

# 中國文化研究所通訊

## ICS BULLETIN

2015 No. 3

### Interview with Professor James C.Y. Watt

Date: June 26, 2015

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

Interviewee: Professor James C.Y. Watt, J.S. Lee Professor of Chinese Culture at the Institute of Chinese Studies, former Brooke Russell Astor Chairman of the Department of Asian Art at the Metropolitan Museum of Art in New York, current Curator Emeritus of the Department of Asian Art

Interviewer: Professor Lai Chi Tim, Director of the Centre for Studies of Daoist Culture, Associate Director of the Institute of Chinese Studies, and Professor at the Department of Cultural and Religious Studies, CUHK

Recorded by: Xu Yanlian, Research Associate, ICS

The Institute of Chinese Studies Bulletin is honoured to interview Professor James C.Y. Watt for a new feature article. During his interview with Professor Lai Chi Tim on June 26, 2015, Professor Watt recalled his ten years of work as the Founding Curator for the (then) Art Gallery of the ICS. He commented on the development of both the Department of Fine Arts and the ICS, and summarised his own research. Edited excerpts from the interview are recorded below.

Professor Watt is a descendent of the famous Ming *i-min* (loyalist) Qu Dajun, whose family is eminent in Guangdong and Hong Kong. Born in Hong Kong, Professor Watt studied at Lai Chack Primary School and the Diocesan Boys' School before he went to King's College, Taunton, Somerset, in England. He later gained admission into Queen's College at Oxford University where he received his M.A. in 1959. He returned to Hong Kong in 1960 as a teaching assistant at the University of Hong Kong, where he studied under Professors Frederick Drake, Lo Hsiang Lin and Jao Tsung-I for four years. From these professors, he gained a solid background in *guoxue* (Chinese classics), Chinese literature, history, and arts. In 1964, he was appointed Assistant Curator of the Hong Kong City Museum and Art Gallery, supervising projects on Chinese relics, calligraphy, painting and archaeology. The Art Gallery of the Chinese University of Hong Kong was founded in 1971 when the Institute of Chinese Studies moved into a new building on the university campus, and Professor Watt took up the position of Founding Curator.



Professor Lai Chi Tim (left) and Professor James C.Y. Watt (right)

According to Professor Watt, to establish an Art Gallery at the ICS was the idea of Dr. Lee Jung Sen, who continued to fully support the Art Gallery throughout its existence. The ICS building features a central courtyard that was designed by the University architect, Szeto Wai, in consultation with I.M. Pei, a good friend of Dr. Lee Jung Sen. Mr. Pei suggested building a traditional Chinese landscape garden structure but with modern architectural materials and techniques, a concept that Szeto Wai integrated into his design. During the opening ceremony of the Art Gallery, the Consul-General of Japan in Hong Kong suggested putting carp in the pond in the middle of the courtyard. One month later, he generally sent over more than a hundred valuable carp, which were later sent to Chung Chi College. These days, carp can be seen throughout the university campus.

Professor Watt recalled that during the early years of the ICS, many distinguished scholars and professors gathered to support its development. The Founding Director, Vice-Chancellor Professor Li Choh-ming, eagerly invited famous professors such as Yan Geng-wang, Chuan Han-sheng, Mou Runsun, Wang Dezhaoh, Chen Ching-ho from New Asia College, and Chou Fa-kaoh from Chung Chi College to work at the ICS. Their offices were all set up in the ICS buildings. As a young man at the time, Professor Watt recalled often consulting with these professors and learning a lot from them. He recounted one particularly interesting story about his friendships with these professors. Professor Chou Fa-kaoh, despite being from Northern China, was passionate about Cantonese cuisine. Professor Mou Runsun,

on the other hand, loved Peking cuisine. The two professors often competed to host meals at different restaurants, and Professor Watt was lucky to be invited by both professors in their food “campaign” and to participate in their academic circle.

Initially, the Art Gallery had practically nothing. Professor Watt proposed to Dr. Lee Jung Sen that the Art Gallery start collecting on two fronts. The first was to form a small collection of representative Chinese art works of different periods for teaching purposes. This would be gradually collected, mainly through donations. The second was the systematic acquisition of specialised works of art for research projects. For this, Professor Watt made a strategic collection plan to focus on rare and valuable collections that the famous international museums had not recognised. He thus suggested the two collection themes of *bei tie* (rubblings of stele inscriptions that are recut in stone or wood), and seals. In addition, when Professor Watt had worked in the Hong Kong City Museum and Art Gallery, he had noticed the late Mr. Jen Yu-wen’s great collection of over a thousand highly valuable Ming, Qing and modern Guangdong paintings and calligraphies. He decided to acquire Mr. Jen Yu-wen’s collection for the Art Gallery.

An early collection of 265 seals was donated to the Art Gallery by Bei Shan Tang in 1971. These seals were mainly from the collection of Hong Kong collector Hu Shaoyun, a large part of which originally belonged to the late Qing collector Duan Fang. It was based on this collection that Professor Watt published *Seals Collected by the Art Gallery of the Chinese University of Hong Kong* in 1980. He also invited Mr. Wong Yan Chung from the Palace Museum to collect and research seals for the Art Gallery. As a result, Mr. Wong Yan Chung published *Seals Collected by the Art Gallery of the Chinese University of Hong Kong-Sequels I, II, III*. With their efforts, the number of seals in the Art Gallery steadily increased and now exceeds a thousand pieces.

During this time, the Art Gallery also acquired a number of rubblings. Professor Watt shared a particular story about Li Yan, the eldest grandson of the Qing official Li Wentian, who was teaching at the Department of Chinese Language and Literature at the time. Li Yan had inherited a Song rubbing of the Huashan Temple Stele from Li Wentian. Only four Song rubblings from the original stele, erected in E. Han (165 A.D.) to commemorate the renovation of the Huashan Temple, are known to exist. The Qing collector Duan Fang attempted to acquire all four and had already managed to secure two of them, but Li Wentian refused to give in and insisted keeping the copy in his family. Through the efforts of Professor Watt, the precious Song rubbing of the Huashan Temple Stele was added to the collection kept by the Art Gallery.

Another core item in the Art Gallery’s collection of rubblings is the Song rubbing of the Lanting Preface. The year 1973 was the twenty seventh *guichou* (癸丑 fiftieth-anniversary) of the *xiuxi* (修禊) ceremony at Lanting. Professor Watt suggested staging an exhibition of the Lanting Preface in celebration. Professor Li Yan participated and provided a lot of helpful advice for the exhibition. At that time, the Art Gallery often staged exhibitions by borrowing related objects from other institutions and private collectors. During the Lanting exhibition, one private collector lent ten kinds of precious Song rubbing of the Lanting Preface bearing seals of You Si, a Prime Minister of the S. Song period, and Zhu Gang, a Ming prince. Impressed by this rare collection, Professor Watt talked to the collector and convinced him to sell the rubblings to the Art Gallery. Again, Bei Shan Tang fully supported the purchase. The Art Gallery has now become the best university museum in China for rubblings and seals. The collection boasts over twenty kinds of Song rubblings alone, and the seal collection amounts to more than a thousand pieces. As these rubblings and seals are closely connected with *jinshi* (bronzes and stones) studies during the Qing dynasty, these collections are very important for academic research.

The late Mr. Jen Yu-wen's collection of Ming, Qing and modern Guangdong paintings and calligraphies is now a major collection of the Art Gallery. Professor Watt had initially planned to collect the paintings and calligraphies for the Hong Kong City Museum and Art Gallery, but he was unable to secure them due to a lack of funding. The paintings and calligraphies had not been preserved well, and Professor Watt assisted Mr. Jen in making a brief catalogue of the collection for future reference and conservation. The impressive collection consisted of more than 1,300 items of paintings and calligraphies dating from the Ming dynasty to the modern period. With generous donations from kind supporters and collectors in Hong Kong, the Art Gallery was honoured to purchase the collection. Professor Watt also hired and trained technical staff to mount and restore the paintings and calligraphies. Forming the core of the paintings and calligraphies of the Art Gallery, the collection also provides a clear direction for research in Guangdong arts for the Art Gallery.

In addition to these three collections, export Chinese ceramics form another significant collection for research in the Art Gallery. Professor Watt was often invited by the National Research Centre of Archaeology in Indonesia to excavate and identify Chinese ceramics found in Indonesia. He also organised exhibitions and international conferences on the topic of export Chinese ceramics. The collection of export Chinese ceramics in the Art Gallery mainly consists of ceramics from South-East Asia and is fairly comprehensive and important for both teaching and research purposes.

Reviewing the first ten years of the Art Gallery, Professor Watt said that the Art Gallery took on the responsibility of promoting research on Chinese culture. The collections of rubbings and seals provide real objects for research on the traditional Chinese subject of *jinshi* studies. The collections of the Art Gallery are also used for teaching. The comprehensive collection of ceramics in the Art Gallery has been successfully incorporated into a course on the history of ceramics in the Department of Fine Arts. The gradually increasing collections of lacquers and jades are also very good teaching resources. From its beginnings as a practically empty shell, the Art Gallery made use of the limited resources in Hong Kong and achieved its goal for the first ten years of establishing a comprehensive and representative collection for valuable academic research, to which Professor Watt made an indispensable contribution. With his keen insight and discerning judgement, Professor Watt helped the Art Gallery to build up a collection of over two thousand items by the time he left office ten years later. Several books on the seals have been published, and an exhibition and conference on Song rubbings will be held in September, 2015. Studies on Guangdong paintings and calligraphies are also now possible.

Professor Watt strategically trained staff for research, restoration and conservation positions. After collecting the late Mr. Jen Yu-wen's work, the Art Gallery received a donation from Bei Shan Tang and with it built an annex across the car park adjoining the ICS as a unit for mounting and restoring paintings and calligraphies. From then, Professor Watt started to train staff in different technical units. Although small, the Art Gallery was well equipped.

Professor Watt reported that the 1960s, when he returned to Hong Kong, was a golden age for archaeological studies. A large number of distinguished scholars gathered in Hong Kong, including Professors Frederick Drake and Jao Tsung-I from the University of Hong Kong, and many great collectors and discerning antique dealers of famous families from Beijing, Shanghai and Guangzhou. Professor Watt said that he learned a lot from them. However, he commented that the environment and rich resources of that golden age are no longer available now, and that it is now far more difficult to attain valuable collections for academic research.

Working at the Art Gallery and the Department of Fine Arts at the same time, Professor Watt reported that communication between the two units was regular and unproblematic. He brought his fine arts students to see the ceramics collections in the Art Gallery to supplement his course on the history of ceramics. He also started the annual

graduation exhibition in the Department of Fine Arts, hosted every year by the Art Gallery. It has become a lasting tradition.

The Department of Fine Arts started as a department in New Asia College, and at the beginning had limited resources. With only several local artists to teach painting skills, the department was not initially able to offer formal courses on art history, and so it was not strictly a university discipline. Later on, Professor Kao May-ching returned to the university and started courses in art history, and the department began to gradually develop. Professor Watt insisted that the department set up a balanced and comprehensive programme of both art history and studio practice. The academic staff in the department was mostly local. The teachers of art history were mostly local students who had returned from overseas studies. The teachers of artistic practices were local artists. When Dr. Jao Tsung-I, an erudite master of Chinese studies, was invited to be Honorary Professor and to participate in the teaching of postgraduate students, the department set up its first postgraduate programme, an M. Phil. in the History of Chinese Art. Professor Watt is very glad to see that with difficult but steady growth, the department has formally become a well-established university department that clearly differentiates art history and studio practice.

Professor Watt summarised his own research as taking place over two phases in Hong Kong and the United States. When he was in Hong Kong, he did his utmost to make use of the local resources that were available. In addition to learning from senior distinguished scholars, he communicated with collectors in the Min Chiu Society. On the invitation of Mr. Hu Huichun and Dr. Lee Jung Sen who founded the Society, Professor Watt became a member. The Society consisted of thirty great collectors from Shanghai, Guangzhou and Hong Kong. Professor Watt benefitted greatly from his association with them.

Professor Watt was invited by the National Research Centre of Archaeology in Indonesia every summer to identify Chinese ceramics excavated in Indonesia. It was at this time that he started to collect ceramics for the Art Gallery and carry out his own research on export ceramics. He had always had a keen interest in archaeology. In 1968, he was invited to attend an international conference on export ceramics in Manila where he met many important scholars in the field, including the famous Japanese scholar Professor Mikami Tsugio. With Professor Tsugio's help, Professor Watt continued to carry out a lot of important research projects after their introduction. Ten years later, Professor Watt organised a second international conference on export ceramics at the Art Gallery. He kept close and friendly contact with archaeological scholars and organisations in South-East Asia, including with The National Research Centre of Archaeology in Indonesia, the National Museum of the Philippines, and related organisations in Thailand.

Professor Watt also studied jade. He learned from the collectors of the Min Chiu Society that Chinese jade was best during the Three Dynasties (the Xia Dynasty, the Shang Dynasty, and the Zhou Dynasty) and Han China, and other jade was not worth studying. However, Professor Watt found that the jade of the Three Dynasties and Han China were very rare in Hong Kong, while the jade of later periods was more common. He thus became interested in Chinese jade after the Han dynasty, and went on to conduct further research in this area. He later organised an exhibition on "Chinese Jade from Han to Ch'ing" and published the corresponding academic catalogue *Chinese Jade from Han to Ch'ing*, filling a gap in contemporary studies on Chinese jade.

After he left Hong Kong, Professor Watt worked at the Department of Asiatic Art at the Museum of Fine Arts in Boston, which has the largest collection of Asiatic arts in the West. He spent several years rearranging the twenty-six exhibition halls on Asiatic arts, and established the first South Korea Artistic Hall in Boston. He left Boston in 1985 and joined the Metropolitan Museum of Art in New York as Senior Advisor for Chinese Arts. He was later

appointed Brooke Russell Astor Senior Curator and Brooke Russell Astor Chairman of the Department of Asian Art. Professor Watt had a talent for discovering valuable collections that had not been previously noticed. He collected great amounts of Yuan textiles for the Metropolitan Museum of Art and organised the grand exhibition “When Silk was Gold”. Such a display had never been seen before, and a catalogue was subsequently published. Professor Watt also organised two impressive exhibitions on “East Asian Lacquer: The Florence and Herbert Irving Collection”, and “The World of Khubilai Khan: Chinese Art in the Yuan Dynasty”. The most influential was the 2004 exhibition “China: Dawn of a Golden Age, 200–750 A.D.”, which was unprecedented in its theme, exhibits, research and academic originality. Professor Watt reported that during this golden age of development the Metropolitan Museum of Art had ample funds, providing him with great opportunities and support for his career. Now reviewing his academic life, Professor Watt modestly attributes his successes to his fortunes in finding good opportunities and great friends.

At the end of the interview, Professor Watt expressed his expectations of the future development of the ICS. He recalled that during the early years, the ICS received strong support from Vice-Chancellor Professor Li Choh-ming and many senior scholars who formed a closely-connected academic unit to promote Chinese studies. Professor Li Choh-ming would always listen patiently to proposals and suggestions from different research centres and would provide solid support. Professor Watt pointed out that many professors in the ICS nowadays have to hold several positions at the same time, making it difficult to fully focus their responsibilities on the ICS. He considers this to be one of the major current problems for the ICS. He hopes that today’s academics will present themselves to the international world while bearing their own country in mind. The ICS must make full use of the available resources in Hong Kong and adopt the important mission of reviving Chinese culture.

## Lee Hysan Visiting Scholar Scheme, Universities Service Centre for China Studies

The Universities Service Centre for China Studies (USC) has admitted 33 scholars to the Lee Hysan Visiting Scholar Scheme and provided grants for them to conduct research. They include 8 international scholars and 25 scholars from mainland China. All visiting scholars have been invited to give seminars or talks during their stay. For the latest information, please visit the [USC](#) website.

## Results for the Seventeenth Stephen C. Soong Translation Studies Memorial Awards (2014–2015)

After two rounds of careful screening, our adjudicators, Professors Chu Chi Yu, Theodore Hutters and Lawrence Wang-chi Wong, have selected the Special Mention from among the 58 outstanding entries submitted this year:

### **Stephen C. Soong Translation Studies Memorial Awards (2014–2015) Special Mention**

Siu Sai-yau (School of Chinese, University of Hong Kong)

“A Study of the Royal Buddhist Translation Team in the Northern Liang Dynasty”, *Studies of Translation and Interpretation*, vol. 17 (2014), pp. 127–160.

There are no winners for the standard awards this year.

## Conference on Labour, Mobility and Development in the Pearl River Delta and Beyond, Universities Service Centre for China Studies

This conference was held on 6–7 June 2015. It was jointly organised by the Pearl River Delta Social Research Centre, Department of Sociology, Chinese University of Hong Kong (CUHK), the Department of Sociology, Sun Yat-Sen University and the Universities Service Centre for China Studies (USC), CUHK.

The conference aimed to provide a platform for Hong Kong, mainland and international scholars to discuss and share theories regarding the recent changes in the Pearl River Delta area and broader China, to exchange knowledge and interdisciplinary research on China studies, and to explore opportunities for academic collaboration between Hong Kong and mainland researchers and institutions.

Seventeen scholars from various institutions were invited to the conference (two from overseas, six from mainland China and nine from Hong Kong). It attracted over a hundred participants and 40 papers were presented.





## Film Screening, Universities Service Centre for China Studies

The film screening, 「中國獨立紀錄片夏季展映之『飛越瘋人院』系列」, was a 3-day project held on 18 July, 25 July and 1 August in collaboration with the Universities Service Centre for China Studies (USC), the Chinese Independent Documentary Lab (中國獨立紀錄片研究會) and the Hong Kong Academy for Performing Arts 《瘋愛》. It was first screened on 18 July, followed by a discussion led by Ms Zeng Jinyan (曾金燕), the founder of the Chinese Independent Documentary Lab. 《上訪》 (the director's version) was screened on 25 July. This was its first public screening and it was followed by Director Zhao Liang (趙亮)'s Q&A session. The above events were held at Yasumoto International Academic Park LT5 on the Chinese University of Hong Kong (CUHK) campus. 《折騰》 was screened on 1 August at the Hong Kong Academy for Performing Arts, followed by a discussion led by culture critic Jia Jia (賈葭). All three events were open to the public and attracted an audience of over 150, including undergraduates, postgraduates, scholars and fans of documentaries.



**Inter-Regional Forum on Dialectal Grammar,  
T.T. Ng Chinese Language Research Centre**

The First Inter-Regional Forum (IRF) on Dialectal Grammar organised by the T.T. Ng Chinese Language Research Centre was held on 26 June 2015. The forum served as a platform to foster research on dialectal grammar using a comparative approach, focusing on Yue and other Chinese dialects, to promote inter-regional studies and to strengthen intellectual exchange and dialogue among researchers from different regions. For details of the forum, please visit <http://www.cuhk.edu.hk/ics/clrc/irf/>.

## The Fourth Summer School on Chinese Translation History, Research Centre for Translation

The Fourth Summer School on Chinese Translation History, organised by the Research Centre for Translation in collaboration with the School of Foreign Studies of Hunan University of Science and Technology, was held between 29 June and 4 July 2015 in Xiangtan, Hunan.

The event was a tremendous success, attracting over 40 participants from China, Hong Kong, Taiwan and Japan. Held over 1 week, the programme for the Summer School included 5 intensive lectures on key topics in the discipline of translation delivered by Professors Huang Ko-wu, Theodore Hutters, Shen Guowei, Lawrence Wang-chi Wong and Zou Zhenhuan. Workshops and discussions among participants then followed.



## Special programmes for the exhibition “The art and culture of Yixing Zisha stoneware”, Art Museum

Sponsored by the Bei Shan Tang Foundation and the K.S. Lo Foundation, the Art Museum organised a variety of activities from July to August to complement the exhibition “The art and culture of Yixing Zisha stoneware”.

### Zisha Pottery workshop

A 3-day workshop was held on 13 June, 27 June and 4 July 2015. Under the guidance of local artists Aiden Wong and Fiona Wong, 12 participants learned how to make teapots by using red clay. Owing to the overwhelming response, the Art Museum re-ran the workshop in August 2015.



### Lunchtime tea appreciation with live music

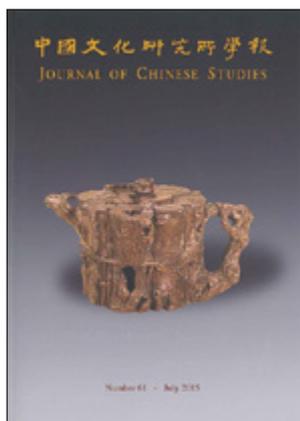
From June to September, the Art Museum organised a “Lunchtime tea appreciation with live music” on Wednesdays and Fridays. Participants enjoyed the melodic *guqin* performance and tasted different kinds of Chinese tea. The event attracted numerous staff members to join and relax during their lunch breaks.



### The little potter: a parent-child pottery workshop

To promote Chinese art, the Art Museum has organised regular parent-child activities during the summer vacation. This year's theme is “Chinese tea and pottery” and the 4-day workshop includes a visit to the Museum, story-telling, games, brewing tea and making pottery. It is a fascinating opportunity for participants to learn about the traditional culture of Chinese tea as well as pottery techniques. When the workshop ends, there will be a parent-child art exhibition featuring the work made by the participants.





### *Journal of Chinese Studies, Institute of Chinese Studies*

Number 61 (July 2015) of the *Journal of Chinese Studies* is published. It contains 10 articles and 13 contributions in the Book Review section.

#### Articles

1. Shi Yang, "A Preliminary Study of the Transition of the Forms of Financial Penalty in Ancient China: Focusing on the Period from the Late Warring States to the Early Han".
2. Yi-Fei You, "The Dongting Commandery in Liye Qin Bamboo Manuscripts: A Study of One Instance of the Commandery and County Institution of Early China".
3. Ho Koon Wan, "A Study of the Life and Career of Yan Chenghan, a Senior Eunuch of the Northern Song Dynasty".
4. Leung Wai Kei, "Lü Yihao's Character and His Early Experiences in the Southern Song Dynasty".
5. Lin Yan, "The Significance to Chinese Literary History of the Existence and Abolishment of the Civil Service Examination in the Late Song and Early Yuan: An Investigation Focusing on the Changes of Poetic Circles".
6. Zhang Yi, "A Study of a Rare Genealogy *Wangshi yuanyuanlu* in the Yuan Dynasty".
7. Kwok Ka Fai, "The *Da Ming Taizu huangdi yuzhiji*: An Overlooked Collection of the Original Works of Ming Taizu".
8. Huang Zhuangzhao, "Guan Yu's Ancestors and Descendants: A Case Study of the Changping Guandi Temple in Shanxi Province".
9. Cheng Honglei, "From 'Patriarchal Society' to 'Militant Society': Yan Fu's Translated Social Stage Theory in Modern Chinese Intellectual History".
10. Connie Ho-yee Kwong, "Russian-Soviet Literature, Francophone Lefists, and Chinese Modernists: Translating and Transmitting Benjamin Goriély's *Les Poètes dans la révolution russe*".

#### Book Reviews

1. Paul R. Katz, *Gendering Chinese Religion: Subject, Identity, and Body*. Edited by Jinhua Jia, Xiaofei Kang, and Ping Yao.
2. Allan H. Barr, *Real Life in China at the Height of Empire: Revealed by the Ghosts of Ji Xiaolan*. Edited and translated by David E. Pollard.
3. Robert E. Harrist, Jr., *The Landscape Painting of China: Musings of a Journeyman*. By Harrie A. Vanderstappen.
4. Michael Lackner, *Reconstructing the Confucian Dao: Zhu Xi's Appropriation of Zhou Dunyi*. By Joseph A. Adler.
5. Miranda Brown, *Public Memory in Early China*. By K. E. Brashier.
6. Ho Hon Wai, *Civil Examinations and Meritocracy in Late Imperial China*. By Benjamin A. Elman.
7. Tze-ki Hon, *Chinese Encyclopaedias of New Global Knowledge (1870–1930): Changing Ways of Thought*. Edited by Milena Doleželová-Velingerová and Rudolf G. Wagner

8. T. H. Barrett, *The Body Incantatory: Spells and the Ritual Imagination in Medieval Chinese Buddhism*. By Paul Copp.
9. Lothar von Falkenhausen, *Savage Exchange: Han Imperialism, Chinese Literary Style, and the Economic Imagination*. By Tamara T. Chin.
10. Michael Slote, *Moral Cultivation and Confucian Character: Engaging Joel J. Kupperman*. Edited by Chenyang Li and Peimin Ni.
11. Franciscus Verellen, *Spells, Images, and Mandalas: Tracing the Evolution of Esoteric Buddhist Rituals*. By Koichi Shinohara.
12. Johannes L. Kurz, *From Warhorses to Ploughshares: The Later Tang Reign of Emperor Mingzong*. By Richard L. Davis.
13. Jonathan Karam Skaff, *The Destruction of the Medieval Chinese Aristocracy*. By Nicolas Tackett.

For details, please visit the [Journal of Chinese Studies](http://www.jcs.cuhk.edu.hk) website.



*Newsletter of Chinese Language*, T.T. Ng Chinese Language Research Centre

Volume 94(2) of the *Newsletter of Chinese Language* is released. There are five articles in this issue:

1. Man-Ching Chiang, “Some characteristics of ‘Hou’ in Cantonese”.
2. Wing-Man Wong, “The multiplicity of the discontinuous construction in Cantonese: Evidence from *can1*”.
3. Hung-Kai Lee, “Tracing the origin of new words: A discussion on ‘Fanding’”.
4. Kam-Tin Yip, “Discussing two flaws in basic annal of Hsiang Yu translated by Nienhauser”.
5. Che-Ying Kwan, “Discourse analysis in the classroom of Chinese as a second language”.

PDFs of these articles can be downloaded free from the [Language Research Centre](http://www.lrc.cuhk.edu.hk).



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

Issue 150 (August 2015) of *Twenty-First Century Bimonthly* is published. The topic for the current *Twenty-First Century Review* is “New China on migrant workers,” in which Wang Jian-hua, Zheng Guang-huai, Meng Quan and Shen Yuan contribute their article “Between institutionalization and radicalization: The rising unionization of the new generation of migrant workers in China”.

Five research articles are also published:

1. Qin Hui, “Revisiting nationalism in the new culture movement: The centennial of new culture movement (Part I)”.
2. Wang Li-jian, “‘Republican literature’ versus ‘Chinese modern literature?’ – Review on the controversies in the cross-strait academic circles”.

3. Lo Man-chi, "Nationality, history, and subjectivity: On Takeuchi Yoshimi's research of modern Chinese literature".
4. Xie Yi-feng, "'Buddhism first' or 'Daoism first': The order transformation of Buddhism and Daoism in the painting catalogues and reviews in the Song dynasty".
5. Xu Feng, "Justice prior to desert? – On John Rawls' 'Anti-desert' argument".

For issue content, please visit the [Twenty-First Century Bimonthly](#) website.

### Other articles for publication

#### Chi Jo-hsin, Art Museum

1. 〈社會生活史與鑑玉：以玉駱駝與哪吒降龍珮為例〉，《喜聞過齋圖錄》（書名暫訂），香港：中大文物館，2015年8月。
2. 〈《寧壽續鑑》與《西清續譜》——乾隆皇帝的文化未竟之業〉，《故宮學刊》，第13輯（2015），pp. 323–339。

#### Ho Pik Ki, Art Museum

1. 〈北山十寶之六：唐顏真卿大字麻姑仙壇記（何紹基舊藏本）〉，《書法叢刊》（北京：文物出版社），2015年9月。
2. 策劃「北山汲古：碑帖銘刻拓本」專輯，《書法叢刊》（北京：文物出版社），2015年9月。
3. 〈二十世紀中大的一日〉，樊善標、陳燕遐、馬輝洪主編：《二十世紀中大的一日》（香港：香港中文大學香港文學研究中心，2015），pp. 57–58。

#### Liu Yan, Art Museum

1. "Illuminating Han society, recent archaeological discoveries in the mid-Yangzi region", in *Interdisciplinary in Archaeology*, Oxford: British Archaeological Report, forthcoming, 2015.
2. Yan Liu and Jing Zhang (Chinese translation, Jessica Rawson), "Ordering the exotic: Ritual practices in the Late Western and Early Eastern Zhou", *Early China*, vol. 2, Beijing, Wenwu Chubanshe, forthcoming, 2015.

## ■ ICS Luncheons, Institute of Chinese Studies

The Institute of Chinese Studies (ICS) provides a setting for exchanges among scholars in Chinese Studies at the university. The luncheons are therefore planned as monthly informal gatherings during termtime. Scholars are invited to give presentations on their recent research interests and future directions in the broad area of Chinese studies.

The luncheons will take place from 12:30 to 2:00 pm in the Activities Room, 2/F Art Museum East Wing, ICS. Details are as follows:

Date	Guest	Topic
Monday, 26 October 2015	Professor Josh Yiu Acting Director, Art Museum	Lui Shou-kwan and modern Chinese painting
Monday, 30 November 2015	Professor Feng Shengli Department of Chinese Language and Literature	To be confirmed

For further details on the luncheons, please visit the [ICS](#) website.



## ■ Public Lecture by CUHK-CCK Foundation Asia-Pacific Centre for Chinese Studies 2015 Visiting Scholar

The CUHK-CCK Foundation Asia-Pacific Centre for Chinese Studies (APC) has invited Professor Shih Chih-yu (石之瑜教授) to be the Visiting Scholar of the APC Visiting Scholar Scheme in the year 2015. A public lecture themed “Cultural Chineseness, Ethnic Chineseness, and Post-Chineseness: The Chinese Studies in Southeast Asia Compared 中華性、華人性、與後華性：比較東南亞的華人與中國研究” will be held on 13 October 2015 (Tuesday), 4:30 – 6:00pm in Activities Room, 2/F, Art Museum East Wing, Institute of Chinese Studies. The lecture will be conducted in English.

Professor Shih Chih-yu is currently teaching international relations theory, anthropology of knowledge, and China studies in the capacity of National Chair and University Chair in the Department of Political Science at National Taiwan University. He is additionally the author of over 60 books, including *Post-international Relationship Reconsidered: The Pre-modern Politics of Gongsun Long* (2015); *Harmonious Intervention: China's Quest for Relational Security* (2014); *Sinicizing International Relations: Self, Civilization and Intellectual Politics in Subaltern East Asia* (2013); *Civilization, Nation and Modernity in East Asia* (2013); *On China By India: From Civilization to Nation State* (2012); *Autonomy, Ethnicity and Poverty in Southwestern China: The State Turned Upside Down* (2007), *Navigating Sovereignty: World Politics Lost in China* (2003). He is also the editor of the journal *Asian Ethnicity* and an editorial board member of a few international and domestic political science as well as China studies journals. His project on the intellectual history of China Studies in Hong Kong belongs to a larger project on Anthropology of Knowledge in the perspective of China studies. For further information about Professor Shih, please visit <http://politics.ntu.edu.tw/RAEC/>.



## ■ The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy Public Lecture, Art Museum (Oct 17, 2015) (Chinese version only)

## ■ The First International Conference on Chinese Translation History, Research Centre for Translation (December 17 – 19, 2015)

This inaugural conference, themed “Translators in the Making of Chinese Translation History” and organised by the Research Centre for Translation, will be held on 17–19 December 2015.



The International Conference on Chinese Translation History series explores Chinese translation history within the wider framework of world civilisation and human thought, and aims to lay groundwork for new models, methods and perspectives in this innovative interdisciplinary branch of learning through detailed case studies. The conference series will be held every 2 years, with a different central theme for each conference, and it welcomes researchers from across the world to participate.

The inaugural conference, “Translators in the Making of Chinese Translation History”, now invites submission of panel abstracts, as well as abstracts for individual papers on translators and related themes. The conference hopes to bring to light the importance of translators in determining the course of Chinese translation history. The following topics will be discussed:

- Translators in the development of Chinese language and literature.
- Translators in the adoption and appropriation of knowledge.
- Translators in cultural exchange between China and the world.
- Translators in the spread and localisation of religions.
- Translators in international conflicts and negotiations.

For further information, please visit the [conference](#) website.

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