

# SINOLOGY NEWS 稷風

**“WE UNDERSTAND ONLY A VERY SMALL PART OF CHINA’S PAST”:  
AN INTERVIEW WITH PROFESSOR  
EDWARD L. SHAUGHNESSY**

「我們對中國古代的瞭解只是一小部分」——  
夏含夷教授訪談錄

**FIVE-YEAR COLLABORATION AGREEMENT WITH CENTRE FOR MANUSCRIPT AND TEXT CULTURES, THE QUEEN’S COLLEGE, UNIVERSITY OF OXFORD**

與牛津大學皇后學院寫本與文本文化研究中心簽署五年合作協議

**MY EXCHANGE AT FUDAN:  
AN ACADEMIC VISIT EXTRAORDINAIRE**  
復旦求學 光華洗塵



香港浸會大學  
HONG KONG BAPTIST UNIVERSITY

香港浸會大學

饒宗頤國學院

饒宗頤





Cover, Pages 2-3, Back Cover

Jao Tsung-i

Auspicious Four Screen Flowers and Fruit (2005)

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

封面、2-3頁、封底

饒宗頤

漢人吉語花果中堂四幅（2005年）

香港大學饒宗頤學術館提供

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## A Note from the Director 院長的話

In these tumultuous times, we use the painting by Prof. Jao Tsung-i on the cover to send our best wishes to people in Hong Kong and all around the world, wishing everyone “harmonious, prosperous, auspicious, and felicitous!”

Looking back to the past year, the Academy still kept up the high standards in its operation, from organizing events to facilitating new developments. We invited a number of world-renowned scholars, including Prof. Edward L. Shaughnessy of the University of Chicago and Prof. Tsai Che-mao of Institute of History and Philology, Academia Sinica, Taiwan, to give a lecture here in Hong Kong. In addition, the Academy has signed an a memorandum of understanding with the Centre for Manuscript and Text Cultures (CMTC) of the Queen’s College, University of Oxford to initiate the “Oxford Scholar Lecture Series” on a long-term basis. And ever since we reached a strategic partnership with the Center for the Study of Excavated Documents and Ancient Philology of Fudan University, the Academy already sent a XuanTang PhD student to Shanghai for an exchange.

2019 also saw the 120th anniversary of the discovery of oracle bone inscriptions as well as the 60th anniversary of the publication of the monumental *Oracle Bone Diviners of the Yin Dynasty* by Prof. Jao Tsung-i. To celebrate this memorable occasion, the Academy organized a variety of events and activities, including an exhibition of major publications in oracle-bone studies and selected works by Prof. Jao, the “JAS Oracle Bone Seminars” series, the “ABC of Oracle Bones” workshop for primary school students, and the “Story of Jao Tsung-i” field project competition for secondary schools. This shows that we spare no effort when it comes to promoting traditional Chinese culture to various strata and age groups of the society. It is worth mentioning that we partnered with the National Museum of Chinese Writing in curating the acclaimed touring exhibition “Chinese Characters,” which was held on campus at its first stop in Hong Kong.

It is worth mentioning that starting from this issue, we introduce a new column called “Liberation from Within.” Master Jao once remarked that the path to enlightenment can be divided into 3 great stages: Learning from Antiquity, Learning from Nature, and finally Learning from Within. No doubt the Master had long reached the final stage of enlightenment and attained “Liberation from Within.” Thus, we take this phrase as the title of the new column and feature an excerpt from Professor Jao’s scholarly writings or essays that contemplates life from a metaphysical perspective. The goal is surely set high but it is something worthy for us to pursue.



Chen Zhi  
Director



艱難時期，我們用封面上饒宗頤教授的畫作，衷心祝願香港乃至世界「安昌吉慶」！

回顧過去這一年，國學院無論是舉辦活動，還是開拓發展，皆堅持一貫的高品質。我們除了邀請到美國芝加哥大學夏含夷教授、臺灣中央研究院歷史語言研究所蔡哲茂教授等眾多學者來港講學，還與牛津大學皇后學院寫本與文本文化研究中心簽署合作協議，開展「牛津學人講座」長期計劃。而與復旦大學出土文獻與古文字研究中心展開合作以來，已有選堂博士生赴滬學習交流。

2019年適逢甲骨文發現120周年，也是饒宗頤教授之甲骨學研究巨著《殷代貞卜人物通考》出版60周年。學院為此精心籌備了一系列活動，包括甲骨學與饒教授著作專題展、「甲骨學堂」系列講座、分別為小學生和中學生專設的「甲骨小兒科」和「饒宗頤的故事」展覽專題報告比賽等，旨在面向不同層面、不同年齡的大眾傳播傳統文化。專題展更邀請到河南安陽中國文字博物館合辦，此展是該館久負盛名的《漢字》展之香港首站，非常難得。

最後值得一提的是，今期開始推出新系列「師心自在」。饒教授主張學道依據「師古、師造化、師心」三個步驟，而其本人已達到「師心自在」這一至高境界，我們以此為題摘錄饒教授部分學術文章或人生隨筆，亦將其作為學習目標，激勵我輩後學。

陳致

院長



*A human being needs to have the will that is so strong and could not be shattered even for thousands of ages. As finite beings within infinity, we humans should have this kind of spirit. Being a 'pillar of strength in the middle stream with one's mind unfettered' means to remain steadfast and unaffected by things outside oneself. This level of mental awareness is called para Maheśvara (Ultra liberation) in the Buddhist sutras. Everything from the outside world has no effect whatsoever on you. When adversity goes your way, you embrace it as it comes; when favor comes your way, you simply give it a little push and move forward. This is something bigger than oneself. You can call this level of enlightenment of a cosmic scale.*

「人要有萬古不磨的意志，有限的人在無限中要有這種精神；『中流自在心』就是不動不驚，如同佛經中的『大自在』。外界的變化對你沒甚麼影響，逆來順受，順來就推進。這是大者，一種宇宙境界。」

Quoted from Chen Hanxi, Rao Zongyi: Dongfang wenhua zuobiao

(Guangzhou: Huacheng chubanshe, 2015), 121.

——轉引自陳韓曦：《鏡宗頤——東方文化坐標》（廣州：花城出版社，2015年），頁121。





# “WE UNDERSTAND ONLY A VERY SMALL PART OF CHINA’S PAST”: AN INTERVIEW WITH PROFESSOR EDWARD L. SHAUGHNESSY

## 「我們對中國古代的瞭解只是一小部分」—— 夏含夷教授訪談錄



**T**he Jao Tsung-I Academy of Sinology is deeply honored to have Prof. Edward L. Shaughnessy, Lorraine J. and Herrlee G. Creel Distinguished Service Professor in Early Chinese Studies, Department of East Asian Languages and Civilizations, University of Chicago, as HKBU Institute of Creativity Visiting Fellow-cum-XuanTang Distinguished Scholar in Residence. Between 2018 and 2020, Prof. Shaughnessy would give a series of public talks and postgraduate seminars during his two-week annual visit to the University.

Last year, *Wenhui Bao* (*Wenhui Daily* in English) reporter Yu Ying interviewed Prof. Shaughnessy and wrote an article that was published on pages 4–5 of the “Wen Hui Scholars” section of the paper on November 15, 2019. During the interview, Prof. Shaughnessy shared his thoughts on the impact that newly excavated materials have on sinology, the heated debate between “doubting antiquity,” “explaining antiquity,” and “believing antiquity,” the over minute division of academic

disciplines in modern times, and young Chinese scholars nowadays. Courtesy of the *Wenhui Bao* for granting the permission to reproduce the interview here. We also like to express our sincere thanks to Prof. Shaughnessy for translating the article himself so that the English version will stay true to his ideas and thoughts.

饒宗頤國學院十分榮幸邀得芝加哥大學東亞語言文明系顧立雅伉儷早期中國研究傑出貢獻教授夏含夷 (Edward L. Shaughnessy) 教授擔任浸大創意研究院傑出訪問學人暨選堂訪問學人，於2018年至2020年間每年駐校訪問兩周，主講講座及研究生座談會。《文匯報》記者于穎去年曾與夏教授作學術專訪，刊載於2019年11月15日「文匯學人」第四至五版；訪談中，夏教授暢談了新出土材料給漢學研究帶來的衝擊、就「疑古·釋古·信古」的反思、現代學科分類過細所衍生的問題，以及對中國年輕學者的看法，充滿睿見哲思。國學院特別向《文匯報》取得轉載權，以廣流傳，特此鳴謝。同時，夏教授不辭勞苦，親自把訪問稿翻譯成英文，大大提高文章的獨特性及感染力，在此深表感謝。



**E**dward L. Shaughnessy is an American Sinologist, who studied with Aisin-gioro Yü-yun 愛新覺羅·毓鋆 and the Sinologists David S. Nivison and David N. Keightley, studying classical Chinese and paleography. For a long time now, he has pursued research on early Chinese cultural history and unearthed documents. His representative publications include *Gu shi yi guan* 古史異觀 (A different view of ancient history), *Wen gu zhi xin lu: Shang Zhou wenhua shi guanjian* 溫故知新錄：商周文化史管見 (A record of reanimating the ancient and knowing the new: Views of Shang and Zhou cultural history), *Before Confucius: Studies in the Creation of the Chinese Classics*, *Chongxie Zhongguo gudai wenxian* 重寫中國古代文獻 (Rewriting early Chinese texts), *Xing yu xiang: Zhongguo gudai wenhua shi lunwenji* 興與象：中國古代文化史論文集 (Arousals and Images: Essays on Ancient Chinese Cultural History), etc.

At the beginning of the 20th century, there was in China a tendency to call into question the reliability of ancient traditions referred to as the “Discriminations of Ancient History” movement. This was influential as well among Western Sinologists, with a main emphasis on the works of the classical philosophers who came after the time of Confucius. Regarding literature before the time of Confucius, what little interest most people had was only focused on linguistic studies of inscriptional materials. On the other hand, Shaughnessy has argued on the basis of evidence in contemporary bronze inscriptions that in the Western Zhou period there were already documents written on bamboo slips. With this, he has gone against Western Sinology, putting his focus on China’s earliest literature, with a series of studies that was published in the late 1990s as *Before Confucius: Studies in the Creation of the Chinese Classics*.

In the spring of 2013, a Chinese edition of *Before Confucius* was published in Taiwan. In September of 2019, Zhong-Xi Publishing House of Shanghai has just issued a simplified-character edition allowing this representative work of Western Sinology to be read by many more Chinese readers. Accepting an invitation from Zhong-Xi Publishing House and the Haishang Boya Forum, Professor Shaughnessy has come to Shanghai to give a lecture entitled “Further Reflections on the Aftermath of *Before Confucius*.” He also consented to this interview with the “Scholars” feature of *Wen Hui Bao*.

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## NEW CONSIDERATIONS ON HOW ANCIENT LITERATURE WAS CREATED AND TRANSMITTED

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**Wenhui Bao (WHB hereafter):** First, can I make so bold as to ask about your Chinese name, which leads people to think about the notions of “Chinese” and “Barbarian.” Were you thinking of this when you chose it?

**Shaughnessy:** People often ask about my name. In fact, its origin was rather simple, basically being based on the pronunciation of my surname: Shaughnessy. My first teachers of Chinese gave me a name, the surname being Sang 桑, which is rather rare and not very appropriate, since this word is homophonous with the word sang 喪 meaning “death” or “mourning.” Moreover, the given name they gave me was the standard translation of “Edward,” Aide 愛德, which sounds rather like a girl’s name. I changed it myself to Xia Hanyi 夏含夷, which has quite a number of meanings, but none of them related to politics. At that time, I was interested in Daoism, so after giving myself this name I was happy to learn that there was a Tang-dynasty Daoist monk who had given himself the religious name of Hanyi 含夷. Yi 夷 has meanings including “level” and “calm,” which I think rather

suits my personality, which is that I’m not so easily bothered by external commotion.

**WHB:** *Before Confucius: Studies in the Creation of the Chinese Classics* was published more than twenty years ago, after which time a Chinese edition came out in Taiwan, and now finally the first mainland Chinese edition has been published. Do you have any new thoughts about the eight studies in this book?

**Shaughnessy:** Several of the studies in this book go all the back to the early 1980s, when I was still a graduate student. When the Chinese edition was published in Taiwan in 2013, I said in my Preface to it that the contents were very familiar but it was almost as if I didn’t recognize the author. This was based on two things. First, as the times had changed, my interests had changed; I was no longer doing the work that I had been doing twenty or even thirty years earlier, and was no longer interested in the same questions. The second reason that I almost didn’t recognize the author concerns the question of translation. Most of my Chinese

scholarship has been written by myself in Chinese, and most of the eight studies in this book had previously been published in various Chinese academic journals. At the time, I thought there was no need at all to re-publish them in such a volume. However, Professor Lin Ch'ing-chang of the Institute of Chinese Literature and Philosophy of Academia Sinica has always been extremely friendly to me, and insisted that he wanted to publish this book and also insisted that it should be translated anew from beginning to end.

The first results weren't very satisfactory. In fact, when I saw the first draft I almost cried. I spent several months correcting this translation on a word-by-word basis, and then mailed it back to Taiwan. When the second draft was returned to me, some of the mistakes had been corrected, but it still didn't read very well. In all, we ended up spending a couple of years before we finally got it more or less to reflect what I had originally written. Obviously, every writer's style is different. Even though my Chinese isn't very good, still I have long since developed my own style, which is easily recognizable, and which is very different from the style of these translations.

Moreover, these studies were originally written for Western readers, whose basic knowledge of things Chinese is quite different from that of Chinese readers. When writing for Western readers, it is often necessary to explain some things that are pretty basic. When writing in Chinese, much of this is unnecessary. However, the Chinese translation faithfully translated all of these explanations, so that it reads a little strangely in Chinese.

I don't know if I'm just stupid or if I'm arrogant, but even after all of these years I think these eight studies are still worthwhile and that their main conclusions are still basically right. What is more, the methodology that I used then is essentially the same methodology that I still use. Of course, there are any number of points of detail that might be changed.

**WHB:** In recent years China has seen countless numbers of archaeological discoveries. Are Western scholars able to follow all of these? Have their interests and the direction of their research concerning ancient Chinese literature changed over this time?

**Shaughnessy:** Any changes might be negative rather than positive. During the 19th and first half of the 20th century, what we now refer to as "Sinology" was basically concerned with the classics and early thought. However, young scholars today are no longer interested in these topics; they're mainly interested in modern and contemporary issues. This is a basic transformation in the field. Consider that the United States probably has about fifty universities with East Asian departments, with a dozen or so

of them being important and having a lengthy history behind them. In the past, each one of these schools would certainly have had at least two or three scholars interested in China's ancient period, with perhaps just one focused on modern literature and history. However, now the situation is completely reversed, with most China scholars interested in modern times.

There have also been changes in the way the ancient period is studied; over the last half century or so the most important of these derive from archaeology. Especially during the 1970s, the discoveries at Mawangdui, of Fu Hao's tomb, and the First Emperor's terracotta warriors not only attracted the attention of people all over the world, but also influenced the way scholars studied ancient China. In the past, the *Analects* of Confucius, the *Laozi* and *Zhuangzi* were the key-points of study. Now material culture occupies a very important place in the study.

We all know of the Consciousness-only School of Buddhism; there are some Western scholars who take a similar approach to ancient China, thinking that philosophy is the only topic of value. According to them, archaeological discoveries aren't necessarily so important. Of course, scholars in my own circle are more interested in archaeological discoveries. Unfortunately, this circle is rather small, with perhaps no more than fifty scholars in all.

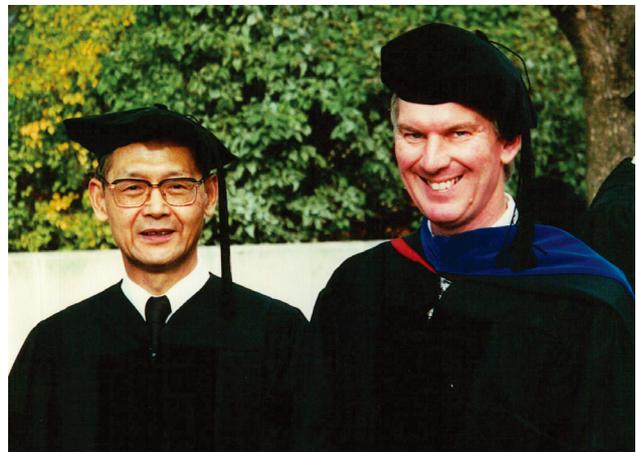
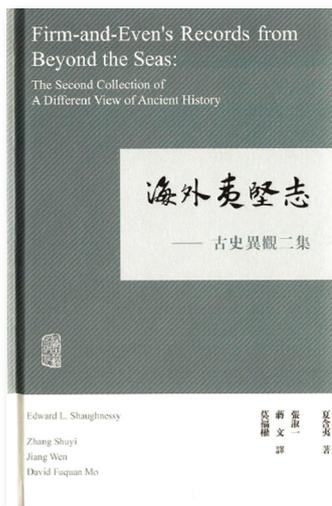


Photo with Professor Qiu Xigui (2000)  
與裘錫圭教授合影 (2000年)

**WHB:** Compared with other Western scholars, from early on you focused on early Chinese literature and for a long time have continued to work on this. Based on this, how do you view the call by Qiu Xigui to reconceptualize Chinese classicism?

**Shaughnessy:** Professor Qiu is my oldest and best friend in China. Nevertheless, we often argue with each other, though I have to say that I usually find out in the end that he is right. It's not always that I'm wrong, but basically he has better control of the evidence. Qiu's call to re-conceptualize Chinese classicism is fine, but it really isn't all that new. Within China itself, it can

be traced back to the “dual-evidence methodology” of Wang Guowei. In fact, even before Wang, there were already a great many scholars advocating the use of different kinds of evidence. This is really quite a simple idea, one that almost all historians would readily accept. In Western Sinology, one could point to the work of Édouard Chavannes; beginning in the 1890s, he was already using a “dual-evidence methodology.” His book *Le T'ai Chan, essai de monographie d'un culte chinois* published in 1910 is an excellent example of this, being based on both the material culture found on Taishan and also the traditional literature about it.



Chinese classicism has gone through several periods, from the “doubting antiquity” of the 1920s, to the introduction of archaeology in the 1930s, to the great discoveries of the 1970s and the Guodian and Shanghai Museum bamboo-slip manuscripts of the 1990s, to now when there are ever more discoveries, such as the Tsinghua University, Peking University, Anhui University slips, etc. These all require a new way of thinking. When I wrote the eight studies in *Before Confucius*, I didn't know anything about the Guodian manuscripts, and had never even begun to imagine how such manuscripts may have been written and transmitted. In that book, there was only one study—on the *Bamboo Annals*—that dealt a little bit with the material aspect of the original texts; this concerned a single misplaced slip.

So, I heartily agree with Professor Qiu's call to reconceptualize Chinese classicism. We now have evidence that Wang Guowei could never even have imagined, and can use that to reconsider how ancient literature was written and transmitted.

**WHB:** You just touched on “doubting antiquity.” We know that Li Xueqin has a notion of “leaving behind doubting antiquity.” How do you view “doubting antiquity” as opposed to “believing antiquity”?

**Shaughnessy:** Professor Li was using terminology first proposed by Feng Youlan, but his call to leave behind doubting antiquity was still a bit simplistic. Many people think that he meant that we ought to believe antiquity. Professor Li was extremely eloquent, sometimes even a little bit “slippery” in the way he spoke. If he knew that you were in favor of “believing antiquity,” he would use that term. But when he talked with me, for instance, he would use the term “explaining antiquity.” He knew what people wanted to hear and would change what he said based on their interests. There is no question that the “doubting antiquity” movement played an important role in the development of 20th-century scholarship, and scholars everywhere ought to have a skeptical attitude regarding their sources; this is a basic scholarly standpoint. Without such a skeptical attitude, there would be no new creation of knowledge. Scholars have different responsibilities vis-à-vis the transmission of old knowledge and the creation of new knowledge.

This being said, I would have to say that the “doubting antiquity” movement went too far, viewing most ancient literature as later forgeries; this is something I have never been able to accept. Many Western scholars say that this movement was very scientific, with which I cannot agree. The “doubting antiquity” movement very clearly began with an explicit purpose in mind, which was to overturn traditional Chinese culture. In the 1920s and '30s, the leader of the movement, Gu Jiegang, had already begun to pay a little bit of attention to the archaeological excavations then on-going, paying them some lip-service. But in the end he never let them change his attitude. Gu was a student of Hu Shi. Different from his student, Hu was able to change his mind once he viewed the Anyang excavations of the 1930s; he realized that his past attitude toward ancient Chinese literature was mistaken. Although many people in mainland China have long criticized Hu Shi, I regard him as rather a hero for being willing to change his basic scholarly viewpoint.



## I'M NOT IN FAVOR OF COMPARING CHINESE INTELLECTUAL HISTORY WITH GREEK INTELLECTUAL HISTORY.

**WHB:** You have previously stated that scholarship ought not to have any national borders, which is a wish for scholarly integration. But we would still like to hear what you regard as the differences between the way Chinese and Western scholars approach Chinese classicism.

**Shaughnessy:** Usually we say that foreigners have a more objective viewpoint, that Chinese scholars have a sense of patriotism and are inspired by a desire to demonstrate the glories of Chinese civilization, such that they are rather less doubtful about Chinese culture. While there is some truth to this, it isn't necessarily the case; you need to look at the individual, whether Chinese or foreign.

I'd prefer not to talk about others. As for myself, there's nothing special, but perhaps we can talk about one particular feature. When I started teaching at the University of Chicago, I was the only person at the university who worked on ancient China; indeed, the only person concerned with any aspect of China before the Song or Ming dynasty. No matter what classes the students needed for this period, I was the only one around to teach them: the classics, history, literature, archaeology, etc. Even though I wasn't very expert in any of these fields, I did learn quite a bit from teaching them. Chinese scholars don't have this need. If you are in a History department, not only do you exclusively concern yourself with history, but you only concern yourself with your own period of history, whether it be the Western Zhou, the Eastern Han, or whatever. One's range is very narrow. Sometimes I study history, but I'm also interested in literature and archaeology, which in the end might be an advantage for me.

**WHB:** Does that mean that in classical studies the best approach is to synthesize different disciplines?

**Shaughnessy:** This is exactly what Qiu Xigui has been suggesting. About three years ago, I gave an informal talk at Fudan University introducing the faculty and graduate students there to a new book entitled *Philology: The Forgotten Origins of the Modern Humanities* (written by James Turner). It is an extremely good book, which covers the entire history of the notion of philology. Philology is the study of classical literature, to be sure, but it originally included also all of what we now recognize as the different scholarly disciplines, including anthropology, archaeology, etc. Until about 1850 or so, students of the classics needed to know everything. In the 170 years since then, the

disciplines have become ever more separate, which has not been a very positive tendency. Professor Qiu has this same idea. Nevertheless, paradoxically, the center that he has established at Fudan—the Center for Unearthed Documents and Paleography (also known as the Center for Research on Chinese Excavated Classics and Paleography)—is currently interested almost exclusively in just paleography.

Every scholar has his or her own interests. If you don't satisfy your own interests, you certainly won't be a good scholar. Classicism has to do with the past, but in the West we have a saying that "the past is not past"; the past is constantly changing. My teacher Aisin-gioro Yü-yun's "past" was completely different from my past, and I firmly believe that fifty years from now the "pasts" of students then will also be different from my past. The past is constantly evolving: not only is the basic stuff of the past in flux, but more important our attitudes to the past are constantly changing, becoming ever more complex. We not only need to understand the past itself, but we also have to understand how past people viewed their pasts, which feed into our own view of the past. For instance, our understanding of Shang and Zhou history is to a very great extent based on Qing-dynasty scholars' understanding of it. We have naturally been influenced by them, whether we know it or not.

**WHB:** Based on your experience, are there any relatively clear and consistent interests and tendencies in Western scholarship today?



Owl-Vase unearthed in 1976 from the tomb of Fu Hao  
1976年出土婦好鴞尊

**Shaughnessy:** It's a little hard to generalize, since everyone has their own interests. To take me as an example, for twenty years or more I have been engaged in a debate about the degree to which ancient China was an oral or scribal culture. Ancient scribal cultural has now become a hot topic, though there are still quite a few people who hold to the idea of oral culture. The most important evidence we have for this is the *Classic of Poetry*, and so the question of when it was written is an important one. There are some scholars who have argued that it was not written until the Warring States period. In a very famous interview published in the *Shanghai Review of Books*, Stephen Owen stated that even though China obviously had writing from a very early time, still the people of that time would not have been able to put poetry into writing. I completely disagree; if the Chinese of the Western Zhou were not capable of this, then my studies of the last forty years have all been a waste of time. Based on the bronze inscriptions that I have studied, it seems clear to me that the people of the time could write poetry.

The debate over oral and scribal culture extends to another matter, which is what sort of methodology we should use to study antiquity. In my opinion, our basic understanding and evidence should be Chinese. However, there are those who advocate using a comparative method, whether of comparative literature or comparative history, for instance, arguing that the study of Chinese intellectual history should be compared to that of ancient Greece. I disagree. Even though I read the Greek classics while in college, I have never seriously studied ancient Greece; reading about and actually doing research are two very different things. If I really had to draw a comparison between these two civilizations, I would have to dumb my comparison down to the lowest common denominator. This returns us to the question that we talked about before: the differences in the way Chinese and foreign scholars study Chinese classicism. Since both groups of scholars have essentially different backgrounds,

and since Chinese scholars have much surer senses of Chinese history I find it my chief responsibility to learn as much as possible about the Chinese evidence.

In 2005, when my teacher Aisin-gioro Yü-yun turned 100, I went to visit him. We spoke for a couple of hours. At one point, he said that he had heard that in mainland China they had just discovered a new manuscript of the *Classic of Changes*, but he dismissed this as not "our" Confucius's *Classic of Changes*. Not only that, he almost ran across the room and pulled the big heavy book down from his bookcase, brought it over and threw it to the floor. He didn't want to read anything new. From youth, he had a perfect vision of what ancient China was like, and he knew everything about it. Everything had



Aisin-gioro Yü-yun  
愛新覺羅·毓鋆

its place, and nothing was missing. But a corollary of this is that there was no room for anything new; it just wouldn't fit into his vision. On the one hand, this is really beautiful, to have such an all-encompassing understanding of China's traditional culture. On the other hand, modern scholars have the responsibility to create new knowledge, and there are all of these new archaeological discoveries. How are they supposed to fit into this vision? In fact, we can now see that this so-called perfect vision was actually very deficient, that we understand only a very small part of China's past. However, some Chinese scholars are reluctant to admit this, thinking that they know what Chinese culture is all about. Since I don't know, I have to work harder. In the end, perhaps I will still not know, but at least I'll know that I don't know.

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## SOME YOUNG CHINESE SCHOLARS ARE TOO INTERESTED IN WHATEVER IS NEW.

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**WHB:** Is there anything that you really hope to do, but which because of lack of time or resources you haven't been able to do?

**Shaughnessy:** Just the other day I was chatting with colleagues at Tsinghua University, and reminiscing how when I was younger I spent my summers, when I didn't have to teach, hard at research. Now, however, I don't do this anymore. The colleagues said that everyone is like this, when you get older you have different responsibilities. Now I find myself more and more involved in

translation projects within China. Both because of my position outside of China and because I have a bit of reputation within China, a great number of students want to assist in these translations: at Wuhan University, at Zhong-Xi Publishing House, and at Tsinghua University. These projects don't really count as research, but rather are like "engineering projects" (*gongcheng* 工程). I remember in the 1990s, when we first heard of the "Xia-Shang-Zhou Chronology Project," we were all dumb-struck at the use of the big word *gongcheng* to talk of a humanistic

undertaking. Now I understand. Lots of research projects are like engineering projects, the joint contribution being greater than the research of any single individual. When I was younger, I sat in my office day in and day out just reading and doing research. Now, unfortunately, is no longer the period of doing this sort of research.



**WHB:** You have a great deal of contact with the Chinese scholarly world. Could you say something about how you view young Chinese scholars?

**Shaughnessy:** There are lots and lots of excellent young Chinese scholars. Now there are so many new resources and everyone is so busy getting control over them; this is foundational. When these basic tasks are completed, I hope they will be able to take them a step further to do further research. If I am to make any criticism at all, it is that young Chinese scholars are too interested in whatever is new; whenever something new comes along, they want to jump right onto it. For instance, when the Guodian manuscripts were published, everyone seemed to be working on them. But then as soon as the Shanghai Museum manuscripts began to be published, all of a sudden everyone jumped to them. What is more, as soon as young scholars have an idea, they seem to post it to the internet right away. Sometime it would be better to let ideas mature awhile.

**WHB:** What advice do you have to give to any young people interested in going into the field of Chinese classicism? Can you say something about the nature of classics education in the West?

**Shaughnessy:** The door to the study of the Chinese classics is easy to find; all they have to do is to want to enter it, and it is wide open. Young people in the West today have a great advantage in that is that their language abilities are much greater than was true for my generation. Many young people begin studying Chinese already in high school, whereas I was twenty years old before I got started. It's also very easy for young people today to travel to

China, whereas in my day it was impossible. Of course, going to Taiwan was very important in my scholarly development. I think of my other teacher David Nivison. Although his ability to read classical Chinese was without parallel, he couldn't speak a word of Chinese. Not just him. In his generation, many sinologists were the same; their research was excellent, but they couldn't speak. The University of Chicago is a bit different from many other American universities, in that we insist that our students of the Chinese classics become conversant with unearthed documents. There may be some students who don't specialize in these topics, but we expect them at least to have some training and to be aware of the main issues. At Chicago, we feel strongly that unearthed artifacts are not only the newest things in the field, but are also the most interesting. I share this belief with my colleague Donald Harper, even though he and I have different emphases. For instance, he is no longer much interested in traditional literature, whereas I remain committed to such traditional literature as the *Classics of Changes, Poetry, and Documents*. For instance, many scholars outside of China are now debating the Analects of Confucius; I feel that we can use unearthed documents to discuss how the Analects was created and transmitted. Although the Guodian and Shanghai Museum manuscripts do not have texts such as the "Great Learning" or the "Doctrine of the Mean," but they do contain the text *Black Jacket*, which is closely related to the "Doctrine of the Mean." I expect students to read both the "Doctrine of the Mean" and the *Black Jacket*, and to consider what the *Record of Ritual* version of this latter text shows about how the "Doctrine of the Mean" may have been produced.

I can't say anything about the training of students at other universities, but at least at Chicago we expect that when students graduate they will have this sort of training.

*Translated by Edward L. Shaughnessy*

**夏**含夷 (Edward L. Shaughnessy)，美國漢學家，曾師從愛新覺羅·毓鋆和漢學家倪德衛 (David S. Nivison)、吉德輝 (David N. Keightley) 學習文言文和古文字，長期從事中國上古歷史文化、古文字出土文獻的研究。代表作品有《古史異觀》、《溫故知新錄：商周文化史管見》、《孔子之前：中國經典的創造研究》、《重寫中國古代文獻》、《興與象：中國古代文化史論集》等。

20世紀初，中國國內產生了「古史辨」派的疑古運動，西方漢學也受到了影響，將研究重心放在了孔子之後的諸子百家的作品上，或對早期文獻只作語言學的考察。而夏含夷認為，一方面，從同時代

的青銅器銘文來看，當時中國已發展出相當成熟的書寫文化；另一方面，能確認為西周創作的文獻中也有關於「簡書」、「冊」等的記錄。他一反西方漢學的傳統，把目光放到了中國早期文獻上，相關研究成果在1990年代末匯集為《孔子之前：中國經典誕生的研究》。

2013年春，中文版的《孔子之前》在臺灣出版；2019年9月，上海中西書局推出簡體版本，讓這部西方學者研究中國早期文獻的代表作得以跟更多中國讀者見面。應中西書局、海上博雅講壇的邀請，夏先生來滬作「《孔子之前》之後的再反思」的講演，並接受了「文匯學人」的採訪。

## 重新思考古代文獻是怎麼寫成和流傳

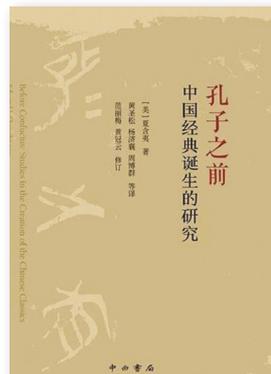
**《文匯報》(以下簡稱「文」)**：首先冒昧地想跟您聊一聊您的名字，容易讓人聯想到華夏、夷狄的概念，是不是有這方面的考慮？

**夏含夷(以下簡稱「夏」)**：很多人都對我的名字表示過好奇，其實最初比較簡單，基本按照姓名Shaughnessy發音來的。最早教我中文的老師，給了我一個不是很好的「桑」姓，比較少見，跟「喪」同音，「桑愛德」聽著就像是一個女孩子名字。「夏含夷」是我自己起的，或許有一些意思，但沒有甚麼政治因素。我當時對道教很感興趣，發現唐朝有個叫「含夷」的道士。「夷」也有平夷、穩定之意，比較符合我的個人性格，不太容易受到外界干擾。

**文**：《孔子之前：中國經典誕生的研究》英文版成書有二十年了，之後中文版在臺灣發行，這次又再版簡體字版，一次次回顧這八篇文章後，您會有新的感受嗎？

**夏**：這本論文集裡的一些文章最早可以追溯到1980年代初，那時我還是研究生。2013年在臺灣出中文版時，我就說過，再來看這些論文時，內容都比較熟悉，但似乎有種不太認識作者的感覺。主要有兩方面因素，第一個就是時間一直在改變，二三十年前的人、那個時候的興趣，都和現在不一樣；第二個就是翻譯的問題。中文一般都是我自己寫，八篇文章基本都已經在中國的學術刊物上發表過了，當時覺得沒有必要再出集子。但臺灣中央研究院中國文哲研究所的林慶彰老先生非常友好，堅持要出這本書，還表示要從頭到尾翻譯一遍。

初步的翻譯結果不是很滿意，可以說，我看到第一稿時幾乎要哭了，後來花了幾個月時間，一個字一個字地改，再寄回去。他們也用了一年時間作修改，到第二稿時，有些地方改過來了，但仍然不是很理想。之後又花了差不多兩年時間才最終完成，基本反映出了我的真實內容。但你知道，每個人的中文表述都不一樣。我的中文可能不怎麼樣，但那就是我的表達，跟他們的肯定不一樣。



其實這些文章原先是寫給外國人看的，他們的基本知識和中國讀者的基本知識不同，必須說得比較清楚，查證、查實一些基本事實。但用中文寫給中國人看就大可不用這樣，但當時出版社全翻譯了，就會有一點怪。

不知道是自己笨，還是有點驕傲，這八篇文章我個人覺得還是比較站得住腳的，最重要的結論基本上都對，方法也是我慣用的。當然，有一些細節還是可以改的。

**文**：中國現在出土的新材料層出不窮，西方學者會不會追蹤這些？多年來，他們對中國古典學研究的方向和興趣點有沒有甚麼變化？

**夏**：有變化也可能是消極而非積極的變化。十九至二十世紀前半段，現在說的中國學、漢學，基本針對的就是經典、古代的思想，但現在的年輕人對這些沒甚麼興趣，大多關注近現代。這是一個基本改變。你看美國大概有五十多所大學有漢學系，有點歷史的、比較重要的有十幾所。過去每一所肯定會有兩、三個人在做中國古代，只有一個人可能會對近現代的文學、歷史感興趣，但現在完全反過來了，幾乎所有的漢學家都做近現代的了。

研究古代的也有改變，這五十年以來最重要的恐怕還是考古學的發展，特別是1970年代：馬王堆、安陽婦好墓、秦始皇兵馬俑的發現，引起了社會的極大興趣，也會影響到研究古代的方法。過去研究《論語》、《老子》、《莊子》，現在物質文化佔據了非常重要的地位。

我們都知道佛教唯識論，有一些西方漢學家認為中國古代的哲學思想才有價值，對他們來說，新出土的東西不一定那麼重要。當然，我的圈子都比較重視新材料的發現，但這個圈子比較小，大概不會超過50個人。

**文**：同其他西方學者相比，您較早就將目光放在中國早期文獻上，也長期致力於這方面的研究，那您如何看待裘錫圭先生一直在提倡的中國古典學的重建？

**夏**：裘先生可以說是我最老的朋友了，也是非常好的朋友，但我們一直在吵架、辯論，幾乎每一次我都會發現，他是對的。並非我總

是錯，主要是他能提出證據。裘先生提倡古典學這很好，其實也不是一個新的想法。在中國國內，最早可以追溯到王國維的二重證據法，但在王國維之前，就已經有很多人表示要用幾種證據來做研究。這是最簡單的一個道理，幾乎每一個歷史學家都知道應該用多重證據。在西方漢學界，比如法國的沙畹從1890年開始寫東西，利用了二重證據法。他在1912年出版的《泰山》就是如此，實地研究了石刻，還利用了傳世文獻。

中國古典學經歷了幾個階段，1920年代是「疑古」時代，1930年代考古概念進來，1970年代又有那麼多重要的發現，1990年代有郭店簡、上博簡，現在更多，清華簡、北大簡、安徽簡等等，這些都需要一個新的想法。我寫那八篇文章的時候，根本不知道郭店簡，也沒有想到這些書具體是怎麼寫作的、怎麼創造的。裡面只有一篇關於《竹書紀年》的，稍微談到錯簡的問題，考慮了形式、樣子對內容會產生甚麼樣的影響。



Photo with Professors Li Xueqin and Wang He (2003)  
與李學勤教授及王和教授合影 (2003年)

我很贊同裘先生說的要「重建古典學」。我們現在有王國維那時候根本想像不到的證據可以利用，從而可以重新思考古代文獻是怎麼寫的，又是怎麼流傳的。

文：您剛剛提到了「疑古」，我們都知道李學勤先生有個「走出疑古時代」的提法，您怎麼看「疑古」和「信古」？

夏：李先生當時引用了馮友蘭先生的話，但他提出「走出疑古」還是簡單了一點，很多人會就此認為「走出疑古」意味著「走進信古」。李先生是個非常聰明的人，有時候甚至有點「滑」，他如果知道你喜歡「信古」，就會說「信古」，但如果面對我，他就會說「釋古」。李先生會看人，從而針對他們的興趣。「疑古」時代的確起了一定的作用，我們讀書人都應該有懷疑的態度，這是一個知識分子的基本條件，沒有質疑怎麼會有新的創造？我們有好幾種責任，一種是傳授傳統知識，一種就是要有創新。

但我個人覺得「疑古」過分了，把幾乎所有的古書都當成偽造的，這是我不能接受的。在西方學術界，也有很多人說疑古派非常科學，我也不贊同，疑古派的目的就是要用任何辦法來打倒中國傳統文化。在上個世紀二三十年代，曾經「疑古」的顧頡剛先生就已經開始參考一些出土文獻，大體上給予承認，但是最終沒有具體改變。顧先生是胡適的學生。與學生不一樣，1930年代的胡適改變了，他看了安陽的發掘以後，覺得過去對中國古代的看法是不對的。雖然中國國內有很多人批評胡適，但我個人覺得，一個讀書人能夠改變自己的基本思路，這還是很勇敢的。

## 我不贊成做中國思想史和希臘思想史的對比研究

文：您曾表示「漢學無分國籍國界」，這是對學術交流融合的一個期盼，但我們還是想聽您談談中外學者在做中國古典研究方面有甚麼不同。

夏：一般會說老外的學術態度比較客觀，中國學者有愛國主義精神，有發揚中國文化的驅動力，可能就會對中國文化的質疑少一點。這話雖然有一些道理，但也不是肯定的，要具體看是甚麼中國學者、外國學者。

別人不談，就說說我自己吧，談不上甚麼優勢但可以說是一個特點。我在芝大開始教書時，是唯一一個做中國古代研究的，也是唯一一個做宋明以前研究的。學生需要甚麼樣的課，都由我來設置和教授，有古典學、歷史學、文學、考古學，雖然教得不算好，但自己也跟著學習了不少。中國學者就沒有這個必要，你如果是歷史系的，不但專門做歷史，而且是斷代的，可能只做西周，只做東漢，等等，眼光就比較窄。我有時候研究歷史，但也涉及文學、考古，這或許能算得上是一個優點。

文：那是不是意味著研究古典學，最好是要能融會貫通各學科呢？

夏：這其實也正是裘先生的建議。差不多三年前，我在復旦做了一個不能算是演講的介紹，給老師和研究生們介紹了當時西方學術界新出的一本書 *Philology: The Forgotten Origins of the Modern Humanities*。那本書寫得非常好，介紹了 *Philology* 的歷史。*Philology* 就是古典語文學，但是包括現在分類的各學科，諸如人類學、考古學等。一直到1850年，研究古典學就是甚麼都要知道，後來的170年裡，學科分類了，這個趨勢並不是積極、肯定的。裘先生也有這樣的考慮，不過，他在復旦的出土文獻與古文字研究中心，目前也只是做古文字學方面的研究。

每個學者都有自己的研究興趣，不能滿足這一點的話，肯定做不好。古典學是過去的東西，但西方有句話說「the past is not past」，「過去不是過去的」，它一直在改變。我的老師愛新覺羅·毓鋆的過去和我的過去就完全不一樣，我也相信，再過50年，人家的過去跟我的過去，也不一樣。過去一直在演變，不但基本資料在變，人們的

看法也在變，變得更複雜了。我們不但要瞭解過去，還要瞭解過去和我們中間的這些人有甚麼看法，因為我們的理解是根據上一輩、上上一輩的人來的。比如我們對商周歷史的認識，在非常大的程度上是根據清代學者來的，我們當然會受到他們的影響，但如果不知道那些過去的話，就不明白為甚麼會受到這些影響。

文：就您所知，西方漢學界目前有沒有比較明顯、集中的研究興趣和焦點？

夏：這比較難籠統概括，畢竟都有各自的著力點。就我自己來說，這二十年來一直參加一個口述文化和寫本文化的辯論。古代的寫本文化現在成了熱點，但仍有相當一部分人堅持口述文化的觀點。最重要的一個材料就是《詩經》是甚麼時候寫的，有些外國學者認為戰國才寫成。宇文所安有過一個非常有名的採訪，他認為中國雖然很早就有了文字，但不會用文字寫詩。我是完全不贊成的，如果中國文字不是起這個作用的話，那我四十多年來的研究就全浪費了。我一直在看青銅器銘文，是可以表現詩意的。

口述文化和寫本文化的辯論還涉及另一個辯論，即應該以甚麼研究方法為主。對我來說，基本知識和資料都是中國的，但另外有些看法認為我們應該去比較，做比較文學、比較歷史學。比如，做中國的

思想史就應該跟希臘思想史做對比。我不贊成！我對希臘沒有專門研究，雖然最經典的那些在大學時期都看過，但是，看，和真正做研究是兩回事。如果一定要做一個對比，那就要降低到最低的標準。這又回到了我們之前討論過的那個問題，中外學者對中國古典學研究的異同。畢竟雙方的基本知識不一樣，中國學者對中國歷史的把握要多得多，那我更要盡可能多地學習和掌握中國的資料，並以此為首要責任。

2005年，老師愛新覺羅·毓鋆過一百歲時，我去拜訪他，談了有兩個鐘頭。他說中國內地現在有一種新的《周易》，並不是咱們孔子的《周易》，老先生還從書架上抱起厚厚的那本書扔在一邊。他是不要看新東西的，因為年輕時就有一個非常完美的知識體系，對中國傳統文化甚麼都知道，每一個因數都有它的位置，能圍成一個圈，百分之百，甚麼都不缺。如果有新的東西，根本插不進去。一方面來說，這非常美麗，他對中國傳統文化的瞭解是通盤的；但是另一方面，現代的學者有創新的責任。有這麼多的考古發現，怎樣能插進去這樣一個完美的圈子呢？其實現在才發現，我們所謂的完美是非常缺乏的，對中國古代的瞭解就只是一小部分。不過，有些中國學者不太願意承認這一點，他們認為自己知道中國文化是甚麼樣的。因為我不知道，所以必須下一點功夫，或許到最後都不一定全知道，但至少知道我自己不知道。

## 有些中國年輕學者太好奇了

文：您目前有沒有很想做，但由於精力或者其他條件限制而沒有展開的研究？

夏：就在前兩天晚上，我還跟清華大學的老師們提起，我年輕時夏天沒有課，拼命做研究，現在基本上不做了。他們說大家都是這樣，年紀大了，也有的做領導了。現在的我主要給中國國內組織一些專案，因為我在國外的關係，在中國也稍微有一點名，很多學生願意來做翻譯，在武漢大學、中西書局、清華大學都有翻譯的項目。不過，這些都不算是做研究，更像是工程一樣。1990年代，我們第一次聽到夏商周斷代工程的時候，都嚇了一跳，想著文科怎麼會是一個「工程」？現在我理解了，做的很多專案也都是工程，貢獻比我自己做研究要多很多。以前天天坐在辦公室裡，就是看書，樂在其中。現在的我，可能就不是做研究的階段了。

文：您和中國古典學界交流廣泛，能不能談談對中國年輕學者的看法？

夏：中國的很多年輕學者都做得非常好，現在有這麼多新的資料，大家都還在整理，這是基礎。整理好以後，希望能再進一步做些研究。如果要有點批評的話，就是中國年輕學者太好奇了，總是好奇最新的東西。比如郭店簡剛出來的時候，中國古典學幾乎都在做郭店，上博簡出來後，又一下子都跑去做上博簡了。很多年輕人一有想法就發在網上，這和「素人」做研究還是要有所區別的，要沉澱一下。

文：對想走入中國古典學大門的年輕人，您有甚麼想說的嗎？能否

談談西方的中國古典學教育？

夏：中國古典學的大門一直是開著的，只要年輕人肯進去，也就進去了。現在的年輕人有一個優點，就是漢語水準比我們那個年代要好，很多人在高中已經開始學漢語了，我到二十歲才開始。他們也很容易到中國來，我那個時候完全沒有可能，當然，去臺灣對我來說是非常重要的。我的老師倪德衛古代漢語水準很高，但一句漢語都不會說。不光是他，那個時代很多漢學家都是這樣，研究做得很好，但不會說。

芝加哥大學有一點可能跟美國其他學校不一樣，就是非常強調古典學的學生要知道出土文獻。有些學生可能不是專門做這個的，但我們要求他們要明確自己受過這樣的訓練，不是做出土文獻的，也要知道怎麼做，知道出土文獻的基本問題在甚麼地方。芝大覺得考古出土的東西是最新也是最有意思的。我跟同事夏德安先生有共同的認識，但也不一樣。他就完全放棄傳統東西，我還是要看《周易》、《詩經》、《尚書》。比如，現在有很多老外在辯論《論語》，我們可以利用出土文獻來看看它是怎麼創造、流傳的。從郭店簡、上博簡裡面，雖然沒有找到一個〈大學〉、〈中庸〉，但是跟它們相似的，比如郭店簡的《緇衣》，就應該跟〈中庸〉是姊妹篇。我要求學生都要看〈中庸〉、《緇衣》，還要看和《禮記》裡的〈緇衣〉有甚麼差別，會不會影響我們對〈中庸〉的理解。

我不談其他大學對學生的要求，至少芝大的學生在畢業時會有這樣的一個學術養成。



# FIVE-YEAR COLLABORATION AGREEMENT WITH CENTRE FOR MANUSCRIPT AND TEXT CULTURES, THE QUEEN'S COLLEGE, UNIVERSITY OF OXFORD

## 與牛津大學皇后學院寫本與文本文化研究中心 簽署五年合作協議



*MoU signing ceremony between the Centre for Manuscript and Text Cultures, The Queen's College and the HKBU Jao-Tsung-I Academy of Sinology*  
牛津大學皇后學院寫本與文本文化研究中心與香港浸會大學饒宗頤國學院簽署合作協議

**T**he Centre for Manuscript and Text Cultures (CMTC) of The Queen's College, University of Oxford is widely recognized as one of the leading research centers in the study of excavated manuscripts. The Academy is pleased to form a partnership with CMTC and embark on a five-year plan together. The memorandum of understanding (MoU) signing ceremony took place on November 22, 2019 at BNU-HKBU United International College (UIC), Zhuhai. This collaboration aims to forge a stronger bond between the two tertiary institutions in Hong Kong and the United Kingdom to develop exchange and cooperation opportunities in teaching and research and provide a platform for academic communication for faculties and students of the two regions.

牛津大學皇后學院寫本與文本文化研究中心是出土文獻研究的重鎮。國學院很榮幸能與皇后學院寫本與文本文化研究中心開展為期五年的學術合作計劃，並於2019年11月22日在位於珠海的北京師範大學—香港浸會大學聯合國際學院簽署合作協議。是項合作計劃旨在加強香港與英國高等學府在教育、科研方面的交流與合作，為兩地師生構築一個高端的學術交流平台。

# FIRST OXFORD SCHOLAR LECTURE: ENGAGING WITH A TRADITION THAT IS NOT NECESSARILY OURS

首場「牛津學人講座」：傳承優秀文化沒有地域或民族之分



*Dr. Dirk Meyer's introducing his lecture*  
麥笛教授開講

In 2019, the Academy launches the “Oxford Scholar Lecture Series” officially and invited academics from the University of Oxford to give lectures on topics of their choosing. On the day of the MoU signing ceremony, Dr. Dirk Meyer, Fellow of The Queen’s College, University of Oxford, delivered the first talk of the series on “‘Shu’ (Documents) Genre and the Materiality of Making an Argument: Some Methodological Considerations” where he introduced some of his works and research process.

Dr. Meyer began his lecture with a case of the *Shangshu* (Classic of documents) and its compositional constituents, showing that the same text can be read differently when it is a standalone work or part of a compilation. He put repeated emphasis on the materiality of a text, claiming that the formal aspect of a text in the making is vital to its meaning production, and therefore should not be overlooked.

He explained that his research is based off of Yuri Lotman’s theory that, “Text and structure mutually condition each other” and added that his approach and study is through literary forms of argument. He moved on to discuss the nature of argument, manuscript and text cultures, structure and phusis, what a genre is, and how to apply them in the performance of an argument.

When asked about why he is so interested in Chinese culture, he said, “I would insist in the enterprise of humanity that we can enable us to engage with a tradition that is not necessarily

ours.” He continued by explaining the importance of learning academically about other cultures and traditions.

2019年國學院亦正式開展「牛津學人講座」長期系列活動，每年邀請牛津大學的學者來訪，發表專題演講。在簽署儀式當天，牛津大學皇后學院院士麥笛教授在聯合國際學院主講首場「牛津學人講座」，題目為「『書』（《尚書》）類文獻與論述的物質性——方法論思考」，同時介紹了他的著作以及研究過程。

麥笛教授以《尚書》作為講座的引子，指出〈康王之誥〉在公元四世紀的偽孔古文《尚書》是構成〈顧命〉的有機部分；然而在漢代今文《尚書》中它則是獨立於〈顧命〉的一章。因此，將文本視作獨立的個體閱讀，或將其融入到其他文本中一起閱讀，會帶來不同的意義。講者指出，意義的物質性始終與他的研究密切相關。文本不能視為單純的思想容器，可以對一切內容隨喜好予取予攜；相反，在書面哲學話語中，文本的構成形式本身就是意義的重要載體，因此不能忽略。

講者表示，尤里·洛特曼宣稱文本與結構「相互制約」，以使它們「僅在這種相互關聯中假定現實」，這種對文本的結構解讀指導了他對中國早期論述運作方式的分析，同樣指導了他關於「書」傳統的專案及新研究。他還與在場的師生共同探討了何謂「論證」、何謂「類型」，並針對「寫本」和「文本文化」、「結構和本體」及其應用進行闡釋。



*Full house of attentive hearers*  
現場聽眾興致盎然

當被問及為何對中國文化如此充滿興趣時，麥笛教授說：「傳承優秀的文化是人類共同的事業，沒有地域或民族之分。」此外，他還強調了通過專業的學術研究方法學習不同的傳統文化格外重要。

*(The article is partially adapted from a press release issued by the Media and Public Relations Office, UIC.)*

(本文部分節錄自北京師範大學—香港浸會大學傳訊及公共事務處的新聞稿，特此鳴謝。)

# EVENT HIGHLIGHTS

## 國學活動



**靈龜告猶**  
The Divine Plan at Work  
The 10th Anniversary of the Discovery of Oracle Bone Inscriptions  
The 10th Anniversary of the Publication of Oracle Bone Divination of the Yin Dynasty  
by Professor Edward L. Shaughnessy



**甲骨學堂**  
JAS Oracle Bone Seminars



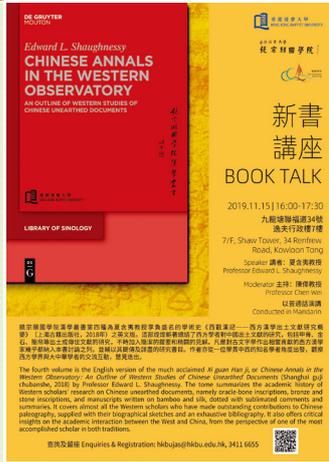
**夏含夷教授**  
A New View of Western Zhou Chronology: The Reigns of Kings Li and Xuan  
Before Confucius: Forty Years of Scholarship (《孔子之前》：四十年的學問)



**第五屆中國文化研討會**  
FIFTH ANNUAL CONFERENCE ON CHINESE CULTURE  
古代世界的城市與國家：考古學和歷史的視角  
THE CITY AND THE STATE IN THE ANCIENT WORLD: PERSPECTIVES FROM ARCHAEOLOGY & HISTORY  
2019.11.8-9 場地：香港浸會大學  
VENUE: HONG KONG BAPTIST UNIVERSITY



**2020/2/8 10:00-13:00**  
Oracle Bone Script with a Twist  
Learn, Practice and Write oracle bone scripts



**Edward L. Shaughnessy CHINESE ANNALS IN THE WESTERN OBSERVATORY**  
新書講座 BOOK TALK  
2019.11.15 16:00-17:30



**ABC of Oracle Bones**  
甲骨小兒科  
粵文是書的漢字、字體、筆劃、結構、編碼、系統等，自然與科學有密切關係。這本新書是粵文與甲骨文的結合，是粵文與甲骨文的結合。



**紀念甲骨文發現100周年**  
國際學術研討會  
The International Symposium in Commemoration of the 100th Anniversary of the Discovery of Oracle Bone Diviners  
2019.11.7 9:30-18:30  
2019.11.8 9:30-18:30

To put it mildly, it has been an exciting yet challenging year for the Jao Tsung-I Academy of Sinology. On the one hand, we planned a full calendar of events, which include the International Symposium on Oracle Bone Studies and Jao Tsung-i, a lineup of JAS Oracle Bone Seminars, a taster day of oracle bone calligraphy titled "Oracle Bone Script with a Twist," the Distinguished Sinologist Lecture Series, the lecture "Before Confucius: Forty Years of Scholarship" and postgraduate seminars hosted by Prof. Edward L. Shaughnessy, a series of talks on paleography by Prof. Chen Jian as Dr. Kennedy Y.H. Wong Distinguished Visiting Professor, the book launch of two latest additions to the Library of Sinology, the International Conference "Exercising Power in Early Empires: Law, Virtue, and Bureaucratic Hierarchy in a Comparative Perspective," and a number of Sinology Fortnightly seminars; on the other hand, these highly anticipated events, much to our dismay, had to be cancelled or rescheduled one by one due to unforeseeable circumstances. Nevertheless, we still keep our spirits high and are all set to kick start the coming academic year with a number of postponed events and conferences as long as the situation allows. We hope

to greet visiting scholars and meet familiar faces as well as new ones very soon!

饒宗頤國學院這一年的活動可謂精彩紛呈，但也充滿著戲劇和挑戰。大部分活動只能遺憾取消或延期，當中包括「甲骨學與饒宗頤」國際學術研討會、多場甲骨學堂講座、「玩轉甲骨文」甲骨文字與書寫體驗活動、國學與漢學名家論壇、夏含夷教授主講「《孔子之前》：四十年的學問」及研究生座談會、「黃英豪博士傑出客座教授計劃」訪問學人陳劍教授系列講座、《漢學叢書》新書發佈會、「早期帝國權力的矩陣：比較視野下的官僚體系、法律和道德」國際會議、多場半月譚講座等。國學院熱切期待能在短期內重辦活動，並再次與各位學者及舊友新朋會聚，繼續為推動國學教育而努力及發展。

# CONFERENCE ON “THE CAMBRIDGE HISTORY OF ANCIENT CHINA: TWENTY YEARS ON” (2019/9/14–15)

## 《劍橋中國上古史》出版後二十周年研討會



**2**019 marks the twentieth anniversary of the seminal *Cambridge History of Ancient China*. The Academy was delighted to co-organize “The *Cambridge History of Ancient China: Twenty Years On*” conference with The University of Chicago Center in Beijing and Center in Hong Kong for the first time at The University of Chicago Francis and Rose Yuen Campus in Hong Kong.

The conference was convened by one of the co-editor of the history, Prof. Edward L. Shaughnessy, Department of East Asian Languages and Civilizations, University of Chicago. Keynote speakers and distinguished participants included Prof. Roel Sterckx (Department of East Asian Studies, Cambridge University), Prof. Lothar von Falkenhausen (Department of Art History, University of California, Los Angeles), Prof. David Schaberg (Department of Asian Languages and Cultures, UCLA), Prof. Jeffrey Riegel (China Studies Centre, University of Sydney). The other editor of the volume, Dr. Michael Loewe of Cambridge University, who was three years short of his hundredth birthday at the time, addressed the participants through a recorded message. Prof. Chen Zhi, Director of the Academy, presented a paper titled “On *Ren* 仁, the Character for Benevolence” while our Associate Director Dr. Adam Craig Schwartz shared his latest research, “David Keightley’s Fascination – What did a Shang Diviner Think He was Doing? A Study of Oracle Bone Divinations Ending ‘*ruo* 若 + *kan* 侃’ (Will be Favorable and Cause Happiness)”

2019年正值西方漢學巨著《劍橋中國上古史》(*The Cambridge History of Ancient China*)出版二十周年。國學院很榮幸能與芝加哥大學北京中心和香港中心首度合作，於芝加哥大學袁天凡、慧敏校園舉辦「《劍橋中國上古史》出版後二十周年研討會」。

本次會議由《劍橋中國上古史》主編之一、芝加哥大學東亞語言文明系夏含夷教授發起。報告及與會學者包括劍橋大學東亞研究系胡司德(Roel Sterckx)教授、加州大學洛杉磯分校藝術史系羅泰(Lothar von Falkenhausen)教授、同校亞洲語言文化系史嘉伯(David Schaberg)教授、悉尼大學中國文化研究中心王安國(Jeffrey Riegel)教授等。《上古史》另一位主編、年近百歲的劍橋大學魯惟一(Michael Loewe)教授透過錄像向與會人士致意。國學院院長陳致教授發表了題為“On *Ren* 仁, the Character for Benevolence”(釋「仁」)的專題報告，副院長史亞當(Adam Craig Schwartz)博士則宣讀了最新論文“David Keightley’s Fascination – What did a Shang Diviner Think He was Doing? A Study of Oracle Bone Divinations Ending ‘*ruo* 若 + *kan* 侃’ (Will be Favorable and Cause Happiness)”(「若+侃」結尾卜辭研究)。

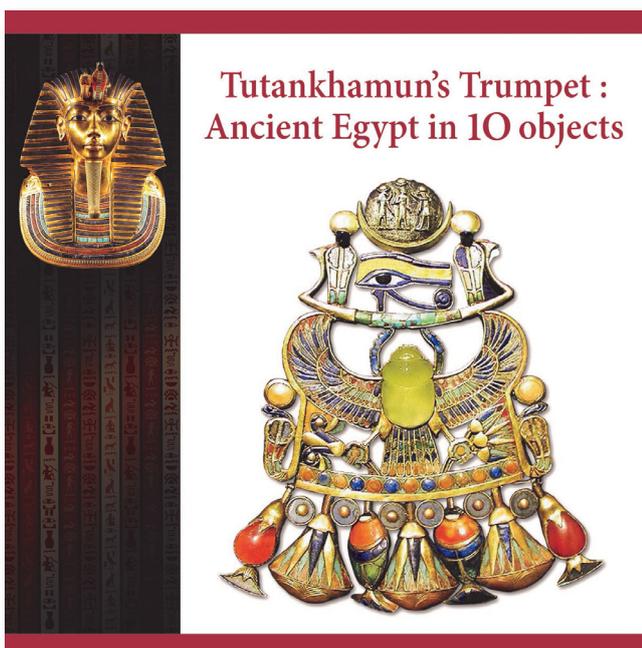


## TUTANKHAMUN'S TRUMPET: ANCIENT EGYPT IN 10 OBJECTS (2019/10/14)

### 圖坦卡門的金號：十件文物所見的古埃及文明



(From left) Dr. Adam Schwartz, Prof. Toby Wilkinson, Provost Prof. Clayton MacKenzie  
(左起) 史亞當博士、Toby Wilkinson 教授、常務副校長麥建成教授



**T**he Office of the Provost of HKBU organized “Tutankhamun’s Trumpet: Ancient Egypt in 10 objects”, an academic seminar given by world-renowned Egyptologist Professor Toby Wilkinson, University of Lincoln, United Kingdom. In anticipation of the centenary of Tutankhamun’s rediscovery, Professor Wilkinson examined ten objects from the king’s tomb and vividly told the story of ancient Egypt: its geography, history, society, and legacy. Inquisitive minds were clearly kindled by the talk. Dr Adam Schwartz, Associate Director, Jao Tsung-I Academy of Sinology, served as moderator.

香港浸會大學常務副校長辦公室舉辦「圖坦卡門的金號：十件文物所見的古埃及文明」，邀得享譽國際的埃及學權威英國林肯大學 Toby Wilkinson 教授蒞臨主講。圖坦卡門因考古發掘而重現人間，至今將達百年。Wilkinson 教授藉此良機，考察圖坦卡門陵墓十件陪葬品，講述文物背後的歷史地理、社會文化與當代意義，以古埃及經典致用今世。講座啟迪良多，及後由饒宗頤國學院副院長史亞當博士主持答問，縱橫講論，學術氣氛熱烈。

(The article is adapted from a press release issued by the Office of Provost, HKBU)  
(本文節錄自香港浸會大學常務副校長辦公室的新聞稿，特此鳴謝。)

## HKBU INSTITUTE OF CREATIVITY VISITING FELLOW-CUM-XUANTANG DISTINGUISHED SCHOLAR IN RESIDENCE: **PROFESSOR EDWARD L. SHAUGHNESSY** (2019/11/8)

浸大創意研究院傑出訪問學人暨選堂訪問學人——  
夏含夷教授系列講座



**T**he Academy has invited renowned sinologist Prof. Edward L. Shaughnessy to be the HKBU Institute of Creativity's Visiting Fellow-cum-Xuan Tang Distinguished Scholar in Residence from 2018 to 2020. As the Director of the Creel Center for Chinese Paleography and Lorraine J. & Herrlee G. Creel Distinguished Service Professor in Early Chinese Studies at The University of Chicago, Prof. Shaughnessy will stay on campus for two weeks annually for three years in a row to give lectures and postgraduate seminars. In November 2019, Prof. Shaughnessy paid another visit to the Academy and gave a public lecture on "A New View of Western Zhou Chronology: The Reigns of Kings Li and Xuan." He began by addressing the inherent problems of *The Concise Report of Xia-Shang-Zhou Chronology Project, 1996-2000* and analyzed the chronology of the reigns of Kings Li and Xuan of Western Zhou.

饒宗頤國學院邀得美國芝加哥大學顧立雅中國古文字學中心主任、東亞語言文明學系顧立雅伉儷早期中國研究傑出貢獻教授夏含夷教授擔任浸大創意研究院傑出訪問學人暨選堂訪問學人，於2018年至2020年間每年駐校訪問兩周，主講講座及研究生座談會。2019年十一月夏教授重訪了國學院，並主講了一場公開講座：「西周年代問題新釋：厲王、宣王時代」。他以「夏商周斷代工程」1996-2000年階段成果報告（簡本）為切入點，針對斷代工程中存在的部分問題，對西周厲王及宣王兩位君王的年代進行了考述。



## FIFTH ANNUAL CONFERENCE ON CHINESE CULTURE — “THE CITY AND THE STATE IN THE ANCIENT WORLD: PERSPECTIVES FROM ARCHAEOLOGY AND HISTORY”

(2019/11/8–9)

第五屆中國文化研討會——

「古代世界的城市 and 國家：考古學和歷史的視角」



The Fifth Annual Conference on Chinese Culture, co-organized by the HKBU Department of History, the Chinese Cultural Studies Centre, the Jao Tsung-I Academy of Sinology, and the Henan Provincial Institute of Cultural Relics and Archaeology, was held at HKBU from 8th to 9th November 2019. Scholars and participants from prestigious institutions in the U.S., U.K., Singapore, Australia, mainland China and Hong Kong gathered on campus and shared their insights under the theme “The City and the State in the Ancient World: Perspectives from Archaeology & History.”

At the opening ceremony, Professor Rick Wong, the Vice-President (Research and Development) said in his welcoming remarks that HKBU strives to offer a diversified research environment and that the University encourages international academic collaborations.

The Conference, which consisted of four sessions covering diverse topics on the ancient world, allowed participants to

understand ancient civilizations in a global context. Topics ranged from lands and their residents in the ancient period to tools and instruments, pre-historic cities and states in archaeological records, and cities and their peripheries.

第五屆中國文化研討會於2019年11月8至9日假座香港浸會大學舉行，是次會議由饒宗頤國學院與香港浸會大學歷史系、承真樓中國文化研究中心和河南省文物考古研究院合辦。來自美國、英國、新加坡、澳洲、中國內地及香港的學者雲集浸大，互相交流真知灼見。浸大副校長（研究及拓展）黃偉國教授在開幕禮致歡迎辭。他表示，浸大致力提供多元化的研究環境，並促進國際學術協作。

研討會分四節，探討古代世界的不同議題，包括古代城市的人與地、器物與史前城市、考古紀錄的城與邦、城市與周邊等，讓參與者從全球角度瞭解古代文明。



*(From left) Prof. Chen Zhi, Dr. Rebecca Robinson, Prof. Carlos F. Noreña, Prof. Rick Wong, Prof. Clara Ho, Dr. Sammy Li*  
 (左起) 陳致教授、羅碧琳博士、Carlos F. Noreña教授、黃偉國教授、劉詠聰教授、李建深博士



*(Furthest to the right) Ms. Oi Ling Chiang from Chinese Culture Studies Center*  
 (右一) 承真樓中國文化中心蔣靄玲女士

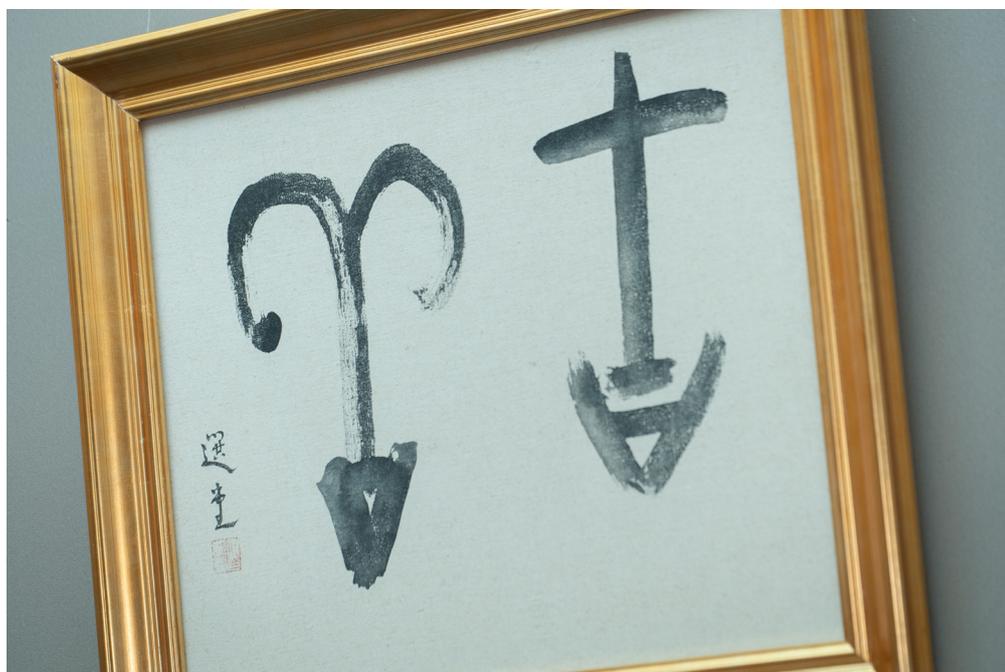


*(From left) Prof. Ernst Emmanuel Mayer (Yale-Nus College Singapore), Prof. Carlos F. Noreña (University of California, Berkeley), Prof. Amy Russell (Durham University)*  
 (左起) Ernst Emmanuel Mayer教授 (耶魯-新加坡國大學院)、Carlos F. Noreña教授 (加州大學柏克萊分校)、艾米·羅素教授 (杜倫大學)



FIFTH EVENT IN THE "SCHOLARSHIP AND CULTURE" SERIES — **"THE DIVINE PLAN AT WORK": THE 120<sup>TH</sup> ANNIVERSARY OF THE DISCOVERY OF ORACLE BONE INSCRIPTIONS CUM "60<sup>TH</sup> ANNIVERSARY OF THE PUBLICATION OF ORACLE BONE DIVINERS OF THE YIN DYNASTY BY PROFESSOR JAO TSUNG-I" SPECIAL EXHIBITION** (2019/9–11)

第五屆志道游藝：「靈龜告猶」紀念甲骨文發現120周年暨饒宗頤教授《殷代貞卜人物通考》出版60周年特展



2019 marks the 120<sup>th</sup> anniversary of the discovery of inscribed oracle bones and the 60th anniversary of the publication of Professor Jao Tsung-i's monumental work *Oracle Bone Diviners of the Yin Dynasty* (*Yindai zhenbu renwu tongkao*, 2 vols., Hong Kong University Press, 1959). To commemorate these two very special occasions in the field of early China studies, HKBU Jao Tsung-I Academy of Sinology collaborates with the National Museum of Chinese Writing, Anyang, Henan Province, P.R.C., Hong Kong Baptist University Library and Jao Tsung-I Petite Ecole of The University of Hong Kong and organizes the fifth instalment in the Academy's "Scholarship and Culture" series: "The Divine Plan at Work": The 120th Anniversary of the Discovery of Oracle Bone Inscriptions cum "60th Anniversary of the Publication of *Oracle Bone Diviners of the Yin Dynasty* by Professor Jao Tsung-i" special exhibition.

2019年適逢甲骨文發現120周年，亦正值饒宗頤教授之甲骨學研究巨著《殷代貞卜人物通考》（全二冊，香港大學出版社，1959年）出版60周年。香港浸會大學饒宗頤國學院特別聯同中國文字博物館、香港浸會大學圖書館及香港大學饒宗頤學術館，於2019年9月至11月共同主辦第五屆志道游藝「靈龜告猶」紀念甲骨文發現120周年展暨饒宗頤教授《殷代貞卜人物通考》出版60周年特展。





An opening ceremony was held on September 2, 2019, officiated by Mr. Lau Kong-wah, JP, Secretary for Home Affairs, Dr. Sze Chi Ching, SBS, JP, Chairman of Hang Tung Resources Holding Limited, Dr. Simon Suen, BBS, JP, Chairman of SML Group, Professor Lee Chack-fan, GBS, JP, Director of Jao Tsung-I Petite Ecole, The University of Hong Kong, Dr. Thomas Tang Wai Hung, Deputy Director (Art) of Jao Tsung-I Petite Ecole, The University of Hong Kong, Ms Angeline Yiu Ching Fun, Honorary Patron, Development Committee of the HKBU Jao Tsung-I Academy of Sinology, Professor Mette Hjort, Dean of Arts, HKBU, Professor Chen Zhi, Director, Jao Tsung-I Academy of Sinology, HKBU, and Mr. Kendall Crilly, University Librarian, HKBU.

Addressing the audience, Professor Lee Chack-fan, Director of Jao Tsung-I Petite Ecole, The University of Hong Kong spoke highly of the persistent efforts of the Academy in producing a wide spectrum of meaningful events to different level of audience from students of primary and secondary schools and universities to professional scholars, to promote the knowledge of oracle bone inscriptions.

Members of the HKBU Foundation and HKBU representatives attending the ceremony included Mrs. Sze Wu Shu Min; Ir Dr. K.K. Wong, GBS, JP; Mrs. Mary Suen; and Mrs. Lily Chan, Director of University Advancement and Secretary-General of the HKBU Foundation.



展覽於九月二日舉行隆重的開幕禮，主禮嘉賓包括民政事務局局長劉江華先生，JP、恆通資源集團有限公司主席暨大學捐款人施子清博士，SBS、JP、SML集團主席孫少文博士，BBS、JP、香港大學饒宗頤學術館館長李焯芬教授，GBS、JP、香港大學饒宗頤學術館副館長（藝術）鄧偉雄博士、香港浸會大學饒宗頤國學院發展委員會榮譽會長饒清芬女士、香港浸會大學文學院院長樂美德教授、香港浸會大學饒宗頤國學院院長陳致教授、香港浸會大學圖書館館長 Kendall Crilly 先生。

香港大學饒宗頤學術館館長李焯芬教授致辭時表示，國學院為讓公眾認識甲骨文及甲骨學研究，在設計活動上相當用心及努力；活動對象涵蓋小學生、中學生、大學生及專業學者多個層面，值得欣賞及支持。

出席儀式的還包括香港浸會大學基金會員及浸大代表包括施子清博士夫人施吳淑敏女士、王國強博士工程師，GBS、JP、孫蔡吐媚院士，以及浸大發展事務處總監兼香港浸會大學基金秘書長陳鄭惠蘭女士等，氣氛歡愉。





# GUIDED TOUR OF MASTER JAO'S CALLIGRAPHY

## 書法作品導賞

Dr. Thomas Tang was not only actively involved in the selection process of the artwork to be displayed, he also took the audience on a guided tour after the ceremony.

鄧偉雄博士除了為特展精選了饒公的甲骨書法作品展出，還在開幕後的導賞環節親自介紹了每幅作品。



# THREE EXHIBITIONS

## 三大展區



Since the scale of the exhibition was quite large, it was divided into three parts. The one on display in Jao Tsung-i Academy of Sinology focused on "Professor Jao Tsung-i and Oracle Bone Studies" and exhibited precious photos of Prof. Jao, reproductions of his manuscripts, and different editions of the *Oracle Bone Diviners of the Yin Dynasty*.

是次展覽規模較大，於浸大校園分設三個展區，其中位於饒宗頤國學院的展區以「饒宗頤教授與甲骨學」為主題，特選珍貴的饒教授治學相片和手稿（複製本）、《殷代貞卜人物通考》不同版本。

The second part of the exhibition was held at the Au Shue Hung Memorial Library, Hong Kong Baptist University Library. As an extension of part one, it showcased "Selected Works on Oracle Bone Studies," which included Prof. Jao's landmark publications in the field, and offered fun quizzes that helped visitors learn more about oracle bone script.



第二展區位於香港浸會大學區樹洪紀念圖書館，主題為「甲骨學書籍精選」，是第一部分展覽的延伸，展出精選甲骨學研究書籍、饒宗頤教授甲骨學論著，並設有認識甲骨文小遊戲。



As the third instalment of the event, the "Chinese Characters" curated by National Museum of Chinese Writing, Anyang, took place at Dr. And Mrs. Sze Chi Ching Exhibition Gallery. The travelling exhibition is comprised of three parts, namely the "Origin, development and evolution of Chinese characters," "Study and promotion of Chinese characters," and "Art and creativity of Chinese characters."

第三展區設於施子清博士伉儷展覽廳，為中國文字博物館策劃的《漢字》展之香港首站。展覽共分三個主題，分別是「漢字的起源與發展」、「漢字的研究與傳播」及「漢字的藝術與創意」。



# “CHINESE CHARACTERS” EXHIBITION OF NATIONAL MUSEUM OF CHINESE WRITING

## 中國文字博物館《漢字》展



(From left to right) Prof. Tang Jigen (Deputy Director, National Museum of Chinese Writing), Dr. Nicholas M. Williams, Prof. Feng Kejian (Deputy Executive Director), Prof. Lau Chor Wah, Prof. Chen Chi (photo taken on May 20, 2012, courtesy of National Museum of Chinese Writing)

(左至右) 唐際根教授 (中國文字博物館副館長)、魏寧博士、馮克堅教授 (常務副館長)、劉楚華教授、陳致教授 (圖片拍攝於2012年5月20日, 特別鳴謝: 中國文字博物館)

**B**ack in 2012, Prof. Chen Zhi, Head of Department of Chinese of HKBU, led a retreat with faculty members to visit National Museum of Chinese Writing and learnt details about how the newly organized “Chinese Characters” toured worldwide. Prof. Chen expressed on site that he would like to bring it to Hong Kong for the public to enjoy. The exhibition has since then earned much acclaim for its vivid and informative introduction of the development of the Chinese writing system as well as the choice of representative artefacts.

早於2012年, 時任浸大中文系系主任的陳致教授親自帶領一行教員, 參觀了中國文字博物館的展覽, 並詳細瞭解了當時剛舉辦的《漢字》全球巡展的情況。當時陳致教授表示, 希望把《漢字》巡展帶到香港與大眾分享。

《漢字》展以生動翔實的方式呈現中國文字發展的歷程, 選取文物具代表性, 備受好評。

# ABOUT THE “DIVINE PLAN AT WORK”

## 「靈龜告猶」小釋

**T**he exhibition title “Divine Plan at Work” is inspired by the line “Our tortoises are wearied out, and will not tell us anything about the plans” in the *Shi jing* poem “Xiao min” (Foreboding; Mao #195). The idea is that mortals might get a glimpse of the “Divine Plan” that deities have devised for mankind through turtle shell divination or “plastro-mancy.” Pyromantic practice has Neolithic origins and since the Shang dynasty (1600 1045 BC) involved burning holes into turtle shells and animal bones and reading the resulting cracks to determine the divine will on a particular enquiry, and then recording divination accounts onto the same shells and bones used to make the divination. The accounts often included whether or not the proposition was favorable and fit to be used. These texts are known as *jiaguwen* or “oracle bone inscriptions” and the writing system in use at that time is called oracle bone script. It is generally considered to be China’s first writing.



「靈龜告猶」脫胎自《詩經·小雅·小旻》「我龜既厭, 不我告猶」, 意即上天藉靈龜予人禍福吉凶的啟示。《詩經》所記載的龜卜, 便是來自殷商時期的歷史記憶。我們所知道的「商代」, 有別於人文理性發揚的周代。《詩經·商頌·玄鳥》:「天命玄鳥, 降而生商。宅殷土茫茫。古帝命武湯, 正域彼四方。」商代自起始, 即籠罩著玄異的色彩, 隨之而來, 便產生了充斥著神靈巫鬼的世界觀。

商人相信, 神靈先祖能藉由灼燒龜甲與牛骨所產生裂痕來預示吉凶, 在貞卜人員占卜之後, 在灼剝的裂痕旁, 以文字紀錄下卜問事件的內容及結果, 這便是「甲骨文」。甲骨文的出現, 不僅是現今漢字的最早型態, 也承載著商民族的生活點滴, 更為華夏民族所共有的質樸記憶。

# FIRST JAS ORACLE BONE SEMINAR

「甲骨學堂」第一場 (2019/9/3)

The JAS Oracle Bone Seminar series was kicked off with an exciting presentation by Dr. Thomas Tang Wai Hung, Deputy Director (Art) of Jao Tsung-I Petite Ecole, The University of Hong Kong, discussing the “Oracle Bone Calligraphy of Professor Jao Tsung-i.” Dr. Tang gave a thorough account of the development of oracle bone calligraphy and a detailed analysis of the inkwork of Master Jao. According to the speaker, the master held dear two notions regarding this particular type of artistic creation: first, the work should reflect both its time and its creator; and second, a student of Chinese calligraphy should study carefully the way people applied their brushstrokes and ink effects in different historical periods. The speaker also witnessed first-hand that if the couplet Master Jao about to pen contains a character that is unavailable in oracle bone script, he would firmly reject the request of from writing it in that script. Dr. Tang took the audience on a guided tour after the talk. One of the most memorable artwork was a silk circular fan in colored ink titled “Stay at Ease under all Circumstance” (2012), a perfect combination of the Jao-styled oracle bone writing and the acclaimed “Jao’s Lotus” in one single piece of art.

「甲骨學堂」講座系列第一場邀請到香港大學饒宗頤學術館的副館長（藝術）鄧偉雄博士主講「饒宗頤教授的甲骨書法」。這次講座中鄧偉雄博士對甲骨書法發展及饒公之甲骨書法作出了詳細分析，講解深入淺出，包括饒公提出寫書法的兩個要點：一為兼顧時代特色和個人特色，二是要真正研究每個時代的人用筆及用墨的方式。鄧博士亦回憶饒公提到如果一副對聯包括無甲骨文的漢字，則堅持不用甲骨文寫。鄧博士在導賞環節親自介紹了每幅作品。其中較特別的是一把設色水墨絹扇作品《去駐隨緣，香遠益清》（2012年），讓來賓能一面親睹饒公甲骨書法，一面欣賞到饒公獨有的「饒荷」。





## SECOND JAS ORACLE BONE SEMINAR

「甲骨學堂」第二場 (2019/11/6)



**P**rof. Tsai Che-mao, Adjunct Research Fellow, Institute of History and Philology, Academia Sinica, gave an info-packed presentation on “Looking Back at a Hundred Years of Research in the Early Tribal Chiefs and Kings of the Shang Dynasty (1600–1046 BCE).” He approached the ongoing academic debate regarding the genealogy of early Shang rulers first by revisiting Wang Guowei’s (1877–1927) seminal discussion on the topic in the early twentieth century. He then moved on to evaluate the pros and cons of several hypotheses offered by scholars. According to the speaker, the list of Shang monarchs recorded in the *Shiji* needs a major revision. On the one hand, the inclusion of Zhaoming, Xiangtu, Changruo and Caoyu was unfounded and should be removed from the list. On the other hand, Mei should be added back to the list and placed between the early ancestors Xie and Ming, as supported by a number of oracle bone inscriptions (OBI). Prof. Tsai emphasized the importance of “internal evidence” in OBI in determining the genealogy of the Shang royal house, the biological relationship between the early tribal chiefs and kings, and which names were actually worshiped by the Shang people.

中央研究院歷史語言研究所兼任研究院蔡哲茂教授來我院作題為「百年來殷先公先王研究的回顧」的報告。報告從二十世紀初王國維依據甲骨文對殷人「先公先王」這一問題的探討開始，探討了自茲以降海內外學者圍繞這一問題進行的爭辯，對多種不同意見的得失進行了評價，並認為應將《史記》殷人先公序列中的「昭明」、「相土」、「昌若」、「曹圉」等剔除，而在殷人始祖「契」與「冥」之間補上「昧」，以契合甲骨文等出土材料的記載。報告又提出甲骨文的「內證法」，並藉助這一理論對殷人先王的世系及部分相關概念進行了梳理，其結論在一定程度上挑戰了商先王世系的傳統排序。



# ABC OF ORACLE BONES

甲骨小兒科 (2019/6/1)



**H**KBU Jao Tsung-I Academy of Sinology and the Division of Arts and Languages, College of International Education (CIE) organized a workshop called “ABC of Oracle Bones” in Summer 2019. The workshop was conducted by Dr. Sheren S.K. Cheng with the support of her students of the Chinese for Professional Purposes program as teaching assistants. Let us share the views and happy memories of Dr. Cheng and the students below after the event.



香港浸會大學饒宗頤國學院與國際學院人文及語言學部於2019年初夏合辦「甲骨小兒科」工作坊，並邀請到國際學院鄭瑞琴博士主講，專修「專業中文」的同學擔任教學助理。以下為鄭博士及同學們為大家分享活動所帶來的感想和啟發。

**Dr. Sheren S.K. Cheng**  
*(Division of Arts and Languages, College of International Education)*

The teaching staff of the Division of Chinese, CIE has devoted considerable time and efforts to the promotion of language studies at all levels. When I learnt about the Academy decided to celebrate the 120th anniversary of the discovery of oracle bone inscriptions, I put together a team of nineteen CIE students concentrating in Chinese for Professional Purposes and went ahead with the preparation of the ABC of Oracle Bones workshop! My goal is to help primary schoolers learn the basics of oracle bone script and the composition of Chinese characters through engaging presentations, little stories about the creation of certain characters and interesting mini games, so that they would have a deeper understanding of the Chinese language and culture while having fun in learning. At the same time, this service-learning project was also beneficial to my student tutors, whom got a chance to apply what they have learnt in class and serve the community.

On the day of the event, the early primary school kids that joined us were in high spirit and their minds active. When asked to write characters in oracle bone script, they all concentrated in getting each brush stroke right. During the group activity of “Recording in



oracle bone script," the young participants managed to imagine themselves in the shoes of the people lived thousand years ago, use the graphs they just learnt in recording the daily life of the ancients, and share their work with the class confidently. Full marks for study attitude! After the workshop, many kids came to me and said they never thought Chinese characters can be so much fun! At the end of the day, the greatest reward of this learning activity was that the laughter of children and grownups blended into one.



鄭瑞琴博士 (香港浸會大學國際學院人文及語言學部中文組)

國際學院的中文組老師一向致力推廣語文活動，得悉國學院要慶祝甲骨文發現120周年，我便帶領著十九位國際學院專修中文的學生，組織和籌備了這個「甲骨小兒科」工作坊！我希望透過生動活潑的講解和有趣的遊戲方式，讓初小學生能進一步瞭解甲骨文的歷史及造字結構，追溯當中的歷史故事，從而加深他們對中國語言及文化的認識，並感受語文學習的樂趣。同時，將活動加入服務學習元素，讓「專業中文」學生學以致用，服務社群。

活動當日的初小學生，每位都精神奕奕，活潑非常。當他們學習書寫甲骨文時都聚精會神，認真臨摹每個筆劃；到了小組創作「甲骨記事」環節，又能想像古人的生活情境，靈活運用剛學完的甲骨文字，信心滿滿地走到台前，向大家講解他們用甲骨文記錄的事情，這種學習態度滿分！活動後許多小朋友都跑來告訴我：原來中文字這般有趣呢！在此次語文學習的活動中，聽到大孩子與小孩子的笑聲，就是這天最快樂的收穫。





Seto Wing Yan (right) and Wong Pak Hei (left)  
司徒穎恩 (右) · 黃栢熙 (左)

### Seto Wing Yan (Chinese for Professional Purposes, 2nd year)

Since the kids prefer to learn through activities and have such an active imagination, I made use of body language when explaining characters in oracle bone script to help them realize how the graphical components work together to create meaning. When the participants were divided into groups, I in turn became the listener and attentively assessed their progress so far. At the end, I gained valuable teaching experience from the activity but more importantly it rekindled my passion to learn by the example of the children.



### 司徒穎恩 (專業中文二年級)

小朋友喜歡活動式學習，有豐富的想像力，所以我在講解甲骨文時，嘗試加入許多身體語言，讓他們瞭解字形的意義；到分組學習時，則多聆聽他們的解釋，理解他們的學習進度。本次活動中我不僅收穫教學經驗，亦從小朋友身上回顧學習的初心。

### Sit Wing Ho (Chinese for Professional Purposes, 2nd year)

Our goal is to help the children write the correct spellings better by learning how Chinese characters in general are constructed. Before the workshop, I was a bit worried the kids might be too active and would not listen to us. But in fact they were well disciplined, smart and creative. Some of them even told me writing oracle bone graphs was as much fun as drawing pictures. I was so pleased to see how they really enjoyed learning.

### 薛永豪 (專業中文二年級)

我們希望小朋友能在這個活動中認識字的結構，以減少他們在寫字時出錯的機會。本來我有點擔心小朋友會很活潑，不會聽課。但在活動過程中小朋友都很乖巧，學習能力很高，而且創意無限，還告訴我學寫甲骨文就像畫畫一樣有趣。看見他們能享受學習的樂趣，我也很高興。



Sit Wing Ho (rightmost) and Kok Tin Hei (leftmost)  
薛永豪 (右一) · 郝天禧 (左一)





## JAS ARCHAEOLOGY TALKS

# AIM TEAM OF HISTORY DEPARTMENT VISITS MOUNT WUYI TO CREATE 3D SITE MODELS

## 考古學堂——歷史系AIM團隊遠赴武夷山製作三維場景模型

**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 series “JAS Archaeology Talks” in 2018 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重構古人生活的方式，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2018年起推出「考古學堂」講座系列，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、三星堆、秦漢簡、走馬樓吳簡、唐代金銀器等出土發現，讓普羅大眾加深對中國考古的認識。



Figure 1: In order to achieve the best scanning result, the AIM Team uses a Leica long-range 3D terrestrial laser scanner to conduct 3D scanning in a tea plantation in Daoshuikeng, Mount Wuyi.

圖一：為取得最佳掃描效果，AIM團隊利用Leica長距離三維激光掃描器在武夷山倒水坑茶園間進行三維掃描。

In 2018, the Academy supported Dr. Sammi Li Kin Sum, Assistant Professor of the Department of History, HKBU, and his team to Jingshan City, Hubei Province to map out part of the archaeological site of Sujialong and create a 3D model for research purpose. Once again with the support of the Academy, the team was invited to Mount Wuyi, Fujian Province in December 2019 to try a different experiment: collecting 3D scanning data of the tea mountains, kilns that produce Jian ware, Green Chambers (in which Lapsang Souchong black tea leaves are processed and smoke-dried), and kiln sites from the Song Dynasty.

The team, officially called AIM (Art Information Modelling) Team, aims to provide a different way to understand history and answer academic questions with the help of 3D site modelling. In this case, everyone, from scholars and students to people with physical disabilities to the housebound due to social distancing restrictions, can access the 3D models of the Wuyi tea mountains online to observe their geographical features, and study the intricate relation between the spatial distribution of the tea plantations, topography, sources of water, and types of tea leaves. Currently, the AIM Team is turning the collected 3D data into video clips in order to introduce the rich tea culture of Mount Wuyi to the public.

Since the team achieved phenomenal result from the fieldwork trip, the Academy will invite them over to share the latest findings in the near future, through JAS Archaeological Talks or other formats, and discuss how 3D scanners help push the boundaries of archaeological research.

This project was carried out by Dr. Sammi Li Kin Sum (Department of History, Hong Kong Baptist University) and his AIM team. The team wishes to express its gratitude to Research Grants Council of the Hong Kong Special Administrative Region, China (Project No. HKBU 12625716, 12604017, 14600118, and 22601019), HKBU Faculty of Social Sciences Collaborative Research Grant (SOSC/16-17/CRGID1), HKBU Equipment Matching Fund (RC-EMF 07/17-18), and HKBU Jao Tsung-I Academy of Sinology for funding the project.



Figure 2: AIM Team uses a 3D scanner to map out the Yulinting kiln site of the Song period in Mt. Wuyi. Here the scanner is placed before the Dragon Kiln to scan from bottom to top.

圖二：AIM團隊利用三維掃描器在武夷山宋代遇林亭窯址進行三維掃描。圖中掃描器立在龍窯的前端，由下而上進行掃描。

國學院繼2018年全力支持浸大歷史系助理教授李建深博士之團隊赴湖北省京山市蘇家壟遺址進行考古場景模型建構後，2019年12月再次支持此團隊進行不同嘗試，受邀前往福建省武夷山採集當地的茶山、建窯、青樓（正山小種萎凋及烘焙的場所）及宋代窯址的三維場景數據。

該團隊稱為AIM團隊，AIM全稱為Art Information Modelling（場景模型建構）。AIM團隊希望透過三維場景建模的方式，帶領大家以不同的角度理解歷史，解決歷史問題。例如，透過茶山的三維模型，無論學者、學生、傷健人士或是受疫情影響的社會大眾，都可以安坐家中，以自己的角度和視野觀察茶山的地理環境，分析茶園的分佈、地勢和水源與茶葉的關係等。目前，AIM團隊正嘗試利用所採集之三維場景模型製成影片，藉此向大眾講解武夷山茶文化的歷史。

團隊此次田野考察收穫豐富，國學院日後將邀請團隊分享實地考察之新發現，以「考古學堂」等形式介紹場景模型建構儀器如何推進考古研究。



Figure 3: When carrying out 3D scanning, the machine needs the help of "targets" in order to map properly. Here a member of the AIM Team is carrying the targets to the proper place. Shot in Tongmu Village, Xingcun Town, Wuyishan City.

圖三：進行三維掃描時，掃描器需要配合「標靶」（"Target"）運作。圖中地點為武夷山市星村鎮桐木關，AIM團隊成員正在把「標靶」移動至合適的位置擺放。

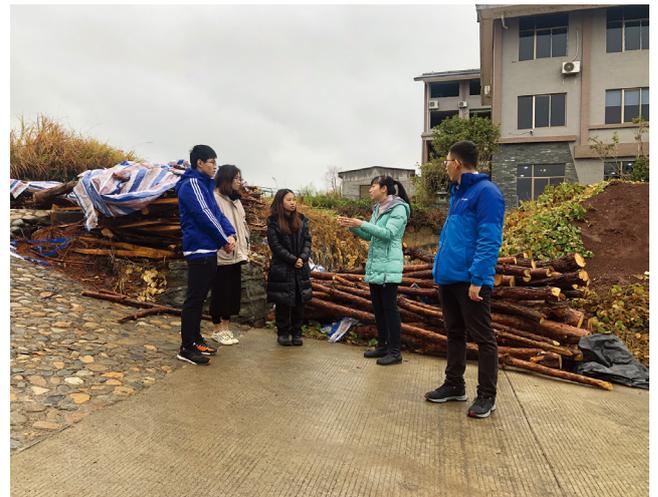


Figure 4: Fujian-based master ceramist Sun Li explains to the AIM Team the craftsmanship involved in making Jian ware. The pine firewood in the background is used in firing Jian ware.

圖四：福建省陶瓷藝術大師孫莉正在向AIM團隊講解建窯燒製的工藝。背景為燒製建窯時所需的松柴。

此項目由香港浸會大學歷史系李建深博士之AIM團隊負責，獲中國香港特別行政區研究資助局優配研究金（項目編號HKBU 12625716, 12604017, 14600118, 22601019）、香港浸會大學社會科學院協作研究金(SOSC/16-17/CRGID1)、香港浸會大學設備配對基金(RC-EMF 07/17-18)及香港浸會大學饒宗頤國學院資助，謹此致謝。

## SINOLOGY FORTNIGHTLY

### 半月譚

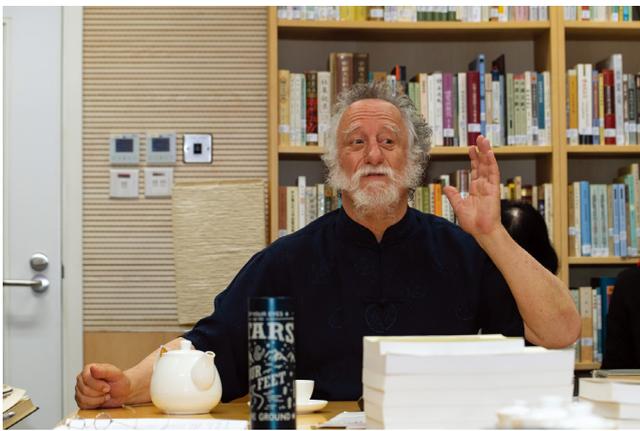
To promote academic exchanges of Classical Chinese Studies and Sinology within the university community, the Academy organizes the Sinology Fortnightly series of programmes from time to time and brings experts from different fields of Sinology to host an interactive session with the audience, and share his/her research insights and findings in an informal setting.

為促進校內國學與漢學交流，饒宗頤國學院不定期開展「半月譚」活動，邀請一位本校或校外國學與漢學專家分享其獨特見解。

## THE CONTEMPORARY ACADEMIC SIGNIFICANCE OF THE PLURALITY OF RUIST / CONFUCIAN TRADITIONS

儒家傳統多元化的現在學術意義：以皮錫瑞（1850–1908）的今文學派思想談起

(2019/9/20)



Speaker 講者

Prof. Lauren Pfister (Professor Emeritus, Department of Religion and Philosophy, Hong Kong Baptist University)

費樂仁教授（香港浸會大學宗教及哲學系榮譽教授）

In modern day research on Ru-learning, Ruism and Ru-teachings, scholars sometimes tend to regard the “Ruist tradition” as one single entity. In other words, because Ru-learning, Ruism and Ru-teachings respectively constituted the orthodox tradition at different periods of time, some scholars claim that throughout two thousand years of historical experience and development the Ruist tradition remained an essentially self-consistent cultural and scholarly tradition.

However, the ten periods of classical scholarship into which Pi Xirui’s *History of Scholarship on the Classics (Jingxue lishi 經學歷史)* subdivides the Ruist tradition clearly reveals a rather diversified picture of the latter. This implies that in order to understand the plurality within the Ruist tradition itself, scholars need to be familiar with different concepts, different versions of the classics, different techniques and interpretation strategies as well as with different hermeneutical systems. Only then will they be able to unequivocally refer to the (strand of the) Ruist tradition that they have in mind.

Pi Xirui’s New text tradition presents us with an important example in this respect, as late Qing Ruist reformers such as Kang Youwei 康有為, Liang Qichao 梁啟超 and Tan Sitong 譚嗣同

resorted to the parliamentary tradition in order to promote the reform of Ruist thought and teachings. The speaker also pointed out two further examples, namely the case of Feng Youlan’s 馮友蘭 *New Rational Philosophy (Xin lixue 新理學)* tradition as well as Roger T. Ames’s and David Hall’s attempt to explain the *Doctrine of the Mean (Zhongyong 中庸)* in modern colloquial terms.

論及現當代儒學/儒家/儒教研究的傾向，有的學者以「儒家傳統」為一體，也就是說，由於儒學/儒家/儒教在不同時代中作為主流傳統，學者提到的所謂「儒家傳統」好像經過二千年的發展（或者說歷史經驗）後仍是一個基本上沒有矛盾的文化學術傳統似的。

然而，皮錫瑞的《經學歷史》將儒教傳統中的經學劃分為十個時期，明顯表現出儒家傳統的多元性或多元化。這就是說，為了瞭解儒家傳統自己的多元化，現代學者要清楚不同概念、不同經文、不同工夫、不同解經方法，以至不同的詮釋思想系統，來表明他們所肯定的儒家傳統為何。皮錫瑞本人的今文傳統是一個重要的例子，因為在清末年的康有為、梁啟超、譚嗣同等儒家仍依靠西方的內閣制來促進儒教改革思想。

講者另舉兩例，即馮友蘭的「新理學」傳統與安樂哲(Roger T. Ames)及赫大衛(David Hall)把現代世俗化地解釋《中庸》的現象，以說明其現代學術意義。

# DID SIMA QIAN WRITE THE *SHIJI* TO FULFIL HIS FATHER'S LAST WILL?

論司馬遷著《史記》的目的是否為實現父親的遺志

(2019/10/25)



Speaker 講者

Dr. Yegor Grebnev (Junior Fellow at the Society of Fellows in the Liberal Arts, Southern University of Science and Technology)  
葛覺智博士 (南方科技大學人文社會科學榮譽學會青年會士)

In this talk, Dr. Grebnev discussed about the nature of *Shiji* (Records of the historian), the first history in China that combined annals and biographies. It is widely known that Sima Qian (145–ca. 86 BCE), author of the first Chinese comprehensive history *Shiji* 史記 (Record of the historian) which combined both annals and biographies, claimed that he completed this work to honor the dying wish of his father Sima Tan (180–ca. 110 BCE). However, the speaker questioned the authenticity of that claim and raised the possibility that the so-called “deathbed testament” might in fact be a product of the historian’s literary imagination.

By reading the “Autobiographical Postface of the Grand Historian” (*Shiji* 130) in juxtaposition with the “Duo yi” (Measuring of the capital) of the *Yi Zhou shu* (Remnant Zhou documents), a text quoted by Sima Qian in another chapter of his work, one may form the impression that the testament scene was perhaps fictional. In fact, Sima Qian never attempted to conceal this fact, and the factual and fictional parts of his narrative are set apart from one another clearly in the history.

The seminar covered a few key points:

- 1) The similarity between Sima Qian and the Duke of Zhou;
- 2) Examples that show Sima Qian comparing himself with sage-kings in antiquity like Yao and Shun; and
- 3) Authorship of the “*Bao Ren An shu*” (Letter replying to Ren An).

The literary parallel with “Duo yi” allowed Sima Qian to achieve a different goal, namely, to liken himself to the Duke of Zhou who completed the construction of the eastern capital Luoyi in fulfilment of the instruction received from King Wu soon before his death. This parallel puts Sima Qian on par with the Duke of Zhou, and his literary work – on equal footing with the sacred

capital of Zhou. Fascinatingly, this prophetic self-aggrandizement proved to be justified, and today Sima Qian’s work has completely overshadowed the achievements of the Duke of Zhou.

本次講題，葛博士圍繞中國第一部紀傳體通史《史記》的作者司馬遷是否秉承父親的遺志完成史著來入手，並認為司馬談的臨終遺囑是司馬遷文學構想的產物。葛博士提出，如果把《史記·太史公自序》和司馬遷所引用《逸周書·度邑》的相關段落仔細對讀的話便可知道該遺囑場面確實純屬虛構。其實，司馬遷自己也從來不力圖掩蓋這一事實。相反的，屬實和虛構的敘事在《史記》裡分得很清楚。

整場演講討論了幾個基本問題：

- 一、司馬遷和周公旦的相似之處；
- 二、司馬遷自比堯舜等人的依據；
- 三、〈報任安書〉的作者問題。

葛博士指出司馬遷自序云「耕牧河山之陽」、「扈困鄙、薛、彭城」，與「舜耕歷山」（〈五帝本紀〉）、孔子「困於陳蔡之間」（〈孔子世家〉）的表述相似，說明司馬遷暗地裡以聖人自期。

通過《史記》和《度邑》的互文的具體例子分析，葛博士認為，司馬遷成功達成另外一個目標，通過虛構自己接受父親司馬談臨死前的遺囑——完成修史之事，把自己和周公的角色連接起來，譬如《度邑》是按照武王臨死的訓令而完成周朝東都洛邑的修建。該譬喻不僅使司馬遷的名譽相當於周公，同時也把他的文學著作和周朝聖都相提並論。

## A REFLECTION OF THE LIFE OF A MASTER SCHOLAR

體味巨匠人生



(Photo Courtesy: Information Services Department)  
(鳴謝：政府新聞處)

To commemorate Master Jao's extraordinary academic and artistic achievements on the one-year anniversary of his passing, "The Story of Jao Tsung-i" special exhibition has been on display since late 2019 at Hong Kong Heritage Museum. In early 2020, the faculty and students of HKBU Jao Tsung-i Academy of Sinology paid tribute to the Master and familiarized ourselves with the incredible life journey of this great scholar.

The exhibition was housed in two halls, showcasing photographs, personal letters, manuscripts, calligraphies, paintings, awards, trophies, academic works, and the final piece of calligraphy created by Master Jao. In the "Divine Plan at Work" exhibition presented by and held at the Academy, I had already seen the 2015 reprint of Prof. Jao's highly celebrated *Oracle Bone Diviners of the Yin Dynasty* and read about the bestowal of the 1962 Prix Stanislas Julien to Master Jao because of the said work. It was such a treat to see the original publication and the actual medal!

When visitors entered the exhibition hall, the first painting that greeted them was an ink wash painting titled "Lotus" (2001), which depicts lotuses in their natural habitat in the unmistakable

style of Master Jao. The other "Jao-styled lotus" that drew a lot of attention was "Auspicious Lotus" (1996), though this time it was not the original on show but the digitalized version, which is arguably more dynamic and immersive with the help of modern technology.

One of the key exhibits was the notebook of Master Jao's visit to Dunhuang. It made me think of the numerous papers he published in the Dunhuang studies, like his collational notes on the literary anthology *Wen xuan*, study on the Dunhuang musical scores of Pipa, and postscript to an early type of story script called *manyu*, to name but a few. As Master Jao once said, "When doing research, one needs to pick up from the predecessors instead of repeating what they did."

Some of my fellow students were particularly fond of the "meditation corner," where people can chill out and relax while learning Master Jao's secret of longevity. One of the teachers said he was very impressed by the artwork "Commandment, Steadiness, Peace, and Wisdom" (2016), considering this happy outcome of a sudden burst of inspiration a perfect blending of



"Lotus" (2001) (Source: Hong Kong Heritage Museum Website)  
設色荷花巨幅 (2001) (圖片來源: 香港文化博物館網頁)

calligraphy and ink wash painting. To me, the most impressive piece of art by Master Jao has to be his Five-character Couplet in Official Script which reads "My will won't be shattered even for thousands of ages; my mind will roam free while staying in the right course like the middle stream." The Master explicated the meaning of this couplet elsewhere and said, "A human being needs to have the will that is so strong and could not be shattered even for thousands of ages. As finite beings within infinity, we humans should have this kind of spirit. Being a pillar of strength in the middle stream with one's mind unfettered means to remain steadfast and unaffected by things outside oneself. This level of mental awareness is called *para Maheśvara* (ultra liberation) in the Buddhist sutras. Everything from the outside world has no effect whatsoever on you. When adversity goes your way, you embrace it as it comes; when favor comes your way, you simply give it a little push and move forward. This is something bigger than oneself. You can call this level of enlightenment of a cosmic scale."<sup>1</sup> Without a doubt, Master Jao lived out this spirit throughout his life and the above words serve as the best description of his own character and mindset. These valuable words teach us that as a human being or a seeker of knowledge, we need to be steadfast and true to ourselves.

Wang Xueting (Xuantang PhD student, 2<sup>nd</sup> year)

<sup>1</sup> Chen Hanxi, Rao Zongyi: Dongfang wenhua zuobiao (Guangzhou: Huacheng chubanshe, 2015), 121.

在饒公逝世一週年之際，為紀念這位學藝雙攜，成就非凡的偉大學者，「饒宗頤的故事」專題展覽在香港文化博物館舉辦。香港浸會大學饒宗頤國學院師生在2020年初踏上了探尋饒公足跡的學習之旅。

本次展覽分為兩個展廳，展出了饒公的照片、私人信件、手稿、書畫、獎項及學術研究成果，更首次展出了饒公最後的墨寶。我曾在國學院2019年秋舉辦的「第五屆志道游藝：『靈龜告猶』紀念甲骨文發現120周年暨饒宗頤教授《殷代貞卜人物通考》出版60周年特展」見過饒教授代表作《殷代貞卜人物通考》2015年的再版書，也

從展板瞭解到饒公1962年榮獲漢學「儒林特賞」獎的相關資料。當時我十分希望能親觀實物，但得悉二者已被「饒宗頤的故事」展覽留用。這次終於能親眼見識到珍貴的《殷代貞卜人物通考》1959年原版書以及「儒林特賞」獎牌，實在讓我既欣喜又感動。

進入展覽室，映入眼簾便是饒公所繪的《設色荷花巨幅》，畫作栩栩如生的描繪了荷花的原生態模樣，既繪出了高潔清漣的風貌，又借鑒了古人筆下墨荷的神韻，構成其獨有的「饒荷」之姿。另外，饒教授的《百祿是荷》圖與高科技結合，變成了「水面清圓，一一風荷舉」的動態展示，令人流連忘返。

展覽中展出了饒公探訪敦煌的筆記。讓我想起饒公曾發表了多篇與「敦煌學」相關的文章，如《敦煌本〈文選〉斟證》、《敦煌琵琶譜》續記》、《敦煌本謾語話跋》等，不禁想到饒公的話：「學問要接著做，不能照著做。」「接著做」是繼承，「照著做」僅僅是研習而已。

國學院有同學非常喜歡本展特別設置的「打坐一角」，在休憩的同時，還可學習饒公的養生之法；另有老師表示，饒公無心插柳書寫的《戒、定、靜、慧》將書法與繪畫完美結合。至於給我印象最深的，則是饒公親筆的《隸書五言聯》：「萬古不磨意，中流自在心」。他認為：「人要有萬古不磨的意志，有限的人在無限中要有這種精神；中流自在心就是不動不驚，如同佛經中的大自在。外界的變化對你沒什麼影響，逆來順受，順來就推進。這是大者，一種宇宙境界。」這種氣韻貫穿了饒公的一生，也是他對自己一生人格精神的高度概括。這種精神教給我們不論做人還是做學問，都要保持中流砥柱的堅定態度，繼承古人追求立功、立德、立言三不朽，開創屬於自己的精神天地。



王雪婷 (選堂博士二年級生)

<sup>1</sup> 陳韓曦著：《饒宗頤——東方文化坐標》(廣州：花城出版社，2015年)，頁121。



## “THE STORY OF JAO TSUNG-I” EXHIBITION AND PROJECT-LEARNING COMPETITION

「饒宗頤的故事」展覽·專題報告比賽



**A**n Inter-school Competition of Project Learning on Jao Studies for teams of secondary students is organized in parallel to the exhibition of "The Story of Jao Tsung-i" by the Academy, the Jao Tsung-I Petite Ecole of the University of Hong Kong, and the Jao Link to foster an intimate understanding of the master sinologist among youngsters. The competition is open to all secondary school students in Hong Kong and welcomes any project that promotes a deeper understanding of Prof. Jao's lasting legacy of scholarship, artistry, education and cultural exchange, and shows creativity in bringing Chinese culture closer to the local community.

The first briefing was held on May 28, 2019 with a packed schedule of events for the attending secondary school principals, teachers and students. Prof. Sin Chow Yiu, Vice President (Academic), Hong Kong Nang Yan College of Higher Education, gave a talk about the life and career of Professor Jao; Mr. Yiu Shek On, Ph.D. candidate, The Institute of Fine Arts, New York University, put on a live performance of guqin and shared the story of how he learned the instrument from Master Jao; Dr. Lok Wai Ying, Research Associate, Centre for the Study of Humanistic Buddhism, The Chinese University of Hong Kong, discussed the contributions Prof. Jao made to the Dunhuang studies; and Ms. Cheng Wai Fong, Writer, Director and Producer of RTHK's "Success Stories: Jao Tsung-i," reflected on her experience of filming the award-winning TV programme.

Dr. Adam Craig Schwartz, Associate Director of the Academy, also

shared with the audience Prof. Jao's invaluable contributions to Sinology in the West and anecdotes of how the master scholar devoted his life to research and knowledge and education, being a true embodiment of traditional Chinese values and morals.

為配合「饒宗頤的故事」的展覽，加深青少年對饒教授的認識，國學院特別聯同香港大學饒宗頤學術館及饒學聯匯，聯合舉辦全港中學生展覽專題報告比賽。比賽歡迎全港中學生參與，希望鼓勵年青人認識饒教授在學術、藝術、教育和中西文化交流方面的貢獻，從而推動大家了解、接觸和欣賞中國傳統文化，發揮創意思維。

比賽首場簡介會已於2019年5月28日舉行，到場人士包括中學校長、教師和學生，前來參與眾多精彩活動。當中包括香港能仁專上學院副校長（學術）單周堯教授介紹饒教授的人生歷程、美國紐約大學美術學院博士候選人姚錫安先生現場演奏古琴，並分享饒教授與古琴學的故事、香港中文大學人間佛教研究中心副研究員駱慧瑛博士分享饒教授在敦煌學方面的貢獻，及香港電台《傑出華人系列：饒宗頤》編導及監製鄭惠芳女士分享了拍攝饒教授的故事。

國學院副院長史亞當博士同場介紹饒教授對西方漢學界的貢獻，並以故事展現饒教授治學為人的精神，是中國傳統文化仁義禮智信的典範。

# 賦賦

郭倩夢（選堂博士二年級生）



〔民國〕鄭沅（1866—1943）篆書班固〈兩都賦·序〉  
（圖片來源：artnet.com）

賦體自先秦至今已逾千年而漸式微，前賢佳作不一而足，後世文章更當表心達意，以傳先人之薪火。饒宗頤國學院選堂博士生郭倩夢以賦之萌發、前人評說、創作要點為線，將自己對「賦」所視、所感、所悟逐一道來。

**賦**之造端，昉於屈子；鋪陳肇始，草創荀宋。孟堅〈兩都〉，古詩源脈濫觴；子長立體，辭賦奎壁昭明。遠接葩經，近承楚《騷》。文藻黼黻，體物寫志俱流；逸辭閎侈，諸子橫縱兼收。萌乎先秦，順勢而興，盛行兩漢，一時雅聲，鋪采摛文，蔚為大觀。曩篇迭繼，恣肆鉅衍未盡；名家輩起，溢氣盆涌不絕。

衍迤唐宋，賦體式微，逮及近代，幾近絕響。囿於成見，或嗤侂屈復沓，或哂駢儷浮艷；固守偏聞，或諷頌聲徵祥，或斥帝圖皇猷。視其古人流弊，賦文困躓，賦家連羈，幾可哀矣！子桓論文，「以氣為主」（魏·曹丕《典論·論文》），彥和言勢，「辭盡勢餘」（南朝梁·劉勰《文心雕龍·定勢》）。騁辭駢賦，黃鐘大呂，鳳翥龍翔，氣勢掉闔，宏渾雄健，炳蔚光覆，充盈回環，逸思綿邈，精駑八極，物我同化。

〈文賦〉所發，聞者傾心。賦之為文，相如答友：「合綦組以成文，列錦繡而為質，一經一緯，一宮一商，此賦之迹也。賦家之心，苞括宇宙，總覽人物，斯乃得之於內，不可得而傳」（《西京雜記》卷二）。嗟夫！心迹昭彰，砥礪彫琢鑄琢；駢賦雅頌，人天瑞應獻納。言非自然造化，全仰結撰窮思。文似綉繡，聲勝繁弦，文聲相宣，逸韻高致。

賦為時作，文自心出，意在題前，鑄氣為先。行賦治文，駢儷輔翼相佐；以體為用，有章寄情托志。興之所至，蓋為言志。拈筆騁懷，紆幽情猶忘荃；搦管操觚，得神心而啟明。殫精竭慮，未以繁複為累；繼絕傳薪，猶致文賦適上。纂組尋繹，惟專厥中致精；深積故典，廣採士風沖襟。尚辭道極，功夫日臻，書事寫物，豈有不工。

吾儕雖鶩，猶繼高志。汲舊融新，復文愈識氣高；周浹博達，興賦彌廣意度。欣逢康土，山川猗歟重熙；皇州春色，一時文風鼎新。厚植根柢，賦潤天下，肖賢續賡，如茲方矣！

# A VISIT TO VIRTUAL LIBRARY CAVES

David J. Lebovitz (Post-doctoral Research Fellow)



**A**lthough many face-to-face events and institutions of all sorts have been shuttered by the coronavirus epidemic, online museums and virtual collections are still welcoming visitors. Among the many events I was looking forward to this year was a trip to the Princeton Art Museum to see the Suo Dan 索紉 *Laozi* 老子, a very old manuscript of the *Laozi*, or *Daodejing* 道德經 (Canon of the Way and Virtue) that was one of Professor Jao Tsung-i's first forays into the study of Dunhuang manuscripts and art. The manuscript was almost certainly removed from the library cave at Mogao Caves 莫高窟 in Dunhuang 敦煌, around the turn of the 20th century, but its exact provenance is unclear. Even though the coronavirus outbreak made it impossible to visit the manuscript in person, fortunately, as with an increasingly large collection of important historical artifacts, high resolution images of the manuscript have been made available online by the museum.

The library cave at Mogao Caves is one of the most important discoveries of modern times, with many manuscripts dating to the Tang (618–907 CE) and Song (960–1279) dynasties. If the colophon date of 270 CE on the *Suo Dan* manuscript is correct, it could possibly be the oldest of the manuscripts. The library cave was closed sometime in the Song, becoming a time capsule, undisturbed until a local monk, Wang Yuanlu 王圓籙, discovered its sealed and hidden entry in 1900. The majority of the manuscripts are written in Chinese, but because Dunhuang was a major outpost and religious center on the silk road, the library cave preserved manuscripts in a wide range of languages (Tibetan, Sanskrit, Khotanese, and many others). Buddhist sutras are the genre most commonly found, although the contents of the manuscripts encompass everything from administrative records to literature, classics, art, and maps. A number of texts that were otherwise lost in transmission were

preserved in the manuscripts, such that in many cases they represent our only remaining source for ancient and medieval works of literature, including fragments of the early Xiang'er 想爾 (c. early 3rd century) commentary to the *Laozi* and Cui Rong's 崔融 (653–706) collection of Tang poetry, the *Zhuying xueshi ji* 珠英學士集 (Collected works of the pearl-blossom scholars), both of which were lost before their rediscovery in the library cave. Moreover, the manuscripts tell us a great deal not only about life at Dunhuang and the development of the temple complex at Mogao, but also about the social use of texts during and prior to the time they were sealed away.

In the early years of the twentieth century, a number of explorers came to the cave in search of these treasures. In order to obtain funds to restore some of the cave temples and shrines at Dunhuang, Wang Yuanlu sold manuscripts to collectors from all over the world. The two largest caches were sold to Paul Pelliot and Aurel Stein, who took them back to Paris and London respectively, where they are now held at the Bibliothèque nationale de France and the British Museum. Other collectors took manuscripts to Russia and Japan, and many remain in China, where they can now be found at the National Library of China. Some manuscripts, like the *Suo Dan Laozi*, ended up in private collections, scattered all over the globe.

One of Professor Jao's major undertakings was the transcription and study of Dunhuang manuscripts, for which he traveled great distances, to London, Paris, and farther afield, to access the manuscripts and conduct his research. These days, things are a bit easier. One need merely go to the website of the International Dunhuang Project (IDP; <http://idp.bl.uk>), where a huge number of these manuscripts have already been digitized and made available to the entire world, online. The project seeks to put the manuscripts



The Suo Dan 索紞 Laozi manuscript  
Photo courtesy of Princeton University Art Museum  
(<https://artmuseum.princeton.edu/collections/objects/36468>)

back in one place, and there are currently more than 500,000 images in the database from numerous public and private collections, as well as educational project modules and background information on the many included collections around the world. Now we can all see them, even under quarantine, from the comfort of our living rooms.

The IDP is just one part of a larger trend in the digitalization of library and museum collections. As I write, almost all the museums and libraries that hold Dunhuang manuscripts are closed to the public. Hopefully, the epidemic will run its course and they will soon reopen, as will international borders. It is always a pleasure to see historical artifacts in person, but if the quarantine has made you feel as if you have been sealed in a cave for centuries, what better time than now to go online and take a look at manuscripts that have been sealed in caves for centuries? For the moment, or for any rainy day, online collections provide a convenient and stimulating way to learn about history, literature, and art.

我思我讀

## MY EXCHANGE AT FUDAN: AN ACADEMIC VISIT EXTRAORDINAIRE

復旦求學 光華洗塵



*Xianghuitang (Photo Courtesy: Mu Liang)*  
相輝堂 (鳴謝：照片由慕梁提供)

Since 2019, the Center for the Study of Excavated Documents and Ancient Philology of Fudan University has entered into a five-year research partnership agreement with HKBU Jao Tsung-I Academy of Sinology, laying the foundation for further academic exchange and mutual learning between the academic staff and students of the two universities. Thanks to the foresight and forward thinking of my supervisor Prof. Chen Zhi, the Academy is now moving ahead in the paleographical and philological studies of pre-Qin texts partly because of the strategic partnership. I was so fortunate to be chosen as the first research postgraduate to visit the Center and experience first-hand the exceptional academic environment of a long-established institution like Fudan University.

Before I left Hong Kong, I had been living in the city for five years and was accustomed to the educational system here. But when my exchange study in Fudan began, my learning pace was back to the undergraduate years (which I spent in Nanjing University) as “taking lectures—doing research—writing papers” occupied most of my time. Even for postgraduate courses, the lecturers there tend to conduct the class in intensive teaching mode, which I think is an effective way to help students acquire foundational disciplinary knowledge and enter into a new field of study. During the semester I visited, the Center for the Study of Excavated Documents and Ancient Philology opened several

courses that I found intellectually stimulating but rarely offered elsewhere, such as Reading of Bamboo Manuscripts on Chinese Medicine taught by Dr. Hirose Kunio, Old Chinese Phonology by Dr. Zhang Fuhai, and Chinese Sigillography by Dr. Shi Jicheng. In the Bamboo-slip Medical Texts class, Dr. Hirose first gave us an all-round introduction to the discipline, like previous scholarship, current trends, key research materials, and methodology before asking us to discuss the contents of the manuscripts in groups. While having different research focuses, most of my classmates demonstrated in group discussions an intimate familiarity with ancient literature and considerable knowledge of paleography. In the Old Chinese Phonology class, Dr. Zhang provided a concise and meticulous introduction to how different systems of Old Chinese phonology were reconstructed and deduced based on rhyming materials as well as the development of vowels and consonants in Old and Middle Chinese and the rules behind. Although rote learning is very important in mastering phonology, the course also achieves the goal of “learning to learn.” Dr. Shi’s lectures incorporated the use of excavated literature and latest developments in paleography when analyzing a hoard of seals from the Warring States period down to the Qin and Han dynasties, and discussed how knowledge in Chinese bureaucracy and historical geography can facilitate sigillography, which was quite eye-opening for me.



Photo Courtesy: Fudan University Official Weibo

鳴謝：照片由復旦大學官方微博提供

Besides the courses offered by the Center, I found the ones run by the Faculty of Arts and the Institute of Chinese Historical Geography equally attractive, especially when seeing scholars that I read before took the podium and gave a fascinating lecture. During the six months I stayed at Fudan University, several international conferences were held there, such as the “Commemoration of the 120th Anniversary of the Discovery of Oracle Bone Inscriptions” and the first ever “International Conference on Excavated Texts and Early Chinese History,” which attracted numerous experts and scholars in the fields of pre-Qin history and paleography to present their excellent papers. I felt so blessed to take part in them.

From what I see, Fudan University surely lives up to its fame. I found the teachers most amiable and the students passionate in learning, which go hand in hand with the supportive intellectual environment and overall pursuit of academic excellence of the university. The campus is also built with the state-of-the-art infrastructure and teaching facilities. For example, every electronic display you found in the classrooms and academic buildings can show you what class is taught by which department in which building. Located in the 27th floor of the Guanghua Twin Towers, the Center for the Study of Excavated Documents and Ancient Philology has several reference rooms where you can find almost what you will need in the fields of pre-Qin history, paleography and excavated studies. The borrowing procedure is simple and convenient. All you need to do is to scan the QR code through WeChat to self-checkout the item. Moreover, the Center often posts news on WeChat Official Account Platform about recent publications in paleography, conferences and talks held at tertiary institutions in Shanghai, and various academic activities organized by the university, which were extremely useful to me.

This invaluable academic exchange at Fudan University fueled my passion in pursuing knowledge, changed my research practices in the most positive way, and left me feeling encouraged and motivated. I am sure that when I look back on the experience one day, a solid foundation in my academic career was most likely laid at this time of my life. I should work even harder to repay my debts of gratitude to my dear teachers at Fudan and HKBU.



Photo Courtesy: Mu Liang

鳴謝：照片由慕梁提供

復旦大學出土文獻與古文字研究中心與饒宗頤國學院於2019年簽署五年的科研合作夥伴協議，為兩校更多學生及學者提供一個活躍的學術交流及相互學習的平臺。仰賴陳致老師的學術眼光，使國學院在先秦文獻研究的方向上與復旦古文字搭建新的橋樑，我有幸作為第一位饒宗頤國學院交流生去古文字中心進行學習訪問，親身體會到這所歷史悠久名校自身的氣質與風骨。

在香港學習生活五年有餘，習慣了香港的教學與學習生活之後來到復旦訪學，調整自己的節奏

後仿佛又回到本科那樣緊湊的「上課—查資料—寫論文」的學習模式（來浸大之前我在南京大學修讀本科）。研究生上課也依然以老師密集的傳授知識為主，我認為這樣的方式確實在拓展知識結構、快速掌握學科的基本方法方面更加有效，學生也可以馬上進入新的領域學習。出土文獻及古文字研究中心本學期所開設的課程有廣瀨薰雄老師的竹簡醫書、張富海老師的上古音韻學及石繼承老師的璽印研究，都是我之前很難接觸到卻又十分有興趣的研究方向。竹簡醫書在廣瀨老師介紹過學術史、研究現狀、研究材料以及研究方法後，便以小組方式深入討論竹簡的內容。同學們雖然研究側重不同，但都在小組研究中展現了豐富的文獻閱讀與古文字功底。張富海老師的上古音韻學細緻而周密地分析了上古語音體系以及構擬及推理的方式，元音輔音的流變在上古音和中古音的變化規律。雖然音韻學中背誦非常重要，但課程依舊達到了授人以漁的目的。石繼承老師結合出土文獻及最新的古文字研究進展，對大量戰國、秦漢印進行了分析，結合官制、歷史地理等方面進行拓展，一開我對印璽研究的眼界。

在古文字中心的課程之外，文學院及歷史地理研究中心的課都非常有吸引力，許多我只讀過著作及論文的學者在講台的風度實在讓人印象深刻。這半年期間復旦大學也先後召開了多場國際會議，包括「紀念甲骨文發現120周年活動」與第一屆「出土文獻與中國古代史」。海內外眾多先秦史及古文字專家雲集，每場報告都有精彩紛呈的論文，我能親身參與其中，真的無比幸福。

復旦學統悠久，師長親和，同學熱忱，與整個學校的風氣及學術追求相輔相成。復旦更是與時並進，教學設備創新大度，每間教室及每棟教學樓的電子屏都會顯示整個學校所有院系開設在各個教室的課程。位於光華樓27層的出土文獻與古文字研究中心裡，幾間資料室包羅萬象，先秦及古文字古文獻相關的書籍應有盡有，而且借閱方式非常便捷，只要掃微信二維碼就可以自助登記借閱。另一方面，中心常常在微信公眾平臺分享與有古文字相關新書出版的新聞、上海高校間的會議及講座資訊，以及大學的學術活動資訊，大大提高了我在古文字培養上的廣度及深度。

復旦交流期間所耳濡目染的求問精神、研究習慣為自己的學術生涯增添了穩固的基石，激勵自己繼續努力，不負復旦及浸大老師們的不倦教誨。

段陶（選堂博士候選人）

# List of XuanTang PhD students (Year 2020/21)

## 選堂博士生 (2020/21年度) 簡介



**Duan Tao** (China)

PhD Candidate

Dissertation topic: Aristocratic Lineages and Political Structure in Western Zhou: A Study Based on Jing, Guo, Jin, and Zeng

段陶 (中國)

博士候選人

博士論文題目: 西周宗族爬衍與政治結構——以井、虢、晉、曾為例

Presented papers and published articles:

已發表報告及文章:

- 〈虢季子白盤相關的獬豸與西虢貴族問題〉, 研究生學術研討會, 香港浸會大學中文系、韓國延世大學中文系主辦, 首爾: 延世大學, 2016年6月14日。
- 〈兩周四曾考〉(與龐琨合撰), 「曾國考古發現與研究暨紀念蘇家壘出土曾國青銅器五十週年」國際學術研討會, 中國考古學會兩周考古專業委員會等主辦, 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〉, 研究生學術研討會, 香港浸會大學中文系、德國海德堡大學漢學系主辦, 海德堡: 海德堡大學, 2018年5月23日。

Articles to be published:

即將發表文章:

- 〈上古漢語的構擬與重建——專訪畢鵬教授〉, 收入陳致主編, 香港浸會大學饒宗頤國學院編: 《容兼閣問學集——海內外文史暨漢學名家訪談錄》, 南京: 南京大學出版社, 2020年。
- 〈早期中國考古學訪談略要——專訪羅泰教授〉, 收入《容兼閣問學集》。



**Pang Kun** (China)

3<sup>rd</sup> year PhD student

Research area: Pre-Qin Literature

龐琨 (中國)

博士三年級學生

研究領域: 先秦文獻

Presented papers and published articles:

已發表報告及文章:

- 〈兩周四曾考〉(與段陶合撰), 「曾國考古發現與研究暨紀念蘇家壘出土曾國青銅器五十週年」國際學術研討會, 中國考古學會兩周考古專業委員會等主辦, 湖北京山: 湖北省文物考古研究所, 2016年12月17日。
- 〈西周金文中的「師」與軍事〉, 「文學藝術與社會」研究生學術研討會, 北京: 中國社會科學院文學研究所、香港浸會大學主辦, 2017年6月28日。
- 〈《攝命》與《冏命》之關係獻疑——兼論篇末冊命文的性質〉。2019年「臺港青年學者學術交流論壇」, 國立中山大學中國文學系、高雄師範大學國文學系、高雄師範大學經學研究所、香港浸會大學中文系主辦, 高雄: 國立中山大學、高雄師範大學, 2019年6月4至5日。

Articles to be published:

即將發表文章:

- 〈選擇學術就是選擇一種生活方式——專訪陳劍教授〉, 收入陳致主編, 香港浸會大學饒宗頤國學院編: 《容兼閣問學集——海內外文史暨漢學名家訪談錄》, 南京: 南京大學出版社, 2020年。
- 〈入乎老莊, 出乎百家——專訪劉笑敢教授〉, 收入《容兼閣問學集》。
- 費安德 (Andrej Feč) 撰, 龐琨譯: 〈評艾蘭《湮沒的思想——出土竹簡中的禪讓傳說與理想政制》〉 (Review of *Buried Ideas: Legends of Abdication and Ideal Government in Early Chinese Bamboo-Slip Manuscripts*, by Sarah Allan), 《漢學英華》續編, 香港: 中華書局, 待出。



**Guo Qianmeng** (China)

2<sup>nd</sup> year PhD student

Research area: Research on *Sì Yì Tang Ji* by Emperor Shizong of Qing Empire

郭倩夢 (中國)

博士二年級生

研究領域：清世宗《四宜堂集》考述

Presented paper:

已發表文章：

- 〈從《圓明居士語錄》看清世宗性空思想〉，《饒宗頤國學院院刊》第六期，2019年。香港：中華書局，2019年，頁433-453。

Articles to be published:

即將發表之文章：

- 黃冠雲撰，郭倩夢譯：〈王安國教授專訪〉(“Interview with Professor Jeffrey Riegel”),《容兼閣問學集——海內外文史暨漢學名家訪談錄》，南京：南京大學出版社，2020年。
- 方破 (Paul Fischer) 撰，郭倩夢譯：〈評來國龍《幽冥之旅：楚地宗教的考古學研究》〉(Review of *Excavating the Afterlife: The Archaeology of Early Chinese Religion*, by Guolong Lai),《漢學英華》續編，香港：中華書局，待出。



**Wang Xueting** (China)

2<sup>nd</sup> year PhD student

Research area: The Relationship between Buddhist Temples and Tang Poetry

王雪婷 (中國)

博士二年級生

研究領域：寺廟與唐詩的創作關係

Translated work and article to be published:

即將發表之譯著及文章：

- 王雪婷譯：《分析的中國哲學——概念與論證》。上海：東方出版中心，2020年。
- 許思萊 (Axel Schuessler) 撰，王雪婷譯：〈「白一沙」的上古漢語語音構擬若干問題〉(“Questions about Baxter & Sagart’s Old Chinese”),《漢學英華》續編，香港：中華書局，待出。



**Lan Qian** (China)

1<sup>st</sup> year PhD student

Research area: Biographical Literature in the Qing Dynasty

蘭倩 (中國)

博士一年級生

研究領域：清代傳記文學





## WELCOMING OUR NEWCOMERS AND VISITING SCHOLARS

### 新人及訪問學人介紹



#### Professor Guo Haipeng

Research Fellow (2020/10 - 2021/02)

Professor Haipeng Guo is the Director of the Whole Person Education Office, BNU-HKBU United International College. His recent research interests include whole person education, process philosophy and Confucianism (*Shi Xue* in Ming and Qing dynasty).

#### 郭海鵬教授

研究員(2020年10月 - 2021年2月)

郭海鵬教授為北京師範大學-香港浸會大學聯合國際學院全人教育辦公室主任。他近期的研究興趣包括全人教育、過程哲學和儒學(明清實學)。



#### Dr. Leung Yuet Ngo

Part-time Editorial Assistant

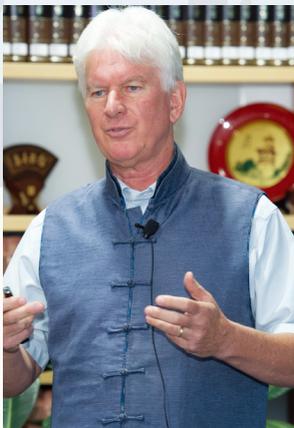
Dr. Leung holds a doctoral degree in Chinese Language and Literature from the Chinese University of Hong Kong. She is interested in the studies of excavated texts and paleography. She had published several academic articles in journals such as *Bamboo and Silk Manuscripts*, *Essays on Linguistics* etc. She is currently participating in the translation project "Selected Works of Jao Tsung-i".

#### 梁月娥博士

兼職編輯助理

梁月娥博士，畢業於香港中文大學中國語言及文學系，多年來致力於出土文獻與古文字學研究，於《簡帛》、《語言學論叢》等期刊發表學術論文多篇。目前參與「饒宗頤學術論著英譯集」出版計劃。

## Distinguished Scholars IN RESIDENCE 傑出訪問學人



#### Professor Edward L. Shaughnessy (2018-2020)

As a world leading philologist, paleographer, and historian, Professor Shaughnessy has been a key figure in American Sinology since the 1980's and has made a major contribution in the cultural and literary history of the Zhou period through the study of its archaeologically recovered and traditionally received textual materials. Currently the Creel Distinguished Service Professor of Early China in the Department of East Asian Languages and Civilizations of the University of Chicago, he is also one of the world's foremost authorities in the study of three ancient Chinese classics: *Zhou Yi*, *Shang shu* and *Shi jing*, and has considerably advanced the study of bronze inscriptions, manuscript culture, and Early Chinese chronology. His major fields of research are Western Zhou and Warring States cultural history, paleography, and study of the *Classic of Changes*.

#### 夏含夷教授

2018至2020年

夏含夷教授是世界頂尖語文學家、古文字學家及歷史學者，自1980年代起即為美國漢學界領軍人物，多年來深入鑽研出土及傳世的周朝文獻，為周代文化及文學史的研究帶來重大貢獻。夏教授現為芝加哥大學顧立雅中國古文字學中心主任、東亞語言與文明系顧立雅講座教授，亦是「五經」中《周易》、《尚書》及《詩經》的權威學者，並致力推動金文學、寫本文化和上古史年代學等方面的前沿研究，功莫大焉。研究領域主要包括西周及戰國文化史、古文字學與易學。

# RESEARCH OUTPUT

## 研究成果

1. 方勇主編，陳致副主編：《諸子學刊》第十九輯，上海：上海古籍出版社，2019年9月。428頁。
2. 陳致、孟飛、黎漢傑整理：《周策縱論學書信集》，北京：中華書局，2020年1月。581頁。
3. 陳致主編，來國龍、史亞當 (Adam Schwartz) 副主編：《饒宗頤國學院院刊》第七期，香港：中華書局，2020年7月。334頁。
4. 陳致：〈清華簡(伍)《湯處於湯丘》《湯在沔門》《殷高宗問於三壽》三篇札記〉，收入清華大學出土文獻研究與保護中心、古代中國研究會編：《清華簡研究》第三輯「《清華大學藏戰國竹簡(伍)》國際學術研討會論文集」，上海：中西書局，2019年12月。
5. Chen Zhi. "Biographical Genres and Biography: The Case of Yan Zun 嚴遵." In *China and the World – the World and China: Essays in Honor of Rudolf G. Wagner*. Vol. 1, *Transcultural Perspectives on Pre-modern China*. Edited by Joachim Gentz, 67–82. Gössenberg, Austria: OSTASIEN Verlag, 2019.
6. Chen Zhi. "On *Ren* 仁, the Character for Benevolence." Paper presented at "The Cambridge History of Ancient China: Twenty Years On" conference. The University of Chicago Center in Hong Kong, September 14, 2019.
7. 陳致：〈韻語陽秋·中國古代詩詞格律與逸聞〉(學術講座)，珠海：北京師範大學—香港浸會大學聯合國際學院，2019年10月14日。
8. 陳致：〈經典簡帛古史的研究與傳播：香港浸會大學饒宗頤國學院〉，「北京論壇」，北京大學、北京市教育委員會及韓國高等教育財團主辦，北京：北京大學，2019年11月1–3日。
9. 陳致：〈晚明子學與制義〉，「中山大學珠海哲學論壇」，中山大學哲學系(珠海)及中山大學一帶一路研究院主辦，珠海：中山大學，2019年11月19日。
10. 陳致：〈中華文化傳承與博雅教育〉(主旨演講)，「博雅教育：中國與西方跨文化對話」學術會議，陳一丹基金會、北京大學教育學院主辦，北京：北京大學，2020年1月3日。
11. Schwartz, Adam C. *The Oracle Bone Inscriptions from Huayuanzhuang East. Translated with an Introduction and Commentary* (Library of Sinology, 3). Berlin: De Gruyter, November 2019. Pp. x+477.
12. Schwartz, Adam Craig (as Associate Editor), et al., eds. *Bamboo and Silk* (English version) 3.1 (December 2019). Pp. 192. (Note: A peer-reviewed academic journal sponsored by the Center of Bamboo and Silk Manuscripts, Wuhan University and published by Brill).
13. Schwartz, Adam Craig. "Deictic Pictographs and a Reappraisal of the Primary Meanings of *Di* 帝 and *Kong* 孔." In *Dialogue of Four Pristine Writing Systems*. Edited by Kuang Yu Chen, Dietrich Tschanz and Ching-i Tu, 125–54. New Brunswick, N.J.: Confucius Institute of Rutgers University, 2019.
14. Schwartz, Adam Craig. "How to Read an Oracle Bone from Huayuanzhuang East Pit H3." *Bulletin of the Jao Tsung-I Academy of Sinology* 7 (July 2020): 39–90.
15. Schwartz, Adam Craig. "The Materiality of Knowledge in China's First 'Certified' Genealogy." Paper presented at the "Materiality of Knowledge in Chinese Thought: Past and Present" conference, organized by Yuelu Academy of Hunan University and the Centre for Manuscript and Text Cultures at The Queens' College in the University of Oxford. Yuelu Academy, Changsha, September 3–5, 2019.
16. Schwartz, Adam Craig. "David Keightley's Fascination – What did a Shang Diviner Think He was Doing? A Study of Oracle Bone Divinations Ending 'ruo 若 + kan 侃' (Will be Favorable and Cause Happiness)." Paper presented at "The Cambridge History of Ancient China: Twenty Years On" conference. The University of Chicago Center in Hong Kong, September 14, 2019.
17. 史亞當 (Adam Craig Schwartz)，〈殷墟花園莊東地甲骨卜辭中「侃」的占卜用途及其所表達的主觀感受〉，「紀念甲骨文發現120周年國際學術研討會」，中共中央宣傳部、中華人民共和國教育部、文化和旅游部、科技部、國家語委、國家文物局、中國社會科學院、河南省人民政府聯合主辦，安陽：中國文字博物館，2019年10月18–19日。
18. 史亞當 (Adam Craig Schwartz)，〈讀安徽大學的《詩(經)》〉(學術講座)，珠海：北京師範大學—香港浸會大學聯合國際學院，2019年12月20日。
19. Zhu Mengwen. Review of *Reading Philosophy, Writing Poetry: Intertextual Modes of Making Meaning in Early Medieval China*, by Wendy Swartz.



Photo Courtesy: Beijing Normal University-Hong Kong Baptist University United International College [UIC] website

鳴謝：北京師範大學—香港浸會大學聯合國際學院網站

*Bulletin of the Jao Tsung-I Academy of Sinology* 6 (August 2019): 467–75.

20. 吳妙慧 (Meow Hui Goh) 撰，朱夢雯譯：〈知音：永明詩學新探〉，收入卜東波編：《中國古典文學與文本的新闡釋——海外漢學論文新集》，合肥：安徽教育出版社，2019年11月。
21. Grundmann, Joern Peter. "The Question of Literariness in the Composition of Western Zhou Bronze Bell Inscriptions." *Bulletin of the Jao Tsung-I Academy of Sinology* 7 (July 2020): 115–151.
22. David Lebovitz. "Authentically Old Leftovers? Philology, Robbery, and the *Yi Zhou shu* in Historical Perspective." Paper presented at the Society of the Study of Early China Seventh Annual Conference, organized by The Society for the Study of Early China. Online from Boston, USA, August 4–6, 2020.
23. Chan Chok Meng, trans. "The *Wen xuan* Tradition in China and Abroad" 《文選》在中國與海外的流傳. Written by David R. Knechtges 康達維. In *idem, Fu xue yu Xuan xue: Kang Dawei zixuanji 賦學與選學——康達維自選集*, 122–41. Nanjing: Nanjing University Press, October 2019 (actually released in July 2020).
24. Cheng Zhangcan 程章燦 (author); Chan Chok Meng (translator). "The Assimilation and Dissimilation of Fu and Shi Poetry up to the Tang Dynasty" 先唐詩賦離合芻論. In *The Fu Genre of Imperial China: Studies in the Rhapsodic Imagination*. Edited by Nicholas Morrow Williams, 63–81. Amsterdam: Amsterdam University Press; Leeds: Arc Humanities Press, November 2019.
25. 蘭倩：〈傳統與現代的語言銜接——以白先勇小說兼論如何對待文言〉，《社會科學論壇》2020年第1期，頁68–73。

## SELECTED LETTERS OF CHOW TSE-TSUNG

### 《周策縱論學書信集》

The recently published *Selected Letters of Chow Tse-tsung*, co-edited by our Director, Prof. Chen Zhi, offers a rare glimpse of the intellectual and private life of one of the most celebrated sinologists in recent decades. It is highly recommended for readers who want to gain an insight into the complex social network of Chinese intelligentsia and cultural elite, both mainland and overseas, of the second half of the 20th century.



Prof. Chow had a longstanding friendship and professional relationship with some of the most important scholars in the Chinese academic circles and the Sinological commu-

nities. He also befriended with a number of promising young Chinese writers (mostly outside PRC) and encouraged his compatriots in the U.S. to write poems and share them in literary salons. It is no exaggeration that this compilation of correspondence reflected the milieu and intellectual climate in which its author thrived.



The publication of the book is supported by the Madam Tsar Teh-Yun Endowment Fund.  
 本書承蒙「蔡德允女士教研基金」慷慨贊助出版。

Some of the selected letters were published in journals and magazines by the author, but most of them were directly transcribed from the originals or photocopies thereof, bequeathed by Prof. Chow to Hong Kong Baptist University Library and now reserved in its special collection, and published for the very first time. It should not go unnoticed that this invaluable donation was made possible because of the collective efforts of several senior members of HKBU, namely Prof. Ng Ching-fai, former President of the University, Prof. Chung Ling, Dean of the Faculty of Arts at the time and a beloved former student of Prof. Chow, Ms. Kylie Chan, former Associate Librarian of Hong Kong Baptist University Library, and Prof. Chen Zhi.

陳致院長等編輯整理之《周策縱論學書信集》剛於今年一月由中華書局正式出版，通過私密的書信從側面呈現這位漢學大家一生出處、交游和治學，讓讀者一窺二十世紀下半錯綜複雜的海內外知識分子關係網和整整一代文化精英的心靈史。

周策縱教授交遊遍於天下，所與郵筒往還、反覆論學者多為近現代學術名家。另外，他與門生弟子、青年學人也多有通信，啟誘獎掖，不遺餘力，其生平所寫之書信不計其數。周策縱教授在世時，曾經有遺願要把收藏的部分名人字畫、書信和手稿通過學生陳致交給浸會大學圖書館。為此，香港浸會大學前任校長吳清輝教授，周策縱的學生、文學院前任院長鍾玲教授，特地前往麥迪森周策縱教授寓所表達謝忱；陳致教授和圖書館前任副館長陳啟仙女士還兩次奔赴美國威斯康星麥迪森幫助周先生整理資料。周策縱教授過世後，部分遺物由家人分批贈予香港浸會大學，包括大宗與當世鴻儒碩學、作家詩人往來的論學書札，內容非常珍貴，深具學術史和文化史價值。

其論學書信集內容豐富，或研析詩詞，或考辨文字，或評騭著作，或商榷疑義，雋語紛陳，如碎玉零瓊，俯拾即是，先生真率詼諧之性情亦隱然躍於紙上。其論學書信集之整理出版，不僅有助於讀者瞭解先生之生平事業及學術脈絡，亦將為學界研究近代海外漢學史、旅外學者心靈史提供不可多得的生動史料。

Photo source: TT Chow Papers in Hong Kong Baptist University Library  
 相片來源：香港浸會大學圖書館藏周策縱檔案



(From left) Professors Chow Tse-tsung, Chan Wing-tsit, Jao Tsung-i, William H. Nienhauser, Jr., Li Mo (photo taken on May 31, 1991 at Academia Sinica Activities Center, Nangang District, Taipei)

(左起) 周策縱教授、陳榮捷教授、饒宗頤教授、倪豪士教授、李模教授

(攝於1991年5月31日臺北南港中央研究院中國文哲研究所主辦「中國文哲研究的展望」國際學術討論會上)

## Profile

Chow Tse-tsung (7 Jan 1916–7 May 2007), born in Qiyang, Hunan Province, was a world-renowned sinologist with a remarkable command of scholarship on Chinese culture, literature and history and a profound knowledge of various forms of classical art. His early monograph *The May Fourth Movement: Intellectual Revolution in Modern China* (1960) has earned him lasting fame as an intellectual historian. In the later part of his career, he devoted considerable effort to the study of the *Dream of the Red Chamber* and almost single-handedly revived scholars' interest in this masterpiece novel in early 1980's, not to mention helped bringing PRC scholars back to the international stage by inviting some of them to the 1980 International Conference on *Dream of the Red Mansions* he organized at the University of Wisconsin–Madison.

## 作者簡介

周策縱，譜名緒侗，字幼琴，號絲竹、棄園，1916年1月7日生於湖南祁陽，2017年5月7日逝於美國加州愛爾巴尼寓所。先生早年畢業於中央政治大學行政系，曾任戰時首都重慶市政府專員、秘書及編審室主任等職，抗戰勝利後獲頒「政府勝利勳章」，後入蔣介石侍從室任編審，結識黨、政、軍、文化、學術各界諸多知名人士。1948年，先生赴美留學，就讀於密歇根大學政治系，獲政治學博士學位，以撰著《五四運動史》(1960)蜚聲學界。嗣後先生曾先後任教於密歇根大學、哈佛大學、哥倫比亞大學。1963年，先生應聘至威斯康星大學，並長期擔任東亞語言文學系系主任(1973–1979)，其間培養大批漢學人才，主編重要學術刊物，籌辦大型國際學術研討會，積極推動海外漢學研究及東西文化交流。先生學問廣大，道貫中西，文史哲藝無所不窺，詩詞書法卓有建樹，譽流海外，名重學林，為國際知名之漢學大家。



(From left) Professor Chen Zhi, Professor Chow Tse-tsung, Mr. Tjioe Ji Nan, Professor Chow Kwok Ching (photo taken on December 18, 2002)

(左起) 陳致教授、周策縱教授、周穎南先生、周國正教授 (攝於2002年12月18日)



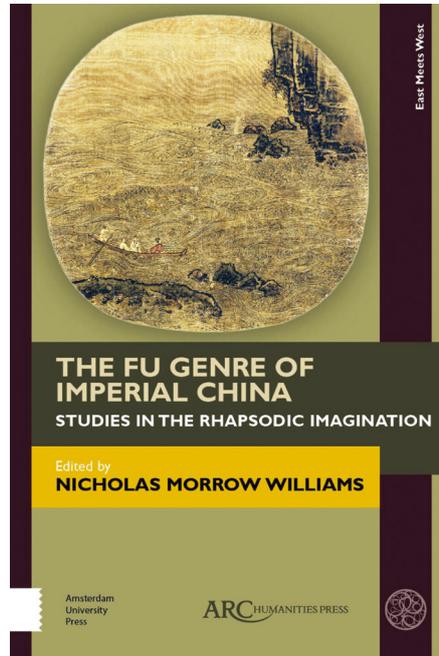
(From left) Professor Chen Zhi, Professor Chow Tse-tsung, Mrs. Shirley Leung, former University Librarian and two Associate Librarians

(photo taken on December 18, 2002 at Hong Kong Baptist University Library)

(左起) 陳致教授、周策縱教授、前館長梁王以熒女士及時任兩位副館長 (攝於2002年12月18日香港浸會大學圖書館)



THE FIRST EDITED VOLUME IN ENGLISH TO STUDY *FU*:  
**THE *FU* GENRE OF IMPERIAL CHINA:**  
**STUDIES IN THE RHAPSODIC IMAGINATION**  
 首部英文學界出版的賦學專題論文集



Editor 編者：Nicholas Morrow Williams 魏寧  
 Publishers 出版社：Amsterdam University Press  
 阿姆斯特丹大學出版社·Arc Humanities Press

**T**his is the first edited volume in English to study *fu* or “rhapsody,” a traditionally important and culturally central literary form in classical Chinese literature, from its origins up to the late imperial era. *Fu* poems are highly revealing sources for understanding the culture, society, and politics of their periods. In this volume, eleven essays by prominent scholars treat the *fu* from four major perspectives: its original use in court recitation; as a poetic genre with distinctive formal features; as a vehicle of philosophical inquiry; and as a major mode of political expression. Currently, a second volume with a focus on individual works and their critical appreciation is under preparation.

Most of the papers collected here were first presented at the Forum on *Fu* Poetics. Organized by the Jao Tsung-I Academy of Sinology in February 2016, it was also the first international conference devoted to *fu*. A total of fourteen eminent scholars from Mainland China, Taiwan, Hong Kong, Singapore, Malaysia, and the United States came together to present papers on the tricky definition of *fu* and selected works in this genre from different periods. Distinguished speakers included Prof. David R. Knechtges from the Department of Asian Language and Literature, University of Washington, Prof. Stephane Feuillas from East Asian Civilisations Research Centre (CRACO), Paris, Prof. Ronald Egan from the Department of East Asian Languages and Cultures, Stanford

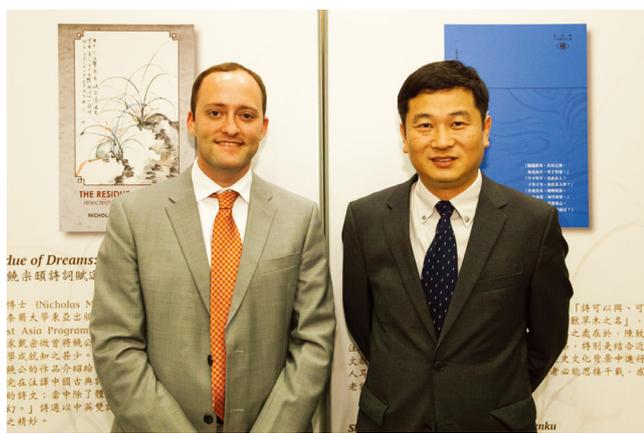
University, and Prof. Cheng Yu-yu from the Department of Chinese Literature, National Taiwan University.

The volume is edited by Dr. Nicholas Morrow Williams, former Associate Director of the Jao Tsung-I Academy of Sinology and dedicated to Prof. Chen Zhi, Director of the Academy, as a token of gratitude for his unstinting support of academic excellence. In the Preface, Dr. Williams said, “Neither the conference nor this volume would have been possible without the support of the Academy’s director, Chen Zhi, an indefatigable impresario of sinological scholarship who has supported countless worthy ventures in Hong Kong.”

Dr. Williams is the translator of *The Residue of Dreams: Selected Poems of Jao Tsung-i*. He is currently Associate Professor, School of Chinese, The University of Hong Kong and chief editor of the scholarly journal *Tang Studies*. His major field of study is classical Chinese verse and one of his specialties is C-E translation of classical literature. In recent years, he has focused on the research of the *Chu ci* (Elegies of Chu) and English translation of the entire anthology, which led him to explore the rhapsodistic tradition in Chinese literature since the *fu* was derived from the *Chu ci*.



Forum on Fu Poetics held at the Jao Tsung-i Academy of Sinology in February 2016  
2016年2月於饒宗頤國學院舉行之「辭賦詩學論壇」



Dr. Nicholas Williams is the translator of *The Residue of Dreams: Selected Poems of Jao Tsung-i*  
魏寧博士曾翻譯饒宗頤教授詩集並出版《夢餘：饒宗頤詩詞賦選》一書

本書是首本在英語世界出版的賦學專題論文集，涵蓋範圍從賦的起源一直至明清時期的重要賦作，填補了西方漢學對此一重要古典文體的研究空白。較之於一般詩文，賦作更能呈現相關歷史時期的文化、社會和政治現實，研究價值甚高。此書收入十一篇賦學名家的論文，研究方向大致分為：最初在宮廷朗誦的「賦」（即所謂「不歌而誦謂之賦」）、作為具備獨特體式的文體、用作哲學思辨的載體，以及作為政治表述的一大表達模式。論文集續編目前處於籌備階段，將集中討論單篇重要賦作及其批評賞析。

當中大部分篇章均於2016年2月饒宗頤國學院舉辦之「辭賦詩學論壇」中發表。這個首個以「賦」為主題的首個國際學術研討會邀請了來自中國內地、臺灣、香港、新加坡、馬來西亞和美國的14位重量級學者分別就「賦體的定義」及各朝代的賦作發



康達維教授

表演說，包括華盛頓大學亞洲語言文學系康達維教授、法國東亞文明研究中心費揚教授、斯坦福大學東亞語言文化研究系艾朗諾教授及國立台灣大學中國文學系鄭毓瑜教授等。

論文集由饒宗頤國學院前副院長魏寧博士編集，書前題辭特別獻給國學院院長陳致教授，對其推動本地學術不遺餘力致以謝忱。魏博士在序言說：「假如沒有國學院院長陳致的鼎力支持，無論是辭賦論壇還是本論文集都無從實現。陳教授是一位不辭勞苦的漢學界推手，支持了香港無數有價值的事業。」

魏博士曾翻譯饒宗頤教授詩集並出版《夢餘：饒宗頤詩詞賦選》

(*The Residue of Dreams: Selected Poems of Jao Tsung-i*) 一書，現為香港大學中文學院副教授、*Tang Studies* (《唐學報》) 主編，研究方向主要是中國古典韻文，還有對文本的英文譯注工作。近年主要從事《楚辭》的英譯和相關的研究，以及由此發展出來、蔚為大國的辭賦傳統。



費揚教授

Prof. Stéphane Fouillat



艾朗諾教授

Prof. Ronald Egan



## DR. ADAM SCHWARTZ'S ACADEMIC VISITS AROUND THE WORLD

### 史亞當博士訪學遊蹤



(From left) Dr. Adam Craig Schwartz, Prof. Christoph Harbsmeier (University of Oslo), Dr. Dirk Meyer (The Queen's College, University of Oxford)

(左起) 史亞當博士、挪威奧斯陸大學何莫邪教授、牛津大學皇后學院麥笛教授

**D**r. Adam Craig Schwartz, Associate Director of the Jao Tsung-I Academy of Sinology, specializes in the study of early Chinese civilization with a focus on oracle bone inscriptions, bronze inscriptions, and bamboo and silk manuscripts. In the past year, he participated in a number of major academic conferences and hosted several lectures worldwide, exchanging ideas with scholars and students from different fields of study.

#### **Oxford, England: "Happiness in Henan, Circa 1200 BC: A Study of the Divination Coda *kan* "in the Huayuanzhuang East Oracle Bone Inscriptions" (2019/5)**

Dr. Schwartz was invited by the University of Oxford China Centre to give a talk on Shang history. Launched in May 2008, the University of Oxford China Centre joins together experts of China from across the whole University, co-ordinating activities in all areas of study of China, past and present, from the perspectives of language, culture, thought, fine art, history, geography, politics, law, humanities, environment, society, economy, science, and technology. The Centre is now the largest of its kind in the United Kingdom and Europe.

In this talk, Dr. Schwartz pointed out that prior to the recent discovery of Huayuanzhuang East Oracle Bone Inscriptions, we lacked a systematic and detailed account based on primary sources of what caused people happiness in the Shang period and knew basically nothing about what caused happiness for people other

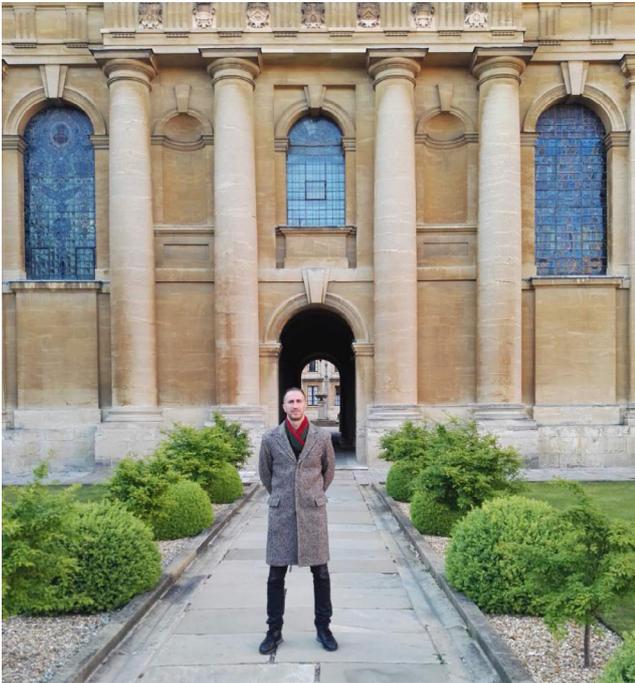
than the Shang kings. Even for the relatively well-documented Shang kings, we only knew a few causes of happiness for them, like the birth of a prince, a successful hunting, and victory in battle. The Huayuanzhuang East oracle bone archive from Henan province, especially the inscriptions that end with the divination coda *kan* 侃 "happy" or contain the binary coda *ruo* 若 (favorable) + *kan* 侃, provides a coherent and unified picture into what things caused happiness for a man of royal pedigree in 1200 BC Shang China.

#### **Changsha, Hunan: International Conference on "Materiality of Knowledge in Chinese Thought: Past and Present" (2019/9)**

The International Conference on "Materiality of Knowledge in Chinese Thought: Past and Present" was presented by the Yuelu Academy of Hunan University and the Centre for Manuscript and Text Cultures at The Queens' College in the University of Oxford and held at the Yuelu Academy. The conference dealt with issues of materiality of knowledge in the following three spheres: "The Materiality of Text Production and Text Performance," "Materiality of Collections and Anthologies," and "Materiality of Libraries and Archives." Dr. Schwartz presented a paper on "The Materiality of Knowledge in China's First 'Certified' Genealogy." Special attention was given to a piece of oracle bone that records the genealogy of an elite non-royal family in the Shang period. This material document raises questions about the relationship between orality and writing and the concept of authentication at this time.

### Anyang, Henan: “International Symposium on the 120th Anniversary of the Discovery of Oracle Bone Inscriptions” (2019/10)

The International Symposium on the 120th Anniversary of the Discovery of Oracle Bone Inscriptions was jointly presented by the Publicity Department of the Communist Party of China Central Committee, People’s Republic of China’s Ministry of Education, Ministry of Culture and Tourism, Ministry of Science and Technology, State Language Commission, State Administration of Cultural Heritage, Chinese Academy of Social Sciences, and the People’s Government of Henan Province. The symposium, held at the National Museum of Chinese Writing in Anyang, Henan between October 18th and 20th 2019, gathered over two hundred experts and scholars of the field to commemorate the storied discovery of oracle bone inscriptions. The meeting was comprised of several keynote speeches and panel discussions on the deciphering of characters in oracle bone graph, oracle bone inscriptions and the study of Shang history, oracle bone studies and other key topics. Dr. Schwartz gave a presentation on the “Divinatory Functions of Coda *kan* 侃 in Huayuanzhuang East Oracle Bone Inscriptions and the Subjective Feelings It Expressed,” discussing the feelings Chinese people in early historical periods had and the causes of their happiness.

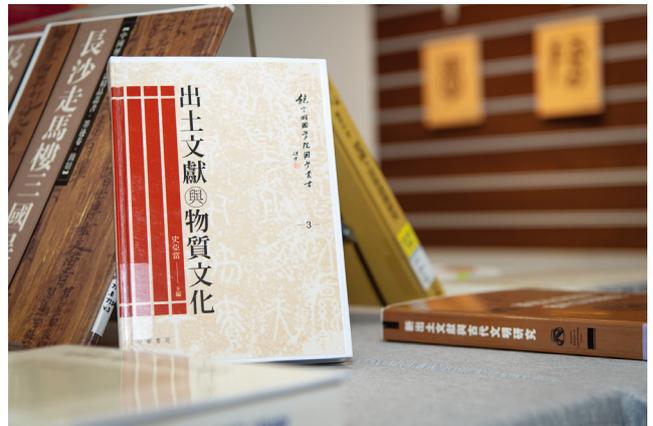


饒宗頤國學院副院長史亞當博士主要從事中國早期文明研究，特別是甲骨文、金文和簡帛文獻的研究。史博士在過去一年參加世界各地多場重要學術會議及講座，與不同領域的學者和學生進行學術交流。

英國牛津：「Happiness in Henan, Circa 1200 BC: A Study of the Divination Coda *kan* 侃 in the Huayuanzhuang East Oracle Bone Inscriptions」(2019/5)

史亞當博士獲英國牛津大學中國中心邀請發表有關商史的演講。牛津大學中國中心成立於2008年5月，匯集了該校中國問題專家學者，從語言文化、思想藝術、歷史地理、政治法規、人文環境、社會經濟、科學技術等方面全方位研究中國的過去、現在與將來，是英國及歐洲最大規模的中國研究中心。

史亞當博士在演講中指出在花園莊東地甲骨出土以前，我們不太知道何事何物能夠令商朝人感到快樂。即使是位高權重的商王，能夠令他們欣喜的記載亦甚少，如王子出世、狩獵成功和戰爭獲勝等。然而，關於更多引起商王快樂的具體信息以及引起商王以外的其他人快樂之緣由，我們可以一窺花園莊東地甲骨文文獻。記載中頻繁出現的「侃」作為一個獨立使用的命辭句尾詞，以及「侃」與「若」二字連用的語法程式，為我們理解中國歷史初期人們的感情與情緒提供了豐富的原始材料。



### 湖南長沙：「中國思想的物質性」國際學術研討會 (2019/9)

由湖南大學嶽麓書院與英國牛津大學皇后學院寫本與文本文化研究中心聯合主辦的「中國思想的物質性」國際學術研討會在湖南嶽麓書院舉行。此研討會重點討論三方面主題，分別是：「文本生產與文本呈現的物質性」、「藏書與文集的物質性」及「書齋與檔案館的物質性」。史亞當博士發表題為「The Materiality of Knowledge in China’s First “Certified” Genealogy」的演講，通過呈現記載商代家譜的一片甲骨文，探索由口述歷史至文字書寫在物質史層面發生的演變。

### 河南安陽：「紀念甲骨文發現120周年國際學術研討會」(2019/10)

「紀念甲骨文發現120周年國際學術研討會」由中共中央宣傳部、中華人民共和國教育部、文化和旅遊部、科技部、國家語言文字工作委員會、國家文物局、中國社會科學院、河南省人民政府聯合主辦，於2019年10月18–20日在河南安陽中國文字博物館召開。

來自海內外的二百多位專家學者齊聚一堂，回顧甲骨文發現歷程，並就甲骨文字考釋、甲骨文與殷商史研究、甲骨學研究等進行學術研討。史博士發表題為「殷墟花園莊東地甲骨卜辭中『侃』的占卜用途及其所表達的主觀感受」的演講，探討中國歷史初期人們的情感，與引起他們快樂之緣由。

## 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。只要有關於中國文、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)。

## BULLETIN OF THE JAO TSUNG-I ACADEMY OF SINOLOGY

《饒宗頤國學院院刊》

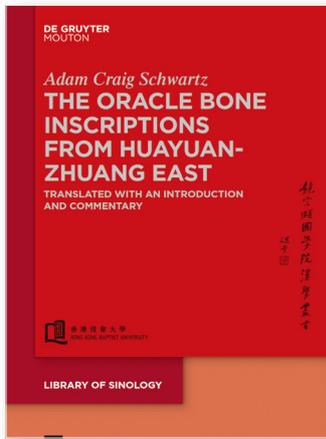


The *Bulletin* has entered its seventh year and the latest issue was published in Summer 2020. It includes a total of 10 outstanding scholarly papers and book reviews, written in Chinese or English. As usual, our team of authors are often from renowned universities and research institutes around the world and their cutting-edge, interdisciplinary research covers a spectrum of topics, such as paleography, oracle bone studies, phonology, study of excavated manuscripts, and history. What remains common among these research papers on vastly diverse fields of Sinology is their scholarly discussion of cutting-edge topics and interdisciplinary approaches. It is worth mentioning that in this issue, the English content roughly approximates to the Chinese content. This attests to the fact that the *Bulletin* has long adopted an accommodative approach in publishing excellent research regardless of the language being used or the academic tradition with which the author affiliates. Building on the solid foundation we have laid down, the *Bulletin* will strive to become a world-leading bilingual journal of Sinology.

《院刊》踏入第七個年頭，最新一期刊於2020年夏天，內含中英論文及書評共十篇。與往期一樣，作者大多任職於海內外知名學府或研究機構，刊載內容涵蓋文字學、甲骨學、音韻學、出土文獻、歷史等多個領域，尤為關注當今學術前沿課題和跨學科研究。值得一提地，自本刊創立以來，首次出現同期內英文論文的篇幅與中文文章不相上下之現象，是秉持相容並包、中西兼重這一原則之體現。我們在堅實的基礎上努力不懈，精益求精，以期成為國際領先的雙語國學與漢學研究的學術期刊。

## LIBRARY OF SINOLOGY

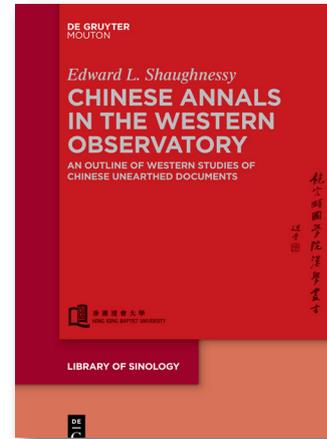
《饒宗頤國學院漢學叢書》



### Vol. 3: Adam Craig Schwartz 史亞當. *The Oracle Bone Inscriptions from Huayuanzhuang East. Translated with an Introduction and Commentary.*

This volume is a monograph written by Dr. Adam Craig Schwartz on the oracle bone inscriptions found in the site east of Huayuanzhuang in Anyang, Henan. The newly published inscriptions form an unusually homogeneous set of more than two thousand five hundred divination records, produced over a short period of time on behalf of a late Shang prince of the royal family, whose parents almost certainly were the Shang king Wu Ding (r. ca. 1200 BCE) and his consort Lady Hao (*fu Hao*). These are ideal material for learning to read and interpret early epigraphic texts. This monograph, extensively revised from the author's dissertation (The University of Chicago, 2013), is comprised of a study and the only completely annotated translation of the Huayuanzhuang East corpus.

史亞當博士的專著《殷墟花園莊東地甲骨》內容圍繞河南安陽花園莊東地出土的甲骨文。這批新近整理出版的地下材料共有兩千五百多條卜辭，構成迄今為止最完整統一的甲骨文史料。卜辭主人為晚商時期商王之子，其父母幾乎可以考定為中興之主武丁（約公元前1200年在位）及王后婦好。這批材料是在相當短時間內所作，而且內容前後貫連，堪稱研習釋讀早期刻辭的最佳讀本。作者現將其2013年芝大博士論文作大幅修改，分為研究及英譯兩部分，後者為目前為止唯一對花園東卜辭的英文詳注詳譯。



### Vol. 4: Edward L. Shaughnessy 夏含夷. *Chinese Annals in the Western Observatory: An Outline of Western Studies of Chinese Unearthed Documents.*

This is the English version of the much acclaimed *Xi Guan Han Ji* (Shanghai guji chubanshe, 2018) by Professor Edward L. Shaughnessy. The tome summarizes the academic history of Western scholars' research on Chinese unearthed documents, namely oracle-bone inscriptions, bronze and stone inscriptions, and manuscripts written on bamboo and silk, dotted with sublimated comments and summaries. It covers almost all the Western scholars who have made outstanding contributions to Chinese paleography, supplied with their biographical sketches and an exhaustive bibliography. It also offers critical insights on the academic interaction between the West and China, from the perspective of one of the most accomplished scholar in both traditions. The result is another proud addition to the series.

叢書第四種為夏含夷教授享負盛名的學術史《西觀漢記——西方漢學出土文獻研究概要》（上海古籍出版社，2018年）之英文版。這部皇皇鉅著總結了西方學者對中國出土文獻的研究，包括甲骨、金石、簡帛等出土或傳世文獻的研究，不時加入簡潔的提要 and 精闢的見解。凡是對古文字學作出相當貢獻的西方漢學家幾乎都納入本書討論之列，並輔以其簡傳及詳盡的研究書目。作者亦從一位學貫中西的知名學者角度出發，觀察西方學界與大中華學者的交流互動，慧見迭出。此書的面世將為本叢書增色不少。

## FORTHCOMING PUBLICATIONS

### 出版預告

#### GLOBAL SINOLOGY IN TRANSLATION

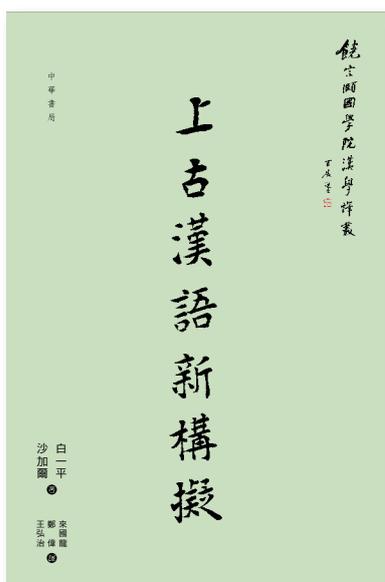
《饒宗頤國學院漢學譯叢》

**Baxter William H., and Laurent Sagart. *Old Chinese: A New Reconstruction* (Chinese version). Translated by Lai Guolong, Zheng Wei, and Wang Hongzhi. Hong Kong: Chung Hwa Book Company (H.K.) Limited, 2020.**

〔美〕白一平、〔法〕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），2020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。



**David S. Nivison. *The Nivison Annals: Selected Works of David Nivison on Early Chinese Chronology, Astronomy, and Historiography* (Chinese version). Translated by Cheng Yuhei. Hong Kong: Chung Hwa Book Company (H.K.) Limited, 2020.**

〔美〕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），2020年。

This is the Chinese translation of *The Nivison Annals*, an auto-anthology by Professor David S. Nivison, emeritus professor at Stanford University, showcasing his academic achievements over the past four decades. Professor Edward L. Shaughnessy (The 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。

**Dirk Meyer. *Philosophy on Bamboo: Text and the Production of Meaning in Early China* (Chinese version). Translated by Liu Qian. Hong Kong: Chung Hwa Book Company (H.K.) Limited, 2021.**

〔英〕麥笛著，劉倩譯：《竹上之思——出土文獻與意義生成》，香港：中華書局（香港），2021年。

This is the Chinese translation of the 2011 monograph written by Dirk Meyer, The Queen's College, Oxford. Scholarship on early Chinese thought has long treated texts as mere repositories of ideas rather than as meaningful objects in their own right. Not only does this approach present an idealised account of China's intellectual past, it also imposes artificial boundaries between textual and philosophical traditions. As the first to treat text as a cultural phenomenon, this study demonstrates the interplay between the material conditions of text and manuscript cultures, writing, and thought during the Warring States period. Through close readings of the philosophical texts from Guodian, it analyses the crucial strategies of meaning production and casts light on the way in which different communities used texts for philosophical ends. Meyer thus establishes new understandings of the correlation between ideas, their material carrier, and the production of meaning in early China.

本書為牛津大學學者麥笛2011年出版之專著 *Philosophy on Bamboo: Text and the Production of Meaning in Early China* 之中譯本。中國早期思想研究向來只將文本視為思想觀點的載體，不曾把文本本身視為具意義的研究對象。這種思路不僅將古代中國思想世界呈現得過於理想化，亦在文本傳統和哲學傳統之間強加了人為的界限。本論著率先將文本視為文化現象，展示了戰國時代文本的物質條件與寫本文化、書寫、思想之間的互動。本書通過細讀郭店楚簡中的哲學文獻，分析其意義生成的關鍵策略，闡明不同群體如何以文本達成哲學目的。作者麥笛對中國早期的哲學思想、其文本載體，以及意義生成三者之間的關聯提出了新見解。

Benjamin A. Elman. *Civil Examinations and Meritocracy in Late Imperial China (Chinese version)*. Translated by Liu Qian. Hong Kong: Chung Hwa Book Company (H.K.) Limited, 2022.

〔美〕艾爾曼著，劉倩譯：《帝制晚期中國科舉考試文化史》（暫譯），香港：中華書局（香港），2022年。

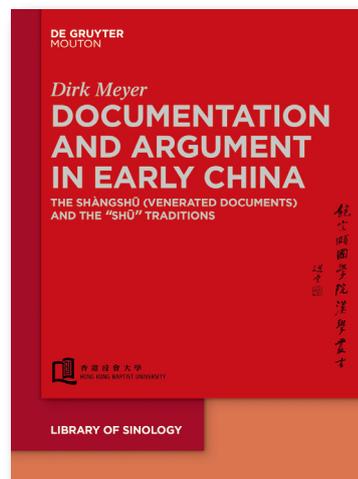
The Academy acquired the translation rights to Prof. Benjamin A. Elman's highly acclaimed *Civil Examinations and Meritocracy in Late Imperial China* so that it will reach a wider readership through the Chinese version. Prof. Elman is Gordon Wu '58 Professor of Chinese Studies, emeritus and Professor of East Asian Studies and History, emeritus at Princeton University. He has received many awards for his work, including the 2010 Andrew W. Mellon Foundation Distinguished Academic Achievement Award. This book assesses the role of education, examination, and China's civil service in fostering the world's first professional class based on demonstrated knowledge and skill.

國學院取得普林斯頓榮休講座教授艾爾曼 (Benjamin A. Elman) 備受好評的《帝制晚期中國科舉考試文化史》一書的版權，藉著出版中文版令這部名著接觸更廣大的讀者群。艾爾曼教授著作等身，貢獻卓著，2010年榮獲梅隆基金會頒發的卓越成就獎。該書重新審視教育、科舉考試與中國文官制度的關係，並探究了世界上首個以展現知識和才幹的專業階層是如何形成的。



## LIBRARY OF SINOLOGY

《饒宗頤國學院漢學叢書》



### Vol. 5: Dirk Meyer 麥笛. *Documentation and Argument in Early China: The Shangshu (Venerated Documents) and the "Shu" Traditions*.

This study uncovers the traditions behind the formative classic *Shangshu* (Venerated documents). It is the first to establish these traditions—"Shu" (Documents)—as a historically evolving practice of thought-production. By focusing on the literary form of the argument, it interprets the "Shu" as fluid text material that embodies the ever-changing cultural capital of projected conceptual communities. By showing how these communities actualised the "Shu" according to their changing visions of history and evolving group interests, the study establishes that by the Warring States period (ca. 453–221 BC) the "Shu" had become a literary genre employed by diverse groups to legitimise their own arguments. Through forms of textual performance, the "Shu" gave even peripheral communities the means to participate in political discourse by conferring their ideas with ancient authority.

2021年計劃出版叢書第五種，即牛津大學麥笛教授 (Dirk Meyer) 有關《尚書》與「書」傳統之著作 *Documentation and Argument in Early China: The Shangshu (Venerated Documents) and the "Shu" Traditions*。本書揭示了儒家經典《尚書》在形成時期的各種傳統，首次將這些傳統——姑且統稱為「書」——確立為一個在歷史上不斷演變的思想生成進程。作者關注論證的文學形式，將「書」視作流動的文本材料，體現出所投射的概念社群不斷變化的文化資本。本論著透過顯示這些社群如何根據自身不斷演變的歷史觀與群體利益而使「書」具體化，揭示出戰國時代時「書」已成為一種文類而為不同群體所利用，藉以合法化自己的論點。即使被邊緣化的社群，通過各種形式的「文本表演」，亦能利用「書」來參與政治論述，賦予自身觀點「古已有之」的權威。

## INTERVIEWS OF PROMINENT SINOLOGISTS AND CHINESE CLASSICAL SCHOLARS

《容兼閣問學集——海內外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: Professor Lu Miaw-fen (Research Fellow and Director of the Institute of Modern History of Academia Sinica, Taiwan), Professor Li Wai-ye (Professor of Chinese Literature, Department of East Asian Languages and Civilizations, Harvard University; Academician, Academia Sinica, Taiwan), Professor Wolfgang Behr (Traditional China Chair, Asia-Orient-Institute, The University of Zurich), Professor 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).

國學院除了出版國學與漢學的高端學術研究，亦積極從事普及和推廣國學的出版工作。今年計劃將之前從未出版的知名學者訪談，以及本院協辦之季刊《國學新視野》、國學院通訊《稷風》中涉及國學及漢學專家訪談的精彩文章，結集成為《容兼閣問學集——海內外文史暨漢學名家訪談錄》，於年內出版。受訪的學者既包含中國傳統文史領域的大家名宿，如袁行霈教授、林慶彰教授、劉笑敢教授等；亦有海外著名漢學研究的專家學者，如安樂哲 (Roger T. Ames) 教授、宇文所安 (Stephen Owen) 教授、包華石 (Martin Powers) 教授等。訪談內容不僅涵蓋了各位受訪者所專精的學術領域，亦包括了學者們豐富的個人求學、治學與教學經歷。希望通過「訪談錄」這樣一種極具親和力的對話文體，讓學林巨擘的現身說法能推而廣之、化身千百。

## "LITERARY SPLENDOR TO MATCH NATURE'S FINEST": TRIBUTE TO THE MEMORIES OF PROFESSOR CHOW TSE-TSUNG

《江山文采各千秋——周策縱教授紀念冊》



To celebrate the release of the *Selected Letters of Chow Tse-Tsung* early this year, the Academy has prepared a booklet devoted to the memory of the great sinologist and teacher. The title is borrowed from a poem by Prof. Chow, originally composed to express his admiration of the late-Tang poet Du Mu (803–852). As with Du Mu cemented his literary legacy with numerous classical poems that match the splendor of nature, Prof. Chow also left behind a body of scholarship and literature that will be inspirational for generations to come.

This booklet includes memorial essays by Prof. Chen Zhi, one of Prof. Chow's brightest students, and academic articles that discuss his life and work by members of the Academy. In addition, a selection of his early poems and prose, long thought to be lost, is reprinted for the first time after their first appearance in journals and publications of the Republican era (1911–1949). These writings shed light on the precocious talent and burning ambition of the young Chow Tse-tsung.

為慶祝《周策縱論學書信集》於年初問世，國學院特別編輯了一本紀念冊，緬懷這位一代大家和師表。書名擇自周策縱教授《論詩絕句》（1960年作，1999年中秋定稿）其十七，原來是歌詠晚唐詩人杜牧文采之妙，不但與山水平分秋色，江山更因其詩文而增光，現借以形容周公學問文章自足千秋，不斷為後人帶來啟發，頗為貼切。

本冊收入周教授的高足之一、陳致教授的懷念文章，以及本院老師談論其生平與著述的學術文章。另外還精選了「周公」幾篇少作，最初發表於民國時期書刊，一直被視為若存若亡的軼作，經過一番鉤沉後重新出土，讓讀者一窺少年周策縱的才情和氣魄。

## SELECTED WORKS OF JAO TSUNG-I

《饒宗頤學術論著英譯集》

One of the founding principles of the Academy is to promote Professor Jao's industrious spirit of research and carry on his scholarly legacy. The Master left behind a voluminous body of scholarship. However, many of his acclaimed works are yet to be translated into English or other European languages for scholars and students of Sinology to peruse. To make his research more accessible, and for that matter more influential, the Academy has initiated a new interdisciplinary project, namely the five-year plan of translating and publishing *selected Works of Jao Tsung-i* in English. Given the academic achievements and international fame of Professor Jao, the translated anthology is slated to be highly anticipated by a worldwide readership.

JAS is thrilled to have received the blessing of the Jao family as well as the munificent donation of HK\$2.5 million from The Jao Studies Foundation Limited in support of the implementation of the project. Excellent scholars, local and abroad, will be invited to translate important works by Professor Jao in five fields of study, namely:

- New Vistas of Antiquity: Oracle Bone Inscriptions and Excavated Manuscripts;
- Space, Time, Myth and Morals: Studies of Cosmological Thought in Early China and Beyond;
- Literature and Spirit;
- Between Orthodoxy and Free Thought: Chinese Politics, Rites, and Philosophy; and
- Treasured Oases: Dunhuang Studies and Beyond.

The five translated anthologies are expected to be completed and published in 2024, offering a treat for the first-time reader of Professor Jao's academic works. We believe that the translation project will be instrumental in fostering a deeper understanding between Sinologists of the East and West and laying a more solid ground for future research in the field.



The editorial and translation team of *Translation of Jao. Tsung-i's Scholarly Works*.

《饒宗頤學術論著英譯集》編譯團隊

The Academy has appointed Brill, a renowned international academic publisher with rich history and extensive network to publish this important series. With head office in Leiden (The Netherlands) and offices in Boston (USA), Paderborn (Germany), Singapore and Beijing, Brill today publishes over 270 journals titles and around 1,200 new books and reference works each year. Since its foundation in 1683, Brill is considered one of the largest digital publishing houses in the fields of Humanities and Social Sciences and among the earliest publishers that embraced the concept of Open Access. The professionally translated series is going to be published with a matching high standard of quality in both printed and electronic versions.

國學院之成立，旨在弘揚饒公之治學精神和學術成就。饒公著述等身，惜其學術著作未有權威的英譯本，讓西方漢學界了解，並增進東西方學界的交流。為使饒教授的學術研究論著更具影響力和廣為流傳，國學院特別開展一個全面跨學科項目，即《饒宗頤學術論著英譯集》五年出版計劃。有鑑於饒教授的學術地位，以及其獨特的學術與藝術成就，此次系統出版其學術論著之英譯本將為世界各地學者和讀者所喜聞樂見。

學院喜獲饒公家人與饒學研究基金有限公司的鼎力支持，以饒學研究基金有限公司慷慨捐資的港幣二百五十萬元開展工作。計劃將廣邀海內外優秀學者，選譯饒公五大領域的重要論著。英譯集五卷的書名初定如下：

- New Vistas of Antiquity: Oracle Bone Inscriptions and Excavated Manuscripts;
- Space, Time, Myth and Morals: Studies of Cosmological Thought in Early China and Beyond;
- Literature and Spirit;
- Between Orthodoxy and Free Thought: Chinese Politics, Rites, and Philosophy; 以及
- Treasured Oases: Dunhuang Studies and Beyond.

預計五本英譯本將於2024年正式出版面世，讓首次接觸饒公論著的讀者，一次飽覽其精選論著。這一系列的饒公學術論著翻譯，將進一步推動東西方漢學研究的交流會通，為學術界再創豐碑奠定更堅實的基礎。

為出版此套重要的高水準學術叢書，學院特別與歷史悠久、擁有廣闊國際視野的學術出版社——荷蘭博睿學術出版社(Brill)合作。博睿始創於1683年，總部設於荷蘭萊頓，在美國波士頓、德國帕德博恩、新加坡及北京均設有分部。博睿長期致力於國際漢學學術成果的出版與傳播，是最早涵蓋漢字印刷的少數歐洲出版社之一，也是一家提供「開放取用」電子書資源的最大人文社科類出版社。此次《饒宗頤學術論著英譯集》出版，除印刷實體書外，亦設電子書，以饗全球讀者。



## XUANTANG LIBRARY OF DOCTORAL DISSERTATIONS 《選堂博士文庫》



Shanghai Lexicographical Publishing House & Zhong-Xi Publishing House (Source: Sina.com)  
上海辭書出版社·中西書局 (來源: Sina.com)

**H**ong Kong Baptist University Jao Tsung-I Academy of Sinology has always held the nurturing of young scholars in high regards, firmly believing that the only way for scholarship to thrive is to move forward with new research. Working in collaboration with the Shanghai-based Zhong-Xi Publishing House, the Academy is set to launch the book series “XuanTang Library of Doctoral Dissertations,” with the Director of the Academy Professor Chen Zhi at the helm as the series editor. The series is now recruiting excellent doctoral dissertations from young scholars around the world and bringing their inspiring, cutting-edge research to the foreground.

As we know, the name XuanTang in the series title is borrowed from an art name of Professor Jao Tsung-i (1917–2018). The word xuan carries the meaning of “to select.” Throughout his life, Professor Jao almost always selected the best examples of everything to study,

whether it was a piece of literature, an art piece, or a religious canon, and produced exceptional scholarly works and artistic creations out of them. And tang (lit. “hall”) is both a reminder of the pioneering scholars in the field of oracle bone studies that bore the same word in their studio names and a most befitting moniker for someone who has a permanent place in the “Hall of Fame of Sinology” so to speak. By naming the series after the great sinologist, we not only pay tribute to the late Professor Jao, but also envision a new generations of scholars that are as erudite and learned, well versed in different academic traditions, and globally-visioned as Master Jao.

We are now calling for manuscripts from promising scholars around the world. The Library focuses exclusively on Sinology or what is called “Chinese Classical Studies” in a more local context. The Library accepts doctoral dissertations across the studies of



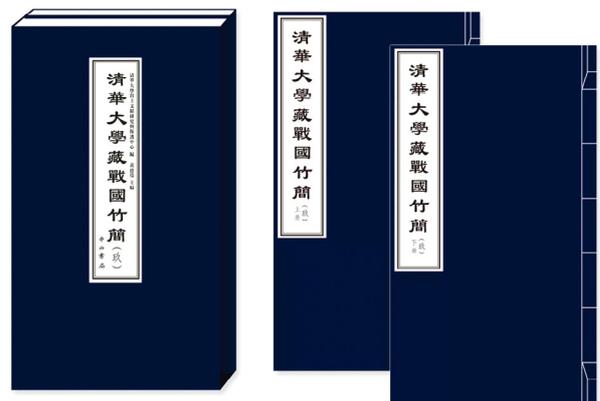
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來源: Sina.com



Photo Courtesy: Zhong-Xi Publishing House  
鳴謝: 中西書局



pre-modern Chinese literature, history, philosophy, paleography, etc. and welcomes comparative studies that include ancient China as one of their research subjects. Manuscripts are reviewed year-round. Doctoral dissertations completed in recent years would be considered first. All submissions will be subjected to the process of double-blind peer review. The Editorial Board will send the same paper to two or more experts of the field and only publish it upon receiving their majority approval.

Please feel free to send your enquiries by email to the Editorial team: [jasbooks@project.hkbu.edu.hk](mailto:jasbooks@project.hkbu.edu.hk).

香港浸會大學饒宗頤國學院非常重視培養扶植年輕一代學人。為學之道，譬諸積薪，後來居上。國學院將與上海中西書局合作，由國學院院長陳致教授主編，推出《選堂博士文庫》叢書。《選堂博士文庫》面向海內外青年博士，致力於集結優秀博士論文，以展示學界

新思新知。

饒宗頤教授字伯濂，伯子，號選堂，又號固庵。饒公「選堂」之「選」，指年少時汲汲讀書之樂、中年重拾畫筆之趣、老年精治宗教之學；而「堂」則追慕甲骨四堂，望不墜先人之志。本叢書以饒公之號「選堂」為名，不僅寄託了學界對饒公的哀思與紀念，還希望鼓勵青年學人能像饒宗頤教授那樣博雅淹通，立足中國，放眼世界，成為既有文史根柢，又有國際視野的新一代學者。

《選堂博士文庫》現面向海內外青年博士邀稿。本文庫收錄傳統國學、漢學、經學等有關中國文、史、哲研究內容的優秀博士論文，涉及中國古代的比較研究亦可。全年徵稿。近期畢業之博士論文將獲優先考慮出版。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，評審通過後出版。

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