

# 中國文化研究所通訊 ICS BULLETIN

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Interview with Professor Chang Song-hing

## *Fifty Years at CUHK*

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

Interviewee: Professor Chang Song-hing, Senior Research Fellow of the T.T. Ng Chinese Language Research Centre

Interviewer: Professor Lai Chi Tim, Associate Director of the Institute of Chinese Studies

Recorded by: Xu Yanlian, Research Associate, ICS

**The Institute of Chinese Studies Bulletin was honoured to interview Professor Chang Song-hing on 29 January 2016. Professor Chang recalled his study and teaching career at United College, CUHK. He also shared with us stories of the development of the Institute of Chinese Studies and the T.T. Ng Chinese Language Research Centre, and summarised his own research.**

Professor Chang Song-hing, Emeritus Professor at the Department of Chinese Language and Literature at CUHK, is currently a Senior Research Fellow of the T.T. Ng Chinese Language Research Centre. After receiving his BA and MA from the Department of Chinese Language and Literature at CUHK, he started teaching at CUHK in the early 1970s and stayed for more than 40 years until he retired. He served as Teaching Assistant, Lecturer and Professor in the Department. He is also a former Director of the T.T. Ng Chinese Language Research Centre, former Associate Head of United College, and former Dean of General Education of United College. He is interested in studies of dialectology, Chinese etymology and phonology, and Chinese fiction. His major publications include *A Report on a Survey of the Keijia and Gan Dialects*; *The Dialects of the New Territories, Hong Kong*; *Studies of the Lianzhou Dialects*; *Studies of the Lechang Dialects* (as Chief Editor and one of the contributors), and many other articles published in various academic journals. As Chief Editor of *Studies in Chinese Linguistics* (SCL) from the early 1980s, he supervised the publication of 32 issues of the journal before he retired. He also supervised the publication of *Current Research in Chinese Linguistics* (CrCL), a journal that reports current teaching and research information in Chinese linguistics, for more than twenty years. The Hong Kong Home Affairs Bureau awarded him a commendation for his contribution to the promotion of cultural activities in Hong Kong.



Professor Chang Song-hing (right) and Professor Lai Chi Tim (left)

## 1. My Study at United College, CUHK

I was admitted to the Department of Chinese Language and Literature at United College in 1966 by Professor Yao Hsin-nung, who was the department head at the time. Professor Yao was a famous translator and playwright. In addition to studies of modern literature and translation, he wrote plays, including *The Abyss*. At that time, many liberal arts students at United College studied Professor Yao's *History of Chinese Modern Literature*. One of his most famous plays, *Sorrows of the Forbidden City* (later made into a movie entitled *Secrets of The Qing Court*), aroused much controversy in China during the Cultural Revolution and he was denounced severely by the Communist Party. During the second year of my study at United College, Professor Yao retired. He continued to carry out research into translation at the Department of English at CUHK and later moved to the United States. When I started my studies at CUHK, United College was still located on the Bonham Road; it moved to the Shatin site in 1971. The College had a very strong liberal arts teaching team during those years. Two of the most famous teachers were Professor Chen Zhanquan and Professor Feng Kanghou. Before and after the establishment of CUHK in 1963, the College invited many senior professors from Taiwan and Hong Kong, including Professor Cheng Shui-sum and Professor Su Wenzhuo in classical Chinese poetry, Professor Gao Ming in Chinese *jin* and *zi* (經子), and Professor Du Qirong in linguistics. Li Yan, a famous expert on oracle bones, was also invited from London University to promote studies of Chinese etymology. Professor Li Huiying, a pioneer writer of anti-Japanese war literature, was in charge of studies of modern Chinese literature at the College. The famous poet Yu Kwang-chung also joined the College in the early 1970s and taught at CUHK for ten years. The College was the first college in Hong Kong to provide various courses on modern liberal arts. With many senior professors, the College developed greatly in studies of linguistics, classical literature and modern Chinese literature. I also benefited a lot when I studied and served as the Teaching Assistant at the College.

The Professors of Chinese etymology at CUHK adopted two distinctively different research methods. Some of them followed the traditional method of the Zhang-Huang School (Zhang Taiyan and Huang Kan), and considered the Chinese classics of *Shuowen jiezi* as the authentic document for research. They often questioned the values of newly excavated materials such as inscriptions on oracle bones and bronze objects. In contrast, Professor Li Yan mainly relied on newly excavated materials to study Chinese etymology. Noticing the two completely research methods, students needed to be quite cautious about their own arguments in the exams. When I started my graduate studies with Professor Li Yan in 1970, China was experiencing the Cultural Revolution, and few excavated materials could be accessed. My research topic was *jinshi* (金石) inscriptions of Qin during the Warring States period. I could only look for research materials from documents, not real excavated objects. Professor Li Yan was an expert on oracle bones. He was able to borrow oracle bones from different libraries around the world. The parent of one student at United College even donated more than twenty oracle bones to our college. They are now kept in the University Library and form the largest collection of oracle bones in Hong Kong.

During my graduate studies, Professor Chou Fa-kao was Chair Professor of Linguistic Studies for the Graduate School at CUHK. Professor Chou joined Chung Chi College at CUHK in 1964. At first, his office was in the On Lee Building on the Nathan Road site. After CUHK moved to Shatin, Professor Chou set up his office in the ICS and became Director of the Chinese Linguistics Research Centre. The ICS was one of the earliest buildings at the Shatin campus. My graduate courses were mostly carried out in the ICS with Professor Chou and Professor Li Yan. The Chinese Linguistics Research Centre was the only centre in the ICS at the time; the other research centres were not yet established. One other student and I were the only two graduate students of Chinese Linguistics at CUHK, and we were to enjoy the full facilities of the ICS. Professor Chou required us to recite various phonology materials, such

as the 36 initial consonants of Song phonetic theory and 206 final rhymes in *Guangyun* (《廣韻》). During the exams, we were separated in two different rooms in the ICS and wrote down our answers on the blackboard. We could not see each other's answers and we saved our papers. Professor Chou would walk between the two rooms to check on us. It was very interesting.

During the establishment of the ICS, Professor Li Yan became the most important assistant to Dr Li Choh-Ming, Founding Vice-Chancellor of CUHK, supervising preparation for the move to the Shatin campus. As Professor Li Yan's student, I often helped to transcribe and note down various records. I still remember clearly Professor Li, Professor Sheung Chun-ho and Professor Su Wenzhuo gathering to discuss and revise the inscriptional article for the ICS, and Dr Li Choh-Ming personally wrote down the inscriptions. Now all these professors have left us.

Even though my major was Chinese Etymology, I was deeply influenced by Professor Chou during my graduate studies. Professor Chou was a demanding teacher, and he often prepared rich and practical materials for students in his classes. To study etymology, students need to have a solid understanding of classical Chinese documents, but I did not have much training in Chinese classical documents at that stage. Reading different analyses and conclusions in etymology, I got confused and lost my confidence to carry on with further studies in etymology. Professor Chou came from Jiangsu Province, and he became familiar with south-east Chinese dialects in Hong Kong. Our Teaching Assistant was Professor Cheung Yat-shing at the time, and he spoke Cantonese. Another staff member, Mr Cai Junming spoke Chaoshan dialect. I spoke Quanzhou dialect. Professor Chou made use of these available dialect examples and encouraged us to discuss our own dialects in the class. Applying Chinese dialectology and phonology, we were able to compare most of the ancient and modern pronunciations of different dialects and came up with clear conclusions. I was greatly encouraged by the results. Professor Chou also encouraged me to read the works of Chao Yuenren and Dong Tonghe and to write my own research papers. I was inspired to write down my comments on the study of Jinjiang dialect in Dong Tonghe's book *Four South Min Dialects*. I thus developed a great passion for studies of dialectology and it became my research interest and career for the rest of my life.

I once studied Modern Literature and Classical Chinese Fiction with Professor Li Huiying, and we got to know each other quite well. When I became a Teaching Assistant, I assisted Professor Li, Director of United College at the time, in administrative works, and we became close. When Professor Li retired in 1975, I was asked to continue to teach his course of Classical Chinese Fiction. I taught the course since then. My teaching in the Department of Chinese Language and Literature thus included both Linguistics and Classical Chinese Fiction. For academic research, I mainly focused on dialects, including Cantonese, Fujian and Hakka dialects.

## 2. The ICS and the Department of Chinese Language and Literature

After the ICS was established, the University expected different departments and the ICS to establish close and supportive connections. The Department of Chinese Language and Literature has been supporting the ICS from the very beginning. Professor Chou Fa-ko took up the position as Director of the Chinese Linguistics Research Centre, and teachers and students from the Department often worked with Professor Chou to assist in ICS research projects. After Professor Chou retired, Professor Lau Din Cheuk, Chair Professor of the Department, took over as Director of the Chinese Language Research Centre and continued to support the ICS. The Centre publishes two journals regularly. *Studies in Chinese Linguistics* (SCL) focuses more on academic research and *Current Research in Chinese Linguistics*

(CrCL) pays more attention to practical language teaching. During the 1990s, Professor Dang Shu-leung, Director of the Department, became Chief Editor of *Current Research in Chinese Linguistics*, and Professor Fan Sin-piu became the Executive Editor. After Professor Dang retired, Professor Wan Bo and I took over the editorial responsibilities. All these endeavours reflect solid support for the ICS from our Department.

Instead of hiring independent full-time research fellows or professors, the ICS cooperated with different departments within the campus. It provided funding and invited professors from different departments to establish research centres in the ICS. During the 1970s, the Hong Kong government did not pay much attention to academic research in universities, and professors were merely given lectureships by the government. When establishing CUHK, Professor Li Choh-Ming often emphasised that CUHK was a university for Chinese people. The founding of the ICS was also inspired by Professor Li's idea to establish a university for Chinese people. Later, the ICS received strong support from Mr. Lee Jung Sen and his family, and the ICS was able to promote studies of Chinese culture in colonial Hong Kong.

Professor Lau Din Cheuk came back to CUHK in the late 1970s, and became Director of the Chinese Language Research Centre. I was instructed by Professor Lau to serve the Centre, and became Associate Director later. After Professor Lau retired, I took over as Director of the Centre. In addition to pure academic linguistic research, the Centre started to promote Chinese language teaching and improve Hong Kong people's Chinese education after changing its name to the "T.T. Ng Chinese Language Research Centre". (In 1980, the Centre received generous support from Mr. Tor-tai Ng, and consequently changed its name.) *Current Research in Chinese Linguistics* published a large number of articles on Chinese language teaching and education. The Centre also actively participated in Chinese language and literature activities organised in Hong Kong. At the same time, we cooperated with the Department of Extramural Studies to provide training courses such as Chinese Language Certificate courses for extramural students. The Centre also compiled Chinese textbooks (「大一國文」) for the University. In past years, the Department of Chinese Language and Literature has worked closely with the T.T. Ng Chinese Language Research Centre to promote Chinese education in CUHK. Furthermore, in 1997 the Centre co-organised with The Chinese Language Society of Hong Kong the significant conference, "Chinese Language and 1997 Hong Kong" to discuss the development of Chinese education in Hong Kong after Reunification. The conference proceedings were later published.

I paid much attention to promoting dialectical studies after I became Associate Director of the T.T. Ng Chinese Language Research Centre. We started the ten-year project, "Studies and Comparisons of Southeast Chinese Dialects". For the first three years, we were supported by Professor Hirata Shoji from Kyoto University, who received funding for the project from the Mitsubishi Foundation and Mitsubishi Research Institute. For the next seven years, the project was fully supported by the T.T. Ng Chinese Language Research Centre. Through this project, we organised a conference every year from 1994 in different major dialectical regions in China. Scholars were invited from all over the world, and famous professors such as Professors Li Rulong, Ting Pang-hsin, Anne O. Yue and Pan Wuyun were all participants in our conferences. Unlike previous dialectical studies that mainly focused on phonetics, our project aimed to attract new research interest in the grammar of dialects. We also tried our best to create more chances for young scholars to present their research outcomes in the conferences, hoping to nurture more young scholars and inspire new developments in dialectical studies. We set up a specific theme for the conference each year, and scholars from different dialect regions would introduce dialects from their own regions. Rich research outcomes were achieved during the conferences. Many previous young participants have become senior specialists in the field, including Professor Cao Zhiyun (Vice President of Beijing Language and

Culture University), Professor Liu Danqing (Director of the Institute of Linguistics of the Chinese Academy of Social Science), Professor Li Lan, and Professor Zhuang Chusheng of Sun Yat-sen University. A good number of books were published after more than ten conferences and seminars. *Aspect of Verb* was one of the most influential. In addition, *Dongci weiyu ju*, *Jieci*, and *Daici*, published by Jinan University Press, and *Fangyan tezhengci*, published by Xiamen University Press, were all influential books in dialectical studies. The Centre also published outstanding books in other fields, such as *Wen Lin: Studies in the Chinese Humanities* (Vol. 1 and Vol. 2) by Professor Chow Tse-tsung and *Studies in Honor of Jerry Norman*.

I received strong support from the ICS for various academic activities as well as my research projects. In 2000, I was supported by the ICS to investigate the distribution of different dialects in the New Territories in Hong Kong before urbanisation. With some primary outcomes, I was able to successfully apply for fundings from the Research Grants Council, and later published the book of *The Dialects of the New Territories*, Hong Kong (Commercial Press, Hong Kong). During the years of research before I retired, I successfully applied for funding from RGC for three other projects that included studies of the Min, Northern Min and Guanzhong dialects. I applied for four projects and I received funding for all of them. I carried out these projects in the Centre and we received great support from the Centre as well as the ICS.

I have been serving the Centre since 1979. I am very grateful for Professor Lau Din Cheuk's trust in me to organise various academic activities. We have cooperated actively with mainland China to promote academic exchange for the past 30 years. We co-organised many academic conferences, including conferences on Min, Hakka, Yue and overseas Chinese dialects, and on Chinese dialectal grammar, all of which were influential and helped to promote the significant development of dialectal studies in China. I was therefore selected as a member of the Administrative Committee for the Chinese Dialect Society. In addition, the Centre worked with the Department of Chinese Language and Literature to promote Chinese teaching and learning in Hong Kong. We co-organised conferences to discuss Chinese language teaching for matriculation and university courses. Professor Lau Din Cheuk also raised the issue of proper Cantonese pronunciation, which was of great concern in Hong Kong. It was because of Professor Lau that people in Hong Kong started to pay attention to the pronunciation of Cantonese. This is still a much debated issue today.

Professor Tang Sze-wing, the current Director of the Centre, is doing a very good job in leading the Centre's further developments, especially in digitising research resources and strengthening the Centre's international reputation. Thanks to Professor Tang's efforts, *Studies in Chinese Linguistics* is indexed and abstracted in many international citation indexes for academic articles, such as the MLA International Bibliography. These are Professor Tang's new contributions that we were not able to accomplish before.

### 3. Recent Research and Previous Students

I am most interested in studies of phonetics and glossaries of dialects. A few years before I retired, I did some research on a glossary of Min and Yue dialects in classical Chinese fiction and drama, combining my interests in both linguistics and literature. I have been quite occupied since my retirement in 2011. As Senior Tutor of United College, I am responsible for organising various literary and artistic activities for the College. I am also a Senior Research Fellow of the T.T. Ng Chinese Language Research Centre, and I am preparing the publication of my previous research works, such as re-publication of *A Report on a Survey of the Keijia and Gan Dialects*, and publication of a new book, *Studies of Dialects in Northern Min*. My hometown Quanzhou is a famous historical

city with a profound cultural background, but the dialects in Quanzhou have not been sufficiently studied before. Glossaries of Quanzhou dialects are actually very rich and some of them have clear structures worthy of further academic study. I hope to edit a dictionary of Quanzhou dialects. I am also a Visiting Professor at the Baptist University of Hong Kong, where I teach Cantonese Studies and Classical Chinese Fiction. Most of my former students continue to teach and carry out research in the field of language. Professor Lam Kin Ping is in charge of Putonghua courses in the Department of Education in CUHK. Professor Wan Bo from the Department of Chinese Language and Literature, Dr Cai Xuanhui and Dr Xu Yuhang continue to study dialects. Dr Chan Chu Kwong is now working in the Gratia Christian College. Many others have become Chinese teachers in community colleges and middle schools. As I have been teaching the required course of Phonology for many years (other required courses such as Etymology and History of Chinese Literature have different teachers for the same course), the number of students I have taught is huge. They still invite me for meals every week, and I greatly enjoy their friendship. The Department of Chinese Language and Literature has nurtured a large number of talented professionals for Chinese education in Hong Kong. Five years ago I organised a group of my previous students to establish the Alumni Association of the Department of Chinese Language and Literature, hoping to unite our alumni to contribute further to the development of Chinese education in Hong Kong.

#### 4. Comments and Hopes for the ICS

Reviewing its development, I think the ICS needs to have better planning for its overall structure and organisation. As most of the research centres of the ICS were set up by certain professors, the centres might be affected greatly by the professors' retirements. For example, after Professor Chou Fa-kao retired, the Chinese Linguistics Research Centre was not able to continue its research for a few years until Professor Lau took over as the new Director. It is also a pity that as an institute for studies of Chinese culture, the ICS has not established specific research centres for Chinese literature, philosophy and history which are the three major aspects Chinese culture. I think the ICS could have better planning for establishing new centres in the future. In addition to its close relationship with the Department of Chinese Language and Literature and the Department of Fine Art, the ICS needs to strengthen cooperation with other departments in CUHK to seek better support. If possible, inviting a few long-term research staff to build up a more supportive and stable research team for the ICS would be beneficial for the further development of the ICS and its centres.

In addition to the publications of its existing centres, the ICS could cooperate with other institutes or organisations to publish more high quality academic works in history, philosophy and other fields. Such new publications are not only significant for the promotion of Chinese studies, but also help to promote the academic reputation of the ICS.

The founding of CUHK aimed to support Chinese middle schools in Hong Kong. As a result, both CUHK and the ICS are responsible for fostering a spirit of Chinese culture. The ICS has become the main institute to carry on the great mission of CUHK to promote Chinese culture, and it should take on the responsibility of contributing more to strengthen studies of Chinese culture in the future.

## Launch of “Cafe Lingua” by T.T. Ng Chinese Language Research Centre

“Cafe Lingua”, a public platform on WeChat initiated by the T.T. Ng Chinese Language Research Centre (CLRC), has been launched. Its goal is to discuss current issues in Chinese linguistics, to distribute updated information about CLRC, and to publish short articles about interesting linguistic facts and other local academic activities. It is hoped that academic exchange among researchers in the field will be enhanced by this new technology.



## 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	Deborah Strong Davis	Yale University	2 – 11 January 2016
2	孫沛東	復旦大學	3 – 31 January 2016
3	Jae Ho Chung	Seoul National University	6 – 10 January 2016
4	胡發雲	職業作家	6 – 12 January 2016
5	Sei Jeong Chin	Ewha Womans University	11 – 31 January 2016
6	周浩	中國獨立紀錄片導演	25 – 27 January 2016
7	胡傑	中國獨立紀錄片導演	22 – 28 February 2016
8	劉忠波	南開大學文學院	24 January – 24 February 2016
9	李文子	共識傳媒《領導者》雜誌	29 February – 15 March 2016
10	趙德雷	哈爾濱工程大學	1 – 30 March 2016
11	張釗維	中國獨立紀錄片導演	13 – 15 March 2016
12	鄧儀	北京三生環境與發展研究院項目總監， 國際健康與環境組織中國區專案負責人， 麗江健康與環境研究中心理事長	20 – 21 March 2016
13	李玉坤	雲南省麗江市玉龍縣河源村村民、河源 生態產業合作社理事長，玉龍縣大地有 生農民生態產業合作聯社監事長。	20 – 21 March 2016

Jao Tsung-I Visiting Professor Public Lecture 2016

## The Possibilities and Limits of a Genre: Lyrical Pictures from the Ming by Professor Yuan Xingpei

Professor Yuan Xingpei, whose ancestral home is Wujin, Jiangsu, was born in Jinan, Shandong. Professor Yuan serves as Professor of the Department of Chinese Language and Literature, Director of the Faculty of 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, Vice-Chairman of the China Democratic League, as well as 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 a member 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 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).



**In 2013, CUHK set up the Visiting Professorship Scheme of the Institute of Chinese Studies and the University is truly honoured to have this Scheme named after Professor Jao Tsung-I. This year, it is our great honour to welcome Professor Yuan Xingpei as the Jao Tsung-I Visiting Professor.**

On 23 March 2016, Professor Yuan Xingpei gave a public lecture entitled “The Possibilities and Limits of a Genre: Lyrical Pictures from the Ming”, a summary of which is reproduced below. (For more details, please refer to Professor Yuan's recent article “The Possibilities and Limits of a Genre: Lyrical Pictures from the Ming” in *Literary Heritage*, No.1., 2016.)

The lecture takes up the topic of *shiyi hua* 詩意畫 (lyrical pictures) and introduces notable examples of the genre produced by the ink painters Du Jin, Lu Zhi and Xiang Shengmo and woodblock-print works *Tangshi wuyan huapu* 《唐詩五言畫譜》 and *Mingjie zenghe qianjiashi* 《明解增和千家詩》 from the Ming era.

Professor Yuan noted that the two most famous lyrical paintings of Du Jin are *Jiuge tujian* 《九歌圖卷》 and *Guxian shiyi tujian* 《古賢詩意圖卷》. *Jiuge* 《九歌》 depicts several gods and goddesses for local worshipping in the country of Chu. The poem leaves much free space for the painter's imagination. If the painter could depict the worshipping scene, activities and the facial expressions of the gods and goddesses, it would be a great work. However, Du Jin makes the mistake of drawing the gods and goddesses individually, with no worshipping scene, and the original meaning of the poem is lost. In a painting of the poem *Yinzhong baxian ge* 《飲中八仙歌》 in *Guxian shiyitu* 《古賢詩意圖》, Du Jin combines the originally independent eight poets into one picture and carefully depicts their different drunken gestures with fluent lines. The painting reflects the painter's rich imagination, which breaks through



and transcends the limits of the original poem. It sets a high standard for other lyrical pictures.

*Tangren shiyi tuce* 《唐人詩意圖冊》 is a representative work by Lu Zhi. In the painting of the poem *Jiangting qiuji* 《江亭秋霽》 by the late Tang poet Li Ying, Lu Zhi simply sketches a hotel and a pool under several trees in the lower half of the picture, a winding bamboo fence in the middle, some flowers beyond the fence and a chain of mountains far away. The simple sketches fully capture the autumnal atmosphere of the poem, which expresses the poet's

longing for his home town in Dongwu when he sees autumn scenes. It is another outstanding lyrical picture.

In *Wangwei shiyi tuce* 《王維詩意圖冊》 by Xiang Shengmo, every picture depicts two lines of Wangwei's poems, but many of the poems in the book are not actually written by Wangwei. In general, most pictures do not illustrate the original poems accurately. Some cannot capture the emotion of the original poems. Others can be taken as ordinary landscape paintings or pictures of other poems. These lyrical pictures do not show a special connection with their original poems, which is a common limitation of a lot of lyrical pictures.

Woodblock-print painting prospered from the Wangli years of the Ming dynasty. *Tangshi wuyan huapu* 《唐詩五言畫譜》, the original kept by Mr. Zheng Zhengduo and now in the National Library of China, is one of the most precious materials for students of Ming woodblock-print lyrical pictures. In one anonymous picture of the poem *Ouyu* 《偶題》 by the late Tang poet Si Kongtu, the painter depicts a young lady falling in love with a young man. The painter carefully sketches a pavilion above water, cloudy flowers, peeping birds, the lady's mirror, the young man's horse and his whip. All the images are drawn with appropriate detail and displayed in perfect positions, which reflects the painter's supreme artistic talent. The two ladies in the picture are watching the young man attentively and their expressions are vividly illustrated. It is the best painting in *Tangshi wuyan huapu* 《唐詩五言畫譜》.

The colourful woodblock-print painting *Mingjie zenghe qianjiashi zhu* 《明解增和千家詩注》, in the collection of the National Library of China, is especially valuable because it is the only copy in the world. The thick paper, broad pattern, yellow silk on the cover page, standardized scripts and mineral pigments suggest that the painting is probably a text book for a prince of the late Ming dynasty. The pictures in the book are quite similar in style. Most of them illustrate one or two lines of a poem in great detail so that readers can understand the poems better. However, most of the pictures are merely descriptive illustrations of the poetic texts.

According to Professor Yuan, different painters interpret the same poem in different ways. Poems allow a lot of room for the painter's own imagination, which is expressed in the details of the painting. The artistic value of the paintings thus depends on how well the painter understands the different forms of poetry and painting and how successfully the transition between them is made. Poets make use of rhythmic language to depict scenes, and to express emotions and opinions through a process of turning objects into images and finally into an artistic conception. The whole process depends on imagination, but the poet's imagination may be very different from that of readers in different regions and at different times. Painters thus have the freedom to project their own imaginings of a poem through their lyrical paintings, although when a picture is completed only a single image is left for the appreciator. Multiple imaginative possibilities are fixed on a detailed picture. Lyrical painting is thus a process of turning artistic conceptions into images and finally into objects.

Poems and paintings process objects and express meanings in very different ways. The most important feature of a poem lies in the open imaginative possibilities that it creates for readers. When a painter tries to depict a poem in a picture, he has to choose one image out of the many possibilities and turn the opening space of imagination into a single and closed form, limiting the expressive power of the poem.

2016 Institute of Chinese Studies Luncheon I

## Deng Erya's Calligraphy: A Discourse Originating from the Collection of the Art Museum

Harold Mok

Chairman of the Department of Fine Arts, The Chinese University of Hong Kong

Professor Mok received his BA and MPhil degrees from the University of Hong Kong and D.Phil. degree from the University of Oxford, UK. An historian of Chinese art, he taught at the University of Hong Kong before joining the Department of Fine Arts at CUHK in 1989. Professor Mok teaches courses in the history of Chinese painting and calligraphy and methodology in art studies. He was Head of Division of Fine Arts in 2002–2008, and is now Chairman and Professor of the Department, as well as Expert Adviser (Museum) to the Leisure and Cultural Services Department. His research focuses on post-Tang calligraphy and Hong Kong calligraphy. In recent years, he has completed three research projects on Hong Kong calligraphy, *Chunhua Ge Tie*, and calligraphy of private secretariats in the Qianlong and Jiaqing periods. In addition to publishing academic papers, Professor Mok has also edited *The Bei Shan Tang Legacy: Chinese Calligraphy* (2015), *Chronology of Hong Kong Calligraphy 1901–1950* (2009), *Shuhai Guanlan* (1998 & 2008), *Double Beauty II* (2007), *Xuedao Yangchen* (2003), *Bimo Lunbian* (2002), and *Hong Kong Visual Arts Yearbook* (1999, 2000, 2003, 2004, 2005, 2006).

**At the ICS Luncheon on 29 February 2016, Professor Harold Mok, Chairman of the Department of Fine Arts, presented his recent research on Deng Erya's calligraphy.**

During the luncheon, Professor Mok began by introducing several calligraphic works by Deng Erya housed in the Art Museum and pointed out that Deng was not only a famous calligrapher and seal carver but also an expert of Chinese philology. As such, in order to better understand the uniqueness of Deng's calligraphy, one has to look into how his interest and knowledge of philology has played a role. Professor Mok said that Deng Erya's surviving work of philology, entitled *The Origin of Chinese Characters* (《文字源流》), is a very important reference in this context. This 21-volume handwritten manuscript, now collected in the Hong Kong Museum of Art, demonstrates the calligrapher's knowledgeability about Chinese philology and his research findings of ancient Chinese characters, which are readily reflected in his calligraphy. Although never published probably because of the difficulties involved in typesetting the unusual forms of ancient characters and in transcribing the often illegible handwritings, the work was made a handy reference in the luncheon presentation.

Professor Mok pointed that Chinese calligraphers always learn from the past, and it is therefore important to know how Deng Erya saw the tradition. When discussing the seal script of the Qing dynasty, Deng gave

particular credit to Deng Shiru, Wu Dacheng and Yi Bingshou. Deng Shiru's seal script was ranked under the Divine class as it was perfect in both brushwork and character structure. As for Wu and Yi, Deng praised the former for being able to adopt the brush method of bronze script and the latter for his success in integrating the clerical script with seal script. In addition to these three masters, Deng also highly regarded Huang Shiling, whose calligraphy could be stylistically traced back to the ancient past even though he did not have the opportunity to study oracle-bone inscriptions. Although all were unique in their own



right, these four masters had one thing in common, i.e. classic elegance and neatness in style, of which Deng Erya was very much in favour. In fact, such an artistic taste explained why Deng frowned on some Qing calligraphers' practice of burning or cutting the tip of the brush for producing perfectly even strokes in seal script, or why he dismissed the Ming calligrapher Zhao Yiguang's cursive-seal calligraphy for its excessive lack of restraint that bordered on vulgarity. Professor Mok particularly pointed out that Chen Li, who stated in his *Discussions on Seal Carving* (《摹印述》) that "elegance and neatness are of paramount importance for the seal script", probably had a great bearing on Deng, who claimed himself to be his third-generation student and to have been reading his *Discussions on Seal Carving* since childhood.

Deng's extant calligraphies included a rather special type of seal-script calligraphy that displayed "elegance and neatness" (雅正) to the extreme. Named by Deng as "symmetrical seal script" (反正篆), this type of calligraphy is unique as the form of each character in any given piece remains unchanged whether viewed from the front or the back. As suggested in his *Origin of Written Words*, the time-consuming composition of a couplet with symmetrical characters was possibly invented by Wu Zi of the Qing dynasty. Although the Art Museum did not have examples of this type in its collection, Professor Mok said that there were at least seven surviving couplets by Deng, one of which was in the collection of the Hong Kong Museum of Art. He also added that Deng's "symmetrical seal script" was once criticized to be overly symmetrical at the expense of artistic beauty but such negativity in fact stemmed from an oversight that the calligrapher was driven by his great interest in and profound knowledge of Chinese ancient characters.

In addition to "elegance and neatness", which were to be the essential qualities, Deng Erya further advocated naturalness. To enliven the small seal script and to in turn achieve naturalness artistically, Deng made use of the large seal script, which was relatively awkward in form, as fairly commented in the newspaper *Wah Kiu Yat Po* (28 October 1954), noted Professor Mok.

In *The Origin of Chinese Characters*, Deng pointed out that brush method and philology were of equal importance in calligraphy in the very beginning but calligraphers since the Jin and Tang dynasties gradually focused on only the former while ignoring the latter. Professor Mok pointed out that since Deng Erya was himself philologist, his great interest and rich knowledge of ancient Chinese characters featured rather prominently in his art of calligraphy. He cited Deng's *Thousand-character Essay* in seal script as an illustration. The original essay contained the character "ming" (銘) with the standard "metal" radical but Deng was prevented by taboo from using it since it happened to be his grandfather's name. To resolve the problem and as explained in his own inscription to the calligraphic work

in question, he adopted the variant form (詔) with the “speech” radical from a Tang stele and justified himself by quoting from Chen Li’s *Discussions on Seal Carving* that variants left out in the lexicon *Dissecting Characters* (《說文解字》) were acceptable so long as they appeared in stele inscriptions. Despite his accomplishment, Deng admitted in the same inscription that philology was a demanding discipline that required meticulous research. Indeed, Deng’s extant calligraphies fully demonstrate that every single character that he wrote was carefully chosen and was philologically valid.

Professor Mok further elaborated on Deng Erya’s application of philological scholarship in calligraphy with reference to four pieces of couplets in seal script. In these works, characters in the small seal-script form are juxtaposed with those in archaic form, in bronze inscriptions and even in oracle-bone inscriptions. In using of these characters, many of which were non-standard in form and hence were regarded as “rare characters” (僻字), the calligrapher did not intend to show off by being different. It was more a reflection of how his learning of philology was given expression in calligraphy.

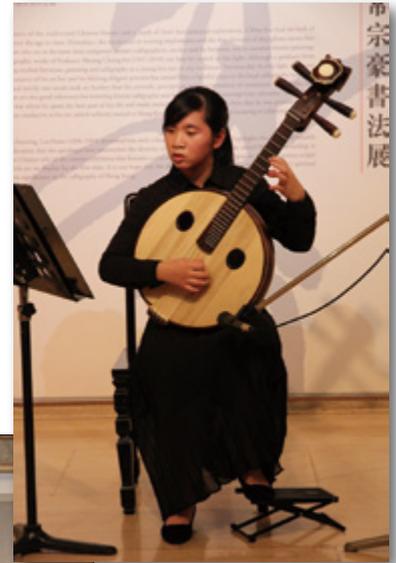
Deng Erya’s interest in ancient characters could also be found in his use of “variant characters” (別字) in regular-script calligraphy, as best demonstrated by his scrolls of *Heart Sutra* (《心經》). Although the one housed in the Art Museum was not an example in this regard, there were at least two scrolls known to have been written with “variant characters”, one being in the Dongguan Municipal Museum collection and the other produced as a gift for Deng’s wife. The original text of *Heart Sutra* contains a number of recurrent characters such as “wu” (無, 20 times) and “bu” (不, 9 times). In the two scrolls in question, Deng widely made use of “variant characters” so that none of the repeated characters looked the same, resulting in a fascinating visual effect. The Art Museum is honoured to have received the generous donation of a volume of Deng’s handwritten manuscript of variant characters for *Heart Sutra* from Deng’s fourth son Mr. Deng Zufeng. In the volume, 26 different forms are listed for the character “wu” and 16 for “bu”, all of which are “variant characters” that Deng identified from Six Dynasties stelae. Deng must have gone to great lengths to collect unusual characters for his regular-script calligraphy, just as he did for his seal script. Yet, no matter how “strange” his calligraphy may look, his juggling of character forms was always squarely based on his profound knowledge of philology.

In his concluding remark, Professor Mok reiterated that according to Deng Erya, calligraphy was an art that displayed brush skills and embodied philological learning. In this light, his knowledge of ancient characters must not be overlooked or ignored if his calligraphy was to be fully understood. The fashion in which the calligrapher used “rare characters” and “variant characters”, as highlighted in the presentation, may very well served to illustrate how important philology was in his calligraphy.

## Opening Ceremony of “Erudition in Ink: The Calligraphy of Sheung Chun-ho”, Art Museum

The opening ceremony of the exhibition “Erudition in Ink: The Calligraphy of Sheung Chun-ho” was held on Friday 26 February 2016. The officiating guests included Professor Joseph J.Y. Sung, Vice-Chancellor and President of CUHK; Mrs Sheung Lai Hiu-ming, wife of Professor Sheung; Professor Jimmy Yu, Head of United College; Professor Leung Yuen-sang, Director of the Institute of Chinese Studies; Professor Ho Che-wah, Chairman of the Department of Chinese Language and Literature; Professor Tang Sze-wing, Vice-Chairman of the Department of Chinese Language and Literature; Professor Josh Yiu, Acting Director of the Art Museum; and Dr Phil Chan, Research-Assistant Curator (Painting and Calligraphy) of the Art Museum, CUHK.

This exhibition showcases 52 calligraphic works by the late Professor Sheung Chung-ho (1937–2010), the former chairman of the Department of Chinese Language and Literature from 1978 to 1987.



A student from the Department of Music performs the exhibition theme song.



Officiating guests at the ribbon-cutting ceremony for the exhibition (from left): Dr Phil Chan, Research-Assistant Curator (Painting and Calligraphy) of the Art Museum; Professor Tang Sze-wing, Vice-Chairman of the Department of Chinese Language and Literature; Professor Leung Yuen-sang, Director of the Institute of Chinese Studies; Mrs. Sheung Lai Hiu-ming, wife of Professor Sheung Chun-ho; Professor Joseph J.Y. Sung, Vice-Chancellor and President of CUHK; Professor Jimmy Yu, Head of United College; Professor Ho Che-wah, Chairman of the Department of Chinese Language and Literature; and Professor Josh Yiu, Acting Director of the Art Museum.

## Public Seminar: Gold Working Techniques of Ancient China, Art Museum

Co-organised by the Art Museum, Shaanxi Institute for the Preservation of Cultural Heritage and Chow Tai Fook Jewellery Group Limited, the public seminar “Gold Working Techniques of Ancient China” was held on 14 January 2016. Three key speakers, Mr. Max Lam, Creative Director of Chow Tai Fook Jewellery, Dr Yang Junchang, Researcher of Shaanxi Institute for the Preservation of Cultural Heritage, and Professor Xu Xiaodong, Associate Director of the Art Museum, collaboratively presented interdisciplinary research on the techniques of ancient Chinese gold work from the perspectives of art history, scientific examination, and goldsmithing practice.

Also invited to join the discussion and share their views with the audience were Professor Han Rubin, Former Director of the Institute of History of Metallurgy and Materials, University of Science and Technology; Professor Jenny So, Adjunct Professor at the Department of Fine Arts and Former Director of the Art Museum, CUHK; and Professor Qi Dongfang, Professor at the School of Archaeology and Museology, Peking University.



From left: Professor Xu Xiaodong, Associate Director, Art Museum, CUHK; Dr Yang Junchang, Researcher at Shaanxi Institute for the Preservation of Cultural Heritage, Beijing; Professor Jenny So, Adjunct Professor of the Department of Fine Arts and Former Director of the Art Museum, CUHK; Professor Han Rubin, Former Director of the Institute of History of Metallurgy and Materials, University of Science and Technology; Professor Qi Dongfang, Professor at the School of Archaeology and Museology, Peking University; and Mr Max Lam, Creative Director of Chow Tai Fook Jewellery Group Limited

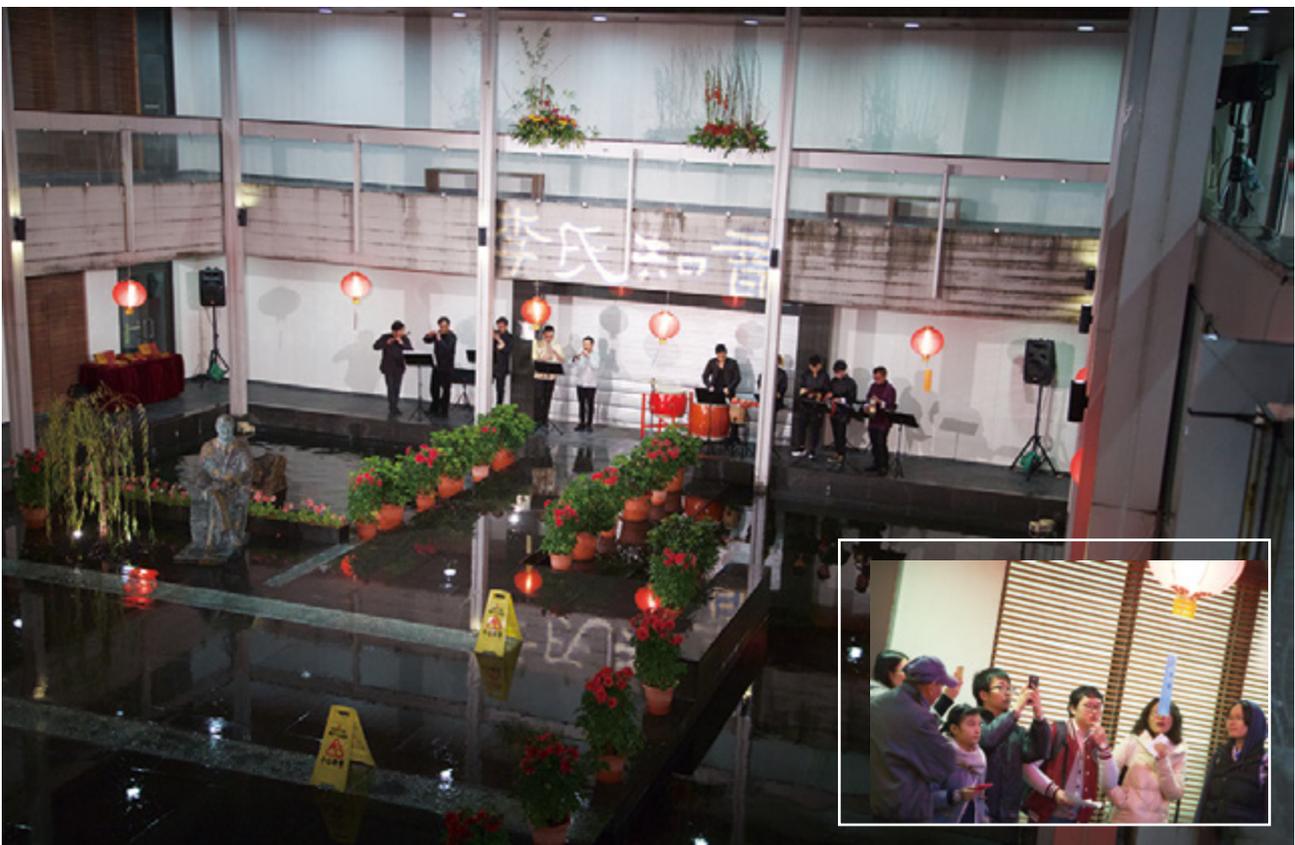
## Let's Celebrate the Year of the Monkey, Art Museum

Jointly presented by the Department of Fine Arts, Institute of Chinese Studies, the Office of the Arts Administrator and the Art Museum, the Chinese New Year event “Let’s Celebrate the Year of the Monkey” was held on 5 February 2016. More than 100 people attended the event, which featured activities including writing Fai Chun, ink painting and making greeting cards.



## Music For CM Li and You: The Lantern Festival Concert, Art Museum

Jointly presented by the Institute of Chinese Studies, the Art Museum and the Office of the Arts Administrator, “Music for CM Li and You: The Lantern Festival Concert” was held on 19 February 2016. The Chau Chin-tung and Friends Chinese Music Ensemble was invited to perform on Chinese wind and percussion instruments. Participants enjoyed trying different traditional Chinese snacks and solving the lantern riddles.



## Academic Lectures and Roundtable Discussion, Research Centre for Contemporary Chinese Culture



Two public lectures, “Rethinking the study of Shanghai during the 1950s” (by Professor Zhang Ji Shun, East China Normal University) and “Zhejiang Village of Beijing and the Transformation of Chinese Society in the Past 20 years” (by Professor Xiang Biao, University of Oxford) were held on 13 January 2016 and 19 February 2016, respectively.

After Professor Xiang’s lecture, Dr Yu Kwok Leung, Associate Director of the Research Centre for Contemporary Chinese Culture and Professor Ling Minhua, Assistant Professor of the Centre for China Studies, co-organised a roundtable discussion on the topic of “Participatory Action Research”. Together with Professor Xiang and some other scholars, the discussion group further considered the objective of the Zhejiang Village project and problems that have been encountered. The discussion was joined by Christoph Steinhardt, Assistant Professor of the Centre for China Studies, Chen Ju-chen, Lecturer of Department of Anthropology, Mr Cheung Chi Wai, associate editor of *21st Century Bimonthly*, as well as a number of Ph.D. students and Master Degree graduates.

Videos of the two lectures and news of the Research Centre for Contemporary Chinese Culture’s upcoming events can be found at the following sites:

- 1) The Centre’s website [http://www.cuhk.edu.hk/ics/rcccc/event\\_main.html](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 the Universities Service Centre for China Studies

The Universities Service Centre for China Studies and the Research Centre for Contemporary Chinese Culture co-organised the documentary screening series 「回望——紀錄片觀摩系列」, which began in January 2016. The series aim is to promote documentaries on contemporary China, with a focus on folk history and real people. This is an all-year-round project, starting from September of each year to the following May. We held two screenings, namely, 《龍哥》放映會及周浩導演見面會 on 26 January 2016 and 《麥地沖的歌聲》首映會及胡杰導演見面會 on 25 February 2016, followed with the third one 《冲天》放映會及張釗維導演見面會 on 14 March 2016. The series has attracted around 400 audience members in total, including undergraduates, postgraduates, scholars, journalists, CUHK staff and the general public.



## The Fourth Renditions Distinguished Lecture Series on Literary Translation, Research Centre for Translation

The Renditions Distinguished Lecture Series on Literary Translation was established by the Research Centre for Translation of the Institute of Chinese Studies in 2013, in celebration of the fortieth anniversary of *Renditions*, the world-renowned journal of Chinese literature in English. This lecture series is an annual event at which key figures in the field of literary translation are invited to talk about their experiences. It is the Centre's great hope that this lecture series will, together with *Renditions*, reinforce the journal's founding goals of promoting Chinese literature through high quality translations, and of raising the standard of the art of literary translation.



This year's lecture, entitled "Translator/Ghostwriter/Ghost Composer", was given by Brian Holton, an established translator and scholar of Chinese literature and the translator of *Renditions*' newly published paperback *Paper Cuts*. The lecture was held on 16 December 2015 at the Yasumoto International Academic Park, CUHK, and it received favourable responses from students, researchers, translators, and scholars of literary translation and related fields. The lecture lasted for two hours, including a Q&A session that offered the audience a chance to ask any questions they might have about literary translation.

Mr. Holton began the lecture with the thought-provoking question, "Whose voice are we hearing when we read a translation?" He shared with us his inspirational insights gained through his many years of translating Chinese literature. In his exploration of the relationship between the author and the translator, he challenged the conservative view that translators act as the telepathist of the author, loyally conveying old messages to new audiences. He believes that, on the contrary, translators are rather interpretive personas, ghost writers and composers, who stand between the original author and the target audience, shedding light while at the same time selectively blocking some of the beams.

Whether author- or reader-centred, objective or subjective, a translator must have responsible autonomy over a text and retain the power of decision. Drawing upon his own experience, Mr. Holton remarked that in literature, true meaning often lies beyond the language, and the interpretation of a text is unconsciously transfigured by what is unseen and hidden between the lines. Literary translation, resembling re-creation in this regard, can thus reveal what is previously unsaid and covert. Each individual translator makes a choice about which way and to what extent such revelation should be carried out in different texts and with different authors.

The Renditions Distinguished Lecture Series on Literary Translation allows translators and those interested in the practice to reflect on the whys and hows of translation through listening to the experiences of expert translators in a very casual and comfortable setting. The Research Centre for Translation hopes that through exchanging ideas and sharing experiences, the annual lecture series will serve as a source of motivation and inspiration for many translators who pursue the lonely art of literary translation.

For those who missed the lecture, the video can be found at <http://www.cuhk.edu.hk/rct/>. Please visit our website to find out about the Centre's latest efforts in translating Chinese literature and promoting historical translation studies.

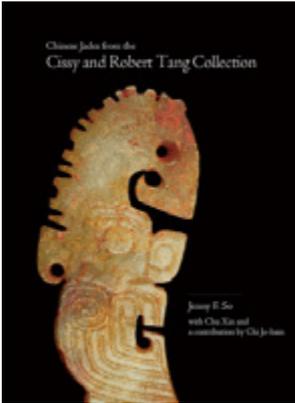
## Translators in the Making of Chinese Translation History, The First International Conference on Chinese Translation History, Research Centre for Translation

The inaugural International Conference on Chinese Translation History, “Translators in the Making of Chinese Translation History”, was held by the Research Centre for Translation (RCT), the Institute of Chinese Studies, and The Chinese University of Hong Kong on 17–19 December 2015.

This conference, supported by the RCT Research Programme Fund and sponsored by the Institute of Chinese Studies, explores the role of translators in the development of Chinese translation history. The event has received an overwhelming response since its earliest stages, attracting a total of 202 submissions of paper abstracts, 92 of which were selected to be read at the conference. More than 80 scholars from mainland China, Hong Kong, Taiwan, Japan, Singapore, the US, the UK, Canada, the Netherlands, Belgium and New Zealand attended the conference and read their papers. The speakers, with various expertises in translation studies, history, literature, and other humanities and social science disciplines, shared with us their research findings from different perspectives, which generated many insightful academic discussions. The RCT also invited Professor Huang Ko-wu from the Institute of Modern History, Academia Sinica as the keynote speaker. He gave a very informative speech on Chinese translators and translating activities during the War of Resistance against Japan.

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





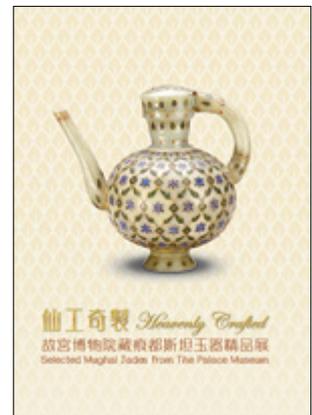
*Chinese Jades from the Cissy and Robert Tang Collection (In English), Art Museum*

This is a fully illustrated catalogue of a private, Hong Kong-based collection formed over nearly four decades. Drawing upon the latest art-historical and archaeological research, its selection of 100 jades spans Chinese history from Neolithic times to the late Qing dynasty.

As well as in-depth discussions of individual pieces in the catalogue entries, additional essays include the collector's accounts of his collecting activities and their back stories; Professor Jenny F. So's discussion of the special character of this collection; and contributions by Dr Chu Xin and Professor Chi Jo-shin on important topics in jade studies inspired by pieces in the collection.

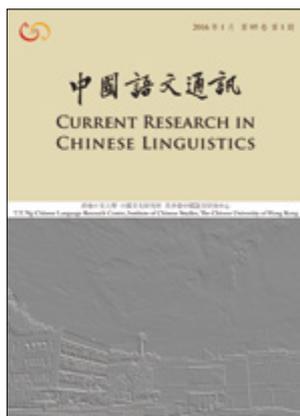
*Heavenly Crafted: Selected Mughal Jades from the Palace Museum (In Chinese and English), Art Museum*

This bilingual catalogue is published in conjunction with the exhibition "Heavenly Crafted: Selected Mughal Jades from the Palace Museum" jointly organised by the Art Museum, CUHK and the Palace Museum, Beijing. The catalogue features 40 full colour images of extraordinary pieces of Mughal jade from the Palace Museum collection. It also includes essays written by Dr Xu Xiaodong, Associate Director of the Art Museum, Mr. Zhang Linjie and Ms. Huang Ying from the Palace Museum and Ms Hu Tingting, PhD Candidate in the Department of Fine Arts, CUHK. It gives readers an excellent opportunity to learn more about Mughal jades.



*Erudition in Ink: The Calligraphy of Sheung Chun-ho, Art Museum*

This bilingual catalogue with full colour illustrations is published in conjunction with the exhibition "Erudition in Ink: The Calligraphy of Sheung Chun-ho", which features a critical selection of 54 calligraphic works from the exhibition. It also includes essays written by Professor Bai Qianshen, Institute of Cultural Relics, Zhejiang University; Professor Ho Che-wah and Professor Lawrence Yim, Department of Chinese Language and Literature, CUHK; and Dr Phil Chan, Art Museum, CUHK.



*Current Research in Chinese Linguistics* (Volume 95 Number 1),  
T.T. Ng Chinese Language Research Centre

*Current Research in Chinese Linguistics* (Volume 95 Number 1) has been released. There are three articles in this issue:

1. Yan-Yu Wan: Non-Predicative Adjectives in Cantonese
2. Qiu-Ru Xu, Yu-Meng Huang and Xing-Bin Huang: On *Kaixuan* and *Kaixuan Guilai*
3. Wo-Kui Lam: A Study on the Origin and Evolution of “Xiguan Shuo” in Chinese Textbooks

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

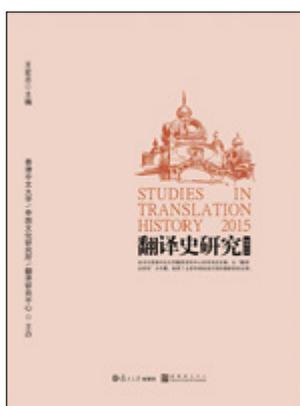
*Twenty-First Century Bimonthly* (Issue 153, February 2016),  
Research Centre for Contemporary Chinese Culture

*Twenty-First Century Bimonthly* (Issue 153, February 2016) has been published. The topic for the current *Twenty-First Century Review* is “Farewell to the Propaganda State?” Professor Hu Yong and Master student Chen Qiu-xin contributed their article “Propaganda Logic versus Market Logic: The Ethical Dilemma of Chinese Journalism in the Age of New Media”.

Five research articles are also published in this issue:

1. Pan Xue-fang : The Reform of Village Economic Shareholding Cooperative and the Value of Farmland for Social Security
2. Dong Jie : A Shrine for Chairman Mao Zedong: The Construction of an Exhibition Pavilion in Shaoshan
3. Ren Wei : Suppressing Local Tyrants: The Chinese Red Army’s Acquisition of Grain and Its Plight during the 1920s and 1930s
4. Shen Zhi-hua : Kim Il-sung Reaches the Apex of Power: The August Incident
5. Guo Guo-chang : The Creation of the Pioneer of Literature : The Image Building of Maksim Gorky in the Communist-occupied Areas during the 1940s

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



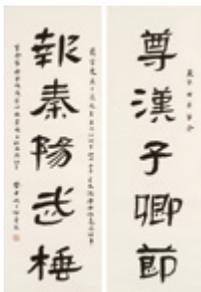
*Studies in Translation History* (2015), Research Centre for Translation

*Studies in Translation History* (2015), a collection of ten new articles on translation history, was published in December 2015 by Fudan University Press. Readers are welcome to order the journal by contacting the [Research Centre for Translation](#). For details, please visit the RCT bookstore at <https://eshop.rct.cuhk.edu.hk/>.

Exhibition: Erudition in Ink: The Calligraphy of Sheung Chun-ho, Art Museum (27 February 2016 – 22 May 2016)

Having chaired the Department of Chinese from 1978 to 1987, the late Professor Sheung Chung-ho (1937–2010) was widely known for his scholarship on Chinese classics. He was also a distinguished calligrapher whose works were filled with literary and erudite references and lauded by famous painters and calligraphers. This exhibition presents a critical selection of 52 of his calligraphic works in various scripts and formats, many of which are on display for the first time.

Selected exhibits are listed below.



After Wu Zifu's Couplet with Characters Assembled from Inscriptions at Wu Liang Shrine  
Dated 1973  
Hanging scroll, ink on paper  
134 × 45.2 cm



Pentasyllabic Couplet in Running Script  
Dated 1987  
Hanging scroll, ink on paper  
139 × 34.5 cm



Zhang Daqian's Hendecasyllabic Couplet Assembled from Song Ci-poetry in Regular-running Script  
Dated 1990  
Hanging scroll, ink on paper  
422 × 50.5 cm



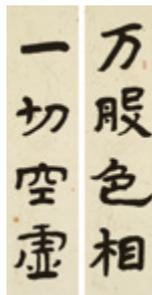
Heptasyllabic Couplet in Lacquer Script  
Dated 1990  
Hanging scroll, ink on gold-flecked powdered paper  
123.6 × 18.3 cm



On Learning in Small Regular Script  
Dated 1990s (before 1997)  
Album, ink on paper  
10 pages, 15.5 × 17.5cm each



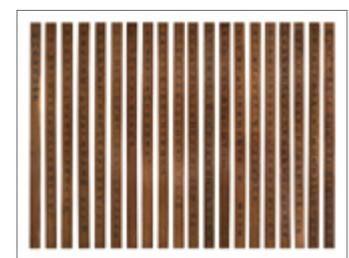
Heptasyllabic Couplet in Seal Script  
Dated 2000  
Hanging scroll, ink on paper  
104.5 × 22.5 cm each



Tetrasyllabic Couplet with Characters Assembled from Diamond Sutra Inscribed at Mount Tai  
Dated around 2000  
Hanging scroll, ink on paper  
125.5 × 31 cm



Copy of Excerpt from Laozi as per Bamboo Slips from Guodian  
Dated 2005  
Ink on plank  
20 slips, 250 × 10 cm each



Exhibition Periods: 27 February 2016 – 22 May 2016

Venue: Gallery I, 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

■ Young Scholars' Forum in Chinese Studies 2016, jointly organised by the ICS and CUHK–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC) will be held on 19–21 May 2016.

The ICS and the APC are co-organising the Third Young Scholars' Forum in Chinese Studies, to be held from 19–21 May 2016. The forum aims to nurture young scholars in Chinese Studies and strengthen the network among young scholars in the field.

This year, 28 young scholars from universities around the world were invited to present their papers. They will present and discuss their research on various topics related to “Late Imperial China: Chinese Culture and Society”. Nine panel discussion sessions are tentatively scheduled as follows:

**19 May 2016 (Thursday)**

1. Language and Literature during the Ming and Qing Dynasties: I
2. Language and Literature during the Ming and Qing Dynasties: II
3. Popular Cult and Religion during the Ming and Qing Dynasties
4. Social Economy, Technology and Transport during the Ming and Qing Dynasties

**20 May 2016 (Friday)**

1. Material Culture and Arts during the Qing Dynasty
2. Cross Cultural Exchange during the Ming and Qing Dynasties
3. Chinese Women in the Qing Dynasty and Republican China
4. Interplay between the Central Government and Borderlands in the Qing Dynasty and Republican China

**21 May 2016 (Saturday)**

1. Social Transformations in the Qing Dynasty



For further programme information, please visit: <http://www.cuhk.edu.hk/ics/general/forum/program.html> .

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