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Women · History · Kunqu

Professor Hua Wei
Department of Chinese Language and Literature

Professor “Hua Wei” graduated from the National Taiwan University and went on to receive a Master’s degree and PhD from the University of California at Berkeley. She is currently Professor and Division Head of Chinese Language and Literature at the Chinese University of Hong Kong. Other notable posts include, Research Fellow and Associate Director of the Institute of Chinese Literature and Philosophy at the Academia Sinica, as well as Visiting Professor at the University of California, Berkeley, University of Chicago and the Hong Kong University of Science and Technology. Professor Hua’s main research interests are Ming-Qing literature, classical Chinese drama, and women’s literature.



In this article, Professor Hua Wei introduces her main research interests. She describes the research projects that she has been involved in and her achievements since her arrival at the Chinese University of Hong Kong. We can see the influences of Professor Hua’s teaching and research activities through the successful promotion of Chinese culture at the Chinese University of Hong Kong.

After gaining my bachelor’s degree from the Department of Foreign Languages and Literatures at the National Taiwan University, I went to the University of California, Berkeley to study comparative literature. As a graduate student, I was profoundly influenced by my supervisor, Cyril Birch, a very famous scholar of Chinese drama. I realised that Ming-Qing drama is much more than its text. It is also a form of performing art that manifests a vivid beauty and vitality. The Kunqu club hosted by the famous linguist Li Fang-kuei and his wife further inspired me to pursue classical Chinese drama as my main area of study. My research incorporates literature, performance, the life and identity of the literati, to provide a social, historical, cultural and even a political perspective of Chinese drama. The political aspect refers to the literati’s self identity and resistance towards the dominant ideology as implied by his or her dramatic creations.

I went back to Taiwan’s Academia Sinica to continue my research after several years of teaching in the US. I wrote about Tang Xianzu for my PhD dissertation, but I began to explore a new research area upon my return. The wave of research

on gender and women greatly intrigued me and I developed an interest in women's literature in the Ming and Qing dynasties in search of women's voices that have been ignored by tradition. At the time, female writers were a far less popular research topic, so I consulted experienced scholars to obtain my first play by a female artist, Wu Zao's *Image in Disguise*. "This play has now been translated into English. At a meeting of the Association for Asian Studies", I presented my research, *The Lament of Frustrated Talent: An Analysis of Three Women's Plays in Late Imperial China*. This paper attracted great attention because few people knew that there were female writers in the history of Chinese drama and they were very interested in how these female writers made their voices heard. Therefore, my first project after I went back to Taiwan was a comprehensive study on female dramatists and drama critics in the Ming and Qing dynasties. This resulted in the publication of my book, *Ming-Qing funü zhi xiqu chuanguo yu piping* (The dramatic works and criticisms by women of the Ming and Qing). I called women's voice as a "voice amidst silence". I study how women made use of drama to speak through cross-dressed characters to express their opinions and desires, such as lesbian love, frustration in marriage, rebellion against the marriage system and stereotypical family roles. A study of the cultural history of Chinese women will never hit the mark if we do not study also women's version of the truth contained in their writing.

There were two ways that female writers made their voices heard through their dramatic works. They either spoke their minds through characters in the drama or made comments directly in endorsement poems or in a commentarial edition of a play. Such an edition of the most famous *Peony Pavilion*, called *The Genius Peony Pavilion*, co-authored by a married couple, contained more comments than the original text. The comments extended beyond critiquing the dramatic work itself to social and cultural phenomena. The freedom of the traditional *pingdian* or commentary, in my opinion, was an important tool of social and political intervention for the literati, especially non-mainstream literati and women. Amidst the tightened cultural policies and the rebirth of the Rationalistic School of Neo-Confucianism in the 18th century, *The Genius Peony Pavilion* was very influential in combating the oppression of women and provided a female voice through the co-authorship of a husband and wife.

In the Ming-Qing period, support for women's literary writing from fathers, mentors, and husbands was very important. Sometimes, female writers' poetry anthologies were advocated as exemplary of morality. Instead of directing the readers to the beauty within the works, advocators focused on the moral principles, such as fidelity and chastity, which were presented. An example can be found in an article I wrote on a female poet, "From Private Life to Public Performances: The Constituted Memory and (Re)Writings of the Early-Qing Woman Wu Zongai", which was collected in the book *The Inner Quarters and Beyond: Women Writers from Ming through Qing*. Wu and her poems were constructed by a local official as a moral model in the late-Qing period. Evidently, publication of women's works depended on many factors.

After I came to the Chinese University of Hong Kong, I embarked on a new research project entitled "The Representations of Ming History in the Classical Drama of the Qing". I believe that we need to consider the features and inner qualities of the genre we study that allow it to become a cultural voice and force. Drama and theatre may have created a kind of freedom for people who could not make their opinions heard through official channels. As characters in classical Chinese drama are classified as *sheng* (young male), *dan* (female character), *jing* (painted face), *mo* (old male) and *chou* (clown), through depicting different role types from different angles, dramatists can create diverse voices and perspectives. As a result, the dramatist can easily express things that cannot be figured out or conveyed directly through the amusing cursing and joking by minor characters. It is precisely because the perception of the genre as unimportant, truth of culture and of texts can be hidden within. This is why I view drama as a reflection of people's emotion and history in a certain time and place, as well as a flow of social energy.

I found that despite such literary inquisitions as the "Case of Ming History", in the Qing dynasty there were still many plays on the history of the Ming. To what extent were the writing and use of Ming history in drama different from the official history, and also different from early Qing to mid-Qing and to late Qing? My research aims to broaden the scope of traditional historical study by exploring the "emotional" history of the Qing people, for in drama, social energy, collective beliefs and

experiences are often encoded. My previous research project, “A Complete Bibliography of Qing Classical Drama”, conducted at the Academia Sinica had prepared me for this new project. Wang Guowei and Wu Mei were both very influential scholars in drama, but their research methods were very different. Despite their differences, both scholars contributed to the relatively low opinion of Qing drama. Although a large amount of Qing drama were left, common studies of Qing drama only go as far as *The Palace of Eternal Life*, *The Peach-Blossom Fan*, and Li Yu. A large number of hand-written copies of plays and operas that were performed on stage have gone unnoticed. Since I consider drama as the “history of emotions”, I do not confine my research to dramatic literature or texts written by the literati. As a matter of fact, the literati and the common people had different ways of representing history. In my article, “Who is the Main Character? Who is the Viewer? – A Discussion of the Death of Chongzhen in Qing Dynasty Drama”, I discussed how the historical event of the last Ming emperor, Chongzhen’s death was represented differently by the imperial court, the literati and the theatre circle in different periods of the Qing Dynasty. We can say that history is always contemporary as it is often used to convey the writer’s attitude, position and goals at a point in time. Historical drama exists everywhere in the world. It serves as a lesson for the present and is closely related to ideology. We can, however, still find heterogeneous and dissident voices in good works such as *The Peach-Blossom Fan*.

I published my new book at the end of last year, *Mingqing xiqu zhong de nüxing shengyin yu lishi jiyi* (Women’s voices and historical memory in Ming-Qing drama), which contained selected academic papers on drama that I have published in recent years. These papers analysed the meaning of Ming and Qing drama and its social and cultural significance through the perspectives of women’s voices and historical memory. For instance, during the reign of Qianlong, the famous poet Jiang Shiquan considered himself a “dramatist historian” because he views drama as a part of history. Jiang composed three plays to memorialize Lou Fei, the wife of the Ming dynasty’s Prince Ning, Chenhao. While telling her story, he wrote about a person who set up a monument for this concubine Lou. This person was actually Peng Jiaping, the victim of a literary inquisition in the Qianlong reign. Unable to mourn Peng openly, Jiang cast him in his drama and secretly criticised the emperor while appearing to praise chastity and loyalty. Drama in the mid-Qing period is usually considered morally oriented and a large amount of the content dealt with loyalty, fidelity, chastity and righteousness. But I strongly doubt the view that everyone abides by the dominant ideology in a certain era. By linking literary history with the thread of history and society in a certain time and space, we can gain much insight from drama. In “The Self in Historical Performance and Historical Reminiscence—Discussing Jiang Shiquan’s Three Lou Fei Plays”, I discussed how writers conveyed their reflections on the value and concept of “loyalty” through writing about loyalty, fidelity, chastity and righteousness, and how they made use of minor characters to express their own voices. Different voices can be expressed under totalitarian control, albeit in a restrained and indirect manner.

Besides my own research, I am also working on the Kunqu Research and Promotion Project at our university. The planning for an international conference on *Zhezixi* (an opera excerpt) in Kunqu is underway. And I intend to publish a collection of papers from this conference. As an excerpt from a play, *Zhezixi* embodies Kunqu aesthetics and artistic heritage. I hope that this project will bring the study of Kunqu to a new theoretical level. Although previous academic conferences have focused on Kunqu, none of them focused on *Zhezixi*. I am also preparing to publish an illustrated edition of the chronicle of Kunqu, in which the relationships between Kunqu and the literati’s lives, the imperial court, the common people, and various historical events will unfold in a reader-friendly way.

At present, I am conducting a new General Education course, “The Beauty of Kunqu Opera” and involved with designing its on-line versions. Internationally well-known Kunqu masters have come to the class to analyse their most representative performances. It is my firm belief that traditional culture can provide profound resources for modern people’s lives as well as artistic creations. So I encourage my students to create their own works of art at the end of the semester to demonstrate the connections between Kunqu and modern society. My hope is that students will then reflect deeply on how classical tradition can be brought into the modern world.

Professor Jao Tsung-I, ICS Honorary Advisor and CUHK Wei Lun Honorary Professor in Fine Arts, was conferred the Honorary Doctorate Degree by Shangdong University

Professor Jao Tsung-I, ICS Honorary Advisor and CUHK Wei Lun Honorary Professor in Fine Arts, was officially conferred the Honorary Doctorate Degree by Shangdong University on 26 March 2014. Congratulations to Professor Jao for this impressive achievement.

Establishment of Jao Tsung-I Visiting Professorship Scheme

Since its inception in 1963, CUHK has been dedicated to the modernisation and promotion of Chinese culture through its study programmes in the humanities and social sciences. Professor Jao Tsung-I is a leading expert in sinology, and has made an immense contribution to academic and cultural exchange between China and the West. CUHK shares his desire to promote Chinese culture worldwide. The University celebrated its golden jubilee last year, and to mark the occasion, the Visiting Professorship Scheme was set up under our Institute of Chinese Studies. The University is truly honoured to name the scheme after Professor Jao Tsung-I. Every year, a world-renowned scholar of Chinese culture will be invited to the Institute to participate in academic research and knowledge exchange. Our hope is that the Jao-Tsung I Visiting Professor will inspire the younger generation and further promote Chinese culture.

Jao Tsung-I Visiting Professor – Professor Nils Göran David Malmqvist

In 2014, The Jao Tsung-I Visiting Professorship Scheme was established under the Institute of Chinese Studies. The first Visiting Professor was Professor Nils Göran David Malmqvist, a leading Swedish sinologist and member of the selection committee for the Nobel Prize for Literature. Professor Malmqvist visited from 1-21 March, during which time a public lecture entitled *Popular Poetry of the Tang Period*, followed by a sharing session, was held.

Visiting Scholar – Professor Wei-tien Tsai

Supported by the Scholarly Exchange Scheme of the Institute of Chinese Studies, Professor Wei-tien Tsai of the National Tsing Hua University was invited to visit the T.T. Ng Chinese Language Research Centre (CLRC). During his visit, Professor Tsai met with graduate students from both the Department of Chinese Language and Literature and the Department of Linguistics and Modern Languages to discuss their work. The students found these discussions and the Professor's comments extremely beneficial.



The first Jao Tsung-I Visiting Professor Public Lecture Professor Nils Göran David Malmqvist

The first Jao Tsung-I Visiting Professor Public Lecture was delivered by Professor Nils Göran David Malmqvist on 3 March 2014, entitled *On Popular Poetry of the Tang Period*.

The Institute of Chinese Studies is pleased to invite Professor Nils Göran David Malmqvist, first Jao Tsung-I Visiting Professor, to deliver a public lecture on 3 March 2014 entitled *On Popular Poetry of the Tang Period*.

The first Jao Tsung-I Visiting Professor, Professor Nils Göran David Malmqvist, is a leading Swedish sinologist. Professor Malmqvist received his degree from Uppsala University, and in 1946 continued his studies into ancient Chinese literature and Chinese phonology at Stockholm University, under the eminent sinologist Professor Bernhard Karlgren, where he obtained a Fil. Lic. in Chinese. In the sixty or so years since then, Professor Malmqvist has been actively involved in Chinese literary studies and translation, and has taught Chinese in leading universities in Europe and Australia. Professor Malmqvist is a prolific writer with extensive knowledge of Chinese culture. Over the years, he has



published many works in English and Swedish on Chinese history and literature. He has translated over 30 volumes and some 200 Chinese literary pieces. He has contributed greatly to the promotion of academic and cultural exchange between Sweden and China (including Hong Kong), and between Chinese and Western cultures in general. His distinguished achievements have earned him numerous awards, such as the Knighthood of the Northern Star, the Royal Prize from the Swedish Academy and the Royal Swedish Academy of Sciences Translation Prize. He has also served as member of the selection committee for the Nobel Prize for Literature.

In 1998, Professor Malmqvist was made Doctor of Literature of the Chinese University of Hong Kong, *honoris causa*. Professor Malmqvist maintains a very close relationship with CUHK. He is a member of the Advisory Board of the *Journal of Translation Studies*, published by the Department of Translation, and *Renditions*, a Chinese-English translation magazine published by the Research Centre for Translation. In October 1990, he spent seven months as Renditions Fellow of the Centre at CUHK. In these capacities he has contributed invaluable professional advice to the University.

In his lecture, Professor Malmqvist discussed a Tang manuscript discovered in 1969, the 《十二月三臺詞》. The rhythm and rhyme scheme of this *ci* (song lyric) is not common, and it may well be the first six-syllable *lüshi* (regulated verse) in the history of Chinese literature. The lecture discussed the differences in rhythm and rhyme schemes between the ‘十二月歌’ of unconventional poets and the so-called ‘三臺詩’, and the development of the six-syllable jueju (quatrain) in the Tang period. It was Professor Jao Tsung-I’s opinion, in his introduction to 《敦煌曲》 (*Airs de Touen-Houang*), that the distinction between *shi* and *ci* during the Tang period was not obvious. This view was expanded and supported by Professor Malmqvist.

2014 ICS Luncheon I

The Conservation of the Mogao Grottoes



Fan Jinshi
Director of the Dunhuang Academy

Professor Fan graduated from Peking University's Department of History in 1963, and since then her archaeological research has been concerned with the scientific conservation and management of the Mogao Grottoes. Due to her outstanding contributions to the preservation and utilisation of this precious cultural resource, Professor Fan has become known as "the daughter of Dunhuang".

Professor Fan Jinshi, Director of the Dunhuang Academy, was invited by the "ICS Luncheon" and the "Friday Seminar" of the Centre for Cultural Heritage Studies in the Department of Anthropology to visit on 24 January 2014, and to share her work. For many years, she has devoted herself to the "Conservation of the Mogao Grottoes".

Professor Fan first briefly introduces the background and value of the Mogao Grottoes in Dunhuang. She states that as an important town on the ancient Silk Road, Dunhuang has a history of more than two-thousand years so far. The Mogao Grottoes in Dunhuang has kept enormous precious documents and works of arts. It was designated as a World Heritage Site by the UNESCO in November, 1987.

Located in the desert, where the climate is dry and there is little rain, the environment of the caves of the Mogao Grottoes is relatively constant. The mineral-derived materials used to create the murals are also relatively stable, and there have been no great wars or upheavals in the area. These factors account for the survival of the Mogao Grottoes. However, the effects of nature and people over time do threaten their future preservation. There was a major disruption in the mid-sixteenth century, when the government of the Ming dynasty built the Jiayu Pass and ordered all citizens living to the west of the pass to move to the other side, which resulted in the departure of the founders of the Mogao Grottoes. Over time, they were gradually forgotten, and endured all kinds of damage, from both natural and human forces. They were in a state of serious neglect when in 1944, 400 years later, a conservation institution was established.

Professor Fan continued by describing four major threats to the Mogao Grottoes. The first is wind and sand erosion. Located on the edge of the Gobi desert, the Mogao Grottoes are constantly bombarded by sandstorms, which results in the weathering of the rocks. Sand blown into the caves may result in abrasions on the paintings. Mildew may affect the murals, caused by water brought into the caves by sand. Removing the large quantity of accumulated sands is also a major challenge. The second threat comes from soluble salt. A plaster layer, mixed with grass and mud, covers the rock surface. The many cracks in this plaster allow water to get beneath the layer and dissolve the salt in the rock, which causes the wall paintings to deteriorate, causing extensive damage. The third threat is from geological upheavals. The rocks of the Mogao Grottoes are mainly sandstone, and cracks are abundant in the structure. There is a risk of the rocks collapsing if there is an earthquake.

The Mogao Grottoes are located in the Gansu Corridor, which is on the edge of an earthquake zone. Reinforcement of the rock structure thus becomes necessary. Flooding is another threat. Seasonal rainstorms cause floods, which can wash away soil, weakening the base of the rocks resulting in their collapse. The last threat comes from visitors. Many people have visited the Mogao Grottoes since they were opened to the public. Most of the caves in the Mogao Grottoes are small, very old and very fragile, and the large number of visitors will disturb the relatively stable environment in the caves, and worsen any existing damage.

The conservation of the Mogao Grottoes is very complicated. Smaller artefacts such as bronze items can be moved and their environments controlled. As single, standalone pieces, any damage is more straightforward to repair, and the preservation works is therefore less complicated. The larger, fixed relics however cannot be moved out of the uncontrollable environment. The rocks and caves have usually gone through numerous reconstructions and are made from more complex materials, resulting in more complex damage. This leads to great challenges for conservation. The Mogao Grottoes went through constant reconstructions over a period of a thousand years, and were then abandoned for over four hundred years. The various changes the grottoes have been subjected to have led to very complex damage. The history and culture of the Mogao Grottoes are inextricably linked to the surrounding cultural and natural environment: the temples, towers, original oases and the Gobi Desert. Because of this, and because of their remarkable value, Professor Fan stated that the Mogao Grottoes need to be properly utilised and publicised, as well as conserved. Besides technologies, various management policies such as enactment of laws and regulations are also essential for the conservation of the Mogao Grottoes.

In 1944, the National Research Institute on Dunhuang Art was established by the national government. It was renamed the Research Institute on Cultural Relics of Dunhuang in 1950, and further broadened to become the present Dunhuang Academy in 1984. The conservation and management of the Mogao Grottoes has been overseen by several generations. Professor Fan reviewed the history of three main stages:

1. 1944-1949, the period of the National Research Institute on Dunhuang Art. The first director of the National Research Institute on Dunhuang Art was the renowned painter Chang Shuhong. Leading a group of specialists, Chang and his staff cleared the sand that had accumulated inside the caves over the past several hundred years, removed the earth beds and clay ovens constructed by people who lived inside the caves, repaired caves doors and built a wall around the Mogao Grottoes to prevent further damage from blowing sands and trespassers. They copied the murals, numbered the caves, organised exhibitions and carried out other difficult, but pioneering, work.
2. 1950-1966, the period of the Research Institute on Cultural Relics of Dunhuang. Over this time, Chang Shuhong recruited more staff to investigate the environmental mechanisms responsible for the damage to the Mogao Grottoes and carried out conservation works to save some of the relics, which included restoring the statues to their original positions, using new techniques and materials to deal with the problem of soluble salt, and so on. Premier Zhou Enlai approved funding of more than one million RMB to reinforce the rock structure of the Mogao Grottoes. Able to resist a magnitude 7 earthquake, this reinforcement project is essential to the conservation of the Mogao Grottoes.
3. 1980-present, the period of the Dunhuang Academy. During the Cultural Revolution, the conservation of the Mogao Grottoes almost came to a halt. Fortunately none of the relics were damaged. During the period of reform in China, the Dunhuang Academy continued to collaborate with other domestic and foreign institutions, offer training and exploring new scientific research and management methods. The conservation of the Mogao Grottoes entered a new scientific stage.

Professor Fan introduced this stage of the new era from three perspectives:

i. Legislation

The conservation of the Mogao Grottoes follows both the relevant laws and regulations passed by UNESCO and the Chinese government's laws on relic preservation. The conservation work must also abide by strict rules. From 1998 to 2004, four institutes from three countries; the Dunhuang Academy, the Getty Conservation Institute of the USA, the Australian Heritage Council and the Research Institute of Architecture History of the China Architecture Design and Research Group, worked together to devise a twenty-year plan for the conservation of the Mogao Grottoes, from 2006 to 2025. Based on relevant laws and regulations, this plan is enacted by the government and is the foundation for the conservation efforts concerning the Grottoes.



ii. Conservation of the Cliffs

Works on this aspect include injecting grouting material to restore and consolidate the cliff surface, extending the height of the passageway to ensure the safety of visitors and collaborating with foreign specialists to repair murals. Professor Fan was particularly concerned with how the project deals with the threat of sand. The comprehensive approach, using grass grids, shrub belts, *sand* barriers and stones (to compact the sand), has reduced the amount of sand blown into the Mogao Grottoes by 75%.

iii. Prevention and Monitoring

To deal with the many long-term factors affecting the conservation of the Mogao Grottoes, Professor Fan explained how they need to continually monitor various threats, to prevent future damage. For example, to deal with the problem of increasing visitor numbers, they carried out a project to research “The Influence of Visitor Load to the Mogao Grottoes,” to calculate the optimum number of visitors per day and the tolerances of the micro-environment of the caves, so the caves can be safely opened to the public and the cultural experience can be fully enjoyed. Preventative conservation of the Mogao Grottoes also includes storing digital images of the relics as a permanent record, introducing an online booking system for visitors, establishing special routes during peak seasons and opening a visitor centre to alleviate visitor pressure, maintaining international collaborations and skill training.

Professor Fan concluded by saying that although the conservation and management of the Mogao Grottoes has reached a new level, due to the continuous efforts over the past years, the work will never come to an end, while the Mogao Grottoes still exist. She points out that in the future, they will face many new problems. Active prevention should continue and increase, to maintain a balance between preservation and public viewing, to continue training and to collaborate with domestic and international institutions.

2014 ICS Luncheon II

The Origin of Blue and White Porcelain in the Yuan Dynasty



James C.Y. Watt
Institute of Chinese Studies

A graduate from Oxford University, Professor Watt has much curatorial experience and extensive knowledge of Chinese and Asian art. He has organised a number of celebrated exhibitions and published a large number of works concerning Chinese art. Professor Watt is currently the J.S. Lee Professor of Chinese Culture at the Institute of Chinese Studies.

During the luncheon talk, Professor Watt illustrated the origin and the decorative features of blue and white porcelain from the Yuan dynasty, referring to pictures of specific works of art. Using the origin of blue and white porcelain as an example, he explained how the formation of the art of the Yuan dynasty occurred towards the end of Yuan rule, and how it resulted from the reunification of China into a single country.

Renditions Distinguished Lecture Series on Literary Translation

*Author and Translator: A Mutually Rewarding
yet Uneasy and Sometimes Fragile Relationship*

Speaker: *Prof. Howard Goldblatt*

Moderator: *Prof. Theodore Huterea*

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Research Centre for Translation

The Renditions Distinguished Lecture Series on Literary Translation was established by the Research Centre for Translation of the Institute of Chinese Studies, The Chinese University of Hong Kong in 2013, in celebration of the fortieth anniversary of *Renditions*, the world-renowned journal of Chinese literature in English. It is an annual event, where to invite key figures in literary translation to talk about their experiences in the field. The two inaugural lectures were held on 2 November and 7 December 2013 by Professor Howard Goldblatt and Professor David Pollard respectively.

The first lecture, “Author and Translator: A Mutually Rewarding yet Uneasy and Sometimes Fragile Relationship”, was given by Professor Howard Goldblatt, the foremost translator of modern and contemporary Chinese fiction. He spoke about how he entered the field of translation, his views on translation theories, the issue of being “faithful” and of domestication and foreignisation, his views on translating into non-mother-tongue languages, the past, present and future of literary translation and the relationship between author, translator and editor. The lecture was exceptionally illuminating. Best known as the English translator of the Nobel Laureate Mo Yan, Professor Goldblatt talked about his interesting experiences working with this literary giant, and offered young translators a unique insight into the world of literary translation.

The second of the inaugural lectures, “From Sinology to Translation and Back Again”, was given by Professor David Pollard, a leading translator of Chinese classical and modern prose. Professor Pollard, now retired, was Professor of Chinese at SOAS, University of London, and later Professor of Translation at The Chinese University of Hong Kong. His rich experience in both sinology and translation studies enabled him to link these fields, and through the story of his long career, the audience was able to gain insights into the beginnings, changes and developments of both fields and how they have influenced each other. Professor Pollard also shared his views of and experiences in literary translation, explaining that the



aim of translation and the motivation for many translators is to eliminate language barriers and to share positive cultural characteristics with the rest of humanity.

The success of the Renditions Distinguished Lecture Series on Literary Translation lies in the fact that it allows translators and those interested in the practice to reflect, in a very casual and comfortable setting, on issues and experiences they have common, or that they can learn from. Literary translation is a lonely art that requires each person to discover and perfect their own interest, ability, style and method. It is extremely beneficial for any translator to have the opportunity to find out how others have succeeded before them. The RCT hopes that the annual lecture series will provide motivation and inspiration for many.

For those who missed the lectures, videos of both have been uploaded to <http://www.cuhk.edu.hk/rct/renditions/public%20lectures.html>. Please visit our website to find out the Centre's latest efforts in translating Chinese literature and promoting historical translation studies.

Fai Chun Writing event

To celebrate the Chinese New Year, the Fai Chun Writing event was jointly presented by the Art Museum, the Department of Fine Arts, the Institute of Chinese Studies and the Office of the Arts Administrators on 21 and 22 January 2014.

Over 300 CUHK students and staff joined the Fai Chun Writing to get blessings for the year ahead. The event did not only light up festive atmosphere in CUHK, but also provided a great opportunity for international students to learn about Chinese traditions and cultures.

Please click [here](#) to view the Art Museum's Facebook Page and enjoy the lovely moments of the event.



Exhibition : “Notable Horses in Chinese Culture: Celebrating the Year of the Horse” – Art Museum

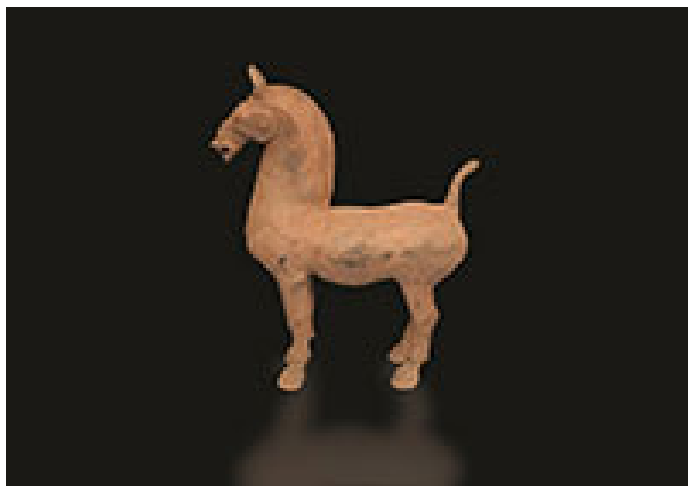
At the beginning of the year of horse, the Art Museum and the Department of Chinese Language and Literature jointly present the exhibition “Notable Horses in Chinese Culture: Celebrating the Year of the Horse” from 28 January to 16 March 2014.

In Chinese culture the horse is the most highly prized of all domesticated animals, followed by the cow, sheep, chicken, dog, and pig. Horses have been significant in the lives of humans since ancient times. For thousands of years horses have been the subjects of poetry, painting, handicrafts, and other art forms, many of which are as appealing and inspiring to us as they were to our ancestors.

2014 is the year of the Horse, according to the Chinese zodiac. The Art Museum and the Department of Chinese Language and Literature jointly present the exhibition “Notable Horses in Chinese Culture: Celebrating the Year of the Horse”. This special exhibition includes artefacts from the time of the Han dynasty to present-day China, vividly illustrates the many representations of horses in Chinese art and literature. Selected highlights are as follows:



Painted pottery horse with rider
Han (206BCE-220CE)
Collection of Art Museum,
Gift of Friends of the Art Museum



Grey pottery horse
Eastern Han, 2nd century
Collection of Art Museum,
Gift of Dr. T. T. Tsui



Bronze horse head
Eastern Han, 2nd century
Cheng Xun Tang Collection



Saddled horse with three-colour glaze
Tang, First half, 8th century
Mr. Frank K. L. Wu Collection



Snuff bottle painted in famille-rose enamels with Mu Wang's eight horses
Qing, Daoguang (1821-1850)
Huaihaitang Collection



Anonymous
One hundred horses
Qing, 19th century
Collection of Art Museum,
Gift of Peter Chow

Linguistic Seminar by Professor John Whitman – T.T. Ng Chinese Language Research Centre

Professor John Whitman of the National Institute for Japanese Language and Linguistics (NINJAL) and Cornell University was invited to the Centre to give talk on 13 February 2014.

Professor John Whitman of the National Institute for Japanese Language and Linguistics (NINJAL) and Cornell University was invited to the Centre to give talk on “The Prehead Relative Clause Problem: Noun Modification and Noun Complementation in Northeast Asia”. For details of the talk, please visit the website: <http://www.cuhk.edu.hk/ics/clrc/>.



Workshop on the Syntax of Topics – T.T. Ng Chinese Language Research Centre

The Workshop on the Syntax of Topics organized by T.T. Ng Chinese Language Research Centre of the Institute of Chinese Studies and sponsored by the United College was held on 14 February 2014.

The Workshop on the Syntax of Topics organised by the T.T. Ng Chinese Language Research Centre of the Institute of Chinese Studies and sponsored by the United College was held on 14 February 2014. The workshop focused on topics in natural languages using a comparative approach. Three speakers were invited, Professor C.T. James Huang (Harvard University), Professor Wei-Tien Dylan Tsai (National Tsing Hua University) and Professor John Whitman (The National Institute for Japanese Language and Linguistics and Cornell University). For details of the workshop, please visit the website: <http://www.cuhk.edu.hk/ics/clrc/topics/>.



Linguistic Seminar by Professor Wei-Tien Tsai – T.T. Ng Chinese Language Research Centre

Professor Wei-tien Tsai of the National Tsing Hua University was invited to T.T. Ng Chinese Language Research Centre (CLRC) to give a talk on “An Unselective Binding Account of Universal Quantification in Chinese”

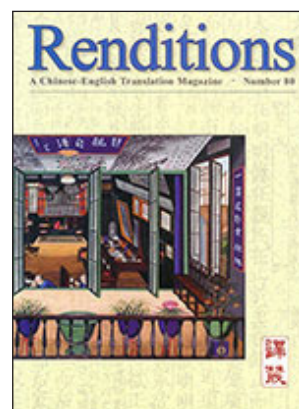
Professor Wei-tien Tsai of the National Tsing Hua University was invited to T.T. Ng Chinese Language Research Centre (CLRC) to give a talk on “An Unselective Binding Account of Universal Quantification in Chinese”. For details of the talk, please visit the website: <http://www.cuhk.edu.hk/ics/clrc/>. Professor Tsai’s visit was partially funded by the Scholarly Exchange Scheme of the Institute of Chinese Studies.

Journal of Chinese Studies, No. 58

Eleven articles, one review article, and ten book reviews were published in the *Journal of Chinese Studies* No. 58, appearing in January 2014. The Journal, published twice a year by the Institute, is distributed by the Chinese University Press. To place order, please click [here](#).

**Renditions No. 80 (Autumn 2013), Research Centre for Translation**

This issue again compiles writings in various genres and from different periods of Chinese history. We are both delighted and honoured to begin it with the late Professor D. C. Lau's translation of the 'Advanced School of Learning' (Daxue), that foundational Confucian text offering sage advice on self-cultivation, which was a moral guide in China for many hundreds of years. Other highlights are a Song dynasty tale of elopement and the resulting court case, and seventeenth century critic Jin Shengtan's insightful commentary on the *Shuihu zhuan*. Also included are 'The History of Humanity', an important 1907 essay by Lu Xun, a thought-provoking exploration on the differences between Chinese literature and civilization and the Western institutions by the controversial writer and critic Hu Lancheng, followed by ten contemporary poems by Chien Chengchen, and a short story from 1930s Shanghai by the 'new sensationalist' Mu Shiying.



For details, please visit [Research Centre for Translation](#).

Studies in Translation History, Research Centre for Translation

Studies in Translation History (Fanyishi yanjiu) (2013), a journal of the Research Centre for Translation, the Chinese University of Hong Kong, published and distributed by Fudan University Press, is now available for order. It is a collection of 11 articles priced at HK\$60, inclusive of local postage. For overseas orders, it is US\$8 (inclusive of surface postage), plus US\$4 for international air freight.

For details, please contact [Research Centre for Translation](#).



Newsletter of Chinese Language (Volume 93 No. 1), T.T. Ng Chinese Language Research Centre

Newsletter of Chinese Language (Volume 93 No. 1) released in January 2014. The issue includes four articles:

1. Kwan-Hin Cheung: The Splendour of Jyutping Resources on the Web
2. Shin Kataoka: Finding Order in Disorder: An Investigation into the Hong Kong Government Cantonese Romanization
3. Siu-Pong Cheng: The Government Romanization of Cantonese in Hong Kong and Macao
4. Che-Ying Kwan: The Enigma of the Chinese Language Teaching (Non-Chinese Speaking Students) in Hong Kong

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



A Glossary of the Lüshi Chunqiu, A Glossary of the Han Feizi, D.C. Lau Research Centre for Chinese Ancient Text

The thirtieth and thirty-first titles of The CHANT Series, *A Glossary of the Lüshi Chunqiu* and *A Glossary of the Han Feizi*, were published by the Chinese University Press in December 2013 and January 2014, respectively. The two books made use of the CHANT database and a newly designed computer program to select words from all extant texts, building up specific glossaries for the Lüshi chunqiu and the Han Feizi. The vocabulary first found in the Lüshi chunqiu and the Han Feizi are listed and compiled here for the first time. The books can also provide empirical data regarding the development of the pre-Han and Han lexicons, and broaden the current field of study. To place order, please click [here](#).



Citations of the Shiji Found in the Leishu Compiled in the Tang and Song Dynasties

The 32nd title of The CHANT Series, *Citations of the Shiji Found in the Leishu Compiled in the Tang and Song Dynasties*, was published by the Chinese University Press in December 2013. The book made use of the CHANT database to collect citations of the Shiji found in the Leishu, compiled in the Tang and Song dynasties. The book will enable researchers to study the texts and thoughts of the Shiji in a more efficient manner. To place order, please click [here](#).



Faculty Colloquium talks – Professor John Lagerwey

The Faculty of Arts holds a colloquium series throughout the term, featuring speakers from various departments and units within the Faculty. It aims to facilitate dialogue and collaboration across disciplines.

Professor John Lagerwey is invited to deliver a faculty colloquium talk on “History and Anthropology of Religion in Huizhou”. The event is co-sponsored by the Institute of Chinese Studies.

Date : Friday, 11 April 2014

Time : 4 – 6pm

Venue : Activity Room, Art Museum East Wing, Institute of Chinese Studies

Abstract : Xucun is a village in northern She County, Anhui (ancient Huizhou), that has been dominated by the Xu lineage since the Northern Song. The talk will present a succinct account of its history and customs focused on its chief temples, ancestor halls, and festivals. The earliest god was the earth god, the earliest temple Buddhist. In 1292, a temple to Wang Hua was built, and in 1343 a temple to Xu Yuan and Zhang Xun. Ancestor halls were built throughout the Ming and Qing, and once territorial festivals became increasingly lineage dominated. Throughout, there is one constant: fengshui, particularly as expressed in the gradual construction of three successive shuikou.



For further details of the Colloquium series, please visit: <http://www.arts.cuhk.edu.hk/web/>.

Lecture Series on Modern Chinese Painting – Art Museum

To coincide with the exhibition “Two Masters, Two Generations, and One Vision for Modern Chinese Painting : Paintings by Gao Jianfu (1879-1951) and Lui Shou-kwan (1919-1975) in the Chinese University of Hong Kong and the University of Oxford”, the Art Museum organises a lecture series from February to May 2014. Famous artists and scholars are invited to share with the audience their insights on modern Chinese painting. All are welcome. [Online Registration](#) is now open.

Date : Saturday, 3 May 2014

Time : 2:30 – 4pm

Venue : L1, Institute of Chinese Studies, the Chinese University of Hong Kong

Speaker : Mr. Li Wei-ming

Language: Mandarin



Conference on “Biographies and Database for Modern China : Hong Kong and Shanghai” – Research Centre for Contemporary Chinese Culture

The Research Centre of Contemporary Chinese Culture will co-organise a conference with the History Departments of Fudan University and The Chinese University of Hong Kong a Conference on “Biographies and Database for Modern China : Hong Kong and Shanghai” on the 8-9 May 2014, at the Institute of Chinese Studies. The theme of the conference is the study of leading figures in Shanghai and Hong Kong in Modern China, and the idea of creating a Database (with necessary data organisation) on the biographies of these people. Participants of the Conference include Professor Xiong Yue zhi and Professor Jiang Yihua of Fudan University, Professor Ko-wu Huang and Professor Kuo-hsing Hsieh of Institute of Modern History, Academia Sinica, and Professor Leung Yuen Sang and Professor Cheng Hwei Shing of The Chinese University of Hong Kong.

Young Scholars’ Forum in Chinese Studies – Institute of Chinese Studies

The Institute of Chinese Studies will organise the Young Scholars’ Forum in Chinese Studies. It will be held on 19-20 June 2014, at The Chinese University of Hong Kong. The forum aims to nurture young scholars in Chinese Studies and strengthen the network among young scholars in the field.

30 young scholars from mainland China, Hong Kong, Taiwan and overseas will be invited to present their recent research output on any aspect of Chinese studies, drawing on but not limited to the traditional disciplines of history, literature, religion, art, social sciences, and thought. We encourage young scholars to explore new methodologies, utilize archival materials and recent developments in digital technology, or reconfigure or cross disciplinary boundaries.

For more information, please visit:

http://www.cuhk.edu.hk/ics/general/forum/young_scholars_forum.html



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