

In 1926 Chu left his teaching position at Peking University when Chang Tso-lin (q.v.) proclaimed himself commander in chief at Peking and began to interfere with academic freedom. Since Tsinghua and Fu-jen universities were less involved with politics, he taught at those two institutions instead. He did, however, handle the purchase for Peking University of the archives in the Ch'ing palace. Chu was known for his advocacy of the theory that Chinese students of history should be equipped with a richer knowledge of modern social science theories. He also collaborated with Hu Shih (q.v.) in popularizing the *pai-hua* [vernacular] movement. Chu Hsi-tsu rejoined the faculty of Peking University in 1928, after the demise of Chang Tso-lin, and became a research fellow of the Academia Sinica in 1930.

In 1931 he left north China and moved to Canton to teach at Chung-shan University, where he gathered materials for a study of Ming history after 1644. In 1934 he went to Nanking to join the faculty of National Central University. At the same time he served as a member of the council for the preservation of China's ancient cultural objects and visited ancient sites in Nanking, Anyang, and Tangt'u to supervise archaeological excavations. That work led to the publication of *Liu-ch'ao ling-mu tiao-ch'ao pao-kao* [a report on the investigations of tombs of the six dynasties]. In the 1930's, while teaching at Nanking, he made monthly journeys to Soochow to attend lectures given by Chang Ping-lin.

After the outbreak of the Sino-Japanese war in 1937 Chu Hsi-tsu moved with National Central University to Chungking. His activities, however, were not limited to classroom lectures. In 1938 he submitted a long memorandum to the ministry of education of the National Government advocating curriculum standardization in institutions of higher education. The following year he assisted Chang Chi (q.v.) in drafting plans for the establishment of a *tsung tang-an k'u* [bureau of general archives] and a *kuo-shih kuan* [bureau of national history]. After the government authorities accepted this proposal, Chang Chi was named chairman of the *Kuo-shih kuan*, and Chu Hsi-tsu became its executive secretary. Chu died in the summer of 1944 at Chungking.

Chu Hsi-tsu's writings on Chinese history

frequently are marked by a strong nationalistic feeling. In this category are his wartime works intended to expose the evils of puppet regimes: *Wei-Ch'u-lu chi-pu* [a study of the records of the puppet regime Ch'u], *Wei-Ch'i-lu chiao-pu* [a study of the records of the puppet regime Ch'i], and *Wei-Ch'i kuo-chih ch'ang pien*. Before the war he wrote the *Chan-kuo shih nien-piao* [a chronology of the period of the warring states], the *Chi-chung-shu k'ao* [an investigation of the Chi-chung-shu], and the *Yang Yao shih-chi k'ao-cheng* [an investigation of Yang Yao's life]. In the field of bibliography he produced the *Wan-Ming shih-chi k'ao* [an investigation of the history of the late Ming dynasty], the *Li-t'ing ts'ang-shu t'i-chi* [on the Li-t'ing collection of books], and the *Hsin Liang-shu i-wen-chih* [on the section on arts and literature in the Hsin Liang-shu]. In 1944 he published the *Chung-kuo shih-hsueh t'ung-lun* [a general discussion of Chinese historiography], a revised edition of lecture notes he had used at Peking University in 1919.

Chu Hsi-tsu had four sons. The eldest, Chu Hsieh (1907-; T. Po-shang), received his doctorate in economics from the University of Berlin in 1932. On his return to China he served in a number of government posts, but later became chairman of the department of economics at National Central University. Chu Hsi-tsu's daughter, Chu T'an (1910-; T. Chung-hsien), a historian specializing in the late Ming period, married Lo Hsiang-lin (1905-; T. Yuan-i), another professor of history.

Chu Hsiang  
T. Tzu-yuan

朱湘  
子沅

Chu Hsiang (1904-5 December 1933), poet, was noted for his use of a variety of traditional and Western forms in writing Chinese vernacular poetry.

Born into a family of twelve children in T'aihu, Anhwei, Chu Hsiang was the youngest of five boys. His father, Chu Yen-hsi, was a salt tao-t'ai. Both his father and his mother died while he was very young, leaving him to be brought up by an elder brother. This brother seems to have regarded Chu as an unwelcome encumbrance and to have mistreated him throughout his boyhood. At the age of six, Cuh

began classical studies with a private tutor. Although he was not an exceptional student, by the time he was 11 he had mastered the rudiments of the classical curriculum and was trying his hand at original composition. His brother, however, saw no point in Chu's continuing a traditional education, which the abolition of the examination system had rendered unnecessary, and enrolled Chu in a so-called modern school. Thereafter, Chu's boyhood schooling was highly irregular, including a period spent studying engineering in a vocational school and taking English courses at night. In 1922, at the age of 18, he enrolled in Tsinghua College.

Chu Hsiang had become seriously interested in literature while still a schoolboy. His one sustained interest had been the reading of novels. He was particularly taken with historical tales and eagerly devoured translations of Scott and Stevenson. He also read widely in Chinese fiction and came to regard *Hung-lou-meng* (*Dream of the Red Chamber*) as the greatest of all Chinese novels. When he turned 18, however, he gave up fiction entirely and vowed to read nothing but poetry. On entering Tsinghua, Chu took up with the new literature movement, then in its heyday. Soon he was drawn into the circle of Wen I-to, Hsu Chih-mo (q.v.), and Liu Meng-wei, poets of the "Crescent School," who were concerned with defining new forms and rhythms for a poetry which was the only thing, they held, that could liberate and adequately express the new spirit of the Chinese people under the republic. Chu's early efforts appeared in *Wen-i tsa-chih* [literature magazine], *Hsiao-shuo yueh pao* [fiction monthly], and the literary supplement of the *Ch'en-pao*. In 1925 his first collection of 26 poems, *Hsia-t'ien* [summer], was published with the editorial advice of Wen I-to. The poems range from two to fifty-two lines and reveal the exquisite craftsmanship that was to become the hallmark of Chu's style. In the preface Chu explained his title as meaning the end of adolescence and the beginning of adult life, in this case a life of art. In 1926 Chu, together with Wen, Hsu, Liu, and other Crescent poets, established the poetry journal *Shih-chien* [poetry weekly], which they edited at regular meetings in Wen's home. *Shih-chien* lasted only two months (April-May), but proved to be highly influential, largely because of the high caliber of its contributors. In 1927 Chu's second volume of poems, *Ts'ao-*

*mang chi* [grasses and flowers], appeared and was well received. Notable among its contents was the 900-line "Wang-chiao," the dramatic retelling of an ancient legend about a Chinese beauty forced into marriage with a barbarian king. With the publication of *Ts'ao-mang chi*, Chu's reputation as a poetic craftsman was firmly established. Contemporary criticism afforded him a place beside Hsu, Wen, and Kuo Mo-jo (q.v.) as a leading writer of vernacular poetry.

Following his graduation from Tsinghua in 1928, Chu, like many Peking students, went abroad to study. Enrolling first at Lawrence College in Appleton, Wisconsin, where he studied Western literature, Chu soon transferred to the University of Chicago, where until 1930 he studied French and German and especially German fiction. While at Chicago, Chu translated a number of Chinese poems and published them in *Phoenix*, a student literary journal. He also undertook a translation of *Chin-ku ch'i-kuan* [stories new and old], a famous collection of 40 vernacular tales dating from the early seventeenth century. Chu's sojourn in the United States was marred by frequent clashes with his American teachers, some of whom he thought harbored racial prejudice against him. One of his favorite recreations was to challenge such teachers to *tou-chih* [battles of wit] and then scathingly to reveal their errors and inadequacies.

From the autumn of 1930 to the summer of 1932, Chu served as chairman of the Western languages department of Anhwei University at Anking. Here his manner grew markedly eccentric, and, while popular with his students, he was drawn into frequent disputes with the university administration, often over trivial matters or wholly imaginary slights. As a result he was forced to resign his post. Embittered by this experience, Chu refused to continue teaching as a profession. Thereafter, he was often dependent on the assistance of friends for the support of himself and his family. Equally unsuccessful were his attempts to publish new work. Chu even attempted to solicit testimonials as if he had never written or published a word, but to no avail. The collapse of Chu's career as a teacher and a man of letters, combined with his constant sense of persecution, came to a climax on the night of 4 December 1933, when he vanished overboard from a

Yangtze steamer. In 1934, a posthumous collection of his later poetry, *Shih-men chi* [stone gate], was published, as was a collection of essays and literary criticisms, *Chung-shu chi* [letters from the heart]. Also in 1934 his widow, Liu Ni-chün, published *Hai-wai chi Ni-chün* [letters from abroad], a collection of Chu's letters written to her while he was in the United States. A second volume of essays, *Yung-yen chi* [last words], appeared in 1936.

As a poet, Chu Hsiang was notable for the dexterity with which he adapted a variety of forms, traditional and Western, to the new vernacular poetry. "Wang-chiao," his early masterpiece, was a successful attempt to develop poetry along the lines of the popular ballad, especially the *t'an-tz'u* [strummed songs], a rhymed narrative having both spoken and sung parts. Chu exploited the irregularity of the ballad stanza to achieve a variety and suppleness of line denied him by the traditional forms with their stereotyped syllabic patterns, but at the same time he relied on recurrent rhyme and an underlying musical rhythm to give his verses shape and coherence. Chu was singularly alive to the tendency of "free verse" to formlessness and was severely critical of even Wen I-to and Hsu Chih-mo for a certain diffuseness of form as well as imprecision of diction. Chu spent considerable time translating Shelley and made an interesting attempt to duplicate the original meters in Chinese. Typically, his later verses were brief lyrics showing the influence of both Chinese and Western technique and characterized by short lines and stanzas and simple direct diction. Chu's gradual alienation from the world reflected itself in poetry which came more and more to treat of the themes of winter, rain, separation, loneliness, and death. His own death at 29 concluded a sad career, but he left a body of poetry and criticism which remained influential.

Chu Hsueh-fan  
T. P'ing-an

朱學範  
屏安

Chu Hsueh-fan (5 October 1901-), labor leader. Chairman of the Kuomintang-sponsored General Labor Union in 1928, he later headed the Chinese Association of Labor and often represented China at international labor meetings. He started cooperating with the Chinese Com-

munist in early 1948, and in 1949 he became minister of posts and telegraphs at Peking.

Born in Shanghai, Chu Hsueh-fan was the youngest of seven children. His native place was Chiashan, Chekiang. His mother died when he was 3, and his father, the owner of a small department store in Shanghai, died when Chu was 8. Despite the loss of his parents, Chu was able to continue his schooling with the assistance of his eldest brother, Chu Hsueh-mo. Later, he entered the St. Francis Academy in Shanghai, where he learned English. After graduation, he became a clerk for a Western company in Shanghai.

In 1923 Chu took the examination for entrance into the Chinese government postal service. He passed it with distinction and became a junior postal clerk in Shanghai. He enrolled in the evening classes at Shanghai Law College, where he was a student of the well-known Shanghai lawyer Shen Chün-ju (q.v.).

Chu was promoted to second-class postal officer in 1926. One of his colleagues was Lu Ching-shih (1908-), who had been one of his classmates at Shanghai Law College. The two young men began organizing their fellow workers into the Shanghai Postal Workers Union. Chu became general secretary. In 1927 they expanded the union to become the All-China Postal Workers Union, with Lu Ching-shih as managing director of the national organization.

In organizing the Postal Workers Union, Chu Hsueh-fan and Lu Ching-shih at first were encouraged by the Kuomintang, which was preparing for the Northern Expedition and hoped to utilize the strength of organized labor to help the Nationalists take over Shanghai. At this time Chu joined the Ch'ing-pang [green gang], a secret society which in the spring and summer of 1927 helped Chiang Kai-shek win control of Shanghai. Chu and seven of his close associates at the Shanghai post office, known as "The Eight Sworn Brothers," became disciples of Tu Yüeh-sheng (q.v.), the influential Ch'ing-pang leader in Shanghai. With the support of Tu Yüeh-sheng, Chu in 1928 became chairman of the Kuomintang-sponsored Shanghai General Labor Union. He then organized the China Association of Labor and became its first chairman. He also formed the Yi-she, an organization which combined some of the elements of

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