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A Paratextual Analysis of Lim Boon Keng's Translation of *Li Sao*

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Abstract

In 1929, Lim Boon Keng, a Straits Chinese and president of Xiamen University then, published *The Li Sao: An Elegy on Encountering Sorrows*. This was a translation of a 3rd century BCE poem attributed to Qu Yuan, and reputedly one of the most difficult Chinese poems to translate. There had been two English translations of this poem before Lim's attempt, and one of them provided extensive paratextual materials. The fairly short, translated poem itself was accompanied by twenty-odd pages of preliminary notes on the translation, four substantive background essays as well as 90 pages of carefully researched annotations on the plants and flowers, persons and places, plus difficult Chinese vocabulary used in the text. Altogether, these paratextual materials made up three-quarters of the book. In focusing on these paratextual materials in his translation of the *Li Sao*, the study shall raise three themes with respect to the contribution made by Lim Boon Keng to East-West cultural exchange and civilisational dialogue in the early 20th century: firstly, bringing the Nanyang into the East-West dialogue; secondly, providing a historical and contemporary Chinese context to the debate on Qu Yuan and thirdly, making a difficult Chinese cultural product legible to an international reading public through serious literary and sinological study. This analysis points to the role played by Lim Boon Keng as an important public intellectual and cultural broker in the early 20th century.

Keywords: Lim Boon Keng, Nanyang Chinese, English translation of the *Li Sao*, Qu Yuan, Tagore

Introduction

In 1929, Lim Boon Keng (1869–1957), the president of Xiamen University, published *The Li Sao: An Elegy on Encountering Sorrows* (hereafter referred to as *The Li Sao*) in Shanghai, China, his translation of a difficult classical Chinese poem attributed to Qu Yuan[1] (c. 338 BC–288 BC), [2] a Chinese poet and aristocrat in the State of Chu during the Warring States period (about 475 BCE to 221 BCE). Before this, there had been two English translated versions of the *Li Sao*. The first was *The Sadness of Separation, or Li Sao* translated by British sinologist Edward Harper Parker (1849–1926) and published in 1879. The translation was not accompanied by any introductory notes, annotations, or comments (Parker, 1879). The inaccuracy of the translation has also been criticized by later sinologists such as H. A. Giles (1845–1935) (Lim, 2021). The second translation was James Legge's (1815–1897) *Li Sao Poem and Its Author* which was serialized in three parts in 1895 in the *Journal of the Royal Asiatic Society of Great Britain and Ireland* (1895a; 1895b; 1895c). Legge's translation was considered a more accurate version than Parker's. There were two accompanying introductory essays on the poem and on Qu Yuan, in which he judged the *Li Sao* to be a mediocre piece of work and questioned Qu Yuan's Confucian credentials (Legge, 1895a; 1895b).

There were no new translations since then until 1929 when Lim Boon Keng's work was published. Lim was the first Chinese to translate the *Li Sao* into English (He, 2015; Yan, 2014). His high praise of Qu Yuan and the *Li Sao* contrasted sharply with the earlier translators. James Legge and his contemporary sinologists such as Giles had argued that "Qu Yuan and his school indulged in wild irregular metres," and "Their poetry was prose run mad" (Giles, 1901). In his defence of Qu Yuan and the *Li Sao*, by assigning to it a unique place in Chinese literature, Lim's rendering and study of the *Li Sao* can be said to have contributed to the sinological study of the *Chu* poems (*Chu ci*)[3] (Guo & Cao, 2014).

This defence of the *Li Sao* against the then prevailing Western sinological opinion was mounted through the copious amounts of paratextual materials accompanying the actual translation of the poem itself in the publication. G. Genette, who introduced the concept of "paratext" to literary analysis, notes that the various items which invariably accompany a text, such as a title, a preface, illustrations, can be considered the paratext of the work, which helps to "to ensure the text's presence in the world, its 'reception' and consumption…" (Genette, 1997). In other words, "paratexts" help decode the meaning of a text to the readers. In Lim's *The Li Sao*, paratextual materials make up three quarters of the book. They include illustrations, prefaces and forewords, background essays, and technical glossaries of plants and flowers, persons and places and Chinese vocabulary.

Based on an analysis of these paratextual materials, this paper will raise three themes with respect to the contribution which Lim Boon Keng made to East-West cultural exchange and civilisational dialogue in the early 20th century with his translation of the *Li Sao*: firstly, bringing the regional context of Nanyang (the popular name for Southeast Asia among the Chinese) into an otherwise bidirectional East-West dialogue; secondly, providing a historical and contemporary national context to the discourse on Qu Yuan in China itself; and thirdly, placing Chinese thought into a global context by making a difficult Chinese cultural product legible to an international public, through serious literary and sinological study.

The Nanyang Context

Lim Boon Keng was born in 1869 in Singapore as a third-generation Straits Chinese. His grandfather had first immigrated to Penang and then moved to Singapore. Lim Boon Keng attended Raffles Institution, the prestigious English school in Singapore, and was the first Chinese recipient of the Queen's Scholarship in British Malaya. After graduating from the University of Edinburgh in 1892 with a first-class honours degree in medicine, he returned to Singapore to practise medicine and later engaged in business. He was appointed a Chinese member of the Straits Settlements Legislative Council and became a leading member of the Chinese community in Singapore.

Dr. Lim spoke Malay and Hokkien at home (Wang, 2013), and taught himself Chinese classics in his youth. At the end of the 19th century, he began to promote Confucianism with other Chinese intellectuals in the Nanyang and had close contacts with the Qing Dynasty official and scholar Kang Youwie and others. Later, he joined Sun Yat-sen's Tongmenghui and assisted Sun after the success of the 1911 Revolution.

He relocated to China in 1921 to take up the post of founding president of Xiamen University. This university was established in Xiamen city in Fujian Province, South China, and founded by the Nanyang businessman Tan Kah Kee (1874–1961).[4] Lim himself and several other wealthy businessmen from Nanyang such as Oei Tjoe and Chan Jiang Swee also contributed substantial sums of money to Xiamen University (Yeap, 2001). Considering the initiatives of Nanyang Chinese behind the founding of Xiamen University, it could rightly be regarded of a university of Nanyang Chinese.

Translation of The *Li Sao* was undertaken during Lim Boon Keng's tenure at Xiamen University. Its inaugural printing in Shanghai was followed by a re-publication in 1935, just two years before Lim returned to Singapore. Tan Kah Kee's bankruptcy saw the University being handed over to the government of the Republic of China which appointed a new president to replace Dr. Lim. With the Japanese invasion of North China in 1937, Lim decided to return to Singapore, where he remained until his death in 1957 (Khor, 1958; Lee, 1990).

His own, and the university's, deep roots in Nanyang enable the *Li Sao* to provide a Nanyang setting to the classical poem that was set entirely in ancient China.

Lim's affiliation to the idea of Nanyang begins with the dedication of the *Li Sao* to the memory of Sir Cecil Clementi Smith and R. W. Hullett. The former was Governor of the Straits Settlements and High Commissioner to Malaya from 1887 till 1893. His knowledge of the Chinese language and culture had endeared him to the leaders of the Chinese community. When he founded the Queen's Scholarship in 1885, he remarked that the day might come when a Queen's Scholar would be instrumental in contributing his worthy services toward the progress of that ancient land of China (as cited in Wu, 1959). As the first Queen's Scholar among the Chinese, Lim felt that the Scholarship and its founder were of great significance to him.

The second person to whom the book was dedicated was R. W. Hullett, the principal of Raffles Institution from 1871 to 1906. Lim became a student of Raffles Institution in 1879 and three years later faced the prospect of dropping out of school due to his father's death and his duty to support the family. Mr. Hullet not only helped Lim to continue his education but also tutored him personally. Thanks to the support of the headmaster, Lim went on to become the first Chinese in Singapore to win the Queen's Scholarship.

The significance of the Straits Settlements/Nanyang context to Lim was underlined by the Introductory Note provided by Hugh Clifford (1866–1941), 19th Governor of the Straits Settlements from June 1927 to October 1929, and a distinguished colonial administrator and writer himself. Clifford gave a comprehensive introduction to Lim Boon Keng, pointing out that "his lectures on the Chinese classics, delivered between 1894 and 1910, led to a Confucian revival throughout Malaya, which was not without its repercussions in China" (Lim, 2021).

In the preface of *Li Sao*, Lim Boon Keng acknowledged the help from several personalities from Nanyang. They included the couple Mr. and Mrs. Le Gros Clark.[5] Lim had met Mr. Le Gros Clark at Xiamen University when the latter was studying Chinese in preparation for his later posting to Sarawak. Mrs. Le Gros Clark had provided the woodcut engraving of Qu Yuan which accompanied the title page of the book.

Another person was Lim Tiok-chye who was born in Amoy, China in 1858 and came to Singapore at the age of eighteen (Song, 1923). Also acknowledged in his preface was Lim Hoy-lan, who was fluent in English and who had arrived in Singapore in 1918 and then moved to Hong Kong in the early 1920s (History of WYK, 2023). Another person was Mrs. Lim who was known as a capable and prominent woman both in Xiamen and Singapore. She had compiled the vocabulary of *The Li Sao*, and gave moral support to Lim (Lim, 2021).

The Nanyang imprint of *Li Sao* is reflected in the reception it subsequently received locally. It was widely publicised in the local press, and it was Lim's work that introduced *Li Sao* to the Nanyang region. Wang Gungwu, the doyen of Chinese Overseas research, recalled that his father spoke highly of Lim Boon Keng's *The Li Sao*, and that he was particularly impressed by Lim's ability to identify the plants and flowers in the poem (Wang, 2018). After *The Li Sao* was published in Shanghai in

1929, the Singapore *The Straits Times* featured a report entitled "English Translation of Famous Chinese Odes" with a subtitle of "Dr. Lim Boon Keng's Work Preface by Sir Hugh Clifford" in December. It presented a brief introduction to Qu Yuan, Dr. Lim Book Keng, referred to Giles' Foreword, Hugh Clifford's introductory note and the woodcut of Qu Yuan by the wife of the Chief Secretary of Sarawak. In May of the following year, a book review entitled "*The Li Sao*: Dr. Lim Boon Keng's Great Work" appeared in the literary column of Singapore's *Malayan Tribune*. The review affirmed Qu Yuan's greatness and explained in detail the structure of the translated work. The reviewer stated that the translated work was the ancient teaching of Confucious in an amended form (G.S.H., May 19, 1930). It was also clear that the message of the reviewer was that Malaya was proud of a talented son.

Lim Boon Keng's identity as a prominent Straits Chinese and scholar with deep roots in Nanyang helped him to infuse a regional Nanyang context into *The Li Sao*. Despite this good intention, it is unfortunate that this Nanyang context was neglected in research on the famous classic of ancient China.

The National Context

Apart from projecting his Nanyang background, Lim Boon Keng also presented his translation as embedded within the Chinese classical tradition. The Chinese title of *The Li Sao* was crafted in Chen Peikun's (1877–1964) calligraphy (Lim, 2021). Chen was a former member of the Hanlin Academy[6] of the Qing Dynasty and a master in the study of classical Chinese culture (Liu, 2005). As a member of the local elite as well as a former high-ranking officer, his calligraphic contribution lent much prestige to Lim's book.

Lim also requested a Foreword to his publication from Chen Huan-chang (1880-1933) from Guangdong, China. Chen was a scholar of the classics who had received the title of *jinshi*[7] in 1903, and the PhD degree from Columbia University in 1911. In his Foreword, Chen Huan-chang recognised Lim's English education background and applauded his dedication to the study of the Chinese language as a matter of duty "as a Chinese." Chen praised Lim's life-long mission to promote Confucian teachings and noted that his aim in translating Qu Yuan's poem was to highlight not only the Confucian thoughts but the messages that they conveyed (Lim, 2021).

Lim himself wrote lengthy essays to provide the Chinese context to the significance of the *Li Sao* as a revered literary text in the Chinese classical canon and as a contribution to the debate of the New Culture Movement (NCM) intellectuals. These essays were "The Historical Background," "The Life of Ch'ü Yüan," and "The Place of 'The Lisao' and the '*Chu Tzu*' in Chinese Literature," together with the Preface, amounted to over 50 pages of text.

The NCM, closely associated with the May Fourth Movement of May 4th, 1919, was launched by Chinese intellectuals who, under the influence of Western knowledge and cataclysmic world

events, challenged traditional world views and explored new avenues of socio-cultural and political thought for the nation. A key element of the NCM was the attack on traditional Confucian ideas and the critical scrutiny of the revered texts of antiquity. In this respect, the figure of Qu Yuan, whose memory had been cherished by the nation for over two thousand years, came to play a prominent role in this re-examination of the past. In the early 20th century, Liao Ping (1852–1932) was the first to systematically deny the authorship of Qu Yuan. Later, Hu Shi (1891–1962), one of the leaders of the NCM, questioned the authenticity of "Qu Yuan's and Jia Sheng's Biographies" in *Records of the Grand Historian*. Thus, was sparked a debate on Qu Yuan in the 1920s among scholars such as Liang Qichao (1873–1929) and Lu Xun (1881–1936), who were also advocates of the NCM but affirmed Qu Yuan's existence.[8] Lim rehearsed his debate in his texts and in disagreement with the mainstream Chinese intellectuals of the NCM, pronounced Qu Yuan to be "a true Confucian" in his Translator's Preface. Qu Yuan's Confucian qualities of loyalty and patriotism were, in Lim's reading, redirected from the king to the people, quite in keeping with NCM thinking.

However, Lim's Confucian Qu Yuan was reminiscent of NCM motifs in several aspects. First, Qu Yuan was a modern Confucian. Chinese traditional culture stresses collectivism instead of individualism, controlling instead of stirring one's feelings, desires, thoughts, and behaviours within a reasonable range. Lim's Qu Yuan was an individualist, strongly opposed to wrongdoing, and a perfervid patriotist and, in all this, he was "refreshingly modern" (Lim, 2021).

Second, Qu Yuan was an eclectic Confucian, "capable of combining the best culled from all sources" (Lim, 2021), something which the NCM intellectuals were clearly trying to do. Liang Qichao, for example, claimed that Qu Yuan was a Taoist at heart, well versed in the essence of Taoism, but he was not able to be detached like a Taoist, which had caused his suffering (Liang, 1998).

Third, Lim declared Qu Yuan to be "a prototype of the Nietzschean superman" (Lim, 2021). Superman is a concept in the "Philosophy of Friedrich Nietzsche", one of the greatest German philosophers in the 19th century and had been widely used in the May Fourth Movement as an advocate of individual freedom and critic of tradition (Yue, 2016). The key figures in the May Fourth Movement like Chen Duxiu (1879–1942), Li Dazhao (1989–1927) and Lu Xun later turned to Bolshevism, but did not necessarily abandon Nietzsche (Shao, 1999). Lu Xun above all had been attracted by the Nietzschean superman. For him, Nietzsche's superman was a model and a savior of the people. He expressed this view in 1907: The world will not become peaceful until a Superman is born. If that is not possible, there needs to be men with exceptional talent and insight. (惟超人出，世乃太平。苟不能然，则在英哲。) (Lu, 1982). Lu Xun suggested that instead of suppressing talents to appease mediocrity, we should do the opposite–neglecting mediocrity and placing hope on talents. (与其抑英哲以就凡庸，曷若置众人而希英哲？) (Lu, 1982) Lim's characterisation of Qu Yuan as a Nietzschean hero, "the born leader" who would "teach the rabble that human Civilization has never benefited from 'the mob struggles for place and power'" (Lim, 2021) fits

this Lu Xun mould to perfection. Both Lim and Lu disapproved of the mediocrity struggling in the name of democracy and hoped that a Nietzschean hero or elites would save the world.

Fourth, Lim defended Qu Yuan's committing suicide as "taking his own life as a protest against the evils of this world" (Lim, 2021). Quoting Liang Qichao, he sees the suicide as "a heroic and glorious act…prompted by a high sense of public duty" (Lim, 2021). According to Lim, Qu Yuan was a tragic hero, destined to sacrifice for the people, who "sees clearly his destiny, and will not dare to depart from the clear path of duty". He prefers death to undergoing useless suffering. He is unable to bear the sight of the degradation of his country (Lim, 2021).

In rehearsing the NCM's debates over the figure of Qu Yuan, and providing his own interpretation, Lim Boon Keng made available to the readers of the translation the contemporary national context for the significance of the work.

The International Context

An international context was inserted into the publication by two renowned figures who agreed to write forewords for the translation. The first was Herbert Giles, a British diplomat and sinologist who was the professor of Chinese at the University of Cambridge for 35 years. The next was Rabindranath Tagore, the Indian Nobel laureate and one of the most creative exponents of Pan-Asianism in the early 20th century (Bose & Pande, 2011).

Lim Boon Keng had known Giles since 1902 when he gave six lectures at Columbia University. These lectures were highly praised by Lim in the December 1903 issue of the *Straits Chinese Magazine* (as cited in Wang, 2004). In 1912, Giles published China and the Manchus, in which he narrated the events when the provisional President Sun Yat-sen (1866–1925) issued the republican manifesto in early January 1912, made offerings at the mausoleum of the first sovereign of the Ming dynasty, and delivered an oration. These events were witnessed and reported by Lim Boon Keng (Giles, 2012). Seventeen years later, Lim invited Giles to write a Foreword to his book on the *Li Sao* for which the latter willingly obliged.

Giles noted that the *Li Sao* was a "wonderful poem" but a difficult text "where even Chinese commentators do not agree on the actual shades of meaning to be allotted to certain words and phrases of the poem" (Lim, 2021) E. H. Parker's earlier English translation had "some serious mistakes" and was "hopelessly wrong" by translating "*Li Sao*" as "The Sadness of Separation," rendered by Lim as "Encountering Sorrows" (Lim, 2021: 23). As a noted sinologist, Giles referred to Lim's work as "etude," an "elaborate study of an ancient and difficult poem," instead of as translation only, thus drawing attention to paratextual materials mentioned above, such as "the translator's preface," "a very handy synopsis," and "introductory notes, commentaries, and a vocabulary." He noted in particular "the botanical and other notes, which form an important portion of the work, [of] which it is impossible to speak too highly" (Lim, 2021). His high praise of Lim's work culminated in the

assertion that Lim's translation, together with another recent translation of the "Three Kingdom" romance by the British sinologist C. H. Brewitt-Taylor, had restored the "British Empire" to its previous "primacy in Chinese studies" (Lim, 2021). This extraordinary statement by Giles placed Lim within the context of the British Empire as one of its leading sinologists.

Of the equal importance was the Foreword written by Rabindranath Tagore. Lim and Tagore met each other in 1924 in Hong Kong to discuss a plan to create a chair of Indian culture and history at Xiamen University to encourage the study of Indian and Chinese cultures in an integrated manner and make contributions to the world (Frost, 2012). Three years later, they met again in Singapore, after which Tagore wrote a Foreword to Lim's *The Li Sao* (Lim, 2012; Bhowmik & Zaide, 2012). The intellectual friendship between Lim and Tagore was based on their shared belief that ancient Asian cultures had a place at the table of "the universal feast of mind," because China had works such as the *Li Sao* which had been written in an age "when most of the recognized languages of the modern world remained dumb" in the depth of a vague anonymity (Lim, 2021). Tagore further pointed out the unique distinction revealed by Qu Yuan's verses – a lyrical note with musings that cannot but have a didactic character (Lim, 2021), meant both to entertain and to instruct. According to the ancients, within the orthodox, Confucian, and didactic tradition, literature should be used for moral instruction. In short, the *Li Sao*, a literary work, is a vehicle for the *Dao* or the (Confucian) way. Tagore's eastern cultural background was profound enough to perceive the didactic art of the *Li Sao*. Lim responded by giving his comments that "Dr. Tagore's just and eloquent tribute shows an instinctive perception of the true character of Chinese poetry, which will be duly appreciated in the East" (Lim, 2021). Lim Boon Keng showed his appreciation by writing poetically that Tagore's "soul seems at once to vibrate in full harmony with the orchestra of melodies and echoes reflected from the sound of rushing waters, from the songs of birds, from the rustling of leaves..." (Lim, 1990, as cited in Palmer, Cooper, & Corcoran, 2002). They both admired the universal elements of a Chinese classic like the *Li Sao* which included the affirmation of the dignity of man, the lofty pursuit, and the worthiness of human life. Tagore's endorsement of the *Li Sao* was an expression of the idea of Pan-Asian solidarity.

The reception of Lim's *The Li Sao* outside of the Chinese world of letters has endured. In 1931, two years after the publication of the translation, French sinologist, and orientalist P. Pelliot (1931) wrote a book review on Lim's translation of *The Li Sao* in *T'ong Pao*. Even after Lim Boon Keng passed away in 1957, the Western sinologists still did research into the *Li Sao*. In 1960, the American sinologist D. T. Roy stated that Lim's translation was convenient since it was accompanied by the introduction, the notes, vocabulary, and a glossary in his book review of *Li Sao*. A Third Century B.C. Poem by Ch'ü Yüan translated by Jerah Johnson (Roy, 1960). Laurence Schneider (1980), in his 1980 study of the Qu Yuan mythology throughout different periods of Chinese history, highlighted Lim Boon Keng's reconstruction of Qu Yuan as a Nietzschean superman hero during the Chinese

Republican period. Later Anglophone scholars such as Shelly Chan, believe that "Lim's elaborate study of the *Li Sao* also suggests that he remained steadfastly committed to a Confucian revival," as he painted Qu Yuan, who was remembered in the classics as a loyal minister to the King of the *Chu*, as "a true Confucian," albeit with a "refreshingly modern" inspiration (Chan, 2018).

Conclusion

The paratext is mainly used to showcase a book to promote it and increase its appeal among readers. It is also helpful in literary criticism to analyse the paratextual elements to understand the book better. The paratextual materials in Lim's *The Li Sao* featuring Nanyang colour, Chinese culture and the connection with the Western and Eastern worlds demonstrated that his multiple identity as a Straits Chinese had provided him with a platform to display a multiple perspective, a multiple network and a unique capability to engage his study of traditional Chinese culture with a diverse body of academics and intellectuals from the West, China and Nanyang. His role as a public intellectual had enabled him to promote the dissemination of Chinese culture during his time. It was his ability in communicating with scholars from the West and East, his cherished sentiments for Nanyang where he was born and brought up, that made possible the manifestation of his role as a culture broker.

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Notes

1 Transliterated as "Ch'ü Yüan" in *The Li Sao: An Elegy on Encountering Sorrows*.

2 Also 340 BC–278 BC.

3 Transliterated as *Chu Tzu* in *The Li Sao: An Elegy of Encountering Sorrows*. It is an ancient anthology of Chinese poetry including works traditionally attributed mainly to Qu Yuan from the Warring States period. It demonstrates an innovative and distinctive literary genre and spirit, standing with *The Book of Songs* as twin literary pinnacles. Qu Yuan was the central figure of *Chu ci*, both as author of the *Li Sao* section and in the persona of protagonist.

4 Tan Kah Kee was a Chinese businessman, investor, and philanthropist active in Singapore and the cities of Hong Kong, Shanghai, Xiamen, and Guangzhou. He was born in Xiamen, Fujiang Procince, in 1874 and migrated to Singapore at the age of sixteen to help his father with his business. He made a large fortune and became known as the "Henry Ford of Malaya." He contributed vast sums of money in support to his native province, including the establishment of the University of Xiamen in 1921 and its administration till it was taken over by the government in1937. See Yong, Gonzalo & March, 2014.

5 Mr. Le Gros Clark (1894–1945) attended King's College, London and later joined the military. In 1925 Le Gros Clark joined the Sarawak Civil Service. To prepare himself for his duties in the Office of Chinese Affairs, he went to Xiamen University where he spent two years learning the language. Mr. and Mrs. Le Gros Clark met President Lim Boon Keng there and they became friends. In 1928, the couple returned to Sarawak, where the husband spared the time for his painstaking translation: *Selections from the Works of Su Tung-p'o* and had it published in 1931. The wife decorated the book with woodcut engravings, which were appreciated very much by Mr. Edward Chalmers Werner (1864–1954), a sinologist in China who wrote the preface to the book, Wu Shichang (吴世昌, 1908–1986), a well-known Redologist in China, and Dzien Tsoopg-su (钱钟书, 1910–1998), a renowned 20th-century Chinese literary scholar and writer. We can see that Mrs. Le Gros Clark's woodcut engraving of Qu Yuan for Lim's English version of the *Li Sao* also reproduces Qu Yuan's charm in her own way too. See Su, S. (1931). *Selections from the Works of Su Tung-p'o: AD 1036–1101 Translated into English* (p. 13). (C. D. Le Gros Clark, Trans.). Johnathan Cape; Wu, S. C.[吴世昌] & Wu, L.H. [吴令华] (2003). *Complete Works of Wu Shichang* Vol. II [《吴世昌全集》第二卷] (pp. 118–121). Shi Jiazhuang: Hebei jiaoyu chubanshe; Dzien, Tsoong-su. (1932). A Book Note. *Tsinghua Weekly*, 11:77–78.

6 The Hanlin Academy was an academic and administrative institution of higher learning founded in the 8th century Tang China by Emperor Xuanzong in Chang'an. Membership in the academy was confined to an elite group of scholars, who performed secretarial and literary tasks for the court.

7 *jinshi*: the title for the successful candidates from the state and palace examinations. See Wang, Rui. (2012*). The Chinese Imperial Examination System: An Annotated Bibliography* (p. 184)

Scarecrow Press.

8 Jianzhong Zhou, 二十世纪楚辞研究的第一个高潮——《楚辞研究一百年》之二["The first climax of the study on *Chu Ci* in the 20th century: A hundred years of study on *Chu Ci*], Academic Journal of *Zhongzhou* 5(1997), 97–101.

Appendix
List of Chinese Pinyin Characters

Chen Duxiu: 陈独秀
Chen Huan-chang: 陈焕章
Chen Peikun: 陈培锟
Chu Tzu: 楚辞
Dzien Tsoopg-su: 钱钟书
fu: 赋
Gulangyu: 鼓浪屿
Guoshang: 国殇
jinshi: 进士
Hanlin Academy: 翰林院
Hu Shi: 胡适
Kuomintang: 国民党
Li Dazhao: 李大钊
Li Sao: 离骚
Liang Qichao: 梁启超
Liao Ping: 廖平
Liu Hsiang: 刘向
Lu Xun: 鲁迅
Nanking: 南京
Qu Yuan / Chu Yuan: 屈原
Sao: 骚
State of *Chu*:楚国
Su Tung-p'o: 苏东坡
Sun Yat-sen: 孙中山
Tongmeng hui: 同盟会
Wu Shichang: 吴世昌
Xinhai: 辛亥

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