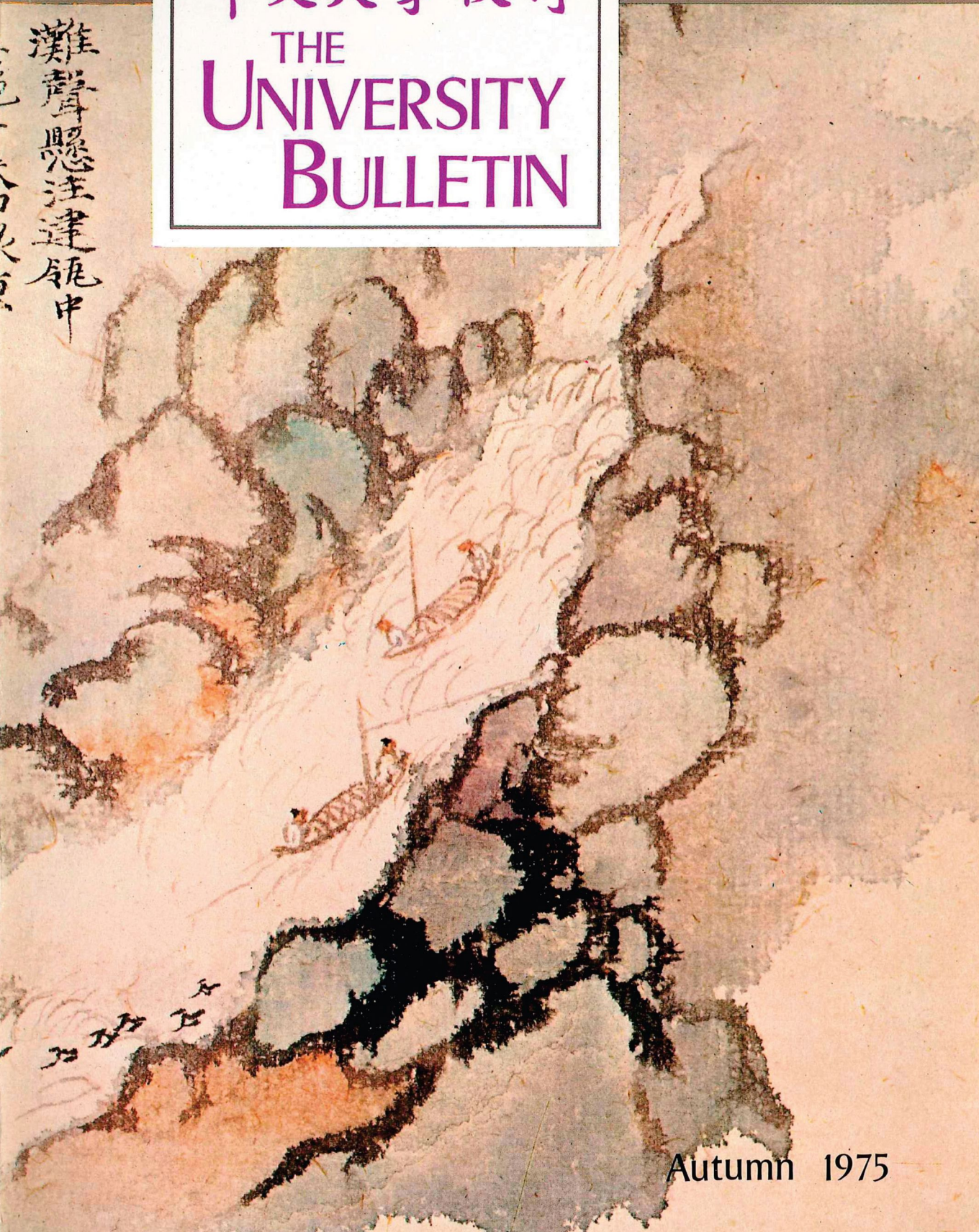


中文大學校刊  
THE  
UNIVERSITY  
BULLETIN

灘聲懸注建瓴中



Autumn 1975



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**Cover:** Tao Chi, Monk (1630-1707)  
Landscapes depicting poems of Huang Yen-ssu

# New College Presidents Appointed

## Chung Chi College Mr. Robert N. Rayne

Mr. Robert N. Rayne, Vice-President of the College, was appointed President for the year August 1975 to July 1976 to succeed Dr. C.T. Yung.



*Mr. R. N. Rayne*

Dr. C.T. Yung, President of Chung Chi College, was awarded the title of President *Emeritus* by the Chung Chi Board of Governors upon his retirement this summer, in recognition of his fifteen years of distinguished service to the College.

## New Asia College Mr. Han-sheng Chuan

Mr. Han-sheng Chuan assumed duty as President of New Asia College this autumn, succeeding Dr. Yü Ying-shih.



*Mr. H.S. Chuan*

Since his graduation from National Peking University in 1935 Mr. Chuan has devoted himself to teaching and research. For over two decades, he has been associated with the Academia Sinica, serving as Director General from 1958 to 1961. He was Visiting Scholar of the University of Chicago in 1961 and became a Research Fellow of Harvard University the next year. Mr. Chuan was Professor of Economics at National Central University from 1947 to 49 and at National Taiwan University from 1949 to 61. He joined the History Department of New Asia College in 1965 and became Department Head in 1974. Mr. Chuan also heads the Research Division on Modern History under the Institute of Chinese Studies, and is chairman of the Editorial Board of *The Journal of the Institute of Chinese Studies*.

Mr. Chuan specializes in Chinese economic history and is the author of *The Tang and Sung Empire and the Grand Canal*, *A Brief History of the Hanyehping Iron and Coal Mining and Smelting Company (1890-1926)* and co-author of *Mid-Ch'ing Rice Markets and Trade* (with Richard A. Kraus). A large number of his articles are published in the *Series on Chinese Economic History* and *Research on Chinese Economic History*.

## Exhibition • Symposium

# Paintings & Calligraphy

The Art Gallery of the Institute of Chinese Studies was again in a position to contribute, by a three-fold effort, to a deeper understanding of the art of a critical period of Chinese cultural history. A one-month exhibition of paintings and calligraphy by Ming loyalists (*I-min*) from Chih-lo Lou Collection was mounted, synchronizing with a three-day international Symposium on Paintings and Calligraphy by Ming *I-min*, and a fully-illustrated bilingual Catalogue was published. The Chih-lo Lou Collection of paintings and calligraphy is one of the best local private collections and the 17th Century is strongly represented by the works of artists who remained loyal to the Ming cause after the fall of the dynasty in 1644.

In his Introduction to the Catalogue, Prof. Jao Tsung-i points out that the works of Ming *I-min* is characterized by their “scholarly spirit” (士氣). Among the great painters of the late Ming period there was hardly a “professional”; they were scholars skilled in various arts, poetry and other literary studies and their versatility was in a way the basis of their skill as painters. Having “left the world behind them”, they were able to act freely as the spirit moved them, and this freedom to follow their



*Tien Tao-jen Landscape*

*Kao Chien Rivers and mountains without end (part)*



# of Ming I-min

cultured imaginations and pursue the “uncommon” is fully revealed in their artistic expression. The style of these painters, the individualists, has been aptly called “fantastic” by contemporary scholars.

The special features of paintings of this period can be summarized as follows:

- i Extemporization—as in writing poetry
- ii Expression of individuality
- iii Use of dry brush
- iv Use of space (emptiness) in composition
- v Perceptiveness—to reduce the complex to the simple, to perceive the simple truth underlying superficial complexity.

## EXHIBITION

The Exhibition of Paintings and Calligraphy by Ming *I-min* held in August–September at this University displayed many important masterpieces of the late Ming and early Ch’ing period. Among the 84 exhibits were an album of landscapes painted for Huang Yen-lu by Tao-chi, a rare album of landscapes by Chu Ta, an album of landscapes of south-west China by Huang Hsiang-chien and a superb landscape hanging scroll by Tai Pên-hsiao. Other artists represented included Hung-jen, Fang I-chih, Fu Shan, Wen Tien, Huang Tao-chou, Ni Yüan-Iu and Chen Hung-shou. This comprehensive exhibition has not only attracted local art lovers, but also overseas world-renowned scholars in the field of Chinese art, who came all the way from America and other parts of Asia to attend the Symposium, so as to study the masterpieces on display and exchange ideas and information on one of the most fascinating phases of Chinese cultural history.



Hsiao Yun-Ts'ung Prunus in ink

## SYMPOSIUM

The Symposium on Paintings and Calligraphy by Ming *I-min* organized by the Institute of Chinese Studies of the University, was held from 31st August to 3rd September, 1975. Among the sixty scholars, collectors and artists who participated, were:

Prof. James Cahill	University of California, Berkeley, U.S.A.
Mr. Chiang Chao-shen	National Palace Museum, Taipei
Prof. Wen Fong	Princeton University, U.S.A.
Mr. Shen Fu	Yale University, U.S.A.
Mrs. Marilyn Fu	Metropolitan Museum, New York, U.S.A.
Dr. Wai-Kam Ho	Cleveland Museum of Art, U.S.A.
Prof. Ellen Johnston Laing	Wayne State University, U.S.A.
Prof. Chu-tsing Li	University of Kansas, U.S.A.
Mr. Li Lin-ts'an	National Palace Museum, Taipei
Prof. & Mrs. Michael Sullivan	Stanford University, U.S.A.
Prof. Tseng Yu-ho, Ecke	University of Hawaii, U.S.A.
Prof. Hironobu Kohara	Nara University, Japan
Mr. Takehiro Shindo	Atami-Gakuen University, Japan
Prof. Jerome Silbergeld	University of Oregon, U.S.A.
Mr Wang Fang-yu	Seton Hall University, U.S.A.
Mr. Wang Tsung-yen	Macao

Dr. Michael Lau of University of Hong Kong, private collectors Mr. Ho Iu-Kwong, Mr. J.S. Lee, Mr. Low Chuck Tiew, Mr. Wang Nan-ping, Mr. Harold Wong and Mr. P.H. Wong, were among the local participants. Teachers of various disciplines at this University also attended, including Prof. Jao Tsung-i, Mr. Yim Lee, Mr. Sheung Tsung-ho of the Chinese Department, and Prof. Cheng Te-k'un. Dr. May-ching Kao, Mr. James Watt of the Fine Arts Department. It is hoped that the Symposium would not only foster closer relationship and co-operation between the local universities and institutions of learning abroad and promote international goodwill and understanding, but also help to break down the boundaries of academic disciplines.

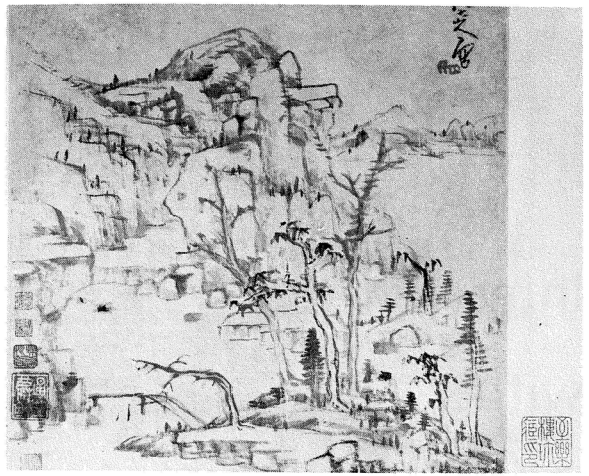
The Symposium was conducted in five sessions:

- 1 Painting and Literature (Chairman: Dr Wai-Kam Ho)
  - Prof. Jao Tsung-i, "Painting and the Literature in the Late Ming"
  - Prof. Ellen Johnston Laing, "Wen Tien and Chin Chün-ming"
- 2 Collections (Chairman: Prof Wen Fong)
  - Prof. Cheng Te-k'un "Twenty Ming *I-min* painters in the Mu-fei Collection"
  - Mr. Wang Tsung-yen, "Ming *I-min* painters of Kuang-tung"
  - Mr. Chuang Shen, "Shen-tu, *I-min* monk painter of Kuang-tung"

*Symposium held at the Ch'ü-Yiu Hall of the University*



- 3 Calligraphy; Special Studies on Chu Ta (Chairman: Prof. Jao Tsung-i)  
 Prof. Tseng Yu-ho, Ecke, "Calligraphy in the 17th Century"  
 Prof. Wang Fang-yu, "The Calligraphy of Chu Ta"  
 Prof. Jao Tsung-i, (i) "Landscape Paintings by Chu Ta in the Chih-lo Lou Collection and related problems"  
 (ii) "On Chu Ta's Shih-shuo Poems and his Flower and Bird Album dated 1684"
- 4 Studies on Ming *I-min* Painters (Chairman: Prof. James Cahill)  
 Prof. Chu-tsing Li, "Hsiang Sheng-mo and the events of 1644"  
 Prof. Jerome Silbergeld, "The political landscapes of Kung Hsien, in painting and poetry"  
 Mr. Takehiro Shindo, "Some recent studies on Pa-ta-shan-jen and Shih-t'ao in Japan"
- 5 Painting Theory and Technique (Chairman: Prof. Cheng Te-k'un)  
 Mr. Fu Shen, "A Feature of Late Ming — Early Ch'ing painting: the 'dry linear style' and Shih-t'ao's early works"  
 Dr. May-ching Kao, "New Studies on the Painting Theories of Tao-chi"  
 Mr. Sheung Tsung-ho, "Brush, ink and Ch'i-yün"

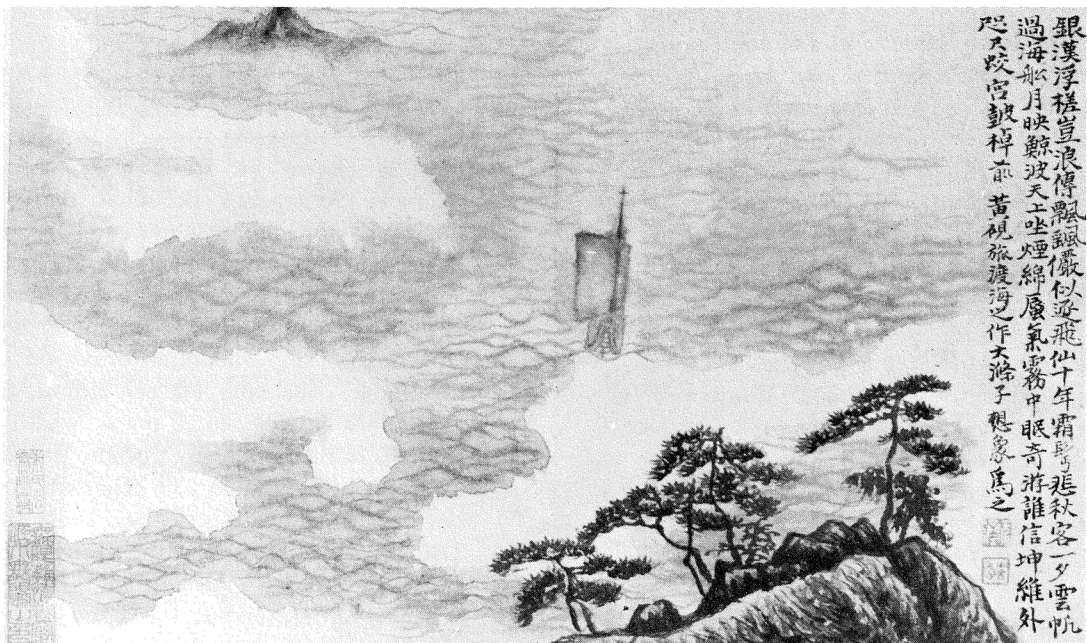


Chu Ta Landscape

Mr. T.C. Cheng, Acting Vice-Chancellor, addressed the Symposium at the opening ceremony and Prof. Cheng Te-k'un made a closing address. An entire issue of *The Journal of the Institute of Chinese Studies* will be devoted to the proceedings of the Symposium.

The Exhibition and Symposium were made possible by a special grant from the Harvard-Yenching Institute, the loan of exhibits by Mr. Ho Iu-kwong, who also donated the entire printing cost of the Catalogue, and the moral and financial support of Mr. J.S. Lee, Chairman of the Art Gallery Management Committee.

Tao Chi, Monk Landscape depicting poems of Huang Yen-lu



# Interview with Prof. Cheng Te-Kun of the Fine Arts Department



*Prof. Cheng Te-k'un, world-renowned Chinese archaeologist, has been Visiting Professor of Fine Arts of this University since 1974.*

*Prof. Cheng, educated at Yenching University, obtained his B.A. and M.A. degrees in 1930 and 31, and was awarded a Ph.D. degree in 1941 by Harvard University. Before his appointment as Reader in Chinese Archaeology at Cambridge University in 1966, he taught at various universities: Amoy University, West China Union University, Princeton University and Malaya University.*

*Besides contributing to the Harvard Journal of Asiatic Studies, Toung Pao, Antiquity, Oriental Art, and Artibus Asiae, Prof. Cheng is the author of Archaeological Studies in Szechuan, Archaeology in China and Archaeology in Sarawak.*

Q.: The Fine Arts programme of this University is primarily a comprehensive as well as in-depth study of Chinese art, putting the emphasis on the historical, theoretical and practical aspects of Chinese painting, calligraphy, seal-carving etc. What do you think is the rationale behind such a programme? Wouldn't it seem too narrow when compared with the programmes of other universities? Or is it part and parcel of the distinctive feature of this University?

A.: The emphasis of the Fine Arts programme is best explained by the geographical setting of The Chinese University, whose educational policy should be, *inter alia*, the study of Chinese culture, which is indeed a continuing concern of Hong Kong at large.

Q.: Is Hong Kong, in particular CUHK, a vantage ground for the study of Chinese art?

A.: Studying Chinese art is no easy matter. We need specimens for study and books for reference. As regards specimens, the collections of Hong Kong's few museums are small, but fortunately we have many rich private collections. With these private collectors the Art Gallery of the University maintains a very close relationship and often draws on their invaluable collections for exhibitions. Such exhibitions have benefited not only staff and students of the University but also interested members of the public who otherwise would not have a chance to view and study them. The recent Exhibition of Ming *I-min* Paintings and Calligraphy is a case in point. As for the purchase of art books, the University has spared no effort in acquiring reference works.



It is hoped that in the not-too-distant future the Fine Arts Department, in collaboration with the Art Gallery and the libraries of the University, will make The Chinese University an important centre for the study of Chinese art.

Q.: A course on archaeology was introduced at this University three years ago and students participated actively in the excavation project at Sham-wan, Lamma Island organized by the Hong Kong Archaeological Society in 1974. Should the University, in your opinion, offer more archaeology courses?

A.: Archaeology is basic training for the study of art history and fieldwork is but one facet of it. Since Hong Kong is located in the remote south of China (from the standpoint of cultural history), one is not likely to make exciting finds of cultural and historical relics here. I do not think introducing more archaeology courses is called for at present.

Q.: The excavation and study of historical relics in China have made big strides in recent years. What are the prospects of Chinese archaeological studies overseas?

A.: Archaeological studies on the Mainland have developed at a tremendous pace. Overseas Chinese archaeologists should follow suit.

Q.: Let us come back to the role played by Hong Kong and The Chinese University in the study of Chinese art. Take the Symposium on Ming *I-min* Paintings and Calligraphy for example. Would you say this University is an ideal place for such symposia?

A.: The Exhibition and Symposium on Ming *I-min* Paintings and Calligraphy were clearly a big success and made significant contributions in scholastic circles. Events have proven that The Chinese University is an ideal place for this kind of academic activities. We have at the University highly specialized scholars in fine arts; we have years of experience in mounting exhibitions; we also have the facilities to hold such symposia. We believe that with appropriate financial support, The Chinese University may play an even more active role in the study of Chinese art by hosting more conferences and symposia in the field.

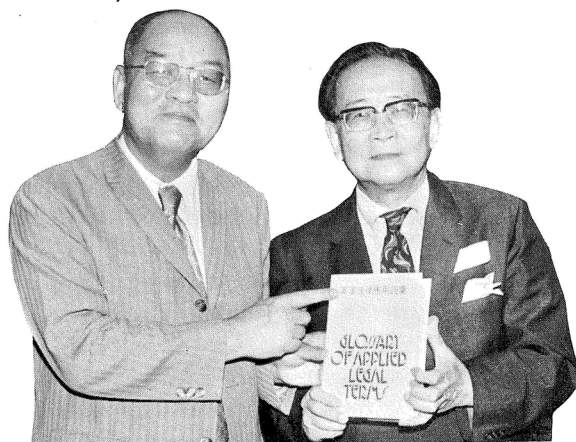
## Publication of *English-Chinese Glossary of Applied Legal Terms*

The *English-Chinese Glossary of Applied Legal Terms* was recently published by the Government of Hong Kong, which enlisted the help of The Chinese University in the compilation of this valuable reference work. The compilation work, which took a year to complete, was done by a Special Translation Project unit set up for the purpose and twelve well-known legal experts and scholars were invited to serve as Advisers of the Project.

The 900-page *Glossary* covers terms extracted from the Hong Kong Government Ordinances and subsequent legislation up to 1972, as well as Acts relating to Hong Kong and legal vocabulary of basic nature. In the Appendices there are a list of English and Chinese titles of Hong Kong Government Ordinances, Civil and Miscellaneous Lists, Geographical Names and tables of Weights and Measures.

It is with the aim of rendering greater service to the community that the University undertook this important task of compiling an English-Chinese glossary, which will help to bring the Government and the people yet closer together. And the publication of the *Glossary* will undoubtedly fill a long-felt need in Hong Kong.

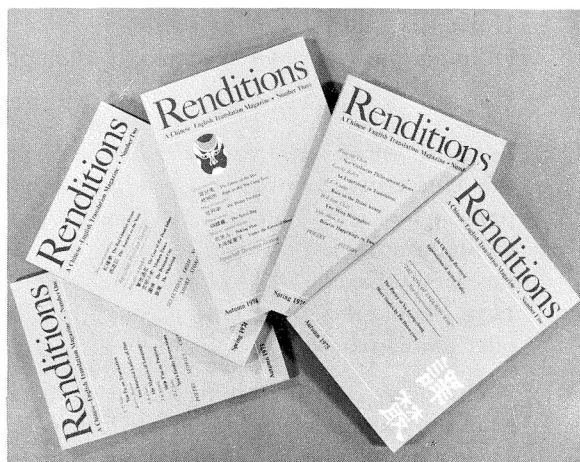
*Dr. Choh-Ming Li, Vice-Chancellor, and  
Dr. Francis K. Pan, formerly Director of  
Special Translation Project, introducing the  
Glossary*



# Publication Projects of Translation Centre

The Centre for Translation Projects was established in 1971 with a grant from The Asia Foundation as a research centre under the Institute of Social Studies and the Humanities. The Centre owes its existence to the support of overseas and local foundations, the most important of which include The Asia Foundation, Rockefeller Brothers Fund, Mellon Foundation and Wing Lung Bank Fund for Promotion of Chinese Culture. It is at present engaged in research and publication in English-Chinese and Chinese-English translation.

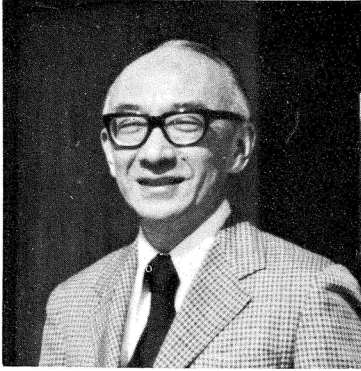
In translating from Chinese into English, the work is mainly in the areas of literature, history and philosophy. A regular vehicle for this is the English journal, *Renditions*. A series of "Renditions Books" will publish new translations from Chinese literature, including anthologies of poetry, drama,



fiction, and classical and contemporary prose. The first in the series is *A Golden Treasury of Chinese Poetry*, which will come off the press in early 1976. The second, which is still in the preparatory stage, is *An Anthology of Yuan Plays* to be edited by Mr. George Kao and Prof. C.T. Hsia and co-published with Columbia University Press.

In translating from English into Chinese, the emphasis is on the social sciences, but there are also projects in the humanities and the natural sciences. The Centre collaborates with the academic departments in sponsoring translation symposia, compiling glossaries of scientific terminology, and translating and publishing scholarly monographs. *Essays on Classical Chinese Literature by British and American Scholars* has already been published and the Centre also assisted Dr. S.T. Chang in the compilation of *English-Chinese Glossary of Biological Terms*. A projected series of books will include titles on various aspects of social change, translated from standard English works. "A Social Change Series Monograph I", *The Challenge of Development* by Parsons, translated by Dr. Ambrose King, will soon be off the press; and Monograph II, translated by Dr. Fai-Ming Wong and in the final editing stage, is *Industrialization and Family Change* by Goode. Both monographs are co-published with the Social Research Centre of the University. In the field of social sciences other titles scheduled are *Hsin Hsing: Taiwan, A Chinese Village in Change* by Bernard Gallin, *The United States and China* by John Fairbank, *Religion in Chinese Society* by C.K. Yang and *Fabrics of Chinese Society* by Morton Fried,

# The Renditions Experience



Mr. George Kao

*Renditions of the Translation Centre has since its first appearance struck a responsive chord among those interested in Chinese studies in the international academic world. In making accessible in English selected Chinese writings in the humanistic fields, Renditions has undoubtedly made its contributions to the interflow of Chinese and western cultures.*

*Mr. George Kao, Editor of Renditions, is an experienced journalist, writer and translator. Mr. Kao has translated into Chinese The Great Gatsby by F. Scott Fitzgerald and Long Day's Journey into Night by Eugene O'Neil, and edited an anthology on Chinese Wit and Humor (in English), and is the author of A New Yorker's Talk, San Francisco Nights and Notes on American English (all in Chinese).*

*Mr. Kao will complete his first three-year term at the University and be on leave from Hong Kong at the end of 1975 but he still assumes the post of Editor-at-large of the magazine during his absence. The University Bulletin has requested Mr. Kao to recapitulate the Renditions Experience before his departure.*

Editor

*Renditions*, a Chinese-English Translation Magazine, published by the University's Centre For Translation Projects, made its first appearance in November 1973. Issued twice a year, this unique journal already has achieved international distinction and a far-flung circulation among students of Chinese language and literature. Each issue of *Renditions* is a veritable book, an anthology of the best and most enduring in Chinese writings rendered into readable English.

A sampling of the five issues published to date shows that the magazine has carried new translations from such sources as the classics of Chinese philosophy, history and biography, as well as T'ang poetry, Sung lyrics, Yuan drama, Ming short story collections, Ch'ing novels, and a variety of contemporary Chinese writing.

There have been a Special Fiction Issue and a Special Drama Issue; and *Renditions No. 6*, a Special Art Issue, is scheduled for publication in mid-1976 with emphasis on painting and poetry.

*Renditions* was conceived as a periodical publication to serve the following purposes: (1) To make Chinese writings in the humanities accessible to Western readers; (2) to provide fresh insights into Chinese life and thought; and (3) to discuss and exemplify the art of translation. In his Foreword to the Inaugural Issue, Vice-Chancellor Choh-Ming Li wrote: "There is today no lack of scholarly journals in the English language in the field of Chinese studies. *Renditions*, however, is designed for the general reader with an educated curiosity about

Chinese culture, presenting to him materials originally intended for Chinese eyes.”

### Content Analysis

The first five issues of *Renditions* carried a total of 72 items, not counting notes and fillers. These may be categorized as follows:

Articles	29
Short stories	11
Novels (excerpts)	7
Poetry	15
Drama	10

The category “Articles” includes all prose pieces that are not fiction or drama. Under “Poetry”, an item may consist of one long poem or a large number of poems. So, together with other kinds of breakdown, this provides a rough profile of the magazine.

Of the 29 articles, the breakdown by subject-matter is as follows:

Art	2
Art of translation	7
Biographical	10
Drama	3
Literary criticism	7

Essentially a translation journal, *Renditions* publishes original material from time to time when it fits into the editorial scheme. Of the 72 items printed, 10 were originally written in English. Again, while *Renditions* is mainly a vehicle for new translations, it has reprinted in its first five issues articles or translations already published elsewhere but little known or not easily available to its readers. These add up to 8 in number. The relative proportions as to the dates of source texts, roughly classical or contemporary, are as follows:

Classical	32
Contemporary	40

### A Note on Contributors

A composite of the 61 translators and writers who have appeared, some more than once, in our pages would be something like this: He (or she) is an academic. (With about half a dozen exceptions, all are associated with universities in a teaching or

research capacity, or are postgraduate students.) It would be male (43) over female (13), with 3 cases of collaboration by a man-and-woman team. We have published 41 pieces by well-known scholars and/or translators (presumably older persons) and 25 by younger practitioners, some breaking into print for the first time. Another 6 items represent the joint efforts of both.

The geographic distribution of their present domicile is as follows:

United States	34
Hong Kong	18
United Kingdom	3
Australia/New Zealand	2
Taiwan	2
Japan	1
Singapore	1

We may assume from this that there are more Chinese-English literary translators at work today in U.S. colleges and universities than anywhere else in the world.

Perhaps more meaningful, in terms of the linguistic facilities and techniques involved in translation, is a breakdown of our contributors by ethnic origin. To put it precisely, how many of them use Chinese as their first language and how many are native English-speakers?

Chinese speakers	33
English speakers	20
Team of Chinese/English speakers	4
Japanese-American (first language unknown)	1

From this narrow base, perhaps the only conclusions that could be safely drawn are that *Renditions*, in its third year of publication, is by way of becoming a regular outlet for Chinese-English translators wherever they are; that it has fulfilled its promise of extending the hospitality of its pages to younger talent and experienced hands alike; and that, as of now, bilingual Chinese scholars seem to enjoy a slight edge when it comes to rendering their mother tongue into publishable English.

### A Word About Readership

A journal of specialized interest but general appeal. *Renditions* has yet to reach its potential readership. Published in cosmopolitan Hong Kong,

the magazine enjoys local bookstore sales that amount to somewhat less than a half of its total circulation. More interesting, however, is the geographic distribution of its subscribers (based on July 1975 figures):

U.S./Canada	68%
Asia	22%
U.K./Europe	7%
Australia/New Zealand	3%

What portion of this subscription list is institutional (libraries, universities, etc.) and what proportion belongs to individuals?

Institutions	25%
Individuals	75%

What about the division between Chinese subscribers (in Hong Kong and elsewhere) and Westerners?

Chinese	38%
Westerners	62%

There is much room for expansion in each of these groups. For instance, a potentially attractive intellectual and bilingual readership in Taiwan is hardly tapped due to currency remittance and other difficulties. Institutions, especially in the English-speaking world, if systematically canvassed, should yield a much larger percentage of long-term subscribers than shown. With its proliferating interest in Chinese studies, America will remain a fruitful source of *Renditions* readers as it has been a proving ground for the majority of our contributors.

Recently, there arrived in the offices of the Translation Centre at CUHK a bulk order of 25 copies of *Renditions No. 2* (Special Fiction Issue) from the University of Texas at Arlington, to be rush-delivered by air. Evidently some summer course in Chinese Literature is assigning the magazine as supplementary reading. From the beginning, *Renditions*' usefulness to students is enhanced by the fact that a number of pages in each issue are devoted to printing the original, Chinese texts of its translations. It should be a logical step to make this more of a bilingual publication when there is a demand for such, backed up by subscription orders in large numbers, from the many Western universities and colleges that offer programmes in Chinese studies!

### The "Renditions" Experience

In these days of increasing intercultural com-

munication more emphasis than ever is being placed on translation, and *Renditions* appears to be in the forefront of this trend.

In August 1975, a "Chinese-English Translation Conference", sponsored by The Asia Foundation, was held in Hong Kong to stimulate an exchange of ideas on the "linguistic, practical, manpower and consumption aspects" of the work. Among more than thirty participants and observers invited to this seminar from Hong Kong, Taiwan, Japan, the U.S., U.K. and West Germany, five were associated in one way or another with *Renditions*. Many of the problems discussed at the conference are regularly encountered by the editors of *Renditions* from one issue to another. Our experience will prove valuable, not only to Chinese-English translators but also to workers in other languages.

One of the more heartening things in this experience is the growing number of unsolicited manuscripts we receive from all over. They have readily overflowed the pages of a semiannual and indicated a need for other outlets. In 1975, plans were made to start a series of "Renditions Books" to publish translations of merit, some of which may have appeared only partially in the magazine. The first of these volumes, *A Golden Treasury of Chinese Poetry*, is scheduled for publication in early 1976 and will be distributed by the University of Washington Press. The second, *An Anthology of Yuan Plays*, will be brought out later in association with the Columbia University Press.

These books, like the parent magazine, will take advantage of the excellent facilities available in Hong Kong for Chinese and English typesetting and carry the original texts along with the English translations.

A measure of the warmth with which *Renditions* has been greeted may be seen from two review articles. A young Chinese scholar, writing in a leading Taipei newspaper, hailed the new journal as a vehicle for "exporting Chinese culture", one that might do much to "redress the imbalance" in the existing East-West cultural interflow. *The China Quarterly*, published from London, welcomes us as a "new contribution to belles lettres". "A most attractive feature," the article continues, "is its catering both to those who are highly proficient in literary Chinese, and to those who are only slightly so or know no Chinese at all. . . . How pleasant to be reminded that Chinese can be fun."

## Chinese-English Translation Conference

The Chinese University has devoted much effort to bridging the East and West. In 1969, the Extramural Studies Department, the Chinese Language Press Institute and The Asia Foundation, Hong Kong, co-sponsored an international Symposium on English-Chinese Translation in February and a Workshop on News Translation—Moon-landing in September. The Centre for Translation Projects (Translation Centre) was established in 1971, engaging in various translation/publication projects.

The contribution of the University to the interflow of Eastern and Western cultures and to translation has long been recognized by overseas scholars and members of the University are often invited to attend international conferences. An international Chinese-English Translation Conference was held from 18th to 22nd August, 1975 in Hong Kong. We naturally welcomed this opportunity of taking part in a Conference which was to study problems in another major area of our translation activities, Chinese-English translation.



*Translation Conference in session. From left to right: Mr. Stephen C. Soong, Ms. Hua-ling Nieh, Prof. Paul Engle, Prof. James Liu, Prof. Irving Lo, Prof. A.C. Graham and Prof. D.C. Lau*

Among the five local participants, four were from The Chinese University: Mr. George Kao, Editor of *Renditions* and Senior Research Fellow of the Translation Centre, Mr. T.C. Lai, Director of the Publications Office and Department of Extramural Studies, Mr. Stephen C. Soong, Director of Translation Centre and Special Assistant to the Vice-Chancellor, and Mr. Kwang-chung Yu, Reader of Chinese at United College, the other being Dr. Francis K. Pan, Director of Chinese Language Authority of the Hong Kong Government, formerly Director of Dictionary Project and Publications Office of this University.

Other participants were Mrs. Bonnie R. Crown, Director of the Asian Literature Program, The Asia Society; Prof. Paul Engle and Mrs. Hua-ling Nieh Engle of the International Writing Program, University of Iowa; Prof. Eugene Eoyang and Prof. Irving Lo of Indiana University; Mr. Charles W. Freeman of the Law School, Harvard University; Prof. A.C. Graham and Prof. D.C. Lau of the School of Oriental and African Studies, University of London; Mr. John Haeger of The Asia Foundation; Prof. Shuan-fan Huang and Prof. Yen Yuan-shu of National Taiwan University; Prof. Arthur Kunst of Wisconsin University, Madison; Prof. James J.Y. Liu of Stanford University; Dr. Helmut Martin of Institute of Asian Affairs, Hamburg, Germany and Prof. Anthony Yu of Chicago University.

The emphasis of this Conference, as indicated by its title, was on Chinese-English translation. The purpose of the Conference was to discuss the linguistic, practical, manpower and consumption aspects of Chinese-English translation, to distinguish more clearly the interrelationship of these factors, and to establish priorities for future development.

The Conference was held in nine sessions:

#### Introduction

James J.Y. Liu, "Language—Literature—Translation: A Bifocal Approach in a Tetrapolar Framework"

#### Linguistics, Machines and Translation

Arthur Kunst, "Trends in Contemporary Linguistics: Textgrammars, Semantic

Theory, and a New Chance for Automatic Translation"

Hsuan-fan Huang, "Semantic Criteria for Linguistic Correspondence in Translation"

#### Problems in Literary Translation

D.C. Lau, "Translating from Classical Chinese—Some Difficulties"

A.C. Graham, "Chuang-tzu and the Rambling Mode"

Anthony Yu, "Problems of Translation in the *Hsi-yu Chi*"

T.C. Lai, "How Much Liberty?"

#### Problems in Official and Media Translation

Charles W. Freeman, Jr., "Bridging the Ideological Gap"

Helmut Martin, "Political Terminology and Translation Work from the Chinese in Non-English Speaking Nations: The Example of West Germany"

#### Co-translation and Committee Translation

Paul Engle and Hua-ling Nieh Engle, "Co-translation: The Writer's Point of View"

Irving Lo, "Fidelity in Translation and the Limits of Uncivility"

#### Marketability, Anthologies, Rights and Journals

Eugene Eoyang, "Audiences and the Characteristics of Translation"

Bonnie Crown, "The Multiple Lives of a Chinese Poem"

George Kao, "Editing a Chinese-English Translation Magazine"

#### Perspectives of English-Chinese Translators on the Chinese-English Problem

Yuan-shu Yen, "Plurasignation, Translation, Simplification"

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# Launching of ITV Programmes



The last decade has witnessed rapid expansion in Hong Kong's adult education, in which the Extramural Department of this University plays an active role. Apart from general extramural courses, the Department is offering correspondence courses, radio courses and television courses, the last of which are run in collaboration with the Commercial Television (CTV) set up in September 1975.

To cater for the educational needs of local adults, the CTV has decided to launch the Instructional Television (ITV) programmes, which, however, is not to be confused with the Education Television (ETV) programmes produced by the Education Department for local primary schools. One unique feature of ITV programmes is that they are screened unprecedentedly during the prime time (9:30 p.m.—11:30 p.m.) from Monday to Friday.

The ITV is now offering five courses, four of which are extramural courses of this University. The two certificate courses in Basic Accounting and Interior Design, will last one year and students are required to attend tutorials and at least one classroom lecture a week. Certificates will be awarded to students who pass the examinations conducted by the EMSD. The other two courses are in Practical English and *Kuo-yü*. Courses in planning include Basic Drawing and Elementary Japanese.

The EMSD started planning courses for the ITV programmes early in 1974. Mr. Perry Siu, Staff Tutor of the Department, went to England in March 1974, with a grant from the Commercial Radio/CTV, to participate in the Educational Television Projects of the Centre for Educational Development Overseas for four months. Mr. Siu has been appointed concurrently Controller of ITV programmes.



# “Mission Impossible”

by

Perry Siu



*Mr. Perry Siu studied psychology and anthropology at Sydney University, from which he received his B.A., M.A. and Dip.Ed. Mr. Siu joined this University in 1965 and helped to set up the Extramural Department, with which he has worked since. He thus has first-hand knowledge of the needs of adult education in Hong Kong.*

*Mr. Siu is no stranger in the field of broadcasting and television. In 1970 he negotiated with HKTVB for 2½ hours of air time for extramural sessions and in 1972 was in charge of a radio certificate course in Basic Business Administration. The launching of the present large-scale project is a real challenge for Mr. Siu, who has kindly written for the Bulletin an account of his new venture.*

“I hope to start an instructional television programme for adults, using two hours of evening prime time five nights a week, Monday to Friday. The date set for transmission is 26th August, 1975. I have a team of semi-trained producers with no TV experience, a production crew yet to receive their first lesson of training. No government subsidy, no funds, no experienced presenters, not even an assistant. With a little luck, I may have an Art Department. Where the studio is to be located is still a car-park.”

That was the way I introduced myself to a group of friendly yet puzzled participants of an Educational TV Production class in London on the morning of 13th March, 1974. I made no effort to hide what was apparently absurd. The response was going to be apprehensive anyway. In order to conceal my own lack of confidence, I even specified the date of transmission. I was wrong about the date because we were almost two weeks late. The third TV station of Hong Kong, CTV, did not start transmission until Sunday 7th September, 1975. By ‘we’, I now refer to the entire working force at CTV, from the Managing Director to the doorman, and the whole administrative and clerical staff of the Department of Extramural Studies of The Chinese University.

## Our Hurdles

Our productions are nothing to write home about. Our producers are green. Although every effort is made to avoid a “talking face”, the effective use of graphics is yet to be learned. Our presenters are not up to professional standard. Our subject experts come to know more about TV requirements only after the recording. Our supporting reading materials are often behind the screening of a programme. Shaky directions are evident. Studio management, chaotic. But most difficult of all, the Hong Kong public has yet to accept an ITV programme, to take it not as an interference to their evening entertainment, but as a regular learning programme for someone in the family.

In this respect, the ITV programmes have been unfairly, and in most cases unconstructively, criticized by the entertainment sector. When ITV programmes were broadcast for the first time in Hong Kong in the evening of 8th September, 1975, it is probably no exaggeration to say that no home viewer was prepared to switch on a TV set with the consciousness of being educated, even if it was just for half an hour. By far the commonest criticism is

that ITV programmes are “boring”, which, in effect, is taken to mean “lack of entertainment”. The problem to be faced squarely by us appears to be—can learning be made into another form of entertainment? More specifically, can “an eye operation”, “the 19th lesson on shorthand” or “the difference between debit and credit” be made entertaining? The answer is only too obvious. In consequence, we have learned to ignore unconstructive and sometimes even malicious criticisms from the world of entertainment, in conventional ITV subjects. We confine our work to serving only the target audience, those who have enrolled in our courses, as well as those who are otherwise interested and drawn to them.

## **Foolhardily We Charge**

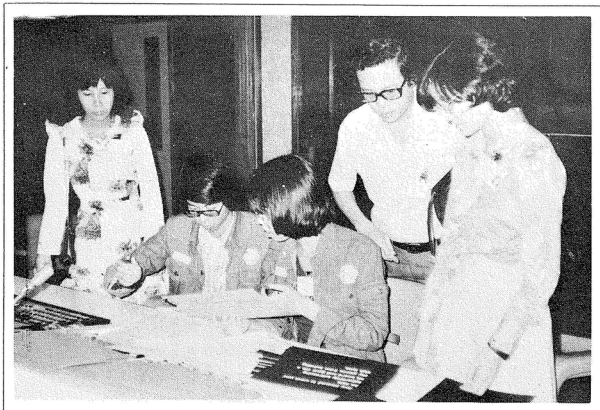
We are proud to associate ourselves with a commercial organization which unprecedentedly offers an two hours' prime time for educational broadcast. This arrangement offers far more convenience to students than the Open University, which receives a Government subsidy of 10 million pounds a year as well as a team of 50 BBC producers. Open University transmission times are set down in the very early morning or afternoon hours. In their five years of operation, the Open University has served a student body of roughly 45,000. Our ITV programmes with far inferior provisions in finance, time, manpower and facilities are serving a student body of 10,000 after two months' operation. Taking that as an indication, ITV should gradually establish itself in Hong Kong television even under adverse circumstances.

The decision to spearhead the ITV project has not been an easy one. Scepticism was natural. The immense working load and consequent manpower needs in the midst of the economy drive of the University were not to our advantage. Production quality was yet another worry. Subject experts were hesitant to commit themselves. As far as presenters (studio teachers) were concerned, we had hardly any at hand. Production crews were totally unfamiliar with the requirements of ITV. Our greatest asset was a handful of ITV producers, young, enthusiastic and energetic. The successful launching of the ITV programme is a tribute to their effort.

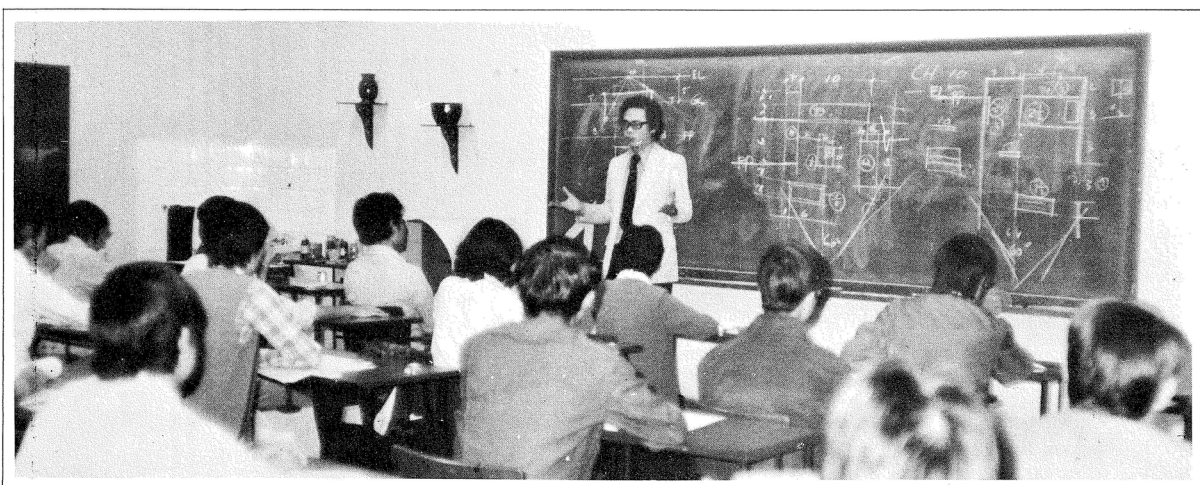
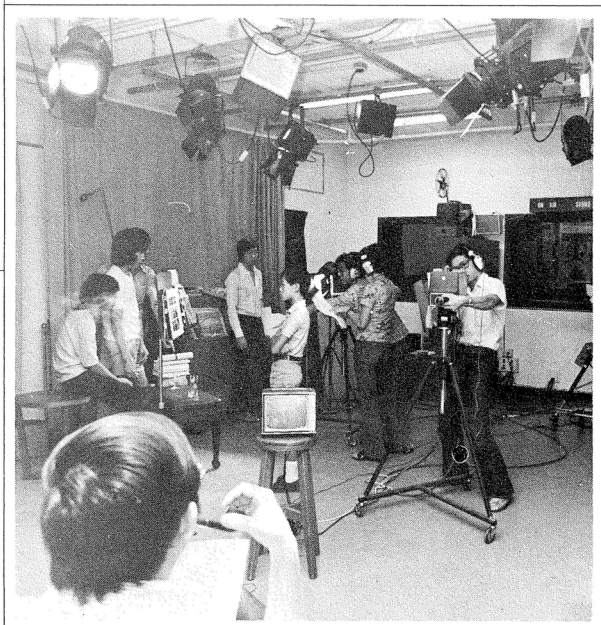
Inevitably, the work of a producer is assessed by the quality of his programme. By and large, the home viewer is interested only in results and working constraints are seldom taken into consideration. Take, for instance, the recent Hong Kong entry to the Film Festival of Youth, organized by the ABU (Asian Broadcasting Union). Hong Kong was represented by “Sunrise, Sunset”, which only received an Honourable Mention. Careful analysis shows that the film cost roughly HK \$14,000. The time taken for shooting, editing and dubbing was a week. The Japanese award-winning film, on the other hand, took a year to shoot, and the cost was doubtlessly enormous.

The incident helps to prove that a producer's success or failure is dependent at least on four factors: time, finance, manpower and facilities, none of which is satisfactory in ITV. “Sunrise, Sunset” had a producer and two production assistants, a filming crew of seven, one sync sound technician, one film editor and a whole week to do the work. ITV cannot even boast of these minimum working conditions. A simple comparison with some known cases in educational television also shows immense working strain on ITV personnel, where a full-time producer, always a university graduate, with proper training, produces an average of one 15-minute programme every three weeks. Assuming that a school year covers 9 months of the calendar year, his average workload, which is by no means light, is twelve 15-minute programmes, or six 30-minute programmes a year. ITV producers are employed on a part-time basis, responsible for one, and sometimes two, half-hour programmes per week. Admittedly, an educational television producer must carefully plan his programme to tie in with classroom teaching, but ITV producers too, must also work to realize the educational objectives set down in all programmes by the subject expert.

We are fully aware that the production format presently employed by ITV producers is simple. We realized long before transmission date that for us simplicity is the best tactics. The Controller of BBC, the Director of Education, and the staff of the Department of Extramural Studies including myself—all of us doubted the feasibility, not to mention success, of launching such an ambitious project. We were faced with the choice of either waiting another 10 or 15 years for working conditions to become better, or making a foolhardy start and hoping for gradual improvements. We are not sorry to have chosen the latter.



**Training  
of  
Producers**



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