

NOTES ON CONTRIBUTORS

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RICHARD EDWARDS has taught oriental art and archaeology at Boston University, Brandeis University, Washington University at St. Louis, Missouri, University of California at Berkeley, and is at present Professor of Far Eastern Art at the History of Art Department of the University of Michigan. Over a period of thirty years he has traveled widely in China, Taiwan, Hong Kong, Japan, India, Pakistan and Afghanistan. He is author of many articles published in *Archives, Artibus Asiae, Ars Orientalis* etc. and the following books: *The Field of Stones*, a study of the art of Shen Chou (Washington, 1962); *Li Ti*, Freer Gallery of Art Occasional Papers (Washington, 1967); *The Painting of Tao-chi* (University of Michigan, 1967); and *The Art of Wen Cheng-ming (1470-1559)* (University of Michigan, 1976).

ALBERT LOUIS FAUROT (福路), musician, teacher, author and missionary, studied Piano at the Royal Academy of Music in London and received an M.A. in Music History at the Conservatory of Music at Oberlin College in 1940. He studied Mandarin and Chinese music in Peking in 1940, and taught at Foochow College, Hwa Nan College and Fukien Christian University up to 1950. After that, he regularly gave lecture-recital tours in America and the Far East. Besides a number of books on music and piano repertoire, he has written original poetry and has made English translations from Chinese, Japanese, German and French poetry. He is currently Professor of Piano, Music and Art History at Silliman University, Philippines.

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THOMAS LAWTON (羅覃) received his Ph.D. degree from Harvard University in 1970. While living in Taiwan, from 1963-1967, he served as advisor to the National Palace Museum. In 1967 he was appointed Curator of Chinese Art at the Freer Gallery of Art in Washington, D.C., where he is currently Assistant Director. Dr. Lawton is co-author of *The New Chinese Landscape; Six Contemporary Chinese Artists* (New York, American Federation of Arts,

1966); *The Freer Gallery of Art, Part I, China, & Part II, Japan* (Kodansha Ltd., Tokyo, 1971); and author of *Eugene and Agnes E. Meyer Memorial Exhibition*, (Washington, D.C., Smithsonian Institution, 1973) and many articles printed in *Oriental Art, Ars Orientalis, Journal of the American Oriental Society* etc.

Born in Canton, CHU-TSING LI (李鑄晉) received his B.A. in English Literature from the University of Nanking (1943) and his M.A. in Literature and Ph.D. in Art History from the University of Iowa (1955). He also did some post-doctoral work in Chinese art at Harvard and Princeton. After teaching at Oberlin College and the University of Iowa, he served as professor of art history at the University of Kansas since 1966 and chairman of the Department since 1972. He is author of several books, including *The Autumn Colors on the Ch'iao and Hua Mountains: A Painting by Chao Meng-fu* 鵲華秋色 (1965) and *A Thousand Peaks and Myriad Ravines: The Charles A. Drenowatz Collection in Zurich* 千巖萬壑 (1974), both published by the *Artibus Asiae* in Switzerland, and many articles on Chinese art. He taught at the Chinese University of Hong Kong during the academic year of 1972-73, as Visiting Professor of Fine Arts.

HIN-CHEUNG LOVELL (梁獻章) was born in Hong Kong where she attended St. Stephen's Girls' College and read English and History at the University of Hong Kong. After straying into the world of antiquities in the Royal Ontario Museum, Toronto, she studied Chinese Archaeology at the University of London. Since 1968, she has been on the staff of the Freer Gallery of Art, Washington, D.C.

HSIO-YEN SHIH (時學顏) was born in Wuch'ang, China, and educated in the United States. She has taught Chinese archaeology, art history and Chinese cultural history at Bryn Mawr College, Trinity College at Hartford, Connecticut, York University, University of California at Berkeley, University of Toronto, and the Chinese University of Hong Kong, where she was Visiting Professor from 1973 to 1974. She is now concurrently Curator of the Far Eastern Department of the Royal Ontario Museum and Adjunct Professor of the Department of East Asian Studies at the University of Toronto. Many of her articles on Chinese art and archaeology have appeared in *Artibus Asiae, Arts Canada, World Archaeology, Journal of Oriental Studies* etc.

LAURENCE C. S. TAM (譚志成), a graduate of the University of London in Classical Chinese, obtained his M.A. in History of Chinese Art at the University of Hong Kong and Master in Museology at the University of Toronto. An artist specialized in Chinese ink painting and a teacher of Chinese art history, he is at present Acting Curator of the Hong Kong Museum of Art, responsible for such Urban Council publications as *Kwangtung Painting* and *Ch'i Pai-shih*. His own paintings have been exhibited in Hong Kong, Japan, England, Scotland, the United States, Canada and Australia.

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DIANA YU (余丹) has worked with a number of translation projects before she joined the staff of *Renditions* in 1973. Since then she has served the magazine in its multiple duties of translation, editing and designing. Her own amateur interest in print-making accounts for the appearance of her article in this issue.