



China Archaeology Lecture Series, October 9, 2014- Chinese University of Hong Kong campus. From left to right: Prof. Celine Lai (CUMT, CUHK); Carrie Cox (CCSC); Prof. Zhang Chang Ping (Wuhan University); Prof. Jing Zhong Wei (Jilin University); Oi Ling Chiang (CCSC); Mr. Liu Hai Wang (HPICRA); Prof. Huo Wei (Sichuan University); Prof. Cheung Chin Hung (CUMT, CUHK); Mr. Chu Xiao Long (HPICRA); Prof. Zhao Jun Jie (Jilin University)

DEAR FRIENDS,

We hope this newsletter finds you well! A couple of important things have taken place since the last issue of newsletter, and we hope you'll enjoy reading about our updates here.

The China Archaeology Lecture Series was a great success- the presenters shared findings in their various areas of research and focus, opening the eyes of the attendees to the many wonderful archaeological works currently being undertaken in China. Equally as exciting are the directions that future archaeological research has the potential to explore. Each session of lecture series included a question and answer segment, where astute questions were asked by the audience members, and where the speakers themselves also had an opportunity to share comments and feedback with each other, as fellow archaeologists.

Chinese Cultural Studies Center is also excited to announce the publication of *Xiang Pu* and *Xin Zuang Xiang Pu* (in one volume)! The careful jiao dui (校對; textual criticism) work with Northwest Normal University (Lanzhou) has taken more than five years, and we would like to thank the many people who have had a hand in its publication: Shen Chang (Northwest Normal University) for his backbreaking jiao dui work, and Dr. Liu Jing Min (National Taiwan University of Arts), Mr. Wu Ge (Fudan University), Mr. Lin Xi, and Mr. Wu Qing for their feedback and support.

We would also like to welcome our three City University of Hong Kong students, Iris, Valerie and Charmaine, who will be here with us until April, working on their Professional and Creative Communication Project. They will be involved in the organizing of some of our events, so stay tuned! Until next time!

CHINESE CULTURAL EVENTS AROUND HONG KONG

Selected dates from 20 Nov- 5 Dec 2015

Cantonese Opera: Investigation to Redress a Wrong (re-run)

Different venue depending on date

粵劇《搜證雪冤》(重演)

Playright/Artistic Director: Sun Kim-long
Story: Wang Yingcai, who rescued Prince Gong, has been betrayed and his family has suffered. He seeks to redress the wrong done to him.

1 November 2015

Concert by Hong Kong YWCA Chinese Orchestra

Tsuen Wan Town Hall

香港女青中樂團「吹彈拉打」音樂會

Hong Kong YWCA Chinese Orchestra is an interest group established in 1962 under the Hong Kong YWCA, and is one of the oldest Chinese orchestras in Hong Kong. The orchestra regularly performs to the general public different styles of Chinese folk music.

29 November 2015

"Pipa Chun Qiu"- Concert by Hong Kong Music Lover Chinese Orchestra

Tsuen Wan Town Hall

「琵琶春秋」- 香港愛樂民樂團

Presented by Hong Kong Music Lover Chinese Orchestra and sponsored by the Leisure and Culture Services Department. Hong Kong Music Lover Chinese Orchestra was founded in 1979, and aims to promote and develop Chinese music.

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XIANG PU & XIN ZUAN XIANG PU

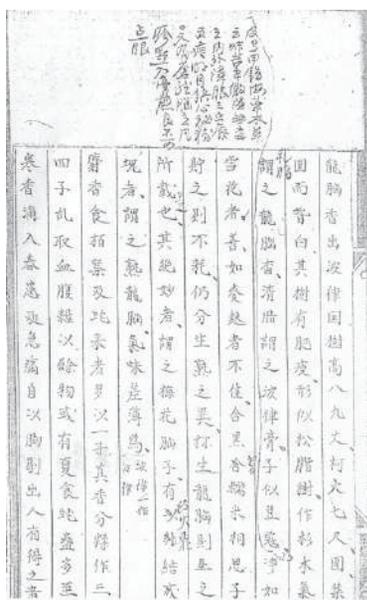
CCSC is pleased to announce that after more than 5 years in the making, the critical editions of *Xiang Pu* and *Xin Zuan Xiang Pu* are now published!



Xiang Pu (also known as *Hong Chu Xiang Pu*) and *Xin Zuan Xiang Pu* (also known as *Chen Shi Xiang Pu*) are two of the most intact extant compendiums on incense from the 12th and 13th century period, and were compiled at a time in China's history when incense use had developed into a mature cultural practice that was engrained in a wide range of activities. From religious ceremonies to ancestor veneration, from traditional medicine to time-keeping and even a sophisticated art form (*xiang dao*; 香道), the use of incense pervaded both private and public, elite and common, and religious, secular, political, and economic spaces.

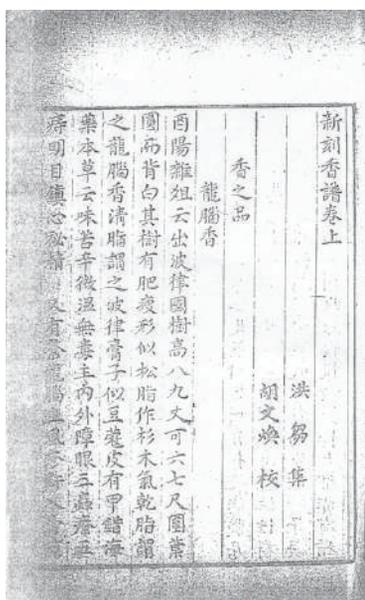
The two *xiang pu* cover historical and sometimes anecdotal information on incense use, incense descriptions and grades, prescriptions, and formulations. Beyond information on incense, the *xiang pu* has much to offer on traditional plant morphology and classification, and Chinese medicine (ailments and their prescribed cures). CCSC has collaborated with Northwest Normal University (Lanzhou) for the past 5 years to create a 點校本 (*dianjiaoben*; or a collated, critical edition) of the two texts.

Creating a critical edition of *Xiang Pu* and *Xin Zuan Xiang Pu* required working with and referring to all the different editions (both printed and hand-copied) of the texts from the Ming and Qing dynasty that are extant. Below are just three of the editions of *Xiang Pu* that were used in the textual criticism. The particular page shown below from all three editions shows the entry on Longnaoxiang (translated literally as Dragon Brain incense), or borneol:



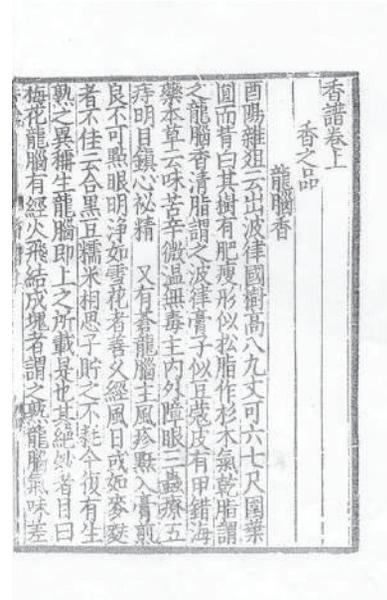
Edition of *Xiang Pu* held in the National Library of China, part of the compendium *Shuo Fu*. Hand-copied, Ming Dynasty.

中國國家圖書館藏 明藍口鈔百卷《說郛》本(二)



Edition of *Xiang Pu* from compendium by Hu Wen Huan printed in the Ming Dynasty during the 31st year of the reign of Wan Li

明萬曆三十一年胡文煥刻《格致叢書》本



Edition of *Xiang Pu* re-printed by Zong Hua Shu Ju, part of the compendium *Bai Chuan Xue Hai*, published in Southern Song Dynasty. Held at the National Library of China.

中國國家圖書館藏南宋刻《百川學海》本(二)

XIANG PU 香譜

ALSO KNOWN AS: Hong Shi Xiang Pu or Hong Chu Xiang Pu (meaning, “Handbook of Incense by [a member] of the Hong Family”)

DATE: Earliest known text focusing specifically on incense from the Northern Song Period (959-1126AD).

AUTHOR: Hong Chu (1066-1127). Close to maternal uncle Huang Ting Jian, a famed calligrapher and scholar and one of the Four Masters of the Song Dynasty. Was a member of Jiangxi’s poetry group, a group characterized by their use of allusions to somewhat obscure literary references. Such allusions to classic stories, sayings or anecdotes are found throughout Hong Chu’s Xiang Pu.

XIN ZUAN XIANG PU 新纂香譜

ALSO KNOWN AS: Chen Shi Xiang Pu or Chen Jing Xiang Pu (meaning, “Handbook of Incense by [a member] of the Chen Family”)

AUTHOR & DATE: Generally held to be compiled by Chen Jing 陳敬 between AD 1275 and 1322.

Chen Jing collated what earlier writers had written on the subject of incense and aromatics. Of the 11 sources listed by Chen Jing, 10 have been lost. The 1 source that is still available to us in its entirety is Hong Chu Xiang Pu.

Translated excerpt from Xiang Pu:

Longnaoxiang 龍腦香

(*Natural Borneol/Dryobalanops Aromatica Gaertn.f*)

As indicated in the book *Youyang Zazu* 酉陽雜俎¹, Longnaoxiang is produced from the country Bolu 波律國². Its tree can be as high as eight to nine zhangs 丈 with the circumference, six to seven chi 尺³. The leaves are round in shape with the back white in colour. The trees can be thin or thick. Longnaoxiang looks like rosin and smells like cedar. Dried resin [obtained from inside the roots] is called Longnaoxiang while the soft resin [obtained from secretion from the root] is called Bolugao 波律膏 (i.e., Bolu ointment). The fruits are like those of amomum fruits and have dried and scaly skin. As recorded in the book *Haiyao Bencao* 海藥本草⁴, Longnaoxiang is bitter and pungent in taste, slightly warm in nature⁵, and non-toxic. It is mainly for the healing of eye diseases, sanzhong disease 三蟲病⁶, and wuzhi 五痔⁷. It also helps to improve vision 明目, relieve palpitation 鎮心 and arrest emission 秘精.

The entry on longnaoxiang continues to describe how to determine the quality of longnaoxiang and its storage and usage methods.

¹ Generally translated as *Miscellaneous Morsels from Youyang*, was written by Duan Chengshi of the Tang Dynasty (618AD-907AD). Youyang refers to Mount Xiao You, which according to legend, had a thousand volumes of books stored in the caves at the foot of the mountain. *Youyang Zazu* is a unique text- a miscellany with legends and anecdotes with a broad coverage on tales of marvels and wonders, many of which are considered rare, and exaggerated.

² Bolu is an ancient country, believed to be today’s Barus situated on the western bank of Sumatra Island, Indonesia.

³ Zhang and chi are traditional Chinese units of length. One zhang equals to 10 chi. One zhang is about 3.58 meters on the metric system today.

⁴ *Haiyao Bencao*, a pharmacopoeia which recorded herbal medicines obtained abroad. Written by Lixun in the late Tang Dynasty. Lixun was of Persian bloodline, and his family business was in the trading of aromatic medicines shipped from abroad.

⁵ Chinese medicine were traditionally defined into five kinds of tastes: acrid/pungent, sweet, bitter, sour and salty. Medicine of different tastes have different effects. Those that are bitter have the effects of purging and drying; those that are pungent have the effect of dispersing and moving. In addition, there are “4 properties/natures” of Chinese medicine: cold, hot, warm and cool. Medicines of a cool property are used for heat-natured diseases while those of a warm or hot property are used for cold-natured illnesses.

⁶ Sanzhong disease: in traditional Chinese medicine, a collective term of disease caused by three kinds of internal parasites- ascariasis, teniasis and oxyuriasis.

⁷ Wuzhi: in traditional Chinese medicine, a collective term for five kinds of hemorrhoids.

RETURNING TO THE SOURCES: Reconstructing the earliest known versions of guqin

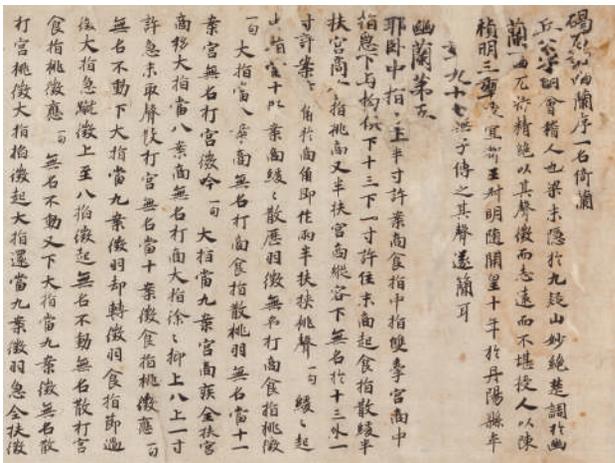
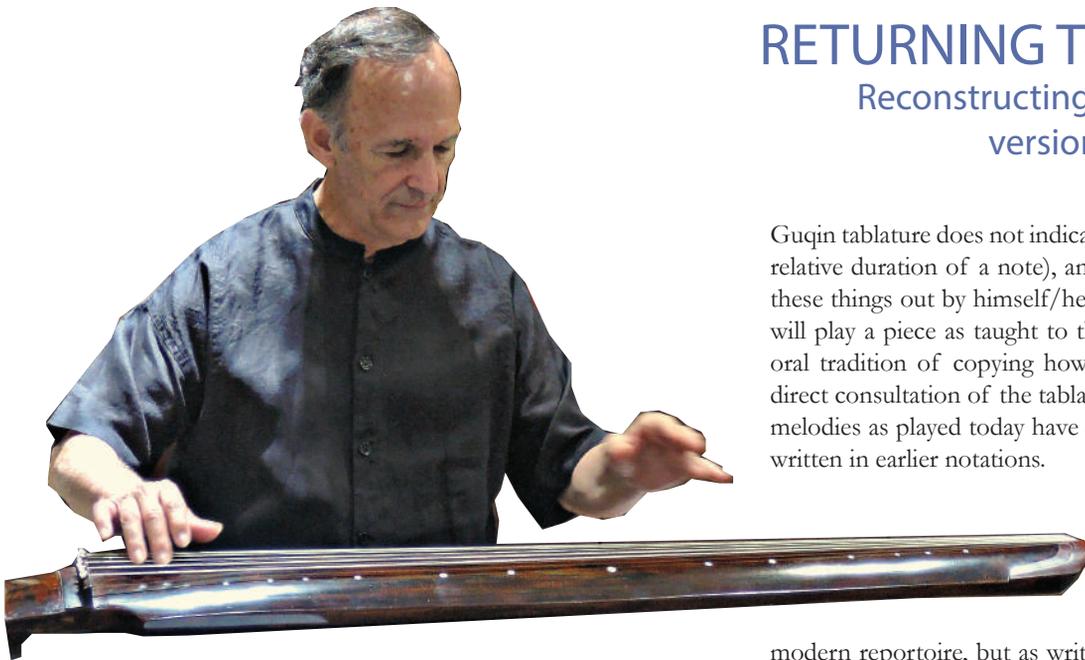
Guqin tablature does not indicate tempo, rhythm, nor note value (the relative duration of a note), and thus it is left to the player to work these things out by himself/herself, or more often, the guqin player will play a piece as taught to them by their teacher or master. This oral tradition of copying how the master plays, usually in lieu of direct consultation of the tablature, is one of the reasons why guqin melodies as played today have evolved to differ from the way it was written in earlier notations.

In his presentation on 6 August 2015, guqin practitioner John Thompson “returned to the sources” by performing songs that are part of the standard

modern repertoire, but as written in the earliest known sources of these songs. John played the music as directly from handbooks from the 15th to the 17th century. The act of transcribing old tablature into a playable form is called *dapu* (打譜), and John has been transcribing and reconstructing old melodies for close to 40 years, since 1976. His focus has been on the reconstructing and performing of guqin music published during the Ming Dynasty (1368-1644), and he has recorded more than 200 melodies he has reconstructed.

The guqin is a quiet instrument, and the CCSC venue provided an intimate setting wherein those in attendance were able to enjoy the music in its natural state, without artificial amplification. We thank John for sharing with us his dedicated work to guqin tablature, and his wonderful playing!

Visit John Thompson's website, www.silkqin.com, for more information on guqin tablature and his reconstruction work.



Scroll of score for *Jieshidiao Youlan* (碣石調幽蘭; “Elegant Orchid” or “Solitary Orchid”). This tablature is in longhand, or “wenzi pu” (translated as “written character notation”) which gives details on playing using ordinary Chinese characters. The manuscript is dated to the early Tang dynasty during the 7th century, and is now housed in the Tokyo National Museum, and is considered a National Treasure.



Page from *Shen Qi Mi Pu* (“The Mysterious and Marvellous Tablature”; 1425CE) showing shorthand tablature. Shorthand notation was created in the Tang dynasty, and combined important elements such as string number, and plucking technique into one character notation. Example of a shorthand notation character shown below:

苙 = 散 : Open string (i.e. do not use left hand)
苙 = 挑七弦 : pick 7th string (七=7) outward with right hand 2nd finger



Did you miss out on the presentation?

A video of John Thompson's guqin presentation and other lectures are available to watch on our YouTube channel!



中國考古講座系列 CHINA ARCHAEOLOGY LECTURE SERIES

We were privileged to hear wonderful presentations given by all the presenters at The China Archaeology Lecture Series, over the weekend of October 9-10, at the Chinese University of Hong Kong. Attendees had their eyes opened to the incredible and dedicated research and archaeological work currently being done in China.

We want to once again, thank the scholars who came here from various parts of China to share their research with us, and thank those who came!



Professor Zhang Chang Ping, Wuhan University. "New discoveries of the Panlongcheng Site and its reflection on the current direction of Chinese field archaeology"



Mr. Chu Xiao Long, Henan Provincial Institute of Cultural Relics and Archaeology "Yue (battle-ax) of the Neolithic Period"



Mr. Liu Hai Wang, Henan Provincial Institute of Cultural Relics and Archaeology. "Archaeological discoveries of agricultural life in the Han dynasty"



Professor Huo Wei, Sichuan University. "The connection between archaeology and our lives today"



Professor Zhao Jun Jie, Jilin University. "The assimilation of Goguryeo culture in the societies of northwest region of the Korean peninsula from the 4th to 7th century based on study of burial evolution"



Professor Jing Zhong Wei, Jilin University. "Northern Chinese bronzes: important links between the ancient culture of the Central Plain and the Eurasian Steppe"