



Universiteit
Leiden
The Netherlands

A social history of painting inscriptions in Ming China (1368-1644)

Wang, W.

Citation

Wang, W. (2016, October 26). *A social history of painting inscriptions in Ming China (1368-1644)*. Retrieved from <https://hdl.handle.net/1887/44098>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/44098>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/44098> holds various files of this Leiden University dissertation

Author: Wenxin Wang

Title: A social history of painting inscriptions in Ming China (1368-1644)

Issue Date: 2016-10-26

Acknowledgements

Five years later, as she wrote the acknowledgement for her PhD dissertation, Wenxin Wang was to remember that distant evening on 14 September, 2011, when her flight landed at Schiphol airport.

I have dreamt of writing the acknowledgements of my thesis for numerous times, but the brilliance of this dream subtly fades as it comes true. The most appealing thing about a long journey seems not be crossing the finishing line, but the arduous and yet beautiful adventures along the way.

Now, writing this finale of my PhD life, I should acknowledge my utmost gratitude to my supervisors, Dr. Oliver Moore and Prof. Dr. Ivo Smits. Dr. Moore was kind enough to give me detailed comments on my initial research proposal, instilling the motivation in me to come to Leiden. In the past five years, his immeasurable patience and trust guided me, a new hand in the fields of history and art history, to develop that primitive proposal into this dissertation. My promotor Prof. Dr. Ivo Smits always inspired me with his extensive knowledge in Japanese and Chinese literature and history, as well as his attentive mind to the overall argument and structure. Without their supervision, I could not have run a distance so far.

My thanks also go to Prof. Dr. Hilde De Weerd. I benefited a lot from her project which probes Song political history on the method of big data and the research meetings that she unselfishly organised for students in the field of history. I am also thankful to Prof. Dr. Maghiel van Crevel, for his comments on my dissertation, and every effort that he made for PhD students of LIAS when he was the director of LIAS.

I would like to thank Chinese Scholarship Council for its financial support, which created a stable environment wherein I could exclusively focus on writing. LIAS staff, for providing me with their professional assistance in my research and life. Beijing Normal University, where I received supervision from Prof. Dr. Yao Jianbin, for setting a foundation for my later PhD research.

Volkenkunde Museum, Chinese University of Hong Kong and Fudan University should also be acknowledged. On the academic conferences held by these academic institutes, I received valuable comments and feedbacks that helped me revise and rethink different chapters of my dissertation .

I would like to express my sincere gratitude to my editor, Mrs. Anna Yeadell-Moore, and my colleagues and friends at LIAS - Kitty Williams and Behrouz Karoubi - who kindly devoted their precious time to help me improve my English writing.

I owe deep gratitude to my parents, who are my spiritual stay and source of power. As their only child, I have been receiving their unconditional love and care in all senses over the past thirty years. I dedicate this dissertation to them. I also dedicate it to Tiger the Dog, a beloved fluffy gentlemen of my family, who left us for the other world two years ago.

I thank my colleagues and friends here and there. Ma Xiao, Ma Xinrong, Zhang Xiaofei, Fang Kai, Zhang Qiaoqi, Wu Jinhua, Chen Meiwen, Liu Rongfang, Liu Jifeng, Wang Zhongyuan, Jia Shuqi, Chen Liang-yu, and Zhang Jiyu have inspired my research with their intelligence and warmed my life with their friendship. When we shared office space in the Huizinga building, Behrouz Karoubi , Mohammed Alsulami, Maarietje Riep, Mari Nakamura, and Saeedeh Shahnepour, created a wonderful community that I felt I belonged to. I learnt a lot from LIAS Phd and Postdoc Council fellows, Jochem van der Boorts, Sandra Sardjono, Thomas Kim, and Natalie Ong, not in terms of their way of doing research, but also in terms of their witty attitude of working and living. I treasured all those though-provoking discussions with Mingkin Chu, Brent Ho, Martin Roth, and the members who joined Prof. De Weert's research meetings. I am also thankful to the opportunities that Paramita Paul and Anna Grasskamp created to let me present my research.

I am grateful to Lü Bing and Tan Yujing, who accompanied me through a very hard period of life. I must thank Xiao Yu, who enlightens me on the glamour of ordinary life now and here, and Shen Dewei in Yale University, who stimulates me to explore

the possibility that a human being possesses. My friends Wang Yin, Han Ye, Tian Tian, and Bai Hua backed me up not only psychologically and but also practically when I did library trips in Beijing. My special thanks to Lai Yili, whom I befriended since we were one-year-old babies, for her assistance to my library visits in Shanghai.

In the end, I would like to quote four lines from Johann Wolfgang von Goethe's *Faust*, which can be an excellent footnote to a PhD life:

*“When I say to the Moment flying;
‘Linger a while — thou art so fair!’
Then bind me in thy bonds undying,
And my final ruin I will bear!”*

Curriculum Vitae

Wenxin Wang was born on 3 August, 1986 in Shijiazhuang, China. In 2004, she enrolled at the Department of Chinese Language and Literature, Shandong Normal University, Jinan. Four years later, she completed a thesis on Black Humour literature, and received her BA for Chinese language. Her MA programme at the Department of Chinese Language and Literature of Beijing Normal University lasted for three years between 2008 to 2011. She did coursework in comparative literature, and finished a thesis on the art of visuality in Vladimir Nabokov's English novels.

In 2011, Wang was admitted as a PhD candidate at the Leiden Institute for Area Studies (LIAS) on a scholarship from Chinese Scholarship Council (CSC). Her doctoral research is on the social history of painting inscriptions in the Ming dynasty China. Her research interest is mainly on the interaction between literature and visual arts, and social motives of artistic productions in the late imperial China, on which she has published several articles.

