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Interview with Professor Lee Ou Fan Leo:

## My Years at CUHK

**The Institute of Chinese Studies Bulletin was honoured to interview Professor Lee Ou Fan Leo on 26 September 2016. Professor Lee Ou Fan Leo recalled his teaching and research at CUHK. He talked about the development of Chinese Studies at CUHK, and shared with us his thoughts and expectations for the future.**

Date: September 26, 2016

Location: Room 124, the Institute of Chinese Studies (ICS)

Interviewee: Professor Lee Ou Fan Leo, Senior Research Fellow of the Institute of Chinese Studies

Interviewer: Professor Lai Chi Tim, Associate Director of the Institute of Chinese Studies

Recorded by: Xu Yanlian, Research Associate, Institute of Chinese Studies

Professor Lee is currently Sin Wai Kin Professor of Chinese Culture at The Chinese University of Hong Kong, having taken early retirement from teaching at Harvard University to become a long-term Hong Kong resident. Apart from his academic work, he has been an active participant in the Hong Kong cultural scene, having published nearly 20 books of cultural criticism in both Chinese and English, including (in English) *City Between Worlds: My Hong Kong* (Harvard University Press, 2008). Among his scholarly books are *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930–1945* (Harvard University Press, 1999). In addition to literature, his interests include classical music, film, and architecture.

### 1. My Life at CUHK during the 1970s

When I graduated from Harvard University in 1970, I received from the Harvard-Yenching Institute a scholarship that supported me to visit and teach at The Chinese University of Hong Kong. I also had the chance to stay in America or accept the invitation of Mr Hsu Cho-Yun, head of the Department of History at National Taiwan University, to teach at National Taiwan University. I was very fond of the recently founded university in Hong Kong, and I found

it special and meaningful to teach Chinese culture in a British colony, so I came to CUHK in the autumn of 1970 and taught Chinese history at the Chung Chi College. Professor Sun Guodong also invited me to teach modern Chinese literature at the New Asia College, and that was the first time I lectured on Chinese literature based on my own educational background, which was in history. When I taught modern Chinese history at the Chung Chi College, I used text books from mainland China, Hong Kong, and America. I also encouraged students to discuss questions in Cantonese, Mandarin and English. In this way, I tried to help students to study Chinese culture with multiple perspectives and methods. For all those years I studied in the US, I kept up a persistent quest for Chinese culture, and I realised that the more closed the relationship between Western and Chinese culture is in a certain place, the more we need a new perspective and method to study Chinese culture. Though I was not very aware of it back then, I was actually combining my knowledge of both history and literature to study Chinese culture from a cross-disciplinary perspective. My study of Lu Xun is also closely connected with CUHK. As chairman of the student union of Chung Chi College, my student Leung Yuen-sang invited me to give a lecture and I gave a talk on Lu Xun. That led to my study of Lu Xun in later years.

I met a group of great colleagues at CUHK, including Professor Lo Chiu-ching, Professor Lao Sze-Kwang and Dr Raymond M. Lorantas, who taught European history. I still miss them very much today. We had a very good time together. Despite our different personalities and nationalities, we shared the same dream to embrace the CUHK mission of protecting Chinese culture and creating a brand-new future for Chinese culture in a broad sense. We were passionate and idealistic. In our eyes, the spirit of the University was to uphold studies of Chinese culture. The original spirit and culture of the University has been lost as the modern management system has been adopted.

Apart from my colleagues, I was also impressed by the outstanding students I taught in the 1970s. I am so glad to see that some of my students, such as Leung Yuen-sang and Kwan Tze-wan, have celebrated great achievements in their academic careers. I had a great time at CUHK and as I returned here many years later, it felt like a homecoming. I was invited to teach at Princeton University in 1972 and after serious consideration, I decided to leave for America, where I stayed for more than twenty years.

## 2. Return to CUHK

Thirty-two years later, in 2004, I returned to the University. I planned to teach for two more years and then retire, but unexpectedly I stayed here until today. One year, my office was set up in the Institute of Chinese Studies, and I got to know my colleagues in the ICS well. During a short visit to the University during the 1980s, I also met Professor Chen Fong Ching of the ICS. He was planning the founding of *Twenty-First Century* at the time and I was invited to be a member of the advisory committee and to publish articles in the journal. After the Tiananmen Square Protests, I and several friends felt an urgent need to keep up the spirit of contemporary Chinese culture, and we all agreed strongly with Professor Chen Fong Ching's ideas. Professor Jin Guantao and his wife joined later to support the founding of *Twenty-First Century*, which later became one of the most important channels through which Chinese intellectuals abroad could express their ideas and opinions. Its influence was significant. I also deeply admired the famous professors of Chinese classical culture at the ICS, such as Professor Lau Din Cheuk and Professor Jao Tsung-I. As I was trained in the Western educational model with strong theoretical reasoning, I was deeply impressed by the Chinese professors who flexibly combined a variety of methods to study Chinese culture. The ICS has been upholding the University ideal to develop studies of Chinese culture, and it faces a major challenge today to carry forward its mission.

When I returned to CUHK, I felt a deep concern and disappointment about the changes to Chinese studies at the University. During the 1970s, professors of the New Asia College insisted on sticking to traditional and classical methods for the study of Chinese culture. In contrast, professors of the Chung Chi College proposed new and modern perspectives on Chinese culture. I realised the two approaches perfectly represented the spirit of the University to combine tradition and modernity to protect and promote Chinese culture. The University was not institutionalised in the modern bureaucratic system as it is today, nor was it an ivory tower for research. Intellectuals outside universities would join the academic circle frequently, giving lectures at CUHK and communicating closely with professors. Professors also contributed their articles to newspapers. The communication between professors and social intellectuals was close and beneficial. Unfortunately, as academic responsibilities become more and more demanding, professors barely have the energy to participate in cultural activities in wider society nowadays.

### 3. Suggestions and Expectations for Chinese Studies at CUHK

I served on the Research Grants Council (RGC) in the 1990s, but I left after 5 years when my contract was completed. The RGC was founded to help universities in Hong Kong to promote academic research and enhance international influence; however, it gradually changed into a bureaucratic institution that stipulates top-down academic requirements for universities. As the requirements turn into necessary conditions for the promotion of teachers, they constrain academic research as well as the teachers' development. What is more, as Hong Kong works to enhance the international influence of its local university, the government mistakenly places too much emphasis on the international ranking of universities, which I find disappointing. The best universities in America do not see ranking as important. Globalisation and institutionalisation are the strengths of Hong Kong; however, they are now constraining the development of Chinese culture in Hong Kong.

Over-institutionalisation limits the free space for professors' academic creativity. As I wrote in my book, *My Harvard Years*, I think the best university is The University of Chicago, from which I received the best education, and I benefited greatly from the close interactions between professors and students. The University of Chicago has a very special rule and custom that allows professors to offer any course or cooperate with other professors to teach the same course together. Students are also allowed to choose any course freely. When I was a professor at The University of Chicago, I myself would sit in Professor Anthony C. Yu's class. He would teach courses on *Dream of the Red Chamber*, as well as other courses on Western religious literature and theory. His teaching style was so free and I benefited so much from him. That is the free spirit of The University of Chicago. Other great universities such as Harvard and Princeton share a similar free spirit, which is rarely seen in the Hong Kong universities that pursue over-institutionalisation.

Apart from the challenge of institutionalisation, scholars are also facing a declining traditional publication industry and new academic media is yet to be established. Scholars need to communicate in a close and open way for academic inspiration, so a communication platform is very important. Many universities in America have a tradition to maintain all kinds of formal and informal communication platforms, such as academic conferences, informal gatherings, luncheon talks, coffee hours and so on. Colleagues, professors and students are all encouraged to join to maintain good academic interaction.

As an important institute for Chinese studies at CUHK, ICS is independent from departments and thus has more flexibility to create a platform to connect professors and colleagues. I believe if colleagues gather and exchange ideas frequently, they will be inspired greatly. Additionally, many professors are retiring from the University every year

when they are at their most mature academic stage. I think the ICS can provide a platform for them to continue their academic research. I hope the ICS will play a more important role in promoting Chinese studies at CUHK.

I believe Chinese studies in Hong Kong should develop a different perspective from those of the West or mainland China. Hong Kong is a modern and globalised Asian city, which provides a unique perspective on Chinese culture. I do not think we should identify too much with the culture of mainland China, as Chinese culture itself is multiple. We should not consider the Chinese culture of mainland China to be the only authentic Chinese culture. Culture should not be taken as a political concept. Many scholars in mainland China have also started to reflect on what China is and it is necessary for scholars in Hong Kong to reflect upon the same question. Living in a city that plays a central role in communication between the East and the West, Hong Kong scholars are deeply immersed in and influenced by Chinese and Western cultures. As a result, they are perfectly placed to reflect on the question of what China is, and to study Chinese culture more flexibly and creatively from multiple and comparative perspectives, instead of relying completely on Western theories. However, young scholars in Hong Kong face a bigger challenge than before as they have to endure pressure from the grand Chinese model as well as the institutionalisation and marketisation of globalisation. However, challenges also open up opportunities for creativity. In my own experience, continuous challenges and pressures have led to academic breakthroughs.

2016 ICS Luncheon IV

## Taiwan New Cinema as Soft Power

Lim Song Hwee

Director of the Centre for Cultural Studies,  
Associate Professor of the Department of Cultural and Religious Studies, CUHK

Born in Singapore, Professor Lim Song Hwee attended the Department of Chinese Language and Literature at National Taiwan University before receiving his MPhil and PhD from the University of Cambridge. Before coming to The Chinese University of Hong Kong in January 2014, he taught at the universities of Leeds and Exeter for over ten years, during which time he founded the international peer-reviewed *Journal of Chinese Cinemas*. His major publications include two single-authored books, *Tsai Ming-liang and a Cinema of Slowness* (2014) and *Celluloid Comrades: Representations of Male Homosexuality in Contemporary Chinese Cinemas* (2006), and two co-edited books, *The Chinese Cinema Book* (2011), *Remapping World Cinema: Identity, Culture and Politics in Film* (2006).

**At the ICS Luncheon on 26 September 2016, Professor Lim Song Hwee from the Department of Cultural and Religious Studies presented his recent research on Taiwan new cinema as soft power.**

Taiwan new cinema (TNC) as soft power is the subject of Professor Lim Song Hwee's third single-authored monograph. He first explained that according to Joseph Nye in *Soft Power: The Means to Success in World Politics*, soft power is "the ability to get what you want through attraction rather than coercion or payments", which "arises from the attractiveness of a country's culture, political ideals, and policies" (Nye 2004: x). In contrast to soft power, hard power refers to military and economic power.

Professor Lim first noted that Taiwan experienced major setbacks in international relations during the 1970s. Since withdrawing from the United Nations and severing diplomatic relations with the US, Taiwan has been isolated within international politics. Lacking the support of strong military and economic power, Taiwan has relied heavily on soft power to develop its international influence. As a result, Professor Lim considers it important to study soft power in Taiwan, and as a medium that can easily transcend borders and spread widely, cinema is an ideal subject for the study of soft power. Professor Lim has analysed TNC as soft power from the aspects of authorship, transnationality and historiography. He has studied what makes TNC attractive to foreigners, what makes such receptive reception possible, and what are the agents, institutions and mechanisms that facilitate this cross-cultural cinephilia. Research objects include directors, films, and cross-cultural processes (including cultural translation) and discourses involved. Professor Lim pointed out that we usually measure the significance of a nation's cinema by its production level and box-office performance; however, Taiwan cinema is an international miracle with a low production level and small box-office intake but a high international reputation. Since 1989, Taiwan cinema has won an average

of one award every two years at the three major international film festivals (Cannes, Berlin and Venice). This winning streak is outstanding compared to Hong Kong, China and even other parts of the world.

Professor Lim talked about the author/director as an example of Taiwan's soft power, sharing the examples of three famous directors: Hou Hsiao-hsien, Tsai Ming-liang and Ang Lee. He pointed out that "the careers of Hou Hsiao-hsien and Tsai Ming-liang have taken them to far-flung places where their films are produced by foreign institutions and sometimes feature little or no uses of any Chinese languages". As films directed by Hou Hsiao-hsien are often compared with those by the famous late Japanese director Yasujiro Ozu, Hou was invited by the film studio Shochiku to shoot a Japanese film, *Café Lumière*, as a celebration of the 100th anniversary of the birth of Ozu in 2003. In 2007, Hou was sponsored by the Musée d'Orsay on its 20th anniversary to shoot *Flight of the Red Balloon* as homage to Albert Lamorisse, who directed and produced a famous French movie, *The Red Balloon*, in 1956. Similarly, Tsai Ming-liang was chosen out of a list of 200 directors and commissioned by the Musée du Louvre to shoot a film for its first movie collection. Tsai thus directed *Visage* in Musée du Louvre in 2009. When the French city of Marseille organised an international film festival in 2014, the festival director, who admired Tsai Ming-liang very much, invited Tsai to present one of his "Walker Series" films at the festival. Tsai accepted the invitation and he was sponsored by the festival to shoot *Journey to the West* in Marseille, which became the next film in the "Walker Series". Ang Lee is another example. From his first movie *Pushing Hands* in 1992 to *Life of Pi* 20 years later, he has become one of the most famous international directors, with great box-office appeal.



Professor Lim pointed out that as TNC transcends its borders to the international world, it also attracts new immigrants into its local movie industry. Director Midi Zhao was born in Myanmar, and went to Taiwan to study when he was sixteen. He has now become a Taiwanese citizen. His 2014 film *Ice Poison* was selected as the Taiwanese entry for the Best Foreign Language Film at the 87th Academy Awards. Selecting a Midi Zhao film to represent Taiwan is evidence of Taiwan's welcoming stance towards immigrant directors.

Professor Lim then took *Flowers of Taipei: Taiwan New Cinema* as a case study to discuss historiography in TNC. *Flowers of Taipei: Taiwan New Cinema* is a 2014 documentary shot by Hsieh Chinlin, who used to be a festival programmer for the International Film Festival Rotterdam. She lives mostly in Europe and *Flowers of Taipei: Taiwan New Cinema* documents comments on TNC by overseas directors, film festival programmers and film critics. There have been several documentaries on TNC before, but they only record voices from the local film industry. As *Flowers of Taipei* documents international voices, it has not attracted much attention in Taiwan and many consider it irrelevant to TNC. Professor Lim used this as an example to discuss the stake of historiographical writing in documenting TNC (who is the legitimate speaker?), the scale of TNC's impact (local or international?), and the scope of the stakeholders (who can be considered stakeholders; for instance, is Ai Weiwei's comment in *Flowers of Taipei* important to TNC?). Professor Lim divided the commentators in *Flowers of Taipei* into three groups. Critics from mainland China and Hong Kong tend to reflect on what is lacking in their home environments; for example, critics from mainland China

praise the spirit of humanity in TNC, and Hong Kong critics admire the great *esprit de corps* among Taiwan's film directors. In a different vein, young directors from Southeast Asia talk about the inspiration they received from TNC for their own creative endeavours. A third group of interviewees are Japanese critics, who are conflicted by the (post)colonial dynamic of TNC, which often displays the imprint of Japanese colonialism on Taiwan. Professor Lim also discussed the specific medium of documentary as historiography in terms of indexicality. While the photographic and cinematographic image refers



to the actual spaces it records, which can be revisited in reality, writing can only describe such spaces, it cannot depict them directly. *Flowers of Taipei* includes several interviews conducted in locations that have appeared in TNC films.

At the end of the talk, Professor Lim concluded that, led by local directors, TNC transcends its native borders and raises questions about film historiography. Authorship, transnationality and historiography in TNC form a triangulated relationship. Although transnational films are usually considered to be those that are co-produced by two or more regions or countries, Professor Lim asserted that TNC singularly is a form of transnational cinema. Finally, Professor Lim proposed departing from a lingua-centric model of cinema studies, referring to the case of Hou Hsiao-hsien, who has directed a Japanese film and a French film in addition to Chinese films.

Remarks: The translation of Professor Lim's luncheon talk draws materials from his article "Taiwan New Cinema: Small Nation with Soft Power", in Carlos Rojas and Eileen Cheng-yin Chow (eds.), *The Oxford Handbook of Chinese Cinemas*, New York: Oxford University Press, 2013, pp. 152-169.

2016 ICS Luncheon V

## Form and Identity: Chinese Eclectic Architecture in Early Republican China

Ho Puay-peng

Director of the Centre for Architectural Heritage Research

Professor Ho Puay-peng received his First Class Honours degree in Architecture from the University of Edinburgh and a PhD in Art History from the School of Oriental and African Studies, University of London. He currently serves as Director of the Centre for Architectural Heritage Research (CAHR) and undertakes academic and research work including conservation and consultancy services for historic buildings in Hong Kong. He is also Honorary Professor in the Department of Fine Arts, a member of the Town Planning Board, the Antiquities Advisory Board, and the Expert Panel of the Museum of History and Heritage Museum, and Chairman of the Lord Wilson Heritage Trust. Professor Ho is a researcher in the areas of Chinese architectural history, Buddhist art and architecture, Dunhuang studies and vernacular Chinese architecture. He has published widely, including two books and many book chapters, journal articles and conference papers.

**At the ICS Luncheon on 8 November 2016, Professor Ho Puay-peng from the School of Architecture presented his research on the topic of Form and Identity: Chinese Eclectic Architecture in Early Republican China.**

Professor Ho Puay-peng first explained the title of his talk. He pointed out that “identity” refers to the intention of constructing a building and “form” is a method of translating the intention into a building. He discussed the intention and method of buildings that combined different Chinese and Western elements in early Republican China with a good number of examples in both mainland China and Hong Kong. Below is a brief summary of Professor Ho’s talk.

Professor Ho pointed out that in addition to the traditional Chinese imperial-style buildings in Beijing, there were already Western-style buildings in China during the late Qing. One example is the Church of the Saviour (1888), which was a very important symbol of Western imperialism at the time. Even then, the Western-style building was mixed with Chinese elements. For example, Chinese-style stone lions were built on the roof of the Church of the Saviour.

Professor Ho explained that in early Republican China, when Western churches started to help China develop modern education and medical services, many universities and hospitals were set up, and these buildings were designed with an interesting mix of both Western and Chinese style by Western architects or missionaries. Professor Ho shared many examples with us, including the Private University of Nanking, Nanking Normal University, Yale-in-China

College and Hospital and Yenching University. Yale-in-China College and Hospital, sponsored by the Yale-in-China Association is a typical example. The college was designed by Henry Killam Murphy, who later participated in the design of many other buildings in China. Professor Ho pointed out that the intention of the building style for Yale-in-China College and Hospital was reflected in the report of the Yale-in-China Committee in 1914: “It was felt that in addition to the educational, medical and religious objectives of the Yale movement, there was also an opportunity for good in the buildings themselves, by showing the Chinese the possibilities of preserving their architectural heritage in a group of buildings embodying the most modern American ideas of plan and construction.” Chinese architectural heritage and modern construction were the two important concerns of the Western sponsors. The building of Peking Union Medical College and Hospital, designed by the company of Shattuck & Hussey, shared a similar consideration. When the company inspected the hospital site in 1917, they recorded that “an adaptation of Chinese architecture has served a double purpose: first, it has made it possible to use Chinese materials almost exclusively in the construction of the buildings; secondly, it has made it possible to give to the buildings in addition to the usefulness for which they were planned architectural beauty in harmony with the great architectural monuments in Peking”. Their intention was to adopt Chinese elements to make the building blend in with the environment in Peking. How to combine Chinese styles in these modern buildings became a major concern of the foreign designers. When Henry K Murphy later designed Ginling Girls’ College in 1923, he received a letter from Matilda Thurston, the President of the college. She wrote: “Personally, I want them to be Chinese below the roof as well, if we go in for Chinese style at all. I think your sketches for the Yale-in-China buildings are nearer to having a real Chinese look than any other buildings I have seen.” Murphy replied, “I sympathise entirely with your feeling that your buildings should also be Chinese below the roofs. The roof is, of course, the most distinctive feature of the Chinese style; but the essence of the style runs all through, in the fenestration, the relation of voids and solids, the mass and the detail. We feel that it is worthwhile to attempt to get the spirit of these wonderful Chinese buildings at all, in modern work, unless we can work with something more than the top.”



In addition to universities and hospitals, Professor Ho showed us examples of church construction in early Republican China. He pointed out that in churches, the Chinese building style became a problem, for it was commented that “the Chinese style, as a way of building, consists essentially of a monumental roof placed on columns, extremely expensive and very inappropriate to suits its purpose. (...) This is not what we want for our church buildings”. Churches in early Republican China, including the South China Regional Seminary/Holy Spirit Seminary and others, adopted many Chinese elements, which reflects the efforts of missionary architects to make church buildings blend in with the Chinese environment.

Professor Ho concluded that the intention behind combining Chinese and Western styles in buildings in early Republican China was to maintain Chinese architectural heritage, and this was achieved by different architects in different ways. As a large number of these buildings flourished in China, Henry Murphy described the buildings as examples of “Chinese Renaissance Architecture”, which Professor Ho did not agree with. Professor Ho considered these buildings to be examples of “Eclectic Architecture” in which different elements mix together.

## CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) Public Lecture Series

The CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) organised a series of public lectures from September to December with the aim of providing a platform to promote academic exchanges in Chinese Studies. In September, Xie Xiaohui, a Research Fellow of Sun Yat-Sen University, was invited to talk about “Competing for Orthodoxy: Territorial Kings and the Creation of Lineages among the Tujia”. In October, Dr Tsui Kai Hin Brian (Assistant Professor, Department of Chinese and Culture, The Hong Kong Polytechnic University) delivered a lecture entitled “From Civilisational Exchange to Diplomacy between Nation-states: Cheena Bhavana and the Pacific War”. Professor Ji Zhe’s public lecture in December will focus on “New Buddhist Movements and The Reflexive Globalisation”.

### 1. Dr. Xie Xiaohui: Competing for Orthodoxy: Territorial Kings and the Creation of Lineages among the Tujia

Dr Xie received her B.A and M.Phil. from Sun Yat-Sen University and completed her doctorate at The Chinese University of Hong Kong. She serves as a Research Fellow at The Department of History of Sun Yat-Sen University. She has also held the position of Research Assistant Professor at Division of Humanities of The Hong Kong University of Science and Technology. Her main research interest is the boarderlands and ethnic groups in Ming-Qing Southwest China; major publications include and many others journal articles. She is also a main editor of *Negotiating Frontier* (2016).

During the lecture, Dr Xie discussed three major issues. She shared with us the mechanism of nationality classification in China during the 1950s. She also discussed how the Tujia was recognized as Han people in late Qing and Republican China, and why the Tujia was further classified as one part of Han people and culture in the “Nationality Classification Project” in the 1950s. Last but not least, Dr Xie talked about how to understand the unification and variety of Tujia culture and how Tujia culture integrated with Han culture.



### 2. Professor Tsui Kai Hin: From Civilizational Exchange to Diplomacy between Nation-states: Cheena Bhavana and the Pacific War

Professor Tsui Kai Hin is currently Assistant Professor at the Department of Chinese Culture, The Hong Kong Polytechnic University. A historian of modern China, Professor Tsui is interested in the intersection between conservatism, revolutionary politics and the mobilization of cultures in the Republican period. His research explores mass politics, the dilemmas confronting liberal intellectuals caught between an authoritarian Nationalist state and a supposedly untamable populace, and the Nationalist Party’s appeal to Pan-Asianism as a strategy to garner international support. His other research interest is China-India relations in the first half of the twentieth century.

During the lecture, Professor Tsui shared with us the establishment of Cheena Bhavana founded by Tan Yunshan. Professor Tsui discussed Tan Yunshan’s ideal for civilizational exchange between the East and the West and his cultural politics. From Tan Yunshan’s example, Professor Tsui pointed out the dilemma when civilizational exchange encounters diplomacy between nation-states, and he concluded that the ideal of civilizational exchange actually gave in to the diplomacy between nation-states and encountered temporary setback in the case of Cheena Bhavana.



### 3. Professor Ji Zhe: New Transnational Buddhist Movements and the Reflexive Globalization

Ji Zhe is associate professor of Chinese studies at the Institut national des langues et civilisations orientales (INALCO) in France. His main study areas are the contemporary evolution of Buddhism and the relationship between state and religion in China. He edited a collective volume entitled *Religion, éducation et politique en Chine modern* (2011) and guest-edited with Vincent Goossaert a special issue of *Social Compass* on Buddhism in post-Mao China (2011).

During the lecture, Professor Ji reviewed the globalization of Chinese Buddhism and introduced two examples of new transnational Buddhist movements to discuss the sociological significance of these movements in the context of globalization.



Public Lecture on “Imagining Angkor: Politics, Myths, and Archaeology” co-organised by CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies, Institute of Chinese Studies, École Française d’Extrême-Orient, Department of Anthropology and Centre for Cultural Heritage Studies

A public lecture “Imagining Angkor: Politics, Myths, and Archaeology”, co-organised by the CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies, Institute of Chinese Studies, École Française d’Extrême-Orient, Department of Anthropology and Centre for Cultural Heritage Studies, was held on 14 November. Professor Miriam Stark shared her research findings on Angkor in the lecture, which was attended by about a hundred students and faculty of CUHK.

Professor Miriam Stark is Professor of Anthropology at the University of Hawai’i at Manoa. Her PhD at the University of Arizona (1993) was an ethnoarchaeological study of ceramic production and exchange among tribal Kalinga potters in the highland Philippines, and her subsequent Smithsonian post-doctoral fellowship used Kalinga ceramic data to test the analytical limits of compositional techniques. Dr Stark has conducted field-based archaeological work in Cambodia since she joined the University of Hawai’i at Manoa in 1995, when she launched the Lower Mekong Archaeological Project in collaboration with Cambodia’s Ministry of Culture and Fine Arts. She also joined the Greater Angkor Project as a partner investigator in 2010; this international collaboration between the University of Sydney, EFEO, the APSARA National Authority and the University of Hawai’i at Manoa focuses on urban organisation in Angkor. In 2014 she co-founded the Khmer Production and Exchange Project in partnership with APSARA National Authority, the University of New England (Australia) and Santa Clara University. She has edited or co-edited five books and authored/co-authored more than 70 journal articles and chapters, and serves on the Executive Board of the Indo-Pacific Prehistory Association.



To view a video of the public lecture, please visit the Centre for Cultural Heritage Studies website:

[http://www.cuhk.edu.hk/ant/culturalheritage/scholars\\_oct2016.htm](http://www.cuhk.edu.hk/ant/culturalheritage/scholars_oct2016.htm)

“Amazing Clay: The Ceramic Collection of the Art Museum” Lecture series, Art Museum

To complement the exhibition “Amazing Clay: The Ceramic Collection of the Art Museum”, the Art Museum organised a monthly lecture series starting in May 2016. The lectures for September were held on 9 and 10 September 2016. Professor Peng Shanguo from Jilin University was invited to be the guest speaker. His lectures on “Low Temperature Lead Glaze of North-Eastern China” and “Ceramics from the Jilin University Collection” attracted an audience of about 100.



The lectures for October were held on 28 and 29 October 2016. Professor Lu Minghua, Director of the Porcelain Department, Shanghai Museum, was invited to be the guest speaker. His lectures on “Yuen and Ming Blue-White Porcelain from Jingdezhen” and “Jingdezhen Ceramics in the Early Qing Dynasty” attracted an audience of about 110.



The lecture for November was held on 18 November 2016. Professor Cui Yong, Associate Director of Guangdong Provincial Institute of Cultural Relics and Archaeology was invited to be the guest speaker. His lecture on “Nan’ao One Ancient Ship and Ceramics Trading in the Ming Dynasty” attracted an audience of about 60.



“Double Beauty III: Qing Dynasty Couplets from the Lechangzai Xuan Collection” – opening ceremony, lecture series and special event, Art Museum

The opening ceremony of the exhibition “Double Beauty III: Qing Dynasty Couplets from the Lechangzai Xuan Collection” was held on 30 September 2016. The officiating guests included Professor Joseph J. Y. Sung, Vice-Chancellor and President of CUHK; Mr Harold Wong, Master of Lechangzai Xuan; Mr Christopher Mok, Chairman, Advisory Committee of the Art Museum; Professor Leung Yuen-sang, Director of Institute of Chinese Studies; Professor Harold Mok, Chairman of the Department of Fine Arts; Professor Josh Yiu, Director of the Art Museum and Dr Phil Chan, Research-Assistant Curator (Painting and Calligraphy) of the Art Museum.

The Art Museum invited Lai Tsoi Yin, a student from the Department of Music, CUHK, to compose a theme song for the exhibition. Other two students Fung Kai Sze and Ng Yee Lam were invited to perform the theme song during the opening ceremony.



(From left) Prof. Josh Yiu, Director of the Art Museum, CUHK; Prof. Leung Yuen-sang, Director of the Institute of Chinese Studies, CUHK; Mr Harold Wong, Master of Lechangzai Xuan; Prof. Joseph J. Y. Sung, Vice-Chancellor and President of CUHK; Mr Christopher Mok, Chairman, Advisory Committee, Art Museum, CUHK; Prof. Harold Mok, Chairman, Department of Fine Arts, CUHK and Dr Phil Chan, Research-Assistant Curator (Painting and Calligraphy) of the Art Museum, CUHK officiate at the ribbon-cutting ceremony for the exhibition.



(From left) Prof. Josh Yiu, Director of the Art Museum, CUHK; Prof. Leung Yuen-sang, Director of the Institute of Chinese Studies, CUHK; Dr Leung Nai-pang, Chairman of the Council, CUHK; Mr Chien Lee, Vice-Chairman of the Council, CUHK; Mr Harold Wong, Master of Lechangzai Xuan; Prof. Joseph J. Y. Sung, Vice-Chancellor and President of CUHK; Mr Christopher Mok, Chairman, Advisory Committee, Art Museum, CUHK; Prof. Harold Mok, Chairman, Department of Fine Arts, CUHK; Prof. Hui-Wen Lu, Associate Professor, Graduate Institute of Art History National Taiwan University; Dr Phil Chan, Research-Assistant Curator (Painting and Calligraphy) of the Art Museum, CUHK and a group of students from the Department of Fine Arts, CUHK, who helped to compile the exhibition catalogue.

To complement the exhibition, a “Couplets Calligraphy Demonstration”, a special event facilitated by Yau Wing Fung, MFA student from the Department of Fine Arts, CUHK, was held on 17 November, 2016 in Gallery I of the Art Museum. It attracted around 150 visitors, and 120 pairs of couplets were sent as a gift to the participants, who were mainly graduate students and their parents.



From October 2016, a lecture series was held on “Double Beauty III: Qing Dynasty Couplets from the Lechangzai Xuan Collection”. The first lecture was held on 1 October. Professor Lu Hui-Wen, Associate Professor, Graduate Institute of Art History, National Taiwan University, was invited to be the guest speaker. Her lecture attracted an audience of about 90. The speakers for lectures on 22 October 2016 were Professor Nicholas L. Chan, Associate Professor, Department of Chinese Language and Literature, CUHK and Dr Phil Chan, Research-Assistant Curator (Painting and Calligraphy) of the Art Museum, CUHK. Their lectures attracted audiences of about 110.

In November, Professor Tong Kam Tang (Associate Professor, Department of Fine Arts, CUHK) was invited to give a lecture on “清代楹聯書法藝術賞談”. Ms Elena Yan (PhD candidate in the Department of Fine Arts, CUHK) and Professor Harold Mok (Chairman of the Department of Fine Arts) were invited to give lectures in December.



### Autumn Guqin Concert, Art Museum

The Autumn Guqin Concert, jointly presented by the Deyin Qin Society and the Art Museum was held successfully in Gallery I of the Art Museum on 7 October 2016, and drew a large audience of more than 200. Professor Fung Tung, Associate Vice-President of CUHK attended the event.



## “Linguistics Seminars and Workshop on Word Order of Heads”, T.T. Ng Chinese Language Research Centre

Two linguistics seminars organised by the T. T. Ng Chinese Language Research Centre and sponsored by the United College of The Chinese University of Hong Kong were held at The Chinese University of Hong Kong on 13 October and 23 November. Professor Ian Roberts of the University of Cambridge was invited to give a talk on “The Null Subject Parameter in the 21st Century”, and Professor Rint Sybesma of Leiden University was invited to give a talk on “Finiteness and Chinese”.

A workshop on the word order of heads, organised by the T. T. Ng Chinese Language Research Centre and sponsored by Chung Chi College was held on 14 October. The workshop focused on theories of word order, particularly the theory of FOFC, and their implications for the study of Chinese syntax. There were five invited speakers: Professor Ian Roberts (University of Cambridge), Dr Wei-wen Roger Liao (Academia Sinica), Dr Chih-hsiang Shu (Academia Sinica), Professor Nina Ning Zhang (National Chung Cheng University) and Professor Michael Yoshitaka Erlewine (National University of Singapore)..

For details of the linguistics seminars and the workshop, please visit CLRC’s website: <http://www.cuhk.edu.hk/ics/clrc/>.



Linguistics Seminar on 13 October



Linguistics Seminar on 23 November





Workshop on Word Order of Heads

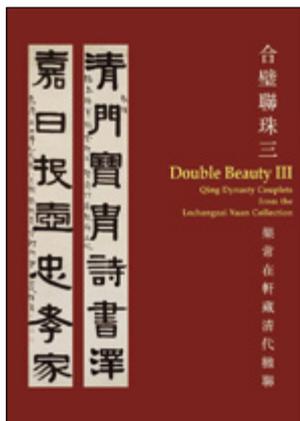
### Documentary Screening Series, Co-organised by the Research Centre for Contemporary Chinese Culture and Universities Service Centre for China Studies

The USC co-organised the documentary screening series 「回望—紀錄片觀摩系列」 with the Research Centre for Contemporary Chinese Culture. The series, which began in January 2016, aims to promote documentaries on contemporary China with a focus on folk history and real personages.

From September, the USC and Research Centre for Contemporary Chinese Culture jointly held three film screening events under Documentary Screening Series 「回望—紀錄片觀摩系列」, namely 《雨果的假期》、《罪行摘要》及《歸途列車》. The film directors came in person to join discussion sessions after the screening. The film screening series attracted more than 400 audience members, most of whom were CUHK students.

### International Forum on the Chinese Economy, Universities Service Centre for China Studies

On 9 December, the USC held an international forum on the Chinese economy: “中國經濟路在何方?” The forum invited Professor Yao Yang (姚洋教授) from Peking University, Professor Xu Chenggang (許成鋼教授) from the Cheung Kong Graduate School of Business (CKGSB) and Professor Chen Zhiwu (陳志武教授) from the University of Hong Kong.



*Double Beauty III: Qing Dynasty Couplets from the Lechangzai Xuan Collection, Art Museum*

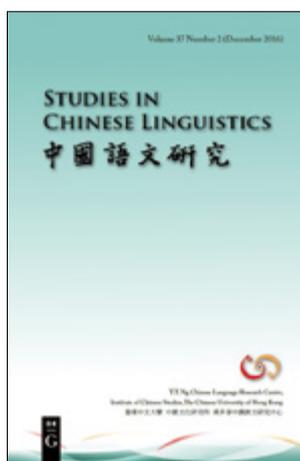
This bilingual catalogue with full colour illustrations is published in conjunction with the exhibition “Double Beauty III: Qing Dynasty Couplets from the Lechangzai Xuan Collection”, which features a selection of 150 couplets. It also includes essays written by Professor Harold Mok, The Chinese University of Hong Kong; Professor Lu Hui-wen, National Taiwan University and Dr Phil Chan, Art Museum, CUHK respectively.



*New Horizons in the Study of Chinese: Dialectology, Grammar, and Philology – Studies in Honor of Professor Anne Yue, T. T. Ng Chinese Language Research Centre*

*New Horizons in the Study of Chinese: Dialectology, Grammar, and Philology – Studies in Honor of Professor Anne Yue*, Edited by Pang-hsin Ting, Samuel Hung-nin Cheung, Sze-Wing Tang and Andy Chin, has been released. Forty articles on a range of topics in Chinese dialectology, grammar, and philology are collected in this festschrift.

Please visit the CLRC’s website for details: <http://www.cuhk.edu.hk/ics/clrc/>.



*Studies in Chinese Linguistics (Volume 37 Number 2), T.T. Ng Chinese Language Research Centre*

*Studies in Chinese Linguistics* (Volume 37 Number 2) was released. There are three articles in this issue:

1. Gong Cheng, Zhao-Hui Yi and Jian-Guo Xiong: “Raising or Lowering?—A Case Study of Alethic ACQ in Chinese and Southeast Asian Languages”
2. Johannes Heim, Hermann Keupdjio, Zoe Wai-Man Lam, Adriana Osa-Gómez, Sonja Thoma, and Martina Wiltschko: “Intonation and Particles as Speech Act Modifiers: A Syntactic Analysis”
3. Chak-Lam Colum Yip: “Verbs of Command and the Status of Their Embedded Complements in Chinese”

PDF copies of these articles can be downloaded freely via <http://www.cuhk.edu.hk/ics/clrc/>.



*Twenty-First Century Bimonthly*, Research Centre for Contemporary Chinese Culture

*Twenty-First Century Bimonthly* (Issue 157, October 2016) has been published. The *Twenty-First Century Review* topic for the current issue is “From New Qing History to Manchu Studies” by Professor Xiang Biao (University of Oxford), Professor Liu Xiao-meng (Chinese Academy of Social Sciences) and Professor Mark C. Elliott (Harvard University).

Five research articles were published:

1. “Soul-searching in the Chinese and Indian Diasporas” by Wong Siu-lun
2. “Representations of the Invisible: The Poetics of the New Wave in Chinese Science Fiction” by Song Ming-wei
3. “The Collusion between Government Functionaries and Local Influentials: An Invisible Hand in Chinese Contentious Politics” by Li Lian-jiang and Liu Ming-xing
4. “Kim Il-sung Reaches the Apex of Power: Mao Zedong Changes Policy toward North Korea” by Shen Zhi-hua
5. “Listening to Television: New Media Culture in 1970s China” by Nicole Huang Xin-cun



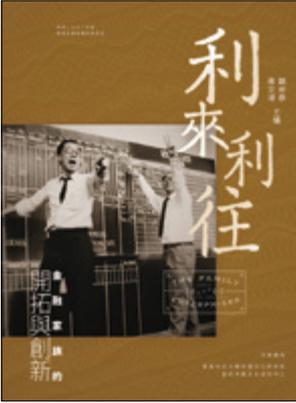
*Twenty-First Century Bimonthly* (Issue 158, December 2016) has been released. The topic for the current *Twenty-First Century Review* is “Public Culture: The Context of Mainland China, Hong Kong and Taiwan”. It includes three essays: *Philosophy and Public Culture: Views from Taiwan* by Professor Sechin Yeong-Shyang Chien, *Antagonistic Democracy and Public Culture: Observations on Hong Kong Politics* by Professor Ip Iam-chong and *Shifting Sands: On Contemporary Chinese Political Culture* by Professor Zhou Lian.

Four research articles were published in this issue:

1. “Betrayal, Diaspora, and Sinophone Malaysian Literature” by Shen Xuang
2. “A State without Ghosts: The Controversies over ‘Ghost Plays’ between the Central and Shaanxi Governments (1949–1966)” by Wang Ying
3. “The Third-Person Effect and Chinese Undergraduate Students’ Perception of Anti-Corruption News” by Guo Lei, Su Chao, Li Hao
4. “Kim Il-sung Reaches the Apex of Power: The Chinese People’s Volunteer Army Withdraws from North Korea” by Shen Zhi-hua

For the latest issue, please visit the *Twenty-First Century Bimonthly* website:

<http://www.cuhk.edu.hk/ics/21c/>.



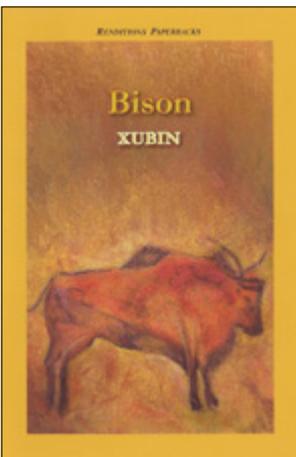
*Money Comes and Goes: Exploration and Innovation of Financial Families*, Research Centre for Contemporary Chinese Culture

The Centre’s research project “Hong Kong Business History: Families and Cultures” published its fifth book of the series. *Money Comes and Goes: Exploration and Innovation of Financial Families* was edited by associate director Professor Zheng Wan Tai and honorary research associate Dr Chow Man Kong of our Centre. The ten research articles in the book include case studies on the three banking corporations that HK people are familiar with, namely the Bank of East Asia, Hang Seng Bank and Wing Lung Bank. The book investigates how individuals or families achieve success in business operations, and how they pass down their accumulated wealth, the enterprise and system they created, and their personal connections from generation to generation. These issues are considered in the context of the uppermost structure of the economic sphere (finance) and the core unit of a society (family).



*Renditions no. 86*, Research Centre for Translation

This 70-page special section features translations of a provocative group of Chinese works, featuring the striking, and quite controversial, celebrated poetic prodigy Hai Zi’s 海子 long drama, *Sun: Regicide* 太陽：弑. The elegant translation by Simon Schuchat captures the intricate rhythms of the original text, completed not long before the author’s tragic suicide. This is followed by Chun Mei and Lane J. Harris’s fine rendering of selections from the novel *Illustrious Heroes, A Sequel* 續英烈傳, which presents an alternative – and much happier – story of the traumatic end to the short reign of the Jianwen Emperor of the early Ming. Also included are ten poems by Xu Zhimo 徐志摩, one of the pioneers of modern Chinese vernacular poetry, wonderfully translated by Mary M. Y. Fung and David Lunde. Finally, a story by the celebrated contemporary Shanghai writer Wang Anyi 王安憶, “Love Talk at the Hairdresser’s” 髮廊情話, co-translated by Hui L. Glennie and John R. Glennie, paints a vivid picture of events in an ordinary neighbourhood in Shanghai in the 1990s.



*Bison*, Research Centre for Translation

This collection brings together the small but profound corpus of short stories by Xubin in English translation. With a background in ecology, Xubin was as a breath of fresh air in the Hong Kong literary scene of the 1970s and 1980s. Her meticulous depiction of nature and its fauna and flora, as well as her precise, fable-like language and vivid imagery, all contribute to a unique reflectiveness in her writings.

**Thirteenth Graduate Seminar on China (GSOC), Universities Service Centre for China Studies and CUHK–Chiang Ching-Kuo Foundation Asia-Pacific Centre for Chinese Studies**



To encourage academic exchange among young scholars and broaden their horizons, the Universities Service Centre for China Studies and CUHK–Chiang Ching-Kuo Foundation Asia-Pacific Centre for Chinese Studies have co-organised the Thirteenth Graduate Seminar on China (GSOC) from 4 to 8 January 2017. According to the most up-to-date records, 43 PhD candidates have been selected to participate in the conference and present their research papers. All participants are welcome to stay at the Centre before and/or after the Seminar to conduct research. Please find more details at <http://www.usc.cuhk.edu.hk/activities/gsoc-2017>.

**Exhibition: “Amazing Clay: The Ceramic Collection of the Art Museum”**



Exhibition Period: From 1 April 2016

Venue: Gallery II, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong

The history of Chinese ceramics is a long one. As an indispensable part of the nation’s excellent cultural heritage, ceramics has witnessed the development of China’s science, technology, culture and cultural-economic exchanges with other civilisations of the ancient world.

The exhibition features a fine selection of ceramics in the Art Museum’s collection dating from the Neolithic to late Qing period. Thanks to the support of generous donors over the years, the Art Museum has been able to build up a comprehensive collection of ceramics and over 200 pieces will be on display in phases in this exhibition. It is our hope that the exhibition will further facilitate teaching and research through actual objects and provide our visitors with a better understanding of the development of Chinese culture through ceramics.

Exhibition highlights are listed below.



Large vase with painted wave design  
Majiyao Phase, Majiyao Culture,  
Neolithic  
Acquisition of Development Fund  
1993.0266



Beaker in greyish green glaze  
Zhou dynasty  
Acquisition of Art Museum Acquisition  
Fund  
1996.0570



Painted pottery tripod with cover  
Western Han dynasty  
Gift of Mr Kai-yuen Ng  
2003.0839



Bluish-white (qingbai) glazed bowl and stand  
Jingdezhen ware, Jiangxi province  
Song dynasty  
Gift of The Kwan Family  
2006.0325

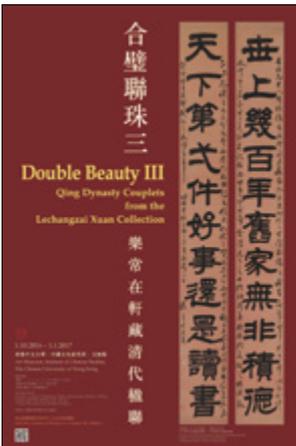


Large plate with design of lotus pond and blue underglaze  
Jingdezhen ware, Jiangxi province  
Late Yuan dynasty  
Gift of Friends of the Art Museum  
1985.0121



Large vase with ten thousand "shou" characters  
52nd year of the Kangxi reign (1713), Qing dynasty  
Gift of Sir Quo-wei Lee  
1999.0611

### Exhibition: "Double Beauty III: Qing Dynasty Couplets from the Lechangzai Xuan Collection", Art Museum



Exhibition Period: 1 October 2016 – 1 January 2017

Venue: Gallery I, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong

The prevalence of couplet calligraphy in the Qing dynasty is too striking a phenomenon in the history of calligraphy to ignore. Whether as a unique calligraphic genre or as tasteful objects to be given away in literati circles, couplets were of great significance both aesthetically and socially. A great number of specimens have survived and are now in the collections of public museums and private collectors, among which the Lechangzai Xuan Collection is certainly one of the most important in terms of quantity and quality.

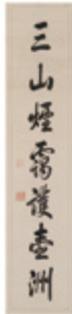
Mr Harold Wong, the master of the Lechangzai Xuan, grew up in a family where ink art was zealously practised and collected and emerged as a leading collector of Qing couplets. The partnership between the Wong family and the Art Museum goes back a long way. As early as 1972, only a year after the founding of the then Art Gallery (now the Art Museum), Mr Harold Wong's father, Mr Wong Pao-hsie, contributed a loan of 82 couplets to an exhibition and its associated catalogue. In the ensuing decades, Mr Harold Wong expanded his collection considerably and offered public access to a total of 300 works through two well-received exhibitions and their associated catalogues entitled "Double Beauty" at the Art Museum in 2003 and 2007. This year, to the delight of many art lovers, another fine selection of 150 couplets by 134 masters, of which 71 are on display, are presented to further showcase the splendour of Qing couplets as well as the taste and acumen of a seasoned collector.

In line with previous practices for the series, the exhibition is presented by the Art Museum and co-curated with the Department of Fine Arts, the faculty and students of which have compiled the exhibition catalogue, which is graced by invited scholarly contributions. This mode of collaboration demonstrates not only the close relationships between the Art Museum, collectors, the Department and scholars around the world but also the special role that the institution has been playing as a university museum. Providing valuable specimens for appreciation by members of the public and for research by the scholarly community, this exhibition of Chinese calligraphy certainly ranks among the most important of recent years.

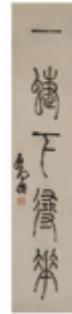
Exhibition highlights are listed below.



Five-character Couplet in Running Script  
Zha Shibiao (1615–1698)  
Ink on gold-flecked waxed paper  
125 × 28.2 cm each



Seven-character Couplet in Running Script  
Emperor Qianlong (1711–1799)  
Ink on paper  
156.1 × 34.2 cm each



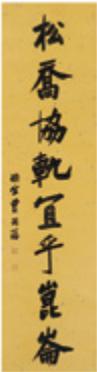
Five-character Couplet in Seal Script  
Deng Shiru (1743–1805)  
Ink on paper  
87.3 × 18.8 cm each



Seven-character Couplet in Clerical Script  
Yi Bingshou (1754–1815)  
Dated 1815  
Ink on paper  
240 × 31.5 cm each



Eleven-character Couplet in Clerical Script  
Wu Xizai (1799–1870)  
Dated 1851  
Ink on gold-flecked paper  
239.7 × 29.1 cm each



Eight-character Couplet in Regular Script  
Zeng Guofan (1811–1872)  
Ink on gold-flecked paper  
120.2 × 43.7 cm each



Seven-character Couplet in Seal Script  
Wu Dacheng (1835–1902)  
Ink on paper  
334.5 × 62.5 cm each

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