

# IMAGE

ROMBOUTS-SHILIN GRADUATE CONFERENCE

2 & 3 SEPTEMBER 2015 • LEIDEN UNIVERSITY



士林

M. DE VRIESHOFF 3 ROOM 104 (VERBARIUM ROOM)  
WWW.SHILIN.NL/CONFERENCE  
REGISTRATION: ROMBOUTSCONFERENCE@SHILIN.NL



The organisers of the Shilin-Rombouts Graduate Conference would like to thank the Romboutsfonds, Leiden University's Chinese Studies Department, and Leiden University's Asian Modernities and Traditions for making this conference possible.

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# PRACTICAL MATTERS

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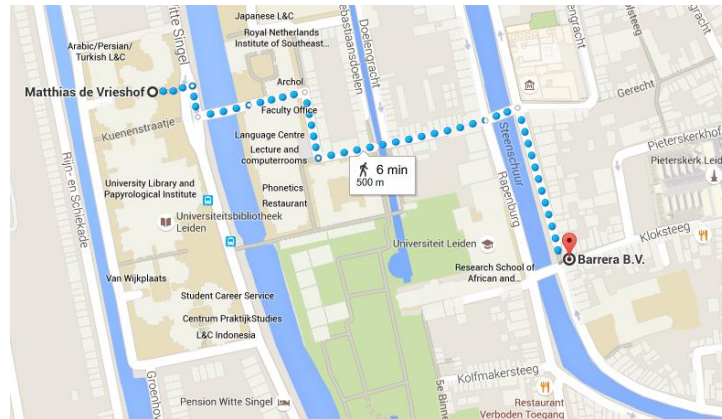
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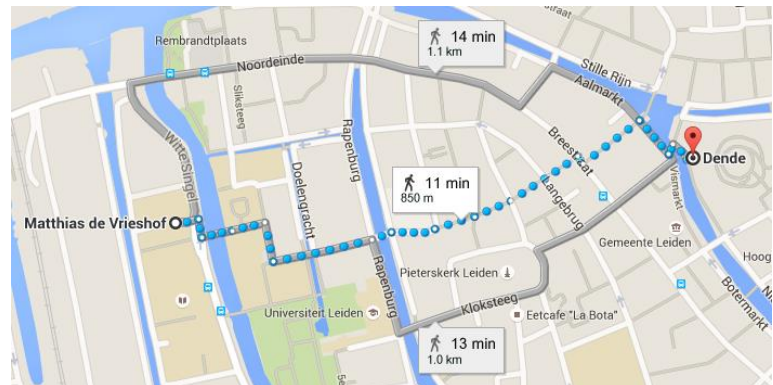
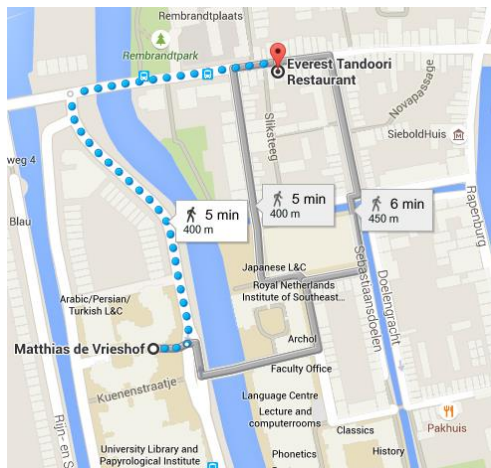
Victor Molenaar

## CONFERENCE DRINKS AND DINNER

On 3 September we are organising drinks, following the closing of the conference proceedings. We warmly invite you to join us at Barrera (Rapenburg 56).



Our conference dinner on 2 September will take place at the restaurant Everest Tandoori (Noordeinde 15), and on 3 September at the restaurant Dende. Both restaurants are only a short walk from the conference venue.



# PROGRAMME

**Leiden University**  
**Rombouts-Shilin Graduate Conference**  
**“Image”**  
2-3 September 2015  
M. de Vrieshof 3- Room 104 (Verbarium Room)

## Day One

- 8.30 – 9.00**      **Registration**
- 9.00 – 9.30**      **Opening Conference**  
*Hanna Li (Shilin), Gina van Ling (Shilin), Hilde De Weerd (Leiden University)*
- 9.30 – 10.15**    **Keynote Speech (and Q&A)**  
*Florian Schneider (Leiden University)*
- 10.15 – 10.45**    **Break**
- 10.45 – 12.45**   **Panel I: Histories on Display**  
*Keynote speech: Barend ter Haar (University of Oxford)*  
*Speakers:*  
*Gabe Geert van Beijeren Bergen en Henegouwen (Leiden University)*  
*Gina van Ling (Leiden University)*  
*Barend Noordam (Leiden University)*  
*Fresco Sam-sin (Leiden University)*  
*Levi Voorsmit (Leiden University)*  
*Discussants:*  
*Hilde De Weerd (Leiden University)*  
*Moderator:*  
*Annika Pissin (Lund University)*
- 12.45– 13.45**    **Lunch**
- 13.45 – 15.30**   **Panel II: Image and Identity**  
*Keynote speech: Annika Pissin (Lund University)*  
*Speakers:*  
*Polina Lukicheva (University of Zurich)*

*Hanna Li (Leiden University)*

*Bogdan Stămoran (Leiden University)*

*Maddalena Poli (Ca' Foscari University of Venice)*

*Discussants: A.S. Keijser (Leiden University), Annika Pissin (Lund University)*

*Moderator: Hilde de Weerd*

- 15.30 – 16.00 Break**  
**16.00 – 16.30 End of the day discussion**  
**18.00 Conference dinner (invitees only)**

## Day Two

- 12.00 – 12.30 Registration**  
**12.30 – 14.30 Panel III: Sound and Image**  
*Keynote speech: Frank Kouwenhoven (CHIME/Leiden University)*  
*Speakers:*  
*Eleanor Lipsey (SOAS, U.K.)*  
*Ma Nan (SOAS, U.K.)*  
*Avital Rom (University of Cambridge, U.K.)*  
*Suzanne Burdorf (Leiden University)*  
*Joshua Chan (Leiden University)*  
*Discussants: Barend ter Haar (University of Oxford)*  
*Moderator: S.R. Landsberger (Leiden University)*  
**14.30 – 15.00 Break**  
**Rombouts Young Scholar Prize Presentation**  
**15.00 – 15.30** *A.S. Keijser (Leiden University)*  
**15.30 – 16.00 Closing Remarks and Open Floor**  
*R.P.E. Sybesma (Leiden University)*  
**16:00 – 17:45 Drinks at Barrera**  
**18.00 Conference dinner (invitees only)**

# ABSTRACTS

## PANEL I: HISTORIES ON DISPLAY

### KEYNOTE: THE RELIGIOUS BACKGROUND OF THE BOXERS (*YIHEQUAN* 義和拳) EVENT (1900) – BAREND TER HAAR (UNIVERSITY OF OXFORD)

In 1900 an important violent event took place in northern China that has been quite difficult to label analytically. It was primarily directed against Western missionaries and Christians, and sort of in support of the Qing dynasty. The Qing government in its turn did not know how to respond. Could this be the force that would drive the Westerners out? When Boxer groups moved towards the capital Beijing, the government response was divided between resistance and welcoming. Eventually they laid siege to the foreign Legation Quarters, then located next to the Forbidden City. The Imperial Court fled and Beijing was in chaos. It is clear that the Boxer event was not a rebellion and research by Joseph Esherick, Paul Cohen and others has shown that the Boxers who moved to Beijing were not even the initial groups in Shandong. But what were the ideas that motivated them in the first place? The usual answer is anti-imperialism and anti-Christian beliefs (the Communist explanation), as well as a general background of famine and epidemics. In the 1950s an oral history project was carried out among survivors in Shandong, but the questions remained within the then current anti-imperialist worldview and little was asked about their religious and general cultural background. Recently, I have been reading the few pieces of information that were produced by the Boxers themselves, because they make frequent mention to Emperor Guan (Guandi 關帝)—the subject of my next monograph. This information suggests that the Boxers fit within late Qing religious developments of the cult. In my presentation I will discuss these developments, with special attention to methodology and sources. (barend.terhaar@orinst.ox.ac.uk)

### WINDOWS ON TANG CHINA: TWO UNOFFICIAL NINTH CENTURY HISTORY WORKS – GABE GEERT VAN BEIJEREN BERGEN EN HENEGOUWEN (LEIDEN UNIVERSITY)

Throughout Chinese history, literati met with one another at gatherings to drink, laugh, tell stories, and spread gossip. Some of these literati collected these stories and gossip into well-known collections, such as the *Shishuo xinyu* 世說新語 (*A New Account of the Tales of the World*). Other works are less well known, let alone studied. In this paper, I will examine two of these lesser-known works: the *Tang guoshi bu* 唐國史補 (*Supplement to the History of the Tang*); and the *Yinbualu* 因話錄 (*Records of Hearsay*).

In general, scholars in the West and in China do not discuss these works in their entirety, but tend to focus mostly on separate textual passages from these works. Most scholars in the West mainly refer to these works as being ‘anecdote collections’, and tend to separate textual passages as ‘anecdotes’. Without any



justification for or definition of the term ‘anecdote collection’, they generally seem to agree that this is all these works are, but when I started reading these works, it struck me that this is undoubtedly not the case.

In this paper, I will show that they belong in a separate category from the other anecdote collections, which I suggest should be called ‘private histories’. I will further study these private histories not simply by analysing separate textual passages out of context, as has been the custom in the past, but by discussing these passages within the structures of these works. What this thesis hopes to achieve is to demonstrate a new way of looking at private works by examining such works in their entirety, analysing their structure, correctly categorizing them, and trying to hear what they have to tell us. (g\_van\_beijeren@hotmail.com)

### **NATIONALISM WITH SHENZHEN CHARACTERISTICS: A CASE STUDY OF SHENZHEN MUSEUM – GINA I. VAN LING (LEIDEN UNIVERSITY)**

The Chinese city of Shenzhen in Guangdong province is often seen as the success story of China’s reform policies that were initiated by Hua Guofeng in the late 1970s, and popularised by Deng Xiaoping in the 1980s. Shenzhen – China’s first Special Economic Zone (SEZ) – is also representative of the ideal of a new, modernised, and economically strong China. The communist ideals of the Maoist era have long been pushed aside to make way for newer ideologies such as ‘Socialism with Chinese Characteristics’, or more recently, Xi Jinping’s ‘Chinese Dream’. These shifts in ideology have had a significant influence on the identity that the Chinese state wishes to convey to its citizens and beyond. My paper examines how national and regional identities and their subsequent narratives interact or conflict in the permanent exhibition of Shenzhen museum. Furthermore, I will look at how similar exhibition practices (Shenzhen Museum and the National Museum of China) are used to convey a different message.

Shenzhen Museum plays an important part in communicating the city’s identity and its position in China as a model city both to the local population and beyond. Shenzhen illustrates that the way we perceive nationalism has to change in an ever-globalising world, where large cities within a nation can play as large a role in defining the nation as the country at large. (ginavanling@gmail.com)

### **BREAKING OUT OF MARGINALISATION: THE MILITARY OFFICER AS A SAGE – BAREND NOORDAM (LEIDEN UNIVERSITY):**

The hereditary military officer corps of the Ming dynasty went through a precipitous decline in social and cultural prestige during the fifteenth century, when the initial aggressive military policies of the first few emperors were replaced by phase of consolidation and static defence at the various imperial frontiers. At the same time the civil bureaucrats, selected on the basis of mastery of Cheng-Zhu Neo-Confucian orthodoxy, eclipsed the military in prestige and political power. During the military crisis of the mid-sixteenth century,

martial activities became in vogue with parts of the civil bureaucracy and the non-commissioned literati ranks from which it was drawn and against this backdrop Qi Jiguang (1528-1588), a scion of a hereditary military official family, built a flourishing career. Modern scholars have traditionally focused on the military innovations this general introduced, but have paid scant attention to his self-perception and identity as a military officer in an era of civil bureaucratic dominance. Following and expanding upon recent research detecting a socio-cultural *Annäherung* between some civil and military officials, I will argue that the foundation of Qi's success should be sought in his participation in the ideological ferment unleashed by Wang Yangming's redefinition of Neo-Confucianism. The Yangming movement and philosophy broke down the hitherto forbidding barriers enclosing Neo-Confucian identity and acceptable behaviour, allowing for the legitimate fusion of literati identity with martial endeavours. Furthermore, a renewed esteem for friendship facilitated Qi Jiguang's building of lasting friendships with literati within and without the bureaucracy.

(multibass@gmail.com)

#### **CASTING AISIN IDENTITY IN COINS (1616-1636) – FRESCO SAM-SIN (LEIDEN UNIVERSITY)**

Making state cash is a big statement of identity. Coins were, more than state archives and chronicles, part of people's daily life. This paper explores the case of Manchu and Chinese Aisin State coinage. Their form, text, font, size, alloy; every single aspect of the coins provide insights into the state and society of Manchus in the making. Although coins are always primary historical evidence, they are even more so in our case. Aisin State sources are scarce, and therefore contemporary cash becomes a precious part of our understanding. Besides, Aisin State writing was never part of the contemporary 'main sequence' of history that emerges "from a variety of sources, and over time acquiring sufficient mass to generate the heat and light necessary to dominate all other views."\* Aisin State coinage has been studied by numismatists and collectors. Everything got stuck in a broken record; one that was put on by historians since the Qing dynasty, with a strong proto-conquest, China-centred taste. This paper will re-evaluate Aisin coinage by adding to the discussion a more Manjuristic, Inner Asian perspective. Should this coin give us new perspectives on our understanding of history, then what conclusions are we to draw from this? (fresco.samsin@gmail.com)

\* Pamela Kyle Crossley in "The Historical Writing of Qing Imperial Expansion". In *The Oxford History of Historical Writing* edited by José Rabasa, Masayuki Sato, Edoardo Tortarolo and Daniel Woolf, p. 43. Oxford: Oxford UP, 2011.

## **FRIENDSHIP, MEMORY, AND LANDSCAPE IN LATE YUAN/EARLY MING CHINA: THE FRIENDS OF THE NORTH CITY WALL – LEVI VOORSMIT (LEIDEN UNIVERSITY)**

During the later years of the Yuan dynasty a group of friends was formed in a quarter just outside the north walls of Suzhou. Later generations have labelled these friends the ‘Ten Friends of the North City Wall’ (Beiguo Shi You 北郭十友). Between five of them the bond was especially intimate and enduring. They were Gao Qi 高啟 (1336-1374), Xu Ben 徐賁 (1335-1393), Yang Ji 楊基 (1332-?), Zhang Yu 張羽 (1333-1385), and Wang Xing 王行. Rather than pursuing a career in the civil service system, these five young literati poets and painters preferred to gather at their estates or mountain retreats, where they entertained themselves and other friends with wine, song, and poetry.

The poetry and paintings of these five individuals contain many traces of their friendship. This paper examines the language and meaning of these traces. I argue that two themes were particularly significant to this group of friends: memory and landscape. Through these themes they were able to create a shared identity in time and space. Although, most of these friends were not leading figures on the historical and political stage of the Yuan-Ming transition, their friendships show that they were well connected and actively involved in what happened around them. (levivoorsmit@hotmail.com)

## **PANEL II: IMAGE AND IDENTITY**

### **SOME ISSUES ON VISUAL PERCEPTION IN THE AESTHETIC DISCOURSE OF LATE-MING (1570- 1644) AND EARLY QING (1644-1911) CHINA – POLINA LUKICHEVA (UNIVERSITY OF ZURICH)**

The paper concerns spatial concepts and techniques for construction pictoriality in Chinese landscape painting in the late Ming and early Qing Dynasties. I base my study on the theorizing of visual experience by the prominent late-Ming and early-Qing literati-painters. As their texts show, the understanding of spatial order and complex compositional patterns in landscapes draw upon a wider circle of cognitive and epistemological issues in Chinese philosophy. Accordingly, the paper seeks to explore the epistemological foundations of pictorial practice and the aesthetic discourse, in particular to investigate views of the literati on the limits of sensory perception, and sensory perception’s relevance to the processes of cognition and construction of visual and spatial images.

By further drawing on the literary theories of the period under scrutiny, the paper will try to develop a comparative perspective on the different ways of production of meaning: that is through text and through visual image. (polina.lukicheva@aoi.uzh.ch)

**EXPLORING THE IMAGE OF ‘COURT JESTER’ IN PRE-MODERN CHINESE LITERATURE – HANNA LI**  
(LEIDEN UNIVERSITY)

Whether called ‘jesters’, ‘humourists’ or ‘fools’, these humorous figures that admonish and advise their rulers and society through jesting can be found in many cultures and in different periods, including pre-modern China. However, these humorous figures in pre-modern Chinese literature have largely been neglected, even within the relatively new and small field of Chinese humour. To cover this lacuna, in this paper I will examine the ‘humourists’ in “Biographies of Humourists” (*Huaji liezhuan* 滑稽列傳) in the *Records of the Grand Historian* (*Shiji* 史記), “The biography of Mei Gao” 枚皋 and the “The Biography of Dongfang Shuo” 東方朔 in *Book of Han* (*Hanshu* 漢書), and the *Miscellaneous Tales of Master Mugwort* (*Aizi Zashuo* 艾子雜說).

Most of these ‘jesters’ have commonly been misinterpreted by modern China scholars, who view them as a group of simple entertainers of low social status, comparable to their western counterparts. I argue, however that this notion is too simplistic and should be more nuanced, as these ‘jesters’ include all sorts of people from different social strata and exhibit different behaviour. The aim of this paper is thus very basic and two-fold: to gain a better understanding of the ‘jester’ in pre-modern Chinese literature by comparison and to exhibit its various roles. (li.hanna@gmail.com)

**MAKING OF URBAN CHINA – BOGDAN STAMORAN** (LEIDEN UNIVERSITY)

The spatial texture of post-Mao urban China has changed at remarkable and unprecedented speed. The changes have occurred predominantly via a top-down investment in high speed and high volume infrastructure, a massive urbanisation drive and the development of export oriented manufacturing along the east coast. As these phenomena sped up and spread geographically, they have presented similar trends and a coherent style.

The import of architectural styles and development of business districts is only one of the common traits from the series of city building “with Chinese characteristics.” While certain trends are characteristic and unique to reform-era China, the emerging urban landscape of capitalist China fits within a global technological and societal narrative of development. (stamoran@gmail.com)

**AN IDEA OF SELF IN THE ZHUANGZI – MADDALENA POLI** (CA’ FOSCARI UNIVERSITY OF VENICE)

This article argues against the image which portrays Chinese culture as lacking any concept of a body/mind dualism, either as a consequence of the claim that early Chinese tradition conceived man in an holistic fashion or as a repercussion of the importance that society holds in Confucian thought. In the first part, it makes the case against positions which hold this absence by examining attentively the bases of such claims. In the second, with specific reference to the Zhuangzi 莊子 as case study, it turns to an analysis of the notion of

‘Self’ as expressed by *ji* 己, which suggest that early China did embrace a quite vigorous form of body–mind dualism, with extensive reflections upon the subject. The image which emerges from the Zhuangzi is quite different from the one which usually portrays Chinese people as incapable to consider any dualism regarding human nature. This article concludes by suggesting a reconsideration of the “neo-Orientalist” methodology which wants European concepts, carefully selected according to the aim of the research, to be the benchmark for any comprehension of Chinese culture. (maddalena.plomdl@gmail.com)

## **Panel III: Sound and Image**

### **TRADITIONAL CHINESE MUSIC IN SINGAPORE: SUSTAINABILITY AND IDENTITY – ELEANOR LIPSEY (SOAS, LONDON)**

One of the questions listed under this topic in the Call for Proposals is, “What is the value of musical activity, or merely the suggestion of it, for people’s status and identity?” I would like to flip this question on its head to ask, “What is the value of identity for musical activity?”. I would use traditional Chinese music—as practiced in Singapore—as a case study, to illustrate how musicians’ sense of identity and desired identity may influence the degree to which they are motivated to preserve or to sustain traditional music practices. For example, some practitioners of traditional music endeavour to keep their music as close as possible to that handed down from teacher to student over the generations; others find inspiration only from mixing traditional sounds with those from other cultures and time periods. My paper would explore possible connections between the identities that musicians aspire to and the musical choices they make, in part based on interviews I conducted with Singaporean musicians playing various genres of traditional Chinese music. My paper would include some practical implications of this connection between identity and music for the sustainability of traditional music, suggesting that sustainability efforts are most likely to be successful if they endeavour to flow along with the natural capacity of music to tap into the identities that musicians aspire to. (604815@soas.ac.uk)

### **THE ‘IMAGE’ OF CHINESE MUSIC INDUSTRY WITHIN THE DIGITAL ENVIRONMENT – NAN MA (SOAS, LONDON)**

In the digital era, the rapid development of the Internet and digital music has self-evident impact upon traditional music industry. Like the global overall trend, traditional way of music sales is also greatly impacted in China. Despite the huge market of music consumption in China, its exclusive policy and cultural background force music companies and musicians to face a more complex circumstance in the digital era. Digital music makes the viewpoint that music is supposed to be ‘free’ widely approved by Internet users. In

China's music market where pirated products overflow and illegal downloading behaviour is still serious, the approach by which music producers make a profit becomes gradually monotonous. In spite of this, China's live music market has still experienced rapid development over the past decade. Moreover, Internet music service providers can still make huge profits from streaming service and value-added service of music. To sum up, it is very difficult for the music industry with wide coverage and complicated minor details to give a full consideration in its development. Last summer, I conducted a series of interviews in China's Beijing, Shanghai, Tianjin and Nanjing, obtaining a lot of valuable materials to understand this large nation's music industry. In my paper, I acquire fresh information from field survey. Meanwhile, the model of industrial value chain in the music industry is used to comprehensively introduce and explore China's music industry in the digital era. (leoric3@gmail.com)

**ECHOING RULERSHIP: UNDERSTANDING MUSICAL REFERENCES IN THE HUAINANZI – AVITAL ROM (UNIVERSITY OF CAMBRIDGE)**

The *Huainanzi* text (淮南子 presented in 139 BCE compiled by Liu An 劉安 179-122 BCE), while defining itself as a political guide, is replete with references to music (*yue* 樂) itself and music-related terms. This gives rise to the question: Which functions could music possibly have in such an overtly political text? The interactions between music and the social and political spheres in the *Huainanzi* are what I wish to examine in my dissertation.

While no chapter of the work's twenty-one chapters is specifically dedicated to the subject of music, no single chapter of it completely lacks musical references. An analysis of these references reveals an intriguing, multidimensional attitude towards music, touching upon moral discourses, discourses on political power, cosmological perceptions, and much more. Indeed, in the court of Huainan, discussions on tradition and change seem to receive their own rhythm, composition and timbre. By collecting the musical references in the text, placing them side by side, and analysing them, I hope to unfold the overall function music serves in the *Huainanzi*, and examine the ways in which it may contribute to our understanding of the Western Han era. (avitalhro@gmail.com)

**THE IMAGE OF AN INSTRUMENT: THE PERCEPTION OF BELLS DURING THE SONG DYNASTY – SUZANNE BURDORF (LEIDEN UNIVERSITY)**

Musical instruments, although primarily known for their sounding properties, not seldom come to stand for something else. This is particularly true for bells, which, due to their high value and the refined technical skill that is required to cast them, early in Chinese history became signifiers of the wealth and power of monarchs and later on became the sounding advertisement of Buddhist and Daoist temples. Tracing the history of the

bell is therefore a way of exploring multiple histories: one of craft and music, but also one of power relations and religious culture.

This paper discusses in which ways bells were perceived during the Song dynasty (960-1279), a period in which an obsession with ancient music and archaeological findings heavily influenced the musical landscape. The paper is mostly based on about seventy texts from the *Quan Song Wen* that deal explicitly with bells and their inscriptions. It shows that there were several ways to engage with the instrument, apart from listening to it, such as composing inscriptions and collecting. It will also pay attention to the way in which the ancient bell culture of the past was reconciled with the bell production of that age and what role the instrument played in a Buddhist context. (suzanneburdorf@yahoo.com)

**TRADITIONAL ART FORM IN A NEW IMAGE: PEKING OPERA'S INFLUENCE ON THE MOVIE INDUSTRY IN HONG KONG, 1960S TO 1980S – JOSHUA CHAN (LEIDEN UNIVERSITY)**

Peking opera, as an incoming traditional Chinese drama form, first occupied a spot in Hong Kong's cultural spectrum in the 1920s through tour performances by mainland performers. Later on in the late 1940s, with the establishment of several local Peking opera training schools, the art form gradually became regularly available in local society. These local training schools not only contributed in the “rooting” of Peking opera in Hong Kong, but surprisingly also greatly influenced martial art movie – and later on action movie – in the city during the period of 1960s and 1980s.

In this paper, I will discuss such cross-media connection through a case study of Jackie Chan. With his international fame as an action movie star, it is not commonly known that he was trained in a local Peking opera training school. By looking at his career change from a Peking opera trainee to a movie actor, I will discuss how he and some other Peking opera graduates, who also entered into the movie industry around the same time, contributed in revolutionizing the industry with their Peking opera skills.

At the same time, this traditional art form was also presented in a new image, which was through cameras and on big screens, in another way. I will discuss the active attempts by two martial arts movie directors to adapt Peking opera elements into their movie productions in the 1960s. I will discuss the context that inspired them to turn their gaze on Peking opera, their evaluation of the feasibility of presenting Peking opera in cinematic language, and the actual, multi-faceted adaptations of Peking opera elements in their movies. (plchan\_joshua@yahoo.com)

## ABOUT SHILIN

Shilin (士林, ‘the forest of scholars’) is a bi-annual publication that features research by students reading Chinese Studies. Without disciplinary constraints, Shilin publishes papers written in Dutch and English, hoping to contribute to debates and discussions within the student body and the community at large. Although Shilin primarily publishes research from Leiden University, the Netherlands, it also welcomes research of students from other universities. Shilin is published independently and all Shilin board members are co-editors in their respective fields of research.

Besides the journal, Shilin also organises activities such as conferences, lectures, and symposia. We also publish several books, including Karel van der Leeuw’s history of Chinese philosophy (*Het Chinese Denken*, Dutch only) and a dictionary of Classical Chinese grammatical particles, of which the English-language edition will be published in 2016.