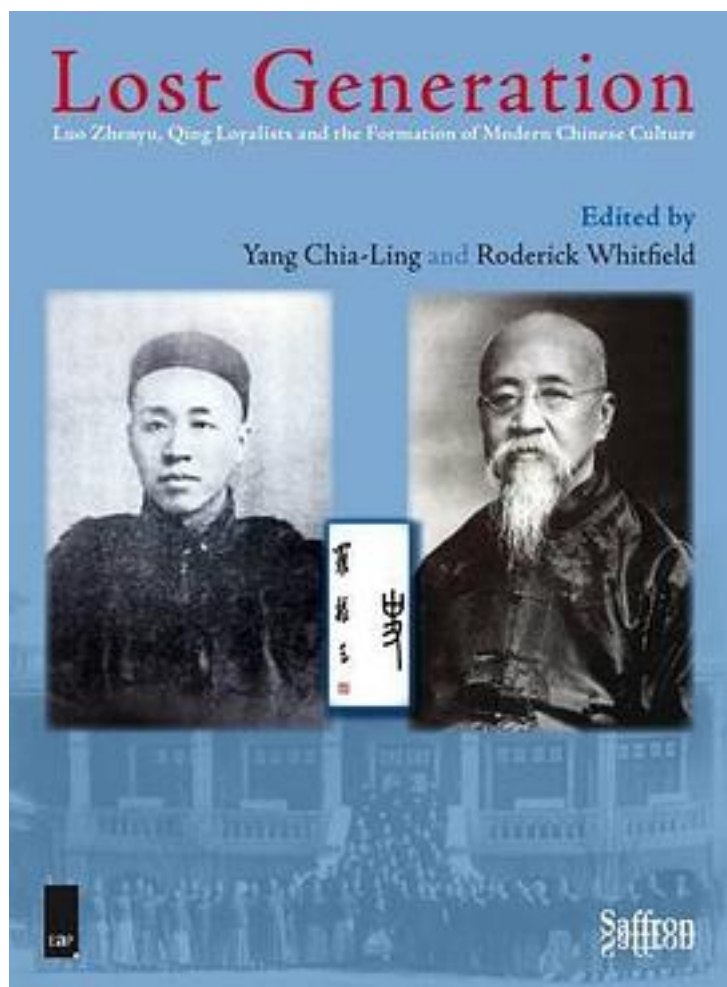


Lost Generation



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This volume investigates the roles as politician, antiquarian, art dealer, and publisher, of Luo Zhenyu (1866~1940) who, together with his circle of Qing loyalists (yilao),

established modern historical and intellectual practices in late dynastic and early Republican China. Luo himself took the lead in defining Chinese culture at a critical moment in history, when an abundance of new materials, such as oracle bones and manuscripts from Dunhuang, were coming to light, and when new techniques could be employed in their publication. History has portrayed Luo Zhenyu and his loyalist circle as traitors twice over: first as obsolete remnants of an incompetent Qing government, then as collaborators in the Japanese puppet state of Manzhouguo (Man-chou-kuo, 1923~1945). Art-historical scholarship has hitherto equated Qing loyalists' cultural production with outmoded traditions, in direct opposition to modernisation. In contrast, this project considers the engagement with traditional culture by dispossessed loyalists as essential not just to the constitution of modernity in China, but also to the conceptualisation of East Asian art as a whole. In this edited volume, eight chapters explore tradition as articulated through ethnic and political identifications by figures who engaged in 'modern' practices such as publishing, collecting and the burgeoning fields of archaeology, art history and intellectual history. The chapters are organised according to three major themes: New Ways of Looking at The Past, Circulating Objects of Knowledge, and Qing Loyalists: Reviled Pasts and Unstable Present. One of the strengths of this volume lies in a breadth of inquiry that breaks through conventional disciplinary boundaries. Any historical treatment of Luo Zhenyu, the Qing loyalists and other minority constituencies of early twentieth-century China, inured to the vagaries of collaboration and resistance, must negotiate a thicket of overlapping histories. In this spirit, this examination of Luo Zhenyu and his yilao circle will confront the taboos surrounding their reviled past to reveal a complex but crucial aspect of Chinese cultural history.

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罗振玉

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评论

拿到的時候嚇一跳，16開銅版紙。出版社好像很小，據說米國僅有一家大學圖書館收藏。拖了很久，不得不開始看了：（

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书评

縱觀晚清中日交流下的中國美術史研究，離不開討論羅振玉的作用，而作為「遺老」的羅振玉帶入日本相當一批書畫現在看來是有問題的。本文作者試圖解惑，瞭解「羅振玉標籤」如何成為真跡的一個指標，又如何被質疑。作者討論了羅振玉與京都帝國大學，特別是與內藤湖南及其專著《南...

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