

中國文化研究所通訊

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—— Interview with Professor Yip Hon Ming ——

A Retrospective of My Journey of Historical Inquiry Crossing Academic Boundaries

Date: 22 September, 2016

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

Interviewee: Professor Yip Hon Ming, Department of History, CUHK

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

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

The cover story of this issue of *ICS Bulletin* is an interview with Professor Yip Hon Ming who speaks on her experience in studying, teaching and conducting research at CUHK and overseas. Having witnessed the development of Chinese studies at CUHK, she shares with us her review of the field and hope for the future.

Professor Yip Hon Ming is Adjunct Professor at the Department of History, Chinese University of Hong Kong (CUHK), where she was formerly Professor and Department Chair. She graduated with a Bachelor's degree from CUHK and obtained her Master's and PhD degrees from the University of California, Los Angeles. Her research interests include modern and contemporary Chinese social and economic history, the local history of north and south China, the history of overseas Chinese, Hong Kong-mainland China relations and overseas networks, and women's/gender history. Her research topics cover the issues of marginalisation, subordination or subversion and struggles within the categories of gender, class and race/ethnicity. Her research areas spans various fields of history and traverses time and space, the modern and the contemporary, the local and the international, as well as gender, class, and other boundaries. In addition to academic papers, she authored books including *In Search of Subjectivities: Historical Studies of Chinese Women* and *The Tung Wah Coffin Home and the Global Charity Network: Evidence and Findings from Archival Materials* (both in Chinese). She is editor of *Globalization and Gender: The Implications of Global Economic Restructuring for Women in China and Southeast Asia* (in Chinese), co-compiler of *Indexes of the Dianshizhai Pictorial, The Emended and Punctuated Dianshizhai Pictorial* (both in Chinese), and *Women in China: Bibliography of Available English Language Materials*, co-editor of *Gender and Women Studies in Chinese Societies, Gender Awakening: Gender Studies in the People's Republic of China, Hong Kong and Taiwan* (both in Chinese), and *Tung Chung before and after the New Airport: An Ethnographic and Historical Study of a Community in Hong Kong*, and chief editor of the series *New History of Overseas Chinese*.

1. Education Background

I majored in History and minored in Sociology during my undergraduate years at CUHK, from 1970 to 1974. The discipline of History at that time was heavily influenced by the social sciences, and I became deeply interested in socio-economic history. I paid particular attention to the impact of history upon the present time and how we can learn from history in understanding current issues. As I still recall, my first history essay was entitled “From the Yalta Secret Agreement to the Sino-Soviet Treaty of Friendship and Alliance” which seemed to have foretold the direction of my academic pursuit toward the study of modern and contemporary Chinese history.

I learned from many great teachers during my undergraduate years as student and teaching assistant for courses such as “General History of China” (taught by Mr Lo Chiu-ching) and “Western Economic History” (by Mr Chang Teh-chang). Besides “Western Economic History,” I also took other world history courses (on top of many courses on Chinese history), such as those offered by Professor Noah E. Fehl, a specialist in medieval history, history of religion and comparative history. In the field of sociology, I took elective courses including “Chinese Society and Family,” “Mass Movement,” and so forth.

After graduation I worked at the University as a full-time Tutor for two years, which helped prepare me for further studies overseas. Leading tutorials for fellow students at my level had brought quite some pressure on me, but it was also a rare opportunity for me to learn to deal with challenges. I must consult a lot of materials to be competent for the job, and I needed to refer to Chinese and English sources to prepare for each class. As it turned out, those two years of training eventually benefited me a great deal.

CUHK had at the time close ties with the University of California, which offered postgraduate scholarships to selected graduates including those from the History Department (Professor Leung Yuen Sang being one of them). I became an aspirant for the opportunity too and in 1976 embarked on my study at the University of California, Los Angeles (UCLA) with sponsorship from the University of California’s Education Abroad Program, which waived the tuition fee and also provided me with a stipend from the State Department of the United States. I served as a teaching assistant and research assistant during my postgraduate years at UCLA and took up part-time jobs at the library and research units (such as the Asian American Studies Center). This exposure to academic institutions widened my horizon and enabled me to learn extensively first before grasping expert knowledge.

After obtaining my Master’s degree at UCLA, I went on to study in the doctoral programme majoring in Modern Chinese History, with three minor areas, i.e., early modern Chinese History, Asian American Studies, and American History. My supervisor, Professor Philip Huang was at the time carrying out an original study on small peasant economy in north China, based on first-hand data, collected by South Manchuria Railways Co., which were archived at the Hoover Institute of Stanford University and other academic organisations in the U.S.A., together with other historical sources. I was lucky to be under his tutelage, taking his graduate courses on modern Chinese socioeconomic history and starting my doctoral research. Under his supervision and guidance, I conducted archival and ethnographical surveys on social and economic issues of north China, focusing on the case of Weixian (present-day Weifang) in Shandong province between 1900 and 1937. My doctoral dissertation “Merchant Capital, the Small Peasant Economy, and Foreign Capitalism: The Case of Weixian, 1900s–1937” investigates how China’s local economy was influenced

by foreign capitalism. After years of reflection and rumination, the full-length work is only now being prepared in book form, though parts of the dissertation have been published separately.

For early modern Chinese History, my teacher was Professor David Farquhar. After taking his graduate courses, I wrote a paper on the *guan-da-min-shao* system and its influence on the development of Jingdezhen's porcelain industry. The paper was later published in English by the Institute of History and Philology, Academia Sinica, Taiwan. In the field of Asian-American studies, my mentor Professor Lucie Cheng, then Director of UCLA's Asian American Studies Center and a sociologist specialized in women and gender studies. At the Center under her leadership, I was a regular part-timer, being very much inspired by its research culture and colleagues there and their scholarship on Asian-American and Chinese-American studies. These all had a long-term influence on my life and work. During the years when I worked there, I assisted Professor Cheng and Professor Charlotte Furth in compiling *Women in China: Bibliography of Available English Language Materials* (published in 1984) and was credited by Professor Cheng as a co-compiler. She not only led me into the realms of women's history and the history of overseas Chinese, but also impressed me with her academic integrity and public concerns. Her early passing has left a big void in me since. In the field of American history, Professor Alexander Saxton, a specialist in American labour history, alerted me to the issues of class and race. Under his supervision, I wrote a paper on Chinese agricultural workers in California, which was later translated into Chinese for publication. My interest in Chinese workers overseas has lasted to this day.

2. Teaching and Research at CUHK

In 1986, I returned to Hong Kong and received an offer at CUHK. Then with the retirement of Professor Hsü Kuan-san at the History Department, I was appointed to take over the teaching of his two year-courses, "Contemporary Chinese History" and "Historical Method." After the University's switch to the three-year system, "Contemporary Chinese History" was split into two semester courses, i.e., "Twentieth-Century Chinese Revolution and Modernization" and "China Today." I also joined the team teaching the course "Revolutions East and West." My teaching experience complemented my research, and thus my research interests now include China's social revolution. A Direct Grant supported my research project on China's revolution and Hong Kong, which resulted in publication of outputs on Hong Kong as an arena of rivalry among different political forces from the mainland in the 1940s. While teaching the compulsory course "Historical Method" for years, I have also published on historical methodology. In the mid 1990s, I volunteered to teach a new course "Gender and History," which was related to a field that, I thought, should be developed extensively at the University. I have also been actively involved in the development of Gender Research Centre and Gender Studies Programme at CUHK. As women's history and gender history began to receive attention in local academia then, I held that a response from both my teaching and research was called for, so that we could traverse the gender boundary in methodology and fully explore the complexity of relations between men and women. At that time, I often travelled to south China for field research because of geographical proximity. In my own native town of Shunde, I got to know over a hundred *zishunü* (women who vowed to remain single) who had retired from Singapore after serving mostly as amahs. To interview them, I launched a year-long oral history project, resulting in publication of a number of papers on the topic. This research crossed the boundary of social history and cultural history and covers issues such as the *zishu* practice, the transformation of marriage customs, popular beliefs, ethnic acculturation, and so on.

As “new cultural history” has become very much a trend in the ascendant in historical studies and new findings and publications came out, the scope of history expanded, with developments such as the “linguistic turn” and the “pictorial turn”. In 2004, I initiated the project “The *Dianshizhai Pictorial* and the Cultural History of Late Imperial China” jointly with scholars in Hong Kong and the United States in the fields of literature, history, and philosophy. It was a time when university professors were asked to actively apply for the General Research Fund (GRF) from the Research Grants Council (RGC). Fortunately, the project was awarded the fund. In 2007, upon the completion of the project, *Indexes of the Dianshizhai Pictorial* was published and the full set of the pictorial was digitised. My own papers on the subject deal with the transformation of courtesans to common prostitutes as demonstrated in the pictorial and the subtle difference between drawing and writing in the pictorial texts. In 2014, *The Emended and Punctuated Dianshizhai Pictorial* was published, and more publications are expected to be forthcoming, though RGC’s only concern is works published shortly after the funded period, while in international academia the production of research outputs in the humanities often requires years of work. “It takes a decade to hone a sword,” as the saying goes.

The content of the *Dianshizhai Pictorial* has been regarded by Chinese scholars and Sinologists as a microcosm of Chinese society and culture in transition at the turn of the twentieth century. Its drawings and appended wordings provide an impassioned representation of China at a turbulent time. *Indexes of the Dianshizhai Pictorial* makes available a powerful system of indexes for the pictorial, whereas *The Emended and Punctuated Dianshizhai Pictorial* emends and punctuates all paragraphs appended to the drawings. Our punctuations can facilitate future analyses of the writings in the pictorial. Penned by the last generation of civil examination candidates, these writings have seldom been studied in details thus far. Now with our new reference tools, the cultural history of the pictorial can be studied more effectively via in-depth textual analysis, combined textual and graphic analysis, contextual analysis, or a mix of all three, to gain insights into the state of Chinese society and culture prior to its transition into the modern era, and how that has in turn influenced development in the latter ages.

Another GRF-funded research project of mine entitled “Networking Charity: The Tung Wah Coffin Home and the North America-Hong Kong-Guangdong Connection” concerns China’s relations with the rest of the world, particularly in terms of the role of Hong Kong. My previous study of the history of overseas Chinese is of great help here, and my discoveries in the process of compiling the Tung Wah Group of Hospital’s documentary records convince me that Hong Kong did play a seminal role in connecting overseas Chinese with their hometowns. The project thus involved issues concerning the history of overseas Chinese, Chinese history, the history of Hong Kong, and the global Chinese network and world history. The funded case study of mine focuses on Hong Kong’s intermediary role in the charitable network between overseas Chinese in North America (particularly in the “Gold Mountain” area, i.e., the United States and Canada) and their hometowns in China (mainly in Guangdong) from the 19th century to the 1950s for the repatriation of the coffins and remains of Chinese emigrants who died abroad. Such a network was also important in terms of migration, logistics, business and trade, information flow and cultural exchange. Hong Kong has long been a hub linking overseas Chinese communities in the world. The research, centring on charity and benevolent institutions, will hopefully promote further macro analyses of the almost uncharted area of overseas Chinese and their global networks. To retrace the steps of the forefathers of Chinese emigrants, I have made field trips to Chinese immigrant communities in California and Canada, and to their hometowns in south China, such as

Taishan, Xinhui, and Kaiping. My next stop for fieldwork will be Australia, dubbed the “New Gold Mountain” in those days, to reveal the final chapter of the gold-rush story in the mid 19th century. This is beyond the scope of the original project though, and detailed findings and research outputs can only emerge after the official completion date of the project. I may even need to continue writing for this project after retirement.

Another research project to be concluded after my retirement is the one on *zishunü*, which I had started upon my return to Hong Kong after studying in the U.S.A., in response to the recent discourse of the “last generation of *zishunü*.” As mentioned above, the scope of this project well exceeds the boundary of women’s history, traverses even social and cultural history, and requires an integrated perspective of gender/women’s history. The GRF that I applied for and was granted three years ago for the project entitled “The Last Generation of Spinsters in China: Revisiting a Regional Tradition, Its Gendered Implications and Transnational Perspective” allowed me to work towards a final conclusion to the study at this critical juncture. I was also able to go beyond studies of emigrant communities in China and conducted fieldwork in host countries for overseas Chinese such as Singapore and Malaysia. Now aside from reiterating that the project concerned has traversed the gender boundary and crossed the line between social history and cultural history, I can further explore the extended significance of the *zishu* phenomenon from a transnational perspective. I hope to link up individual experiences with the regional socio-cultural system and the larger context of global migration, so as to publish the conclusive version of my research results under the title “Engendering the History of Chinese Transnational Migration.”

3. Chinese Studies in Hong Kong and the Role of CUHK

The long years of my studies, teaching and research have taught me that there is no clear-cut line between world history, Chinese history and local history. With geographical advantages and special favourable factors, Hong Kong should shoulder the responsibility of the time, bridging the scholarly exploration of local and world studies through Chinese studies. And CUHK should upkeep the established academic tradition of the studies of Chinese culture with solid foundation and unique characteristics.

Chinese studies enjoyed the highest status at CUHK ever since the beginning of its establishment. The University established the Institute of Chinese Studies (ICS) under the leadership of the founding Vice-Chancellor, Prof. Li Choh-ming, who had placed utmost emphasis on Chinese culture. In the pioneering days, the Art Museum and Archaeology and Art Studies were both highly acclaimed with impressive development to be followed later by outstanding performance in studies of the Chinese language, Chinese ancient texts and translation. Both the Department of Chinese and the Department of History had their top professors’ offices at ICS for leading research projects, training postgraduate students and young scholars and exchanges with visiting scholars from all over the world. In the 1990s, the publication of *Twenty-First Century* coupled with the well-established *Journal of Chinese Studies* in exerting impact upon both local and the overseas academic circles, and yet each has ever maintained its own unique features. The growth of the Centre for Chinese Archaeology and Art, and the founding of the Research Centre for Contemporary Chinese Culture in recent years and its efforts in gathering scholars in the field of Chinese studies all testify to the painstaking labour of ICS members in organising events and participation in various activities.

On this occasion of ICS's golden anniversary, however, it is perhaps time for us to ask ourselves: has CUHK remained committed to the development of Chinese studies? To what extent can it still undertake the development of Chinese studies in Hong Kong? What kind of conditions is the field of Chinese studies facing in an environment of top-down, outside-in marketised competition, corporatised management, indicator-oriented assessment, and standardised uniformity, in which both subjects of humanities and humanism have been severely affected? What will its prospects be? The most serious problem of all is that a state of fierce competition and rivalry exists among local institutes and practically the whole of the territory's academia resulting in a frantic scramble for resources. In pursuit of departmental and institutional fames, energy has been used up in triumphing over the counterparts. In this state of wasteful internal exhaustion in the territory under the impact of survival crisis of individual institutions, regrettably local strengths with solid foundation and proud legacy cannot converge to produce something with original distinctive features that merits an international standing. Without a critical mass, it is difficult to put out a grand masterpiece without concerted effort in Hong Kong. Yet the top-down pressure from those who control research resources breeds a short-sighted research culture in academic departments and research units, which focuses only on quick success in terms of the number of funded projects and funding amounts. The RGC's external overseas reviewers are often astounded by this phenomenon, which has seldom been seen elsewhere in international academia. Unfortunately, most of them have chosen to remain reticent about it. (Yet I recall that a conscientious foreign scholar once used the word "pathetic" to refer to this absurdity.) Ironically, this kind of "internationalisation with Hong Kong characteristics" is impeding the continuity and development of the tradition of Chinese studies with Hong Kong characteristics. This is most unwise and regrettable. How can Hong Kong break out of this loop? How should CUHK approach the issue in its own way? Do we have no choice but just to follow suit? If that is the case, the humanities might be the last defence safeguarding Chinese studies, but they are under threat as well and unable even to fend for themselves.

As a pluralistic and inclusive community, Hong Kong used to be an ideal space for the study of Chinese culture which is grand and profound, rich and diversified. Whether this space can remain or will be narrowed gradually depends first on the working of our own critical faculties, self-reflective ability, and capacity to overcome.

ICS 50th Anniversary Celebration Activities

Oct	Book Donation and Sale Campaign, organised by the Institute of Chinese Studies
Dec 14–15	New Interpretations of Ancient Texts: International Conference on Han and Pre-Han Chinese Texts, organised by the D. C. Lau Research Centre for Chinese Ancient Texts
Dec 14–16	Patronage as a Shaping Force in Chinese Translation History: The Second International Conference on Chinese Translation History, organised by the Research Centre for Translation



Stephen C. Soong Translation Studies Memorial Awards 2017

Special Mention:

Chu-Ching Tsai (Department of Chinese Literature, National Taiwan University)

“The Reception and Transformation of Detective Fictions in Late Qing and Early Republican (1896–1916) China”, in Hsiao-yen Peng ed., *The Paradox of Transcultural Movement: From the Late Qing to the Republican Period* (Taipei: Institute of Chinese Literature and Philosophy, Academia Sinica, 2016), pp. 111–146.

There are no winners for the standard awards this year.

Lee Hysan Visiting Scholar Scheme, USC

The USC has admitted the following scholars to the Lee Hysan Visiting Scholar Scheme and provided grants for them to conduct research. All incoming visiting scholars have been invited to give seminars or talks during their stay. For the latest information, please visit the USC website.

	Name of Scholars	Affiliation	Visit Period
1	Wu Tong	華東師範大學	From 13-Sep-2017 to 12-Oct-2017
2	Jin Zegang	同濟大學法學院	From 18-Sep-2017 to 17-Oct-2017
3	Wu Xiaoling	南昌大學	From 22-Sep-2017 to 22-Oct-2017
4	Yang Zhiyun	北京科技大學文法學院	From 10-Nov-2017 to 9-Dec-2017
5	Fan Hongmin	鄭州大學公共管理學院	From 15-Nov-2017 to 10-Dec-2017

Oxfam Visiting Scholar Program, USC

This project responds to Oxfam’s vision of a “World without Poverty” and the strategy of “Bring Oxfam to China, Bring China to Oxfam”, and supports the Universities Service Centre for China Studies (USC) by inviting mainland and overseas scholars from the fields of poverty reduction and sustainable social development to discuss possible solutions to social development problems, such as rural poverty, sustainable development, women’s rights and children’s education, from an academic perspective. The project also aims to increase the Hong Kong public’s understanding of contemporary China, and to encourage their participation in anti-poverty campaigns through academic events such as lunch seminars, international forums, film screenings and other events related to Chinese society. All visiting scholars are invited to give seminars or talks during their stay.

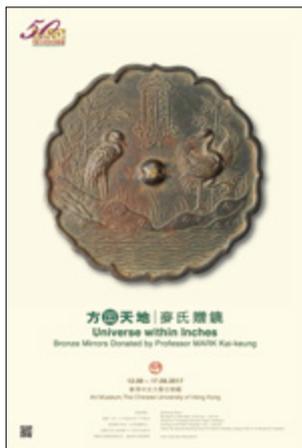
	Name of Scholars	Affiliation	Visit Period
1	Liu Tao	新南社會發展中心	From 1-Sep-2017 to 14-Sep-2017 and From 1-Nov-2017 to 14-Nov-2017
2	Liu Yangyang	南京大學社會學院	From 1-Nov-2017 to 30-Nov-2017
3	Wang Sheng	河北省社會科學院	From 1-Nov-2017 to 30-Nov-2017

ICS 50th Anniversary Celebration Activities Highlights

To celebrate the 50th Anniversary of the Institute of Chinese Studies, the Art Museum organised two celebration activities during July and August 2017.

The Art Museum organized an academic conference, “Ancient Chinese Goldsmithing Techniques and Their Contemporary Application”, on 4 July 2017. Guest speakers included Professor Yang Junchang (Chief Scientist and Associate Director, Centre for Materials and Conservation Research in Archaeology, Northwestern Polytechnical University); Ms. Tan Panpan (Ph.D. Fellow, Northwestern Polytechnical University); Ms. Ji Juan (Assistant Researcher, Shaanxi Institute for the Preservation of Cultural Heritage); Professor Xu Xiaodong (Associate Director, Art Museum, CUHK); Mr. Ho Koon Wan (Executive Director, Chow Tai Fook Jewellery Creative Centre); Ms. Tang Man Wai (Assistant Curator I (Conservation), Leisure and Cultural Services Department); Mr. Lai Wing Fai (Assistant Curator I (Conservation), Leisure and Cultural Services Department) and Dr. Tong Yu (Postdoctoral Fellow, Art Museum, CUHK). The conference had attracted more than 110 participants.





The exhibition, “Universe within Inches: Bronze Mirrors Donated by Professor Mark Kai-keung”, took place from 12 August to 17 September 2017. It featured 35 mirrors donated by Professor Mark Kai-keung. The earliest mirrors in Mark’s collection can be traced back to the Warring States and Western Han periods, and the majority of them are from the Song to Qing dynasties. The mirrors in the collection came in a variety of shapes, including square, eight-lobed, octagonal, peach-shaped and bell-shaped, and showed rich decorative patterns. This exhibition was divided into four units: 1. Mirrors with animal, vegetal, figural, or architectural patterns; 2. Mirrors with mysterious images and scripts; 3. Mirrors inscribed with wishes; and 4. Production locations and workshops associated with the mirrors.

Bronze mirrors first appeared in China in approximately 2000 BC, and over the past 4,000 years, there has been a great demand for mirrors in China. Chinese producers have excelled in the design, craftsmanship, and casting methods of these mirrors. Ancient people not only used mirrors to reflect images but would also treat them as gifts, works of art for display, and even religious tools. The reflective mirror fronts are usually heavily corroded today and can no longer reflect clear images, but the décors on the mirrors’ backs still attract us. Thus, all the mirrors in this exhibition are shown with their decorated backs.

Opening Ceremony, Public Lecture Series and Special Programmes of “History of Gold: Masterpieces from Shaanxi” Exhibition, Art Museum

The opening ceremony of the exhibition “History of Gold: Masterpieces from Shaanxi” was held on 23 June 2017. The officiating guests included Mr. Luo Wenli, Deputy Director of the Shaanxi Provincial Cultural Relics Bureau; Professor Fanny M. C. Cheung, Pro-Vice-Chancellor and Vice-President of CUHK; Mr. Han Jianwu, Associate Dean of the Shaanxi Institute for Preservation of Cultural Heritage; Mr. Bobby Liu, Executive Director of Chow Tai Fook Jewellery Co. Ltd; Mr. Chan Shing-wai, Assistant Director of Leisure and Cultural Services Department (Heritage and Museums); Professor Leung Yuen-sang, Director of the Institute of Chinese Studies, CUHK; and Professor Josh Yiu, Director of the Art Museum, CUHK.



Mr. Luo Wenli, Deputy Director of the Shaanxi Provincial Cultural Relics Bureau, delivers a speech.



A group photo of the officiating guests: (from left) Prof. Josh Yiu, Director of the Art Museum, CUHK; Mr. Han Jianwu, Associate Dean of the Shaanxi Institute for Preservation of Cultural Heritage; Mr. Chan Shing-wai, Assistant Director of Leisure and Cultural Services Department (Heritage and Museums); Mr. Luo Wenli, Deputy Director of the Shaanxi Provincial Cultural Relics Bureau; Prof. Fanny M. C. Cheung, Pro-Vice-Chancellor and Vice-President of CUHK; Mr. Bobby Liu, Executive Director of Chow Tai Fook Jewellery Co. Ltd; Prof. Leung Yuen-sang, Director of the Institute of Chinese Studies, CUHK.

To complement the exhibition, the Art Museum organised a series of public lectures and invited scholars from mainland China as speakers. From July to September, four public lectures were delivered.

◆ Professor Shang Gang, Director and Professor, Academic Committee of Academy of Arts and Design, Tsinghua University, was invited as the guest speaker for the 29 July lecture. His lecture had attracted an audience of 82.



◆ Professor Huo Wei, Deputy Head, Academy of History & Culture at Sichuan University, was invited as the guest speaker for the 19 August lecture. His lecture had also attracted over 80 people.

◆ Mr. Jiang Jie, Mr. Guo Yongqi and Ms. Ge Hong, scholars from institutions in Shaanxi province, shared their research and findings on ancient Chinese gold and silver works on 21 August. The lectures had attracted 87 participants.

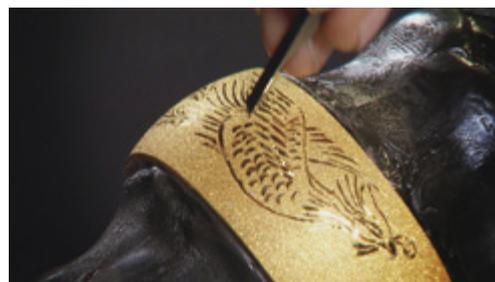
◆ Professor Qi Dong-fang, Professor of the School of Archaeology and Museology, Peking University, was invited as the guest speaker for the 9 September lecture. His lecture had attracted an audience of 50 people.



In addition to the public lectures, a series of special programmes for the exhibition, *History of Gold: Masterpieces from Shaanxi*, were successfully held.

Dragon and Phoenix Bracelets Gold Techniques Demonstration

The Art Museum has invited Master Cheung from Chow Tai Fook to demonstrate the gold engraving techniques on 12 July 2017. The demonstration attracted an audience of about 75.



Silver Charm Bracelet Workshops

The Art Museum invited masters from Chow Tai Fook as the instructors for four sessions of Silver Charm Bracelet Workshops. All materials and tools were provided by Chow Tai Fook. The workshops had attracted more than 200 applications, and 80 people were accepted. The participants not only could learn more about the exhibits through a guided tour, but could also experience the engraving of silver charm.



Parent-Child Activities: Little Goldsmith

In order to enrich children's knowledge on ancient Chinese goldworking techniques, the Art Museum together with Smiles Art Studio, launched six sessions of Little Goldsmith activities for parents and children in July and August. Through storytelling, guided tours and hand-on workshops, the participants could experience the museum in a fresh new way. This activities had attracted the participation of 60 family groups.



Designers in Conversation: Designing Contemporary Chinese Jewellery

The Art Museum invited Mr. Dickson Yewn (Founder and Creative Director of Yewn Jewelry) and Mr. Max Lam (Creative Director of Chow Tai Fook Jewelry Co. Ltd) to share with us their experience in designing contemporary gold accessories on 9 September. This activity had attracted 31 participants.



Weekend Public Guided Tours

The Art Museum had organised weekend guided tours for the public to learn more about our gold exhibits. The tours took place every Saturday and Sunday from 15 July 2017 to 24 September 2017. Almost 300 people have been offered a guided tour to date by our docents.



Opening Ceremonies of the Exhibitions “Golden Techniques: Art of the Chinese Goldsmiths”, “Universe within Inches: Bronze Mirrors Donated by Prof. Mark Kai-keung” and “A Legacy of Elegance: Oracle Bones Collection from The Chinese University of Hong Kong”, Art Museum

The opening ceremony of the exhibition “Golden Techniques: Art of the Chinese Goldsmiths” was held on 3 July 2017. The officiating guests included Mr. Wong Siu-kee, Managing Director of Chow Tai Fook Jewellery Co. Ltd; Professor Yang Junchang, Chief Scientist and Associate Director of the Centre for Materials and Conservation Research in Archaeology, Northwestern Polytechnical University; Professor Fok Tai-fai, Pro-Vice-Chancellor and Vice-President of CUHK; Professor Leung Yuen-sang, Director of the Institute of Chinese Studies, CUHK; Professor Josh Yiu, Director of the Art Museum, CUHK; Professor Xu Xiaodong, Associate Director of the Art Museum, CUHK; and Dr. Tong Yu, Postdoctoral Fellow of the Art Museum, CUHK.



(From left) Dr. Tong Yu, Postdoctoral Fellow of the Art Museum, CUHK; Prof. Xu Xiaodong, Associate Director of the Art Museum, CUHK; Prof. Fok Tai-fai, Pro-Vice-Chancellor and Vice-President of CUHK; Mr. Wong Siu-kee, Managing Director of Chow Tai Fook Jewellery Co. Ltd; Prof. Yang Junchang, Chief Scientist and Associate Director of the Centre for Materials and Conservation Research in Archaeology, Northwestern Polytechnical University; Prof. Leung Yuen-sang, Director of the Institute of Chinese Studies, CUHK; and Prof. Josh Yiu, Director of the Art Museum, CUHK officiate at the ribbon-cutting ceremony for the exhibition.

The opening ceremony of the exhibitions “Universe within Inches: Bronze Mirrors Donated by Prof. Mark Kai-keung” and “A Legacy of Elegance: Oracle Bones Collection from The Chinese University of Hong Kong” was held on 11 August 2017. The officiating guests included Professor Mark Kai-keung; Professor Fanny M. C. Cheung, Pro-Vice-Chancellor and Vice-President of CUHK; Professor Leung Yuen-sang, Director of the Institute of Chinese Studies, CUHK; Professor Jimmy Yu Chai-mei, Head of United College, CUHK; Dr. Maria Lai-che Lau, Deputy University Librarian, CUHK; Ms. Gan Qi, Director of The Chinese University Press; and Professor Josh Chun-chong Yiu, Director of the Art Museum, CUHK.



Prof. Fanny M. C. Cheung, Pro-Vice-Chancellor and Vice-President of CUHK, presents a souvenir to Prof. Mark Kai-keung, donor of the bronze mirrors.

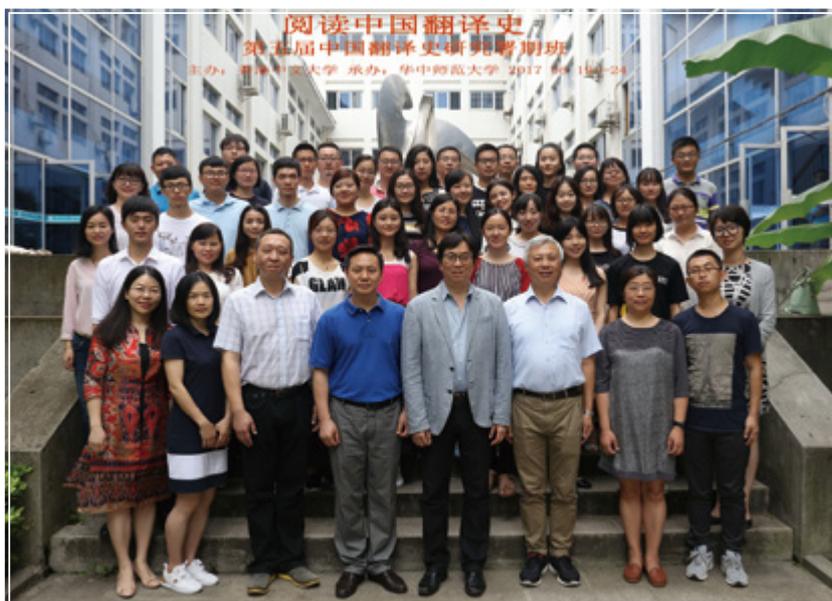


(From left) Prof. Josh Yiu, Director of the Art Museum, CUHK; Mr. Christopher Mok, Chairman of the Advisory Committee, Art Museum, CUHK; Prof. Leung Yuen-sang, Director of the Institute of Chinese Studies, CUHK; Prof. Mark Kai-keung, donor of the bronze mirrors; Prof. Fanny M. C. Cheung, Pro-Vice-Chancellor and Vice-President of CUHK; Prof. Jimmy Yu Chai-mei, Head of United College, CUHK; Dr. Maria L. C. Lau, Deputy University Librarian, CUHK; and Ms. Gan Qi, Director of The Chinese University Press officiate at the ribbon-cutting ceremony for the exhibitions.

The Fifth Summer School on Chinese Translation History, Research Centre for Translation

The Fifth Summer School on Chinese Translation History (2017), co-organised with the School of Foreign Studies of Central China Normal University, was held on 19–24 June 2017 in Wuhan, Hubei.

The Summer School included five intensive lectures on key topics in the discipline of translation delivered by Professor Theodore Hutters (University of California, Los Angeles), Professor Huang Ko-wu (Academia Sinica), Professor Shen Guowei (Kansai University), Professor Lawrence Wang-chi Wong (The Chinese University of Hong Kong), and Professor Zou Zhenhuan (Fudan University), followed by workshops and discussions among the participants.

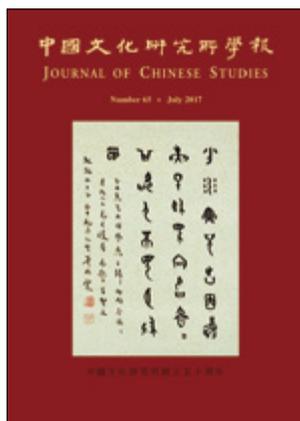


Prof. Shen Zhihua (left) and Prof. Xu Guoqi (right)

Launch of Shen Zhihua's Latest Book, co-organised by the Chinese University Press, Research Centre for Contemporary Chinese Culture and the Universities Service Centre for China Studies

On 18 July, co-organizing with The Chinese University Press and the University Service Centre for China Studies, the Research Centre for Contemporary Chinese Culture held a book launch of Shen Zhihua's *The Last "Celestial Empire": Mao Zedong, Kim Il Sung and Sino-North Korean Relations, 1945–1976*. The talk was chaired by Professor Xu Guoqi of the Department of History, University of Hong Kong.

Professor Shen's speech was not only interesting but full of insights. A large audience gathered at the activity and lined up for Professor Shen's autograph after the event.



Journal of Chinese Studies (Special Issue), Institute of Chinese Studies

Journal of Chinese Studies (Number 65, July 2017) has now been published. This issue commemorates the 50th anniversary of the Institute of Chinese Studies. It contains 11 articles as well as 11 book reviews.

Articles

1. Ho Che Wah: "A Comparative Study of Theories of Argument Put Forward by Zhuangzi and Xunzi"
2. Hsing I-tien: "The Sociological and Intellectual Historical Meaning of the Han Dynasty Graphic Arts Theme of Confucius Meeting Laozi"
3. Zhang Jian: "On Poetic Rhyme Books"
4. Shih Shou-chien: "The Court Art of Tugh Temür and the Regeneration of Northern Song Paradigms"
5. Lai Chi Tim: "A Study of the Development of Lüzu's Spirit-Writing Cult and the Related Literati Spirit-Writing Altars in the Ming and Qing Dynasties"
6. Cheng Chung-yi: "On Monistic Thought in Confucianism during the Ming-Qing Transitional Period"
7. Ng Wai-ming: "The Making of the Shennong Belief in Tokugawa Japan"
8. Harold Mok: "Large Characters, Couplet Assemblages, and Courtesy Gestures: A Discussion of a Selection from the Lechangzai Xuan Collection"
9. Feng-Chuan Pan and Jiang Ryh-shin: "The Early Jesuits and the Translation of *Daodejing*: The Trigrammaton *Yi-Hi-Wei* and the Trinity in Prémare, Noëlas, and Cibot"
10. David Der-Wei Wang: "A Preliminary Proposal Concerning Modern Chinese Literary Thought: *Shi, Xing, Shish*"
11. Fan Sin Piu: "Who Is Behind the Scene: A Re-exploration of the Hong Kong *Lih Pao*"

Book Reviews

1. Jane Duckett: "*Radical Inequalities: China's Revolutionary Welfare State in Comparative Perspective* by Nara Dillon"
2. T. H. Barrett: "*Celestial Masters: History and Ritual in Early Daoist Communities* by Terry F. Kleeman"
3. Ho Hon Wai: "*Unruly People: Crime, Community, and State in Late Imperial South China* by Robert J. Antony"
4. Evelyn S. Rawski: "*The Qing Dynasty and Traditional Chinese Culture* by Richard J. Smith"
5. Gina L. Barnes: "*The Ancient State of Puyŏ in Northeast Asia: Archaeology and Historical Memory* by Mark E. Byington"
6. Mareile Flitsch: "*Picturing Technology in China: From Earliest Times to the Nineteenth Century* by Peter J. Golas"
7. Paul R. Goldin: "*Self-Realization through Confucian Learning: A Contemporary Reconstruction of Xunzi's Ethics* by Siufu Tang"
8. John W. Dardess: "*Li Mengyang, the North-South Divide, and Literati Learning in Ming China* by Chang Woei Ong"
9. Tan Mei Ah: "*One Who Knows Me: Friendship and Literary Culture in Mid-Tang China* by Anna M. Shields"
10. Madeline Y. Hsu: "*Elusive Refuge: Chinese Migrants in the Cold War* by Laura Madokoro"
11. Peter Lorge: "*Fire and Ice: Li Cunxu and the Founding of the Later Tang* by Richard L. Davis"

Please visit <http://www.cuhk.edu.hk/ics/journal/eng/journal.html>.



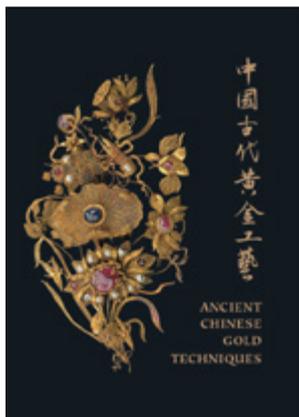
Twenty-First Century Bimonthly (Special Issue), Research Centre for Contemporary Chinese Culture

21st Century Bimonthly (Issue 162, August 2017) is a special issue to celebrate the 50th Anniversary of ICS. ICS director Professor Leung Yuen Sang contributes the article “Reflections on a Half Century of ‘Chinese Studies’” and former director Dr. Chen Fong Ching contributes “All That Water under the Bridge”.

Five research articles are included in this issue:

1. “Self-Portrait of Figures in Republican China: A Study of Diaries, Autobiographies, Memoirs and Oral Histories” by Chang Yu-fa
2. “Chiang Kai-shek’s Ideological Change and Innovation Programmes in the Taiwan Period” by Yang Tian-shi
3. “Gu Mengyu and the Rise and Decline of the Third Force Movement in Hong Kong, 1949–1953” by Huang Ko-wu
4. “Cold War Films and the ‘Campaign of Truth’: A Case Study in Singapore and Malaya” by Hee Wai-siam
5. “Critique of Edward P. Thompson’s Theory on the Formation of Working Class: A Study from the Perspective of Historical Materialism” by Li Jin-feng

In the column “Scholar’s Reminiscences”, Professor Yu Ying-shih completes his memoirs with the last entry, “Chung Cheng University and Yenching University”.



Ancient Chinese Gold Techniques (not for sale), Art Museum

The book presents the achievements of the research project “Ancient Chinese Gold Techniques” launched in 2014. It is a collaborative effort of the Art Museum of the Chinese University of Hong Kong, Shaanxi Provincial Institute of Cultural Relics Protection, the Master Studio of Chow Tai Fook, and the Conservation Office of the Leisure and Cultural Services Department of Hong Kong, which uses interdisciplinary research methods, combining technology, archaeology, art history, and reconstruction experiments, to examine and reconstruct for the first time several major ancient goldsmithing techniques, as well as the history of their development. The book, as well as the research, has great significance in the preservation and propagation of the traditional techniques.

Professor Xu Xiaodong is currently Associate Director of the Art Museum, The Chinese University of Hong Kong. Professor Yang Junchang is the Chief Scientist and Associate Director of the Centre for Materials and Conservation Research in Archaeology, Northwestern Polytechnical University.



A Legacy of Elegance: Oracle Bones Collection from The Chinese University of Hong Kong, Art Museum

This bilingual catalogue with full-colour illustrations is jointly published by United College, the University Library and the Art Museum, The Chinese University of Hong Kong. It provides a comprehensive overview of 71 oracle bones collected by the University. The catalogue is divided into two parts, which includes the highly informative introduction to the subject by Dr. Li Zong-kun, and also two essays by Dr. Ho Pik Ki, Peggy, revealing close relationship between and achievements of the oracle-bones studies by Guangdong and Hong Kong scholars in the twentieth century, as well as the art of oracle-bone calligraphy from the Art Museum collection.

The editor, Dr. Li Zong-kun, is Research Fellow of Institute of History and Philology, Academia Sinica in Taipei. The contributor, Dr. Ho Pik Ki, Peggy, is Research Associate of the Art Museum at The Chinese University of Hong Kong.

■ Linguistics Seminar, organised by T. T. Ng Chinese Language Research Centre

(10 November 2017)

A linguistics seminar by Professor C.T. James Huang of Harvard University will be organized on 10 November 2017 by the T. T. Ng Chinese Language Research Centre of the Institute of Chinese Studies (CLRC) at The Chinese University of Hong Kong. All are welcome.

For details of the Linguistics Seminar, please visit CLRC's website: <http://www.cuhk.edu.hk/ics/clrc/>.

■ CUHK-KU Workshop on Chinese Grammar, organised by T. T. Ng Chinese Language Research Centre (11–12 December 2017)

“CUHK-KU Workshop on Chinese Grammar”, organised by the T. T. Ng Chinese Language Research Centre of the Institute of Chinese Studies, will be held at The Chinese University of Hong Kong on 11–12 December 2017. Professor Kyu-Bal Choi and students of Korea University will be invited to the Workshop, which will provide an ideal occasion for teachers and students in the field to share current research findings on Chinese grammar. All are welcome.

For details of the Workshop, please visit CLRC's website: <http://www.cuhk.edu.hk/ics/clrc/>.

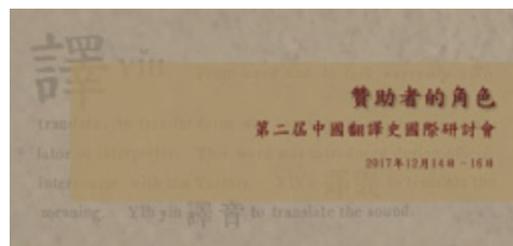
■ New Interpretations of Ancient Texts: International Conference on Han and Pre-Han Chinese Texts and ICS 50th Anniversary Celebration, organised by the D. C. Lau Research Centre for Chinese Ancient Texts (14–15 December 2017)

The Department of Chinese Language and Literature and the D. C. Lau Research Centre for Chinese Ancient Texts of the Institute of Chinese Studies, both at The Chinese University of Hong Kong, are organising an International Conference on Pre-Han and Han Traditional Chinese Texts to be held on the University's campus on 14–15 December, 2017. The Conference will provide scholars of Chinese texts with a unique opportunity to present their latest research findings. The scope of the Conference includes:

1. New studies on bamboo texts
2. New studies on classical canons
3. Origins of thoughts of Warring States philosophers
4. Explanations of words and phrases and ancient text studies

■ Patronage as a Shaping Force in Chinese Translation History: The Second International Conference on Chinese Translation History, organised by the Research Centre for Translation (14–16 December 2017)

The “International Conference on Chinese Translation History” series aspires to explore Chinese translation history within the bigger framework of world civilisation and human thought, and aims to lay the groundwork for new models, methods, and perspectives in this innovative interdisciplinary branch of learning through detailed case studies. The conference series is held every two years, with a different central theme for every conference, and welcomes researchers from across the world to participate. The inaugural conference, held on 17–19 December 2015, was a great success with about 150 participants from Mainland China, Taiwan, Hong Kong, Japan, Singapore, Korea, the UK, Belgium, Spain, Italy, the US, Canada, and New Zealand.



The second conference, “Patronage as a Shaping Force in Chinese Translation History”, has invited submission of panel abstracts as well as abstracts for individual papers on patronage in the definition of André Lefevere: “the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature” (*Translation, Rewriting, and the Manipulation of Literary Fame*). It is hoped that the Conference will bring to light the force of patronage in determining the course of Chinese translation history.

Details can be found at the conference website: <http://www.cuhk.edu.hk/rct/ts/translator/2017/index.html>

■ Exhibition: “A Field in Bloom: Highlights of Chinese Art to Mark the 60th Anniversary of the Department of Fine Arts”, Art Museum

Exhibition Periods:

Period I: 30.09.2017 – 03.12.2017

Period II: 08.12.2017 – 21.01.2018

To mark the occasion of its 60th anniversary, the Department of Fine Arts is organizing an exhibition, “A Field in Bloom”, jointly with the Art Museum. The exhibition’s title comes from a line of inscription in a demonstration sketch by Mr. Ting Yan-Yung, a founding teacher of the department, which reads: “A field in bloom is deserving of all the compliments.” This imagery aptly sums up the experience and mission of the department: Despite its relatively small size, the department has become a gathering place for masters in the field, which is blooming in earnest; it is also a beautiful, lush field where students are nurtured and grow to their full potential. While the majority of the works selected are from the department’s collection, individual exhibits are borrowed from the New Asia College and the Art Museum. Divided into three parts, “Works of the Masters”, “Lessons in Artistry”, and “Impromptu Compositions”, the exhibition showcases sixty great works of painting and calligraphy by the department’s former teachers and visitors in sixty years, including but not limited to: Chao Ho-chin, Pu Shin-yu, Koo Tsin-yaw, Liu Haisu, Huang Chun-pi, Li Kuchan, Tseng Ke-tuan, Guan Liang, Ting Yan-yung, Chao Shao-an, Cheng Yet-por, Wang Chi-chien, Chang Pi-han, Lu Yanshao, Jin Qinbo, Li Xiongcai, Guan Shanyue, Qi Gong, Pu Songchuang, Huang Miaozi, Fang Zhaoling, Van I-pong, Jao Tsung-i, Shaw Li-sheng, Song Wenzhi, Cheng Shifa, Chow Su-sing, Ya Ming, Chiang Zhao-shen, Huang Zhou, Ma Guoquan, Chen Sui-kang, and Jat See-yeu. Most of the works are brought to the public eye for the very first time to demonstrate the art and craft of these eminent painters and calligraphers. Taken together, their works show the development of the department over the years and lends valuable substance to the study of modern and contemporary Chinese painting and calligraphy, as well as the art education in Hong Kong. One can also catch a glimpse of the discerning insights of the teachers at the department and its commitment and contribution to the blooming field of Chinese art education.



Opening Hours:

Mondays, Tuesdays, Wednesdays, Fridays and Saturdays: 10:00 am – 5:00 pm

Sundays and Public Holidays: 1:00 – 5:00 pm

Closed:

Thursdays (Except Public Holidays)

New Year, Lunar New Year, Easter and Christmas Holidays

■ Exhibition: “Phoenix Reborn: Chu Jades Excavated from Hubei”, Art Museum

Exhibition Period: 21.10.2017 – 25.02.2018

The Kingdom of Chu was one of the feudal states of the early Western Zhou dynasty. With concerted endeavour of successive Chu rulers, the state had undergone significant expansion and became one of the strongest powers in the Spring and Autumn as well as the Warring States periods. At its peak, the territory of the Kingdom covered the vast land of southern China, amounting to half of the entire country. A distinct culture developed in that region contrasted sharply with that of the Central Plain and coastal regions during the pre-Qin times. More importantly, the Chu culture continued in the Han dynasty, influencing China for over eight hundred years.

The exhibition explores the impact of the Chu culture through jade carving, featuring 158 jade vessels excavated in Hubei Province from tombs dated from the Zhou Dynasties to the mid- and late Warring States period. These tombs were located in the ancient Kingdom of Zeng (Guojiamiao and Zeng Houyi) and the Kingdom of Chu (Shanwan, Yaojiagang, Caojiagang and Jiuliandun) respectively. Focusing mainly on the mid- to late Warring States jades from Jiuliandun, the exhibition explores the stylistic features of Chu jades as well as their development history. It also illuminates the relationship between Chu jades and the Central Plain jades founded in the Kingdom of Zeng. For the first time, these exhibits will be organised and displayed according to their unearthed locations, which helps shedding light on the burial practice and function of burial jades in the Chu culture.

Jiuliandun is by far the largest source of jades excavated from Chu tombs. Also valuable is the tomb of Guojiamiao, which has been selected as the Top Ten Archaeological Finds in China for two consecutive years in 2015 and 2016. All vessels at this exhibition have never been displayed outside mainland China before.

Opening Hours:

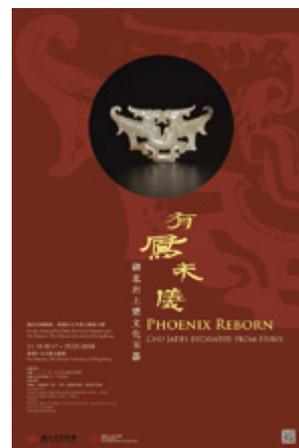
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