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## 中國現代派與歐洲左翼文藝的研究 ——兼論封存七十年的戴望舒〈致艾田伯〉信函

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### 一、引言

中國「現代派」的指稱早見於三十年代，<sup>1</sup>指涉的作家群（施蛰存、戴望舒、劉吶鷗、穆時英、葉靈鳳等）駐足世界主義和現代都市文明為基礎的城市——同是革命的根據地——上海。他們面向世界追尋藝術和意識型態的先鋒者位置，但經歷大革命的失敗（1927）、中國左翼作家聯盟成立和解散（1930—1936）、中日戰爭爆發等歷史時刻（1937），不斷面臨新的政治危機。文學與政治之間關係的探索不再限於口號和宣言，它漸次成為一種艱難和危險的實踐活動。三十年代的中國現代派不僅直接或間接（以日本為中介）與歐美現代主義發生碰撞，作家們同時廣泛接觸國際左翼文藝思潮且深受啟發。面對國內左翼文藝的擴張，以及歐洲左翼思潮跨地域、跨文化的迅速傳播，他們從高度政治壓力之下的邊緣位置借鑑不同地域、傾向各異的左翼文藝發展經驗，反躬自省並就各種政治與文藝傾向的矛盾尋求協商。他們的編輯活動、翻譯、創作和評論，為考察二十世紀兩種最具影響力的思潮——馬克思主義與現代主義的對抗以及相互作用的獨特形式，提供了極不相同的案例。<sup>2</sup>可是自三十年代始，中國左翼的評論家多批判現代主義為西方資本主義社會體系衰落的文化，往後漫長的時間裡中國現代派的寫作亦受到否定和批評，以至現代派作家在時代轉折之際追求政治與藝術雙重先鋒性的特點，甚或在理論層面馬克思主義與現代主義美學主張交疊的可能性，都未能獲得充份探討的空間。

針對上述的研究情況，我們試圖在世界文藝思潮的宏大版圖之下重構中國現代派與歐洲左翼文藝之間的關係脈絡，從而揭示中國現代性發展的混雜性（hybridity）和異質性（heterogeneity）特點。部份研究成果已結集成書，<sup>3</sup>不過書內特別提及一封封存了七十年、由中國現代派詩人戴望舒（1905—1950）回覆法國

著名漢學家及比較文學學者艾田伯（Réne Étiemble, 1909—2002）的信函，還是值得再加細讀。此信在艾田伯離世以後才得到整理出版，信中戴望舒不僅以中國左翼知識分子的身分自居，還批評了法國著名左翼作家馬爾羅（André Malraux, 1901—1976）及其以中國革命為題的小說《人的狀況》（*La Condition humaine*, 1933）。下文將以此信為出發點，探討艾田伯和戴望舒在交互鏡像（*miroirs-croisés*）之中展現左翼知識份子的姿態，並略述中國現代派與歐洲左翼文藝研究的幾個面向。



馬爾羅(André Malraux)，攝於1934年。  
(圖片來自Archive Philippe Halsman)

## 二、互為鏡像中的革命者身影

相隔四十多年以後，艾田伯在其著作《我信奉毛澤東主義的四十年》（*Quarante ans de mon maoïsme*, 1976）裡回憶中國現代派詩人戴望舒，描述他為「西方化並同情共產主義的詩人」（*le poète occidentaliste et communiste*）。<sup>4</sup> 及後他向首部戴望舒研究的英文專著作者利大英（Gregory Lee, 1955—）憶述年青時遇上的中國詩人，同樣毫不猶豫指出戴望舒鮮明的政治取向：他是個「嚴酷的、正統的共產主義者」（*un dur, très orthodoxe*）。<sup>5</sup> 可以推想，艾田伯的觀點絕不是三十年代中國左翼評論家所能認同。他對戴望舒的理解和判斷，亦源自特定的歷史語境和事件。三十年代，還是學生的艾田伯熱忱於中國哲學及文化，正努力學習中文。他一方面與法國左翼知識分子交往從密，參與蘇聯國際革命作家聯盟影響下在1932年3月法國成立的革命文藝家協會（*Association des écrivains et artistes révolutionnaires*）舉行的反法西斯活動；另一方面則準備跟隨與他政治意見相合、同樣「欽佩中國，希望中國革命成功」的漢學家拉盧瓦（Louis Laloy, 1874—1944）撰寫論文。艾田伯當時深信中國只能通過左翼革命方能自救，並研究中國革命文學，願意向法語讀者介紹當下中國真誠、動人及藝術性的一面。在這背景之下，他由法國共產黨機關刊物《人道報》（*L'Humanité*, 1921—）的主編瓦揚—古久列（Paul Vaillant-Couturier, 1892—1937）引介，認識了來自上海、正值留學法國的戴望舒。從1933年11月至1935年4月戴望舒回國以前，二人保持緊密聯繫。<sup>6</sup> 他們不僅合作為革命文藝家協會的機關刊物《公社》（*Commune*, 1933—1939）出版「革命的中國」（*Chine révolutionnaire*）專號，還積極籌備出版中國現代文學選集的法文翻譯，書信往來更廣泛論及當時法國的知識分子。



1934年法國革命文藝家協會的機關刊物《公社》（*Commune*）出版「革命的中國」專號。

1934年6月19日寄出的信件裡，艾田伯向戴望舒提及自己正忙於撰寫有關馬爾羅的長文，並希望在馬爾羅動身前往蘇聯以前完成。馬爾羅於5月底啟程往倫敦，6月14日到達列寧格勒，參觀後再乘火車到莫斯科準備出席8月17日至9月1日舉行的蘇維埃作家第一次代表大會。會議舉行以前艾田伯在信中（1934年8月9日）告訴戴望舒他評論馬爾羅的文章被退，並詳細回應戴望舒對馬爾羅的意見：

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恰恰在包朗（案：Jean Paulhan，時任《新法蘭西評論》主編）退還給我的稿件中，有我論馬爾羅的一篇。秋季開學時，我將該文修改一下，改投《公社》，同時我準備再投《新法蘭西評論》。

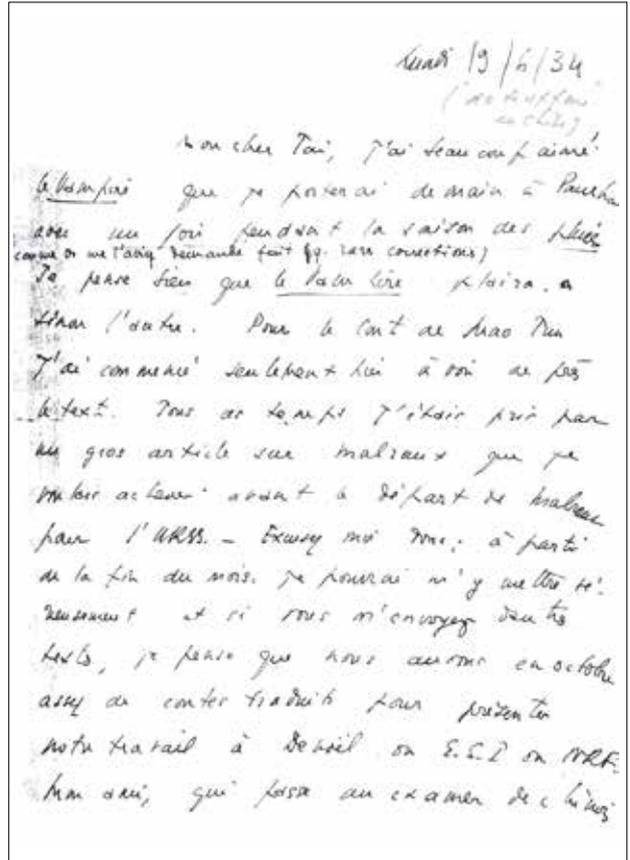
我希望會被接受的，借此也可以回答您對馬爾羅所提的意見：我覺得這些意見大部份是客觀正確的，要不然，在審美觀點上是正確的。[……]

我勸您寫一篇關於馬爾羅的論文。我肯定相信《新法蘭西評論》會高度發生興趣：一個中國人對馬爾羅的見解。當我正在準備的新論文寫成以後，我即寄給您，您可以看到關於馬爾羅的問題，我怎樣看待《新法蘭西評論》的。對於我，在資產階級的雜誌裡，我努力分析資產階級思想系統，正面衝擊它。說甚麼左傾或馬克思主義，我才不在乎。列寧老是叮囑我們，如果迎合手段能夠引導到本源上去的話，那就何妨用一用迎合手段。<sup>7</sup>

上述所引信函提供了重要訊息：艾田伯和戴望舒曾就馬爾羅的小說以至他的政治觀點進行討論。到底戴望舒批評馬爾羅哪些著作？戴望舒所代表的「中國人對馬爾羅的見解」有何獨特之處？艾田伯對馬爾羅又有怎樣不同的評價？戴望舒對三十年代法國左翼文壇以及馬爾羅的理解，如何影響日後對其著作翻譯的選擇？又如何具體構成馬爾羅小說文本進入中國的獨特過程？此等問題由於欠缺文獻資料，歷來學者難以深入探討。直至艾田伯離世以後二年，一封封存了七十年由戴望舒回覆的信件被重新整理出版，相關問題的研究才首次獲得重要的線索。<sup>8</sup>

### 三、封存七十年的信函

進入上述問題以前，先從兩方面理解信件撰寫的歷史語境。其一，戴望舒跟馬爾羅見面的情況：早於1933年3月21日法國革命文藝家協會一次商討決議案反抗德國法西斯暴行的會議上，詩人曾目睹馬爾羅慷慨陳詞，其時馬爾羅敘述中國革命的第三部小說《人的狀況》的選節已在《新法蘭西評論》（*La Nouvelle revue française*, N.R.F., 1908—）連載，全書文稿亦即將付梓，並將為他贏取法國最重要的龔固爾文學獎（Prix Goncourt）。<sup>9</sup>此時戴望舒從上海抵達巴黎已四個多月，開始接觸法國左翼知識分子，並得到瓦揚一古久列之邀參加是次歷史性集會，當中聚集了當時法國的重要作家、藝術家、知識分子以及二千多名群眾。他為此寫成〈法國通訊——關於文藝界的反法西斯諦運動〉一文並於《現代》（第3卷第2期）發表。文章集中報導紀德（André Gide, 1869-1951）的演講內容，強調非共產黨員身份的紀德與無產階級合作反抗法西斯暴行，這與當時法國文壇的關注基本一致。事實上，被戴望舒在文章中簡單記述為「《王道》（*La Voie royale*, 1930）的作者馬爾羅」，也是首次和紀德在政治集會上同台發言。據《人道報》報導，馬爾羅同樣在發言中展示與共產主義者合作的意願：「在[反法西斯]戰爭的情況下，維護人類尊嚴的人們將於思想上轉向莫斯科，轉向紅軍。」<sup>10</sup>戴望舒見證著法國左翼文人如何面對歐洲的歷史危機，但他真正思考的其實是中國左翼知識分子面對的兩難處境。戴望舒故意將紀德比附為法國文壇的「第三種人」，進而批評當時中國文壇的論爭，文章最終



1934年6月19日艾田伯致函戴望舒，向他透露自己正撰寫有關馬爾羅的評論。（手稿複印自法國國家圖書館）

引來魯迅猛烈的批評。<sup>11</sup>

其二，艾田伯和戴望舒討論馬爾羅之時，正值二人開始籌備《公社》雜誌「革命的中國」專號。雜誌專號最終於1934年4月出版，除刊載〈中國革命文學〉（*Littérature révolutionnaire chinoise*）、〈中國蘇維埃與文化〉（*Les Soviets de Chine et la culture*）和〈中文書寫法與革命〉（*Graphie chinoise et révolution*）等重要文章外，還選譯了「左聯」作家丁玲（1904—1986）的〈無題〉和張天翼（1906—1985）的〈仇恨〉，又翻譯農民運動領導者彭湃（1896—1929）講述被捕審訊的〈報刊摘要〉，以及當時上海中英雙語雜誌《中國論壇》（*China Forum*）刊載的詩作〈囚徒之歌〉，從而向法語讀者展示中國革命文學的不同面貌。基於專號的成功，兩位主編為中國現代小說的翻譯設定更龐大的計劃。從二人往還的書信中揭示，小說集將由瓦揚—古久列或法共黨員兼超現實主義詩人阿拉貢（Louis Aragon, 1897—1982）直接向Editions sociales internationales、Denoël et Steeleh等出版社推薦出版（第5、6號信件），並邀請拉盧瓦撰寫序言（第11、14號信件）。選集內容不僅包括丁玲的《水》及茅盾著作的翻譯（第8、13號信件），還包括文藝取向截然不同的施蟄存〈魔道〉和〈梅雨之夕〉兩個短篇（第7、8號信件）。有關出版計劃最終雖未能實現，不過整個選稿、翻譯、校對、出版討論的過程儼然成為艾田伯和戴望舒的「跨文化對話」，其中提及不少當時重要的刊物如《新法蘭西評論》、《歐羅巴》（*Europe*, 1923— ）、《前衛學生》（*L'Etudiant d'avant-garde*, 1932— ?）、《年輕的革命》（*La Jeune révolution*, 1932— ?），亦論及法國著名的知識分子如漢學家拉盧瓦和葛蘭言（Marcel Granet, 1884-1940）、作家兼雜誌編輯蓋埃落（Jean Guéhenno, 1890—1978）和波朗（Jean Paulhan, 1884—1968）等等。

從戴望舒與艾田伯的討論可見，詩人對於馬爾羅及其著作的意見，其實緊扣著二十年代自身參與政治活動的個人經驗（包括他曾與施蟄存和杜衡參加共青團，並「跨黨」加入國民黨，還因派發傳單參與宣傳活動被捕）、三十年代全球化左翼思潮發展下中國知識分子對自身處境的考量、中國革命文學以至法國左翼作家視野下中國革命本質性的問題。1934年6月20日，即艾田伯發信翌日，戴望舒立刻回覆並詳細批評了馬爾羅《人的狀況》的寫作：

馬爾羅已在列寧格勒，您完成了有關他的文章？您願意告訴我它將在哪本雜誌發表？我很想讀這篇文章。我自己也想寫一點有關他的東西，尤其是關於《人的狀況》，但由於欠缺時間及一些必要資料，文章未能寫成。無可置疑，馬爾羅十分友善，擁有難得的寫作才華，但他最大的缺點在於錯誤理解中國革命的精神。看看《人的狀況》的人物，近乎所有人物都是個人主義的知識分子，投身革命亦只是出於個人關係，他們將革命視為一種逃避人類命運的方法。小說裡沒有一個無產階級的人物擔當重要角色。所有這些描述都是虛假的，也使中國革命顯得滑稽可笑。另一方面，近乎所有人物都是歐化的，或更確切地說是法國化的。這些都予我們中國人觸目驚心的印象。他避免描寫典型的中國人，不敢面對上海的無產階級，因為他未能充份理解他們。結果：他在我們眼前展示的是無政府主義革命的圖像，屬其他地方的，很遙遠的。[……] 總而言之，馬爾羅是個極具才華的作家，但他沒有能力理解革命。（他甚至同情托洛斯基！）<sup>12</sup>（筆者自譯）

戴望舒站在艾田伯所代表這面龐大的法國左翼知識分子鏡子面前，彷彿同時看見自己作為革命者的身影。他抱持強烈的國族身分認同，藉著第一人稱眾數代詞（「我們」、「我們中國人」）的敘事角度，向艾田伯表述他所代表的中國人民對馬爾羅「錯誤理解中國革命的精神」，致使「中國革命顯得滑稽可笑」的不滿。戴望舒的批評源自個人經歷與馬爾羅對中國革命的文學表述之間的落差。在其筆下的中國革命，一方面由個人主

義知識分子所推動，並為著逃避人類命運尋找出路而進行革命，展示的不過是「無政府主義者的革命畫面」；另一方面完全歐化的革命人物形象，無法把握典型中國人物以至上海無產階級的寫法。若學者普遍認為《人的狀況》刻意通過支離破碎的描述模糊上海地形所代表的革命空間，是有意識地削弱迎合西方讀者心理的異國情調，<sup>13</sup> 那麼小說裡中國革命人物的「異國形象」就是作家無法跨越文化距離所產生的缺憾。戴望舒和艾田伯有關馬爾羅的討論意見，深遠影響了詩人在抗日戰爭時期以翻譯作為「內在抵制」的策略之下對馬氏小說文本的選擇。<sup>14</sup> 至於戴望舒於信末批評馬爾羅「同情托洛斯基」(Leon Trotsky, 1879-1940)，針對的更是馬氏在托洛斯基流亡法國期間的行動和言論，<sup>16</sup> 這直接構成艾田伯對戴望舒作為「嚴酷的、正統的共產主義者」的判斷。<sup>15</sup>

#### 四、中國現代主義與歐洲左翼文藝研究的幾個面向

現代主義和馬克思主義作為二十世紀兩種最具影響力的思潮，如何跨越地域、語言和文化的界限在不同國度「相遇」(encounters)? 二十世紀中國嚴峻的政治和文學環境又怎樣成就兩種思潮「相遇」的獨特形式? 上文所引戴望舒與艾田伯的書信，不僅記錄了三十年代中、法兩地知識分子交互鏡像之中所折射的左翼文人姿態，它還透露了二十世紀跨文化脈絡之下現代主義和左翼思潮(特別是馬克思主義)之間種種虛實形式的「相遇」：當時已因象徵主義詩歌的創作而廣為人知的中國現代派詩人戴望舒，分別與法國左翼知識分子紀德馬爾羅和艾田伯在巴黎「相遇」、西方現代主義和馬克思主義在中國特定的歷史語境之下「相遇」，以至中國現代派在政治和文藝層面上與歐洲左翼思潮不同形式的「相遇」。針對1927年中國大革命失敗至1945年第二次世界大戰結束期間中國現代派與歐洲左翼文藝各種相遇和交鋒，我們嘗試提出幾個不同的探討方向。

其一，從跨文化的角度審視三十年代中國現代派如何透過「法語」左翼知識分子的視野，窺探十月革命前後俄蘇文學及文藝理論的發展，並通過翻譯和轉譯的特定文本，為當時由「左聯」主導的中國文壇注入各種有別於蘇共官方意識型態的異質聲音。二十世紀「法語」左翼作為歐洲特殊的左翼文化群體，匯集了法國、比利時、瑞士以至俄羅斯、波蘭等地流亡法國並以法文寫作的左翼知識分子，正因他們經歷不同的政治處境和個人遭遇，展示的是左翼思想內部多元分化的觀點。這方向的討論關注中、法、俄三地重要的文化中介者(médiateur)：留學法國的中國現代派詩人戴望舒，來自猶太裔俄國傳統家庭而流亡德國、比利時和法國的俄蘇文學評論家高力里(Benjamin Goriély, 1898-1986)，以及比利時出生、移居法國的俄裔革命家兼作家謝爾蓋(Victor Serge, 1890-1947)。歷史的機遇讓他們的親身經歷和思考，成為不同文化背景左翼知識分子的參照。不論高力里著、戴望舒翻譯的俄蘇文學評論《俄羅斯革命中的詩人們》(*Les Poètes dans la révolution russe, 1934*) 內部各種思想的競逐、謝爾蓋向



馬爾羅《希望》的中文翻譯，於1941年6月16日開始在《星島日報》副刊《星座》連載。(藏中文大學圖書館)

法語讀者引介的新俄文學，又或戴望舒從法語轉譯的俄國戰爭小說《鐵甲車》（*Bronepoyezd 14-69*, 1922）所表現的國際主義以及「中國式」的異國情調，都必需重置於整個文學文化生產、翻譯與傳播的歷史語境，再作審視。

其二，關注歐、亞戰爭語境下中國現代派對戰後法國現代主義、左翼文藝以及其他文藝思潮的解讀。穆杭（Paul Morand, 1888-1976）的寫作一直被視為「中國第一個現代主義小說流派」新感覺派的重要影響來源，<sup>17</sup>但其小說的異國風情及跨國性元素直接指向戰後歐洲的社會處境，作品更循曲線途徑論述一次大戰本身及戰後的共產主義、社會主義、民主主義等各種思潮。穆杭提倡不與民族主義對抗的「新世界主義」理念及對異國情調在文學應用上的反思，揭示戰後法國現代主義寫作的內在複雜性，並重塑二十年代至五十年代滬、港兩地刊載穆杭〈六日之夜〉（*La nuit des six jours*, 1924）四種中文翻譯及重譯的語境脈絡，考察小說文本如何從歐洲戰爭進入亞洲歷史的政治鬥爭（大革命失敗以後的上海）、戰爭現實（二戰時期業已淪陷的香港）以及不同美學傾向之間的競爭（港滬兩地的左翼文藝與現代主義思潮）。相對而言，1938年戴望舒因上海淪陷而避戰南下，利用抗日戰爭時期香港報刊有限的文化空間進行「內在抵抗」，翻譯及評論與戰爭主題相關的著作，當中包括以及薩特（Jean-Paul Sartre, 1905-1980）同樣針對西班牙內戰（1936-1939）的創作，戰火陰霾之下卻又不忘「詩情」的探索。相關著作對戰爭的思考，通過翻譯和評論構成跨越時空的戰爭語境之中另一場深刻的思想對話。

其三，重置中國現代派於先鋒性（*avant-garde*）和現代性（*modernité*）的理論脈絡，通過其普羅文學和都市風景兩種截然不同的書寫，重新探討他們自處的複雜位置。三十年代轉折之際，亦是「左聯」成立的關鍵時期，中國現代派的「作家—譯者—編輯群」在文學日益政治化的壓力之下出版《新文藝》雜誌（*La Nouvelle littérature*, 1929-1930），通過選譯、引介、評論回應世界各地「新興文藝」的發展。儘管他們以先鋒者的姿態追求藝術和意識型態的革新，但自身參與普羅文學創作的嘗試和失敗，清晰彰顯了政治與藝術之間無法協調的張力和矛盾。另一方面，劉呐鷗（1905—1940）、穆時英（1912—1940）、葉靈鳳（1905—1975）等現代派作家對都市風景的書寫及以香港作為鄉村自然的隱喻，均透露了中國現代派作家對自身所處位置的定位以及思考角度。若配合近年隱喻研究的新發展，我們得以重新檢視現代派小說如何通過自然景物為喻建構都市意象，將陌生的城市景觀納入他們的認知範疇，又或逆向以都市為參照重新定義自然的論述，展示現代經驗轉化的曲折過程以及他們對都市獨特的感知模式。

## 五、小結

面對戰爭現實以及國內文藝高度政治化的發展，中國現代派作家在藝術和政治層面均保持先鋒者激進改革的姿態，從而構成了他們思想和寫作的內核。中國現代派和歐洲左翼文藝的研究方興未艾，它將為跨國的現代主義論述提供不同的探討方向，亦為「全球化」和「在地化」的左翼文藝研究提供「左聯」以外的考察對象，開拓相關課題的研究視野。

## 尾注

- 1 1937年傅東華在〈十年來的中國文藝〉一文提出「現代派」的形成，以為施蛰存、杜衡、穆時英、葉靈鳳和戴望舒等作家「雖不曾造成一種思潮，卻曾造成了一種特殊的『趣味』。……他們在歷史上各人都本無所隸屬，而由於同在一個刊物[《現代》]上做稿，或由私人交誼的比較密切，氣味之比較相投，就彷彿成了一個集團的模樣。……他們在文藝的趣味上，也確有一個共同之點。」見傅東華：〈十年來的中國文藝〉，《中國新文學大系1927—1937》第一集·文學理論集一（上海：上海文藝，1987年），頁287-288。
- 2 相對而言，三十年代德國新馬克思主義者盧卡奇（Georg Lukács, 1885—1971）、布·希特（Bertolt Brecht, 1898-1956）、本雅明（Walter Benjamin, 1892-1940）和阿多諾（Theodor Adorno, 1903-1969）之間的論爭，同被視為馬克思主義與現代主義對抗和相互作用的獨有形式，更同時展示馬克思主義美學原則較為靈活柔韌的一面。Eugene Lunn, *Marxism and Modernism: An Historical Study of Lukács, Brecht, Benjamin and Adorno* (Berkeley: University of California Press, 1982), pp. 1-6.
- 3 參考鄭可怡：《黑暗的明燈——中國現代派與歐洲左翼文藝》，（香港：商務印書館，2017年）。
- 4 René Etiemble, *Quarante ans de mon maoïsme, 1934-1974* (Paris: Gallimard, 1976), p. 17.
- 5 Letter from Etiemble to G. Lee, 17 June 1983, cited in Gregory Lee, *Dai Wangshu: The Life and Poetry of a Chinese Modernist* (Hong Kong: Chinese University Press, 1989), p. 34.
- 6 1933年11月至1935年1月，艾田伯給戴望舒寄出十八封信函，一直被戴望舒小心保存。八十年代初，施蛰存從戴望舒的遺物裡發現這批信札，交由徐仲年翻譯，並於《新文學史料》發表。西方學者利大英於1989年出版戴望舒研究的英文專著 *Dai Wangshu: The Life and Poetry of a Chinese Modernist*，直接從法文翻譯了十八封信函，收入該書的附錄。由於信札的中文翻譯誤譯之處甚多，相對而言利大英的信函英譯準確，且對各信件的撰寫及郵寄日期均作仔細整理，本文引用的信函內容以利大英的譯本為主。十八封信札的法文原稿影印本，現藏法國國家圖書館「檔案及手稿」部的「雷諾·艾田伯資料庫」（Fonds René Etiemble），編號NAF 28279。參考〈艾登伯致戴望舒信札（1933—1935）〉，《新文學史料》1982年第2期，頁215-218；Letters from Etiemble (1-18), "Appendix 2: Letters To, From and Concerning Dai Wangshu," in Gregory Lee, *Dai Wangshu: The Life and Poetry of a Chinese Modernist*, pp. 303-318.
- 7 Letter from Etiemble to Dai Wangshu (10), in Gregory Lee, *Dai Wangshu: The Life and Poetry of a Chinese Modernist*, p. 312; 中譯參考〈艾登伯致戴望舒信札（1933—1935）〉，《新文學史料》1982年第2期，頁220。
- 8 此信的法文原稿現藏法國國家圖書館，首次收入 Muriel Détrie (dir.), *France-Chine: Quand deux mondes se rencontrent* (Paris: Gallimard, 2004), pp. 114—115。雖然此書所載三封艾田伯和戴望舒之間的信件（1934年6月19日、1934年6月20日、1934年8月9日）均表示為未出版書信，但事實上6月19日和8月9日兩封信函的中文及英文翻譯已於八十年代出版，只有6月20日這封信的原文及翻譯從未刊載。
- 9 參考André Malraux, *La Condition humaine*(I)-(VI), *La Nouvelle Revue Française*, n° 232-237, jan-juin 1933; André Malraux, *La Condition humaine*, (Paris: Gallimard, 1933).
- 10 « A l'appel de l'Association des écrivains et artistes révolutionnaires », *L'Humanité*, Le 23 mars, 1933, p. 2.
- 11 魯迅：〈又論「第三種人」〉，《魯迅全集》第四卷（北京：人民文學出版社，2005年），頁531—536。
- 12 Correspondence inédite de Dai Wangshu, Le 20 juin 1934, in Muriel Détrie (dir.), *France-Chine: Quand deux mondes se rencontrent*, pp. 114-115.
- 13 Zhang Yinde, "La Tentation de Shanghai: espace malrucien et hétérotopie chinoise," *Présence d'André Malraux. Cahiers de l'Association Amitiés Internationales André Malraux* (Malraux et la Chine. Actes du colloque international de Pékin, 18, 19 et 20 avril, 2005), n° 5/6 (printemps 2006), p. 84.
- 14 雖然戴望舒認為馬爾羅擁有「傑出的寫作才華」，但他卻無法真正理解中國革命精神，因此抗日戰爭期間戴望舒捨棄了馬爾羅兩部以中國革命為主題的小說《征服者》（*Les Conquérants*, 1927）和《人的狀況》，而選擇他另一部描寫西班牙人民奮力反抗法西斯政權的長篇小說《希望》（*L'Espoir*, 1937）。參考馬爾洛著，戴望舒譯：〈《火的戰士——希望》片斷之一〉，《星島日報·星座》，1938年8月3日；〈《反攻——「希望」片斷之一〉〉，《星島日報·星座》，1938年8月14日；〈《死刑判決》〉，《大風》第17期（1938年8月15日），頁533-535；〈《烏拿木諾的悲劇》（上、下）〉，《星島日報·星座》，1938年10月7-8日；〈《克西美奈思上校》（上、下）〉，《星島日報·星座》，1938年10月13-14日；〈《希望》（一至一四八）〉，《星島日報·星座》，1941年6月16日至12月8日。上述篇章收入鄭可怡編校：《戰火下的詩情——抗日戰爭時期戴望舒在港的文學翻譯》（香港：商務印書館，2014年），頁32—260。
- 15 1929年托洛斯基被斯大林（Joseph Stalin, 1878—1953）驅逐出境，至1933年7月他從土耳其流亡至法國，並從南部的馬塞（Marseille）轉往西部城市魯瓦揚（Royan）附近的小鎮聖帕萊（Saint-Palais）隱居養病。期間馬爾羅不僅成為托洛斯基流亡法國時負責其安全的小組成員，他日後甚至宣稱是當時為數不多願意公開維護托洛斯基的法國知識分子之一。筆者曾於2015年香港中文大學文化及宗教研究系、中央研究院中國文哲研究所合辦「視覺再現·世界文學與現代中國和東亞的左翼國際主義」國際研討會上發表〈互為鏡像的中法左翼作家：一場有關馬爾羅尚未展開的討論〉一文，詳細討論相關問題。另參考André Malraux, "La Réaction ferme l'Europe à Léon Trotsky," *La Vérité*, n° 204 (Le 4 mai, 1934); Robert S. Thornberry, "A Spanish Civil War Polemic: Trotsky versus Malraux," *Twentieth Century Literature*, Vol. 24, No. 3, André Malraux Issue (Autumn, 1978), pp. 324-325.
- 16 艾田伯曾向利大英憶述，戴望舒對托洛斯基懷有極度的敵意。參考Letter from Etiemble to G. Lee, 17 June 1983, cited in Gregory Lee, *Dai Wangshu: The Life and Poetry of a Chinese Modernist*, pp. 34-35: "Très violemment hostile à Trotsky, que je défendais, admirais, moi, ce qui me valait chez les orthodoxes la réputation exagérée de trotskiste. (Very violently hostile to Trotsky, whom I defended, even admired which got me the exaggerated reputation of being a "Trotskyist" with the orthodox [Communists].)"
- 17 嚴家炎：《中國現代小說流派史》（北京：人民文學出版社，1989年），頁125。

## Young Scholars' Forum in Chinese Studies 2019

jointly organised by CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (CCK-APC) and Institute of Chinese Studies (ICS)

(23–25 May 2019)



Young Scholars' Forum in Chinese Studies 2019, organised by CCK-APC and ICS, was held on 23–25 May 2019 at The Chinese University of Hong Kong. The forum aims to nurture young scholars in Chinese Studies and strengthen their academic networks.

With the theme “*A Century of Change: Revisiting the Legacy of May Fourth*”, this year's forum had invited a total of 33 young scholars to present their research papers. The papers were divided into 11 panels and scheduled over a period of three days. Participants presented their findings in a wide range of topics relating to the May Fourth, including intellectuals, generation of students, youth movement, Chinese traditions, the New Woman, women's movement, the classics and the Chinese society. Professors from various CUHK departments, such as History, Chinese Language and Literature, Translation, and Cultural and Religious Studies were invited to serve as discussants.

This year's forum received 144 applications. After a rigorous selection by the Organising Committee, 33 applicants were invited, which comprised 5 from Hong Kong, 10 from Mainland China, 8 from other Asian countries and territories including Taiwan, South Korea and Japan, and another 10 from Europe, North America and Australia. More than half of them came from overseas, reflecting the forum's effort to enhance international communication in Chinese studies.

Below are the sharing from two of the participants:

**Jessica Zu**  
Princeton University



The theme for the 2019 forum is a centennial reflection on the May Fourth legacy. As a scholar of Buddhist studies and religious studies, I was initially hesitant about participating in it, even though the primary materials I analysed reveal many interconnections between the transformation of Buddhism and the long Chinese revolution 1911–1976. I am very happy that I had stepped out of my comfort zone of Buddhist studies into the unfamiliar waters of the history of revolution in modern China. I not only received candid feedback from my discussants and from private conversations with new friends during forum-sponsored lunches and dinners, but also met new colleagues who were toiling for similar theoretical rethinking of Chinese Buddhism but working with different primary sources. Both the formal presentations and informal coffee breaks, lunches, and dinners proved to be fertile grounds for floating ideas around and sparking new insights.

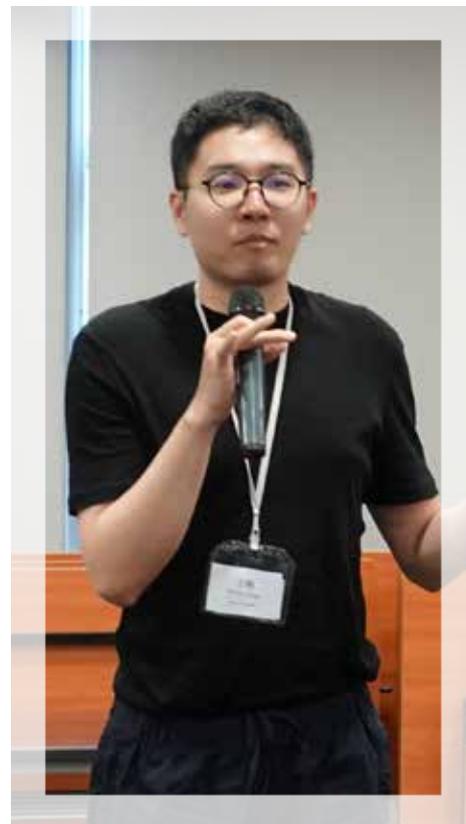
All this is not accidental. From its inception, the organisers of this forum had sought to build an interdisciplinary platform for early career scholars to exchange ideas and establish a broader professional network. Equally important, in this forum, one can personally experience the renowned CUHK paradigm of review (中大點評範式), which challenges one to try new methods to answer one's research questions and to open one's eyes to new perspectives for refining and strengthening the arguments. Every project could become better and every argument could become stronger by being critiqued under this paradigm. By design, this forum is ideal for those seeking development feedback to broaden one's own scholarly purview, to identify weaknesses in the project, to sharpen the arguments, and to bring one's own niche project into broader academic conversations.



**Wang Xing**  
Fudan University

As the theme of this year's forum, "A Century of Change: Revisiting the Legacy of May Fourth" entails an understanding of the May Fourth not only as a single and isolated historical event, but a culture that is continuously influencing and moulding Chinese society. This year's papers very much focused on such a kind of continuation of the May Fourth culture. The pursuit of a modern and independent China via social as well as intellectual revolutions in the May Fourth did not only open up new conduits of discourse for the educated elites, but also totally transformed China on many other levels. In the forum, scholars like Shao Dong, Qu Nan, Yeung Choi Kit and Huang Shiqi gave their new insights on how literature, literary theories, and "classical" intellectual debates can be reinterpreted with new perspectives, especially on how we should rethink May Fourth intellectuals' understanding of "traditional China". Many other colleagues in the forum, on the other hand, presented new documents and visual materials about certain fields and spheres of China in and after May Fourth that had seldom been touched by academic studies before.

If "revisiting" the May Fourth was a task this forum assigned to its participants, I think every speaker has completed the task well. We not only "revisited" the classical debates in the May Fourth with new ideas, but also "problematised" the May Fourth with all kinds of new findings. We have realised through fervent discussions in each panel that the May Fourth is not a flat image of the past, but a "multi-dimensional" movement with so many faces which resists any reductionist labels.



## Art Museum

### The 6<sup>th</sup> Museum Professional Exchange Programme: Exhibition Planning and Collection Management

With the generous support from the Bei Shan Tang Foundation, the 6th Museum Professional Exchange Programme (formerly known as “Museum Professionals Training Workshop”) was held in April. Jointly organised by the Art Museum and the Museum of Oriental Ceramics, Osaka, the programme this year was themed “Exhibition Planning and Collection Management”. Similar to previous years, the programme was structured in the form of “lecture + micro-exhibition proposal presentation + field trip”. Twenty-four museum professionals from Mainland China, Hong Kong and Macau participated in and benefited from the sharing and exchange with seasoned specialists from museums worldwide in two weeks.



### Reimagining Chinese Art: A Competition of Interdisciplinary Explorations

With the captioned competition, the Art Museum invited participants to demonstrate their connection with Chinese art with any product of their creativity that is inspired by the collections or exhibits of the Art Museum.



Following the success of the previous year, this year’s competition also attracted students from the Faculties of Arts, Social Science and School of Medicine. But in addition to that, we also see participants from the Faculties of Science and Business, and even students from outside the CUHK. The variety of textual and non-textual works received demonstrates great creativity on the participants’ part.



### Art Hit

“Art Hit” is a monthly bite-size curator-led guided tour. There are five guided tours in total from April to August to be led by the Director of the Art Museum, Prof. Josh Yiu. The guided tours held on 26 April (Friday), 18 May (Saturday) and 11 June (Tuesday) at Galleries II & III, Art Museum, had attracted an attendance of 45 in total.

### For Blessings and Guidance Public Lecture

The public lecture titled “The Court Production of the Illustrated Regulations for Ceremonial Paraphernalia of the Qing dynasty (Huangchao liqi tushi 皇朝禮器圖式) and the “Export Paintings”, was delivered by Prof. Lai Yu-chih, Research Associate of Academia Sinica on 26 April (Friday) at L1, Institute of Chinese Studies, attracting 41 attendants in total.



### Xuanhuitang Lecture Series

The lecture series on the art of Ren Bonian, generously supported by Xuanhuitang, is scheduled from March to August this year. The impressive speaker list consists of top scholars from The National Art Museum of China, The Palace Museum in Beijing and Taipei, Academia Sinica, University of Edinburgh and Department of Fine Arts, CUHK.

The second lecture titled “Hokusai in Shanghai: Ren Bonian (1840–1895) and the Japanese Popular Culture” was delivered by Prof. Lai Yu-chih, Associate Research Fellow of Academia Sinica, on 26 April (Friday) at L1, Institute of Chinese Studies, attracting an audience of 39.



### Museum Backstage

The Museum Backstage series in May and June invited colleagues of the Art Museum to share with students about their job duties. On 29 May (Wednesday), Mr. Xie Guanghan from Suzhou’s famous painting mounting family together with his apprentices Mr. Leung Kai Hin and Ms. Yeung Mung Chuk had a delightful afternoon sharing their insights with the students. As for 17 June (Monday), not only did the trio rerun the great sharing session, the Director of the museum, Prof. Josh Yiu, also joined in and shared with the students his curatorial experiences. The three sessions had been attended by 57 students in total.



## Learn · Play · Fun

“Learn · Play · Fun” is held by Art Museum on Saturday from June to July. Participants can deepen their understanding towards Ren Bonian, the pioneer of the Shanghai School of painting through exhibition guided tours, handicrafts-making and games. The activities held on 15 June (Saturday) and 22 June (Saturday) at Activity Room, 2/F, East Wing, Art Museum, attracted 46 participants in total.



## T. T. Ng Chinese Language Research Centre

### The 5<sup>th</sup> Inter-Regional Forum on Dialectal Grammar

The Inter-Regional Forum on Chinese Dialectal Grammar (IRF) was initiated by The Chinese University of Hong Kong and Sun Yat-sen University in 2015 and extended its partnership with Fudan University in 2017, which has become an academic event organized rotationally by these three institutions as a platform intended to foster research on dialectal grammar under a comparative approach, focusing on southeastern Chinese dialects like Yue and Wu dialects, to promote inter-regional studies, and to strengthen intellectual exchanges and dialogues among researchers from different regions.



## Research Centre for Contemporary Chinese Culture

### Chen Jing China History Teaching Awards (2019) Presentation Ceremony

The ceremony was held in April at Cho Yiu Hall. Professor Stephen Y. L. Cheung, the President of the Education University of Hong Kong, served as the officiating guest. Two secondary teachers received the awards which consist of a medal, HKD 20,000 and a certificate, while three other teachers were presented with the Certificate of Appreciation.



## Universities Service Centre for China Studies

### Academic Seminars

From April to June 2019, the Universities Service Centre for China Studies (USC) organised six luncheon seminars on topics of civil society, rural governance, Chinese fiscal system, and many other issues. The seminars attracted over 100 participants, including local, Mainland and overseas undergraduates and postgraduates, scholars from various academic institutions, journalists, staff of non-governmental organizations, and members of the general public. Many insightful comments and questions were raised during the discussion sessions.

### Documentary Screening Series

USC has been co-organising the documentary screening series “Reminiscence” with the Research Centre for Contemporary Chinese Culture since January 2016. The series aims at promoting documentaries on contemporary China, with a focus on folk history and real personages. This is an all-year-around project, starting from each year’s September to the next May. From April to June 2019, USC held two film screening events under “Reminiscence Documentary Screening Series”, namely *Dance on the Square* on 12 April and *Four Springs* on 10 May.

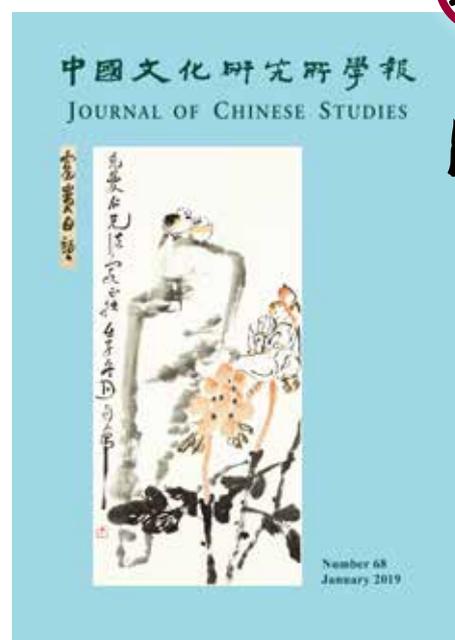
## Journals

*Journal of Chinese Studies, no.68*

This journal consists of 6 articles, 1 book article, 13 book reviews, and around 300 pages in total.

**Articles**

1. Lee Lok Man, A Study of the Meaning of the Expression “jieren ze yong ye” in the *Xunzi* and Its Ritual Connotations
2. Yang Bo, An Analysis of the Non-Historical Literature in the Warring States Period Chu Bamboo Manuscripts
3. Guo Weitao, The *zhi* within the Defence System of the Middle-Lower Reaches of the Han-dynasty Ruoshui
4. Mo Dehui A Study of the Revoke of Wang Yangming’s Earldom in the Early Jiajing Period
5. Lo Man Chi, “The Artistic Socialism”: Tian Han, Nanguo Movement, and the Practice of Aestheticism in the Vision of Leftist Cosmopolitanism
6. Nicholas L. Chan, The Family Writing in the Poetry of Yuan Kequan and Zhang Boju

**Review Article**

1. Christoph Harbsmeier, “The Authenticity and Nature of the Analects of Confucius”

**Book Reviews**

1. Ellen Widmer, “*Bannermen Tales (Zidishu): Manchu Storytelling and Cultural Hybridity in the Qing Dynasty*. By Elena Suet-Ying Chiu”
2. Rana Mitter, “*China’s Conservative Revolution: The Quest for a New Order, 1927–1949*. By Brian Tsui”
3. Fredy González, “*The China Order: Centralia, World Empire, and the Nature of Chinese Power*. By Fei-Ling Wang”
4. Michela Bussotti, “*Writing for Print: Publishing and the Making of Textual Authority in Late Imperial China*. By Suyoung Son”
5. Cynthia J. Brokaw, “*Brush, Seal and Abacus: Troubled Vitality in Late Ming China’s Economic Heartland, 1500–1644*. By Jie Zhao”
6. Tze-ki Hon, “*Civilizing the Chinese, Competing with the West: Study Societies in Late Qing China*. By Chen Hon Fai”
7. Tim Wright, “*Navigating Semi-Colonialism: Shipping, Sovereignty, and Nation-Building in China, 1860–1937*. By Anne Reinhardt”
8. Keith McMahan, “*Reading for the Moral: Exemplarity and the Confucian Moral Imagination in Seventeenth-Century Chinese Short Fiction*. By Maria Franca Sibau”
9. Hilde De Weerd, “*State Power in China, 900–1325*. Edited by Patricia Buckley Ebrey and Paul Jakov Smith”
10. Haun Saussy, “*Reading Philosophy, Writing Poetry: Intertextual Modes of Making Meaning in Early Medieval China*. By Wendy Swartz”
11. On-cho Ng, “*Apophatic Paths from Europe to China: Regions without Border*. By William Franke”
12. Ho Hon Wai, “*Speaking of Profit: Bao Shichen and Reform in Nineteenth-Century China*. By William T. Rowe”
13. Yung Sai-shing, “吳存存：《戲外之戲：清中晚期京城的戲園文化與梨園私寓制》”



### *Twenty-First Century Bimonthly (Issue 172, April 2019)*

As this year marks the 100th anniversary of the May Fourth Movement, the journal published this special issue featuring articles by many renowned scholars who discuss their new findings on this old issue from perspectives of history, thought and culture.

#### **The Twenty-First Century Review**

##### **The May Fourth Centenary**

“Reading, Thinking, and Expressing at the Critical Moment: Commemorating the Centennial of the May Fourth Movement” by Chen Ping-yuan  
 “Two Intellectual Themes of the May Fourth Movement” by Wang Fan-sen  
 “Modern Chinese Literature: The Paradox of Tradition and Modernity” by Lee Ou-fan Leo

#### **Research Articles**

“The Formation of the Concept of Sovereignty in Modern China: A Digital Humanistic Research” by Jin Guan-tao, Liu Qing-feng, Chiu Wei-yun

“The Failure of Social Contract: From the 1911 Revolution to the May Fourth Movement” by Zhang Qian-fan

“The May Fourth Movement in Rural China: Communication, Mobilization, and Nationalism” by Bian Dong-lei

“The New Literary Field of the May Fourth Movement and the Ideological Reorientation of Liu Bannong” by Shao Dong

#### **View on the World**

“Westernization and Modernization: Book Design in Republican China” by Lau Man-ying

#### **Book Reviews**

“Knowledge Resources and Reading Culture: A Review on Pan Kuang-che, *In Search of Western Learning: A History of Reading in Late Qing China (1833–1898)*” by Au Chi-kin

“Text, Image, and Vision: A Review on Chen Jian-hua, *A Profile of Trains in the Literary Writings during Late Qing and Republican China*” by Liu Jin-cai

“An Alternative Interpretation of the May Fourth Movement: A Review on Chan Hok-yin, *May Fourth in Hong Kong: Colonial Scenario, Nationalism and Localism*” by Shen Bo-wen



*Twenty-First Century Bimonthly (Issue 174, June 2019)*

This issue of 21<sup>st</sup> Century Review is titled “Intellectuals and Publicity”, accompanied by a number of articles that involve dialogues on publicity in the hope of developing a rough and identifiable way of thinking through detailed discussions on the situation of China.

**The Twenty-First Century Review  
Intellectuals and Publicity**

“The Major Challenge of the Chinese Regime Today” by Zhao Ding-xin

“From Enlightenment Intellectuals to Public Intellectuals” by Rong Jian

**Research Articles**

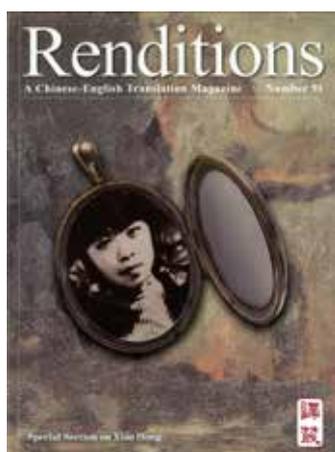
“May Fourth as Real Politics” by Hans van de Ven

“The Cultural Cold War in Hong Kong: *The Chinese Student Weekly* and the Asia Foundation, 1950-1970 (Part I)” by Poshek Fu

“The Shanghai Association of Counter-Restoration: A Case Study of Left-Wing Extremists during the Chinese Cultural Revolution (Part I)” by Dong Guo-qiang and Fan Jian-zheng

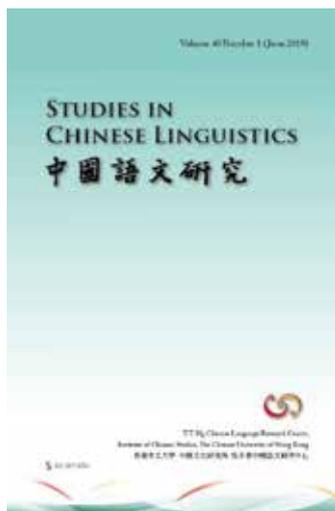
“China’s New Documentary Movement Theory Revisited” by Wang Chi

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



*Renditions* No. 91, Research Centre for Translation

*Renditions* no. 91 is a general issue featuring a diversity of works originally written in the twentieth century. We begin with a special section devoted to seven relatively little-known short pieces by the extraordinary and tragically short-lived writer Xiao Hong 蕭紅, elegantly rendered by the distinguished translator Howard Goldblatt. Other features comprise Zhu Xiang’s 朱湘 long satirical poem ‘The Cat’s Admonition’ 貓誥, a compact and clever allegory of the disposition of Chinese intellectuals in the immediate post-May Fourth era; ‘The Man from Greece’ 希臘人 by Lin Cantian 林參天, one of our first ventures into publishing translations of literature written in Chinese in South-east Asia; and ‘The Photograph’ 一張照片 by Yeh Hsia-Ti 葉霞翟, the love story of the author and the brilliant Nationalist general Hu Zongnan 胡宗南.



*Studies in Chinese Linguistics* (Volume 40, Number 1),  
T. T. Ng Chinese Language Research Centre

*Studies in Chinese Linguistics* (Volume 40, Number 1) has been released. There are three articles in this issue:

1. Mara Frascairelli and Marco Casentini: “The Interpretation of Null Subjects in a Radical Pro-drop Language: Topic Chains and Discourse-semantic Requirements in Chinese”
2. Chengru Dong and Dawei Jin: “An Enthymematic Account of the Deduction of the Negative Meaning of the Chinese Shenme-based Rhetorical Question Construction”
3. Lani Freeborn and John Rogers: “Nonlinguistic Factors that Affect the Degree of Foreign Accent in Second Language Mandarin”

This is an open-access journal distributed by Sciendo (formerly known as De Gruyter Open). PDF copies of these articles can be downloaded freely via <http://www.cuhk.edu.hk/ics/clrc/>.

## Books



*The Republic of China and Its Eyewitness Accounts*

The publication is a collection of the essays of the symposium, “Republic of China and Its Eyewitness Accounts” hosted by the Research Centre for Contemporary Chinese Culture in May 2017.

With the recent opening of new archives, diaries, memoirs, etc., researchers are provided with an important opportunity to deepen their study on the history of the Republic of China. The symposium invited more than 20 scholars from Mainland China, Hong Kong, Taiwan, Japan and South Korea to reveal the background for the occurrence of a series of major historical events through their study of these precious historical materials. The publication of their essays reflected the latest research achievements in the study of the history of the Republic of China.



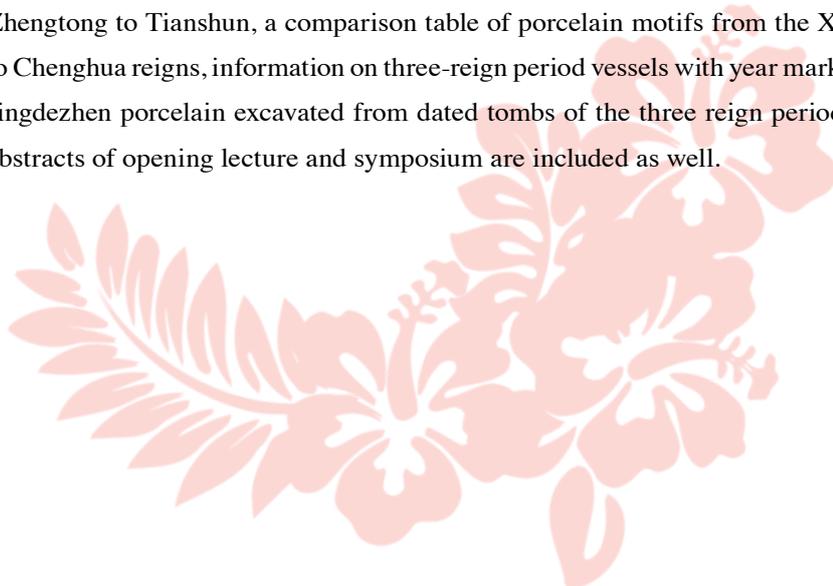
### *Divine Power: The Dragon in Chinese Art*

This bilingual catalogue with full-colour illustrations is published in conjunction with the exhibition “Divine Power—The Dragon in Chinese Art”, which features almost 200 exhibits dating from the Neolithic period to the 20th century, including ceramics, metals, jade and stones, scholarly objects, textiles and paintings, etc. It also includes essays written by Zhao Feng, Curator of the China National Silk Museum and Prof. Peter Y. K. Lam, former Director of the Art Museum, CUHK.



### *Refilling the Interregnum: Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshun Reigns (1436–1464) of the Ming Dynasty*

This bilingual catalogue with full-colour illustrations is published in conjunction with the exhibition “Refilling the Interregnum: Newly Discovered Imperial Porcelains from Zhengtong, Jingtai and Tianshun Reigns (1436–1464) of the Ming Dynasty”, which features 158 selected items of the latest archaeological discoveries in 2014 from the collection of Jingdezhen Imperial Ware Museum and contains six units, including “Grand Masterpieces”, “Imperial Amusements”, “Tableware”, “Remnants of the Glorious Age”, “A Period of Transition”, and “The Success Story” with exhibit images from multi-angles and showing the details. Five essays written by experts from the Jingdezhen Ceramics Archaeological Institute, the Jingdezhen Ceramics Institute, Peking University, Korea University and the Art Museum, The Chinese University of Hong Kong. Appendix on major events from the Reigns of Zhengtong to Tianshun, a comparison table of porcelain motifs from the Xuande to Chenghua reigns, information on three-reign period vessels with year marks, and Jingdezhen porcelain excavated from dated tombs of the three reign periods and abstracts of opening lecture and symposium are included as well.





### Art Hit, Art Museum

Would you like to immerse yourself into Chinese arts for 20 minutes after lunch? The Director of the Art Museum is ready to share some highlighted exhibits at the following guided tours:

Dates: 5 July 2019 (Friday) & 16 August 2019 (Friday)

Time: 1:30–1:50 p.m.

Meeting Point: Bookstore, Gallery II, Art Museum

Language: Cantonese

No registration required. Please be punctual.



### Xuanhuitang Lecture Series, Art Museum

16 August 2019 (Fri) 3–5 p.m.

Topic 1: Figure Paintings of Ren Bonian

Speaker 1: ZHANG Jin (Associate Professor, Department of Fine Arts, CUHK)

Medium: Putonghua

Topic 2: Xu Beihong's Portrait of Ren Bonian

Speaker 2: Chan Fong Fong (PhD, Department of Fine Arts, CUHK)

Medium: Cantonese

Registration: <https://goo.gl/forms/YWrbZ9Q0leWOJ7cY2>



### Ancient Chain Making Workshop, Art Museum

Chinese ancient chains made of precious metals are beautifully produced, but researches on their techniques are rare. “Ancient Chinese Gold Techniques” is a collaborative research project by the Art Museum of The Chinese University of Hong Kong, the Master Studio of Chow Tai Fook and other institutions. It is the first attempt to use interdisciplinary methods to recover several major ancient goldworking techniques.

The workshop, which is a fruit of the research project, is divided into two sections. It begins with a brief lecture by Dr. Sam Tong, Postdoctoral Fellow of the Art Museum, on the techniques of precious metal chain making in ancient China and their cultural exchanges with other regions in Eurasian. The lecture will be followed by a demonstration by Mr. Andy Tsang, an expert of jewelry production at Chow Tai Fook Jewellery Co., Ltd. Participants are expected to finish a silver bracelet using the ancient method under the instruction of Mr. Tsang.

Date: 14 July 2019 (Sunday) & 20 July 2019 (Saturday)

Time: 14:30 – 17:00

Venue: Loupe (Address: H410, 35 Aberdeen Street, PMQ, Central, Hong Kong)

Quota: 10 people for each session (Registration required; deposit: \$200)

Target: Aged 12 or above

Language: Cantonese

\*Remark: Equipment and material costs are included.

\*Registration:

<https://www.loupe.com.hk/en/workshop>

### Luncheon seminar, USC

The Universities Service Centre for China Studies (USC) will organize one luncheon seminar:

Topic : The Choices in Minority Mobility: Taking the Buyi People as an Example

Date: 9 July 2019 (Tuesday)

Time: 12:00 – 13:30

Speaker: DUAN Haiyan, (East China University of Political Science and Law )

Language: Putonghau

Venue: Universities Service Centre for China Studies, 8/F, Tin Ka Ping Building

### Retrospective and Prospective of China's Education System, USC

Since the reform and opening-up, China's economy has boomed along with social progress, achievements which have drawn the world's attention. However, the transformation of the economy and social structure has created all kinds of conflicts and problems. Since 2013, the Chinese government has repeatedly stressed the will to eradicate poverty, to improve people's livelihood, and to gradually achieve common prosperity. This involves the implementation of related policies to promote social development. China's decision-making policy is a collaborative effort among government, academia, think tanks, and the target group, in which academics and think tanks play an irreplaceable essential role.

To promote relevant academic exchanges and policy researches, the Universities Service Centre for China Studies of the Chinese University of Hong Kong will hold a series of seminars on Chinese Society and Policy. The theme of the fifth meeting is "Retrospective and Prospective of China's Education System ". We will invite nine speakers from mainland China, overseas as well as Hong Kong based scholars in order to bring a more global and comparative dimension to discuss the current situation and future of Chinese society. They will engage in a dialogue with experts and general public on how to improving China's education system (or policy) with respect to coverage of vulnerable groups, such as rural students, etc.

Date: 23 July 2019 (Tuesday)

Time: 9:00 – 18:00

Venue: Universities Service Centre for China Studies, 8/F, Tin Ka Ping Building

#### **Editorial Board Committee**

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