

# SINOLOGY NEWS 稷風

IN REMEMBRANCE OF MASTER JAO,  
PERMANENT HONORARY DIRECTOR OF JAS  
永遠榮譽院長饒宗頤教授千古

RESEARCH AS A WAY OF LIFE:  
AN INTERVIEW WITH PROFESSOR CHEN JIAN  
選擇學術是選擇一種生活方式  
——陳劍教授訪談錄

THE SHIJI ENGLISH TRANSLATION PROJECT  
AND JAO TSUNG-I ACADEMY OF SINOLOGY  
《史記》翻譯與饒宗頤國學院

ARCHAEOLOGY SEMINAR SERIES  
FIRST SERIES: ARCHAEOLOGY OF THE THREE  
DYNASTIES  
考古專家學術研討會  
第一場：三代考古





Cover Jao Tsung-i

“The pursuit of learning results in daily increase of knowledge. Moral integrity can be upheld by not betraying it” (1990)

Courtesy of Jao Tsung-I Petite Ecole, The University of Hong Kong

封面 饒宗頤

為學日益 秉德不違

以懸針篆法寫梨文大字

自成一格

己卯秋日選堂寫於梨俱室

時年八十有三

香港大學饒宗頤學術館提供

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Editorial Team 本期編輯

May Lai 黎詠美, Lin I-shao 林怡劭, Duan Tao 段陶, Wang Xintong 王新童

Translation 翻譯

Travis Chan 陳竹茗

## Get in Touch 聯絡我們

**Address** 地址

Jao Tsung-I Academy of Sinology  
Hong Kong Baptist University  
Room SW1707F, Level 7, Shaw Tower, Shaw Campus, 34 Renfrew Road, Kowloon Tong,  
Hong Kong  
香港浸會大學饒宗頤國學院  
香港九龍塘聯福道34號逸夫行政樓7樓707F室

**Email** 電郵

hkbujas@hkbu.edu.hk

**Phone** 電話

(852) 3411 6655

This newsletter can be downloaded from the website of Jao Tsung-I Academy of Sinology

<http://jas.hkbu.edu.hk/> or can be delivered via email on request.

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## A Note from the Director 院長的話

As the fourth issue of the newsletter comes out this summer, the HKBU Jao Tsung-i Academy of Sinology marks its fifth anniversary. Early this year, our Permanent Honorary Director Prof. Jao Tsung-i passed away peacefully in his sleep. All of our staff, myself included, and our students were deeply saddened by his death, so as local scholars and Sinologists around the world. Even though the Master is no longer with us, his spirit will live on and be a beacon of light for all of us. As a way to express our thoughts for the Master, the Academy prepared a memorial book for the public to write messages and pay tribute to him. Handwritten couplets of condolence composed by my colleagues and the students were also displayed in the lobby to offer our condolences. For those of you who are interested, you may check them out this issue's "Master Jao Tsung-i" section. In the coming "Scholarship and Culture" event, the Academy is going to exhibit painting and calligraphy works by Master Jao. We hope you will come and immerse yourself in the artistic world of Jao Tsung-i.

May it be the visiting scholar scheme, a "Scholarship and Culture" exhibition or a "Sinology Fortnightly" seminar, JAS always goes the extra mile to keep up the high standards. But we don't stop there and keep coming up with new ideas and exploring new directions. This year sees the inaugural Archaeology Seminar Series, which brought together two seasoned archaeologists, Prof. Tang Jigen (Southern University of Science and Technology) and Prof. Zhichun Jing (University of British Columbia). The speakers shared their fascinating field experiences and anecdotes with the audience and left the audience with quite an impression. We already have a curated list of guest speakers lined up and plan to invite them to take part in a dialogue session, asking each other questions. I am certain this new arrangement will generate even more intellectual sparks.

As for our publications, the first volume of *Library of Sinology* series, published in collaboration with renowned German academic publishing house De Gruyter — *The Nivison Annals: Selected Works of David S. Nivison on Early Chinese Chronology, Astronomy, and Historiography* is finally out, honouring the wishes of Professor Nivison. The Chinese translation of the volume and several other high-impact academic works are scheduled for release. The Academy has also developed several new publication initiatives. For more information, please check this issue's "Publications" and stay tune to our official website for latest update.

Furthermore, JAS set up a Facebook fan page early this year to bring the latest updates to our followers and create more interaction. In the future, we will continue to organize enriching events and produce high-calibre publications as tokens of our gratitude to the academia and the public.

Chen Zhi  
Director



《稷風》發行了第四期，香港浸會大學饒宗頤國學院也步入了第五個年頭。今年初，饒宗頤教授仙逝，對我們，對香港，乃至全世界的國學與漢學學界，皆為極大的損失。饒公為國學院的永遠榮譽院長，哲人雖往，典範長存，我們仍會繼續秉承先生的精神努力，以不辱饒公之名。

為悼念饒公，國學院不僅於院內設有追思簿，院內同仁與學生並撰寫了輓聯，表達我們的哀思，本期「走近饒公」即以此為專題。而今年的志道游藝，我們也將展出饒公的書畫，歡迎讀者屆時蒞臨欣賞，遙思饒公之豐神氣韻。

不論是訪問學人計劃、志道游藝還是半月譚等例行活動，國學院皆堅持一貫的品質。不過我們也不甘心止步於此，而是不斷地開拓和發展新的方向。今年國學院召開首屆「考古專家學術研討會」，請來了南方科技大學唐際根教授和加拿大英屬哥倫比亞大學荆志淳教授。兩位考古學家與聽眾分享了他們精采的田野調查經歷和趣聞，令人印象深刻。此後幾屆研討會已計劃周詳，並將邀請學者對談，相信一定會產生更多精彩的思想火花。

出版方面，與德國知名學術出版社De Gruyter合作出版的「漢學叢書」系列第一本：*The Nivison Annals: Selected Works of David S. Nivison on Early Chinese Chronology, Astronomy, and Historiography*終於面世，總算不負倪德衛教授所託。本書中譯本，以及其他幾本高品質學術書籍也將陸續付梓。我們並規劃了新的叢書系列，詳情請見本期「編輯出版」，並持續鎖定官網的最新消息。

此外，國學院在今年開設了Facebook粉絲專頁，讓大家能在第一時間接收到國學院的最新資訊。未來我們將繼續帶來更豐富的活動，以及出版高水準的刊物，以回報學界以及公眾的關注與厚愛。

陳致

院長

# RESEARCH AS A WAY OF LIFE: AN INTERVIEW WITH PROFESSOR CHEN JIAN

## 選擇學術是選擇一種生活方式 —— 陳劍教授訪談錄

*Over the years, the HKBU Jao Tsung-I Academy of Sinology has hosted several distinguished visiting scholars from around the world. From March to April 2018, we were honoured to have world-renowned Chinese paleographer Prof. Chen Jian, Center for Research on Chinese Excavated Classics and Paleography, Fudan University, with us. The Academy held an in-depth discussion with Prof. Chen, who not only shared with us his pursuit of higher education and intellectual inquiry, but also reflected on his identity as an academic.*

香港浸會大學饒宗頤國學院歷年來邀請了多位傑出訪問學人，2018年3月至4月，我們很榮幸請到著名古文字學學者——復旦大學陳劍教授來訪。藉此難得的機會，國學院安排了一次專訪，陳教授不僅跟我們分享了他的學思歷程，也談了他對自己作為學者的反思



### The life goal set in sophomore year

**PANG Kun:** Prof. Chen, thank you for agreeing to this interview. Can you share with our readers what path you took in your pursuit of higher education?

**CHEN Jian:** I became a paleographer partly due to an interest developed from early age. In high school, I got pretty good grades in language subjects. I was already interested in and sensitive to languages and writing systems, feeling that I may be gifted in these areas. During my undergraduate years, I chose Chinese Language and Literature as my major based on interests. It was around late 1980s and early 1990s. My scope of reading was very limited in high school. After I got into Sichuan University (SCU), I began to read voraciously, ranging from literature, aesthetics to philosophy, with no particular order or plan, since I was free to do whatever I pleased and we had a huge library. My eyes were opened after such intensive reading. Besides that, I had lots of interaction with fellow students coming from different parts of the country. Naturally I started to think about what path I should take in life. As a freshman, I read a lot of books and went through a period of confusion. But in my sophomore year,

I knew what I should do with my life and decided to devote myself to paleography instead of literature. One consideration was that I knew I couldn't outdo those classmates of mine that demonstrated a talent for literature. Also I rather like to deal with books than people. So for me, research is both the walk of life and the way of life I chose.

As an undergraduate, I spent most of my effort learning traditional Chinese philology, meaning I read a lot of classical

works, honed my classical Chinese and deepened my knowledge in paleography, phonology and semantics. At that time, I came across *Chinese Writing* by Prof. Qiu Xigui 裘錫圭<sup>1</sup> and was deeply impressed. I am not sure how much I understood back then, but I always get something new out of it. SCU's Department of Chinese got a strong team of teaching staff, including seasoned scholars like Profs. Zhang Yongyan 張永言, Zhao Zhenduo 趙振鐸 and Xiang Chu 項楚. Although they didn't teach us undergraduates, they did exert a





profound influence over us, so much so that I intended to stay in SCU and pursue a postgraduate degree in Chinese historical linguistics. Later on, due to personal reasons, I enrolled in the Department of Chinese of Henan University.

### Led into paleography by Zhao Ping'an

**CHEN:** In spring 1994, I was asked to go to Baoding city of Hebei province to attend the Master's admission interview. Train service was not as convenient back then. It was relatively easy to travel from Chengdu to Baoding, but it was quite difficult to buy a return ticket. So I decided to leave from Beijing instead when I returned. It was the first time I visited the capital and the first place I headed to was, of course, Liulichang Culture Street which is traditionally known for its bookstores. I bought another work by Prof. Qiu, *Guwenzi lunji* 古文字論集 (A collection of essays on Chinese paleography), which was some time after its release in 1992. As an undergraduate student back then, I wouldn't have known such a work existed. At that time I only read a handful of papers on paleographical and textual studies by Prof. Qiu, and didn't have the habit to look for academic journals. When I looked over that book I found much of its content was beyond me, but I

was clearly drawn to the author's erudition and charisma. So I made up my mind: I would continue my intense reading and foundation building during my Master's studies in Henan, hoping that one day I could do my PhD with Prof. Qiu.

At Henan University, I was so fortunate to know Prof. Zhao Ping'an 趙平安, who taught me in my first year but in the next year got transferred to the Chinese Academy of Social Sciences to be Prof. Lin Xueqin's 李學勤 postdoctoral associate. I paid Prof. Zhao a visit whenever I went to Beijing to buy books or to look for materials in the libraries there. I am grateful to him for leading me into paleography, and on top of that, through a relatively 'traditional' path. Some people didn't have that sense at the beginning and took some wrong turns, perhaps not even realizing that they did but I never have that feeling. There was also Prof. Yang Baozhong 楊寶忠. In recent years, Prof. Yang has done a lot of work on deviant orthography (*su zi* 俗字). But at the time when I studied with him, his scholarship mainly focused on Chinese Semasiology, and one of his research output in that field was a critical edition on Wang Chong's 王充 (27-ca. 97) *Lun heng* 論衡 (*Lun heng jiao jian* 論衡校箋, 1999). We discussed a lot about classical texts and his views on those matters had quite a bearing

on mine. This was more or less my situation at Henan University.

### Dedication in learning Oracle Bone script

Before I got a chance to study under Prof. Qiu, at least I needed to meet him first and get acquainted. In 1996, the Second Annual Meeting of the Society for the Study of Chinese Writing was held in Tianjin. I attended the meeting as a research postgraduate and saw Prof. Qiu for the first time. I told him I was going to graduate in 1997 and wanted to apply to the PhD programme of Peking University (PKU) to be his student. He welcomed the idea but the problem was that he was already supervising two PhD students and had no plan to bring in more in the coming year. As a result, I deferred for one year and applied in 1998. I got accepted and began to study under Prof. Qiu. Before I became a postgraduate, in terms of professional training, I only learnt the basics of general paleography and Classical Chinese from the courses offered by the Chinese Department. I must say I knew very little about the 'real' Chinese paleography when I was still an undergraduate. The limited knowledge that I had on the subject was mostly acquired from reading my teacher's *Chinese Writings*, skimming over his papers and taking the Introduction to Classical Chinese. I began to learn paleography systematically only when I started my Master's degree. At the beginning, I learnt mainly from Prof. Zhao, who discussed bronze inscriptions in details with us students and opened a special course on the Small Seal (*xiaozhuan* 小篆) graphs of the *Shuowen* 說文 (his lecture notes were later revised into the book "*Shuowen*" *xiaozhuan yanjiu* 《說文》小篆研究). The research approach of traditional paleographers like Prof. Qiu demands a firm grasp of every single stage in the development of Chinese writing. Thus, before I took the PhD entrance exam, I quickly went through stacks of books and got a general picture of Chinese writing as a whole, including the very early Oracle Bone

script and the Warring States scripts. Since sources of the Warring States scripts were quite scattered at the time, the majority of them were still inscriptions on seals, coins, and pottery vessels. Even though the Baoshan Chu Slips were already published, I honestly didn't have time for that. In any case, those divination bamboo slips are nothing like the bamboo manuscripts of ancient works we see today.

Right after I enrolled at PKU, the Guodian Chu slips were published and thus began the first wave of research on Warring States bamboo manuscripts. I didn't catch the wave because I realized I needed to get through Oracle Bone script while I was under Prof. Qiu's supervision. So I decided to tackle the oracle bone inscriptions (OBI) from the Yin Ruins in my dissertation. Within the different categories of early Chinese paleography, Bronze script has the lowest bar for entry because it is relatively homogeneous and the sources are relatively simple, so it's more easy to learn it by yourself. In comparison, Oracle Bone script has set a much higher bar since the various sources are much more complicated and it takes a dedicated effort to work on them. I wanted to get through this by writing a degree dissertation. During that time, I kept studying bamboo and silk manuscripts and wrote a few papers about new readings of bronze inscriptions based on the Guodian Chu slips. Normally I should have delved into OBI and OBI only, but this is a matter of 'interdisciplinary boundary-crossing.' After a period of intensive learning in a single discipline, you start to form questions in your mind but they might not be clear to you. In my case, I started to connect the questions I had with the bamboo slips I came across and was able to solve everything in one go.

During my PhD study, PKU's Institute for the Study of Excavated Texts took a state-funded research project, which was to prepare a critical edition and a new study of the Guodian corpus. At the beginning I was not invited into the group so that I could concentrate on writing the

thesis. After I graduated, Prof. Qiu said to me, "Judging from your paleographic training and familiarity with ancient texts, I think you have everything it takes to be a modern editor of excavated Warring States manuscripts." So I joined the Guodian team and got into work right away. This pretty much sums up my pursuit of higher education.

### The 'unslackened' spirit of the School of Qiu

**PANG:** Prof. Qiu is a major scholar in Chinese paleography. What was it like to be his PhD student? What did he expect of you?

**CHEN:** I should say anyone who has the guts to study under him can be rightfully called 'undaunted.' Simply put, the style of the Qiu School is 'unslackened.' Even in such old age, Prof. Qiu still strives to



produce results. So for us disciples, we do our best to seize the day and maintain unslackening efforts in doing research. We also apply the same principle to writing and publishing articles and dare not try to get by or convince others without ourselves being convinced. It feels like there is a pair of eyes watching over you. Prof. Qiu's works usually have a picture of him printed on the flap, and we always keep his books within reaching distance.

Sometimes when I catch a glimpse of his picture, it would give me a shock as if he were staring at me. When I studied at PKU, the thought of knowing my supervisor was out of town for conferences would put my mind at ease. In fact we didn't meet a lot outside class. He normally wouldn't prepare a reading list for me to follow or raise a question for me to work on. But I have benefited greatly from his editing and re-editing of my papers. My knowledge and writing skill were enhanced through these revisions. As for what I read and how I read, it all relied on self-discipline and had no need to for constant supervision. Sometimes people praised me for being a hardworking and rigorous scholar. I would think what I did is nothing compared to Prof. Qiu, so it is just the natural thing to do.

### Encouraging students to think freely

My interaction with Prof. Qiu is simple. After exchanging a few words, we usually move the conversation to one academic topic or another. This is what my teacher expects of me, and I expect more or less the same from my students. To be honest, I am not very good at 'supervising' students. Some supervisors will assign a tailored reading list to each of their students according to individual caliber and progress, ask them to summarize the gist and write reading notes, and meet up regularly to compare notes. But I don't really do it that way. From my own experience as a student, I enjoy reading freely and thinking independently more than anything. I was 'brought up in the wild' so to speak. If someone follows my example and finds this method inefficient, I can only say perhaps I am a bit more focused than others. I don't have too many hobbies or interests in life that distract my attention away from research. Of course some people are very good at learning, and they can be well-versed in a lot of subjects. Prof. Qiu, for one, is a very learned scholar. Personally speaking, I am particularly interested in characters and lexicon, so I set my mind to learn everything about paleography from Prof.

Qiu. Later on when I started my academic career, my goal is mainly to read the paleographic materials correctly, no matter what kind of sources they are. And right from the beginning, I have been strongly motivated to do something new. I always have a bunch of questions in mind when conducting research, and in so doing I can keep my interest afresh for a long time. This is nothing like reading a range of books and memorizing the contents. That's why I teach my students in the same way, encouraging them to write more papers for me to read. It is a lengthy process for a researcher from learning well to knowing how to do research. I only gained a shred of confidence in the second semester of my first year as a PhD student, and that was accumulated on the basis of my four years of Master's studies. To borrow my teacher's words, the feeling is like from "a breath away" to finally be able to "catch that breath."

### **Paleography is instrumental to ancient studies**

**PANG:** What do you think about the disciplinary significance of paleography (i.e. its connection with related disciplines) and its social significance (i.e. the connection between paleography and the public)?

**CHEN:** Within the umbrella of humanities, paleography and linguistics are relatively closer to natural science, and therefore their practicality is easier to observe than other humanities subjects. Linguistics is closely tied to things like human natural language processing or development of artificial intelligence. It goes without saying that paleography is a very practical discipline, as we use Chinese characters every day and the state has a system in place to regulate the use of modern Chinese lexicon. Moreover, the foundational study of the Chinese language and its writing system is indispensable as long as there is a need to read ancient Chinese texts and study ancient China. If not for the work done by Qing scholars, it would have been much more difficult, if not impossible, to truly



understand the meanings of the ancient works. So the big question is what good does reading ancient books do? It will steer our conversation to what good does traditional culture or spiritual life do to people and we have no time for that today. In short, comparing to the study of the intellectual history of pre-Qin philosophers, paleography is a foundational subject and has a more general applicability in the real world. The first thing to do when handling excavated texts is to interpret the graphs and figure out their meanings.

### **Scholarship is about exploring the limits of knowledge**

**CHEN:** As a scholar, doing research to me is about satisfying my curiosity. I want to make sense of anything that is unclear, whether it is in paleographic materials, excavated manuscripts or transmitted literature. At the end, making the meaning clear alone may not be useful to anyone, but the process itself brings me a lot of joy. I think this quest of knowledge is in a lot of ways similar to the advancement of knowledge in natural sciences. The fun part of academic advancement lies in the fact that many researches have been conducted by scholars and scientists alike just for satisfying their curiosity without asking what purposes their work will serve. As long as the knowledge is there, it will eventually serve a purpose that you cannot imagine. A common example to illustrate this is when James Clerk Maxwell

first discovered electromagnetism, he couldn't think of any applications, but then it became the foundation of many technologies after many decades. What really matters to a scholar is that he or she can contribute to knowledge and explore its limits while upholding the professional standards of intellectual rigor. Being a scholar is different from being an aficionado of traditional Chinese culture. For example, many undergraduates from the Chinese or History Department found that reading ancient works and all sorts of studies is very enjoyable and enriching to their spiritual and culture life. But as a scholar, your responsibility is to contribute new knowledge to the world and this is very different from acquiring a lot of different knowledge. I like to use Go as a metaphor: being an academic is like playing professional Go. What is the point of being a Go professional? They too are exploring whether there is an epitome of wisdom.

Interviewed and written by Pang Kun  
MPhil in Chinese Language and Literature  
Hong Kong Baptist University

1 Qiu Xigui. *Chinese Writing (Wenzixue gaiyao 文字學概要)*. Translated by Gilbert L. Mattos and Jerry Norman. Berkeley, CA: Society for the Study of Early China and Institute of East Asian Studies, University of California, 2000. Pp. 547.

## 大二立定學術志向

**龐琨（下簡稱龐）：**陳劍教授您好，感謝您接受我們的採訪。能否向《稷風》讀者介紹一下您的求學歷程？

**陳劍（下簡稱陳）：**我走上古文字這條路，是跟從小的興趣愛好有關。中學階段我的語文成績不錯，對語言文字方面有興趣，也敏感，自己感到在這方面是有天賦的。大學時代，我按照自己的愛好上了中文系。那個時候是八十年代末九十年代初，中學時期的閱讀眼界很有限。進了四川大學之後，沒人管，圖書館又大，所以大學第一年亂七八糟看了一堆書，有文學、美學、哲學，這種閱讀大大地開闊了我的眼界。除此之外，跟來自四面八方的同學接觸多了，自然要想自己以後的人生路。大一看了許多書，也經歷了一些彷徨。但大二開始我就明確立下志願，決定做語言文字的研究。一方面是我知道自己在文學方面比不上那些有文學天賦的同學，另一方面我還是喜歡跟書本打交道，不願跟人打交道。對於個人來說，選擇過學者生涯同時也就是選擇了一種生活方式。

本科階段我主要的功夫花在基礎的傳統小學這一類，讀古書，學古漢語和文字音韻訓詁。也讀過裘錫圭先生的《文字學概要》（1988），很受吸引。那個時候能夠念懂多少很難說，反正以後每次重溫時都有新的收穫。當時我們川大漢語史很強，有張永言先生、趙振鐸先生、項楚先生等等老先生，他們雖然不教我們，都有很大影響力，我就打算以後繼續在川大攻讀漢語史。後來由於個人的原因，我考到了河北大學中文系。

### 趙平安老師引進古文字領域

**陳：**94年春季，河北大學碩士面試，我要到保定去。那時火車沒有這麼方便，我從成都到保定去還可以，但從保定回成都的票很難買，我就買了從北京出發的返程票。那是我頭一次去北京，當然先去琉璃廠逛書店，在那裡買到了裘先生的《古文字論集》。那本書其實是92年出的，我買的時候已經比較晚了。但是以當時中文系本科生的眼界和信息，根本不知道書出了。那時也很少讀裘先生有關古文字考釋的文章，更沒有去找期刊的概念。拿到這本書之後翻一翻，好多看不懂，但是很明顯地感受到裘先生的魅力。於是我確定了一個想法，我在河北大學碩士階段繼續看書打基礎，希望以後能夠跟裘先生讀博士。



我在河北大學很幸運地遇上了趙平安老師，趙老師在我碩士二年級的時候就到社科院做李學勤先生的博士後了，但是我一年級時上過他一年的課。後來我時常跑北京買書、去圖書館查資料，往往都會順路到他那去。我感到最難得的是，趙老師把我引進古文字的大門，走的是比較純正的路子。一些人一開始不明白，走了一些彎路，而且可能走歪了自己還不知道，而我沒有這樣的感覺。還有楊寶忠老師，他近幾年都在做俗字，當時我跟他學習的時候他主要是做訓詁，後來出了《論衡校箋》（1999）。那個時候我們談得比較多的是讀古書的心得，他對我在这方面影響很大。這是在河北大學的情況。

### 廣泛紮根，精研甲骨

**陳：**要想考裘先生的博士，得先能夠跟他見上面，打個招呼。96年在天津召開了中國文字學會的第二屆年會，我是碩士生，去旁聽，那是我第一次見到裘先生。我跟裘先生說我97年畢業，想考他的博士。他當然很歡迎，但是他當時有兩個博士生，97年沒有招生計畫，所以我延遲一年畢業，等到98年才考。考上之後就跟著裘先生念。從學的內容來說，碩士之前接受的是中文系基本的普通文字學和古漢語的基礎訓練，真正古文字學本身並沒有接觸多少。僅有的一些古文字學基礎往往也來自裘先生《文字學概要》上的內容，以及「古代漢語」課堂上講過的一些字，還有就是翻閱裘先生的文章得到的一些零星的皮毛知識。真正系統地學習古文字，還是從碩士開始。一開始主要是聽趙老師講金文，還上了他一門《說文》小篆的課（後來出了《〈說文〉小篆研究》，1999）。按照裘先生他們的路子，古文字的各個階段都要掌握，所以在考博之前，我快速地翻閱了許多書籍，對古文字的全貌有一個大概的了解，包括甲骨文、戰國文字等。當時戰國文字比較零散，大宗的

還是各類璽印、貨幣、陶文。雖然包山簡已經出來了，但我也沒顧得上，而且那種（卜筮）簡跟現在的古書簡也不是一個概念。

北大入學時正逢郭店簡出版，剛剛掀起研究戰國竹書的熱潮。但我當時心裡有自覺，感到跟著裘先生需要把甲骨啃下來，所以決定畢業論文寫殷墟甲骨。就古文字學的各個門類來說，金文的門檻是最低的，因為它相對單純，材料比較簡單，自學比較容易上手。甲骨就屬於門檻比較高的，各種材料比較複雜，要專門下功夫，所以我想用寫一篇學位論文的方式把它啃下來。在這期間，我也不斷地閱讀簡帛，根據郭店簡釋讀金文，寫了好幾篇文章。按道理我當時主要鑽研甲骨，但是這也是門類貫通的問題，一個門類集中學了一段時間，有些問題可能留存到以後才能顯現出來。所以我之前存下的問題，讀簡的時候能夠聯繫上，就把它解決了。

那時候出土文獻研究所拿了集體項目，是郭店簡的重新整理研究。一開始項目組沒讓我參加，讓我集中精力把畢業論文寫好。畢業了以後，裘先生說：以你如今的古文字學訓練，以及讀古書的程度，現在來做戰國古書的整理，是各方面條件都達到了。我就馬上加入了郭店簡的重新整理。基本上我的求學的過程就是這樣子。

### 「不敢懈怠」的裘門精神

**龐：**裘先生是古文字學界首屈一指的大家，跟著他讀博士是一種什麼樣的體驗？他對您有什麼樣的要求？

**陳：**應該這麼講，凡是膽敢入裘先生門下的，都是「不怕死」的。簡單來說，我們整個裘門的風格可以說是「不敢懈怠」，裘先生年齡這麼大了都還在拚命幹，我們在治學上也都珍

惜時間，不敢懈怠。這也是對自己寫文章、發文章的要求，不敢有含混過關、自欺欺人的心態。這種感覺就像是有雙眼睛在盯著你。裘先生的書上都印有他的照片，而他的書我們都常置案頭。有時候突然看到他的照片，會猛一驚，彷彿裘先生在瞪著我。在北大唸書那段時間，知道裘先生離校出去開會了，我心理上都會輕鬆很多。除了上課之外，實際上跟他見面的機會並不多，平常他不會按部就班地給我規定必讀書目，也不會特別提出學術問題要求我去解決。我覺得他對我幫助最大的，就是反覆修改我的文章，藉此提高我的水平。至於讀書的基本功和態度，全都靠自覺，不需要耳提面命。別人有時誇讚我讀書用功，寫作嚴謹，我覺得有裘先生在前，我這種用功完全不算什麼，都是很自然的事情。

### 鼓勵學生自由發想

陳：我和裘先生的交流比較簡單，往往說不了幾句話就扯到各種學術問題上去了。裘先生對我的要求是這樣，我對我自己學生的要求基本也是這樣。我其實不是很會「指導」學生。有些導師會根據學生的不同資質和學習進度，給每個人開特別的書單，要求學生寫摘要和心得，並且定期交流。但我不太會這樣指導。我學出來的過程，就是自由自在地看書、想問題，可以說是「野蠻生長」。如果別人按照我的方式學不出來，那可能是因為我比別人專注一點，我生活當中沒有太多別的興趣來分散我學術上面的精力。有的人可能很會學，能夠大量閱讀、大量記憶，知識很豐富。像裘先生的知識就很廣博。而我對字詞有著特別的興趣，因此一開始就認定了要學裘先生的古文字方面的知識。所以我後來的工作，不管是針對哪種材料，主要目的就是這些文字材料讀懂。從一開始我就有很強烈的目標，要做點新東西出來。我會帶著各種問題去學，這樣的話興趣也會保持得很長久。這跟給定閱讀的範疇，去換個記誦，是不一樣的狀態。所以我對我自己的學生也是這樣子，鼓勵他們多寫文章給我。一個研究者從學得好，到知道怎樣研究，其實要經歷很漫長的過程。我自己是到博士一年級下學期才有點自信的，這還是建立在我碩士念了四年的基礎上。用裘先生的話來說，就是一種從「還差一口氣」到「這口氣接上了」的感覺。

### 文字為實用工具，亦為古代研究之基礎

龐：您怎麼看待文字學的學科意義（文字學



和其他相關學科的聯繫）和社會意義（文字學和社會大眾的聯繫）？

陳：文字學和語言學是文科中比較接近自然科學的學科，跟其他文科的學問不一樣，其實用性是顯而易見的。語言學跟人類自然語言的處理，跟人工智能的發展等方面的聯繫很緊密。文字學就更不用說了，文字我們天天都在用，國家還有專門制度來規範現代漢語用字，這是很務實的。再一點就是，你只要讀古書，研究古代，都離不開語言文字基礎的研究。如果沒有清人的工作，我們現在讀古書就有很多困難，讀不懂。那讀古書又有什麼用？這就要轉入傳統文化、精神生活有什麼用的問題上，今天先不討論了。總之，相對於先秦諸子思想的研究，文字學總還是基礎的工具，實用性是強很多的。地下挖出各種出土文獻，第一步一定是要把字認出來，弄明白是什麼意思。

### 學者研究的意義即在探索知識的邊界

陳：身為學者，學問對於我來說多是為了滿足自己的好奇心。對於古文字、出土文獻還有古書，有不懂的地方，就想把它弄明白。弄明白可能也沒什麼用，但是弄明白本身讓我覺得很快樂。這個跟自然科學很多發展都很像。學術發展有趣的地方就在於，好多研究就是學者、科學家為了滿足自己的好奇心而進行的，不問這個東西有什麼用。這個知識存在那兒，以後自然會產生你意想不到的效用。人們常常用這樣一個例子來說明：麥克斯韋當年發現電磁效應，完全想不到有什麼用，但卻成為了後來好多新科學技術的基礎，而且是過了好多年大家才認識到。對於學者個人來說，就只需要負責以學術的態度貢獻可靠的知識，探索知識的邊界。作為學者跟作為傳

統文化的愛好者有所不同。比如中文系、歷史系有很多本科生覺得讀古書、讀各種論著很快樂，學到很多知識，就是精神生活、文化的一部分，但是作為學者，你的職責是要給大家貢獻新的知識，這跟泛泛地掌握很多方面的知識不一樣。所以我常常拿圍棋來打比方，說這就像職業圍棋。那些職業圍棋高手，他們有什麼意義？他們同樣也是在探索是否存在智慧的頂點。

訪問及撰文

龐琨

香港浸會大學中文系哲學碩士

# SUNDAYS WITH CHEN JIAN

## 相約星期天

Prof. Qiu Xigui is widely considered as a master paleographer of our time. When it comes to his disciples, the first name that comes to mind is likely to be Chen Jian. That name is all too familiar to me and my fellow postgraduates at JAS since we all work on excavated texts. His two-month visit to our Academy starting in early March presented us with an invaluable opportunity to get personal interaction with Prof. Chen and benefit from his wisdom.

Since the beginning of this year's second semester, my fellow students initiated a reading group on the *Zhozhuan*, a commentary on the *Spring and Autumn Annals*. The plan was to hold a weekly session that lasts three to four hours. When came across a record about the history of the Jin state, they noticed that a newly published excavated text entitled "Zifan Ziyu" 子犯子餘 from the Tsinghua Bamboo Slips can be complementary to that record. Since it was coincided with Prof. Chen's residence, we grabbed this opportunity and asked him to lead the reading group. In the first two sessions, we sat down and read the slips together with the aim of having each and every single graph clearly interpreted. The students took turn to express their opinion and let Prof. Chen be the judge. Through this exercise, we came to realize that paleography is even more profound than we anticipated. We went a step further, asking Prof. Chen to give a series of seminars on paleography, and we were not let down. In the next four Sundays, he gave in-depth talks on the heterogeneity and multiple meanings of the ancient graphs.

Prof. Chen's seminars were so rich in content that each week we started at two o'clock in the afternoon and ended around six without any interruptions or breaks. But the audience was so engaged and inquisitive that none of us seemed to feel tired or notice time slipping by. This was all due to Prof. Chen's profound knowledge, original insight, and eloquence as he can always get right to the point.

After the lecture ended, all of us would stay at the conference room and have dinner together. Besides continuing our conversation on previous topics, Prof. Chen also shared with us a variety of electronic resources like handy academic software and databases. We also chatted about the research environment in academia and exchanged views on current affairs and international trends. We got along so well in this blended environment that no one really bothered to check their watches. Once again, it was around midnight by the time we reluctantly left the campus and returned home.

Martin Ng  
XuanTang PhD in Chinese Language and Literature  
Hong Kong Baptist University



裘錫圭先生是古文字學首屈一指的大師，而提到裘先生的門人，大概首先會想起陳劍老師。我和幾位師弟妹是出土文獻相關領域的研究生，早已久仰大名，適逢陳老師自三月初來我院訪問兩個月，正好給我們親聆教益的機會。

17年下學期初，幾位師弟妹自發組織了《左傳》讀書會，每周舉行一次，為時三、四個小時。讀到晉國一段史事時，他們注意到新見《清華簡》的〈子犯子餘〉篇可以作為補充。剛好碰上陳老師來訪，我們把握機會請他來指導。最初兩次讀書會，我們一起讀簡文，目標是每個句子每個字都要解釋清楚。同學各自提出一點意見，由陳老師來指正。其間我們發現古文字的學問博大精深，感到意猶未盡，於是請老師直接開講，在往後四個星期天講解了古文字一體多用的現象。

陳老師的講課內容非常豐富，每次小課由下午兩點多一直到六點多，基本沒有間斷，沒有休息，也不會感到過了四個小時之久，我們還一路興致勃勃地聽講和提問。這是因為老師學問深厚，識見獨到，加上動中肯綮的講說能力。

課堂結束後，大家一起留在會議室吃晚飯，邊吃邊聊，除了延續課堂上的話題，陳老師還分享了一些學術軟件、資料庫等諸多電子資源。大家也暢談學界的生態，周邊的時事，世界的潮流。師生談笑風生，打成一片，不知不覺到了晚上十一點多才肯離去。

伍煥堅  
香港浸會大學中文系選堂博士

# THE *SHIJI* ENGLISH TRANSLATION PROJECT AND JAO TSUNG-I ACADEMY OF SINOLOGY

## 《史記》翻譯與饒宗頤國學院



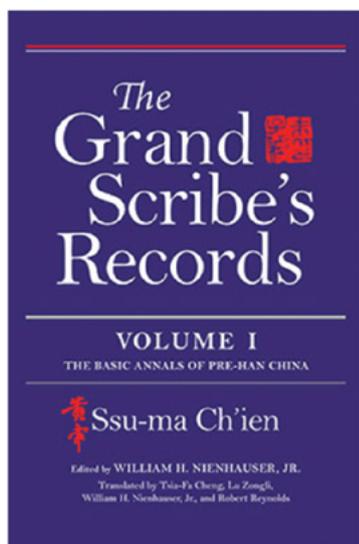
To introduce the grand project of translating the whole *Shiji* (Grand scribe's records) into English, we will need to start from its mastermind and editor Prof. William H. Nienhauser, Jr. (b. 1943). As an acclaimed American Sinologist, Prof. Nienhauser has immersed himself into Chinese Studies for more than five decades. He studied abroad in the Far East and Germany in his youth and received his Ph.D from Indiana University in 1973. In 1979, he helped found the journal *Chinese Literature: Essays, Articles, Reviews* (CLEAR) and has edited it since. He has been Halls-Bascom Professor of Classical Chinese Literature at the Department of Asian Languages and Cultures, University of Wisconsin-Madison starting from 1995. Over the years, he has been appointed as visiting scholar by a number of universities and research institutes in Germany, Japan, Taiwan and mainland China. In year 2003, he received a lifetime achievement award from the Alexander von Humboldt Foundation in recognition of his extraordinary contribution to Classical Chinese Studies.

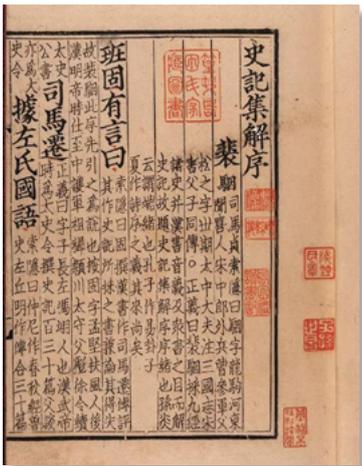
Prof. Nienhauser started conducting research on the *Shiji* by the "Grand Scribe" Sima Qian (145–ca. 86 BC) in the 1980s before he commenced the daunting task of co-translating this monumental work into English in 1988 in its entirety, filling a long-existing research gap. For decades, Sinologists have been relied on the authoritative *Records of the Grand Historian*, selected and translated by the late Burton Watson (1925–2017). Beautifully rendered and widely acclaimed as it is, Watson's largely unannotated translation tends to treat the *Shiji* as a literary rather than historical work. Prof. Nienhauser and his international team of academic translators aim at offering the English-speaking world an unabridged and annotated translation faithful to the original. Seven volumes are published by Indiana University Press since 1994:

### *The Grand Scribe's Records*

- Volume I: *The Basic Annals of Pre-Han China* (1994. 251 pp.) — Basic Annals 1–7
- Volume II: *The Basic Annals of Han China* (later renamed as *The Basic Annals of the Han Dynasty*) (2002. 347 pp.) — Basic Annals 8–12
- Volume V.1: *The Hereditary Houses of Pre-Han China, Part I* (2006. 501 pp.) — Hereditary Houses 1–10
- Volume VII: *The Memoirs of Pre-Han China* (1994. 396 pp.) — Memoirs 1–28
- Volume VIII: *The Memoirs of Han China, Part I* (2008. 449 pp.) — Memoirs 29–44
- Volume IX: *The Memoirs of Han China, Part II* (2010. 425 pp.) — Memoirs 45–52
- Volume X: *The Memoirs of Han China, Part III* (2016. 342 pp.) — Memoirs 53–61

The remaining volumes will likely be Vol. III: *Tables* (10 chapters); IV: *Treatises* (8 chapters); V.2: *The Hereditary Houses of Pre-Han China, Part II* (8 chapters); VI: *The Hereditary Houses of Han China/the Han Dynasty* (12 chapters); and XI: *The Memoirs of Han China, Part IV* (9 chapters). When this series is completed, it will make available in English all 130 chapters of the *Shiji*, presumably in the form of eleven volumes and twelve books.





若要回顧規模宏大的新《史記》英譯工程，需從其主編倪豪士教授 (William H. Nienhauser, Jr.) 說起。他是美國著名漢學家，從事漢學研究五十餘年，曾遊學遠東和德國，1972年獲美國印第安那大學文學博士學位。1979年協助創辦海外學術期刊《中國文學》(CLEAR)，並一直從事該刊編務。1995年起擔任威斯康辛大學麥迪遜分校東亞語言文學系Halls-Bascom講席教授，亦曾擔任德國、日本、臺灣及中國大陸多所高校或研究機構的客座教授。2003年獲德國宏博基金會 (Alexander von Humboldt Foundation) 頒發終身成就獎，以表揚其在中國古典文史研究的傑出貢獻。

倪豪士教授對司馬遷《史記》的深入研究始於1980年代，他發現，西方至今沒有一個完整的《史記》英文譯本。華茲生 (Burton Watson, 1925–2017) 的選譯本雖然譯筆優美、享譽學林，但側重文學性且未有詳註。有鑑於此，倪教授及其國際翻譯團隊旨在為英語學界提供一部既忠實於原著，兼有詳細註解的《史記》全譯本。其自1988年起主持《史記》全本的英譯工程，而1994年至今，美國印第安那大學出版社已出版了七大冊：

### **The Grand Scribe's Records**

Volume I: *The Basic Annals of Pre-Han China* (1994年, 251頁) —— 收〈五帝本紀〉至〈項羽本紀〉七篇

Volume II: *The Basic Annals of Han China (later renamed as The Basic Annals of the Han Dynasty)* (2002年, 347頁) —— 收〈高祖本紀〉至〈孝武本紀〉五篇

Volume V.1: *The Hereditary Houses of Pre-Han China, Part I* (2006年, 501頁) —— 收〈吳太伯世家〉至〈楚世家〉十篇

Volume VII: *The Memoirs of Pre-Han China* (1994年, 396頁) —— 收〈伯夷列傳〉至〈蒙恬列傳〉廿八篇

Volume VIII: *The Memoirs of Han China, Part I* (2008年, 449頁) —— 收〈張耳陳餘列傳〉至〈田叔列傳〉十六篇

Volume IX: *The Memoirs of Han China, Part II* (2010年, 425頁) —— 收〈扁鵲倉公列傳〉至〈平津侯主父列傳〉八篇

Volume X: *The Memoirs of Han China, Part III* (2016年, 342頁) —— 收〈南越列傳〉至〈儒林列傳〉九篇

其餘有待翻譯和出版的卷冊如下：卷三〈表〉十篇、卷四〈書〉八篇、卷五之二〈世家（漢以前）〉八篇、卷六〈世家（漢代）〉十二篇、卷十一〈列傳（漢代）〉最後九篇。當整部譯作大功告成，《史記》全一百三十卷將以英譯足本（十一卷合共十二冊）的姿態呈現世人眼前。

Since Prof. Nienhauser was the doctoral supervisor of Prof. Chen Zhi, founding director of the Academy, he and his research staff and students at JAS have the privilege to participate in the project and its workshops at different times over the years, as shown in the following chronology:

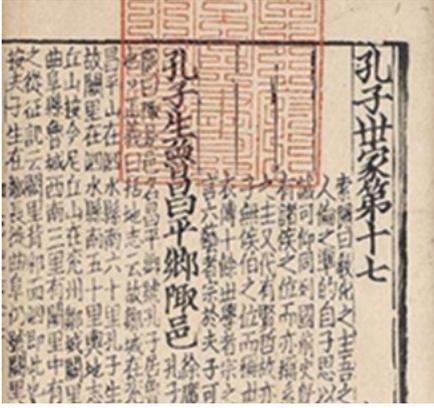
倪豪士教授是國學院院長陳致教授的博士導師，因此陳教授及國學院人員都有幸先後參與此項工程及相關工作坊。以下按時序紀錄這番因緣：

### **University of Wisconsin-Madison, 1999**

1999年，威斯康辛大學麥迪遜分校

Prof. Chen Zhi served as the chief translator of the “Hereditary House 1: T'ai-po of Wu” and helped translate part of the “Hereditary Houses 2 and 9: T'ai-kung of Ch'i and Chin.” 陳致教授擔任〈吳太伯世家〉的主要譯者，並參與〈齊太公世家〉和〈晉世家〉翻譯工作。





### HKBU Jao Tsung-I Academy, January 2013

2013年1月，香港浸會大學饒宗頤國學院

JAS held a two-day “Workshop on Early Chinese Historiography” where participants discussed in length the English translation of the “Hereditary House 17: Confucius” by Prof. Nienhauser. Participating scholars included Professors William H. Nienhauser, Jr., Chen Zhi, Bernhard Fuehrer (Department of the Languages and Cultures of China and Inner Asia, SOAS), Hans van Ess (Vice President for International Affairs, LMU Munich and Professor for Chinese Studies, Institute of Chinese Studies, LMU Munich) and Zongli Lu (Division of Humanities, HKUST). By reinterpreting the base text and its commentaries from the point of view of traditional scholarship and the counterbalancing sinological perspective, the workshop helped further the study of early Chinese historiography.

饒宗頤國學院舉辦為期兩天的「早期中國史研究工作坊」，對倪豪士教授的〈孔子世家〉英譯展開深入討論。與會學者包括：倪豪士教授、陳致教授、傅熊教授 (Bernhard Fuehrer，倫敦亞非學院中國與中亞語言文化系教授)、葉翰教授 (Hans van Ess，德國慕尼黑大學副校長暨漢學所漢學講席教授)、呂宗力教授 (香港科技大學人文學部教授)。是次討論以東西方不同角度詮釋《史記》本文和歷代學者的註解，深化對早期中國史學史的研究。



### SOAS University of London, September 2013

2013年9月，倫敦大學亞非學院

Prof. Chen Zhi was invited by SOAS, University of London to take part in the *Shiji* workshop held in Saint-Julien-de-Lampon, France. The team’s effort is partly reflected in the tenth volume of the series.

陳致教授應倫敦大學亞非學院邀請，出席位於法國聖朱利安德朗蓬 (Saint-Julien-de-Lampon) 的《史記》英譯工作坊，部分成果反映在2016年出版的英譯本第十卷。



### University of Wisconsin-Madison, March to June, 2015

2015年3至6月，威斯康辛大學麥迪遜分校

Xuantang PhD student Martin Ng went to Wisconsin to attend the *Shiji* Workshop, and the chapter in question was the “Hereditary House of Confucius.”

博士生伍煥堅遠赴威斯康辛州參與〈孔子世家〉翻譯工作坊。



### Nanjing University, June 2016

2016年6月，南京大學

MPhil student Pang Kun participated in the translation workshop on the “Hereditary House 14: Wei.”

哲學碩士生龐琨參與〈魏世家〉翻譯工作坊。



**Zhejiang University, November 2016**

2016年11月，浙江大學

Dr. Adam C. Schwartz, Research Assistant Professor, Zhou Kangqiao, Research Assistant, and Martin Ng joined the translation workshop on the "Memoir 62: The Harsh Officials."

研究助理教授史亞當博士、研究助理周康橋及伍煥堅參與〈酷吏列傳〉翻譯工作坊。



**Nanjing University, April to May 2018**

2018年4至5月，南京大學

Research Assistant Chang Huilin partook in the translation workshop on the "Memoir 25: The Assassin-Retainers."

研究助理常慧琳參與〈刺客列傳〉翻譯工作坊。



**Nankai University, 22–24 June 2018**

2018年6月22至24日，南開大學

Prof. Chen Zhi attended the Translation Workshop on the *Shiji* held in Nankai University. Profs. Hans van Ess and Zongli Lu and many scholars from Europe and the States traveled half the globe to join the event.

陳致教授參與南開大學舉辦的《史記》英譯工作坊，葉翰教授、呂宗力教授及不少歐美學者不遠千里，前往天津赴會。



I was honored to be able to take part in the Translation Workshop on the *Shiji*, which was led by Prof. Nienhauser and held in School of Liberal Arts, Nanjing University (NJU) for two weeks. The assigned chapter was the “Memoir of the Assassin-Retainers.” I was deeply impressed by Prof. Nienhauser’s rigorous scholarship and warm personality as well as the professionalism of the zealous NJU students.

I have such a deep-seated interest in Sima Qian’s *Shiji* that I studied it in my undergraduate and Master’s theses and have a forthcoming paper on the “Memoirs 65: The Flatterers.” The first day’s programme began by assigning tasks and participants into groups, so that each group would present the collaborative translation in alphabetical order. I volunteered to join Group A, which was comprised of a PhD student in translation studies at Zhejiang University, a Master’s student in translation at Beijing Foreign Studies University, and an undergraduate in Chinese at Central China Normal University. Our group was assigned with the translation of the biography of Zhuan Zhu (?–515 BC) of the Wu state. When doing a close reading of the text, we noticed that the genealogy of the rulers of Wu was disputed among scholars since ancient times. So the question was should we include this discussion in the footnotes? After consulting the “Hereditary House of T’ai-po of Wu” and finding how the translators annotated, I suggested we provide the details in the form of Translator’s Notes instead of annotations. In the next presentation, I explained the reasoning behind.

In the two weeks under the guidance of Prof. Nienhauser, I came to the realization that the path of a Sinologist is tough but he keeps treading forward nonetheless. For example, Wade-Giles Romanization was the dominant system to use in Chinese studies when Prof. Nienhauser was still a student of the Chinese language. But nowadays it is the norm to use the pinyin system in the Western world (it should be noted that since the first volume of the series was published years ago, the remaining volumes follow Wade-Giles so as to be consistent). So senior scholars learn the basics all over again in order to keep up the trend, even for great Sinologists like Prof. David S. Nivison (1923–2014) who passed away a few years ago. I am moved by their lifelong quest for knowledge and industrious spirit even to old age.

Not only fluent in Mandarin, Prof. Nienhauser is also well versed in Classical Chinese Philology. For the sake of consistency, he still uses the punctuated critical edition first published by Zhonghua Shuju in 1959 as the base text for translation. However, he often consults important editions and recensions like the Jingyou edition, printed by the Imperial Academy of the Northern Song period in 1035, the *Shiji pinglin*, compiled and commented by Ling Zhilong of the Ming Dynasty, and the *Shiki kaichū kōshō*, edited and commented by Japanese scholar Takigawa Kametarō (1865–1946). To enhance the understanding of the text, he would check the works of Liang Yusheng (1744–1819), Xu Renfu (1902–1988), Wang Shu-min (1914–

2008), Li Renjian, Han Zhaoqi, Zongli Lu and other *Shiji* scholars. Moreover, when we tried our hands on the biography of the legendary assassin Jing Ke (?–210 BC), Prof. Nienhauser conducted a guided reading of the parallel records in ancient works like the *Zhanguo ce* and the *Guo yu* while clarifying their textual relationships. The translation drafts he prepared and the research notes he took over the years can well be seen as a summary of the entire *Shiji* study and its latest developments.

On the last day of the workshop, we came up with a wrap-up gathering. I gave a new look to the cake we bought by making it into an edible “Han Pictorial Stone.” The professor gave us the honour of doing the drawing and my fellow students did the ‘carving’ to give it a finishing touch. Together we created a pattern reminiscent of Han incised drawings with an assassin theme. The two-tier cake was embossed with a band of silhouetted figures that looked like Zhuan Zhu and Jing Ke, depicted in the style of Wu Liang Pictorial Stones, and decorated with four characters that say “Memoirs of the Assassin-Retainers” in Chinese in the Clerical Script, similar to the ones found in early Han excavated manuscripts. On top of the cake was an illustration of a TLV mirror with a chessboard-like pattern, which happened to be the example that Ren Shaoqi from Nanjing University cited when explaining an ancient Chinese board game called *Liubo*. Everyone was pleased with what they created.

Prof. Wei-cheng Chu once commented on Sinology in these words, “Imagine China is a room with only one window. I sit inside and nothing in the room escapes my sight, whereas you [referring to Canadian historian Timothy James Brook] stand outside and can only catch a glimpse of the inside through the window. I can give you the most detailed description of every single aspect of the room except where it is located. Only you can provide me with that information. That’s why Chinese Historiography needs the fresh eyes of Sinologists overseas.”<sup>1</sup> In a similar vein, translation gives Sinologists the clear vision they need to observe China from a distant vantage point. I hope this series will be passed down for generations to come with all its vitality and solemnity, just like the Han pictorial stones created two thousand years ago, offering us the largest possible glimpse into that distant past.

Chang Huilin  
*Research Assistant, JAS*

<sup>1</sup> This is a quote from the series preface to the Chinese translation of the six-volume *History of Imperial China*, edited by Timothy James Brook and originally published in English by the Belknap Press of Harvard University Press.



十分榮幸可以參加倪豪士教授主持的《史記》翻譯工作坊，是次翻譯的章節是〈刺客列傳〉。工作坊為期兩周，在南京大學文學院舉行。倪教授的嚴謹與友善，南大同學的熱情與專業，都給我留下了深刻的印象。

我對《史記》的興趣由來已久，學士、碩士論文均選擇了對《史記》的研究，還寫過關於〈佞幸列傳〉的文章。在第一天課程中，教授首先分配任務，第一組將率先向大家展示翻譯成果。於是我自薦成為甲組 (Group Jia) 一員，與來自浙江大學翻譯系的博士生、北京外國語大學翻譯系的碩士生、華中師範大學中文系的本科生一起翻譯專諸的部分內容。在細讀文本的過程中，我們注意到歷代學者對吳國的世系存在不少爭議，這些是否都應該作為注釋加入到我們的翻譯文本中呢？在參考了〈吳太伯世家〉、詳細閱讀了其譯者按語後，我提出不需要逐條出注，而是放入我們的譯按中說明。在第二天的報告中，我詳細地向同學們解釋清楚了這個問題。

在接受倪豪士教授指導的兩周內，我深感於海外漢學家學術之艱辛卻依舊砥礪前行。在倪豪士教授求學的年代，學界流行的是威妥瑪注音系統；而隨著與中國（尤其是大陸）學界交流的日益加深，如今西方學界基本採用拼音注音系統（為統一體例，英譯本書後出各冊仍沿用威氏拼音）。年長的教授們紛紛重新學習並改變其積年的習慣，包括倪豪士教授，也包括前些年過世的倪德衛教授 (Prof. David Nivison 1923–2014)。我更加欽佩這些年過古稀的外國學者終其一生學而不倦的勤奮。

倪豪士教授不僅能閱讀中文，說中文，更有扎實的文獻功底。為了全書的統一性，他仍以中華書局1959年標點本《史記》作為底本，但參考瀧川龜太郎《史記會注考證》、景祐監本、白文版史記、明凌稚隆《史記評林》等底本；在理解文本上，廣參李人鑿、韓兆琦、梁玉繩、徐仁甫、王叔岷、呂宗力等學者的意見。不僅如此，在荊軻部分，還對讀《戰國策》、《國語》等文本，並就文本關係作了梳理。他多年所作的翻譯和筆記，堪稱是《史記》研究與前沿動態的綜述。

工作坊的最後一日我們舉辦了一個小聚會。我把蛋糕設計成模擬漢代畫像石的創作場面，教授作為畫師，參與工作坊的同學們是刻工，一同完成〈刺客列傳〉這一組畫像石。兩層高的蛋糕分別「刻」著荊軻、專諸等畫面——來自武梁祠的漢畫像石；又「鑿」了「刺客列傳」等文字——來自出土的漢代簡帛字形；蛋糕上還「雕」著博局紋銅鏡——南京大學的任哨奇同學在講解「六博」時用到的出土鏡紋。這件「作

品」令師生大感滿意。

朱維錚教授曾這樣評價海外漢學：「你想像中國是一個僅有一扇窗戶的房間。我坐在房間裡面，屋裡的一切都在我的目光之中，而你在房間外頭，只能透過窗戶看見屋裡的景象。我可以告訴你屋裡的每一個細節，但無法告訴你房間所處的位置。這一點只有你才能告訴我。這就是為什麼中國歷史研究需要外國學者。」<sup>1</sup> 那麼，翻譯工作便賦予了海外漢學家們一雙明眸，讓他們能更好的在人類文明體系中關照中國。希望這個作品可以如漢代畫像石一樣，千歲之後依舊鮮活肅穆，最大可能得使得我們窺見那個遙遠的年代。

常慧琳

饒宗頤國學院研究助理



<sup>1</sup> 引自卜正民 (Timothy James Brook) 為其主編六卷本《哈佛中國史》(History of Imperial China) 中文版(中信出版社出版)所作的總序。

# EVENT HIGHLIGHTS

## 國學活動

Over the last academic year, the Jao Tsung-I Academy of Sinology has organized multiple conferences, lectures, workshops and seminars, including the inaugural Archaeology Seminar Series. The themes of the conferences and academic events are as diversified as they are cutting-edge, ranging from the highly specialized and advanced studies of the Tsinghua Bamboo Manuscripts to various interdisciplinary workshops on material culture, archaeology, art history and textual history. In addition, the Academy is honored to host Prof. Wolfgang Behr and Prof. Chen Jian, our most recent scholars-in-residence, who are highly revered in the field of Chinese linguistics/paleography. Their presence and knowledge-sharing efforts, either through public lectures or personal interactions, were proved to be inspirational to the students. Each time when a major scholar visits the university, it is not only an important occasion for the whole HKBU community but also means a rare feast of knowledge is about to be served.

饒宗頤國學院在過去一個學年舉辦了多場學術會議、講座、工作坊及研討會，其中包括首屆考古專家學術研討會。各會議及學術活動主題多元且先進，既有對《清華簡》進行深入且專門的討論會議，亦有物質文化、考古學、藝術史及文本史等跨學科工作坊。此外，學院有幸邀請到畢鶚教授與陳劍教授擔任訪問學人，二者在語言學領域與文字學領域享負盛名，不管是公開講座亦或私下交流，皆給學生多方的啟發。每位大師的來訪，非僅一時之盛事，對浸大全體師生而言，更是難得的知識饗宴。

### JAO TSUNG-I ACADEMY OF SINOLOGY DISTINGUISHED SCHOLAR IN RESIDENCE — PROFESSOR WOLFGANG BEHR

(2017/9–10)

饒宗頤國學院傑出訪問學人計劃 — 畢鶚教授



(From Left) Prof. Wolfgang Behr, Vice President (Research and Development) Prof. Rick Wong  
(左起) 畢鶚教授、副校長(研究及拓展)黃偉國教授

Activities  
in 2017  
二零一七年舉辦  
之活動

**W**orld-renowned Sinologist Prof. Wolfgang Behr was invited by the HKBU Jao Tsung-I Academy of Sinology as Distinguished Visiting Scholar and resided at the Academy for two months. During his stay, Prof. Behr gave three lectures “Not just being bipedal and without body hair” – What makes a human being a human being in Ancient China?”, “On the origin of *Dào* and its word family”, and “Towards an etymology of ‘Love’” respectively.

Wolfgang Behr, Professor of Chinese Studies with a focus on Traditional China, Institute of Asian and Oriental Studies, University of Zurich, has a broad range of research interests, including Old Chinese phonology, morphology, etymology and paleography, Sino-Tibetan linguistics, external contacts of Old and Early Middle Chinese, history of Chinese philology, epistemological foundations of historical linguistics, pre-Qin archaeology and early Chinese history, and early Chinese historiography. He is the author of many peer-reviewed articles and monographs, which have earned him an international reputation.

In the first public talk, Prof. Behr revisited the ancient Chinese discussion on what defining characteristics differentiate human beings from animals from a linguist’s point of view. After tracing the discourses on speaking animals by citing a wealth of ancient Greek and Chinese sources, he argued that while language is generally seen as a *specificum definiens* of human beings in Western traditions, it was not the case in ancient China. This observation reaffirms that the primary focus in the discussion is never the language faculty of human beings but their moral capacity.

In the following lectures, Prof. Behr further demonstrated his prowess as a seasoned philologist when conducting etymological investigations on two culturally significant keywords in the Chinese language: *dào* (the Way) and *ài* (love). Drawing on his profound knowledge of paleography, linguistic typology, and comparative-historical linguistics, he discussed the variant graphs, the Old Chinese pronunciations, and the primary notion of the word in question together with the diachronic and synchronic relationship between its different usages. One of his many interesting findings was that the earliest example of the Chinese sentence *Wǒ ài nǐ* (I love you) can be found in a bamboo manuscript called “Wang ju” dated to the Warring States period from the Shanghai Museum Collection, with a slight variation in wordings but following the same subject-verb-object structure.

The Jao Tsung-I Academy of Sinology launched the Distinguished Scholar in Residence programme in 2015 and each year invites one to two non-local scholar(s), who are specialized in Classical Chinese Studies or Sinology, to visit HKBU and give a series of public talks. Through this effort, the Academy hopes to bring new ideas to the University and the local academia, and inspire up-and-coming scholars and students to take on new research challenges.



浸大饒宗頤國學院邀得著名漢學家畢鶚(Wolfgang Behr)教授駐院兩個月，期間主講了三場講座，題目分別為「『非特以二足而無毛』——中國古代人禽之辨新論」、「原『道』——道字語源及其詞族發微」、「原『愛』——愛字語源發微」。

畢鶚教授為瑞士蘇黎世大學亞洲與東方學院傳統中國講席教授，研究領域包括上古漢語的音系學、詞法學、語源學、文字學、漢藏語言學、上中古漢語的外來接觸、漢語言文字學史、歷史語言學的認識論基礎、先秦考古和歷史、早期漢語史學等。曾發表眾多期刊論文和專書，學術成果豐碩，早已蜚聲國際。

畢鶚教授的首場演講重探中國古代著名的「人禽之辨」，在語言學家的本位思考問題，通過追溯古人對「能言鳥獸」的種種論述，旁徵博引古希臘及歷代中國文獻，提出語言在西方傳統裡普遍視作界定人之所以為人的特徵，卻跟古代中國情形不太一樣。這個觀察反過來引證了「人禽之辨」的著眼點從來不在於人類的語言機能，而在其道德能耐。

在隨後的兩場講座，畢鶚教授繼續展現資深語文學者的本色，以漢語裡兩個很重要的字——「道」與「愛」——為討論對象，運用深湛的文字學、語言類型學及比較歷史語言學知識，從形、音、義三方面探討二字的源頭，剖析其不同義項之間的歷時與共時關係。其中一點最有意思的發現是，現代漢語中「我愛你」這種說法原來古而有之，上海博物館藏戰國楚竹書〈王居〉即有：「雖我愛爾，吾無如社稷何？」恰恰採用相同的語序結構。

國學院自2015年起推行傑出訪問學人計劃，每年從外地邀請一至兩位國學或漢學專家，於訪問期間舉行多場公開講座，力求為浸大及本地學術界注入新的活力，激發年輕學者及學生的研究潛力。

# INTERNATIONAL CONFERENCE

## ON THE TSINGHUA BAMBOO MANUSCRIPTS (2017/10/26–28)

### 《清華簡》國際會議



In view of the publication of Volume VII of the *Tsinghua Collection of Bamboo Slip Manuscripts* earlier this year, the HKBU Jao Tsung-I Academy of Sinology, the Department of Chinese Language and Literature of the University of Macau, and the Research and Conservation Center for Excavated Texts of Tsinghua University joined hands and organized the International Conference on the Tsinghua Bamboo Manuscripts with the aim of fostering closer ties among the organizers and with other famous research institutions. Through this joint effort, we hope to push forward the pioneering study of the excavated manuscripts.

With the participation of over 30 excellent scholars from Greater China, the United Kingdom, the United States and Singapore, the conference opened on October 26 at HKBU and then took place at the University of Macau for the next two days. Four research fellows from Tsinghua University's Research and Conservation Center for Excavated Texts, namely Zhao Ping'an, Li Junming, Liu Guozhong and Ma Nan conducted guided reading sessions and panel discussions to help the audience reach a deeper understanding of the issues that arise from the manuscripts. Scholars and paleographers expressed different opinions on the transcriptions in the official publication, and illuminated insights into the manuscripts from the multiple perspectives of paleography, textual studies, historiography and intellectual history, paving the way for further researches.

為配合年初印行的《清華大學藏戰國竹簡(柒)》，浸會大學饒宗頤國學院、澳門大學中國語言文學系、清華大學出土文獻研究與保護中心在港、澳兩地聯合舉辦《清華簡》國際會議，以加強主辦單位與其他知名研究機構的合作交流，共同推動「清華簡」這一前沿領域的研究。

會議共邀集30多位來自兩岸三地、英、美、新加坡的優秀學者，10月26日會議首日於香港浸會大學開幕，隨後兩日於澳門大學繼續舉行。是次會議分別邀請清華大學出土文獻研究與保護中心研究員趙平安、李均明、劉國忠、馬楠四位學者，對《清華簡(陸)》中四篇簡文進行導讀，然後展開專門小組討論，深化與會者對相關文獻的認識。學者就刊行本的釋讀提出意見，並從文字學、文獻學、歷史學、思想史等不同角度闡發灼見，為今後進一步研究鋪路。





## TEXT, ARTIFACT AND CONTEXT: A WORKSHOP ON CULTURAL PRACTICES IN EARLY CHINA

文本、遺物、場景：古代中國文化工作坊

(2017/12/13)

**T**he Academy co-organized the “Text, Artifact and Context: A Workshop on Cultural Practices in Early China” with the HKBU Department of History, Department of Chinese Language and Literature and Mr. Simon Suen and Mrs. Mary Suen Sino-Humanitas Institute on 13 December 2017. 19 participating scholars presented papers on Early China studies, including Prof. Robin D.S. Yates, Visiting Fellow of Department of History, HKBU and James McGill Professor, Department of East Asian Studies of McGill University, Canada, Prof. Zhu Fenghan, Department of History, Peking University, and Prof. Momiyama Akira, Research Fellow, Research Department, Tōyō Bunko and former Professor of the Saitama University, Japan.

饒宗頤國學院與浸大歷史系、中國語言文學系以及孫少文伉儷人文中國研究所合辦「文本、遺物、場景：古代中國文化工作坊」，討論內容涵蓋物質文化、考古學，以及藝術史研究，例如挖掘和傳播文本等。19位來自美國、加拿大、日本及兩岸三地的學者雲集浸大，與參加者分享早期中國研究方面最新的成果和見解。受邀學者包括浸大歷史系訪問學人、加拿大麥基爾大學東亞學系James McGill 講席教授葉山 (Robin D.S. Yates)，北京大學歷史學系教授朱鳳翰，前日本埼玉大學教授、東洋文庫研究部研究員初山明等。

## THE SINGAPORE- HONG KONG-MACAU SYMPOSIUM ON CHINESE PHILOSOPHY 2018 (2018/4/20-21)

2018 新加坡—香港—澳門中國哲學研討會

**T**o promote academic exchange on Chinese philosophy in the academic circle of Singapore, Hong Kong and Macau, the Academy co-organized the Singapore-Hong Kong-Macau Symposium on Chinese Philosophy 2018 with the Department of Religion and Philosophy, HKBU this April. The symposium invited scholars from the three cities to present their latest research findings at HKBU, including Dr. Adam C. Schwartz, Acting Director of BUJAS and Assistant Professor of the Department of Chinese, Dr. Tang Siu Fu, Associate Professor of the School of Chinese, University of Hong Kong, Mr. Manuel Salvador Rivera Espinoza, Research Assistant of the University of Macau, and Dr. Park So Jeong, Lecturer of the School of Humanities, Nanyang Technological University.



Activities  
in 2018  
二零一八年舉辦  
之活動

為促進新加坡、香港及澳門學界有關中國哲學研究的交流，國學院與浸大宗教及哲學系合辦「2018新加坡—香港—澳門中國哲學研討會」，邀請數十位來自這三個地區的學者在浸大發表最新研究成果。受邀學者包括國學院署理院長兼中文系助理教授史亞當博士、香港大學中文學院副教授鄧小虎博士、澳門大學研究助理Manuel Salvador Rivera Espinoza先生、南洋理工大學文學院講師朴素貞博士等。

# JAO TSUNG-I ACADEMY OF SINOLOGY DISTINGUISHED SCHOLAR IN RESIDENCE 2018 — PROFESSOR CHEN JIAN (2018/3-4)

2018香港浸會大學訪問學人——陳劍教授



(From left) Dr. Yuen Kwok Wa, Dr Lei Chin-hau, Prof. Chen Zhi, Dr. Adam Schwartz, Prof. Chen Jian, Prof. Shen Pei, Prof. Cheng Kat-hung, Dr. Xu Gang and Dr. Andrej Fech

(左起) 袁國華博士、雷晉豪博士、陳致教授、史亞當博士、陳劍教授、沈培教授、鄭吉雄教授、徐剛博士、費安德博士

The Academy is honored to have world-renowned paleographer Prof. Chen Jian (Center for Research on Chinese Excavated Classics and Paleography, Fudan University) with us at HKBU, serving in the capacity of University Fellow, for a two-month visit from March to April 2018. During the stay, Prof. Chen gave a series of lectures targeted at researchers and university students as well as the general public. The topics include: "On carrying out paleographical decipherment of ancient Chinese scripts," "A few instances of lexico-semantic analysis of Chinese terms: with a focus on excavated texts," "The philologist's puzzle: Miscellaneous discussions on the reconstruction of bamboo and silk texts," and "The great flood, 'Scalping,' 'Killing the firstborn sons,' et cetera: The correct approach in interpreting cultural messages from ancient Chinese scripts." The University Fellowship Programme is an initiative generously supported by Sir Run Run Shaw Endowment Fund 2016/17.

國學院很榮幸邀請到世界知名古文字學專家、復旦大學出土文獻與古文字研究中心教授陳劍擔任2018香港浸會大學訪問學人，於2018年3月至4月駐校訪問。訪問期間，陳劍教授向院校師生及公眾進行四場演講，講題包括：「古文字考釋雜談」、「詞義研究數則：以出土文獻為中心」、「簡帛學者的拼圖遊戲：簡帛古書整理復原雜談」、「『大洪水』、『剝頭皮』與『殺首子』等等——解讀古漢字中所蘊含文化信息的正確姿勢」。香港浸會大學訪問學人計劃由2016/17年度邵逸夫爵士捐助基金慷慨贊助。

## THIRD EXHIBITION IN THE “SCHOLARSHIP AND CULTURE” SERIES – COLLECTED IMPRESSIONS: ALBUMS OF SEAL IMPRESSIONS FROM THE SONGYINXUAN COLLECTION (2017/9/15-2017/10/18)

### 第三屆「志道游藝」：石耕餘墨——松蔭軒藏印譜展



As a tribute to Prof. Jao's lifelong artistic pursuit, the HKBU Jao Tsung-I Academy of Sinology organizes, from time to time, thematic exhibitions, seminars and workshops related to traditional Chinese art in the series "Scholarship and Culture." Last year, from mid-September to mid-October, the HKBU Jao Tsung-I Academy of Sinology (JAS) organized the third Scholarship and Culture series under the title "Collected Impressions: Albums of Seal Impressions from the Songyinxuan Collection." A total of 75 precious exhibits were on display. A public lecture on sphyragistics (the study of seals and signets), and a Taster Day were held for the public to immerse in the art of seal engraving and try their hand at making seal albums.

The exhibition showcased an array of important seal albums, including the centrepiece *Ding-Chou jieyu yincun* (1939), a collection of seal impressions or "sealings" made from the seals owned by four major Chinese collectors, who suffered tremendous loss from the aerial bombardment of the Zhejiang region in the Ding-Chou year (1937). They gathered what remained of their seal collections to make the *Ding-Chou jieyu yincun*, which is hailed as a representative album on all the major schools of seal carving in late imperial China. The copy on display is the twelfth of the 21 copies ever produced, and the only one in any local collection. Another feature of the exhibition is the works of Huang Shiling (1849–1908), master seal engraver and founding father of the Yishan School, all

the more precious as they are original sealings rather than mere printed reproductions.

The exhibition was generously supported by Mr. Lam Cheung Chung, local collector and the owner of Songyinxuan Studio, who lent some of his most treasured items in his prized collection to the Academy.

香港浸會大學饒宗頤國學院秉承饒宗頤先生「學藝雙攜」之精神，發揚夫子「志道游藝」之垂教，定期舉辦志道游藝系列展覽、講座及工作坊，以示國學之宏富萬有，再現洙泗舞雩之遺風。2017年9月中至10月中，饒宗頤國學院舉辦第三屆「志道游藝」：「石耕餘墨——松蔭軒藏印譜展」，先後展出75種珍貴印譜。展覽期間除安排印學專題講座，另設印章印譜體驗日，讓市民大眾動手製作印譜，體驗篆印藝術的魅力。

是次展覽展出多部名譜，重中之重是《丁丑劫餘印存》（1939），為浙西丁、高、葛、俞四家經歷淞滬之役，在劫後之餘收拾遺印、匯拓而成，數量雖比全盛時期遜色，但足以為明清流派印之集大成。當時共集拓21部，其中松蔭軒所藏者為「拓」字號（第12部），是現存香港的唯一一部。展覽同時展出多種「黟山派」祖師黃士陵篆刻作品的原鈐本。

是次印譜展由本地收藏家、松蔭軒主人林章松先生惠借珍藏。



Officiating Guests of the opening ceremony: (from left) Prof. Chen Zhi (Founding Director and Honorary Advisor, JAS), Prof. Josh Yiu (Director of the Art Museum, Chinese University of Hong Kong), Prof. Clayton Mackenzie (Provost of HKBU), Dr. Adam Schwartz (Acting Director, JAS), Prof. Wolfgang Behr (Traditional China Chair, University of Zurich).

揭幕禮主禮嘉賓：(左起) 陳致教授 (饒宗頤國學院創院院長兼榮譽顧問)、姚進莊教授 (香港中文大學文物館館長)、浸大常務副校長麥建成教授、國學院署理院長史亞當博士、蘇黎世大學傳統中國講席教授畢鶚教授。

## Taster Day of seals and albums

### 印章印譜體驗日



Seal impressions and rubbings  
鈐拓印蛻及邊款



Seal impressions  
篆刻體驗



Water calligraphy practice  
水寫書法



Entitling of a seal album  
印譜題簽



# PREFACE TO THE EXHIBITION OF ALBUMS OF SEAL IMPRESSIONS FROM THE SONGYINXUAN COLLECTION

## 松蔭軒藏印譜展弁言



**S**eals were first introduced and used in pre-Qin China, but it was not until the Han dynasty that seal engraving as an art form reached its first height. As a token of office and authority, seals were carved and carried on the belt by ancient Chinese. Thus, the writing carved on a seal is usually an official title or a name. The script being used, however, is very fluid and diversified, as it incorporates the eight types of scripts mentioned in the *Shuowen jiezi* while adhering to the six principles of character formation. For artisans who pursued this artform, jade and soapstone were their canvases and carving knives were their inkbrushes. Seal carving may start as a practical craft and later on a pastime for literati, but it eventually turned into a major medium of artistic expression.

The practice of collecting seal impressions and putting them into one compilation began in the reign of the art-loving Emperor Huizong of Song (1082–1135, r. 1100–1126), whose *Xuanhe yinpu* is purportedly the first album of its kind. But sigillography was established as a field of study only during the subsequent Yuan dynasty when scholars like Wu Qiuyan (1272–1311) and Zhao Mengfu (1254–1322) started to write discourses on seals. As literati began to express their deepest thoughts through this medium, different schools of seal-engraving were founded and every generation had its representative artists. The cultured ones would engrave thought-provoking quotes on the stone for pure aesthetic appreciation; or alternatively they would inscribe maxims of wisdom to serve as an admonishment to themselves and others. Gao Fu, a literatus of the Qing dynasty, said it best: “The art of seals

is able to convey a thousand words with just a few characters and compress the vast space of a stele into the microcosm of a soapstone. Within the space of a square inch you have the best of both worlds: the solemnity of stele inscriptions and the joy of poetic expression.” Seal carving is indeed a condensed manifestation of Chinese traditional culture and its major art forms.

By collecting seal impressions into an album, seals and sigils that were unknown to most people still leave imprints in the world, and by the same token, part of that creative spirit of their makers. You can imagine how brilliant the seals were in all their solid lustre and patinated splendour. But once they broke into bits and pieces and lost in oblivion, how heartbreaking it is for those who never got the chance to see them? Fortunately, the survival of seal-impression albums makes it possible to have imprints left a thousand years ago at your fingertips and to see the magnificent calligraphy of the past. In addition, the seal inscriptions can be used as a source to fill the gaps and correct the errors in historical records. Thus, sigillography was recognized as a serious academic subject in traditional scholarship, and its contribution to historical studies was in no way insignificant.

Mr. Lam Cheung Chung, also known by his studio name Songyinxuan, is a man of vast learning with a predilection for research into antiquity and a taste for literature and art. As a skilled engraver and a connoisseur of rare books of his own right, he literally owns half of the extant albums of seal impressions in



the world. It is only appropriate to call him the foremost collector of seal-impression albums. But what is truly awe-inspiring is that Mr. Lam opens his pride collection to kindred spirits as he is committed to the idea that scholarship should be accessible to society at large. While the 'collected impressions' may not be as eye-catching as Chinese painting or calligraphy, they are certainly no less cherishable. After all, these cultural treasures encapsulate the beauty of antiquity in its full grandeur and glory. Since its inauguration, the Jao Tsung-I Academy of Sinology takes as its mission to promote and promulgate Classical Chinese Studies and help pass on the cultural heritage to generations to come. We are deeply honored to be entrusted with such important cultural objects, which are on display in this exhibition to create a one-of-the-kind visual feast for the audience.

Meng Fei

(Dr. Meng Fei was a Postdoctoral Research Fellow of the Jao Tsung-I Academy of Sinology. He is currently a Lecturer at the Faculty of Liberal Arts & Chinese Culture Research Centre, Northwest University, Xi'an.)

印章之興，昉自先秦；製作之盛，隆乎兩漢。揆其鑄佩之義，初以合符取信；按其雕篆之文，多為官爵姓名。源出六書，採兼八體，以玉石代竹素，以錐刀代毛穎，雖游藝之小道，終蒼蔚為大國。

至宋徽宗宣和間，始集古而為譜；洎元吾丘衍、趙孟頫，遂著論以成學。雅人深致，託此興寄，枝分派別，代有名家。或摘雋語以娛賞，或集嘉言以箴規，「約千言於數字，縮尋丈於半圭，不越徑寸之中，而盡乎碑版銘勒、賦詩樂志之勝」（清·高阜《賴古堂藏印》序），允稱中國傳統文化藝術形式之集大成者。

印之有譜，冀收金石之散佚；彙而成帙，期傳哲匠之精神。堅光秀色，一何炫目；湮淪碎滅，豈不痛心？所賴印譜留存，使古人「千載之跡，指掌於茲」（元·周伯琦《楊氏集古印譜》題辭），而心畫之遺，邈然具見。即印以考文，因文以辨義，不獨補史誌之闕文，亦足匡經籍之訛誤；故後世目為學術之一途，而得躋身甄列於四部，其為功於考古亦云鉅矣。

香江林章松先生，別號松蔭軒主，淵懿博雅，稽古右文，精擅鐵筆，饒聚秘珍。世間印譜，奄有泰半；海內藏家，首推一人。尤可欽者，夙以學術為公器；是所願也，惠示祕籍於同仁。石耕餘墨，金薤遺珍，風流蘊藉，古茂淵深。饒宗頤國學院以弘揚國學為職志，以傳承文化為己任，欣承先生之雅意，幸蒙先生之委信，爰設特展，用饗知音。

孟飛

(孟飛博士為前饒宗頤國學院博士後研究學人、現西北大學文學院講師。)

## SEALING IMMORTALITY: A PORTRAIT OF MY TEACHER LAM CHEUNG CHUNG

金石當不朽——記松蔭軒主人林師章松



Local collector Mr. Lam Cheung Chung delivered a public lecture on “Differentiation between Original Seal Impressions and Zinc Plate Reproductions,” outlining the brief history of seal albums and the study of their editions while occasionally telling colourful anecdotes about how he acquired some of the pieces.

本地收藏家林章松先生親臨國學院作公開講座「原鈐本與鋅版本」，深入淺出講解印譜的歷史和版本，以及多年來的收藏見聞和拍賣場經歷。

**W**hen preparing for last year’s exhibition of seal-impression albums, I got the opportunity to meet Mr. Lam Cheung Chung and visit his study “Songyinxuan,” which literally means the Studio of Pine Shade. The studio name derives partly from its owner and his spouse, since both of them have the character *song* (pine) in their given name. As a whole, the name expresses the owner’s wish to offer his progeny shade and protection.

The first time I entered the Songyinxuan, I was overwhelmed by the sheer number of thread-bound books amassed by the owner. The study showcases a dazzling collection of rare and vintage books, boasting some two thousand volumes of seal-impression albums, which are undoubtedly the owner’s favorites. There is a story behind Mr. Lam’s lifelong passion for collecting these items. In his youth, he studied the craft and art of seal carving under the late Tsang Wing Kwong (1926–2005), who generously passed along his entire collection, comprised of more than a hundred titles of seal-impression albums, to Mr. Lam after he mastered the craft. Through this gesture, Mr. Tsang hoped that his bright pupil would keep on building this collection into a major one when he had the means, and eventually establish a research repository for scholars and artists to study the niche form of art called seal carving. As a result, Mr. Lam has dedicated himself to the collection of this particular type of albums, following both his teacher’s wish and his own calling. After years of hunting collectibles from auctions, he not only has many rare copies and exquisite works of art in his possession, but also gathers items that are usually dismissed by antique dealers, like books that have loose binding, missing leaves or lots of wormholes. It is no exaggeration that, judging from both

quality and quantity perspectives, the Songyinxuan collection of the seal-impression albums can be rightfully called world-class.

One of my favourite items that were shown in the exhibition was the *Yinwen xiangjie* (An annotated guide to seal inscriptions). Still a novice to sigillography at the time, I was already impressed by the intricate thoughts and strong personality of the author. This sigillographic handbook was completed in the 28th year of the Daoguang reign (1844) by Qing artisan Liu Weifang (1796–1848). Liu first designed the layouts using maxims and aphorisms from the classics before carving the inscriptions on soapstone. He then used the impressions of the 240 seals he engraved as examples to demonstrate a variety of carving techniques while explaining their origins in the annotations. Each of the designs reflects the unique techniques, the delicate thoughts, and the breadth of mind of Liu Weifang and the Ming–Qing literati artists at large. Special attention should be paid to the last three seals on which inscribed Liu’s own name, birthday and hometown. In the postscript, the author wrote that he included these three pieces of information at the end of the book, hoping that “even when I turn into a will-o’-the-wisp one day, those who share the same passion will know who I was from my seal carvings, and thus, have my works circulated and my name immortalized.” Liu Weifang did just that and fulfilled his dream of attaining fame in posterity, and by the same token, a kind of social immortality according to the traditional Chinese way of thinking. It is stuff like this that adds a lot of fun to reading albums of seal impressions.

After the exhibition, the postgraduate students of JAS and I kept visiting the Songyinxuan Studio, not just to read the books, but mostly due to our admiration of its owner's profound knowledge and grand ambition. Collecting seal-impression albums is only the first, albeit the most crucial, step in Mr. Lam's ambitious book-digitizing project to publicize his entire collection online and share it with his kindred spirits and fellow researchers. "The reason that I publicize the draft catalogue of my own collection of seal-impression albums here [...] is neither to show off nor earn any reputation, but to share a few bits of information with people who want to know where they can access the albums they have been looking for," he said in a blog post. Hence, we are all in and committed to the cause. First of all, we scan the books, and then input details like the creation date and the engravers' biographies while fact-checking with reference materials. We also help organize the collection by arranging the books according to categories and preparing a complete catalogue. Meanwhile, the students and I learn the Seal Script, seal carving, rubbing of side inscriptions and book repairing from Mr. Lam.

Master Lam still remembers his teacher's teaching to this day: "The key to mastering seal engraving is to practice calligraphy, read different albums, and engrave as much as you can." So the first thing we learn is to write beautifully. While copying over and over the *Shuowen Radicals*, a calligraphy copybook by Wang Fu'an (1879–1960), we received guidance from our teacher when he marked our assignments. He explained to us how the brush strokes should be done so that we would know how to apply and adjust them on the seal. Having learnt from the best with years of hands on experience, Master Lam knows how to give guidance and even prepares weekly lecture notes for us. So far there are twenty one chapters in over 400,000 words. His unusual teaching methods include using counterfeit seals and fake sigils that he knowingly bought as counterexamples to help us reach a deeper understanding of sigillography.

Obviously, it takes more than excellent carving skills to create an exquisite album, as it would not be complete without perfectly done rubbings of the side inscriptions of each seal. Master Lam used to be troubled by the fact that nobody he could consult to find out the proper way to do rubbing on seal. At long last, he saw a demonstration by a senior artisan and instantly grasped the techniques. So he is determined to teach us everything without holding back.

We also learn how to repair thread-bond books as they came in all shapes and sizes and show different degrees of damage. Master Lam showed us how to repair damaged or detached leaves, punch holes to the spine and bind the treads. Having received tons of seasonal gift sets, he also reuses the paperboard to make DIY case wraps.

Master Lam is, however, riddled with illness and ailments in recent years. His right arm is so swollen that he cannot hold an inkbrush and his legs give him trouble in damp and rainy days. Nevertheless, he still burnt midnight oil for mending an old album with pages falling apart. He also got emotional when finally being able to identify the real identity of a minor Qing engraver after years of research. In the face of passing time, how many people and things fade into oblivion for a mere hundred years? And what about a thousand years? We are all indebted to Master Lam for his rediscovery of these long forgotten figures and events, and his scholarly efforts in keeping their memory alive in the 21st century, which is in a way making (social) immortality a reality and turning a century into eternity.

Master Lam decides to open his prized and precious collection to public perusal while expending excruciating efforts in digging up the histories of so many forgotten literati and artists in the past. I believe all these efforts will, in turn, not be forgotten.

Chang Huilin  
*Research Assistant, JAS*





去年借著籌辦印譜展的機會，有幸能夠結識林章松先生，登門拜訪其書齋「松蔭軒」。齋名中的「松」取自林先生和其太太之名，「蔭」是希望可以蔭蔽後人，餘慶有之。

第一次來到松蔭軒時，我便被滿屋子的古籍所震撼。林先生書房中的藏品琳瑯滿目，印譜是其心頭之好，洋洋灑灑，二千本有餘。林先生醉心印譜收藏，背後其實有一段故事。他少年時隨曾榮光先生學習篆刻，在他學有所成後，曾先生將畢生集藏的印譜悉數相贈，並希望他日後行有餘力時收集流落坊間之印譜，成立一間印譜資料室，以供有志於此道者閱覽。就這樣，遵恩師要求與內心旨趣，林先生專精於收藏印譜。他在各大拍賣行廣撒羅網，不僅收精品異本，同時也不棄小本殘頁。經過多年的積累，從印譜的質量與數量來說，可謂是海內首屈一指。

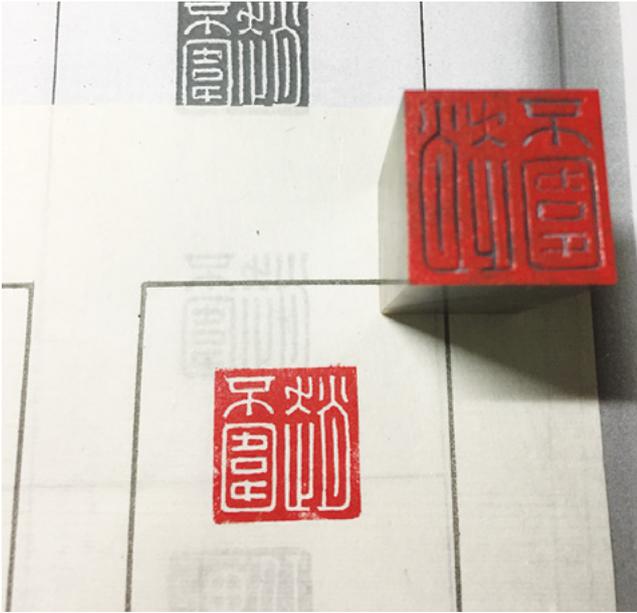


Chang Huilin, Research Assistant at JAS, is making a case wrap.  
國學院研究助理常慧琳正製作函套

我最喜歡的是展品之一的《印文詳解》。彼時對印學還一竅不通，卻已然被印譜所流露出來的巧思與強烈的個人意識所震撼。《印文詳解》成譜於道光二十八年（1844），作者劉維坊摘取聖經賢傳及諸子百家之言，自篆自刻二百四十方印以作範例，每印均註出釋文、刀法並詳解其出典。從每一方印可以看到明清以降的士大夫們，用技法與巧思為刀，以意趣與胸懷為石，重新詮釋了經典文本。值得注意的是全譜最後三方印章，分別是其名號、生辰與桑梓。作者在其後寫道：「故首列姓名次載生辰三著家鄉，即後日化為青燐，凡我同好者，見我印章即知我為何許人，相傳而不朽也。」劉維坊做到了士大夫們一直以來追求的「太上三不朽」，他將「與天壤而同久，共三光而永光」。讀譜之樂趣，多在於此。



我和幾位國學院研究生後來多次拜訪，卻不止為了看譜，更是受林先生的學問和抱負感召。林先生收藏印譜只是第一步，他最希望是把所藏全部印譜掃描上傳至網絡，讓有志者與研究者可以共享資料。他曾表明：「我公開所集藏到之印譜目錄……一不是顯擺，二不是想揚名，目的只是提供一點訊息給大家，知道在哪裡可以找到想要看的印譜。」我們紛紛響應支持，首先協助林先生掃描印譜資料，將成譜年代、印人小傳等具體信息錄入電腦，遍搜諸譜，按圖索驥。同時整理松蔭軒所藏印譜，排序分類，製作目錄。



*Zhou Kangqiao, former Research Assistant at JAS and current PhD student at the University of Macau carved an imitation of a Han bronze seal.*

原國學院研究助理、現澳門大學博士研究生周康橋仿刻的漢印

另一方面，我們跟隨林老師學小篆、篆刻、拓邊款、補印譜。

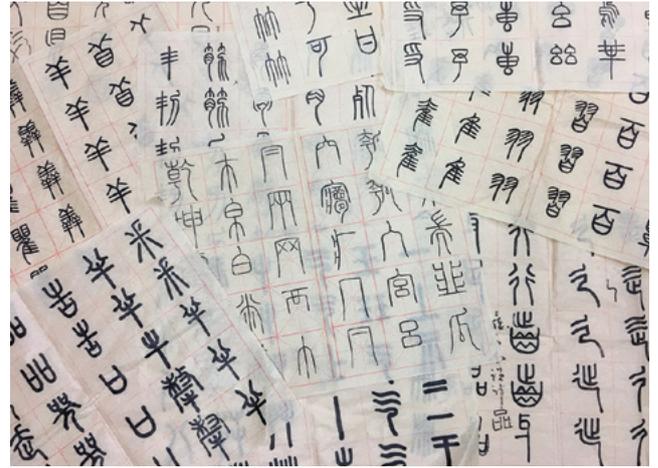
林老師謹記恩師當年的教導：「要搞好篆刻，必須多寫字、多讀譜、多刻印。」所以我們首先要寫好字。我們一邊臨摹王福庵的《說文部首》，林老師批作業時還不忘給我們講解字形筆畫，以期在動手刻印時求變得通。其次，要打好理論基礎。林老師遍參百家之長，又結合自身之經驗，為我們編寫每周上課講義，目前已有二十一章四十多萬字。他的教學方法別出心裁，如用其購買的假印、偽印作反面教材，以便我們更好的認識鑿印之學。



*Mr. Lam Cheung Chung shows PhD student Duan Tao how to write in Seal Script.*

林老師指導國學院博士生段陶

當然，要製作成一本質量上乘的印譜，不僅要刻法精湛，也要拓印俱佳。林老師曾苦於在香港學拓邊款而無人可以求教，後來看到一老先生示範才默識心通了竅門，故對我們毫不藏私，傾囊相授。



*Weekly assignments: MPhil student Pang Kun's work (middle) shows remarkable progress.*

一周作業：中間為國學院哲學碩士生龐琨的習作，進步很大

此外，印譜從各處收集而來，保存情況不同。遇到殘破損朽的書籍，林老師也教我們如何修補殘頁、如何打書釘、如何穿線粘連；又有感於年節禮盒堆砌成山，本著環保的原則，便利用這些硬紙板製作函套以保護書籍。

林老師近年來身體頗為不適，手腫脹至無法握筆，腿更是每逢陰雨便會作痛。但，他也曾鏖戰一夜只為了把一本印譜粘連補綴；也曾為找到了一個擱置許久的印人生平激動不已。光陰百代，人生逆旅。上溯一百年，有多少人事湮沒無聞；上溯一千年呢？值得慶幸的是，林老師將千金購來的印譜當作天下之公器，並耗心費力遍搜資料，在故紙堆中找出了這些人事，讓他們活在了二十一世紀的今天，讓不朽成為可能，讓百年成為永恆。

常慧琳

饒宗頤國學院研究助理

# ARCHAEOLOGY SEMINAR SERIES

## 考古專家學術研討會



*Photo courtesy of (Anyang Archaeological Team, Institute of Archaeology, Chinese Academy of Social Sciences)*

(圖片由中國社會科學院考古研究所安陽考古隊提供)

**T**he essence of archaeology is to reconstruct the ancient ways of life from the perspective of material culture. As we know, Sinology is a far broader discipline than textual studies, but beneath it all lies a curiosity and imagination to human conditions in the past. The Academy therefore launched the new “Archaeology Seminar Series” early this year to expand its research profile in the direction of Chinese Archaeology. We are currently curating a series of talks on major archaeological discoveries in recent decades, such as the archaeology of Early China, the splendid Bronze Age culture of Sanxingdui, excavated manuscripts of the Qin and Han periods, the Zoumalou official documents and records of the Three Kingdoms period, and gold and silver wares of the Tang dynasty, making this expert knowledge accessible to the public.

考古是從最基本的物質層面接近古人生活的方式，國學不僅是經籍之學，更重要的是保有對古人生活的好奇心與想象力。因此，國學院自今年起推出「考古專家學術研討會」系列，計劃在此方面拓展學術興趣，從不同角度帶領大家接近三代考古、秦漢簡、走馬樓、金銀器、三星堆等出土發現，為國學研究提供更廣大的視野。

### First Series: Archaeology of the Three Dynasties

#### 第一場：三代考古

On 27 April 2018, the Academy was honoured to have two major archaeologists, Prof. Tang Jigen (Chair Professor, Social Science Center, Southern University of Science and Technology) and Dr. Zhichun Jing (Associate Professor, Department of Anthropology, University of British Columbia), come and share their fieldwork experiences on the “Archaeology of the Three Dynasties” in our inaugural Archaeology Seminar Series.

The archaeology of the Three Dynasties, namely Xia, Shang and Zhou dynasties was already a focal point in contemporary scholarship when the discipline of archaeology was first introduced to China. Among the three dynasties, the once legendary Shang is now undisputedly the earliest and traceable dynasty in Chinese

history. Both of the speakers play an indispensable role in modern-day archaeology of Shang China by revealing the richness of the Shang culture of some 3,500 years ago through various research methods.

國學院很榮幸能邀請到兩位重要的考古學家——南方科技大學社會科學中心講席教授唐際根教授和加拿大英屬哥倫比亞大學人類學系東亞考古加拿大研究講座教授蒯志淳教授，於2018年4月27日在浸大主持考古專家學術研討會第一場：三代考古。

三代考古在近代考古學引入中國之初就備受關注，其中商王朝是嚴格而言有跡可循、有據可考的最早的中原王朝。本期國學院講座請到的兩位學者在商代考古的重要性不可或缺，距今三千五百餘年的商代文化通過不同的研究方法逐漸展露其豐富性。

## Prof. Tang Jigen — Ancient China Unearthed: the Discovery and Subsequent Study of the Major Sites of the Shang

唐際根教授：田野裡的古中國：商王朝重要遺址的考古探尋與論述



The chronology of the Shang dynasty that we are familiar with today was originated from the work of Zou Heng (1927–2005), who based on the corresponding dates, geographical locations, social development stages, the route that Tang of Shang took in his conquest of Jie of Xia, etc. and proposed that the Erlitou culture should be excluded from the Shang and considered as part of the Xia culture whereas the cities found in Zhengzhou and Yanshi can be dated to Early Shang. Under this chronology, there is a giant gap between Early and Late Shang. This in-between time frame is where Prof. Tang's notion of "Mid-Shang" lies in. Guided by the conviction that there must be a mid-Shang period, he made the important discovery of the Shang city in Huanbei. Based on a number of convincing, if not conclusive, evidence like tamping was done with a short ramming pole, the north facing angle that is typical to the tradition of Shang, the chronology of the inscribed pottery shards and oracle bones, Carbon-14 dating, dating of the artefacts right above the ruins and the ones in the ritual pits, Prof. Tang is able to pinpoint the Huanbei city to a particular time in mid-Shang and further proves that it was preceded by Zhengzhou and Yanshi and proceeded by Anyang. The earthenware pots with a rounded base and the wine vessels with rounded shoulders and a wide flaring rim being excavated in Huanbei can also be used to rectify the dating of the artefacts found in the Anyang site.

現今我們所熟識的商朝年代構成來自於鄒衡的重新整理，他首先根據年代對應、地望、社會發展階段、商湯伐桀路線等，提出把二里頭排除出商代，應歸入夏文化，鄭州商城及偃師商城屬於早商區間。在這個年代體系中，早晚兩段之間卻屬於空白，唐老師提出「中商」，並在此指導下找到洹北商城，根據小棍夯技術、商人傳統的北方角度、陶片與甲骨年代序列、碳十四測年、遺址建築上的遺物斷代、祭祀坑的遺物年代等，明確其中商的時間段，上承鄭州及偃師，下接安陽。洹北所出的圓底盆、圓肩大口尊一併可補充匡正安陽出土遺物的斷代。

## Dr. Zhichun Jing — Understanding Shang Civilization: Population, Technology, Art, Religion and Urbanism

荆志淳教授：認識商文明——人口、技術、藝術、宗教與城市



Histogramphy, in its narrow sense, has a slightly different focus from archaeology. Under the umbrella of anthropology, archaeology is but one of its subdisciplines with branches like urban archaeology. A key aspect of urban archaeology is to study the social environments and living conditions of the past based on the ruins. For example, some architectures of the Shang city in Huanbei show striking resemblance to the *siheyuan* courtyard homes in late imperial China. In addition, archaeologists found surviving traces of roads, ditches, workshops, and kilns. All these relics serve as important references to the study of spatial distribution and functions of early urban settlements.

The production and manufacture of vessels and tools should be understood as both a technical and social process. Technical style is pertinent to the production and the different (technical) choices involved in creating an item that serves slightly different function. Studies of the mineral and chemical contents, and the microscopic structure of an artefact, along with the study of its production techniques from both macro and micro perspectives, are some of the pioneering research methods nowadays.

狹義的歷史學與考古學的關注焦點並不完全一致。在人類學之下的考古學體系中，城市考古學也是一個獨立分支。如何從廢墟遺跡中展開對其作為當時人類社會生活環境的研究是重點之一，比如洹北商城，其四合院結構令人驚詫，除此之外還發現了當時的道路、溝渠、手工業作坊、陶窯等，這都對研究城市聚落的空間佈局及功能提供了重要參考。

器物生產、製作既是技術過程也是社會過程。技術風格涉及到器物生產、使用過程中技術或功能相似的不同（技術）選擇。其中，器物的礦物學、化學、顯微結構研究，器物製作技術的宏觀、顯微觀察是現今較前沿的研究方向。

Duan Tao 段陶

PhD Student, JAS 饒宗頤國學院博士生



# SINOLOGY FORTNIGHTLY

## 半月譚

To promote academic exchanges of Classical Chinese Studies and Sinology within the university community, the Academy organizes the Sinology Fortnightly series on a regular basis and brings experts from different fields of Sinology to the campus. A scholar of HKBU or from other institutions will be invited to host an interactive session with the audience, and share his/her research insights and findings in an informal setting. Please refer to our website for enquiries and registration for the upcoming Sinology Fortnightly sessions.

為促進校內國學與漢學交流，饒宗頤國學院將繼續開展「半月譚」活動，每半月邀請一位本校或校外國學與漢學專家分享其獨特見解。如欲查詢及報名2018/19年度「半月譚」，請瀏覽本院網站。



The Philosophical *Notwendigkeit*: Critical Necessity of Interpreting the Marxist Feng Youlan's Critique of "Hillock Kong" ("Lun Kong Qiu", 1975)

再析文革時代中的馮友蘭哲學著作——詮釋馮友蘭的馬克思主義階段著作《論孔丘》(1975)之哲學必要性

6/10/2017

Prof. Lauren F. Pfister  
Adjunct Professor of the Religion and Philosophy Department, Advisor of the Centre for Sino-Christian Studies and the Centre for Applied Ethics, HKBU

費樂仁教授

香港浸會大學宗教及哲學系客席教授、中國基督教研究中心與應用倫理學研究中心顧問



Local Innovation in Tibetan Art Since 1978: The Pattern in Amdo Rebkong

一九七八年以來藏族地方性藝術繪畫創新——以安多熱貢為例

26/1/2018

Dr. Mark Stevenson  
Adjunct Assistant Professor, Department of Anthropology, Chinese University of Hong Kong

馬克·史蒂文森博士

香港中文大學人類學系客座助理教授



Methodological Reflections on the Significance of Same-Sex Desire in Traditional Chinese Society  
關於中國傳統社會男風問題研究的意義、方法和視角

9/2/2018

Prof. Wu Cuncun

Full Professor and Head, School of Chinese, The University of Hong Kong

吳存存教授

香港大學中文學院主任兼教授



A Garden Recluse? Crafting of Literary Personae in Yu Xin's "Rhapsody on Small Garden"  
歸隱小園？——庾信《小園賦》中「文學人格」的刻劃

23/2/2018

Dr. Zhu Mengwen

Post-doctoral Research Fellow, HKBU Jao Tsung-I Academy of Sinology

朱夢雯博士

香港浸會大學饒宗頤國學院博士後研究學人



Chuci and the Politics of Space in Early Imperial China

《楚辭章句》與秦漢時期的空間政治

23/3/2018

Dr. Vincent S. Leung

Associate Professor, Department of History, Lingnan University

梁萃行博士

嶺南大學歷史系副教授



## IN REMEMBRANCE OF MASTER JAO, PERMANENT HONORARY DIRECTOR OF JAS

永遠榮譽院長饒宗頤教授千古

The Pillar of the South collapsed and the Pole Star in the North dimmed.  
We extol the virtues of Master Jao and send our heartfelt regards to his family.

南天柱折，北辰星黯，頌饒公其千古，奠心香之一瓣。



## IN REMEMBRANCE OF MASTER JAO, PERMANENT HONORARY DIRECTOR OF JAS

### 永遠榮譽院長饒宗頤教授千古

**P**rofessor Jao Tsung-i, Permanent Honorary Director of HKBU Jao Tsung-i Academy of Sinology, provided gentle guidance and tremendous support to the founding and development of the Academy. In turn, the Academy sees as its mission to inherit and promote the industrious spirit of research and its vision to build upon his profound scholarship. The entire Academy community was shocked and saddened to learn of the passing of Master Jao. May his soul rest in peace and his works live on forever!

"The Pillar of the South collapsed and the Pole Star in the North dimmed. We extol the virtues of Master Jao and send our heartfelt regards to his family."

After we learnt the sad news, the Academy prepared a memorial book at the entrance for the public to write messages. In addition, our colleagues and students composed handwritten couplets of condolence and displayed them in the lobby to express our thoughts. In the Gu'an Study, we also placed a few copies of the *Collected Art Work of Jao Tsung-i* and similar works to help us contemplate on the versatile achievements of Master Jao.

饒宗頤教授為香港浸會大學饒宗頤國學院永遠榮譽院長。國學院之成立，即以闡揚饒公之治學精神，弘益饒公之學術成就為宗旨；國學院之發展，亦多蒙饒公之關心眷愛與鼎力支持。驚悉饒公遽歸道山，學院上下不勝悲慟，悼哲人之長往，懷斯文之永存！

「南天柱折，北辰星黯，頌饒公其千古，奠心香之一瓣。」

自獲饒公仙逝之訃聞，本院除了於入口處設置追思簿外，同仁和學生們紛紛撰寫輓聯，張貼於院內，以表哀戚之情，並於固庵丈室擺放了《饒宗頤藝術創作匯集》等作品集，供大家緬懷饒公多方面的成就。



大道誰能輓？有著作如林，  
弟子如雲，四海聲名高北斗  
旻天不慙遺！惟音容永在，  
精神永耀，重泉筆政仰先生

香港浸會大學饒宗頤國學院  
全體同仁拜輓



國喪大寶，山頽梁傾，  
學林藝苑將安仰  
天資元精，川匯海納，  
震古鑠今孰與侔

香港浸會大學饒宗頤國學院  
全體同仁拜輓



無此疆彼界，思窮今古  
合東聖西賢，學際天人

後學史亞當敬輓



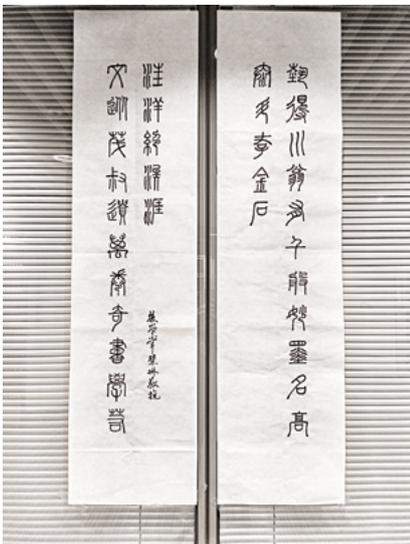
北斗望星文，此夕何如月蝕夜  
南州聞鶴語，茲寒不減堯崩年

後學孟飛敬輓



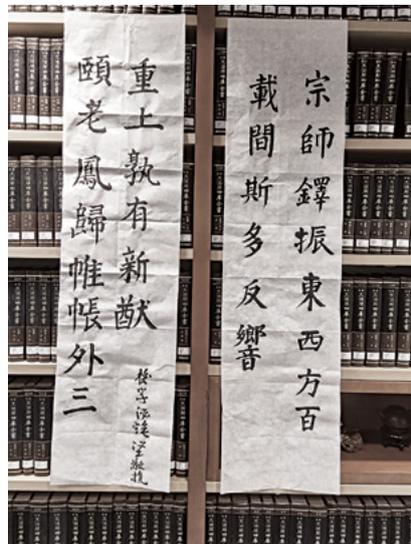
才藝通兼，得人間之八斗  
德能備擅，列上界之群星

後學林怡劭敬輓



藝得川翁，有千般妙墨  
名高泰斗，存金石  
文從茂叔，遺萬卷奇書  
學若汪洋，絕滄涯

後學常慧琳敬輓



宗師鐸振，東西方  
百載間，斯多反響  
頤老鳳歸，帷帳外、  
三重上，孰有新猷

後學伍煥堅敬輓



南天傾一柱  
國學有真光

後學黃蕉風敬輓



## 貓與國學

林怡劭（饒宗頤國學院副研究員）

# 今

年為狗年，狗在中國傳統中，不僅於十二生肖出現，還有牠的專屬生日，即農曆正月初二。據漢代東方朔《占書》所載，農曆新年的首八天為人類和不同畜牧作物的生日，依次序為「一雞，二犬，三豕，四羊，五牛，六馬，七人，八穀。」晉朝董勛《問禮俗》記載：「正月一日為雞，二日為狗，三日為豬，四日為羊，五日為牛，六日為馬，七日為人……」，接著，初九為天的生日，初十為地的生日。

直到現在，大概只有「人日」大家還會有些印象，其他動物的生日則鮮為人知吧。然而，日本二月廿二日的「貓日」因貓奴漸多而有名，因為「二」在日語的發音(ni)跟貓叫聲(nyan)相似。不過大家可能不知道，原來在幾百年前，朝鮮也有「貓日」，此記載可見於洪鏞(1586-1646)《朝天日記》(收入林基中編《燕行錄全集》)，他是朝鮮仁祖朝使臣，於崇禎五年(1632)出使中國，某天上譯呈文，裡面提到「菜日」；中國的提督隔天至使館，問他何謂菜日？他答曰：「此在五行書，每歲元日為雞，二日為犬，三日為貓，四日為兔，五日為馬，六日為羊，七日為人，八日為穀，九日為粟，十日為菜。」

從形式來看，洪鏞所言當也是傳自中國。但有趣的是，何以原本的「豬日」變成「貓日」？四、五、六、九、十這五天也有所不同，應可合理推測，可能是因地方民情風俗不同而產生了變化。十二生肖在越南，「兔」變成了「貓」，這解釋就有許多，有說傳入之時，越南有貓無兔；有說因為該年為卯年，聽成「貓年」等等。另外還有關於鼠欺騙了貓，因此十二生肖裡鼠排第一、貓無排名這些流傳廣泛的故事。不管如何，可以想像的是貓在中國古代似乎不太討喜。比如《宣和畫譜》載，宋人何尊師畫貓獨絕，「嘗謂貓似虎，獨有耳大眼黃不相同焉」。而作者在後面加一判斷語：「惜乎尊師不充之以為虎，但止工於貓，似非方外之所習，亦意其寓此以遊戲耳。」畫貓而不畫虎，少了些威武大志，而僅被視為遊戲耳。

但古代亦有貓奴，最有名者不外乎陸游。至於明清還有《貓譜》、《貓乘》一類書籍，不同花色的貓有不同的稱呼，如黑貓白腳掌為「踏雪尋梅」，不禁令人欽佩古人的風雅。在文學界，清初「詠貓詞」亦是一時風尚，此由錢葆劬首寫，朱彝尊和了三首，乃至厲鶚、吳錫麒等，極盡徵典用事之能，簡直可說把所有關於貓的典故以及牠的體態行為都揣摩到透徹。〈雪獅兒〉這一詞牌，甚而足稱為詠貓的專屬詞牌(小說《金瓶梅》中潘金蓮所養貓兒即名為雪獅子)。我們舉朱作第三首(載其《茶煙閣體物集》)欣賞：

磨牙潔吻，似虎分形，眼黃須辨。炎景方長，  
試驗鼻端冷暖。茴香叢暗，撲不住、螻蛄一點。  
。更尋向，籬根紫芥，石棧紅莧。  
醉了芴荷頻頭。訝搔頭過耳，水痕初浣。消息  
郎歸，休把玉鞭敲斷。平陵傳遍，問鑿鎖、金  
錢誰縮。風吹轉。蛺蝶驚飛淡亂。

第一韻句即用了前述何尊師之語，後面則從滕昌祐《茴香戲貓圖》、黃荃《螻蛄戲貓圖》、吳元瑜《紫芥戲貓圖》、何尊師《芴菜戲貓圖》、黃荃《狸貓頭芴荷》等畫中擷取靈感，拼貼了貓的各種姿態。據朱彝尊自注，其並引了《酉陽雜俎》「貓洗面過耳，則客至」的說法，將貓洗臉與閨中人等待郎歸的閨情傳統結合，呈現巧思。末句提到蝶，由於貓蝶有「耄耋」的諧音，故中國畫中多畫貓蝶以祝長壽，而詠貓詩詞中除了鼠外，蝶也就成了背景常客。

其他關於貓的軼聞趣事尚有許多，比如聘貓與嘲蟬等，可說是詠貓詩詞裡最常見的典故。又清代女詩人季蘭韻寫有〈論貓〉與〈代貓答〉一組問答(載其《楚畹閣集》)，其中〈代貓答〉曰：

衙蟬蒙拳養，願卻不仁名。鼠子當勤捕，鸚哥  
豈敢驚？遠庖遵主命，念佛學人聲。白晝藤墩  
癢，清宵守到明。

呈現出貓兒善解人意，感謝主人養育的樣子——當然，這不過是主人的想像與期望。其中「念佛」一句，古人將貓咪的咕嚕聲當作念佛聲，此大概由於他們相信貓來自天竺。而此詩中不僅用此典故，還讓貓看來聰明又良善，好似主動為主人祈福一般，是不是很可愛呢？

貓日雖不存於中國，但誰能想到，貓以此種方式於國學中留下了一筆。

上圖：宋徽宗《耄耋圖》。圖片來源：網路



## 邂逅敦煌

朱夢雯（饒宗頤國學院博士後研究學人）

# 第

一次對敦煌的直觀印象要回溯到2008年初中國美術館舉辦的「盛世和光——敦煌藝術大展」。在那個北京一月的明朗午後，我站在美術館門口的莫高窟牌坊下，仰視那青綠色簷脊、靛藍色斗拱和絳紅色門柱襯托之下的「莫高窟」三字，不由地對敦煌心生嚮往。這份嚮往駐在我的心中整整九年，直到2018年春才終得實現。

九年中，我由經濟學轉讀中文並得以沿著古典文史研究的道路一直走到現在，對「敦煌」的認識也逐漸由印象中精美的莫高窟牌坊和巨大的彩塑臥佛而進一步深入。二十世紀初莫高窟藏經洞及其中四萬餘件四至十一世紀文書器物的發現，為海內外學者提供了豐富的新材料，從而引領起如陳寅恪先生所言之「世界學術新潮流」。在十九、二十世紀之交的中西文化碰撞中，西方的中國學或漢學研究開始蓬勃發展，而此期各國研究者對新發現的敦煌文獻和文物的掌握與研究，在一定程度上左右著西方漢學的格局。一個世紀以來，「敦煌學」不僅涵括了中國傳統學術中的經史和目錄之學，結合了西方歷史學、語言學、文獻學和藝術學傳統，更延伸到了新興的歷史地理學、寫本文化等領域，從而一躍成為漢學體系中充滿活力的一門顯學。

2017年2月，當塞外西北還是春寒料峭的時節，我終於來到敦煌。那是一個典型的西北小城，離開城區在空闊的地方放眼望去，沒有綠色，盡是一冬過後的殘雪和土色的戈壁。莫高窟便坐落在城外二十公里左右的鳴沙山山麓。到訪莫高窟的那一天，天色明麗，洞窟外側的岩壁在猛烈陽光的照射下棱角分明，光影斑駁。岩壁對側是一排直挺挺光禿禿的白樺樹，在陽光下白得晃眼。許是地勢和風向的關係，白樺都整齊地

向岩壁微傾，二者形成虛與實、柔與剛的生動反差。蒼白樹色與土色岩壁之間夾著一帶湛藍的天空，透出難以言喻的深邃與靜穆。我加入了大約20人的小組，在導覽員的帶領下沿著修築在岩壁外側的階梯拾級而上，開始進入洞窟參觀。從第419號的隋代洞窟開始，我們先後進出了十餘個經典洞窟，串聯出中國中古四世紀到九世紀佛窟造像藝術的發展變遷歷程。其間，我們有幸進入了第17號晚唐洞窟，洞窟的正中是一尊褪去了彩繪的唐高僧洪辯坐像，背後石壁上依稀可以看出彩繪的壁畫，側壁上則是一方斑駁的石碑。這其貌不揚的狹小洞窟便是一個世紀以來震撼了學術界的藏經洞。除了導覽員所持手電筒發出的聚集光束以外，窟內一片幽暗。我站在洪辯像前環睹四周，暗自思忖這局促樸拙的空間所孕育出的一門驚世之學。

回顧敦煌之行拍攝影像中無處不在的廣闊的戈壁沙漠，遙想當時當日在那蕭瑟山水和靜穆石窟之間所感受到的厚重的文化感和歷史感，我不由地想起國學大師饒宗頤教授論西北山水的一席話：「西北境地，自唐以還，通西域商旅之路，逐漸改道，使人跡日益罕見。風沙歲月，鑄鑿大地，使其形貌，別有蒼茫蕭索之感。」饒教授對敦煌經卷和藝術都有深入的研究。敦煌之於饒公，正如榮新江教授所言，是「學」與「藝」的交匯點。今晨，驚聞饒公仙逝的噩耗，謹以此文表達後學的景仰追懷之情。

# INSPIRING PASSAGES OF XUANTANG PHD STUDENTS

## 選堂博士啟迪之旅

*As the Book of Songs says, "Ying' the birds cry, each searching its mate's voice." In the age of global connectivity and instant communication, it takes more than desk research to be a competent scholar. Face-to-face exchange of ideas is as pertinent as ever in academia, if not more so. By engaging in an intellectual dialogue, one can achieve a greater clarity of mind and learn from the experience of others. Huang Jiaofeng, a PhD candidate of the Academy, has travelled around the globe to promote and revive Mohist Studies. Recently, he participated in the conference held in Tengzhou, Shandong and shared his own views on the future of Mohism and how he applied Prof. Jao Tsung-i's scholarship to this promising field of research.*

《詩》曰：「如切如磋，如琢如磨。」又曰：「嘤其鳴矣，求其友聲。」現今交通發達，天涯若比鄰，作學問不再只是書齋中事，更講求多方的交流，除能從言語的來往激盪中理清思路，亦能藉諸家不同的經驗互相啟發，此即交流之真諦。本院博士候選人學生黃蕉風，為復興墨學向來不遺餘力，足跡遍布全球。最近他受邀赴滕州參與研討會，便分享了自身秉承饒公的治學精神，將之用於墨學研究上的思考。



### Crossing Disciplines and Mohist Studies: a Pilgrimage to Tengzhou

#### 跨界·墨學·滕州之行

**F**ounded under the guidance of Prof. Jao Tsung-i, the Jao Tsung-I Academy of Sinology represents a new type of Sinological institute, where the research and teaching staff stimulate students to develop cross-disciplinary thinking and to put theories into practice. My doctoral dissertation is related to the "Historical Development of Mohist Studies." During my four years of research into the topic, my supervisor kept encouraging me to examine the original text of Mohism from the dual perspectives of Sinology and comparative philosophy in order to expand the interpretative

scope of Mohist Studies.

In recent years, I wrote a few essays on the revival of Mohist Studies to help it gain more traction among the common folks. My fellow philosophical thinkers were often amazed after reading my articles and said to me my approach to Mohist Studies is very different to the one adopted by mainstream scholars in the mainland. I always answered them by saying that I cannot take credit since I benefit from the academic environment and research culture of the Academy. But this triggered me to make a pilgrimage to Tengzhou, the birthplace of the founder of the Mohist school, Mo Di (ca. 479–381 BC) or respectfully called Mozi, in order to exchange ideas and experience with my colleagues in China. During the International Conference on Mohist Studies, I presented a keynote speech on "How to revive the study of Mohism — a Preliminary Conception of 'Mahayana Mohism'" with special reference to the notion of "New classical studies" raised by Master Jao:

The shaping of Chinese classics and the editing of their modern critical versions are instrumental in the promotion and development of the national spirit and our advanced culture while nurturing a new understanding to previous knowledge. We cannot afford to adopt ancient texts verbatim and uncritically. Instead we need to generate new ideas based on existing knowledge, apply them in the modern world, and make innovative interpretations to the rich and precious experiences of the ancients that are preserved in the collective historical memory.

The participating scholars and officials commended on Master Jao's notion of "New classical studies," seeing it as a fundamentally new approach to and a remedy for the "homogeneity" of contemporary Mohist Studies. After the conference, I had some serious discussions with my senior colleagues. For example, Ms. Shao Changjie, Director of the Mozi Research Institute in Tengzhou, expressed her wish that the collaboration between Hong Kong Mohist scholars and their counterparts in the mainland should be further strengthened so that they can learn from each other's methodologies and practices. Prof. Sun Zhongyuan, a major scholar in the field, recognized the



*With Prof. Sun Zhongyuan, a major Mohist scholar.*

與墨學泰斗孫中原教授合影

experience gained by the Jao Tsung-I Academy of Sinology and believed it would be instrumental for the globalization of Mohist studies and incremental to its 'cultural equivalence' by adopting a Sinological perspective. Their recognition of the Academy in turn strengthens my resolve to bring an interdisciplinary approach to Mohist studies.

I cannot help but feel that nowadays, academia is bound by disciplinary fragmentation and knowledge has become ever more minute and fragmented. Scholars are held back by their own profession and lack the desperately needed cross-disciplinary mentality and courage to cross academic barriers. This explains why there are so few renaissance men like Master Jao in our time. The institution of higher education creates a set of regulatory measures within different disciplines and a corresponding evaluation system, which often cause obstructions to scholars who partake in interdisciplinary study. Before the real research takes place, academics first set their own limits, repress and even 'castrate' their thoughts so to speak. There is a serious risk for academics to turn into a mere walking stockpile of knowledge or a copycat of journal articles. In a nutshell, interdisciplinary mentality is indispensable to every single field of research.



*Sharing my research experience in the Academy with Ms. Shao Changjie, Director of the Mozi Research Institute in Tengzhou, on my learning experience.*

與滕州墨子研究中心主任邵長婕女士交流饒院經驗

饒宗頤國學院是在饒公指導下建立的新型國學院，學院的老師們均提倡跨界哲思，並將理論和實踐相結合。我的博士論文與「墨學發展史」有關，在四年研究過程中，導師就鼓勵我多由西方漢學視野以及比較哲學的視野出發，進入墨學原典義理的探討，以擴展墨學現代性詮釋的範疇。

這幾年，為了在民間更好地推動「墨學復興」，我撰寫了不少相關文章。許多思想界的朋友看到後都表示驚奇，認為我治墨之理路大異當下大陸學界主流。我向他們坦言，此皆得益於國學院上下的學術氛圍和研究文化，非我一人專有也。由是方有北上墨子故里滕州，與大陸學人交流國學院經驗之行。在滕州「國際墨學研討會」上，我發表了以「如何復興墨學——『大乘墨學』構想」為題的專題演講，其中特別引述了饒公的「新經學」理念：

**古經典舊本子的出現與整理，是弘揚我們的民族精神和先進文化的光輝，培養我們對過去知識的新的理解。我們對古代文獻不是不加一字的不給予批判，而是要推陳出新，與現代接軌，把保留在歷史記憶中前人生命點滴寶貴經歷的膏腴，給以新的詮釋。<sup>1</sup>**

與會的領導及學人皆高度讚揚饒公「新經學」理念，以之為能有補於當前墨學研究「同質化」的全新進取路徑。會後我還與諸多墨學界的前輩進行了學術交流。墨子研究中心的邵長婕主任提出，中港墨學研究界在未來應加強彼此往來，互相借鑒研治墨學的方法；墨學泰斗孫中原教授表示，將海外漢學的學術視野引入墨學研究，有利於推展墨學的國際化，提昇墨學的文化當量；饒宗頤國學院的經驗值得重視。前輩們對我院經驗的認可，亦堅定了我自己以跨界思維研究墨學的信心。

由是不禁感歎，當下學林，囿於西洋學術分科制度，知識日趨細密化和碎片化，學人為本門專業所累，往往缺乏跨界思維，不敢稍微逾越藩籬，故類如饒公這樣的「通人」實鮮。當代學院制度產生的一套學科規範和評價體系，在很多時候成為了學人從事跨界研究的障礙，學人在做學問之前已先自我設限、自我壓抑、甚至自我閹割一番，實有淪為兩腳書櫥或文字搬運工之危險。欲做好一門學問，跨界思維是絕對必要的。

<sup>1</sup> 饒宗頤：〈新經學的提出——預期的文藝復興工作〉，收入《饒宗頤二十世紀學術論文集》（臺北：新文豐出版社，2003年），卷四〈經學昌言〉，頁7-12。

# List of XuanTang PhD/MPhil students

## 選堂博士生 / 哲學碩士生簡介



**Huang Jiaofeng (China)**  
PhD Candidate

Dissertation topic: Faith Or Not Faith: On The Religiosity of The Mohist School

黃蕉風 (中國)

博士候選人

博士論文題目:「墨家之謂教」——墨學「宗教性」抉微

Presented papers and published articles:

已發表報告及文章:

- 〈耶墨並提:吳雷川的耶墨觀〉,《東亞人文》2014年卷,頁149-178。
- 〈墨家兼愛新詮——新的全球倫理黃金律〉,香港浸會大學應用倫理學研究中心、饒宗頤國學院主辦:「先秦諸子與戰爭倫理」研討會,香港:香港浸會大學,2014年12月12-13日。
- 〈告別路徑依賴,建構大乘墨學〉,華東師範大學先秦諸子研究中心、中國諸子學會主辦:第二屆「新子學」國際學術研討會,上海:華東師範大學,2015年4月17-19日。
- 〈再思中國墨學發展史〉,香港浸會大學饒宗頤國學院主辦:「普世價值再思」論壇,香港:香港浸會大學,2015年11月23日。
- (主編)《非儒》(「墨教文叢」第一輯),悉尼:國際華文出版社,2016年。
- 〈耶墨對話——民國墨學被遮蔽的面向〉,香港浸會大學中文系、中國社會科學院文學研究所主辦:「文學藝術與社會」研究生學術研討會,北京:中國社會科學院,2017年6月28日。
- 〈墨雖舊學,其命維新——序顧如《立墨——墨子精義釋詁》〉,收入《語言與文化研究》第八輯,北京:光明日報出版社,2017年,頁255-259。
- (主編)《立墨——墨子精義釋詁》(「墨教文叢」第二輯),悉尼:國際華文出版社,2017年3月。662頁
- (主編)《歸正墨學》(「墨教文叢」第三輯),香港:四季出版社,2017年4月。156頁。



**Cai Jiayin (China)**  
3rd year PhD student

Research area: The Ancient Style Prose (*guwen*) of the Tongcheng School and the Transformation of Culture and Education in the Late Qing Period

蔡佳茵 (中國)

博士三年級生

研究領域: 桐城古文與晚清文教轉型

Presented papers and published articles:

已發表報告及文章:

- 〈追索明清中西文化,如何呈現得立體而鮮活?〉,《文匯報》,2016年9月5日。
- 〈《格致書院課藝》與晚清重商思想〉,香港浸會大學中國研究課程、當代中國研究所、創意研究院等主辦:第四屆中國研究青年學者研討會,香港:香港浸會大學,2016年12月19日。
- 〈吳汝綸與晚清文教轉型〉,香港大學中文學院主辦:「二十一世紀的明清研究:新視角、新發現、新領域」國際學術研討會,香港:香港大學,2017年10月20日。
- 〈近代國家觀念的輸入與養成〉,香港浸會大學中文系、海德堡大學漢學系主辦研究生學術研討會,海德堡:海德堡大學,2018年5月23日。



**Duan Tao (China)**  
3rd year PhD student

Research area: The Collection and Archaization of Ritual Bronzes in Pre-Qin China

段陶 (中國)

博士三年級生

研究領域: 先秦青銅器的藏古與復古

Presented papers and published articles:

已發表報告及文章:

- 〈號季子白盤相關的獬豸與西虢貴族問題〉,香港浸會大學中文系、韓國延世大學中文系主辦研究生學術研討會,首爾:延世大學,2016年6月14日。
- (與龐琨合撰)〈兩周四曾考〉,中國考古學會兩周考古專業委員會等主辦:「曾國考古發現與研究暨紀念蘇家壩出土曾國青銅器五十週年」國際學術研討會,湖北京山:湖北省文物考古研究所,2016年12月17日。
- 〈西周中晚期王世及相關四要素器斷代〉,香港浸會大學中文系、海德堡大學漢學系主辦研究生學術研討會,海德堡:海德堡大學,2018年5月23日。



# WELCOMING OUR NEWCOMERS AND VISITING SCHOLARS

## 新人及訪問學人介紹



**Dr. Zhu Mengwen**  
Postdoctoral Research Fellow

Dr. Zhu holds a PhD degree from the University of Hong Kong, and a Master's degree from the Center for Classical Chinese Literary Studies at Fudan University. She currently works as a postdoctoral fellow at the Academy. During her doctoral research, she was a visiting fellow at Harvard-Yenching Institute. She primarily works on early medieval Chinese literature and culture, with a specific focus on the migration of literati and their 'diaspora literature' and the transformed culture in the late Northern and Southern Dynasties through the Sui to the early Tang. She has published several journal articles and bookreviews, and her translation of the monograph *Sound and Sight: Poetry and Courtier Culture in the Yongming Era (483–493)* (2010) by American Sinologist Meow Hui Goh is pending publication.

**朱夢雯 博士**  
博士後研究學人

朱夢雯博士，復旦大學古代文學研究中心碩士，香港大學中文學院博士。讀博期間曾任哈佛大學燕京學社訪問學人，現為本院博士後研究學人。研究領域主要為中古文學與文化，當前重點放在南北朝晚期至隋唐初年文人在不同地域之間的遷移，以及「移民文學」和當時文化之變遷。她已發表數篇論文與書評，所譯之美籍漢學家吳妙慧專著《聲色——永明時代的詩歌與宮廷文化》（2010年）即將出版。

# Distinguished Scholars

## IN RESIDENCE 傑出訪問學人



**Professor Chen Jian**  
(March–April 2018)

Professor Chen Jian, Center for Research on Chinese Excavated Classics and Paleography, Fudan University, also serves as the Director of the Society of Chinese Paleography. His research interest lies in Chinese paleography and excavated ancient texts, with a specialty in deciphering oracle bone script, bronze script, and the Warring States period scripts, and expert knowledge in preparing critical editions of bamboo and silk texts.

After graduating from Sichuan University with a B.A. degree in Chinese, Prof. Chen continued to receive a Master of Arts in Chinese with a concentration in Chinese Paleography from Hebei University (under the supervision of Professor Zhao Ping'an) and a Doctor of Literature in Chinese with a concentration in Classical Chinese Philology from Peking University (under the supervision of Professor Qiu Xigui). His doctoral dissertation, entitled "The Significance of the Periodization and Classification of Yin Xu Oracle Bone Inscriptions to the Interpretation of Oracle Bone Script" (collected in his *Philological Studies of Oracle Bone and Bronze Scripts*

[Beijing: Xianzhuang shuju, 2007]), was chosen by PRC's Ministry of Education and the Academic Degrees Committee of the State Council as one of the 100 National Excellent Doctoral Dissertations in the year 2003. He has authored more than fifty periodical articles, many of which can be found in his oft-quoted volume *The Collected Essays on the Bamboo Manuscripts of Warring States Period* (Shanghai: Shanghai guji chubanshe, 2013).

## 陳劍 教授

(2018年3月至4月)

陳劍教授為復旦大學出土文獻與古文字研究中心教授、中國古文字研究會理事，研究方向主要為古文字學、出土古文字文獻的整理與研究，長於甲骨金文及戰國文字的考釋、簡帛古書的整理與通讀。

陳教授先後畢業於四川大學中文系本科、河北大學中文系漢語文字學專業文學碩士（碩導趙平安教授）、北京大學中文系中國古典文獻學專業文學博士（博導裘錫圭教授）。其博士論文題目為〈殷墟卜辭的分期分類對甲骨文字考釋的重要性〉（收入氏著《甲骨金文考釋論集》，北京：綫裝書局，2007年），獲評為教育部2003年「全國百篇優秀博士學位論文」。發表論文50餘篇，其中不少重要論文收入近著《戰國竹書論集》（上海：上海古籍出版社，2013年）。



## RESEARCH OUTPUT

## 研究成果

- Chen Zhi and Nicholas M. Williams. "The Book of Songs: Form and Structure." In *The Homeric Epics and the Chinese Book of Songs: Foundational Texts Compared*, edited by Fritz-Heiner Mutschler, 255–82. Newcastle upon Tyne, England: Cambridge Scholars Publishing, 2018.
- 陳致：〈《清華簡·保訓》再研讀（上）〉，《第四屆國際〈尚書〉學術研討會論文集》（揚州：廣陵書社，2017年11月），頁307-336。
- 陳致：〈菁莪毓士度金針——饒公與浸大饒宗頤國學院〉，《明報月刊》2018年3月號，頁43-45；《國文天地》第33卷第11期（2018年4月），頁76-80。
- 陳致：〈讀《清華大學藏戰國竹簡》札記〉，「《清華簡》國際會議」，香港、澳門：香港浸會大學饒宗頤國學院、澳門大學中國語言文學系、清華大學出土文獻研究與保護中心，2017年10月28日。
- 陳致：〈「國學研究」與「國學修養」〉（「第二十一屆國情國學教學研討會」學術講座），珠海：北京師範大學—香港浸會大學聯合國際學院中國語言文化中心中國文化研究所，2018年4月21日。
- 陳致：〈詩經·金文與四言詩體的起源〉（學術講座），成都：四川師範大學中文系，2018年5月10日；成都：四川大學中文系，2018年5月11日。
- Chen Zh. "The Book of Songs: Introduction and Readings." Two-day workshop (4 sessions, 8 lectures). Zurich: Institute of Asian and Oriental Studies, University of Zurich, 19–20 May 2018.
- 陳致主編，來國龍、史亞當 (Adam Schwartz) 副主編：《饒宗頤國學院院刊》第五期，香港：中華書局，2018年5月。465頁。
- 方勇主編，陳致副主編：《諸子學刊》第十四輯，上海：上海古籍出版社，2017年12月。473頁。
- 方勇主編，陳致副主編：《諸子學刊》第十五輯，上海：上海古籍出版社，2018年2月。448頁。
- 史亞當：〈史惠鼎銘文新釋〉，收入《出土文獻與物質文化》，香港：中華書局，2017年，頁455-465。
- 亞當·施沃茲 (Adam Schwartz)：〈從象數角度解釋《筮法》「死生」篇的一些內容〉，《出土文獻》第十二輯，上海：中西書局，2018年4月，頁123-129。
- Adam C. Schwartz. "Between Numbers and Images: The Many Meanings of Trigram Li 離 in the Early *Yijing*." *Bulletin of the Jao Tsung-I Academy of Sinology* 5 (2018), 47-85.
- 史亞當：〈從象數角度解釋《筮法》「死生」篇的一些內容〉，「《清華簡》國際會議」，香港、澳門：香港浸會大學饒宗頤國學院、澳門大學中國語言文學系、清華大學出土文獻研究與保護中心，2017年10月28日。
- Adam Schwartz. "Oracle bone Procedures of Decision-Making: Diviner's Inquiries as a Process." Paper presented at "Unlocking Skills: Gaining and Performing Expertise in Pre-1911 China" Workshop, International Consortium for Research in the Humanities, "Fate, Freedom, and Prognostication. Strategies for Coping with the Future in East Asia and Europe," Friedrich-Alexander University of Erlangen-Nuremberg, Erlangen, 21 November 2017.
- Adam Schwartz. "Recently Discovered Old Chinese Inscriptions on Schools." Paper presented at "Text, Artifact and Context: A Workshop on Cultural Practices in Early China," Department of History, Department of Chinese Language and Literature, Jao Tsung-I Academy of Sinology and Mr. Simon Suen and Mrs. Mary Suen Sino-Humanitas Institute, Hong Kong Baptist University, Hong Kong, 13 December 2017.
- David S. Nivison. *The Nivison Annals: Selected Works of David S. Nivison on Early Chinese Chronology, Astronomy, and Historiography* (Library of Sinology, no.1). Edited by Adam C. Schwartz. Berlin: De Gruyter Mouton, July 2018.
- Adam C. Schwartz. "Happiness in Henan circa 1200 BC." Paper presented at The Singapore-Hong Kong-Macao Symposium on Chinese Philosophy 2018, Department of Religion and Philosophy and BUJAS, Hong Kong Baptist University, 20 April 2018.
- 史亞當：〈先秦散文「五《訓》」研究〉（學術演講），澳門：澳門大學中國語言文學系，2018年3月6日。
- 史亞當主編：《出土文獻與物質文化》（《饒宗頤國學院國學叢書》第3種），香港：中華書局，2017年12月。465頁。
- Adam C. Schwartz (as Associate Editor), et. al eds. *Bamboo and Silk* (English version), vol. 1 nos. 1 & 2 (2018)(a peer-reviewed academic journal sponsored by the Center of Bamboo and Silk Manuscripts, Wuhan University and published by Brill).
- Zhu Mengwen. "Inscribed Piety: A Textual Investigation into the Buddhist Epigraph (*Fojiao zaixiangji* 佛教造像記) of the Northern Zhou (557–581)." Paper presented at "Buddhism and Ethnicity in the Period of Sixteen Kingdoms and Northern Dynasties," 2018 PKU-HYI International Summer Training Workshop, Center for Buddhist Education and Research, Peking University, Beijing, 23 June–1 July 2018.
- 林怡劭：〈有意味的形式——從戴望舒譯詩〈淚珠飄落紫心曲〉看詞體的格律與抒情特質〉，《漢學研究集刊》第25期（2017年12月），頁89-116。
- 林怡劭：〈陳維崧《今詞苑序》導讀及相關詞學議題析論〉（第34次「中國文學原典選讀」讀書會專題演講），香港：香港教育大學文學及文化學系、中國文學文化研究中心，2018年3月22日。
- 周康橋：〈小道可觀：中國的迷信、理性與其預測文化——專訪漢學家郎宓榭教授〉，《國學新視野》2018年春季號（2018年3月），頁10-19。
- 費安德 (Andrej Feč) 撰，陳竹茗譯：〈「道」與「文」：論《文子》的論證特點〉(The Pattern of the Way: Reflections on the Argumentation of the Wenzhi)，收入香港浸會大學中文系編：《香港浸會大學中文系系慶紀念文集·學術卷》。香港：中華書局，2018年，頁539-563。
- 瑪婭蓮 (Maialen Marin-Lacarta) 撰，陳竹茗譯：〈中國文學西語翻譯名家舉隅——西班牙近當代翻譯史中國文學研究管窺〉(Translators of Chinese Literature: A Glimpse of the Recent Translation History and Chinese Literature Research in Spain)，《翻譯季刊》(Translation Quarterly) 2017年第2期 (總84期)，頁23-41。
- 常慧琳：〈對顧頡剛「層累說」討論的再認識〉，中國文化院網站「中華國學·經典解讀」專欄，2017年9月14日。
- 常慧琳：〈論李廣與衛青之際遇〉，第三屆中華文化人文發展國際學術研討會，香港：香港珠海學院中國文學及歷史研究所，2018年4月21日。
- 常慧琳：〈製造巫蠱案——武帝巫蠱案與歷史書寫〉，第二屆澳門大學研究生歷史學論壇，澳門：澳門大學歷史系，2018年5月25-27日。
- 常慧琳：〈歷史書寫中的《史記·佞幸列傳》與衛青〉，《大學海》第5期。香港：香港大學中文學院，2018年6月，頁93-105。

# FORTHCOMING PUBLICATIONS

## 即將出版

1. Chen Zhi and Adam C. Schwartz. "Obituary (of Jao Tsung-i)." *Early China* 41 (2018).
2. 陳致、來國龍主編：《審音—辨形—知義：上古音與古文字整合研究》。香港：中華書局（香港），2019年。
3. 陳致、孟飛、黎漢傑編：《周策縱論學書信集》，北京：中華書局，2019年。
4. Adam C. Schwartz. *The Huayuanzhuang East Oracle Bone Inscriptions: A Study and Complete Translation* (Library of Sinology, no. 3). 2 volumes. Berlin: De Gruyter, 2019.
5. 史亞當 (Adam Schwartz): 〈甲骨文「勘巫九靈」和「勘巫九齡」涵義新考〉，《甲骨文與殷商史》新八輯，上海：上海古籍出版社，2018年。
6. Adam C. Schwartz. "Between Numbers and Images: The Many Meanings of Trigram Gen 艮 in the Early Yijing." *Asiatische Studien / Études Asiatiques* 72.4 (2019), 1–61.
7. Adam Schwartz. "Chapter One: Shang Sacrificial Animals — Material Documents and Images." In *Animals through Chinese History: Earliest Times to 1911*, edited by Roel Sterckx, Martina Siebert and Dagmar Schafer, 1–40. Cambridge: Cambridge University Press, April 2019. (forthcoming)
8. 孟飛、陳竹茗編：《漢學英華——饒宗頤國學院院刊增刊》，香港：中華書局，2018年9月。
9. Cheng Zhangcan 程章燦; Chan Chok Meng, trans. "The Assimilation and Dissimilation of Fu and Shi Poetry up to the Tang Dynasty" (先唐詩賦離合芻論). In *The Rhapsodic Imagination: Studies in the Fu Literary Genre of Imperial China*, edited by Nicholas M. Williams. Tempe, Ariz: Arizona Center for Medieval and Renaissance Studies, 2018.
10. 李佩然 (Vivian P. Y. Lee) 著，譚以諾、陳竹茗等譯：《後九七香港電影（暫定）》(Hong Kong Cinema Since 1997: The Post-Nostalgic Imagination)。香港：手民出版社，2018年。
11. 康達維 (David R. Knechtges) 撰，陳竹茗譯：〈《文選》在中國與海外的流傳與研究〉(The *Wen xuan* Tradition in China and Abroad)，《漢學英華——饒宗頤國學院院刊增刊》，香港：中華書局，2018年。
12. 費安德 (Andrej Feč) 撰，陳竹茗譯：〈「道」與「文」——論《文子》的論證特點〉(The Pattern of the Way: Reflections on the Argumentation of the *Wenzi*)，《漢學英華——饒宗頤國學院院刊增刊》，香港：中華書局，2018年。
13. 陳力強 (Charles Sanft) 撰，陳竹茗譯：〈評王海城《書寫與古代國家——比較視野下的早期中國》〉，《漢學英華——饒宗頤國學院院刊增刊》，香港：中華書局，2018年9月。
14. 魏寧 (Nicholas M. Williams) 撰，李泊汀、陳竹茗譯：〈劉楨作品中的反諷與死亡〉(Irony and Death in the Writings of Liu Zhen)，《漢學英華——饒宗頤國學院院刊增刊》，香港：中華書局，2018年9月。



The Jao Tsung-I Academy of Sinology is devoted to publishing advanced scholarly works, and internationally-renowned scholars have been invited to serve on the editorial boards of our book series. The followings are the publications of the Academy (as of 20 July 2018):

饒宗頤國學院出版計劃以學術出版為核心，邀請相關領域的專家學者擔任叢書主編。以下為國學院的出版成果（截止2018年7月20日）：

**BULLETIN OF THE JAO TSUNG-I ACADEMY OF SINOLOGY**  
《饒宗頤國學院院刊》

The *Bulletin of the Jao Tsung-I Academy of Sinology (BJAS)* is an annual bilingual journal founded by the Academy and is dedicated to publish latest research in Classical Chinese Studies and Sinology in the form of articles and book reviews. It adopts the goal of integrating multiple perspectives by placing equal emphasis on contributions from China and abroad but special emphasis on academic quality, analytical thinking and originality. The *BJAS* follows standard academic practice in subjecting all manuscripts to anonymous peer review by two or more referees to ensure the quality of its articles. The Academy is grateful to have received the support and guidance by Prof. Jao and have the journal's title rendered in his calligraphy.

Since the *BJAS* is published as an open access publication, articles and book reviews of each issue can be accessed online through the Academy's official website. They have also been uploaded to the popular academic platform Academia.edu and Airiti Library, Taiwan to increase their exposure and influence.

《饒宗頤國學院院刊》乃國學院雙語國學與漢學研究學術刊物，每年一期。《院刊》秉持相容並兼、中西並重之原則，注重稿件之學術性、思想性、原創性，登載有關國學、漢學研究的學術論文及書評。為保持來稿的質量，採用國際慣例之匿名評審制度，由兩位或以上評審專家評審通過後採用。承蒙饒教授的支持及關愛，《饒宗頤國學院院刊》獲其親筆題端。

本院院刊為「開放取用」刊物，每期論文均放在本院網站供線上存取；同時亦掛載於國外知名學術平台 Academia.edu 及台灣華藝線上圖書館，以增加文章之可見度與影響力。



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## Manuscript Submissions to BJAS

【院刊徵稿】

The BJAS accepts manuscript submission all year around and publishes annually around mid-year. Any articles or book reviews that are related to Chinese literature, history and philosophy are welcome. Research articles should be within the range of 10,000 to 20,000 words and 3,000 to 5,000 words for book reviews. We follow standard academic practice in subjecting all manuscripts to anonymous peer review by two or more referees. Referees are matched to the paper according to their expertise, subject to the discretion of the editorial board. A manuscript is accepted for publication once it has passed through the peer-review process. The author will receive a limited publication fee together with one complementary copy of the issue of the publication in which the article appears.

We sincerely welcome manuscript submissions from Sinologists and Chinese Classical scholars around the world. For details of the manuscript submission guidelines, style sheet, table of contents of previous issues, and the open access articles and books reviews, please refer to <http://jas.hkbu.edu.hk/>. Please feel free to send your enquiries by email to the Editorial team: [jasbooks@project.hkbu.edu.hk](mailto:jasbooks@project.hkbu.edu.hk).

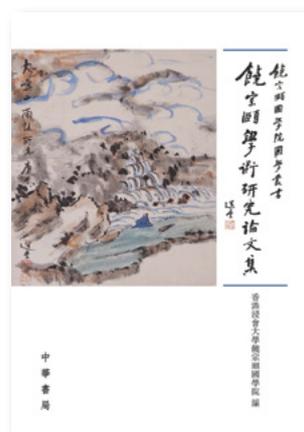
《饒宗頤國學院院刊》全年徵稿，每年年中出版。只要是關於中國文、史、哲方面的學術文章或書評，皆屬徵稿對象。論文字數以一萬至兩萬字為宜，書評以三千至五千字為宜。來稿以國際慣例之匿名評審制度進行審閱，由編輯委員會根據論文內容寄送兩位或以上專家，評審通過後刊載。刊出後，本刊敬奉薄酬。作者獲贈當期院刊一本。竭誠歡迎全世界國學、漢學研究者投稿。詳細徵稿訊息、撰稿格式、過刊目錄及電子全文，請參見以下網址：<http://jas.hkbu.edu.hk/>。如有任何問題，歡迎致信編輯部信箱：[jasbooks@project.hkbu.edu.hk](mailto:jasbooks@project.hkbu.edu.hk)。

## LIBRARY OF CLASSICAL LEARNING

《饒宗頤國學院國學叢書》

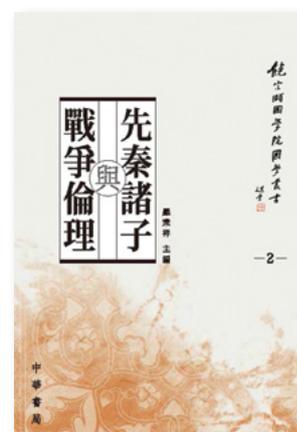
To further promote academic exchange among scholars of Classical Chinese Studies, the JAS Library of Classical Learning brings together outstanding papers and monographs in the field from the Mainland, Taiwan and Hong Kong.

「國學叢書」系列收錄中港臺國學研究者的著述，希望能打造出一套前沿國學研究叢書，以促進學者交流及推動國學進一步發展。



《饒宗頤學術研究論文集》  
(*Collected Essays on the Scholarship of Professor Jao Tsung-i*)  
香港浸會大學饒宗頤國學院編  
(*Edited by the HKBU Jao Tsung-I Academy of Sinology*)

2015



《先秦諸子與戰爭倫理》  
(*Collected Essays on Pre-Qin Philosophers and War Ethics*)  
羅秉祥主編  
(*Editor-in-chief: Lo Ping-cheung*)

2016



《出土文獻與物質文化》  
(*Collected Essays on Excavated Manuscripts and Material Culture*)  
史亞當主編  
(*Editor-in-chief: Adam C. Schwartz*)

2017

Language 語言: Chinese 中文

Publisher 出版: Chung Hwa Book Company (H.K.)

Limited 香港: 中華書局 (香港)

### GLOBAL SINOLOGY IN TRANSLATION

《饒宗頤國學院漢學譯叢》

The *Global Sinology in Translation* series aims at publishing academic translations of book-length works by eminent western Sinologists and up-and-coming researchers in Chinese, in order to bring excellent scholarship to a Chinese readership.



*Michael Loewe's Dong Zhongshu, a "Confucian" Heritage and the Chunqiu Fanlu.*

*Translated into Chinese by Chik Hin Ming, Wang Jue and Chen Hao-che*

〔英〕魯惟一著，戚軒銘、王珏、陳穎哲譯：  
《董仲舒——「儒家」遺產與〈春秋繁露〉》  
2017

Language 語言：Chinese 中文

Publisher 出版：Chung Hwa Book Company (H.K.) Limited

香港：中華書局（香港）

### LIBRARY OF CLASSICAL LEARNING AND GLOBAL SINOLOGY IN TRANSLATION WILL SOON BE AVAILABLE IN EBOOKS!

《國學叢書》、《漢學譯叢》電子版快將推出

To enhance the visibility of our publications and extend their influence in a more systematic and efficient way, the Academy takes a step further to catch the wave of e-publishing. In addition to printed publications, JAS decides to publish some of its series in digital format, starting with "Library of Classical Learning" and "Global Sinology in Translation." We are currently exploring a potential partnership with Airiti Inc., Taiwan.

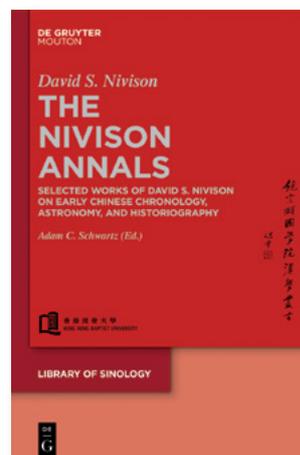
為提升國學院出版物的影響力，並更有系統、更有效率地推廣研究成果，國學院與時俱進，除了紙本出版物，亦計劃與臺灣華藝數位股份有限公司合作，推出《國學叢書》、《漢學譯叢》電子版，促進海內外學人的學術交流。

### LIBRARY OF SINOLOGY

《饒宗頤國學院漢學叢書》

The book series features both original studies from eminent Western Sinologists and promising young scholars. While exclusively focused on Classical Chinese Studies, the series covers a broad and innovative methodological spectrum across all periods, regions, and cultures. In order to increase the exposure of the Library of Sinology series, the Academy sealed a long term publishing partnership with De Gruyter. All printed publications will also be available in digital format.

此套叢書匯集西方漢學名家及學界新銳的原創研究，雖以中國古典研究為中心，但倡導引入全新的研究方法，對象更不限時地，務求對各個文化體系兼收並包。為提昇此套叢書在海外學術界的知名度，國學院已與德古意特（De Gruyter）建立長期出版合作關係。所有出版物除會發行紙本外，亦會開放電子閱覽。



New Release

最新出版

*The Nivison Annals: Selected Works of David S. Nivison on Early Chinese Chronology, Astronomy, and Historiography. Edited by Adam C. Schwartz. Berlin: De Gruyter Mouton, 2018.*

The first volume of the series, published in July 2018, is the new collected works of David Shepherd Nivison (1923–2014), emeritus professor of philosophy, religious studies, and Chinese language at Stanford University. Under the editorship of Dr. Adam C. Schwartz, the collection includes important works by the revered American Sinologist that were written but never published or published in various journals and edited volumes from 1980 to 2014, showcasing his profound knowledge and research into Early Chinese astronomy, chronology, and historiography.

叢書第一種為美國著名漢學家、斯坦福大學榮休教授倪德衛（David S. Nivison, 1923-2014）的論文集，由史亞當博士主編，並已於2018年7月出版。此論文集將從未發表及散見於各大期刊和匯編文集的重要成果薈萃於斯。此書深入展示倪德衛教授於1980-2014年間，對上古天文、斷代與史學史等研究課題的淵博學問和湛深之思。

The followings are the forthcoming publications of the Academy:  
以下為國學院即將出版書籍：

### **GARDEN OF SINOLOGY: SPECIAL SUPPLEMENT TO THE BULLETIN OF THE JAO TSUNG-I ACADEMY OF SINOLOGY**

《漢學英華——饒宗頤國學院院刊增刊》



The Academy is going to publish a special supplement that includes the Chinese translation of the English-written articles and book reviews found in the first three issues of the *BJAS* in late 2018. By introducing the latest Sinological scholarship of acclaimed Sinologists and promising young researchers in a language to which Chinese readership is more accustomed, the Bulletin is expected to exert a greater influence among its readers.

國學院將《饒宗頤國學院院刊》創刊以來前三期所發表之英文論文及書評譯成中文，並將於2018年下半年結集出版，以饗廣大中文讀者。所錄論文或出自泰斗宿儒，或出自新銳先鋒，相信是中文讀者瞭解海外漢學的極佳窗口，並進一步擴大《院刊》的影響力。

### **LIBRARY OF CLASSICAL LEARNING**

《饒宗頤國學院國學叢書》

*Old Chinese Phonology and Paleography: An Integrated Study.*  
Edited by Chen Zhi, Lai Guolong. Hong Kong: Chung Hwa Book Company (H.K.) Limited, 2019.

陳致、來國龍主編：《審音—辨形—知義：上古音與古文字整合研究》  
。香港：中華書局（香港），2019年。

The Academy co-organized the International Conference on the Integration of Old Chinese Phonology and Paleography, offering a platform for inspiring discussions on cutting-edge issues in reconstructing Old Chinese phonology. By leveraging recently published excavated materials, the reconstructions of Old Chinese and related studies deliberately set apart from the traditional philological approach of treating paleography or phonology as an isolated study, and actively adopt an integrative and interdisciplinary methodology. Subject to stringent peer review and expert scrutiny, a selection of the exemplary conference papers will be published as the fourth volume of the *Library of Classical Learning* series, with the aim to deepen and promote the integrated study of Old Chinese phonology and paleography.

國學院於2017年7月舉辦「上古音與古文字研究的整合」國際研討會，給予兩岸四地和歐美學者一個發表最新研究成果的平台。討論的議題頗具前沿性，將中國傳統語文學中文字學的單獨研究，提高到對文本的整體認識。部分精選論文經過專業評審後以「饒宗頤國學院國學叢書」第四種的名義結集出版，進一步深化及推廣上古音與古文字之研究。



**GLOBAL SINOLOGY IN TRANSLATION**

《饒宗頤國學院漢學譯叢》

David S. Nivison, *The Nivison Annals: Selected Works of David Nivison on Early Chinese Chronology, Astronomy, and Historiography*, trans. Cheng Yuhei. Hong Kong: Chung Hwa Book Company (H.K.) Limited, 2018.

〔英〕倪德衛著，程羽黑譯：《天文、斷代與歷史：倪德衛早期中國自選集》。香港：中華書局（香港），2018年。

This is the Chinese translation of *The Nivison Annals*, an auto-antology by Prof. David S. Nivison, emeritus professor at Stanford University, showcasing his academic achievements over the past four decades. Prof. Edward L. Shaughnessy (University of Chicago) wrote a critical preface to summarize the magnificent scholarship of his late supervisor.

本書為斯坦福大學榮休教授倪德衛 (David S. Nivison, 1923–2014) 自選論文集 *The Nivison Annals* 之中譯本，展示這位美國漢學泰斗各個時期的漢學研究成果。芝加哥大學夏含夷教授慨然賜序，對其業師的學術地位作一總結。

William H. Baxter, Laurent Sagart, *Old Chinese: A New Reconstruction*, trans. Lai Guolong, Zheng Wei, Wang Hongzhi. Hong Kong: Chung Hwa Book Company (H.K.) Limited, 2019.

〔英〕白一平、沙加爾著，來國龍、鄭偉、王弘治譯：《上古漢語新構擬》。香港：中華書局（香港），2019年。

First published in 2014, *Old Chinese: A New Reconstruction*, written by famed linguist and phonologists Profs. William H. Baxter and Laurent Sagart, introduces a new linguistic reconstruction of the phonology, morphology, and lexicon of Old Chinese. After careful translation by a team of scholars, this important work will be made available to a Chinese academic readership in the coming year.

《上古漢語新構擬》為聲韻學家白一平教授及沙加爾教授力著 *Old Chinese: A New Reconstruction* (2014) 的中譯本，研究主要涉及上古漢語在音韻、形態變化和語彙方面的構擬。通過專家學者的悉心翻譯，將以中譯本姿態首次呈獻給華語學界。

**LIBRARY OF SINOLOGY**

《饒宗頤國學院漢學叢書》

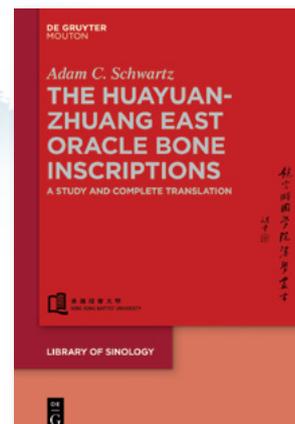
Zhang Hanmo. *Authorship and Text-making in Early China*. Berlin: De Gruyter Mouton, 2018.



The second volume is a monography titled *Authorship and Text-making in Early China* by Dr. Hanmo Zhang, Associate Professor of the School of Chinese Classics at Renmin University of China. In light of newly discovered early Chinese texts, this volume represents a timely update of methodology in rereading and reappraising early Chinese texts.

叢書第二種擬出版中國人民大學國學院副教授張瀚墨博士的專著《早期中國作者模式及文獻形成》。鑒於新近先秦出土文獻的大量發現，本書為重讀和重新審視上古文獻帶來研究方法的適時更新。

Adam C. Schwartz. *The Huayuanzhuang East Oracle Bone Inscriptions*. Berlin: De Gruyter Mouton, 2019.



The third volume is a tome written by Adam C. Schwartz on the oracle bone inscriptions found in the site east of Huayuanzhuang in Anyang, Henan. Revised from the author's dissertation (The University of Chicago, 2013), this monograph is comprised of a study and an annotated translation of the entire Huayuanzhuang corpus.

叢書第三種擬出版史亞當博士的大部頭著作《花園莊東地甲骨文》，內容由其博士論文改寫而成，分文本英譯和研究兩大部分。

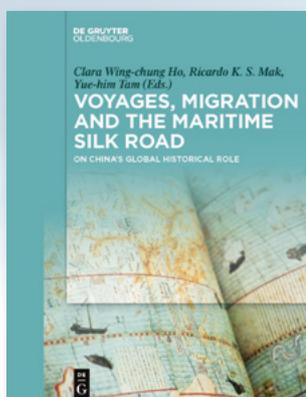
## FRONTIERS IN SINOLOGY

《漢學聚珍》

*Frontiers in Sinology* is our latest publishing initiative. The present series is aimed at publishing peer-reviewed postconference volumes, making the academic knowledge more accessible to everyone.

《漢學聚珍》是國學院另一最新出版計劃，收錄經專業匿名評審之英文會議論文，將學術會議中迸發出的思維火花傳達予讀者。

***Voyages, Migration, and the Maritime Silk Road: On China's Global Historical Role.*** Edited by Clara Wing-chung Ho, Ricardo K. S. Mak, and Yue-him Tam. Berlin: De Gruyter Oldenbourg, 2018.



This is a multi-author volume resulted from an international conference of the same title, organized by the Academy and the Department of History, HKBU in December 2015, focusing on topics related to our understanding of the role of China in the global history. Apart from introductory chapters exploring methodological issues and providing big pictures of framing China in the world in particular time zones, this volume also covers rich discussions on the various themes from the ancient period to the twentieth century. This thought-provoking volume will be beneficial to readers who are interested in rethinking China's position in the global historical stage against the backdrop of Post-Orientalism

此為2015年12月本院與浸大歷史學系等機構合辦的「航行、遷移及海上絲綢之路：中國在全球史上的角色國際研討會」會後論文集，探討中國在世界歷史中擔當的角色及相關課題。前言部分主要探討研究方法上的問題，並從宏觀角度將中國置於全球不同地域範圍下逐一審視；主體部分的論文時空跨度甚廣，上至遠古，下至二十世紀。本書將有助讀者重新思考中國在全球歷史舞台上扮演的角色，並置於後東方主義的背景之下作深入探研。

## INTERVIEWS OF PROMINENT SINOLOGISTS AND CHINESE CLASSICAL SCHOLARS

《容兼閣問學集——文史暨漢學名家訪談錄》

Apart from high-end scholarly writings, the Academy also publishes books for a general readership. One of our upcoming publication is a collection of interviews with prominent sinologists and Chinese Classical scholars. While some of the interviews were printed in *New Perspectives on Chinese Culture*, a quarterly supported by the Academy, or our newsletter *Sinology News*, some articles will be published for the first time. They have one thing in common though: the interviewees share personal experience and insights on the challenges and joys of being a scholar. The interviewees include: Prof. Lu Miaw-fen (Research Fellow and Director of the Institute of Modern History of Academia Sinica, Taiwan), Prof. Li Wai-ye (Professor of Chinese Literature, Department of East Asian Languages and Civilizations, Harvard University; Academician, Academia Sinica, Taiwan), Prof. Wolfgang Behr (Traditional China Chair, Asia-Orient-Institute, The University of Zurich), Prof. Michael Lackner (Full Professor and Chair of Chinese Studies, Department of Middle Eastern and Far Eastern Languages and Cultures; Director of International Consortium for Research in the Humanities, University of Erlangen-Nuremberg). This volume is to be published in 2019.

除了高端學術出版以外，國學院亦積極從事普及國學的出版工作。國學院計劃將本院協辦之季刊《國學新視野》、國學院通訊《稷風》中與國學及漢學專家的精彩訪談文章，以及從未出版的知名學者訪談結集成為《容兼閣問學集：文史暨漢學名家訪談錄》，讓學林巨擘的現身說法能推而廣之、化身千百。受訪學者包括：臺灣中央研究院近代史研究所研究員兼所長呂妙芬教授、哈佛大學東亞語言與文明系中國文學教授暨臺灣中央研究院院士李惠儀教授、瑞士蘇黎世大學東方學院傳統中國講席教授畢鶚教授、德國愛爾朗根—紐倫堡大學中東遠東語言文化學院漢學系講座教授暨系主任、國際人文研究中心主任朗宓樹教授等。問學集預計會於2019年出版。

古人詩意四君子四屏  
之三



Jao Tsung-i

Four Gentlemen in Poetic Theme (3 of 4) (1989)

Courtesy of Jao Tsung-I Petite Ecole, The University of Hong Kong

饒宗頤

《古人詩意四君子四屏》(之三) (1989年)

香港大學饒宗頤學術館提供