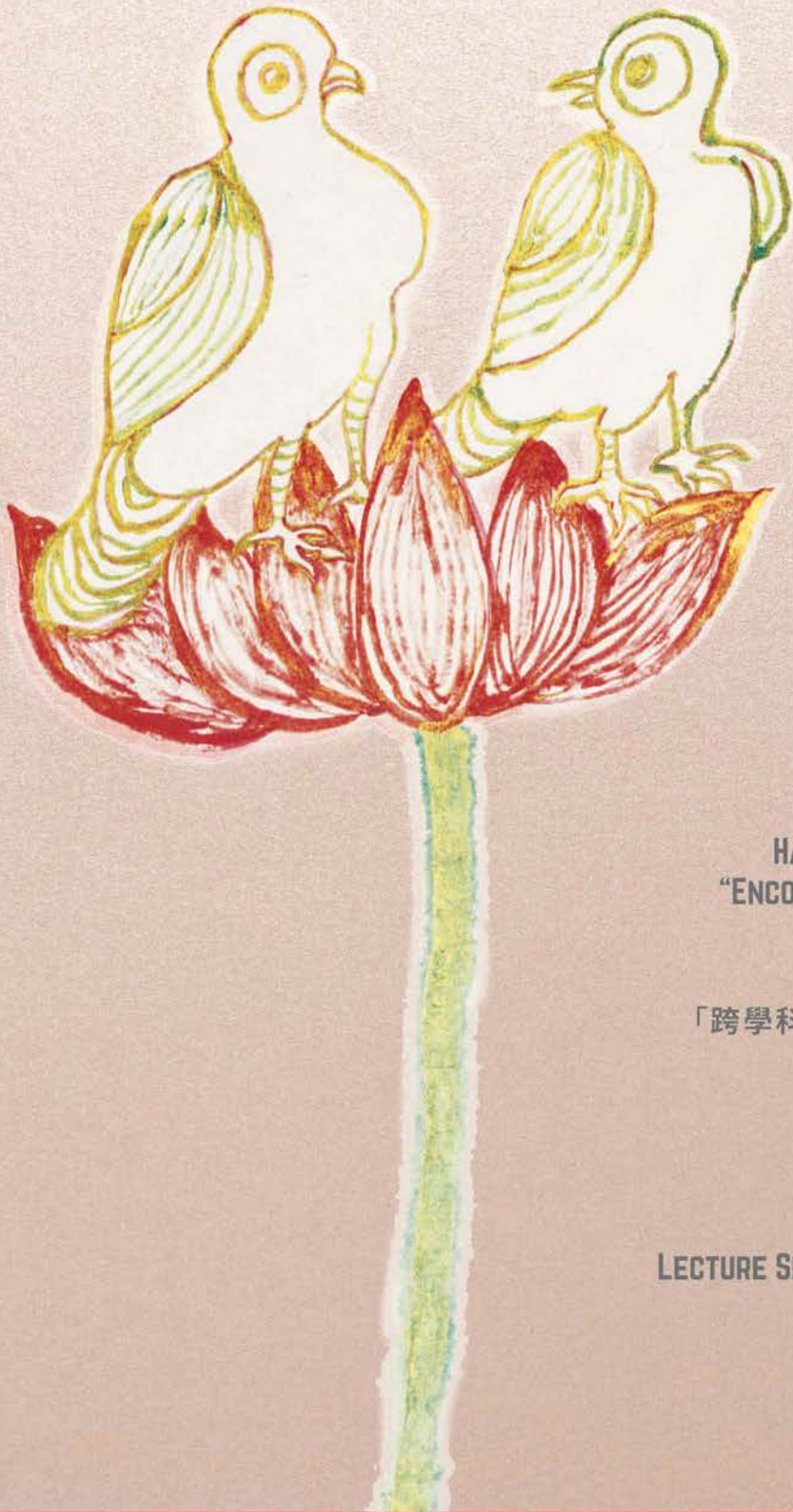


SINOLOGY News 稷風



JAO TSUNG-I ACADEMY OF SINOLOGY'S
"A REUNION OF SEALS AND
SEAL-IMPRESSION ALBUMS" EXHIBITION
CELEBRATES HKBU'S 70TH ANNIVERSARY

首度譜石合璧：
饒宗頤國學院「金石之約」特展
百種印譜六百名印共慶浸大七十週年

HARMONIZING EAST WEST: LECTURE SERIES OF
"ENCOUNTERS IN THE OLD WORLD, EAST AND WEST:
FROM A TRANSDISCIPLINARY PERSPECTIVE"

東西交馳，萬里同風：
「跨學科視域下的早期歐亞文明交匯」系列講座

JAO'S HEART WILL GO ON :
LECTURE SERIES IN HONOUR OF PROFESSOR JAO TSUNG-I

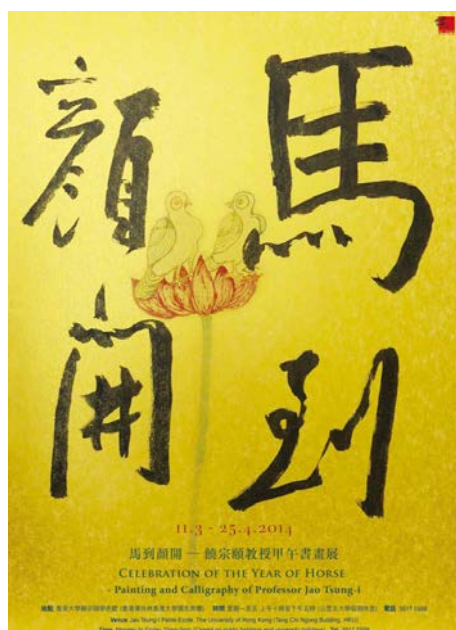
頤風自在心 ——
饒宗頤教授紀念講座系列

Cover Lotus Throne with Two Doves 封面 蓮座雙鴿

In the year of the Jiawu (Horse), Professor Jao Tsung-i endowed his brush and ink with auspicious resonance, specially selecting the painting "Lotus Throne with Two Doves" as the featured work for the exhibition "Celebration of the Year of Horse. Painting and Calligraphy of Professor Jao Tsung-i," conveying his wishes for peace across the seas and tranquility throughout the realms, and his hope that the world would gallop forward like a swift steed. Twelve years have passed in a flash, and the Horse year has returned once more; the brushwork of that time has only grown more radiant with age. The Academy now reverently presents Professor Jao's "Lotus Throne with Two Doves" once again on the cover of this issue, drawing upon the pure nobility of the lotus and the harmonious union of the two doves to carry forward the humanistic vision Professor Jao entrusted to us, as an enduring inspiration for the future.



Courtesy of Jao Tsung-i Petite Ecole, The University of Hong Kong
香港大學饒宗頤學術館提供



甲午歲次，饒公特以「蓮座雙鴿」一幅，為「馬到顏開——饒宗頤教授甲午書畫展」主題之作，寄寓海內清晏、四方安寧之願，兼盼世局如駿馬騰驤，奮進不息。時光流轉，一紀倏忽，午馬復至，而當年翰墨猶自煥新，歷久彌彰。國學院謹再敬奉饒公「蓮座雙鴿」，并諸本期封面，取青蓮之高潔，彰雙鴿之和合，遙承饒公昔日所寄之人文願景，以垂示後觀，昭啟來茲。

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Looking back to the previous Year of the Horse (2014), it was a momentous occasion marking the inaugural issue of the *Bulletin of the Jao Tsung-i Academy of Sinology*. At that time, the Academy held a launch ceremony for the new journal, simple yet dignified, and we were honoured to have Professor Jao Tsung-i personally preside over the event, lending it profound significance. Twelve years on, the *Bulletin* has now published fourteen issues in total, and has transitioned from an annual to a biannual publication schedule. Throughout this journey, it has consistently upheld rigorous academic standards in its review and editorial processes, remaining steadfast in its commitment, and carrying forward the scholarly legacy of our distinguished predecessors.

回顧上一個馬年(2014)，適逢《饒宗頤國學院院刊》創刊發行之盛事。其時國學院特舉行新書發布會，儀式簡約而隆重，並承饒宗頤教授親自主禮，意義深遠。歷經十二載，《院刊》已累積出版十四期，且由年刊改為半年刊，始終秉持嚴謹審訂之學術標準，篤行不輟，廣續前賢薪傳。

A Note FROM THE DIRECTOR

院長的話

樓風 # 院長的話 # 七十週年校慶



Professors Albert Chan Sun-chi and Chen Zhi, together with Ms Angeline Yiu Ching-fun, at a luncheon following the 'Jao's heart will go on' lecture.
陳新滋教授、陳致教授與饒清芬女士，於「願風自在心」講座後之午宴聚餐。

As Hong Kong Baptist University celebrates its 70th anniversary, the Jao Tsung-I Academy of Sinology takes great pride in marking this historic milestone through a dynamic programme of scholarly and cultural initiatives that reaffirm our enduring commitment to advancing Chinese humanities.

At the heart of our celebrations lies the exhibition "A Reunion of Seals and Seal-Impression Albums: Joint Exhibition of the Chung Jam Hin and Shiqi Caotang Collections." More than a display of treasured objects, it embodies a vision of cultural transmission, inviting audiences to trace the living threads of tradition through stone seals, impression albums, and the material traces of scholarship. These seals are not mere relics; they are vessels of intention and memory, having survived dispersal and change to speak across the ages. Through curatorial dedication, scattered collections have been reconvened, allowing visitors to explore not only the artistry of seal carving but also the human connections and intellectual passions that have preserved these traditions. It is our aspiration that this reunion will serve not as a momentary exhibition, but as an enduring gateway for future generations of scholars to deepen their engagement with the history and practice of seal studies, ensuring that the beauty and humanistic spirit of epigraphy continue to inspire.

今年欣逢香港浸會大學七十週年校慶，七十載春華秋實，弦歌不輟，既回顧先賢，亦前瞻未來。國學院謹以一系列學術活動與文化盛宴，向校慶致賀，並延續弘揚中華文化之使命。

國學院以「金石之約」為主題，希望透過展覽、講座與體驗活動，引導觀眾從印石、印譜、篆刻與文獻痕跡中，感受文化如何在歲月流轉中延續，也體悟學術精神如何由古通今、由物入心。金石的珍貴，不只是因為它們的形跡能夠保存下來，更在於它們經歷歲月流轉、聚散離合，仍然承載著前人的心志。後人苦心蒐求，讓散落各處的珍品重新匯聚一堂，我們遂能循著這些痕跡，探尋它們的源流。觀眾徜徉其間，不僅能領略印譜印章的精美，更能感受到每一方印石背後流傳遞藏的文化情懷。願此番「金石之約」，不僅為一時觀展，更成為後學研治印學、深究流派篆刻的津梁，使金石之美與人文精神在新的時代綿延相續。

This anniversary year also marks the 110th birth anniversary of Professor Jao Tsung-i. In tribute to his monumental legacy, the Academy proudly presents the lecture series "Jao's heart will go on – Lecture Series in Honour of Professor Jao Tsung-i." Through scholarly dialogue, this series retraces the intellectual and artistic journey of a scholar whose vision transcended disciplinary boundaries, spanning oracle-bone studies, Dunhuang manuscripts, classical poetry, art history, religious thought, and beyond. Professor Jao's genius lay not merely in the breadth of his learning, but in his ability to integrate seemingly disparate fields into a coherent humanistic worldview, bridging Chinese tradition and global civilisation. Across the series, distinguished scholars illuminate different facets of his legacy: Professor Chen Weiwu brings to life his meticulous methods and warm personality; Professor Li Xiaohong recalls moments of personal warmth that reveal the power of his "carefree spirit"; and Professor Hu Xiaoming reflects on his profound sense of cultural responsibility, portraying a scholar who carried the weight of tradition while charting new paths for the future. Professor Jao's life reminds us that scholarship, when pursued with passion and integrity, transcends time—and his example will continue to guide and inspire generations to come.

Alongside these commemorative events, the Academy is advancing a broader intellectual agenda through the lecture series "Encounters in the Old World, East and West: From a Transdisciplinary Perspective." Comprising fifteen lectures, this series brings together leading historians, archaeologists, linguists, art historians, and religious studies scholars to explore the deep interconnections of Eurasian civilisations, from Silk Road material culture to Sanskrit-Chinese phonological exchange. In parallel, the workshop "Reconstructing Early Global Perspectives: Workshop on 'China around the World in the 17th and 18th Century'" gathers experts from multiple continents to re-examine, through interdisciplinary and cross-cultural lenses, the circulation and reception of Chinese knowledge and imagery in the early modern world. These initiatives reflect the Academy's unwavering commitment to fostering innovative, boundary-crossing scholarship that speaks to the complexity and interconnectedness of our shared human past.

Cultural inheritance is not merely preservation. It is a forward-looking act of reinterpretation and renewal. Academic excellence, in turn, demands both fidelity to foundational knowledge and the courage to venture into new intellectual territories. This dual commitment, to honour the past while shaping the future, lies at the very heart of Professor Jao's legacy and the mission of the Academy. We offer these reflections to our colleagues as a shared inspiration and a tribute to the University's 70th anniversary, and we look forward with confidence to the next chapter of our collective journey.



為紀念饒宗頤教授一百一十歲誕辰，國學院特別舉辦「頤風自在心——饒宗頤教授紀念講座系列」，透過學術對話追尋饒公學問與藝術的精神軌跡。饒公學問廣博而精深，出入甲骨金石、敦煌文獻、楚辭古史、書畫藝術、宗教思想與域外文明等諸多領域，其過人之處不只在於學識淵博，更在於能以通儒胸襟融會貫通，用中國學術的根本觀照世界文化的大趨勢。系列講座中，陳偉武教授暢談饒公的治學方法，既有精細考證，也不乏生動趣聞，使聽眾在嚴謹學理之外，更能感受饒公為學為人的溫厚風采；李曉紅教授分享她與饒公相處的珍貴片段，展現「自在心」的溫暖力量；胡曉明教授則從「擔荷」的角度切入，闡釋饒公承接文化使命的責任意識，在傳統與現代、學術與人生之間，呈現一代知識分子的擔當。饒公以有限的生命開拓無限的精神境界，其學問風範，與時代同行，與文化長存。

國學院今年亦舉辦十五場「跨學科視域下的早期歐亞文明交匯」系列講座，匯聚歷史、考古、語言、宗教、藝術等領域的頂尖學者，從絲路文物到梵漢對音，展開跨域對話。另有多位來自世界各國的專家於「重構早期全球視域：十七至十八世紀世界視域下的中國」工作坊中，以跨學科、跨文化的學術視野，打破地理與學科的既有界限，重新審視華文明在歐亞乃至全球文明語境中的意義。這些跨領域的思考與求新求變的舉措，都體現了學術精神在生生不息、與時俱進中的實踐。

文化傳承，貴在承先啟後；學術發展，貴在守正開新。饒公留給後人的啟示在此，國學院承先啟後的使命也在此。謹以此文，與各位同仁共勉，共祝大學七十華誕，繼往開來，再創新猷！

陳致



“A REUNION OF SEALS AND SEAL-IMPRESSION ALBUMS” exhibition celebrates HKBU’s 70th anniversary 首度譜石合璧：饒宗頤國學院「金石之約」特展 百種印譜六百名印共慶浸大七十週年



Officiating guests at the opening ceremony: (From left) Ms Bethany Wilkes, Professor Chen Zhi, Mr Lam Cheung-chung, Mr Ling Xiang, Professor Martin Wong, Professor Adam Schwartz.

開幕典禮的主禮嘉賓包括：（左起）Bethany Wilkes 女士、陳致教授、林章松先生、凌翔先生、黃定發教授、史亞當教授。



To celebrate the 70th anniversary of Hong Kong Baptist University, the Jao Tsung-I Academy of Sinology held the "A Reunion of Seals and Seal-Impression Albums: Joint Exhibition of the Chung Jam Hin and Shiqi Caotang Collections" in May 2026. The exhibition brings together for the first time the treasured collections of Mr Lam Cheung-chung of Chung Jam Hin and Mr Ling Xiang of Shiqi Caotang, featuring over 100 rare seal-impression albums and more than 600 precious seals spanning the 500-year period from the Ming and Qing dynasties to the present. The exhibition is conceived under the curatorial theme of "a fusion of seal-impression albums and seals", allowing visitors to appreciate both the inked impressions on paper and the physical seals on display.

為慶祝香港浸會大學七十週年校慶，饒宗頤國學院於2026年5月舉辦「金石之約——松蔭軒十七艸堂所藏印譜印章合展」。展覽首度薈萃松蔭軒林章松先生與十七艸堂凌翔先生珍藏，展出明清以降五百年間百餘種珍稀印譜及六百餘方名印，規模宏大，體系完備。展覽以「譜石合璧」為理念，讓公眾同時觀照紙上朱痕與案頭金石。



OPENING CEREMONY 開幕典禮

The Opening Ceremony was held on 4 May with officiating guests included collectors Mr Lam Cheung-chung and Mr Ling Xiang; Professor Shi Xiejie and Dr Shi Jicheng of Fudan University; as well as HKBU representatives including Professor Martin Wong, Provost; Professor Chen Zhi, Director of JAS; and Ms Bethany Wilkes, Deputy University Librarian. The event was also attended by local and overseas scholars and guests from the cultural sector.

During his welcome address, Professor Chen Zhi noted that writing is not merely a tool for recording but the very foundation for the transmission of civilization, and that the study of epigraphy carries the trajectory of Chinese civilization and the spirit of the literati. Following the exhibition "Collected Impressions: Albums of Seal Impressions from the Chung Jam Hin Collection" in 2017, this exhibition represents a further step forward in scale and scope, reinforcing the Academy's continued dedication to epigraphic research.



Professor Chen Zhi delivers a welcome address.
陳致教授致歡迎辭。

開幕典禮於5月4日隆重舉行，主禮嘉賓包括收藏家林章松先生、凌翔先生、復旦大學施謝捷教授、石繼承博士，以及浸大常務副校長黃定發教授、饒宗頤學院院長陳致教授、圖書館副館長 Bethany Wilkes 女士等。海內外學者與文化界嘉賓齊聚一堂，共同見證展覽揭幕。

陳致教授致歡迎辭，他指出文字不僅是記錄工具，更是文明薪傳的根本，而金石之學承載著中華文明的演變軌跡與文人精神。繼2017年「石耕餘墨」印譜展後，「金石之約」在規模與體系上更進一步，並成功實現了以物證史、以學入藝的學術宗旨，為金石印學的研究開拓了全新視野。





ACADEMIC LECTURES 專題學術講座

To complement the special exhibition, the Academy hosted four academic lectures covering the topics ranging from seal impression catalogue documentation and ancient seal studies to the decipherment of seal characters and the art of seal carving. Drawing extensively on classical sources and offering incisive analyses, the speakers situated their latest research findings within the context of the physical documents and artifacts exhibited in the gallery. The lectures drew a substantial audience comprising both faculty and students from the University, as well as epigraphy enthusiasts and seal connoisseurs from Hong Kong and overseas.



為配合特展，國學院特別舉辦四場專題學術講座，主題分別為印譜著錄、古璽印研究、文字釋讀、篆刻創作。講者引經據典，辨析精微，將其最新學術成果與展廳內的實物文獻相結合，吸引了眾多校內師生與海內外金石愛好者到場。

NEW PERSPECTIVES ON DOCUMENTATION RESEARCH: VIEWING THE SEAL-IMPRESSION ALBUMS AND SEALS OF CHUNG JAM HIN AND SHIQI CAOTANG

著錄研究新論：觀松蔭軒十七艸堂所藏印譜印章

2026/5/4

Taking literati seal-carving catalogue documentation as his starting point, Mr Ling Xiang traces the conceptual evolution of seal carving from traditional bibliography to modern art authentication, highlighting the advantage that seals and their catalogues share the same instrumental language system. Drawing on seal-impression catalogues from Chung Jam Hin and name-seal collections from Shiqi Caotang, he analyses the reciprocal evidentiary relationships among original seals, direct impressions, and rubbed impressions, and examines how their presentation in catalogues shapes the interpretation

Mr Ling Xiang

凌翔先生

Chief Editor of *Yin Jian*, Collector
《印鑒》主編、收藏家

and appraisal of works. The lecture argues that catalogue documentation serves as a physical link to historical truth, enabling the recovery of missing details through information cross-referencing. Mr Ling concludes by reaffirming the foundational role of seal catalogues in interpreting seal-scholarly works, and stresses the need to return to material objects for a more authentic art-historical narrative.



凌翔先生以文人篆刻的「著錄」研究為切入，系統梳理了金石篆刻從傳統目錄學到現代藝術鑒定體系的觀念演變，強調篆刻與其著錄共享同一工具語言系統的優勢所在。他結合松蔭軒藏印譜與十七艸堂藏名印，深入剖析了原印、印蜕、印拓的互證關係，及其如何在著錄中被呈現，從而影響對作品的理解與判斷。講座指出，著錄研究是通向歷史真相的物理鏈接，透過信息互補，即可還原實物或文獻所缺失的歷史細節。最後，凌翔先生重申了篆刻著錄在理解印學作品判讀中的基礎作用，強調需回歸實物本身以建構更真實的藝術史敘述。

A CASUAL DISCUSSION ON NEWLY SEEN ALBUMS OF RECENTLY APPEARED ANCIENT SEALS

新見新古璽印印譜漫談

2026/5/4

Professor Shi Xiejie

施謝捷教授

Professor,
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Fudan University

復旦大學出土文獻與古文字研究中心教授



Taking historical periods as his framework, Professor Shi Xiejie systematically delineates the four-stage evolution of ancient seal-impression catalogues, from their emergence and development in China to their influence abroad, offering a comprehensive overview of their documentation and collection. From Yang Keyi's *Jigu Yinge* (Compilation of Ancient Seal Impressions) in the Northern Song to the late Qing and Republican era, the practice of collecting ancient seals and compiling catalogues gradually flourished. After 1949, as private collections were successively transferred to public institutions, the momentum for catalogue compilation waned, during which time Japan published

several privately assembled seal catalogues. In the 1980s, spurred by new discoveries of ancient seals across China and the revival of private collecting, the compilation of private seal catalogues resumed. Since the turn of the century, the practice has intensified, with nearly four hundred new seal catalogues published over the past two decades, possessing significant documentary, artistic, and connoisseurial value.

施謝捷教授以時代為界，系統梳理了古璽印印譜從產生到發展、由中國影響至境外的四個階段，為古璽印印譜的著錄與收藏提供了整體概覽。自北宋楊克一輯《集古印格》起，至清末民國，集藏古璽印並編輯印譜之風漸盛。1949年後，私人收藏陸續轉入公立機構，印譜編纂風氣日漸式微，在此期間日本出版數種私家集藏印譜。二十世紀八十年代，隨著各地古璽印新發現及民間收藏復甦，私家集藏編輯印譜又起。新世紀以來，集藏古印及編輯印譜之風愈盛，二十餘年間新出版印譜多達近四百種，兼具文獻、藝術與鑑藏價值。

HISTORIOGRAPHICAL REFLECTIONS ON THE DECIPHERMENT OF SEAL INSCRIPTIONS

璽印文字釋讀的學術史思考

2026/5/5

Dr Shi Jicheng

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Dr Shi Jicheng first classified ancient seals by period and content, and outlined three stages of seal script research. Before the 1950s, chronological understanding progressed but decipherment remained largely speculative. From the 1950s to the 1990s, research employed radical analysis, comparative methods, deductive inference, and historical verification, with growing attention to regional divisions.

Since the 1990s, researchers have integrated bamboo and silk manuscripts, bronze inscriptions, pottery inscriptions, and sealed clay to advance decipherment from multiple dimensions. Using specific character and seal examples, Dr Shi demonstrated that decipherment should cross reference other textual materials, attending to variant characters, seal face details, inversion of whole characters or components, and use of borders as part of characters. He concluded that seal script research requires comprehensive command of relevant disciplines and textual materials, along with clear methodological awareness in specific decipherment work.

石繼承博士首先介紹了古璽印依時代與內容劃分為不同類型，並梳理了璽印文字研究的三個階段。二十世紀五十年代以前的研究逐步釐清對古璽印時代的認識，但釋字多帶猜測；二十世紀五十至九十年代研究則運用偏旁分析、比較法、推勘法與歷史考證，並開始重視分域研究；至二十世紀九十年代以來，研究者更注重結合簡帛、金文、陶文、封泥等不同文字材料，自縱橫多方面推進古璽印文字釋讀。石博士以具體字例和印例說明璽印文字釋讀應與其他文字資料互相參照，關注用字差異、印面細節、整字或部件翻轉、借邊框等特殊現象。講座最後強調，璽印文字研究需要研究者全面掌握相關學科知識與多類文字材料，並在具體考釋中保持清晰的方法論自覺。



SEAL ENGRAVING CREATION AND RESEARCH: A CASE STUDY OF LINGNAN ARTIST LI YINSANG

篆刻創作與研究：以嶺南篆刻家李尹桑為例

2026/5/5

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Fudan University
復旦大學古籍整理研究所碩士



Mr Zhang Jinfa took Li Yinsang, a Lingnan seal carver from the late Qing to early Republican period, as a case study to explore how he drew creative resources from epigraphic artefacts and historical documents to develop a distinctive seal style. The lecture noted that Li compiled *Guxi Jicun* (Compilation of Ancient Seals), drawing extensively from Qin, Sanjin, and Chu system ancient seals, and formed a personal style of dignified white characters and robust red characters. Li was also skilled in rubbing, textual criticism, and artefact research, recording collection origins, character interpretations, and collation notes through side inscriptions, demonstrating his

profound epigraphic scholarship. His exchanges with Huang Binhong, Yi Ru, Deng Erya, and others revealed the social network of Lingnan seal scholarship. Mr Zhang argued that approaching from micro level historical materials enables a better understanding of how Li extracted formal principles from bricks, tiles, bronze mirrors, and statuary, and formed a seal carving style with distinctive Lingnan regional characteristics.

張錦發先生以清末民初嶺南篆刻家李尹桑為個例，探討其從金石文物與文獻史料中汲取創作資源，逐步形成獨特印風。講座指出，李氏輯有《古璽集存》，廣泛取法秦、三晉、楚系古璽，形成白文典重、朱文勁挺的個人風格。同時，李尹桑亦長於傳拓、考訂與文物研究，透過邊款記錄藏品來源、文字考釋及校勘心得，展現其深厚的金石學素養。此外，其與黃賓虹、易孺、鄧爾雅等往還，亦呈現了嶺南印學的交流網絡。張先生主張從微觀史料切入，能更好理解李尹桑如何由磚瓦、泉鏡、造像等金石世界萃取法度，並形成獨具嶺南地域特色的篆刻藝術風貌。

ACADEMIC EXCHANGES AND SCHOLAR VISITS

學術交流與學者來訪

On 21 May, the exhibition welcomed a dynamic delegation of faculty and students from Hong Kong Metropolitan University, led by Dr Lee Wa Lun Valente, Lecturer of the Wu Jieh Yee School of Arts and Social Sciences. Together with JAS researchers, they immersed themselves in conversations on the artistry of seal carving, the deep rooted traditions of seal studies, and the fascinating world of epigraphy.

5月21日，香港都會大學師生一行由香港都會大學伍潔宜人文社會科學院講師李華倫博士帶隊參觀展覽，並與國學院研究人員就篆刻藝術、印學傳統及金石文化交流探討。



On 30 May, Professor Chen Zhi welcomed scholars attending the "The Fourth Middle-Period China Humanities Conference" to the Academy for a visit. The visiting scholars and Academy researchers engaged in vibrant academic dialogue on traditional Chinese studies and a wide range of humanities topics. As they toured the exhibition, the scholars marvelled at the precious collection of seal albums and seals, and were full of praise for the exhibition's curatorial vision and its masterful presentation of the rich cultural legacy of epigraphy.



5月30日，饒宗頤國學院院長陳致教授邀請「第四屆中古中國人文會議」與會學者蒞臨國學院訪問參觀，雙方圍繞傳統中國研究及相關人文學術議題展開學術對話。參訪學者參觀「金石之約」，欣賞珍貴印譜印章收藏，對展覽策劃及其所展現的金石文化內涵表示讚揚。



We were honoured to have a gathering of distinguished scholars at our Academy included: Professor Martin J. Powers (Peking University/University of Michigan), Professor Katherine Renhe Tsiang (University of Chicago), Professor Deng Xiaonan (Peking University), Professor Hilde De Weerd (KU Leuven), Professor Tong Ling (Nanjing University), Professor Bian Dongbo (Nanjing University), Professor Amelia Ying Qin (California State University, Sacramento), Professor Chu Ming Kin (The University of Hong Kong), Professor Tsui Lik Hang (City University of Hong Kong), and Dr Chang Huilin (Hong Kong Chu Hai College). Representatives from HKBU were Professors Chan Hon-Man and Li Kin Sum, Sammy, from the Academy of Chinese, History, Religion and Philosophy.

當日諸位學者雅集，既見學術新思，亦有同道相親之樂。當中包括：

包華石教授（北京大學／密歇根大學）、蔣人和教授（芝加哥大學）、鄧小南教授（北京大學）、魏希德教授（魯汶大學）、童嶺教授（南京大學）、卞東波教授（南京大學）、秦穎教授（加州州立大學沙加緬度分校）、朱銘堅教授（香港大學）、徐力恆教授（香港城市大學）、常慧琳博士（香港珠海學院）等；浸大代表則有中文、歷史、宗教及哲學學部的陳漢文教授和李建深教授。





TASTER DAY & GUIDED TOURS

「印章印譜體驗日」及導賞活動

The fascination with epigraphy ultimately extends beyond mere appreciation. On 16 May, the Academy organised a Taster Day with guided tours, leading the public through four interactive modules: designing seal scripts with AI, seal carving, rubbing, and stamping. Through hands on practice, participants experienced the unique charm of epigraphic rubbing, effectively fostering cultural exchange between university scholarship and the general public. Blending ancient and modern, cultural enthusiasts and families together completed their own one of a kind seal impression albums to take home, turning this "epigraphic encounter" into a lasting keepsake.

金石之趣，終不止於觀賞。國學院於5月16日策劃「印章印譜體驗日」及導賞活動，透過摹篆、篆刻、拓印及鈐印四大互動模塊引領公眾以實作為徑，體會金石鈐拓的獨特魅力，有效促進了大學學術與社會大眾之間的文化交流。古今融合，文化愛好者及親子家庭共同親手完成一部獨一無二的專屬印譜，把這場「金石之約」帶回家。



SEALS BRIDGE PAST AND PRESENT; ALBUMS CONNECT ART AND HUMANITY.

「金石之約」，
以印為媒，會通古今；
以譜為證，連綴人文。

We would like to thank Mr Lam Cheung Chung and Mr Ling Xiang for generously allowing their collections to be exhibited, and we also thank HKBU Library for their support in making this remarkable epigraphic event a success. Epigraphy speaks without words, yet its voice resounds across the ages; collectors pour their hearts into preserving fleeting beauty, allowing it to shine for generations to come. As said by Director Professor Chen Zhi, may this "epigraphic encounter" be far more than a passing exhibition. May it serve as a gateway for emerging scholars to step into the world of seal scholarship and the rich traditions of seal carving schools, ensuring that the splendour of epigraphy and the spirit of humanistic endeavour endure and thrive.



是次活動，謹向林章松、凌翔兩位先生慨允出藏致以誠摯謝忱，並衷心感謝香港浸會大學圖書館鼎力支持，俾此金石雅集得以圓滿成就。金石無言，而能傳世；藏家有心，乃使驚鴻照影來。正如陳致教授所言，願此番「金石之約」，不僅為一時觀展，更成為後學研治印學、深究流派篆刻之津梁，使金石之美與人文精神綿延相續。



Celebrating our legacy of excellence: HKBU ACADEMY OF CHINESE, HISTORY, RELIGION AND PHILOSOPHY MARKS UNIVERSITY'S 70TH ANNIVERSARY WITH THE SECOND BOOK LAUNCH

文脈相承，書香有約 香港浸會大學七十週年校慶暨 中文、歷史、宗教及哲學學部第二屆新書發布會

2026/3/5 #新書發布會 #文脈相承 #書香有約

To commemorate the 70th anniversary of Hong Kong Baptist University, the Academy of Chinese, History, Religion and Philosophy of the Faculty of Arts and Social Sciences convened its second Book Launch on 5 March 2026. Anchored in the enduring theme of "Excellence and Legacy," the event highlighted the Academy's scholarly dynamism and reflected HKBU's broader vision of delivering a liberal arts education that excels through care and global engagement.

The launch featured an impressive showcase of sixteen academic books authored by faculty members over the past year. These publications, spanning both Eastern and Western traditions, reflect a vigorous and wide-ranging research culture. In his welcome remarks, Academy Director Professor Wong Man Kong praised the members' collective achievement as a testament to their scholarly dedication. Citing an evaluation by Stanford University's distinguished Sinologist, Professor Ronald Egan, he noted that the Academy stands on par with the finest humanities clusters in elite global universities—a recognition that affirms its past accomplishments and signals its future potential.

為慶祝香港浸會大學成立七十週年，文學及社會科學院中文、歷史、宗教及哲學學部於2026年3月5日圓滿舉辦第二屆新書發布會。本次盛會延續「卓越·傳承」的核心精神，不僅彰顯學部同仁在學術研究上的創新熱忱，亦體現浸大博雅教育於關愛與國際化氛圍中追求卓越的辦學願景。

發布會現場學術氣息濃厚，共發布過去一年間學部教師之學術專著十六部，研究範疇涵蓋中西，展現豐沛的學術創作能量。學部總監黃文江教授致辭時表示，此佳績是團隊深耕學術的具體成果。他特別引述史丹福大學著名漢學家艾朗諾教授的評審意見，指出學部整體學術水準已臻世界頂尖大學人文領域之列。這項認可不僅是對過往成就的肯定，更展示其未來潛力。



PROFESSOR MICHEL HOCKX: CHINESE STUDIES IN THE US – PAST, PRESENT, AND FUTURE

賀麥曉教授主講「美國的中國研究：過去、現在與未來」

2025/11/3 #賀麥曉教授 #美國的中國研究 #聖母大學

Professor Michel Hockx, Professor of Chinese Literature in the Department of East Asian Languages and Cultures, Director of the Liu Institute for Asia and Asian Studies at the University of Notre Dame, was invited to Hong Kong Baptist University to deliver a lecture titled "Chinese Studies in the US – Past, Present, and Future." The lecture was part of the "Hesburgh Lecture" series organized by the University of Notre Dame Alumni Association and co-organized by Jao Tsung-I Academy of Sinology, Department of Religion and Philosophy, and the Centre for Applied Ethics at HKBU. The lecture was chaired by Professor Adam Schwartz, Associate Director of JAS. Drawing on his transregional academic career, from European sinology to Chinese Studies in the United Kingdom and later the United States, Professor Hockx compared differences in academic training, methodological approaches, and disciplinary frameworks across regions. He also noted that Chinese Studies in the United States is now shifting from the traditional model of "area studies" toward a broader framework centered on "global affairs."



(From left) Professor Chen Zhi, Professor Michel Hockx, Professor Adam Schwartz, Ms Catherine Leung

(左起) 陳致教授、賀麥曉教授、史亞當教授、Catherine Leung 女士

Before the lecture, Professor Chen Zhi and Professor Adam Schwartz extended their warm welcome to Professor Michel Hockx and Ms Catherine Leung, Director of the Notre Dame Hong Kong Center at JAS. Professor Chen expressed his hope that future collaboration with the Liu Institute for Asia and Asian Studies would be further strengthened through student exchanges, joint research projects, thematic workshops, and international forums, thereby continuing to advance dialogue and development in the humanities between East and West.



Professor Michel Hockx of the University of Notre Dame discusses new trends in Chinese Studies in the United States.

聖母大學賀麥曉教授談美國中國研究的新面向。

聖母大學東亞語言文化系中國文學教授兼劉氏亞洲研究學院院長賀麥曉教授應邀蒞臨香港浸會大學，發表題為「Chinese Studies in the US – Past, Present, and Future」的學術講座。是次講座為聖母大學校友會主辦的「Hesburgh Lecture」系列，由香港浸會大學饒宗頤國學院、宗教及哲學系、應用倫理學研究中心協辦，並由饒宗頤國學院副院長史亞當教授主持。賀教授以自身橫跨歐、美、亞三地的學術歷程為例，對比各地在學術訓練、方法論與學科結構上的差異，並指出美國學界正逐漸由傳統的「區域研究」模式轉向更強調全球性視角的「全球事務」框架。

講座前，陳致教授及史亞當教授對賀麥曉教授及聖母大學香港全球中心總監 Catherine Leung 女士的蒞臨表示誠摯歡迎。陳致教授期待與聖母大學劉氏亞洲研究學院在學生交流、聯合研究、專題工作坊及國際論壇等方面進一步深化合作，以持續推動東西方人文研究的對話與發展。

Responding to Contemporary Literary Creation through Classical Traditions: DELEGATION FROM THE SCHOOL OF LIBERAL ARTS AT RENMIN UNIVERSITY OF CHINA VISITS HKBU

以經典回應現當代文學創作：人大文學院來訪

2026/1/2

人大文學院 # 葛亮教授 # 楊慶祥教授

A delegation of faculty and students from the School of Liberal Arts at Renmin University of China conducted a six-day study tour in Hong Kong and Macau from December 28, 2025, to January 2, 2026. Led by Professor Ge Liang, a renowned contemporary author and faculty member of the Department of Chinese Language and Literature at Hong Kong Baptist University, the 13-member delegation visited the Jao Tsung-I Academy of Sinology for an academic exchange on the final day of the tour. The delegation was led by Professor Yang Qingxiang, Associate Dean of the School of Liberal Arts at Renmin University of China, and included students majoring in Creative Writing, representatives of the Key Works Support Program for Red Literature, and outstanding student leaders.

At the symposium, Professor Yang Qingxiang noted that while the Creative Writing program focuses primarily on contemporary and modern narrative, its deeper cultural foundations and aesthetic sensibilities are often rooted in a profound tradition of Chinese classical learning. Professor Ge Liang shared his insights on the craft of writing, emphasizing that while writers must draw linguistic and narrative resources from classical texts, they must also return to the realities of life. He encouraged the students to maintain keen perceptiveness, so that their works, beyond narrative technique, remain grounded in genuine care and emotional resonance for people and the world.



The delegation was led by Professor Yang Qingxiang (right), Associate Dean of the School of Liberal Arts at Renmin University of China. 代表團由中國人民大學文學院副院長楊慶祥教授（右）帶隊。

Professor Chen Zhi agreed and stressed that sinological research is by no means a mere exercise in antiquarianism or pedantic repetition of old texts; rather, it serves as a foundation of scholarly cultivation that complements and enriches contemporary literary creation. Afterwards, the faculty and students toured the Academy's various library rooms, where they had the opportunity to closely examine special collections and rare sinological materials, and read the Academy's publications on Chinese classical studies and sinology, thereby gaining a deeper understanding of the Academy's research resources.



Professor Ge Liang (left) and Professor Chen Zhi 葛亮教授（左）及陳致教授

中國人民大學文學院師生研學團於2025年12月28日至2026年1月2日期間，在香港、澳門展開為期六天的研學活動。活動最後一日，在當代著名作家、香港浸會大學中國語言文學系葛亮教授的引介下，代表團一行13人到訪饒宗頤國學院參觀交流。代表團由中國人民大學文學院副院長楊慶祥教授帶隊，成員包括創造性寫作專業學生、紅色文學重點作品扶持計劃入選代表和學生骨幹代表。

楊慶祥教授在座談會中表示，創造性寫作專業雖聚焦於現當代敘事，但其深層的文化底蘊與審美格調往往根植於深厚的國學文化傳統。葛亮教授分享了他的創作心得，指出寫作既需由經典文本汲取語言與敘事資源，同時也須回到生活現場；他勉勵同學們保持敏銳的感知力，讓作品在敘事技法之外仍保有對人與世界的真實關懷與情感溫度。

陳致院長深表認同，他強調國學研究並非囿於故紙堆中的陳陳相因，而是能與現當代文學創作互為表裡、相得益彰的學術養分之基。隨後，師生們實地參觀國學院各書室，近距離鑑賞特藏文獻與漢學珍稀資料，並翻閱院內出版之國學與漢學書刊，對學院的研究資源有了更深入的認識。



Harmonizing East West: LECTURE SERIES OF "ENCOUNTERS IN THE OLD WORLD, EAST AND WEST: FROM A TRANSDISCIPLINARY PERSPECTIVE"

東西交馳，萬里同風：

「跨學科視域下的早期歐亞文明交匯」系列講座

2025/10 - 2026/6

#東西交馳

#歐亞基金會

With the generous support of the Eurasia Foundation (From Asia), the Jao Tsung-I Academy of Sinology has, building on the foundation of its 2023 series "Connecting Europe and Asia, Recasting the Glory: Lecture series of Early Encounters between Europe and Asia," launched a fifteen-lecture series entitled "Encounters in the Old World, East and West: From a Transdisciplinary Perspective" since October 2025. Distinguished by its interdisciplinary, cross-disciplinary, transnational, and trans-temporal characteristics, the series is committed to deepening scholarly and public awareness of and engagement with the early interactions between Eastern and Western civilizations.

承歐亞基金會贊助，饒宗頤國學院延續 2023 年「匯通歐亞，再鑄輝煌——早期歐亞文明交集」系列之基礎，自 2025 年 10 月起推出十五場「跨學科視域下的早期歐亞文明交匯」講座。該系列以跨領域、跨學科、跨國界及跨時代之多元特色，致力深化學界與公眾對早期東西文明互鑑之認識與興趣。

JOHN WEBB AND CHINA IN THE POLITICAL IMAGINARY OF RESTORATION ENGLAND

約翰·韋布與英國王政復辟時代政治想像中之中國

2025/10/4

Professor Zhang Longxi

張隆溪教授

John Webb (1611–1672) was an English architect who wrote an essay contending that Chinese was Adam's original language, created by God in the Garden of Eden. Professor Zhang Longxi's lecture examined how John Webb regarded Chinese as the Adamic language, illustrating how 17th- and 18th-century China was perceived in European intellectual circles as a model of secular governance and rational polity. He also analysed the transformation of China's image in Europe against the backdrop of 19th- and 20th-century colonialism and imperialism, reflecting on the profound implications of Sino-Western civilisational encounters.

Distinguished Li De Chair Professor of Peking University's Yenching Academy, Xiaoxiang Chair Professor of Comparative Literature at Hunan Normal University, and Foreign Member of the Swedish Academy of Letters, History and Antiquities and the Academia Europaea
北京大學燕京學堂礪德講席教授、湖南師範大學瀟湘學者比較文學特聘教授、瑞典皇家人文、歷史及考古學院外籍院士、歐洲學院外籍院士



Professor Wong Man kong, Director of the Academy of Chinese, History, Religion and Philosophy at HKBU, remarked that the inaugural lecture set a profound and inspiring tone for the series. He emphasised that it not only deepened the understanding of early Eurasian civilisational exchange but also provided valuable inspiration

約翰·韋布（1611-1672）是英國建築師，他寫了一篇文章，論中國的語言是上帝在伊甸樂園裏創造的亞當的語言。張隆溪教授以約翰·韋布將中文視為亞當語的視角切入，闡釋 17、18 世紀的中國如何被當時歐洲知識界視為世俗治理與合理政制的典範。張教授又結合 19、20 世紀殖民主義與帝國主義的興起，剖析中國國家形象在歐洲的歷史變遷，進而反思中西文明交匯的深遠意義。



for interdisciplinary academic research, highlighting the enduring role of Hong Kong, China as a hub for Sino-Western cultural and academic dialogue.

Professor Wong Man kong
黃文江教授

講座特邀嘉賓浸大中文、歷史、宗教及哲學學部總監黃文江教授表示，首場講座開篇立意深遠，為系列活動揭開精彩序幕，不僅深化大家對早期歐亞文明互鑑的理解，更為跨學科的學術研究提供重要啟發，彰顯了香港作為中西文化交流重鎮的持續學術活力。

THE INFLUENCE AND GLOBAL RECEPTION OF CHINESE TRADITIONAL THEATRE

中國戲曲在世界的影響與接受

2025/10/16

Professor Liang's presentation delineated the initial translation and dissemination of Yuan *zaju* and Ming-Qing *chuanqi* texts across Europe from the mid-18th to the late 19th century. She posited that the divergent documentation of Chinese opera by Christian missionaries revealed underlying differences in religious and cultural viewpoints. Professor Liang further elucidated the pivotal role of French Sinologists in the translation and introduction of Chinese theatrical works to the West. Her analysis also encompassed the international tours of Mei Lanfang, examining the significant critical reception and recognition his Peking opera performances garnered in Japan, the United States, and the Soviet Union. Professor Liang emphasized that the

Professor Liang Yan

梁燕教授

Professor of International Institute of Chinese Studies,
Beijing Foreign Studies University
北京外國語大學國際中國文化研究院教授



intercultural journey of Chinese opera represents not merely the propagation of an art form, but a crucial process of mutual interpretation and cultural exchange between China and the West. She concluded by advocating for a more comprehensive, macro-cultural perspective in scholarly research to fully appreciate Chinese opera's multifaceted significance on the global stage.

In his concluding remarks, Professor Chen Zhi commended the lecture for its expansive scope and intellectual rigor. He noted that Professor Liang's analysis compellingly framed Chinese opera as a vital medium for Sino-foreign cultural dialogue, offering the audience a broader civilizational context for considering the art form's worldwide influence.

The session was chaired by Professor Chen Zhi.
陳致教授擔任講座主持。



梁燕教授從十八世紀中葉至十九世紀後期的歷史脈絡出發，梳理元雜劇與明清傳奇劇本在歐洲的早期譯介與傳播，指出傳教士對戲曲的不同記載反映了宗教與文化立場的差異。她進一步闡釋了法國漢學家在戲曲傳播與翻譯方面的卓越貢獻，同時分析梅蘭芳赴日、美、蘇的演出京劇演出所獲得的廣泛關注與認可。梁教授強調中國戲曲的跨文化交流不僅是藝術形式的傳播，更是中西文化互鑑與再詮釋的重要契機。她呼籲學界以更為宏觀的文化視野，探討中國戲曲在世界舞台上的多重意義。

陳致教授表示，梁教授的演講視野宏闊、論述精深，揭示了戲曲作為中外文化交流的重要媒介，啟發聽眾從更廣闊的文明史角度思考中國藝術的世界性意義。



TOWARDS A NEW COMMUNITY: ITS NECESSITY & MEANING 邁向新的共同體：其必要性及意義

2025/10/22

Professor Chung Joonkon explored the political and social transformations in East Asia since the COVID-19 pandemic, examining the complex interactions among various countries and communities within the region, as well as the shifting dynamics of political power amid changing international circumstances. Moreover, Professor Chung emphasizes the growing significance of cultural diversity and community inclusiveness within East Asian societies and stresses the importance of a multi-dimensional approach that integrates historical, economic, and social perspectives to better understand the evolving situation.

Significantly, the lecture delves into the effects of the COVID-19 pandemic, highlighting how it has transformed everyday life, policymaking, and public health



Professor Chung Joonkon 鄭俊坤教授

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infrastructure. The pandemic has accelerated digital transformation and remote working trends but has also exposed governance challenges East Asian states. These challenges bring new questions regarding social stability and development in the region. Professor Chung Joonkon advocates for balancing social stability with proactive innovation and reform efforts.

In conclusion, the lecture argues that only through comprehensive and diverse viewpoints can one fully grasp the dynamic developments within East Asia. The lecture offered valuable theoretical insights and practical references for understanding the political and social contexts of East Asia in the post-pandemic era.

The session was presided over by Professor Diao Xiaolong, Assistant Professor from Faculty of Chinese Culture and Global Communication, Beijing Normal-Hong Kong Baptist University.

講座由北師香港浸會大學中華文化與國際傳播學院助理教授刁小龍主持。



鄭俊坤教授探討了新冠疫情以來東亞地區的政治與社會變遷，闡述區域內不同國家和社區間錯綜複雜的互動，以及政治權力如何隨著國際形勢改變而轉移。鄭教授強調文化多樣性和社區包容性在東亞社會中的重要性，認為理解當前局勢需要綜合歷史、經濟及社會層面的多角度分析。他指出疫情不僅改變了人們的生活方式，也對政策制定及公共衛生體系構成挑戰，促使數字化和遠距工作的快速發展。此外，疫情暴露出的治理缺陷，也對東亞國家的社會穩定與發展提出了新的課題。鄭俊坤教授呼籲在保持社會穩定的同時，積極推動創新與變革。他強調只有通過全面且多元的視角，才能全面把握東亞地區的動態發展。講座為理解後疫情時代東亞政治社會脈絡提供了寶貴的理论基礎與實務參考。

THE INFLUENCE OF CHINESE CHARACTERS ON THE RECORD-KEEPING CULTURE OF CONFUCIAN THOUGHT OF THE JOSEON PERIOD 漢字對朝鮮時期儒家思想記錄文化的影響

2025/10/30

Professor Kang Youn Ok first explained the process by which Chinese characters were introduced into the Korean peninsula, pointing out that bamboo slips unearthed in Pyongyang in the 1990s bear a strong

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resemblance to Han dynasty slips from Dingzhou, China, demonstrating that as early as the reign of Emperor Wu of Han, Chinese character Confucian classics had already entered the Korean peninsula. Subsequently, Chinese characters were widely used by the upper classes during the Silla and Goryeo periods, and during the Joseon period (13th–18th centuries), they became popular in everyday life among the general populace.

The core of the lecture explored the profound influence of Chinese characters on the record-keeping culture of Confucian thought in Joseon Korea. Professor Kang pointed out that Confucianism was the state religion of Korea, and during the Joseon period, Chinese characters were used to document various aspects of Confucian institutions and thought. This included official texts such as the Confucian Printing Woodblocks in Korea, which focused on realizing the Confucian ideal of a human ethical community,

and official documents recording the practical activities of Confucian institutions and culture, such as the *Joseon Wangsil Uigwe* (Veritable records of the Joseon dynasty) and *Gukjo-orye-ui* (The Five Rites and Ceremonies of the royal court). At the same time, Professor Kang compared different versions of the *Pyohae-rok* (A Record of Drifting Across the Southern Brocade Sea), a record compiled by Confucian scholars that reflects the political, economic, and social life of the Ming dynasty, as well as regional vernacular characters, exploring the usage of Chinese characters and the evolution of documentary texts.

Finally, Professor Kang Youn Ok addressed the issue of Chinese character education in Korea, advocating for the parallel use of both Hangul and Chinese characters. This, she argued, would help better inherit Confucian thought and promote peace and stability among regions that share Confucian cultural traditions.

姜允玉教授首先闡述漢字傳入韓半島的歷程，指出 1990 年代平壤出土竹簡與中國定州漢簡高度相似，證明早在漢武帝時期，漢字儒學典籍已進入韓半島。隨後，漢字在新羅、高麗時代由高級階層大量使用，並於朝鮮時代（13-18 世紀）普及至民間日常生活。

講座核心探討漢字對朝鮮儒家思想記錄文化的深遠影響。姜教授指出，儒學為韓國國教，朝鮮時代通過漢字記錄多層面儒家制度與思想，包括以實現儒教倡導人倫共同體為主題的《儒教冊版》，及記載儒家思想制度實踐的官方文獻《朝鮮王朝儀軌》、《國朝五禮儀》等。同時，姜教授比較了由儒生記錄展現明代政治經濟與社會生活的《漂海錄》的不同版本、多地俗字，探討漢字使用及文獻演變。最後，姜允玉教授主張韓國應韓文漢字並用，以更好地繼承儒家思想，從而促進地區間的和平與穩定。

THE POLYPHONY OF THE TRANSLATIONS OF THE *Analects* 「復調」的《論語》翻譯——以「仁」與「禮」為例

2025/11/6

Professor Michael Lackner
朗宓榭教授

Member of the German National Academy of Sciences Leopoldina, Senior Professor at the University of Erlangen-Nuremberg, and Director of Centre for Advanced Studies in the Humanities

德國國家科學院院士、愛爾朗根－紐倫堡大學資深教授
暨人文高等研究院院長



In this lecture, Professor Michael Lackner offered an in-depth examination of the translation strategies, interpretive frameworks, and terminological challenges involved in rendering the *Analects* into European languages. He noted that more than 130 translations of the *Analects* now exist across 37 languages, yet substantial divergences remain in lexical choices and semantic articulation due to differences in cultural contexts and linguistic structures. Professor Lackner devoted particular attention to the translation of the Confucian core concept *ren*, a term marked by rich ethical, political, and ritual connotations. He observed that earlier translators approached *ren* through interpretive lenses

朗宓榭教授深入探討了《論語》在歐洲語言中的翻譯策略、詮釋框架及術語難點。他提到，目前全球已有超過 130 種《論語》譯本，涵蓋 37 種語言，但由於文化背景和語言結構的不同，各譯本在詞彙選擇和意義表達上存在較大差異。朗教授特別剖析了儒家核心術語「仁」的翻譯難點，指出此詞意涵豐富，兼具倫理、政治與禮學的多重意涵，過往譯者分別從「仁慈」、「人性」、「道德品質」等角度解讀，形成語言、文化與詮釋等多層面意義



EVENT HIGHLIGHTS 國學活動

such as "benevolence," "human nature," or "moral character," resulting in a constellation of perspectives reminiscent of circumnavigating an unfamiliar island. He argued that such translation practices, shaped jointly by linguistic constraints, cultural presuppositions, and interpretive strategies, provide a productive means for apprehending the multilayered significance of *ren*.

The lecture also addressed manuscript evidence of the *Analects* recovered in recent archaeological discoveries, which may prompt a reassessment of the text's transmission and the development of its intellectual content. Professor Lackner emphasized that translation is not a simple linguistic transfer but necessarily entails commentary and cultural interpretation on the part of the translator, often requiring supplementary annotation to facilitate reader comprehension.

The lecture attracted the participation of many renowned local and overseas scholars, including Professor Wang Fan-sen (Distinguished Research Fellow, Institute of History and Philology, Academia Sinica) & Mrs Wang, Professor Hon Tze-ki (Dean, School of Humanities and Social Science, Beijing Normal-Hong Kong Baptist University), Professor Kwok-kan Tam (Dean of the School of Humanities and Social Science (SHSS) and Chair Professor of English, The Hang Seng University of Hong Kong) and Professor Terry Siu-han Yip (Emeritus Professor at the Department of English Language and Literature, Hong Kong Baptist University), Professor Lai Tsz Pang John (Professor of Department of Cultural and Religious Studies, The Chinese University of Hong Kong), Mr Lo Wai-shing, Raymond (Director of Hok Hoi Library).

的「復調」結構。朗教授談及近年出土簡冊所見《論語》文獻，認為此類考古新材料將有助於學界重新思考《論語》的文本傳承和思想演變。他指出，翻譯不僅是文字轉換，更涉及譯者對原文的評論及文化脈絡的詮釋，有時須附加註解以增進讀者理解。

講座吸引多位本地及海外知名學者參與，包括王汎森教授（台灣中研院歷史語言研究所特聘研究員）伉儷、韓子奇教授（北師香港浸會大學人文社會科學院院長）、譚國根教授（香港恒生大學人文社會科學學院院長、英文系講座教授）、葉少嫻教授（香港浸會大學英國語言文學系榮休教授）、黎子鵬教授（香港中文大學文化及宗教研究系教授）及盧偉成先生（香港學海書樓董事）。



CHINESE EXCAVATED DOCUMENTS RESEARCH — THE LEGITIMACY OF ROYAL AUTHORITY AND THE ISSUE OF SUCCESSION TO THE THRONE

中國出土文獻研究——王權的正當性與皇位繼承問題

2025/11/13

Professor Yuasa Kunihiro began by reviewing his forty-year journey in pioneering studies of unearthed Chinese texts in Japan, emphasizing the value of interdisciplinary approaches and international academic cooperation. A key section highlights Professor Chen Zhi's research on the *Book of Songs*, which applies methods such as paleography and musical archaeology to break away from traditional interpretations like the Mao commentary. This reveals the process in which the *Book of Songs* transformed from ritualistic origins to secular popular songs, as well as the diversity of its text transmission, especially illuminated by the new findings from the Anhui University bamboo slips, which showcase the variability in oral traditions and chapter order during the Warring States period.

The lecture further examines newly published texts such as the "Wu Ji" and "San Bu Wei" in the Tsinghua bamboo slips collection and the "Zhou Xun" from the Peking University bamboo manuscripts. These documents provide deep insights into ancient Chinese philosophical debates on the legitimacy of royal succession, particularly the transition from the doctrine of

Professor Yuasa Kunihiro

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abdication to hereditary monarchy, reflecting complex theoretical defenses and arguments.

The Q&A session expands on themes such as the reliability of traditional historical records, the meanings of key terms like "Di" and "Junzi", and the importance of cross-referencing historical documents with archaeological finds. Emphasis is placed on scientific authentication and the necessity of critical research attitudes. In conclusion, the lecture underscores that ongoing discoveries and studies of early Chinese materials are reshaping our understanding of China's ancient political and intellectual history. The speaker encourages young scholars to engage actively and critically with both old and new sources, in order to deepen their appreciation for the plurality and complexity of historical narratives.



湯淺邦弘教授首先回顧自己 40 年來在日本推動中國出土文獻研究的歷程，並強調跨學科研究方法與國際合作對學科發展的重要性。講座以陳致教授《詩經》的研究成果為核心範例，指出古文字學與音樂考古等多元研究手段如何打破毛詩傳統詮釋，揭示《詩經》由禮儀化走向世俗化的文本生成機制和地域流變。尤其是安大簡《詩經》的最新例證，展現了戰國時代口傳歌謠在記錄方式和章次結構上的多樣性。隨後，湯淺教授深入解讀清華簡〈五紀〉、〈參不韋〉，以及北大簡〈周訓〉等重要文獻，展現早期中國關於王權正當性與皇位繼承制度的哲理思辨，尤著聚焦於禪讓制轉為世襲制所引發的理論辯護與思想爭論。問答環節則進一步探討史實可信性、帝與君子的詞義及文獻與史書的互證，湯淺教授再次強調科學檢測和批判性研究方法的重要性。講座最後指出，持續新材料的發掘與研究將重塑中國古代政治與思想史，湯淺教授鼓勵年輕學者積極投入、批判繼承，以深化對歷史多元性的認識與闡釋。



Professor Yuasa Kunihiro previously co-supervised the Japanese translation of Professor Chen Zhi's book *The Shaping of the Book of Songs: From Ritualization to Secularization*.

湯淺邦弘教授曾共同參與指導陳致教授《從禮儀化到世俗化：詩經的形成》一書的日文翻譯工作。



BEYOND MADAGASCAR: LINGUISTIC AND TANGIBLE TRACES OF AUSTRONESIANS IN THE WESTERN INDIAN OCEAN

跨越馬達加斯加：南島民族於印度洋西部的語言及有形遺跡探討

2025/11/19

The lecture explored the Arabian Peninsula's cultural and historical integration within the Indian Ocean world, emphasizing its connections beyond the Semitic linguistic and cultural sphere. The speaker examined Arabia's diverse geography, focusing on the domestication of the Arabian dromedary camel around 3000 BCE, a key factor enabling desert survival and trade.

Distinctions between "Arabs," "Arabians," and "Arabic" were clarified, highlighting the ethnic and linguistic diversity of the Arabian Peninsula, including marginalized groups like the Mahra and the now-extinct Sribba people. The rise of Islam was identified as a transformative event reshaping Arabian identity and territory, leading to expansive Islamic conquests. Early mentions of "Arab" date back to 853 BCE.

The lecture challenged the notion of Arabia as an isolated cultural

Dr Giuliano Castagna
Giuliano Castagna 博士

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北京師範大學副教授

fortress, showing evidence of external influences via trade and migration. Notably, the Austronesian seafarers, originating from Taiwan, were discussed as significant contributors to this interconnected region. Their voyages led to the colonization of Madagascar and interactions with southern Arabia and East Africa, as evidenced by linguistic loanwords, genetic markers, and shared cultural traits such as boat-building techniques. The lecture emphasized the importance of continued interdisciplinary research to build a clearer understanding of the region's pluralistic history and the influence of Indian Ocean trade networks. Language documentation and epigraphic studies are key tools for future research.



本次演講 Giuliano Castagna 博士探討了阿拉伯半島在印度洋世界中的文化與歷史整合，強調其超越閃米特語言與文化圈的聯繫。他介紹了阿拉伯半島多樣的地理環境，並聚焦於約公元前 3000 年左右阿拉伯單峰駱駝的馴化，指出這是沙漠生存與貿易的關鍵因素。

演講澄清了「阿拉伯人」、「阿拉伯半島居民」與「阿拉伯語」的區別，指出該地區民族和語言的多元性，涵蓋邊緣化族群如瑪哈拉族及已消失的斯里巴族。伊斯蘭教的興起被視為塑造阿拉伯身份和領土的轉折點，促成廣泛的伊斯蘭征服。最早「阿拉伯」稱呼可追溯至公元前 853 年。

演講挑戰了阿拉伯孤立的觀念，展示貿易與遷徙帶來的外來影響。特別強調了起源於台灣的南島語族航海者，他們的航行促成馬達加斯加的殖民，並與南阿拉伯及東非地區形成互動，相關證據包括借詞、基因標記和共同的造船技術等文化特徵。最後，Castagna 博士強調跨學科研究的重要性，期望通過語言文獻整理與碑文研究，逐步建構該地區多元歷史與印度洋貿易網絡影響的全面理解。



The session was chaired by Dr Eszter Csillag (right), a Post-Doctoral Research Fellow at JAS.

講座由饒宗頤國學院博士後研究學人 Eszter Csillag 博士（右）主持。

KINGS, ELITES, AND THEIR ORGANIZATION: COMPARING EARLY EGYPT WITH LATE SHANG CHINA

王權、精英及國家組織：早期埃及與晚商中國之比較

2025/11/27

Professor John Baines provided a deep analysis of the similarities and differences between early Eastern and Western state systems. He explained that early Egypt built a highly centralised court system around the pharaoh and noble elites, while Shang dynasty in China established royal authority through clan structures and ritual bronze inscriptions. Despite these differences, both civilisations used high-quality art as a key medium for state ideology, reflecting shared political concerns and the aesthetic of power among their ruling classes.

The Academy has always been devoted to promoting cross-civilisation research and international academic exchange. Mr Baher Sheweikhi, Consul General of Egypt in Hong Kong, commended the event for its exceptional academic

Professor John Baines

John Baines 教授

Professor Emeritus of Egyptology at the University of Oxford
牛津大學埃及學榮休教授

standard. He also underscored the unique significance of the dialogue between Egyptian and Chinese civilisations, two of the world's most pivotal ancient centres, which provided a compelling illustration of the mutual enrichment that arises from intercultural engagement. Dr Louis Ng, Museum Director of the Hong Kong Palace Museum, highlighted how the lecture's comparative framework provided profound scholarly context for the Hong Kong Palace Museum's ongoing ancient Egypt exhibition.



John Baines 教授深度剖析東西方早期國家體系的異同，指出早期埃及圍繞法老及貴族精英，建構高度集權的宮廷體系，中國的商朝則建基於宗法血緣與禮器銘文形塑王權秩序。兩者均以高質素的藝術作為國家意識形態的重要載體，反映出統治階層共通的政治考量與權力美學。

饒宗頤國學院致力推動跨文明研究及國際學術交流。埃及駐香港總領事 Baher Sheweikhi 先生對此次高水準的國際學術活動給予高度評價，他強調埃及與中國同為人類文明史上舉足輕重的古代政治文化中心，兩大古文明體的跨時代學術對話，深刻地詮釋文化因互鑑而日益豐富的真諦。香港故宮文化博物館館長吳志華博士表示，是次講座的比較框架為香港故宮文化博物館正在舉行的古埃及展覽提供了深厚的學術背景。



(From left) Professor Martin Wong,
Professor John Baines,
Mr Baher Sheweikhi and

Dr Louis Ng

(左起) 黃定發教授、John Baines 教授、
Baher Sheweikhi 先生、吳志華博士



THIS MYSTERIOUS MANNER OF UNITY: UNRAVELLING THE ORIGIN OF THE 'INVENTION' OF THE BINARY SYSTEM IN THE WEST

探本朔源：西方二進制系統「發明」起源考辨

2025/12/18

Mr Dransfield's lecture explored the origins and historical development of the Western binary system. He argued, drawing on recent work in the Spanish language by Dr Ricardo Perez Martinez of the National Autonomous University of Mexico, that the binary system was first published in 1670 by the Spanish-born polymath and bishop Juan Caramuel y Lobkowitz, who was inspired by the ancient Mayan counting system brought back to Europe from Mexico. The Mayan counting system, similar to the Chinese *I Ching*, involved complex cyclical time concepts and a vigesimal (base-20) counting method.

Caramuel recognized that numbers are mental constructs and proposed that different cultures could develop distinct number systems. His binary system, based on digits 0 and 1, was a foundational insight that later

Mr Patrick M Dransfield

田明道先生

MA, BA (Joint Hons.), an independent scholar and Principal of Clearway Communications
獨立學者、明道通訊創始人

influenced modern computing and digital communication, dominating 99.9% of today's data representation. Leibniz, who came a decade later, plagiarized Caramuel's system and falsely claimed its invention. Mr Dransfield also contrasts the reductive binary worldview with Eastern philosophies, especially Neo-Confucianism of Shao Yong and Zhu Xi, who viewed the universe as dynamic and interconnected, more akin to quantum physics concepts like entanglement. The lecture concludes that ancient wisdom from both East and West offers valuable lessons for our modern, fast-paced world shaped by binary computing and digital technology.



田明道先生的演講探討了西方二元制的起源及歷史發展。他引用墨西哥國立自治大學 Ricardo Perez Martinez 博士近期西班牙語的研究成果，主張二進制首見於 1670 年，由西班牙神職人員胡安·卡拉穆埃爾·伊·洛布科維茨受從墨西哥帶回歐洲的古代瑪雅計數系統所啟發而發表。瑪雅計數法類似中國《易經》，採用循環時間觀念和 20 進制計數。

卡拉穆埃爾認為數字是人類心智的產物，並提出不同文化會發展出不同的數字系統。他提出的以 0 和 1 為基礎的二進制系統，是現代計算機和數字通信的理論基礎，現今 99.9% 的數據以二進制形式存在。萊布尼茨在十年後引用了卡拉穆埃爾的成果，並聲稱是自己的發明。田明道先生對比了簡化的二元世界觀與東方哲學，特別是邵雍和朱熹的新儒家思想。他認為宇宙是動態且相互關聯的，更接近量子物理中的量子糾纏概念。講座最後指出，東西方古代智慧對當今由二進制計算和數字技術塑造的快節奏世界具有重要啟示意義。



The session was chaired by Mr Ronald Yu (right), Director and Co-Founder of Makebell Limited.

講座由 Makebell 公司創辦人余克偉先生（右）主持。

WU LI AND WESTERN PAINTING — RE-DISCUSSION OF SEVERAL CASES

吳歷與西畫——幾個案例的再討論

2026/1/15

Professor Li Jun took the scholarly debate over whether Wu Li incorporated Western painting techniques in his later years as a starting point, and identified two main positions in existing research: one side, based on hearsay, believes that Wu Li was influenced by Western painting but lacks verifiable evidence; the other side, represented by Chen Yuan, cites Wu Li's colophons emphasizing "spiritual freedom" over "light and shadow", thus arguing that Wu Li was not substantively influenced by Western art. Professor Li advocated for a shift in perspective: rather than focusing on whether Wu Li actually adopted Western methods, it is more productive to return to the historical context and consider how, in an environment deeply immersed in Western culture, Wu Li could have entirely avoided the influence of Western painting.

The lecture pointed out that Wu Li once studied Latin and theology at the St. Paul's Retreat in Macau, and joined the Jesuit Order in the twenty-first year of the Kangxi reign

Professor Li Jun

李軍教授

Chair Professor and Head of the Department of Arts and Design at the University of Macau
澳門大學講座教授、人文學院藝術與設計系主任



(1682). As a result, he possessed both religious imagery and visual experiences worth examining, and may have had indirect connections with the Jesuit tradition of Western painting. In terms of case studies, Professor Li Jun cited the painting "Rustic Hut and Level Grove" (*yeshu pinglin tu*) as an example, emphasizing that the attribution of artworks must be grounded in documentary and pictorial evidence. The lecture also incorporated field investigations to verify Wu Li's missionary activities in Jiading's Loutang town, further clarifying the references to place names such as "Liucheng," "Liuxiang," and "Taoxi" in his painting inscriptions, thereby providing more verifiable coordinates regarding Wu Li's biography and geographic context.

李軍教授以「吳歷晚年是否參用西法」這一學術爭議為切入點，指出既有研究的兩類觀點：一方依據傳聞認為其受西畫影響，但缺乏可驗材料；另一方以陳垣為代表，引吳歷畫跋中重「神逸」輕「陰陽向背」之語，論證其未受實質影響。李教授主張轉換問題意識：與其追問吳歷究竟有無採用西法，不如回到歷史情境，探討身處濃厚西方文化環境下的吳歷何以可能完全不受西畫影響。

講座指出吳歷曾在澳門三巴靜院研讀拉丁文與神學，並於康熙二十一年（1682）入耶穌會。因此，他既有宗教圖像與視覺經驗可資觀察，也可能與耶穌會的西畫傳統產生間接關聯。個案方面，李軍教授以《野墅平林圖》為例，強調畫作歸屬需回到文獻與圖像證據辨證。講座還結合田野調查考證吳歷在嘉定婁塘鎮的傳教足跡，進一步釐清其題畫詩中「礐城」、「礐鄉」與「桃溪」等地名指涉，為吳歷生平地望提供更可檢的坐標。



(From left) Professors Yang Xu, Josh Yiu (Moderator), Li Jun, Yang Bin, Wang Lianming and Dr Shi Liu

(左起) 楊煦教授、姚進莊教授（主持）、李軍教授、楊斌教授、王廉明教授、石榴博士



CHINESE PHONOLOGICAL DATABASES AND INTERTEXTUAL NETWORKS FOR COMPARATIVE PHILOLOGY AND AI

漢語音韻數據庫與互文網路在比較語言學和人工智能中的應用

2026/1/28

Professor Jeffrey Tharsen

康森傑教授

Associate Director of Technology, Division of the Arts & Humanities, The University of Chicago
芝加哥大學人文學院技術副總監



Professor Jeffrey Tharsen's lecture illustrated how innovative technologies can be integrated with the humanities, and showcased the application of Old Chinese phonology and intertextual comparison in the AI model development. It focused on four main areas: computational methods for premodern Chinese phonology, methods for determining intertextuality in Chinese texts, intertextuality in the Zhou bronze inscriptions, and the future prospects of AI in academic research. Through the construction of The Digital Etymological Dictionary of Old Chinese (EDOC), he provided phonological annotations for traditional classics such as the *Book of Songs*. At the same time, he used the intertextual comparison tool TextPAIR to systematically analyze the Twenty-Four Histories and sixty-three works spanning the classics, philosophy, and literary collections, thus establishing an intertextual network of Chinese classics and opening up a new paradigm in Sinological research.

Particularly remarkable was Professor Tharsen's use of Zhou dynasty bronze inscriptions as an initial corpus to successfully decipher the rhyming structures in inscriptions such as that of the Da

Yu Ding, revealing the phonological and rhetorical features of early Chinese. Additionally, through the analysis of more than 2,700 long Zhou inscriptions, Professor Tharsen identified about 295,000 instances of intertextual expression within the corpus, as well as multiple cases of linguistic affinity between these inscriptions and transmitted texts such as the *Book of Songs*, the *Book of Documents*, and the *Zuo Zhuan*, thereby providing empirical data for Zhou dynasty historical studies.

In the future, he plans to extend his research to include materials from Warring States manuscripts and bamboo slips, aiming to build a comprehensive big data database of intertextuality covering both excavated documents and transmitted literature. Against the backdrop of increasingly mature digital humanities applications in Sinology, this research will drive technological innovation in classical philology, advancing from micro-level phonological annotation to macro-level network analysis.

康森傑教授的講座深入討論如何利用創新技術結合人文學科，展示了古漢語音韻與互文比對在人工智能建構中的應用，主要圍繞四個方面展開：前現代漢語音韻學的計算研究、中文文本互文性的分析方法、周代青銅器銘文中的互文實踐，以及人工智能在學術研究的未來前景。他通過構建古漢語詞源字典（EDOC），為《詩經》等傳統經典進行音韻注釋；同時利用互文比對工具 TextPAIR 對二十四史及六十三種經、子、集類文獻進行系統分析，建立起中國經典的互文網絡，開拓了漢學研究的新範式。尤為突出的是，康森傑教授以周代青銅器銘文作為初始語料庫，成功解讀了如大孟鼎等銘文中的押韻結構，揭示出早期漢語的語音修辭特徵。同時，通過對二千七百餘篇周代長銘文進行分析，康森傑教授指出其內部存在約 29.5 萬處互文表達，並與《詩經》、《尚書》、《左傳》等傳世文獻有多處語言同源現象，為周代歷史研究提供了實證數據。

康教授計劃將研究範圍延伸至戰國簡帛材料，旨在構建一個涵蓋出土文獻與傳世文獻的互文性大數據庫。在漢學數字人文應用逐漸成熟的背景下，該研究將推動古典文獻學實現從微觀的音韻標注到宏觀網絡的技術革新。



The session was chaired by Professor Adam Schwartz (right), Associate Director at JAS.
講座由饒宗頤國學院副院長史亞當教授（右）主持。

THE FORM OF BOOKS AND READING METHODS: FROM SCROLL TO BOOK-STYLE

圖書的形態和讀書法——從卷子到冊子

2026/3/6

This event marked Professor Oki Yasushi's long-awaited return to the Academy after his participation in "The Second International Forum on Sinology" in 2017, thus resuming an academic dialogue that had spanned nearly a decade. The lecture delved into the transformation from scroll to book-style, highlighting not only technological advancements but also reflecting the changes in reading habits, modes of knowledge transmission, and academic culture.

Professor Oki began by outlining the evolution of book forms: from bamboo and wooden slips to scrolls. With the development of bookbinding techniques, various formats emerged, such as dragon-scale binding, accordion binding, butterfly binding, wrapped-back binding, and thread binding. He pointed out that the advancement and dissemination of printing technology, especially the popularity of Buddhist scriptures, Confucian classics, and literary works, greatly promoted the prosperity of the publishing

Professor Oki Yasushi

大木康教授

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and Visiting Professor at the Chinese Literature
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industry. The transformation of book forms profoundly influenced people's attitudes towards books, as well as their reading habits and methods. By the late Ming dynasty, the number of published books surged, the division of labor in woodblock printing became more specialized, and book production became increasingly standardized, with content featuring a rich combination of text and illustrations and serving a variety of functions.

The interactive session was lively with stimulating and inspiring discussions on topics such as the differences between inscriptions and books as records of classics, and how the scroll format influenced reading order.



繼 2017 年「第二屆世界漢學論壇」後，大木康教授睽違多年再度親臨國學院，重啟這段跨越近十年的學術對話。講座深入探討了從卷子到冊子的轉變，不僅是技術的進步，更折射出閱讀習慣、知識傳播模式與學術風氣的變遷。

大木康教授首先梳理了圖書形態的演進歷程：從竹木簡冊，到卷軸形式的卷子本；隨著裝幀技術發展，又相繼出現龍鱗裝、經折裝、蝴蝶裝、包背裝、線裝等形式。他指出，印刷術的發展與傳播，特別是佛教經典、儒家典籍及文學作品的盛行，極大推動了出版業的繁榮。圖書形態的變遷，也深刻影響了人們對書籍的態度、閱讀習慣與方法。至明代後期，出版數量激增，刻版分工更趨精細，書籍製作日趨標準化，內容亦呈現圖文並茂、功能多元的特點。



(From left) Professor Wu Cuncun and Professor Oki Yasushi

(左起) 吳存存教授、大木康教授



LANGUAGE CONTACT ON THE ANCIENT SILK ROADS

古代絲綢之路的語言接觸

2026/4/24

Professor Carlotta Viti began by introducing the historical context of the Silk Roads as a medium for the exchange of material and cultural products. She pointed out that the Silk Roads not only facilitated the spread of religions, philosophies, and art, but also served as a vibrant arena for large-scale language contact and change. The lecture specifically explored the complex phenomenon of mismatches between the diverse languages and scripts along the Silk Roads. On one hand, the same script was often borrowed by multiple ethnic groups. She used the Edicts of Ashoka as an example to demonstrate how the Indian Brahmi script served as the source for Sanskrit, Tocharian, and even Tamil and Thai. On the other hand, the same language frequently used different scripts based on religious or identity needs, as illustrated by Sogdian, which was written using the Sogdian, Syriac, Manichaean, and Brahmi scripts. Professor Viti then proceeded to analyse lexical contact, examining loanwords, Wanderwörter, and calques and honorifics

Professor Carlotta Viti

Carlotta Viti 教授

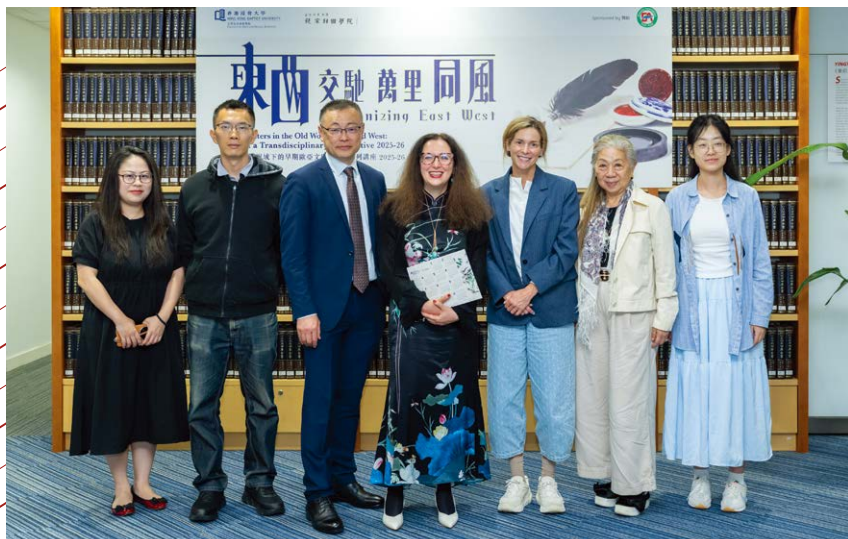
Professor of Linguistics at the Université de Lorraine, France

法國洛林大學語言學教授

developed under the influence of Asian languages. She further delved into phonological contact and case systems, specifically analysing and comparing Indo-European and Altaic languages, group inflection, compound structures, converbs, and the reinforcement of SOV (Subject-Object-Verb) word order in Central Asian languages. Professor Viti challenged the assumption prevalent in historical linguistics that prioritises internal explanations for language change. She argued that the linguistic evolution observed on the Silk Roads demonstrates that external contact and internal change follow the same linguistic principles, reinforcing rather than excluding each other. She concluded by advocating for a more comprehensive and multidimensional approach to explanation in historical disciplines.



Carlotta Viti 教授首先介紹了絲綢之路作為物質與文化產品交換媒介的歷史背景，指出其不僅推動了宗教、哲學與藝術的傳播，更是大規模語言接觸與演變的活躍場域。講座特別探討了絲路上多樣語言與文字之間不匹配的複雜現象。其中同一文字常被多族群借用，她以阿育王柱刻文為例，展示了印度婆羅米文作為梵語、吐火羅語、甚至泰米爾語和泰語來源的根據。另一層面，同一語言也常因宗教或身分需求使用不同文字，如粟特語使用到粟特文、敘利亞文、摩尼教文和婆羅米文。隨後 Viti 教授從詞彙接觸層面剖析了借詞、遷移詞及受亞洲語言啟發發展而來的仿造詞與敬語，並進一步深入語音接觸與格位系統，具體分析比對了印歐語與阿爾泰語、短語屈折、複合詞、連結動詞，以及中亞語言的 SOV（主—賓—動）語序強化。Viti 教授對歷史語言學「內因優先」的假設提出質疑，她指出絲路語言的演變證明了外部接觸與內部變化遵循著相同的語言學原則，兩者相互促進而非互斥。最後，她主張歷史語言學科的研究應追求更全面、多維度的解釋路徑。



(From left) Dr Zhu Xinqu, Professor Li Kin Sum (Sammy), Professor Chen Yi (Moderator), Professor Carlotta Viti, Dr Eszter Csillag, Dr Elizabeth Woo Li and her research student.

(左起) 朱心曲博士、李建深教授、陳益教授（主持）、Carlotta Viti 教授、Eszter Csillag 博士、李吳伊莉博士及其研究生

WU ZHANG'S *Flower Album* AND VISUAL CONVERGENCE AT THE QING COURT

清宮廷畫家吳璋《四時花卉》所反映的中西視覺趨同

2026/5/21

Professor Wang Tao centred on Wu Zhang's *Flower Album of the Four Seasons*, a Qing court painting of flowers and birds recently acquired by The Art Institute of Chicago. Professor Wang re-examined the art historical position of this imperial flower painter active during the Yongzheng period, analyzing the album's provenance, binding style, iconographic characteristics, material analysis, and the Qing court painting system. Professor Wang noted that although Wu Zhang was a key professional painter of the Qing court who contributed to the decorations of the Yuanmingyuan and other court commissions, his signed works are rare and have long been understudied. The *Flower Album* held at The Art Institute of Chicago, which bears clear signatures and dating, serves as an important resource for understanding his style, technique, and working environment at the Qing court.

Professor Wang further contextualized Wu Zhang's works within the visual cultural exchange between East and West in the 18th century, comparing them with the flower painting traditions since the Song

Professor Wang Tao 汪濤教授

Pritzker Chair, Arts of Asia, and Curator of Chinese Art, and Executive Director, Initiatives in Asia at The Art Institute of Chicago

芝加哥藝術博物館亞洲拓展事務執行總裁、
亞洲藝術部普利茲克專席主任暨中國藝術策展人

and Yuan dynasties, the flower paintings of Yun Shouping and Jiang Tingxi, works by Giuseppe Castiglione (Lang Shining) and other Qing court painters, as well as European natural history illustrations. He argued that the *Flower Album* preserves the meticulous observation and expressive spirit characteristic of Chinese court flower painting, while also integrating Western painting elements such as light and shadow, composition, materials, and botanical representation, manifesting a style of visual convergence between East and West.

In conclusion, the lecture emphasized that the case of Wu Zhang not only enriches the study of Qing court professional painters but also invites a rethinking of the multiple visual pathways for global natural knowledge in the eighteenth century.



汪濤教授以芝加哥藝術博物館近年入藏的清宮花鳥畫家吳璋《四時花卉》冊頁為中心，從藏品來源、裝幀形態、圖像風格、材料檢測及清宮繪畫制度等方面，重新考察這位雍正時期宮廷花卉畫家的藝術史位置。汪教授指出，吳璋雖為清宮重要職業畫家，並曾參與圓明園及宮廷裝飾性繪畫創作，但因署名作品罕見，長期未獲充分研究。芝加哥藝術博物館所藏《四時花卉》具有明確署款與年代，可作為理解其畫風、技術與宮廷工作環境的重要材料。

汪教授進一步將吳璋作品置於十八世紀中西視覺文化交流的脈絡中，與宋元以來的花卉畫傳統、惲壽平及蔣廷錫的花卉畫、郎世寧及其清宮合作畫家繪畫，以及歐洲博物學圖像進行比較。他認為，《四時花卉》既保留了中國院體花卉畫對物象的精密觀察與對氣韻表現的追求，又吸收了西方繪畫在光影、構圖、材料與植物再現方面的特點，呈現出一種中西視覺趨同的風格。講座最後指出，吳璋個案不僅有助於補充清宮職業畫家研究，也提示我們重新理解十八世紀全球自然知識圖像化的多重路徑。



(From left) Professors Desmond Hui, Daniel Lau Chak Kwong, Wang Tao, Chen Fong Fong, Li Kin Sum (Sammy)

(左起) 許焯權教授、劉澤光教授、汪濤教授、陳芳芳教授、李建深教授



CH'EN SHOU-YI'S READING OF JOHN WEBB AND HIS SINOLOGICAL PROJECT AT PEKING UNIVERSITY

陳受頤對約翰·韋布著述的解讀及其在北大的漢學建構

2026/6/8

As the closing lecture, Professor Wong built on the series' opening talk by Professor Zhang Longxi, which examined John Webb and the English imagination of China during the Restoration. Professor Wong extended the inquiry to ask how 20th-century Chinese scholars reinterpreted and constructed Sinology, creating a cross-cultural dialogue spanning 17th-century European intellectual circles and 20th-century Chinese academia.

Professor Wong pointed out that John Webb understood China through its language, political system, philosophy, and the origins of civilization—not merely as an exotic fantasy. He specifically corrected a common belief: the first systematic scholarly examination of Webb in the Chinese academic world was Chen Shou-yi's 1935 English-language study, which predated Qian Zhongshu's 1937 Oxford thesis, thereby helping to reassess Chen Shou-yi's place in modern Sinology. Using "dovetail" as a key concept, Professor Wong proposed a two-fold relationship: first, how 17th-

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and 18th-century Europe embedded "China" into its own knowledge structures; second, how Chinese scholars in the 1930s reinterpreted early European views of China. Thus, the lecture advanced the question from "How did Europe understand China?" to "How did Chinese scholars understand Europe's understanding of China?" Finally, Professor Wong emphasized that Webb's thesis regarding Chinese as the "primitive language" should not be dismissed merely as an outdated or fanciful linguistic hypothesis, but rather must be re-understood against the triple background of the decline of Sino-Babylonianism, the anti-Christian movement, and the marginalization of Western literature and history as disciplines within Chinese academia.



作為本系列的收束之講，黃文江教授的講座既承接系列講座首場張隆溪教授對約翰·韋布及英國王政復辟時代中國想像的考察，亦將問題意識推展至二十世紀中國學人如何重新詮釋並建構漢學，形成一場貫通十七世紀歐洲知識界與二十世紀中國學制的跨文化對話。

黃教授指出，約翰·韋布從語言、政制、哲學與文明起源等層面理解中國，而非止於異域想像。他特別更正，中國學界對韋布的系統性考察始於陳受頤 1935 年以英文發表的研究，早於錢鍾書 1937 年的牛津論文，這有助於重新評估陳受頤在近代漢學史的地位。黃教授以「契合」為關鍵概念提出兩重關係：其一，十七至十八世紀歐洲如何將「中國」嵌入自身知識結構；其二，1930 年代中國學人如何重釋歐洲早期中國觀。從而講座將問題從「歐洲如何理解中國」，推進至「中國學人如何理解歐洲對中國的理解」。最後，黃教授強調，韋布關於中文作為「原始語言」的論述不應僅被視為一種過時或荒誕的語言假說，而應放置於中國文化西來說的衰落、非基督教運動，以及中國學界中西方文學與歷史學科邊緣化的三重背景下重新理解。



(From left) Dr Kwok Kam Chau, Professor Tam Ka Chai, Professor Hon Tze-ki (Moderator), Professor Wong Man Kong, Dr Agnes Pang
(左起) 郭錦洲博士、譚家齊教授、韓子奇教授(主持)、黃文江教授、彭淑敬博士

International Conference on Chinese Bamboo and Silk Manuscripts 2025: THE STUDY OF NEWLY EXCAVATED BAMBOO AND WOODEN SLIPS AND TABLETS IN THE WARRING STATES, QIN, AND HAN DYNASTY

新出土戰國秦漢簡牘研究：2025 中國簡帛學國際論壇

2025/10/24-25

#簡帛學 #戰國秦漢簡牘



International Forum on Chinese Bamboo and Silk Manuscripts 2025 was held from 24 to 25 October 2025 at The Hong Kong Jockey Club University of Chicago Academic Complex | The University of Chicago Francis and Rose Yuen Campus in Hong Kong. Co-organised by the University of Chicago's Creel Center for Chinese Paleography, Hong Kong Baptist University Jao Tsung-I Academy of Sinology, and Wuhan University's Center of Bamboo and Silk Manuscripts, the Forum brought together 33 scholars of excavated texts and ancient writing systems from China (including scholars from Hong Kong, Macau, and Taiwan), the United States, Japan, South Korea, and other regions.

The Forum featured eight panels, covering paleography, intellectual history, and legal history. Scholars focused on newly published materials, including the Tsinghua bamboo slips, the Anhui University bamboo slips, the Peking University Han



Manuscripts, the Hujia Caochang Han Slips, the Zoumalou Western Han Slips. From script forms and textual systems to intellectual content, institutional structures, and social functions, the papers presented multi-dimensional analyses across a broad range of topics, including Chu administrative slips and terminology, the transmission of classical texts, and the correlation between excavated and transmitted literature, to divination practices in pre-Qin daybooks, Qin-Han legal codes and bureaucratic systems, as well as early local litigation and penal practices. These discussions highlighted the key role of excavated manuscripts in advancing the study of early Chinese civilization.

The next forum is planned to be held in 2027, and it is hoped that more young scholars will participate, continuing to demonstrate the open-mindedness and innovative spirit of the field of bamboo and silk manuscripts studies from an international perspective.

中國簡帛學國際論壇

2025：於 2025 年 10 月 24 日至 25 日在香港賽馬會芝加哥大學教育綜合大樓 | 芝加哥大學袁天凡、慧敏校園召開。論壇由芝加哥大學顧立雅中國古文字學中心、饒宗頤國學院、武漢大學簡帛研究中心共同舉辦，吸引來自中國（含港澳台地區學者）、美國、日本、韓國等各地的 33 位出土文獻與古文字學學者。

論壇共設八個討論小組，涵蓋文字學、思想史、法制史等多個領域。學者們聚焦於清華簡、安大簡、北大漢簡、胡家草場漢簡及走馬樓西漢簡等新材料，從文字形態、文獻系統、思想內涵、制度結構與社會功能等多個層面展開綜合討論，報告內容涵蓋楚地遣策簡名物分析、經典傳抄流變過程、簡帛文獻與傳世文獻互證、先秦日書與占筮方法、秦漢法律條文和官僚制度，以及早期地方訴訟與刑罰實踐等，全面呈現出簡帛文獻在早期中國文明史研究中的關鍵地位。

下一屆論壇擬於 2027 年召開，屆時希望有更多青年學者參與其中，繼續展現出簡帛學界在國際視野下的開放思維與創新精神。



Reconstructing Early Global Perspectives: WORKSHOP ON "CHINA AROUND THE WORLD IN THE 17TH AND 18TH CENTURY"

重構早期全球視域：「十七至十八世紀世界視域下的中國」工作坊

2025/12/6-7

戰爭國家安全與宗教

地圖與地理

典籍



The scholars and Professor Wong Man Kong, Director of the Academy of Chinese, History, Religion and Philosophy (first row, left 3) at the Workshop on "China around the World in the 17th and 18th Century".

「十七至十八世紀世界視域下的中國」工作坊學者及中文、歷史、宗教及哲學學部總監黃文江教授（前排左三）。

Sponsored by the Simon Suen Foundation, the workshop on "China around the World in the 17th and 18th Century" was successfully organized from 6 to 7 December, 2025. Convened by Dr Eszter Csillag, Postdoctoral Research Fellow of the Academy, the event gathered twelve experts and scholars from Chinese Mainland, Hong Kong, the United States, the United Kingdom, the Netherlands, Belgium, Germany, and other regions. Through interdisciplinary perspectives, they revisited the formation, circulation, and dissemination of Chinese culture and its imagery across the world during the 17th and 18th centuries.

The two-day workshop was structured around three core thematic sessions. The morning session on the first day, entitled "War, State Security, and Religion,"

featured scholarly examinations of diverse topics. These included the martial turn in early Qing lacquer screen visual art, the Qianlong Emperor's global vision, the impact of the "Tartar moment" triggered by the Ming-Qing transition on European intellectual understandings of China, the material life and living costs within South China's Catholic communities in the late 17th century, and the reconstruction of Chinese Muslim identities across the dynastic change. These presentations illuminated the multifaceted interactions and syntheses of cultures amidst profound political and military upheaval.

The subsequent session, entitled "Maps and Geography," centered on the production and dissemination of cartographic knowledge. Scholars re-examined mapmaking activities

由孫少文基金會贊助，「十七至十八世紀世界視域下的中國」工作坊於2025年12月6日至7日圓滿召開。此次活動由國學院博士後研究學人Eszter Csillag博士召集，匯聚來自中國內地、香港、美國、英國、荷蘭、比利時、德國等地十二位不同領域的專家學者，共同從跨學科視角重新審視十七至十八世紀中國文化與形象在全球範圍內的生成、流轉與傳播。

為期兩日的研討涵蓋三大核心議題。首日上午研討主題為「戰爭、國家安全與宗教」，與會學者分別聚焦於清初漆屏視覺藝術的尚武轉向、盛清統治者的宏大帝國視野、明清鼎革引發的「韃靼時刻」對歐洲知識界中國認知的衝擊、華南天主教社群的物質生活成本，以及穆斯林群體在政權更迭中的身分重構等議題，揭示了政治軍事變局下多元文化的互動與交融。

in the mid-17th century, analyzing how divergent political stances constructed distinct "images of China" for European audiences through cartography. Discussions also extended to the political implications of diplomatic gift exchanges between the Qing court and European monarchies. The day concluded with a visit to the special exhibition at the Hong Kong Museum of Art.

On the second day of the workshop, the Academy was honored to receive special arrangements from the Director of the Hong Kong Palace Museum. With the professional guidance of the museum's staff, participating scholars visited three exhibition galleries: "From Dawn to Dusk: Life and Art in the Forbidden City," "Brilliance: Ming Dynasty Ceramic Treasures from the Palace Museum, 1368-1644," and "The Hong Kong Jockey Club Series: The Art of Armaments – Qing Dynasty Military Collection from The Palace Museum."

This site visit directly complemented the workshop's academic themes, allowing scholars to examine 17th- and 18th-century material culture and imperial order from multiple perspectives—including Qing court life, Ming ceramic artistry, and Qing military institutions. These insights deepened the understanding of the period's knowledge systems and provided rich context for the final session, "Books." Focusing on publications from the 17th and early 18th centuries, participants analyzed how knowledge in fields such as Chinese botany, "fragments of stone cliffs made by Art," herbal medicine, and pulse diagnosis imagery circulated to Europe through illustrated books, acquiring new meanings through translation and republication. By examining rare materials from institutions like the British Library, the session vividly illustrated how books functioned as "mobile museums," embedding Chinese visual and scientific knowledge into global intellectual networks.

學者接著就「地圖與地理」的主題展開討論，重新審視了十七世紀中葉的地圖繪製活動，探討不同政治立場如何在地圖中向歐洲讀者建構各異的「中國形象」；以及清廷與歐洲君主國外交禮物往來背後的政治意涵，並以參觀香港藝術館特展作總結。

第二天工作坊，國學院很榮幸獲香港故宮文化博物館館長特別安排，讓與會學者在該館同仁的專業導覽下，先後參觀了「紫禁一日——清代宮廷生活與藝術」展廳、「流光彰色——故宮博物院藏明代陶瓷珍品」展廳及「香港賽馬會呈獻系列：修明武備——故宮博物院藏清代軍事文物」展廳。

此次實地參訪與研討主題互為映發，使學者們得以從清代宮廷生活、明代陶瓷藝術到清代軍事制度等多重面向，綜合考察十七、十八世紀的物質文化與帝國秩序，從而深化對該歷史時期知識體系的整體理解，也為最後的「典籍」主題帶來更深層次的背景。學者圍繞十七及十八世紀早期的出版物，分析了中國植物學、石山繪畫、草藥學及脈診圖像等不同領域的知識，如何通過書籍插圖流轉至歐洲，並在翻譯與出版的過程中產生新的意義。學者們透過對大英圖書館等機構珍藏文獻的梳理，生動展示了書籍如何以流動博物館的形式，將中國的視覺形象與科學知識嵌入全球知識網絡之中。



Eszter Csillag, Post-Doctoral Research Fellow, Jao Tsung-I Academy of Sinology, Hong Kong Baptist University
Eszter Csillag, 香港浸會大學饒宗頤國學院博士後研究學人



Cam Sharp Jones, Visual Arts Curator, Asian and African Collections, The British Library
Cam Sharp Jones, 大英圖書館亞洲和非洲館藏視覺藝術策展人



Clifford Pereira, Fellow of the Royal Geographical Society (with IBG); Member of Collections Board of Royal Geographical Society
雷錄傳, 英國皇家地理學會會員 (IBG 會員); 英國皇家地理學會藏品委員會成員



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Online Sinology Fortnightly (2026 Spring)

網上半月譚（2026 年春）

網上講座

半月譚

分享治學心得

TRAUMA, TRANSIENCE, AND TRAVERSAL: PHILOSOPHIZING ON TIME THROUGH SU SHI'S HUANGZHOU-PERIOD LITERARY WORKS

創傷、流年與穿越：從蘇軾黃州詩文出發的時間哲學

2026/3/12

Zheng Zemian

鄭澤綿

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Professor Zheng Zemian centered on the experience of time in Su Shi's Huangzhou-period writings to explore how trauma was transformed from a personal ordeal into a philosophical proposition. He offered a dialectical analysis of whether the Crow Terrace Poetry Case constituted trauma for Su Shi, arguing that the temporal structure of trauma lay in the dialectic of "passing years": the past was irreversible and yet continually returned to the present, thereby producing a perpetually deferred, relativized experience of time. Focusing on texts such as the "First Poetic Exposition on the Red Cliff" and the lyric *Niannujiao*: "Recalling the Red Cliff," Zheng suggested that Su Shi may have borrowed images from the *Surangama Sutra*, such as "gazing at the river" and "drifting and drowning", as parables, emphasizing his philosophically inflected treatment of the relation between change and eternity.

At the same time, drawing on "Record of a Night Excursion to Chengtian

Monastery," "Song of the Cave Immortal," and Su Shi's late-life self-accounts, he showed that in encounters between self and other, in moonlight on water, and within scenes of everyday leisure, Su Shi relativized the long and the short of time, shaping a structure of temporal perception that was traversable and reversible. This temporal experience, unlike Augustine's return to an isolated inner space of the mind, set apart from the external world, was a return to an inner present that could be shared with others and with nature. Finally, Zheng concluded with the flying-crane dream in the "Second Poetic Exposition on the Red Cliff," setting it alongside Zhuangzi's butterfly dream; he argued that through a relativizing reconstruction of time, Su Shi accomplished a poetic self-rescue amid traumatic experience, made time a mode of inner repose, and thereby transformed an ontological understanding of "possessing the world" into one of "possessing time."

鄭澤綿教授以蘇軾黃州時期詩文中的時間經驗為核心，探討創傷如何由個人遭際轉化為哲學命題。他辯證分析烏台詩案是否構成蘇軾的創傷，並創傷的時間結構在於「流年」的辯證關係，即過去既不可逆轉，又持續回返當下，由此形成不斷延宕的相對化時間經驗。隨後鄭教授以全部圈起的改成單書名號，即〈前赤壁賦〉、〈念奴嬌·赤壁懷古〉等文本為中心，指出蘇軾或是借用《楞嚴經》「觀河」、「漂溺」等意象作譬，強調其對變化與永恆關係的哲學化處理。

同時，鄭教授從〈記承天寺夜遊〉、〈洞仙歌〉到蘇軾晚年自述出發，說明蘇軾在彼我相遇、月色水影與日常閒境中使時間長短得以相對化，形成可穿越、可折返的時間感知結構。而這種時間經驗，不同於奧古斯丁返回孤絕的、與外在世界格局的心靈內在空間，而是返回可與他人及自然共享的內在當下。最後，鄭教授以〈後赤壁賦〉的飛鶴夢收束，將之與莊周夢蝶並置，他認為蘇軾透過對時間的相對化重構，在創傷經驗中完成詩性自救，使時間成為內在安頓的方式，並由此將「擁有世界」轉化為「擁有時間」的存在論理解。

BETWEEN SECLUSION AND WITHDRAWAL FROM OFFICIALDOM: THE PATRIOTIC WRITINGS AND IDENTITY ASPIRATIONS OF FEMALE POETS IN DYNASTIC TRANSITION PERIODS

隱與不仕之間：易代之際女詩人的家國書寫與身分期許

2026/3/26

Liu Yihan

劉倚含

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Dr Liu Yihan took the Ming-Qing dynastic change as a watershed historical juncture to show that, although women poets in a patriarchal order were stereotyped as chaste martyrs or appendages to male literati and were marginalized with no access to office, they nonetheless actively intervened in an age of upheaval through poetic creation, turning personal affective experience into historical testimony.

She focused on three identity trajectories: (1) female loyalists, who enacted symbolic political allegiance through martyrdom, armed resistance, or self-styling as remnant subjects in their writings; (2) wives of officials who served the new regime, who, torn between marital ethics and political loyalty, adopted oblique and metaphorical poetics to refuse the new dynasty in silence, thereby asserting a strong political subjectivity; and (3)

female recluses, who proactively distanced themselves from power, took withdrawal as a strategy and, in mountain retreats or inner chambers, fashioned spaces of expression independent of the family in which "poetics-as-stance" could be articulated.

Dr Liu argued that women's literary practice at the Ming-Qing transition was not only an emotional echo of an era of suffering but also an agentive cultural act. Moving within the interstices of political repression and gender discipline, they transformed "withdrawal" into a political declaration of the resolve not to serve, remapping women's spiritual affiliations amid dynastic change. This not only remedied the gaps of male-centered poetic histories but also offered new perspectives for understanding literature and gender structures in the Ming-Qing period.

劉倚含博士以明清鼎革這一轉折性歷史節點為切入，探討女性詩人雖在傳統男權社會被標籤化為「殉節忠婦」或「士人附屬」，處於無仕可言的邊緣位置，但她們透過詩歌創作積極介入時代巨變，將個人的情感經驗轉化為歷史見證。

劉博士重點分析了三種身分路徑：一是「女遺民」，她們透過殉節、武裝抗爭或自署遺民的書寫行為完成象徵性的政治效忠；二是「貳臣之妻」，她們身處婚姻倫理與政治忠誠的割裂，採取含蓄隱喻的詩學策略，在沉默中拒絕新朝，展現出極具主體性的政治取向；最後一類是主動疏離權力的「女逸民」，她們以退隱為策略，在山林或閨閣中重塑獨立於家庭之外的「詩學即立場」的表達空間。

劉博士指出，明清之際女性的文學實踐不僅是時代苦難的情感回響，更是一種具備能動性的文化行為。她們在政治高壓與性別規訓的縫隙中，將「隱」轉化為一種「不仕之志」的政治表達，重構了易代之際女性的精神歸屬。這不僅補足了傳統男性詩史的缺憾，也為理解明清時期的文學與性別結構提供了新的研究視角。



CAPTURING THE BRITISH “PRINCESS”: A HISTORIOGRAPHICAL INQUIRY AND KNOWLEDGE CIRCULATION OF THE ANNE NOBLE INCIDENT, 1840-1930s

俘虜英國「公主」：嘎哪嗒嘶事件的歷史考辨與知識環流（1840－1930s）

2026/4/13

Wang Zewei

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Drawing on the 1840 incident during the First Opium War in which the British ship the Kite ran aground and sank off Yuyao, Zhejiang, and the British woman Anne Noble was captured and imprisoned in the Ningbo jail until her release in 1841 through diplomatic negotiations, Dr Wang Zewei examined how this sensational narrative emerged, spread, and transformed within the modern East Asian context. He noted that between China and Japan the episode circulated as the capture of a “British princess,” and that details continually proliferated across Chinese, Japanese, and English sources, including official and private writings, newspapers, and memoirs, producing a cross-linguistic phenomenon of layered narrative accretion. Dr Wang then corroborated Qing memorials, local gazetteers, the diary of Zhang Xi, British memoirs, and *The Chinese Repository* to reconstruct the Kite's route, pinpoint

the grounding site, determine the timing of the prisoners' release, and trace the origins of the “British princess” claim. He emphasized that Ningbo, as a key node for commerce and information flow in the early modern period, situated the case simultaneously within two transmission paths, “Sino-Western contact” and “Sino-Japanese relay,” and that through transregional circulation it gradually became a public narrative resource with both news value and knowledge content.

Finally, Dr Wang argued that this case not only helped clarify the historical truth behind Opium War-related anecdotes but also revealed the networked character of information flows in early modern East Asia, foreshadowing the late Qing society's integration into a new, global information order.

王澤偉博士以 1840 年第一次鴉片戰爭期間英船「風鳶號」在浙江餘姚外海擱淺沉沒、英國婦女晏那·拿布被捕並羈押寧波監獄，直至 1841 年經外交交涉獲釋事件為核心，探討該異聞性敘事在近代東亞語境中的生成、傳播與敘事變異問題。

王博士指出，該事件在中日之間流傳為英國公主被俘，並在中、日、英三方文獻與筆記、報刊及回憶錄中不斷增生細節，構成跨語際的敘事層累現象。隨後，王博士通過對清方奏報、地方志、張禧日記、英方回憶錄與《中國叢報》等材料互證，考辨了風鳶號航線、擱淺地點、俘虜釋放時間，以及「英國公主」說的來源。他強調寧波作為近代初期通商與信息流動的關鍵節點，使該事件同時嵌入「中西接觸」與「中日轉述」兩條傳播路徑，並在跨區域流通中逐步轉化為具有新聞性與知識性的公共敘事資源。

最後王博士指出，該案例不僅有助於釐清鴉片戰爭相關異聞的歷史真相，更揭示近代早期東亞資訊流動的網絡化特徵，為此後晚清社會整合進入新的全球性信息流動秩序進行預演。

BETWEEN FACT AND FICTION: TWO APPROACHES IN THE STUDIES OF THE *Shanhaijing*

虛實之間：《山海經》研究的兩種趨向

2026/4/30

Lee Wa Lun Valente

李華倫

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Dr Lee Wa Lun systematically reviewed two mainstream approaches in the research history of the *Shanhaijing*: the "record of fact" paradigm and the "creative work" paradigm. The record of fact view held that the text recorded real geography, products, and peoples. From Sima Qian's cautious statement of "did not dare to speak" in the *Shiji*, to Liu Xin and Guo Pu adducing examples to bolster its credibility, and on to the Ming scholar Yang Shen, who combined field investigations to seek real world bases for its "strange" entries, all exemplified this tradition. The creative work approach no longer confined the text's value to a "reliable geographical record," but instead focused on its significance as a cultural product in such areas as intellectual history, imaginative geography, and mythology.

Dr Lee noted that each path had its strengths and weaknesses. The record of fact paradigm reflected prudence in handling sources and the practical significance of

geographic exploration, but it easily overlooked the text's intellectual historical and mythological values. The creative work paradigm opened up a multidisciplinary vista, yet risked drifting into empty speculation and sidestepping issues of empirical verification. He advocated a stratified approach that integrated the factual and the imagined, drawing on Ming-Qing scholars' refusal to reject the text wholesale and their layered mode of handling it. On the one hand, they acknowledged that the text might preserve real world foundations, and on the other, they squarely recognized the imaginative and fictional accretions layered upon it. The core challenge for future research was to establish effective methods for distinguishing the "factual strata" from the "imaginative and mythic strata" within the *Shanhaijing*, thereby promoting a clearer division of labor and deeper development among disciplines such as historical geography, folklore studies, and mythology.

李華倫博士系統梳理了《山海經》研究史上的兩大主流方法——「實錄論」與「創作論」。「實錄論」主張文本為真實地理、物產與民族的記錄，自司馬遷《史記》中「不敢言」的審慎態度，到劉歆、郭璞以實例佐證其可信度，至明代楊慎結合實地考察為「怪異」記載尋找現實依據，均體現此一傳統。「創作論」則不再將文本價值局限於「可靠的地理實錄」，而是關注《山海經》作為文化產物在思想史、想像地理與神話學等層面的意義。

李華倫博士指出，兩種路徑各有得失：「實錄論」體現了史料審慎與地理探索的現實意義，但容易忽略文本的思想史與神話學價值；「創作論」開啟了多元學科視野，卻可能走向極端「蹈虛」，迴避實證問題。李博士主張採取「虛實結合」的分層路徑，借鑑明清學者不全盤否定、分層處理的態度，一方面承認文本可能保存現實依據，另一方面正視其上疊加的想像與虛構。未來研究的核心課題在於建立有效方法，以區分《山海經》中的「實錄層次」與「想像與神話層次」，從而促進歷史地理、民俗學、神話學等不同學科的分工與深化。



MEMORIES ON THE MARGINS: NANYANG AGING WOMEN AND THE FOLK PERSPECTIVE IN LATE QING CLASSICAL FICTION

邊緣的記憶：晚清王韜小說中的南洋老嫗與民間立場

2026/5/11

Lan Qian

蘭倩

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Dr Lan Qian focused on the female refugees who fled from Fujian and Guangdong to the Nanyang islands and their spatial representation in Wang Tao's (1828–1897) fiction, exploring how Late Qing classical fiction used the figure of the Nanyang old woman to expose the complex relationship between cultural periphery and center. She pointed out that, in Wang Tao's writing, the Nanyang islands occupied a politically and culturally ambiguous zone, and that the depictions of exiled women and Nanyang old women became key vehicles for refugee narratives. Through the historical and political events implicated behind these figures, the literati were able to indirectly express dissatisfaction with reality and articulate a non-official, grassroots stance.

The lecture analyzed how Wang Tao employed a distinctive temporality in these works, creating a phenomenon of temporal stasis in the old women: although they lived

in the Qing period, they seemed to inhabit a past several centuries earlier. This temporal dislocation not only intensified the questioning and reconstruction of the self in exile but also turned the Nanyang marginal space into a living repository of refugee memories, echoing historical events such as the Disaster at Yashan at the end of the Southern Song and the late-Ming solicitation of troops from Japan. In doing so, the fiction constructed a space of non-official stance that drifted between reality and ideal, past and present.

Finally, Dr Lan Qian argued that Late Qing literati's writings on "the margin" ultimately aimed to shape and affirm identities at the margins of the Chinese cultural world. This strategy showed how Late Qing writers, on the one hand, used marginal female figures to subvert the authority of central discourse, and on the other, through them, intensified an imaginative return to the roots of Chinese culture.

蘭倩博士聚焦王韜（1828-1897）小說中從閩粵逃亡至南洋島嶼的女性遺民及其空間塑造，探討晚清文言小說如何透過南洋老嫗形象展現文化邊緣與中心的複雜關係。她指出，王韜筆下的南洋島嶼屬於政治與文化的模糊地帶，而小說中的流亡女性與南洋老嫗書寫構成遺民書寫的重要載體，使文人得以透過其背後牽涉的歷史與政治事件，間接抒發對現實的不滿，表達不同於官方的民間立場。

講座分析了王韜如何在這些作品中運用獨特的時間邏輯，使老嫗身上呈現出時間停滯的現象——她們雖身處清代，卻彷彿活在數百年前的過去。這種時間錯位不僅強化了「自我」身分在流亡中的懷疑與再建構，也使南洋邊緣空間成為承載遺民記憶的活態載體，並與南宋崖山之難、明季乞兵日本等歷史事件進行呼應，從而在小說敘事中構築出游移於現實與理想、過去與當下的民間立場空間。

最後蘭倩博士指出，晚清文人對「邊緣」的書寫實指向華夏邊緣的身分塑造與認同。這種書寫策略反映了晚清文人一方面藉邊緣女性形象顛覆中心話語的權威，另一方面又透過她們強化對中華文化根源的想像性回歸。

RELOCATION OF EMPERORS' PORTRAITS: STORAGE OF QING EMPERORS' PORTRAITS IN THE PHOENIX BUILDING, MUKDEN PALACE

御容遷轉：瀋陽故宮博物院鳳凰樓的聖容像

2026/5/27

Du Wang

杜望

Associate Research Fellow,
Institute of Chinese Culture,
China National Academy of Arts
中國藝術研究院中國文化研究所副研究館員



Dr Du Wang focused on the accession, enshrinement, and circulation of the imperial portraits housed in the Phoenix Building of the Mukden Palace to examine the institutional significance of Shengjing (Mukden), the Qing dynasty's former capital, in preserving imperial authority memory.

She pointed out that the Phoenix Building evolved from a venue for deliberations and banquets in the Hong Taiji period into an important site for the reverent storage of the Veritable Records, Imperial Instructions, jade genealogies, imperial seals, and imperial portraits. She noted that after the sacred portraits of five generations entered the collection in the Qianlong reign, a layered system of enshrinement and storage based on gold cabinets and gold chests took shape. Through cross-verification of multiple sources, Dr Du traced the accession of imperial portraits in the Qianlong era, the incremental enshrinement from the Jiaqing through Tongzhi reigns, and the change in the second year of Guangxu (1876), when repairs

to the building led to the entire group being transferred to the Jingdian Tower and never moved back thereafter.

Dr Du emphasized that the Phoenix Building established a storage order centered on the images of former emperors and on the former-capital system. Although sacred portraits and pleasure-scene pictures were both imperial images, they were clearly distinguished in ritual rank and placement. She further correlated archival inventories with surviving images to reconstruct the original collection relationships of certain pleasure-scene paintings and portraits in military attire, and to analyze their functional shifts among enshrinement, display, and viewing. Finally, Dr Du concluded that the Phoenix Building's strict regimes of storage, airing, and non-everyday viewing provided crucial criteria for dating and authenticating portraits of Qing emperors, but that the circulation of works and changes in mounting caused by modern warfare and relocations complicated such verification efforts.

杜望博士以瀋陽故宮鳳凰樓聖容像的入藏、安奉與流轉為核心線索，考察盛京作為清朝留都在皇權記憶保存中的制度意義。

杜博士指出鳳凰樓由皇太極時期的議事、筵宴空間逐步轉變為尊藏實錄、聖訓、玉牒、玉寶與聖容的重要場所，並在乾隆朝五代聖容入藏後，形成以金櫃、金箱為基礎的分層供奉與存貯體系。通過多重史料互證，杜博士梳理乾隆朝聖容入藏、嘉慶至同治朝聖容遞增安奉，以及光緒二年因樓體修繕而整批移貯敬典閣、此後未再遷回的變化。

杜博士強調，鳳凰樓所形成的是圍繞先帝形象與留都制度建構的存貯秩序，聖容像與行樂圖雖同屬皇帝圖像，但在禮制等級與安奉位置上存在明確區分。她進一步結合檔案清單與存世圖像，對其中部分行樂圖與戎裝像的原藏關係進行復原，辨析其在供奉、陳設與觀賞功能之間的功能轉換。最後杜博士總結，鳳凰樓的嚴格存貯、晾曬與非日常賞玩制度為判定清帝畫像的年代與版本提供依據，但近代戰亂與遷移所導致作品流轉與裝裱變動亦增加了考證難度。



“Inheriting the Legacy of Xuantang: Global Chinese High School Students’ Rhythmic Response and Poetry Competition Honoring Jao Tsung-i”

Awards Ceremony

「選堂遺韻：全球華語高中生步韻和饒宗頤詩詞創作大賽」頒獎禮

2025/11/18

詩詞創作 # 選堂遺韻



Ms Angeline Yiu Ching-fun (right) and Dr Tang Wai-hung (left) presented First Prize to student Zou Huitong from The High School Park of Shenzhen Experimental School and student Li Yintong from Shantou Chaoyang No.1 High School.

饒清芬女士（右）及鄧偉雄博士（左）頒發一等獎給深圳實驗學校高中園鄧蕙瞳同學及汕頭市潮陽第一中學李茵潼同學

The awards ceremony was grandly held at Beijing Normal - Hong Kong Baptist University (BNBU) on 18 November, 2025. The distinguished guests and presiding officials attending the awards ceremony included Ms Angeline Yiu, Dr Tang Wai Hung, Mr Alberto Lei, Mr Berry Lam and Dr John Yiu, among others.

Professor Chen Zhi remarked that the competition, bearing the name of Professor Jao Tsung-i, aims to establish a spiritual exemplar for young people, encouraging students to advance concurrently in both their scholarly ethos and character development. He emphasized that the event transcends a mere display of poetic talent; it represents a cultural "enlightenment" and "bridge-building" initiative through university-secondary school collaboration, intended to cultivate more young scholars with a profound humanistic foundation and cultural confidence.

For this competition, participants were required to select one or two sets from the following four prompts based on Professor Jao Tsung-i's poems or Ci: "Gazing at the Sea," "To a Friend Who Plays the Qin in Hong Kong," "Huanxisha (No. 10): Tender Willows Burst Forth, the Rising Sun Shines Upon Them, Casting a Golden Hue, They Line the Road, Lovingly Pitiable," and "Huanxisha (No. 1): Late Spring." Their task was to emulate the rhythm and format of Professor Jao's poetry and compose original works adhering to specific rhyme schemes. The competition has received 286 submissions from high school students both domestically and internationally, with 44 outstanding entries ultimately selected as finalists.



Encouraging Remarks by Professor Chen Zhi
陳致教授致勉辭

選堂遺韻：全球華語高中生步韻和饒宗頤詩詞創作大賽頒獎典禮於2025年11月18日於北師香港浸會大學隆重舉行。出席頒獎禮的主禮嘉賓包括饒清芬女士、鄧偉雄博士、李俊鳴先生、林楓林先生、姚錫安博士等。

陳致教授致辭中表示，大賽以饒宗頤教授之名為旗，旨在為青年建立精神典範，鼓勵學生在治學態度與人格養成方面兼修並進。他強調，此次活動不僅是一場詩詞才華的展示，更是高校與中學攜手合作的文化「啟蒙」與「接引」，期望藉此培養更多具有人文底蘊與文化自信的青年學子。

本次大賽的參賽者需從饒宗頤詩詞《望海》、《寄港中琴友》、《浣溪沙·其十·新柳吐秀，初日相映，作黃金色，夾路依依可憐》、《浣溪沙·其一·春晚》四套試題中任選一套或兩套，模仿饒宗頤詩歌韻律和格式，按照特定的韻腳創作。比賽共收到來自海內外高中生的作品286份，最終44份優秀作品脫穎而出。

Fifth Jao Link Sharing

第五屆「饒學聯匯分享交流會」

2025/11/28-30

山東大學

根植香江

弘文四海



The Fifth "Jao Link Sharing", co-organized by Shandong University and the Jao Link, was held at Shandong University from November 28 to 30, 2025. The event brought together approximately 40 representatives from over 20 member institutions of the Jao Link, along with 10 academic organizations including the Chinese Academy of Social Sciences, Sichuan University, Tianjin Academy of Social Sciences, and Shandong Provincial Library, to share and discuss the latest research achievements and insights in Jao Studies.

Professor Adam Schwartz, Associate Director of the Jao Tsung-i Academy of Sinology, delivered a presentation titled "Rooted in Hong Kong, Bridging the World: The Internationalization of 'Jao Studies' at the Jao Tsung-i Academy of Sinology." He provided a systematic overview of the Academy's series of academic activities and publications. Professor Schwartz emphasized that the Academy leverages Hong Kong's unique position as an international cultural hub to globalize Jao Studies through organizing international forums, publishing multilingual scholarly works on Jao Studies, and fostering cross-cultural academic exchanges.

On the same afternoon, the Sharing featured a special "Jao Tsung-i and Chinese Culture" academic symposium. Experts and scholars engaged in in-depth discussions on two thematic panels: "Jao Studies" and "Chinese Studies," exploring Professor Jao Tsung-i's scholarly origins, intellectual framework, academic ethos, and interdisciplinary achievements.

由山東大學、饒學聯匯聯合主辦的第五屆「饒學聯匯分享交流會」於2025年11月28日至30日在山東大學舉行。二十多家饒學研究機構的學者，以及中國社會科學院、四川大學、天津社會科學院、山東省圖書館等10家學術機構，共約40位代表齊聚一堂，交流分享最新饒學研究成果與心得。

饒宗頤國學院副院長史亞當教授以「根植香江，弘文四海：饒宗頤國學院『饒學』國際化經驗分享」為題，系統介紹了國學院一系列的學術活動與出版成果。史亞當教授強調，饒宗頤國學院充分發揮香港作為國際文化樞紐的獨特優勢，通過舉辦國際學術論壇、出版多語種饒學專著、促進跨文化交流，使饒學走向世界。

交流會同日下午特別舉辦「饒宗頤與中國文化學術研討會」，與會專家學者就「饒學」和「華學」兩個專題，圍繞饒宗頤先生的學術淵源、學術思想體系、治學精神、多學科成就等方面展開深入研討。



Jao's heart will go on: Lecture Series in Honour of Professor Jao Tsung-i 頤風自在心——饒宗頤教授紀念講座系列

2026/3-5 #110 歲誕辰 #頤風自在心

To commemorate the 110th birthday of the renowned Chinese studies master Professor Jao Tsung-i (1917-2018), the Jao Tsung-i Academy of Sinology co-organized a Lecture Series in Honour of Professor Jao Tsung-i with the University of Hong Kong Jao Tsung-i Petite Ecole, the Chinese University of Hong Kong Institute of Chinese Studies, the University of Hong Kong Fung Ping Shan Library, and Hok Hoi Library in 2026. Supported by Dr Simon Suen and Jao Link, this lecture series aims to bring together a group of distinguished scholars well versed in Professor Jao Tsung-i's life and academic work to offer a comprehensive review of his pioneering contributions to Chinese studies, sinology, and the related arts, examining both the breadth of his scholarship and its lasting relevance. The inaugural three lectures, convened by the Academy, assembled a gathering of distinguished minds. Their scholarly dialogue and mutual inspiration gave powerful expression to the enduring relevance of Jao studies in our time.

為紀念國學大師饒宗頤教授 110 歲誕辰（1917-2018），浸大饒宗頤國學院聯同香港大學饒宗頤學術館、香港中文大學中國文化研究所、香港大學馮平山圖書館及學海書樓，攜手舉辦「饒宗頤教授紀念講座系列」。本系列獲孫少文博士及饒學聯匯慷慨贊助，廣邀深諳饒教授學思歷程的專家學者，全面回顧其在國學、漢學及藝術領域的開拓與創新。首三場講座由饒宗頤國學院於 2026 年 3 月至 5 月期間承辦，群賢咸集，學思互映，深刻彰顯了饒學精神在當代的鮮活生命力。



Jao Tsung-i and Chen Weiwu,
Reception Room of the Institute
of Chinese Studies, The Chinese
University of Hong Kong, 1999.
饒宗頤、陳偉武，1999 年香港中文
大學文化研究所接待室。



Jao Tsung-i and Hu Xiaoming, Hong Kong, 1994.
饒宗頤、胡曉明，1994 年香港。



Group photo of three
generations of Prix Stanislas
Julien laureates: Jao Tsung-i
(1962), Léon Vandermeersch
(1980), and Li Xiaohong
(2001), Hong Kong, 2013.
三代儒蓮獎得主合影：饒宗頤
(1962)、汪德邁 (1980)、
李曉紅 (2001)，2013 年香港。

THE LINGUISTIC AND PHILOLOGICAL LEGACY OF PROFESSOR XUANTANG: A BRIEF INTRODUCTION

選堂先生之語言文字學成就簡述

2026/3/14

Professor Chen Weiwu

陳偉武教授

Professor of Chinese Language and Literature at Sun Yat-sen University
and Executive Director of the Jao Tsung-I Research Institute
中山大學中國語言文學系教授、饒宗頤研究院執行院長



In his lecture, Professor Chen Weiwu delivered a masterful analysis of Professor Jao's scholarly oeuvre across eight disciplines, including oracle bone inscriptions, bronze inscriptions, bamboo and silk manuscripts, and phonology, among other things. He demonstrated how Professor Jao's work transcended conventional boundaries, forging a transdisciplinary path that elevated rigorous textual scholarship into a deeper understanding of Chinese and world civilisations. Professor Chen's exposition, both meticulous in detail and expansive in vision, brought to life the unique synthesis of scholar and artist that defined Professor Jao as a luminary of his generation.

陳偉武教授精闢剖析饒公在甲骨、金文、簡帛、音韻等八大領域的治學成就。他指出，饒公之學不僅橫跨多重材料與門類，更開創獨特的跨學科路徑，將嚴謹的文字考據，提煉為對中華乃至世界文明的深層觀察。陳教授之講解，既深入文字肌理，又貫通思想脈絡，生動展現饒公作為學問家與藝術家完美結合的一代宗師風範。



Distinguished guests attending the lecture included Ms Angeline Yiu Ching-fun (Permanent President of the Jao Studies Foundation); Dr Tang Wai-hung (Distinguished Academician of the Jao Tsung-I Petite Ecole); Miss Michelle Cheong (Permanent Administrative Director of the Jao Studies Foundation); Professor the Hon Lee Chack-fan, GBM, GBS, JP (Director of the Jao Tsung-I Petite Ecole, HKU); Dr John Yiu Shek-on (Deputy Director of the Jao Tsung-I Petite Ecole, HKU); Professor Fung Kwok-pui (Chairman of the Hok Hoi Library); Dr Cheung Shin-yee (Board Director of Hok Hoi Library); Professor Cheng Hwei Shing (Honorary Senior Research Fellow of Research Centre for Contemporary Chinese Culture, CUHK); Professor Lai Chi-tim (Permanent Associate Director of the Institute of Chinese Studies, CUHK); Professor Sin Chow-yiu (Distinguished Professor of the Faculty of Arts, Hong Kong Nang Yan College of Higher Education); and Professor Sze Yee-tui (Emeritus Professor, University of Macau). Representing HKBU were Professor Albert Sun-Chi Chan, Emeritus President and Vice-Chancellor; Professor Chen Zhi, Director of the Jao Tsung-I Academy of Sinology; and Professor Wong Man Kong, Director of Academy of Chinese, History, Religion and Philosophy. Professor Lo Ming Tung, Chair of Department of Chinese Language and Literature at HKBU, was the host of the lecture.

當日學界群賢畢至。親臨見證的嘉賓包括：饒學研究基金永遠會長饒清芬女士、饒宗頤學術館傑出院士鄧偉雄博士、饒學研究基金永遠行政董事張圓瑛女士、饒宗頤學術館館長李焯芬教授、大紫荊勳賢，GBS, JP、及副館長姚錫安博士、學海書樓主席馮國培教授、及董事張倩儀博士、香港中文大學當代中國文化研究中心名譽高級研究員鄭會欣教授、香港中文大學中國文化研究所常務副所長黎志添教授、香港能仁專上學院文學院特聘教授單周堯教授、澳門大學榮休教授施議對教授。浸大代表則有榮休校長陳新滋教授、饒宗頤國學院院長陳致教授，以及中文、歷史、宗教及哲學學部總監黃文江教授等。浸大中國語言文學系系主任盧鳴東教授擔任講座主持。



MASTER JAO TSUNG-I 走近饒公



(From left) Professor Chen Zhi, Professor Lai Chi-tim
(左起) 陳致教授、黎志添教授



(From left) Professor Chen Weiwu, Professor Albert Chan Sun-chi
(左起) 陳偉武教授、陳新滋教授



NEW PERSPECTIVES ON PHILOSOPHICAL STUDIES:

The Dialogue between Professor Jao Tsung-i, Professor Paul Demiéville, and Professor Léon Vandermeersch

古典新知：記饒宗頤與戴密微、汪德邁之間的中西古典學對話

2026/4/18

Professor Li Xiaohong Lucie

李曉紅教授

Associate Professor at the Université d'Artois and Research Fellow of the Research Centre for Far Eastern Studies of the Paris-Sorbonne University
法國阿爾多瓦大學副教授、索邦大學遠東研究院研究員

Professor Li Xiaohong pointed out that Professor Jao visited the historic site of the "Petite École-Abbaye du Port Royal des Champs," a key center of modern French intellectual transformation, twice in 1993 and 2017. He was deeply interested in the educational ideals and classical spirit shaped by Jansenism at this site. Resonating with its tradition of classical annotation and humanistic spirit, Professor Jao designated the official foreign-language name of the Jao Tsung-i Petite Ecole at HKU as "Petite École," reflecting a profound affinity between Chinese and French classical studies in textual interpretation and exegesis. Professor Li further detailed Professor Jao's academic connection with Paul Demiéville, a titan of French Sinology. Beginning in 1954, when Professor Jao was invited to organize the Dunhuang manuscripts at the Bibliothèque nationale de France, the two masters co-authored several works over decades, setting a model for Sino-French scholarly collaboration. At the same time, Professor Li reviewed the over half-century-long mentor-friendship between Professor Jao and Professor Léon Vandermeersch, noting that Vandermeersch studied under Jao in Hong Kong in the 1960s, and his academic career deepened the French Sinological understanding of the idea that "literature is philosophy" in Chinese thought. In conclusion, Professor Li emphasized that the sustained dialogue and cultivation of Sino-French classical studies by Jao, Demiéville, and Vandermeersch established a paradigm of cross-cultural mutual learning. Their open-minded academic spirit and humanistic concern continue to provide profound inspiration for contemporary scholarship.



李曉紅教授指出，饒公曾於1993年及2017年兩度造訪近代法國思想變革重鎮「皇港小學校」遺址，關注到其在冉森派影響下形成的教育理念與古典學精神。基於對其經典注疏傳統與人文精神的共鳴，饒公遂將港大饒宗頤學術館外文名定為「Petite École」，體現中法古典學在文字訓詁詮釋上的深層契合。李教授詳細梳理了饒公與法國漢學泰斗戴密微學術結緣，從1954年受邀整理法國國家圖書館伯希和敦煌經卷開始，兩位大師數十年間合著數部作品，是為中法學界重要的合作典範。同時，李曉紅教授回顧了饒公與汪德邁教授逾半世紀亦師亦友的情誼，指出汪氏1960年代在港受業於饒公，其學術生涯深化了法國漢學界對中國思想「文學即哲學」的理解。最後李教授總結，饒、戴、汪三位學術巨擘透過對中法古典學的長期耕耘與對話建立起跨文化互鑑的典範，其所體現的開放學術精神與人文關懷至今仍為當代學術研究提供深刻啟示。



(From left) Mr Jacky Li, Professor Cheng Hwei Shing, Professor Fung Kwok-pui, Professor Li Xiaohong Lucie, Professor Chen Zhi, Professor Poon Ming Kay (Moderator), Mr Lo Wai Shing, Dr Esther Woo

(左起) 李俊祺先生、鄭會欣教授、馮國培教授、李曉紅教授、陳致教授、潘銘基教授(主持)、盧偉成先生、胡美華博士



AN OVERVIEW OF PROFESSOR JAO TSUNG-I'S

“Amalgamation of Scholarship and Art”

饒宗頤教授學藝融通特色面面觀

2026/5/9

Professor Hu Xiaoming

胡曉明教授

Professor Emeritus and Deputy Director of the Institute of Modern Chinese Thought and Culture at East China Normal University
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Professor Hu Xiaoming, drawing on his early work *The Scholarly Record of Jao Tsung-i*, discussed how Professor Jao overcame the modern academic divide between learning and art. By returning to the traditional Chinese literati ideal, the trinity of "scholar, lyricist, and painter", Jao achieved the "master scholar" vision in which "learning resides within art." With scholarship as the bone and art as the flesh, and without any deliberate attempt to establish a school of his own, Jao constructed a cultural world that bridges antiquity and the present, and fuses East and West. Professor Hu then used Jao's theory of the "Chinese character tree" to illuminate the affinity between qin philosophy and the art of calligraphy, as well as the subsequent proposal of the Northwest School of landscape painting. This illustrated how Jao, through profound learning, entered the realm of art, and conversely, how his artistic imagination and poetic sensibility nourished his scholarship, elevating textual research beyond tedious logic to achieve a state of empathic resonance.

Taking *Spring in Jiangnan* and *Selected Purity: The Art of Jao Tsung-i* as key case studies, Professor Hu pointed out how Professor Jao, through the unity of poetry, calligraphy, and painting, reawakened literati elegance and national memory. The concept of "selected purity", he noted, embodies a spiritual state of luminous self-discipline, moral discernment, and the settling of one's being. Professor Hu concluded that what Professor Jao meant by "shouldering responsibility" entails not only the toil of academic research but also a profound commitment to the integrity of cultural China, its classical spirit, and the human heart.

胡曉明教授以其早年所著《饒宗頤學記》談起，指出饒公彌合現代學界學、藝隔閡的困局，回歸中國文人「學人、詞人、畫人」三位一體的傳統，實現了「學即在藝之中」的通儒理想。饒公以學術為骨、藝術為肉，在未刻意開宗立派的追求中構建了貫通古今、融合中西的文化世界。隨後，胡教授從饒公「漢字樹」理論談及琴理與書道的相通，再到西北宗山水畫的提出，說明饒公如何以深厚學問進入藝術，又如何以藝術的想像力與詩心反哺學術，使考證超越枯燥邏輯而達移情通感的境界。胡曉明教授又以《江南春》與《澄心選萃》為重點個案，指出饒公藉由詩、書、畫一體，重新喚醒文人風雅與家國記憶，而「澄心」所代表的，正是其澄明自守、抉擇是非、安頓生命的精神境界。最後胡教授指出，饒公所謂「擔荷」，不僅是學術研究的辛勞，更是對文化中國、古典精神與人類心靈的完整性承擔。



(From left) Professor Chen Zhi, Dr John Yiu (Moderator), Mrs Hu, Professor Hu Xiaoming, Ms Angeline Yiu Ching-fun, Dr Tang Wai-hung, Miss Michelle Cheong

(左起) 陳致教授、姚錫安博士(主持)、胡曉明夫人、胡曉明教授、饒清芬女士、鄧偉雄博士、張國瑛女士

A UNIVERSAL SCHOLAR WITH TRUE WISDOM, A HEART AT PEACE

通儒之風，自在之心



These three lectures examined Professor Jao's achievements in philology, Sino-Western classical dialogue, and the "integration of scholarship and art," vividly presenting his groundbreaking path that transcended disciplinary boundaries and his embodiment of the universal scholar ideal. They also traced Professor Jao's decades long academic collaboration with French sinologists Paul Demiéville and Léon Vandermeersch, from the cataloguing of the Pelliot Dunhuang manuscripts to their co authored works, providing key case studies for understanding 20th century Sino-Western scholarly exchange. Furthermore, Professor Jao's practice of unifying scholarship and art served as a response to the fragmentation of modern knowledge, while his spirit of "shouldering responsibility" for culture offers profound scholarly insights and a reference point for spiritual cultivation in the age of artificial intelligence.

Professor the Hon Lee Chack-fan, GBM, GBS, JP, Director of the Jao Tsung-I Petite Ecole, HKU, remarked that this lecture series brings the academic community together to reflect on Professor Jao's intellectual legacy, demonstrating the great importance the scholarly world places on perpetuating the spirit of Jao Studies. Professor Chen Zhi reflected that this series honours the past and inspires the future, carrying forward a legacy of light. Through these scholarly inquiries, the series seeks both to illuminate Professor Jao's intellectual legacy and to ignite in a new generation the same spirit of rigorous inquiry that defined his life's work.

這三場講座分別剖析饒公在語言文字學、中西古典學對話及「學藝融通」上的成就，生動展現其打破學科壁壘的開創性路徑與通儒風範。其中更梳理饒公與法國漢學家戴密微、汪德邁數十年的學術合作，從敦煌經卷的整理到合著成果，為理解 20 世紀中西學術對話提供關鍵案例。另外，饒公以學藝合一的實踐回應現代知識碎片化，其「擔荷」文化的精神，為人工智能時代的人文研究提供治學啟示與生命境界的參照。

香港大學饒宗頤學術館館長李焯芬教授，大紫荊勳賢，GBS, JP 表示，通過此次系列講座，眾人得以齊聚一堂回顧饒公學術遺澤，展現出學界對傳承饒學精神的高度重視。饒宗頤國學院院長陳致教授寄語，頤風自在心，此系列旨在承前啟後，薪火相傳。期望透過專家學者多角度的詮釋，不僅彰顯饒公豐厚的學術遺澤，更能啟迪當代學子，延續求索精神。





一注南華傳不朽，但悲濁世少清流

——記劉笑敢老師對我的兩次「批評」，兼懷笑敢師

黃蕉風 北師香港浸會大學通識教育學院副教授

劉笑敢老師遽歸道山， 我的內心不勝悲痛。

早年，新墨家圈子曾組織過劉老師著作的專題讀書會，同仁們研討「反向格義」「兩種定向」，冀以道家的「他山之石」，來撐開當代墨學研究的局面。只是那時我們年輕，對劉老師的學問沒有耐心沉潛，這個專題讀書會終究未能延續下去。後來我從香港中文大學崇基神學院畢業，入讀香港浸會大學饒宗頤國學院，開始撰寫關於墨家「宗教性」與「墨教問題」的博士論文。由於博論主要涉及墨家建制組織以及「耶墨對話」，加之囿於過往神學研究的「路徑依賴」，我在墨學文本訓詁和義理詮釋方面的準備尤為不足，論文進展不太順利。幸而在陳致老師的引介下，我有機會拜訪劉老師，向他請教「破局」之道。

2015年11月7日，我應約到劉老師的元朗寓所會面，第一次見到了我「書架上的神明」。劉老師給我的觀感是和藹、溫暖，全無大牌學者的架子。他親自切了水果，招呼我坐下，便就我論文的致思理路、特別是研究方法，給予了詳盡的指導。他認為我的論文雖有新意，然要做好並不容易：內容關乎墨學元典、神學原理以及中國近代教會史，全面掌握難度不小；須在史料搜集、文本考證、哲學思考三個方面加以把握，融會貫通，從中發現有意義的主題和論點。劉老師特別指出，當代學術規範舉凡 historical、comparative、textual analyses、hermeneutics，皆應有方法上的自覺；不重視方法論的討論，正是華文學術界的明顯弱點。我想，劉老師這是委婉「批評」我：即便從事比較研究，也不可脫離扎實的文本根基而任意馳騁想象。當代學界不乏「思想實驗」式的「創轉創發」，倒是缺少「一分證據說一分話」的謙卑自守。

那日我們深談了四個多小時，從上午十點半直到下午兩點。臨別前，劉老師勉勵我，勿因他所言而感到氣餒——他只是希望我能看到努力的方向和成功的目標。

此後我向劉老師請益愈勤，往昔治學之滯礙，至此豁然開朗。博論每有進展，我都樂於與他分享。經他提點，我對博論的研究框架做了調整，最大的改易之處，在於增加了對墨家典外文獻的文獻定義、學派歸屬的辨析，以及《墨子》書中有涉「宗教性」命題的文本訓詁。待到博論完成，提交外審答辯，學術委員會對論文中元典辯證



2015年11月7日，於劉老師元朗寓所

這部分內容，給予了比之「耶墨對話」更多的好評——這正印證了劉老師的學術洞見。我謂友人：「劉老師於我乃慈悲開示，我是醍醐灌頂，暗室逢燈。」

2017年3月，劉老師應邀參加國學院主辦的「第二屆世界漢學論壇」，主講《爭論與辨析——新視角看孟子人性論》。彼時我和墨學圈的朋友，正與一些儒家學者展開針鋒相對的思想論戰，聽聞劉老師居然講儒家的題目，就在會後詢問他對大陸新儒家、港台新儒家的看法。具體的言談，現在有點記不得了。大體上，劉老師對當代漢語學界的學術動態都有所跟蹤，也關注新儒學、新子學的發展，只是他無意具體評價某些人或事，也無意以「新道家」或「新某家」自我標榜。我也是調皮，居然問劉老師這種問題。現在想來，劉老師這是再一次委婉地「批評」我——思想界的風潮，亂花漸欲迷人眼；作為青年學者，應該把主要精力轉回學術研究，看淡事功，對政治保持遙遠的興趣，守住做學者的本分和做學問的邊界。



2017年3月17日，於香港浸會大學饒宗頤國學院「第二屆世界漢學論壇」



2023年11月18日，於北師香港浸會大學「第28屆國情國學教學研討會」

博士畢業後，我回內地工作，在北師香港浸會大學承擔本科通識教育和大學預科的教學工作，與劉老師的聯繫便少了。說來慚愧，除了逢年過節的問安，再無主動向劉老師請教學思上的問題。倒是劉老師知曉我和同仁在民間推動「墨學復興」，頗為關切：所謂的「新墨學」，到底提出了甚麼新方法、發掘了甚麼新材料、貢獻了甚麼新思路。我總感覺難以回應劉老師，心裡一直想，有時間回港拜訪他，或請他來珠海當面一敘，可惜始終未能成行。

2023年11月，學校籌備召開「第28屆國情國學教學研討會」，我邀請劉老師擔任主講嘉賓，來給學生談談傳統文化與現代修養。劉老師最終定下的講題為《從道法自然到人文自然》。他從大眾對老子「道法自然」理解的偏差、不同時期不同地域對「自然」含義的不同界定，以及學界對老子之「自然」解讀的分歧出發，帶領學生認真推敲《老子》原文，闡釋老子之「自然」的獨特性，亦為師生們解答了「現代社會是否需要人文自然的觀念」、「現代社會是否可能實現人文自然的秩序」等問題。劉老師指出，老子的「人文自然」乃是人類文明社會自然而然的秩序，既是共時性的，又是歷時性的。唯有在準確解讀老子思想本義的基礎上，方可為現代社會提供新的價值觀念和理想秩序。

我不算劉老師的直系學生，只是無數曾得到劉老師無私提攜、幫助的青年學子中的一員。但他對我的兩次委婉「批評」，著實讓我深自反省學問和修養上的不足。清代史學家章學誠言：「學者不可無宗主，而必不可有門戶。」我雖自詡以復興墨學為志業，卻往往陷入學派之爭、門戶之見；為學為人，器量心胸，較之劉老師可謂遠矣；比之老莊墨子等往聖先賢，更覺相去不可以道里計。

「時代的一粒塵，落在一個人身上，就是一座山。」歷史翻錯一頁，於國家而言可能只是短短十年、幾十年，於普通人而言，可能就是錯付一生。

近日刷到他去年在「老莊哲學與詮釋定向」研討會上發言的視頻，心中感到一種深刻的、直抵生命的刺痛。劉老師說：「希望我們每個人今後的生活，坎坷少一點，順利多一點。希望我們的後代，會比較幸福，比我們更幸福。」無論日後是摩頂放踵、獨行其道，還是自我流放於無何有之鄉，內心始終充盈光和熱——這應該是劉老師對我們所有人的祝願和期待。

謹以此文紀念劉老師，紀念一位忠厚的長者。

一注南華傳不朽，
但悲濁世少清流

後學黃蕉風敬輓
2026年7月12日於墨門書院



A Fruit of Many Worlds: Rethinking the Pineapple through Interdisciplinary Lenses

Eszter Csillag Postdoctoral Research Fellow, HKBU Jao Tsung-I Academy of Sinology

When we encounter a pineapple today—whether as an architectural finial, a symbol of hospitality on a welcome mat, or a canned ring atop a dessert—its ubiquitous presence often obscures its complex history. It is precisely this fascinating tension between the pineapple's representational power and its cultural, political, and historical contexts that the new interdisciplinary volume, *The Pineapple from Domestication to Commodification: Re-presenting a Global Fruit* (British Academy, 2025), seeks to explore.

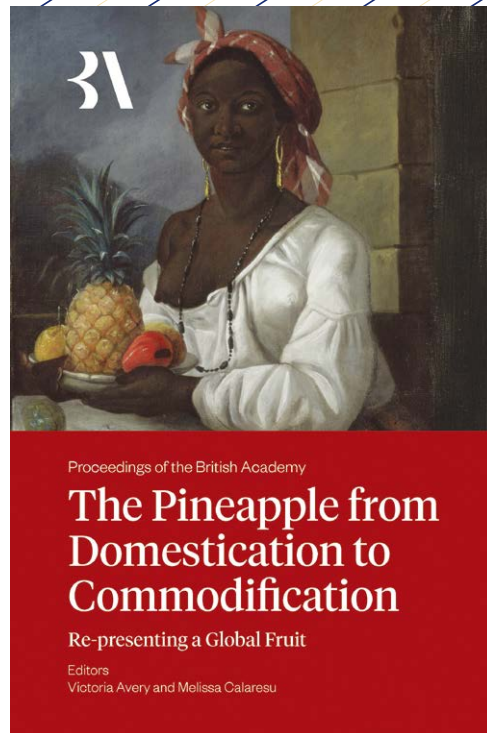
This beautifully produced volume, co-edited by Melissa Calaresu and Victoria Avery, emerges from the rich scholarly tradition of the Fitzwilliam Museum's *Feast & Fast* exhibition. It deliberately moves beyond the fruit's familiar associations with luxury or kitsch to "problematize" it, investigating the often-understudied tensions between its cultural symbolism and the realities of its production and consumption across the globe. This approach connects the global with the local, placing the story of a single fruit at the heart of contemporary debates about the nature and origins of our food systems. The book's interdisciplinary framework is particularly compelling. It gathers perspectives not only from historians and art historians, but also from experts in plant sciences, anthropology, and literary studies. The structure guides the reader from the pineapple's botanical origins and its cultivation and trade through its artistic and cultural representation to its deeply politicized modern life.

My own chapter, *Transplanting Images, transplanted fruits: The pineapple, The Jesuits and the Afro-Asia trade*, examines the Jesuit missionary, Michael Boym's (1612–1659) images and descriptions of the pineapple. In it, I argue that Boym first reported on the transplanted fruit first from Mozambique in 1641 where a Chinese artisan made watercolors for him. Boym later wrote about the fruit in *Flora Sinensis* (Vienna, 1656) in which he reported its presence in India and China. The documents shed light on the important archival processes that missionaries undertook to document botanical knowledge transfer and transplantation processes in the early modern world. Boym gave agency to the Chinese artisan in Mozambique which is apparent in the fusion of representational traditions in the image (s). This transcultural situation



occurred at a time when colonial systems operated in parallel. The pineapple's transplantation process has been recognized as a landmark in natural history, and Boym documents its early presence in Africa and Asia, well before the first hothouses produced it in Europe. While Europeans were transplanting the pineapple from one colony to the other, the fruit itself was not yet cultivated in Europe yet, it circulated only via descriptions and depictions. This study shows how Europeans operated in other geographical network systems. This exploration of the fruit's journey reveals much about the networks of knowledge, power, and exchange that have shaped our modern world. The pineapple, in this light, becomes a palimpsest onto which different cultures have inscribed their own desires, ideologies, and economic ambitions.

It is a privilege to have my work included alongside such a distinguished group of scholars. I believe this volume will have immense cross-disciplinary appeal for anyone interested in cultural geopolitics, economics, history, food studies, material culture, and the visual arts, and I hope it can serve as a valuable resource for the JAS community and students of Sinology. In 2026 the book has already won the ASFS prize for best book on food studies (<https://www.food-culture.org/awards/>). The volume that is part of the British Academics proceedings powerfully demonstrates how the study of a single object, approached from multiple perspectives, can illuminate the interconnected histories that define our globalized present.



The book launch for *The Pineapple from Domestication to Commodification: Re-Representing a Global Fruit*, edited by Victoria Avery and Melissa Calaresu, took place in late 2025 at Gonville & Caius College, University of Cambridge.



Luoja Learning, Bamboo-and-Silk Insights: REFLECTIONS ON A VISITING RESEARCH STAY AT THE CENTER FOR BAMBOO AND SILK MANUSCRIPTS, WUHAN UNIVERSITY

珞珈問學承薪火，簡帛研經啟新知

——赴武漢大學簡帛研究中心交流訪學感記

簡帛研經

武漢大學簡帛研究中心

Zhang Jingya

Year 2 MPhil student

哲學碩士二年級學生 張婧雅

From March to June this year, with the generous support of Professors Chen Zhi, Adam Schwartz, Chen Wei, and Liu Guosheng, I had the privilege of undertaking a visiting research stay at the Center for Bamboo and Silk Manuscripts, Wuhan University.

Arriving at the peak of cherry blossom season, I found the Luoja Hill campus bustling with visitors, yet the Center itself remained a haven of scholarly focus, filled with the sound of reading and animated discussion.

During my stay, I attended Professor Yang Hua's seminar on ancient Chinese ritual systems, which focused on close readings of the *Liji*. The class proceeded line by line, examining textual exegesis, institutional origins, and ritual connotations. This systematic approach deepened my understanding of mourning rites and other ceremonial practices as recorded in transmitted texts. Professor Yang's scholarly rigour was exemplary, he never made a claim without extensive citation from the *Liji*, the *Yili*, and their successive commentaries. The student presenters were also well-prepared, offering meticulous reviews of both primary sources and secondary scholarship. The classroom discussions were disciplined and insightful, and I was truly inspired by the experience.

I also participated in the Center's weekly reading group on Chu bamboo manuscripts. This semester, we studied the "Shan'er" chapter from the third volume of the Anhui University Warring States Bamboo Manuscripts. Under the guidance of Professors He Youzu and Li Meijuan, I worked alongside fellow researchers Wu Hongxuan, Cai Zhangli, and Zhang Cheng. Our discussions ranged widely, from graph forms and phonetic-semantic relations to textual



Nanchang Han Dynasty Haihunhou Site Museum
南昌漢代海昏侯國遺址博物館

今年三月至六月，蒙陳致老師、史亞當老師、陳偉老師和劉國勝老師的幫助與首肯，我得以有幸赴武漢大學簡帛研究中心交流訪學。初至武大，正值櫻花盛放，珞珈山下花開如雪、遊人紛至，而簡帛研究中心則依舊書聲琅琅、討論聲不絕。



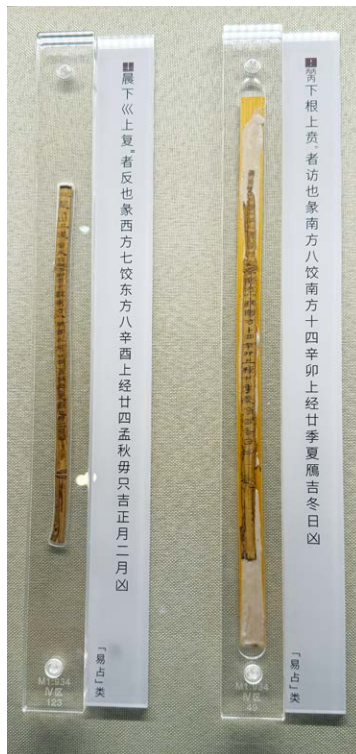
Chu Bamboo Manuscripts Reading Group of the Center of Bamboo and Silk Manuscripts of Wuhan University
武漢大學簡帛研究中心楚簡讀書會

parallels and compositional structure. My colleagues demonstrated remarkable expertise, often connecting a single character to the broader Chu graph system, or linking one slip to related transmitted texts. Their insights were consistently illuminating. We approached each problem with rigour, comparing evidence repeatedly and reaching conclusions cautiously, a true reflection of the meticulous spirit of bamboo-and-silk manuscript studies. Through this semester's reading group, I gained a far more thorough command of Chu graph analysis, phonetic reconstruction, and the distinctive features of Chu-script texts, which substantially addressed my previous gaps in this area.

Most importantly, I came to appreciate firsthand the truth that "learning alone without friends leaves one ignorant and ill-informed", only through dialogue and mutual correction can one continually deepen one's understanding.

Throughout my visit, Professor Liu Guosheng, my future doctoral supervisor, offered me invaluable guidance and care, both academically and personally. He consistently encouraged me to build a solid foundation in paleography and excavated-text studies, stressing the importance of grounding scholarship in primary materials, wide reading, and diligent reflection, without rushing for quick results. Whenever I encountered difficulties, he guided me patiently, helping me approach problems from multiple angles. He also checked on my well-being regularly, ensuring I could focus fully on my studies. The finest teaching often comes not through lengthy instruction, but through quiet, everyday influence.

The months passed quickly; by the time I left in June, the cherry blossoms had long given way to lush summer greenery. I too had transformed from the initial anxiety of arrival to a calm and resolute confidence, enriched with both knowledge and friendship. Cherry blossoms have their season, but learning knows no bounds. I hope to take this visit as a new starting point to uphold a spirit of rigorous inquiry, to probe the subtle traces in ancient slips and tablets, and to scrutinise the classics alongside transmitted texts, so that I may live up to my teachers' expectations and make this journey to Luojia truly worthwhile.



Han bamboo slips from the
Haihun Marquis
海昏侯漢簡

中心本學期開設有楊華老師的中國古代禮制研究，主要研讀《禮記》諸篇。課堂採取逐章逐句細讀的方式，圍繞文義訓釋、制度源流及禮制內涵展開討論，使我對傳世文獻所記載的喪服等禮制有了更為系統的認識。楊華老師治學嚴謹，凡有論述，必廣徵《禮記》、《儀禮》及歷代注疏，詳加考證、不輕易立說，領讀的同學亦準備充分，對文獻與學術史皆梳理細緻，課堂討論嚴整而有條理，令我由衷感佩。

此次訪學中，我還參加了中心舉辦的楚簡讀書會。本學期讀書會以安徽大學藏戰國竹簡第三輯的〈善而〉篇為研讀對象，在何有祖和李美娟老師的指導下，我與吳泓漩、蔡章麗、張程等師兄師姐共同研讀簡文，圍繞楚簡字形、音義、文例及篇章內容等問題展開充分討論。諸位師兄師姐學養深厚，對楚文字構形特點、音義關係及簡文釋讀等皆有精到見解，討論中常能由一字推及整個楚文字系統，由一簡旁及相關文獻，令我深受啟發。大家立足簡文材料，兼參傳世文獻與前人研究成果，反覆比對，審慎求證，充分展現了簡帛學研究嚴謹求實的學風。經過此學期的讀書會，我對楚簡字形辨析、音義考釋以及楚系文字的特點有了更為透徹的認識，大大地彌補了自己過去在楚簡學習中的不足。更重要的是我切實體會到所謂「獨學而無友，則孤陋而寡聞」，唯有在交流與討論中相互指正與啟發，方能不斷拓展對學問的理解。

訪學期間，中心的劉國勝老師在學習與生活上都給予了我許多關懷與幫助。作為我未來的博士生導師，劉老師始終鼓勵我夯實古文字與出土文獻研究的基礎，強調治學應立足材料、廣泛閱讀、勤於思考，不可急於求成。每當遇到學習上的疑惑，老師總能耐心解答，引導我從不同角度思考問題；生活中亦時常關心我的適應情況，使我得以安心學習。良師之教，未必在長篇訓誨，而常寓於潛移默化之中。

數月訪學轉瞬即逝，及至六月離開武大之時，盛放的櫻花早已化作滿樹青蔭，而我亦由初來時的陌生與忐忑，漸至從容與篤定，並於其中收穫了知識與友誼。櫻花有期，而學問無涯，願以此次訪學為新的起點，秉持求真篤學之風，於簡牘毫芒之間探蹟索隱，於古今文獻之中窮經考證，以期不負師長教誨，亦不負珞珈此行。



LIST OF XUANTANG PHD AND MPhil STUDENTS (YEAR 2025/26) 選堂博士及哲學碩士生 (2025/26年度) 簡介



Zhang Jingya

MPhil graduate

Thesis title: Collected Commentaries on the Tsinghua University Warring States Manuscript "Grandeers' Dining Rites" and Related Research Issues

張婧雅

哲學碩士畢業生

論文題目：清華簡〈大夫食禮〉集釋及相關問題研究

Congratulations to Zhang Jingya for acing her thesis defense! 恭喜張婧雅順利完成畢業答辯！

Zhang Jingya has successfully defended her MPhil's thesis and will commence her doctoral studies at Wuhan University in September. Our warmest congratulations to Jingya, and we wish her every success and fulfillment in her future research on bamboo and silk manuscripts. Our sincere gratitude goes to her supervisors, Professor Chen Zhi and Professor Adam Schwartz, for their unfailing guidance, encouragement, and support throughout this journey, and to the examination committee members for their diligent review and insightful feedback.

饒宗頤國學院研究生張婧雅順利通過碩士學位論文答辯，並將於九月入讀武漢大學博士課程。謹此衷心祝賀，願婧雅於簡帛研究之路上發光發亮。同時感謝指導老師陳致教授、史亞當教授長年扶掖提攜，以及答辯委員諸位老師傾力審閱、悉心指教。

MS GUAN JINGLIN ATTENDS THE SYMPOSIUM ON BAMBOO AND WOODEN SLIP STUDIES AT NORTHWEST NORMAL UNIVERSITY, PRESENTS LATEST RESEARCH FINDINGS

關靖琳女士赴西北師範大學參與簡牘學研討會 發表最新研究成果

Ms Guan Jinglin, who is currently pursuing a doctoral degree at Peking University (and a 2025 MPhil graduate of the HKBU Jao Tsung-I Academy of Sinology), recently participated for the first time in the "Symposium on the Study of Language and Script in Bamboo and Wooden Slip Manuscripts and Excavated Texts," where she delivered a presentation titled "The Character Nai (乃) in the Tsinghua Bamboo Slip Manuscript 'San Bu Wei' and the Textual Compositional Issues It Reflects." The symposium was held this July at Northwest Normal University and was jointly organized by the First Research Office of Historical Linguistics of the Institute of Linguistics at the Chinese Academy of Social Sciences, the College of Liberal Arts of Northwest Normal University, the Research Center for Excavated Texts, the Institute of Bamboo and Wooden Slip Studies, and the Gansu Bamboo and Wooden Slip Museum. Ms Guan remarked that the conference brought together over 80 scholars from both China and abroad to discuss bamboo and wooden slips and excavated texts, which was a rare and valuable opportunity, and expressed her hope to continue deepening her research in this field and to contribute further to scholarship in the years to come.



現正攻讀北京大學博士學位的關靖琳女士（香港浸會大學饒宗頤國學院 2025 年哲學碩士畢業生），最近首次參與「簡牘學與出土文獻語言文字研究學術研討會」並於會上發表主講「清華簡〈參不韋〉「乃」字及其所反映的文本構成問題」。是次研討會今年 7 月在西北師範大學召開，由中國社會科學院語言研究所歷史語言學研究一室、西北師範大學文學院、出土文獻研究中心、簡牘研究院，以及甘肅簡牘博物館聯合主辦。關女士表示，此次會議匯聚海內外 80 多位學者共同探討簡牘與出土文獻，機會難得，並期望日後能在此領域持續深耕，貢獻所學。



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Professor Dong Shan

Professor Dong Shan, Master of History from the Institute of Ancient Books, Jilin University (1994–1997, specialising in Paleography); Doctor of Literature from the Department of Chinese Language and Literature, Peking University (1999–2002, specialising in Ancient Chinese Philology); Postdoctoral Researcher at the School of Archaeology and Museology, Peking University (2002–2004).

He is currently the Professor of Department of Chinese Language and Literature, and Director of The Teaching and Research Section of Paleography at Peking University. He formerly served as a faculty member in the Neolithic, Shang, and Zhou Archaeology Teaching and Research Section at the School of Archaeology and Museology, Peking University (2004–2022, promoted to Professor in 2016). He was also a Visiting Professor at the Research Institute for Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies (September 2006–June 2007). His primary research focuses on Chinese paleography and excavated texts, also encompassing bronze artifacts and the history and archaeology of the Pre-Qin, Qin, and Han dynasties. His areas of study include Shang and Zhou oracle bone inscriptions, Shang and Zhou bronze inscriptions, Eastern Zhou, Qin, and Han inscription texts, Pre-Qin and Qin-Han bamboo and silk manuscripts.

董珊教授

董珊教授，吉林大學古籍研究所歷史學碩士（1994-1997，古文字學），北京大學中文系文學博士（1999-2002，古文獻學），北京大學考古文博學院博士後（2002-2004）。現為北京大學中國語言文學系古代漢語教研室教授。曾任北京大學考古文博學院新石器商周考古教研室教師（2004-2022，2016 年升教授）、日本東京外國語大學亞非文化研究所任客座教授（2006 年 9 月至 2007 年 6 月）。主要從事漢語古文字學和出土文獻研究，兼及青銅器和先秦兩漢歷史與考古。研究範圍包括商周甲骨文、商周金文、東周秦漢題銘文字、先秦兩漢簡帛文獻以及傳世文獻等。

The Academy is honoured to invite Professor Dong Shan to visit Hong Kong in October 2026 and deliver two public lectures, with the details as follows:

國學院很榮幸邀請到董珊教授於 2026 年 10 月來港訪問，並主講兩場公開講座。詳情如下：

- 1 A New Arrangement and Interpretation of "Ai Song" and the Worship of Emperor Shun in the Xiang-Chu Region
〈哀誦〉新編解故與湘楚祠祀大舜 2026/10/21
- 2 Re-examining the "Feng Yu Poem" Based on Newly Discovered Han Dynasty Bamboo Slips
從新見漢牘再論「風雨詩」 2026/10/23



RESEARCH OUTPUTS

研究成果

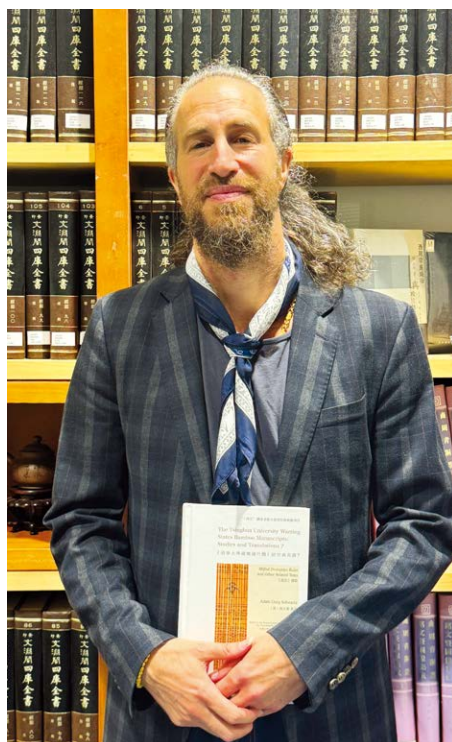
1. 陳致主編，來國龍、史亞當(Adam Schwartz)副主編：《饒宗頤國學院院刊》第 13 期。香港：中華書局（香港），2025 年 12 月，243 頁。
2. 陳致主編，唐梓彬著：《王安石詩歌及其詩學研究：唐宋詩歌演變抉微》。上海：中西書局（上海），2025 年 12 月，247 頁。
3. 陳致主編，梁月娥著：《戰國楚地出土文字與商代、西周文字關係初步研究》。上海：中西書局，2026 年 7 月，335 頁。
4. 陳致主編，李泊汀著：《近代中國詩史觀研究——以「三元」「三關」及「四元」為考察中心》。上海：中西書局，2026 年 7 月，323 頁。
5. Chen Zhi, Editor-in-Chief, *The Narration of China (Part 1) Ancient China between the Lines*, in "Ancient Languages and Civilizations", vol 8. Leiden, The Netherlands: Brill, 06 October 2025. Pp386.
6. Chen Zhi, Editor-in-Chief, *The Narration of China (Part 2) Medieval and Early Modern China, Expanding Horizons*, in "Ancient Languages and Civilizations", vol 8. Leiden, The Netherlands: Brill, 06 October 2025. Pp344.
7. Chen Zhi, Editor-in-Chief. Maria Auxent and Glenn W. Most, ed. *Signs and Signification in a Global Comparative Perspective*, in "Ancient Languages and Civilizations", vol 12. Leiden, The Netherlands: Brill, 18 December 2025. Pp261.
8. Chen Zhi, Editor-in-Chief. Ondřej Škrabal ed. *Inscribed Copies*, in "Ancient Languages and Civilizations", vol 13. Leiden, The Netherlands: Brill, 30 June 2026. Pp208.
9. Adam Schwartz, *The Tsinghua University Warring States Bamboo Manuscripts: Studies and Translations 7: Milfoil Divination Rules and Other Related Texts*. Beijing: Tsinghua University Press, December 2025. Pp367.
10. 沈思聰：〈居延新簡釋文校補——兼談三種漢簡的釋文校讀方法〉，《漢語史學報》第 32 輯（2025 年），頁 121-129。
11. 沈思聰、肖海華：〈長沙走馬樓西漢簡牘之「廷獄」獻疑〉，中國簡帛學國際論壇 2025：新出土戰國秦漢簡牘研究（香港：芝加哥大學袁天凡、慧敏校園，2025 年 10 月 24-25 日）。
12. 沈思聰：〈新莽簡改易隧名一例考〉，首屆「大美漢字」出土文獻與古文字青年學者論壇（南京：南京大學，2026 年 3 月 28-29 日）。
13. 沈思聰：〈居延漢簡所見邊塞基層吏卒的職務流動現象初探——以甲渠候官為例〉，師汝昌言：古文字與出土文獻學術論壇（上海：復旦大學，2026 年 7 月 3-6 日）。
14. 沈思聰：〈甲渠候官誠北部、吞遠部轄隧建制新考——兼談河南道上塞的郵書路線布局〉，《饒宗頤國學院院刊》第 14 期（2026 年）。
15. 郭倩夢：〈開滿洲宗室詩之先：順治朝宗室高塞詩考述〉，滿學研討會（北京：北京市社會科學院，2025 年 10 月 18-19 日）。
16. 郭倩夢：〈帝國的文與武：清聖祖三征噶爾丹御製詩中的景觀敘事與地緣政治想象〉，中國旅遊中的文學世界：景觀、敘事與文化想像（珠海：北師香港浸會大學人文社科學院，2025 年 12 月 25 日）。
17. Eszter Csillag, "Introduction: China around the World in the 17th and Early 18th Century", Workshop on "China around the World in the 17th and 18th Century". Hong Kong: Hong Kong Baptist University, 6-7 December 2025.
18. Eszter Csillag, "Representing the Tropical "Hortus": Natural history knowledge in Michael Boym's *Flora sinensis*". Macau: Macau Ricci Institute, 17 March 2026.
19. Guan, Jinglin trans. *Professor Jao Tsung-i and the Study of Chinese Bamboo and Silk Manuscripts, in Bamboo and Silk*, by Chen, Minzhen. Leiden, The Netherlands: Brill. 6 April 2026.
20. 張婧雅：〈信陽長臺關遣策簡所見「厚奉」探蹟〉，「早期中國歷史與文化」研究生學術論壇（成都：四川大學古文字與先秦史研究中心，2025 年 10 月 19 日）。
21. 張婧雅：〈清華簡《大夫食禮》集釋及相關問題研究〉，香港浸會大學饒宗頤國學院碩士畢業論文，2026 年 5 月 7 日。
22. 張婧雅：〈楚地卜筮簡所見貞人系統〉，北大一浸大中國語言文學青年學人論壇（北京：北京大學中文系，2026 年 7 月 7-9 日）。

PUBLICATION OF *The Tsinghua University Warring States Bamboo Manuscripts: Studies and Translations 7*, FEATURING THE *Shifa*

《〈清華大學藏戰國竹簡〉研究與英譯》第7卷出版聚焦《筮法》諸篇

The Tsinghua University Warring States Bamboo Manuscripts: Studies and Translations 7, authored and translated by Professor Adam Craig Schwartz, Associate Director of the Jao Tsung-I Academy of Sinology at Hong Kong Baptist University, has recently been published. This volume is one of the volumes in *The Tsinghua University Warring States Bamboo Manuscripts: Studies and Translations* series and is published by Tsinghua University Press. Each volume surveys new scholarship in relevant fields and provides annotation and English translation of selected bamboo-slip texts in a fourfold parallel format: original text, *liding* transcription, modern Chinese characters, and English. Volume 7 focuses on collecting divination and prayer texts, totaling five pieces, with the *Shifa* (milfoil divination rules and other related texts) as its core content. Through rigorous collation, explication, and translation, Professor Schwartz clearly presents the original contours of these divination texts, with the aim of providing the international scholarly community with more concrete and usable textual resources for studying and using excavated manuscripts.

On 19 January 2026, Professor Schwartz was invited to attend the "*Tsinghua University Warring States Bamboo Manuscripts (Volume 15), Collated Interpretations, and Studies and Translations Book Launch*", jointly hosted by the Research and Conservation Center for Unearthed Texts of Tsinghua University, Zhongxi Book Company, The Commercial Press, and Tsinghua University Press. He delivered a featured presentation entitled "*An Introduction of The Tsinghua University Warring States Bamboo Manuscripts: Studies and Translations 7*," outlining key points regarding the volume's contents and the editorial and translation work, and exchanging views with mainland scholars on the collation, annotation, and publication of the Tsinghua bamboo manuscripts.



由香港浸會大學饒宗頤國學院副院長 Adam Craig Schwartz 教授（史亞當 / 施沃慈）著譯之《〈清華大學藏戰國竹簡〉研究與英譯》第7卷近日正式出版。是書為《〈清華大學藏戰國竹簡〉研究與英譯》系列之一，由清華大學出版社出版。各卷除綜述相關領域之最新研究成果外，並就所收簡文進行注釋與英譯，以「原文、隸定字、現代漢字、英文」四重體例對照呈現。是次推出的第7卷總5篇，以《筮法》為核心內容，重點收錄占卜類和禱告類文獻。史教授透過嚴謹校讀、釋義與英譯清晰呈現了占筮文獻之原貌，冀為國際學界理解與運用出土文獻提供更為具體可資的文本材料依據。

2026年1月19日，史教授應邀出席由清華大學出土文獻研究與保護中心、中西書局、商務印書館及清華大學出版社聯合舉辦的「《清華大學藏戰國竹簡（拾伍）》暨校釋、英譯系列成果發布會」，以「《〈清華大學藏戰國竹簡〉研究與英譯》第7卷內容介紹」為題作專題報告，概述了本英譯卷收錄文本內容與編譯工作等要點，與內地學界就清華簡的整理、校釋與出版工作進行交流切磋。



In memoriam of Professors Stephen Owen & Victor H. Mair

敬悼兩位漢學泰斗——宇文所安教授與梅維恒教授

We deeply mourn the passing of the two great sinologists, Professor Stephen Owen and Professor Victor H. Mair. We pay tribute to their outstanding contributions to scholarship and to East-West cultural exchange.

We will always remember with gratitude Professor Owen's contributions to the study of Chinese literature, to scholarly exchange between East and West, and to the academic work of the Jao Tsung-I Academy of Sinology. We equally hold Professor Mair in our hearts for his tireless efforts in connecting scholars and collections across the globe, advancing Dunhuang and Silk Road studies, and expanding the international reach of our field.

The renowned American sinologist Professor Stephen Owen passed away on 1 May 2026 in Cambridge, Massachusetts, USA, at the age of 79. Born in St. Louis, Missouri, Professor Owen was a scholar of profound learning. He studied at Yale University, where he received his PhD in 1972. He subsequently taught at Yale University and Harvard University, and was James Bryant Conant University Professor at Harvard. Throughout his career, he devoted himself to the study of classical Chinese literature.

Professor Owen was an important force in advancing the study of Chinese literature overseas. His scholarship focused primarily on classical Chinese poetry, Chinese literary thought, and comparative poetics. His many learned and influential works include the four-volume sequence *The Poetry of the Early T'ang*, *The Great Age of Chinese Poetry: The High T'ang*, *The End of the Chinese "Middle Ages": Essays in Mid-Tang Literary Culture*, and *The Late Tang: Chinese Poetry of the Mid-Ninth Century (827–860)*, as well as *Remembrances: The Experience of the Past in Classical Chinese Literature*, *Mi-Lou: Poetry and the Labyrinth of Desire*, *Just a Song: Chinese Lyrics from the Eleventh and Early Twelfth Centuries*, and *All Mine! Happiness, Ownership, and Naming in Eleventh-Century China*. He also co-edited *The Cambridge History of Chinese Literature* with Professor Kang-i Sun Chang. In addition, he produced a complete English translation of Du Fu's extant poems, making an outstanding contribution to the transmission of classical Chinese poetry in the English-speaking world. In 2018, Professor Owen was awarded the Tang Prize in Sinology in recognition of his distinguished contributions to the field of Sinology worldwide.

我們深切悼念兩位偉大的漢學家

宇文所安教授與梅維恒教授的逝世，並致敬他們為學術研究及東西方文化交流所做出的卓越貢獻。我們將永遠心懷感激，銘記宇文所安教授在中國文學研究、東西方學術交流，以及饒宗頤國學院學術工作方面的傑出貢獻。我們同樣將梅維恒教授銘記於心，感念他不懈努力，連接全球學者與文獻收藏，推動敦煌學及絲綢之路語言文化研究，並不斷拓展本領域的國際視野。

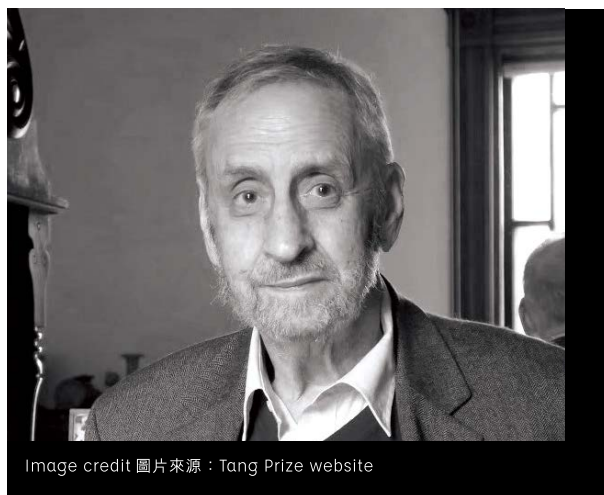


Image credit 圖片來源：Tang Prize website

美國著名漢學家宇文所安教授於2026年5月1日在美國麻省劍橋辭世，享年79歲。宇文教授生於美國密蘇里州聖路易斯，學養深厚，於1972年獲耶魯大學博士學位。其後先後任教於耶魯大學及哈佛大學，為哈佛大學詹姆斯·布萊恩特·科南特校級教授，長期從事中國古典文學研究。

宇文教授是海外中國文學研究的重要推動者，其學術成果主要集中於中國古典詩歌、中國文論與比較詩學等領域。他著作宏富，治學精深，著有四部曲《初唐詩》、《盛唐詩》、《中國「中世紀」的終結：中唐文學文化論集》、《晚唐：九世紀中葉的中國詩歌》，以及《追憶：中國古典文學中的往事再現》、《迷樓：詩與慾望的迷宮》、《只是一首歌：中國11世紀至12世紀初的詞》、《悉為我有！十一世紀中國的快樂、擁有、命名》等。並與孫康宜教授共同主編《劍橋中國文學史》。他亦獨力完成杜甫存世詩歌的英文全譯，對中國古典詩歌在英語世界的傳播貢獻卓著。2018年，宇文教授榮獲唐獎漢學獎，表彰其對世界漢學研究的傑出貢獻。

Professor Owen also had a close and longstanding relationship with the Jao Tsung-I Academy of Sinology at Hong Kong Baptist University. At the invitation of the Academy's interview project, he shared his experiences of study, scholarship, and teaching; the transcript was later published in *Interviews of Prominent Sinologists and Chinese Classical Scholars*. Professor Owen also offered long-term support to the Academy's academic publications. Since the founding of the *Bulletin of the Jao Tsung-I Academy of Sinology*, he served as an Academic Adviser, joining many distinguished scholars from China and overseas in supporting the Academy's efforts to promote Chinese studies and Sinology.

宇文教授與香港浸會大學饒宗頤國學院亦淵源深厚。他曾應本院訪談計劃之邀，文稿刊登於《容兼閣問學集：海內外文史暨漢學名家訪談錄》，分享其求學、治學與教學經歷。宇文教授亦長期支持本院學術出版，自《饒宗頤國學院院刊》創刊以來，即受邀出任學術顧問，與海內外多位著名學者共同襄助本院推動國學與漢學研究。



Image credit 圖片來源：Association for Asian Studies/Zhenzhen Lu

Professor Mair's scholarship was marked by a wide-ranging vision. He was particularly renowned for his work on Dunhuang manuscripts, T'ang-dynasty popular preaching and transformation texts, and the origins and development of vernacular literature. His landmark book *T'ang Transformation Texts: A Study of the Buddhist Contribution to the Rise of Vernacular Fiction and Drama in China* integrated religion, literature, and social history, opening up major questions in the study of China's Middle Period. He also served as editor of *The Columbia History of Chinese Literature* and *The Columbia Anthology of Traditional Chinese Literature*, both of which have been essential references for English-language understanding of the Chinese literary tradition. In the field of language and cultural exchange, he coauthored *The Tarim Mummies: Ancient China and the Mystery of the Earliest Peoples from the West* with J. P. Mallory, an interdisciplinary exploration of ancient populations in the Tarim Basin and Sino-Western contacts, and coauthored *The True History of Tea* with Erling Hoh, a global history of tea's dissemination and culture.

2026年6月28日，美國著名漢學家梅維恆教授於美國賓夕法尼亞州費城辭世，享年83歲。梅教授為哈佛大學博士，長年執教賓夕法尼亞大學，專研中國語言文學、中古史與敦煌學，素有「北美敦煌學第一人」之譽。

梅教授學術視野宏闊，尤以敦煌文獻、唐代俗講與變文，以及白話文學的起源與發展研究著稱。其名著《唐代變文：佛教對中國白話小說及戲曲產生的貢獻之研究》將宗教、文學與社會史結合，開拓中古文學研究的重要議題；並主編《哥倫比亞中國文學史》與《哥倫比亞中國古典文學選》，為英語世界系統理解中國文學傳統的重要參考。在語言與文化交流史方面，他與馬勞瑞合著《塔里木乾屍：古代中國與最早期東來人類之謎》，以跨學科方法探討塔里木盆地古代人群與中西交流；與郝也麒合著《茶的真實歷史》，從全球視角梳理茶的傳播與文化史。

作為 *Sino-Platonic Papers* 創辦者與主編、ABC 中文詞典系列總主編，梅教授長期推動跨文化、跨學科的研究交流，並致力於漢語學習與研究工具的建構與普及。梅教授與香港浸會大學饒宗頤國學院亦淵源深厚，曾參與由院長陳致教授主編的倪豪士教授八秩華誕慶賀論文集《中國敘事》，與諸多國際學者共同呈現漢學研究新成果。

As founder and editor of *Sino-Platonic Papers* and general editor of the *ABC Chinese Dictionary Series*, Professor Mair long promoted cross-cultural, interdisciplinary research and devoted himself to building and disseminating tools for Chinese language learning and scholarship. He also maintained close ties with the Jao Tsung-I Academy of Sinology at Hong Kong Baptist University, contributing to *The Narration of China*, a sinological festschrift in honor of Professor William H. Nienhauser, Jr. on his eightieth birthday, edited by Director Chen Zhi, alongside scholars from around the world.



Bulletin of the Jao Tsung-I Academy of Sinology 《饒宗頤國學院院刊》

Volume 13 of the *Bulletin of the Jao Tsung-I Academy of Sinology* brings together eight outstanding contributions (including articles and book reviews in both Chinese and English) from experts and scholars at renowned research institutions in China and abroad, covering fields such as history, textual criticism, literature, political science and excavated texts. William H. Nienhauser, Jr. (University of Wisconsin) has re-examined texts such as *Shijing*, *Zhushu jinian*, *Zuo zhuan* and *Shiji*, offering a fresh interpretation of the motives and causes behind the historical event known as "Tai Bo Going to Wu." Chen Mengjia (China Academy of Art), drawing on both transmitted documents and excavated bamboo slips relating to "divination, sacrifice, and prayer" and "daybooks", has demonstrated that the "*Si Hang / Xing*" ritual took two forms in its early stages: domestic worship and rituals performed on the road to honour the deities of the roadside. Lam Fai Chun Harvey (Chinese University of Hong Kong) has systematically collated the passages in the *Huainanzi* that quote from the *Xunzi*, and has conducted an in-depth analysis of how philosophical principles were transmitted and transformed between the two works. Ma Yishu (City University of Hong Kong) focuses on Jiaoran's poetry and poetic theory, pointing out that his poetic theory of "Balancing Revival and Innovation" derives primarily from the elaboration of the theory of mind and nature within the Hongzhou School of Chan Buddhism. Zhang Deyi (Nanjing University) examines poetic theory and commentary from the Song dynasty onwards, analysing the key concepts of "Duanxu" and "Kaihe" in Du Fu's theories of phrasing and composition. Ling Chung Wing (Hang Seng University of Hong Kong) re-examines the discussion of the "Jiangxi Poetry School" in *The Selected and Annotated Song Poetry*, exploring Qian Zhongshu's approach to the study of Song poetry. Wang Yann-lee (Taiwan University) identifies Yan Fu's *Lectures on Politics* as a key text for studying his political thought, analyzes the reasons for Yan Fu's inconsistent translation of the term "political liberty."

In the book review section, Olivier Venture (École Pratique des Hautes Études-PSL University) has reviewed *Chudi chutu Zhanguo jiance heji*, edited by Chen Wei and Peng Hao. Venture details the structure, distinctive features, and advantages of this edition, noting that it provides both accessible transcriptions and annotations for general readers as well as rigorous academic standards and high-resolution plates for specialists in Chu bamboo slips.



Chen Zhi, Editor-in-Chief. Lai Guolong, Adam C. Schwartz, Associate Editors. *Bulletin of the Jao Tsung-I Academy of Sinology*. Hong Kong: Chung Hwa Book Company (H.K.) Limited, December 2025. Vol 13.

陳致主編，來國龍、史亞當 (Adam Schwartz) 副主編：《饒宗頤國學院院刊》第 13 期。香港：中華書局，2025 年 12 月。

《饒宗頤國學院院刊》第十三期於 2025 年 12 月出版，彙集海內外知名研究機構專家學者的 8 篇力作（含中英文論文與書評），研究領域涵蓋歷史學、文獻學、文學、政治學及出土文獻等。美國威斯康辛大學倪豪士 (William H. Nienhauser, Jr.) 重新檢視《詩經》、《竹書紀年》、《左傳》、《史記》等文獻，對「太伯之吳」這一歷史事件的動機與緣由提出新解。中國美術學院陳夢佳基於傳世文獻及出土「卜筮祭禱」簡、「日書」簡，考證「祀行」儀式在早期存在家宅祭祀與出行祭祀道路神兩種形態。香港中文大學林暉峻系統梳理《淮南子》徵引《荀子》之材料，深入分析兩書義理之傳承與轉化。香港城市大學馬亦舒聚焦皎然詩歌及詩論，指出其「復變平衡論」主要源於南禪洪州宗心性論之闡發。南京大學張德懿考索宋代以降詩論、詩話，對杜詩句法論、篇法論中的關鍵概念「斷續」與「開闔」進行辨析。香港恆生大學凌頌榮重審《宋詩選注》中關於「江西詩派」的論述，探究錢鍾書對宋詩研究之態度。台灣大學王遠義提出嚴復《政治講義》為研究其政治思想之關鍵文本，並對嚴復未統一「political liberty」譯名的問題進行分析與檢討。

書評方面，法國高等研究實踐學院風儀誠 (Olivier Venture) 評介陳偉、彭浩主編之《楚地出土戰國簡冊合集》（全六冊），詳述其體例、特色及相較於舊版的優長，認為該書不僅為非專業讀者提供精準釋文與注釋，更以嚴謹學術標準與高清图版服務於楚簡研究學者。

Xuantang Library of Doctoral Dissertations

《選堂博士文庫》系列叢書

This study takes Wang Anshi's poetry and poetics as its primary subject and point of entry, attempting to explore the transformation of Tang and Song poetry from a micro-level perspective of stylistics and poetics. First, beginning with Wang Anshi's five-character ancient verse, this study examines their relationship to the Ancient Wind by contextualizing them within the creative backgrounds of early Song themes such as reflective poetry and landscape poetry. Second, it analyzes Wang Anshi's Yuefu Poetry, Gexing Poetry and seven-character ancient verse (including miscellaneous-line poem) from a stylistic perspective. Third, it traces the developmental trajectory of regulated verse from the early Northern Song period to the Yuanfeng era under Emperor Shenzong, using Wang Anshi's own regulated poems as a starting point. Fourth, it explores the stylistic significance of Wang Anshi's quatrains within the broader evolution of Song poetry. Fifth, it attempts a textual analysis of Wang Anshi's *Anthology of One Hundred Tang Poets*, examining its role in constructing the concept of "Tang poetry" and its underlying poetical interpretations.

本研究以王安石的詩歌及其詩學為主要的研究對象和切入點，嘗試從文體學和詩學的微觀角度探討唐宋詩轉型的問題。首先從王安石的五言古詩入手，結合宋初的詠懷詩、山水詩等題材的創作背景，探討其與古風的關係。其次，從文體的角度對王安石的樂府、歌行和七言古詩（包括雜言）進行考察。第三，從王安石的律詩入手，勾勒出北宋初年至神宗元豐年間律詩發展的軌跡。第四，以王安石絕句為切入點，發掘其在宋詩發展過程中的文體學意義。第五，嘗試從文本出發，考察王安石《唐百家詩選》對「唐詩」的建構與詩學詮釋。



Tong Tsz Ben. *Research into Wang Anshi's Poetry and Poetics: Delving into the Poetic Evolution of the Tang and Song Dynasties*. Shanghai: Zhongxi Book Company, Dec 2025.

唐梓彬著：《王安石詩歌及其詩學研究：唐宋詩歌演變抉微》。上海：中西書局，2025年12月。

Author 作者

Dr Benson Tsz-Ben Tong received his Bachelor of Arts (First Class Honours) in Chinese Language and Literature, as well as his Master of Philosophy and Doctor of Philosophy, from Hong Kong Baptist University. He is currently an Assistant Professor in the Department of Humanities, Language, and Translation at the Wu Jieh Yee School of Arts and Social Sciences, Hong Kong Metropolitan University. Dr Tong's research interests encompass the literature of the Han, Wei, Six Dynasties, Tang, and Song periods; literary theory and criticism; Chinese poetics; and Sinology. He has developed a profound expertise in the history of Tang and Song poetry and has conducted extensive research on major poets from these dynasties, including Li Shangyin and Wang Anshi. His scholarly contributions include numerous articles published in academic journals.

唐梓彬，香港浸會大學中國語言文學系文學士（一級榮譽）、哲學碩士及哲學博士，現任香港都會大學伍潔宜人文社會科學院人文、語言與翻譯學系助理教授。主要研究方向為漢魏六朝唐宋文學、文學理論與批評、中國詩學及海外漢學。對唐宋詩歌史頗有見地，對李商隱、王安石等唐宋詩人及其作品有較為深入的研究，在學術期刊上發表相關論文多篇。



Taking as its premise a thorough understanding of the excavated writings of the Chu region and their relationship to those of the Shang and Western Zhou dynasties, this book focuses on discussing the phenomenon of how a continuation of ancient practice has survived in the former. At the same time, employing the writings of the Qin state as a comparison and grounded in the work of fellow scholars, from the perspectives of graphic form and choice of words, it introduces related research results and comprehensively makes sense of specific instances of the survival of Shang and Western Zhou dynasty scribal practice in excavated Warring States writings of the Chu state. During the process of introducing and organizing this material, the author makes successful use of mutually dependent proofs between the two, and puts forward her own opinions regarding reading and understanding related ancient writings. Finally, this book carries out a preliminary exploration of the reasons behind the phenomenon of the survival of ancient practice in the excavated manuscripts of the Chu region.

本書在全面了解楚地出土文字與商代、西周文字關係的前提下，重點討論前者存古的現象。本書以秦系文字為比較對象，在其他學者研究的基礎上，從字形、用字習慣兩方面介紹了相關的研究成果，比較全面地整理了戰國楚地出土文字保留商代、西周文字的實例。在介紹和整理過程中，利用兩者的互證，對相關古文字的釋讀提出了自己的意見。最後，本書還對楚地出土文字存古現象的原因進行了初步的探討。



Leung Yuet Ngo. *A Preliminary Study of the Relationship between the Script found on Excavated Warring States Manuscripts of the Chu Region and the Archaic Script of the Shang and Western Zhou Dynasties*. Shanghai: Zhongxi Book Company, Jul 2026.

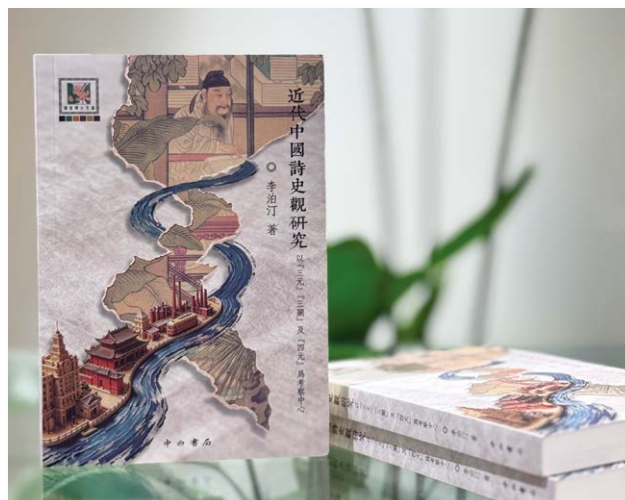
梁月娥著：《戰國楚地出土文字與商代、西周文字關係初步研究》。上海：中西書局，2026年7月。

Author 作者

Dr Leung Yuet Ngo graduated from the Department of Chinese Language and Literature of the Chinese University of Hong Kong, where she studied under the supervision of Professor Shen Pei. She has devoted herself to research on excavated manuscripts and ancient philology, and has published scholarly essays on oracle bone inscriptions, bronze inscriptions, and bamboo and silk manuscripts in journals including *Jianbo*, *Yuyanxue luncong*, *Zhongguo wenzi yanjiu*, and *Chutu wenxian*. She has previously served as Senior Research Assistant at the Humanities Computing Research Centre of the Chinese University of Hong Kong and Associate Research Fellow at the Jao Tsung-I Academy of Sinology at Hong Kong Baptist University. She has participated in the construction of the "Multi-function Chinese Character Database" and the translation project "Xuantang Anthology: Collected Works of Jao Tsung-i".

梁月娥，博士，畢業於香港中文大學中國語言及文學系，師從沈培教授。多年來致力於土文獻與古文字研究，於《簡帛》、《語言學論叢》、《中國文字研究》、《出土文獻》等刊物發表甲骨文、金文、簡帛文字方面的學術論文多篇。歷任香港中文大學人文電算研究中心高級研究助理、香港浸會大學饒宗頤國學院副研究員，參與「漢語多功能字庫」建設、「饒宗頤學術論著英譯集」出版計劃。

Against the backdrop of transformation in modern China, how did the classical poetic tradition respond to the impact of the "modern world"? This book examines this question through the case studies of Chen Yan's (1856–1937) San Yuan, Shen Zengzhi's (1850–1922) San Guan, and Ma Yifu's (1883–1967) Si Yuan discourses on poetic history. The findings are as follows: Chen's "san yuan" theory emerged amid the prevailing intellectual climate of evolutionary thought, encompassing his historical tracing of various poetic styles in the modern period and reflecting an inclusive and progressive poetic spirit; Shen's "san guan" theory represented a revivalist approach to learning poetry under his declining-view of poetic history in his later years, implicitly conveying his concern for the holistic value of traditional culture; Ma's "si yuan" theory accorded equal weight to the social function and aesthetic value of poetry, bearing the theoretical hallmark of Ma's ambition to transcend Tang-Song poets and challenge the dominant Song-poetry veneration of the modern era. The common ground among these three perspectives on poetic history lies primarily in their shared traditional response to the perceived decline of refined culture and the extinction of poetry, while their differences are attributable to the respective cultural psychology and self-positioning of their proponents amid the epochal transformations. Beyond examining the formation and poetic implications of these three discourses, this book also sheds light on their historical and cultural significance.



Li Boting. *Perspectives on Poetic History of Modern China: An Investigation focusing on San Yuan 三元, San Guan 三關 and Si Yuan 四元*. Shanghai: Zhongxi Book Company, Jul 2026.

李泊汀著：《近代中國詩史觀研究——以「三元」、「三關」及「四元」為考察中心》。上海：中西書局，2026年7月。

在近代中國變局中，古典詩歌傳統如何應對「現代世界」的衝擊？本書以陳衍（1856-1937）「三元」、沈曾植（1850-1922）「三關」和馬一浮（1883-1967）「四元」的詩史論述為例探討此問題。研究發現：「三元」產生於進化論思想流行的大背景下，包含了陳衍對近代多種詩歌風格的歷史追溯，反映出包容進取的詩學精神；「三關」是沈曾植晚年在代降詩史觀下的復古學詩方法，隱含着他對傳統文化整體性價值的關懷；「四元」兼重詩歌社會功能和審美價值，帶有馬一浮超越唐宋詩人、挑戰近代宗宋詩學的理论個性；三種詩史觀的共同點主要出於「雅廢詩亡」下的傳統選擇，差異點則與提出者在時代變革中各自的文化心理和自我定位有關。本書在考察三說的形成過程和詩學意涵之外，亦對其歷史文化價值有所揭示。

Author 作者

Dr Li Boting holds a Bachelor's degree in Geography from Hong Kong Baptist University, as well as a Master's degree and a Ph.D. in Chinese from the same institution. He is currently an Associate Research Fellow at the Palace Museum in Beijing. He has published papers including "Reflections on 'Yi' (Righteousness): The Formation of 'The Epitaph of Mr Wang Guowei of Haining' and the Reshaping of Wang Guowei's Meaning of Life," "A Study on the Poetic Calligraphy and Decorative Arrangements in the Juanqinzhai Studio during the Jiaqing Reign," and "'Yan-Xie,' 'Bao-Xie,' and 'Tao-Xie': An Examination of the Poetic-Historical Perspective on the Yuanjia Era in the Tang Dynasty."

李泊汀，香港浸會大學地理系學士，中文系碩士、博士，現為北京故宮博物院副研究館員。發表過論文〈「義」的省思：〈海寧王先生之碑銘〉的形成與對王國維生命意義的重塑〉、〈嘉慶朝倦勤齋詩文貼落陳設探討〉、〈「顏謝」「鮑謝」與「陶謝」——唐人元嘉詩史觀的考察〉等。

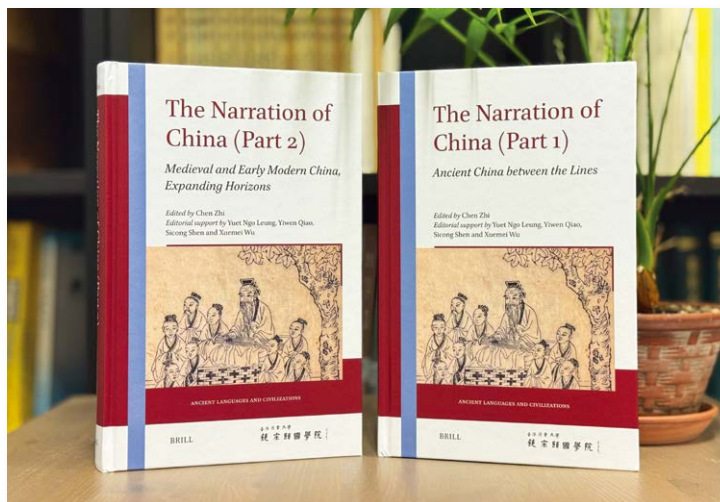
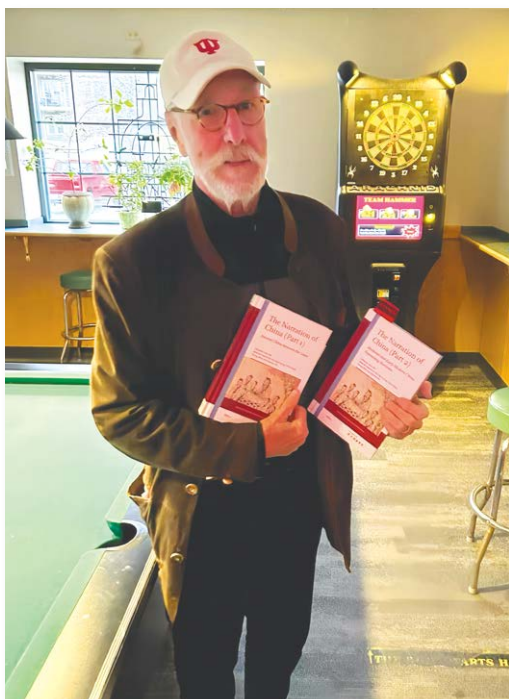


Frontiers in Sinology

《漢學聚珍》

To honor the 80th birthday of Professor William H. Nienhauser, Jr., an internationally renowned Sinologist and the Halls-Bascom Professor Emeritus of Classical Chinese Literature at the University of Wisconsin-Madison, Professor Chen Zhi curated and edited the commemorative two-volume set, *The Narration of China*. Professor Chen, who serves as Director of the Jao Tsung-I Academy of Sinology at Hong Kong Baptist University, oversaw the publication of this work in the prestigious "Ancient Languages and Civilizations" series by Brill.

為慶祝國際漢學大家、美國威斯康辛大學麥迪遜分校榮休講座教授倪豪士教授八秩華誕，饒宗頤國學院院長陳致教授特別企劃並主編慶賀論文集《中國敘事》兩卷本。論文集於2025年由國際知名學術出版社博睿出版，並收錄於「古代語言與文明」系列。



Chen Zhi ed. *The Narration of China (Part 2) Medieval and Early Modern China, Expanding Horizons*. Leiden, The Netherlands: Brill, 06 October 2025.

Chen Zhi ed. *The Narration of China (Part 1) Ancient China between the Lines*. Leiden, The Netherlands: Brill, 06 October 2025.

Collecting 22 scholarly articles, this festschrift features contributions from Professor Nienhauser's lifelong friends, former colleagues, students, and younger colleagues. Volume I "Ancient China between the Lines," focuses on excavated manuscripts and transmitted texts, tracing their origins, transformations and developments. Through close textual analysis and historical verification, it reveals the rich intellectual and literary landscape of the pre-Qin and Han periods. Topics include the editing of the *Mu Tianzi Zhuan*; the "Rite of Yinshi (Drinking Celebration)" and related poems recorded on the Tsinghua bamboo slips; the analects passage "No Distinction of Classes in Teaching?"; the Peking University bamboo-strip manuscript *Fan yin* (Contra Immoderation); Sima Qian's conception of a "universal mind"; subtle criticism of Zhang Qian in the *Shiji*; judicial evidence concerning official malfeasance in Eastern Han China drawn; political education and artistic integration in the early Southern dynasties; factional strife involving Li Jing, Duke of Wei; and Zhang Yue's leadership and patronage of poetic circles in the early Kai Yuan era, which served as a prelude to the golden age of Tang poetry.

Volume II "Medieval and Early Modern China, Expanding Horizons," focuses on poetry, fiction, and anecdotal literature from the Tang dynasty onward. Adopting multiple interdisciplinary perspectives, it covers narratology, iconology, cross-cultural studies, and cultural

《中國敘事》匯集了倪豪士教授的門生故舊所撰寫的二十二篇學術論文。論文集第一卷「字裡行間的古代中國」聚焦於出土簡牘與傳世文獻，考鏡源流，從文本細讀到史事考辨，展現先秦兩漢時期文史學的豐富內涵。包括《穆天子傳》校讀、清華簡「飲至」禮儀、「有教無類」釋義、北大竹簡漢賦《反淫》、《史記》對張騫的批評、東漢官吏瀆職簡牘、南朝「圖寫」的政治功能、李靖與唐代派系鬥爭，以及張說與盛唐詩歌先聲等內容。

第二卷「中古近世中國與視域拓展」側重於唐代以降的詩歌、小說與軼事文學，廣泛運用敘事學、圖像學、跨文化研究與文化記憶等多元視角進行跨學科闡釋。主要內容涵蓋李白詩歌的儒家內涵、唐詩的古音構擬、唐代女性復仇敘事、李商隱詩歌細讀、《唐語林》的微觀文化記憶、北宋的唐代

memory. The main topics include the Confucian connotations in Li Bai's poetry; the reconstruction of ancient pronunciations in Tang poetry; narratives of woman vengeance in the Tang dynasty; close readings of Li Shangyin's poetry; micro-cultural memory in *Tang yulin*, the reinterpretation of Tang anecdotes in the Northern Song, the decoding of examination dreams in *Yijian zhi*, the evolution of the *Apricot Altar* (*Xingtan tu*) images; the dual-sovereignty system of the Southern Song; representations of Beijing in Western texts; the narration of epidemic diseases in late Ming tales of the strange; and fictive language and vulgar words in the commentaries on *Honglou meng*.

The publication of this two-volume collection, distinguished by its diverse perspectives and rigorous scholarship, not only represents a high-level synthesis of the latest advancements in global Sinology but also attests to Professor Nienhauser's exceptional contributions and profound academic influence through over six decades of dedicated research and his groundbreaking English translation of the *Shiji*. Professor Nienhauser expressed that these festschrifts are the most treasured gift he has received for his 80th birthday, extending his heartfelt gratitude for this profound academic tribute and the immense effort invested by all the contributing authors throughout the publication process.

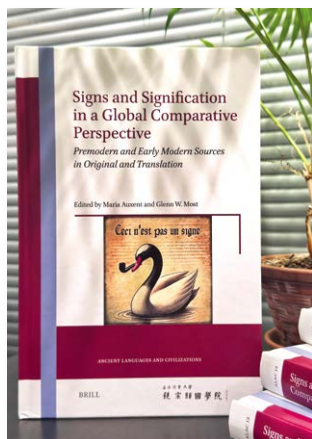
Professor Chen Zhi expressed his hope for the collection: "It is intended for all the colleagues and students who have found a mentor and friend in Professor and Mrs Nienhauser; for those good friends who will always remember their warm hospitality; and finally, for every reader who respects the profound dedication to scholarship that lies at the heart of Professor Nienhauser's legacy."

軼事重構、《夷堅志》的科舉夢兆解讀、「杏壇圖」流變、南宋二元皇權體制、西方文本中的北京形象、晚明志怪疫病敘事，以及《紅樓夢》評注中的「假語村言」。

此次兩部論文集的出版，視角多元，論證精嚴，既為當代國際漢學研究最新成果的一次高水平集萃，亦彰顯了倪豪士教授六十餘年深耕漢學、推動《史記》英譯的卓越貢獻與廣泛學術影響。倪豪士教授表示，這兩本紀念文集是他收到最珍貴的 80 歲禮物，他由衷感謝這份厚重的學術饋贈，以及成書過程中作者們所傾注的諸多心血。

陳致教授希望「謹以此套文集，獻給所有與倪氏伉儷亦師亦友的同仁學子，獻給那些永遠銘記其殷殷款待的知交，更獻給始終景仰倪豪士教授嚴謹治學精神的廣大讀者。」

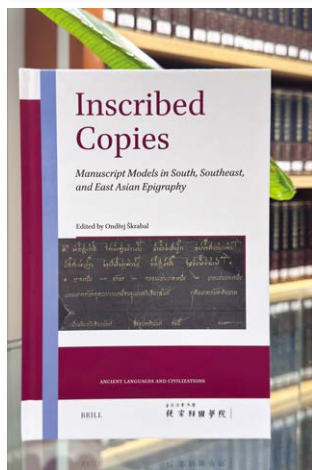
The other two published volumes are: 另兩卷出版的著作是：



Maria Auxent and Glenn W. Most, ed. *Signs and Signification in a Global Comparative Perspective. Premodern and Early Modern Sources in Original and Translation*. Leiden, The Netherlands: Brill, 18 December 2025.

Theories and practices of signification have flourished across space and time. This book examines premodern thinking on signs in ancient Greek philosophy, Chinese divination, Islamic theology, Hebrew epistemology, medieval Latin logic, South Asian language theory, and early modern European artificial languages. Each chapter analyzes and contextualizes key primary sources presented in their original language and English translation.

這本書探討了前現代時期不同文明傳統中關於符號的思考，涉及：古希臘哲學、中國占卜、伊斯蘭神學、希伯來認識論、中世紀拉丁邏輯學、南亞語言理論，以及早期現代歐洲的人工語言。各章均對關鍵原始文獻進行分析並提供背景解讀。



Ondřej Škrabal ed. *Inscribed Copies. Manuscript Models in South, Southeast, and East Asian Epigraphy*. Leiden, The Netherlands: Brill, 30 June 2026.

Inscriptions are often regarded as the ultimate textual 'originals' – authentic, authoritative, and unique. This volume challenges that longstanding assumption by showing that formal inscriptions were commonly produced with the help of manuscripts and are, in many cases, copies of preexisting models. Bringing together studies from China, India, Laos, and Siam, the book explores the complex processes of drafting, copying, and transferring texts across a wide range of materials and media. The contributions reveal previously little-known manuscript practices, highlight the tension between fidelity and creativity in inscription-making, and uncover the sociocultural, political, and technological forces at play.

銘文通常被視為終極的文本「原作」：真實、權威且獨一無二。然而，本書對這一長久以來的假設提出了挑戰，通過展示大量正式銘文其實常借助於寫本製作而成，並且在許多情況下是既有模型的抄本。本書彙集了來自中國、印度、老撾和暹羅（今泰國）的多項研究，深入探討了在廣泛多樣的物質載體和媒介上進行文本起草、抄寫與轉寫的複雜過程。各篇論文揭示了此前鮮為人知的寫本實踐，突顯了銘文製作中忠實性與創造性之間的張力，並挖掘了其中蘊含的社會文化、政治及技術力量。



A Conversation Across Time and Space: PROFESSOR CARLOTTA VITI ON ANCIENT CIVILISATIONS, LANGUAGE CONTACT, AND THE FUTURE OF ACADEMIC PUBLISHING

跨越時空的對話——與 Carlotta Viti 教授暢談古代文明、語言接觸與學術出版的未來

The book series *Ancient Languages and Civilizations*, published in Open Access by Brill with the support of the Jao Tsung-I Academy of Sinology at Hong Kong Baptist University and with Professor Chen Zhi as editor-in-chief, brings together outstanding scholarship on antiquity in an interdisciplinary collection dedicated to the study of ancient civilisations across the globe. We were honoured to invite Professor Carlotta Viti, one of the series' associate editors, to Hong Kong for a lecture in May 2026, and seized this rare opportunity to conduct an exclusive interview with her. Professor Viti shared with us not only her passion for languages, but also her vision for making the study of antiquity more inclusive, relevant, and impactful in today's world. Seeking scholarship to jointly advance new frontiers in Jao Studies and Sinological research.

香港浸會大學饒宗頤國學院出版的「古代語言與文明」系列，由陳致教授擔任主編，並由博睿學術出版社以開放取用形式出版。這套書系廣納全球頂尖古代文明研究，以跨學科視野聚焦世界各古文明的深度探索。國學院很榮幸於 2026 年 5 月邀請到該書系的副主編之一 Carlotta Viti 教授來港講學，更藉此難得的機會，安排了一次專訪。Viti 教授不僅跟我們分享了她對古典語言學的熱愛，也暢談了她希望讓古典學研究更具包容性、更貼近時代、也更能發揮深遠影響力的願景。



"China is the most ancient civilisation that is still alive."
「中國是仍然存活的最古老文明。」

Professor Viti's academic journey has taken her across Europe, India, Turkey, and China, giving her a truly global vantage point on ancient civilisations. She singles out her time in China as particularly transformative, describing China as "the most ancient civilisation that is still alive." This experience, enriched by her collaboration with Professor Chen, broadened her understanding of antiquity beyond the traditional Graeco-Roman framework. She notes that China's living tradition offers a unique lens through which to re-examine the past, challenging scholars to move beyond the notion of ancient civilisations as dead civilisations.

Language Contact in a Multicultural World 多元文化世界中的語言接觸

At the heart of Viti's research lies the study of language contact, a field she considers increasingly vital in our multicultural and multilingual societies. She argues that understanding present-day diversity requires tracing its roots in ancient linguistic interactions. Drawing on her expertise in general and historical linguistics, she emphasises that ancient languages are not merely relics of the past, but are fundamental to understanding contemporary cultural dynamics. For Professor Viti, ancient languages offer a "privileged platform" for studying how societies evolve through contact, and she advocates for a forward-looking approach that connects ancient texts with modern realities.

Viti 教授的學術足跡橫跨歐洲、印度、土耳其與中國，賦予她觀察古代文明獨一無二的廣闊視野。她特別提到，在中國的學術與生活經歷對她別具意義，稱中國是仍然存活的最古老文明。當中她與陳致教授的幾番深度學術探討，更讓她逐步跳脫了以希臘羅馬為中心的傳統研究框架。她指出，中國有著延續至今的活傳統，讓學者得以用嶄新的視角重新審視過去，打破「古代文明即是死文明」的固有觀念。

Viti 教授的研究核心是語言接觸，她認為這一議題在當今多元文化、多語社會中日益重要。她指出，要理解當代世界的多元性，必須追溯其古代語言互動的歷史根源。憑藉她在普通語言學與歷史語言學的專長，她強調古代語言不只是歷史的遺痕，更是理解當代文化脈動的關鍵所在。對 Viti 教授而言，古代語言是研究社會交流與演變的「絕佳平台」。她主張以更具前瞻性的視野，將古代文本與當代現實串聯起來。

Redefining "Antiquity" in the Book Series

「古代語言與文明」書系的「古代」概念

While conventional scholarship often limits antiquity to the fall of the Western Roman Empire in the 5th century, the book series *Ancient Languages and Civilizations* extends this timeframe to the fall of the Eastern Roman Empire in the 15th century. This broader framework allows for the inclusion of non-European civilisations, such as those of India, China, Japan, and the Arab world, whose golden ages fall outside the traditional European canon. The series thus champions a more inclusive and global approach to ancient studies, embracing interdisciplinary scholarship across literature, history, linguistics, and beyond. The series has attracted numerous submissions from both established and emerging scholars. Viti attributes this success to a combination of rigorous peer review, a clear editorial vision, and a pragmatic approach to open-access publishing.

For scholars in Hong Kong and beyond who are considering submission, Viti offers clear and compelling advice. First, originality is paramount—a manuscript must offer something new in terms of subject matter, interpretation, or methodology. Second, it must appeal to a broad academic audience, transcending narrow specialisation to engage readers across disciplines. She emphasises the importance of clearly framing a book's contribution to the academic community and demonstrating its relevance beyond a single field.



A Vision for the Future

展望未來

Professor Viti's work embodies a forward-thinking approach to ancient studies, one that bridges East and West, past and present, and scholarship and society. By fostering cross-cultural dialogue and making ancient knowledge accessible to a global audience, the book series not only preserves the past but also enriches our understanding of the contemporary world. As she notes, the study of antiquity is not about looking backward; it is about building the foundations for a more interconnected and culturally aware future.

Viti 教授的工作體現了一種前瞻性的古典學研究取徑，橋接東西、貫通古今、連結學術與社會。透過促進跨文化對話，讓古代知識為全球讀者所及。「古代語言與文明」系列不僅保存了過去，更豐富了我們對當代世界的理解。正如她所說，古典學研究不止是引領我們回望過去，更是幫我們立足歷史、站穩腳步，走向一個更彼此連結、更有文化底蘊的未來。



傳統古典學敘事慣以五世紀西羅馬帝國的滅亡作為「古代」的分界，Viti 教授在編纂「古代語言與文明」系列時卻把時間軸一路延伸至十五世紀東羅馬帝國的歷史。這一擴展，讓印度、中國、日本、阿拉伯等非歐洲文明不再被歐洲中心的視角邊緣化，其輝煌歷史也終於得以重新進入古典學研究的視野。該書系以更開闊、更包容的視野深化古代文明研究，廣納文學、歷史、語言學等跨領域的學術聲音。它之所以備受矚目，吸引眾多資深與新銳學者投稿，Viti 教授將成功歸因於嚴格的同儕審查、清晰的編輯理念，以及對開放取用出版的務實態度。

對於考慮投稿的香港及其他地區學者，Viti 教授提供了清晰而具說服力的建議。首先，原創性至關重要，稿件必須在主題、詮釋或方法論上提供新意。其次，必須吸引廣泛的學術受眾，超越單一的專業領域，引起跨學科讀者的共鳴。她強調，作者應明晰其研究的學術定位，讓讀者看到這項研究如何突破單一領域的界限，從而產生更廣泛的學術價值。



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