

中國文化研究所通訊 ICS BULLETIN

2016 No. 2

Interview with Professor Yuan Xingpei, Department of Chinese Language and Literature, Peking University

Date: March 31, 2016

Location: Room 124, the Institute of Chinese Studies (ICS), The Chinese University of Hong Kong

Interviewee: Professor Yuan Xing-pei, Department of Chinese Language and Literature, Peking University

Interviewer: Professor Zhang Jian, Department of Chinese Language and Literature, The Chinese University of Hong Kong

Recorded by: Xu Yanlian, Research Associate, ICS

Translated by: Wu You (Corrected by Professor Jason Gleckman)

The Institute of Chinese Studies Bulletin was honoured to interview Professor Yuan Xingpei on 31 March 2016. Professor Yuan reflected on his study at Peking University and his academic career. He also introduced his current work at the Institute of Traditional Chinese Culture and the International Academy for China Studies (IACS) at Peking University as well as at the Central Institute of Chinese Culture and History.

Professor Yuan Xingpei, whose ancestral home is Wujin, Jiangsu, was born in Jinan, Shandong. Professor Yuan serves as a Professor in the Department of Chinese Language and Literature and as the Director of the Faculty of the Humanities, Dean of the Institute of Traditional Chinese Culture, Director of the International Academy for China Studies and Editor-in-Chief of *Studies in Sinology* at Peking University. Professor Yuan has held the posts of President of the Central Institute of Chinese Culture and History and Vice-Chairman of the China Democratic League and has been a member of the Academic Degrees Committee of the State Council. He was also a member of the Eighth and Ninth National Committees of the Chinese People's Political Consultative Conference and of the Tenth Standing Committee of the National People's Congress.

Professor Yuan's major works include *Research on Chinese Poetical Art*; *General Introduction on Chinese Literature*; *Research on Tao Yuanming: Annotations of the Complete Works of Tao Yuanming*; *History of Chinese Literature* (a volume on five dynasties, including the Wei, Jin, Northern and Southern Dynasties, Sui and Tang, and a volume on the Yuan Dynasty) (Chief Editor); *Studies on Chinese Poetry* (Co-authored); *Reference Materials on the History of Literature in Wei, Jin, Northern and Southern Dynasties* (Chief Editor); *Self-Selected Works of Yuan Xingpei, Contemporary Scholars Series*; *The Style and Characteristic of Tang Poetry*; *A Study on the Poetic Circles of High Tang* (Co-authored); *History of Chinese Literature* (Chief Editor); *The History of Chinese Civilization* (Chief Editor); and *A Cultural Survey of Chinese Provinces* (Chief Editor).

1. The Start of Scholarship: A Solid Foundation of Language and Literature

After I was admitted to Peking University to study Chinese language and literature in 1953, I received a comprehensive education. In 1952, there was much reorganisation in educational circles in mainland China, as the faculties of arts and science of Peking University, Tsinghua University and Yenching University were all merged into Peking University, whilst the faculties of engineering were incorporated into Tsinghua University. At the time, many renowned scholars had gathered at Peking University. The Department of Chinese Language and Literature is a good example: the teaching staff comprised professors from the three former universities, including Professor Wei Chian-gong, Professor You Guo-en, and Professor Yang Hui from Peking University, Professor Wang Yao and Professor Wu Tzu-hsiang from Tsinghua University, and Professor Lin Geng and Professor Gao Ming-kai from Yenching University. There was also an institute of literature that later became the Institute of Literature of the Chinese Academy of Social Sciences; its staff included Professor Yu Ping-bo, Professor Tsian Chong-shu, and Professor Sun Kai-di. It is my fortune to have studied Chinese language and literature at Peking University during that era and to have learned from these outstanding scholars. I took a course in Chinese literary history taught by Professor You Guo-en and Professor Pu Chiang-ting when I was a freshman. At the time, the workload of literary history was rather heavy. We attended six classes a week for four years, and the course covered literary eras from the Pre-Qin period to the modern age, thus providing us with substantial training. Not only did we study the history of literature, we were also required to do extensive reading. When teaching the literature of the Pre-Qin period and the Han Dynasty, for instance, Professor You introduced literary history, whereas Professor Pu talked about selected works. Professor Pu had been an assistant of Professor Wang Guo-wei and was himself well-versed in Chinese studies. The literature of the Pre-Qin period and the Han Dynasty was quite difficult to master, so we had to examine original works introduced in the literary history course after class. Professor You taught *The Book of Documents* and *The Book of Songs* in class, and we students studied together in the library in the evening, trying to grasp the works. I really enjoyed those days. In the second year, I studied literature from the Wei Dynasty to the Tang Dynasty under the guidance of Professor Lin Geng, a poet himself. His unique insights into poetry made him the most popular lecturer. In the third year, we explored the literature from the Song Dynasty to the Qing Dynasty. The lecturer was Professor Pu again. He would sing *Kunqu* opera for us in class, much to our amazement.

The Chairman of the Department of Chinese Language and Literature, Professor Yang Hui, emphasised that language and literature are inseparable “organically correlated” aspects, so I took five linguistic courses during my four years of undergraduate studies. Professor Gao Ming-kai, who had studied in France, taught introduction to Linguistics. Professor Wei Chian-gong taught classical Chinese, and Professor Chou Tzu-mo taught modern Chinese. Professor Yuan Chia-hua’s course on Chinese dialectology, as a pioneering dialectology university course, introduced numerous dialects. Professor Yuan returned to China after studying in Britain. He wore a black corduroy suit and acted with grace, and was much admired by his students. I can still remember how he read “Mooring by Maple Bridge at Night (*Feng Qiao Ye Bo*)” when he taught us to read poems of the Tang Dynasty in Cantonese. During my junior year, Professor Wang Li came to Peking University from Sun Yat-sen University to teach us Chinese etymology, another new branch of study. Professor Wang published his *An Investigation into Chinese Etymology (Han Yu Shi Gao)* after teaching the course. I benefitted much from these five linguistic courses. For instance, in the Chinese etymology class, we were required to memorise all the rhymes in each rhyme class in *Guang Yun*. Such a solid linguistic foundation is crucial for studies of classical texts. Apart from these scholars, Peking University also invited Professor Cheng Dian to teach *Wen Xin Diao Long*, Professor Li Fu-ning to teach Western literary history, Professor Chi Hsian-lin and Professor Chin Ke-mu to teach Eastern literary history, Professor Yu Chen to teach Russian literary history and Professor Cao Ching-hua to teach the literary history of the USSR. The four years at Peking University provided me with a comprehensive foundation for scholastic work. Instruction by

excellent professors from Peking University, Tsinghua University and Yenching University broadened my scope of academic research and benefitted the rest of my life. My later interest in interdisciplinary research should be attributed to my college education.

During that time, the Department of Chinese Language and Literature of Peking University combined three different schools of thought. Comparing and contrasting them can be a valuable topic for research of intellectual history, but what impressed me most was the wonderful fusion of the three aspects. After graduation, I stayed at Peking University as a teaching assistant, with Professor Lin Geng as my supervisor. He had been a student of Professor Chu Tzi-tsing at Tsinghua University and had taught at Yenching University. Professor Chu was skilled at prose, and his academic writings were also refined. His works such as “An Analysis of How Verse is Visceral (*Shi Yan Zhi Bian*)” and “Problems in the Chronicle of Tao Qian’s Life (*Tao Yuan Ming Nian Pu Zhong Zhi Wen Ti*)” embody both meticulous textual research and groundbreaking ideas. I also appreciate Professor Wen Yi-duo, who passed away in 1946. Although he had not been our teacher, I was still greatly influenced by his books. During his days at National Southwest Associated University, he explored the customs of minor ethnic groups to interpret *The Book of Songs*. His writings were fiery and illuminating. Professor Lin, Professor Chu and Professor Wen have significantly influenced me. We also deeply admired Professor Yu Ping-bo. In addition to his achievements in textual research on *A Dream of Red Mansions*, he had many original contributions to poetry criticism. Professor Wu Tzu-hsiang had a rather popular course on *A Dream of Red Mansions* at Peking University. He was especially interested in artistic analyses of the novel, and his interpretations of characterisation were penetrating – as a novelist, he had a unique perspective. In 1993, we urged Professor Wu to publish “*A Dream of Red Mansions* Annotated by Wu Tzu-hsiang”, and he was delighted by the idea. Sadly, however, he passed away before the book was completed.

Courses on literary history were more common back then, whilst there were fewer courses on special literary topics or selected works. The aim of this education mode was to offer students a more thorough knowledge background. Students’ study methods also differed from today. In addition to absorbing information and taking useful notes in class, we were expected to read relevant anthologies that interested us according to the timeline of literary history. It was far from sufficient to confine your studying only to class hours.

In addition, I am lucky to have taken a course on the general history of China. In the first semester, Professor Chou Yi-liang covered up to the Tang Dynasty, and in the second semester, Professor Deng Guang-ming began with the Song Dynasty. I gained so much during that year. It was wonderful that those experts in history would teach freshmen of other majors.

2. Historical and Comparative Studies: From Literary History to the History of Civilisation and Regional Cultures

In 1995, I began to edit a textbook “for the twenty-first century”, *Chinese Literary History*, having invited 30 professors from 19 universities to participate. I mention my major opinions on literary history in the general preface to the book. First, I talk about the definition of literary history. In the past, people identified literary history on a single continuum, such as realism and anti-realism or Legalism and Confucianism. Such identification, I think, is very inappropriate. How can a literary history spanning over 3000 years and consisting of numerous genres and styles be confined to a single continuum? The consequence, naturally, is that many ideas are imposed upon original works. Therefore, I propose three principles. The first is “literature-centred”, *i.e.*, to create literary studies, not sociological analyses. The second is “historical thinking”. Literary history is, after all, history, so we should explicate historical development. The third is “cultural perspective”, as

we should explore literature in light of its broad cultural background. After my opinions were agreed with by others, we worked hard to embody them in the book.

As for the periodisation of literary history, I deviate from the conventional division into dynasties. One should divide political history into different dynasties, but literary history does not alter immediately after a change of dynasty. Hence, I propose division into “three eras and seven periods”, *i.e.* the classical, mid-ancient and early modern eras and seven further divided periods. To take the early modern era as an example, I set the beginning point not as the establishment of the Ming Dynasty, but as the middle period of the Ming Dynasty. During that period, society experienced radical changes, somewhat like the Renaissance of the West. Citizens thrived as cities bloomed, and the literary centre moved southwards. Moreover, liberalism emerged in the intellectual community, nurturing people such as Li Chi and other leftist advocates of Wang Yang-ming’s philosophy, which is why works such as *The Golden Lotus* and *The Peony Pavilion* were written. However, I do not reject division into dynasties when developments in literary history are related to changes in dynasties. For instance, the “mid-ancient era” of literary history begins from the establishment of the Sui Dynasty, which ended hundreds of years of conflicts during the Southern and Northern Dynasties and reunited China as a new empire. The literature then also underwent a revolutionary change – literary works of the Tang Dynasty are indeed very distinct from those of the Southern and Northern Dynasties. Furthermore, to make my proposal more specific, I advocate “three eras, seven periods and double perspectives”. That is to say, the general division of literary history should accord with the development of literature *per se*, and yet we should not go to the extreme of denying the legitimacy of studying literature by dynasties. There can still be a “literary history of the Tang Dynasty” or a “literary history of the Ming Dynasty”. The two perspectives are not incompatible. When I put forward my ideas, they were rather sensational among the community of literary history scholars. Professor Huang Lin of Fudan University, an expert in the literature of the Ming Dynasty and chief editor of chapters on the Ming Dynasty in *Chinese Literary History*, supported my opinions. Now there is probably little controversy over this issue. We later adopted the same method of division when editing *The History of Chinese Civilization*, treating the middle period of the Ming Dynasty as the starting point of a new era.

I am no “titular editor”; I write chapters in any book I edit. I am not merely the chief editor of *Chinese Literary History*. I wrote the three chapters on the Wei, Tsin, and Southern and Northern Dynasties on my own, in addition to the general preface. During the creation of the book, we frankly shared our opinions. It is vital to maintain a friendly academic atmosphere when carrying out a group project. The chief editor should tolerate various academic ideas. When Professor Luo Tzong-tsiang of Nankai University, in charge of the part on the Tang Dynasty in *Chinese Literary History*, suggested including a chapter solely on Li Shang-yin, I encouraged him, and I invited Professor Yu Shu-cheng to write that chapter. The part about the Yuan Dynasty was edited by Professor Huang Tian-chi of Sun Yat-sen University, the top university in drama studies. Professor Huang advocated that drama should not be examined only on the page but should be “materialised” and appreciated when performed on stage, and this idea is expressed in *Chinese Literary History*.

After that, I edited *The History of Chinese Civilization*, and I greatly enjoyed the process. In 1999, Peking University was included in China’s “Project 211” and received funding. The vice principal then in charge of academic research asked for my suggestions for research projects. “Why not compose a history of Chinese civilisation!” I said without hesitation. At the time, I had just finished editing *Chinese Literary History*. I continued to adopt the principle of “cultural perspective”, and I motivated all the scholars of humanities at the university, including experts in Chinese, history, philosophy and archaeology, and professors of Eastern cultures such as Professor Wang Bang-wei, as well as scholars in the history of science and technology, to compose together a history of Chinese civilisation. Later, the plan was carried out as a project of the Institute of Traditional Chinese Culture. I was the chief editor and worked along with 36 professors to produce the

four-volume *The History of Chinese Civilization* in six years' time. Although my name comes first in the list of editors, the contributions of the other scholars, including Professor Yan Wen-ming in archaeology, Professor Chang Chuan-hsi in history, and Professor Lou Yu-lie in the history of philosophy, are by no means less important. We all served as chief editors. We held numerous meetings to discuss and revise aspects ranging from the general design to the details of each volume and chapter. The composition of the book is rather like "group calisthenics". Some of us said that it would be hard to organise such a project again in the future. Professor Liu Yong-tsiang, who participated in writing the fourth volume, even said that he felt like he had "studied for a PhD in the history of civilisation".

Soon after the publication of *The History of Chinese Civilization* in 2006, Professor David R. Knechtges (Academician of the American Academy of Arts and Sciences and professor at the University of Washington) from the United States facilitated its translation into English, which was published by Cambridge University Press. I attended the book launch with him in London in 2012. This motivated Professor Inahata Koichiro of Waseda University of Japan to translate the book into Japanese. He divided the four volumes of the original work into eight volumes. Five volumes have already been published, and it is anticipated that the entire series will be published this autumn. Four hundred people attended the press conference in Tokyo last year, including personages from intellectual and political circles and the media industry. There is also a Russian translation by a researcher at the St. Petersburg Institute of Oriental Studies and a Korean translation by scholars at Yonsei University. A Serbian version is in progress, and contracts for Hungarian and Hindi versions have been signed. The book is truly having a global impact.

When I edited *A Brief Introduction to Regional Cultures in China*, I applied the principles of *Chinese Literary History* and *The History of Chinese Civilization*, and yet I changed the method from historical studies to comparative studies. In 1978, I wrote an article about my reflections on my future academic path, and it was then that I noticed the concept of "comparative studies" in *On Literature and History (Wen Shi Tong Yi)* by Chang Hsue-cheng. Chang Hsue-cheng does not think highly of comparative studies in that he regards scholars in this field as amateurs who know a little of everything but have a deep understanding of nothing, rather akin to a bookseller's knowledge of books. However, if we view comparative studies from the new perspective of interdisciplinary research, this method can be quite beneficial. I have written a short article called "Comparative Studies and Historical Studies (*Heng Tong Yu Zong Tong*)", in which I advocate that we should continue to conduct historical studies to provide in-depth investigations of the evolution of certain academic fields while at the same time paying attention to relevant fields. For instance, literary scholars should also explore the histories of philosophy, politics and art. These ideas have been guidelines for my academic career. There was a great deal of extension from literary history to the history of civilisation, and many more fields of study were concerned. China has a vast territory consisting of dozens of distinct regions, so if one does not know the regional cultures of China, as Professor Tan Tsi-hsiang says, he or she will be unlikely to have a profound comprehension of Chinese civilisation. Therefore, I took the opportunity as President of the Central Institute of Chinese Culture and History to organise all the regional institutes of literary and historical studies throughout China to compose *A Brief Introduction to Regional Cultures in China* in 34 volumes. We can divide China in the way used during the Spring and Autumn and Warring States Periods, separating China into the broader areas of Shandong, Hebei and Sichuan, etc. For the sake of convenience, however, we chose to devote each volume to one province, autonomous region, or municipality, including Hong Kong, Macau, and Taiwan. In this way, each region would participate more actively in the project. We invited around 500 scholars, including the members of regional institutes of literary and historical studies and experts in other academic fields. The volume on Hong Kong is well worth reading. Professor Jao Tsung-i was the honorary chief editor, and Professor Wang Guo-hua and Professor Deng Cong made many contributions. I do not wish Chinese culture to become "all of a piece". On the contrary, Chinese culture is diverse, and we should maintain the richness of its regional characteristics and seek the potential for the cultural development of each region.

In 2009, I came up with the idea of selecting and annotating a new Thirteen Classics. The original Thirteen Classics are “Confucian classics”, but I wished to select Thirteen Classics of Chinese Civilisation not limited to Confucianism only. Chinese culture is composed of multiple schools of thought, including Confucianism, Legalism, Mohism, Taoism and Strategics. Hence, I think we should replace six books in the original Thirteen Classics, *The Book of Standard Chinese (Er Ya)*, *The Book of Filial Piety*, *Rites of the Zhou Dynasty*, *The Book of Aristocratic Rites (Yi Li)*, *The Gong-yang Commentary of Spring and Autumn Annals* and *The Gu-liang Commentary of Spring and Autumn Annals*, with *Lao Tzu*, *Chuang Tzu*, *Mo Tzu*, *The Art of War*, *Han Fei Tzu*, and *Hsun Tzu*. In addition to the new selections, we should also make new annotations that convey fresh readings based on updated information and global perspectives. We have unearthed more documents and have more reliable ancient texts. Furthermore, China now has more communication with other nations, so we should grasp opportunities to seek unconventional interpretations of the classics. I have requested the Institute of Traditional Chinese Culture to work on this task without applying for a research project, because I think it should be accomplished when the time is ripe. Thirteen professors at Peking University are responsible for the programme, and my part is the new annotation of *The Book of Songs*. I hope that Peking University will be an important foundation for studying, emendating, propagating and eventually reviving the classics. This programme is now in progress.

3. “Here Knowledgeable and Noble Ones are Gathered”: Work at the Institute of Traditional Chinese Culture, IACS and the Central Institute of Chinese Culture and History

The history of the Institute of Traditional Chinese Culture at Peking University can be traced back to 1992, when Professor Nan Huai-chin donated 100,000 US dollars to the university to be used for research into traditional Chinese culture. We began to publish an annual volume, *Chinese Studies*, containing collected papers; to date, 36 volumes have been printed. We published *Series of Chinese Studies* and have by now composed dozens of books on various topics. In 2001, the institute began to admit PhD students, most of whom became famous scholars after graduation. In addition, during the centennial anniversary of Peking University, we held an international conference on Chinese studies with 270 top scholars from diverse countries. That was indeed a grand occasion. Publications from the institute include the aforementioned *The History of Chinese Civilization* and *The New Thirteen Classics, with New Annotations (Xin Bian Xin Zhu Shi San Jing)*. The institute employs no full-time professors; instead, its members are all adjunct professors, as our slogan is, “to do substantial work by insubstantial organisation”. In addition to in-depth academic research, we have also made efforts to popularise Chinese culture. In this way, our work, to use the name of Professor Wang Li’s study, can be called “concerning the high and the low (*Long Chong Bing Diao*)”. The most influential of our programmes for educating the public is the 150-episode television series *The Glory of Chinese Civilization (Zhong Hua Wen Ming Zhi Guang)*, made in cooperation with CCTV. Professor Chi Hsian-lin, Professor Hou Ren-chi and Professor Deng Guang-ming have all been featured on the show, and we published a large series of books afterwards.

In 2009, Peking University worked with the Office of Chinese Language Council International to found the International Academy for China Studies. The organisation is called an “academy” because we wish to study together with foreign sinologists as well as learning from each other. We created two periodicals after the establishment of the academy. The first is the *International Chinese Studies Bulletin (Guo Ji Han Xue Yan Jiu Tong Xun)* edited by Professor Liu Yu-cai, of which 11 volumes have been published. The other is the journal *Chinese Literature and Culture (Zhong Guo Wen Xue Yu Wen Hua)*, which is edited in cooperation with Professor Cai Tzong-tsi and an editorial committee of Chinese and foreign scholars. Four volumes of the journal have been published in English in the United States. We are also working together with Professor Cai to compose *How to Read Chinese Literature*. Professor Cai has finished the chapters on poetry, and we will also include chapters on novels, drama and prose. Columbia University Press is ready to publish the book. In 2014,

IACS held the International Conference of Translators of Chinese Works. Translation is a frequent bottleneck, especially in the introduction of contemporary monographs to the world. IACS has invited several globally renowned sinologists to participate in academic research. For instance, Professor David McMullen and Professor Leon Vandermeersch have both stayed at the academy for half a year. Many young sinologists have also come to the academy for advanced study. The highlight of IACS's activities is the Marco Polo Programme led by Professor Rong Hsin-chiang, which consists of relevant research and a new translation of *The Travels of Marco Polo*. Professor Rong is meticulous about scholastic work. He teaches a class in which students read *The Travels of Marco Polo* line by line with him, and he has led field trips to various places, including Iran. I support him with all my heart and give him as much assistance as possible. Starting this autumn, the offices of IACS and the Institute of Chinese Studies will be in one building. Thus, when you step through the west gate of Peking University facing the vice chancellor's office building, you will see the foreign studies building on the left and our offices on the right. In this way, Chinese and Western studies face and echo each other, which well befits Peking University. Our building is named the "Hall for the Knowledgeable and Noble (*Da Ya Tang*)", alluding to the line in the poetic prose "Chang An (*Xi Du Fu*)" by Ban Gu, "here knowledgeable and noble ones are gathered".

In addition to Peking University, I also work at the Central Institute of Chinese Culture and History, where experts in literature and history get together. We give advice on cultural development to the government in addition to performing academic research. I assisted Professor Tsi Gong, the late president of the institute, in editing *Collected Rhymes (Zhui Ying Ji)*, which contains selected verses by members of the institute, including Professor Hsie Wu-liang, Professor Shen Yin-mo, Professor Tsi Bai-shi and Professor Chang Shi-chao. After Professor Tsi Gong passed away, I succeeded to his office in 2006 and have edited quite a few books myself. We are now working on *A Hundred Classics of Traditional Chinese Culture (Zhong Guo Chuan Tong Wen Hua Jing Dian Bai Pian)*. The book will include 100 articles selected from more than 3000 years of Chinese classics, ranging from "Gao Yao Mo" in *The Book of Documents* to "Young Chinese, Youthful China (*Shao Nian Zhong Guo Shuo*)" by Liang Tsi-chao. We choose articles that teach people virtue, wisdom, justice, kindness and familial love. It is anticipated that the book will be published this autumn.

Looking back on my academic career and life experience, I think of my motto: "Always have a thankful heart and a humble mind." Without others' help, it would have been impossible for me to have attained the achievements I have. I feel deeply grateful to my teachers, colleagues, students and friends at home and abroad. I think one should be thankful and stay sober. I have had an enjoyable experience with professors and students at The Chinese University of Hong Kong and have learned a lot from you. I hope I can share this spirit of thankfulness with my friends at the university.

■ Art Museum Precious Ancient Rubbings Selected for the National Catalogue of Precious Ancient Books

The Ministry of Culture of the People's Republic of China announced the fifth collection of the National Catalogue of Precious Ancient Books on 24 May 2016 in Beijing. Eight ancient rubbings from the collection of the Art Museum of the Chinese University of Hong Kong (CUHK) were on the list, all donated by Bei Shan Tang.

This catalogue was proposed by the Ministry of Culture and approved by the State Council of the People's Republic of China. It imposes strict selection criteria. The listed materials are of historical, ideological and cultural significance or are rare books written in the languages of ethnic minorities. They should have been written or printed before 1912 and compiled or bound in the traditional manner. The first collection was announced in 2008. The current collection marks the first time that items from a Hong Kong institution have been included.

Begun four decades ago, the collection of the CUHK Art Museum now includes more than 15,000 works of art. World-renowned rubbings from the Museum's collection have been exhibited in Beijing and Japan. The eight selected ancient rubbings for the National Catalogue of Precious Ancient Books include:

1. The Stele of Hushan Temple
2. The Stele for Xia Cheng
3. Inscription on the Sweet Spring in the Jiucheng Palace
4. Stele for Li Sixun
5. Model Calligraphies from the Chunhua Era (*Chunhua ge tie*)
6. Lanting Preface, Imperial Court version with the *ling* character topped by a *shan* radical (*Yufu lingzicongshn ben*) (No.2)
7. Lanting Preface, Qiantang Xu's version (No. 15)
8. Lanting Preface, unknown origin version (No. 63)

To complement the announcement of the fifth collection of the National Catalogue of Precious Ancient Books, the Ministry of Culture and the State Administration of Cultural Heritage will host a special exhibition from June to August at the National Museum of Classic Books in Beijing. Of the eight pieces, Model Calligraphies from the Chunhua Era (*Chunhua ge tie*) and the Lanting Preface, Imperial Court version with the *ling* character topped by a *shan* radical (*Yufu lingzicongshn ben*) (No. 2) will be exhibited.

■ Call for admission: Chinese Culture Workshop Series by the ICS

The ICS is honoured to receive general support from the GS Charity Foundation to organise a series of workshops to promote Chinese culture. Upcoming Workshops on Classics Studies such as *Zhouyi*, *Zuo zhuan* and *Shuowen Jiezi* will be held from June to August. For detailed workshop information, please visit the [ICS](http://www.ics.cuhk.edu.hk) website.

■ Lee Hysan Visiting Scholar Scheme, USC

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
1	陳俊華	中央財經大學城市與房地產管理系	From 6-Apr-2016 to 16-Apr-2016
2	王君超	中央黨校	From 11-Apr-2016 to 11-May-2016
3	王雲龍	中國獨立紀錄片導演	From 13-Apr-2016 to 20-Apr-2016
4	公 婷	City University of Hong Kong	From 18-Apr-2016 to 20-Apr-2016
5	裴敏欣	Claremont McKenna College	From 18-Apr-2016 to 20-Apr-2016
6	由 冀	University of Macau	From 18-Apr-2016 to 20-Apr-2016
7	李成言	北京大學政府管理學院	From 18-Apr-2016 to 21-Apr-2016
8	黃一玲	西南政法大學馬克思主義學院	From 28-Apr-2016 to 29-Apr-2016
9	胡發雲	職業作家	From 17-May-2016 to 17-May-2016
10	劉曉原	University of Virginia	From 4-Jun-2016 to 8-Jun-2016
11	鄭維偉	上海社會科學院	From 15-Jun-2016 to 15-Jul-2016

Young Scholars' Forum in Chinese Studies 2016, jointly organised by the
CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for
Chinese Studies (APC) and the Institute of Chinese Studies (ICS)

To nurture young scholars in Chinese Studies and strengthen the network of young scholars in the field, the Institute of Chinese Studies organise the Young Scholars' Forum in Chinese Studies in 2014. The 2016 Young Scholars' Forum in Chinese Studies was co-organised by the Chinese University of Hong Kong–Chiang Ching Kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) and the Institute of Chinese Studies. The forum received 239 proposal applications from around the world. After rigorous selection by the organising committee, 28 applicants were invited to present their papers. The final applicants came from Mainland China, Hong

Kong, Taiwan and other regions in Asia, Australia, Europe and America. Two-thirds of them came from overseas, reflecting the forum's effort to enhance international communication in Chinese studies. This year, the theme of the forum was "Late Imperial China: Chinese Culture and Society". The participants presented their studies on the Ming and Qing Dynasties and Republican China, and various topics were discussed, including Language and Literature, Popular Cults and Religions, Social Economy, Technology and Transport, Material Culture and the Arts and Cross-Cultural Exchange.



第三屆中國文化研究青年學者論壇
Young Scholars' Forum in Chinese Studies
2016.05.19-21

2016 Institute of Chinese Studies Luncheon II

Evolution of Western Geography: The cultural and historical origins of the Age of Discovery in the 16th century

Dr. Chen Fong-ching
Institute of Chinese Studies

Professor Chen Fong-ching obtained his BA in Physics at Harvard University and his PhD in the same discipline at Brandeis University. In 1966, he became lecturer at the Department of Physics of CUHK, and in 1977, he was appointed senior lecturer. In 1980, he became Secretary of the University, and in 1986, he was chosen as Director of the Institute of Chinese Studies. Professor Chen Fong-ching is an outstanding scholar and administrator of this university. He has served CUHK for almost 50 years and is now Honorary Senior Research Fellow of ICS, Senior College Tutor of United College and Professor Emeritus of the Department of Physics. In 2004, he was awarded the Zhu Kezhen History of Science Visiting Professorship by the Institute for the History of Natural Sciences of the Chinese Academy of Sciences.

At the ICS Luncheon on 8 March 2016, the honorary senior research fellow of the Institute of Chinese Studies at CUHK, Dr. Chen Fong-ching, shared with us his latest research findings on the topic of “Evolution of Western Geography: The cultural and historical origins of the Age of Discovery in the 16th century”.

The main subject of Professor Chen Fong-ching’s talk was the historical and cultural causes of the advance of the Age of Discovery in the West. The modern era in Western society began in the 15th and 16th centuries and was marked by four events: the fall of Constantinople in 1453, the diffusion of printing techniques since 1460, the discovery of the Americas in 1492 and the Protestant Reformation of 1517. Apart from the discovery of the Americas, the other three events were strictly related to the development of the European continent itself. The fall of Constantinople was a great defeat for Europe, whilst printing and the Reformation transformed it from within. The discovery of the Americas signalled the beginning of the European march for expansion and its full-fledged assault on the world, which completely changed the global arrangement. From this perspective, the latter held an even greater meaning for the world. Professor Chen emphasised that the Chinese admiral Zheng He had already been to the West seven times between 1405 and 1433, well before the European Age of Discovery began. Moreover, Zheng controlled a greater fleet and had much more available wealth than what later Westerners used for similar enterprises, but he was unable to leave the same revolutionary mark on the world. Why? Professor Chen tried to answer this question by investigating the cultural and historical origins of the Age of Discovery.

He pointed out that the historical causes of the Age of Discovery can be roughly summarised as seven major elements that date to different eras. The oldest reasons are Westerners’ drive to undertake risky long-distance voyages and expeditions and their highly developed geographical knowledge. Elements from medieval times included the use of the compass and the emergence of maritime cartography, which were influenced by the expansion of the Mongolian Empire to Europe. At that time, Europeans began to admire the wealthy East and wish to establish commerce with

the East, which stimulated their greater passion for long-distance navigation. The modern factors are closely related to the advance of the Muslim Empire toward Europe. Its inhabitants tried to expel Muslims, started the Reconquista and continued attacking Muslims while spreading Christianity. At that time, the Muslims controlled Northern Africa and profited greatly from the trade of gold and black slaves, which prompted the envy of Europeans. Finally, the contribution of Henry the Navigator, the Prince of Portugal, to long-distance navigation should not be underestimated. These seven factors contributed greatly to the initiation of Portugal's sea expeditions to Western Africa and Southern Asia and to Columbus's discovery of the Americas.

Ancient Westerners' long-distance navigation, expeditions and spirit of adventure can be explained by the commercial nature of their society. Since antiquity, emigration, military expeditions and colonisation have been traditional characteristics of Western society. There are many records of Western military expeditions and travels in antiquity, such as the Homeric Hymns. These poems about long maritime voyages represent the foundational literature that constructs the Westerners' spirit. In addition, ancient Western historical records describe at least five other perilous voyages. The earliest include the expedition of the Phoenician fleet around Africa ordered by the Pharaoh in 600 BC, which confirmed that Africa is surrounded by water; the second was carried out by the fleet led by the Carthaginian king Hanno to colonise western Africa; the third was the maritime expedition of Marseilles from the Strait of Gibraltar to the Arctic Circle in 400 BC; the fourth was Emperor Alexander the Great's military campaign to the East, which was also the Europeans' first major long-distance expedition in history, and they came to know for the first time of the existence of India, which resulted in the Pharaoh dispatching many missions there; finally, in 1291, the Italian Vivaldi brothers (Ugolino and Vadino) tried without success to circumnavigate Africa to reach India. These historical records all show that Europe has a strong tradition of travel and exploration. Similar records in Chinese history are comparatively few. One example is the narrative of King Zhou Mu's tour of China and his legendary encounter with Xi Wangmu. Yet King Zhou Mu differs from Ulysses because he led a great army for the tour and was respected everywhere he went, whilst the latter embarked alone on a dangerous expedition. Along with Xu Fu's travel in the southern seas, the expeditions of Zhang Qian and Ban Chao are among the few recorded long-distance travels of ancient China.

Western geography has a long tradition. The second natural philosopher of the West, Anaximander, was a geographer. He envisaged the Earth as a free-floating cylinder, with human beings living on one side of it. Two hundred years later, at the time of Plato, Westerners realised that the Earth is a sphere, and thus emerged the idea of circumnavigating it. Longitude, latitude and geographical positions became objective standards, and Western geography began its rapid development. As soon as 150 AD, Ptolemy discussed the projection of the surface of a sphere on a plane in his eight-volume *Geographia*; he also developed two methods of projection that were highly influential on the later development of global cartography. Moreover, in Alexandria, Eratosthenes precisely measured the circumference of the Earth. All this geographical knowledge proved beneficial for the later long-distance expeditions undertaken by Westerners. There are numerous examples of ancient Chinese geographical documents, including the *Yugong* 禹貢, the *Shanhai jing* 山海經 and the *Hanshu dili zhi* 漢書地理志. Maps reporting accurate measurements appeared as early as the Warring States period (475-221 BC). These maps became an important part of Chinese tradition. However, these maps merely focused on dry land, mountains and rivers and did not pay attention to coastlines and foreign lands. Generally, China lacked an appropriate study of the overall shape of the globe, so astronomy and geography were based only on empirical knowledge.

Medieval elements that contributed to the Age of Discovery included the use of compasses and maritime guidebooks and the Europeans' interest in distant places, as excited by Marco Polo's travel accounts. By 1270, the Mongols had conquered vast territories in Central Asia as well as the Southern Song territories, allowing Europeans to reach Eastern Asia. Thanks to this opportunity, Marco Polo was able to reach China. His travel accounts became

a sensation among Europeans and were widely circulated. These accounts are basically an encyclopaedia of Asia with a focus on geographic records. In the descriptions of the Mongolian Yuan Dynasty, Marco Polo dedicated a great deal of attention to the size and wealth of the Chinese empire, and he also dealt with Korea, Japan, the Indochina Peninsula and Java. These reports expanded the Europeans' worldview and imagination, stimulating their fascination with the distant wealth of Asia. China too had its share of records preceding Marco Polo's, including Faxian's *Foguo ji* and Xuanzang's *Da Tang xiyu ji*, but their travel journals excited Chinese fascination and imagination only on a religious level. In addition, the Mongols of the Yuan Dynasty brought to the West a very important object: the compass. Soon after its arrival, Europe drew the *portolan charts*, nautical maps with practical purposes that depicted a large quantity of coastal toponyms. On the eve of the Age of Discovery, in 1459, the famous Fra Mauro Map already included Japan, Ceylon, the Yellow River, the Yangzi River, Southern Africa and the oceans surrounding the corresponding three continents. The compass and *portolan charts* were two fundamental instruments in the promotion of Western long-distance seafaring. In comparison, the maps produced in China accurately represented only the mainland, but were extremely general regarding the coastal area and foreign lands and were consequently not very useful for navigation.



(from right) Professor Lai Chi-tim, Professor Yeung Yue-man, Dr. Chan Fong-ching and Professor Zheng Wan Tai Victor

The origin of modern Western long-distance seafaring is closely related to the European reaction to the fight against Islam, and it played an important role during the Reconquest. Between 622 and 750, Muslims occupied all of the Middle East, Northern Africa and the majority of Spain. The Spanish Catholics tried to drive the Muslims out of the country, starting the long-term Reconquest. This reclamation of the Iberian peninsula (790-1385) and the foundation of Portugal (1249-1385) could be accomplished only after the Muslims had been expelled. The attack of the Muslims dominating Northern Africa continued after the establishment of Portugal, then under the leadership of Prince Henry. With great effort, he succeeded in building many strongholds in Western Africa (1415-1460) and began to explore the coastal region, inspiring Europeans to travel toward Southern Africa. This was the foundation of the European Age of Discovery. After the death of Prince Henry, Portuguese sovereigns continued to direct overseas exploration (1460-1515), and during this time, Marco Polo's accounts were becoming popularly known. The interest of the Portuguese in the trade of black slaves and gold on the west African coast broadened to encompass the commerce of spices from the Far East, resulting in the further expansion of overseas exploration. At the same time, the astronomical coordinates of Ptolemaic geography were being effectively used for navigation. In 1488, Bartolomeu Dias discovered the Cape of Good Hope, and in 1492, Christopher Columbus discovered the Americas. What has been described above summarises the interwoven system of events that triggered the maritime expansion of the West. In comparison, Zheng He's voyages were merely a tour of inspection because China did not link oceanic voyages to the prosperity of its empire. Western seafaring was exactly the opposite. It became a means of expansion and a fundamental means to establish its imperialism, which had a tremendous effect on the history of the world. (Note: The edited excerpts above from Professor Chen's talk has not been proofread by Professor Chen.)

2016 Institute of Chinese Studies Luncheon III

Imagining the Entitled Middle-class Self in the Global City: Guo Jingming's *Tiny Times* and the New Shanghainese

Huang Tsung-yi Michelle

Department of Geography, National Taiwan University and
Department of Cultural and Religious Studies, CUHK

Professor Huang received her BA and MA from the Department of Foreign Languages and Literatures at NTU and then completed her PhD in Comparative Literature at SUNY Stony Brook. Her research interests include biopolitics and cultural governance, emerging social subjects, cultural identity, social/cultural text and discourse analysis. She has been working on the radically transformed morphology of the East Asia metropolises in response to capital globalisation. Her recent research includes two main focuses: a critical examination of the cultural governance mobilised by developmentalism and the cultural politics of representing cross-border subjects in south China and Taiwan. Her publications include *Walking Between Slums and Skyscrapers: Illusions of Open Space in Hong Kong, Tokyo and Shanghai* (HK: Hong Kong University Press, 2009), 《面對巨變中的東亞景觀：大都會的自我身份書寫》(臺北：群學出版社, 2008; 北京：廣西師範大學, 2011), along with other works on cinema, literature, cultural studies and global cities published in various journals.

At the ICS Luncheon on 25 April 2016, Professor Huang Tsung-yi Michelle from the Department of Cultural and Religious Studies presented her recent research on Guo Jingming's *Tiny Times* and the New Shanghainese.

Professor Huang has been engaged with Shanghai as a global city for a decade. Her previous theorisation of the cultural, economic, and political changes in Shanghai is exhibited in her book chapters and three journal articles, which include “The Production of Urban Spaces: Shanghai as a Global City in the Making” (2004, in Chinese), “Self-Fashioning of a Global City: The Politics of Shanghai Nostalgia” (2005, in Chinese), and “The Cosmopolitan Imaginary of Global City-Regions: Articulating New Cultural Identities in Taipei and Shanghai”(2007, in Chinese). In recent years, Professor Huang discovered Guo Jingming's best-selling trilogy *Tiny Times*, which includes stories of the “new Shanghai” as China's most prominent global city and “new Shanghainese” as an entitled middle-class self-image. Thus, in her current project, she explores the urban writings of Guo Jingming with her MPhil student Dong Muzi.

Professor Huang noted that China's unprecedented mega-urbanisation project and economic development since the reform era is a necessary context for understanding Guo's representation of Shanghai. Three trends of urbanisation, including cities going global, intracity competition and the disappearance of counties (縣) indicate that the socialist anti-urbanism policy has reversed direction. Professor Huang pointed out that counties, the most stable institution in

the history of the Chinese government, were changed to districts of cities or reclassified as county-level cities (撤縣改市) in the 1980s and 1990s (Cartier 2013). Cities found themselves in a competitive city-ranking system and challenged to create urban glamour zones in the image of Manhattan, as showcased by Shenzhen in the 1980s and Pudong of Shanghai in the 1990s. The numerous ways of hierarchising cities affect people's hierarchies of desirable cities for their social mobility (Hoffman 2001, 2010). Professor Huang pointed out that the ideal urban subject for the new generation is the cosmopolitan, neo-liberal, entrepreneurial self, and the image of self-made successful people (成功人士) in the 1990s has been gradually replaced by the much-talked-about rich second generation (富二代).

Professor Huang noted that Guo Jingming's transformation as a small-towner from Sichuan into a best-selling writer and national celebrity in global Shanghai is comparatively uncommon, but the successful upward trajectory he achieved from nowhere to a metropolis is highly representative. According to Professor Huang, Guo's immensely popular Shanghai stories deserve serious attention because they reconstruct the imagery of "new Shanghai" by responding to the collective desire for new identities and class mobility in contemporary China. Professor Huang sketched out Guo's trilogy and the skepticism and the explosive controversy it provoked. In telling four "Shanghai native" girls' urban romances from 2008 to 2011 – when Shanghai was experiencing rapid economic growth – Guo has stated that *Tiny Times* is a "golden hymn dedicated to Shanghai" and reveals his grand ambition with the stories: "I hope people will think of my *Tiny Times* when they talk about the new Shanghai in the future." Quoting from critics such as Huang Ping and Han Han, Professor Huang pointed out that Guo's legitimacy of writing about Shanghai has been bitterly challenged and that his trilogy has been considered a fake Shanghai story that lacks the authentic "Shanghai spirit" written by a small-towner pretending to be a native Shanghainese and touting "a tutorial of the glamour and luxury of Shanghai" to other "small-town youth" from urban-rural fringe areas (Han Han).

According to Professor Huang, the implications of the New Shanghainese identity are the crux of the matter. In Guo's writings, the idealised images of the new Shanghai are based on his self-made immigrant experience. Interestingly and paradoxically, this New Shanghainese always assumes the role of a native rather than a stranger from a faraway small town. As Professor Huang pointed out, it is important to contextualise the term "New Shanghainese", which gained its popularity in the official discourse around 2000 concomitant with the new image of Shanghai as China's global city, as it refers to the expanding new class, particularly the transnational and professional managerial class from the outside. Professor Huang showed clearly how *Tiny Times* represents the emerging entitled middle-class self and particular class relations in Shanghai by text analysis.

Professor Huang found that the distinguishing feature of Guo's Shanghai representation is the contradiction between noisy and tasteless tourists with the tasteful middle-class Shanghainese. On the one hand, Guo's writing reveals that "New Shanghai" is the spirit of hospitality and cosmopolitanism, welcoming people from everywhere and any class, by juxtaposition of "the crystal hollow-cutting Jimmy Choo high-heels that any woman would trade her soul for" and "the green Liberation rain boots that remind us of the good-old-labour days" (2014) in the public space. On the other hand, Guo heavily stresses that the outsiders and the underclass can easily be identified by their taste even if they share the same urban space with those who wear Jimmy Choo. Identifying the tasteless lower-class non-locals is one of the persistent themes of the trilogy: "They wear the same kind of cheap clothes from large chain-stores and yell out-loud, 'Here! Here!' The luxury world across the street is only twenty metres away" (2013). Professor Huang pointed out that Guo's narrative implies that the subtle, well-groomed aesthetics of the professional class are the hinge of becoming a new Shanghainese who can blend in perfectly into the urban glamour zone and become compatible with Shanghai's metropolitan landscape.

Professor Huang noted that Guo's recurrent theme of identifying the image of authentic Shanghaiese in terms of their differences from the lower class renders *Tiny Times* a guidebook to the urban life of contemporary China similar to a manners manual of the nineteenth century, which not only informs latecomers to the city about how to be respectable urbanites but also provides the knowledge to spot newly arrived imposters by identifying their cultural incompleteness (Skeggs 2004).

Professor Huang pointed out that from possessive individuals to the aestheticisation of self, class as both cultural taste and social hierarchy has played a dominant role in the construction of the ideal self in *Tiny Times*. She took the Chinese reception of Peter Fussell's book *Class: A Guide Through the American Status System* in the late 1990s as a further example. The book was translated as 《格調：社會等級與生活品味》, with a preface entitled "Distinction: The Last Resort to Improve One's Social Status" (格調：社會等級的最後出路) by the translator. It quickly became a popular topic of discussion after publication and a longtime bestseller. Professor Huang noted that the word "格調"(distinction) has become a new form of narrative and rhetoric of class (階級) in contemporary China. The urban middle class entitle themselves by the display of "good taste", conspicuous consumption and the aestheticisation of everyday life, as exhibited in Guo's *Tiny Times*. By naming many luxury brand names, such as Prada, Dior, Armani, Cartier and so on, *Tiny Times* dramatises Bourdieu's seminal account of tastes to represent social distinctions. Professor Huang takes the novel character Gu Li, a girl of the rich second generation, as an example for further illustration. Guo Jingming uses Gu Li to identify and mock the newly arrived as tasteless by her sarcasm on "qiuku" (秋褲) and in her words to brag about the author's newly found fame, wealth and distinction in Shanghai.

Professor Huang further pointed out that the paradox of Guo Jingming's representation of Shanghai lies in the transformation from small-towner to Shanghaiese. Despite the discourse on a rising elite class in the global city, as mentioned above, the identity of New Shanghaiese lately used in media and internet carries derogatory connotations, usually referring to newcomers of both high and low social ranks alike, regardless of whether they have acquired *houkou*, as predators of Shanghai's resources. Here, the "new" points to some essential lack based on the symbolic capital between locals and outsiders. To some extent, Guo himself has endured harsh allegations of being an imposter by native Shanghai critics and readers just as the country bumpkins he identifies in his Shanghai stories. No matter how successful Guo is, the spectre of the small town still haunts him, and his identity as a spokesperson for his beloved city and the image of Shanghai/Shanghaiese in *Tiny Times* have been discredited by the public. In her conclusion, Professor Huang reaffirms that Guo Jingming and his *Tiny Times* offer an important image of the entitled middle-class self achieved by social mobility in Chinese global cities.



CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) Public Lecture by Professor Ho Hon-wai

Professor Ho Hon-wai received his BA and MPhil from the Chinese University of Hong Kong and completed his doctorate at Australian National University. He serves as an Adjunct Research Fellow at the Institute of History and Philology, Academia Sinica. He has also held the positions of Deputy Director at the Institute of History and Philology and Principal Lecturer at the Open University of Hong Kong. His main research interest is the economic history of modern China. His major publications include *Early History of Jing-Han Railway* (1979), *Northern Chinese Famine of 1876–1879* (1980) and many journal articles.

The CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) invited Professor Ho Hon-wai, Adjunct Research Fellow at the Institute of History and Philology, Academia Sinica, to give a public lecture on 11 April 2016.

The CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies was glad to invite Professor Ho Hon-wai to deliver a public lecture on 11 April 2016. Professor Ho shared his recent research article, “The Development of Territorial Monetary System in Colonial Hong Kong: An Analysis of the Struggle over Silver Subsidiary Coins (1883-1919)”, published in the *Bulletin of Institute of History and Philology* (Volume 86, 2015/03/01, pp. 97-227). Its abstract is reproduced below:

Out of a keen desire to consolidate national sovereignty, governments have established an unprecedented control over the issuance and management of money from the nineteenth century onward; the epoch of territorial money characterised by a single currency within one country has ultimately arrived, and a fundamental change in the spatial distribution of currency has taken place. Historic experience shows that the creation of new territorial money is not an easy task; governments must make herculean and consistent efforts to restrict the free circulation of foreign currencies within their territories before they can overwhelm the long and deep-rooted tradition, and finally institutionalise a firm grip over the domestic monetary order. The seventy years of monetary developments in Hong Kong serve as a concrete example. Most of the previous case works on Hong Kong’s monetary history tended to forgo much elaboration on the subject of fractional or subsidiary currency. The only exception was that much attention was given to the boycott on the Hong Kong tramway from 1912 to 1913, when the Hong Kong Tramway Company refused to accept subsidiary coins issued by the Guangdong authorities as payment for fares. In practice, during the late Qing and early Republican period, subsidiary coins were a major mean of payment for the daily transaction of the toiling masses, and their economic importance was no less than that of taels or dollars. Nevertheless, previous scholarly works on the monetary system placed much emphasis on taels or dollars at the expense of the subsidiary coins. This article intends to deal with events in chronological sequence, drawing reference from diplomatic archives from the British foreign office, colonial office records, parliamentary documents, sessional papers and Hansard from the Hong Kong Legislative Council, Government Gazette, and Chinese and foreign newspapers in Hong Kong, as well as fruits of relevant scholarly research. The author tries to unearth historic facts that have escaped the attention they deserve. Focusing on the struggle between the Hong Kong- and Guangdong-made silver subsidiary coins, this article also explores the intricacies between government authorities of Hong Kong and Guangdong, Great Britain and China, Hong Kong and Great Britain, as well as Beijing and Guangdong; the relationships between government authorities and merchants and among merchants themselves in Hong Kong are also meticulously discussed. In short, this article seeks to deepen our understanding on the monetary relations between Hong Kong and Guangdong at the turn of the twentieth century.

Ancient Chinese Scripts Workshop and Ancient Chinese Scripts Family Workshop, Art Museum

In association with the exhibition “Erudition in Ink: The Calligraphy of Sheung Chun-ho”, the Art Museum held “Ancient Chinese Scripts Workshop” sessions on 19 March and 16 April. Miss Tao Shuhui, a part-time lecturer in the Department of Fine Arts, was invited to be the tutor. Participants not only learned about the techniques of writing ancient Chinese scripts but also had the opportunity to create an innovative calligraphic work on a wooden plate.



To celebrate Mother’s Day, the Art Museum organised an Ancient Chinese Scripts Family Workshop on 7 May to increase children’s and their parents’ understanding of ancient Chinese Scripts. Children and family members were paired up to practise calligraphy. Their calligraphic works also became lovely Mother’s Day gifts.



“Fun with Cantonese” Book Exhibition and Talk Series, T.T. Ng Chinese Language Research Centre



The “Fun with Cantonese” Book Exhibition and Talk Series, which was organised by the Research Centre for Cantonese, Department of Chinese Language and Literature, CUHK, the Chinese University of Hong Kong Library and co-organised by the T. T. Ng Chinese Language Research Centre, was held at the Chinese University of Hong Kong Library from March to May 2016.

More than 50 books on Cantonese study were exhibited during this Book Exhibition. Six speakers, Professor Stephen Matthews (HKU), Professor John Wakefield (HKBU), Professor Shin Kataoka (HKIED), Dr. Au Yeung Wai Hoo Ben (CUHK), Professor Tang Sze Wing (CUHK) and Professor Fan Sin Piu (CUHK), were invited to give talks on different topics related to Cantonese.

For a summary of the Talk Series, please see the Chinese version, visit “Cafe Lingua” on WeChat or visit the links below:

Talk 1: <https://goo.gl/pZLT3N>

Talk 2: <https://goo.gl/VwO47t>

Talk 3: <https://goo.gl/rKv0ET>



(from left) Professor Tang Sze Wing, Professor Stephen Matthews, Professor John Wakefield and Professor Shin Kataoka

Academic events, T. T. Ng Chinese Language Research Centre

The 2nd 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 and has been organised rotationally by these two institutions since 2015 as a platform to foster research on dialectal grammar under a comparative approach focusing on Yue and other Chinese dialects, to promote inter-regional studies and to strengthen intellectual exchange and dialogue among researchers from different regions.

The Second Inter-Regional Forum on Dialectal Grammar was organised by the Department of Chinese of Sun Yat-sen University and co-organised by the T. T. Ng Chinese Language Research Centre and was held on 19 March 2016. For the details of the forum, please visit <http://www.cuhk.edu.hk/ics/clrc/irf/>.

The Sixteenth Workshop on Cantonese

The Sixteenth Workshop on Cantonese (WOC-16) was organised by the Linguistic Society of Hong Kong, the Centre for Chinese Linguistics at the Hong Kong University of Science and Technology and the T. T. Ng Chinese Language Research Centre of the Institute of Chinese Studies at the Chinese University of Hong Kong, and was held at the Hong Kong University of Science and Technology on 9 April.

The theme of the workshop was “Everything You Want to Know about Cantonese”, which provided an ideal occasion for experts and students in the field to share current research findings on Cantonese.

The Third Forum on University Chinese

Organised by the Department of Chinese Language and Literature and the Chinese Language Teaching Development Centre and co-organised by the T. T. Ng Chinese Language Research Centre of the Institute of Chinese Studies, the Third Forum on University Chinese was held on 29 April at CUHK. At this forum, representatives from local universities presented progress updates on the implementation of the Chinese language programme and shared with us their teaching and learning experience.

Linguistics Seminar

Professor C.-T. James Huang of Harvard University was invited to the T. T. Ng Chinese Language Research Centre to give a talk on “On the Universality of the Adjunct-Complement Distinction in Nominal Structure” on 30 May. This seminar was organised by the T. T. Ng Chinese Language Research Centre and co-organised by the CUHK-BLCU Joint Research Centre for Chinese Linguistics and Applied Linguistics and the Department of Chinese Language and Literature of the Chinese University of Hong Kong. For the details of the seminar, please visit <http://www.cuhk.edu.hk/ics/clrc/>.

Academic Lectures, Research Centre for Contemporary Chinese Culture

The Research Centre for Contemporary Chinese Culture actively collaborated with other university organisations, including the Chinese University Press and the Universities Service Centre for China Studies, to organise a total of four academic lectures between April and June. Because May 2016 is the 50th anniversary of the Cultural Revolution, the topics of the talks held in April and May were related to this historical event. We were delighted to have Mr Yáng Jīn Lín, a renowned figure in the media, join Hu Fa Yun’s talk as the anchor. To promote public participation, the talks were not limited to the CUHK campus: the talk on Sunday, 5 June, was held at the Commercial Compress bookstore in Tsim Sha Tsui.

1. 29 April 2016, “The Underground Culture During the Cultural Revolution: Private Art and Public History” (Speaker: Professor Wang Ai He, Honorary Associate Professor, School of Chinese, University of Hong Kong)
2. 17 May 2016, “The Praise Song and Mobilisation Mode of Totalitarianism—Starting From the Red Song Concert on 2 May” (Speaker: Hu Fa Yun, Professional Writer)
3. 5 June 2016, “Geographical Relationships—Ethnic Groups—Security Landscapes: The Security Demands of China in the 1950s” (Speaker: Liu Xiao Yuan, David Dean Chair Professor of Asian Studies at the University of Virginia, United States of America; Chair Professor of Zijiang Scholar Award Program, Shanghai East China Normal University)
4. 7 June 2016, “Beijing Time: The Calendar of National Frontier Areas in the 1950s” (Speaker: Liu Xiao Yuan, David Dean Chair Professor of Asian Studies at the University of Virginia, United States of America; Chair Professor of Zijiang Scholar Award Program, Shanghai East China Normal University)

Videos of the two talks and news of our centre’s upcoming events can be found at:

1. The centre’s website http://www.cuhk.edu.hk/ics/rcccc/event_main.html
2. 21st Century Bimonthly Facebook <https://www.facebook.com/cuhk21c/>
3. 21st Century Bimonthly Weibo <http://www.weibo.com/ics21c>

Documentary Screening Series, Co-organised by the Research Centre for Contemporary Chinese Culture and Universities Service Centre for China Studies

The USC co-organised the documentary screening series 「回望—紀錄片觀摩系列」 with the Research Centre for Contemporary Chinese Culture. The series, which began in January 2016, aims to promote documentaries on contemporary China with a focus on folk history and real personages. This is a year-round project running from September to May. A screening of *Dances with the Paramount* (Director: Wang Yun Long) was held on 15 April, followed by a screening of short films from the *Family Album* series produced by students from the Department of Media and Communication of the City University of Hong Kong (Instructor: Li Yu Hong; Directors: Yu Ting, Zeng Xin Zhu, Wang Yuan Yuan, Luo Li He, Zhou Hong Dou) on 5 May.

Dances with the Paramount records the tragic consequences of obedience and disobedience to the political requirement of the time to “dance with the senior officers” for actors in an art troupe in one of the military regions. The short films in the *Family Album* series demonstrate the essence of family relationships from different perspectives by tracing the interactions between family members – for instance, sister-sister and father-daughter.

The series has attracted around 400 audience members in total, including undergraduates, postgraduates, scholars, journalists, CU staff and the general public.

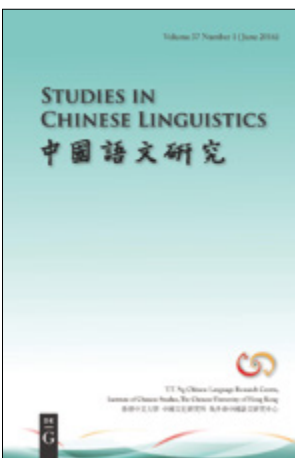


Director: Wang Yun Long



Liangzhu Jades: Essays on Prehistoric Jade Technologies in China,
Centre for Chinese Archaeology and Art

See Chinese version.



Studies in Chinese Linguistics (Volume 37 Number 1), T. T. Ng Chinese
Language Research Centre

Studies in Chinese Linguistics (Volume 37 Number 1) was released. There are three articles in this issue:

1. Richard S. Kayne: "The Silence of Heads"
2. Feng-Hsi Liu: "Syntactic Sources of Adjectives in Mandarin Chinese"
3. Niina Ning Zhang: "Understanding S-Selection"

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



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

Twenty-First Century Bimonthly (Issue 154, April 2016) has been published. The topic of the current *Twenty-First Century Review* is "Taiwan's Election: Towards a More Open Democratic Society". Professor Chen Fang-ming contributed the article "The Third Party Rotation Experienced in Taiwan's Politics". Five research articles are also included in this issue:

1. Chou Kuei-tien, Hsu Chien-ming: "Confronting the Challenges of World Risk Society: In Memory of Ulrich Beck on the First Anniversary of His Death"
2. Chang Kai: "Two Forces and Two Paths in the Transition towards Collective Labour Relations in China"
3. Zhang Ying-jin: "Subjectivity and Discourse in Academia: Debating Chinese-Language Cinema"
4. Wang Ke: "Religion and War: The Discursive Construction of 'the Islamic Circle' in Japan during the 1930s"
5. Shen Zhi-hua: "Kim Il-sung Reaches the Apex of Power: Dealing with the Joint Sino-Soviet Intervention"



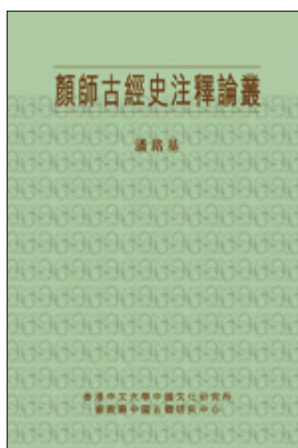
The topic of *Twenty-First Century Bimonthly* (Issue 155, June 2016) is “The Fiftieth Anniversary of the Cultural Revolution”. Four research articles are included.

1. Li Xun: “The Evolution of the Paris Commune Principle in China’s Cultural Revolution”
2. Fan Jian-zheng, Dong Guo-qiang: “The ‘Black Materials’ Incident at Fudan University during the Early Cultural Revolution”
3. Wang Fang: “Bureaucratic Faction Politics and the Formation of Mass Organisations in the Cultural Revolution: A Case Study of Shanghai Diesel Engine Factory (1966-1967)”
4. Yan Fei: “Collective Violence within Political Movements: Unnatural Deaths during the Cultural Revolution (1966-1976)”

“Cannibalism in Guangxi Province during the Cultural Revolution” by Professor Song Yong-yi, which is also related to the Cultural Revolution (California State University, Los Angeles), is introduced in the Research Notes.

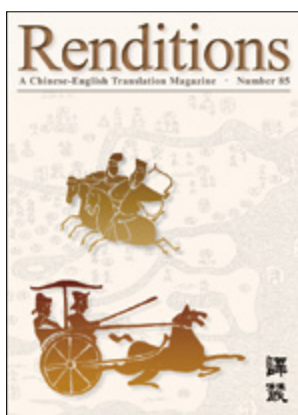
The topic for the current *Twenty-First Century Review* is “Significance of the First World War and Chinese Workers on the Western Front in World History”, which was contributed by Professor Xu Guo-qi (History Department, the University of Hong Kong).

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



Collected Papers on Yan Shigu's Commentary on the Classics and the Histories, D.C. Lau Research Centre for Chinese Ancient Texts

The 38th title of *The CHANT Series*, *Collected Papers on Yan Shigu's Commentary on the Classics and the Histories*, authored by Professor Poon Ming Kay, was published by the D. C. Lau Research Centre for Chinese Ancient Texts in June 2016. Yan Shigu wrote *Yanshi ziyang* and *Kuangmiu zhengsu*, commented on *Hanshu* and *Jijiu pian*, and edited *Wujing zhengyi* and *Suishu*. However, most scholars regarded him solely as a commentator of the *Hanshu* and emphasized his historical works. His contribution to the study of the *Classics* and standard characters was very much neglected. In this book, through examining Yan’s annotations, the author shows the relationship between Yan’s glosses and the study of the *Classics* in the Tang period. He also discusses Yan’s study of standard characters. And last, he sheds light on the influence of Yan’s annotations on other Tang historical commentators.



Renditions No. 85 (Spring 2016), Research Centre for Translation

Renditions No. 85 (Spring 2016) is devoted to narratives covering a wide scope of Chinese history. We begin with Erik Honobe’s translation of chapter five from Feng Menglong’s 馮夢龍 17th-century historical novel, *Chronicles of the Eastern Zhou Kingdoms*. We follow with Ellen Soulliere’s translation of the official biographies of the first six empresses of the Ming dynasty as recorded in the *Mingshi* 明史 (History of the Ming Dynasty). From these earlier works, we move to the modern period with three short stories: “In Ninety-nine Degrees of Heat”, written by the multitalented mid-20th-century woman of letters Lin Huiyin 林徽因 and translated by Yaohua Shi and Judith M. Amory. This is followed by two elegant translations by Dongwei Chu: Xiu Bai’s 修白 “The Innermost Rebellion”, a plaintive look back at China’s time of troubles in the 1960s and its aftermath, and Su Tong’s 蘇童 elegant and playful look at the same period, “Fish of the People”. This issue ends with another excerpt from John Balcom’s fine translation of Chi Pang-yuan’s 齊邦媛 extraordinary autobiography, *The Great Flowing River*.

Exhibition: Amazing Clay: The Ceramic Collection of the Art Museum (From 1 April 2016)

The history of Chinese Ceramics is a long one. As an indispensable part of the nation's excellent cultural heritage, ceramics displays the development of China's science, technology, culture and cultural-economic exchanges with other civilisations of the ancient world.

The exhibition features a fine selection of ceramics dating from the Neolithic period to the late Qing period from the Art Museum's collection. Thanks to the support of generous donors over the years, the Art Museum has been able to build a comprehensive collection of ceramics, and more than 200 pieces will be on display in phases at this exhibition. It is our hope that this exhibition will further facilitate teaching and research through actual objects and provide our visitors with a better understanding of the development of Chinese culture through ceramics.

Highlighted exhibits are listed below:



Large vase with painted wave design
Majiyao Phase, Majiyao Culture, Neolithic
Acquisition of the Development Fund
1993.0266



Painted pottery tripod
with cover
Western Han dynasty
Gift of Mr. Kai-yuen Ng
2003.0839



Beaker in greyish-green
glaze
Zhou dynasty
Acquisition of the Art
Museum Acquisition Fund
1996.0570



Bluish-white (*qingbai*) glazed
bowl and stand
Jingdezhen ware, Jiangxi
province
Song dynasty
Gift of the Kwan Family
2006.0325



Large plate with design
of lotus pond in
underglaze blue
Jingdezhen ware,
Jiangxi province
Late Yuan dynasty
Gift of the Friends of
the Art Museum
1985.0121



The Taoist deity
Zhenwu in
underglaze blue
Wanli, Ming
dynasty
Gift of Bei Shan
Tang
1998.0036



Large vase with ten
thousand "shou"
characters
52nd year of the
Kangxi reign (1713),
Qing dynasty
Gift of Sir Quo-wei
Lee
1999.0611

Exhibition Period: Starting from 1 April 2016

Venue: Gallery II, Art Museum, Institute of Chinese Studies, 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

“Amazing Clay: The Ceramic Collection of the Art Museum” Lecture Series, Art Museum

To complement the exhibition “Amazing Clay: The Ceramic Collection of the Art Museum”, the Art Museum is holding a monthly lecture series that began in May 2016. The first two lectures were held on 6 and 7 May. Professor Qin Dashu from the School of Archaeology and Museology at Peking University was the guest speaker. His lectures covering Ru Ware and Ding Ware have attracted audiences of over 130.

The details of the July and August lecture are as follows:

Speaker: Professor Guo Xuelei (Vice Curator of the Shenzhen Museum)

Date: 20 July 2016 (Wednesday)

Time: 15:00 – 17:00

Venue: L1, Institute of Chinese Studies, CUHK

Language: Mandarin

Online registration: <http://goo.gl/forms/j3MFIVgcaW8oqNYj2>

Deadline: 18 July 2016



Speaker: Professor Lam Yip-keung Peter (Former Director of the Art Museum at ICS, CUHK)

Date: 26 August 2016 (Friday)

Time: 19:00 – 21:00

Venue: Tsimshatsui Book Centre

Online registration: <http://www.cp1897.com.hk/activity.php?id=1344>

Deadline: 24 August 2016



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