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Chinese Calligraphy as a Choice

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Professor Harold Mok received his BA and MPhil degrees from the University of Hong Kong and DPhil degree from the University of Oxford, UK. A historian of Chinese art, he taught at The University of Hong Kong before joining the Department of Fine Arts, CUHK, in 1989. Professor Mok teaches courses that include the history of Chinese painting and calligraphy, and methodology in art studies. He was Head of the Division of Fine Arts from 2002 to 2008, and is now Chairman and Professor of the Department of Fine Arts, and Expert Adviser (Museum) to the Leisure and Cultural Services Department. His research focuses on post-Tang and Hong Kong calligraphy. He has completed three research projects on Hong Kong calligraphy, *Chunhua Ge Tie* and the calligraphy of private secretariats in the Qianlong and Jiaqing periods. As well as publishing academic papers, he has edited *The Bei Shan Tang Legacy: Chinese Calligraphy* (2014), *Chronology of Hong Kong Calligraphy 1901–1950* (2009), *Shuhai Guanlan* (1998, 2008), *Double Beauty II* (2007), *Xuedao Yangchen* (2003), *Bimo Lunbian* (2002) and *The Hong Kong Visual Arts Yearbook* (1999, 2000, 2003, 2004, 2005, 2006).

Professor Mok retraces his education and how he began to study Chinese calligraphy. He also introduces his teaching and research at The Chinese University of Hong Kong (CUHK), from which we can see his passion for Chinese art and his contribution to promoting Chinese studies at CUHK.

I studied science in secondary school. In my sixth form, I changed my major to liberal arts, and was later admitted to the Faculty of Arts of The University of Hong Kong (HKU). I still remember the orientation day for course registration when I happened to see a slide show of the Department of Fine Arts. Probably because I was always interested in practising Chinese calligraphy when I was little, I immediately decided to choose an art history course as well as Chinese literature and Chinese history for my first year of study. The Department of Fine Arts had only been established for 2 years then, and Professor Chuang Shen, whose father was Chuang Yan, former Deputy Director

of the National Palace Museum in Taipei, was the department head. I began to shift my study focus to Chinese art from the second year onwards. However, we were not allowed to choose fine arts as a single major, because the department was relatively new at the time. I therefore double-majored in Chinese and fine arts, but my main interest was actually the latter, particularly Chinese art. The courses that I took were Chinese painting, Chinese ceramics, Chinese sculpture, and art theories. In my final year, Professor Chuang was on sabbatical and Professor Chou Ju-hsi from the Arizona State University came as Visiting Professor. After graduation, I continued to pursue an MPhil degree at HKU and wrote my thesis on Liao ceramics under the supervision of Professor Shih Hsio-yen, who came from the Royal Ontario Museum to teach in the Department of Fine Arts. Professors Chuang, Chou and Shih were knowledgeable and noted scholars on Chinese art history. Both specializing in the studies of Chinese painting, Professor Chuang was experienced in textual research and had much experience in connoisseurship, while Professor Chou adopted Western visual analysis in class and emphasized looking at Chinese paintings through styles. Professor Shih, on the other hand, was an expert on early Chinese art. Looking back at my university years, which were short and passed quickly, I was lucky to learn from these three renowned art historians. Before MPhil graduation, one of my friends applied for further studies abroad and left some extra application forms with me. When I sought advice from Professor Shih, she suggested that I could apply for the DPhil programme of the University of Oxford and studied under the supervision of Professor Michael Sullivan. Professor Sullivan was a famous scholar on modern Chinese painting, which was quite a different area from the subject (Chinese ceramics) that I was studying at the time. However, Professor Shih encouraged me to widen the focus of my research, and I eventually decided to shift to Chinese calligraphy, a subject I had always been fond of. Professor Shih even helped me to find private sponsorship. In Oxford, I was deeply inspired by Professor Sullivan's academic vision and true scholarliness.

My DPhil dissertation is a study of the Southern Song calligraphy, with Zhao Mengjian as the central figure. Chinese calligraphy was not yet a popular subject in art historical studies in the 1980s, and thus it was not easy for me to find academic dissertations as reference. However, I felt fulfilled doing pioneering work. In the third year of my DPhil study, I returned to Hong Kong since Professor Shih invited me to teach a course on Chinese painting at HKU. Although this was a short-term post, it was a valuable opportunity for me to gain university teaching experience. Two years later, I joined CUHK until now. For more than 20 years, I have witnessed the curriculum development at the Department of Fine Arts. For example, under the leadership of Professor Mayching Kao, the Department offered a PhD programme in Chinese art history in 1990; and when Professor Jenny So joined the department from the Freer Gallery of Art, she conducted a series of course reforms. The department has now become one of the most important centre for the teaching and research of Chinese art history. As for me, perhaps one of the most unforgettable developments is the introduction of the course on the history of Chinese calligraphy, for on the one hand it has facilitated the application of my specialty to teaching, and on the other hand, since the course was the first of its kind in Hong Kong, it means CUHK was playing a more important role in Chinese art education.

Teaching and research in the Department of Fine Arts are closely connected with the Art Museum of the Institute of Chinese Studies (ICS). This intimate relationship is best reflected in the position of its senior staff, as Professor Mayching Kao was Professor of Fine Arts as well as Director of the Art Museum, and Professor Jenny So, also Professor of Fine Arts, was former Director of ICS and now Director of the Art Museum. I myself am currently Research Fellow (by courtesy) of the Art Museum and an ex officio member of its Advisory Committee. As such, I have long been working closely with the Art Museum on different types of activities, including publications, exhibitions, public lectures, conferences, etc., in addition to making use of the Museum collection in my teaching and research. One particular event that is worth mentioning is surely the "International Symposium on Chinese Calligraphy" organized by the Department and Museum to celebrate the 40th anniversary of the Department in 1997. Serving as Chairman of the organizing committee, I had the opportunity to invite experts from all over the world to come to CUHK to discuss Chinese calligraphy in various areas, including its history, authentication, education, etc. There was also a session of

calligraphy demonstration in which fine calligraphic works were produced at the gallery of the Art Museum. The symposium papers were then collected and published in 1998 as a book entitled *Shuhai Guanlan*. Ten years later in 2007, the Department of Fine Arts and the Art Museum worked together again to organize a second international symposium on Chinese calligraphy. This symposium also gave rise to a publication, entitled *Shuhai Guanlan II*.

The academic activities related to the Art Museum that I have taken part are indeed numerous. In addition to the two symposiums and publications mentioned above, the two catalogues that I edited, namely *Double Beauty II* (2007) and *The Bei Shan Tang Legacy: Chinese Calligraphy* (2014), are of particular significance. In these two projects, I have invited our postgraduate students to write the entries and transcribe the inscriptions and colophons of the calligraphic works. For the students, participating in the production of the catalogues means a valuable opportunity to gain experience in large-scale research projects; and for me, leading a research team of students was another way of integrating teaching and research. I need of course to point out that such a way of forming a working team with postgraduate students was first introduced by Professor Jenny So when she was doing the project “Noble Riders from Pines and Deserts”. The catalogues *Double Beauty III* that I am now working on and *The Bei Shan Tang Legacy: Chinese Painting* that I will start editing very soon will also have similar student involvement. I am indeed fortunate to be able to carry out these projects at CUHK, for the Art Museum has provided useful resources for the teaching and research of Chinese art history.

Among my research projects on Chinese calligraphy are the three funded by the Research Grants Council on Hong Kong calligraphy, *Chunhua Ge Tie* and calligraphy of the Qianlong-Jiaqing private secretariats respectively. I particularly want to mention the project on Hong Kong calligraphy, which aims to fill a gap in Hong Kong art history, specifically Hong Kong calligraphy in the first half of the twentieth century. The early development of Hong Kong calligraphy relies heavily on the literati who moved south from the mainland. The calligraphic works and related cultural activities of these literati shed light on not only their artistic styles but also how calligraphy was related to social issues such as preservation of national heritage, salvation of China through culture, fund raising for disaster relief, etc. It is regrettable that this important period of Hong Kong calligraphy is overlooked in modern scholarships. Taking three years to complete, the project has given rise to the publication of a series of papers and a book entitled *Chronology of Hong Kong Calligraphy 1901–1950* (2009). In addition, an archive of Hong Kong calligraphy was built up to facilitate further research, and I am glad that Chen Yafei, a PhD candidate then, made use of the archive materials for her study of Hong Kong calligraphy and eventually completed her dissertation entitled “Transfer of Traditions: A Study of Hong Kong Calligraphy (1911–1940)”.

I have great expectations for the young scholars from our Department to contribute to the future studies of Chinese calligraphy. There are in fact quite a number of our former MPhil and PhD students who took Chinese calligraphy as their research area and are now working on Chinese calligraphy in universities, museums and other art-related institutions. Their efforts can perhaps be partly reflected in *The Bei Shan Tang Legacy: Chinese Calligraphy*, for the eight papers included in this catalogue are contributed by these young scholars. Looking back on my own education when PhD dissertations on Chinese calligraphy were rare, I was happy to be one of the pioneers yet there were also times when I felt lonely due to the lack of peer communication. However, time flies and changes happened quickly. There are now a great number of young researchers working on Chinese calligraphy, and the studies of this unique form of traditional Chinese art have become much stronger than one could imagine before. Despite its achievements, the Department of Fine Arts will surely continue to face challenges in educating young scholars of Chinese calligraphy. It is also foreseeable that the Department will keep working with the Art Museum to carry out more research projects on Chinese calligraphy as well as other areas of Chinese art and culture. Such a strategy concords not only with the aims of the New Asia College but also with the mission of ICS and CUHK in promoting Chinese studies.

Jao Tsung-I Visiting Professor 2015

Professor Léon Vandermeersch

The Institute of Chinese Studies (ICS) is pleased to announce that the renowned French sinologist, Professor Léon Vandermeersch, is the Jao Tsung-I Visiting Professor this year. Professor Léon Vandermeersch is a member of the Académie des Inscriptions et Belles-Lettres, Institut de France, and former director of École Française d'Extrême-Orient (EFEO). During his visit to the Chinese University of Hong Kong in March 2015, four public lectures were held.



One of the public lectures, entitled 'Memories of my relations with my *Laoshi* Jao Tsung-I', was successfully held on 17 March 2015. The ICS would like to thank the ICS Honorary Adviser, Professor Jao Tsung-I and all other honourable guests for their support and participation. Please [click here](#) to view photos of the event.

For Professor Vandermeersch's speech, please [click here](#).

The Visit of the Director of the Institute of History

Guangzhou Academy of Social Sciences

Wang Mei-yi, Director of the Institute of History, Guangzhou Academy of Social Sciences, was invited to the Institute of Chinese Studies in February 2015. Director Wang held two sharing sessions themed '廣州城市文化研究動態' and '清至民國時期舊日廣州城市文化', respectively.

Lee Hysan Visiting Scholar Programme

The Universities Service Centre for China Studies

The Universities Service Centre for China Studies (USC) has admitted nine scholars from mainland China into the Lee Hysan Visiting Scholar Programme 2015 and given them grants to conduct research. Seminars or talks will be held during their stay. For the latest information, please visit the [USC website](#).

The Art Museum Receives Another Donation of Lui Shou-kwan's Paintings

Bank of America Merrill Lynch Supports their Conservation

The Art Museum has been honoured to receive two major donations: one from the family of Lui Shou-kwan, acclaimed Hong Kong artist of the twentieth century, for 28 of Lui's paintings, and another from the 2014 global Art Conservation Project funded by Bank of America Merrill Lynch. The media briefing was held on 29 January 2015 at the Art Museum. The monetary donation will be used to conserve the masterpieces.

Lui Shou-kwan (1919–75), one of the representative figures in the modern history of Hong Kong art, was a leading advocate of the new ink painting movement from the 1960s to the 1970s. He was recognised for blending Western abstract art with traditional Chinese painting, and striving to revitalise Chinese ink painting.

In 2013, the Art Museum, The Chinese University of Hong Kong (CUHK), joined forces with the Ashmolean Museum of Art and Archaeology, Oxford University, for the exhibition 'Two masters, two generations and one vision for modern Chinese painting'. This popular exhibition led to a donation of two paintings by Lui Shou-kwan from the Friends of the Art Museum in March 2014. This time, Lui's family has shown incredible generosity by donating 28 of his works. The Art Museum is honoured to be entrusted with these important paintings by the artist's family.

Created between 1967 and 1972, most of the works donated by Lui's family are exemplary paintings that he painstakingly prepared for his students on the ink painting course in the Department of Extramural Studies, CUHK. It is especially meaningful that the university will be the paintings' long-term custodian. Professor Joseph Sung, Vice-Chancellor of CUHK, notes that 'It is important to point out that CUHK can preserve this body of works for many generations to come'. This group of paintings not only attests to Lui's profound understanding of the Chinese tradition, it also constitutes primary research data that offer new insights into Lui's artistic practice.

Thanks to Bank of America Merrill Lynch's global Art Conservation Project, a generous donation has been made to the Art Museum, CUHK, for the restoration of Lui Shou-kwan's paintings. This enables their long-term preservation. The works will be put on display in a special exhibition in 2016, on completion of the conservation project.



(From left) Professor Josh Yiu, Associate Director of the Art Museum, CUHK; Ms Lillian Chong, Asia Pacific Head of Corporate Social Responsibility of Bank of America Merrill Lynch; Professor Leung Yuen Sang, Director of the Institute of Chinese Studies, CUHK; and Professor Jenny F. So, Director of the Art Museum.

2015 Institute of Chinese Studies Luncheon I

An Academic View of Hong Kong Archaeology

Tang Chung

Director of Centre for Chinese Archaeology and Art, Professor of Department of History,
The Chinese University of Hong Kong (CUHK)

Professor Tang Chung graduated from the Department of History, CUHK, and received his DLitt from the University of Tokyo. He is currently Director of the Centre for Chinese Archaeology and Art, ICS, Professor in the Department of History, CUHK, and Correspondent Member of Deutsches Archäologisches Institut (DAI, German Archaeological Institute). Professor Tang Chung studies East Asia archaeology, especially the history of jade science and technology. He has participated in excavations and researches of Palaeolithic sites in France, Japan and mainland China. During the past 10 years, he has led excavations of several lapidary workshop sites in Pak Mong (Hong Kong), Hac Sa (Macau), Trang Kenh (Vietnam) among others, and explored the manufacture and use of jade through Paleolithic methods in ancient times. His publications include *East Asian Jade: Symbol of Excellence* (editor), *Ancient Cultures of South China and Neighbouring Regions* (editor), *The Origin of Jades in East Asia: Jades of the Xinglongwa Culture* (co-author), *Archaeological Excavation of Prehistoric Lapidary Workshop in Hac Sa, China, Proceedings of the International Conference on Prehistoric Rotary Technology and Related Issues at Hac Sa, Macao* (editor), and other collections and papers.

At the Institute of Chinese Studies (ICS) luncheon on 26 January 2015, Professor Tang Chung, Director of the Centre for Chinese Archaeology and Art, gave a talk on ‘An academic view of Hong Kong archaeology’.

In his talk, Professor Tang Chung discussed recent archaeological excavation of the Sung Wong Tai site along the Shatin to Central Link, and commented on Hong Kong archaeology and its academic development in the future. He hoped that his audience would see a richer picture of archaeology in Hong Kong beyond the Sung Wong Tai site, and have a better understanding of the 7,000-year history of Hong Kong culture. The discovery of relics along the Shatin to Central Link has aroused much attention and controversy in Hong Kong since 2014. Professor Tang identified two important people. The first was the ‘mysterious figure’ of Professor Liu Wensuo, leader of the archaeological team, who did not report any of his archaeological discoveries directly to the press during the controversy. The other was Mr. Lam Siu-lo, Chair of the Antiquities Advisory Board. In his *Letters from Hong Kong*, he wrote that ‘Because of excavations and temporary constructions for preservation of important relics, the Shatin to Central Link project was delayed for more than 11 months and an extra cost of 3.1 billion was spent. Another 1 billion is still needed for preservation of seven relics in situ’. Professor Tang pointed out that people in Hong Kong were concerned about the detailed accounts for expenses of more than 4 billion. In addressing the issues of the expenses and special attention from different government departments, Professor Tang commented on the actual archaeological excavation of the Sung Wong Tai site from an academic perspective.

On 2 May 2014, Professor Tang inspected the Sung Wong Toi site with a research assistant from the Centre for Chinese Archaeology and Art and his graduate students from the Department of History. He identified several problems, some of which related to the large expenses. In his talk, he explained how, thanks to modern archaeological technology, archaeologists are able to carry out thorough investigations of the relics in an archaeological site and make appropriate excavation plans before digging. Archaeological remains of Song-Yuan dynasties along the Shatin to Central Link were discovered more than 10 years ago, but preparatory investigations before digging were delayed for a long time.



On the day of the inspection, Professor Tang discussed a well with members of the government archaeological team. The well was located above the subway station along the Shatin to Central Link. A few days later, the well was referred to as a mere ‘pit’ in the government’s report, but this was not supported by further academic evidence.

The method of digging wells in the Sung Wong Toi site is worth further discussion. For archaeologists, a well is like a tunnel into the past, through which people’s lives and the architectural technology of ancient times can be explored. Through excavation, archaeologists are able to study how wells were built, how they were used and how they were abandoned. Sometimes archaeologists are able to understand the changes in the environment in the past through the fillings of a well. Archaeological exploration of wells includes horizontal study of remains on the surface, and longitudinal study of remains inside and around. When inspecting the stone well T1 on the site, Professor Tang discovered that the fillings of the well had all been removed and the well dug out as an isolated object. Further questions about how the well was built and abandoned, and the structures around it were left for further studies.

Another well (no. 5) was preserved in situ. The remains of complex structures around it could be seen in photos and Professor Tang anticipated still more. However, only part of the well surface had been explored, while the original structures surrounding it were still undetermined. Professor Tang suggested exploring at least another 5-metre area around the well to investigate these structures.

On 19 May 2015, Professor Tang published an article, ‘Opportunities and crises of archaeological excavation on the Shatin to Central Link’, in *Ming Pao*, in which he wrote ‘A key problem is that nowadays we do not know how to choose valuable sites for preservation, and what kinds of ancient culture are worth preserving in situ’. From the available archaeological reports of the Sung Wong Toi site so far, Professor Tang does not recommend its preservation in situ for several reasons. First, remnants, such as houses and wells, are scattered loosely on the site. It would be difficult to build an archaeological park to include all these remnants. Second, the artefacts are not intact and they only represent settlements that were common at the time. Finally, there are other archaeological sites dating back to the Song-Yuan era, such as in Yuen Long, and the relics there are in better condition.

Professor Tang gave some suggestions to the government on the development of archaeology in Hong Kong. First, the government should protect contracted archaeological professionals from interference by the consulting companies, and ensure that they can present and report their discoveries objectively. Second, archaeological professionals deserve more respect: excavation should be more open and reports of archaeological findings released to the public regularly. Third, the government needs to establish an objective assessment policy for archaeological

projects. None of these are evident in the contractual archaeological projects in Hong Kong. As for archaeology at CUHK, Professor Tang emphasised that ‘Professionals in archaeology are rare in Hong Kong. As university staff, we should stick hard to the academic mission of archaeology’.

Archaeological studies in Hong Kong first began in the 1920s when investigations were mainly undertaken by a small group of keen amateurs. In the 1970s, professors Cheng Te-kun and Lin Shou-chin joined CUHK and laid a solid foundation for the development of local archaeology as a professional discipline. More than 20 years later, in March, 2014, CUHK and the Chinese Academy of Social Sciences (CASS) jointly established the CASS-CUHK Chinese Archaeology Joint Research Base, which aimed to reconstruct the ancient history of Hong Kong from archaeological perspectives in China, East Asia and other parts of the world.

Professor Tang ended his talk by introducing several recent projects in the Centre for Chinese Archaeology and Art, which included rebuilding a 7,000-year history of ancient Hong Kong and Macau, the origins and spread of prehistoric jade cultures in East Asia, origins of Chinese civilisation and the birth of ancient civilisation in Hong Kong, exploration of the early birth of symbolism in East Asia and jade technology from the Palaeolithic period, and the origins and spread of barkcloth in Asia and the Pacific. Professor Tang also shared with us his expectations for Hong Kong archaeology. He said that, during the colonial era, there was essentially no professional archaeology in Hong Kong. In the post-colonial era, regulations and laws of relics in mainland China were not effective in Hong Kong because of the ‘One country, two systems’ policy. As a result, the only regulation of relics in Hong Kong today is still the Antiquities and Monuments Ordinance from the colonial era. Professor Tang hoped that people in Hong Kong would now pay more attention to protecting and supporting local culture. His best wish was to ‘Let our history have a future and let us embrace the 7,000-year culture of Hong Kong’.

2015 Institute of Chinese Studies Luncheon II

Guangzhou City Culture from the Qing Dynasty to Republican China

Wang Meiyi

Director of the Institute of History, Guangzhou Academy of Social Science

Wang Meiyi is a writer and scholar. She is currently Director of the Institute of History, Guangzhou Academy of Social Science. As well as writing cultural essays, she also studies the modern history of Guangzhou city and Lingnan cultures. One of her publications, *Guangzhou Chenxiang Biji*, received several awards including 'The beauty of books in China 2008' and 'Top ten most favourable Canton books in the 2011 South China book fair'. She recently led a project on the modern history of Guangzhou city and edited *Studies of Modern Guangzhou* (volumes I and II).

At the Institute of Chinese Studies (ICS) luncheon on 27 February 2015, Wang Meiyi, Director of the Institute of History, Guangzhou Academy of Social Science, presented her recent research on Guangzhou city culture from the Qing dynasty to Republican China.

In her talk, Wang Meiyi introduced three major features of Guangzhou: its strong commercial power, openness to the outside world and plebeian culture. These features deeply affected the daily lives of people in Guangzhou. As the biggest gateway city for overseas trade in China, Guangzhou had become the only port city in 1757, and its commercial strength was beyond question. Because of its success in foreign commerce, Guangzhou thus became a pioneering city open to Western civilisation and foreign influence. Its plebeian culture resulted from its location, which was remote from central authorities but close to the outside world. The cultural atmosphere in Guangzhou was democratic and informal. Moreover, relegated officials were often sent to the Lingnan region. Adherents of the former dynasty also brought a rebellious spirit into Guangzhou culture. City life in Guangzhou was free and peaceful.

Wang Meiyi emphasised that the recent research project on the modern history of Guangzhou city, conducted by the Institute of History, Guangzhou Academy of Social Science, aimed to switch the perspective from a grand historical narrative to a micro-history of Guangzhou. She summarised that previous research had mainly studied Guangzhou from the aspect of political history and placed it within the narrative of modern Chinese history. Research perspectives and topics were thus closely related to modern Chinese politics and revolution. Instead, through a close study of city life in Guangzhou, the Institute hoped to reconstruct the history of civil society and public life in Guangzhou from a micro-social and cultural perspective. With a 'downward' research vision, it planned to conduct broad empirical research on aspects of city culture and daily life in Guangzhou, such as food, clothing, shelter, transportation, entertainment, festivals, customs and material culture. It was a new subject worth further exploration. Through the study of micro-history, historical contexts and details of daily life that had been simplified, missed, hidden or even misrepresented in the grand narrative of history could be rediscovered. Wang Meiyi then introduced four aspects of the city culture and daily life of Guangzhou: intellectual culture, intellectuals' lives and leisure, folk culture and ordinary people's lives, and influence of Western culture.

A region remote from central government, Guangzhou was often considered a place for relegated officials and its culture did not thrive before the arrival of Ruan Yuan in 1817. An important and noted scholar and official in the Qing dynasty, Ruan Yuan first devoted himself to developing education and culture wherever he took up an official post. He was appointed Governor-General of the two provinces of Guangdong and Guangxi in 1817, and 3 years later he established Xuehai Tang in Guangzhou to promote practical learning. He also founded a comprehensive and effective academic system for intellectual education, which profoundly influenced the development of Puxue (simple and plain learning) in Guangdong. Ruan Yuan and graduate students from Xuehai Tang played a significant role in promoting intellectual culture in Guangzhou. Chen Li, a major scholar of Puxue, was head of Xuehai Tang at the time, and he established another important school of Puxue, Dongshu School. Later, when Zhang Zhidong became Governor-General of the two provinces of Guangdong and Guangxi, he established Guangya Academy with the help of Chen Li's students. These major academies changed Guangzhou city culture significantly.

As for intellectuals' lives in Guangzhou, Wang Meiyi discovered a rich tradition of leisure culture from diaries written by scholars at the time. City life in Guangzhou was the most vigorous in the early years of the Daoguang reign. After becoming the single port city in 1757, Guangzhou experienced notable commercial development after decades of overseas trade. Both merchants and scholars found opportunities for their own personal development. During the early years of the Daoguang reign, the shadow of wars did not hang over China and intellectuals enjoyed a leisurely lifestyle in Guangzhou. Xie Lansheng, Chair Scholar of the Yang Cheng Academy, recorded his social life in detail in his diary. He kept close contact with people from different classes and the activities he recorded reflected a tradition of pleasure in Chinese scholars' intellectual lives. Wang Meiyi pointed out that leisure had been suppressed by the political and revolutionary discourse of new China since 1949. However, research on Guangzhou city culture from the Qing dynasty to Republican China revealed a leisure culture within Chinese intellectuals' lives. In Xie Lansheng's diary, events of visiting friends, watching dramas, admiring flowers, holding parties, boating, practising calligraphy and so on appeared often, reflecting a leisurely lifestyle. Wang Meiyi also commented on an example of Erju and the Garden of Ten Fragrances: 'The Garden of Ten Fragrances was a garden where ten kinds of fragrant flowers were planted, and Erju refers to the two painters of Ju Lian and Ju Chao living in the garden. When they mixed colours to paint different seasons of Lingnan in the Garden of Ten Fragrances, it must be an enjoyable time'. Other examples included Canton scholars such as Shang Yanliu, Rong Geng and Ye Gongchuo living in Beijing. These scholars and their life stories were ignored after the founding of new China, and it was not until recently that they were gradually rediscovered in the academic world.

Most merchants in Guangzhou did business with foreigners. With a low social status in traditional Chinese culture, Chinese merchants often improved their standing by socialising with scholars and adopting an intellectual lifestyle. They loved to publish book collections and distribute them free of charge. They also enjoyed collecting books and building up private libraries. One of the famous Canton merchants, Wu Chongyao, published a collection of books named after his private library – *the Yueya Tang Collection*, edited by Tang Ying. Among the four largest private libraries in Guangzhou during the late Qing dynasty, three were built by successful merchants, including Yuexue Lou owned by Kong Guangtao, Haishan Xianguan owned by Pan Shicheng and Yueya Tang owned by Wu Chongyao.

Remote from central government, local culture in Guangzhou was especially strong. Folk culture and ordinary people's lives reflected distinct characteristics of the Lingnan region. Wang Meiyi studied such people's lives in Guangzhou from an aesthetic perspective. She pointed out that aesthetics was ignored in dominant discourse. She illustrated the aesthetic aspect of folk culture in Guangzhou through a historical record of a flower called Su Xin. She read the record from Qu Dajun's book, *Guangdong Xinyu*, in which he described a village named Zhuangtou along the Pearl River. Every household in Zhuangtou grew the Su Xin flower. The flowers were collected and sent to the

town gates for sale every day. Such activities reflected a beautiful picture of ordinary people's lives in Guangzhou. Wang Meiyi also displayed a photo taken by an English photographer, John Thomson, depicting a boat woman on the Pearl River. Wang Meiyi pointed out that the boat woman appeared healthy and as having a special charm, which symbolised a thriving folk culture in Guangzhou.

Western influence on city culture in Guangzhou could be seen in various aspects of life, such as people's daily supplies, city architecture and Western missionaries' cultural activities. Wang Meiyi took the villas in Dongshan as an example, and discussed the combination of Chinese and Western architectural styles.

At the end of her talk, Wang Meiyi identified three important districts for the study of Guangzhou history: Dongshan, Xiguan and Shamian. Missionaries and Chinese from overseas mainly gathered at Dongshan. It was therefore the most Westernised district in Guangzhou. Chinese merchants and their later generations mainly lived in Xiguan, combining traditional Chinese and Western cultures. Shamian was a district for consulates and reflected features of a foreign settlement. These three districts are the most representative of the history of the city of Guangzhou.

Splendid Images Lecture Series, Art Museum

In association with the exhibition, ‘Splendid images: Chinese paintings from the Eryi Caotang collection’, the Splendid Images lecture series invited scholars, collectors and artists to talk about their interpretation of the collection. Two lectures were held on 31 January and 7 March 2015 by Mr Hui Lai Ping (founder of Han Mo Xuan), Dr Chan Kwun Nam (Research-Assistant Curator, Painting and Calligraphy, Art Museum, The Chinese University of Hong Kong [CUHK]) and Professor Zhou Jin (Assistant Professor, Department of Fine Arts, CUHK), respectively.

‘Jubilant Rams in Chinese Culture: Celebrating the Year of the Ram’, Lunchtime Gallery Talks, Art Museum

Marking the Year of the Ram, the Art Museum invited Zhan Zhenpeng (PhD student, Department of Fine Arts, The Chinese University of Hong Kong [CUHK]) and Wang Li (PhD student, Department of Chinese Language and Literature, CUHK) to discuss the cultural significance of the ram from the perspectives of Chinese art and literature on 6 and 13 March 2015, respectively.

Linguistics Seminar, T.T. Ng Chinese Language Research Centre

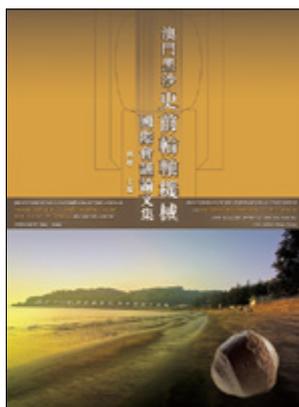
On 19 January 2015, Professor Haiqiong Hu of the Guangdong Polytechnic Normal University and the T.T. Ng Chinese Language Research Centre was invited to the linguistics seminar. She delivered a talk on ‘基於數據庫的出土戰國楚系簡帛文獻音韻研究’ (in Chinese). The seminar was co-organised by the T.T. Ng Chinese Language Research Centre and the Chinese Linguistics Research Centre, Department of Chinese Language and Literature, The Chinese University of Hong Kong.



Writing Chinese Translation History: The Sixth Young Researchers' Conference, Research Centre for Translation

This conference, organised by the Research Centre for Translation (RCT), Institute of Chinese Studies, was successfully held in December 2014. We received 142 abstract submissions from across the world in response to the Call for Papers. After careful consideration by Professor Lawrence Wong, RCT Director, and two honorary RCT researchers, 14 papers were selected and presented at the conference. For more information, please visit http://www.cuhk.edu.hk/rct/ts/young_conf.html





Proceedings of the International Conference on Prehistoric Rotary Technology and Related Issues at Hac Sa, Macao, Centre for Chinese Archaeology and Art

These *Proceedings* were edited by Professor Tang Chung and published by the Civic and Municipal Affairs Bureau, Macau, in 2014.

The wheel is an important scientific invention in human history, and rotary machinery is one of the core components of mechanical engineering and technology. Since ancient times, China has made remarkable achievements in the use of rotary machinery. In recent years, new archaeological finds have revealed much about its origin and development. There is evidence that rotary machinery had a significant influence on jade, pottery and lacquerware production in the early Neolithic period, and on metallurgy in the Bronze Age. In June 2013, we held the International Conference on Prehistoric Rotary Technology and Related Issues at Hac Sa, Macao, bringing together expertise in archaeology and the history of science and technology from around the world. Our participating scholars discussed the emergence of prehistoric rotary machinery in China and its relationship to the origin of Chinese civilisation.

The 22 essays collected in the volume of *Proceedings* are the papers presented at the conference. The *Proceedings* cover the systematic discourses on the origin, development and applications of rotary machinery in China, including a focused discussion of Neolithic to Bronze Age jade ring and slit ring perforation technology, and attempts to explore the relationships of rotary machinery to pottery, lacquerware and bronzeware production.

The conference was a groundbreaking attempt to bring together recent investigations of the origin of Chinese civilisation. Capitalising on the collaborative efforts of archaeologists, and science and technology historians, it was the first international conference held in China to investigate the origin of rotary machinery through both perspectives.



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

Volume 94(1) of the *Newsletter of Chinese language* was released. There are four articles in this issue:

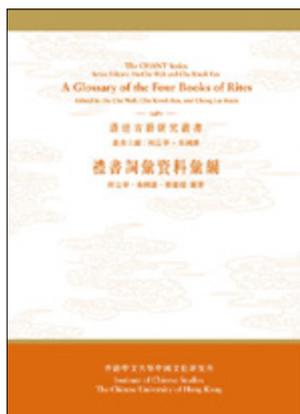
1. Pang-Hsin Ting: 'A note on Lapsang Souchong'.
2. Siu-Ming Lai: 'The preliminary study of Hong Kong internet language'.
3. Shitie Yang: 'The relationship between the compound word *Yushi* (于是) and the preposition *Yu* (于/於)'.
4. Pui-Lee Liu: 'On the implementation and strategies of teaching Chinese classical language in Hong Kong'.

PDFs of these articles can be downloaded free from <http://www.cuhk.edu.hk/ics/clrc/>.



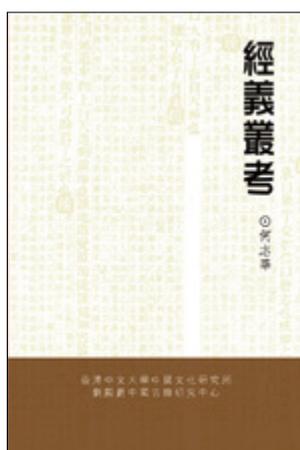
Twenty-First Century Bimonthly, Research Centre for Contemporary Chinese Culture

The theme of *The Twenty-First Century Review* (Issue 147, February 2015) is Hong Kong in the 'Post-Occupy Central' period, in which Dr Chen Fong-ching contributed his article 'Quo vadis Hong Kong - The view of a Hong Kong Chinese on the "Occupy Central Movement"', and Mr Edmund W. Cheng and Mr Samson Yuen wrote 'Hong Kong's "Umbrella Movement": Contentious politics on China's periphery'. For the content of the issue, please visit <http://www.cuhk.edu.hk/ics/21c/>.



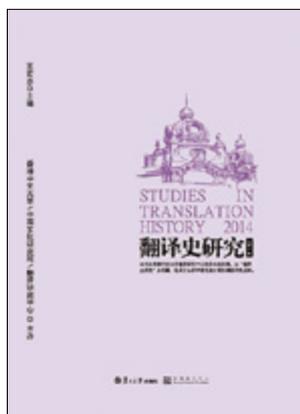
A Glossary of the Four Books of Rites, D.C. Lau Research Centre for Chinese Ancient Texts

The 34th title of the CHANT series, *A Glossary of the Four Books of Rites*, was published by Chinese University Press in March 2015. The book made use of the CHANT database and a newly designed computer programme to cull words from all extant texts to build up specific glossaries for the *Yili*, the *Zhouli*, the *Liji* and the *Da Dai Liji*. In this book, the vocabulary first found in the Four Books of Rites is listed and compiled for the first time. The book also provides empirical data regarding the development of the pre-Han and Han lexicons, and thereby broadens the current field of study.



Collected Essays on the Meaning of the Classics, D.C. Lau Research Centre for Chinese Ancient Texts

The 35th title in the CHANT series, *Collected Essays on the Meaning of the Classics*, written by Professor Ho Che Wah, was published by the D.C. Lau Research Centre for Chinese Ancient Texts in March 2015. This book consists of eight essays on the correct meaning of the Classics. The author focuses on parallel passages in various texts and provides evidence to support his explanations of the use of words.



Studies in Translation History (2014), Research Centre for Translation

See Chinese version.



Waverings (2014), Research Centre for Translation

The author of this book is Mao Dun and the translator is David Hull. Mao Dun's *Waverings* provides a riveting account of a fateful turning point in the history of the Chinese revolution. Set in a county town in the interior of China in 1927, the year the Communists were crushed in the coastal cities and shifted their mobilising efforts toward the rural hinterland, the novel captures the pervasive sense of uncertainty and anxiety that accompanied that momentous transformation. Mao Zedong's famous *Report on an Investigation of the Peasant Movement in Hunan*, published the same year, celebrated the poor peasants for their revolutionary commitment and chastised the middle peasants for 'waving' (*dongyao*) in the heat of battle. As Mao Dun's gripping tale makes clear, however, middle peasants were not the only people shaken by the Red Terror that seized the Chinese countryside. The appalling violence of the day generated widespread apprehension and desperation on the part of rural society. Beautifully translated by David Hull, this original 1928 version of Mao Dun's novel opens a revealing window onto the complex drama of social revolution. A radical sympathiser himself, Mao Dun nevertheless writes with extraordinary insight and empathy about the human anguish that revolutionary struggle entailed for so many of his fellow countrymen. This book belongs on the reading list of anyone seeking to understand the Chinese revolution at one of its most critical junctures.

Splendid Images Lunchtime Gallery Talks with Live Music – Art Museum

From now until 15 May 2015, the Art Museum offers a range of lunchtime talks on the exhibition ‘Splendid Images: Chinese paintings from the Eryi Caotang Collection’. Every 2 weeks the talks take an in-depth look at various themes in the collection, followed by musical performances. No registration is required. The talks will be conducted in Cantonese or Mandarin. If you are interested, wait on the ground floor of the gallery 15 minutes before the event starts. For details, please refer to the poster.

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

The second Forum, organised by the Institute of Chinese Studies (ICS), will be held on 7–9 May 2015. Thirty young scholars from universities worldwide will be invited to present their papers. Please visit the [ICS website](#) for the latest information.

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

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

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

For further details on the luncheon, please visit the [USC website](#).

Simplicity and Splendour: Chinese Furniture from the Ming Dynasty to the Early Republican Period, Art Museum

Opening on 9 January 2015, this exhibition features 30 important pieces of furniture from the Ming and Qing dynasties to the early Republican period, showcasing indigenous styles of Suzhou, Beijing and Canton, and presents distinctive and exquisite Chinese furniture art.

With over 3,000 years of literary and pictorial evidence, Chinese furniture art has a long-standing history and tradition. After advancements in living standards and craftsmanship, Chinese furniture flourished during the Ming and Qing dynasties. Ming furniture is well known for its elegant but simple style, moderate proportions and delicate workmanship, while emphasising the wood’s natural grain and colour. In contrast, Qing furniture shed Ming’s minimalism in favour of larger size pieces with strong and grandiose ornamentation. Precious materials were also inlaid into the furniture to add luxurious and colourful details.

Exhibition period: From 9 January 2015 until further notice

Exhibition venue: Gallery III, Art Museum, The Chinese University of Hong Kong

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

Website: <http://www.cuhk.edu.hk/ics/amm>



Jubilant Rams in Chinese Culture: Celebrating the Year of the Ram, Art Museum

The Art Museum, Department of Fine Arts and Department of Chinese Language and Literature jointly present this special exhibition from 6 February to 26 April 2015. The exhibition includes a selection of over 30 paintings, ceramic pieces, carved jade and other gemstones, all of which relate to the ram. Beyond the ram's depiction in classical Chinese literature, the exhibition vividly illustrates the abundant and multi-various artistic representations of the ram's essence throughout Chinese culture. Selected pieces are displayed below.



Grey pottery lamp in sheep form
Han (206BCE–220AD)
Art Museum Collection



Gold saddle fitting with mythical animals
Seventh to ninth century
Mengdiexuan Collection



Crouching goat with celadon glaze
Western Jin (265–316)
Jiurutang Collection



White jade pendant of ram resting on chrysanthemum base
Ming to Qing (1368–1911)
Xiwenguo Zhai Collection



Vase with flambé glaze
Qing, Qianlong reign (1736–95)
Huaihaitang Collection



White jade ram and lambs
Qing (1644–1911)
Muwentang Collection



Three rams
Ren Yi (1840–95), dated
1878
 Hanging scroll, ink and
 colour on paper
 Tianminlou Collection



Ink stone with three sheep
design
Nineteenth century
 Art Museum Collection

Exhibition period: 6 February – 26 April 2015

Exhibition venue: Gallery III, Art Museum, The Chinese University of Hong Kong

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
 Lunar New Year Holidays (18–22 February)
 Easter Holidays (3–7 April)

Website: <http://www.cuhk.edu.hk/ics/amm>

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