

PREFACE

We are pleased to dedicate this issue of *Pheebus* to Mr and Mrs L.Roy Papp, collectors of Chinese painting and patrons for this publication over the years. At the time when financial support for scholarly publications is waning within the University, it is their generous donation that enables us to continue our efforts.

Pheebus 8 contains selected papers from the scholarly symposium held in conjunction with the exhibition, *Transcending Turmoil: Painting at the Close of China 's Empire*. The Phoenix Art Museum was the setting for these events, and the time was 1992 . Just over six years later, this issue of *Pheebus* appears in print.

In subject and in scope, *Pheebus 8* coincides roughly with those of *Transcending Turmoil*. However, it also expands beyond the latter's range. While the majority of the articles deal with late Qing painters and paintings, two venture into print media and calligraphy. Reflecting this expanded range is the title itself: *Art at the Close of China's Empire*.

JU-HSI CHOU

Romanization of Chinese characters in *Pheebus 8* adheres to the *pinyin* system, with the following exceptions:

Terms and names in titles of publications using different systems of romanization, for example *The Literary Inquisition of Ch'ien-lung* (not Qianlong);

Self-chosen names of modern Chinese scholars in the West, familiar through previous publications, for example Yu Ying-shih (not Yu Yingshi) and Wen Fong (not Fang Wen);

Place names outside of mainland China, the usage of which is accepted internationally, for example Hong Kong (not Xianggang) and Taipei (not Taibei).