

THE CHINESE CALLIGRAPHY STONE GALLERY

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ABSTRACT

This dissertation studies the reshaping of cultural memory in helping to increase cultural self-confidence and to gain cultural identity.

Nirvana Group placed great emphasis on promoting Chinese culture and on the basis of respecting culture; it has established the Chinese Calligraphy Stone gallery. This dissertation found that the Chinese Calligraphy Stone gallery which is specially constructed through the installation of represented structures of China showcased the Confucian principles and Taoist thought. Cultural memory has been reconstructed based on the permanent collection of diachronic masterpieces of the elite culture of calligraphy tradition. I would like to say that the spirit of Confucianism has been stored, the concept of combining Confucianism with business has been shaped that it has a long history. Through the establishment of Chinese Calligraphy Stone Gallery, the roots of Confucian classics are recreated and thus reproducing the interpretation and practice of the Nanyang Chinese of the Confucian's merchant spirit. Therefore, has constructed a long history of Confucian merchants' cultural memory.

Keywords: Elite culture, Confucian principle, cultural memory, scholarly merchant

ABSTRAK

Disertasi ini mengkaji pembetulan semula ingatan budaya dalam membantu meningkatkan budaya keyakinan diri dan untuk mendapatkan identiti budaya.

Kumpulan Nirvana memberikan penekanan yang penting dalam mempromosikan budaya Cina dan berdasarkan menghormati budaya, dengan itu ia telah menubuhkan Galeri Batu Kaligrafi Cina.. Disertasi ini menunjukkan bahawa Galeri Batu Kaligrafi Cina, dibina khas melalui pemasangan struktur yang diwakili di China, mempamerkan prinsip-prinsip Konfusianisme dan pemikiran Tao. Ingatan budaya telah direkonstruksi berdasarkan koleksi karya agung diakronik budaya elit tradisi kaligrafi. Saya ingin mengatakan bahawa semangat Konfusianisme telah dipulihkan, dan semangat ini telah digabungkan dengan perniagaan, dan sudah lama dalam sejarah. .

Melalui penubuhan Galeri Batu Kaligrafi Cina, akar klasik Confucian dicipta semula dan dengan itu menghasilkan semula tafsiran dan amalan semangat Confucian di kalangan Cina Nanyang. Oleh itu, telah membina sejarah lama kenangan budaya pedagang Confucian.

Kata kunci: Budaya elit, Prinsip konfusian, Ingatan budaya, Saudagar ilmiah

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LIST OF SYMBOLS AND ABBREVIATIONS

CCS: The Chinese Calligraphy Stone Gallery

Nan Yang: Southeast Asia, which includes countries like Malaysia, Vietnam, Indonesia,

Brunei, Philippines, Singapore

Feng Shui: Geomantic Omen

Han Character: Chinese character

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CHAPTER 1: INTRODUCTION

In this chapter I introduce the background of my research. Some concepts and theory of collective memory is also reviewed as well as the basics of forest of steles. I present the research problems, research questions and state the purpose of my work.

1.1 Background

One thousand five hundred years ago, trade brought Chinese businessman beyond their shores to Southeast Asia, or they called it Nanyang.¹ Chinese immigration to Malaysia can be seen as an ongoing process. According to records, In the Tang Dynasty Tang people went south to Malay Peninsula for commercial activities and some settles down early at that time. However, as time goes by, more and more communities needed schools to educate local-born children.² Hence, a large number of educated people was attracted to Nanyang. Since 1990s, the rise of Confucian merchants and their promotion of traditional cultural undertakings are very striking. The subjectivity of traditional culture is rooted in the cultural memory of repetitive accumulations of calligraphy, paintings and artifacts that have been passed down from generation to generation. As a "tradition" of our heart, cultural memory is of great significance for the transmission of norms, values and the construction of national cultural identity.³ The Nirvana Group, under the leadership of inspiring entrepreneur Dato' Kong Hon Kong, aims to awaken the

¹ Nanyang region refer to Southeast Asia, which includes countries like Malaysia, Vietnam, Indonesia, Brunei, Philippines, Singapore.

² Chee-Kien Lai, "Han Rambutan Orchard, Singapore: A Site for Overseas Chinese Place-Making," *Traditional Dwellings and Settlements Review* 18, no. 1 (2006):151.

³ Ru Wan, "Wenhualei Dianshi Jiemu Wenhua Jiyi Jiangou Yu Chuancheng-Yi Yangshi 《Guojia Baozang》 Jiemu Weili [《National Treasure》:Remodeling Mechanism of Cultural Memory]," *Southeast Communication*, no. 05 (2018):24.

collective memory of Malaysian Chinese and enhance cultural confidence by setting up a cultural space based on Chinese cultural heritage and history.

1.1.1 Nirvana group

The Nirvana Group runs the largest Integrated Bereavement Care Provider in Asia and is the sole fully integrated bereavement provider in Malaysia.⁴ The Group is also the developer of Nirvana Memorial Park in Semenyih which is the world's biggest privatized memorial park. The Nirvana Memorial Park is one-stop comprehensive funeral service center that undertake the funeral, burial and cremation services with deep sensitivity, taste and respect.⁵ The Nirvana Group focused on funeral services. It has been providing services to Malaysia, Singapore, Thailand, Indonesia, China and Vietnam since its founding in 1990, they currently comprise Nirvana Memorial Garden, Nirvana Memorial park Shah Alam, Nirvana Memorial park, Nirvana Center (Kuala Lumpur) which total eight branches with one branch in Singapore, two branches in Thailand and one branch in Indonesia.⁶ The Nirvana Memorial park advocates a vision of modernization and globalization. At the same time, it shoulders the important mission of meeting the needs of the society. Through profound Chinese funeral customs, it continues the honor and reverence of ancestors and enriches the fine quality of Chinese funeral culture.

The Nirvana group emphasizes the importance of filial piety. On the website of Nirvana Malaysia, there is a special page listing ancient stories about filial piety. Besides conveying funeral business, riches and honor, the group also created the cemetery by developing a healthy horticulture. In 2008, Nirvana Asia set up the Nirvana Memorial Park, Shah Alam, it is a Chinese cemetery designed in imitation of the traditional

⁴ "Nirvana Asia Ltd," 2017 NIRVANA ASIA LTD. Last accessed June 16, 2019, <https://www.nirvana-group.com.my/>.

⁵ Ibid.

⁶ Ibid.

residential form of ancient Chinese quadrangle courtyards. The main products of the Nirvana group are the burial plot, columbaria, ancestral tablet including 8 forms of classical, modern and luxurious urn hall, which can meet the different needs of different social classes.⁷ The Oriental Villa columbaria are thoughtfully designed to emanate a strong sense of respect and dignity that the departed soul deserves. This columbarium adopts the ancient Chinese architecture design to complement the eternal homeland of the departed. It created as a tranquil final resting place that offers absolute quiet peace.⁸ For example, the Braham Palace was built with intricate and beautiful designs. The Tang villa with its bamboos lending an exotic oriental atmosphere to the landscape symbolizes strength, flexibility, tenacity and endurance that exude an atmosphere filled with compassion, comfort and peace.⁹

Mortuary customs and ritual as an important part of culture has its unique position in traditional Chinese culture. Behind all its makeup contains a wealth of cultural values of which the sense of filial obedience, the sense of the soul, the sense of hierarchy and the sense of harmony are outstandingly stressed.¹⁰ The concept of filial piety and the cultural values expressed by the concept of harmony are closely related to the issues we are about to discuss. Filial piety is one of the primary values and is widely practiced in Chinese culture and Confucianism. It is the core, fundamental and characteristic of Chinese culture. The primary form of filial piety was the worship of ancestors. In the period of clan system, "filial piety" focused more on the treatment of parents' affairs, as well as the customs of recommending and remembering ancestors. With the development of social economy and

⁷ "Burial Services-Cemeteries & Columbarium," Nirvana, last accessed June 16, 2019, <http://nvasianirvana.com/product-services/>.

⁸ Ibid.

⁹ "Tang Villa", Nirvana, last modified June 16, 2019, <https://nirvanaservices.wordpress.com/tang-villa/>.

¹⁰ Jiang Long, "The Cultural Values in Chinese Traditional Funeral Proprieties," *Journal of Changsha Social work college* 12, no. 02 (2005):24.

the prosperity of society, funeral etiquette is highly valued by the Malaysian Chinese society. The Malaysian Chinese paid special attention to the educational function of filial piety mainly through funeral activities. The Nirvana Group inherits the tradition in the funeral industry, promoting the spirit of filial piety. In terms of cultural value orientation, the cultural values of the Chinese culture are based on the model of harmonious culture. The funeral rites also embody the cultural values of "harmony ". It is mainly manifested in the realization of funeral rites harmony between people, people and society, people and nature. Man come from nature and goes back to nature. For example, the idea of "being buried" is an obvious portrayal. From the perspective of the types of the building of Nirvana group's columbarium and its main products, there are a lot of Chinese cultural elements used. As a matter of fact, The Nirvana group is the concentrated embodiment of Chinese cultural symbol system. It is worth mentioning that Chinese characters, as an important symbol of Chinese culture, are not only the basis of the cultural spirit of overseas Chinese, but also an important carrier to maintain the cultural exchange and emotional cognition of overseas Chinese.¹¹ The function of Chinese characters to maintain emotions and communications is also demonstrated to the greatest extent by Nirvana group. In addition to the characters usually used by Nirvana group, the Nirvana group has invested tens of millions of ringgit to build the world's fifth largest forest of steles, known as the Chinese Calligraphy Stone gallery.¹²

Although the funeral etiquette of overseas Chinese represented by Nirvana group shows Chinese culture strongly, it is not a single culture, but combines with local culture. When Chinese ancestors who left their hometown with Chinese memories took root in

¹¹ Qiu-Yan Wu, "Temple Fair and the Cultural Identification among Overseas Chinese—A Case Study of Fair Culture of Songkhla Temple," *Journal of Pu Tian University* 25, no. 1 (2018):34.

¹² Chinese Calligraphy Stone Gallery shorted for CCS gallery. CCS gallery as a part of Oriental Villa is the emphasis of the research as well as architectures of Oriental villa.

other places, they would add elements of local materials and incorporate many local memories that were constructed after they arrived.¹³ However, the collective memory in the group sense may be repressed among the Chinese diaspora which will leads to cultural anxiety. The Malaysian Chinese media tries to awake the collective memory of the Malaysian Chinese in various ways. Only by means of collective memory, through shared traditions, through the understanding of common history and heritage, can Malaysian Chinese reconstruct a new collective identity to increase cultural self-confidence and to gain cultural identity.¹⁴

1.1.2 The establishment of The Chinese Calligraphy Stone Gallery

The Nirvana Group in charged by Dato' Kong Hon Kong focused on fostering a culture that supports benignity.¹⁵ Hence, the group proudly attaches itself to the promotion and development of Chinese culture. Promoting the art of calligraphy and epigraphy, the group decided to build a multi-million dedicated gallery on 20 acres of land. With the exciting news of the establishment of this calligraphy art gallery, great moral support from all the cultural communities, including cultural organizations, calligraphers, scholars and organizations representing the interests of Malaysian Chinese. A special committee was therefore set up and the members of the committee went to China in order to better provide them with the knowledge needed to build a culturally inspired stone gallery. Masterpieces from Japan and Korea were later incorporated into the gallery alongside outstanding works by Malaysia local calligraphers, artisans or craftsmen. The birth of this CCS gallery is actually the result of the hard work and diligence of a group

¹³ Qiu-Yan Wu, "Temple Fair and the Cultural Identification among Overseas Chinese—A Case Study of Fair Culture of Songkhla Temple," *Journal of Pu Tian University* 25, no. 1 (2018):34.

¹⁴ Guang-Peng Yue, Xiao-Chi Zhang, "Reconstruction of Chinese Collective Memory by Overseas Chinese Media," *Modern Communication (Journal of Communication University of China)*, no. 06 (2013):32.

¹⁵ "Chinese Calligraphy Stone Gallery," 2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery], accessed June 25, 2019, <http://www.beilin.my/node/70>.

of dedicated personnel who are meticulous in the choice of gallery design, layout, building quality, craftsmanship and exhibits. A long list of brainstorming sessions and evaluations took place along the way to ensure that the exhibits on display are up to the mark, in terms of presenting the genuine eloquence and verve of the showpieces.¹⁶ CCS gallery is the first forest of stele in Southeast Asia. Nirvana strongly advocates a corporate culture model of respecting and innovation of tradition. The concept of forest of stele introduced to Malaysia is one of the breakthrough and creativity on the basis of respecting tradition.

CCS Gallery redefines the Chinese culture and Chinese philosophy with contemporary senses, body and soul.¹⁷ Words are the medium of cultural memory. Buildings are reflections of culture. Hence, the displaying the literati calligraphy as well classical architecture will contribute to the reconstruction of cultural memory among the Malaysian Chinese. Setting up forest of stele is a way to promote the development of calligraphy and epigraphy in China. In Malaysia Bahasa Malayu as the national language is a different situation from Chinese native country, Chinese language as an ethnic language is not so common after all. How to attract people became an emphasis of the overall design philosophy of the CCS gallery. Will it completely follow the Forest of steles Museum of Xi'an to become a mini China town with all the replicas or is it a different forest of stele whose design adapted to the local environment with Malaysian characteristics? This research shows that the Malaysian Chinese use its own way to show their telling of Chinese culture. For example, CCS gallery repackaged the Chinese culture with contemporary senses, body and soul. Still, until recently there has been no academic

¹⁶ "The Selections of Inscriptions", 2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery], accessed June 25, 2019, <http://www.beilin.my/node/70>.

¹⁷ "Chinese Calligraphy Stone Gallery Semenyih", Nirvana, accessed May 1, 2019, <http://www.nirvanapenang.com/semenyih-new-chinese-calligraphy-stone-gallery/>.

articles written about it and no in-depth study has been conducted to investigate the knowledge of the design and creation. Other studies have focused on description of the CCS gallery in general, but the motivation towards the construction of CCS Gallery has not been investigated thoroughly. My research will be an interpretative study to examine the design and creation of the CCS Gallery. It will explore the design of the classical buildings, the concept of landscape design and the choice of calligraphy styles, the contents of tablet inscriptions as well to recognize the features that reflect issues surrounding cultural memory practice amongst the Malaysian Chinese, to address the role of the CCS gallery that emphasize the construction of the concept of the scholarly merchant.

1.1.3 Forest of stele (Bei Lin) and Tablet Inscription

In East Asian art, normally the tablet inscription and calligraphy are two inseparable art forms, which have its roots in China.¹⁸ In Eastern Han dynasty, there were tablets of record of events, tablets of merit, tablets of scripture and tablets of sacrifice. But today, in the sense of calligraphy, tablets have become a general term for a collection of stone carvings. The purpose of constructing a tablet inscription is often to promote and showcase well-known civilizational accounts of history across different times. This account encompasses the contribution, knowledge, wisdom, charisma of well-known historical figures in East Asian culture. Calligraphy as an art form represents cultural refinement and its use in tablet inscription enables aesthetic appreciation of East Asian cultural history. A forest of stele is where steles placed together in a garden. It contains both natural and artificial elements. The uniqueness of stele is that it would stand the test

¹⁸ "Chinese Calligraphy Stone Gallery Semeniyih", Nirvana, accessed May 1, 2019, <http://www.nirvanapenang.com/semeniyih-new-chinese-calligraphy-stone-gallery/>.

of time for its durability and safety.¹⁹ And tablet inscriptions are a precious cultural legacy left to future generations.

1.2 Statement of Problem

1. Up until now, CCS gallery has not been sufficiently considered in terms of its architecture forms and calligraphy as cultural symbols.
2. To recognize the role of CCS gallery and to find out what kind of image of China it was created.

1.3 Research Objective

1. To examine the how is the landscaped designed to embody Confucian principles.
2. To analyze the selected stone inscriptions to find out what kind of tradition has been focused.

1.4 Research Question

In order to investigate the knowledge of the design features and its inner meaning of CCS gallery, the following questions need to be answered:

1. What does the gallery create? What kind of “image” or representation of China is created?
2. What is the main characteristic of the calligraphy works in terms of its content, authors and writers? What kind of tradition has been created through the selections of stone inscriptions?

¹⁹ “Chinese Calligraphy Stone Gallery”, 2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery], accessed June 25, 2019, <http://www.beilin.my/node/70>.

1.5 Concepts and Theory

1.5.1 Collective Memory, cultural memory and Chinese diaspora

Collective memories are shared representations of a group's past based on a common identity.²⁰ Social psychological approaches of collective memory have addressed their antecedents and functions. Their formation is affected by cognitive and emotional factors, but it takes place in the context of human interactions with other humans or with cultural artifacts. They are shaped by, and transmitted through narratives. Because they intervene in the definition, maintenance, and mobilization of social identities, they have a strong impact on intergroup relations. Collective memories influence the present, but they are also influenced by present psychological states and needs. Some historians use the term "collective memory," placing the emphasis on the internalization of group identities. Maurice Halbwachs in his book *On Collective Memory*, he advanced the thesis that "a society can have a collective memory and that this memory is dependent upon the "cadre" or framework within which a group is situated in a society".²¹ Thus, there is not only an individual memory, but also a group memory that exists outside of and lives beyond the individual.²² Consequently, an individual's understanding of the past is strongly linked to this group consciousness. The reconstruction of collective memory is an important thought for Maurice Halbwachs. Jan Assmann developed the thought into the field of culturology as cultural memory. Assman divides memory into four categories: imitation memory, memory of objects, memory transmitted through social interaction, and cultural memory.²³ Cultural memory covers the first three types of memory and is related to

²⁰ Maurice Halbwachs, *On Collective Memory* (University of Chicago Press, 1992), 12.

²¹ Maurice Halbwachs, *On Collective Memory* (University of Chicago Press, 1992), 13

²² *Ibid.*

²³ Jan Assmann, "Communicative and Cultural Memory," *Media and Cultural Memory*, no.02 (2013):109.

social and historical categories.²⁴ It is responsible for inheriting the cultural meaning and constantly reminding people to recall and face these meanings. Cultural memory's function is to unify and stabilize a common identity that spans many generations and it is not easy to change.

1.5.2 Literati Calligraphy

Chinese calligraphy is a part of Chinese traditional culture. Chinese characters are different from all countries in the world. During the five thousand years of Chinese civilization, the writing of Chinese characters was gradually sublimated into an art. The ideal state of calligraphy is harmony, peace, but this kind of harmony is not simply the balance of lines, but an overall balance achieved through the use of artistic means, such as uneven and uneven lines, remedy the difference, balance the light and the heavy, and interphase of thick and light, namely the balance in the meaning of "zhong" (中) and "he" (和) or "zhong yong" (中庸).²⁵

One point and one painting, which contain each other and generate development for each other, foiling each other, one word and one line, small and big mistakes, so that the value of "peace is the most precious" in Chinese culture is reflected through calligraphy. They use lines to reflect the artistic characteristic of the font. Literati calligraphy refers to the calligraphy works written by scholars and educators and rich in literati connotation and charm. As the mainstream of Chinese classical calligraphy, literati calligraphy emphasizes the behavioral care of the main body of calligraphy creation, which emphasizes the spiritual consciousness of people, including cultural values and individual

²⁴ Hai-Ming Yan, "Collective Memory and Cultural Memory," *China Book Review*, no. 03 (2009):24.

²⁵ Yee Chiang, *Chinese Calligraphy* (Harvard University Press, 1973),25.

behaviors.²⁶ Most of the ancient calligraphy works are literati calligraphy. Chen Zhi stated in his article “The Contemporary Significance of Literati Calligraphy” that literati calligraphy is a highly inherited art.²⁷

What is of significance to the world is the fact that, Chinese calligraphy not only has provided the aesthetic basis of Chinese art, but it represents an animistic principle which may be most fruitful of results when properly understood and applied. Chinese calligraphy has explored every possible style of rhythm and form, and it has done so by deriving its artistic inspiration from nature, especially from plants and animals—the branches of the plum flower, a dried vine with a few hanging leaves, the spring body of the leopard, the massive paws of the tiger, the swift legs of the deer, the strength of the horse, the business of the bear, the slimness of the stork, or the ruggedness of the pine branch. There is thus no one type of rhythm in nature which has not been copied in Chinese writing and formed directly or indirectly the inspiration for a particular thinking.

1.6 Method of Approach/Research Design

The research design in this thesis comprises a qualitative study based on interviews as well as research on already published artworks, journals, thesis, articles published online and flyers as well. First-hand observation by the researcher will occur in order to gain a more accurate and descriptive account of the study and eventual outcomes.

1.6.1 Source assessment

The sources used in this study are primarily published ones. The facts were gathered directly from the homepages of the Chinese calligraphy stone gallery. The background

²⁶ Fu-Zhong Zheng, "Remodeling of Classics: On Modernization of Literati Calligraphy," *Studies in Culture & Art* 7, no. 01 (2014):14.

²⁷ Zhi Chen, "The Contemporary Significance of Literati Calligraphy," *Chinese Calligraphy*, no. 15 (2015):24.

research to the project will use a secondary research approach, which involves the collection of information from studies which have been done by other researchers. The interviews with committee members who were involved in the construction of the gallery were used as the primary source for analysis.

1.6.2 The scope of the research

This research is to:

1. To explore its overall layout: styles of architecture.
2. To examine the artworks regarding its Calligraphy styles, the contents of the tablet inscriptions and the shapes of steles.
3. To examine the role CCS gallery in reconstructing Chinese diaspora cultural memory and creating the concept of the scholarly merchant.

1.6.3 Delimitation

This study will be limited to the interviews with the consultants from CCS gallery. The cultural identity of the Malaysian Chinese is changeable within the time. CCS gallery was started in 2009 and it took more than three years to complete. The study will examine how the stone gallery speaks the concerns related to Malaysian Chinese cultural identity in the first decade of 21st century.

1.6.4 Limitation

Translation – In the event there is a need to refer to Chinese sources, sometimes Chinese terms may not have equivalent terms in English.

1.7 Significance of the Study

The purpose of this dissertation is to contribute to the body of the literature regarding reconstruction of cultural memory by cultural symbols such as architecture, calligraphy. Architecture and calligraphy are explored as all-encompassing experience where

memories of history, culture can be set in. A contribution is to be made regarding new concepts created to reflect the new ideals of the Malaysian Chinese community.

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CHAPTER 2: LITERATURE REVIEW

2.1 Culture and cultural memory

2.1.1 Introduction

The literature review is divided in two parts. The first deals with and understanding culture, cultural memory and the status quo of cultural memory in Malaysia. And the articles that describing the role of cultural symbols in constructing cultural memory functions are also reviewed.

2.1.2 Chinese Diaspora and culture

(Vincent Shen, 2012), His interesting idea that the new settles in foreign lands to replant their spiritual root in the new cultural context. He called the centrality(zhong dao 中道) developed in the Zhongyong(中庸). Ideas such as self-cultivation, filial piety, respect of teachers that expressed in Chinese culture and language. The article talked about “zhong” in the psychological level, which he believes it is the transcendental self before its emotional expressions. As the zhong says, the centrality is the state before its manifestation into happiness, anger, sorrow and joyfulness; it is called” harmony”.²⁸The writing talked about the major concern of a philosopher’s notion of harmony is how to deal with differences. We need to understand difference and then harmonize them in a confusion way. Seen from the context of diaspora, since each community has its way of understanding things and its core belief system. We should have some guiding principles such as comprehensive harmony to live in a world of diaspora. As I see it Confucian values of harmony serve as normative principles in a pluralistic world and multicultural world.

²⁸ Vincent Shen, “The Concept of Centrality in Chinese Diaspora” *Religion Compass* 6, no.1 (2012):28, <https://doi.org/10.1111/j.1749-8171.011.00328.x>

While talks about culture, the author stated that contact with foreigners, when it comes to culture, it will touch the belief system. When talking about the wisdom of the ancestors, the Chinese can only talk about the broken slogans, what “do not want to do to others, do not apply to others”, “have no teaching and no class”, “100 good filial piety first”, “within the four seas all of them are brothers”, “harmony is expensive”, etc. These kinds of topics are just like the “serving for the people”. After being wonderful, the result is endless. “These good words without roots may just be a slogan of fluency? The ideology of incompleteness, out of context, does not become nonsense?” Culture roots, it makes people imagine cultural memory, the trace of culture.

Tong research on the public memory and ethnic identity of overseas Chinese. As a public memory of social process, it not only enhances the ethnic identity of overseas Chinese, but also guarantees the intergenerational continuity of culture through habitual memory and cultural memory, especially for Chinese who live in heterogeneous culture and complex political environment. Public memory is the spiritual pillar for Chinese to maintain ethnic independence.²⁹ To be exactly, Public memory includes cultural memory which concerns about Legend, books, media, literature, language, rituals, symbols, or symbols, celebrations, body movement, specification and theory, etc. From the pacific content we can easily understand the significance of cultural memory.

Ien Ang, “To be or not to be Chinese: Diaspora, culture and Postmodern Ethnicity” The author stated that the “complexity and flexibility” that makes out the creativity of diaspora cultures.³⁰ He recognizing the irreducible productivity of the syncretic practice of diaspora cultures that “not speaking Chinese” won’t be a problem for overseas Chinese

²⁹ Ying Tong, “Public Memory and Ethnic Identity of Overseas Chinese: A Case Study of Chinese in Maluku, Indonesia,” *Southeast Asia Studies*, no. 2 (2018):15.

³⁰ Ien Ang, “To be or not to be Chinese: Diaspora, culture and Postmodern Ethnicity” *Southeast Asian Journal of Social Science* 21, no.1 (1993):15-16.

people. "Chineseness" becomes an open signifier which ask for its peculiar form and content in dialectical junction to construct new, hybrid, new identities and communities. And the writer suggested we should emphasize the irreducible specificity of diverse and diasporic identifications. We cannot presume the erasure of internal differences and particularities as the basis of unity and collective identity. Hence, as it to me I agree that the traditional notion of ethnic identity is impossible, it deserves to be reconstructed.s

2.1.3 Chinese culture anxiety and crisis

The lack of collective memory of overseas Chinese is manifested in various cultural levels, which triggers the anxiety of Chinese society about undertaking the mission of Chinese cultural communication.

Singaporean Prime Minister Goh Chok Tong expressed his cultural anxiety in his "Oriental Traditional Values Will Not Endanger the Knowledge Economy." When asked to enter the era of knowledge economy, he attaches great importance to the question of whether the traditional values of the East will have a negative impact on Singapore's progress. His encouragement to learn Chinese traditional culture reveals Wu Zuodong's cultural anxiety. His worries are that young people in the modern era often learn about Western ideas through the Internet. In fact, traditional values include the concept of treating society as a whole, and attach importance to education, hard work, and respect for elders.³¹ As a matter of fact, younger generation are more familiar to western culture which leads to the culture loss. This reminds people of paying due attention to the traditional culture to build cultural identity.

³¹ "Prime Minister Goh Chok Tong: If Chinese Do Not Use Chinese, Singaporean Society Will Deteriorate," Lianhe Zaobao, Jun, 10th 2000.

The article published on November 22, 2003, “Preparing the “Huawei” Exhibition Center, the Tiger and Leopard Villa exhibits the history of overseas Chinese development” also revealed the Chinese cultural concerns. The author said: “He hopes that the purpose of the establishment of this Centre is to let a new generation of domestic and foreign visitors understand the history of overseas Chinese”. However, in the absence of strong cultural roots, it is more difficult to maintain confidence and security in the face of globalization challenges.³² Acting Prime Minister Lee said the key to moving the community forward is to ensure that the younger generation passes on our customs and values. And he pointed out the need to inherit these precious cultures in an innovative way, precious qualities to adapt to the new environment and the needs of the younger generation. The article point out a great deal about the need for all content to be of both educational and cultural value, and it also can be seen that much effort are being done by different organizations to the construction of traditional value, hence to get cultural confidence.

Malaysia’s Sin Chew Daily also reported on the current state of Malaysian Chinese culture in the country. In December 19, 2001, “The sidewalk drawing contest, Liang Bingchao feel deep regrets”, it can be seen that there is obvious cultural anxiety. The article believes that the sidewalk drawing competition in Kuantan cannot attract the interest of Chinese people, and the Malaysian Chinese contestants reacted indifferently. The Malaysian Chinese community groups and school organizations are not interested, which makes him feel very sorry. Some of the histrionic sites of Malaysian Chinese community have not been included in the drawings of the sidewalk, which is “the fly in the ointment”.

³² Chun-Long Liao, “Research on Overseas Chinese Media & Overseas Chinese Cultural Identification-“Lianhe Zaobao” in Early This Century as the Case” (PHD diss., Sichuan University, 2006), 89-90.

When Cao Yunhua talked about the prospects of Malaysian Chinese culture in the *Oriental Daily News*, although it is considered to be bright, there are also many hidden concerns. One is that the Malaysian Chinese scholars have many weaknesses, and there has been a situation of lack of humanistic academic spirit and got humanities academic crisis. The younger generation of Malaysian Chinese's recognition of the traditional family culture is tending to fade, and the trend of "westernization" is becoming more and more intense. Therefore, even though most youth of Malaysian Chinese still agree with the traditional family culture, due to the limitations of Chinese education and other conditions, their recognition of the traditional family culture is only at a superficial level. Although Malaysian Chinese are still paying attention to and participating in rituals and festivals with traditional national cultural characteristics, even wearing traditional social costumes, but these are just symbolic symbols that are difficult to integrate into their daily lives, difficult to integrate with their real politics, economy. ³³

Yan Chun long, (2008) in his study 'On the cultural anxiety consciousness of overseas Chinese media and its historical causes' stated that "as an immigrant community, overseas Chinese have their own unique residence patterns and cultural developments, which are inseparable from the influence of Chinese culture. As overseas Chinese gradually integrate into the mainstream society and identity changes in their places of residence, the traditional part of their culture has been impacted and changed. This issue has increasingly become a hot spot for overseas Chinese media. This is an important manifestation of Chinese cultural anxiety". ³⁴

³³ Yun-Hua Cao, *Variation and Maintenance Cultural Adaptation of Chinese in Southeast Asia* (China overseas Chinese publishing house, 2001), 54.

³⁴ Chun-Long Yan, "On the Cultural Anxiety Consciousness of Overseas Chinese Media and Its Historical Causes," *Journal of the Central Institute of Socialism* 2008, no. 5 (2008):12.

Dai and Zhang, (2002) in their research paper debated about the saying of “after decades of development, overseas Chinese are gradually wearing down their cultural individuality and being assimilated” is too arbitrary. However they believed that from the perspective of historical trends, there is indeed a trend. It expresses cultural anxiety and a sense of crisis. Their article also talked about the new immigrants and overseas Chinese identity, and pointed out that the influx of new immigrants and the role of actively promoting cultural identity in the host country will help strengthen the cultural identity of the Chinese themselves.³⁵

2.1.4 Cultural memory creation and selection

Yue and Zhang pointed out that among overseas Chinese, collective memory in the sense of the group is generally lacking due to cultural breaks and memory forgetting. The lack of collective memory of overseas Chinese is manifested at various cultural levels. How to reconstruct the group memory of overseas Chinese? Yue expressed that the Chinese media pays special attention to the dissemination, elucidation and construction of Chinese cultural symbol codes, and thus endeavors to undertake the important mission of reconstructing the collective memory of the Chinese. Overseas Chinese media deeply realized the historical responsibility, so the newspaper opened up many literary and art columns and supplements. Radio and television also opened a number of literary and artistic programs that promoted the fine Chinese cultural traditions, introduced Chinese culture to the Chinese, and reconstructed the Chinese collective memory. The Chinese community began to pay attention to the dissemination, elucidation and construction of Chinese cultural symbol codes, and reconstructed the collective memory of Chinese through three strategies: cultural symbolism, reconstruction of Chinese language and

³⁵ Fan Dai, and Xiu-San Zhang, “On the Cultural Identity of Overseas Chinese,” *Southeast Asia Studies*, no. 01 (2002):22.

collective memory of Chinese cultural uniqueness. And at the same time Yue explained that through the collective memory of Chinese symbolic uniqueness, the Malaysian Chinese far from the ancestor can find the root of culture, thus gaining their own cultural identity and cultural belonging in cultural conflicts.³⁶ For cultural memory, we have to admit that the media's role is crucial: The construction of cultural memory content and transmission is inseparable from the medium.

Yan discusses the reconstruction of cultural symbols from three aspects: cultural reconstruction, cultural reconstruction of artifacts and cultural activities of Chinese people in his research "Overseas Chinese media and Chinese culture study together". He talked about "famous shop" like "Kim Choo Kueh Chang" as a necessary place to have a comprehensive understanding of Chinese culture and a symbolic symbol of Peranakan culture. He also stated that these traditional Peranakan historical relics have aroused the interest of a group of researchers in Singapore who want to build a virtual Peranakan Digital Museum with advanced media technology. Song Meihui from Korea "excavated" the life portraits and cultural relics of the Peranakans, and "clone" a historical artifact into a computer to create a three-dimensional "digital museum". She said that: Peranakan culture is a unique cultural heritage in Singapore and Southeast Asia and is well worth keeping. Through this research, we can also see how cultural symbols were reconstructed and reinterpreted through the Chinese Calligraphy Stone Gallery.

Cultural memory can be common in our daily life. Guo, Wong (2016) researched particularly to the Spring Festival which is also called "Nian" in Chinese, as a traditional culture which carries the lasting and powerful collective memory, is both the most influential festival in the history of the Chinese nation and the common holiday celebrated

³⁶ Chi Zhang, "Reconstruction of Chinese Collective Memory by Overseas Chinese Media." *Southeast Asia Studies*, no. 02 (2005):32.

by the Chinese people at home and abroad. They stated that the understanding and accepting about the culture of “Nian” by Over-seas Chinese reflected the reality of historical amnesia and identity changes in the life of emigrants. And they concluded that in the new ethnic group, the Overseas Chinese recall selectively, discover through seeking roots and create new collective memories to gather new ethnic group identity.³⁷ Except the Pacific custom of “Nian” cultural memory, there are many other types of cultural memory, what we need to do is to understand the characteristics of the cultural symbols that carrying the types cultural memory.

Cultural memory can be something of a state of mind. For example, He, (2017) in his paper mentioned about the there is such a group called overseas worshiped culture education, promoted the renaissance of traditional culture in Hakka village. This research found that overseas merchants of Hakka followed the model of renewed traditional culture from economy to cultural regurgitation-feeding feedback for their hometown, in virtue of the research method of educational anthropology. The statement recognizes that the collective memory awakened by the overseas Hakka merchants seeking the protection of ancestors not only promoted the renaissance of traditional culture in Hakka villages, but also accelerated the extensive diffusion of the Confucian civilization at home and abroad.³⁸ The writing stated the fact of Chinese diaspora returning to Confucius. Confucian principles, as far as I understand, calls for universal harmony in the world with a single culture. In modern society, Confucian thoughts and moral values are placed in a high position.

³⁷ Ping-Guo, and Kun Wong, “Ethnic Group Function of Chinese “Nian” Culture among Overseas Chinese,” *Journal of Tianjin University (Social Science Edition)*, no. 01 (2016):36.

³⁸Xiao-Rong He, and Yun-Shui Zhou, “Discussion on the Renaissance of Traditional Culture in Hakka Villageby Overseas Merchants,” *Journal of Guizhou University of Commerce*, no. 1 (2017):25.

Or the new environment was constructed because of a group people' memory. The notion of Chinese diaspora that helped to created environments in new host cities in the common goal of achieving a Chinese identity in Singapore has been studied with the focus on one particular Hainanese immigrant and his Han Rambutan Orchard artwork. The author stated that new migrants of the 20th century in Singapore are the main movers and leaders of diasporic cultural and literary spheres in the formation and stewardship of institutions, business guides and societies. By discussing a commemorative painting of the Rambutan orchard by a locally-born artist, the author contrast the perceptions, attitudes and experiences of two generations of the overseas Chinese in Singapore, as well as the forms and tenors of their intellectual spaces. He also argue that botany and the engagements with plants and plant products were central to interpreting the literary, artistic and scholarly interests of the overseas Chinese and their acclimatization to new conditions and milieus in the equatorial tropics.³⁹ He has stated the scholarly interests of the overseas Chinese which is something similar this paper will be discussed.

Zhenhua Guo, Jun Yang and Yifei Lic in "Research on Cultural Memory of Old-people-dance at Lawan" study "old-people-dance" with the theory of cultural memory and also investigated inherent cultural memory characteristics. From the study the writers found: old-people-dancing marked with tangible carrier or object, and bore the function of cultural memory value; the requirements of media for the construction and transmission of cultural memory contents is stated.⁴⁰ At last, the article stated the purpose that studied the culture memories to better inherit the national culture, explore the attitude of life and pursue the national spirit of self-improvement. However along the

³⁹ Chee-kien Lai, "Rambutans in the picture: Han Wai Toon and the Articulation of Space by the Overseas Chinese in Singapore." In *Singapore in Global History*, ed Heng Derek and Aijunied Syed Muhd Khairudin (Amsterdam University Express, 2011), 158.

⁴⁰ Zhen-Hua Guo, Jun Yang, and Yi-Fei Li, "Research on Cultural Memory of Old-people-dance at Lawan" (Thesis, Sports and Scientific College of JiShou University, 2015), 2-3.

process of cultural globalization, they are legend, books, media, literature, language, rituals, symbols, or symbols, celebrations, body movement, specification and theory that embody and continue cultural memory has somewhat been declining. Hence kinds of research of cultural memory is urgent.

However, all these studies are related to the main focus of the present study i.e. cultural inheritance and cultural identity in multicultural society or Chinese diaspora. These literatures have been investigating social memory, cultural memory and other relevant issues from different perspective and used various methods to explore cultural identity. Thus, these studies help as a source of background knowledge to conduct the present research of a cultural space. From these literatures I would suggest the cultural memory and cultural identity are a must concern issues for examining of the role of CCS gallery established by Nirvana group in the name of promoting of Chinese culture in a multicultural society of Malaysia.

2.2 Forest of stele

Tablet inscription is an artistic carrier of calligraphy. Hua and Jing ,(1998) in their study ‘The aesthetic value of calligraphy in Chinese classical gardens’ attempted to clarify the relationship between calligraphy and gardens and described the role and value of calligraphy in gardens. The Researchers argued that “Calligraphy in Chinese classical gardens is not only the carrier of the language and characters of the gardening conception, but also an independent aesthetic object”. Moreover, “the forest of stele, which is for appreciating calligraphy, is an important factor for following three garden factors for building, landscape and plant”. Wan, (2014) stated that the appearance of calligraphy in gardens is harmonious and well-deserved in her paper ‘On the application of calligraphy in Chinese classical gardens’. The author aimed to dig the source of Chinese classical gardens and calligraphy and managed to clarify that Calligraphy and garden have been

closely connected since the beginning of both. The relationship between the two in each other's development, their common pursuit of beauty make them come together, and can continue to go in mutual amalgamation.

Wong research on the Zheng He Beilin (郑和碑林), the largest stele forest to commemorate Zheng He, analyzed the design features of Zheng He's Beilin from the perspective of design. According to Wong is to commemorate the inheritance and development of Zheng He's spirit and also the characteristics of stele forest. In this research paper, the author has examined the architectural forms of the Zheng He Beilin which adopted the Islamic architecture courtyard structure layout and the traditional Chinese symmetric thought. And he has symbolically analyzed the modern calligraphic form in Zheng He's Beilin. Then he identified that the calligraphy showed the Chinese character symbolic characteristics by varying the composition of text lines rhythm, the length of the line changes, thickness changes as well as the twists.⁴¹

Calligraphy is an indispensable element in the construction of stele forest, it is necessary to know its multiple functions in different aspects that played important roles in the design of stele forest. The function of calligraphy and factors that affected the development of landscape has been the subject in the in many studies. Yin in her study "The research of the role of calligraphy" used "Xian Beilin Museum" (西安碑林) as an example to study the relationship between tourist experience and calligraphic landscape. By dividing the calligraphic landscape into three dimensions from the point of function, the author summarize that the calligraphic landscape has aesthetic experience

⁴¹ Huan-Jia Wong, "Research on the Art Design of Zheng He Bei Lin" (Master, Kunming University of Science and Technology, 2009), 89.

function, local identity function, behavior oriented function. The researcher also identified that the calligraphic landscape can have a positive role on tourist experience. ⁴²

Chen, (2014) made a comprehensive analysis and research on the landscape space of stele forest. Taking the design of Luoyi Yuanyuan beilin (鹿邑道碑林) and Zhengzhou Yellow River Beilin (郑州黄河碑林) as the research contents, the researcher explored the integration of landscape design and calligraphy culture. The author examined the design of stele forest from a unique design perspective and combined the inscriptions of calligraphy and literary thought to achieve mutual integration, harmony and unity. The author has identified that in order to achieve unity of the inscription, which as one of the expression of calligraphic art, is a combination of the carving techniques, the content of the inscription as well as the carver emotional expression and thinking. These theories, the author has successfully implemented in his research on Zhengzhou Yellow Beilin. ⁴³

Claudine in his “From Cemeteries to Luxurious Memorial Parks” has talked about the function of the stone inscriptions in the cemetery garden in terms of its motto. He pointed out that kind of garden is a tool that Malaysian Chinese tend to use it as a base for reviving Chinese culture. ⁴⁴ His overview shows that such kinds of cemeteries are created to embody prescriptions of filial piety. Hence these new cemeteries are well maintained and boasting a pleasant atmosphere in order to better attract new customers. And Local Chinese are more convenient to worship their ancestors. One thing he talked about that the Nirvana Memorial Park, Seminyih lacks homogeneity and exhibits certain

⁴² Li-Jie Yin et al., “The Research on the Roles of Calligraphic Landscape in the Construction of Tourist Image,” *Human geography* 26, no. 5 (2011):35.

⁴³ Xiao-Wei Chen, “The Research on Harmony between Scenery and Spirit in the Design of Steles Forest Landscape” (Master, Henan Agricultural University, 2014), 6.

⁴⁴ Claudine Salmon, “From Cemeteries to Luxurious Memorial Parks” *journal of Archipel* no.92,(2016):211, <https://doi.org/10.4000/archipel.320>

extravagances, he concluded that the landscaped park does not convey a feeling of harmony. In the research paper we will have a different view about this.

The second section of the literature review deals with how calligraphy as the most typical symbol of Chinese culture can gather and make reference to the public memory discussed above. However, There have been quite a number of academic researches done on forest of stele (Bei Lin 碑林) in China, none can be found in Malaysia. Therefore, regarding to the part of Bei Lin, the literature review will be mostly based the research papers done in China. The approaches implemented in analyzing the Bei Lin in these papers may be used as a reference model in my research.

Universiti Malaysia

CHAPTER 3: TAOIST AND CONFUCIAN VALUES IN THE SPECIALLY CONSTRUCTED LAYOUT OF CCS GALLERY

3.1 Introduction

As a work of art, CCS gallery accentuates the uniqueness and beauty of Chinese culture through the traditional Chinese garden design. Confucian culture and Taoism thought are among the core cultural elements produced and formed through the layout out of CCS gallery. Many of the images in CCS gallery express the themes such as “unity between man and nature”, “best possible Fengshui”

3.2 The background of the project

The gallery is located at Oriental Villa, Nirvana Memorial Garden next to the Memorial Park in Semenyih Selangor(see Figure3.1), around 50 kilometers far away from Kuala Lumpur. ⁴⁵ It is the first forest of stele in Southeast Asia. ⁴⁶ Started in 2009, the whole gallery covers an area of 2000 acres; at the beginning it was not expected such big but only a few of table inscriptions. ⁴⁷ It takes more than three years to get out from the shell. Its landscape design project is based on a traditional South China Garden style (see Figure3.2). The aim of establish the forest of stele is design to “reinvigorate ancient culture and wisdom”. ⁴⁸ To make it simple, CCS gallery can be seen as two parts: inscriptions area and garden area.

⁴⁵ Da-Wei Wong, “Side Note: Entering the Chinese Cultural Monument in Malaysia,” 2000-2020 XINHUANET.com, http://my.xinhuanet.com/2014-04/29/c_126446845.htm.

⁴⁶ “Chinese Calligraphy Stone Gallery,”2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery], accessed June 25, 2019, <http://www.beilin.my/node/70>.

⁴⁷ Interview with Nirvana Foundation’s Tan Kean Huat in March 2019.

⁴⁸ “Chinese Calligraphy Stone Gallery,”2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery], accessed June 25, 2019, <http://www.beilin.my/node/72>.



Figure 3.1 The location of CCS gallery

3.3 Concept and the design layout

Since the concept of “Forest of Stele” was put forward in August 2009, Nirvana has arranged visits to many forest of steles, mainly for Xi'an Stele Forest and Kaifeng Hanyuan Stele Forest.⁴⁹ After brainstorm the location of CCS gallery is at last chosen to be far away from the city and the overall plan for the 20-acre site must be in harmony with nature, to create an artistic forest of stele with local characteristics combine with the Chinese classical gardens.⁵⁰ Use science and technology to present a classic style, and add horticultural design to the styling to present uniqueness and fun.⁵¹ In addition, determine the screening criteria for the inscriptions of celebrities and calligraphers, and

⁴⁹ “Field Trips,” 2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery], accessed June 25, 2019, <http://www.beilin.my/node/70>.

⁵⁰ Kuan-Fook Lai, *Chinese Calligraphy Stone Gallery*, (Nirvana, 2014), 2.

⁵¹ From Interview with Nirvana Foundation’s Tan Kean Huat in March 2019.

certain selected inscriptions that are tend to represent the evolution of texts from Oracle, Da Ding, Shi Gu Wen and so on. ⁵²



Figure 3.2 The picture of CCS gallery

3.3.1 The idea of unity between human and nature

The idea of unity between human and nature is one of the important philosophy concepts in Chinese traditional culture, which affects Chinese gardens developing towards nature. "Unity of heaven and man" has two meanings: one is the unity of heaven and man. Nature is a big universe, man is a small world. Secondly is the correspondence between heaven and man, or the communion between heaven and man. It is said that

⁵² "Xuantie Kanbei [Rubbing Selection]," 2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery] last modified June 19, 2019, <http://www.beilin.my/node/73>.

human and nature are interlinked in essence, so all human affairs should conform to the laws of nature and achieve harmony between human and nature.⁵³

It is a dialectical concept describing the harmony and unity of Heaven, Earth and humanity and a philosophy of the life conveying the interconnection of all living things in nature. The connotations were richly embodied, permeating the landscape design of CCS gallery. CCS gallery serves as reflection of their ideal thinking of Malaysian Chinese in visual Chinese culture from, relating the bone-deep philosophical and aesthetic keynote of “unity between man and nature” by means of several themes.

3.3.2 Best possible fengshui

Fengshui, is known as the theory of geomancy, it mainly refers to ancient people’s knowledge about building siting, the concept that decides building orientation, azimuth and layout, and certain technology and a variety of taboos in building process. It is not only an intermediary theory of Chinese philosophy affecting Chinese architecture, but also a Chinese architectural, geographical as well as environment psychological theory.⁵⁴ Principles of geomancy look for happiness and luck, but it includes some rational elements of adaptation with special geography. The concept of “qi” is the most important part of Feng Shui, and its theory and method are developed around the issue of “qi accumulation”.

The idea in planning of the CCS gallery is influenced by the theory of Feng Shui. Master Wong (Philip Wong) as the principal Feng Shui Consultant of Nirvana Group is a renowned Feng Shui Master and Numerologist in Malaysia.⁵⁵ He has completed the

⁵³ Zhi-Jun Cai, “On Zhuangzi’s Thought of ‘Heaven and Man’,” *Journal of Huaiyin Teachers College (Philosophy and Social Sciences Edition)*, no. 06 (2002):24.

⁵⁴ Yan-Fen Zhang, and Li-Juan Wong, “The Interpretation of Feng Shui,” *Chinese journal*, no. 1 (2008):12.

⁵⁵ “Biography-Master Wong,” Perpetual Ace Sdn Bhd, last accessed June 27, 2019, http://perpetualace.com/master_wong/.

NV seed in Oriental villa of Memorial Garden (Semenyih) in 2004, a special way of Yin Yang treatment. In Nirvana Memorial Garden, its “Raising Dragon to the Sky” Feng Shui renders the descendants will reap good fortune, prosperity and flourishing offspring, and blessing by the ancestors. Waster Pang stated about the strong Feng Shui form around Nirvana Memorial Garden (NMG): NMG's Feng Shui begins with the formation of the Longshan in the direction of the thousand (northwesterly wind), forming a “Wu Qu Venus” (Wu Qu Jinxing) in the valley to practice sitting narrow, bringing authority and motivation North Westerly's direction is part of Gold, along with “Wu Qu Jin Xin”. Nirvana is a superior Feng Shui, a natural environment of dragon veins. In Feng Shui research, this land is combined with Yinyang elements. And the mountains in front are "amphibious", layered. ⁵⁶

⁵⁶ Master Pang, “Feng Shui Review,” last accessed June 27, 2019, <http://masterpang.com/FN42>.



Figure 3.3 Navigation map of Nirvana memorial garden

3.4 Many of the created ancient structures in CCS gallery showcase the themes of Confucian and Taoism

The image of an imaginary Chinese water town created in CCS gallery expresses the theme “unity between man and nature”, together with the ancient architecture forms built along the river. These typical traditional architecture elements are specially designed as a layout of courtyard. There are around 18 interconnected structures in total. These structures can be categorized into five images, which are Ancestral Temple, pavilion (ting), Memorial arch (Pai Fang), stone bridge, and Colonnade. To the honest these images together embodied the confusion and Taoism values in CCS gallery. However, to be more detail, I will expand all of the five structures. These structures involved with the characteristics of contrast harmony and symmetry layout as well.

The characteristic of Chinese traditional culture is the unity of man and nature which contains rich and profound idea of ecological aesthetic. The "heaven" here is both natural and humanistic. In order to obtain the optimal Feng Shui and harmonious between the sky, Earth and Man, the gallery pays attention to the details, in the designs of the space and environment.⁵⁷ The building uses brick, wood and stone as raw materials and the wood frame is an important structure. The buildings in the gallery face south and there is enough space between them to ensure full sunlight and large landscape area. It also makes sure the buildings had mountain at the back and water in the front as well as facing south on behalf of the sky, many fortunes, good Feng Shui.

3.4.1 In the structure of Jiang Nan water village courtyard in CCS gallery

The CCS gallery planned to design as a similar Jiang Nan water village courtyard that originally from Jiang Su province according to Dr Hu (see Figure3.4). In the image of

⁵⁷ Kuan-Fook Lai, Chinese Calligraphy Stone Gallery, (Nirvana, 2014), 2.

Jiang Nan water village courtyard, the concise organization rule is that the main structure is made by a by a number of single buildings, winding corridor, some walls to made up into a courtyard. However, it is not exactly the quadrangle in CCS gallery. This is the coming from cultural values of respect the elders. At the same time, the layout of courtyard group is generally using the balanced symmetry, along the front and back axis. It is like a scroll of Chinese painting, it gradually shown in sections. This reflected the Confucian cultural connotations and aesthetic ideas of “beauty and balance of harmony”.



Figure 3.4 The Courtyard layout

Actually, the overall planning, landscaping and layout of the 20-acre garden paid attention to the principle of harmony with nature. To Chinese classical gardens, Taoism had a decisive influence on the original establishing of its basic art principle to reappear natural scenery.⁵⁸ Hence, the integration of traditional garden and Cultural innovation is the design principles of the gallery, which combines people, nature and architecture harmoniously, and carries on traditional Chinese culture and garden art. One hand, the

⁵⁸ Zhen-Lu Li, “On the Space Art Features of Ancient Chinese Gardens,” *Lantai World* (2014):18.

combination of traditional Chinese classical gardens and Western open ideas has formed this freedom layout of natural landscape garden, on the other hand, The combination of gardens and forests of stele has changed the tradition of Chinese forest of stele into open spaces from closed rooms, as a new style of forest of stele, which has put the forest on a natural, more lively environment.

3.4.2 In the structure of Rushing water and sculptured bridge in CCS gallery

The landscape is the main body of the garden. The mountain supports the three-dimensional space of the garden. Its visual weight gives people a sense of ancient enthusiasm. The water has opened up the plane territory of the garden, and the soothing of the water gives people a feeling of tranquility.⁵⁹ For humans, rivers are most suitable for agglomeration and have a strong attraction.⁶⁰ Mainly on the soil bank, the natural stone is scattered quickly, the shore is dotted with vine plants, and the natural wilderness gives people a sense of endless source. The river is usually not straight, and the weeping willows are planted on the shore, and the “spring breeze willows thousands of articles”, a scene of Jiangnan water town.⁶¹ Chinese garden is a reflection of the natural landscape, basically characterized by its pursuit of natural appeal. No matter which type of garden, water is the most energetic factor.

CCS gallery led the mountain stream to the flowing water (see Figure3.5). There are many scene of water with bridge. And with ancient stone inscriptions placed along the river, the poetic charm environment is to pursuit an artistic conception. CCS gallery makes use of the natural environment of the oriental villa, making full use of the irregular

⁵⁹ Hua Li, “The Elements of Chinese Classical Garden Gardening,” *Northern literature: middle*, no. 9 (2015).

⁶⁰ Xiao-Xi Zhang, “The Application of Human Water Harmony in Chinese Classical Gardens,” *Water Saving Irrigation*, no. 05 (2006):25.

⁶¹ Ibid.

banded water to achieve the twisty effect. The method of water treatment “Making River” in the CCS gallery embodies to stay friendly with nature. Developing towards nature is a good reflection of the important philosophy concepts of unity between human and nature.



Figure 3.5 Rushing water and sculptured bridge

3.4.3 In the structure of Ancestral Temple in CCS gallery

The ancestral hall is a family organization Centre.⁶² It is not only a place for ancestral gods, but also a place for ancestral activities. It is also a place for propaganda, family regulations, family law, and feasts. The large-scale appearance of the ancestral temple

⁶² Da-Wei Xu, “The Status of Huizhou Temple,” *Chinese real estate industry*, no. 09 (2015):24.

was in the Song Dynasty. The roofs of ancient Chinese buildings mainly are Hanging Hill Roof, Hip roof, Xie Shan roof, Hard Hill roof four types.⁶³

The gallery also selected two types of the roof temple which are Hard Hill Roof and Hanging Hill Roof. Hard Hill Roof has only front and rear slopes, one large ridge and four vertical ridges.⁶⁴ The mountain eaves at both sides are flush with the gable wall. There is no change in the bare side of the mountain eaves, it seems simple and boring. Hanging Hill Roof is close to Hard Hill Roof. It is also a large ridge and four vertical ridges. The difference is that the eaves on the gable are prominent outside the wall and are suspended. The ancestral temple with Hard Hill Roof named “Si Xian Guan” (思贤馆) together with another five are the main buildings in CCS gallery. The external shape with different roof is to pursue the harmonious relationship with nature. We will through comparing the western style building to show the point. For western building usually is a huge block, a behemoth. However, there is empty space between solid building masses, with virtual reality, and in the virtual reality. Moreover, the huge roof is paved with beautiful inverse curves and various wing angles, the building conveys a feeling of flexible sense and humanize with the natural environment such as mountains, rivers and trees. The buildings that constructed as such styling shapes adapting to nature embodied the idea “unity between human and nature”.

3.4.4 In the structure of Ma Tau Wall in CCS gallery

The application of the traditional Huizhou Architecture element in CCS gallery is the horse-head-shaped roof structure named Ma Tau Wall (called Ma Tou Qiang in Chinese)(See Figure3.6).This unique architectural design is the hallmarks in Hui- style

⁶³ Zhao-Qiong Wu, and Hong Li, “Analysis of the Roof of Ancient Chinese Architecture,” *Economic and technological cooperation information*, no. 9 (2008):46.

⁶⁴ Xu-Xu Lu, “Roof - the Crown of Ancient Chinese Architecture,” *Architecture*, no. 22 (2013):18.

architecture. Ma Tau Wall has another name which is fire seal wall. Bricks and wood are the main features of Hui architecture; the main fault feature of these architectures is poor fire performance. In ancient times, firefighting has not yet been developed. Once the building is fired, the nearby buildings will not escape. To prevent the fire from spreading, the ancient Huizhou residents created a horse-shaped wall that effectively cuts off the flame.

3.4.4.1 The pattern of Ma Tau Wall

This unique architectural design sports an inclined pattern of a combination of rafters and eaves. Jutting out from the corners of the roof, Ma Tau Wall steals the limelight of the roof design with its horse-head-shaped prominence that adds splendor to the roof, thanks to its visually dimensional presence. The height of the horse-head wall varied from high to low, and typically, it had the two-lap wall or three-lap wall. The five-tier design symbolizes the way of harnessing the best vibes from the present five surrounding hills. The horse-head wall had various types, such as the ‘Magpie Tail Type,’ the ‘Print Bucket Type,’ the ‘Sit Kiss Type’ and others. The ‘Magpie Tail Type’ referred to using the magpie tail shaped bricks as the corner of the horse-head wall. The ‘Print Bucket Type’ is referred to using the bucket type bricks as the corner of the horse-head wall. Those bucket type bricks were fired from kiln printed with “𠂇” The ‘Sit Kiss Type’ is referred to using zoomorphic ornaments as the corner of the horse-head wall. All of these beautiful horse-head walls well symbolized the wisdom of ancient Huizhou people, as well as the characteristic feature of Hui-style architecture.⁶⁵ Horse is regarded as a very auspicious animal in the Chinese mythology since the birth of Chinese civilization. There are many Chinese idioms featuring the word “horse” that assert how Chinese adore this

⁶⁵ Cheng Zhang, and Jing-Xia Xi, “Study on the Elemental Value of the Head Wall of Huizhou Architecture,” *Journal of Anqing Teachers College: Social Edition Science*, no. 34 (2015):14.

great animal.⁶⁶ The incorporation of a horse-head roof design makes the overall profile of the ancient Chinese architecture even more impressive.



Figure 3.6 Ancestral Temple with Ma Tau Wall

The building is frozen music, it itself is motionless. The adoption of the Ma Tau Wall helps to expand the sense of space and strengthen the sense of movement. From the point of view of philosophy, the Ma Tau Wall shows the aesthetic view Chuang tzu in of the choice of tone and materials. Chuang tzu pursues the aesthetic ideal of being plain and natural, conforming to nature, and theoretically endowing the attributes of Tao and beauty, and deeply infiltrating into the art of ancient residential architecture. Taoism believes that the ideal of pure natural state of mankind, costumes should be in harmony with nature.⁶⁷ Besides Ma Tau Wall, the building in the garden has a main features is White Walls and Black Tiles. Regarding to the color, the ancient architecture adopted white wall, grey

⁶⁶ "Is the Horse Head Wall in the Huizhou Architecture Related to the Horse?" *Chinese dwellings* (2015):18.

⁶⁷ Quan-Shun Yang, and Chun-Hua Liu, "From the Perspective of the Development of Taoism in Pre-Qin Dynasty, We Can See the Philosophy of Zhuangzi," *Journal of Zaozhuang teachers college*, no. 02 (1996):18.

brick, and black tile, which inspired people with the sense of pure, fresh, and simple White Walls and Black Tiles.

The Ancestral Temple with Ma Tau Wall is named Juxian lou multipurpose functioned as various Buddhist and ceremonies. The place is also used for displaying ancestral tablets made out of translucent plastic, electrically lit on various altars for worship purposes.

3.4.5 In the structure of Lan Ting (Pavilion) - a four-column cornices brackets Pavilion in CCS gallery

A (ting) is a garden pavilion in traditional Chinese architecture. While often found within temples, pavilions are not exclusively religious structures. Many Chinese parks and gardens feature pavilions to provide shade and a place to rest. Pavilions are known to have been built as early as the Zhou Dynasty.⁶⁸ Pavilions provided a place to sit and enjoy the scenery, and they also became a part of the scenery itself, being attractive structures. Brush-and-ink landscape scrolls of the Song Dynasty (960–1279) show the isolated pavilions of scholar hermits in mountainous regions.⁶⁹ Under the impetus of scholarly tastes for the simplicity of a rustic life, while previously pavilions were constructed from stone, other materials such as bamboo, grass and wood came into use. Pavilions are often classified according to their shape when viewed from above. Round, square, hexagonal and octagonal pavilions are common. Based on the Confucian world view and philosophy of life, “The Harmony between Man and Nature” has become an unshakable principle that the follow. The pavilion as the element of the garden art can create atmosphere and bring vitality to space. To build the pavilion in the garden, the key

⁶⁸ “Chinese Pavilion,” *Architecture*, no. 22 (2013):18.

⁶⁹ Ibid.

is to have it in place. As a focal point of the site the pavilion is usually placed in the line of sight handover.

From the entrance of the CCS gallery, walk through the e pool, you will see the Lan Ting, it becomes the center if related to composition (see Figure3.6). Lan Ting adopts the architectural design of southern Chinese riverside town, surrounded by mountains, richly endowed by nature. It is square shape with a hanging roof top. The top of Lan Ting is made of grey brick tiles. The roof of Lan Ting is arched. Four small angles cocked slightly at the edges. It has four identical facades, each with a decorative pattern of the swastika character (卍) on the upside linking to two pillars. “卍” is not a Chinese character, but a Sanskrit. It was originally a symbol of a spell, amulet or religion in ancient times. It is considered to be a symbol of the sun or fire. This symbol was originally translated as "auspicious sea cloud phase". It is auspicious and happy which is one of the symbols, more translucent in the furniture.⁷⁰ Lan Ting is supported by four brown pillars. The top of Lan Ting is inlaid with a column with a big head and a small body. As a historic site is an important cultural monument and tourist attraction in shaoxing, Zhejiang. The preface of LanTing Poems Collection written in running hand is esteemed as the best running hand work in the world. The designer built this orchid pavilion and goose pond beside the flowing water with green bamboo. “Orchid pavilion preface” stone forest is set in the orchid pavilion, and the sculpture of Wang Xizhi, create the orchid pavilion atmosphere. This square Lan Ting is connected to a Cement stone bridge by several steps (see Figure3.7).

⁷⁰ Ling-Yin Chen, Chao-Lan, and Lin Chen, “Talking About the Cultural Origin of the Words of “卍”,” *Art guide*, no. 04 (2011):12.



Figure 3.7 the corner of the Pavilion with E chi



Figure 3.8 Pavilion in the local tablet inscriptions

Pavilions as an important garden element appears multiple times. Except the Lan Ting, there are another three pavilions each located with the bridge (see Figure 3.8). Pavilion is classified as a hydrophilic building in classical gardens. This is to make the water surface more layered and spatial, so that people can get intimate contact with water, meet people's requirements for hydrophobicity, and set up a hydrophilic building in the waterfront or in the water. This is another important thing in water handling. Separate the water surface through the water surface of the building, subtly out the water, and interweave with the surrounding natural scenery into a colorful picture. Pavilion (ting zi) as stop (ting xia lai) homophonic, the existence of pavilion deserved a moment of stay.

3.4.6 In the structure of Leaking window and Corridor in CCS gallery

Leaking window, Corridor are two the basic composition that I would like to expand together. A corridor is an aisle under the eaves, a passage in the house or an independent covered passage, including the cloister and veranda, with functions such as sunshade, rain, and small rafts.⁷¹ The corridor is an integral part of the building and an important means of constituting the appearance of the building and dividing the spatial pattern. For example, the corridor of CCS gallery enclosed courtyard is very important for the treatment of the courtyard space and the beautification of the volume; the veranda in the garden can divide the scenic spot, form the change of space, increase the depth of field and guide the tourists (see Figure3.9). The corridor provides the bridge from inside space to nature to get a harmonious relationship which again exemplified the concept of “unity between heaven and humanity”.

⁷¹ “Corridor,” *Architecture*, no. 22 (2013):18.



Figure 3.9 Corridor

Window is a very important entity element in architecture, which has day lighting and ventilation, wind and rain, and other functions. The leaking window is the unique creation in Chinese classical garden, especially in the design of the South classical garden. The leaking window design not only satisfied the request of lighting and aeration, but also enriched the sculpture of stereograph. The leaking window is a window with a hollow pattern in the window hole, in ancient Chinese gardens, also known as flower windows, commonly known as flower wall heads, flower wall holes, is an important feature of Jiangnan garden architecture.⁷²

⁷² Xiao-Liang Chen, "Research on Chinese Classical Garden Leakage," *Popular literature*, no. 14 (2017):14.

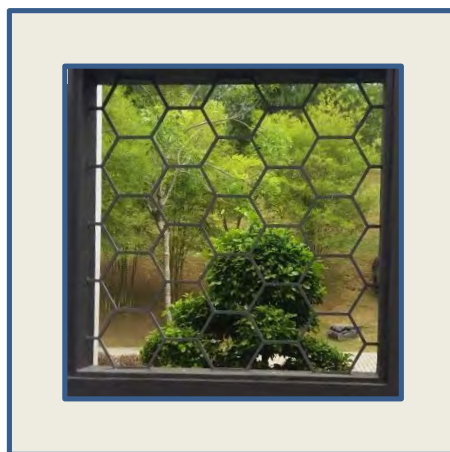


Figure 3.10 The leaking window (the type of Hexagon)

The leaking window as the highly representative traditional design element plays an indispensable role in the CCS gallery. There are four big different types of leaking windows placed in the wall of the toilet, it played the role of adjusting the air temperature and the ray intensity as well (see Figure3.10). The leaking window is connected to the inside and outside of the wall. It makes the wall of the flat plate smart, and makes the outside of the house form a closed and endless realm. Through the leaking window, you can see the faint scenery outside the window, if it is looming, it seems to be shy. The essence of art in Chinese culture lies in the organic cooperation between the virtual and the real, to create the artistic tension of “the combining of nihility and reality. “The combining of nihility and reality is interactive, which is the foundation, and the nihility is the focus. The leaking window combined the nihility and reality very well. At the same time, the pattern of the leaking window itself is also a beautiful picture. In addition, the ancient literati will also create a perfect combination of graphics and auspicious meaning through metaphor, comparison, pun, homophony, and symbolism.⁷³ For example, in Xidi village, there is a leaf-shaped leaky window with clear veins and hanging on the wall. It seems that the wind will fall and fall to the ground, but it is the owner of the house. After

⁷³ Xiao-Liang Chen, “Research on Chinese Classical Garden Leakage,” *Popular literature*, no. 14 (2017):14.

many years of arrogance, I look forward to the emotional sustenance of falling leaves. The owner said to the descendants: Whether it is doing business outside or being an official, it is the result of the return of the roots, which symbolizes the return of the roots, and conveys the local feelings of the businessmen who are eager to return home. The owner said to the descendants: Whether it is doing business outside or being an official, it is the result of the return of the roots, which symbolizes the return of the roots, and conveys the local feelings of the businessmen who are eager to return home. In CCS gallery, there is a fan shape leaking window, “shan” homophonic “goodness”, it means to teach people doing good deeds, made a lot of good deed. These carvings are not purely decorative, they have profound meanings or educate children or express their feelings. They are full of profound cultural connotations and mysterious artistic sentiments. Therefore, Confucianism thought has been reflected.

3.4.7 In the structure of Memorial Arch in CCS gallery

The Chinese ancient architecture is closely related to the worship of god and feudal ethics, which is also reflected in the adoption of memorial arch in CCS gallery. The memorial arch as a separate interface between the internal and external spaces of a relatively independent environment, doors and entrances give people a visual and psychological transformation and guidance. Memorial arch is an architectural monument. The symbolism is a main character of a memorial building.⁷⁴ Because the memorial archway can let the person "the good name far raise", "makes the memory immortal", therefore, often is used to praise the meritorious official, the good general, the virtuous scholar, the section a handsome person, the wife, the filial son, the good person, the righteous person and so on. For example, we often see charity memorial archway, military

⁷⁴ Tao Xie, "On the Decoration Style of Huizhou Archway," *Art Panorama*, no. 7 (2017):25.

government memorial archway, official memorial archway, celebrity memorial archway, fame memorial archway, filial viscount memorial archway, chastity memorial archway, etc., which is a function of its great glory advertised or advocated the Confucian feudal ethical thoughts.⁷⁵ Although there are only two, four or six pillars in the archway, with neither door nor wall, it seems that the space is not really separated visually, but in the function of space demarcation, the archway also has the function of defining and shrinking the space, which endows the space with certain segmentation significance virtually. The memorial archway, a typical Chinese architectural form, enjoys a particular position in the traditional Chinese culture.

Normally, the archway is made by five parts which are the base, column, forehead hang, word board and the eaves top. In ancient times, the archway was an extremely grand event. Each archway was entrusted with people's rich emotions and had its unique construction significance. The significance of the archway is to praise or commend some for admiration or commemoration, and some for blessing or boasting. The connotation and symbolic meaning of the memorial archway are embodied by the patterns carved and painted on the memorial archway and the feelings are expressed by metaphor. Chinese traditional stone carving techniques include round carving, openwork, high relief, bas-relief, flat relief, and Yin line carving. The lions, dragons, phoenixes, fish, deer, water waves, flowers, etc., which were carved with high relief techniques on the archway, have a three-dimensional effect due to their high height on the stone surface. On the top and bottom of the archway on the top of the archway, the left and right sides of the dome are symmetrically placed with the beasts. A pair of male leopards are arranged in a raised horn with their eyes are facing the sky.

⁷⁵ Tao Xie, "On the Decoration Style of Huizhou Archway," *Art Panorama*, no. 7 (2017):25.

Painting is a major feature of Chinese classical wooden architecture. This technique is derived from the coloring techniques and regulations of Chinese classical wooden architecture. The painting of wood-framed buildings in China has a long history and was developed in the Han Dynasty.⁷⁶ The painting of wooden arches can be roughly divided into two types. One is the folk wooden archway, the main feature is that the painting technique, content and color match are free and lively. The other is the official archway, which pays attention to the pursuit of richness in the coloring of the arches, and especially emphasizes the decorative function of the painting. The gallery's square, the use of engraved or relief means auspicious clouds carved patterns, carving delicate, exquisitely carved. The inscriptions of the literary works have been an indispensable part of Chinese traditional culture since ancient times. The inscription of the literary genre is more important than the engraving of the pattern and pattern in a certain sense. Just as the text has the "literary eye" and the poem has the "poem eye", the text inscribed in the archway is actually the "eye of the square" of the archway, that is, the finishing touch of the archway. So we can conclude that the architectural structure of the archway is distinctive and unique in the Chinese classical architecture.

⁷⁶ Yuan Li, "Chinese Ancient Architectural Painted Patterns," *Grand Stage*, no. 08 (2011):36.



Figure 3.11 Memorial Arch

CCS gallery adopted the shape of the archway gate (see Figure 3.11). The memorial arch, Pailou, with the Chinese name: “Taoyuan guzhen”, the ancient Town of the Peach Valley” is standing at the entrance of the gallery of the big road side. It was placed the entrance of the gallery which helps to divide the gallery from the “NVJ” “NVK” of the Nirvana memorial garden into different spaces, not only to delineate the space but also to create the atmosphere so that people can feel that they have entered another solemn atmosphere when they pass through this archway. The archway thus achieves the goal of spatial demarcation. The memorial arch was constructed (out) of cement but with the dealt wood surface. There is a carved ceramic or glass beast that adorns the eaves of the memorial arch. The only beast standing at each eave may make people easily to associate with the immortal from “immortal riding a phoenix”. Known literally as “the immortal riding a rooster (or chicken)” (仙人骑鸡) or “the rooster/chicken Daoist monk” (鸡道士), but also sometimes “the immortal riding a phoenix” (仙人骑凤), the origin of this lucky Chinese motif is the Warring States Period, the perfect bloody backdrop any tale of

despair followed by divine assistance.⁷⁷ These beasts not only have the function of decorative buildings, but also for protection against evil. The four characters of "oriental villa" are written in Chinese placed at the entrance of the villa. They use brown to make the bottom, and the golden hot stamping is inlaid on the top, which is conspicuous and tidy.

3.5 Summary

This overview shows that the entire CCS gallery has created all kinds of ancient structures to embody the Chinese traditional cultural values. As a result, the landscape was well arranged and boasting a "Chinese" atmosphere. Actually the gallery referred different period and regions of China, hence we can see there are many kinds of architecture styles represented different place of China. They carries out the memory as well as imagination of Malaysian Chinese.

⁷⁷ "Animals on the Roofs of Ancient Buildings," *Chinese loose-leaf text selection: grade 1 edition*, no. 6 (2012):22.

CHAPTER 4: THE CONSTURTED LITERATI TRADITION AND ITS CONTIUATION IN MALAYSIA

CCS gallery collected a total of one hundred thirty-eight stone slabs from the Shang Dynasty to the contemporary era, mainly showing the complete evolution of Chinese characters from Oracle Bone Script to Bronze Inscription, Seal Script, official script regular script, running script to cursive script.⁷⁸ And then it displayed Malaysia's renowned calligraphers' artworks as well as international calligraphers from Japan and Korea.⁷⁹



Figure 4.1 Navigation Map of CCS gallery

Tablet inscription depicting major events was a prominent feature in the ancient times. Inscription generally refers to engraved stone text or pattern. Standing stone is a permanent monument or marker on the ground, called the monument. The person who engraved the text on it is called the inscription. Stone inscription is a special form of documentation. It depicted major events in the ancient times. The earliest inscriptions on the inscriptions were the first to mention the “Shi Gu Wen” of the Qin Dynasty. The tablet

⁷⁸ “Chinese Calligraphy Stone Gallery,” 2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery], accessed June 25, 2019, <http://www.beilin.my/node/72>.

⁷⁹ Ibid.

inscription has a prominent feature is that it can stand the test of time for its durability and form-keeping nature. Therefore, it has great application in history, economics, literature, culture and so on.

Table 4.1: Title of all the tablet inscriptions in CCS gallery

Code	Title in English	Title in pinyin	Title in han character
C01	Oracle Bone Inscription	<i>Jia Gu Wen</i>	甲骨文
C02	Oracle Bone Inscription	<i>Jia Gu Wen</i>	甲骨文
C03	The Yu Cauldron	<i>da yu ding</i>	大盂鼎
C04	San-Shi Treaty Pan (excerpt)	<i>san shi pan (xuan zi)</i>	散氏盘 (选字)
C05	Guojizibo Basin	<i>guo ji zi bo bai pan ming</i>	虢季子白盘
C06	Duke Mao`s Cauldron (excerpt)	<i>mao gong ding (xuan zi)</i>	毛公鼎 (选字)
C07	Inscription on Stone Drum	<i>shi gu wen</i>	石鼓文
C08	Standard Measurement Units	<i>quan liang zao ban</i>	权量诏版
C09	Mount Langya Stele	<i>tai shan lang ya ke shi</i>	泰山琅琊刻石
C10	Mount Yi Stele	<i>yi shan ke shi</i>	峰山刻石
C11	Wuwei Han Bamboo Slips (excerpt)	<i>wu wei han jian (xuan zi)</i>	武威汉简 (选字)
C12	Juyan Bamboo Slips (excerpt)	<i>ju yan han jian (xuan zi)</i>	居延汉简 (选字)
C13	Shih-Men Eulogy	<i>shi men song</i>	石门颂
C14	The Yi Ying Stele	<i>yi ying bei</i>	乙瑛碑
C15	The Han Chi Stele (excerpt)	<i>li qi bei (xuanzi)</i>	礼器碑 (选字)
C16	The Shi Chen Stele (excerpt)	<i>shi chen bei</i>	史晨碑
C17	The Cao Quan Stele	<i>cao quan bei</i>	曹全碑
C18	The Zhang Qian Stele	<i>zhang qian bei</i>	张迁碑
C19	The Zhong Yao Petition	<i>Zhong Yao • xuan shi biao</i>	钟繇 • 宣示表
C20	The Cuan Baozi Stele	<i>cuan bao zi bei</i>	爨宝子碑
C21	Introduction of Lanting Caucus	<i>Wong Xizhi • lan ting xu</i>	王羲之 • 兰亭序
C22	Title unavailable [Wang xianzhi • geese post]	<i>Wong Xianzhi • e qun tie</i>	王献之 • 鹅群帖
C23	Title unavailable [The characters of the statue of the dragon gate]	<i>Long men zao xiang</i>	龙门造像

C24	Title unavailable [Yi He inscription]	<i>Yi he ming (xuan zi)</i>	瘞鹤铭 (选字)
C25	Title unavailable [Yuan Zhen epitaph]	<i>yuan zhen mu zhi</i>	元桢墓志
C26	Title unavailable [Zhang Menglong inscription]	<i>zhang meng long bei</i>	张猛龙碑
C27	Title unavailable [Zhang Heinv epitaph]	<i>zhang hei nv mu zhi</i>	张黑女墓志
C28	Title unavailable [Mu Liang epitaph]	<i>mu liang mu zhi</i>	穆亮墓志
C29	Thousand Characters	<i>Zhi Yong • zhen cao qian zi wen</i>	智永 • 真草 千字文
C30	Title unavailable [Yan Ta sheng jiao xu]	<i>Cu Cuiliang • yan ta sheng jiao xu</i>	褚遂良 • 雁 塔圣教序
C31	Title unavailable [Jiucheng Gongquan Quanming]	<i>Ou Yangxun • jiu quan li quan ming</i>	欧阳询 • 九 成宫醴泉铭
C32	Title unavailable [Jin Ci inscription]	<i>Li Shimin • jin ci ming (xuan zi)</i>	李世民 • 晋 祠铭 (选字)
C33	Title unavailable [Shi Tai Filial piety]	<i>Li Longji • shi tai xiao jing</i>	李隆基 • 石 台孝经
C34	Title unavailable [Shengxian Taizi Monument]	<i>Wu Zhetian • sheng xian tai zi bei</i>	武则天 • 升 仙太子碑
C35	Title unavailable [Huang Fu dan inscription]	<i>Ou Yangxun • huang fu dan bei</i>	欧阳询 • 皇 甫诞碑
C36	Title unavailable [Confucius Temple Monument]	<i>Yu Shinan • kong zi miao tang bei</i>	虞世南 • 孔 子庙堂碑
C37	Title unavailable [A memorial text for nephew]	<i>Yan Zhenqin • ji zhi wen gao</i>	颜真卿 • 祭 侄文稿
C38	Title unavailable [Yan Qinli inscription]	<i>Yan Zhenqin • yan qin li bei</i>	颜真卿 • 颜 勤礼碑
C39	Title unavailable [Duo Bao Ta inscription]	<i>Yan Zhenqin • duo bao ta bei</i>	颜真卿 • 多 宝塔碑
C40	Title unavailable [Xuan Mi Ta inscription]	<i>Liu Gongquan • xuan mi ta bei</i>	柳公权 • 玄 秘塔碑
C41	Title unavailable [Ancient poems of four]	<i>Zhang Xu • gu shi si tie</i>	张旭 • 古诗 四帖
C42	Title unavailable [The book spectrum]	<i>Sun Guoting • shu pu</i>	孙过庭 • 书 谱
C43	Title unavailable [Autobiography]	<i>Huai Su • zi xu tie</i>	怀素 • 自叙 帖
C44	Title unavailable [Autobiography poem]	<i>Cai Xiang • zishushitie</i>	蔡襄 • 自书 诗帖
C45	Title unavailable [Account of Inebriate Pavilion]	<i>Shu Shi shu zui weng ting ji</i>	苏轼书醉翁 亭记
C46	Title unavailable [Chibi to meditate on the past]	<i>Shu Shi • chi bi huai gu</i>	苏轼 • 赤壁 怀古

C47	Title unavailable [Cold food feast]	<i>Shu Shi • han shi tie</i>	苏轼 • 寒食帖
C48	Title unavailable [Song Feng pavilion]	<i>Huang Tingjian • song feng ge</i>	黄庭坚 • 松风阁
C49	Title unavailable [QiLv'poem]	<i>Huang Tingjian • qi yan lv shi</i>	黄庭坚 • 七言律诗
C50	Title unavailable [Yan Shan inscription]	<i>Mi Fu • yan shan ming</i>	米芾 • 研山铭
C51	Yue Fei • Vows to recover lost territory	<i>Yue Fei • huan wo he shan</i>	岳飞 • 还我河山
C52	Yue Fei • Man Jiang Hong (The Wrath)	<i>man jiang hong</i>	满江红
C53	Title unavailable [Wang Shi bao ben ang record]	<i>Zhang Jizhi • wangshibaobenangji</i>	张即之 • 汪氏报本庵记
C54	Emperor Hui Zong of Song Dynasty • (The Blossom)	<i>Emperor Hui Zong of Song Dynasty • Nong Fang Shi</i>	宋徽宗 • 秣芳诗
C55	The Wooden Roaster	<i>Mu Ji Ji Xu</i>	木鸡集序
C56	Zhao Mengfu • Poetry Commemorating Tian Guan Shan • The Crescent Rock	<i>Zhao Mengfu • Yue Yan</i>	赵孟頫 • 天冠山题咏诗帖 • 月岩
C57	Tang Yin • The Fallen Flowers	<i>Tang Yin • Luo Hua Shi</i>	唐寅 • 落花诗
C58	Zhu Yunming • A Poem Holding The Loved One In Remembrance)	<i>Zhu Yunming • Luo Shen Fu</i>	祝允明书洛神赋
C59	Wen Zhengming • The Western Garden	<i>Wen Zhengming • Xi Yuan Shi</i>	文征明 • 西苑诗
C60	Xu Wei • Cursive Script Poetry Scroll	<i>Xu Wei • caoshushujuan</i>	徐渭 • 草书诗卷
C61	Dong Qichang • A journey mesmerized by the Chinese lute play	<i>Dong Qichang • pipaxing</i>	董其昌书琵琶行
C62	Zhang Ruitu • A fantasy dream journey	<i>Zhang Ruitu • Meng You Tian Lao Yin Liu Bie</i>	张瑞图书梦游天姥吟留别
C63	Wang Duo • The 7-Word Sequence Running Script	<i>Wang Duo • Qi Lv Xing Shu</i>	王铎 • 行书七律
C64	Fu Shan • The 7-Word Sequence Cursive Script Poetry	<i>Fu Shan • Cao Shu Qi Jue</i>	傅山 • 草书七绝
C65	Zheng Banqiao • The Absent-mindedness	<i>Zheng Banqiao • "Nan De Hu Tu"</i>	郑板桥 • 难得糊涂
C66	Zheng Banqiao • Losing is not the end, it only makes you stronger and more resilient	<i>Zheng Banqiao • Chi Kui Shi Fu</i>	郑板桥 • 吃亏是福
C67	Deng Shiru • Rules of Obedience for the Juniors	<i>Deng Shiru • A calligraphy piece on 'Zi Di Zhi'</i>	邓石如节录篆书弟子职

C68	Qian Long • A 'Da Xin Zhuang' couplet by the Emperor	<i>Qian Long • Da Xin Zhuang Yu Shu Lian</i>	乾隆 • 大新庄御书联
C69	Emperor Kang Xi • Be calm and be focused to get you further	<i>Emperor Kang Xi • Ning Jing Zhi Yuan</i>	康熙 • 宁静致远
C70	Liu Yong • Meng Fa Tablet Calligraphy	<i>Liu Yong • Meng Fa Shi Bei Ba</i>	刘墉 • 孟法师碑跋
C71	Chen Hongshou • An official script Couplet	<i>Chen Hongshou • A 'Li Shu' Couplet</i>	陈鸿寿 • 隶书对联
C72	Lin Zexu • 'Shi Wu Yi' Tablet Calligraphy	<i>Lin Zexu • Shi Wu Yi Bei</i>	林则徐 • 十无益碑
C73	He Shaoji • official script and running script couplet	<i>He Shaoji • 'Li Shu' he 'Xing Shu' dui lian</i>	何绍基 • 隶书及行书对联
C74	Zuo Zongtang • A 'Xing Shu' couplet	<i>Zuo Zongtang • xing shu dui lian</i>	左宗棠 • 行书对联
C75	Zhao Zhiqian • The vocabulary syllabus for children commissioned by Emperor Shi You	<i>Zhao Zhiqian • 'Shi You Ji Jiu Zhang'</i>	赵之谦节录史游急就章
C76	Yang Shoujing • A 'Xing Shu' Couplet	<i>Yang Shoujing • Xing Shu Dui Lian</i>	杨守敬 • 行书对联
C77	Ren Bonian • A Running Couplet	<i>Ren Bonian • Xing Shu Dui Lian</i>	任伯年 • 行书对联
C78	Li Ruiqing • A Regular couplet	<i>Li Ruiqing • Kai Shu Dui Lian</i>	李瑞清 • 楷书对联
C79	Huang Binhong • A Seal Script Couplet	<i>Huang Binhong • Zhuan Shu Dui Lian</i>	黄宾虹 • 篆书对联
C80	Zeng Xi • A Running Script Couplet	<i>Zeng Xi • Xing Shu Dui Lian</i>	曾熙 • 行书对联
C81	Kang Youwei • A Running Script Couplet	<i>Kang Youwei • Xing Shu Dui Lian</i>	康有为 • 行书对联
C82	Kang Youwei • A Running Script Couplet	<i>Kang Youwei • Xing Shu Dui Lian</i>	康有为 • 行书对联
C83	Wu Changsuo • A Seal Script Couplet	<i>Wu Changsuo • Zhuan Shu Dui Lian</i>	吴昌硕 • 篆书对联
C84	Mao Zedong • Snowy spring in Qin Yuan	<i>Mao Zedong • Qin Yuan Chun • Xue</i>	毛泽东 • 沁园春 • 雪
C85	Sun Zhongshan • A neo-Confucian idealistic world community	<i>Sun Zhongshan • Li Yun Da Tong Pian</i>	孙中山书礼运大同篇
C86	Jiang Zhongzheng • A military motto	<i>Jiang Zhongzheng • A military motto</i>	亲爱敬诚
C87	Guo Moruo • A calligraphy showpiece for the living hall	<i>Guo Moruo • Cao Shu Zhong Dang</i>	郭沫若 • 草书中堂
C88	Pu Xinyu • A crusive script Banner	<i>Pu Xinyu • Cao Shu Tiao Fu</i>	溥心畬 • 草书条幅

C89	Shen Yinmo • Running Script Couplets	<i>Shen Yinmo • Xing Shu Dui Lian</i>	沈尹默 • 行书对联
C90	Yu Youren • A cursive script Couplet	<i>Yu Youren • Cao Shu Dui Lian</i>	于右任 • 草书对联
C91	Liang Qichao • A Regular couplet	<i>Liang Qichao • Kai Shu Dui Lian</i>	梁启超 • 楷书对联
C92	Tai Jingnong • Wang Ma Jie Poetry	<i>Tai Jingnong • Wong Ma Jie Shi</i>	台静农书王摩诘诗
C93	Xu Beihong • A Regular couplet	<i>Xu Beihong • Kai Shu Dui Lian</i>	徐悲鸿 • 行书对联
C94	Zhang Daqian • A Regular couplet	<i>Zhang Daqian • Kai Shu Dui Lian</i>	张大千 • 行书对联
C95	Qi Baishi • A Seal Script Couplet	<i>Qi Baishi • Zhuan Shu Dui Lian</i>	齐白石 • 篆书对联
C96	Lin Sanzhi • A cursive script Couplet	<i>Lin Sanzhi • Cao Shu Dui Lian</i>	林散之 • 草书对联
C97	Sha Menghai on Sun Guo Ting' s Calligraphy Theories	<i>Sha Menghai on Jie Sun Guo Ting Shu Pu Xu</i>	沙孟海题孙过庭书谱序
C98	Qi Gong • The One-Thousand-Word Cursive/ Grass Script	<i>Qi Gong • Cao Shu Qian Zi Wen</i>	启功 • 草书千字文

4.1 Literati calligraphy tradition embodied by 98 inscriptions

Notable calligraphic and inscription works from China of different eras that demonstrate the evolution of ‘Han’ characters (Chinese characters). Chinese calligraphy has gone through a series of stages in its long history of development. Initially, functional requirements determined the style of writing, and artistic attention played a key role in later stages. Chinese calligraphy has become a medium of artistic expression and is celebrated with aesthetic values.⁸⁰

4.1.1 The Selections depicted the evolution of ‘Han’ characters (Chinese characters)

The Advisory Group of the gallery went to many meetings to communicate the overall concept and screen the inscriptions. There are more than 20 dynasties in China; each

⁸⁰ “The Development of Chinese Calligraphy,” Gov.hk, last modified June 16, 2019, https://www.lcsd.gov.hk/CE/Museum/Arts/documents/10284/10567/calligraphy_eng.pdf.

dynasty contributes differently to the stylistic development of Chinese characters, so the focus on the selections of the artworks is different. CCS gallery collected a total of 98 stone inscriptions come from the museum of all parts of China, covering nearly every dynasty and a great variety of writing styles.

Table 4.2: Ancient tablet inscriptions reflected the Calligraphically Evolution

Historical Period	Calligraphically Evolution	Elected calligraphy works
Prehistoric time-Xia Dynasty	<i>The early pottery engraved in the Xia Dynasty.</i>	
Shang (ca.1600–1066 BC) and Western Zhou Dynasty (ca. 1066 – 771 BC)	<i>Oracle Bone Inscription – Early Stage of Chinese Calligraphy</i>	Total 6 (C1-C6)
Qin Dynasty (221 –207 BC)	<i>Lesser Seal Script and official script</i>	Total 4(C7-C10)
Han Dynasty(206 BC – AD 220)	<i>Clerical Script and Wooden and Bamboo strips of the Han Dynasty – Inscriptions on Stones and Strips. Clerical script became the official writing script in the Han dynasty.</i>	Total 8(C11-C18)
Wei, Jin, Southern and Northern Dynasties (220 – 589)	<i>The Development of Regular Script, Running Script and Cursive Script</i>	Total 10(C19-C28)
Sui, (581 – 618) Tang,(618 – 907) and Five Dynasties (907 – 960)	<i>The Cradle of Regular Script and Cursive Script</i>	Total 15(C29-C43)
Song Dynasty (960 – 1279)	<i>Emergence of Personal Creative Styles</i>	Total 12(C44-C55)

Yuan(1271 – 1368)and Ming Dynasty (1368 – 1644)	<i>Revival of Ancient Styles</i>	Total 7(C56-C62)
Qing Dynasty (1644 – 1911)	<i>Rise and Development of the stele School of Calligraphy</i>	Total 15(C63-C77)
Modern times	<i>Assimilation of the Past for a New Rendition</i>	Total 21(C78-C98)

This table shows the stone slabs selected by this gallery over the period of Shang Dynasty to Modern times. They offer a historical view of Chinese calligraphic masterpieces. We can see that the outstanding features of ancient inscriptions here are with large amount, high level and integrated time sequence are uniquely rare in China and even the world. From Sang dynasty that writing was found , basically there are representatives of each dynasty. With most of the inscriptions of 18 pieces were chose from Modern times, followed by 14 pieces each from Tang Dynasty and Qing Dynasty. These stone inscriptions are selected by carefully study visits to different places of China. However, there are questions why they stand out? The author think that each stone slabs was selected got its own reason. Here, we will take some examples to state that they have to satisfying some specific criteria.

C01, C02 are two reprehensive Oracle pieces that have frequently appear in the official media, magazines and websites. C01 is a piece that was recorded as «Bing Pian» 069. Talking about expedition to Fang or not. It regarding people asking heaven the war is necessary or not, people now think they were very superstitious, probably can be understood due to their respecting for the heaven.

Chinese writing is unique, because somehow they have the ability to capture Chinese history. Because they don't use letters, they use characters in picture form. So every

Chinese word not only express a meaning, it chapters a history. Oracle bones is the earliest systematic written characters, it got its name as it was inscribed on turtle bones and animal bones. The oracle bones were used by people in China's Shang Dynasty to practice divination. All matters, either trivial or big had to be divined and handled according to the will of the heaven. It was a text recording the process and result of the divination regarding sacrifice, wars, pregnancy, a trip of the king to know whether they were auspicious or not, farm output. The Oracle bone fragments unearthed from Yinxu total over 160 thousand. Inscriptions on these oracle bones, is one of the four archaeological findings in the academic world, the other three are Dunhuang Manuscripts, Juyan Frontier Fortress in the Han Dynasty, The archives of the Grand Secretariat in Qing dynasty.

4.1.2 Confucian culture and thought carved in the selections

In CCS gallery there are 98 tablet inscriptions within the period from Shang Dynasty to the Modern time.⁸¹ CCS gallery tends to use these stone inscriptions as a base to construct traditional culture values. The content of the ancient inscriptions is rich and having educational function, mainly including the Record and narration, status, Biography, Inscription rubbing, Confucian classics, Epigraph and Eulogy, Sacrifice, Poem, Maxims and couplets and so on. It is noted that some inscriptions may also belongs to other themes.

Table 4.3 Content of the ancient tablet inscriptions

NO.	1.Record and narration	Dynasty
1	C03	Western Zhou
2	C05	Western Zhou
3	C06	Western Zhou
4	C12	Western Han

⁸¹ Kuan-Fook Lai, Chinese Calligraphy Stone Gallery, (Nirvana, 2014), 2.

5	C39	Tang
6	C53	Southern Song
NO.	2.Biography	Dynasty
1	C17	Eastern Han
2	C18	Eastern Han
3	C20	Eastern Jing
4	C26	Northern Wei
5	C35	Tang
6	C43	Tang
7	C44	Northern Song
NO.	3.Inscription rubbing	Dynasty
1	C23	Northern Wei
2	C42	Tang
3	C97	Modern times
NO.	4.Confucian classics	Dynasty
1	C29	Sui
2	C33	Tang
3	C98	Modern times
NO.	5.Epigraph&Eulogy	Dynasty
1	C09	Qing
2	C10	Qing
3	C13	Eastern Han
4	C24	Southern North
5	C25	Northern Wei
6	C27	Northern Wei
7	C28	Northern Wei
8	C31	Tang
9	C32	Tang
10	C34	Tang
11	C40	Tang
NO.	6.Sacrifice	Dynasty
1	C14	East Han
2	C15	East Han
3	C16	East Han

4	C37	Tang
NO.	7.Poem	Dynasty
1	C07	Chun Qiu
2	C21	Eastern Jing
3	C22	Eastern Jing
4	C41	Tang
5	C45	Northern Song
6	C46	Northern Song
7	C47	Northern Song
8	C48	Northern Song
9	C49	Northern Song
10	C50	Northern Song
11	C52	Southern Song
12	C54	Northern Song
13	C55	Southern Song
14	C56	Yuan
15	C57	Ming
16	C58	Ming
17	C59	Ming
18	C60	Ming
19	C61	Ming
20	C62	Ming
21	C63	Qing
22	C64	Qing
23	C75	Qing
24	C84	Modern times
25	C85	Modern times
26	C87	Modern times
27	C88	Modern times
28	C92	Modern times
NO.	8.Maxims and couplets	Dynasty
1	C51	Southern Song
2	C65	Qing
3	C66	Qing

4	C68	Qing
5	C69	Qing
6	C70	Qing
7	C71	Qing
8	C72	Qing
9	C73	Qing
10	C74	Qing
11	C76	Qing
12	C77	Qing
13	C78	Modern times
14	C79	Modern times
15	C80	Modern times
16	C81	Modern times
17	C82	Modern times
18	C83	Modern times
19	C86	Modern times
22	C89	Modern times
23	C90	Modern times
24	C91	Morden times
25	C93	Morden times
26	C94	Modern times
27	C95	Modern times
28	C96	Modern times
NO.	9.Others	Dynasty
1	C01	Shang
2	C02	Shang
3	C04	Western Zhou
4	C08	Qing
5	C11	Western Han
6	C23	Northern Wei
7	C30	Tang
8	C36	Tang
9	C38	Tang
10	C67	Qing

This table is a list about the selected contents. Firstly, we can see that the most inscriptions are about poem, the poems mainly involves things in nature, of which the number of inscriptions is almost one third of the total. And the second most of inscriptions are about Maxims and couplets. Secondly, each tablet inscriptions got something special, something best distinguished. For example, C06 is the longest text of Jin wen (ancient inscription on bronze). C07 is the earliest large-scale engraving text in existence; it is also the oldest stone inscriptions. C11 is the most precious artwork in the Han Dynasty, and it is also the most preserved and historically valuable cultural relic in China.⁸² C19 can be said is the earliest official script. C21 has been regarded as the best calligraphy.⁸³ C32 is the first stone inscription of running script. C65 is the earliest “Calligraphic Painting”. Generally speaking, each of the inscription is various in the content. Yet surprisingly; there are only three about Confucian classics which are C29, C33 and C98, and among the three, C29 and C98 are titled 《Qian Zi Wen》 which is the same thing. So what kind of contents that makes it appeared the same place twice?

C29 is by the calligrapher Zhi Yong and C98 is by the calligrapher Qi Gong. C29 《Qian Zi Wen》, Formerly known as “Ci Yun Wang Shuo’s Book Qian Zi”, it is one of the elemental study materials for children to learn Chinese characters and Chinese calligraphy.⁸⁴ The author is Zhou Xingsi (AD-521) of the Liang Dynasty in the Southern Dynasties (AD 502-549).⁸⁵ It is said that Emperor Liang Dynasty selected a thousand non-repeating characters from the works by the famous calligrapher Wang Xizhi for his

⁸² Kuan-Fook Lai, Chinese Calligraphy Stone Gallery, (Nirvana, 2014), 2.

⁸³ Ibid.

⁸⁴ “Qian Zi Wen,” Wikipedia, last modified June 16, 2019, <https://zh.wikipedia.org/wiki/%E5%8D%83%E5%AD%97%E6%96%87>.

⁸⁵ Ibid.

prince to learn calligraphy. Then he commissioned extensive learning and talented scholar Zhou Xingsi to bring these isolated characters into the rhyming sentence. From “Tian Di Xuan Huang” to “Yan Zai Hu Ye”, “Thousand Characters” covers astronomy, geography, political science, sociology, history and other aspects of knowledge and wisdom, morality etc. Each quadrilateral couplet expresses profound and profound meaning in its concise and poetic form.⁸⁶ As ancient enlightenment children’s books, 《Qian Zi Wen》 aims to improve student's understanding and appreciation of the humanities, to inherit the wisdom of Chinese ancient civilization, moreover it also carries the history of calligraphy since the Liang Age of the Southern Dynasty. 《Qian Zi Wen》 was spread to South Korea, where it is the most influential and modern part of the literacy education in Japan and Vietnam.⁸⁷ The content of the poem, Thousand Character Classic is an example that is considered worthy to be passed on. 《Qian Zi Wen》 is the most popular and the greatest impact of ancient China primary texts. It was written thousands of years ago. There are various characteristic, especially in Character. There are 1000 Chinese characters that ancient Chinese commonly used and these characters have unique character stroke. So this is probably why it is featured twice in the CCS gallery. Also, its history span was from the birth of the calligraphy of 《Qian Zi Wen》 to the present. It is no exaggeration to say that 《Qian Zi Wen》 has influenced nearly every era of calligrapher, writer and poet since its appearance.

⁸⁶ “Qian Zi Wen,” last modified June 16, 2019, <http://www.camcc.org/reading-group/qianziwen>.

⁸⁷ Ibid.

4.1.3 Scholar Liberators

Before Sui Dynasty, the name of the author was almost absent from the inscription, and putting the name in the inscription was popular only from Tang Dynasty.⁸⁸ This is a rough outline of the compositions of the calligraphers with following characteristics. In general, the type of literati calligrapher is not one fold. According to the identity of literati, it can be divided into four categories: 1) Literati, as an official who got a lot of spare time, can concentrate on calligraphy for a long time. Representative figures such as: the Yuan dynasty of Zhao Mengfu; 2) Literati, civilian officials, who can use his part time and energy to practice calligraphy, mainly expressing emotions, pursuing self-expression and they combining poetry, calligraphy and painting together, so they can be called typical literati calligraphers, such as Northern song Shu Shi, Mifu; 3) Literati, but for a variety of reasons he became a hermit or someone who make a living by calligraphy or painting. For example: Ming dynasty Wen Zhengming, Tang Yin and so on; 4) Calligraphies that coming from folk or born in a poor family embraced the enlightenment of literature for a long term, hence they are good at literature culture, for instance: Ren Bonian in the late Qing dynasty. (The examples taken here are from the selections of CCS gallery). In a word, in the history development of calligraphy, literati are the major calligraphers, traditional culture is the ideological source of creation, traditional cultural values are the main theme.

⁸⁸ Ting Zhang, "A Brief Account of the Characteristics and Values of Tibetan Stones in Xi'an Beilin," *Museology*, no. 2 (2018):12.

Table 4.4 The characteristics of authors and calligraphers with ancient tablet inscription

NO.	1. Members of the Royal Household.	Authorship &Name
1	C32	Emperor (Li Shimin)
2	C33	Emperor (Li Longji)
3	C34	Empress (Wu Zetian)
4	C54	Emperor (Zhao Ji)
5	C68	Emperor (Qian Long)
6	C69	Emperor (Kang Xi)
7	C84	Emperor (Mao Zhedong)
8	C88	Great-grandson of Empire (Pu Xinyu)
9	C98	Descendant of royal family (Qi Gong)
NO.	2. Famous Calligraphers.	Authorship or Name
1	C21	Wong Xizhi
2	C22	Wong Xianzhi
3	C30	Chu Cuiliang
4	C31	Ou Yangxun
5	C35	Ou Yangxun
6	C36	Yu Shinan
7	C37	Yan Zhenqing
8	C38	Yan Zhenqing
9	C39	Yan Zhenqing
10	C40	Liu Gongquan
11	C41	Zhang Xue
12	C42	Sun Guoting
13	C44	Cai Xiang
14	C50	Mi Fu
15	C53	Zhang Jizhi
16	C56	Zhao Mengfu
17	C58	Zhu Yunming
18	C61	Dong Qichang
19	C62	Zhang Ruitu
20	C63	Wong Yi
21	C71	Chen Hongshou
22	C73	He Shaoji
23	C74	Yang Shoujing
24	C78	Li Ruiqing
25	C80	Zeng Xi
26	C83	Wu Changshuo
27	C89	Shen Yinmo
28	C90	Yu YouRen
29	C96	Lin Sanzhi

NO.	3. Writers, scholars, Painters	Authorship or Name
1	C16	Literati (Cai Yong)
2	C45	Literati (Su Shi)
3	C46	Literati (Su Shi)
4	C47	Literati (Su Shi)
5	C48	Literati (Huang Tingjian)
6	C49	Literati (Huang Tingjian)
7	C57	Literati (Tang Yin)
8	C59	Painter (Wen Zhengming)
9	C60	Literati (Xu Wei)
10	C64	scholar (Fu Shan)
11	C65	Literati (Zheng Banqiao)
12	C66	Literati (Zheng Banqiao)
13	C67	Literati (Deng Shiru)
14	C77	Painter (Ren Bonian)
15	C79	Painter (Huang Binghong)
16	C81	scholar (Kang Youwei)
17	C75	Seal Engraver (Zhao Zhiqian)
18	C76	Seal Engraver (Yang Shoujing)
19	C87	Scholar (Guo Monuo)
20	C92	Writer (Tai Jingnong)
21	C93	Painter (Xu Beihong)
22	C94	Painter (Zhang Daqian)
23	C95	Painter (Qi Baishi)
24	C97	Scholar (Sha Menghai)
NO.	4. Politicians or National heroes.	Authorship or Name
1	C10	Prime Minister (Li Shi)
2	C19	Teacher of Royal household (Zhong Yao)
3	C51	General (Yue Fei)
4	C52	General (Yue Fei)
5	C55	Officer (Wen Tianxiang)
6	C70	Prime Minister (Liu Yong)
7	C72	Politician (Lin Zhexu)
8	C74	Military Leadership (Zuo Zongtang)
9	C85	Politician (Sun Zhongshan)
10	C86	Politician (Jinag Zhongzheng)
11	C91	Politician (Liang Qichao)
NO.	5. Monks or Nuns.	Authorship or Name
1	C29	Monk (Zhi Yong)
2	C43	Monk (Huai Su)
NO.	6. Others or Unknown	Authorship
1	C01	Unknown
2	C02	Unknown

3	C03	Unknown
4	C04	Unknown
5	C05	Unknown
6	C06	Unknown
7	C07	Unknown
8	C08	Unknown
9	C09	Unknown
10	C11	Unknown
11	C12	Unknown
12	C13	Unknown
13	C14	Unknown
14	C15	Unknown
15	C17	Unknown
16	C18	Unknown
17	C20	Unknown
18	C23	Unknown
19	C24	Unknown
20	C25	Unknown
21	C26	Unknown
22	C27	Unknown
23	C28	Unknown

Professor Dr Lim Chooikwa believed “the Chinese calligraphy stone gallery bring alive the majesty of the ancient Chinese calligraphy masterpieces. Appreciating such splendid masterpieces is real treat itself.”⁸⁹ An elite culture, the use of Calligraphy is an approach that led to it being appreciated and criticized. This can be consider as Educators, literati, scholars were gathering in CCS gallery, the understanding and accepting about the literati tradition has been emphasized.

4.2 The continuation of literati tradition in Malaysia

With reference to part one" ancient stone inscriptions of china", "Local tablet inscriptions" recorded 37 scholars who were born between the year 1874 and 1940 and

⁸⁹ “Oriental Villa,” ed. Nirvana Group (2004).

stayed active in Nan Yang.⁹⁰ These works are good embodiments of the continuation of literati tradition in Malaysia. At that time, there are a group of artists or scholars come to Nanyang. The selections also include works of Xu Beihong, whose great impact on the calligraphy development in Penang. During this period, Li Jian, He Xiangnin, Gao Jianfu and so on came to Malaysia to hold art exhibitions, but they finally went back to China. Later on, many scholars, calligraphers came to Malaysia and they chose to stay and served as educationist, they played a very important role in the development of calligraphy and Chinese education of Malaysia. They are named Lin Xueda, Shi Xiangtuo, Luo Qingquan, Guan Zhenming, Zhou Mansha, Kong Xiangtai, Cui Dadi, Chen Leishi, Huang Yao and so on.

All works in the local part are arranged in the order of the writer's birth year. At the turn of the 20th century, the rise of Chinese newspapers and Chinese language schools attracted more educated Chinese to Nanyang to serve as teachers or administrators. This new immigrant group eventually became a key enabler and leader in the culture and literature of diaspora by participating in newspapers and schools, as well as the formation and management of business guilds, societies and institutions. The first tablet inscription at the entrance is the art work of Tan Kahkee. This "first" has a multi-representative status: typical Confucian merchants, educators, former presidents of the Overseas Chinese Association of the Overseas Chinese in Southeast Asia, Nanyang Overseas Chinese Leaders, and founders of Nanyang Business Daily, China Jimei University, and Xiamen University. Tan Kahkee born in October 21, 1874, Jimei Society, Tongan County, Fujian. Throughout the Qing Dynasty, the Republic of China, the founding of the People's Republic of China, he was promoted as "the hero of overseas Chinese." His works include

⁹⁰ "Chinese Calligraphy Stone Gallery, 2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery]", accessed June 25, 2019, <http://www.beilin.my/node/70>.

"Memoirs of South China" (1946) and "Collections of South China" (1949). His calligraphy is round and natural, and there is the rhyme of Yan Zhenqing's "Ma Gu Xian Tan". This engraved book shows that he personally experienced China's internal and external troubles, and inspired patriotic enthusiasm and social responsibility. In addition to expressing the strong sense of social responsibility of this generation, many words also recorded the importance and persistence of education. The development of Chinese education in Malaysia, like the cultural journey, is a legend of "iron tree blossoming". For example; Lim Liangeok's expressed his determination to fight for the cause of Chinese education with Pen-Written Letters. Lim Lian Geok is an epic figure in the history of Malaysia's Chinese Language education. The former chairman of the United Chinese School Teachers' Association of Malaysia was a notable author, educationist and leader of Chinese Language education all his life. Hailed from Yong Chun District, Fu Jian Province and graduated from Xiamen's Jimei Teachers College, Lim came over to Malaya in 1925. He adopted the "Kang Ru Ye" pen name in the 50s and was a contributor in "Shang Yu" supplement to Nanyang Siang Pau. He devoted his life to the promotion of Chinese Language education in Malaysia amid many heart-wrenching adversities. He impressed with his widely acknowledged literary prowess as seen in his old-style or classical poetry.⁹¹ The local part also shared role models of excellence who contribute a lot to Chinese education such as Huang Runyue and Shen Muyu as well.

⁹¹ "Chinese Calligraphy Stone Gallery," 2010 Zhonghua Renwen Beilin [2010 The Chinese Calligraphy stone gallery], accessed June 25, 2019, <http://www.beilin.my/node/70>.

Table 4.5 The characteristics of authors or calligraphers with local tablet inscriptions

NO.	1. Educators	Authorship & Name
1	M01	Entrepreneur (Tan Kah-kee)
2	M02	Teacher (Guan Zhenmin)
3	M04	Principal (Huang Shiqing)
4	M08	Educator (Xie Yunsheng)
5	M10	Educator (Lin Lianyu)
6	M11	Educator (Xiao Wanxiang)
7	M14	Principal (Wong Miwen)
8	M15	Principal (Li Xiutian)
9	M16	Principal (Wong Ruibi)
10	M17	Teacher (Shi Xiangtuo)
11	M19	Principal (Chen Renhao)
12	M20	Principal (Zheng Yifeng)
13	M21	Lecturer (Ren Yunong)
14	M22	Principal (Pan Shou)
15	M23	Professor (Xiao Yaotian)
16	M24	Educator (Shen Muyu)
17	M27	Educator (Zhou Mansha)
18	M31	Principal (Huang Runyue)
19	M32	Principal (Pan Huang)
20	M35	Principal (Peng Shiling)
21	M36	Principal (Zheng Tianbing)
NO.	2. Famous Calligraphers.	Calligrapher & Name
1	M03	Li Dating
2	M05	OuYang Xuefeng
3	M06	Kong Xiangtai
4	M07	Li Zhanru
5	M09	Li Jiayao
6	M12	Cui Dadi
7	M13	Huang Shian
8	M29	Du Chunli
9	M30	Chen Leishi
10	M33	Yao Tuo
11	M34	Huang Guobin
NO.	3. Literati & Painter	Authorship and Name
1	M18	Literati (Luo Qingquan)
2	M28	Painter (Huang Yao)
3	M37	Painter (Chen Guangshi)
NO.	4. Monks or Nuns.	Authorship and Name
1	M25	Monk (Zhu Mi)
2	M26	Monk (Bo Yuan)

4.3 The spread of Literati tradition

Amazing works by international calligraphers such as the late Master Kong Hai and Jin Ying Xian were displayed in CCS gallery. Much more spaces were kept for later.

4.4 The ancient shapes of the stone inscriptions

There are two kinds of inscriptions on the inscriptions in the Eastern Han Dynasty. The sharp ones are called “Kui Shou” and the round ones are called “Hao Shou”. On the head of the stone in the late Eastern Han Dynasty, the dragon embossed began to appear, and the side of the monument began to engrave. During the Southern and Northern Dynasties, the inscription on the side of the monument gradually formed a system, and the stone tablet of the dagger’s turtle began to appear. The tablet inscription consists of the base, the body of the monument, and the amount of the monument. The base is sometimes carved into “Bi Xi” (Bi Xi is not a tortoise, but one of the dragons. “The dragon has nine sons, each is different”) image, the amount of the stone inscriptions is embossed into a double dragon coil, the body is engraved inscriptions, sometimes on the back of the inscription, that is, the inscriptions on both sides of the monument are engraved with text. According to its content and scope of use, the tablet inscription can be divided into: carved stone, tablet, brown stone, epitaph, pagoda inscription, scripture carving, statue, stone net, cliff, inscription, bridge column, well column, memorial hall, boundary stone, portrait, inscription and so on.

The tablet inscriptions in CCS gallery are ancient and natural. In order to present such an effect, designers went out of their way to destroy and create cracks to restore the traces eroded by history. For example, some of the tablet inscriptions were broken when they were unearthed, and they will be restored when the new stone inscriptions is re-created. Also, the edge of the stone will be trimmed into a damaged effect. In addition, some of the inscriptions were originally made of bamboo, and here is specially shaped to create

the effect of bamboo. The whole of the stone and the shaping environment are in harmony. Individual inscriptions highlight their own styles and show their coquettishness. Specifically, they are several shapes in CCS gallery:

- (a) *TianBao pattern*
- (b) *Gui head, Round head, chi head with vertical Rectangle*
- (c) *Head without Rectangle decorations*

«The Cao Quan Stele» of Eastern Han Dynasty is a typical example. These shapes are very simple which came very early in the history.

- (d) *Horizontal Rectangles*
- (e) *Special shape*

4.5 Summary

Calligraphies have long been among the art works most sought after by members of China's educated elite. These works are from the literati or the emperor. They are all great men who have made great contributions to history. This cultural gallery are looking for the foundation of culture and passing on the wisdom and spirit of these great men through words. Words are the medium of cultural memory. How on earth culture is remembered, except through the inheritance and transmission of memes, most of which are documented.

Emphasis on cultural memory, let the descendants of overseas Chinese are able to stand firm and build cultural identity, and overseas Chinese will not lose themselves in cultural conflicts. Cultural memory is inherited and demonstrated through the fixed attachment of words, which is also a typical cultural symbol. This cultural gallery awakens the collective memory of overseas Chinese through text display, restores cultural memory, and thus gains cultural identity of its own cultural identity.

CHAPTER 5: CONSTRUCTED CULTURAL MEMORY OF CONFUCIAN PRINCIPLES, HARMONY CONCEPT, SCHOLAR MERCHANT

5.1 Introduction

CCS gallery applied the design principles and space handling techniques of Chinese classical garden to create an ideal image of China, it has introduced representation structures such as horse head walls, pavilions and memorial arch. Concept of harmonious and Confucianism embodied in the landscape. The collection of masterpieces have reconstructed the cultural memory based on the Chinese philosophy of calligraphy elite culture. And also I would suggest that the concept of scholarly merchant has created as one that has a long history.

5.2 CCS gallery created as a new place of cultural memory

All cultures have traces of memory.⁹² Legend, books, media, literature, language, rituals, symbols, or celebrations, custom, body movement, specification and theory, etc., all support, embody and continue its own cultural memory. Elite culture of calligraphy is just a kind of cultural memory, a kind of knowledge, a kind of wisdom, a kind of spirit of philosophy, a technique system. The characteristics of calligraphy tradition of elite culture carrying cultural memory.

5.2.1 Harmony thought embodied in the calligraphy tradition of elite culture

The Confucian philosophy of Harmony is central to Chinese culture. The concept of harmony in Chinese is “he”, it was found in the Oracle bone script and Chinese bronze inscriptions. Its most original meaning was resonance and harmony of certain sounds. “He” means being kind also means the handling of social and interpersonal conflicts. The

⁹² Shao-Jie Tang, “From cultural memory to memory culture,” *Journal of Hebei*, no.2 (2007), 42.

culture of “harmony” has been put forward as an ideal that should govern social life by Confucian thinkers since ancient times.

Chinese traditional cultural elements concealed within the unique works of stone inscriptions in the garden shows a long history of Chinese calligraphy and its extensive and profound. These stone inscriptions would stand as “a concretization of consciousness”, to raise awareness of the historical memory of traditional cultural values. Nirvana also tends to use the stone slabs as a new place of memory for shaping of syntonic personality. The contents of the stone inscription recorded will remind the visitors about their Chinese cultural roots.

Here the cultural landscape displayed many scenes of harmony. Firstly, as stated, The square pictographs of Chinese characters copied the different types of rhythm in nature, pursue an ideal state of harmony, which are the result of the interaction of the Chinese mind and the outside world; they are in themselves great creations and symbols of Chinese culture. Secondly, Poems written by Chinese ancient people showing that they are respecting nature, concerns about creatures. In the poems, the scene of harmony captures the spirit of an ideal way of life. For instance, C01 is an oracle inscription asking permission of the heaven. C22 recorded a greeting to family. C024 is an inscription for his dead crane. And C31 introduced the process of discovering the spring water, C54 depict the blossoming flowers in the yard. C56 is a poem inspired from nature. C57 is write to the fallen flowers. C59 is a poem that depicted a night scene. C65 said” Ignorance is a are blessing”, C66 is a saying suggesting people don’t care about gain and loss, C68 warned people don’t go against nature, C69 one lasting by leading a quiet, peaceful life. C72 tells people there are ten things not nice to do. In fact, the theme “Epigraph Eulogy” including C09, C10, and C13 and so on, record one’s lifetime of selfless dedication. Other selected inscriptions in the theme of “Confucian classics”, also reflected

the thought of harmony. The list above reflected the harmony relationship between man and nature from different aspects. It can be said that gallery bridged the gap between ancient and modern Malaysian Chinese culture and the stone inscriptions became a precious cultural heritage.

5.2.2 Correspondence between Heaven and Human principles reflected in the layout

As a literati garden, the gallery follow the principle of “Correspondence between Heaven and Human”. The main feature of the layout of the gallery is to construct the landscape along the water, to connect the bridge, pavilion, yard, flower, grass, tree, and rockery well together. Overall it shows a beauty of natural movement, movement and tranquillity, pen and ink, artistic conception with integration of ideological and practical, appropriate strength and layering. As contradictory as this sounds, it obtained good manifestation in the concept of unity of opposites. Hence, the layout and plant landscape of the gallery emphasizes on the expression of inherent spirit that is the harmony between man and nature. The artistic effects of the “unity of man and nature” is that it created a pleasant atmosphere, which is the harmony principle that mainly pursue from the perspective of psychology. A pleasant environment can satisfy the double needs of viewer’s passivity and initiative. That is the eerie atmosphere of the cemetery is replaced by quiet atmosphere. When the living recall their dead and express their filial thoughts they will enjoy themselves.

5.2.3 Traditional and casual lifestyle reflection in landscape

The main structures of pavilions, terraces, bridges, memorial arch and ancestral temples in the garden are the expression of reality. The antique buildings give people a real existence, and the spatial created by the structures is the blankness that makes people feel relaxed and peaceful.

From the description of CCS gallery of previous chapter, we can see a lot of signs of ancient building elements from Chinese ancient architecture. Malaysian Chinese have been continuing their memory of the original form of architecture, which played a decisive role in shaping the space of CCS gallery. Another structure is Chinese traditional courtyard which is very impressive for Malaysian Chinese. Same as traditional Chinese houses, these structures express a feeling of intimacy. Regardless of the past, present, and future, architecture always reflects the intricate relationship between material space, time, and human memory.⁹³ On the one hand, architecture is like a human body, accumulating memories that have perceived characteristics. The Malaysian Chinese saw the pavilion, the corridor, the ground form and the leaking window in the CCS gallery; these would remind them of the previous experience that is nostalgic and awaken the inner memory. On the other hand, entering the pre-existing architectural space will have an impact on people's emotions and thoughts, and resonate with the culture reflected in the architecture itself, thereby awakening memories, reconstructing cultural identity, and strengthening their cultural identity.

The CCS gallery reflect the local culture by referring to the traditional architecture; therefore, China traces can be seen everywhere such as continuing of the most primitive cornices, brick and tile palaeo wind relics. However, there are many questions such as why CCS gallery adopted Chinese traditional Architecture. Why did they choose represented elements such as Ma Tau Wall, memorial archway, leaking window?

The gallery is constructed as a place of remote Chinese memory. The overall layout gives a feeling of entering a world that is close to China, the courtyard design conveys a feeling of harmony. Why “Mau tau wall” is applied in the gallery? Mau tau wall is not

⁹³ Jian-Hua Luo, and Jing Luo, "[Building Wake up the Memory]," *Chinese and foreign architecture*, no. 05 (2009):36.

originally from Guangdong or Fujian where most of Malaysian Chinese that come from. Mau tau wall as the reprehensive structure element in traditional Chinese, it is the main features of Gan-style or Hui-style architecture. Or maybe the garden did not mean to connect Malaysian Chinese's original place. Its objective is China, it is to visualize the greatness of China, we found that Mau tau wall is mostly welcomed by Chinese paintings and there are lot of artists would like to go to Anhui to capture it as its main subject matter. And Mau tau wall is even appeared in some western countries with a small change only. Hence , the element of Mau tau wall here remind visitors the cultural roots and constructed the cultural memory.

5.3 Scholarly Merchant

Scholars could also become merchants; long tradition of scholarly merchant is created based on the Chinese philosophy of scholar tradition. Nirvana Group is a multicultural business cemetery built on the Principle of Confucianism. At the same time the display of a permanent collection of masterpieces of Chinese calligraphy embody the traditional cultural rules regarding that businessman should have a responsibility to give back to the world.

5.3.1 Confucianism and businessman

They have profound cultural accomplishments and combine economics and culture, business and Confucianism. As a Confucian merchant, once a businessman is enriched, he will return to his hometown, introduce the outside culture into his own area, and raise funds to run a school.⁹⁴ Chinese merchants mainly value two points. One is the filial piety to the ancestors and the other is the cultivation of the learning culture of future generations. As the representative of Malaysian entrepreneurs, the founder of Nirvana

⁹⁴ Jian-Hua Luo, and Jing Luo, “[Building Wake up the Memory],” *Chinese and foreign architecture*, no. 05 (2009):36.

Group, implements the concept of “taking from the community, reporting back to the society” and promotes Chinese culture, actively promoting the cause of Chinese education, and establishing CCS gallery to strengthen humanistic quality, cultural characteristics and service quality.

Moreover, the culture of scholarly businessman is also the concept that CCS gallery aims to convey. Confucian merchant culture formed by combining Confucian culture with business culture. Scholarly businessman is the “amiable businessman” who stresses humanist care.⁹⁵ Chen Jiageng as a perfect unification of merchant, scholar and social activist should be the representative of modern Confucianism businessman. He has helped set up colleges and contributed to society. This is probably why Chen Jiageng’s calligraphy work was arranged at the entrance of the local part of CCS gallery.

5.3.2 Scholarly Tradition

According to Claudine Salmon, who wrote an article named From Cemeteries to Luxurious Memorial Parks, he concludes the displaying of replicas of calligraphy is to serve for a profitable cemetery’s motto.

*On a bigger scale, Nirvana followed in the footsteps of Xiao En Group, first by borrowing its concept of filial piety for its own motto and second, in its idea of relying on its deathscape to visualize Chinese culture, in this case by displaying a permanent collection of enlarged replicas of masterpiece of Chinese calligraphy.*⁹⁶

⁹⁵ Yi-Ting Zhu, “Rushang he Rushang Jingshen,” [Confucian Merchants” and Confucian Merchants Spirit], *Exploration and Contention*, no. 10 (1996):17.

⁹⁶ Claudine Salmon, “From Cemeteries to Luxurious Memorial Parks” *journal of Archipel* 92, Paris 2016:196, <https://doi.org/10.4000/archipel.320>

I argue that the CCS gallery has constructed the cultural memory based on literati tradition.

The antique artworks that were selected were carved into stone become models for the author's passion for the art of calligraphy and their contribution to culture. For instance, the representative calligrapher Wang Xizhi that taken here is an official known for his great learning, his famous Orchid pavilion poems was finished at the Lanting with 42 scholars gathering, which is most well-known and most copied piece of calligraphy. Rubbings of Wang Xi's calligraphy have served as models for generations. Lanting is also brought into the garden which boosting much learning atmosphere. Qianziwen can be taken as another representative collection. As an enlighten children's book, it almost carried the history of calligraphy since the age of Liang from the Southern Dynasty. It remains well known in many Asian countries. Others such as Ou Yangxun, Yan Zhenqin, Liu Gongquan, Zhao Mengfu, they are the regular script four great calligraphers. And Ou Yangxiu, he contributed not only for his calligraphy, but for his poem like ZuiWeng TingJi, which is usually forced to memorize. From the point of view of elite culture, the classical antique collection can promote the continuation and appreciation of traditional calligraphy and that of classical learning. Through the "associations evoked" and resultant "contrapuntal stimulus" these visual work with an anthropological flavour provide a source of spiritual culture. In this sense, therefore, we should give due recognition to the project of Nirvana Group. It is fair to say that its endeavours have ensured that presence of the history of Calligraphy and the cultural memory.

5.3.3 The calligraphic stones whisper Confucian culture

Confucianism as the backbone of Chinese culture is broad and profound. Calligraphy as the Chinese cultural symbols which has deep cultural traditions and unique national flavour will make the audience produce cultural confidence and national identity. Hence,

CCS gallery deliberately chose the calligraphy art works of ancient literati as well as literati of Nanyang. In terms of content, the Confucian culture is highlighted. The phenomenon of the scholar businessmen is displayed with the tablet inscription of Tan Kahkee. Followed by educators for the likes of Shen Muyu, Lim Liangeok, they were men who were deeply cultured and professorial. They placed a high importance of learning and emphasize to enhance culture oneself and perfect personality which is just the fundamental purpose of Confucian culture. CCS gallery deliberately chose the 138 tablet inscriptions, its primary value to Highlight Confucianism.

5.3.4 The Combination of Confucianism and Business

“Business is business, it is unobjectionable to pursue high profits as much as possible, and Confucianism itself is ashamed of words and interests.”⁹⁷ Interestingly, the ideological and moral concepts of Confucianism have had a positive impact on modern management and social and economic development. Many of today's accomplished Nanyang Chinese Confucian merchants believe in Confucianism and Confucianism. The clever thing about Confucian merchants is that they know that doing business is like being a human being. We must pay attention to virtue, be credible in the market, keep promises, and treat people with sincerity. They are well aware of the truth that the heavenly and the right and the three complement each other. They can treat colleagues and employees with kindness and make the company full of peace and harmony. Confucian merchants struggled in business, embodying the Confucian spirit of “day line, the gentleman to self-reliance”.⁹⁸

⁹⁷ Ya-Zhen Pan, “Nanyang Rushang Wenhua [Nanyang Confucian Merchants Culture],” *Overseas Chinese History Studies*, no. 04 (1995).

⁹⁸ Ibid.

5.3.5 CCS gallery also as mirror of the Scholarly Merchant memory

‘Confucianism’ represents noble characteristic behaviour, profound acquisition and sophistication as well as morality accumulation; yet ‘Commerce’ seeking for maxim economic interest and endeavour for values with economic principles and competitive approaches. On the time of constructing and development global marketing economy, ‘Scholarly Merchant’ demonstrates crucial and profound affection towards modern commercial transaction. The scholarly businessman is the “amiable businessman” who stresses humanist care. It is the necessary demand in the age of intellectual economy.⁹⁹ However, as we mentioned that learned entrepreneurs are called Scholarly merchants, of course, there are some but very rare. CCS gallery tried to create the concept of Scholarly Merchant, because this is the call of the Confucianism era in the theoretical circle. It showcase the existence of Nan yang Scholarly Merchants, it constructed the cultural memory that the Scholarly merchant with a long history. New generation of Scholarly Merchant is to be born with the belief that business should always come together with scholar. With the rapid development of the commodity economy and fierce market competition, only scholarly merchants with benevolent styles are more adaptable to the changes of the times, thus standing in an invincible position in the commercial war.

⁹⁹ Xiu Quan, “Rushang he Rushang daode de xiandai yiyi [the Modern Significance of Confucian Merchants and Confucian Merchants Ethics].” *Exploration and Contention*, no. 10 (1996):17.

CHAPTER 6: CONCLUSION

In this thesis I have attempted firstly, to research and examine the significance of the CCS gallery and the role it plays within the diasporic Malaysian Chinese community. I argue that the CCS gallery, which is an enterprise of the Nirvana Group, is a space constructed to reflect the new ideals of the Malaysian Chinese community.

In chapter 3& chapter 4, the dissertation looked at the gallery as a viewer and found that Confucianism and Taoism are the main themes embodied in constructed place. An ideal harmony image of China was created where elite culture of calligraphy tradition has been mainly focused.

In Chapter 5, I argue that CCS gallery as a new place of cultural memory. As an imagined peaceful ancient past something like a utopia that does not exist in real world and that its spatial form is unlike the Chinese classical garden of a particular period. I argue that the space is a textual chronoscope that transferred imaginations of Chinese literati garden as well as the literati with merchant identity. The creation of CCS gallery availed a space for imagination of China for its viewers. Particular overseas Chinese Scholarly merchant identities in Nanyang were cultivated through the establishment of CCS gallery in the future.

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