

# Chinese Studies

## NEWSLETTER

Association of Australia (CSAA)

CSAA Newsletter Editor: Jon Eugene von Kowallis email: [j.kowallis@unsw.edu.au](mailto:j.kowallis@unsw.edu.au)

The University of New South Wales, Sydney 2052

Number 26, December 2002

### Message from the President

Dear CSAA Members,

This CSAA newsletter comes later than usual to bring all the latest news on the 8<sup>th</sup> Biennial CSAA Conference in 2003 in Sydney. The time at the end of the year provides an opportunity to look back for a moment.

Those who observe business developments between Australia and China will have noticed an increased interest in China Business during the past year. Australia has signed a large natural gas deal with China that secures long-term cooperation between the two economies. The 16<sup>th</sup> CP Congress in November 2002 made a commitment to economic stability and China's integration in the global economy. This will improve job prospects for our students.

2002 has brought some positive developments for Chinese Studies in Australia. The Chair at ANU has finally been filled, and Kam Louie and Louise Edwards have recently taken up their positions in Canberra. Chinese language and studies generally seem to have suffered less from declining student enrolment than some other Asian languages. The Asian Studies Association of Australia (ASAA) report *Maximising Australia's Asia Knowledge: Repositioning and Renewal of a National Asset* (2002) has

shown that Chinese studies at some universities have experienced continuous growth. The job market has been reasonably active; the Campus-Round-up section in this Newsletter shows that new PhD graduates have been able to find jobs. The number of successful applicants for Large ARC Discovery Grants indicates the vibrancy of research activities in Chinese Studies and interdisciplinary research with a China focus. Special congratulations to Mobo Gao, who has won a Linkage Project for Chinese Studies.

A negative development in 2002 was the Federal Government's decision to cut funding for the teaching of Asian languages. Professor John Fitzgerald, one of the authors of the ASAA Report, has helped to formulate a strong letter of protest, which I have submitted to the NALSAS review panel on behalf of our members.

Scholarly achievement in the past year is only partially reflected in the publications listed in this Newsletter. Traditionally, our best opportunity to present our work to colleagues is the CSAA Conference. Before turning to the conference announcements, a brief word about the piece on *Mudanting* in this Newsletter: it took a presidential decree to override the concerns of Jon Kowallis that he as the newsletter editor should not publish his own writing. The arguments that convinced him were that there is an Australian connection and that his presentation of

the piece at Sydney University led to hours of heated debate.

### 2003 CSAA Conference

I am very pleased to inform you that Professors Frederic Wakeman and Yeh Wen-hsin of the University of California, Berkeley, have accepted invitations by the UNSW Centre for Chinese Studies to visit Sydney in July 2003 and to actively participate in the CSAA conference. The topics of their Conference speeches will be announced in the next issue of the Newsletter.

The CSAA Conference will be held in the new Robert Webster Building at UNSW. We will have a whole floor of the building for the Conference, which will give us sufficient space to concentrate all panel rooms in one location and set up meeting rooms, book stalls etc in comfortable surrounding.

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The Conference section of this Newsletter includes a Registration Form for the Conference with an array of fees. The purpose of this is to simplify payment of membership fees by linking it to the conference cycle. There are reduced membership fees for those who pay for two years from Conference to Conference. The conference fee and the cost for the conference dinner have been kept as low as possible.

There is ample on-campus accommodation at the University of New South Wales. At this stage, we have booked one hundred rooms with Kensington Colleges for the duration of the Conference. For these rooms, you simply need to fill in the Accommodation Form in this Newsletter and fax it back to us with your credit card payment advice. We have set a

deadline for this, but would be grateful if you could advise us of your requirements as soon as possible in case we need to book additional rooms. Rooms are also available with other colleges and outside of campus near the University. For these rooms, individual arrangements will have to be made directly. A list of Colleges and other accommodation providers is included.

I wish all CSAA members a Happy New Year in 2003 and a good start of the Year of the Goat (or Sheep or Ram).

CSAA President  
Hans Hendrischke

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## **Pavilion in the Diaspora: Framing Diasporic Productions of the *Kun* Opera *Mudanting***

**Jon Eugene von Kowallis**

"Today's novel feature is the flattening out of the antagonism between culture and social reality through the obliteration of the oppositional, alien and transcendent elements in the higher culture by virtue of which it constituted another dimension of reality."

Herbert Marcuse (1898-1979) "The One-Dimensional Society"

On the opposite coasts of the United States at the turn of the millennium venues were created by the University of California at Berkeley and Lincoln Center for the staging and discussion of radically different adaptations of Tang Xianzu's (1550-1616) *kunju* opera *Mudanting* (Peony Pavilion). Undoubtedly, this constituted one of the most important events in the staging and popularization of Chinese opera world-wide in the last four-hundred years. Arguably, it was the single most important year for the proliferation of Chinese opera in the 20th century, more significant than Mei Lanfang's much heralded tour of Europe, the United States and the Soviet Union in the 1930s.

In his 1980 introduction to *The Peony Pavilion*, the first complete English translation of *Mudanting*, completed some twenty years prior to these performances, Cyril Birch observed at one point: "But we, who cannot hope to see or hear an actual performance of The Peony Pavilion, can only admire the literary skill [of the author]..."<sup>1</sup> This musing provides poignant testimony to how much the world has changed, both politically and culturally, in the intervening years. Yet at base, some attitudes and power relations have not.

Jacques Derrida once remarked that no picture really exists without a frame, whether real or imagined.<sup>2</sup> The act of a diasporic Chinese opera company staging and performing a nineteen-hour *kunqu* version of a Ming-era opera which has not been performed in its entirety for three hundred years, if ever, for a Lincoln Center audience consisting mostly of non-Chinese is certainly an event which contains an inherent "frame." It was a frame of political hostility and distrust, partially redeemed through a legacy of grass-roots sympathy, yet at times further warped by fetishization and jealousy, on both sides.

Tang Xianzu, a late-Ming dramatist contemporaneous with Shakespeare, completed the book-length text of *Mudanting* in 1598, envisioning its performance at the imperial court or in the private estates of the wealthiest gentry. Over the last centuries it has been continuously sung and performed, both by amateurs and professionals, but generally only certain segments are staged, such as Scene Seven *Gui shu* (Private school for girls) and Scene Ten *Jing meng* (Startled from a dream).

Yet 1999 saw two major productions of "Peony Pavilion" in the United States, an abridged one by Peter Sellars in Berkeley in March<sup>3</sup> and the other a complete 55-scene production directed by Chen Shizheng, a director originally from mainland China but now resident in the US, in New York in July.<sup>4</sup> One remarkable aspect of both productions is that they were sung and acted entirely in Chinese, with English (and Chinese character) titles projected onto a screen. At a number of points this is important for the Chinese audience, as well as the English-speaking one, since Tang Xianzu's characters sing Ming-era *kunqu* (written in classical Chinese) using an archaic regional pronunciation, a language and register farther removed in terms of syntax and vocabulary from modern spoken Chinese than Shakespeare's English is from that of contemporary American usage.

Peter Sellars' three-hour version, a modern adaptation and condensation with new music by Tan Dun, coincided with a scholarly conference held at the University of California at Berkeley, at which papers were given by world-class authorities on the play, such as Professor Emeritus Cyril Birch, its first and most masterful translator and Dr. Kate Swatek, a student of C.T. Hsia, who has studied the text for over twenty years. There was limited interaction between the conference and the Sellars production, which was highly unconventional.

In a series of lectures given to students and members of the theater and scholarly community at Berkeley prior to the staging of the play, Sellars stated his aim as nothing less than the revival, which he sees perforce as entailing modernization and internationalization, of *kunju* opera. He was aided in forming this vision over a period of some seven years already by Hua Wenyi, whom he first met as a member of the Chinese diasporic community in Los Angeles, subsequent to the suppression of the Tian'anmen demonstrations in June of 1989. Madame Hua, whom Sellars characterizes as "the living Mei Lanfang", was pivotal to his understanding of *kunju* as well as the text and significance of *Peony Pavilion*.

Whereas the more orthodox Chen Shizheng production in New York often ventured to make its own, sometimes successful, sometimes not so successful translations into modern American (and sometimes Chinese-) English for the subtitles, Sellars relied exclusively on Cyril Birch's translation, somewhat surprisingly because Sellars, who does not read Chinese, criticized it in his lectures as "ornate and overly Elizabethan".<sup>5</sup> Issues of the text aside, Sellars' version itself was a remarkable act of "translation" in the sense of re-staging and adaptation. He used mirrors (perhaps to some extent influenced by the current vogue for *fengshui* practices) and an entire wall of video screens to enhance the effect of double or triple framing. Like one of the distancing devices in a Brecht play, or a painting by Andy Warhol, this conveys a heightened sense of staging and performing.

To be fair, Sellars' production was not of *Mudanting* per se, but an inspiration drawn from Tang Xianzu's script for a different play, something like the shortened film version of *Romeo and Juliet* set in contemporary Los Angeles. As Yeh Wen-hsin, Professor of Chinese history at UC Berkeley put it, Sellars' version "is the telling of a genetic story -- young lovers, frustrations, and triumph -- with variations of time and place, genre and style. It is a rendering of Tang Xianzu that stresses the universal while underscoring the culturistic."

Yet Sellars, an American, surprisingly encountered less criticism from purists for all this than Chen Shizheng did for his far more moderate modifications. Although Chen Shizheng hails from the mainland originally, he was depicted as "a Chinese with US citizenship, sporting long-hair and married to an American woman", a fact which raised the eyebrows of a number of commentators in the Chinese-language press, both in the US and abroad. Coming from Shanghai, the city of compradors, and out of a more folk-operatic tradition, the *huagu xi* or "flower-drum" song, he was seen as producing *kunqu* adapted to foreign tastes for Westerners who could not really understand or appreciate authentic *kunqu*. This was the opinion not only of Chinese governmental authorities, but of at least one diasporic amateur *kunqu* performing group in the New York area.<sup>6</sup>

One of the oldest metaphors for revolution in Chinese poetry comes in the Tang poet Lu You's line: "Wind and rain enter the building in chaos." In that sense, a building, or in this case a pavilion becomes a symbol of civilization and all that has been built up and accomplished by a given society. The title of the opera *Peony Pavilion* suggests a juxtaposition of nature in the *mudan* or peony, with the *ting* or pavilion. In other words, the closer we get to nature, the more chance we have of setting ourselves free of the constraints of society, as do the young lovers in the story. But in the Chinese diaspora of the late 1990s, the *kun* opera *Peony Pavilion* became a focus of dispute over the issue of "who owns culture", or more specifically, who has the right to stage culture, as well as claims for and against the authenticity of such productions. Unexpectedly, the charges of inauthenticity were more directed at Chen Shizheng's Lincoln Center staging of the fifty-five scene complete version of *Mudanting* in New York, which had to be stretched over four evenings and two afternoons, than against the three-hour adaptation presented by American director Peter Sellars at the main public theater of the University of California.

Part of the problem was that Chen Shizheng is a mainland expatriate director, living abroad since 1987. Another more important factor may have been the cancellation on the part of a Chinese governmental organ, the Shanghai Municipal Cultural Bureau, of plans for the Shanghai Kunqu Opera Company, which had originally been intended to present the opera in America to leave the PRC. The reasons given were questionable, labeling Chen Shizheng's interpretation of the play "superstitious (*mixin*), feudal (*fengjian*), and pornographic (*sejing*)."<sup>7</sup> But as Taiwanese journalist Lin Qianxiu has pointed out, the same labels might be equally applied to Shakespeare, who has produced plays such as "Hamlet" in which a prince is spurred on to revenge by the appearance of his father's spirit.<sup>7</sup> Moreover, the problem is that the features being attacked are Tang Xianzu's creation in the original script, not Chen Shizheng's interpretation. More at the center of the motivation seemed to be professional jealousy on the part of those who were not chosen to go. *The New York Times*, somewhat more generously than my own assessment, speculated:

Such charges related particularly to Part 2, where - in Tang Xianzu's text as well as Mr. Chen's production - the sexually impenetrable Sister Stone bawdily describes the fiasco of her wedding night, and where Mr. Chen introduces ancient Chinese folk rituals, including the burning of effigies, into the scene of Du Liniang's death and funeral. Broader political issues may have been at stake as well, with the naturalized American Mr. Chen returning to work in China. Narrower

aesthetic ones surely were. The Shanghai culture bureau considers itself the guardian of kunqu, the most venerable form of Chinese opera, which grew up in the region around Shanghai and adopted 'The Peony Pavilion' as its signature work. Mr. Chen's production, it was said, misrepresented kunqu style.<sup>8</sup>

This delayed the performance which was to have been the central feature of the 1998 Lincoln Center Festival for an entire year. Eventually the Chinese authorities agreed to let out the sets, the costumes and the star performer, Qian Yi, a 23 year-old woman who sung Du Liniang's *dan* role, as well as Zhou Ming, the lead musician, but the rest of the troupe was forbidden to make the trip and had to be replaced on eleventh-hour notice by Chen Shizheng, who scrambled to piece together a troupe of diasporic players.<sup>9</sup>

*Peony Pavilion* was a product of another era entirely, written in the 1590s. Tang Xianzu's preface to the play is dated 1598. As Cyril Birch has noted:

Close in time but halfway across the globe, William Shakespeare had completed *Romeo and Juliet*, his tragedy of star-crossed lovers consumed by the fire of their passion in an inimical world. But for Tang Xianzu love, passion, *qing* was a force he must celebrate. It was part of the new, humane currents of thought, in those late years of the Ming dynasty, to extol the spontaneous affections of the heart, to demonstrate their triumph over the conventions of the coldly rational.<sup>10</sup>

The basic plot of the opera is the love story of Du Liniang ("Beauteous Maiden Du") and scholar Liu Mengmei ("Liu Who Dreams of Plum Blossoms"). Du Liniang is the only daughter of Du Bao, prefect of the district called Nan'an ("Southern Peace"). Though she has a sheltered upbringing, surrounded by doting parents, a comic maidservant named Spring Fragrance and a pedantic old tutor, thoughts of love are stirred in her one day by a walk in the garden, and she pines away for a man she meets in dream, eventually taking sick and dying. However, before her death she paints a self-portrait, which is discovered near her grave by Liu Mengmei, a scholar preparing for the imperial exams, who has gone into the garden to look at the plum blossoms. Her soul, pardoned by the judge of the nether world, trysts with Liu and he then engages Sister Stone, a Taoist nun, to exhume her perfectly preserved body and bring her back to life through a magic potion which Liu himself pours into her lips. The two are then happily united as man and wife and Liu goes to report all this to his new father-in-law, who is then commanding a garrison in a city besieged by Tartars. Du Bao is shocked and has Liu arrested as a grave robber and beaten. Only after it is announced that Liu has been named the highest graduate (*zhuangyuan*) in the official examinations and his presence demanded by the emperor, does Du Bao reluctantly release him, at which point the couple are reunited.

In my reading, the story advocates the freedom to choose one's own spouse and challenges the authority of the patriarchy, while promoting ideals and faith, be it in love or in alchemical potions (i.e., the power of human endeavor). It has certain humorous scenes which contain bawdy language, much as Shakespeare has both comic and vulgar elements, but these are not its defining characteristics, which move on a higher, more lyrical plane.

The late Ming era (1368-1644) was a complex environment, politically and culturally, in some ways comparable to present-day China. *Mudanting* is, moreover, set some three hundred years earlier, during the Southern Song dynasty (1127-1279), a time of foreign aggression against China by the so-called Jin Tartars, a proto-Manchu Jurchen people who had occupied all of north China and established the Jin dynasty (1115-1235). In many ways this mirrors the threat to China during Tang Xianzu's time -- the late Ming by a new Manchu nation to the north. In both the Ming and the Southern Song eras, native Chinese critics would characterize their own ruling elites as effete and out of touch with reality. Birch observes:

Like other older males in the play, Du Bao is an instrument of topical satire. Not long before Tang Xianzu was writing his play, peace agreements with raiding Mongols under their leader Altan Khan had included the offer of a fief of land to one of Altan's wives. That kind of truckling to the "barbarians," which was crippling the late-Ming courts, is directly satirized in Du Bao's bribery of Dame Li. In like manner, the Judge's songs of scene 23 satirize official vengery, and Miao Shunbin, in scene 41, epitomizes the incompetence of chief examiners (not that the candidates themselves are spared: their essays on the burning topic of national defense contain nothing but sexual innuendo).<sup>11</sup>

In his 1925 essay "Thoughts Before the Mirror" (*Kan jing you gan*)<sup>12</sup>, Lu Xun says:

I do not know how the Southern Song Dynasty compares with the present age, but although they had openly acknowledged a foreign foe as their master, the chief feature within the country was involved ceremonial quibbling over trifles, just as those who are down on their luck are more superstitious than anyone else and lose all tolerance and boldness. And this went on after that without much change. (SW 2: 121)

Of course, *Peony Pavilion* is not without its "superstitious" elements, but that is one point on which the diasporic audience and critics differ from the official critics and cultural czars within the PRC who forbade the Shanghai troupe from performing the play abroad, citing its "superstitious, feudal and licentious elements" as the reason, although to the diasporic audience those objections served more to make the PRC cultural authorities appear "feudal" themselves. Secondly, *Peony Pavilion* does not acknowledge a

foreign foe as master. Far from it, it mocks the Jin Tartars in a way that made those scenes unstagable during the subsequent Manchu Qing dynasty (1644-1912), see scene 47 (*Wei shi* -- "Raising the Siege"), for example. In that sense, in a postmodern context, the re-staging of Chinese high culture in a prestigious venue becomes a form of resistance, both to the PRC authorities and the popular culture of the West, as well as to the debasement of mass-media generated "popular" culture within and without the PRC. Such a statement, I would argue, is more powerful than the Mei Lanfang visit, because it demanded more of the audience in Lincoln Center than curiosity seeking and voyeurism.

True, the Lincoln Center audience was limited to 965 seats, and it consisted, for the most part, of Westerners, who could afford the price of \$210 for the full four-day performance ticket. This is not to say that the majority were wealthy -- the informality of the audience's dress suggested that many were intellectuals functioning outside of academia, quite a number of whom had at one time, at least, some connection with China, either as students or travelers and were now professional people. Largely absent from the crowd were throngs of Chinese spectators, senior scholars and American cultural pundits. It was, in many ways, a younger person's event, underscored by the fact that it was relegated to the auditorium of a performing arts high school around the corner from Lincoln Center.<sup>13</sup>

Nevertheless, as has been stated, the occasion gave rise to a sometimes vitriolic debate over "who owns culture," in part in answer to charges that an important part of China's cultural heritage was being appropriated by the West, something that the Sellars production, although much more Western, was never charged with. Central to the debate was the appropriateness of the US cultural organs one-sided efforts to resuscitate and stage the production after the PRC had reneged. And here it is fitting to acknowledge the roles of John Rockwell, former director of the Lincoln Center Festival, whose brainchild it was, and Nigel Redden, who succeeded Rockwell as director of the Festival and through whose indefatigable efforts the production was salvaged.<sup>14</sup> So there was certainly a degree of celebration and indeed triumphalism when the opera came off successfully that the forces that would silence freedom of expression had been overcome (it "eluded the grasp of politicians," we were told by *The New York Times*).<sup>15</sup>

But larger still loomed the question of what historical right the Americans had to be the first to stage a drama of such importance in the Chinese literary heritage "for the first time" in over four-hundred years. Both Chinese and Taiwanese critics alike charged that the whole idea of a "complete" staging was a Western construct, that *Mudanling* had never been intended to be staged in its entirety<sup>16</sup> and that even if it had, in China it is always only staged in several scenes at most, so therefore any other approach is inauthentic (and one assumes both jejune and culturally appropriation-ist). At a half-day symposium in Kaplan Penthouse at Lincoln Center entitled "Who Owns Culture?", when Ms. Zheng Su (West. Su Zheng), a performer and scholar of Chinese music who teaches music and women's studies at Wesleyan University suggested that "since most encounters with the West over the last 150 years have had painful consequences for China, the authorities there tend to want to control any new relationship..." a *New York Times* reporter seemed genuinely surprised at this fresh insight.<sup>17</sup>

Chen Shizheng's use of sets, music, scenes and singing were also attacked, to say nothing of his casting of actors and his understanding of their roles. The American audience and critics focused on *dan* actress Qian Yi,<sup>18</sup> whose role in fact was not as important as others, yet another sign that Westerners could never understand the subtleties of Chinese culture, while those who did would never gain recognition in the West, etc. As James Oestreich observed:

... although he was working with a *kunqu* company, Mr. Chen never disguised the fact that he was presenting his own interpretation of the opera, drawing as much on the reconstructionist philosophy of the Western early-music movement as on the *kunqu* tradition of today. Nor was he trying to show what a specific past performance might have been like. Mr. Chen always said that his goal was to present "the best of China," old and new: among other things, the splendid costumes, set and soundings, all handmade in China. The same generosity of spirit led him to want to show off other aspects of Chinese operatic tradition, like the Pingtan storytelling and the folk rites along with more contemporary elements. With all the resources at his disposal, Mr. Chen wrestled a work hardly ever performed in more than isolated excerpts into full, vivid, blooming life. The end result bears little kinship to most products of the [Western] early-music movement, although it shows, perhaps, a route Western early-musickers *should* have taken. It undoubtedly offers much to offend purists of whatever stripe, but it spoke eloquently to at least one non-specialist admirer of Chinese opera.<sup>19</sup>

The criticisms were perhaps too predictable. But more important was the new reception of Chinese high culture in the West. The Lincoln Center audience gave spontaneous standing ovations at the right places. And aside from an initial walk-out by only about six percent of the audience on opening night, the audience was amazingly loyal and enthusiastic over the entire four-day marathon in which they lived and breathed "Peony Pavilion".

What does this say about Chinese culture in the diaspora? Certainly there is a growing but at the same time a more mature and sophisticated audience out there. The days when Peking opera performers felt that they needed to limit their performances to acrobatics<sup>20</sup> in order to please a foreign audience should be over. But the question ultimately is whether or not any of this has all registered with the cultural authorities in the PRC (or for that matter Taiwan) in any way shape or form near to the extent with

which it has registered with Chinese diasporic cultural entities. Or will the periphery have to remain the cultural center throughout the 21st century?

<sup>1</sup> Quoted from the introduction to Tang Xianzu, *The Peony Pavilion (Mudan ting)*, (Bloomington: Indiana University Press, 1980), xiii. Birch's translation uses the annotated editions of the play by Xu Shuofang and Yang Xiaomei, published in 1958 (Shanghai) and 1963 (Beijing). At the time Cyril Birch was Professor of Chinese and Comparative Literature at the University of California, Berkeley.

<sup>2</sup> At a lecture entitled "Deconstructing Vision" given in Sydney on 12 August 1999.

<sup>3</sup> Staged 5-7 March in Zellerbach Auditorium. UC Berkeley might well be considered as the most important publicly-funded university in the United States and has in many aspects represented the cutting-edge of social and political trends in the US since the 1960s.

<sup>4</sup> The Chen Shizheng version was also staged in France and Perth.

<sup>5</sup> Peter Sellars' lecture #3 at UC Berkeley (12 February 1999).

<sup>6</sup> See the article by Lin Qianxiu (West. Lucas Lin) in *Shijie ribao* (The World Journal), 8 July 8 1999. The "World Journal" has functioned for decades as a Kuomintang-backed newspaper published outside Taiwan with a target readership of overseas Chinese and Taiwan expats, as well as mainlanders sympathetic to the Kuomintang perspective.

<sup>7</sup> See his article "Mudanting luomu sheng zhong shengyi wei pingxi" (Arguments unabated as the curtain falls on "Peony Pavilion") in *Shijie ribao* (The World Journal), 12 July 1999.

<sup>8</sup> James R. Oestreich, "The 'Peony,' Just like the Phoenix Lives Anew" in *The New York Times*, 13 July 1999, B7.

<sup>9</sup> Eventually twelve other performers came "from Beijing and elsewhere in China. The rest of the 21 cast members and 12 instrumentalists are Chinese citizens living in the United States," according *The New York Times*, 16 March 1999, B1. Lin Qianxiu calculates that: "The 21 actors played over 160 roles and the orchestra of 12 played over 200 *gupai* (classical song variations). An artificial pond containing 1,800 gallons of water, stocked with goldfish, water-lilies, azola and mandarin ducks" was erected just below centre-stage (*Shijie ribao*, 8 July 1999). Traditionally *kunqu* are thought to sound best when sung over a body of water.

<sup>10</sup> From the introduction to Tang Xianzu, *The Peony Pavilion (Mudan ting)*, Cyril Birch trans. (Bloomington: Indiana University Press, 1980), ix.

<sup>11</sup> From his introduction to *The Peony Pavilion* (1980), p.xii.

<sup>12</sup> *Lu Xun quanji* (Complete Works of Lu Xun) 16 vols. (Beijing: Renmin wenxue chubanshe, 1981), 1:197-202. English translation in *Lu Xun Selected Works* 4 vols. (Beijing: Foreign Languages Press, 1980) 2:119-124.

<sup>13</sup> *Peony Pavilion* was staged in La Guardia Concert Hall. For the present writer, just walking into the foyer on opening night entailed many of the astonishments, embarrassments and some of the terror of the old American TV show "This Is Your Life," which dredged up past acquaintances from throughout various periods of a subject's life.

<sup>14</sup> Lin Qianxiu, "Mudanting Niuyue shouyan, guanzhong ru zui ru chi" (Audiences intoxicated and entranced by the premier performance of "Peony Pavilion" in New York), *Shijie ribao* (World Journal), 8 July 1999.

<sup>15</sup> 13 July 1999, B1.

<sup>16</sup> Although Chinese and Western journalists repeatedly contended that a full-length performance had never been staged, Professor Birch, in his introduction to *The Peony Pavilion* states that "a performance of the entire play was mounted in Peking during a drama festival in the mid-1950s" (p. xiv). Cf. Lin Qianxiu: "Unless some new piece of literary evidence is unearthed, this will be the first ever full performance of the 55-scene *Mudan ting*." (*Shijie ribao*, 12 July 1999).

<sup>17</sup> As quoted in *The New York Times*, 13 July 1999, B7.

<sup>18</sup> As noted by Lin Qianxiu, who continues: "Chinese audiences customarily favor the *xiaosang* (high falsetto and tenor singing) of the *xiaosheng* (young scholar) role, so naturally their attention focused on Liu Mengmei, played with poise and in elegant style by the handsome Wen Yuhang" (*Shijie ribao* 8 July 1999).

<sup>19</sup> *The New York Times*, 13 July 1999.

<sup>20</sup> However, as a caveat I note that re. the Chen Shizheng production of "Peony Pavilion" *The New York Times* informed its readers, without any irony, that due to a "rehearsal mishap, Luo Wenshuai, a comic actor and tumbler, ruptured an arhilles tendon, and this left a bigger mark on the performances, cutting back on their brilliant acrobatics." 13 July 1999, B1.

A 122 minute abridged version of Chen Shizheng's Lincoln Center performance is distributed on DVD format with clear English subtitles by Image Entertainment and sold by the Cheng and Tsui Company, 25 West St., Boston, MA 02111-1213. Their website is [www.cheng-tsui.com](http://www.cheng-tsui.com). The order number for this item (titled "The Peony Pavilion" by Tang Xianzu) is DV62756, price US\$29.98 (plus shipping). They also carry a paperback edition of Cyril Birch's 360 page complete translation of Peony Pavilion (item 0887272061) for US\$12.95. This DVD, combined with the text, can be used as an excellent teaching device.

## ❧ ARC Grants Results for 2003 ❧

The outcomes for the 2003 ARC Grants have been announced. The following are successful applicants in Chinese Studies

**Administering Institution:** The University of Sydney

Prof FC Teiwes and Dr WW Sun

**Title:** **The Politics of Transition in China, 1972-1982**

**2003:** \$70,000    **2004:** \$62,000    **2005:** \$65,000

**Category:**            **3601 - POLITICAL SCIENCE**

**Summary:**

The project provides a new interpretation of the elite politics behind one of the most remarkable transformations within a continuing political system in the late 20th century, the crucial period of transition between the radical late Mao era and the reform program of the 1980s. It thus examines several of the least researched, in any sustained in-depth sense, and, as a consequence, poorly understood periods of elite politics in the People's Republic of China.

**Administering Institution:** University of Technology, Sydney

Prof DS Goodman

**Title:** **China's Invisible Economic Leadership: Women in Family Enterprises**

**2003:** \$70,000    **2004:** \$66,500    **2005:** \$66,500

**Category:**            **3601 - POLITICAL SCIENCE**

**Summary:**

Chinese women are generally regarded as not having been in the leadership of economic reform. In contrast, the Chief Investigator's recent research on the new rich in North China suggests that the wives of new entrepreneurs may play significant, though unacknowledged, leadership roles in enterprise development. In particular, it suggests that women often act as business managers and accountants alongside their husbands, especially in family based enterprises first established in the private sector. It is now proposed to test the wider applicability of these findings, and explore the consequences for the development of enterprises, families and local politics.

**Administering Institution:** La Trobe University

Dr FA Martin

**Title:** **The Impact of Globalisation in Transforming Sexuality and Cultural Citizenship in Transnational Chinese Cultures: A Comparative Analysis**

**2003:** \$42,000    **2004:** \$35,000    **2005:** \$36,000

**Category:** **4203 - CULTURAL STUDIES**

**Summary:**

This project analyses the impact of globalisation and the rapidly increasing use of new media in transforming gender and sexual identities in Hong Kong, Taiwan and the People's Republic of China. New forms of cultural citizenship are emerging in these Chinese societies, and alongside them new modes of sexuality. Specifically, the project examines changing conceptions of femininity seen in representations of lesbian identity in fiction, film, television, popular music, manga comics, and the Internet. The project will provide the first comparative, scholarly analysis of this transformation, and will help us understand its broader implications for the region as a whole.

**Administering Institution:** RMIT University

Prof M Singh, and Prof FA Rizvi

**Title: International Student Mobility and Educational Innovation: Chinese Students and the Internationalisation of Australian and American Universities**

**2003:** \$56,000      **2004:** \$47,500

**Category:** 3301 - EDUCATION STUDIES

**Summary:**

Given China's entry into the WTO and building upon research into the uses of international education this project will investigate educational changes arising from Chinese students studying abroad. Its theoretical and empirical focus is the changes that the mobility of international students is effecting in the universities in which they are studying. It will explore how Chinese students' identity formation, career trajectories and transnational relationships inform changes in Australian and American universities. The outcomes will be knowledge of the ways their presence impacts on the different historical trajectories of these university systems to produce varying possibilities for educational innovation.

**Administering Institution:** The University of Melbourne

Dr AM Finnane

**Title: Fashionable Times: An Inquiry into the History of China's Modernity**

**2003:** \$49,000    **2004:** \$50,000    **2005:** \$36,000

**Category:** 4301 - HISTORICAL STUDIES

**Summary:**

Fashion, once regarded as a purely Western phenomenon and equated with thoroughly modern life, has recently made an improbable appearance in histories both of urban life in late imperial China and of twentieth-century Chinese nationalism. To speak of Chinese fashion is effectively to raise a question about the origins and course of China's modernity. The project aims to respond to this question through a study of the culture of clothing from Ming to Mao, the expected outcome being an illustrated monograph of interest to scholars and general readers in the fields of fashion theory, material culture, and Chinese history.

**Administering Institution:** The University of Melbourne

Dr Y Zhu, Prof MJ Webber, and A/Prof JW Benson

**Title: Implications of Emerging Forms of Labour Management in Transitional Economies for Households Livelihood Strategies: China and Vietnam**

**2003:** \$65,000    **2004:** \$54,000    **2005:** \$40,000

**Category:** 3502 - BUSINESS AND MANAGEMENT

**Summary:**

This project aims to (1) investigate institutional changes to labour management during the economic transitions of China and Vietnam and (2) analyse their impact on the livelihood strategies of households. The research will be based on a large interview study of officials, managers and workers in the TCF and electronics industries in four cities. The project will contribute details about China and Vietnam to the theoretical literature about the management of labour and the relations between restructuring / transition and gender at work. The project will inform policy makers, businesses, nongovernment groups and academics about the social implications of transition.

**Administering Institution:** Victoria University of Technology

Prof RA Tomasic, Prof NJ Andrews, Ms J Fu, and Dr Y Wei

**Title: Directing China's Top 100 Companies: Corporate Governance, Accountability and Corporate Law in the Top 100 Companies in China**

**2003:** \$124,780    **2004:** \$104,062    **2005:** \$86,613



**Category: 3901 - LAW**

**Summary:**

Governance, transparency and accountability in listed companies are worldwide concerns; this is especially so for PRC companies listed in China and abroad. Using a mixture of fieldwork, financial data-base analysis and library research in China and Australia, the project will map the impact of corporate disclosure requirements on governance practices of the Fortune magazine top 100 PRC companies. PRC companies are internationally active and engaged with Australian companies and capital markets. Post-WTO entry PRC reforms of Chinese corporate governance and accountability practices will be assessed. A new theorization of governance, law and accountability in Chinese companies will be developed.

**Administering Institution:** Queensland University of Technology

Prof J Hartley, Dr MA Keane, Prof SD Cunningham, Dr SH Donald, Dr T Flew, and Dr C Spurgeon

**Title: Internationalising Creative Industries: China, the WTO and the Knowledge-based Economy**

**2003:** \$135,000    **2004:** \$120,000    **2005:** \$88,033

**Category: 4203 - CULTURAL STUDIES**

APD      Dr MA Keane

**Summary:**

This project investigates the challenges facing the creative industries internationally as the rationales for government support and industry development are seen variously as cultural, as part of the burgeoning services sector, and/or as contributing to the knowledge-based economy. To place the creative industries in an international frame, comparing developed countries' policy and industry strategies with those of China, the most important developing country, after its admission to the WTO, is a significant conceptual advance and innovation not attempted before. Australia will benefit from international comparisons of industry strategy and growth and from strategic knowledge of China's creative economy dynamics.

**Administering Institution:** The University of Adelaide

Dr JT Makeham

**Title: The Intellectual Construction of Confucianism in Contemporary China and Taiwan**

**2003:** \$35,000    **2004:** \$40,000    **2005:** \$60,000

**Category: 4401 - PHILOSOPHY**

**Summary:**

Since the 1980s China and Taiwan have witnessed the most sustained resurgence of intellectual interest in Confucianism of the twentieth century. This project will provide the first critical analysis of that revival by addressing the complex interaction of institutional, philosophical and ideological factors, rather than study one or the other in isolation. This will enable us to understand the processes by which Chinese intellectuals have sought to make Confucianism a viable philosophical and cultural resource in the modern world; and to evaluate how successful they have been in achieving these goals. Results: One monograph; one edited volume; several essays.

**Administering Institution:** Murdoch University

A/Prof JK Currie, Dr LM Vidovich, and Dr R Yang

**Title: University Responses to Globalisation in Singapore, Hong Kong, and China**

**2003:** \$30,000    **2004:** \$40,000    **2005:** \$30,000

**Category: 3301 - EDUCATION STUDIES**

**Summary:**

This research investigates how globalisation affects universities in Singapore, Hong Kong, and China. Through comparative policy analyses with Western universities, we examine Asian universities' responses to two globalising practices: accountability and autonomy. There is an inherent tension between these as they

often interact and shape each other. As governments give universities more autonomy, they simultaneously demand greater accountability. Evidence suggests that the way quality mechanisms are introduced affects institutional and professional autonomy. Significant outcomes include: 1) an improved understanding of Asian university responses to global trends; 2) building globalisation theory based on empirical evidence; 3) developing policy theory; 4) publications.

**Administering Institution:** The Australian National University

Prof MD Elvin

**Title:** **Raising and Solving New Questions in China's Late-Imperial Demographic History, and their Economic and Environmental Implications**

**2003:** \$40,000    **2004:** \$30,000    **2005:** \$30,000

**Category:** 4301 - HISTORICAL STUDIES

**Summary:**

Examining China's premodern demographic history shows that age-specific rates of births and deaths are a crucial element usually missing in reconstructing the local histories needed to refine nationwide generalizations. They also raise unanticipated questions, relating for example to diet, stress, and disease. The extensive data on 'virtuous women' in local gazetteers, never previously utilized, show wide local variations in expectancy of life. The project will determine parts of this spatial pattern, and that of fertility where information is systematic enough. These findings will be interpreted by integrating them with the local histories of women's experiences.

**Administering Institution:** The Australian National University

Prof J Unger

**Title:** **The History of an Urban Chinese Factory Community in Transition**

**2003:** \$114,000    **2004:** \$90,000    **2005:** \$79,742

**Category:** 4301 - HISTORICAL STUDIES

**Summary:**

Changes over the past five decades at a Chinese state-owned industrial enterprise and its adjoining residential compound will be explored largely through in-depth oral histories by a collaborative team of Australian and Chinese researchers; and the implications for China's ongoing economic and urban social transformation will be addressed. This will be the first study of its kind, and the University of California Press, a leading publisher in this field, is keen to publish a book based on the study.

**Administering Institution:** University of Tasmania

Dr MC Gao, and Dr CJ Pybus

**Title:** **Chinese imprint on Tasmania and consequent connections with China**

**2003:** \$26,771    **2004:** \$29,871    **2005:** \$23,271

**Category:** 4299 - OTHER LANGUAGE AND CULTURE

**Summary:**

The project identifies and analyses Chinese cultural heritage in Tasmania and consequent connections with China. It will establish the veracity of life and work of Chinese settlers in Tasmania and of their descendants in China as a result. It will analyse Chinese traditional cultural values that underlined migrant motivation and behaviour patterns. Finally it will analyse how their connections with Tasmania influenced life of their descendants. The project will provide intellectual content for local community to establish Chinese aspect of cultural heritage and find a niche tourist market for affluent Chinese from where their ancestors came to Tasmania.

## **Campus**

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### **Roundup**

#### **Adelaide University Centre for Asian Studies**

##### *Staff News*

Dr. Carney Fisher has retired from the Centre for Asian Studies.

##### *Completed PhDs*

Joseph Askew has been awarded the PhD for his thesis, "The status of Tibet in the diplomacy of China, Britain, US and India from 1911 to 1959."

##### *Recent Publications*

Song, Xianlin (2002) "Signs of the Times: Commercial Neologisms in China", *Semiotica*, 141-1/4, pp. 145-158.

Groot, Gerry, (2002) "Crises in China and Potential Dangers for Asia". In Purnendra Jain (ed.) *Crisis and Conflict in Asia*, New York: Nova Science Publishers, Inc.

Makeham, John (2002) (trans.) *Balanced Discourses* (by Xu Gan, 170-217 AD), an annotated translation, (intro.) Dany Shengyuan and John Makeham, New Haven: Yale University Press.

#### **Griffith University** *Recent Workshops*

Two workshops on globalisation sponsored by the Griffith Asia Pacific Research Institute were held at Griffith University, Nathan Campus, early in November 2002. They were:

"Imagining Globalisation in the Asia-Pacific", on 5-6 November 2002, organized by Professor Nick Knight, with Professor Arif Dirlik and Professor Yu Keping as the main speakers.

"Globalisation and Identity in the Asia Pacific", on 8 November 2002, organized by Associate Professor Mary Farquhar.

##### *New Publications*

Mark Dougan's PhD thesis, "A Political Economy analysis of China's Civil Aviation Industry" was published by Routledge in 2002. Mark Dougan is a recent doctoral graduate from Griffith University.

Colin Mackerras's book, *China's Ethnic Minorities*, is forthcoming in March 2003. The book, which will be published by Routledge, is a detailed treatment of policy and reality among China's minorities since the 1990s, with some focus on the impact of globalisation.

#### **Murdoch University** *Staff News*

Dr. Sally Sargeson will be taking up a position as a Senior Lecturer in the Institute of Chinese Studies at Nottingham University in January 2003.

#### **University of New England**

##### *Departmental Websites*

At the University of New England, Chinese Language and Culture is situated within the School of Languages, Cultures and Linguistics. Its homepage is:

[www.une.edu.au/arts/LCL](http://www.une.edu.au/arts/LCL).

Teaching and research related to Asian society and politics takes place in the School of Social Sciences. Its homepage is:

[www.une.edu.au/arts/AsianStudies/asiansoc.htm](http://www.une.edu.au/arts/AsianStudies/asiansoc.htm)

#### **The School of Languages, Cultures and Linguistics - Chinese**

##### *New Subjects*

During 2002, two new units have been offered in external mode in the Chinese discipline at UNE: an intermediate level unit entitled *Contemporary Chinese Culture*, in which students can read materials either in Chinese or in translation, and an advanced level unit entitled *Chinese Translation: Issues and*

*Strategies.* Both of these units have significant online components.

An advanced reading unit entitled *Reading the Chinese Press* is scheduled to be offered in the first semester of 2003.

#### *New Appointment*

Wu Cuncun has been appointed to a continuing position as Lecturer in Chinese, and has been in post since July this year.

Previously a lecturer and associate professor in the Chinese Department of Nankai University, Tianjin, she moved to Australia as an exchange scholar, later completing her doctoral thesis, *Male Homoerotic Sensibilities in Late Imperial China*, at The University of Melbourne (awarded 2002). She has published widely on gender and sexuality, specialising on male homoeroticism in late imperial China. Her latest book is *Ming Qing shehui xing'ai fengqi* [Sex and sensibility in Ming and Qing society] (Beijing: Peoples Literature Press, 2000).

#### *Conference Presentations*

In February this year, Isabel Tasker attended the conference "Language Learning is Everybody's Business" which was held

at Flinders University, Adelaide. She presented a paper entitled "Orienting students to reflective thinking about language learning online". She is currently involved in a group research project with colleagues in Asian languages and Linguistics which is investigating issues of motivation in external language study.

Wu Cuncun recently attended the conference "Reading and Society in the Chinese-Speaking World III: Biography and Autobiography" which was held at ANU, Canberra, 5-6 October 2002. She presented a paper entitled "Self-representation and male homoeroticism in the writings of late imperial Chinese literati" at the conference.

#### *Study Abroad*

During 2002, UNE students have been studying in China at universities in Xi'an, Kunming, Suzhou and Beijing.

#### **University of New South Wales**

##### *Staff News*

Dr. Wang Ping joined the full-time staff of the Department. She holds a PhD from Sydney University. Her current research interests include

stylistics, Chinese poetics and aesthetics, comparative studies and translation, as well as Chinese woman writers and gender studies. She will be teaching courses on Chinese literature and Chinese language.

#### *Conference/Seminar Presentations*

The University of New South Wales has established a new centre for Chinese Studies (CCS), with Associate Professor Hans Hendrichske as its director, to enhance Chinese Studies at the University of New South Wales. The CCS conducts academic activities across faculty borders, bringing together scholars involved in China-related research and teaching from UNSW and other universities. Its homepage is:

<http://www.arts.unsw.edu.au/languages/chinese/research/centre/chinesestudies.html>.

On 9 and 10 December 2002, the Centre held its first annual conference on "Towards a Chinese Enterprise Model: Chinese Enterprises and their Institutional Environment". Speakers included Professor Barbara Krug of Rotterdam School of Management, Erasmus University, Netherlands; Dr. Chris McNally, East West Center,

Hawaii; Professor Yuri Gbrich and Nolan Sharkey from ATAX (UNSW) and Professor Steve Frenkel from the Australian Graduate School of Management (UNSW and University of Sydney). Hans Hendrichske gave a paper on "The Demand for Fuzzy Property Rights in China".

Dr. Jon von Kowallis has made two presentations in October 2002:

"The Paradox of the *xiushou ren*: The Poet Chen Sanli (1853-1937) and late Qing/early Republican History", presented at "Reading and Society in the Chinese-Speaking World: Biography and Autobiography", ANU, Canberra, 6 October 2002.

"Who Owns Culture?: On the Controversy Over Diasporic Productions of *Mudanting* (Peony Pavilion)", read at the Chinese Studies Seminar Series at the University of Sydney, 17 October 2002.

#### *Recent Publications*

Hendrichske, Hans and B. Krug (2002) "The Economics of Corruption and Cronyism - An Institutional Approach". In J.B. Kidd and F.J. Richter (eds.) *Governance and Corruption in Asia*.

Basingstoke: Palgrave Macmillan, pp. 131-148.

Hendrichske, Hans and B. Krug (2002) "Entrepreneurship in China: Institutions, Organizational Identity and Survival. Empirical Results from Two Provinces" In Henri-Claude de Bettignies (ed.) *New Models on Management and New Managers in Asia*. Fontainebleau: INSEAD. (in print)

Kowallis, Jon Eugene von (2002) "Lu Xun yu Guogeli" [Lu Xun and Gogol], *Lu Xun Yanjiu Yuekan* [Lu Xun Research Monthly], (Beijing: Lu Xun Bowuguan), no. 7, pp. 29-36.

Lee, Philip (2002) *Pocket Cantonese Dictionary*, Tuttle: Singapore.

-- (forthcoming 2003) *250 Essential Chinese Characters for Everyday Use, Vol. 1*, Tuttle: Singapore

Yang, Mu (2002) "Huigu Jiegou Zhuyi" [Structuralism: A Critical Review], *Zhongyang Yinyue Xueyuan Xuebao* [Journal of the Central Conservatory of Music], no. 1, pp. 47-55.

Zhong, Yong (2002) "What is Left of Romanticism in Zhang Aolie's Works?" In

Qian C. (ed.) *Australian Chinese Literature and Research*, Hangzhou: China Arts Academy Press.

-- (2002) "The -ism of No -ism and the Freedom of No Choice". In Qian C. (ed.) *Australian Chinese Literature and Research*, Hangzhou: China Arts Academy Press.

#### **University of Sydney** *Staff News*

Visiting Professor Jocelyn Chey led a tour group on a historical exploration of the "Silk Road" on behalf of the Centre for Continuing Education, University of Sydney during October. She returned to China in mid-November to present a paper reviewing cultural exchanges between Australia and China at the Biannual China National Australian Studies Association conference in Hefei.

Honorary Associate Professor Mabel Lee chaired the following events at the Carnavalé Literary Festival (NSW Writers' Centre) in October 2002:

"An Evening of Classical Chinese Poetry" (presented by Drs Wang Ping and Bi Xiyan, both recent graduates of this department).

"Recent Literary Trends in China" (presented by Wei Xinhong, Chief Editor of the Shanghai Literature and Arts Publishing House, and Wang Guangdong, Professor of Chinese Literature at Shanghai University).

Mabel Lee also hosted "Conversation with Chinese Artist Shen Jiawei" at Gallery 4A, Sydney in October. In November, she contributed to the PEN International panel "Day of the Imprisoned Writer" at Gleebooks bookshop, Sydney.

#### *Conference Presentations*

Dr. Tim Wei-keung Chan presented the paper "What Can be Said about My Death?": Tao Qian's Self-Dedicated Dirges" at the conference on "Reading and Society in the Chinese-Speaking World: Biography and Autobiography" at the ANU in October.

Professor Helen Dunstan presented two papers at two:

"If Chen Yun Had Written about Her 'Lesbianism': On Rereading the Memoirs of a Bereaved Philanderer", at the ANU conference on "Reading and Society in the Chinese-Speaking World: Biography and Autobiography."

"The Flooding of the Hedong Salt Lake: Environment, Organization, and Technological Change in a Premodern Chinese State-Run Industry", presented at the "International Conference on Environmental History," Institute of Taiwan History, Academia Sinica, Taiwan, in November.

Dr. Lily Xiao Hong Lee presented "Hotbed of Revolution: Normal Schools and Colleges in Republican China" at the "Conference on Women in Republican China" held by the Free University of Berlin in October.

Honorary Associate Professor Mabel Lee contributed a presentation on "Translating from and into English and Australian" at the Carnivalé Literary Festival (NSW Writers' Centre) in October.

#### *PhD Degree Awarded*

Yang Jingqing received his PhD degree from the University of Sydney; and his thesis is entitled "The Chan Interpretation of Wang Wei's Poetry: A Critical Examination".

Wang Wei (701–761), often referred to as the "Buddha of Poetry," has long been famous for his nature

poems, which many modern and pre-modern critics believe were intended to imply some Chan Buddhist significance. To support this point of view, such critics draw evidence from historical sources and Wang Wei's own works to show that he was deeply influenced by Chan Buddhism and that he intentionally infused some Chan tenets into his pure nature poems but without making explicit reference to Buddhism.

Dr. Yang's thesis is to re-assess these sources and Wang Wei's own works in order to decide whether they yield sufficient evidence to show that he did indeed intentionally infuse Chan significance into his nature poems, as these critics believe. The thesis is divided into five chapters. The first chapter is a chronological account of Wang's life. The second chapter is concerned with the question of whether his periods of "reclusion" were in fact motivated by his belief in and practice of Buddhism. The third chapter pertains to his association with clergy and attempts to find out whether he only socialised with Chan monks. The fourth chapter examines the validity of three currently

popular Chan interpretations of Wang Wei's nature poetry and discusses whether or not he may have been a convert to Chan Buddhism. The fifth chapter focuses on the historical development of the Chan interpretation of his nature poems. The research shows that available sources, including Wang Wei's own works, do not provide enough substantial evidence to prove that his nature poems were meant to imply the Chan significance that has been attributed to them.

*New Publications*

Lee, Mabel (2002) (trans.) Gao Xingjian, *One Man's Bible*, New York: HarperCollins.

**University of Tasmania**

*PhD Students*

Guo Jingrui has completed a PhD thesis, entitled "The Achievements and Significance of Jingju Plays (1780-1911)".

*New Publications*

Gao, Mobo (2002) "Debating the Cultural Revolution: Do We Only Know What We Believe?", *Critical Asian Studies*, vol. 34, no. 4, pp. 419-434.

-- (2001) "Yunyong Di Yi Yuyan Lai Xuexi Di Er Yuyan" [Learn the second language by using the first

language]. In Zhang Dexing and Li Xiaoqi (eds.) *DuiYiYingyu Wei Muyu de Hanyu Jiaoxue Yanjiu* [Teaching Chinese to Students whose Mother Tongue is English], Beijing: Renmin Jiaoyu Chubanshe, pp. 296-308.

**University of Technology, Sydney**

*New Appointment*

Dr. Yang Jingqing has been appointed research assistant at the Institute for International Studies, UTS.

*New Courses/Subjects*

The Doctoral Program in China Studies at UTS has now been changed to the Chinese Research Degrees Program, covering both the Doctoral Program and MA Program in China Studies.

*Forthcoming Conference*

The Conference on Constitutionalism in Modern and Contemporary China, organised by the Institute for International Studies, will be held at UTS in 16-18 January 2003. The working language is Chinese and the majority of paper contributors are liberal intellectuals from China.

*Recent Publications*

Feng, Chongyi (2002) "The Abortive Chinese 'New Enlightenment Movement' in the 1930s". In Ma Junru

(ed.) *Zhongguo Dangdai Sixiang Baoku* [Treasure-house of Contemporary Chinese Thought], Beijing: Zhongguo Jingji Chubanshe.

-- (2002) "Political Parties and the Prospects for Democracy: perspectives from provincial China", *Provincial China*, vol. 7, no.1, April, pp. 73-84.

-- and Wei Xiaoming (2002) (trans.) Mark Selden's *China in Revolution: The Yenan Way Revisited* [Geming Zhong de Zhongguo: Yen'an Daolu], Beijing: Shehui Kexue Wenxian Chubanshe.

Goodman, David and Werner Draguhn (eds.) (2002) *China's Communist Revolutions: fifty years of the People's Republic of China*, London: Routledge.

-- (2002) "Centre and Periphery after Twenty Years of Reform: Redefining the Chinese Polity". In Werner Draguhn and David Goodman (eds.) *China's Communist Revolutions: Fifty Years of the People's Republic of China*, London: Routledge, pp. 250-276.

*❧ Conference Update ❧*  
**Eighth Biennial Conference**  
**Chinese Studies Association of Australia**  
**10 – 12 July 2003**  
**The University of New South Wales**

This is an update of information on the 8<sup>th</sup> Biennial CSAA Conference 2003. Information in this update include Conference venue, accommodation, preliminary Conference program, conference registration form as well as miscellaneous information. All information in this update will be available in the CSAA website ([www.mcauley.acu.edu.au/csaa/](http://www.mcauley.acu.edu.au/csaa/)). Please check the website for future updates.

**Conference Venue**

All panel sessions will be held in one location on the third floor of the new Robert Webster Building. We will also have coffee and tea facilities on this floor, as well as a book stall. The Webster Building is located on University Mall on the Lower Campus of the University of New South Wales (map location: G15). The Conference Dinner on Friday 11 July 2003, will be held in the Tyree Room in the Scientia Building (map location:G19).

**Accommodation**

We have made arrangements for the University's Kensington Colleges to make available 100 students rooms during the duration of the CSAA Conference. These are reasonably priced single rooms with joint facilities (\$52 per night, including breakfast), situated on campus near the conference venue. In order to secure these rooms, we require bookings and payment by 1 April 2003. Rooms will be allocated on a first come first serve basis. These bookings will be handled by Betty Pun, CSAA Conference Secretariat. Please use the attached form to indicate the required dates and to make payments by credit card.

Additional accommodation with other on-campus colleges and places near the University will have to be arranged directly by conference participants. Contact details are listed below.

**Conference Registration**

Below, you will find the Conference Registration form. Please fill in the details and fax the page back to Betty Pun. We are encouraging all members to pay their membership fees biannually from Conference to Conference. Those members who have paid up to the 2003 Conference are asked to pay the Conference to Conference membership fee of \$45 to renew their membership up to 2005. Those members who have paid up to June 2004, are asked to pay an additional \$15 to renew their



membership up to 2005. Those members whose membership payments are overdue are required to pay the regular annual fee of \$30 for the year(s) up to 2003 plus the Conference to Conference fee for up to 2005. For students the reduced fees apply.

We would be grateful for advance bookings for the Conference Dinner. The Conference Dinner will be held in the Tyree Room in the splendid Scientia Building. It will include a full three course meal and initial drinks. The caterer has a very good reputation and the price is subsidised to make it affordable to students as well.

### **Preliminary Conference Program**

#### **9 July 2003, Wednesday**

2.00 pm-5.00 pm	Registration
5.00 pm-6.00 pm	Reception

#### **10 July 2003, Thursday**

8.00 am-9.00 am	Registration
9.00 am-9.15 am	Welcome and Opening Ceremony
9.15 am-10.30 am	Opening Speech

The venue for the Opening Ceremony and Opening Speech is the Leighton Hall in the Scientia Building (G19).

11.00 am-6.00 pm	Panel Sessions
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#### **11 July 2003, Friday**

9.00 am-3.00 pm	Panel Sessions
3.30 pm-5.00 pm	CSAA AGM
5.30 pm-6.30 pm	Keynote Speech (to be held at the Science Theatre; F13)
7.00 pm-9.30 pm	Conference Dinner (to be held at Tyree Room of the Scientia Building; G19)

#### **12 July 2003, Saturday**

9.00 am-2.30 pm	Panel Sessions
3.00 pm-4.00 pm	Closing Speech
4.00 pm-6.00 pm	Special Sessions
7.00 pm	Special Community Event (to be confirmed)

### **Conference Book Launch**

The UNSW Bookshop will be participating in the CSAA Conference 2003 and willing to support book launches. Conference members who are interested in having a book launched during the conference, please contact Dr. Barbara Hendrichske, CSAA Conference Secretary, Department of Chinese and Indonesian Studies, Faculty of Arts, Morven Brown Building, University of New South Wales, Sydney 2052, Australia. (Phone: 61-2-9385 2416; fax: 61-2-9385 1090; email: [b.hendrichske@unsw.edu.au](mailto:b.hendrichske@unsw.edu.au)).

**The Chinese Studies Association of Australia  
Incorporated  
EIGHTH BIENNIAL CONFERENCE  
10 - 12 July 2003**

**REGISTRATION FORM**

Surname \_\_\_\_\_ Given Names \_\_\_\_\_  
Title \_\_\_\_\_  
Affiliation \_\_\_\_\_  
Address \_\_\_\_\_  
\_\_\_\_\_  
Contact Number \_\_\_\_\_ Fax \_\_\_\_\_  
Email Address \_\_\_\_\_  
Title/Topic of Paper [if applicable] \_\_\_\_\_

**Conference Cost:** For administrative purposes, conference registration is linked with CSAA Membership Registration (up to June 2005).

	Student Members	Ordinary Members (paid up to June 2003); Conference-to-conference m'ship	Ordinary Members (paid to 2003/2004)	Ordinary Members (paid to 2001/2002)	Corporate Members
Conference Fee	\$25	\$45	\$45	\$45	\$150
M'ship July 2002-June 2003				\$30	\$100
M'hip July 2003- June 2004					\$100
M'ship July 2004-June 2005			\$15		\$100
Conf-to-Conf M'ship July 2003-June 2005	\$20	\$45		\$45	
<b>Subtotal</b>	<b>\$45</b>	<b>\$90</b>	<b>\$60</b>	<b>\$120</b>	<b>\$450</b>
<b>Conference Dinner</b>	\$30	\$30	\$30	\$30	\$30
<b>Total</b> Please write total amount in space provided	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____

**Payment:** Please charge my credit card [please circle]: Bankcard / Visa / Mastercard

Cardholder's Name \_\_\_\_\_

Card Number \_\_\_\_\_ Expiry Date \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

**NOTE: Registration will be confirmed by email. Receipts will be issued on the day of registration.**  
A late cancellation fee of \$5 will be applied to cancellation of conference registration after 30 June 2003.

**Please fax the completed form including payment advice to:**  
**Betty Pun, CSAA Conference 2003, Fax (61 2) 9385 1090**

**Or mail to**  
**Betty Pun, CSAA Conference 2003**  
**Department of Chinese and Indonesian Studies, Faculty of Arts, Morven Brown Building,**  
**University of New South Wales, Sydney 2052, Australia.**

## Conference Accommodation

### The Kensington Colleges

Located within a 5-minute walking distance to all conference venues, University Library, and public transport, the Kensington Colleges provides single-room accommodation with communal (single-sex) bathroom facilities. All rooms are equipped with heater, phone facilities; all bed linen and towels are provided.

**Note:** smoking is not permitted in any of the rooms (private or communal) in the Kensington Colleges.

For conference members who would like to make a room booking, the following Accommodation Booking Form has to be completed. **The completed form and the accommodation payment has to be received by the conference organisers by 1 April 2003.**

Accommodation Booking Form for Kensington Colleges	
<b><u>Personal Details</u></b>	
Family Name	
First Name	
Address	
Contact telephone/fax numbers	
Email Address	
<b><u>Accommodation Details:</u> Please indicate the nights of accommodation that you would like to book, by writing the amount for each night's accommodation in the column on the right.</b>	
9 July 2003, Wednesday:- AUD\$52 (breakfast inclusive)	\$
10 July 2003, Thursday:- AUD\$52 (breakfast inclusive)	\$
11 July 2003, Friday:- AUD\$52 (breakfast inclusive)	\$
12 July 2003, Saturday:- AUD\$52 (breakfast inclusive)	\$
13 July 2003, Sunday:- AUD\$52 (breakfast inclusive)	\$
<b>Total (please write the total amount in the space provided on the right):</b>	<b>\$</b> _____

**Payment:** Please charge my credit card [please circle]: Bankcard / Visa / Mastercard

Cardholder's Name \_\_\_\_\_

Card Number \_\_\_\_\_ Expiry Date \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

**Please fax the completed form including payment advice to:**

**Betty Pun, CSAA Conference 2003, Fax (61 2) 9385 1090**

**Or mail to**

**Betty Pun, CSAA Conference 2003**

**Department of Chinese and Indonesian Studies, Faculty of Arts, Morven Brown Building,  
University of New South Wales, Sydney 2052, Australia.**

## **Cancellation Policy**

In the unfortunate event of cancellation the following terms will apply:

- a) All cancellations have to be made in writing
- b) If the booking is cancelled **prior 1 May 2003**, the payment will be refunded in full.
- c) If the booking is cancelled **by 1 June 2003**, 75% of the payment will be refunded.
- d) If the booking is cancelled **by 15 June 2003**, 50% of the payment will be refunded.
- e) **No refunds** of the payment will be given to cancellations that are made after 20 June 2003.

## **Enquiries**

For further enquiries on conference accommodation, please send an email to Betty Pun ([bpunok@yahoo.com](mailto:bpunok@yahoo.com)) or call her on (61 2) 9385 1366.

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## **Alternative Choices of Accommodation**

### **On-campus Accommodation**

#### **Shalom College**

Located on the lower campus of the University of New South Wales, close to public transport, and within a short walking distance to the conference venues, Shalom College offers basic student accommodation as well as en-suite type accommodation (will be available in May 2003). Below are details of accommodation that Shalom College offers.

#### **Existing College Accommodation:**

**50 to 60 rooms available**; depending on the number of students who remain in College during the vacation period.

- Single Rooms with shared bathroom facilities  
(hot/cold water basin in room) \$55.00 per night B/B
- Twin Room with shared bathroom facilities  
(hot/cold water basin in room) Limited no. of rooms \$77.00 per night B/B

#### **New College Accommodation which will be completed May 2003:**

**41 single rooms with bathrooms** \$88.00 per night B/B  
(please note that this is a special price for your group being the first to use our new facilities)

**2 X 2 bedroom family apartments** (can be sub-divided into 2 bedroom apartment and 2 single rooms) Apartments have kitchen, bathroom & sitting room. Apartment rate to be advised.

Bed linen and towels are provided with all types of accommodation. Laundry facilities are also available.

For conference members who would like to make accommodation reservations with the Shalom College, please contact the Shalom College directly:

**Postal Address:** Shalom College, UNSW, Sydney NSW 2052, Australia

**Phone:** (61 2) 9663 1366

**Fax:** (61 2) 9313 7145

**Email** [shalom@shalom.edu.au](mailto:shalom@shalom.edu.au)

**Website:** [www.shalomcollege.unsw.edu.au](http://www.shalomcollege.unsw.edu.au)

**Warrane College**

Located on the lower campus of the University of New South Wales (map location: N6), close to public transport, and within a short walking distance to the conference venues, Warrane College offers single room (with communal facilities) accommodation (cost: AUD\$51 per night) and en-suite (single) accommodation (cost: AUD\$70.40 per night).

Attached below is the Warrane College Temporary Residence Application Form. Please return the completed form to Warrane College, Cnr Anzac Parade & Barker Street, PO Box 123, Kensington NSW 1465, Australia. Warrane College can also be contacted by phone (61 2 9662 6199), fax (61 2 9662 2992), and email ([warranec@unsw.edu.au](mailto:warranec@unsw.edu.au)).

**Warrane College**  
**APPLICATION FOR TEMPORARY RESIDENCE**

Name \_\_\_\_\_ Date of Birth \_\_\_\_\_

Home address \_\_\_\_\_

\_\_\_\_\_ Postcode \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

Present Address (if different from home address) \_\_\_\_\_

\_\_\_\_\_ Post code \_\_\_\_\_

Reference (preferably someone connected with Warrane College) \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

Present occupation \_\_\_\_\_

Employers Name & Address (if student state university / course / year) \_\_\_\_\_

\_\_\_\_\_ Post code \_\_\_\_\_

Arrival Date \_\_\_\_\_ Expected Departure Date \_\_\_\_\_

Dietary restrictions (if any) \_\_\_\_\_

Other comments \_\_\_\_\_

I hereby certify that the above statements are true to the best of my knowledge and I agree to pay residence fees and to abide by the rules of Warrane College if granted accommodation.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Office use only.

\_\_\_\_\_  
\_\_\_\_\_

## **Off-campus Accommodation**

There are a number of off-campus places that offer budget accommodation. They are close to the University of New South Wales, and all amenities as well as public transport. The accommodation rates quoted for the places are subject to change. Please contact them for reservation arrangements and further accommodation details and up-to-date prices.

**The Centre**      14 Frances Street, Randwick 2031  
Phone: (61 2) 9398-2211  
Fax: (61 2) 9326-6003  
E-mail: [centreac@bigpond.com](mailto:centreac@bigpond.com)  
Website: [www.thecentre.com.au](http://www.thecentre.com.au)

The Centre is a large Federation home converted into a very pleasant residence. It has approximately 50 rooms including family rooms. It has a television room and dining room, a large sunny garden and in-ground swimming pool. It is close to transport and Randwick shops and only 15 minutes walk to the University. All prices include light breakfast. It offers single room (shared facilities) for \$45 per person per night (student rate - \$35 per person per night is available; student identification required), single (with en-suite) for \$65 per person per night, and twin share for \$85 per room per night.

**The Parade Lodge**      173-175 Anzac Parade, Kensington 2033  
Phone: (61 2) 9662-2554  
Fax: (61 2) 9662-2554  
E-mail: [paradelodge@hotmail.com](mailto:paradelodge@hotmail.com)

Family run accommodation. Each room has own bathroom and kitchen facilities (sink, cupboards, small refrigerator, table and chairs, crockery, toaster, etc.). Shared cooking facilities in large kitchen area. Laundry facilities. Pay phone. Five minutes walk to the University. On bus route to the city. Room serviced every 2nd day; linen once/week; special long-term rates (4 weeks minimum). Single room is \$65 per person per night; twin share is \$80 per night. Stay seven nights pay for six!

**The Aegean**      40 Coogee Bay Road, Coogee 2034  
Phone: (61 2) 9314-5324  
Fax: (61 2) 9398-4055  
E-mail: [email@aegeancoogee.com.au](mailto:email@aegeancoogee.com.au)  
Website: [www.aegeancoogee.com.au](http://www.aegeancoogee.com.au)

Budget dormitory (4-6 people) style accommodation. Non-smoking dormitories. Accommodation rate is \$25 per person per night. Full kitchen facilities; TV room (Foxtel); storage facilities provided (\$10pw); laundry; heated pool and sauna. 10 minutes walk to UNSW. Prices can vary according to season.

**Sydney Beachside Budget Accommodation**      178 Coogee Bay Road, Coogee  
Phone: (61 2) 9315 8511  
Fax: (61 2) 9315 8974  
E-mail: [info@sydneybeachside.com.au](mailto:info@sydneybeachside.com.au)  
Website: [www.sydneybeachside.com.au](http://www.sydneybeachside.com.au)

Double (from \$55 per night), twin (from \$55 per night) and dormitory rooms (from \$22 per person) with TV, fan, refrigerator, video link in all rooms. Bathrooms, kitchen and laundry are shared. 200 metres to Coogee Beach and bus. 15 minutes walk to UNSW.

## Miscellaneous Information

### Public Transport

#### Bus

The main entrance of the University of New South Wales is on Anzac Parade. There are a number of buses that pass along Anzac Parade on a regular basis to and from the city; these include bus number **393, 394, 396, 397, 398, 399, L94, X94, X96, or X98**. Bus number **400** at Anzac Parade (or at Gate 11 in High Street) can reach Sydney Airport. For further details on public transport, please visit <http://www.131500.com.au> or call 131 500 (local call).

#### Taxi

Taxis can be hailed on Anzac Parade. In the event of leaving for Sydney Airport directly from the conference venue by taxi, please call 131 451 (Legion Cabs), 131 017 (Premier Cabs), 9699 0144 (RSL Cabs), or 9332 8888 (Taxis Combined) to book a taxi. Some of the pick-up points for taxis are the University's main entrance (Anzac Parade), Gate 8 (High Street), or Gate 6 (High Street, for guests at the Kensington Colleges).

#### Parking

There are a number of on-campus parking areas with timed-metered parking spaces in the University of New South Wales. To access the entrance of the main parking station, enter at Gate 13 (at Barker Street). Other close-by parking areas can be accessed through Gate 2 (at High Street).

### On-campus Services

#### Banking Facilities

ANZ Bank: located at the lower ground floor of the Quadrangle Building, next to UNSW Bookshop (E15)  
Commonwealth Bank: located behind the University Library (F22)

#### Food

A number of cafeterias throughout the campus of the university offer light meals during daytime hours. Restaurants are also located in the Randwick, Kensington and Kingsford areas, all within a short walking distance from the University.

#### Internet Facilities

Internet can be accessed on the second and third levels of the Library.

#### Photocopying Facilities

**Union Copy Centres (G6, D19):** Ground floor of the Blockhouse and at CLB Courtyard provides several self-service photocopy machines. Colour photocopying, transparency copying, and binding services are also available.

**UNSW Library (E22):** It is opposite the Scientia; and it provides self-service photocopy facilities on every level of the library, using the white Unicopy card. The card can be obtained from card dispensing machines near the photocopy facilities. For transparency, colour and other special requests, contact Unicopy on Level 2 of the Library. Coin-operated photocopying machines are available at Level 2 and Level 4.

#### Post Office

An on-campus post office is located at the back of the University Library (behind the Commonwealth Bank; F22). The closest off-campus post office is located in the Randwick Shopping Centre (Belmore Road), with similar working hours.

## *❧ Call for Papers ❧*

International call for papers for the  
**Eighth Biennial Conference**  
**Chinese Studies Association of Australia**  
**10 – 12 July 2003**  
**The University of New South Wales**

This will be a multidisciplinary conference, welcoming contributions by scholars from around Australia and the world on all topics regarding China – for instance, in all of the social sciences, history, law, literature, linguistics, art, and library science. Based on the attendance at previous conferences, it is expected that some 200 papers will be delivered during the three and a half days of the conference. Half a dozen or more panels will run simultaneously.

Proposal for papers and panels on all themes in China studies are invited. Please contact Dr. Barbara Hendrichske, CSAA Conference Secretary, Department of Chinese and Indonesian Studies, Faculty of Arts, Morven Brown Building, University of New South Wales, Sydney 2052, Australia. (Phone: 61-2-9385 2416; fax: 61-2-9385 1090; email: [b.hendrichske@unsw.edu.au](mailto:b.hendrichske@unsw.edu.au)).

The deadline for the submission of papers and panels proposals is 1 March 2003.

Details will be published on the conference website at:

**[www.anu.edu.au/asianstudies/chinakoreacen/csaa/index.html](http://www.anu.edu.au/asianstudies/chinakoreacen/csaa/index.html)**