

## Editorial Report

This issue is divided into six sections that contain a total of eleven articles.<sup>1</sup>

We feature Catherine Yeh's "China: a Man in the Guise of an Upright Female: Photography, the Art of the Hands, and Mei Lanfang's 1930 Visit to the United States" as this current issue's special article. This article analyses how Peking Opera and its representations of "Chinese-ness" were understood in the context of western aesthetics by the American audience through photography in 1930, during Mei Langfan's visit to the States. Benjamin March's photography of Mei Langfan's gestures and Qi Rushan's naming of them, which was based on forms of orchids, helped connect the aesthetics of Peking Opera to Confucian decorum and strengthened the link between Confucian ideas and refined womanhood represented in Peking Opera. They also showed an attempt to elevate Peking Opera to the status of high art. On the other hand, through photography, Mei Langfan also created the heroic, righteous, and moral image of Chinese women for the American audience. Thus, Mei's gestures and his representations of strong female characters became a metaphor for modern China: beautiful, fragile yet at the same time noble and everlasting. They show both the realistic and idealistic sides of China. How modern visual culture (such as photography) impacts the history of ideas is worth researching. Yeh's

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<sup>1</sup> In this issue, we received 12 papers (6 from Taiwan, 6 from abroad, including China), and all articles were sent to two to three external reviewers respectively. 8 papers were accepted with a 66% passing rate. We published 11 papers (4 accepted but reserved papers included); 1 from internal submission; the rate for internal release is 9%. A submission is considered internal if (1) its author is an editor or regular reviewer at the Journal, or (2) in the case of multiple authors, at least one of them is an editor or regular reviewer at the Journal.

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analysis of the series of photography and its contexts during Mei's visit to the States shows that the art of photography not only innovated Peking Opera but also shaped the image of China in the western eyes. This article is groundbreaking in terms of its topic, methodology, and vision.

This current issue's feature, "Collective Memory," is conducted by Professor Yang Jui-sung from Department of History at National Chengchi University and it includes three articles. This feature focuses on various aspects of collective memory and the loss of memory. It is our hope that through this feature, the readers would have a better understanding of the mutual relationship between collective memory and the contexts in which it was produced. The first article is "Distorted Image: Transforming the Yung-cheng Emperor in Chivalric Fiction in Late Qing and Early Republican China" by Huang Hsuan-chang. Huang uses *Dayi juemi lu* (Record of Awakening) and popular chivalric fiction in the late Qing Dynasty to examine different representations of the Yung-cheng Emperor between popular fiction and the official history writing, noting their conflicting positions on the emperor's legitimacy to his throne. The article analyzes the historical contexts that had contributed to these varying representations in the collective memory. It also reveals the intersections between collective memory, representations of a character, and the historical contexts. In "Between 'May Fourth' and 'June Fourth': 'April Fifth' as a Forgotten Revolutionary Tradition at Tiananmen Square and Its Political Use," Pan Tsung-yi studies the *Tiananmen Poems*, produced during the April Fifth Movement, and points out how the public used the poems to protest against the Gang of Four and how the state appropriated the poems to legitimize their prospective envisioning of Chinese modernity. The article observes how historical/ public memory and the state/ the protesters are mutually constructed. It also demonstrates the possibility of

discovering the history of ideas from a specific event; namely, the April Fifth Movement. Lan Shi-chi's "Remembering and Forgetting the Korean War in Taiwan" uses materials from *Central Daily News and People's Daily* to examine the historical collective memory of the Korean War. Lan notes that the changing contexts of Taiwanese identity and ROC-Korea relationship were the key to the loss of the collective memory of the war.

We also introduce four research articles in this issue. Yang Rur-bin's "Original Physics" traces the conceptual history of the term Wu-li (physics). Yang analyzes the Neo-Confucian conceptualization of the term and the changing contexts of its metaphysical, ethical, and natural meanings. With such a close examination, the article finds how the Confucian philosophy was influenced by Taoism, Buddhism and the western thinking, and how Neo-Confucianism was developed. In "Kang You-wei and the Reuse of 'Shehui'," Cheng Hong-lei examines the historical context and subjective use of the term "shehui." Cheng not only discovers Kang You-wei's unique reuse of the term in *A Study of the Institutional Reforms in Japan* but also traces the source and historical contexts of Kang's re-interpretation. Lee Yea-ann's "Acceptance and Translation of J. J. Rousseau's *Du Contrat Socail* in Modern Korea—The Case of Hwangsung Shinmun's *Rosa Minyaku* (1909)" looks at how Korea translated and received Jean-Jacques Rousseau's *Du Contrat Socail*. In this article, Lee successfully points out the conceptual changes and differences between Rousseau's French original, Nakae Chomin's translation of Rousseau, and *Rosa Minyaku*. In "A Study of Lu Xun's Conceptualization of the Original Sin in 'Revenge'," Lee Kuei-yun uses Lu Xun's two "Revenge" poems, from the poetry collection *Weeds*, to reveal the poet's dark thought and the ugly side of humanity: the enjoyment of watching the pain of others. The article analyzes Lu Xun's conceptualization of the Original Sin and argues

that although the poet adopts religious allusions, he resists the possibility of a religious salvation of humanity.

The issue also includes a research report on keywords. In “A Historical Study on the Changes of ‘TONG-SOK’,” Kang Yong-hoon observes the changing meanings of the term “TONG-SOK” in the first half of the twentieth century. The article focuses on the 30s, but it also covers the changes during the 1950s, when the division of Korea took place. It explores how the term was used and spread in dictionaries compiled by missionaries and Koreans such as *English-Korean Dictionary*, *Korean-English Dictionary*, *Korean-French Dictionary*, *Korean-Japanese Dictionary*, as well as in newspapers and journals including *The Kyunghyang Shinmun*, *Hanseong Sunbo*, *Seoul Shinmun*, *Dong-A Ilbo* (East-Asia Daily), and *Korean Literature*. The article points out the semantic connections and differences between “TONG-SOK” and “common,” “popular,” “vulgar,” “imperfect,” and “common sense,” as well as the multiple meanings of “TONG-SOK” when it serves as a prefix.

We introduce one paper for our digital humanities section. “From Classical Chinese to Modern Chinese: A Study of Function Words from *Xin Qing Nian*,” co-written by Ho Li-hsing, Yue Ching-syang, and Chen When-huei, uses the eleven volumes of *Xin Qing Nian* as texts and proposes two approaches, supervised learning and un-supervised learning, to conduct a quantitative study of the changes from classical Chinese to vernacular modern Chinese. This paper is different from traditional humanist textual analysis. It is based on a quantitative study of the changing uses of words and sentences, pointing out a new methodology for researching the developments of written vernacular Chinese.

This issue ends with Yang Ji-kai’s book review “The Reconstruction of Our Way to Culture Identity: A Book Review of Huang Chun-chieh’s

*The Exchange of Thought in East Asia: Focusing on China, Japan and Taiwan.*” Yang agrees with Huang’s argument about how we should go beyond “Chinese Studies” and move towards a study of “Confucianism in East Asia,” and focus instead on the cultural exchanges between different regions in East Asia. Yang further acknowledges Huang’s remark on how the cultural history of East Asia can only be formed by closely examining the exchange of thoughts between individual countries, and how the history should be understood as a process in which each country constructs their own cultural subjectivity. Moreover, the review also acknowledges that “Confucianism in East Asia,” as explored in this book, creates a new methodology for Chinese studies in the age of globalization. This methodology not only avoids the trap of western-centric “national history” studies, but also unveils the interactions between different regions, setting up a research model for further studies of the “regional history.”

The publication of this issue owes much to the hard work by the contributors, the reviewers, and the editorial committee. The issue’s feature is conducted by Professor Yang Jui-sung. We would like to express our sincere gratitude to all of them.

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