

## Conferment of the Degree of Doctor of Social Science, *honoris causa* A Citation

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### Ms Chen Wai Wai Vivien

According to the *Infinite Life Sutra*, 'with a compassionate heart, give generously to many, save people from suffering through kindness and benevolence, perform good deeds with sincerity, and never strive against others. Then Blessings will come as life ends, and one will be rewarded by rebirth into a higher state'. Thus, if one can live by these precepts, then one will receive both blessings and wisdom, as well as peace of mind.

Born in Hong Kong to a family from Ningpo, Zhejiang, Ms Chen Wai Wai Vivien is currently the Chairman and Managing Director of Nan Fung Group, an enterprise established by her late father, Dr Chen Din-hwa, who was a philanthropist and well-known entrepreneur. Dr Chen was a devout Buddhist of the Pure Land Sect, established by Master Shan-Tao during the Tang dynasty in accordance with the *Infinite Life Sutra*. Dr Chen exemplified the goals of the sect and was a man of great compassion and generosity. He treated people with mercy and inspired great loyalty in his friends and employees. In her youth, Ms Chen studied in Europe and the United States, returning to Hong Kong when in her twenties to follow her father's wishes and join the family business. Under her father's guidance, she assisted in the daily operations of the Group and eventually succeeded Dr Chen as Chairman. Ms Chen is highly regarded in the business world for her acumen and her foresight, while in her private life she is known to be humble, generous, respectful of others and always mindful of others' feelings.

Dr Chen Din-hwa was a leader in the region's textile industry, becoming known as the 'King of Cotton Yarn'. He established Nan Fung Textiles Consolidated Limited in 1969, had the company listed on the Hong Kong Stock Exchange in 1970, and then privatized it in 1989. A frugal, hardworking man, Dr Chen devoted himself to business while always following a healthy regimen. With his great intelligence and excellent skills and connections in the business world, the company went from strength to strength and Dr Chen constantly introduced new innovations to improve his products and to maximize efficiency, constantly scaling new heights in the textile industry. Always sensitive to change, Dr Chen had long foreseen the difficulties the industry would face – even when it was at its height in the late 1970s. He constantly explored other business opportunities, invested heavily abroad, and decided to enter the real estate field, eventually holding a diversified portfolio that included textiles, real estate, shipping, investments, finance, construction, and property management. During the 1970s, when Hong Kong's real estate market was still in its infancy, Dr Chen showed great foresight and purchased land in Quarry Bay from John Swire & Sons. The land became Nan Fung Sun Chuen. Later on, Dr Chen accurately read market trends once again and developed Goodview Garden in Tuen Mun, which proved to be highly successful and propelled Nan Fung into the ranks of Hong Kong's leading developers.

Dr Chen had a deep understanding of Buddhist philosophies. He was strict with himself but lenient towards others; in business, his philosophy was 'care for others as well as you would

care for yourself'. The residential flats constructed by Nan Fung were known not only to be well built but also to be practical. During the design stage, construction plans were carefully drawn up with the buyers' needs in mind. Hong Kong people will surely remember that the showrooms for properties sold by Nan Fung always displayed numerous Buddhist classics and chant machines for the public to take, free-of-charge. The Buddhist scriptures carried illustrations and texts that were thought-provoking, while the Buddhist chants guided people to good deeds. Dr Chen integrated Buddhism into the business world and was praised by community leaders for his promotion of, and adherence to, Buddhism.

Ms Vivien Chen was deeply influenced by her father. She had learned the teachings of her father since childhood and remembered well her father's words and deeds. Although Ms Chen studied and lived abroad, she followed her father's example and became a staunch believer in Buddhism. After joining Nan Fung, Ms Chen assisted Dr Chen Din-hwa in the operations of the Group and showed a natural aptitude for real estate, successfully representing the Group's interests at land auctions. In addition, she was personally involved in reviewing construction plans and promoting the Group's real estate projects, no matter how big or how small. When Dr Chen passed away, Ms Chen was his natural successor and today, the Group has a market value of nearly 100 billion dollars, with annual turnover in the billions of dollars. In a competitive market dominated by men, Ms Chen has held her own and has proved that she has inherited her father's business spirit, especially his innovative flair, has promoting the idea of 'creating new opportunities by embracing change' as the Group's future development agenda. She has hired elite business people to join her already strong business team and she is firmly at the helm, standing out as a woman in a predominantly male industry.

Ms Vivien Chen has three children, all of whom graduated from top universities in the United States and all of whom have chosen to return to Hong Kong to join the Group. Ms Chen insisted that her children should start from entry positions, as she had done, so that they could learn from the ground up, working with people at all different levels and learning every aspect of the business while retaining the family values set down by their grandfather. The company's headquarters are located in a prime position in Des Voeux Road Central and the reception area also displays numerous Buddhist scriptures, including the English version of the illustrated Heart Sutra, as well as the more complicated *Liang zong shi san zu zhuan lue* (《蓮宗十三祖傳略》). All the Buddhist classics are published by Ms Chen's family and are available to the general public free of charge. In memory of her father, Dr Chen, Ms Chen branded the Group's rental properties 'D'Home', while the Chinese name actually means 'the home of Hwa'. Ms Chen also plans to revitalize three of Nan Fung Group's textile factories on Pak Tin Par Street in Tsuen Wan, converting the three buildings into a fashion industry training centre. The project will be named 'The Mills' and will also include dining and cultural facilities. When finished, it will be a new landmark for the Hong Kong textile fashion field and will forever commemorate Dr Chen Din-hwa's monumental achievements in the textile industry, through the Nan Fung Group. According to the chapter 'Xue Er Pian' of *Analects*, "observe a person's will when his father is living, and then

observe the person's behaviour when his father is dead. If, for three years, the person makes no changes to his father's ways, he can be said to be filial". Ms Chen's respect towards her father, her support of the textile industry, as well as her devotion to Buddhism, show that she is a person who remembers and has deep feelings for her roots.

Dr Chen Din-hwa was a benevolent and generous man. He established The D.H. Chen Foundation in 1970 and contributed to medical, educational and welfare causes in Hong Kong and in Mainland China, especially in the spreading of Buddhism, with significant results. Ms Chen has inherited her father's charitable spirit and is actively involved in philanthropy, making valuable contributions. She is the Chairperson of The D.H. Chen Foundation, a trustee of Chen Yang Foo Oi Foundation Limited, and Honorary Vice-President of the Shanghai Charity Foundation. Furthermore, she is also the Founder and President of The Chen Wai Wai Vivien Foundation Limited and is the Founder and a Board Member of Hong Kong Eating Disorders Association Limited (HEDA). Ms Chen also holds a number of public service positions, including Honorary President of the Shanghai Fraternity Association, Honorary President of International Ningbo Merchants Association Co., Ltd., and is a member of the Board of Governors of Hong Kong Adventist Hospital Foundation.

Dr Chen Din-hwa and Ms Vivien Chen have also been staunch supporters of the development of Hong Kong's higher education, such as academic research activities and students' welfare. Years ago, The D.H. Chen Foundation established scholarships and a student loan fund to sponsor distinguished students or those who face economic hardship, providing them with the opportunity to complete their studies. Ms Chen was particularly eager to contribute to The Chinese University of Hong Kong. She has been a member of the Board of Trustees of Shaw College since 2012. She and her family's foundation have made numerous contributions to the Three-Year MBA Programme, as well as to research projects and educational activities related to Chinese medicine, emotional health, eating disorders, physical and therapeutic physical mental exercise. Ms Chen has undertaken to support the development of the CUHK teaching hospital project, allowing the University to provide adequate medical services to the community, benefitting many in need.

Mr Chairman, please allow us to recognize this benevolent, caring and loving philanthropist. The enterprise she manages has made outstanding contributions to Hong Kong's textile industry and real estate development. She has been selflessly dedicating herself to CUHK, showing her care in every possible way. It is my privilege to present to you Ms Chen Wai Wai Vivien for the award of the degree of Doctor of Social Science, *honoris causa*.

## Conferment of the Degree of Doctor of Social Science, *honoris causa* A Citation

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### **Dr Joseph Koo, MBE, BBS, DHum (Hon)**

In the 'Record of Music' in the *Book of Rites*, we read that 'music originates from tone, and its root lies in the human heart being moved by external things.' Because the composer's production of beautiful sounds starts with a movement of the heart, music is the most emotionally expressive of the many art forms, and its performance in turn moves audiences more than other performing arts. Hong Kong's creative achievement in music is extraordinary, and is famous at home and abroad. The last few decades have seen the composition of a great number of moving pieces, and foremost among the composers of these is the man standing on the stage today. Renowned in the world of music for over half a century, he has been called the Godfather of Cantopop. He is the consummate musical craftsman Dr Joseph Koo.

Dr Joseph Koo was born in 1931 in Guangzhou. In his early years he liked painting. When he was 17, he came to live in Hong Kong. He went to work by day and studied at night, and life was hard. At the age of 18, as a consequence of the practice needs of his sister, the famous singer Koo Mei, he began to learn the piano, studying with a professional teacher from the Philippines. He worked with concentration and practised hard, and such was his extraordinary natural talent for music that in a very short time he had mastered the principles of musical theory, the ramifications of harmony and the skills of a performer; he also had great powers of assimilation, and was gifted with enormous facility. He therefore changed course and became a pianist, and was employed as a bandleader in a night club. This was the beginning of his long career as a composer and his dazzlingly successful life in music.

In 1961 the Shaw Brothers started shooting *Endless Love*, and were looking for a theme-song for the film. Dr Koo's first composition 'Dream' was duly chosen for the soundtrack, and was sung by his sister Koo Mei: "They say that life is like a dream, but I say dreams are just like life." The song was a stunning hit, and was instantly popular all over Hong Kong. It harmonised brilliantly with the plot of the film, the music and the images enhancing each other, and the haunting melody lingered movingly in the mind. Dr Koo's musical talent had emerged for all to see. Then the Berklee College of Music in Boston, USA, recognizing his excellence, offered him a scholarship to study music there and learn traditional music theory. He also enjoyed the generous sponsorship of Sir Run Run Shaw, which enabled him to give all his attention to his studies and complete the course successfully. After graduation he returned to Hong Kong, where he composed, arranged and provided soundtracks for the two big film studios Shaw Brothers and Golden Harvest. He won several prizes, including the Best Music Awards at the Golden Horse Festival, Taiwan and the Asia Pacific Film Festival, and his reputation began to take off. But he was never content to rest on his laurels, and in the 1980s he went to the US again, this time to the Dick Grove Music Workshop in Los Angeles for the advanced course in music there. He worked unremittingly, sustaining his passion for composition and pressing on tirelessly from beginning to end. He showed great diligence and care in everything, from

musical theory to practical composition, and worked with concentration and determination at all times.

In 1967, when Television Broadcasts Limited (TVB) first went on air, Dr Koo was invited to join the company, and was appointed Music Director. It was his job to provide live accompaniment for the variety show *Enjoy Yourself Tonight*. After that, he focused on the composition of theme songs for television serials, composing in 1974 for the serial *Lovers Marriage* a theme song with the same name, which was performed by Sandra Lang. This song was a smash hit in Hong Kong, and it set off the Cantopop craze, establishing Cantopop's position in the mainstream of the local music scene. Over the years since then Dr Koo has composed more than 1,200 songs. He is best known for his theme songs for TV serials. His themes for martial arts serials, from 'The Book and the Sword', 'The Heaven Sword and Dragon Sabre' and 'The Romantic Swordsman' in the seventies to 'Both are Forgotten in the Mist', 'Forget all the Feelings in Your Heart', and 'Strong Love in Two Hearts' in the eighties, are known in every household. His themes for fashion serials, from 'Hotel', 'A House is Not a Home' and 'The Good, the Bad and the Ugly' in the seventies to 'The Brothers', 'Heart Debt' and 'Hard to Tell the Good from the Bad' in the eighties were universally loved. By performing Dr Koo's popular songs, singers achieved instant fame, and even sometimes became the superstars of their time, carrying all before them.

Dr Koo's compositions combine Chinese and Western styles without allowing either to predominate, and in this way they break new ground. In 'Forget all the Feelings in Your Heart' the melody is built on the Chinese pentatonic scale, but it is harmonized in the Western style. At the beginning, the sound of a Chinese flute slowly introduces a touching plaintive melody to the words "Forget all the feelings in your heart, leave behind love and obsession; let the sound of laughter drive away old sorrows, and let wine wash away the past." A mood of solitary melancholy is created. Dr Koo also provided classical verse with new musical settings. 'Farewell My Concubine', sung with deep feeling by Jacky Cheung, voices the heroic ambition of Xiang Yu, founder of the short-lived Western Chu dynasty ('my strength rooted up mountains, my might shadowed the world'). 'Mang Jiang Hong' represents the out and out hatred of the nationalist warrior Yue Fei, whose 'bristling hair thrusts at my helmet as I stand by the rail and the pattering rain abates'. Sung lustily by Roman Tam, it conveys the hero's powerful force and lack of restraint. In Dr Koo's beautiful music, ancient and modern are fittingly combined, and strength and softness both take their place. As a result the music is deeply moving and lingers long in the mind.

Over the decades Dr Koo's songs have become part of the collective memory of the people of Hong Kong. In 1979 the song 'Below the Lion Rock' even became a landmark in Hong Kong's history, and the progressions and cadences of the music managed to epitomize the spirit of the people, their solidarity in times of trouble, their suppression of differences for the sake of finding common ground, and their quest for consensus. It is not just a song that everyone in Hong Kong knows well, it carries the imprint of Hong Kong's history and is deeply significant. Dr Koo's contribution to Hong Kong society has long surpassed the normal scope of the composer's role.



For many decades now Dr Koo has been carrying off awards and prizes. Among the most important are the Hall of Fame Award of the Radio Television Hong Kong Top Ten Chinese Gold Songs Award; Member of the Most Excellent Order of the British Empire; and the Music Accomplishment Award from the Composers and Authors Society of Hong Kong (CASH). In 1988 he was awarded the Bronze Bauhinia Star by the HKSAR Government. In 2011 he was given the Life Achievement Award by the Hong Kong Arts Development Council and invested with an Honorary Doctorate by the Hong Kong Academy of Performing Arts. Recently he has been presented with Doctor of Humanities, *honoris causa* by the Hong Kong Institute of Education, in celebration of his lasting contribution not just to the musical world of Hong Kong but to Hong Kong society as a whole.

Dr Koo retired in the 1990s and emigrated to Canada, but he remains deeply concerned with music in Hong Kong. In 2008 and 2010 he conducted the Hong Kong Chinese Orchestra playing a selection of his famous compositions over the years: the concert was titled 'Romance of the Chivalrous Hero – All-time Favourites by Joseph Koo'. In 2009 he was invited by CASH to serve as adjudicator for the CASH Songwriters Quest, another instance of his continuing contribution to music in Hong Kong. A few days ago in this very auditorium, the CU Chorus put on a fund-raising concert entitled 'A Tribute to Joseph Koo'. There were guest performances from Ms Paula Tsui, Mr Hins Cheung and Professor Joseph Sung, and Dr Koo himself took the baton as guest conductor. There were over 1,400 music fans in the audience, and they were invigorated by the elegance of Dr Koo's performance.

Mr Chairman, let us join together in recognising the enormous musical achievement of this extremely talented man. The essence of the people of Hong Kong finds expression in the notes of his melodies, and over several decades he has played his part in building the collective memory of Hong Kong's millions of citizens. His music has touched countless hearts, and his artistic achievements and wealth of success have been epoch-making in scale. It is my privilege to present to you Dr Joseph Koo for the award of the degree of Doctor of Social Science, *honoris causa*.

## Conferment of the Degree of Doctor of Laws, *honoris causa* A Citation

### **Professor Lawrence Juen-yea Lau, GBS, DSocSc (Hon), Doc (Hon), LLD (Hon), Doc Management Science (Hon), Doc Economics (Hon), BS, MA, PhD, JP**

Just over one hundred years ago, a young man from Shaanxi province named Yu Youren was appointed Deputy Minister of Transport and Communication in the government of Dr Sun Yat-sen. He had already written satirical poems, spent some time as a refugee from Qing forces, and established several newspapers. He later went on to command revolutionary activities in the northwest; to play leading roles in founding Fudan, Shanghai and Northwest A & F Universities; to become the President of the Control Yuan in the Nationalist Government; and to write the standard book on Chinese cursive script. He is recognized today as one of the modern masters of Chinese calligraphy.

This exceptional man lost his mother when he was two years old: he was raised by his aunt. He in turn raised his aunt's grand-daughter (his niece) when she lost her father. His niece had a son (his grand-nephew), who was to find his greatest inspiration in the example of this distinguished uncle of his mother; as well in that of his father's father, Liu Houwu, a leading administrator in Guangdong and Guangxi. That grand-nephew was eventually to become a renowned scholar and leader himself, as well as our sixth Vice-Chancellor.

Leadership most typically involves having a clear mental picture or model of an institution or society, both how they are now and how they might be better, no matter which field the leader works in. In the case of Lawrence Juen-yea Lau, those fields included the economics profession, university administration, the development of the Chinese economy, and Hong Kong society.

Though he was born in Guizhou, Lawrence Lau's kindergarten, primary and secondary schooling was at St Paul's Co-Educational College in Hong Kong, after which he took his first degree at Stanford University in 1964 and his MA and PhD at the University of California, Berkeley in 1966 and 1969 respectively. His decision to become an economist rather than an engineer was again influenced by an inspirational older figure, his professor at Stanford, from whom he gained the insight that economics offers both a rational explanation for social behaviour and the prospect of making society better.

Professor Lau went on from his PhD to teach at Stanford, becoming full Professor of Economics there in 1976, and the first Kwoh-Ting Li Professor in Economic Development in 1992. He also held the position of Director at the Stanford Institute for Economic Policy Research from 1997–1999. His specialized fields are economic development, economic growth, and the economies of East Asia, especially China, and he has authored, co-authored or edited five books and published more than 170 articles in professional journals in these broad fields. He has also been honoured by election to several learned Academies, including the Chinese Academy of Social Sciences, Academia Sinica, and the International Eurasian Academy of Sciences.

Most significantly, he developed in 1966 one of the first econometric models of China, which he has continued to revise and update ever since. This was a far-sighted step, and in its professional leadership through its capacity to offer a rational intellectual explanation for a complex phenomenon. The work laid the foundations for what has been perhaps Professor Lau's greatest contribution to Chinese society, namely his decades of discreet and influential advice on economic development to the Chinese leadership. It is this informal influence even more than his membership of the 11<sup>th</sup> and 12<sup>th</sup> National Committees of the Chinese People's Political Consultative Conference or other official roles, such as Adviser to the National Bureau of Statistics, which will be his lasting legacy to Chinese economic policy.

Meanwhile Professor Lau has also made a significant contribution to Hong Kong. Professor Lau currently serves as a member of the Exchange Fund Advisory Committee of the Hong Kong Special Administrative Region, and Chairman of its Governance Sub-Committee and Member of its Currency Board Sub-Committee. He has also been a non-official member of the Executive Council of the HKSAR Government, and a member of the Task Force on Economic Challenges, the Commission on Strategic Development, the Advisory Committee on Corruption of the Independent Commission Against Corruption and numerous other high-level advisory bodies. He has held numerous company board memberships and was Chairman of CIC International (Hong Kong) Company Limited before his retirement earlier this year. In recognition of his contribution to Hong Kong he was awarded the Gold Bauhinia Star by the HKSAR Government in 2011.

In all three roles, as scholar and as trusted adviser at both the civic and the national levels, Professor Lau has added honour to his distinguished family tradition and remained true to his original leadership inspiration. This is also the case in his fourth role, the one in which we know him best: as our former Vice-Chancellor. Professor Lau was appointed the sixth Vice-Chancellor of The Chinese University of Hong Kong on 1 July 2004 and held the position until 30 June 2010. Currently he is Ralph and Claire Landau Professor of Economics in the University's Institute of Global Economics and Finance.

As Vice-Chancellor, Professor Lau's achievements were many, including overseeing the first ever quality audit of the University conducted by the Quality Assurance Council, in which the University was highly commended. But perhaps two achievements stand out as likeliest to remain his most lasting contributions. First, he led the University in its efforts to establish new directions in student recruitment and academic exchange, thus laying important foundations for a more internationalist outlook. Secondly, Professor Lau played an active and enthusiastic leadership role in the University's establishment of five new colleges to accommodate the additional cohort of 3,000 students arriving in 2012 as part of the reversion to a four-year curriculum. He had a vision of several smaller, fully residential college communities that allow for greater involvement of each student and teacher in college life and learning. Out of this vision arose the foundations of Morningside, S H Ho, C W Chu, Wu Yee Sun and Lee Woo Sing Colleges. Professor Lau can be said to have permanently changed the University through his advocacy of these foundations.



For his achievements at many levels, as an economist, university leader, and trusted adviser to both the Hong Kong and Chinese governments, it gives me great pleasure, Mr Chairman, to present to you Professor Lawrence Juen-yea Lau, for the award of the degree of Doctor of Laws, *honoris causa*.

*This citation is written by Professor Simon Haines*

## Conferment of the Degree of Doctor of Science, *honoris causa* A Citation

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### **Professor Robert Cox Merton, Doc (Hon), DSc (Hon), PhD (Hon), Doc Management Science (Hon), Doc Economic Science (Hon), LLD (Hon), MA (Hon), BS, MS, PhD, Nobel Laureate in Economic Sciences**

In any family, not least an academic one, a famous and successful father can inhibit the ambitions of his son. How can a young man hope to emulate the achievements of the distinguished older man into whose household he was born and in which he grew up? In many cases the son will choose a different career to avoid the pressure of comparison. Even if he chooses the same career, as many loyal sons do, he risks spending his life in his father's shadow. It takes two exceptional people to make this work: a father who offers a shining but not a stifling example, and an appreciative son of at least equal ability but perhaps a slightly different focus.

If I said that Robert Merton won the National Medal of Science in the United States for founding the sociology of science and creating the concepts of the "role model" and the "self-fulfilling prophecy", you might think that you were listening to the wrong citation. Surely Robert Merton won the Nobel Prize for his work on valuing stock options, and has been a key figure in the shaping of the global financial system? But both are true: for we are talking about the remarkable son, Robert C, of the distinguished father, Robert K.

That slightly different focus began to emerge when the younger Robert Merton was still a boy, in the form of a practical interest in making machinery work. He developed a passion for automobiles, graduating to building his own car at the age of 15. Meanwhile the influence of the elder Robert Merton was making itself felt not just in the unspoken examples he set for work effort or clarity of thought and expression, but through introducing his son to the stock market. That early interest in money and finance proved determinative. In a story that will resonate with any Hong Kong audience, the boy bought his first stocks at age 11, spent part of his college years trading, and had his first experience of risk arbitrage at 19. After graduating from Columbia University in 1966, and also, not unimportantly, getting married the same year (he and his wife were to have three children), he moved to graduate school at the California Institute of Technology, where in 1966-67 he spent a couple of hours every morning before class at the local brokerage house trading stocks, warrants, convertible bonds and over-the-counter options.

That Cal Tech fusion of practice and research was taken to a new level at the Massachusetts Institute of Technology (MIT) after 1967, where as a doctoral candidate Robert Merton became research assistant to the legendary Paul Samuelson, and started his work on warrant pricing, dynamic portfolio theory and the capital structure of the firm, motivated by the desire to attack unemployment and inflation and to control business cycles. Economics, he felt, could really help millions of people: a lifelong belief shown throughout his career, from his publication in 1969 of Merton's Portfolio Problem, proposing a formula to help people decide how much income to spend and how much to

invest, up until the present day, in his advocacy of sustainable income rather than account balance as the key goal for retirement saving schemes.

Professor Merton's first academic appointment was in 1970 at MIT's Sloan School of Management, where he remained for 18 years, the last nine as J C Penny Professor of Management, with his undergraduate teaching always informing his research. There he also met Myron Scholes and Fischer Black. Their collective work in the modeling of financial markets containing derivative instruments by estimating option prices over time became known as the Black-Scholes-Merton model. It revolutionized modern financial theory and practice and is still widely used in options markets and risk management today.

Robert Merton moved to the Harvard Business School in 1988 where he occupied successively the George Fisher Baker Professorship of Business Administration and the John and Natty McArthur University Professorship. In 2010 he became University Emeritus Professor at Harvard and also returned to the Sloan School as School of Management Distinguished Professor of Finance. At Harvard Professor Merton worked mainly on understanding the financial system, with special emphasis on the role of financial technology and innovation in driving changes in institutions; on the management of financial-service firms; and on regulatory and accounting systems. This research together with the earlier Merton-Scholes-Black research has been central to the extraordinary waves of real-world financial innovation in modern times.

In recognition of these achievements, Robert Merton together with Myron Scholes was awarded the Nobel Memorial Prize in Economic Sciences in 1997. The distinguished father lived long enough to appreciate this rare recognition of his son's achievements.


Robert Cox Merton had already received the inaugural Financial Engineer of the Year Award from the International Association of Financial Engineers in 1993. More recently he was honoured with the 2010 Kolmogorov Medal from the University of London, and in the same year he received the Hamilton Medal from the Royal Irish Academy. He received the 2011 CME Group Melamed-Arditti Innovation Award, and the 2013 WFE Award for Excellence from World Federation of Exchanges. He is a past President of the American Finance Association, and has been a member of the National Academy of Sciences of the United States since 1993, as well as a Fellow of the American Academy of Arts and Sciences since 1986. The Merton Exhibit at the Baker Library at Harvard was opened in his honour in 2005.

Retaining his real-world, hands-on outlook, Professor Merton was a senior advisor to Salmon Inc in the late 1980s and closely involved during the early 1990s in creating a large-scale financial firm, Long-Term Capital Management. He served as a senior advisor and later a Managing Director of JP Morgan & Company from 1999-2001. He served as a director of Community First Financial Group and Peninsula Banking Group from 2003 to 2010. He is a director of Vical, Inc, and Daedalus Software, Inc, where he is nonexecutive Chairman. He serves on advisory boards of several companies and institutions. Currently he is Resident Scientist at Dimensional Fund Advisors.

His many groundbreaking publications include *Continuous-Time Finance*, *Financial Economics* and *The Global Financial System: A Functional Perspective*; it is also worth mentioning that the very first publication in a prolific list was a paper on *Gulliver's Travels*, written for an English literature course in his sophomore year at Columbia University.

For his revolutionary contributions to financial markets and his translation of finance science into practice in the interests of ordinary investors, it gives me great pleasure, Mr Chairman, to present to you Professor Robert Cox Merton, for the award of the degree of Doctor of Science, *honoris causa*.

*This citation is written by Professor Simon Haines*



## Conferment of the Degree of Doctor of Literature, *honoris causa* A Citation

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### **Mr Mo Yan, LittD (Hon), MA, Nobel Laureate in Literature**

Born into a farming family, he is a native of Gaomi, Shandong province in Northeastern China. Consuming turnips to ease hunger, making wine with sorghum, lighting up a stick of sandalwood incense, and listening to the song of the frogs, he is neither arrogant nor a flatterer: neither supercilious nor obsequious. Although he claims he never speaks, his words will live forever.

Mr Mo Yan is one of the most famous of contemporary Chinese writers. With work that embraces 'hallucinatory realism', fantasy, folk tales, history and the contemporary, Mo Yan moved the hearts of the Nobel Committee, which named him a Laureate in Literature in 2012. He is the first writer from the People's Republic of China and also the second Chinese to be awarded a Nobel Prize in Literature after Gao Xingjian. However, Mo Yan was modest and controlled after he was awarded the prize, telling the general public that he only hoped that by winning the prize he could 'arouse Chinese readers' interest in literature' and 'actively promote the development of Chinese literature'. He accepted the prize without pride or self-congratulation. Adopting a calm demeanour, he retained his gentlemanly style.

Mo Yan's original name is Guan Moye. Mo Yan was born in 1955 in Gaomi, Shandong province, into a family which originated in Longquan, Zhejiang province. During his teenage years, Mo Yan endured hard labour and suffered from hunger. He dropped out of school because of the Cultural Revolution, and spent 10 years in his hometown as a farmer, cultivating sorghum and cotton, herding cattle and mowing grass. Toil and hunger led Mo Yan to have a unique understanding and experience of survival and subsistence, fostering his deep emotion for the land and the simplicity of farmers, and creating Gaomi, that place in the Northeast region, as his personal kingdom of literature. In Mo Yan's own words, he became a writer only because he wanted to be able to have three meals of dumplings a day. His imagination was also developed by the hunger he had suffered. 'It is especially easy for a person to hallucinate when he is hungry,' said Mo Yan. Like laughter with tears, this may be a joke, but it is also the truth.

Mo Yan joined the military in 1976, and spent 20 years as a soldier, during which he received the chance to study again. He attended the People's Liberation Army Arts Academy in 1984, and graduated in 1986. Later on, many of his literary works, either depicting battle scenes or portraying ordinary humanity, reflected his experience of life and the reality of his farming days and military years. In 1991 he was awarded a master's degree in literature and art from the Lu Xun Literature Academy at Beijing Normal University.



Mo Yan started writing novels during the 1980s, and began to gain attention in the mainland's literary world with *Touming de hong luobo*, a collection of short novels. The main theme of the collection, published in 1985, was hunger, a topic the Chinese are very familiar with. The next year, Mo Yan published the infamous *Red Sorghum Clan*. The novel was made into a film by Chinese director Zhang Yimou, causing a stir in the Chinese literary world, as well as social repercussions. In 1988, the movie, titled *Red Sorghum*, was awarded the Golden Bear at the Berlin International Film Festival. Gradually, Mo Yan's name became known to the world, and his novel was translated into multiple languages including English, French, Spanish, German, Swedish, Russian and Japanese. Mo Yan then published *The Garlic Ballads*, a highly critical work based on a real situation, and began his creation of *The Republic of Wine*, a political satire with a heavy fantasy overtone. In 1995 he published *Big Breasts and Wide Hips*, a 500,000-word novel which he finished in only three months. The novel perceived Mother as 'big breasts' and the land as 'wide hips'. The captivating story was about the development of a family, where the timeline stretches to nearly a century; the novel is an epitome of modern Chinese history. With a strong and elegant writing style, the writer boldly and truthfully called out to and criticized humanity; this earned him the Dajia - Red River Prize in Literature, a prize that offered the highest monetary reward at that time. Since then, Mr Mo Yan has used his bold and demonstrative writing style to vividly discuss life's great questions, as in *Sandalwood Death* in 2001, *Life and Death Are Wearing Me Out* in 2006, and *Frog* in 2009.

*Sandalwood Death* received the United Literature Prize of Taiwan, while *Life and Death Are Wearing Me Out* received the Fukuoka Asian Culture Prize in the same year it was published, as well as the Second Dream of the Red Chamber Award in 2008. *Frog* was awarded the eighth Mao Dun Literature Prize. Through these three pieces of work, the writer used sophisticated ideas, a direct and vigorous writing style and profound criticism to bring him to a creative pinnacle. Mr Mo Yan is a prolific writer, having written 11 long novels, 30 medium-length novels and nearly a hundred short novels.

Mo Yan once said, 'Story telling is human nature. But when story telling becomes a profession, its goal is no longer simply to bring pleasure to others. One should use a story to express one's views on life and society. One should also use a story to praise the true, the good and the beautiful, and use it to expose and castigate the fake, the evil and the ugly.' When he received his award in Sweden, Mo Yan said frankly, 'If a writer thinks he can create great pieces of writing in a state of complete freedom, I believe that is only fantasy. On the other hand, if a writer thinks he cannot write anything good when in a state of no freedom or limited freedom, that is also a lie. The point is whether the writer's inner heart is free, whether the writer can write when standing in a position beyond politics and social class. This involves the writer's compassion, compassion in seeing those who hate you to their guts as humans, and to show them deep sympathy.' A freedom in his inner heart, and his gifted writing, make Mo Yan who he is today.

'Mo Yan' originally means 'not to speak'. Mo Yan's straightforward character can offend people easily, so he has chosen the name Mo Yan to caution himself to speak less, to be careful of his own words. On the path of literature, however, Mo Yan has never hesitated to speak, and his words are always truthful. These are the most rare and noble qualities for a writer. Mr Chairman, to celebrate Mr Mo Yan's daring in saying truthful words, as well as his extraordinary accomplishments in art and literature, it is my privilege to present to you Mr Mo Yan for the award of the degree of Doctor of Literature, *honoris causa*.

# Conferment of the Degree of Doctor of Social Science, *honoris causa* A Citation

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## Professor Wang Shu, BS, MA, PhD

Professor Wang Shu builds miraculous architecture: roads in bustling towns, exquisite houses by lakes, courtyards in the air, and mountains in the wild. Inspired by Chinese legendary architects and gardening philosophers, and with a keen interest in structure and design, he delivers divine works. He has won a raft of awards, even though in his own eyes he is but an amateur.

Professor Wang is a guardian of traditional craftsmanship and a leading figure in architecture. His one-of-a-kind design ideals conquered the jury of the Pritzker Prize, enabling him to become the first Chinese citizen to win this coveted award. His works epitomise contemporary Chinese architects' reflections on modernisation, and his reception of the award represents the international architecture circuit's recognition and support for those reflections. With his 'daring to move a mountain' spirit, he has created an architectural genre with a Chinese presence.

Professor Wang was born in 1963 in Urumqi of a family that originated in Lüliang, Shanxi province. As a child, he gravitated between Urumqi and Beijing, the native city of his mother. During the 4,000 kilometres journey, he would look out of the window, indulging in the alternate views of natural landscapes and cultural attractions. This experience fostered his interest in art and architecture. He enrolled in Nanjing Institute of Technology in 1981, and graduated with a bachelor's degree in 1985. By the time he graduated from there with a master's degree, the institute had been renamed Southeast University. He went on to launch his career at the Zhejiang Academy of Fine Arts, now called the China Academy of Arts, concentrating on research into building restoration and the relationship between environment and architecture. His rise has coincided with China's rapid marketisation and urbanisation, which gave birth as by-products to environment destruction and loss of social care. For Chinese architects, now is the age of opportunities, and also the age of challenges.

Between 1990 and 1998, Professor Wang worked with construction workers at building restoration sites, where he learned basic building techniques and gained invaluable experience. Through the demolition and destruction of the old, he drew inspiration to create and erect the new. In 1999, he undertook the design project of the Library of Wenzheng College at Suzhou University, in what became his bold attempt to have architecture co-exist with environment. Traditional Chinese gardening philosophy suggests that buildings located between water and mountains should not be prominent. His response was to build nearly half of the library's structure underground, like vegetation growing on water. The rectangular main body, sitting against mountains and above water, is flanked by four additional smaller buildings, forming an interconnecting and balanced unit.

Professor Wang resumed his teaching role at the China Academy of Arts in 2000 upon receiving his PhD from Tongji University's School of Architecture. He served as the department head when the Architecture Department was established in 2003. In 2007, he was promoted to Dean of the Academy's newly founded School of Architecture. His architectural style matured at the advent of the new millennium. In 2001, he was responsible for the design of the Academy's Xiangshan campus

at Zhuantangzhen, a suburb of Hangzhou. He made a venturesome and ambitious statement in this project, constructing a mini city of nature. The Xiangshan campus comprises more than 20 building clusters, each with a unique character, providing different settings for studying, working and living. As envisioned by Professor Wang, the campus embodies a sustainable Chinese city, a miniature he names 'Chinese vernacular sustainable construction'. The walls and roofs of the campus buildings are covered by over seven million tiles collected from demolished houses in various provinces in East China. As an aesthetical highlight, he leveraged the traditional Chinese concept that stresses the combination of substance and nothingness in the buildings, with its layer-by-layer stack effect intriguing and fascinating the users. In the same year, his apartment building project in Hangzhou, featuring a 'vertical courtyard' design, brought his childhood memories of Beijing's courtyard houses to the waterfront of the Qiantang River.

Starting from the Xiangshan project, Professor Wang has showcased his outstanding skill in managing the coexistence of different textures. He particularly excels in putting idling and scattered architectural items in order, creating dazzling three-dimensional or even multi-dimensional effects. The Ningbo Five Scattered Houses is a case in point. It is the collective name for five functional houses at five different places in the centre of Yinzhou New Town. The buildings were built with traditional Chinese construction techniques and materials, including rammed earth, tempered glass, and precast concrete. And they once again feature recycled tiles.

In 2007, the Hangzhou government commissioned Professor Wang on a restoration project for Imperial Street of the Southern Song Dynasty at Zhongshan Road. Due to a lack of proper maintenance, the so-called Imperial Street was actually run-down, even officially categorised as 'worn and broken'. Faced with the massive challenge to turn it around, Professor Wang again mustered his 'daring to move a mountain' spirit. He led a team and worked tirelessly on the project for two years, bringing the 'worn and broken' street to life. Now, Imperial Street has become a landmark of Hangzhou, an integral part of this beautiful city.

In 2008, the Ningbo Historic Museum, a work of Professor Wang, was completed. In this project, he demonstrated that he could not only move a mountain, but build one! The Ningbo Historic Museum is a nature-inspired construction that echoes the images of hills and mountains. It features mountainous elements such as valleys and caves, showcasing undulating yet orderly landscapes. Typical and iconic traditional items such as recycled tile walls and light courts are repeatedly on display.

Professor Wang often refers to his architectural practice as amateur. From his perspective, he is actually an ecologist, or, like myself, a historian. He once said, 'I wish to collect materials from demolished buildings in this area and recycle them, using them with new materials to construct new buildings. I wish to build a little city that comes to life, and in it rekindle lots of memories.'

Professor Wang's architectural works have won him an array of prestigious accolades, including the First Architecture Arts Award, China (2004); the Holcim Award for Sustainable Construction in the Asia Pacific, Switzerland (2005); the First Global Award for Sustainable Architecture, City of Architecture and Heritage, France (2007); the Special Mention of the Venice Architecture Biennale (2010);

the Schelling Architecture Prize, Germany (2010); the Gold Medal, Academy of Architecture, France (2011); and, as mentioned above, the Pritzker Architecture Prize (2012). In 2011, he became the first Chinese architect to hold the position of Kenzo Tange Visiting Professor in Architecture at the Harvard Graduate School of Design. In 2013, *Time Magazine* listed Professor Wang as one of the 100 most influential people in the world.

The Chinese University of Hong Kong is on a mission to combine tradition with modernity, and to bring together China and the West. This is exactly what Professor Wang's architectural style and concept stands for. Mr Chairman, I have the great honour of presenting to you Professor Wang Shu for the award of Doctor of Social Science, *honoris causa*, in recognition of his architecture ideals of turning waste into fabulous works, combining Chinese and Western elements, bringing together humans and nature, and harmonising traditional and modern styles, as well as his contributions in pioneering and leading the sustainable way for Chinese architecture.



## Conferment of the Degree of Doctor of Science, *honoris causa* A Citation

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### **Professor Zhou Ji, EngD (Hon), BEng, MEng, PhD**

Professor Zhou Ji is a man who travels the world seeking to benefit mankind through innovation and scientific development. He is responsible for popularising science education and founding a new education system in China. His commitment and dedication is truly an inspiration to the pursuit of the Chinese dream.

Professor Zhou is a leader in China's mechanical engineering development, as well as an advocate for the country's science education. He was elected an academician of the Chinese Academy of Engineering in 1999, and since 2010 has served as the Academy's President. In 2010, Professor Zhou was elected a Foreign Academician of the Royal Swedish Academy of Engineering Sciences. In 2013, he was awarded Foreign Associate by the National Academy of Engineering, USA, for his remarkable contribution in the fields of numerical control (NC), computer-aided design (CAD) and optimal design. In the realms of science and technology, his name has become known across the globe.

Professor Zhou was born in 1946 in Wuhan, Hubei Province of a family originated in Shanghai. He graduated from the Department of Precision Instruments and Mechanology of Tsinghua University in 1970, and acquired his master's degree from Huazhong Institute of Technology (HIT) in 1980. After that, he went abroad and studied in the United States, receiving his Master of Engineering and Doctor of Philosophy degrees from University at Buffalo, The State University of New York in 1984. Upon graduation, Professor Zhou returned to China, taking a teaching role at the Department of Mechanical Engineering of Huazhong University of Science and Technology (HUST). He was promoted as Dean of the School of Mechanical Science and Engineering, then Vice-President and President of HUST. During his tenure, HUST amalgamated with three other universities to become the new HUST, and instituted a new operational model that blended together education, research and industry, encouraging the institute to turn research and development achievements into productivity. Under his guidance, a number of industry-leading enterprises were formed, including Wuhan Huazhong Numerical Control Company Limited and Huagong Tech Co Ltd. Throughout all these, the industrious Professor Zhou became a role model for many teachers and professors, inspiring them to work together to establish HUST as a world-renowned university.

Professor Zhou's political career was launched when he served as a Director of the Department of Science and Technology of Hubei Province in 2000. In 2001, he served as Deputy Secretary of CPC Municipal Committee of Wuhan, Hubei Province. He served as mayor of Wuhan the next year, becoming the second academician in the history of China to be appointed the mayoralty. During his tenure as Wuhan's mayor, Professor Zhou advanced the strategy: 'Grow trees, cultivate talent, and develop enterprises'. Under his reign, Wuhan transformed into the 'Optics Valley of China', the leading development base for the optics

and electronics industry. Wuhan's citizens have widely acclaimed his accomplishments as having a positive impact on the city's economic and social development. The same year, Professor Zhou was appointed the country's Vice-Minister of Education, then Minister of Education a year after. Believing that science education holds the key to China's prosperity and advocating the popularisation of education, Professor Zhou spearheaded a drastic reform of China's post-2000 education system, particularly in the areas of higher education and science education. He was a major driving force for the realisation of free compulsory education in the country's cities and villages, the acceleration of vocational education, and the popularisation of higher education. These reforms bore fruit under his leadership and were set to make a far-reaching impact for China. He left the Ministry of Education in 2009 to join the Chinese Academy of Engineering CPC Leading Party Group as Deputy Secretary. He has been serving as the President of the Chinese Academy of Engineering since 2010.

Professor Zhou has devoted significant effort to the research and application of optimal design, CAD, NC, and computer-integrated manufacturing system (CIMS) technologies. He advanced the algorithm of monotonic analysis for optimisation and the algorithm of direct interpolation for NC machining. This allowed manufacturers to obtain high-precision NC machining tools in a more economical way, which suited China's situation at that time. For the contour control system, the algorithm of interpolation is key. As interpolation is a real-time process for machining tools, the interpolation algorithm speed is decisive for system control speed. Introducing the algorithm of direct interpolation for NC machining therefore provided a massive boost to the search for high-speed and high-accuracy interpolation algorithm solutions.

Professor Zhou and his team also developed the Huazhong-I computer numerical control (CNC) system as well as a series of optimal design and mechanical CAD software that has been widely used in various industries, including machinery, aeronautics, astronautics and energy. This work has amassed four third-class State Scientific and Technological Progress Awards and 14 Provincial Scientific and Technological Progress Prizes. In addition, he has published 11 books and more than 200 papers. Under his leadership, the CIMS Centre of Huazhong University of Science and Technology won the Leadership and Excellence in the Application and Development of Integrated Manufacturing (LEAD) Award granted by the Society of Manufacturing Engineers in 1999. Professor Zhou's life of achievements clearly illustrates his guiding principle of 'serving your country and devoting yourself to your people'.

As clearly demonstrated by Professor Zhou's life work, science education can benefit your country and your people! Following his motto, 'stride unswervingly in the right direction, live an austere life, and facilitate scientific innovation', he has worked relentlessly for decades on the research and development of technology. He has been a key figure in promoting science and technology education, upholding the idea of applying research and development products in society to better people's livelihoods. It is a good deed to educate people. It is an even better deed to both educate them and make them prosperous.

Mr Chairman, I have the great honour of presenting to you Professor Zhou Ji for the award of the degree of Doctor of Science, *honoris causa*, in recognition of his contributions to the advancement of technology in China, as well as his outstanding efforts and achievements in the political and education sectors.