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ICS and Me

So Fong-suk

Director of the Art Museum

Professor So received her PhD in 1982 from Harvard University in the US. She is an art historian specialising in ancient Chinese bronzes and jades. Before returning to Hong Kong, she was Senior Curator of Chinese Art at The Freer Gallery of Art and the Arthur M Sackler Gallery at the Smithsonian Institution in Washington, DC. In 2001, she joined the Department of Fine Arts at CUHK as Professor of Fine Arts, lecturing on the history of Chinese jades, Chinese bronzes and methodology in art-historical studies. In addition, she supervises MPhil and PhD students. Professor So was Director of the Institute of Chinese Studies (ICS) from 2002 to 2011 and was appointed Director of the Art Museum at ICS in 2013, the position she currently holds.

In the following article, Professor So reviews her academic choice of Chinese art history and her teaching, research and administrative work at The Chinese University of Hong Kong (CUHK). From this we can clearly see Professor So's persistent and continuous efforts in promoting Chinese studies at CUHK.

It was by coincidence that I went into the study of Chinese culture. I went to an English primary school and middle school in Hong Kong when I was a child and my majors for Form 5 and Form 6 were English literature and English history – Chinese history was just one of my many other subjects. When I went to America for my university education, my major was still English literature and my minor was German literature. The only Chinese-related course that I studied was a general introduction to Chinese art history. After graduation, I wished to continue on to post-graduate studies. My professor in English literature recommended I apply to Oxford University, and the professor who taught me Italian Renaissance art encouraged me to study art history at Harvard University. It was then that I realised that, as a Chinese person living in America, I was not familiar enough with my own history and culture, and if I were to introduce Chinese culture to the West, I do not have the knowledge or confidence to do so. After studying English literature for most of my education to that point, I wanted to consider alternatives. Consequently, I applied

to the art history programme at Harvard University, to study under Professor Max Loehr, an eminent scholar in Chinese art history. Professor Loehr specialized in ancient Chinese art such as bronzes and jades, and I naturally followed the same path. Studies in Chinese archaeological antiquities were flourishing at the time; it was the 1970s, right after the Cultural Revolution. New archaeological excavations were published; academic journals, which had been neglected or abandoned before the Cultural Revolution, were re-published. New materials and new discoveries were made virtually every day. I was encouraged by this exciting atmosphere and devoted myself to the study of ancient Chinese art. Since then, more than 30 years have passed.

Compared with Western scholars in Chinese archaeology and ancient Chinese civilisation, Chinese scholars tend to pay more attention to written documents. They tend to look at excavated antiquities through the medium of traditional historical texts. In contrast, Western scholars pay more attention to the excavated works of art. When newly excavated antiquities do not align with records in traditional Chinese texts, the value of those antiquities is not simply dismissed. Western scholars are wary that historical documents were often written with subjective perspectives, while excavated artifacts are objective things. As a result, Chinese scholars focus more on ancient Chinese texts, and Western scholars place more emphasis on excavated artifacts. This is one of the differences between Chinese and Western research methodology. With my educational background and academic training, I tend to adopt the Western methodology, starting first with excavated artifacts, but will use textual material as appropriate.

My first impression of CUHK came from my father and brother. They both worked at the Education Bureau, and from them I heard much about the university. After I graduated from Harvard University, I went to work at The Freer Gallery of Art. At the time, Professor Arthur K. C. Li was Vice-Chancellor of CUHK. I came back to CUHK frequently for academic conferences, and I had the opportunity to meet Dr. Lee Jung-sen as well, a major benefactor and supporter of Chinese studies at CUHK. Both Professor Li and Mr. Lee Jung-sen were enthusiastic about promoting Chinese studies and about the development of ICS. They encouraged me to return and join the university. At that point, I had been working at The Freer Gallery of Art for 10 years and felt that I was ready for a change. I joined CUHK in 2001 as Chair of the Department of Fine Arts following the retirement of Professor Mayching Kao. One of the first things I did as Chair was to review the Fine Arts curriculum and renovate the studios, classrooms, and departmental offices to improve the teaching and learning environment for both teachers and students. In 2002, I was appointed Director of ICS following the retirement of Dr F. C. Chen. I served as the ICS Director until 2011 and in 2013, I was appointed Director of the Art Museum.

ICS's advantage lies not only in its central location on campus, but also in the central academically role it plays as the core research unit for Chinese studies at CUHK. As its Director, I tried to promote a fresh face for the Institute by creating a more open atmosphere. We worked with Rocco Yim, a renowned Hong Kong architect to renovate its 40-year old offices, knocking down solid brick walls and exchanging them for glass and wood-accented walls. After the renovations, the offices were more spacious and open but maintained enough privacy for work. We also enlarged the platform in the middle of the pond to provide a larger open space for a variety of activities such as receptions and performances. I also tried to make ICS a more welcoming academic environment. ICS' various research centres were established as separate units, but I believed that to grow and develop, ICS needs to move beyond individual research centres and build connections with other related academic units and staff at CUHK, as well as similar institutions at other universities. The Fairbank Center for Chinese Studies at Harvard University served as my model, where a strong research center was built by inviting a large number of professors in the field to join the Institute. Before I left the directorship, I submitted a five-year plan to the ICS Advisory Board in which I proposed strengthening ICS' academic reach in a number of ways, including inviting the Universities Services Centre for China Studies to join ICS, and non-centre-related faculty members to become part of ICS. Later, under the tenure of the succeeding Director, Professor Shun Kwong-loi, Universities Services Centre for China Studies did become a constituent unit under ICS. During

my directorship, I also reconfigured the Advisory Board and invited prestigious international scholars from Harvard, Yale, E.F.E.O., Academia Sinica etc. to serve as members.

ICS celebrated its 40th anniversary in 2007 – when the East Wing of the Art Museum was completed. We held a big celebration at the University Mall and turned it into an opportunity to further promote communication between ICS and the rest of campus. Looking at the 40 year history of ICS, I felt there was a great opportunity for ICS to further expand its academic vision and reach out to build broader connections and cooperation with other institutions.

I resigned as Director of ICS in 2011 and rejoined the Institute in 2013 as Director of the Art Museum. This move was a chance for me to fulfill my hopes in art education. In my view, the teaching of art history cannot stay merely at the theoretical level, and the appreciation for works of art cannot merely depend on theories and slide images in the classroom. With its rich collections of Chinese art, the Art Museum is a great asset for students at CUHK. I have been incorporating the Art Museum’s collections in the teaching of Chinese art in the Department of Fine Arts since I returned to CUHK in 2001. For example, I arranged for art history tutorials to be conducted within the Art Museum to make use of relevant collections and exhibitions, enabling students to go beyond theoretical learning and appreciate the works themselves. I also incorporated the Art Museum’s collections into the Ph.D. qualifying examinations for post-graduate students to test their connoisseurship and knowledge of a wide range of artifacts. Now, as Director of the Art Museum, I plan to further strengthen relationship and collaboration between not just the Department of Fine Arts, but also with other teaching departments and the Art Museum to enhance art education at CUHK.

The future development of the Art Museum lies with the arrivals of Drs. Xu Xiaodong and Josh Yiu last year as its associate directors. Dr. Xu Xiaodong is a specialist in jade, gold, and other metalwork and comes to the Art Museum from her Research position at the Palace Museum, Beijing. Dr. Josh Yiu was born in Hong Kong and educated in America and Britain. The two associate directors complement one another in their different backgrounds and specialties, and together, they will play a key role in leading the Art Museum into new realms of research and development, to further promote the public education of Chinese art and culture with exhibitions and research. The Art Museum hopes to appeal to a wide audience – people from different social and educational backgrounds, including CUHK professors, students and fans of antiques. I think the Art Museum can play multiple roles in mobilising solid research into art, while promoting general education in Chinese art at the same time. To do this, I hope that the university will review its established practice of seeing the Art Museum’s Director, Associate Directors and other trained scholarly research-curatorial staff as mere administrative staff. Their academic research abilities should be acknowledged and their positions regarded as equals of professors in teaching departments. Only then will this properly reflect the academic training of the scholarly staff at the Art Museum, and the important role they play in the scholarly life and Chinese studies at ICS and CUHK.

Chinese studies are identified as one of the five key areas of CUHK, so ICS plays an important role. I hope that ICS will continue to improve its international reputation and increase its importance within its field. Besides research carried out by individual centres, ICS can broaden its academic vision and reach further to provide a more open platform for cross-central, cross-institutional and cross-disciplinary communication and cooperation.

■ Call for Paper Proposals: 2015 Young Scholars' Forum in Chinese Studies

The Institute of Chinese Studies (ICS) in The Chinese University of Hong Kong announces the 2015 Young Scholars' Forum in Chinese Studies, to be held on 7–9 May 2015, at The Chinese University of Hong Kong. The forum aims to nurture young scholars in Chinese Studies and strengthen the network among young scholars in the field.

ICS plans to invite 25 PhD students (after completing qualifying examinations) or young scholars with less than five years' working experiences from local and overseas universities for presentations of their recent research output on any aspect of Chinese studies, drawing on but not limited to the disciplines of history, literature, religion, art and thought. We prefer proposals (in Chinese or in English) that relate to the theme of 'Chinese Studies in comparative perspectives', including cross-regional studies, inter-textual and methodological comparisons, and inter-disciplinary studies. Participants are expected to be proficient in both English and Chinese.

The conference will only cover expenses for lodging and round-trip transportation (economy class) for the participants. The organiser will provide a maximum subsidy of 1000 USD, subject to approval. Conference registration is free.

Papers will be selected by a committee from The Chinese University of Hong Kong. Local faculty will serve as discussants for the selected papers. Publication for selected papers will be considered after the forum.

For application, please submit a 1000-word paper proposal and short biography via our online submission system at <http://www.cuhk.edu.hk/ics/general/forum/submission.html>.

Deadlines: Paper proposals and brief biographies due 15 January 2015.

■ Research Project on Ancient Goldsmith Techniques in China – Art Museum

Funded by the Chow Tai Fook Jewellery Group Limited, the Art Museum is now working with the Shaanxi Research Institute of Cultural Heritage Protection on a two-year research project to investigate ancient goldsmith techniques in China. The project seeks to apply modern technology to analyse ancient gold artefacts, and to apply perspectives from art history and archaeology toward understanding the development of goldsmith techniques in relation to their social, historical and cultural context. The Art Museum aims to conduct a comprehensive study on goldsmith techniques and to share related academic findings with the public in the future.

■ Digital Collection Management of the Art Museum

The Museum System (TMS) was introduced to the Art Museum earlier this year to facilitate organisation, cataloguing and management of our collection, which comprises over 15,000 items. The system officially went live in October, and the Art Museum is starting to substantiate the TMS database and to use the system in managing other aspects of its collection. To kick-start the project, the Art Museum is currently digitising records of an array of Guangdong paintings bestowed on the Museum in 1973 by the late Professor Jen You-wen (簡又文教授).

With TMS, museum staff will be able to manage permanent and new collection items, record important data, conduct research and plan exhibitions more efficiently. The Art Museum is also planning to open the system for community members in the future. Students, staff, researchers and scholars alike will be able to browse and search the Museum's collection by using TMS, thus enhancing the quality of teaching and research.

■ Recent Donation from the Bank of America Charitable Foundation – Art Museum

The Bank of America Charitable Foundation has awarded the Art Museum US\$110,000 through The Chinese University of Hong Kong Foundation, Inc., for the Preservation of Hong Kong's Artistic Legacy Project. Since 2010, the Charitable Foundation has provided grants to leading cultural institutions around the globe, including the National Portrait Gallery (London), the Musée d'Orsay (Paris), The Museum of Modern Art (New York) and the Tokyo National Museum. The Art Museum of CUHK is the first and only recipient of this prestigious grant in Hong Kong.

2014 ICS Luncheon IV

Stories of Fu Baoshi: Multiple Duplicates of the Same Paintings

Xu Liping

Author of *Jiuri Fengyun* and founder of Han Mo Xuan

Born in Macau, Mr. Xu Liping comes from Jieyang, Guangdong. In his early years, he worked in Japan and edited the *Huobi Shumu Zhijianlu* and the *Index of Chinese Linguistics*. He came to work in the Institute of Chinese Studies for about ten years in the 1970s, when he edited the journal of *Studies in Chinese Linguistics*. During the 1980s, he founded the societies of Wen Xue She and Han Mo Xuan, and continued to oversee the *Han Mo* periodical in the 1990s.

At the ICS Luncheon on 29 September 2014, Mr. Xu Liping, a famous collector and the founder of Han Mo Xuan, gave a talk on ‘Stories of Fu Baoshi: Multiple duplicates of the same paintings’.

In his talk, Mr. Xu Liping first explained the society of Han Mo Xuan and its publications of Fu Baoshi’s paintings. Among the various books and periodicals published by Han Mo Xuan, the *Han Mo* periodical is the most famous in the painting and calligraphy world, and so far this periodical has published more than ten collections of Fu Baoshi’s paintings. Due to the importance of Fu Baoshi’s works, both painters and collectors are fond of discussing and admiring his paintings. The market demand is large, and strong support from his family further enables the publication of Fu Baoshi’s paintings. Han Mo Xuan has organised exhibitions of Fu Baoshi’s paintings in Hong Kong, Taiwan and Guangzhou. At the 90th anniversary of Fu Baoshi’s birth, Han Mo Xuan held the first exhibition of Fu Baoshi’s paintings in Taipei in the National Museum of History, introducing these works to the Taiwanese audience. Ten years later, Han Mo Xuan assisted Fu Baoshi’s son, Fu Ershi, in assembling Fu Baoshi’s paintings from many Hong Kong collectors for a 100th anniversary exhibition at the National Art Museum of China in Beijing and the Art Museum in Jiangsu. This year, Mr. Xu Liping published a second volume of *Jiuri Fengyun* (Oxford University Press) in which he wrote several articles on Fu Baoshi as a celebration of the artist’s 110th birthday.

To illustrate some of the common difficulties in studying or appreciating Fu Baoshi’s paintings, Mr. Xu Liping used the example of the presented in an exhibition called ‘Paris • Chinese Painting: Legacy of the 20th Century Chinese Masters’ by the Hong Kong Museum of Art. One of these paintings was *Gathering at the Orchid Pavilion*. Strangely, the seals of this painting did not accord with Fu Baoshi’s usual sealing style. There were four seals on the painting, with one seal on each corner. The seals on the two left corners were too vague to be seen. The lower right seal said ‘often after drinking’ 往往醉後 and the upper right seal said ‘ancient clothing’ 上古衣冠. After a careful check of the original painting, Mr. Xu discovered that on the upper right corner, there was a hole through which a seal on another paper (fixed at the back of the painting) could be seen. It seemed that someone had rudely torn one corner of the painting to show the seal on the other paper, and Fu Baoshi himself was unlikely to do this. People might therefore question the authenticity of the painting. Mr. Xu Liping pointed out that judging from the painting’s style and the calligraphy of the inscription, the painting was definitely Fu Baoshi’s work, and it was one of his best paintings. However, the sealing style deserved further study.

Mr. Xu Liping also mentioned that because there are too many fake Fu Baoshi paintings on the market, collectors are not very confident about collecting Fu Baoshi's works. Some collectors have also tended to dismiss the genuine works without careful examination, resulting in further confusion. In addition, Fu Baoshi's painting habits have caused suspicion. For example, he tended to paint on the same theme repeatedly. The *Orchid Pavilion* was one of Fu's favourite themes, and he produced several paintings of this theme on both horizontal and hanging scrolls, and in both large and middle sizes.

According to Mr. Xu Liping, among the various *Orchid Pavilion* paintings by Fu Baoshi, one of the most outstanding pieces was a horizontal scroll collected by the National Art Museum of China. This painting was published as a cover by the *Han Mo* periodical (issue 9). The production date of the painting was inscribed on the lower left corner as spring festival, 1956. However, there was another earlier version of this painting displayed in Taipei. Mr. Xu Liping told a story about these twin copies of *Orchid Pavilion*.

More than ten years ago, Mr. Xu Liping ran into the Taiwan collector Lin Baili, who had recently purchased a copy of the *Orchid Pavilion*. Lin asked Mr. Xu why the *Orchid Pavilion* painting that he had bought was almost the same as the painting in the National Art Museum of China. The painting that Lin bought was previously owned by Cai Zhennan. Lin also wondered why the 19th issue of the *Han Mo* periodical (in which Mr. Xu Liping had published images of Cai Zhennan's collection of Fu Baoshi's paintings) had not included an image of the *Orchid Pavilion*, which was one of Cai's favourites.

Mr. Xu Liping consulted Fu Baoshi's son, Fu Ershi, concerning his father's repeated paintings on the same themes. According to Fu Ershi, his father loved to paint on a kind of Guizhou paper that was thick enough for his heavy drawing, extensive brushing and repeated colouring. This kind of paper could also be easily pulled apart into two or three layers. Fu Baoshi often peeled off the upper layer after he completed one painting and continued to work on the second layer. With additional colouring and strokes, the second layer could be turned into another painting. When he was a child, Fu Ershi saw his father painting in this way.

As for why the 19th issue of the *Han Mo* periodical did not include the *Orchid Pavilion* collected by Cai Zhennan, this omission happened because when Mr. Xu Liping was editing the 19th issue, he did not visit Cai Zhennan's house. Xue did not know that there was an *Orchid Pavilion* hanging on the wall of the big bathroom on the second floor of Cai Zhennan's house. When Xu went to see and photograph Cai Zhennan's collections, he worked in Cai's office in Taipei. Cai Zhennan and his secretary did not mention the existence of the *Orchid Pavilion* in Cai's house. This painting thus became a 'lost pearl' in the 19th issue of the *Han Mo* periodical.

Fu Ershi also gave a written description of Fu Baoshi's special painting habits. To illustrate Fu Ershi's written record, Mr. Xu Liping told another story.

Both the China Guardian Auctions and Sotheby's auctioned the same painting, the *Seven Sages of the Bamboo Grove* by Fu Baoshi, in 2001 and 2004, respectively. These two auctions caused much controversy at the time. The *Seven Sages of the Bamboo Grove* was Fu Baoshi's favourite theme during the Anti-Japanese War, and he painted several pieces successively. In 2001, the China Guardian auctioned several works collected by Qian Changzhao, including two copies of the *Seven Sages of the Bamboo Grove*, one of them in a large size (64.5 x 76.8 cm) and the other in a fan shape. A senior collector suspected that the large-sized copy was a fake, but firmly believed the fan-shaped copy to be genuine. He spent a large amount of money to bid for the fan-shaped copy. The large-sized copy was not successfully auctioned, probably because of the negative comments. However, a famous Hong Kong movie director showed great discernment. He believed that the large-sized *Seven Sages of the Bamboo Grove* was genuine and bought it at a high price. A few years later, he had the painting auctioned at Sotheby's (2004). During this



exhibition, the famous collector still considered the large painting to be a fake, but many others held a different opinion. During the auction, Zhang Zongxian's younger sister Zhang Yongzhen was accompanied by Henry Howard-Sneyd (the Managing Director of Sotheby's Asia at the time) to bid for the painting. However, a young man sitting in front of Zhang Yongzhen continued to make higher offers, and he finally bought the painting for HKD\$18 million. It was said that this young man was representing the Golden Eagle Broadcasting System in Hunan Province. With sharp taste and a bold heart, the Hong Kong director made more than HKD\$10 million within three years.

According to Mr. Xu Liping, there was another original copy of the large-sized *Seven Sages of the Bamboo Grove*. On the frame of the original painting, Fu Ershi wrote down the following words to prove its authenticity: '*Seven Sages of the Bamboo Grove* was an ancient Chinese theme that my father loved during the 1940s, and he had successively painted several pieces, among which two or three copies were the same size. He first painted on a piece of thick paper, and then pulled it apart into two or three layers, but such occasions were seldom. This painting is the original version of *Seven Sages of the Bamboo Grove*, and it is undoubtedly my father's work (inscribed by Fu Ershi at the summer of 1947)'.

Mr. Xu Liping also listed other similar works by Fu Baoshi, such as *Homeward Oxherds in Wind and Rain*, *Pi Pa Song*, *On Red Cliff* and *Waterfall*. All of these paintings were first drawn on a piece of thick paper and then pulled apart into two layers. With additional strokes on the second layer, these paintings had twin copies. All of these examples were recorded by Mr. Xu Lingping and published in the second volume of *Jiuri Fengyun*.

In addition to the paintings produced out of the same paper, Fu Baoshi also painted several works with similar themes. Mr. Xu Liping told us another story in which one of Fu Baoshi's most famous paintings, *Returning in Rains*, was collected by the Nanjing Museum. Then, more than ten years ago, an auction centre put another copy of *Returning in Rains* in their catalogue. The new painting was almost the same as that in the Nanjing Museum. The auction centre's catalogue stated that the authenticity of the painting was attested by Fu Ershi, and a photo of Fu Ershi examining the painting was also posted. However, this painting was later removed from the auction. Mr. Xu Liping once asked Fu Ershi about this, and Fu said that someone from Shanghai had brought the painting for him to examine. However, as Fu was checking the painting carefully, the man from Shanghai told him that if he would write a few words to endorse the authenticity of the painting, he would be given RMB 50,000 as a gift. Fu Ershi refused to write such words and became suspicious of the painting. After the catalogue came out, Fu Ershi wrote to deny his approval of the painting, and the auction centre had to remove the painting from the auction. Later, however, the auction centre posted the painting again. Mr. Xu Liping went to check the painting carefully and found that it could not be a fake. He took some photos and went back to Hong Kong for further investigation. Fu Ershi had previously advised Mr. Xu of his

suspicion. Another senior collector from the USA also held a reserved attitude, and kindly informed Mr. Xu of his concern.

Mr. Xu Liping looked for all the materials that he could find, and discovered that the new *Returning in Rains* had been published in the *Weekly Journal Between Beijing and Shanghai* and the *Yearbook of Chinese Art* (1948). This evidence for the painting's authenticity was solid. Mr. Xu Liping became much more confident and decided to bid for the painting. However, when Mr. Xu placed his bid by phone, someone in the auction hall repeatedly made higher offers. Mr. Xu gave up in the end, and later found that he was competing with Lin Baili, who had also gone to check the painting beforehand and considered it to be genuine. The two versions were very similar, and thus caused great confusion.

Similar cases can also be found among Fu Baoshi's paintings on Mao Zedong's poems. Although Fu Baoshi seemed very spontaneous and free, he also had a sharp brain for politics. Right after the establishment of the new China, in 1950, Fu Baoshi took the step of painting illustrations for Mao Zedong poems. His painting *High Sky and Pale Clouds* was the very first painting done on Mao's poetry. After that, Mao Zedong's poems became an important subject for Fu Baoshi's paintings. Fu painted more than one piece on Mao's poem *Butterfly Loves • Reply to My Friend Li Shuyi*. Sixty years later, two such paintings were found to be fortunately preserved. One of the paintings was saved in the Nanjing Museum and the other was acquired by Chenyi. In 1988, the latter painting was auctioned by Sotheby's in Hong Kong at HKD 600,000, which was a very high price at the time.

2014 ICS Luncheon V

On the Research and the Upcoming Exhibition of Hindustan Jades

Xu Xiaodong

Associate Director of the Art Museum, Associate Professor (by courtesy) of the Fine Arts Department, The Chinese University of Hong Kong

Professor Xu Xiaodong completed her B.A. at the Chinese Department in Peking University and received her MPhil. and PhD degrees from the Department of Fine Arts at The Chinese University of Hong Kong. She worked as an editor at the Cultural Relics Publication House, Beijing, from 1990 to 1999, as a Post-Doctoral Fellow at the Art Museum from 2005 to 2007 and as an Associate Researcher and Researcher at the Palace Museum, Beijing, from 2007 to 2013. She is currently an Associate Director of the Art Museum, Associate Professor (by courtesy) of the Fine Arts Department at The Chinese University of Hong Kong and a council member of the Chinese Cultural Society of Relics (Jade).

At the ICS Luncheon on 3 November 2014, Professor Xu Xiaodong, Associate Director of the Art Museum, presented her recent research on Hindustan jades and shared with us the planning of a forthcoming Hindustan jades exhibition.

In her talk, Professor Xu first explained the term of ‘Hindustan’. In ancient Chinese texts, Hindustan was referred to as 痕都斯坦 or 温都斯坦, and scholars usually considered it a region that covered the Indus River valley and Northern India. In China, the term ‘Hindustan jades’ first appeared in documents during the Qing dynasty. However, judging from the actual Hindustan jades kept in the Palace Museum in Beijing and the National Palace Museum in Taipei, Hindustan jades included not only jades produced in Northern India, but also in Southern India, the Deccan Plateau, Central Asia, Turkey and Iran. As the Hindustan jades recorded in the Qing dynasty documents did not match the actual Hindustan jades collected in the Palace Museum and the National Palace Museum, Chinese scholars tended to call these jades ‘Islamic jades’. This term was also used among Western scholars. Islamic jades thus represented all of the jades produced in the vast region of Central, West, South and East Asia, including jades from the Ottoman, Safavid, Timurid and Mughal empires, and other jades produced in Xinjiang or other parts of Central Asia.



Previous studies on Hindustan jades were mainly carried out by Western scholars from the 1970s to the early twenty-first century. Their studies mainly involved investigations of relevant jades kept by Western or Indian museums. Other studies examined the features of Ottoman, Safavid, Timurid or Mughal jades and the relations between these various jades. Some studies explored the relationship between Islamic jades and Chinese jades during the Qing dynasty. Other studies surveyed jade carving traditions in Central, West and South Asia before the fifteenth century, prior to the time when Islamic jades became popular. In addition, some scholars sorted out the records of jades and jadewares in Islamic documents. In Taiwan, major research on Hindustan jades was carried out by Deng Shupin, who held an exhibition of Hindustan jades in 1983, displaying 82 relevant jades selected from the National Palace Museum. Later, Deng published the *Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum*, in which she recorded 64 jade poems written by the Qing emperor Qian Long and carefully sorted out the relevant documents that recorded interactions between China and Central Asia, West Asia and South Asia. In 2007, Deng published the catalogue *Exquisite Beauty: Islamic Jades* in which 197 relevant jades were presented. Unlike the previous catalogue that presented jades according to their shapes, this new catalogue exhibited jades in groups according to the regions of their production.

Inspired by Deng Shupin's efforts, Professor Xu applied to conduct a research project on 'Interactions between Chinese ancient jades and Islamic jades', and in 2009 she received a three-year grant from the National Social Science Fund: Arts. She started to explore and study the Hindustan jades in the Palace Museum in Beijing. Professor Xu first sorted out about 200 Hindustan jades recorded in the Palace Museum and divided them into different groups according to their regions of production. She then discerned the authentic jades from the imitated productions. She also further sorted out more than 200 authentic and imitated Hindustan jades from the Ming and Qing jades in the Palace Museum. Among the imitations, Professor Xu identified the replicas, imitations with a strong imperial style, and imitations suspected to have been produced around the mid- to late-nineteenth century. All of these jades were rearranged in a systemic record. Based on her studies, Professor Xu published a series of articles and found that 'Hindustan' was a dynamic concept that referred to different regions and places in different periods. Professor Xu also further explored the origin of the term 'Hindustan jades', the circulation of these jades, and the symbolic meanings of Hindustan jades for the Qing emperor Qian Long. She discovered that in addition to coming through Xinjiang, Hindustan jades also entered China through Xizang. In her article 'Interactions between Chinese jades and Islamic jades from the 12th Century to the 17th Century' (to be published), Professor Xu pointed out that the popularity of jades in Central, West and South Asia since the thirteenth century was largely due to the Mongolians, who conquered and controlled these regions. The interactions and communications between early Ming China and these regions was another factor. However, the demand for jade carving in the Islamic regions and the popularity of Mughal jades during the sixteenth and seventeenth centuries led to a loss of jade materials from China to the Islamic world, resulting in the low quality of jade artefacts found in Ming China. The practice of setting jades with gold and jewels in China during the mid- to late-Qing era was also influenced by the styles of Islamic jades. In her article 'Re-examination of the white jade from the Sunjiawan in Xi'an, Shaanxi Province', Professor Xu investigated a jade accessory found in the Daming Palace. She discovered that this jade was actually an amulet from the Islamic region and was made between the sixteenth and eighteenth centuries, but it was long misidentified as a Chinese jade accessory from the Tang dynasty.

At the end of her talk, Professor Xu introduced a forthcoming exhibition of Hindustan jades by the Art Museum. The organisers plan to display the jades in four sections to highlight different traditions of jade art, as follows:

Section One: Jades from Central Asia (to show the origins of Hindustan jades);

Section Two: Hindustan Jades (to show the features of Hindustan jades and the interactions between Hindustan jades and other jade carvings from around this area);

Section Three: Imitations of Hindustan Jades (to show three different styles of imitation among imperial and local productions from various time periods);

Section Four: Mutual Influences between Hindustan Jades and Chinese Jades during the Ming and Qing Dynasties (to show the various influences in terms of shapes, settings, craftwork and aesthetic taste).

Public Lectures by Professor Dorothy J. Solinger and Professor Thomas P. Bernstein



Professor Dorothy J. Solinger, an ICS Visiting Professor, and Professor Thomas P. Bernstein, an ICS Honorary Adjunct Professor, were invited to deliver public lectures on 6 November and 26 November 2014, respectively. Both lectures were co-organised by the Institute of Chinese Studies and the Department of Government & Public Administration.

Professor Dorothy J Solinger, an ICS Distinguished Visiting Professor, delivered a lecture entitled ‘Three models of Chinese welfare: Confucian values and their variable applications’ on 6 November 2014.

As Professor of Political Science at the University of California, Irvine, Dorothy Solinger has published, edited and co-edited numerous books. The most recent works are *Contesting Citizenship in Urban China: Peasants, the State and the Logic of the Market* (California, 1999, winner of the Joseph R. Levenson prize of the Association for Asian Studies); *States’ Gains, Labor’s Losses: China, France and Mexico Choose Global Liaisons* (Cornell, 2009, selected as an ‘outstanding academic title’ by *Choice* magazine), and *Socialism Vanquished, Socialism Challenged: Eastern Europe and China, 1989–2009* (Oxford, 2012, co-edited with Nina Bandelj). In all, professor Solinger has authored nearly 100 articles and book chapters. Currently, she is working on a book about China’s urban poor. She was Chair of the China and Inner Asia Council of the Association for Asian Studies (2013–14) and is currently a Distinguished Visiting Professor at the Institute of Chinese Studies and the Department of Government and Public Administration at CUHK.



On 26 November 2014, Professor Thomas P Bernstein delivered a lecture entitled ‘Evaluating Mao Zedong’s role in the Great Leap Forward famine, 1958–1960’. He is the Professor Emeritus of Political Science at Columbia University, and is currently the Honorary Adjunct Professor at the Institute of Chinese Studies.

Public Lecture by Dr Dimitri Drettas on ‘Dream cutouts and ghostly interactions – The shaping and transmission of Chinese oneirocritique’

Dr Dimitri Drettas

Dr Dimitri Drettas is currently a Senior Research Associate at the Department of Religion and Philosophy in Hong Kong Baptist University. He is also a research fellow at the International Consortium for Research in the Humanities (IKGF) and an Associate Researcher at the Research Centre for East Asian Civilisations. He received his PhD in Chinese Studies from the École Pratique des Hautes Études (Paris) in 2007, and holds a qualification for the function of ‘Maître de conférences’ in Chinese Language and Literature. His research interests include Chinese intellectual history, material philology and Chinese manuscript studies, oneiromancy and dream theories, divination and magical medicine, ‘recipes and techniques’ (*fangshu* 方術) and household encyclopaedias (*riyong leishu* 日用類書) under the Yuan and Ming dynasties.

Dr Dimitri Drettas presented his recent research on Chinese oneiromancy on 4 November 2014 at CUHK. His lecture explained the shaping and transmission of Chinese oneirocritique by introducing features of the Chinese oneiromancy tradition and by exploring the manuscripts of Chinese ‘dreambooks’ from Dunhuang, along with Daoist *fu* 符 and other Chinese dream texts ranging from the Qin to the Yuan dynasties. This event was jointly organised by the Institute of Chinese Studies, the École Française d’Extrême-Orient (Hong Kong Centre) and the Centre for Studies of Daoist Culture.

Dr Dimitri Drettas’ public lecture was centred on the relationship between Chinese culture and dreams. He explained that dreams, ‘as literary a device, [were] ubiquitous in Chinese tradition’. Dr Drettas’ research on Chinese *oneiromancy*, of which the lecture represented the most recent result, has been based on the analysis of 14 manuscripts from Dunhuang, along with Daoist *fu* 符 and other texts ranging from the Qin to Yuan dynasties.

Oneiromancy 占夢, or ‘dream-based divination’ (an oral tradition sometimes recorded and theorised in writing), was a part of Chinese culture, but did not occupy a prominent place among the divination techniques of ancient China. Dr Drettas explained that the preferred techniques involved use of phenomena or data accessible by different people in a seemingly ‘objective’ manner (e.g., clouds or natural phenomena). Dreams, however, were strictly individual experiences that were unavailable for observation by others. Still, it is possible to find many instances of *oneirocritique*, or ‘the composition of dream prognostication texts’, in Chinese tradition. This textual genre was defined both by its content and function. The word itself derived from the ancient Greek *onirokritis*, indicating ‘the one who interprets or judges dreams’, and in modern Greek the word indicates books dealing with dream interpretation. In the Chinese context, the word 夢書, or ‘dreambook’, referred to any text dealing with dreams. This type of literature was not necessarily focused on divination (or 解夢). Oneirocritiques were, therefore, only one specific type of 夢書.

A second focus of the lecture was the competition between professional diviners and the ‘wise people’, who could interpret dreams without textual support. An example of this competitive interaction can be found in the *Yanzi chunqiu* 晏子春秋 (Ch. 6.6), where Yan Ying states that there is no need to use textual support for interpreting a



dream. The ‘wise people’ can be described as those who adapted the interpretation of dreams to the biographical and psychological background of the dreamer, and the professional diviners were those who relied on texts and institutionalised traditions. Therefore, Dr Drettas concluded that there was a ‘fundamental contradiction between dreaming and the possibility of having a method of interpretation that can be mastered and consulted’: the interpretation of dreams tended to escape institutionalisation.

A third important topic discussed during the lecture was the analysis of the Dunhuang dream-prognostication texts as a genre. These texts presented a standardised layout and organisation of dream content, based on thematic categories. The texts could provide either a prognostication based on the auspiciousness of the ‘dream image’ or a prescriptive line (that allowed the dreamer know how to avert negative influence from the spiritual world). Sometimes both functions could apply. Dreams were not always just images that could foretell future events; sometimes they were understood as the results of the direct contact with spirits. Although we still do not know how Chinese oneirocritiques were used in the ninth and tenth centuries, it is possible that they may have been used privately as manuals, and even for recreational purposes.

The complex interaction between religious and psychological elements is probably one reason for the marginal position of oneirology among Chinese divination techniques, but this interaction also makes oneirology a fascinating topic.

Workshop and Lectures on Mughal Jade – Art Museum

Funded by the Faculty of Art and co-organised by the Art Museum and the Department of Fine Arts, a workshop and a series of lectures on Mughal jade were held on 13 and 14 November, respectively. It was hoped that this combination of events would facilitate exchange among the Art Museum and overseas museums or academic institutions and promote greater knowledge of art history and archaeology to the public.

On 13 November, four scholars from mainland China, the UK and India were invited to share their academic findings on Mughal jades with the Art Museum staff, and to provide suggestions for planning their upcoming jade exhibition. These scholars were Ms. Susan Stronge (of the Victoria and Albert Museum, United Kingdom), Dr Anamika Pathak (of the National Museum of India), Mr. Luo Wenhua (of The Palace Museum, Beijing) and Dr Elise Morero (of the University of Oxford, United Kingdom). The Art Museum and the Department of Fine Arts were also pleased to have these guest scholars give public lectures on Mughal jade on the following day.



Workshop on Mughal Jade



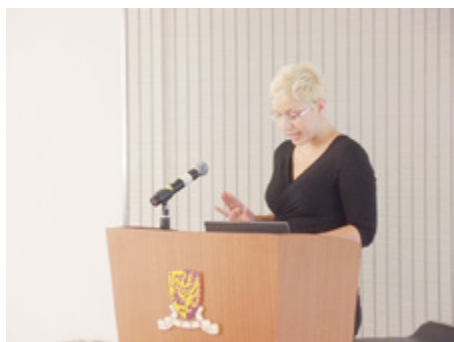
Lectures on Mughal Jade



Ms. Susan Stronge



Dr. Anamika Pathak



Dr. Elise Morero



Mr. Luo Wenhua

Workshop on the Naxi Language – T.T. Ng Chinese Language Research Centre

A workshop on the Naxi Language was held on September 12 at CUHK, which deepened our understanding of this regional language. There were three invited speakers, namely, Dr Naomichi Kurosawa (of the T.T. Ng Chinese Language Research Centre, The Chinese University of Hong Kong and Kokugakuin University), Dr Paul S Law (of City University of Hong Kong) and Dr Bit-chee Kwok (of City University of Hong Kong). For details on the workshop, please visit the website at <http://www.cuhk.edu.hk/ics/clrc/naxi/>,



The 3rd *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 40th 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 the publications in *Renditions*, reinforce the journal's founding goals of giving Western readers a chance to know Chinese works of literary art and the humanities, and of promoting discussion on the art of literary translation.

This year's lecture, entitled 'Commentary: Cultural information and minimal literacy in text and translation', was given by Professor Stephen H West, the foundation Professor of Chinese at Arizona State University and the guest editor of *Renditions*' new special issue on traditional Chinese fiction commentary. The lecture was held on 4 November 2014 at the Mong Man Wai Building, CUHK, and it received a favourable responses from students, researchers, translators, and scholars of translation studies and related fields. The lecture lasted for two hours, including a Q&A session that offered the audience a chance to put forward any questions they might have on literary translation.

In accordance with the new *Renditions* special issue, Professor West shared his inspirational experience in reading Jin Shengtan's commentary on *The Story of the Western Wing*. He showed how he had used the translation process as a means for examining his own understanding of the source text. As a sinologist and scholar of Chinese literature, Professor West affirmed that translation should be as faithful as possible, to ensure that upon reading the translated text the readers can receive as much information as they would from reading the Chinese original. In addition, the reader should also be able to gain insights into the original text as interpreted by the translator, which can be provided in the form of footnotes.

In many ways, translation bears similar characteristics with traditional Chinese fiction/drama commentary. Although long neglected in modern English translations of Chinese classics, commentary is a valuable form of discourse that holds the power to shape the reading experience by transporting meaning out of the text and into the minds of the readers. The many generations of commentators have also left valuable information about their own times. Translation likewise allows readers to gain insights into how the translator and other people of his generation and culture interpret a work, a style and a period. With numerous examples, Professor West pointed out the importance of marginal and linear commentaries in raising the readers' awareness of the cultural nuances conveyed in the original works. Believing that commentaries can provide critical insights and new ways to understand classics, Professor West encouraged a



scholarly reading and translation of commentaries to make this unique literary form accessible to a wider readership. He proposed that through this process, translated works themselves may gain their own unique value as primary sources for investigation in scholarly research.

The *Renditions* Distinguished Lecture Series on Literary Translation (RTC) 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 RCT administrators hope that through an exchange of ideas and a sharing of experience, the annual lecture series will serve as a source of motivation and inspiration for many translators who pursue 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.



■ **Studies in Chinese Linguistics (Volume 35, No. 2) – T.T. Ng Chinese Language Research Centre**

Studies in Chinese Linguistics (Volume 35 Number 2) was released. There are two articles in this issue:

1. Ling Zhang: Segmentless Sentence-Final Particles in Cantonese: An Experimental Study
2. Zoe Wai-Man Lam: A Complex ForceP for Speakers- and Addressee-oriented Discourse Particles in Cantonese

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



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

The theme of *The Twenty-First Century Review* (Issue 145, October 2014) is 'Multidimensional Constitutionalization', in which Professor Zhang Qian-fan and Dr Lu Fu-jia contributed their article 'Assessment of Constitutionalism and the Global Trend'.

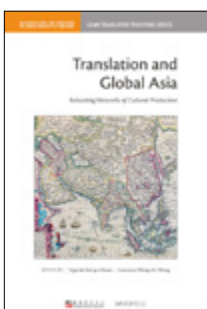
The topic of Issue 146 of *The Twenty-First Century Review* (December 2014) is 'The *Eternal Predicament of Chinese Politics?*'. Professor Ren Jian-tao's article 'Towards the Left or the Right?: The Value Choice in Chinese Politics' was published.

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



■ **Hong Kong Legends: A Family Business Perspective — Research Centre for Contemporary Chinese Culture**

Hong Kong Legends: A Family Business Perspective, jointly published by the Research Centre of Contemporary Chinese Culture and Chung Wah Book Co., came off the press towards end of November this year. This book was the first publication of the Centre's research project, *Commerce, Culture, and Community: A Biographical Series*, and it was written jointly by the Centre's associate director Professor Zheng Wan Tai and Honorary Senior Research Fellow Professor Wong Siu Lun. This book involved extensive research on business families in Hong Kong society, such as the renowned Ho Tung family or the Wu Chung family. Investigations were also made into the challenges faced by female entrepreneurs such as Aw Sian, Kung Yu-Sum and Bo Wing-kam, as they strove to set up and maintain their businesses in a patriarchal society. To gain understanding of the growth and development of the Chinese family businesses in Hong Kong, the two authors worked through voluminous archives and historical data. The authors also conducted a number of field trips to trace the transitions and development of these businesses. Interesting perspectives were adopted to help the readers thoroughly understand how these family businesses kept themselves abreast of the changing world through unceasing innovation and originality.



■ **Translation and Global Asia – Research Centre for Translation**

This new volume originates from 'The Fourth Asian Translation Traditions Conference' which was held in Hong Kong in December 2010. That conference generated stimulating discussions relating to the richness and diversity of non-Western discourses and practices of translation, and it focused on translational exchanges between non-Western languages and the changes or continuities in Asian translation traditions. *Translation and Global Asia* shows a rich diversification of historical and geographical interests. The volume covers a broad array of topics, ranging from ninth-century Buddhist translation in Tibet to twenty-first-century translations on politics in Malaysia. Concerning this volume, Judith Woodsworth, of Concordia University, Canada, gives the following review:

'This collection is strikingly rich. Its authors deal with a wide range of topics in geographically diverse locations from India, Thailand, Japan, Korea, and the Philippines to different parts of China. They evoke different linguistic and historical contexts from ancient times right up to the contemporary period, and take a variety of approaches that are strongly supported by current theories in translation and cultural studies. Presenting vital case studies, this essential volume illustrates the importance of examining translation from a historical perspective, of taking account of power relations, and of studying the unique role of translators in initiating change and transmitting new ideas'.



■ **Renditions Nos. 81 & 82 (Spring and Autumn 2014) – Research Centre for Translation**

Renditions nos. 81 & 82 is a double issue which is guest-edited by Stephen H. West and Xiaoqiao Ling and is devoted to Chinese fiction from the Ming and Qing dynasties. Traditional commentaries are included and presented in a format as close to the Chinese original text as possible. These commentaries contain unique critical insights into the works they treat, and they enable new ways of reading premodern Chinese fiction. During much of the last century, editors were reluctant to include commentaries in modern editions. In recent years, however, such commentaries have become much more widely available, with only English translations lagging behind. This special edition of *Renditions* is meant to move towards closing that gap.

ICS Luncheon

The Institute of Chinese Studies aims to provide a setting for exchanges among Chinese Studies scholars at the University. The luncheon is therefore planned as a monthly informal gathering during term time. Scholars will be invited to give presentations on their recent research interests and future directions in the broad area of Chinese studies.

The luncheon will take place from 12:30 p.m. to 2:00 p.m., in the Activities Room, 2/F Art Museum East Wing, Institute of Chinese Studies. Details are as follows:

Date	Guest	Topic
Monday, 26 January 2015	Professor Tang Chung (鄧聰教授), Director, Centre for Chinese Archaeology and Art	保持香港考古的純潔性
Friday, 27 February 2015	Professor Wang Mei-yi (王美怡教授) Director, Institute of History, Guangzhou Academy of Social Sciences	清至民國時期舊日廣州城市文化

For further details on the luncheon, please visit the website of the [Institute of Chinese Studies](#).

Splendid Images: Chinese Paintings from the Eryi Caotang Collection – Art Museum

The Art Museum recently launched an exhibition of 70 modern Chinese paintings from the Eryi Caotang collection. These paintings demonstrate the development of Chinese modern painting from the late nineteenth to the twentieth century. The exhibition, entitled ‘Splendid Images: Chinese Paintings from the Eryi Caotang Collection’, is open to the public until 17 May 2015. The master of Eryi Caotang has been collecting modern Chinese paintings for over 40 years, including many works by renowned Chinese painters such as Qi Baishi (1864–1957), Xu Beihong (1895–1953), Zhang Daqian (1899–1983), Lin Fengmian (1900–1990), Fu Baoshi (1904–1965) and Li Keran (1907–1989).

In addition to having high aesthetic value, the paintings shown in the exhibition carry historical significance. Through tracing the story of how the master of Eryi Caotang acquired his collection of modern Chinese paintings, the exhibition hopes to pinpoint the close linkages between Hong Kong–mainland relations and the history of modern Chinese painting. Selected pieces are displayed below:



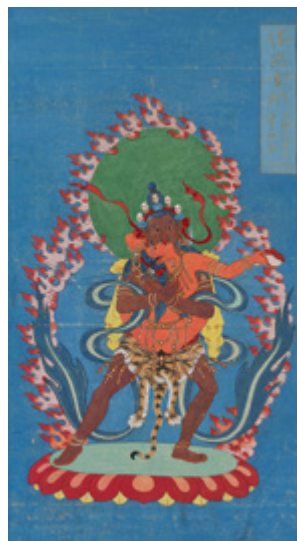
Ren Bonian (1840–1895)
The Girl Weaver
Dated 1881
Hanging scroll, ink and
colour on paper
132 x 65 cm



Qi Baishi (1864–1957)
**Lady Hongxian Stealing
at Night**
Re-inscribed 1947
Hanging scroll, ink and
colour on paper
86.5 x 35.5 cm



Li Keran (1907–1989)
Worshipping the Rock
 Dated 1981, re-inscribed
 1983
 Vertical scroll, ink and
 colour on paper
 69.5 x 46 cm

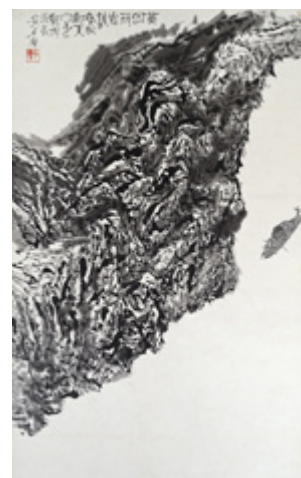


Zhang Daqian (1899–1983)
Susukha in Yab-Yam
 Vertical scroll, ink and colour
 on paper
 97 x 54 cm



Gao Qifeng (1889–1933)
Peacock
 Dated 1909
 Hanging scroll, ink and
 colour on paper
 242 x 119 cm

Shi Lu (1919–1982)
**Yellow River
 Gorge**
 Hanging scroll, ink on
 paper
 109 x 69 cm



The exhibition catalogue is now available. It includes an essay, an interview with the master of Eryi Caotang, descriptions of the 70 exhibits and another 52 paintings from the Eryi Caotang collection in both Chinese and English.

Details of the exhibition are as follows:

Exhibition Period : 29 November 2014 – 17 May 2015

Exhibition Venue : Gallery I, Art Museum, CUHK

Opening Hours : Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 am – 5:00 pm

Sundays and Public Holidays 1:00 – 5:00 pm

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

Website: www.cuhk.edu.hk/ics/amm/

Open Books: Artists and the Chinese Folding Books – Art Museum

Jointly presented by the Art Museum and Department of Fine Arts, the Open Books: Artists and the Chinese Folding Books Exhibition is open to the public until 22 March 2015. Displaying works of art by contemporary artists from Hong Kong, mainland China and the UK with inspirations from Chinese albums, the exhibition attempts to present the public with modern interpretations of traditional Chinese art by different cultures.

Open Books is an international travelling exhibition featuring artists' books from the early twentieth century to the present day which creatively combine imagery and text. The exhibition explores the possibilities of a cross-cultural investigation of Chinese-style bound volumes that are made by visual artists from both the West and China. The exhibition was initially launched in 2012 at the National Library of Wales, and it featured at the Sanshang Museum of Contemporary Art in Hangzhou and the Logan Regional Gallery in Queensland. The exhibition is coming to Hong Kong in December, and it aims to display diverse works by artists from the United Kingdom alongside Chinese and local artists.



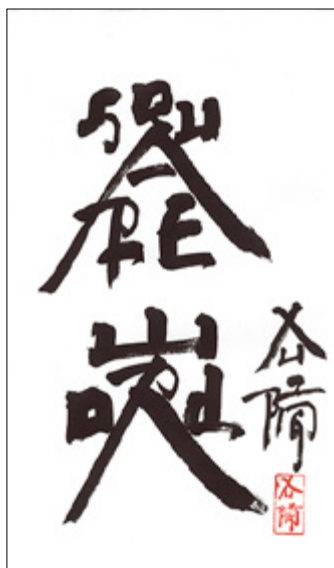
Details of the exhibition are as follows:

Exhibition Period : 13 December 2014 – 22 March 2015

Exhibition Venue : Gallery II & IV, Art Museum, CUHK

Opening Hours : Mondays, Tuesdays, Wednesdays, Fridays and Saturdays 10:00 am – 5:00 pm
Sundays and Public Holidays 1:00 – 5:00 pm
Thursdays, New Year, Lunar New Year, Easter and Christmas Holidays, Closed

Website: www.cuhk.edu.hk/ics/amm/



Xu Bing
Square Word
Calligraphy
2006
Ink, Paper
Folding Book
39 x 23 cm (32 pages)



Liu Qinghe
Hai Xin Ji
2013
Ink, Paper
Folding Book
39 x 27 cm (26 pages)

USC 50th Anniversary International Conference: Ideology, Power and Transition in China, and the 11th Graduate Seminar on China (GSOC) – Universities Service Centre for China Studies

The USC 50th Anniversary International Conference: Ideology, Power and Transition in China, and the 11th Graduate Seminar on China (GSOC), will be held from 6 to 10 January 2015. In this conference, five distinguished overseas scholars, Professors Lucien Bianco, Jerome Alan Cohen, Roderick MacFarquhar, Ezra F Vogel and Martin K Whyte, will deliver keynote speeches. Another 17 local and overseas scholars will deliver presentations to share their research. The conference will be followed by the 11th GSOC. Some 46 local, mainland and overseas PhD students will deliver presentations during the seminar. Both the conference and the seminar will be open to the public.



(1) USC 50th Anniversary International Conference: Ideology, Power and Transition in China

Date : 6 – 7 January 2015
 Time : 09:00 am – 5:30 pm
 Language : English
 Venue : Cho Yiu Conference Hall, The Chinese University of Hong Kong
 Website : http://www.usc.cuhk.edu.hk/50_Anniversary/

(2) The 11th Graduate Seminar on China

Date : 6 – 10 January 2015
 Time : 09:00 am – 5:30 pm
 Language : English and Mandarin
 Venue : Cho Yiu Conference Hall, The Chinese University of Hong Kong
 Website : <http://gsoc.usc.cuhk.edu.hk/>

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