b3b-a0f5-4f6b27e7e0d5-UKLSE_DL1_WR03_003_007_0009_0001.0984eeb9-ad40-4176-9661-ec1ba08d9e2d.pdf.

This is a diary written by Carrie Chapman Catt when she came to China in 1912 as president of the National Women's Suffrage Association, expressing her various views on Chinese women, including the oppression they suffered and marveling at their thoughtful, organized resistance. I quoted part of the diary as a non-Chinese objective comment on the development of Chinese women cause.

Cheng, Hao, and Yi Cheng. *Collected writings of the brothers Cheng [Er Cheng Wen Ji]*. Beijing: Zhong Hua Shu Ju, 2004.

This material is mainly about the two brothers' various perceptions of the things happening around them. Therefore, it is possible to read what they heard others say and what they said in ancient time. It is helpful for me to describe how women in traditional societies are persecuted.

Cnbksy. "Wedding." Retrieved from <https://www.cnbksy.cn/search/picDetail/c13d440f4fb74a8d220420c5955e37a7/15/0>

This is a photo of a woman getting married after the May Fourth Movement, which is shown on the website of "National Index of Chinese Newspapers and Periodicals". Their Western-style wedding showed that they were learning from the West and decided to follow free love.

Cnbksy. "Female Students." Retrieved from <https://www.cnbksy.cn/search/picDetail/7cea1f754b54f512f8b4a65abf4b2dba/15/0>

A group photo of female college students is shown on the website of “National Index of Chinese Newspapers and Periodicals”. It is used to show that China has entered a new stage, and female voices can already go to college, and there are a certain number of girls.

Cnbksy. “*Female Students.*” Retrieved from

<https://www.cnbksy.cn/search/picDetail/2476c4208a7ac93dc464399a7dad274c/15/0>

A group photo of female college students attending an event, which is shown on the website of “National Index of Chinese Newspapers and Periodicals”. It is used to show that China has entered a new stage, and female voices can already go to college, and there are a certain number of girls.

Cnbksy. “*Female Students.*” Retrieved from

<https://www.cnbksy.cn/search/picDetail/092df8bd0988b89de5f4f7004c5ee29d/15/0>

This is a group photo of a female student shown on the website of “National Index of Chinese Newspapers and Periodicals”. This is used to show that China has entered a new phase – female students can already go to university, and there are a certain number of girls.

Cnbksy. “*New Women.*” Retrieved from

<https://www.cnbksy.cn/literature/literature/3570f5be4db0070cb38f87391bf66af2>

This photo is shown on the website of “National Index of Chinese Newspapers and Periodicals”. *New Woman* was one of the famous magazines of that era, used for publicity and popular science on various women’s issues. Known for its fresh and simple writing style, female students will post short poems or discuss various opinions on it. Although it is not avant-garde, it does a good job of leading the crowd.

Cnbksy. “*The Ladies’ Journals.*” Retrieved from

<https://www.cnbksy.cn/search/detail/cb2b6cfaf852327eeaf9c2acc69cea6/7/0>

This photo is featured on the website of “National Index of Chinese Newspapers and Periodicals”. *The Ladies’ Journals* held the distinction of being the longest-running and most prolific journal during the May Fourth period. Scholars often use it as a case study to trace the evolution of themes in women’s magazines, from their conservative origins to radical shifts influenced by reader demand, and ultimately back to conservatism. It reflects the prevailing trends of that era. I’ve selected a screenshot to exemplify the everyday themes portrayed.

Cnbksy. “*Xu Guang-Ping.*” Retrieved from

<https://www.cnbksy.cn/search/picDetail/f8b1d9a51467d4e83d59951235e159f5/15/0>

This photo appears on the website of “National Index of Chinese Newspapers and Periodicals”. This is a photo of Xu Guangping, Lu Xun and their beloved son Zhou Ying. By showcasing a family portrait, I aim to convey the notion that Xu Guangping is confined to domestic life, a sentiment that may be more effectively expressed than through a solitary photo of Xu Guangping alone.

CHINA ARTISTS ASSOCIATION. “*Vegetable Market 1898*”. Exhibition of a Painting. Retrieved from <https://www.caanet.org.cn/NAdetail.mx?id=105>

This is a painting depicting the beheading of several representative figures of the Hundred Days' Reform, a pivotal event in Chinese history that ended in failure. I use this painting to show the tumultuous backdrop against which feminism emerged in China.

Chinalawinfo Database. "*Constitution of the People's Republic of China (1954)*." Retrieved from <https://www.lawinfochina.com/display.aspx?lib=law&id=14754&CGid>

This material showcases the Constitution of China in 1954, where Article 96 stipulates the rights of women.

The Common Program of the People's Republic of China 1949-1954. "*Article 6 of the Common Program*." Retrieved from <http://www.commonprogram.science/art6.html>

This material provides me with many propaganda posters from the 1950s in China, addressing women's professional lives, the effects of marriage laws, and more. Additionally, the author extensively cites materials to analyze the shortcomings of this liberation movement led by the Communist Party.

Flickr. "*Portrait of Simone de Beauvoir*." Retrieved from https://www.flickr.com/photos/government_press_office/6470403371/in/photostream/.

This material is a portrait of Simone de Beauvoir, displayed alongside her book *The Second Sex*.

Hoover Institution of Library & Archives. "*Portrait of Liang Qichao*." Retrieved from <https://digitalcollections.hoover.org/objects/61553/portrait-of-liang-qichaohttps://www.nas.gov.sg/archivesonline/photographs/record-details/a88c12da-1162-11e3-83d5-0050568939ad>.

This is a portrait of Liang Qichao, helping to showcase this male elite who had already paid attention to women's liberation before the May Fourth Movement and made many efforts towards it.

Internet Archive. "*New Youth 1915.09.15 Volume 1, Number 1*." Retrieved from <https://archive.org/details/xinqingnian-1915.09.15/mode/2up>.

New Youth, as the most famous and celebrated magazine of the New Culture Movement, needed to be exhibited. It helps the audience connect and understand the content.

Internet Archive. "*Rong Xv Zou Gao*" Retrieved from <https://archive.org/details/02083618.cn/page/n95/mode/2up>.

This is a memorial written by Kang Youwei with the aim to persuade the emperor to ban foot binding, and his efforts eventually achieved some success. This effectively demonstrates the efforts of male elites before the May Fourth Movement towards women's liberation.

Internet Archive. "*Shenbao 1922.05 – 113 – 17666*." Retrieved from <https://archive.org/details/shenbao-1922.05-113/page/n12/mode/1up>

These are declaration photos. They required a lengthy application process for issuance and contain rich content, effectively capturing major events of the time. This includes the lifting of the ban on women's education.

Internet Archive. “*Shenbao* 1922.05 – 141 – 17694.” Retrieved from <https://archive.org/details/shenbao-1922.05-141/page/n1/mode/2up>

“*Shenbao* 1922.05 – 123 – 17676.” Retrieved from <https://archive.org/details/shenbao-1922.05-123/page/n15/mode/1up>

These are declaration photos. This contains news about a strike by women workers.

Internet Archive. “*Chenbao* 1922.08.09.” Retrieved from <https://archive.org/details/chenbao-beiping-1922.08.09/page/4/mode/1up>

These are photos of magazine *Chenbao*. Chen Bao was one of the mainstream newspapers during the May Fourth Era so its reports could show the development of the women's movement at that time and the common issues at that time, such as the lifting of the ban on women education.

Liang, Qichao. *Yin Bin Shi He Ji*. Beijing: Zhong Hua Shu Ju, 2015.

This is a collection of essays recording Liang Qichao 's comments on the current situation of Chinese society in the late Qing Dynasty. It is mainly used to describe the persecution of women and how male writers persuade girls to regain their independence.

Li, Xiaojiang. *Eve's Exploration*. Henan People's Publishing House, 1988.

This material discusses various achievements and issues faced by women from traditional society to the establishment of New China from different perspectives. Although the May Fourth Movement is only a small part of the book, its overview gives me a rough idea of how women awakened during the May Fourth era. It also discusses the themes, writing techniques, and other aspects of May Fourth female writers. Furthermore, this book is one of the representative works of the feminist trend in China in the 1980s, thus having profound connections with the legacy section, allowing me to understand how scholars of that era reviewed and reflected on the women 's movement during the May Fourth period.

Lu, Yin. *Collected Short Stories by Lu Yin [Qiao Wen He Chu Shi Gui Cheng]*. The Chinese Overseas Publishing House, 2013.

This is a collection of works by a May Fourth female writer. Because of Lu Yin 's miserable personal life experience, she often has some thought-provoking sentences. It is very helpful for me to show how female writers describe the marital, economic and other issues faced by them after becoming independent.

Li, Zhao. *Full Text: Equality, Development and Sharing: Progress of Women's Cause in 70 Years Since New China's Founding*. The State Council Information Office of the People's Republic of China. 2019. Retrieved from http://www.scio.gov.cn/zfbps/ndhf/2019n/202207/t20220704_130636.html

This material, maintained by the Chinese government, presents evidence of the ongoing enhancement of women's status in China across various domains such as law, economy, politics, education, health, and social security throughout the 2010s. This progress directly attests to the enduring legacy of women's liberation from the May Fourth era.

Marxists Internet Archive. *"The Common Program of the Chinese People's Political Consultative Conference."* Retrieved from https://www.marxists.org/chinese/pdf/history_of_international/china/010707107.pdf

This material presents the Common Program of the Chinese People's Political Consultative Conference, a document serving as a provisional constitution. Article six of this document outlines the rights of women.

National Archives. *"Portrait of Kang You-Wei."* Retrieved from <https://www.nas.gov.sg/archivesonline/photographs/record-details/a88c29df-1162-11e3-83d5-0050568939ad>.

This is Kang Youwei 's portrait, which shows the appearance of the viewpoint holder.

Peking University. *"Graduation Photo of the Philosophy Gate, Peking University."* Liang Shuming: *"I am not just a philosopher, I am a practitioner."* Retrieved from <https://www.pku.org.cn/people/dsff/85320.htm>.

This is a group photo of Peking University graduates. Many of the teachers in the photo are famous New Culture Warriors and representative male elites.

PKU NEWS. *"Portrait of Chen Du-Xiur."* Retrieved from https://newsen.pku.edu.cn/news_events/news/focus/8468.html.

This is a portrait of Chen Duxiu. He was one of the representatives of the New Culture Movement and the founder of New Youth, and I put the portrait together with his words.

Shuge. *"The papers of George Ernest Morrison."* Retrieved from <https://www.shuge.org/view/papers-of-george-ernest-morrison/>.

Among the numerous photos taken by George Ernest Morrison during his time in China, I selected one that documents the turmoil of war-torn China.

Shuge. *"Words of the elder."* Retrieved from https://www.shuge.org/view/an_de_zhang_zhe_yan/.

This material records some sentences of people in ancient times who persecuted women for behaving well in their standard, which shows how the traditional society suppressed women. I put it in Women in Traditional China.

The Book of Rites. Beijing: Zhong Hua Shu Ju, 2022.

This is a very famous Confucian book, which contains many words of Confucius admonishing women. I used to describe the persecution suffered by women.

The British Museum. *"Handscroll (mounted on panels); Painting."* Retrieved from https://www.britishmuseum.org/collection/object/A_1903-0408-0-1.

This is a painting depicting public admonitions and advice given to women, guiding them on how to behave properly. It shows how traditional society oppressed women by dictating their behavior.

The British Museum. “*Qiu Jin.*” Retrieved from <https://www.britishmuseum.org/exhibitions/chinas-hidden-century/qiu-jin>.

This is a portrait of Qiu Jin and her translated poems. I used it to show Qiu Jin’s ambition and her attitude towards how women should live at that time – saving the country just like men. I put it in the Birth of Feminism page to help the audience understand Qiu Jin’s theory of feminism.

Tian Jing Dang An Fang Zhi Guan. “*Graduation Photo of North China Female Normal School Teachers and Students.*” *Founded by Lv Bicheng, the First Female School in China.* Retrieved from https://www.tjdag.gov.cn/zh_tjdag/jytj/jgsl/lslb/details/1594032553607.html.

This is a photo of a graduate from a girls’ school. I decorated the page with it to highlight the milestone of Chinese women gaining access to education.

UN WOMEN. “*Beijing Declaration and Platform for Action.*” Retrieved from <https://www.unwomen.org/en/digital-library/publications/2015/01/beijing-declaration>.

This material primarily reflect the consensus reached by participating countries at the Fourth World Conference on Women to collectively advance women’s rights. It serves as a testament to the far-reaching impact of women’s liberation during the May Fourth era, a significance I’ve emphasized in the section on .

Wenlv. “*Da Qing Min Lv Cao An*”. Retrieved from <http://find.nlc.cn/search/showDocDetails?docId=4468831658327617404&dataSource=ucs01&query=%E5%A4%A7%E6%B8%85%E6%B0%91%E5%BE%8B%E8%8D%89%E6%A1%88>.

This material is a law enacted in the Qing Dynasty, which stipulates that men have the right to vote, while their wives do not have legal rights. This helps me illustrate the oppression faced by women in traditional society, proving that they were marginalized and unable to decide their own lives.

Women.org.cn. “*The Charter of the First All-China Women's Federation.*” Retrieved from <https://www.women.org.cn/zhuant/zdzt/zdbd/zgfnssyd/ljfdh/dyj/dyjwj/485659.shtml.html>

This material provides me with the Charter of the First All-China Women's Federation, helping me showcase the achievements of Chinese women in the 1950s and their plans for the future.

Xu, Guangping. *Collected Writings of Xu Guangping [Xu Guangping Wen Ji]*. Jiangsu: Jiangsu Art and Literature Press, 1998.

This material is a collection of Xu Guangping’s writings, containing many articles from her lifetime. I selected one piece that showcases her relationship with her husband, Lu Xun: despite having aspirations and talent, after marrying Lu Xun, she still became a housewife. I quoted some sentences from it to demonstrate the male authority that male elites still retained at that time, despite being supporters of women’s liberation themselves.

Zhong Hua Dian Cang. “*Lu Yin*” Retrieved from <https://www.zhonghuadiancang.com/renwu/luyin1/>.

This is a portrait of Lu Yin. I will place it alongside her works in the “Women’s Writing” section to demonstrate the complex mentality and subjectivity of women during that dynamic era.

Zhong Guo Gong Chan Dang Xin Wen Wang. *“Spring 1923, Bing Xin and Father.” Bing Xin and Father Xie Baozhang: Fatherly Love is Like the Sea.* Retrieved from <http://dangshi.people.com.cn/n/2014/0508/c85037-24992038.html>.

This material consists of a portrait of Bing Xin and her poetry. I place it in the section on women’s writing to demonstrate the theme of women writers during the May Fourth period – innocence.

Zhong Guo Gong Chan Dang Xin Wen Wang. *“Flyers, Songs, Brooches” Holding High the Banner of Anti-Imperialism and Patriotism: A Precious Photo Record of the May Fourth Movement (Group Photo).* Retrieved from <http://dangshi.people.com.cn/n/2014/0504/c85037-24969678-6.html>.

These are photos of items such as badges and flyers used as propaganda during the May Fourth Movement. I use them in the section of women’s participation in politics.

Zhong Guo Xie Zheng Wang. *“First Plenary Session of the Chinese People’s Political Consultative Conference.”* Retrieved from <http://www.cppcc.gov.cn/2011/09/21/ARTI1316575638606148.shtml> (Web)

This is an image of the First Plenary Session of the Chinese People’s Political Consultative Conference, which is also one of the symbols of the founding of the People’s Republic of China. During this meeting, various responsibilities and rights of women were established. I incorporate this information into the section on legacy.

Secondary Resources

Beauvoir, Simone de. *The Second Sex*. New York: Alfred A. Knopf, 2010.

The Second Sex is considered one of the foundational texts of modern feminist theory. Introduced to China in the 1980s during a period of translation fervor, it became an essential book of that time: its perspective on women, particularly the notion that “one is not born but rather becomes a woman,” has had a profound impact. I incorporate this into the section of legacy.

Bi Ying Fen Xiang. *Lecture Sharing: Dai Jinhua - Full 20 Episodes of Feminist Course*. 2023. Bilibili, retrieved from https://www.bilibili.com/video/BV1Qu4y1U7Hk?p=18&vd_source=5420c2e9e8b05e16520b6c75642d4748

This material is a recorded lecture by Professor Dai Jinhua. She introduces the development of feminism from traditional society to the 21st century, and unlike other materials I have seen, she brings new perspectives, such as how the intrusion of Western values has changed the way Chinese people view women in traditional society. This strengthens my argument.

Chen, Dongyuan. *A History of the Life of Chinese Women [Zhong Guo Fu Nv Sheng Huo Shi]*. Commercial Press, 2015.

This is a book about women’s history, covering from traditional society to the May Fourth era and beyond. While the women’s movement during the May Fourth period is a small part of this book, the author still provides detailed insights into the activities of women at that time and their shortcomings. Additionally, the book provides relevant data on women’s education, which helps corroborate my arguments.

Chow, Tse-tung. *The May Fourth Movement: Intellectual Revolution in Modern China*. Harvard University Press, 1960.

This is the most authoritative and representative work related to the May Fourth Movement, providing a detailed description of the background and circumstances of this movement. Although the focus is not specifically on the women’s movement, its overview still serves as a guiding reference. Moreover, this work has been instrumental in helping me confirm the timeline and understand the relationship between the New Culture Movement and the May Fourth Movement, ultimately assisting me in pinpointing the timeframe to the May Fourth era and elucidating its definition.

Chan, Chingkiu Stephen. “The Language of Despair: Ideological Representations of the ‘New Women’ by May Fourth Writers.” *Modern Chinese Literature and Culture*, Vol. 4, No. 1/2, pp. 19-38.

This journal mainly discusses the literary characteristics of male writers at that time. Compared to female writers, although they also exhibit progressive aspects, they predominantly maintain a male-oriented language. This can be juxtaposed with the works of female writers to demonstrate the psychological changes of all individuals in that era, while also highlighting the differences between male and female writers.

China Digital Time. CDS Archives | A Brief History of the Youth Feminist Movement in China (Part I: 2012-2013). 2019. Retrieved from <https://chinadigitaltimes.net/chinese/622478.html>

(Part II: 2014-2019). 2019. Retrieved from <https://chinadigitaltimes.net/chinese/622618.html>

This material summarizes the activities of feminist activists in China from 2012 to 2019. It provided me with a wealth of information and images, enabling me to comprehend the active roles of women in China during the 2010s. These activists advocated for various causes, including challenging stereotypes and demanding policy changes. I have integrated these contents into the 'legacy' section.

CHINESEPOSTERS. *May Fourth Movement (1919)*. Retrieved from <https://chinese posters.net/themes/may-fourth-movement>.

This provides a painting about the May Fourth Movement, which is used by me to decorate the website.

CHINA ARTISTS ASSOCIATION. "Red Tide - May Fourth Movement." Appreciation of Artworks from the Exhibition Celebrating the 100th Anniversary of the Founding of the Communist Party of China (Part One). Retrieved from <https://www.caanet.org.cn/specialnewsdetail.mx?id=8152>.

This is a painting depicting this scene of the May Fourth Movement. I use it to decorate the website.

Duke University Library. *Sidney D. Gamble Photographs Collection*. Retrieved from https://repository.duke.edu/dc/gamble?utf8=%E2%9C%93&search_scope=https%3A%2F%2Frepository.duke.edu%2Fdc%2Fgamble&search_scope=https%3A%2F%2Frepository.duke.edu%2Fdc%2Fgamble&q=wedding&search_field=all_fields.

These are photos captured by Sidney D. Gamble during his time in Asia, particularly in China. Among them are various images depicting parades, female students, foot binding, and more, which serve as compelling evidence supporting my viewpoint.

Fang, Zuyou. *The History of Feminism during the Late Qing Dynasty [Wan Qing Nv Quan Shi]*. Hangzhou: Zhejiang University Press, 2017.

This book covers the development of the women's liberation movement from the late Qing dynasty to the May Fourth period and beyond. It provides extensive historical facts and data, particularly in the area of women's education, effectively supporting my viewpoint.

Hamtian, Mashi. "Two Paths for Girls: Xu Guangping as the Subject of Representation". *Chinese Language and Literature Research*, No. 4, 2003, pp. 114-120.

This article examines the transformation of Xu Guangping's feelings towards Lu Xun and her thoughts on social engagement. Using Xu Guangping as an example, the article effectively chronicles the efforts and failures of women in the 1920s to balance family and career, as well as the common challenges faced by women during that era of significant change. It demonstrates how these male elites who supported women's liberation still retained patriarchal attitudes in their personal lives. I will incorporate this perspective on male attitudes towards the women's movement in the "development" section, providing a new insight into the role of men in the movement.

Initium Media. "Lv Pin: 'Four Years of Feminist Five Sisters,' Poverty of Core Feminist Organizers, and the Poverty of the Feminist Movement." 2019. Retrieved from <https://theinitium.com/zh-Hans/article/20190308-opinion-lvpin-feminist-and-metoo>.

I learned about the activities and current situation of the "Five Sisters of Feminism" from this website and obtained a picture. The "Five Sisters of Feminism" are a highly representative group of feminist activists, and their ongoing activities demonstrate that the struggle for women's rights persists beyond the May Fourth Movement.

Ji, Rong, Yahui Tang, and Xiaona Huang, editors. *Zhongguo Fu Nü Yun Dong Shi*. Changsha: Hunan Press. 1992.

This article examines historical developments from an feminist perspective, spanning from ancient times to the founding of the People's Republic of China, with a particular emphasis on women's involvement in history, such as in strikes and protests advocating for liberation. Additionally, as material published by the All-China Women's Federation, it demonstrates the leadership role of the Communist Party and provides extensive historical facts and data, effectively and persuasively supporting my argument.

Kang, Peizhu. "Li Dazhao and the Early Transmission of Marxist Feminist Theory in China". *Journal of Chinese Women's College*, Vol. 5, 2021, pp. 5-9.

This article outlines how Li Dazhao utilized historical materialism and class analysis to dissect women's issues in China and actively supported and inspired women's liberation movements. I incorporated this information into the "Development" section to demonstrate the role of male elites in the process of women's liberation.

Liu, Lydia H., Rebecca E. Karl, and Dorothy Ko, editors. *The birth of Chinese feminism : essential texts in transnational theory*. New York: Chichester, West Sussex, 2013.

The Birth of Chinese Feminism is a translated collection of eight Chinese essays written at the turn of twentieth century, with six by the anarchist feminist He-Yin Zhen, and the other two by her male contemporaries Liang Qichao and Jin Tianhe, respectively. This material explores the construction of the female movement by male intellectuals, which is helpful for me in understanding the role of men in the process of female awakening. In addition, it made a great contribution to the understanding of the character He-Yin Zhen, and their translation materials made my quotation easier.

Liu, Xi. (2020). "Problematizing the 'New Woman': Resistant Discourses of Gender Binary and Essentialism in May Fourth Women's Literature". *Journal of Macao Polytechnic Institute*, No. 4, pp. 147-157.

This article explores how female writers of the May Fourth era and beyond challenged gender binary oppositions and essentialism in different ways. For instance, Lu Yin discussed topics related to female relationships in literary form, transcending heteronormativity. This provided me with insights into how female writers navigated these changes during a period of significant transformation, emphasizing the subjectivity of women, compared to previous articles discussing the role of men in the women's movement of the May Fourth era.

Li, Ling. "The Unique Sentiment of Young Women: A Study of Women Writers in the May Fourth Era". *Literary Review*, No. 1, 1998.

This article examines the female sentiment and aesthetic expressions of May Fourth-era women writers in Chinese women's literature and "May Fourth" literature, focusing on five aspects: re-entering the public sphere, motherhood, innocence, female friendships, and sexual awareness. Furthermore, the extensive use of literary works and their content provided me with effective guidance in searching for new materials.

Meng, Yue and Jinhua Dai. *Before Emerging from the Horizon of History: The Birth of Modern Chinese Women's Writing*. Beijing University Press, 2018.

This article explores various aspects of women's literature over the past fifty years, with a focus on the May Fourth era, which I have read. It begins by discussing the overall themes prevalent in women's literature at the time, delving into the reasons behind themes such as motherhood and love. It then transitions to representative authors of the May Fourth era, analyzing their life experiences and literary styles, while also contextualizing them within the historical backdrop of the period, to explore the profound impact of the significant changes of the time on women.

National Library of Art. "May Fourth Movement." Era Demeanor - Sculpture Art Memorial and Donation Exhibition. Retrieved from <https://www.namoc.org/zgmsg/zlhg2008/201304/88dae24803e344ccb34898ccfba4d5c0.shtml>.

This is a work showcasing the involvement of students in protests during the May Fourth Movement, highlighting the participation of women.

National Library of Art. "May Fourth Youth" National Art Exhibition of "Red Song" in Celebration of the 100th Anniversary of the Founding of the Communist Party of China. Retrieved from <https://www.namoc.org/zgmsg/zgh/201304/d628cae1a73c4e8182a0bd00915b98bc.shtml>.

It is a painting showing male and female students who participated in the May Fourth protests. I used to decorate the website.

Song, Suhong. "On the Emergence and Development of Chinese Women's Journals (1898–1949)". *Journal of Zhengzhou University (Philosophy and Social Sciences Edition)*, Vol. 36, No. 5, pp. 93-97.

This article follows a chronological timeline and explores the history of women's periodical development in China before the founding of the nation, covering five distinct periods: the Late Qing Dynasty, the period of the Hundred Days' Reform, the May Fourth era, the period of the War of Resistance Against Japan, and the post-war period. I primarily cited data related to the development of women's periodicals during the May Fourth era, showcasing its rapid growth, increasing public attention, and the progressively greater participation of women.

Tian Jin Hu She. "May Fourth Movement." Opening Ceremony of the National Fine Arts Project Exhibition "Red Song" in Celebration of the 100th Anniversary of the Founding of the Communist Party of China and the Fifth National Fine Arts Exhibition in Jiaying. Retrieved from <http://tjhushe.com/index.php?c=show&id=971>.

This is a painting depicting this scene of the May fourth Movement. I use it to decorate the website.

United Nations. Fourth World Conference on Women, 4-15 September 1995, Beijing, China.
Retrieved from <https://www.un.org/en/conferences/women/beijing1995>

This material provides basic information and a picture of the Fourth World Conference on Women. I used it in the legacy section.

Wang, Zheng, editor. *A Hundred Years of Feminist Thought in China*. Shanghai: Fudan University Press, 2005.

This material compiles many articles discussing Chinese feminism over the past century from various perspectives. Among them, the articles on the May Fourth era primarily highlight the complex attitudes of male elites towards women in the semi-colonial context of the time, using “Women’s Bell” as an example. It also explores the influence of Western translated works on feminism, such as the definition of “rights” and different ideological representations of women’s identity. I present this information on the page titled “The Birth of Feminism.”

Wang, Zheng and Dorothy Ko, editors. *Translating Feminisms in China: a special issue of Gender & history*. Oxford: Blackwell Pub. Ltd., 2007.

This article compiles the reflections of numerous scholars on the issues presented during the development of Chinese feminism. I particularly focused on articles related to the May Fourth era. It explores the influence of Western translated works on Chinese feminism and the Chinese people’s understanding of themselves. Additionally, it showcases the perspectives and debates of many elites during that period regarding women, which I highlighted in the section discussing the complex attitudes of male elites towards women.

Wang, Zheng. *Women in the Chinese enlightenment: oral and textual histories*. California: University of California Press, 1999.

This article extensively refers to materials and the author personally interviewed women from the May Fourth era, thereby enhancing its credibility and providing a unique female perspective. It broadly outlines the position of men in the women’s liberation movement during the May Fourth era, the influence of Western ideologies on Chinese women, and the relationship between Chinese nationalism and feminism, for instance, it delves into the complex attitudes of the Kuomintang and Communist Party towards the women’s movement, detailing their assistance, exploitation, and wariness within the context of the time. Additionally, it provides a detailed analysis of the most representative magazine, “Women’s Magazine.” As my initial reading material, it effectively acquaints me with the state of the women’s movement during the May Fourth era.

Wang, Zheng. (2001). “On the Development of Gender Studies in China”. *Sociological Research*, Vol. 5, pp. 34-44.

This article presents an analysis of the factors that have affected the development of gender studies in China, examines the conservative trend in the Chinese academic mainstream in the reform era, and analyzes male intellectuals’ role in reproducing and consolidating gender hierarchy as a response or reaction to political, economic, and gender policies of the Mao era. It well concluded the development of gender study in the 1980s which I used in legacy part.

Wu Sujin. “A Fond Look Back: The Establishment of the All-China Women’s Federation and the Chinese Women’s First National Congress.” *cnwomen*. Retrieved from https://www.cnwomen.com.cn/2023/10/08/wap_99342640.html

This material provides me with many relevant photos of the First National Congress of Chinese Women and the Women's Federation, such as group photos and newspaper clippings.

Yao, Fei. "A Study of the New Women Magazine in the May Fourth Period". *Research on Modern Chinese Women's History*, No. 20, 2012. pp. 29-68.

This article showcases the significance of the "New Women" magazine at the time. While it may not have been the most representative magazine, it effectively reflects the prevalent issues and literary style of the period, providing me with valuable insights into the basic context of the May Fourth women's liberation movement. I have integrated relevant content from it into the section on women's writing.

Yizhi Fendou. Hai Shang Qiong Ying Guo Zhi Gui Bao. SOONG CHING LING RESEARCH DIGITAL CENTER. 2020. Retrieved from:
<http://www.sclrd.net.cn/page/pdf/generic/web/viewer.html>

This material provides me with a wealth of photographs of Soong Ching Ling, images of her works, and pictures of her with her husband. Soong Ching Ling is a renowned feminist who, due to her husband Sun Yat-sen's special status, wielded significant influence in advancing the feminist cause, both during the May Fourth era and after the founding of the People's Republic of China.