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Interview with Professor Joseph M. Chan

The History and Development of the Universities Service Centre for China Studies at CUHK

Date: 9 October 2015

Location: The C-Centre, Centre for Chinese Media and Comparative Communication Research

Interviewee: Professor Joseph M. Chan, Research Professor at the School of Journalism and Communication, Emeritus Professor of Journalism and Communication, and Director of the Universities Service Centre for China Studies (USC), CUHK

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

Recorded by: Xu Yanlian, Research Associate, ICS

The *ICS Bulletin* is honoured to interview Professor Joseph M. Chan for a new feature article. During his interview with Professor Lai Chi Tim on 9 October 2015, Professor Chan recalled the history and development of the Universities Service Centre for China Studies (USC). He talked about the cooperation between the USC and the Institute of Chinese Studies (ICS), and summarised his own research. Edited excerpts from the interview are presented below.

1. The History of the Universities Service Centre for China Studies (USC)

Professor Chan first recalled the history of the USC. Established more than half a century ago, the USC had organised its 50th anniversary international conference not long before this interview took place. The USC was established in 1963 as an independent organisation serving Western academics and budding scholars engaged in the study of contemporary China. During the Cold War, Western scholars could only seek information about contemporary China indirectly via Hong Kong. Through providing services to Western scholars, the USC has accumulated an

extensive and rich collection of research materials on modern-day China. Since becoming part of CUHK in 1988 and being renamed the Universities Service Centre for China Studies (USC) in 1993, it has expanded its services to scholars from Hong Kong and mainland China, as well as international researchers. The USC also organises seminars, public talks, conferences, workshops, training programs and other academic activities to facilitate communication between visiting scholars and the local teachers and students, thereby strengthening the global dialogue among scholars of China studies. The services that USC has rendered to the community of China scholars over all these years have earned it the nickname as the Mecca of China studies.

The USC prides itself on one of the most extensive and accessible collections of material on contemporary China. It is a complete collection with special features. Highlights include 1) provincial and national newspapers, periodicals and various other materials published by academic organisations and government departments from the early 1950s; 2) complete runs of regional and statistical yearbooks; and 3) a large collection of provincial, city, county and village annals, including volumes on special topics such as land, food, finance, tax, education and irrigation. In addition, it holds a famous collection of material on previous political movements in China, such as the Land Reform, the Three-anti and Five-anti movements, the Anti-rightist movement, the Great Leap Forward, and the Cultural Revolution. Original material related to these political movements are collected from all over the world and digitalised for preservation. Based on its existing collections, the USC has built the Barometer on China's Development (BOCD), an electronic GIS database of developments in China. The database serves as a multi-dimensional barometer with which academic researchers and policy analysts from all over the world can carry out large-scale quantitative research and analysis, and monitor China's development. Always aiming to provide services to scholars of China studies, the USC not only collects rich and comprehensive first-hand materials, but also works to digitalise its collections and build up large electronic databases for researchers.

Professor Chan summarised two major functions of the USC. The first function is archival: it provides reference materials such as books and electronic files for scholars of China studies. Its second major function is providing a platform from which scholars can gather and communicate. This is the connecting function.

2. Graduate Seminar on China (GSOC)

Since 2004, the USC has organised the Graduate Seminar on China (GSOC) each January (co-organising with the CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies since 2007). Applicants are invited to present papers and join discussions. They also receive assistance to stay at the Centre before and/or after the seminar to conduct research. Senior scholars are invited to be keynote speakers and share their research outcomes and comments. The GSOC promotes research on contemporary China, encourages exchange among Chinese and young overseas scholars in the field and enhances the capabilities and broadens the horizons of PhD students in contemporary China studies. The twelfth GSOC took place from 6 to 9 January 2016 at CUHK. Professor Chan noted that the GSOC has become a renowned international seminar for graduate students in China studies, and many current outstanding scholars in the field were once participants of the seminar.

3. Future Plans and Developments of the USC

Professor Chan said that the USC plans to actively promote studies of oral folk history and Chinese documentaries. Through collecting folk historical materials such as Chinese folk documentaries and unpublished individual memoirs,

the USC hopes to gather scholars in related fields and other enthusiastic people to promote folk history and the Chinese documentary movement, arousing more attention and interest in the topics.

In addition to the archival and connecting functions, the USC plays a role in helping set the research agenda in China studies. As a result of its excellent archives, the USC can put forward particular research issues such as political movements and county development. With strong archival references, the topics raised by the USC can attract scholars from related fields and promote related research. Professor Chan also pointed out that in the future, the USC hopes to help shape the research agenda through conferencing and exchanges. For instance, for the 50th anniversary international conference, the USC proposed the issue of “Ideology, power and transition in China” and invited senior scholars in China studies to join the discussions. Selected papers from the conference will be published as a special issue of *The China Journal*. The USC hopes that through such activities it will strengthen China studies at CUHK and enhance its global influence in the field.

As for future developments, Professor Chan noted that the USC is considering how to improve the way archival documents are kept, and how to make them more accessible to readers. It plans to cooperate with the University library to digitalise the archives. As the library and other departments in CUHK have already established strong collections of books in China studies, the USC can focus on local reports and county chronicles to strengthen its own collection. The Centre will also continue to develop and enrich the BOCD database, which has great potential for China studies in the future. Professor Chan hopes that the USC will retain and enhance the advantages of its extensive collection, and at the same time strengthen the exchange between scholars in China studies through organizing even more seminars, conferences, workshops, and other academic activities.

Professor Chan also hopes that the USC can increase its resources to play a better role in China studies. Currently, academic groups in China studies are quite separate from one another. As one of the most important locations for China studies, and with important cultural and geographical advantages, Hong Kong should take on more responsibility for facilitating improved communication among separate academic groups. To this end, the USC is working to cooperate with other organisations. For example, it recently worked with the French Centre for Research on Contemporary China, a research centre based in Hong Kong that publishes the journal *China Perspectives*, to organise a conference in November 2015. This is a new attempt and the USC hopes to extend the cooperation in the future. The USC also collaborates with other departments of CUHK. Professor Chan noted that group cooperation is relatively stronger in other countries, and we should improve in this respect.

4. The Universities Service Centre for China Studies and the Institute of Chinese Studies

In 2013 the USC officially joined the ICS to seek closer cooperation between research units in China studies at CUHK. Professor Chan pointed out that while research in the USC follows a social science approach, studies in the ICS follow a humanities approach. The social sciences stress objectivity and causality, whereas the humanities focus more on the depth and originality of understanding. However, with more and more cross-over and overlapping developments appearing between the two disciplines, the possibilities for cooperation are increasing. Furthermore, certain issues are common to both disciplines. Studies of contemporary China, for example, can hardly be separated from studies of traditional China, because the continuity of history and culture cannot be ignored. Social science and humanities thus have multiple opportunities for cooperation. However, given the rigid distinctions between modern disciplines, it is still a great challenge to facilitate specific cooperation and useful dialogue. Professor Chan commented that next year will be the 50th anniversary of the Cultural Revolution, and the USC plans to organise a conference

on this topic that will include studies with social science and humanities approaches. However, how to facilitate useful communication between the two disciplines remains a question for us to ponder.

Professor Chan stated that since joining the ICS, the USC is able to extend its vision in humanities studies, and there are more opportunities to cooperate with other research units in China studies and to expand the academic community. For example, the USC can invite humanities scholars to join academic conferences. Professor Chan hopes that the ICS can support the USC to attain more resources and increase its influence in CUHK.

5. Professor Chan's Recent Research

Professor Chan's research interests lie in the intersections between political communication, international communication and journalism studies. He has been studying how the media system has responded to the realignment of political power in Hong Kong during and after the handover period. He is also a researcher of the relationship between social movements and new media, as well as new models of social mobilisation in Hong Kong such as those manifested in the 1 July 2003 protest and the 2015 Occupy Central movement. Professor Chan is also interested in the rise and fall of collective memory. Collective memory usually weakens as time goes by, but the collective memory of the 89 Democracy Movement (the Tiananmen Square protests of 1989, also called the June Fourth Incident), did not weaken much in Hong Kong. Rather, it passed down quite well to the new generation. What accounts for the inter-generational transfer of the collective memory? He said such questions require a sociological answer. Professor Chan also carries out comparative studies of journalists in mainland China, Hong Kong and Taiwan, as well as comparing news reports of the same incident made by different media around the world.

Professor Chan noted that as he mainly studies communication in Chinese societies, his research is related to Chinese culture. Culture is one of the important factors that affect political communication. Professor Chan's research also reflects the intersection of mainland culture and cultures in Hong Kong and Taiwan, as well as how mainland culture changes and develops in Hong Kong and Taiwan in response to their respective environments. In his research, Chinese culture does not refer to traditional Chinese culture and classical texts; rather, it is culture reflected in people's lives and thoughts, such as professional ideas of the news. For Professor Chan, social science studies extend the objects of cultural studies. Culture does not merely refer to classical texts or intellectual culture, but it can be extended to popular culture, community culture and daily life reflected in various aspects of people's social life. These cultures are also valuable for enriching our understanding of Chinese culture and disclosing its multiple layers and rich diversity.

**Congratulations on Acceptance –
Journal of Chinese Studies is accepted into the
2015 THCI Core List!**

2015 THCI Core List:

<http://www.hss.ntu.edu.tw/model.aspx?no=66>

**Hop Wai Short-term Research Grant
(2016–2017)**

The Hop Wai Short-term Research Grant provides support for Bachelor or graduate students and staff at CUHK to carry out further studies related to Chinese culture or the exchange of Chinese and Western cultures at universities outside Hong Kong. Application for the year 2016 – 2017 was due. Result will be announced in [ICS](#) website in late April 2016.

**Young Scholars' Forum in Chinese Studies
2016 will be held on 19–21 May 2016**

The ICS and CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) are co-organising the Third Young Scholars' Forum in Chinese Studies, to be held on 19–21 May 2016. The forum aims to nurture young scholars in Chinese Studies and strengthen the network among young scholars in the field.

Applications have been well received. For the latest information of the forum, please visit: <http://www.cuhk.edu.hk/ics/general/forum/>

**Call for admission:
Chinese Culture Workshop Series by the
Institute of Chinese Studies**

The ICS is honoured to receive general support from the GS Charity Foundation to organise a series of workshops to promote Chinese culture. The Chinese Calligraphy Workshop was successfully held in November 2015. Appreciation of Chinese Painting Workshop and Lecture Series on Qing History will be held in February 2016. Forthcoming workshops include Introduction to Classical Chinese Culture, Kun Opera and Pottery. For the latest information on the workshops, please visit the [ICS](#) website.

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

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

Name	Institution	Period of Stay
Kevin Joseph O'BRIEN	UC–Berkeley	2 to 9 January 2016
Deborah Strong DAVIS	Yale University	2 to 11 January 2016
Sei Jeong Chin	Ewha Womans University	3 to 24 January 2016
孫沛東	復旦大學	3 to 31 January 2016
劉忠波	南開大學文學院	24 January to 24 February 2016
賀照田	中國社會科學院文學研究所	25 January to 24 February 2016
李文子	共識傳媒《領導者》雜誌	1 to 30 March 2016
趙德雷	哈爾濱工程大學	1 March to 1 April 2016

2015 ICS Luncheon IV

Revealing the Secret of Black Tiger: Exquisite Specimens of Rubbings in the Art Museum, CUHK

Ho Pik Ki

Research Associate of the Art Museum, CUHK

Dr. Ho completed her B.A. in Geography at CUHK. She continued to study with Professor Jao Tsung I and Professor Mok Kar-leung, and received her M.Phil. from the Department of Fine Arts at CUHK. In 2011, she completed her Ph.D. in the history of Chinese calligraphy and Intellectual history of China at the Graduate Institute of Art History, National Taiwan University with Professor Fu Shen and Professor Wang Fan-sen. Her dissertation was entitled “A Study of Weng Fanggang: Calligraphic Style and Collection Culture of Stele and Model-letters Rubbings in Qianlong and Jiaqing Periods”. In addition to more than twenty published articles on Chinese calligraphy, paintings and rubbings, Dr. Ho has also participated in studies of Song rubbings of *Chunhua Ge Tie in the Art Museum*, and edited 《祕閣皇風：〈淳化閣帖〉刊刻1010年紀念論文集》 (2003) and *The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy* (2015). She has also curated relevant exhibitions, organized conferences and seminars. She is currently participating in a project on the history of Chinese Precious Ancient Books series organised by the National Library of China, and her new book *The History of Chunhua Ge Tie* 《淳化閣帖史話》 will be published very soon.

At the ICS Luncheon on 21 September 2015, Dr. Ho Pik Ki, Research Associate of the Art Museum, presented her recent research on rubbings and shared with us a forthcoming exhibition (October 2015 to January 2016) “The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy”.

Dr. Ho first explained what “black tiger” refers to in terms of Chinese rubbings. Ink was rubbed or dabbed only on the flat and convex parts of a piece of white paper laid over a sculpted surface of wood, stone or bronze, and other incised parts were left blank, making the original inscriptions or patterns appear on the paper from the contrast of black and white. Rubbings of re-engraved inscriptions are very common and it is very difficult for even collectors or scholars of ancient China to distinguish originals from recut editions. Buyers often run a very high risk when purchasing expensive rubbings. As a result, rubbings are called “black tigers”. Using Yan Zhenqing’s *Magu Xiantan Ji* (《麻姑仙壇記》 *the Record of the Altar of the Goddess Magu*) as an example, Dr. Ho introduced a few strategies to reveal the real face of black tigers, and discussed how to study Chinese rubbings.

Three font sizes (large, medium and small) of *Magu Xiantan Ji* are known to exist. The small font size version was quite popular during the Ming and Qing dynasties, whereas the large font version was more well-known during

the Song dynasty and late Qing. The small font version in the collection of the National Palace Museum, Taipei was regarded as a Tang copy in the imperial catalogue *Shiqu Baoji* (《石渠寶笈》 the Records of Treasure at the Stone Canal), was compared with the large font version of the Art Museum. The Emperor Qianlong highly regarded the so-called “Tang copy”, not only his seals were found on it, according to *Shiqu Baoji*, he copied the small font version for five times. The calligraphy of the rubbing is clear and neat. Comparing the large font version of the Art Museum with other small font versions, Dr. Ho tried



to examine whether both the small and large font versions were original inscriptions of Yan Zhenqing, as assumed by previous scholars.

Dr. Ho pointed out that even though the Art Museum version was not rubbed from the original stele, the inscriptions were written in a classical manner with broad characters and strong strokes. The style was very close to Yan Zhenqing’s calligraphy, and Dr. Ho inferred that it was a refined reduplication of the authentic stele written by Yan and dated not later than the Song dynasty. During the Qing dynasty, the Art Museum version was once in the collection of the famous collector Lu Gong in Suzhou and the renowned calligrapher He Shaoji, whose calligraphy was developed from Yan’s. The significance of the Art Museum version is also revealed by its impact on contemporary calligraphy from the mid-Qing period.

Since the Song dynasty the small font version of *Magu Xiantan Ji* was often considered a genuine copy of Yan Zhenqing’s calligraphy; for example, Ou Yangxiu first suspected its authenticity and later confirmed that it was a true copy. Only a few scholars, including Huang Tingjian, the jinshi (the study of epigraphy) scholar Zhao Mingcheng and a few others considered it to be fraudulent. Dr. Ho selected three types of small font versions, namely the “nancheng version” 南城本 (the original “zhen jian chang version” 真建昌原本 in related documents), the “jintang xiaokai version” 晉唐小楷本 and the “tingyun guan version” 停雲館本, to compare with the large font version of the Art Museum. The three versions were generated from one another. The “jintang xiaokai version” was recut according to the “nancheng version”, and the “tingyun guan version” was copied from the “jintang xiaokai version”. This kind of inherited relation was quite common among original rubbings and recut editions. Many original rubbings from the Song dynasty were reproduced in the later Ming and Qing dynasties. As a result, the relationship between different copies of rubbings in the Ming and Qing dynasties became highly complex. It is very difficult to distinguish the original copy from its recut editions, and establish their connections.

Dr. Ho explained that the biological concept of systematic evolution, shown in a phylogenetic tree of relationships, can be applied as a research method to the studies of Chinese rubbings. Every line and character in different copies is carefully compared and similarities and differences listed and grouped. In this way, different features of each copy are revealed and their evolutionary relationships disclosed. Copies sharing a series of the same features belong to the same phylogenetic tree, which implies that they developed from the same original version. Similarities among these copies reflect the features of the origin.

Borrowing the concept of the phylogenetic tree, Dr. Ho selected three small font versions – the “nancheng version”, the “jintang xiaokai version” and the “tingyun guan version” – to compare with the large font version of the Art Museum. Through cautious comparison, she found resemblances and variations between each version in terms of character structure, format of repeated characters, naming taboos of the state and other features. The large font version did not share many similarities with the three small font ones. Instead, it had seventeen distinguishing features in its character structure and format of repeated characters that did not appear in the small font versions. Dr. Ho thus concluded that the small font versions did not develop from the large font one. When dealing with naming taboos, the small font versions of *Magu Xiantan Ji* did not avoid Emperor Tang Taizong’s name and there was no space between the characters “meng” and “zhao” (蒙召, being summoned by the emperor), which was usually left to show respect for the emperor. These findings indicated that the small font versions were made after the beginning of the Northern Song dynasty (around the 10th century). Therefore, Dr. Ho decided that the small font version was not actually written by Yan Zhenqing. Her conclusion was also supported by Zhao Mingcheng in the Song dynasty, Feng Fang in the Ming dynasty, Sun Chengze, Gu Yanwu and He Shaoji in the Qing dynasty. Through character-by-character comparisons of the three small font versions of *Magu Xiantan Ji*, Dr. Ho also found that the “nancheng version” was the earliest copy among the three. The “jintang xiaokai version” and the “tingyun guan version” were later recut editions with their own features. The “Tang copy” of the small font version in the collection of the National Palace Museum in Taipei shared more similarities with the “nancheng version” than with the “jintang xiaokai version”, but it also displayed a lot of revisions compared with the “nancheng version”. Dr. Ho inferred that the special features emerged on the “Tang copy” because it was recut and revised from a damaged rubbing or inscription on the stele. Besides, the “Tang copy” was very different from the large font version. Among all the existing small font versions, the “nancheng version” was the earliest. Based on these observations, Dr. Ho concluded that the “Tang copy” highly praised by the Emperor Qianlong was actually not produced in the Tang dynasty, but a revised edition produced during the middle or later Ming dynasty which was based on a damaged later rubbing of the broken “nancheng version”.

Dr. Ho concluded that by borrowing the concept of the phylogenetic tree from biology to analyze the result of the word-by-word comparisons, the controversial small font version was finally proven not written by Yan Zhenqing. She went further that Emperor Qianlong was not truly studying Yan Zhenqing’s calligraphy. It is worth noting that careful selection of proper editions of historical records or rare books are important for studies of Chinese history, similarly, awareness of different rubbing versions of model calligraphy and stone encaving are very vital in the study of the history of Chinese calligraphy. Even though a copy may be considered doubtful or counterfeit, it might nevertheless have influenced calligraphers and its value should not be denied completely.

At the end of her talk, Dr. Ho introduced “The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy” exhibition held by the Art Museum from October 2015. The exhibits are displayed in five sections: Ten Treasures of Bei Shan Tang, The Lanting Preface from the Grand Councillor You Collection, Stelae and Mountainside Inscriptions, Model Calligraphies and Tomb Epitaphs. Among them eight rubbings are under consideration for listing in the Fifth batch of the National Catalogue of Precious Ancient Books of China. This is the first time that the rare books and rubbings collection of Hong Kong is selected.

2015 ICS Luncheon V

Lui Shou-kwan and Modern Chinese Art

Josh Yiu

Acting Director of the Art Museum,
Associate Professor (by courtesy) of the Fine Arts Department, CUHK

Professor Josh Yiu is the Acting Director of the Art Museum. He received his B.A. in Art History from the University of Chicago, and completed his doctorate at Oxford University. From 2006 to 2013, he served as the Foster Foundation Curator of Chinese Art at the Seattle Art Museum. A specialist in late imperial and modern Chinese art, his publications include *Writing Modern Chinese Art: Historiographic Explorations* (Seattle: University of Washington Press, 2009) and *Uncover the Past: Chinese Painting and Calligraphy from the Seattle Art Museum Collection*, an award-winning online catalogue sponsored by the J. Paul Getty Foundation. He has taught and lectured at various universities, including the University of Washington and the Seattle University.

At the ICS Luncheon on 26 October 2015, Professor Josh Yiu, Acting Director of the Art Museum, presented his recent research on Lui Shou-kwan and modern Chinese art.

Professor Yiu first introduced Lui Shou-kwan's life and his painting experience. Born in Guangzhou in 1919, Lui started to paint when he was 22. He received his B.A. in Economics from the Guangzhou University at the age of 24. When he was 28, he moved with his family and settled in Hong Kong, where he worked for the Yaumati Ferry Company until 1966. His first solo exhibition was held in 1954. Two years later, he published one of his important books, *Studies of Traditional Chinese Painting* 《國畫的研究》. He started to paint a great many Hong Kong scenes at the end of the 1950s. He held a solo exhibition at the Stanford Research Institute in 1960, and continued to hold more exhibitions abroad. He passed away at the young age of 56. Many retrospective exhibitions were held to memorialize Lui and CUHK also held an exhibition of his works in 2013.

Professor Yiu noted that Lui had many opportunities to exhibit his paintings abroad when he was alive, which indicated that his works resonated with a broad audience. However, after he passed away, exhibitions of Lui's paintings were mainly held in Hong Kong. Professor Yiu explored the regional recognition of Lui's artistic achievement. He observed that the surveys of modern Chinese art tended to frame the development of modern Chinese art into phases based on major historical events in mainland China, and that the history of Hong Kong and Taiwanese art is introduced in a separate chapter. Such a framework inevitably marginalizes the art in Hong Kong and Taiwan. In *History of Chinese Art in the Twentieth Century* 《20世紀中國藝術史》, comments on Hong Kong art and Lui's painting include



“the influence blew like a breeze and left at least a few traces here and there in Hong Kong”, and “Lui’s copy of ancient Chinese painters’ works was confusing. When he copied paintings of traditional Chinese themes such as mountains, rivers, flowers, birds, fish and insects, he combined a traditional Chinese realistic style with a freehand style, which does not fit in the traditional training of Chinese painting”. According to Professor Yiu, these derogatory comments are ungrounded and they reflect an unease towards a “regional” art that could challenge the main narrative.

Professor Yiu argued that Lui was ahead of his contemporaries in innovating Chinese painting. Taking Lui’s 1961 painting *Ngong Suen Chau (Stonecutters Island)* as an example, Professor Yiu pointed out that Lui used a few simple lines to sketch mountains and rivers. His technique marked a breakthrough in traditional Chinese landscape painting. By contrast, it was not until 1980 that the Chinese painter Wu Guanzhong started to try a similar technique in his painting *Wuyi Mountain*. Lui’s breakthrough was rarely acknowledged.

Responding to the comment that Lui made “confusing” choices in learning ancient Chinese paintings, Professor Yiu pointed out that Lui’s models were strategically chosen to advance novel concepts. Lui once said that “[modern] Ink painting advocates a holistic approach to painting, not to emphasize the landscape of a certain master, or the formulaic nature of other bird-and-flower or figure paintings. In the process of imitating ancient masterpieces, one must consider his/her purpose, what it is that he/she wants to inherit or transmit. Copying a painting is akin to demolishing a wall and then rebuilding it brick by brick”. By copying ancient painters’ works, Lui learned their techniques in order to create new works. For example, Lui once practised painting the works of Gao Fangshan (also Gao Kegong, a painter of the Yuan Dynasty), from which he mastered Gao’s dotting technique in portraying fog. Later, Lui applied this technique on other paintings. He also copied *Yufu tu 漁夫圖* by Wu Zhen (one of the four most famous painters of the Yuan Dynasty). In his copy, Lui did not follow Wu’s painting completely, but merely adopted the major elements and composition of Wu’s painting to create a new painting. Similarly, Lui borrowed the composition and techniques of ancient masters in painting his visions of Hong Kong sceneries, which brings out new effects and styles. By copying and learning from famous traditional painters in China, Lui was able to adopt their structure, technique and design in his own paintings and further develop his own style.

Lui knew very well the challenge of breaking through tradition to create an individual style was contingent upon mental determination. He said, “one who feels happy and satisfied after producing a perfect copy from ancient painters is a stupid painter; one who thinks ancient painters have exhausted all possibilities and left no room for change and creation is a slave painter”. Further, he believed that “the spirit of art is creation. Creation brings fresh elements. Oftentimes, the most innovative works are influenced, if not derived, from traditional works”. Lui pondered on the issues of new and old, copy and creation, tradition and innovation in Chinese painting.

Lui’s development of abstract landscapes from traditional landscapes has a strong theoretical basis. To Lui, landscape painting is not only “visual” but also “affective”. He built on this foundation to create paintings, however abstract, that could likewise evoke strong emotions. Lui had a similar attitude in painting other subjects, and later created his famous Zen paintings. In his painting practice from the 1950s to the 1970s, Lui developed a style that was very different from the Lingnan School. He believed there were many alternatives to the realistic painting advocated by the Lingnan School, and one should feel free to explore options. In defining freedom of expression, Lui said, “In order to paint freely, one should not be restricted by others, but he must nonetheless set some guidelines for himself. To express freely is not to paint heedlessly... therefore only avid readers are in the position to free themselves from being overtaxed by the literal meaning of a text, and only seriously dedicated people deserve a break for occasional lapses”. The so-called bold sketches do not come out of nowhere, but are built on a large amount of reading, practising, copying of masterpieces and observing the movements in nature”. He concluded that great creation grew out of solid training in traditional painting.

Lui accurately predicted the development of Hong Kong art and Chinese art. He wrote in 1972 that “ink painting in Hong Kong will mark an important transition in the history of Chinese art. From the perspective of artistic approach, ink painting in Hong Kong paves the two paths for form-creation and abstraction, which go beyond representations of nature. This is the major reason that ink painting will definitely become a mainstream in Chinese painting in the future”. The recent development of painting has affirmed Lui’s statement of more than 40 years ago.

Modern Chinese artists have been challenged to balance and integrate traditional and modern, Chinese and Western elements. Lui pondered this issue for a long time, and provided resolutions. With solid understanding of both Chinese art and Western art, he was able to see more clearly the essence and uniqueness of Chinese art, which he believed can contribute to the development of global contemporary art. According to Lui, “the ‘spirit resonance’ of traditional Chinese painting meets the three requirements of global contemporary art: the dissemination of ideas, the expression of feelings, and the bridge for understanding. With a philosophical foundation, traditional Chinese painting emphasizes spirit resonance rather than beauty, because the former is truly the pinnacle of art. It was not until the twentieth century that art experts in the West realised art did not have to be beautiful”. According to Professor Yiu, these comments reflect Lui’s unique understanding of Chinese and Western art. At the end of his talk, Professor Yiu quoted Lui’s comment on ink painting in Hong Kong as a response to the comments made by mainland Chinese art critics about Hong Kong arts: “Ink painting in Hong Kong has become a major and representative force of contemporary Chinese art ... even though mainland China or Taiwan may not recognize Hong Kong’s contribution”. Professor Yiu pointed out that further studies of Hong Kong painters such as Lui will reveal a new face of Chinese art in the twentieth century.

2015 ICS Luncheon VI

Classical Chinese Poetic Prosody and Parallel Prose Prosody

Feng Shengli

Department of Chinese Language and Literature, CUHK

Professor Feng graduated from the Department of History at Beijing Normal University and the Department of Linguistics at the University of Pennsylvania. He has taught language, culture and linguistics for 15 years at the University of Kansas and Harvard University. In 2010, Professor Feng joined the Department of Chinese Language and Literature at CUHK. His research interests include exegesis, historical syntax, prosodic syntax and prosodic poetry. In addition to more than a hundred articles published in academic journals in China and abroad, he has published several books, including *Prosody, Morphology and Syntax in Chinese*, *Prosodic Syntax in Chinese*, *Prosodic Grammar in Chinese*, *A Preliminary Theory of Chinese Poetic Prosody*, and *The Prosodic Syntax of Chinese*.

At the ICS Luncheon on 30 November 2015, Professor Feng Shengli from the Department of Chinese Language and Literature presented his recent research on Classical Chinese Poetic Prosody and Parallel Prose Prosody.

Professor Feng first stated that as a linguist, he studied Chinese poetry and parallel prose (*pianwen* 駢文/四六文) from a linguistic perspective. He pointed out that Western linguistics has indeed influenced studies of modern linguistics profoundly, but Chinese scholars with an educational background in Chinese language and literature were more often interested in particular issues concerning Chinese language and literature itself. Taking Chinese poetry as an example, the disyllabic line was the earliest poetic form in China. Several issues remain unquestioned: Why did the disyllabic line disappear after the tetrasyllabic line (*Shijing*) became popular? Why did the tetrasyllabic line appear earlier than the trisyllabic line (*Jiaosige*)? Why did the pentasyllabic line develop after the trisyllabic line? Why was the trisyllabic line no longer popular after the pentasyllabic line flourished? Why did hexasyllabic poems not appear after the pentasyllabic line? Why was the hexasyllabic line adopted most widely in rhapsodies of the Han Dynasty and parallel prose? Why did the number of syllables in Chinese poems evolve in such an order? According to Professor Feng, these are very valuable research questions to understand the several thousand years of Chinese poetic evolution. He hopes that his own research can serve as a starting point or provide certain primary explanations for further studies of these questions.

Professor Feng talked about the chanting of Chinese poems. Taking the pentasyllabic poem 鋤禾日當午 as an example, it seems that the line could either be chanted with three pauses (marked by ‘#’) as 鋤禾#日當#午 or one

major pause as 鋤禾#日當|午. Similarly, a heptasyllabic line could either be chanted with one major pause as 一片|飛花#減卻|春 or four pauses as 一片#飛花#減卻#春. From a linguistic perspective, these readings reflect two different metrical patterns. 一片#飛花#減卻#春 is a four-metre pattern of 2+2+2+1, whereas 一片|飛花#減卻|春 is a twometrical-unit pattern of 4+3.

Professor Feng continued to discuss which way of chanting was closer to ancient people's intuition of poetic metrics. Pentasyllabic poems first appeared during the late Han, and heptasyllabic poems appeared



around the Wei, Jin, Southern and Northern dynasties and flourished during the Tang. Professor Qi Gong, a descendant of the Qing royal family and a famous specialist in classical Chinese literature, has written on the prosody and chanting methods of Chinese poems. According to *A Full Collection of Qi Gong, Volume I*, tetrasyllabic lines should be chanted in two metres. Hexasyllabic lines such as 儼駢駢于上路, 訪風景于崇阿 are also chanted in two metres for each line. The first character of each metre is not counted. The first character of the first metre is “extra-metrical” (like anacrusis in music), and the first character of the second metre is the extra character in between the two metres. A heptasyllabic line such as 爽籟發而清風生 is also chanted in two metres, and the character 而 in the middle is not counted metrically (i.e., not metricalized). Another heptasyllabic line, 落霞與孤鶩齊飛 is chanted in three metres; the character 與 is also not metricalized. Metres are thus not separated according to the number of characters in a poetic line. Function words are usually not counted in metres, and some characters are extra-metrical. Chinese poems are governed by particular prosodic principles. Bianzhao Jingang (774-835), a monk in the Tang Dynasty, talked about Chinese poetic prosody in his *Wenjing Mifulun* 《文鏡秘府論》. He summarised a principle of “two-pause prosody” (兩句律, a pause is used to separate two metrical units): for a trisyllabic line, there is a pause separating the first two characters the last character; for a tetrasyllabic line, there is a pause separating the first two characters and the last two characters; for a pentasyllabic line, there is a pause separating the first two characters and the last three characters; for a heptasyllabic line, there is a pause separating the first four characters and the last three characters”. According to Bianzhao Jingang, poem lines of three, four, five and seven syllables are all chanted with one pause, that is, a poetic line is separated into two prosodic units. Bianzhao Jingang's method of chanting poems reflects the prosodic principle for Chinese poems at the time. In *Prosody of New Style Poems and Poetic Language* (2000), the renowned contemporary scholar and poet Lin Geng summarises such a principle “half-pause prosody” (半逗律) and notes that a poetic line was “separated into two relatively balanced prosodic units with a metrical pause in between”. He writes: “Based on the principle of ‘half-pause prosody’ and different super-foot units (a standard foot in Chinese is formed by two syllables while a super-foot is formed by three), typical poetic lines of different length are thus formed, and particularly, the super-foot unit always locates at the end of the line”. The reasons for the particular position of the super-foot unit in Chinese poetic lines are still unclear today.

Based on his own studies of Chinese poetic prosody, Professor Feng found that lines of poetry actually follow a principle of natural feet, which means that from left to right, every two characters/syllables form a standard foot and the last odd number character/syllable will join the previous foot and become a super-foot unit at the end. Such a combination of metrical feet results in the prosodic patterns *qizheng lü* (齊整律, regular metrical pattern), *xuancha*

lǜ (懸差律, contrasting metrical pattern) and *changduan lǜ* (長短律, metrical pattern with long and short feet, or uneven metrical pattern), which form a complete system with different prosodic functions. Different prosodic patterns have different pragmatic functions and literary styles. *Qizheng lǜ* (齊整律) represents an elegant and formal style, and *xuancha lǜ* (懸差律) often results in a humorous effect. These are the stylistic meanings of prosody; for example, *xuancha lǜ* (懸差律) is often used in a kind of “three-and-a-half line poem(三句半)” to create a strongly humorous effect.

Based on the prosodic principles mentioned above, Professor Feng summarised a few characteristics of Chinese poems. According to the principle of “half-line-pause prosody” (半逗律), one poetic line must consist of at least two syllables, therefore monosyllabic poems do not exist, and a disyllabic line is the shortest poetic line and so was the disyllabic lines (二言詩) in pre-archaic Chinese. However, if a foot is formed minimally by two syllables as mentioned above, one syllable cannot stand alone (cannot form a standard foot) in disyllabic lines, which implies that the prosodic systems of archaic Chinese poems must have changed significantly at a certain time. It also proves that tetrasyllabic poems were not developed directly from disyllabic poems because they followed different prosodic systems and rules. The sinologist Angus Charles Graham (1919–1991) noted that Chinese prosody underwent great changes after the time of the West Zhou Dynasty. Disyllabic line poems occurred just before the West Zhou (Graham 1969).

Unlike dialogue, poetry makes use of the musical properties of language, and an intrinsic property of melody is repetition. As a result, musicality and repetition constitute the basic features of poetic language. Poetic language is orderly language with regular repetitions refined from the prosody of colloquial language, and the repetitions result in the rhythm, rhyme and *pingze* (平仄, level and oblique tones) of poems. *Changduan lǜ* (長短律) follows the natural rhythm of speech and develops a prose style. *Xuancha lǜ* (懸差律) follows the stressed and unstressed feature of language to create humorous effects.

Professor Feng continued to analyze parallel prose (駢文). He pointed out that parallel prose is a combination of poem and prose. It is not prose, but a form with linguistic features of both prose and poem. Why is parallel prose not a poem? The answer is explained by his student Lu Guanzhong (2013) as follows: “poetic prosody is different from prose prosody. A poetic line consists of two metrical units, but a hexasyllabic line does not meet the requirement. In contrast, prose prosody allows different stresses and lengths within a line, resulting in great varieties”.

At the end of his talk, Professor Feng summarised the minimality condition of poetry-making in traditional Chinese: one syllable cannot form a foot, one foot cannot form a poetic line and one line cannot form a poem, which means: a minimal foot = two syllables; a minimal line = two feet (or two prosodic units); a minimal melodic unit = two lines (a couplet); a minimal poem = two melodic units (a stanza, quatrain or 絕句). These are the basic prosodic structures of Chinese poems. From the perspective of prosody, if a line of parallel prose is separated into a 2+2+2 metrical structure, it goes against the principle of “half-line-pause prosody” (半逗律), and if it is chanted in a 2+4 or 4+2 metrical structure, it disrupts the balanced and regular metrical pattern of poetic language. As a result, the poetic effect of hexasyllabic lines is very different from that of pentasyllabic and heptasyllabic lines. This is one of the reasons that hexasyllabic poems have never been popular in classical Chinese literature. The poetic effect of a hexasyllabic line is not strong, but its prose effect is very strong. Many other phenomena in the history of Chinese poetry can be explained from the perspective of prosody, including the questions raised at the beginning of this talk.

Public Lecture by CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies 2015 Visiting Scholar

Shih Chi-yu
National Taiwan University

Shih Chi-yu is National Chair and University Chair in the Department of Political Science at National Taiwan University. He is currently teaching international relations theory, anthropology of knowledge, and China studies. He is 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), and *Navigating Sovereignty: World Politics Lost in China* (2003).

The CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) launched the APC Visiting Scholar Scheme in 2015. The scheme invites renowned scholars in the area of East Asian studies to visit CUHK and to give public lectures in the subject area of Chinese studies in Southeast Asia. This year, Professor Shih Chi-yu was invited to be the APC Visiting Scholar.

A public lecture themed “Cultural Chineseness, Ethnic Chineseness, and Post-Chineseness: The Chinese Studies in Southeast Asia Compared” was held on 13 October 2015. Professor Shih shared his recent research article, *Reconnecting China: From Chineseness to Post-Chineseness*, a summary of which is reproduced below.

This study traces the unlikely positioning among the Chinese, the post-Western, and the Western agenda in Hong Kong and Taiwan. The irony of Mainlandization lies in its potential to re-world Hong Kong and Taiwan away from global liberalism that could also silence their different levels of Chineseness. A call for the recognition of the emergence of the post-Chinese identity follows.

On the one hand, both former colonies share the grievance toward the incapacity of the Chinese IR to appreciate the post-Western sitedness, thus, suppressing the post-Western sensibilities. On the other hand, their peculiar appropriation of liberalism in the shared resistance to Chinese nationalism makes both quintessentially post-Western in actuality. Ultimately, Mainlandization attests to a process of post-Chinese identification, through which all are ready to recollect a certain shared culture that would lead to the recognition of one another as the same imagined Chinese, and yet are actually aware of the peculiarities in their self- and mutual understanding.



Left: Professor Shih Chi-yu, APC Visiting Scholar 2015; Right: Professor Lai Chi Tim, Director of CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies

Chineseness can be a misleading concept to the extent that it only attends to the difference among the Chinese populations anywhere. Chinese communities are indeed different from one another; nevertheless, they have yet to develop a curiosity about the differences. Post-Chineseness adapts to this non-existent curiosity and shifts the focus of research agenda to relationality. Relationality concerns the mechanism of reconnection among Chinese communities. They are all different, hence the designation of the undesigned “post.” However, their potential and practice of reconnection comes from the incurring of shared, though imagined, cultural resources.

The key to the post-Chinese agenda is to identify the incurrence of the shared cultural resources. The rationale, the process, and the consequence of the incurrence and the embedded liberalism are practically mutually constituted in relevant societies and personalities. Chinese relationality and liberalism form “co-thesis” or “non-synthetic dialectics” capable of proceeding with a mixed, a single, or a cyclical thesis. To that extent, post-Chineseness also attains post-Western characteristic. Mainlandization that affects the operation of liberal institution in Taiwan and Hong Kong cannot help but accommodate liberalism, positively as well as negatively, in the Chinese discourse, institution, and the policy to facilitate the Chinese relationality of Hong Kong and Taiwan.

Lingnan Cities Culture Lecture Series III: Zhang Yinhuan and His Friends



On 16 November 2015, Dr. Liang Jiyong, Visiting Researcher of the Institute of the Chinese Classic of Sun Yat-sen University and Visiting Lecturer at the Faculty of Humanities and Arts of the Macau University of Science and Technology, was invited by the ICS to give a talk for the Lingnan Cities Culture Lecture Series on the topic of “Zhang Yinhuan and His Friends”. During the talk, Dr. Liang introduced the life story of Zhang Yinhuan and his association with some of the most important officials in the late Qing Dynasty. Dr Liang showed in detail the personal choices made by the late Qing official Zhang Yinhuan during a transitional time in China, from which we can form a historical picture of the officials, especially Guangdong officials in late Qing China.



Opening Ceremony of The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy, Art Museum

The opening ceremony of The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy exhibition was held on Friday 16 October 2015. The officiating guests included Mr. Chien Lee, Chairman, Bei Shan Tang Foundation; Professor Joseph S.Y. Sung, Vice-Chancellor and President of CUHK; Mr. Christopher Mok, Chairman, Advisory Committee, Art Museum, CUHK; Professor Lai Chi Tim, Acting Director, ICS, CUHK; Professor Fu Shen, Professor, Graduate Institute of Art History, Taiwan University; Mr. Shi Anchang, Researcher, The Palace Museum; Professor Josh Yiu, Acting Director, Art Museum, CUHK; and Dr. Ho Pik Ki, Associate Researcher, Art Museum, CUHK.

This exhibition is one of a series of themed exhibitions of the Bei Shan Tang Collection continuing from the previous exhibitions of Chinese calligraphy and *Yixing Zisha* Stoneware. It features, in two phases, 70 pieces of precious ink rubbing. Members of the public are welcome to visit the exhibition. Admission is free.



(From left) Dr. Ho Pik Ki, Associate Researcher at the Art Museum, CUHK and Curator of the exhibition; Mr. Tomita Jun, Supervisor in the Planning Division of the Tokyo National Museum; Mr. Hu Haifan, Supervisor in the Rubbing Section of the Beijing University Library; Mr. Shi Anchang, Researcher at the Palace Museum; Professor Lai Chi Tim, Acting Director of the ICS, CUHK; Professor Joseph Sung, Vice-Chancellor and President of CUHK; Professor James Watt, Curator Emeritus of Asian Art at the Metropolitan Museum Art and Founding Director of the Art Museum, CUHK; Mr. Chien Lee, Chairman of the Bei Shan Tang Foundation; Mr. Christopher Mok, Chairman of Advisory Committee of the Art Museum, CUHK; Professor Fu Shen, Professor of the Graduate Institute of Art History, National Taiwan University; and Professor Josh Yiu, Acting Director of the Art Museum, CUHK

“Research, Conservation and Collection of Chinese Rubbings” Public Lecture Series, Art Museum

In conjunction with the exhibition *The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy*, the Art Museum successfully organised a one-day public lecture series on 17 October 2015, which attracted over 100 participants.

Speakers at the public lecture series included Professor James Watt from the Metropolitan Museum of Art, New York, Professor Fu Shen from the National Taiwan University, Mr. Shi Anchang from the Palace Museum, Mr. Hu Haifan from Peking University, Mr. Tomita Jun from Tokyo National Museum, and Professor Harold Mok and Dr. Ho Pik Ki from CUHK.



Special Preview and Opening Ceremony of *Restrained Lustre: Chinese Jades from the Cissy and Robert Tang Collection*, Art Museum

The special preview and opening ceremony of the exhibition *Restrained Lustre: Chinese Jades from the Cissy and Robert Tang Collection* was held on 30 October 2015. The officiating guests included The Honourable Mr. Justice Robert Tang and Mrs. Cissy Tang; Professor Benjamin W. Wah, Provost of CUHK; Mr. Christopher Mok, Chairman, Advisory Committee, Art Museum, CUHK; Professor Leung Yuen Sang, Director, ICS, CUHK; Professor Zhang

Wei, Researcher of the Shanghai Museum; Professor Josh Yiu, Acting Director, Art Museum, CUHK; and Professor Xu Xiaodong, Associate Director, Art Museum, CUHK.



The exhibition features a selection of 109 Chinese jades from the Cissy and Robert Tang collection, spanning from Neolithic times to the late Qing period, with a special focus on ornaments, human-like sculptures and accoutrements of the literati. It opened to the public on 28 November 2015.

Officiating at the ribbon-cutting ceremony were (from left) Professor Xu Xiaodong, Associate Director, Art Museum, CUHK; Professor Zhang Wei, Researcher of the Shanghai Museum; Mr. Christopher Mok, Chairman of the Advisory Committee of the Art Museum, CUHK; Mr. Justice Robert Tang and Mrs. Cissy Tang; Professor Benjamin W. Wah, Provost of CUHK; Professor Leung Yuen Sang, Director, ICS, CUHK; and Professor Josh Yiu, Acting Director of the Art Museum, CUHK

The 20th International Conference on Yue Dialects, T.T. Ng Chinese Language Research Centre



The International Conference on Yue Dialects is a prestigious annual academic event in the field of Chinese linguistics and is organized by the tertiary institutions in Hong Kong, Macau, Guangdong, and Guangxi in a rotational manner. Having the 20th International Conference on Yue Dialects at The Chinese University of Hong Kong is momentous. The first one was held at CUHK in 1987, the 10th conference was organized by CUHK in 2005, and in 2015, the 20th was “back”, which was held at CUHK on 11–12 December, 2015, organized by the Department of Chinese Language and Literature, co-organized by the T.T. Ng Chinese Language Research Centre, Institute of Chinese Studies, and sponsored by the Faculty of Arts, CUHK, New Asia College, United College, and the Linguistic Society of Hong Kong. The theme of the conference was on “Comparative Grammar”, with a special focus on the properties of Cantonese grammar under formal approaches, diachronic grammar, and interface studies, which provided an ideal occasion for experts and students in the field from different parts of the world to share current research findings on Cantonese and other Yue dialects.

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

A series of events was launched to celebrate the silver anniversary of *Twenty-First Century Bimonthly*. We were very honoured to have members of the Journal's editorial board join us at our anniversary dinner held on 31 October 2015 to express their support towards the journal. They included Professor Chen-Ning Yang; Professor Ambrose King, Professor Fanny Cheung, CUHK Pro Vice-Chancellor; Professor Leung Yuen Sang, ICS and Centre Director; Professor Lai Chi Tim, ICS Associate Director; and Dr Yu Kwok Leung, ICS Assistant Director. Renowned scholars Professor Qin Hui and Professor Y.S. Chien from mainland China and Taiwan, respectively, were also in attendance.

Two public talks were held in November 2015. A dialogue between Professor Y.S. Chien (Research Fellow, Academia Sinica, Taiwan) and Mr Leung Man Tao was organised on 2 November at New Asia Concourse with Associate Professor Chow Po Chung, Faculty of Government and Public Administration, CUHK and editorial board member, *Twenty-First Century Bimonthly*, as the anchor. Around 200 people attended. Starting at 4:30 pm, the event lasted for two and a half hours. The

second public talk was presented by Professor Xu Jilin, Department of History, East China Normal University, at Y.C. Liang Hall and was hosted by Professor Leung Yuen Sang, ICS and Centre director. The responses to the two talks were enthusiastic and attendees actively participated in the discussions.

A closed-door conference, co-organised with the Inter-Asia School, was held on 12–14 November 2015 at the ICS. The conference was sponsored by Hanart Forum with the aim of developing research ideas around the comparison of China's Cultural Revolution with America's counter-culture rebellion of the 1960s. Dr. Yu Kwok Leung, Associate Director of the ICS and the Centre, and Mr. Chang Tsong-Zung from Hanart TZ Gallery hosted the two-and-a-half-day conference. More than ten scholars, including Professors He Zhaotian, Yang Xiaoyan, and Jin Dalu from mainland China and Professors Siegfried Zielinski, Johan Hartle, Michael Oppitz, and Boris Groys from Europe and Russia presented papers.

Videos of the above two public talks and news of upcoming events can be found at:

- 1) The Centre's website http://www.cuhk.edu.hk/ics/rcccc/event_main.html
- 2) *Twenty-First Century Bimonthly* Facebook <https://www.facebook.com/cuhk21c/>
- 3) *Twenty-First Century Bimonthly* Weibo <http://www.weibo.com/ics21c>



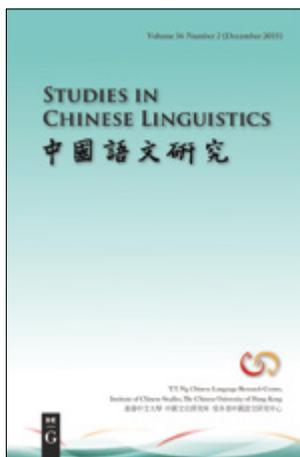


The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy (in Chinese, with English abstract and the list of plates), Edited by Ho Pik Ki, 2015, Art Museum

Since the 1970s, the Bei Shan Tang has donated approximately 2,090 ink rubbings to the Art Museum. This catalogue features seventy exquisite specimens from the collection, twenty of which are notable ink rubbings dating from the Song Dynasty, including such unique copies as the Eastern Han's Stele for Xia Cheng (once in the collection of Hua Xia's True Connoisseurship Studio, Zhenshangzhai), Wang Xizhi's works featured in the Quanzhou version of the Song-engraved Model Calligraphies from the Chunhua era (*Chunhua ge tie*, *juan* 6–8, once in the collection of Lu Gong) and the Song-carved Model Calligraphies of Yingguang Hall (*Yingguangtang tie*) of Mi Fu (once in the collection of Xu Weiren).

The Stele for Xia Cheng from the Eastern Han Dynasty (clerical script) (in Chinese); *Inscription on the Sweet Spring in the Jiucheng Palace from the Tang Dynasty (standard script)* (in Chinese); *Chunhua ge tie (Quanzhou version, juan 6–8, cursive script)* (in Chinese), Edited by Ho Pik Ki, 2015, Art Museum

Eight rubbings of the Bei Shan Tang Collection are being considered for the fifth issue of the *National Precious Ancient Books Catalogue* this year. To celebrate the occasion, facsimiles of the stele for Xia Cheng from the Eastern Han Dynasty (clerical script), the *Inscription on the Sweet Spring in the Jiucheng Palace* from the Tang Dynasty (standard script) and the works of Wang Xizhi from *Chunhua ge tie*, (Quanzhou version, *juan* 6–8, cursive script) will be published in full colour and actual size for calligraphy practice and rubbings study. The facsimiles will include introductions, transcripts of the text, seals and colophons on the rubbings.



Studies in Chinese Linguistics (Volume 36 Number 2), T.T. Ng Chinese Language Research Centre

Studies in Chinese Linguistics (Volume 36 Number 2) was released. There are three articles in this issue:

1. Naoki Fukui: A Note on Weak vs. Strong Generation in Human Language
2. Cheng-Yu Edwin Tsai: A note on Fukui's note
3. Wei-Tien Dylan Tsai: A Case of V2 in Chinese

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



Twenty-First Century Bimonthly (October, December 2015), Research Centre for Contemporary Chinese Culture

To celebrate the silver anniversary of the journal, the topic for the *Twenty-First Century Review* was “In Celebration of the Silver Jubilee of *Twenty-First Century*”. Members of the journal’s editorial board, Professor Hsu Cho-yun, Professor Zhang Long-xi, Professor Lee Chin-chuan, Professor Xu Ji-lin and Dr Chen Fong-ching contributed articles, reviewing the development of the journal as well as China and the world in the past 25 years.

Twenty-First Century Bimonthly (Issue 151, October 2015). Five research articles were also published:

1. Qin Hui: The Transition of Two Enlightenment Movements in the Late Qing and Early Republican Period and the Influence of “Japanese-style Liberalism”: The Centennial of New Culture Movement (Part II)
2. Chen Jian-hua: The Legacy of “Gonghe”: The Literary and Cultural Reformism in Early Republican China
3. Shen Zhi-hua: Kim Il-sung Reaches the Apex of Power: Purging Dissenters in the Party
4. Song Zuan-you: The Post-War Renovation of Shanghai Port and the Kuomintang Government’s Economic Rejuvenation Project
5. Lin Peng: The Destiny of the Weak: Infant Abandonment in the Nanjing Region during the Great Famine

Twenty-First Century Bimonthly (Issue 152, December 2015), the Topic of the *Twenty-First Century Review* was “Labour under the Suppression of the State and Capital”. Professor Wang Jiang-song contributed his article “Labour Politics in Contemporary China”. Five other research articles were also published:

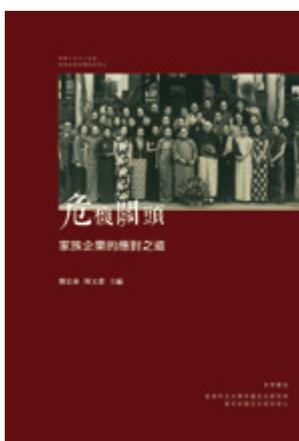
1. Liu Ji, Xiong Cai, De Xin-jian: An Explanation of Stages in the History of China’s Population Policy: A Perspective from Political Elites
2. Huo Xuan-ji: Relaunching the Policy of Family Planning (1962–1966) after the Great Famine
3. Zhao Liang: Natural Disasters, Bandit Rebellions or Heavy Grain Tax? The Chinese Communist Party’s Investigation of “Grain Robbery” Incidents in the East China Region during 1950
4. Chen Jian-hua: Republican Subjectivity and Literary Intimacy: The Literary and Cultural Reformism in Early Republican China
5. Shen Zhi-hua: Kim Il-sung Reaches the Apex of Power: A Prelude to the “August Incident”

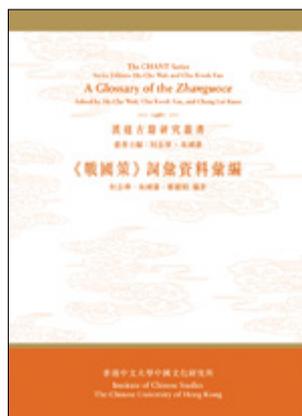
For issue content, please visit the *Twenty-First Century Bimonthly* website: <http://www.cuhk.edu.hk/ics/21c/>.



Coping with Crisis: Ways for Family Business Survive and Thrive, Edited by Zheng Wan Tai and Chow Man Kong, 2015, Research Centre for Contemporary Chinese Culture

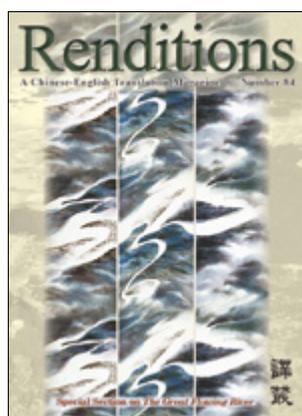
Coping with Crisis: Ways for Family Business Survive and Thrive was published in December 2015. The book was edited by Associate Director Professor Zheng Wan Tai and Honorary Research Associate Dr. Chow Man Kong. Comprising nine different articles based on research conducted on the Hang Seng Bank, Bank of East Asia, Li and Fung Group, the Ho Tung Family, the Gu Zhen Fu Family in Taiwan, the Pou Chen Group, the Zheng Guanyin Family in Macau, the Lou Kau Family and British conglomerates Jardines and Swire, the book analyses how these families and enterprises handle crises of confidence, continuity, strategy, organisational structure, market operation and finance. It is hoped that the insights obtained can serve as a reference for Chinese family enterprises in the course of their continuous development.





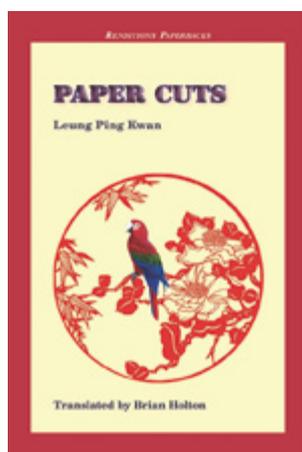
A Glossary of the Zhanguoce, Edited by Ho Che Wah, Chu Kwok Fan and Cheng Lai Kuen, 2015, D.C. Lau Research Centre for Chinese Ancient Texts

The 38th title of the *CHANT* series, *A Glossary of the Zhanguoce*, was published by the Chinese University Press in December 2015. The book made use of the *CHANT* database and a newly designed computer program to cull words from all extant texts to build specific glossaries for the *Zhanguoce*. The vocabulary first found in the *Zhanguoce* is listed and compiled for the first time. The book broadens the current field of study by providing empirical data regarding the development of pre-Han and Han lexicons.



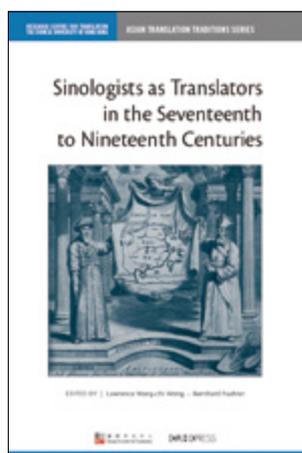
Renditions no. 84, Research Centre for Translation

Renditions no. 84 is a general issue with a special section devoted to the first two chapters of Chi Pang-yuan's 齊邦媛 epic autobiography, *The Great Flowing River*, as expertly translated by John Balcom. Other features include one more chapter of Erik Honobe's fine rendering of Feng Menglong's 馮夢龍 seventeenth-century historical novel, *Chronicles of the Eastern Zhou Kingdoms*, together with excellent translations of two of the finest poets now writing in Chinese, Yu Jian 于堅 and Yang Mu 楊牧 (the pen name of Wang Ching-hsien 王靖獻), from mainland China and Taiwan, respectively.



Paper Cuts, by Leung Ping Kwan, translated by Brian Holton, Research Centre for Translation

Paper Cuts, Leung Ping Kwan's (Ye Si's) landmark work of Hong Kong literature, first appeared in 1977 and has been much read and commented upon ever since. A novel that brings into being the dizzying topography of life in the fast-moving and ever-changing city, it features arresting meditations on the nature of subjectivity, personal relationships, the media world, and art and culture, and above all conveys a profound sense of the bewildering pace of change in the modern city. In a virtuoso translation by Brian Holton that does full justice to the rich style of the original, this book is a major contribution to contemporary Asian literature.



Sinologists as Translators in the Seventeenth to Nineteenth Centuries, Edited by Bernhard Fuehrer and Lawrence Wang-chi Wong, 2015

This is a collection of eleven papers from the first and second international conferences on Sinologists as Translators in the 17th–19th centuries. With a focus on the historical context of contributions by early sinologists and their translations of works in Chinese, papers within this volume explore why certain works were chosen for translation, how they were interpreted, translated, or even manipulated, and the effect they had, especially in establishing the discipline of sinology in various countries. This book aims to reconstruct the wider historical and intellectual context from which certain translations emerged, and also to open up fresh avenues for research through the extensive use of hitherto overlooked archive material.

■ ICS Luncheons

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

The luncheons 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 29 February, 2016	Professor Harrod Mok Kar-leung Department of Fine Arts	“Deng Erya’s Calligraphy: A Discourse Originating from the Collection of the Art Museum”
Monday 21 March, 2016	Dr. Chen Fong Ching Institute of Chinese Studies	“The Evolution of the Western View of the World” (To be confirmed)
Monday 25 April 2016	Professor Huang Tsung-yi Michelle Department of Cultural and Religious Studies	To be confirmed

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

■ Twelfth Graduate Seminar on China, Universities Service Centre for China Studies (6–9 January 2016)

To encourage academic exchange among young scholars and broaden their horizons, the Universities Service Centre for China Studies at CUHK and the CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies co-organise the Graduate Seminar on China (GSOC) every year. Participants are welcome to stay at the Centre before and/or after the Seminar to conduct research.

The Twelfth GSOC took place on 6–9 January 2016 at CUHK. Please find more details at <http://gsoc.usc.cuhk.edu.hk/>

■ Exhibition: The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy, Art Museum (7 December 2015 – 31 January 2016)

Since the 1970s, the Bei Shan Tang has donated about 2,090 ink rubbings to the Art Museum. This catalogue and exhibition feature seventy exquisite specimens from the collection, twenty of which are notable ink rubbings dating from the Song Dynasty, including such unique copies as the Eastern Han’s Stele for *Xia Cheng* (once in the collection of Hua Xia’s True Connoisseurship Studio, Zhenshangzhai), Wang Xizhi’s works featured in the Quanzhou version of the Song-engraved Model Calligraphies from the Chunhua era (*Chunhua ge tie*, *juan* 6–8, once in the collection of Lu Gong) and the Song-carved Model Calligraphies of Yingguang Hall (*Yingguangtang tie*) of Mi Fu (once in the collection of Xu Weiren).

The fashion for collecting ink rubbings of stone engraving and model calligraphy marks a milestone in the spread of Beijing and Jiangnan literati culture to the Guangdong region. In the Bei Shan Tang collection, rubbings inherited from renowned Guangdong connoisseurs of the Qing Dynasty include the stele of Huashan Temple from the Eastern Han Dynasty (once in the collection of Li Wentian), Li Yong's Stele for Li Sixun of the Tang Dynasty (once in the collection of Wu Rongguang), the Song-engraved *On the Seventeenth Day (Shiqi tie)* of Wang Xizhi (once in the collection of Kong Guangtao) and the ten sets of *Lanting Preface* collected by the Southern Song Grand Councillor You Shi (?–1251) during the Lizong reign (1224–1264) (once in the collection of Pan Shicheng's Pavilion for Immortals of Sea and Hill, Haishan xianguan). This collection is of immense cultural significance to Guangdong and Hong Kong.

Selected exhibits are listed below.



The Stele of Huashan Temple

Clerical script
Eastern Han Dynasty, dated 165
Ink rubbing on paper, 11th–12th century
Album of 27 leaves, each 25 × 17.6 cm
Gift of Dr. Lee Jung Sen, Art Museum Collection, CUHK
1973.0678



The Stele for Xia Cheng

Clerical script
Eastern Han Dynasty, dated 170
Ink rubbing on paper, 11th–12th century
Album of 42 leaves, each 26.4 × 14.6 cm
Gift of Bei Shan Tang, Art Museum Collection, CUHK
1981.0126



Inscription on the Sweet Spring in the Jiucheng Palace

Calligraphy by Ouyang Xun (557–641)
Tang Dynasty, dated 632
Ink rubbing on paper, 12th century
Album of 36 leaves, each 28.3 × 13.3 cm
Gift of Bei Shan Tang, Art Museum Collection, CUHK
1992.0024



On the Seventeenth Day (Shiqi tie)

Text and calligraphy by Wang Xizhi
Cursive script
Recut of the prototype produced in Zhenguan era (627–649) of the Tang Dynasty
Ink rubbing on paper, 12th century
Album of 35 leaves, each 25.5 × 13 cm
Gift of Bei Shan Tang, Art Museum Collection, CUHK
1979.0018



Lanting Preface, Imperial Court version with the *ling* character topped by a *shan* radical (Yufu lingzicongshan ben) (No. 2)

Text and calligraphy by Wang Xizhi, Eastern Jin dynasty, dated 353
 Freehand copy of Emperor Gaozong (r. 1127–1162) of the Southern Song Dynasty
 Running script, ink rubbing on paper, 12th century
 Album of 7 leaves, each 26.2 × 12.5 cm
 Gift of Dr Lee Jung Sen, Art Museum Collection, CUHK
 1973.0618



Lanting Preface, Imperial Court version (Yufu ben) (No. 5)

Text and calligraphy by Wang Xizhi, dated 353
 Free hand copy of Emperor Gaozong (r. 1127–1162) of the Southern Song Dynasty
 Running script, ink rubbing on paper, 12th century
 Album of 7 leaves, each 25.8 × 12.6 cm
 Gift of Dr Lee Jung Sen, Art Museum Collection, CUHK
 1973.0619



Model Calligraphies from the Chunhua Era (Chunhua ge tie)

Quanzhou version, parts of *juan* 6–8
 Text and calligraphy by Wang Xizhi
 Running and cursive scripts
 Recut of the prototype produced in 992
 Ink rubbing on paper, 12th century
 Album of 68 leaves, each 25 × 13.6 cm
 Gift of Bei Shan Tang, Art Museum Collection, CUHK
 1988.0033

Illustrated Scroll of the Lanting Gathering

Re-engraved by the Prince Yi, posthumously named Ding, dated 1616
 Ink rubbing on paper, dated 1616
 Handscroll, 1545.6 × 33.2 cm
 Gift of Bei Shan Tang, Art Museum, CUHK
 1994.0063



Exhibition Periods: (First Rotation) 17 October 2015 – 29 November 2015
 (Second Rotation) 7 December 2015 – 31 January 2016

Venue: Gallery I, Art Museum, ICS, CUHK

Opening hours : Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 am – 5:00 pm
 Sundays and public holidays 1:00 – 5:00 pm

Closed: Thursdays, New Year, Lunar New Year, Easter and Christmas Holidays

Exhibition: Restrained Lustre: Chinese Jades from the Cissy and Robert Tang Collection, Art Museum (28 November 2015 – 28 February 2016)

The exhibition features 109 of the best pieces from Cissy and Robert Tang’s jade collection spanning from Neolithic times to the late Qing period with a focus on personal ornaments, human-like sculptures and literati accoutrements which illustrate a vivid relationship between jade, a special rock gift from Nature, and the human beings who chose to manipulate it as a way of expressing their spiritual beliefs, social values and personal sentiments over the past millennia. In conjunction with furniture, painting, calligraphy and other Chinese works, the exhibition aims to create a contemplative space in which to experience for a moment of how traditional Chinese literati enjoyed their acquisitions.

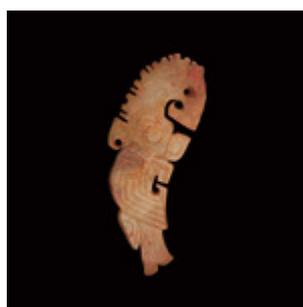
Highlights from the exhibition are as follows:



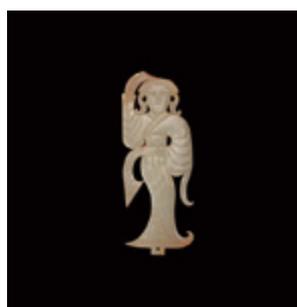
Cong with 6.5 tiers of human face motifs
Neolithic period, Liangzhu culture, ca.2500–2200 BCE
H: 21.3 cm W: 6 cm × 6.5 cm (top) 5.8 cm × 5.8 cm (bottom)



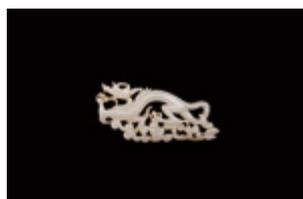
Ornamental finial in the shape of a kneeling human figure
Mid to late Shang period, 13th–12th century BCE
H: 7.4 cm W: 3.7 cm D: 1.6 cm



Curved ornament in the shape of a bird with tall crest, trimmed
Mid to late Shang period, 13th–12th century BCE
H: 10.2 cm W: 3.5 cm D: 0.6 cm



Pendant of a dancer
Late Warring States period, 3rd century BCE
H: 8.3 cm W: 3.1 cm D: 0.45 cm



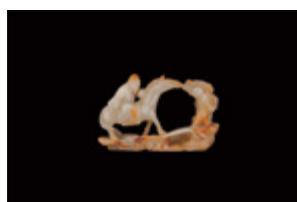
Openwork ornament in the shape of a dragon on cloud scrolls
Tang or Liao Dynasty, 9th–10th century CE
L: 8.3 cm H: 4.8 cm D: 0.3 cm



Swan-shaped pendant container with gold lid
Liao Dynasty, 10th century CE
L: 8.4 cm H: 5.2 cm D: 2.6 cm



Eight-lobed dish with dragon motif in low relief
Liao Dynasty, 11th century CE
D: 15.5 cm (at rim) 12.8 cm (at base) H: 1.4 cm D: 0.2 cm



Sculpture of man on a donkey approaching a bridge and boy
Qing Dynasty, Qianglong period, 18th century CE
L: 10.7 cm H: 6.7 cm D: 3.4 cm

Exhibition Periods: 28 November 2015 – 28 February 2016

Venue: Gallery II, Art Museum, ICS, CUHK

Opening hours : Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 am – 5:00 pm
Sundays and public holidays 1:00 – 5:00 pm

Closed: Thursdays, New Year, Lunar New Year, Easter and Christmas Holidays

Exhibition: Heavenly Crafted: Selected Mughal Jades from the Palace Museum, Art Museum (28 November 2015 – 28 February 2016)

Thanks to a generous loan from the Palace Museum in Beijing, the Art Museum is holding this special exhibition of 40 extraordinary pieces from the 400 Mughal jades in the collection. This will be the first exhibition of its kind to be held in Hong Kong or mainland China, and most of the pieces have never been exhibited or published before. The exhibition reveals the artistic achievement of Mughal jades, their origins, the mutual influences of jade carving in Central Asia and China, and the characteristics of Qing Dynasty jades in the Mughal style.

The exhibition is sponsored by the Friends of the Art Museum, CUHK. Highlights of the exhibition are listed below.



Bowl with openwork carving of flowers and foliage

India, late 18th – early 19th century
Height 10.3 cm, diameter of mouth 17.2 cm, diameter of foot 8.5 cm



Jar with bud-shaped handles

India, 17th – early 18th century
Height 7.9 cm, diameter of mouth 6.7 cm, diameter of base 5.9 cm



Inkwell and pen-case with acanthus leaves

India, 17th–18th century
Height 8.5 cm, length 22 cm, diameter of mouth (inkwell) 2.7 cm, diameter of mouth (pen-case) 1.9 cm



One-handed jug inlaid with gold and precious stones

India, 18th century
Height 25 cm, diameter of mouth 6.7 cm, diameter of base 7.2 cm



Long-neck vase inlaid with gold, silver and rubies

India, 18th century
Height 20.3 cm, diameter of mouth 1.7 cm, diameter of base 4.5 cm



Candle holder with acanthus leaves

India, 18th century
Height 42.9 cm, diameter of plate 29 cm

Exhibition Periods: 28 November 2015 – 28 February 2016

Venue: Gallery II, Art Museum, ICS, CUHK

Opening hours : Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 am – 5:00 pm
Sundays and public holidays 1:00 – 5:00 pm

Closed: Thursdays, New Year, Lunar New Year, Easter and Christmas Holidays

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