

LIFE BEYOND THE LIBRARY

Cooking up a Storm!

3rd Year student Sam Kunin writes:

I've always loved bread. For years I've been plying my family with sourdough loaves, flatbreads, and bagels and so on. Though coming to Taiwan has given me a great opportunity to develop as a cook, it also presented a huge problem: I have no oven! Though little flatbreads have made a reasonable accompaniment to steamed fish and curries, nothing quite beats the chew and tear of a proper loaf of bread.

Fortunately, the perfect solution soon presented itself. Shortly after joining Taiwan's small but vibrant Jewish community, it became clear that they were in need of someone to make challah (a traditional Jewish plaited bread) and had an oven begging for someone to use it! Without a second thought, I volunteered and I haven't looked back since. Nearly a hundred loaves later, I couldn't be happier that I took the plunge.



Community masterclass making challah, organised by Sam

Though some challahs are prettier than others, each stand as part of an ancient tradition and reflect the time and energy spent needing and braiding. Even when I soon leave the island, I'm confident that the tradition will continue and that no-one will have to live without fresh bread!



A REVIEW OF C.15

By Elizabeth Lindsey

Dr Elias's *Chinese Art and Material Culture* module C15, taught in Lent term, provides a unique opportunity to understand China's 5,000 year history through the lens of its extraordinarily rich and varied artistic achievements. Delivered in engaging thematic and material-based lectures over nine weeks, the course covers an astonishing timespan following a roughly chronological structure: beginning with China's neolithic and Bronze age mortuary goods, and finishing with Cultural Revolution propaganda art and the modern Chinese art market. So, you will study a vast range of objects, media, and symbolic motifs to give you a penetrating insight into the religious and political beliefs, artistic accomplishments, and technological developments of Chinese civilisation. The subjects covered are very varied, providing a panoramic overview of China's history of art: China's Bronze Age; jade in Ancient China; tomb art of the Qin and Han Dynasties; the arts of the Tang Dynasty and the 'White Gold' of Chinese porcelain; calligraphy and early Qing art; the arts of the scholars' studio; and propaganda of modern China. The course concludes with contemporary receptions and trade of Chinese art.



Sanxingdui Mask with protruding eyes ca.1600 - 1046 BC



Dian bronze cowrie container depicting hunting scene ca 200BC

For me, one of the module's highlights was the opportunity to engage with Bronze Age Chinese societies, some of which are only accessible through the archaeological record. Prior to the later decades of the twentieth century, historians had to rely on Shang (1600-1046 BC) textual inscriptions to interpret the civilisations of Southwestern China because they were textually illiterate: that is to say, they did not write their own histories. The conventional narrative was a Shang one, with the Shang dynasty's capital Anyang in the Central Plains viewed as the nucleus of ancient China, from which civilisation emanated outwards with derivative regional 'barbarian' cultures on its periphery. In the 1980s, however, the excavation of extraordinary and technologically-advanced bronzes in Sanxingdui and Dian in the southwest of China revealed the existence of complex and powerful societies with rich artistic modes of representation and conceptions of the afterlife. They had evolved contemporaneously and separately from the Shang dynasty. Archaeology has thus driven a radical re-evaluation of the achieve-



Qin bronze chariot 247–220 BC

ments and position of these societies, challenging the previous notions of centre and periphery.

It is through archaeological finds that we can make deductions about such civilisations' cosmological beliefs. Through studying mortuary art and goods produced throughout the Qin, Han, and Tang dynasties, we see how the changing forms of funerary art articulate not only dynamic shifts in material culture, but also shifting conceptions of the relationship with the afterlife. Shang and Zhou tombs contained spectacular bronze ritual vessels which were embellished with mysterious taotie masks and used to conduct sacrificial rites, thereby appeasing their ancestors.

By the time of the Han, bronze vessels came to be replaced by clay effigies of everyday utensils, animals and humans made specifically for burial, *mingqi*. China's first emperor Qin Shi-Huangdi's astounding necropolis, famous for its vast subterranean terracotta army, also contained thousands of unprecedented bronze and pottery images of chariots, acrobats, horses, courtiers – representations of the single great universe under his dominion and which he intended to rule in the afterlife. These changes reflected a shift in the tomb's function to a microcosm of reality of life on earth, aiming to symbolise, idealise, and perpetuate this life in the underworld.

Another example of funerary art, less well known in the West, is Lady Dai's magnificent silk funerary banner (168 BCE), excavated from the Han dynasty Mawangdui tombs. It is one of the earliest Chi-

nese examples of a pictorial scene representing conceptions of heaven and the underworld. In the middle panel, Lady Dai stands ready to ascend to heaven, depicted above a *bi* disc with the swirling bodies of dragons linking heaven and earth. A mythical half human-half dragon deity is flanked by both a toad standing on a crescent moon, and a three-legged crow within a pink sun – together emblematic of a supernatural realm above the earth and expressing the richness of yin/yang duality in early Chinese thought.

A final highlight for me was studying imperial art, for the fascinating insights the works allowed us



Upper register of the funeral banner of Lady Dai 168BCE showing the heavenly realm

into some of the most influential figures that have shaped Chinese history; its emperors. Art produced under the imperial court's patronage was designed to reflect the emperor's position as the Son of Heaven and display the splendour of their dynasties. As such, artworks reflected the most advanced technologies and modes of production available at the time, whilst embodying individual emperors' aesthetic tastes.

The technologically complex arts produced under the reign of the Kangxi emperor of the High Qing, for example, reflect a naturally inquisitive and scientifically minded committed patron of the arts, who brought together his own Manchu heritage, China's longstanding cultural traditions, and

A REVIEW OF C.15

Continued...



Kangxi reign (1662-1722) falangci bowl

Western science and technology. The creatively daring and flamboyant works produced under the reign of Qianlong reflect the emperor's deep reverence for the past, combined with a relentless desire for technological innovation. Also holding the title of China's most prolific poet, Emperor Qianlong's desire to embed himself within the art he amassed is evidenced in the vast quantity of artworks on which he inscribed with his own (reportedly, very poor) poetry.

In addition to the lecture-based content, there are experiential aspects of the course which are not replicable anywhere else. In week 4, for example, we were invited to attend a private viewing of the exhibition *The Liberty of Doubt* in Kettle's Yard gallery, by the globally renowned artist Ai Weiwei. The intellectually and visually provocative exhibition gave us insight into differing notions of authenticity, and systems of ascribing value in Western and Chinese cultures, both celebrating the artistic accomplishments of China's craftsmen in antiquity and focusing on the political climate which constrains artistic expression in present day China. Dr Elias had arranged a Q and A session with Ai Weiwei himself following the exhibition viewing, and so we



Qianlong reign (1735-1796) vases



were afforded the perhaps once-in-a-lifetime opportunity to question his sources of inspiration and discuss the interpretation of his works.

In week 5, we travelled to London for a day trip to the British Museum to view the Percival David collection. Percival David was one of the greatest connoisseurs and collectors of Chinese art of the twentieth century, and his collection



The Davide Vases, ca. 1351

is a world-class array of imperial Chinese ceramics. Our understanding of Chinese imperial art and the development of Chinese porcelain technology prior to the trip allowed us to meaningfully appreciate evolving aesthetic tastes and the introduction of new technologies throughout different dynastic periods. Further, having studied art produced for the export market allowed us to trace China's interactions with different cultures over time – a fascinating and satisfying trip!

A handling session at the Fitzwilliam Museum in week 8 enabled us to examine millennia-old jade *cong* and *bi*, enigmatic objects buried in neolithic and bronze age tombs thought to represent heaven and earth. Being able to feel the textures of pieces and see the nuances in colours of a range of ceramics from different dynastic periods we had studied made for a very special and memorable experience. First-hand study provided us with a different and deeper understanding than can ever be gained from digital photography. Touch, colour, and texture can only properly be experienced this way.

Our visual presentation assignment in week 8

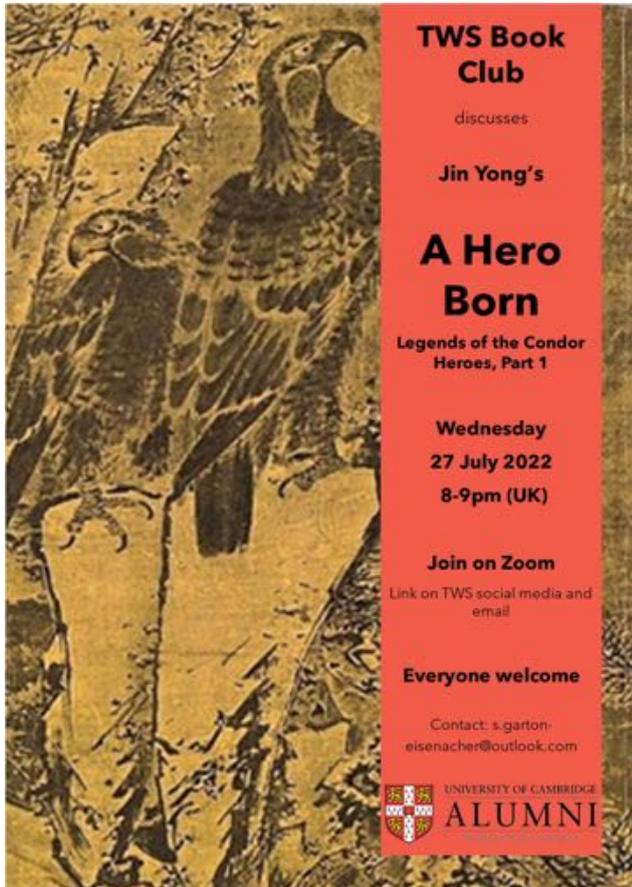
tasked us with presenting any two Chinese works of art—a fun and challenging opportunity to consolidate our understanding of the material we had studied throughout the course and refine our presentation skills. Finally, studying alongside students reading different academic subjects (Art History and Chinese studies) presented great opportunities for discussing the multiple perspectives from which Chinese art can be analysed.

C15 is an ambitious and exciting course: challenging, intellectually stimulating, and highly enjoyable. For me, it allowed me to draw on and consolidate knowledge from my whole four years at Cambridge, greatly deepened my understanding of Chinese history and society, and situated my studies within a vibrant, visual context – an opportunity that I'm infinitely glad I took in my final few months here! You will gain a rich and comprehensive understanding of China's history and a powerful toolset with which to analyse Chinese art in the future.



THOMAS WADE SOCIETY UPDATES

By Sarah Garton-Eisenacher (Class of '15)



The Thomas Wade Society has created an exciting new space for graduates and current students interested in discussing literature, films, podcasts, and plays from or on Greater China: the TWS China Book Club.

Deliberately broad in scope, the Book Club has featured the voices of a new generation of American-Chinese filmmakers, creative bestseller science-fiction, a 1950s play about the societal, economic, and political upheaval in early-twentieth-century Beijing, and a documentary on the loss of community and identity in post-Cold War China. TWS Book Club members decide jointly what they wish to discuss each meeting, and an attempt is made to choose material that is readily available at low cost

in both English and Chinese. Since its first meeting in March 2022, the Book Club has developed into an informal and stimulating get-together for people who enjoy (re-)discovering Chinese art and culture with like-minded peers.

In the next July meeting, the Book Club will discuss the *wuxia* novel *A Hero Born*, the first volume of *Legends of the Condor Heroes* (射雕英雄傳) by **Jin Yong**. It will be a particular joy to read a work by one of our own alumni; Jin Yong – or Louis Cha – was himself a PhD student at FAMES from 2005 to 2010.

During summer, the Book Club is hoping to meet in-person to go to a film screening, talk or a theatre performance, possibly combined with going out for a meal together. More information will be made available on TWS social media channels nearer the time. This event, like all TWS Book Club meetings, is open to every TWS member, current students, or friends of TWS.

If you are interested, please come along to one of our meetings. You can simply enter Zoom via the meeting link below (also sent out every month on TWS's Facebook, LinkedIn or WeChat channels), or send an email to Sarah. She will be thrilled to hear from you!

TWS Book Club 27th July, 8 to 9pm UK

Zoom Meeting ID: 893 9238 5319

Passcode: 788375

Please do add yourself to the Thomas Wade Society alumni network if you are involved with Chinese Studies at any level to stay up to date with all our events. You can get in touch by emailing thewadesociety@gmail.com.

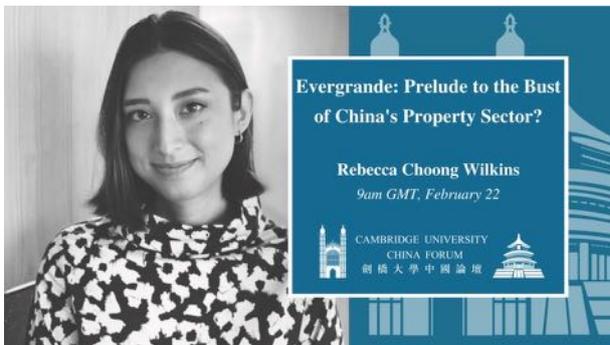


CAMBRIDGE UNIVERSITY CHINA FORUM

By CUCF Committee 2021-22

Cambridge University China Forum (CUCF) continued to host high calibre speakers in Lent and Easter 2022. In February, **Rebecca Choong Wilkins**, Lead Journalist of China Credit Markets at Bloomberg, talked at the forum about the origin, evolution, and implications of the crisis of China’s property sector, given the remarkable collapse of Evergrande.

In May, amid Beijing’s zealous pursuit of zero-COVID and an exodus of global investors, **Sofia Horta e Costa**, Chief China Markets Correspondent at Bloomberg, arrived at the forum. She gave an overview of the prospects of China’s financial markets, which was undermined by zero -COVID, crackdowns, and geopolitics.



In March, against the backdrop of Russia’s invasion of Ukraine, CUCF held a panel on the future of Taiwan in the new geopolitical order. **Alexander Huang** (Head of International Affairs, KMT), **Chen I-Hsin** (Legislative Yuan, KMT), **Christopher Hughes** (Professor of International Relations, LSE), and **Michael Reilly** (former UK Representative to Taiwan) provided their insights on this centrepiece of Indo-Pacific security.

With events coming in Michaelmas 2022, CUCF is committed to serving the Cambridge community. We are grateful to Faculty of Asian and Middle Eastern Studies for its support since our founding in 2020. We will soon start recruiting a new committee for the 2022-23 academic year. If you are a student keen to define the China discourse at Cambridge, or a member of University interested in what we do, follow us on [Facebook](#) and [our website](#).

The Future of Taiwan in the New Geopolitical Order: What’s Next ?



Alexander Huang
Director of International Affairs of the KMT



Chen I-Hsin
MP (Legislative Yuan), CEO, Institute for Taiwan-American Studies



Chris Hughes
Prof. of International Relations (LSE)



Michael Reilly
Former British Representative to Taiwan



Tuesday 08/03 at 11am GMT
(7pm in Taiwan)

GRADUATE STUDENT UPDATES



Spot the lapdog! “Gongyue tu” 宮樂圖 held in the National Palace Museum, Taipei

Final-year doctoral student **Kelsey Granger**, a recipient of the Chiang Ching-kuo Doctoral Fellowship 2021/22, has had an article on dogs in early China titled “Tomb-keeper to Tomb-occupant: The Changing Conceptualisation of Dogs in Early China” accepted for publication with the *Journal of the Royal Asiatic Society*. She will also be presenting at the Animal History Group’s summer conference (more information is available [here](#)) on lapdogs with a talk entitled “Marvel and Menace: The Lapdog as a Commentary on Exotica in Tang-Song China.”

Beyond finishing her thesis, she has been busy organising an online workshop with **Dr Renée Kruusche** (Friedrich Alexander University) on Chinese animal studies. *Transgressive Beasts: Animals Challenging Boundaries in Chinese History* will be held on Zoom on the 8th and 9th August 2022, with more information available in this issue.

Kelsey will be moving to Ludwig-Maximilian University, Munich for a two-year Humboldt Fellowship post-doc with **Prof. Armin Selbitschka** this October. She is looking forward to learning German and receiving training in archaeology as she continues to study consumer trends in Tang and Song China.



蔣經國國際學術交流基金會
Chiang Ching-kuo Foundation for International Scholarly Exchange



Prof. Galambos with his students Jing Feng, Junfu Wong, Phra, Kelsey Granger, Flavia Fang, and June Zhang

Final-year doctoral student **Jing Feng**, pictured above with her PhD cohort and supervisor **Prof. Imre Galambos**, is also finishing up her thesis. She has recently had three articles accepted for publication which will be available across the summer: 《敦煌的縫綴裝冊子與外來寫本文化》 in 《域外漢籍研究集刊》第 23 輯，北京：中華書局，2022; 《西方寫本研究對敦煌寫本研究的啟發——以實物寫本學比較寫本學為例》 in 《敦煌吐魯番研究》第 21 卷，上海：上海古籍出版社，2022; and ‘Review: *Dunhuang Manuscript Culture: End of the First Millennium*’, in 《敦煌吐魯番研究》第 21 卷，上海：上海古籍出版社，2022.

Recent graduate **Dr Jacqueline Zhenru Lin** (now Research Assistant Professor at the Chinese University of Hong Kong) has received a CASE Award for a story based off of both her thesis research and her recent article in the *Journal of Memory Studies*. For more information on “China’s Lost Heroes,” please see the website [here](#). Congratulations Jacqueline!

BINGBING SHI

MEET A GRADUATE STUDENT



Hi Bingbing, please tell us a little about your doctoral research project!

Hello Kelsey, thanks for interviewing me! I study modern Chinese literature. My current

topic is about literature-to-screen adaptations of the novels about the Second Sino-Japanese War.

Why did you decide to study this subject?

Both my BA and MA in Beijing were focused on Chinese literature. Then I decided to try something new. I love both literature and film, but when I was in China I did not have the opportunity to write articles about films. So, I tried to find a topic that would combine film and my previous training in analysing literature for my PhD. “Literature-to-film adaptations” came to my mind and I wrote a proposal around this. I feel so lucky that my supervisor also liked this topic!

Once I joined Cambridge, I discovered that lots of contemporary novels are not only adapted into films, but also into TV series, video games and graphic novels, so I expanded the topic to “literature-to-screen adaptations” to encompass this variety. I initially planned to write about adaptations of historical novels, but then realised that this topic was too broad. I took **Prof. Hans van de Ven’s** course ‘War and Modern China,’ and it inspired me to hone in on war literature specifically.

What’s the most interesting thing you’ve discovered so far in your research?

So far, I’ve found out lots of interesting things! When I delve into some contemporary novels, I find some fascinating turns-of-phrase, narrative structures, and themes. Every text has its own history, and literature crystallises a certain socio-political situation. Beyond

this, literature reveals the writer’s personal experiences, talents, fears, and hopes—sometimes even their tears and bloodshed. I also greatly enjoy the intertextuality and intermediality of contemporary Chinese literature. Many of the literary texts and films I am looking at now share close connections with older texts and other media.

You were a student here during the COVID pandemic, how has this impacted your research?

My research was greatly affected by the pandemic. I went to China in March 2020 when the UK started the first lockdown. I stayed in China for eighteen months and came back to Cambridge in September 2021. When I was in China, I felt a bit lost about my research and it was difficult to stay productive. This is the reason I feel like I need to catch up on my research so I can graduate on time!

And what is your favourite place in Cambridge?

My college, Trinity Hall—it is cozy and friendly while also being architecturally beautiful!

Did anything surprise you about Cambridge as a city?

I was surprised at how small Cambridge is when I first arrived here. I like this, because I can cycle every day and immerse myself in historical buildings.

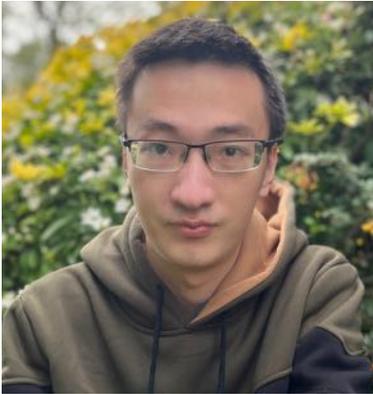
And finally, what do you like doing in your spare time?

In my spare time, I like swimming and sleeping!



WRITTEN IN BONE: JIAGUWEN

Interview with doctoral student Peichao Qin



Hi Peichao! How have you found studying in Cambridge so far?

I came to Cambridge in January this year. In these past six months, I have become quite accustomed to the pace of life and study here with help from **Prof. Roel Sterckx**. I find Cambridge's research

environment so dynamic: there are many lectures in the department and in college, as well as fellow students and research groups to share scholarly conversations with. As a PhD student, I also have the leeway to choose which of the activities to participate in, which is great for someone like me who has separate research projects going on which require a lot of time and energy!

What is your PhD research topic?

My PhD project centres on the Hopkins collection of Shang oracle bones stored in the University Library. This collection consists of 614 pieces of large-sized fragments from late Shang dynasty, most of which are inscribed ox shoulder-blades. I'm conducting thorough research on the collection's basic collation, historical origins, as well as artefact digitisation, fragment reassembly, topological examination, and historical studies. Basically, anything related to it which can help us gain a better understanding of the nature of the collection's history as well as the particular period of history it records.

You have also made a database for jiaguwen—please tell us more about this!

I'm currently constructing three digital databases simultaneously. This includes a font database which consists of 49,000 high-resolution glyph images, an equal-sized information database which is associated with the font, and a text database for oracle bone inscriptions using a self-designed OCR model. The latter two are still a work in progress. The main database I have been working on is the glyph database that's stored in the format of a computer font face (a regular ".ttf" file).

Oracle bone inscriptions are the earliest variant of the Chinese character system. There are around 4,500 character categories in total, including 40,000 to 50,000 visually different variants. Because these characters are not yet in Unicode planes, nor are there any usable fonts on the market, there is no easy way to input oracle characters in computer-based documents, let alone to digitise them. From early last year, I set out to solve this problem. The traditional font-making

process is incredibly tedious, involving a lot of component designing or brush drawing on extremely large canvases. This may be manageable in small numbers but when it comes to tens of thousands of characters, no amount of human resources are able to handle that! So instead I turned to programming techniques, especially that of computer vision, in the font-drawing and database-building processes. After a lot of trial and error, I developed a program which could turn a very crude pencil drawing into a high resolution image/font of 2K dimensions. I finished building a font of 50,000 characters in March this year. I'm still in the process of collation and labelling. With any luck, it should be published within the year. Hopefully, all of this will work toward to a unified Unicode plan for oracle bones.



(Samples from Oracle Bone Font Database)

What has most surprised you in working with jiaguwen?

What strikes me most about jiaguwen is its great interdisciplinary potential. Whenever people think of oracle bones, they first think of the inscriptions. From there, you bring in early Chinese paleography, phonology, and semantic studies. And for historical researchers, the various sacrificial practices, royal genealogies, early warfare, and astronomical phenomena recorded in the inscriptions are of great interest. Moreover, because the bones themselves are excavated artefacts from stacked cultural strata, it is inevitable that you must consider their archaeological and topological aspects too. Apart from the artefacts, the bones are also fossils. So again, you have methods from zoology, such as bone structure and DNA analysis, through which you can gain insight into ancient animal species' composition and geographical migration. Furthermore, due to the practice of drilling and burning on the back of the bones, there are all kinds of residues left such as dirt, pigment, and metallic elements which are subject to chemical and forensic analysis. And if you are someone who is really into digital humanities, you will find AI modelling of oracle bones to be an equally fascinating and terrifyingly large field.

All of these areas are interconnected in an intricate way, and many of them remain largely unexplored. So it's quite possible that you will find your own inspiration and approach when you are working on oracle bones. And for me, there is no better subject to try some new methods on!

HORROR STORIES

By Joe Beadle (3rd Year)



My recently concluded Year Abroad opened my eyes to Taiwan's incredibly diverse landscape of popular religion. Despite various pandemic restrictions, I was fortunate to have wonderful experiences, including participating in a rural pilgrimage for the goddess Mazu,

living for a short while with two Chan Buddhist monks in a secluded monastery on a mountain, attending exuberant temple festivals, and doing fieldwork at a temple construction site. Yet, as religion is so vibrantly interwoven into the fabric of everyday Taiwanese life, I felt curious to look for religion beyond the temples and to explore how and where religion is expressed and operated in ways that we might not expect.

This curiosity led to one of my main projects during my Year Abroad, which was publishing my first, full-length, peer-reviewed academic article, entitled "Of Horror Games and Temples: Religious Gamification in Contemporary Taiwan," as part of the *British Journal of Chinese Studies*' July 2022 Special Issue "Games and Gaming in China and the Sinophone World" (edited by our very own **Dr Heather Inwood**). How might constructions of religion within digital games shape the ways in which people make and 'do' religion beyond them, offline and on the ground? This question was at the heart of my study of the Taiwanese horror videogame *Devotion* 還願 (2019), in which gamers play the role of a man who joins an evil cult to save his possessed daughter. At the game's terrifying and bloody climax, players must mutilate the various body parts of their avatar as sacrifices to the cult's goddess. Later in the game, players are told that what they have just performed is a little-known folk religious ritual called *guanluoyin* 觀落陰 (descent into the netherworld).

What fascinated me was that, despite the blood and guts, *guanluoyin* subsequently went viral in Taiwanese gaming circles. Hungry for horror, celebrity and ordinary *Devotion* players alike headed to 'real-life' *guanluoyin* temples to 'play' the ritual for themselves, with the aim of entering the spirit realm, just like their avatar had in the game (but without the bodily mutilations). These 'gaming pilgrimages' produced a multiplicity of outcomes, ranging from explicitly secular entertainment to meaningful spiritual experiences. To trace this phenomenon, I conducted ethnographic fieldwork at one such temple in suburban Taipei, as well as interviews with

Joe with the master and ritualists of his field site, a small roadside temple in suburban Taipei

players, a local television celebrity, and the game developers. My article also analyses the game's design, temple advertisements, and local gaming chatrooms. I use this case study to probe the unexpected convergence of Taiwan's gaming and religious cultures, and to suggest the wider implications thereof for conceptualising religion's place in our rapidly gaming-mediated world.



Joe attending a *guanluoyin* séance during his fieldwork

Researching in Taiwan was a joy, and well worth the inevitable challenges in the process. I will never forget the warmth and generosity with which this temple welcomed me. Upon the enthusiastic invitation of the temple boss, I even joined a *guanluoyin* séance to enter the spirit realm for myself. I applied a red blindfold and narrated my netherworldly visions in real-time while the ritualists and other participants crowded around me. The experience was thrilling (albeit rather intense Chinese speaking practice!), and motivated me to pursue more projects on Taiwanese religion in the future.

Though significantly under-researched in our field, writing this article revealed to me the enormous cultural significance of gaming and how it can meaningfully inspire players' novel forms of engagement with the world(s) beyond their consoles. My paper aims to show how the intuitively disparate entities of religion and gaming technology are more intricately entangled than we might think. Beyond my publication itself, the memories of being in Taiwan and researching, writing, and editing it, and the people and experiences I encountered along the way, shall always remain close to my heart. **Joe's article will be available to read for free online in July 2022 [here](#).**



STAFF UPDATES

For **Dr Hajni Elias**, Lent Term was spent teaching C15 'Chinese Art and Material Culture' to 25 students from FAMES and the History of Art Department. In addition to weekly lectures and supervisions, we made a day trip to the British Museum in London to view Chinese artefacts, and also had a 'handling' session at the Fitzwilliam Museum where students were given the opportunity to examine Chinese porcelain from the Ming and Qing dynasties as well as some very special archaic jade ritual objects from the Shang period. A highlight of the course was an hour long private viewing followed by a Q & A with **Ai Weiwei** at his latest exhibition *Liberty of Doubt* at Kettle's Yard in Cambridge, which she helped catalogue and curate. The exhibition has attracted 39,187 visitors to date.



Fig. 1:
Earthenware figure
of an entertainer,
Eastern Han dynasty
(25 - 220 C.E.)

Historical Museum,
Beijing

Apart from teaching, Hajni has been working on her monograph that examines the memorial and funerary art of Southwest China in early imperial times. Her work, the first comprehensive volume to be published on the subject, aims to shed light on some of the distinct traits and practices borne out of the rich geographical, cultural, social, and economic tapestry of this border region. Her most recent work for this project entailed an examination of Sichuan's famous entertainers (Fig. 1), on which she gave a presentation at the Faculty Research Day, as well as some of the unusual scenes of sexual intimacy. Finally, as part of the Cambridge Humanities Initiative, together with **Professors Hans van de Ven** and **Chris Young**, Hajni was part of the panel interviewing Ai Weiwei about his new book *1000 Years*

of *Joys and Sorrows*. The event, held at the McCrum Lecture Theatre, Corpus Christi College, explored the artist's views on traditional Chinese art, inspirations for his own work, his passionate political beliefs, and the fascinating story of growing up with his father, the famous poet Ai Qing (Fig. 2).



Fig. 2:
Zodiac (Tiger)
2018
LEGO bricks
mounted on
aluminium

Ai Weiwei

We would also like to welcome **Dr Yan He**, the new Head of the Chinese Section at our own University Library. She joins us from George Washington University Libraries where she worked for almost six years. Prior to that, she worked at Ohio University and Free University Berlin. Yan received her PhD in History from Peking University, and three Masters in the field of History (Northeast Normal University), Geography (Indiana University), and Library and Information Science (University of Pittsburgh) respectively. Yan enjoys helping students and professors to find or acquire materials, so please feel free to contact her [here](#) whenever you need help. Yan likes running and biking but is not good at driving, so she has found Cambridge an ideal place to live!



STAFF UPDATES

After the recent publication of two articles (on journeys through the netherworld in hagiographic literature in Late Imperial China, and Deng Zhimo's "Saints Trilogy" in Religions, January 2022), **Dr No-ga Ganany** is now dedicating herself to her ongoing book project, which she hopes to complete next year while on sabbatical leave. Alongside working on her book, Dr Ganany is planning the program for next year's Yin-Cheng Lecture Series in Buddhist Studies, sponsored by the Tzu Chi Foundation. This summer, Dr Ganany will participate in two conferences, the first on Ming-Qing literature at the University of Naples in June, and the second on Chinese religions and local society (in honour of Timothy Brook) at UBC in August. She is also supporting and managing the funding for an upcoming postgraduate conference at FAMES titled "Journeys: Spiritual and Physical Experiences in East Asian Buddhism," organized by our students **Li Yizhuo** and **Wong Junfu**, which will take place on 13th and 14th June. Finally, Dr Ganany has recently joined the board of directors of the Society for Ming Studies.

Prof. Adam Chau gave three Zoom lectures recently, the first on "牲牲其"物": 重拾中國宗教生活中的器物' (A Multitude of Objects: Re-Materialising the Study of Chinese Religious Life) at Beijing Normal University on 16th December 2021 (partly to introduce the *Chinese Religious Culture in 100 Objects* book project); the second on 'The Absolute Host' in the Centre for China Studies at the Chinese University of Hong Kong on 27th January 2022; and the third on 'Homo Arborealus: The Intermeshing of Regimes of Tree-Mindedness' (based on a recently-published article) for the China Centre, Jesus College, on 17th March 2022. He then enjoyed the return of in-person academic conferences, giving a paper entitled 'When "Buddhists" Convert to "Buddhism": Conversion and Confessionalisation in Contemporary Chinese Communities' at the *Buddhist Identities in Twenty-First Century*

Asia conference in the Faculty of Divinity at Cambridge, and then a variation of the same paper in a workshop on *Conversion in Buddhist Contexts* on 17th June 2022 in the newly-inaugurated research-and-teaching mega-complex (Campus Condorcet) in the Aubervillier district of Paris, hosted by the Centre d'études interdisciplinaires sur le bouddhisme (CEIB).



Prof. Adam Chau presenting at the Buddhist Identities in Twenty-First Century Asia Conference

Dr Heather Inwood has spent much of her research sabbatical working on her book project on Chinese internet fiction. She presented a paper on digital space in Chinese internet fiction as part of an online conference for the University of Westminster's Contemporary China Centre on "Connecting Chinese Digital and Analogue Spaces," gave a paper about online Chinese fiction as world literature for **Vicky Young** and **Barack Kushner's** conference on "Decolonising East Asian Studies," and presented at our Faculty Research Day. Heather also participated in a book manuscript workshop at the University of Oxford and completed her chapter on spatial imagination in online Chinese science fiction for an edited volume. In addition, she gave a keynote talk for a conference on Chinese Pop Culture in Translation and Transmission co-organised by the University of Leicester and Shanghai International Studies University in July, in which she asked "Who Puts the 'Chinese' in 'Chinese Popular Culture?'"

WORKSHOP ANNOUNCEMENT

Transgressive Beasts, 8th and 9th August 2022



If there is one element that can be argued to unite all human civilisations throughout history, it is that humans have always relied on animals to survive. In China, as elsewhere, oxen were essential for ploughing, horses essential for transport, meat essential (to some extent) for nourishment. Animals, arguably, have shaped human histories, thinking, inventions, and societies just as much as humans have. So too do animals challenge boundaries in human history.

Transgressive Beasts: Animals Challenging Boundaries in Chinese History is an online workshop jointly organised by **Kelsey Granger** (University of Cambridge) and **Dr Renée Krusche** (Friedrich-Alexander-University). It will take place on the 8th and 9th of August 2022 from **2pm – 6pm UK Time** on Zoom, involving panellists from a range of institutions and specialties.

More information

Day 1

Animal Imagery and Interactions

2pm – 4pm

Panel 1: Animal Allegories and Imagery

4:10pm – 6pm

Panel 2: Defining Animals

Zoom registration link

Day 2

Managing and Caring for Animals

2pm – 4pm

Panel 3: Animal Husbandry and Administration

4:10pm – 6pm

Panel 4: Treating Animals

Panel 1

Animal Allegories and Imagery

Rebecca Doran (University of Miami)
Animals, Dreams, and Altered States in Medieval Narratives

Anne Schmiedl (Friedrich-Alexander-University Erlangen-Nuremberg)
From Hunted Prey to Symbols of Life: Historical and Mythological Rabbits in China and Japan

Raffaella Rettinger (Julius-Maximilians-University)
How To Earn Your Stripes: The Practice of Tattooing Animal Motifs on Human Skin and Its Social Implications in Ancient and Premodern China



Panel 4

Treating Animals

Renée Krusche (Friedrich-Alexander-University Erlangen-Nuremberg)
Livestock – Part of More Than One World: Veterinary Approaches to Livestock in Republican China

Forrest McSweeney (University of Illinois Urbana-Champaign)
Military Medicine and the Causational Feedback Loop between Animal and Human Institutional Medicine in Imperial China

Roundtable Future Trajectories for Chinese Animal Studies

Panel 2

Defining Animals

Kelsey Granger (University of Cambridge)
'Without a Dog to Bark at Night in Warning': Dogs in the Creation and Patrolling of Boundaries

Stuart Young (Bucknell University)
Silkworm-Human Relations in Middle Period Chinese Buddhism

Daniel Burton-Rose (Wake Forest University)
Crawling Across Representational Mediums and Taxonomic Classifications: Insect Subjects in 16th century Paintings, Manuscripts, and Printed Books

Panel 3

Animal Husbandry and Administration

Noa Grass (Independent Scholar)
The Frontier is Here: Horses and Horse Culture in the Early Ming Court

Shih-hsun Liu (National Palace Museum)
Food, Medicine and Law: Eating Donkeys in Chinese Society from Medieval China to the Qing Dynasty

Chunghao Kuo (Taipei Medical University)
The Voyages of Eels: The Characteristics, Breeding Evolution, and Consumption of Eels in Modern Taiwan

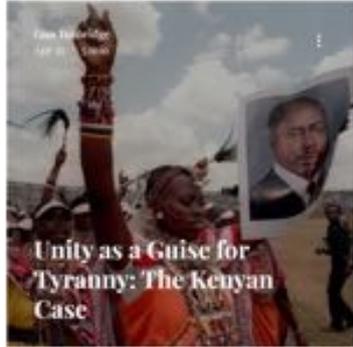
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Panoramic is a global magazine and society run by Cambridge students which has featured students from almost 30 different countries across five issues with the core aim of providing a space for young people across the world to discuss prominent topics from perspectives less highlighted in mainstream media.

Our committee applications for the coming year are now open, with openings for two editors, a

digital editor, an interview correspondent and a website technician. Role descriptors and in-depth application info can be found at: <https://forms.gle/5keCZEyvNJEQRyaj9> with a July 31st deadline. This is a great way to gain experience relevant to journalism, media, design or in a tech role, working with our core team of like-minded individuals, and we welcome applications from anyone with an interest in global politics and culture!

- Laura Dionysio-Li



panoramic

global issues, local voices



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the magazine

Panoramic is an international magazine and student society of the University of Cambridge. Each month we focus on a single global issue, publishing pieces that all address it, but from very different locations and perspectives.

the writer

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the reader

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THOMAS WADE SOCIETY

The Thomas Wade Society was founded in 2009 as the University of Cambridge Chinese Studies Alumni Society. Until 2016 the society was dormant, when the

Class of 2016 decided to rebuild the society into something new that could bring faculty members, alumni and friends of the faculty together.

If you would like to join the TWS network, please complete the sign-up form [here](#) and / or join the society's social media groups on [Facebook](#) and [LinkedIn](#). If you have any questions, would like to find out more or even help out, please do not hesitate to get in touch with the committee at thewadesociety@gmail.com

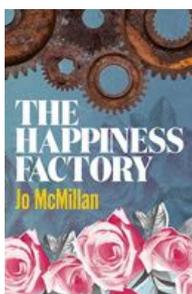


Founded by our current second-year students, the Cambridge University China Forum (CUCF) hosts a range of exciting events relating to China. To find out more, please join our Facebook page [@camchina](#), or go to our website www.camchina.org to join our mailing list.

Daniel Crouch Rare Books (4 Bury Street, St James's, London SW1Y 6AB) is a specialist dealer in antique atlases, maps, plans, sea charts and voyages dating from the fifteenth to the nineteenth centuries. Please scan the QR code to access our WeChat account where we post articles on our pieces in Chinese, or contact Miss Qi Sun qi@crouchrarebooks.com



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Dr Jo McMillan, who received her PhD from University of Leeds focusing on gender studies in China, has just published her novel *The Happiness Factory* which may be of interest to our readers. Find out more about the book [here!](#)

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