

# SINOLOGY News 稷風

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# Call for Papers: *Bulletin of the Jao Tsung-I Academy of Sinology* 《饒宗頤國學院院刊》徵稿

# 徵稿 # 饒宗頤國學院院刊



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

As the year 2023 marks our 10th anniversary, we sincerely welcome manuscript submissions from Sinologists and Chinese Classical scholars around the world for issue 10, which is scheduled for publication in September.

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

《饒宗頤國學院院刊》全年徵稿，每年年中出版。只要是有關於中國文、史、哲方面的學術文章或書評，皆屬徵稿對象。論文字數以一萬至兩萬字為宜，書評以三千至五千字為宜。來稿以國際慣例之匿名評審制度進行審閱，由編輯委員會根據論文內容寄送兩位或以上專家，評審通過後刊載。刊出後，本刊敬奉薄酬。作者獲贈當期院刊一本。

第十期院刊預計將於二零二三年九月出版，是時欣逢饒宗頤國學院成立十週年之際，誠祈全世界國學、漢學研究者踴躍投稿，共饗玉振。

詳細徵稿訊息、撰稿格式、過刊目錄及電子全文，請參見以下網址：<http://jas.hkbu.edu.hk/>。如有任何問題，歡迎致信編輯部信箱：[jasbooks@project.hkbu.edu.hk](mailto:jasbooks@project.hkbu.edu.hk)。

**Cover Jao Tsung-i Auspicious Lotus with Two-character Couplet (2011/2013)**

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# A Note FROM THE DIRECTOR

## 院長的話

# 樓風 # 院長的話

"A thousand miles of clouds drift away in the wilderness; The autumnal moon comes to light in the radiant lake". In the midst of the resurgence of COVID-19 cases, the eighth issue of "Sinology News" features Master Jao's paintings "Auspicious Lotus with Two-character Couplet" as the cover, hoping to share Master Jao's admirable spirit in reminiscence of the erudite's legacy. The section "Features" also demonstrates how the eminent scholar embarked on the sacred path using instruments and attained his unrestrained freedom in the absence of strings. I hope that this will shed some light on the present time of anxiety, and that our fellow academics will act in good conscience and persevere amidst adversities.

The year 2021 remains to be a challenging one, and the Academy has taken full advantage of the Internet to organize a series of online lectures. These include the "Poetic Traditions in Manuscript Cultures" international conference co-organized with the Centre for Manuscript and Text Cultures at Queen's College, Oxford University, and the nine lectures in the series "New Perspectives on the Old World" in collaboration with the Institute of

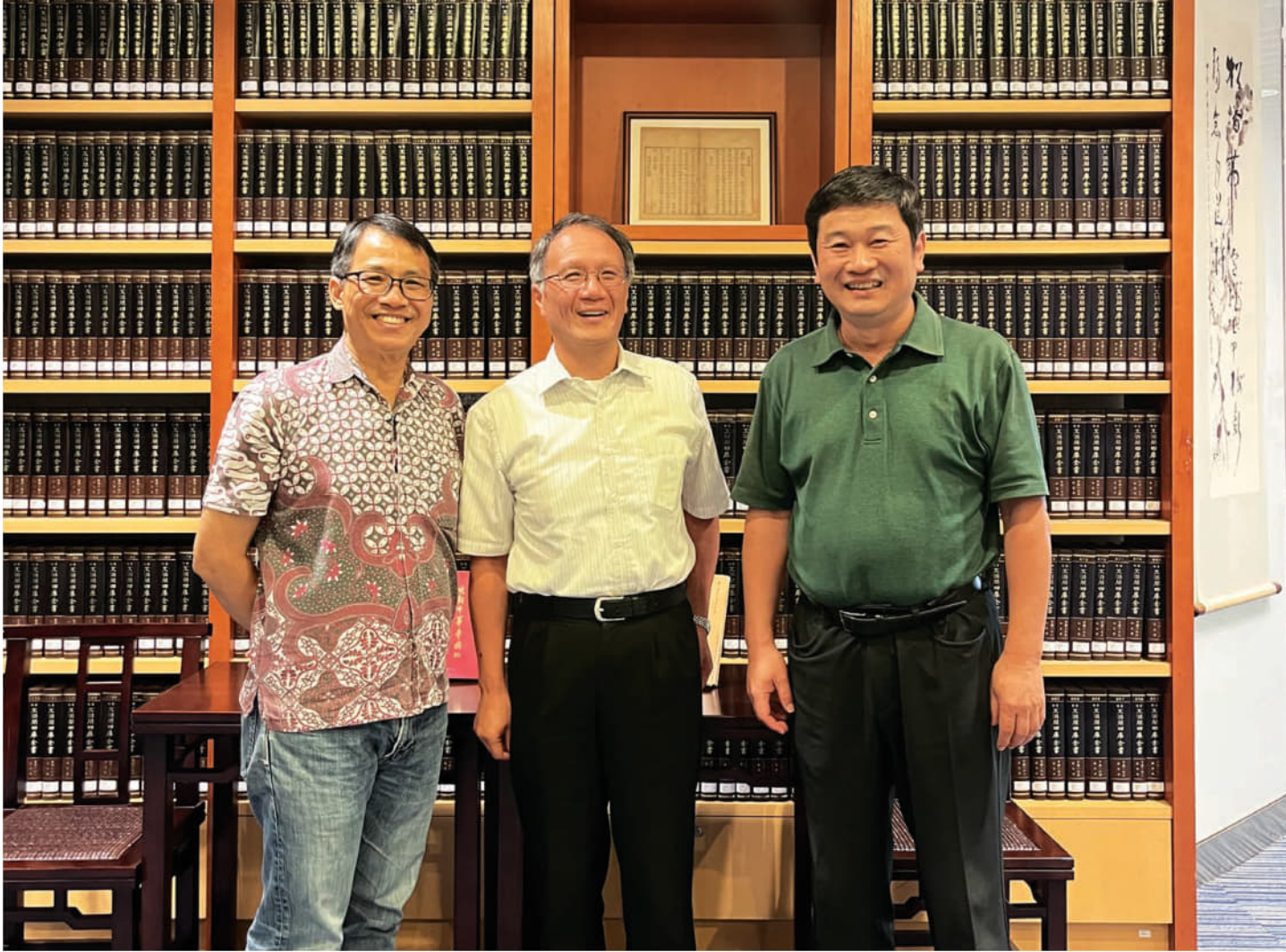
Oriental Studies, Russian Academy of Sciences and the Research Center for History and Culture, Beijing Normal University - Beijing Normal University-Hong Kong Baptist University United International College. Academic activities such as the popular Archaeology Talks series and Online Sinology Fortnightly were also held as scheduled.

It is a great honor that the Academy also collaborated with the Shanghai Museum and the Sanxingdui Museum, Guanghan, Sichuan for a photo exhibition with the theme of "Auspicious Bronzes in Full Glory". Along with the online lecture "Archaeology Talks series: Bronzes Special", not only did the event benefit the audience, but it also kindled the public's interest in early Chinese civilization and bronze vessel archaeology with the rich media resources.

In addition to the publication of academic series including the *JAS Global Sinology in Translation*, *Special Supplement to the Bulletin of the Jao Tsung-I Academy of Sinology*, and the *Bulletin of the Jao Tsung-I Academy of Sinology*, three volumes of *Collected Works of Jao Tsung-i: Xuantang Anthology* will also be launched soon. We hope that this will foster the spirit of Master Jao's scholarship, which is a blend of the ancient and the modern, as well as a bridge between the East and the West, facilitating the furtherance of the academic community.

I would like to extend my deepest gratitude to the Jao family for their enthusiastic support as always. I am also thankful to my fellow academics and colleagues for their substantial assistance and dedication to the Academy. The year 2023 marks the tenth anniversary of the establishment of the Academy, and there will be a series of celebration activities. Further details will be announced in due course, and we sincerely hope that you will join us in the jubilee of this significant milestone.





A joyful visit by Prof. Hon Tze Ki (centre) and Dr. Lo Yuet Keung (left). Read "Meet Our People" for full report.

暑假期間韓子奇教授（中）和勞悅強教授（左）到訪國學院，喜不自勝。內容詳見「學院人員」。

「千里白雲隨野步，一湖明月上秋衣」，清秋將至，值此疫情反覆的艱難時世，第八期《稷風》特以饒公《漢人古語荷花連二言聯》組畫為封面，斯人去矣，冀與大家一道共賞饒公所遺芙蕖神韻，遙思哲人但濯清流、不沾泥淖之大德，滌蕩吾儕當下憂悒以寧帖怡神。我們還在「專題」這一專欄向大家展示了饒公是如何以琴器達聖道，並於無弦之操中獲得其大自在。以此為擬，希望給予人心惶遽的當下一點譬解，也希望學人們於此際更能擇善篤守，砥礪研思。

2021年依然是充滿挑戰的一年，國學院充分利用網絡優勢，弦歌不輟，舉辦了一系列線上講座。其中包括了與牛津大學皇后學院寫本與文本文化研究中心合辦的「寫本文化中的詩學傳統」線上國際會議、與俄羅斯科學院東方研究所及北師港浸大歷史文化研究中心共同舉辦了九場「古代新研」系列講座等。此外，深受歡迎的「考古學堂」系列及網上半月譚等講座也依然如期舉行。

不勝榮幸的是，國學院還特別聯合到上海博物館與四川廣漢三星堆博物館舉辦了以「吉金燿耀」為主題的青銅器圖像展。輔以「考古學堂：青銅器篇」的線上講座，不僅令蒞臨現場的觀者收益頗豐，豐富的媒體資源也極大地激發了廣大市民對早期中國文明與青銅考古的興趣。

國學院在學術出版方面同樣碩果纍纍，除了如期付梓《漢學譯叢》系列、《漢學英華》、《饒宗頤國學院院刊》等書刊外，三卷的《饒宗頤學術論著英譯集》也即將推出。我們希望藉此既能紹繼饒公匯通古今、不設畛域的治學精神，又能連通中西，以饗學界。

過去一年裡，承蒙饒公家人一如既往地鼎力支持，同樣感念學界同仁和學院同事對國學院的大力襄助和辛勤付出。2023年是國學院成立十週年，一系列的慶祝活動也正在緊鑼密鼓地積極籌備過程中，屆時我們也誠邀大家蒞臨出席。

陳致

“The Official does not remove his *Qin* and *Se* with no Reason”  
**A GLANCE AT PROFESSOR JAO'S PHILOSOPHY OF  
THE *GUQIN***

「士無故不徹琴瑟」：管窺饒公的古琴學說



Professor Jao playing the *qin* in the community (1960s).  
饒公郊外撫琴（60年代）

Source 圖片來源：<http://jaostudies.com/>

## Professor Jao

Tsung-i immersed himself in academic pursuits for more than seventy years and was well-versed in both the ancient and modern. He also presented copious publications to the academic world and earned for himself the accolade: "As for his vocation, he was expert in six disciplines, as for his abilities, he excelled in nine competences." Professor Jao formulated his *qin* philosophy through comprehensive study of its traditional musical modes and the early Chinese civilization of ritual and music, and this is why he reached the highest realm of *gugin* philosophy by advocating the notion that "among the many musical instruments, the virtue of the *qin* reigns supreme." By this, not only did he hone his scholarly attributes, but he also cultivated his temperament, and at the same time his *qin* philosophy came into being.

In his early years, Professor Jao assiduously sought instruction, which he received from the expert Mr. Rong Xinyan 容心言 (1884–1966), who taught him *qin* compositions such as "Saoshou," 搔首 (Scratching one's Head) "Saihong," 塞鴻 (Geese of the Borderlands) and "Xiaoxiang" 瀟湘 ("Xiao" and "Xiang" are placenames that usually refer to two rivers). Unfortunately, Mr. Rong passed away, and a youthful Jao Tsung-i was left with no teacher, and so as a result, by stroking the strings themselves and playing *qin* pieces, he was gradually able to give birth to the philosophy: "one can reach self-completion through one's own endeavors; there is no need to desire that which is known to others." <sup>1</sup> When playing the *gugin*, Professor Jao was thus not bound by the physical restrictions of the instrument itself, but instead emphasized the philosophy of *qin*, and eventually combined the physical musical instrument with the philosophy of music, unifying the spiritual and physical realms in oneness through pondering on the two extremities. <sup>2</sup>

I, the unworthy and witless, am edified through learning the essence of Professor Jao's philosophy of the *qin*; I have two aspirations: first, to cultivate my heart and nurture my temperament; second, to pursue the way of the *qin*. Professor Jao explained the beneficial function of the *gugin* in cultivating one's heart and nurturing one's spirit as follows:

I believe the sole meaning of the *qin* is "restraint." Those who play the *qin* uphold nobleness through virtue; and when playing in a relaxed manner, a piece is called *chang*, and when playing in a more stylized manner, a piece is called *cao*. To explain the *qin* as "restraint" is like the term "yoga" in Sanskrit, whose meaning stems from controlling one's mind. When stroking the strings and playing *qin* pieces, one must be solemn, which Ouyangzi considered could relieve the travails of melancholy. In ancient times, the *qin* was played to cultivate one's heart, not to entertain an audience. <sup>3</sup>

The educational practice of the *qin* forbids crooked desires, and accomplishment of its scholarly exercises is through application of the art of the self-regulation of virtuous morality and a notion of "self-regarding sentiment." "Yue ji" 樂記 (The Record of Music) gives: "When music reaches its pinnacle, it is devoid of resentment" 樂至則無怨 and "great music is in concord with Heaven and Earth" 大樂與天地同和. The sound of the *qin* can cause a person to reach a harmonious plane of thought. <sup>4</sup>

It is said that the *qin* embodies restraint, which means that the *gugin* player will constrain him- or herself and control his or her mind. Professor Jao believed that the *gugin* can stifle vagrant desires, regulate one's body and manage one's thoughts, and harmonize one's temperament, as well as cultivating an upright and righteous nature, and from this he associated the way of the *qin* with the Confucian philosophy of the mind.

In this way, the musical instrument is governed by *qi* (energy). The tangible form of the *gugin* implicitly reveals the realm of Heaven and Earth which, as a matter of course, attains the way above while also transmitting reason below. Just as Buddhism teaches that "if one seeks to achieve nirvana, one must first repress evil thoughts (and thus moral precepts are privileged above meditation)," <sup>5</sup> the sense of self-restraint that arises at the outset from playing the *qin* serves just such a purpose of "attaining Nirvana without excess" (*parinirvana*). In this regard, the *qin* player can forget his body and spiritually wander in the western paradise (the Elysian fields). Professor Jao thereby successfully engages in the ultimate pursuit of the moral ideals of the scholar, i.e., "to immerse in the ontological assimilation of a moral Heaven," <sup>6</sup> through meditating on the philosophy of the *gugin* and as a result restoring to innocence the natural state within the realm under Heaven.

In his article entitled "The Philosophy of the *Gugin*," Professor Jao mentions that although Tao Yuanming did not understand music, he owned a *qin* that was not equipped with strings or *bui* nodes of vibration, and whenever he met with friends to drink wine together, he would pluck it and knock it so as to express his emotion. In his old age, because of his weak fingers, Professor Jao "only played the *qin* without strings." <sup>7</sup> A great note is nonetheless rarefied in sound, and from this we learn that Professor Jao had then a full command of the principles and techniques for playing the *qin* and was no longer constrained by the physical instrument. The *qin* without strings signifies the eternal notion: "the myriad creatures in the world are born from Something, and Something from Nothing." The musical pieces performed by the *qin* without strings represent the detached transcendence of the player's heart, which is fittingly depicted by the lines: "I only recognize the attraction that resides in the *qin*, so why should I burden myself with sound produced by strings?" From this we can see that Professor Jao has already synthesized a musical instrument with its philosophy, roaming freely in the spiritual realm of Heaven and Earth.

Written by Guo Qianmeng (Xuantang PhD Candidate)  
Translation proofreading by Colin Huehns

1. Jao Tsung-i, "Qinfu xu," collected in *Gu'an wenlu* (Shenyang: Liaoning jiaoyu chubanshe, 2000), 193.
2. Jao Tsung-i, "Guqin de zhexue," collected in *Rao Zongyi ershi shiji xueshu wenji* (Beijing: Zhongguo renmin daxue chubanshe, 2009), 6: 395.
3. Jao Tsung-i, "Qinfu xu," collected in *Gu'an wenlu*, 193.
4. Jao Tsung-i, "Guqin de zhexue," collected in *Rao Zongyi ershi shiji xueshu wenji*, 6: 404.
5. Jao Tsung-i, "Guqin de zhexue," collected in *Rao Zongyi ershi shiji xueshu wenji*, 6: 406.
6. Jao Tsung-i, "Cong Guodian chujian tan gudai yuejiao," Collected in *Rao Zongyi ershi shiji xueshu wenji*, 6: 383.
7. Shi Yidui, Shi Zhiyong comp., *Wenxue yu shenming: Rao Zongyi fangtan lu* (Beijing: Beijing lianhe chubanshe, 2019), 19.



## FEATURES 專題

**饒公** 修學汲古七十餘載，學貫古今，著作等身，學林素有「業精六學，才備九能」之譽。而饒公循傳統古琴樂律及早期中國禮樂文明的治學理路引申出的琴道之悟，儼然是襄其於「眾器之中，琴德最優」的古琴一門臻於化境的重要緣由。既治學術，又養情志，兼成琴道。

早年間，饒公就正有道，得容心言先生(1884-1966)手授《搔首》《塞鴻》《瀟湘》等諸操。後惜哲人其萎，無人從學，饒公遂於操縵之間漸生「自適其適，而不求為人知」<sup>1</sup>之明達徹然。饒公於古琴之樂不拘於器，而重其哲學之道，唯以「扣其兩端」<sup>2</sup>而兼融道器也。

忝以顛蒙慾熏染饒公琴道之精蘊，此中體察有二：一為治心養性，二謂上達琴道。饒公於古琴治心修養之功用是這樣解釋的：

余惟琴之為言禁也，能琴者以德相尚，舒之曰暢，而持之曰操，琴之訓禁，亦猶梵之瑜伽，意取控制吾心。操縵必莊，歐陽子以為可釋幽憂之疾。古者以琴治心，非以悅眾。<sup>3</sup>

琴的教育，在禁止邪慾，完成士操，即是『自制道德』與『自顧情操』(self-regarding sentiment)的功夫。《樂記》云：『樂至則無怨。』『大樂與天地同和。』琴音可令人達到和諧的境界。<sup>4</sup>

所謂「琴者，禁也」，古琴之「禁」是以操縵者自守制己而調伏心志。饒公以為，古琴可以窒息諸慾，制身治心，和治情性，涵養正定，由此連接了古琴與儒家心性之學的通途。

如此，以氣馭器，古琴這種有形之「器」中所隱而未現的天地之境便得以水到渠成地上達其道，下載其理。恰似佛門中「如欲涅槃，必先禁絕邪念(戒先於定)」<sup>5</sup>之垂教，這種操縵之初的自我之「禁」正是為了達成此後的「無餘涅槃」。操琴者亦得以於此妙境中忘懷形體，神遊極樂。饒公正是欲以古琴之道為範式實現其士人道德理想的終極追求，即「使人浸潤於天德化育之中」<sup>6</sup>，於太清之化境中返復天真自然。

饒公在〈古琴的哲學〉一文中談及陶淵明雖不解音聲，卻蓄有無弦琴一張，且每於酒適撫之寄情。饒公晚年因指力之故，「所彈的是無弦琴」<sup>7</sup>，然大音希聲，可見其此時已更通達操縵心法，無拘於器。無弦之琴寄寓了「天下萬物生於有，有生於無」之恆道，而無弦之操亦是琴者「但識琴中趣，何勞弦上音」之率然超脫。可見饒公此時已器道合一，通達獨與天地精神往來之境界。

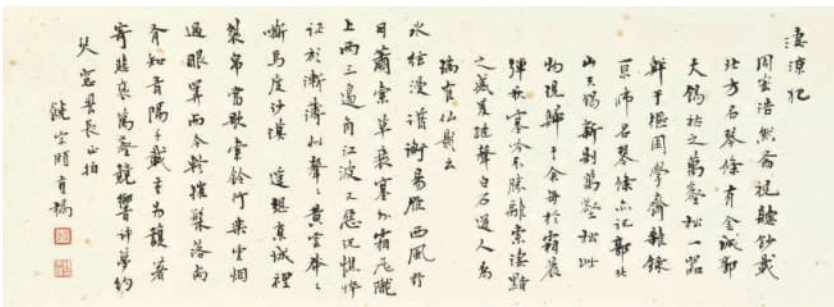
郭倩夢 (選堂博士候選人)



In the early summer of 1960, when Professor Jao and students from the Chinese Department visited the Tsing Shan Monastery, he played the *qin* as a celebration to mark the event. (Photos provided by Professor Ho Pui-hung)

1960年初夏，饒宗頤教授與中文系同學遊於青山禪院，饒教授為同學撫琴助慶。(照片由何沛雄教授贈)

Source 圖片來源：<http://jaoStudies.com/>



In the calligraphic semi-cursive script, a poem titled "Qiliang fan" (Desolate Tune) written by Professor Jao at the end of 1956; in it, Professor Jao mentions that he had collected a *guqin* named "Wanhe song" (Pines in the rolling mountains and valleys). The poem "Qiliang fan" was composed when Professor Jao experienced "an intense feeling of solitude and somberness" that arose every time he played the *qin* piece "Qiu sai yin" (Plaint of the Autumn Frontier).

饒公寫於1956年底的行書〈淒涼犯〉一副，其中談及自己藏有「萬壑松」古琴。每於撫奏〈秋塞吟〉之際，深覺「離索淒黯之感」，遂作〈淒涼犯〉一詞。

Source 圖片來源：[sothebys.com](http://sothebys.com)

1. 饒宗頤：〈《琴府》序〉，收錄於《固庵文錄》（沈陽：遼寧教育出版社，2000年），頁193。
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“Pleasantly cultivate one’s Nature: Delight Oneself Spiritually without Pandering to Everyone’s Whim

## THE BACKGROUND AND CIRCUMSTANCES SURROUNDING DR. COLIN HUEHNS’ TRANSLATION OF PROFESSOR JAO’S ESSAYS IN CHINESE MUSICOLOGY

陶然以養性，悅己不阿世——柯林博士的饒公音樂論著翻譯因緣

# 中亞和中國新疆的民樂 # 柯林博士

Professor Jao's insight into the *gugin* and his research on ancient music have attracted the interest of many overseas sinologists. Dr. Colin Huehns, who graduated from the Department of Music (King's College) of Cambridge University, is one of them. Dr. Colin's main field of research has been in the folk music of Central Asia and Xinjiang, China. From 1993 to 1996, he held a British Academy Research Fellowship at Cambridge University and a concurrent Research Fellowship at Robinson College. From 1999 to 2020, he served as a Lecturer in the Academic Studies Department of the Royal Academy of Music in the United Kingdom, and briefly as a research assistant in Chinese ancient music in the Department of Music of the University of Hong Kong. The translation project "Collected works of Jao Tsung-i: Xuantang Anthology" launched by the Jao Tsung-i Academy of Sinology has published the volume entitled *Harmoniousness: Essays in Chinese Musicology* translated by Dr. Huehns in September this year, which includes some of Professor Jao's writing on Chinese music, covering investigations into many aspects such as the *gugin* 古琴, *fanbai* 梵唄 (Sanskritic intoning), *zhonglü* 鐘律 (bell modes and tunings), the *pipa* 琵琶, and *xishenzhou* 戲神咒 (operatic incantation).

In June this year (2022), taking the opportunity of Dr. Huehns' sojourn in Hong Kong, all colleagues of the Jao Tsung-i Academy of Sinology warmly welcomed him and conducted an interview with him. During the conversation, we learned about Dr. Huehns' musical enlightenment as a child and the origin of his academic interest as an adult. We also gained an understanding of Dr. Huehns' viewpoints on the similarities and differences between Chinese and Western music in the fields of instrumental performance and theoretical practice, as well as how Dr. Huehns has aspired to attain the same level as that of Professor Jao through long-term musical practice and artistic cultivation.



饒公於古琴之妙悟和其古樂之研究吸引了諸多海外漢學家的治學興趣，畢業於劍橋大學音樂系（國王學院）的柯林博士（Colin Huehns）便是其中一位。柯林博士的主要研究領域為中亞和中國新疆的民樂。1993至1996年，他擔任劍橋大學博士後研究員，同時兼任羅賓遜學院研究員。1999至2020年，擔任英國皇家音樂學院講師，後來還擔任香港大學音樂系中國古樂研究助理等職。國學院策劃的《饒宗頤學術論著英譯集》將於今年九月出版由其翻譯的《中國音樂學》*Harmoniousness: Essays in Chinese Musicology*一書，其中收錄了饒公多年來關於中國音樂研究的文章，涵蓋古琴、梵唄、鐘律、琵琶、戲神咒等諸多領域的考察。

今年（2022年）六月，借柯林博士來港短期工作之機，諸位同仁熱忱邀請其至國學院參觀訪問，並對其進行了簡單的採訪。敘談間，我們瞭解到柯林博士於孩童時期的音樂啟蒙與成年後治學興趣所在的生發機緣，聆取其對於中西音樂在樂器演奏、理論實踐等諸領域異同的理解與闡發，以及柯林博士是如何通過長時熏染而達與饒公境界同歸之指向。



## Childhood Enlightenment and Academic Opportunities

**JAS:** Do you remember your first encounter with Chinese music? What drove you to study in this particular field?

**Colin:** My father was an expert in hematology; he was an emeritus professor of the University of London; my mother is a primary school teacher. Under the guidance of my parents, I started to play the violin and piano at the age of four. By the age of eleven, I could play any piece of difficult music with consummate skill. I have good aural skills and the ability to recognize absolute pitch, which awakened my passion for music. I like to play the violin and piano and I love to sing, I was a famous child singer before my voice broke. After that, I mainly played the violin. I am a traditional British man, so to me, learning is for interest and satisfaction, and is carried out in a relaxed, curious mood, not for publishing papers and producing research output, but rather a combination of interests and career aspirations. I study, play music, and have made music a lifelong career, purely for the sake of interest and fun.

**JAS:** You have delivered numerous musical performances, how many musical instruments do you have at home?

**Colin:** I have collected more than 40 types and about 90 musical instruments. I can play the violin (including the ancestor of the violin, that is, the Renaissance fiddle), viol, viola, rebec, *erhu*, *jinghu*, *yangqin*, Mongolian horsehead fiddle, and other bowed string instruments. In order to accompany the violin, I learned the British dulcimer, which is the most important "percussion" instrument in British folk music. In order to better familiarized myself with so many instruments, I have to practice every day. I require myself to have a separate repertoire for each instrument, and the repertoires of different instruments do not overlap. These include études, as well as works composed and arranged by myself.

**JAS:** Can you tell us briefly about your educational background and professional experience as a musician and a scholar?

**Colin:** When I was admitted to Cambridge University in 1984, I studied music at King's College. At that time, many students after graduating from secondary school and before going to college liked to travel abroad during their gap year. Most of the students went to "remote" places such as India. I was 18 at the time, and as China had just opened up, I chose to go to China. It was the first time I had come to Hong Kong; I applied for a mainland visa and went to Kunming, Xishuangbanna, Chengdu, Lanzhou, and Lhasa. I hadn't learnt Chinese at that time. Later, when I was in College, I had a lot of essays to write, as well as taking classes, playing the violin, piano, and composing music. That's when I started to study folk music such as Pakistani music. My PhD thesis was on the theoretical analysis of music in Northern Pakistan (Hunza Valley and Gilgit), and for this reason I also learnt Urdu. At that time, there was an Oriental Studies Faculty at Cambridge University, and language education,

## 音律啟蒙與學術機緣

**國學院：**請問您是甚麼時候開始接觸和學習音樂的呢？甚麼力量推動您學習音樂呢？

**柯林：**我父親是倫敦大學血液學領域的榮休教授，而母親是小學教師。在父母的培育下，我四歲開始拉小提琴，彈鋼琴。到了十一歲，具有一定難度的曲目都能演奏。我的聽力天賦極佳，能夠辨別絕對音高，這個先天條件更是激發了我對音樂的熱情。我喜歡拉琴、唱歌，變聲之前是一位有名的歌唱家，變聲後則以拉琴為主。我是典型的英國人，學習只是以一種輕鬆、好奇的心態來涵養自己的愛好，不是為了發表文章，而是使興趣和事業能夠達成一定的平衡與兼容。而我研究、演奏音樂，並以此作為我終生的事業追求，也純粹是基於個人興趣的選擇。

**國學院：**您參加過不同的音樂演出，您家中有多少樂器？

**柯林：**四十多個種類、約九十件樂器。我拉過小提琴（包括小提琴的祖先，即是文藝復興小提琴）、古提琴、中提琴、雷貝琴、二胡、京胡、揚琴、馬頭琴等弓弦樂器。為了給小提琴伴奏，我又學習了英國揚琴，它是英國民間音樂最重要的打擊樂器之一。因為要掌握這麼多樂器，我必須天天練琴。我對自己的要求是，每一件樂器我都能掌握一首獨立的演奏曲目，且不同樂器的曲目不相重複。有練習曲，也有自己作曲、編曲的作品。

**國學院：**請問您能簡單介紹一下您分別作為音樂家的演奏經歷和學者的學術背景嗎？

**柯林：**我 1984 年考入劍橋大學時報讀的是國王學院音樂專業。學校有不少同學在他們高中畢業之後、上大學之前這段大約一年的交接時間裡，喜歡到外地旅行。大部分同學去的是印度等比較偏僻的地方，而當時年僅 18 歲的我選擇去的是時剛剛開放的中國。這是我第一次來到香港，在這裡我申請到了一個內地簽證，並前往昆明、西雙版納、成都、蘭州、拉薩等城市遊歷。當時我尚未開始學習中文。我上大學時的課業任務很多，不僅要上課學習理論性的知識，還要進行拉琴、作曲等實操活動。我正是自那時開始學習如巴基斯坦音樂等民間音樂的，我的博士論文題目是北方巴基斯坦河谷的音樂理論分析，為此我也學習了烏爾都語（Urdu）。那時在劍橋大學有一個東方學院（Oriental

including Chinese, was free, and research students could learn languages together with undergraduates. In 1993, after graduating from my doctorate, I worked as a postdoctoral research fellow and began to learn Chinese. Not only did I want to learn oral Chinese, but I also wanted to learn wider traditional Chinese culture, so I began to learn ancient Chinese. Back then, the undergraduate course required us to learn both modern and ancient Chinese, so the first lesson of ancient Chinese was on *Mencius*.

In 1992, I came to Hong Kong to attend a conference. There, I saw someone playing the

*erhu*, and it was impressive. At that time, I could play the violin, so I decided to learn how to play the *erhu*, because they were all bowed string instruments. But after studying, I found that the *erhu* and the violin are definitely two different things. The fundamentals are completely different.

In 1996, I went to Xi'an, the ancient capital of China, and the Xi'an Conservatory of Music, which was located south of the ancient city wall. I learned from a teacher, Jin Wei, a representative virtuoso of the Shaanxi Qin school of *erhu* performance. I took classes with him every day and practiced the *erhu* all the time. Because I was a foreigner and had language barrier issues, they arranged a Chinese teacher for me, a native of Beijing, who spoke Chinese with me every day, but it was often informal and not geared towards working for any particular examination. I returned to the UK in 1999 and was invited to work as a lecturer at the Royal Academy of Music, teaching harmony, analysis, and aural classes. I put forward a condition of my employment that there must be an *erhu* class. This is an elective course, and about ten to twenty students learnt *erhu* every year. It ran every year for 21 consecutive years.

I was a Lecturer at the Royal Academy of Music for these 21 years. Therefore, I am proficient in both Western and Chinese music. Apart from work, I enjoyed reading books. I read books by famous authors such as Zhang Henshui, Lin Yutang, Lu Xun, Ba Jin, and even ancient classics such as *The Book of Songs* and *Mozi*.

With an academic background like this, I began to give lectures at the Royal Academy of Music, introducing *The Book of Songs*, Qu Yuan, and so on. Later, through a friend's introduction, I met Professor Chen Zhi, Director of the Jao Tsung-i Academy of Sinology at Hong Kong Baptist University, and began to translate Professor Jao Tsung-i's essays in musicology.



Studies Faculty) 可以免費跟本科生一起學習語言課程，包括中文。我是自 1993 年博士畢業後開始從事博士後研究員的工作，才開始學習中文。因為我不但想學習口語，更想研習更深層次的文化，於是開始學習古文。當時的本科生課程，需要同時學習現代漢語和古文，而古文的第一節課就是《孟子》。

1992 年我來香港參加一個音樂會，當時只會拉小提琴的我看到有人二胡拉得很棒，因為兩者都是拉弦樂器，於是想接觸一下拉二胡。但在學習之後，我發現二胡和小提琴絕對是兩回事，它們各自的基礎工夫完全不一樣。

1996 年我到中國古都西安，西安音樂學院位於城牆的南邊。在這裡，我跟隨學習的是陝西秦派二胡的代表人金偉老師，我天天跟他上課，一直在練琴。當時因為我在語言溝通上的障礙，學校還專門給我委派了一位來自北京的語文老師，天天跟他練習中文。但都是非正式的，不是必修課的。1999 年回到英國，我接到了英國皇家音樂學院 (Royal Academy of Music) 講師和聲分析和西洋音樂分析的教職邀請。我提出一個條件，即必須要開設一門二胡選修課程，每年能接收到十至十二個學生來學習二胡。

我在英國皇家音樂學院從教 21 年，對西洋音樂和中國音樂都感悟頗深。工作以外，我依然保持著中文文本閱讀的學習和習慣，不只是中國近代著名作家如張恨水、林語堂、魯迅、巴金的書，乃至古老的《詩經》《墨子》等經典典籍，我都天天在看。

基於這樣的學術背景積累，我開始在英國皇家音樂學院主持介紹《詩經》、屈原等相關主題的講座。後來通過朋友介紹，認識了香港浸會大學饒宗頤國學院的院長陳致教授，並受邀開始翻譯饒宗頤教授的音樂文章。

## Integrating Chinese Music with Western Music

**JAS:** Since Chinese music in general uses a pentatonic scale, what kind of technical challenges does a student of Western music encounter when mastering it?

**Colin:** It's actually not so difficult. The Chinese pentatonic scale is not so very different from the European seven-note scale, and a great deal of European folk music also uses the pentatonic scale. So, this has not been the main problem. The main challenge lies with technical issues: because the hairs of the bow of the *erhu* are sandwiched between its two strings, which is completely different from the violin, that is where the main difficulty lies. Another issue concerns musical style; for example, *erhu* repertoires come from different places and regions of China such as Jiangnan, the Northeast, Yunnan, Hubei, Henan, and each region has a completely different style. Learning music is similar to learning a foreign language. Simple spoken language is easy to pick up, but it is difficult to speak like a native, to conquer cadence, and to achieve mastery. So, as far as learning music and learning foreign languages are concerned, both have become lifelong pursuits. I like to learn new things, so I am willing to adopt, emulate, and master the musical styles of different regions of China.

**JAS:** Do you think your knowledge in Chinese musicology and musical theories has in any way informed, or even enriched, your musical performance?

**Colin:** Theory and performance are inseparable, and the two complement each other; for example, there is an *erhu* piece called "The Parting of the Newlyweds" which was composed based on a poem of the same name by Du Fu. It is necessary to understand the background of this poem and learn the history and culture of China. Only then can one express the artistic conception of the *erhu* version.

**JAS:** What is the difference between Chinese music and Western music?

**Colin:** Chinese music is mainly tension-free and "peaceful," so I selected calligraphy of the Chinese word "和" (harmoniousness) for the book cover of my translation of Professor Jao's essays in musicology. Chinese music is mainly harmonious, while Western music usually moves through processes from disharmony resolving to harmony. This is the difference between Chinese and Western music. If one were to say that Chinese music only emphasizes harmony, since there is no disharmony to serve as a contrast, it can be difficult to understand its harmony. This is, however, to look at Chinese music from a Western perspective. In actual fact, harmoniousness is the perfect and ideal state pursued by Chinese music. Although playing the *erhu* is an exercise in technique, music is already in the player's heart, and the requirement is for him or her to unify with the music, that is, "in heart and soul united in one aspiration," as is stressed in one of the Professor Jao's articles I translated.



貫中西音樂於一

**國學院:** 傳統中國音樂採用五聲音階，您覺得外國學生要掌握五聲音階有何難處？

**柯林:** 其實並不困難，因為中國的五音與歐洲的七音區別不是很大，而且歐洲的民間音樂裡也有不少是使用五音的，所以這不是主要難題。主要的難點在於技術方面，因為二胡的弓毛是夾在兩根弦之間的，跟小提琴完全不一樣。還有一個難點是演奏風格方面的。比如，二胡的經典曲目來自中國的不同地區，如江南、東北、雲南、湖北、河南等，它們各自擁有截然不同的曲風風格。學習音樂有點類似於學習外語，簡單的口語容易掌握，但要精通抑揚頓挫的地道表達就很困難了；所以兩者都是一輩子的學習過程。我喜歡學習新事物，所以樂於接觸、蒐集、並積累掌握中國不同地區的音樂風格。

**國學院:** 您所學的音樂理論，對於您演奏樂器有何幫助？

**柯林:** 理論和演出是分不開的，兩者相輔相承。比如有一首二胡曲子是杜甫的〈新婚別〉，只有在認識中國的歷史文化、充分瞭解此詩的創作背景的前提下，拉奏時才能把此曲的意境表達出來。

**國學院:** 中國音樂和西洋音樂有甚麼不同呢？

**柯林:** 中國音樂以輕鬆平和為主，所以這本集納了饒宗頤教授音樂論文英譯論著的封面採用了饒公親書的「和」字以示同聲相應。中國音樂是終歸於和諧的，西洋音樂則體現了從非和諧到和諧的過程，這是中西音樂的不同之處。假如說中國音樂只有自身的和諧旨歸的呈現，而沒有非和諧的遞嬗作為對比就難以參悟其和諧之處，這是從西方的角度來看中國音樂。和諧是中國音樂所追求的完美、理想的境界。操琴雖然是操練技術，但音樂已在心裡，人要和音樂結合，即饒教授文章中所提及的「專一」。

## Reaching the same level as that of Professor Jao

**JAS:** What inspiration does your translation of Professor Jao Tsung-i's musical articles bring to you?

**Colin:** Professor Jao Tsung-i was a person with profound knowledge and a deep understanding of Chinese culture. One of his articles describes that playing the *guzhen* can increase longevity. This can be demonstrated by the fact that he himself lived to be 100 years old. He was a traditional Chinese scholar, and he played the *guzhen* for the sake of cultivating his own spirituality, not for an audience's enjoyment or to receive the acclaim of others. Professor Jao's article also mentions that Tao Yuanming had once had a stringless *qin*, and that he had played on it at a banquet to entertain himself and not others. On this point, I am like Professor Jao: I play the *erhu* and violin for the sake of happiness and self-cultivation. Nowadays, in fact, these feelings can be difficult for others to understand. Today's society pushes for quick success and requires scholars to publish articles constantly, and in this atmosphere, it can be impossible to calm down and cultivate one's temperament. Modern musical performances can serve a variety of purposes, such as to make money, to be appreciated by others, to unite society, for self-cultivation, or even for political or religious ends, such as for "the greater glory of God." I play music for my own self-cultivation. When a person has honed his sense of self-cultivation, he can find spiritual comfort.

**JAS:** What was your happiest moment during the translation process?

**Colin:** The happiest moment is to understand a difficult sentence. When I translated Professor Jao's articles, especially quotations from ancient books, I ended up looking up every word in the dictionary, writing down the English meanings one by one, and then interpreting the meaning of the whole sentence. When I read ancient Chinese books, I require myself to check the text word by word too. This is what my classical Chinese teacher at Cambridge taught us to do. When I read Chinese, I normally read a book from beginning to end. Because I don't read books to meet other people's requirements, instead, because I wish to understand the writing process, purpose, and social background of the author or authors, through a process such as reading the full text of, for example, *The Book of Songs*, I feel I can gain an overview of the livelihoods and social customs of the period in question, in this case, from the early Western Zhou through to the mid-Spring and Autumn period. However, this scholarly method is not recommended for others to follow, because it is too slow, and it is not very efficient!

Interview and transcript: Dr. Leung Yuet Ngo (Research Associate),  
Guo Qianmeng (Xuantang PhD Candidate)

## 指向饒公境之同歸

**國學院:** 翻譯饒宗頤教授的文章，對您有何啟發？

**柯林:** 饒宗頤教授是一位學養深厚，對中國文化有深刻認識的學者。他曾在文章中提及，彈奏古琴可以延壽，他本身活到 100 歲正是絕妙的例證。饒教授是傳統的中國學者，操琴是為了陶冶自己的性靈，不是為了讓他人享受或是稱揚。饒教授的文章中提及陶淵明有一張無弦琴，他在宴會中撫弄此琴，完全是為了娛樂自己，而非娛樂別人。在這一點上，我跟饒教授的理念不謀而合，我彈琴同樣也只是為了自我的怡情養性。放諸現今社會，這樣的想法或許讓人難以理解，現在急功近利的社會環境會要求學者不斷發表文章，而讓人無法靜下心來怡養性情。現代的音樂表演往往有著種種不同的目的，如為了賺取金錢、讓他人欣賞、讓社會團結、為了自己的修養，甚或出於政治或宗教的需要，如讚頌上帝等。但我彈奏音樂，完全是為了自己的修養。一個人只要提高了自己的修養，就能找到心靈的慰藉。

**國學院:** 在翻譯的過程中，您最開心的事是甚麼？

**柯林:** 最開心是把一句難懂的句子弄懂。我在翻譯饒教授的文章時，尤其是古書的引文，每個字都會翻閱字典，逐一將其英文意思標註出來，然後再把整句話的意思貫通起來。讀古書要逐字查考、翻譯，這是劍橋大學的古文老師教我的。而我學習中文的過程中，一定會把一本書從頭到尾看完，因為看書不是為了滿足別人的要求，而是希望能對作者的寫作過程、創作理念、社會背景等信息了然於胸。如把《詩經》從頭到尾看完，就能對西周初年到春秋中葉時期上古生民社會生活的方方面面有一個概觀。但這種學習方法，我並不提倡他人盲目仿效，因為速度太慢，效率也不高。

訪問及撰文：梁月娥博士（副研究員）、  
郭倩夢（選堂博士候選人）



## Collected Works of Jao Tsung-i: Xuantang Anthology ROOTED IN HONG KONG; ORIENTED TO THE WORLD 《饒宗頤學術論著英譯集》——根植香江，邁足國際

# 荷蘭博睿學術出版社

# 饒宗頤學術論著英譯集



**Professor** Jao Tsung-i was an academic lodestar—a master of all the arts and as well versed in Western as in Chinese learning. He made significant contributions in nearly all the humanistic disciplines, such as philosophy, literature, history, palaeography, epigraphy, archaeology, the study of religion, Sino-foreign cultural exchange, Dunhuang studies, bibliography, the study of local annals, and art, to name some. The breadth of his scholarship is unparalleled, and he is remembered as a polymath of encyclopaedic knowledge—a true doyen of his age.

As heir to Master Jao's scholarly spirit and academic legacy, the HKBU Jao Tsung-i Academy of Sinology has initiated a project that will see some of the finest works from his eight decades of scholarship collected and translated into English by experts from various relevant fields, thus enhancing the spread and influence of "Jao studies" around the world. The resulting book series will be titled *Collected Works of Jao Tsung-i: Xuantang Anthology*. In May 2020 the Academy signed an official agreement to co-publish this important collection with Brill Academic Publishers.

**饒宗頤**教授為當世淹通文史、學貫中西的學界泰斗，在哲學、文學、史學、古文字學、金石學、考古學、宗教學、中外文化關係、敦煌學、目錄學、方志學、藝術等諸多人文學科領域皆有卓越成就。饒教授治學範圍之廣博，舉世無出其右，被譽為百科全書式的學者，堪稱一代宗師。

秉承續紹饒公治學精神，傳承其學術遺產之旨歸，香港浸會大學饒宗頤國學院計劃陸續精選饒公研學八秩間的著作，邀請各相關領域專家進行英譯工作，以擴大「饒學」在國際上的傳播和影響。本系列叢書命名為《饒宗頤學術論著英譯集》*Collected Works of Jao Tsung-i: Xuantang Anthology*，為出版此套重要的高水準學術叢書，國學院於2020年5月正式與歷史悠久、擁有廣闊國際視野的學術出版社——荷蘭博睿學術出版社（Brill）簽約合作出版。

Brill was established in 1683 in Leiden, Netherlands, where its headquarters is still situated. It publishes in over twenty designated fields of study, including Asian Studies, Classical Studies, History, Language & Linguistics, and is highly renowned in academic circles for its professional academic publishing, diverse perspectives on selected topics, and broad cultural reach. Brill has a long-standing dedication to publishing and spreading works of international sinology and was among the first European publishing houses to incorporate printing in Chinese characters. Today, it is both fortunate and commendable that Brill is the biggest publisher within the humanities and social sciences to offer open access e-books. Accordingly, in addition to paper format the *Collected Works of Jao Tsung-i: Xuantang Anthology* will also be available digitally, for the enjoyment of readers around the world.



BRILL

博睿始建於 1683 年，其總部設於荷蘭萊頓，出版領域涵蓋了亞洲研究、古典學研究、史學研究、語文及語言學等二十多個學科；因其專業的學術出版、多元化的選題視角、廣泛的文化傳播，在學界聲譽斐然、備受認可。博睿長期致力於國際漢學學術成果的出版與傳播，是最早涵蓋漢字印刷的少數歐洲出版社之一，尤為可貴的是博睿還是一家提供「開放取用」電子書資源的最大人文社科類出版社。此次《饒宗頤學術論著英譯集》與博睿的精誠合作，除印刷實體書外，亦設有電子書可供閱覽，以饗全球讀者。





## “POETIC TRADITIONS IN MANUSCRIPT CULTURES” online conference

「寫本文化中的詩學傳統」線上會議 2021/9/16-17

It has now been three years since the Jao Tsung-I Academy of Sinology entered into a five-year partnership with the Centre for Manuscript and Text Cultures (CMTC) of Queen's College, Oxford University. In addition to the Oxford Virtual Master Class held regularly during this period, in the fall of 2021 the Academy and CMTC also co-hosted an international conference on poetic traditions and manuscript cultures.



Professor Ulrike Roesler the Chairperson  
Ulrike Roesler 教授 講座主席

The conference took place online on September 16 to 17, 2021. It brought together scholars of ancient cultural history studying manuscript representations and early poetry transmission and dissemination. The discussions centred around two main issues, the tension between which were explored and re-examined. One was the oral performative element in early poetic traditions. The other was the written element in the material context of manuscript cultures as well as early reader audiences. Participants came from various top-rate English learning institutions, including Oxford University, Cambridge University, the University of London, and the University of Bristol. JAS director Professor Chen Zhi hosted one of the panels with a lecture titled "*Xiaoyao* and *shuchi*: a few special uses of alliterative binomes."

Also at the conference were Adam Schwartz, associate director of the Jao Tsung-I Academy of Sinology (below), and Dirk Meyer, director of CMTC (above), who made a joint presentation titled "Aural Fixity and Semantic Flexibility in the Early Chinese Songs: The Case of 'White boat' 白舟 / 'Cedar boat' 柏舟 in the Ānhuī University Manuscripts."

國學院自2019年與牛津大學皇后學院寫本與文本文化研究中心締結五年合作協議起，除了與該中心開展「牛津學人講座」的長期計劃，更進一步與皇后學院合辦了有關詩學傳統與寫本文化的 Poetic Traditions in Manuscript Cultures 國際會議。



Professor Chen Zhi Director, Jao Tsung-I Academy of Sinology  
陳致教授 饒宗頤國學院院長

此次國際會議於2021年9月16日及9月17日在網上舉行。會議匯聚精研寫本形態與早期詩歌流傳散播的古代文化史學者，集中探討兩大問題，一是早期詩學傳統中的口頭演述元素，另一是物質層面上寫本文化所體現的文本元素與原來的讀者群，重新審視兩者之間的張力。與會學者來自多所頂尖英國學府，包括牛津大學、劍橋大學、倫敦大學、布里斯托大學等。其中國學院院長陳致教授也發表了一場題為：*Xiaoyao* and *shuchi*: a few special uses of alliterative binomes 的演講。

國學院副院長史亞當博士則與牛津大學皇后學院寫本與文本文化研究中心主任麥笛教授 (Dirk Meyer) 共同發表：*Aural Fixity and Semantic Flexibility in the Early Chinese Songs: The Case of 'White boat' 白舟 / 'Cedar boat' 柏舟 in the Ānhuī University Manuscripts.*



Professor Dirk Meyer  
Director of CMTC

麥笛教授  
牛津大學皇后學院寫本與文本文化研究中心主任



Dr. Adam Schwartz  
Associate Director,  
Jao Tsung-I Academy of Sinology

史亞當博士  
饒宗頤國學院副院長



# Launching the “New Perspectives on the Old World” ONLINE LECTURE SERIES WITH THE INSTITUTE OF ORIENTAL STUDIES OF THE RUSSIAN ACADEMY OF SCIENCES

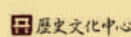
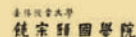
與俄羅斯科學院東方研究所開展合作及「古代新研」網上系列講座

2021/10 – 2022/7

# 古代新研 # 俄羅斯科學院東方研究所

## 古代新研

主辦機構 Organizers



New Perspectives on the Old World

Перспективы новых исследований Старого Света

Online Lecture Series 網上講座系列

Between October 2021 and June 2022, the Academy co-organized an online lecture series titled “New Perspectives on the Old World” together with the Institute of Oriental Studies (IOS) of the Russian Academy of Sciences and Beijing Normal University-Hong Kong Baptist University (BNU-HKBU) United International College. This lecture series leveraged and merged the respective research edges of East and West and opened up profound and ground-breaking academic discussions.

國學院與俄羅斯科學院東方研究所和北京師範大學—香港浸會大學聯合國際學院於2021年十月至2022年六月期間，共同合辦了主題為 New Perspectives on the Old World 的網上講座系列，融合東西方研究優勢，展開高端、前沿的深度學術討論。

## “A STUDY OF THE BIRD CULT OF THE SHANG PEOPLE AND ‘TOTEMISM’ ”

殷人鳥崇拜與圖騰理論研究 2021/10/22

In this lecture, Professor Chen Zhi explored the topic of Shang swallow worship. Based on research on the classics supplied with archaeological and palaeographical data, Professor Chen gave his view on so-called totemic swallow worship as well as the actual reference of the character commonly rendered as “swallow”. According to his analysis, the character 燕, which is pronounced *yàn* in modern Mandarin and means swallow, should actually be understood as 鷃 *yǎn*, a general designation for bird of prey. Accordingly, Professor Chen argued, the totemic worship of Shang people was probably directed at the divinity of birds or birds of prey in general rather than at any particular bird species. This inference has also been consistently borne out by archaeological material unearthed in recent years.

陳致教授以經典文獻與考古、古文字資料相結合，對傳統所說殷人崇拜「玄鳥」的說法進行探討，對「玄鳥圖騰崇拜」和玄鳥的具體所指給出了自己的看法。陳教授分析指出，用來指稱玄鳥的「燕」其實應該是「鷃」，即猛禽之類（鷃鳥）的統稱，而不必具體歸結為某一種鳥類。因此，殷人的圖騰崇拜應該是對鳥的神性的崇拜或鷃鳥崇拜，而不是具體某一種鳥類的崇拜。近年來新出土的考古文物資料，更是不斷地證明了這一推斷。



Professor Chen Zhi  
Director, Jao Tsung-I Academy of Sinology

陳致教授  
饒宗頤國學院院長



## “ALL ROADS LEAD FROM ROME: TENDENCIES AND METAPHORS OF CHRISTIAN PROSELYTIZATION IN CHINA (CA. 600-1700s)”

條條大路出羅馬——隋至清朝基督教入華傳教的態勢與隱喻 2021/11/25

Speaker  
講者

**Dr. Dinara Dubrovskaya**  
Assistant Professor and Chair of the Department of Oriental History, Institute of Oriental Studies, Russian Academy of Sciences

杜寶芽博士  
俄羅斯科學院東方研究所東方歷史系主任、助理教授



In the second lecture, Dr. Dubrovskaya first discussed some key issues and figures in the history of Christian proselytization, comprising the introduction of Nestorius, Francis, Ignatius, Dominic etc., and also extended it to include some empires and leaders both in China and the West that are not commonly included in that story, such as the Emperor Wu of Han and Xuanzang, Achaemenid Empire and Alexander the Great.

Citing the Age of Discovery, the Ebih-II statue (Mari) and the missionary activities of Martin Luther (1483-1546) and Erasmus of Rotterdam (1466-1536) as examples, Dr. Dubrovskaya then introduced the main denominations and policies of Christian proselytization in China, and how the rays of Nestorian Christianity were able to reach as far

as Tang China. In addition, in order to illustrate the Franciscan push during the Yuan dynasty, Dr. Dubrovskaya cited the 1241 Battle of Legnica, St. Francis' and Sultan's negotiation efforts in Damietta (1219), the Mongolian garrison at Alanya, the 1543 founding of The Jesuits (also known as The Society of Jesus) in Paris, and the expeditions of Zheng He.

Dr. Dubrovskaya concluded her lecture by describing the important effect Empress Wu Zetian (624-705) had exerted on Christian proselytization in China and finally by stressing the critical role played by Giuseppe Castiglione (1688-1766). In spite of being a court painter, Castiglione never forgot his mission. Missionaries like him played a fundamental role in the spread of Christianity in China.

杜寶芽博士以聶斯脫里 (Nestorius)、弗朗西斯 (Francis)、伊格那修 (Ignatius)、多米尼克 (Dominic) 等宗教人物為切入點，論及中國的漢武帝 (156-87 BC) 和玄奘 (602-664)，以及阿契美尼德王朝 (500-300 BC) 和亞歷山大大帝 (356-323 BC)。

隨後，杜寶芽博士以大發現時代，Ebih-II (Mari)，路德 (1483-1546)、伊拉斯謨等人的傳教活動為例，介紹了中國的基督教教派和相關政策，以及景教的光芒到如何遠達至唐代的中國。此外，為了說明方濟各會在元代中國傳教的諸多努力，杜寶芽博士還例舉了 1241 年的萊格尼察之戰，達米埃塔的聖方濟各和蘇丹 (1219)，阿蘇德——蒙古統治者的阿拉尼亞衛隊，以及耶穌會士團於 1543 年在巴黎成立，鄭和下西洋等例子。

最後杜寶芽博士總結了武則天 (624-705) 等皇帝對中國的傳教起到的建設性的作用。另外，重點強調了郎世寧此人。雖然他在清朝宮中擁有宮廷畫師的職位，但他始終不忘傳教在基督教入華的過程中起到了搭建橋樑的作用。

## “FLESH OF THE GODS: OVER 4,000 YEARS OF GOLDMINING IN THE EASTERN DESERT OF EGYPT AND SUDAN”

諸神之肉身——埃及—蘇丹東部沙漠四千載淘金史 2021/12/17

In this lecture, Dr. Cooper began by pointing out that ancient Egyptians' passion for gold originated from a belief that gold was the "flesh of the gods." Using ample text material and the latest data from field archaeology, Dr. Cooper gave an account of gold mining in the deserts of Eastern Sudan and its important phases, including the Old Kingdom (c. 2700-2200 BC), the Middle Kingdom (c. 2000 BC), and the New Kingdom (c. 1500-1050 BC).

Julien Cooper 博士指出埃及人迷戀黃金，源於黃金是「諸神之肉身」的信仰。Cooper 博士利用豐富的文獻資料和最新的野外考古數據，介紹了蘇丹東部沙漠採礦史的重要分期，包括古王國時期（約公元前 2700 年—公元前 2200 年）、中王國時期（約公元前 2000 年）和新王國時期（約公元前 1500 年—公元前 1050 年）。

## Speaker 講者

**Dr. Julien Cooper**  
Lecturer, Beijing Normal University and  
BNU-HKBU United International College

**Julien Cooper 博士**  
北京師範大學，北師港澳大歷史文化研究中心講師



The lecture centred mainly on the four questions of the gold ores' place of origin, the variety of gold objects such as statues and jewelry, the modus operandi of the gold mining industry, and the many challenges facing the gold miners. A vast majority of the gold in Ancient Egypt originated from the mines in the deserts of Eastern Egypt and Sudan, far away from the Nile. The Nubian and Egyptian miners and the local nomads participating in the industry faced tough challenges from this harsh natural environment, such as serious water shortages. At the same time, conflicts and cooperation between other interest groups appearing in the industry, such as the "overseers of the hill-countries of gold" and the "reckoners/counters of gold" stimulated the smooth operation of the industry and its long-distance transport.

講座主要圍繞黃金原產地、各種黃金造型及飾物、黃金開採產業的運作方式及採礦者面臨的挑戰四大問題展開。古埃及絕大部分的黃金財富源於埃及和蘇丹東部沙漠中遠離尼羅河的礦場，來自埃及、努比亞的採礦隊、當地遊牧民在這片廣闊沙漠中開採黃金，不得不面對水資源匱乏等極其艱難的自然條件。而黃金產業中出現的黃金監督員、計量測定者等職業，不同利益團體政治上的衝突與合作，同樣促進了黃金開採產業的運作機制和長途運輸。

## “CHINA’S EARLIEST DREAMS”

最早的中國夢 2022/1/21

Dr. Adam Schwartz presented in this lecture research on the Dreams of the Shang royal family as gleaned through oracle bone inscriptions. On the basis of analysis of the Dream themes and objects, as well as the subsequent action induced from the Dreamer, Dr. Schwartz divided the Dreams into different categories. He discussed moreover what kind of influence Dream-generated negative emotions had on the Dreamer, and explored how memories might consolidate a person's *zhi* (will) as well as how *zhi* is important for overcoming feelings of despair.

Dr. Schwartz noted further that the objects of the Dreams found in the oracle bones are many and varied, covering animals, artefacts, diseases, behaviour, weather, and people. As for the people appearing, they are typically known by the Dreamer and include spouses, children, officials, and deceased rulers. The Dreams often produced negative emotions in the Dreamer, such as fear and

## Speaker 講者

**Dr. Adam Schwartz**  
Associate Director,  
Jao Tsung-I Academy of Sinology  
**史亞當博士**  
饒宗頤國學院副院長



anxiety, which in turn generated worry about possible harm and misgivings about policy decisions in the real world. Divination then, in this context, becomes a method to resolve doubts.

Finally, Dr. Schwartz also analysed other accounts of Dreamscapes and Dream interpretation as recorded in tradition and in excavated texts, and on this basis made a summary of the course of Dream interpretation in Chinese history.

史亞當教授的講座「最早的中國夢」介紹了對甲骨文中商代王室占卜中的夢境的研究。通過分析夢境的主體、對象，以及受夢境影響而採取的行動，並對這些內容進行了分類。研究討論了因夢境而產生的負面情緒對做夢者的影響，並探討了記憶是如何鞏固人的「志」，以及「志」對克服絕望等情緒的重要性。

甲骨文中夢境的對象多種多樣，包括動物、器物、疾病、行為、天氣及人，而甲骨文所記載的夢中的人，往往是做夢者認識的人，包括在世的配偶、子女、臣屬，以及已經過世的先公先王。夢境往往會使做夢者產生負面的情緒——畏、憂等，他們因此擔心這個夢境會造成某種傷害，進而對現實的決策產生疑慮。而占卜，在這種情況下，就成為了一種「決疑」的手段。講座還分析了傳世和出土文獻中其他對夢境和占夢的記載，並從中總結了占夢的流程。



## “EARLY EXCHANGE NETWORKS IN BRONZE AGE EURASIA: COMMUNICATION BETWEEN ARCHAEOLOGICAL CULTURES IN SIBERIA AND CHINA DURING THE II<sup>ND</sup> MILLENNIUM BC”

青銅時代歐亞大陸的早期交流網絡——  
公元前兩千年西伯利亞與中國考古文化的交流  
2022/2/18

Speaker  
講者



Dr. Marina Kuznetsova-Fetisova  
Junior Researcher, Department of Ancient Orient,  
Institute of Oriental Studies,  
Russian Academy of Sciences

顧曼莉博士  
俄羅斯科學院東方研究所古代東方研究系初級研究員

顧曼莉博士首先指出，西元前兩千年是東亞新石器時代到銅器時代的過渡，在這個千年結束時，出現了一個具有複雜的社會和政治結構、高度發達的文字系統，以及包括青銅冶金在內的大規模有組織的工藝文明。

隨後，顧曼莉博士又進一步討論了北亞和東亞之間早期可能存在的文化交流，並且逐一總結並分析了不同時期文明所呈現的特徵。例如較為早期的是公元前 4000-2000 年的阿法納謝沃文化，該文化特徵為：墓葬中出現了最早的食品生產者：牛、羊、山羊；有銅和金飾品；出現了兩輪和四輪推車；墓地為石牆的墓地結構。再到公元前 2000 年的奧庫涅夫文化特徵被歸納為：人們主要扮演了獵人或漁民的角色；畜牧業產品為牛、羊、山羊；墓葬結構為石板墓葬結構。自後發展到距離我們較近的公元前 1500-800 年的卡拉蘇克文化，其所呈現的特徵為：起源於安德羅諾沃文化；墓葬中有石碑和方形石圍牆；發現了砷青銅冶金；開始與中國交流的痕跡，農業上有了粟米。

Dr. Fetisova started her lecture by noting that the second millennium BCE in East Asia was a transitional period between the Neolithic and Bronze Ages. The end of the millennium saw the emergence of complicated social and political structures, a highly developed writing system, and technological craft that was large-scale, organized such as bronze metallurgy.

Dr. Fetisova went on to discuss the early cultural exchange that possibly existed between Northern and East Asia at this time, before she made an analysis and summary of the characteristics of some of the various cultures that existed in Siberia before and during this period, such as the Afanasievo, the Okunev, and the Karasuk cultures. The Afanasievo

culture, which existed c. 4000-2000 BC, was characterized by burials where the earliest food producers—oxen, sheep and goats—appear; ornaments made of both copper and gold; carts with both two and four wheels; and stone wall burial grounds structures. The subsequent Okunev culture (c. 2000 BC) was characterized by a predominance of hunters and fishermen; livestock consisting of oxen, sheep and goats; and slab stone burial structures. Finally, the Karasuk culture (c. 1500-800 BC), which originated from the Andronovo culture (c. 2100-1400 BC), had burial grounds with stone tablets and rectangular enclosing walls, both of stone; discovered arsenical bronze metallurgy; and began to grow millet. It is this culture, moreover, that reveals the first traces of contact with China.

## “LANGUAGE CONTACT, MULTILINGUALISM AND GLOBAL LANGUAGES IN THE ANCIENT WORLD”

古代世界中的語言接觸、多語現象與國際通用語 2022/4/1

A lingua franca is utilized in different states to facilitate communication, and is determined by the geographical range of its users rather than by their superior number. For example, Latin and Greek dominated the western and eastern parts of the Ancient Mediterranean.

Professor Viti noted that numerous other languages were spoken in these domains with widespread phenomena of language contact. Firstly, multilingualism is often attested between different languages, e.g. the bilingualism between Sumerian and

Akkadian in the Fertile Crescent in the 3<sup>rd</sup> millennium BC (later Aramaic became the lingua franca of the Fertile Crescent from ca. 700 BC to 700 CE), or the *sprachbund* of Anatolia in the 2<sup>nd</sup> millennium BC. Secondly, we may have different dialects of the same language, as can be seen in Archaic and Classical Greek. Thirdly, the very same language may show language variety and diglossia effects, as in the distinction of Eme-gir and Eme-sal in Sumerian, the standard language and the women's language.

Carlotta Viti 教授首先釐清了國際通用語是被運用於不同國家以實現溝通的一種語言的基礎概念。例如古代地中海的西部和東部地區，拉丁語和希臘語是當時的國際通用語。此外，其他語言接觸的現象亦相當普遍，比如古代文物和文本記載中發現了大量作為外交和經濟溝通載體的蘇美爾語、阿卡德語、阿拉米語等。不同語言之間不僅存在多語、語言聯盟等現象，同一語言還顯示出許多語言變化的多樣性。

一種語言之所以成為國際通用語，是由其背後包含的政治、軍事或經濟等多重

According to Professor Viti, research has shown that a language becoming lingua franca owes not to reasons of grammar or cultural ascendancy, but rather multiple political, military and economic factors surrounding the language. English is not the only lingua franca in today's society, but the relationship between English and other languages is tending towards homogenization. In this regard, ancient history gives us two different modes of lingua franca that can be drawn upon: The first comes from the Ancient Persian Empire, where multilingualism prevailed; the other from Ancient Roman Empire, which adopted a policies of language suppression and homogenization.

### Speaker 講者

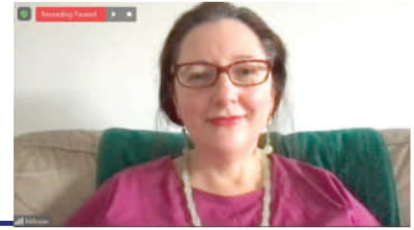
**Professor Carlotta Viti**

Professor, Beijing Normal University and  
BNU-HKBU United International College

**Carlotta Viti 教授**

北京師範大學，北師滬浸大歷史文化研究中心教授

Professor Viti stressed that if we today do not wish to see the latter, then we need to study the ways of the Ancient Middle East and protect endangered languages.



因素所決定的。當今社會英語並不是唯一的國際通用語，但英語和其他語言的關係正趨向同質化，不過這種趨向或許可以避免。倘若我們借鑑古代的國際通用語存在的兩種語言模式：一種是位於中東的古波斯帝國存在多語並存的現象，另一種是古羅馬帝國採取壓制其他語言和將其他語言同質化的策略。Viti教授指出，假如我們不希望後者出現，則需要學習古代中東地區的做法，即重視語言的多樣性，保護瀕危語種。

## “TANGUT MUSIC: SECULAR AND TEMPLE ORCHESTRAS IN TANGUT-CHINESE GLOSSARY OF XIIITH CENTURY PEARL IN THE PALM”

西夏妙韻——十二世紀《番漢合時掌中珠》所載的俗學與廟樂樂團

2022/4/14

### Speaker 講者

**Dr. Sergey Dmitriev**

Senior Research Fellow, Department of Sinology,  
Institute of Oriental Studies,  
Russian Academy of Sciences

**謝德照博士**

俄羅斯科學院東方研究所中國研究系高級研究員



In the seventh lecture, Dr. Sergey Dmitriev took as his point of departure the ethnonym *tanggbut* as appearing in the eighth century Orkhon inscriptions, using it to trace the historical background of the Western/Tangut Xia as well as the migratory history and rise and fall of the Tangut people. According to Dr. Dmitriev, the Tangut script and the invention of its characters was a purely political move. At the same time, it is also an important indication of the Tangut civilization reaching a level of maturity.

After this introduction, Dr. Dmitriev went on to introduce the first Tangut-Chinese dictionary—the twelfth century *Pearl in the Palm* written by the Tangut Gule Maocai 骨勒茂才, as well as relevant research papers and findings by contemporary Russian, Chinese, and Japanese scholars. Dr. Dmitriev lingered on the examples of traditional Chinese plucked instruments, wind instruments and percussion instruments appearing in the book, introducing their characteristic style and method of playing. He then showed how these instruments were translated into the Tangut script and used this example to demonstrate the unique structure of its characters.

Dr. Dmitriev went on to describe six kinds of religious instruments appearing in the work, including *naobo* 鑊鈸 (cymbals),

*fagu* 法鼓 (drums), *hailuo* 海螺 (conch), and *ling* 鈴 (bell). All of these exclusively religious instruments happen to reflect the cultural characteristics of Tibetan Esoteric Buddhism (Vajrayāna).

In conclusion, Dr. Dmitriev remarked that no matter whether in relation to musical instruments stemming from the Central Plains, Tibetan Buddhism, or other foreign countries, the Tangut of the Western Xia evinced at the same time both absorption of foreign culture and originality. In them, perhaps, may be glimpsed the friendly interaction and mutual cultural dissemination of the Tangut Western Xia and other heterogenous civilizations.

謝德照博士以蒙古中部地區鄂爾渾突厥魯尼文碑銘中出現的「Tanggbut」（黨項，又作「唐古特」）一詞為引，溯源了西夏文化的歷史背景及緣起於中國西北地區的黨項人的遷移史和興衰史。謝博士認為西夏文的創製是一種純粹的政治之舉，但同樣也是黨項族文明轉向成熟的重要標誌之一。謝博士隨即介紹了骨勒茂才於十二世紀所著的第一部

西夏文—漢文雙語詞語集《番漢合時掌中珠》（下稱《掌中珠》），以及俄羅斯、中國、日本等部分當代學者的相關研究。

在具體實例中，謝博士先以世俗樂器為範例，介紹了《掌中珠》中出現的中國傳統彈撥、吹奏、打擊等不同樂器的樣式特徵和演奏方式，並且進一步論述了這些樂器所對應的西夏文詞條翻譯和其造字結構。

謝博士接著列舉了《掌中珠》中可尋的其他六種宗教法器樂器，如鑊鈸、法鼓、海螺、鈴等。而這些只有在宗教法會上所使用的法器，均不約而同地呈現出了典型的西藏密教文化的特質。

謝博士最後總結道，在《掌中珠》中所展示出的，西夏文明無論是對中原地區樂器、西藏宗教法器還是其他國外樂器都既有吸收又有著極大的原創性，從中或可一窺時西夏文明與其他異質文明的友好交流和相互傳播。



## “THE TSINGHUA “XI’NIAN” AND THE TOMB-TEXT OF THE ZHUSHU JINIAN”

清華簡〈繫年〉與隨葬文本（或汲冢書）《竹書紀年》

2022/6/24

Speaker  
講者

Professor Edward L. Shaughnessy  
Creel Distinguished Service Professor of Early China,  
Department of East Asian Languages and Civilizations, University of Chicago

夏含夷教授  
芝加哥大學東亞語言文明系顧立雅伉儷早期中國研究傑出貢獻教授



The issue of the dating in the *Bamboo Annals* (*Zhusbu jinian* 竹書紀年) has been of long-standing interest for Professor Edward Shaughnessy. On the basis of the traditional distinction between two versions of the *Bamboo Annals* usually called the "current text" and "ancient text", he proposes to add a "tomb text", referring to the original version excavated in the Jizhong tomb during the Western Jin.

According to Professor Shaughnessy, the current text version is not what Wang Guowei and current scholars deem that it is excerpted from ancient texts according to a coherent style by later copyist. Based on comparisons with various historical material, in particular the recently discovered Tsinghua bamboo manuscript "Xi'nian", Shaughnessy pointed out that the datings in the current text conforms precisely and that where the current text and the ancient text are at

odds, it is actually the current text that tallies with the "Xi'nian" and other early texts. This far exceeds anything Ming period forgers could achieve. *Shiji*, the tomb text and the current text all used different dating systems, but the dates are identical in terms of absolute dating, which is another proof of the authenticity of the current text.

Professor Shaughnessy concluded the lecture by stressing that, even though the current text is probably directly derived from the tomb text, it should not be viewed as identical to it. The tomb text is the excavated version written with Warring States characters, whereas the current text is the result of Western Jin scholars' rearrangement and stylistic changes based on contemporaneous historiographical conventions. The current text had been adapted from the tomb text.

《竹書紀年》的年代問題是夏含夷教授近年來十分關注的話題。夏教授在前人將《竹書紀年》區分為今、古版本的基礎上，夏教授提出了「基本」的概念，即西晉時汲冢出土的原始版本。

他認為今本《竹書紀年》並不像大多數學者所認為的那樣，是後人按一定的體例抄撮古籍而成。通過對比多種史料，尤其是近年來發現的清華簡〈繫年〉，他指出，今本的年代記錄嚴謹合符，並且在一些與古本相左的記錄上，反而與〈繫年〉等早期文獻一致，這絕不是一個明代的偽造者可以做到的。《史記》、基本和今本分別使用了不同的紀年體系，但是所記錄的歷史事件卻有相同的絕對年代，這是今本非偽的又一證據。

不過，儘管今本可能繼承自基本，但不能等同於基本，因為後者是以戰國古文字寫就，而前者則是西晉學者依據當時的史學慣例進行整理後的版本，前者對後者進行了有限的體例改編。



# “HUMAN MIGRATIONS IN THE FORMATION OF EARLY CHINESE EMPIRES”

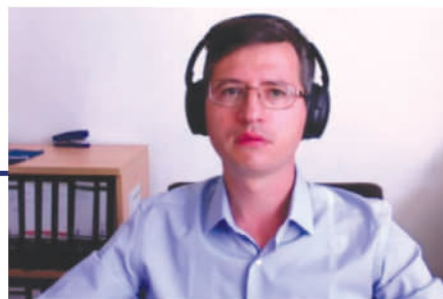
上古中國帝國形成期的人口遷徙研究

2022/7/8

Speaker  
講者

Dr. Maxim Korolkov  
Assistant Professor, Institute of Chinese Studies, Heidelberg University

馬碩博士  
海德堡大學漢學系助理教授



In this final talk of the “New Perspectives on the Old World” lecture series, Dr. Maxim Korolkov explored the economic conditions and effects of the migrations and settlements in the early Chinese Empires, utilizing transmitted texts, excavated documents, and other archaeological evidence. According to Dr. Korolkov, in ancient China as elsewhere, states did not simply occupy a given territory, but actively engaged in the production of spaces by transforming landscapes, moving populations, and enacting territorial hierarchies. In the case of the early Chinese empires of Qin (221–207 BCE) and Han (202 BCE–220 CE), he argued, state-incentivized migration and settlement were the key instruments of military control, administrative incorporation, economic intensification, fiscal expansion, and other processes that instructed spatial distribution of the state power.

Dr. Korolkov presented the concept of mobility management, and illustrated the human migration and early state formation in East Asia by describing the initial phases of some of the empires that formed there. He made an evidence-based case for the centrality of migration management in the building of the earliest Chinese empires, while at the same time noting the limitations on state-induced migration, summing up with advice on “how to manage migration without ruining your state.”

Dr. Korolkov argued that the effects of state-sponsored migrations depend heavily upon the broader flows of people, goods, and information. The ability to organize, direct or restrict the flow of migrants is on par with governmental power. Failure to do so constitutes one of the main reasons for the collapse of the empire.

馬碩博士利用傳播文本、出土文獻和考古證據探討了早期中華帝國遷移和定居的經濟條件和影響。早期中國不僅佔領了特定的領土，還通過改變景觀、遷移人口和制定領土等級等方式來積極參與空間的生產。就秦朝（公元前 221- 前 207 年）和漢朝（公元前 202-220 年）而言，國家激勵的移民和定居是軍事控制、行政合併、經濟集約化、財政擴張和其他指示國家權力空間分佈的過程。

馬碩博士以一些帝國前時期的案例講到東亞的人類遷徙和早期國家的形成；用證據說明中國早期帝國的建立和移民的管理；同時提到國家組織遷移具有局限性；並進一步提及由國家引發的遷移，或如何在不破壞國家的情況下管理遷移。

馬碩博士認為得到國家支持的遷移在很大程度上依賴於更廣泛的人員、貨物和資訊的流動。組織、指導或限制移民流動的能力與國家權力是連續的。未能做到這一點是國家崩潰的主要原因之一。



## THE THIRD FORUM ON RECENT RESEARCH IN GENDER AND MING-QING CULTURE

第三屆性別與明清文化研究論壇

2021/12/10



On December 10, 2021, the Academy co-hosted the "Third Forum on Recent Research in Gender and Ming-Qing Culture" together with three other HKBU institutes: the Department of History, the Mr. Simon Suen and Mrs. Mary Suen Sino-Humanitas Institute, and the Gender Studies Concentration.

The online forum was co-chaired by Professor Clara Wing-chung Ho, head of the Department of History, and Professor Hongsheng Zhang, director of the Mr. Simon Suen and Mrs. Mary Suen Sino-Humanitas Institute. The twenty-two speakers were all highly reputed scholars with outstanding achievements in gender studies, twelve of whom hailing from the US and Canada and ten from Mainland China, Hong Kong, and Taiwan, and representing various distinguished research institutions. A total of approximately three hundred participants attended.

The attendant scholars had free and lively discussions on gender issues in areas ranging from literature to history, art, religion, medicine, and law, sharing the newest research topics and results and manifesting the topical and methodological richness characteristic of gender studies. They also engaged in academic dialogue with the other participants and offered to the young scholars and students interested in Ming-Qing gender issues inspiring information on the most recent research trends in the field.

饒宗頤國學院與浸大歷史系、孫少文伉儷人文中國研究所及性別研究專修課程於2021年12月10日在線上聯合舉辦了「第三屆性別與明清文化論壇」。

論壇由歷史系系主任劉詠聰教授，以及孫少文伉儷人文中國研究所所長張宏生教授主持。出席論壇的22位講者當中有12人來自美加地區，10人來自兩岸三地。他們來自著名院校，享譽學林，在性別課題上成就卓越。本次論壇約有300人參加。

會上學者們暢論文學、歷史、藝術、宗教、醫學、法律等方面的性別議題，分享最新的研究議題與成果，展現出性別研究豐富多彩的面向，並與參加者進行學術對話，也為對明清性別問題感興趣的年輕學者及學生，提供最新的研究動向與資訊。



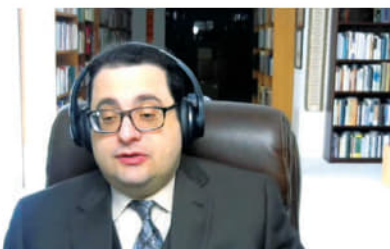
# “GREAT DIVERGENCE: LEGAL PHILOSOPHY AND LEGAL PRACTICE IN EARLY CHINA AND THE ROMAN EMPIRE” ONLINE ROUNDTABLE

## 「大分流：早期中國與羅馬帝國的法律哲學及法律實踐」網上圓桌會

2022/3/23

The Academy had the honour of co-organizing the online lecture series “Great Divergence: Law, Justice, and Empire in Comparative Perspective” with The University of Notre Dame du Lac, with the generous support of the Notre Dame International and Liu Institute for Asia and Asian Studies.

The second roundtable of the series had the title “Legal Philosophy and Legal Practice in Early China and the Roman Empire” and was conducted online on March 3. Paul R. Goldin and Clifford Ando, professors of history at the University of Pennsylvania and University of Georgia respectively, kicked off the discussion with a talk titled “How Realistic Was Early Chinese Legal Philosophy?”. While the legalist texts in early imperial China have traditionally been perceived as characteristic of how the law was actually enforced back in the day, the excavation of related manuscripts has laid the foundation for researchers to explore



the relationship between legal thought and practice in the Qin and early Han dynasties. Professor Goldin dissected the inherent contradictions between the philosophies of the *Shangjun shu* 商君書 and *Hanfeizi* 韓非子 on the one hand and the realities of early Chinese law on the other. He pointed out that the advanced legalist aspirations of advocating rational legal principles, expounding the rights of different social strata, and instituting universal laws were not actually accepted by contemporary society. In particular, impeded by the utilitarianism of the time and ideas of filial piety that prevailed up until the May Fourth movement, legalist ideals were not brought to fruition—as is to be expected.

Another compelling case of resemblance lies in the Roman Empire, which had a deep-rooted division between ideologies and actual practice. Professor Ando responded to Professor Goldin's statements by juxtaposing excavated collections of legal academic writing and other manuscripts that shed light on courtroom practice in the Roman Empire. Professor Ando noted that, according to the second century *Institutes of Gaius* (*Gai Institutions*), authored by the classical Roman jurist Gaius, in the Roman Empire there were about two thousand autonomous city-states with the power and privilege of instituting their own private law. This reveals that the Roman Empire tolerated the existence of various competing law systems within its borders, governing by managing and fostering multiculturalism. Such evidence, Professor Ando showed, can indeed serve as an interesting side angle for exploring the probing questions about law and empire that the discovery of early Chinese legal documents has presented.



Following this two-part talk, Jan Kiely, professor of history at the Chinese University of Hong Kong, then delved into the subject as the discussant of the event. He stressed that history of law tends to focus on legal code and not judicature as actually practiced, echoing the legal practice of the two empires mentioned.



饒宗頤國學院很榮幸與美國印地安納州聖母大學歷史系聯合策劃了題為「大分流：法律、正義和帝國的比較研究」(Law, Justice, and Empire in Comparative Perspective Series)的網上講座系列，並獲得聖母大學劉氏亞洲研究學院及國際合作部的大力支持。

本系列第二場圓桌講座於3月3日在網上舉行，以「早期中國與羅馬帝國的法律哲學及法律實踐」為主題。

賓夕法尼亞大學歷史系金鵬程 (Paul R. Goldin) 教授與芝加哥大學歷史系 Clifford Ando 教授就「早期中國的法律哲學有多現實？」一題，為討論展開序幕。雖然傳統研究多認為法家思想反映了早期中國的刑法，但隨著相關文獻出土，研究人員得以進一步考究秦漢時期法律學說與實踐之間的關係。金鵬程教授剖析了《商君書》與《韓非子》等法家理論與早期中國法律實踐之間的固有矛盾，並指出，所謂的法家提倡理性法律原則，嘗試闡明各階層的權利，並希望制定普世通用的法律條文，此前衛的願景未能得到當時社會認可。尤其是受固有的功績主義所影響，以及五四運動前以孝道為上的情況下，法家理念無法實現，亦在所難免。

無獨有偶，在羅馬帝國時期，法律哲學與實踐之間亦存在根深蒂固的分歧。Clifford Ando 教授引據相關學術古籍，以及有關法律實踐的出土文獻，對照兩者差異，從而回應了金鵬程教授的論述。Clifford Ando 教授指出，根據二世紀羅馬法學家蓋約 (Gaius) 所著的《法學階梯》(*Gaius Institutes*)，羅馬帝國內大約有二千個自治城邦享有特權，可自行制定私法。這一點揭示了羅馬帝國容許疆域內存在各種各樣的法律制度，並透過管理和培養多元文化，從而進行管治。這部分的論證可作舉隅，從旁探析早期中國法律文獻出土所引起有關法律與帝國的疑問。

此後，香港中文大學歷史系教授楊凱里 (Jan Kiely) 就兩位講者的觀點進行深入討論。他強調，法律史上傾向以法典為重心，而非司法系統之實際面貌，呼應上述兩大古代帝國的法律實踐。

# Auspicious Bronzes in Full Glory: PHOTO EXHIBITION OF THE BRONZE COLLECTIONS FROM THE SHANGHAI MUSEUM AND THE SANXINGDUI MUSEUM, GUANGHAN, SICHUAN

## 吉金燦耀——上海博物館、四川廣漢三星堆博物館藏青銅器圖像展

#吉金燦耀 #青銅器 #三星堆 #大克鼎



Of the events related to Chinese archaeology in 2021, two were particularly eye-catching. The first was the Shanghai Museum exhibition that saw the *Da Ke ding* and the *Da Yu ding*, pinnacles of Chinese bronze art, reunited for the first time in seventeen years. The second was the new round of excavation work at the Sanxingdui site in Sichuan after an interval of almost forty years. The excavation of six new sacrificial pits, from M3 to M8, was broadcast globally online, rekindling by this act of public archaeology the fervour for Chinese archaeology in people from all walks of life and all corners of the world.

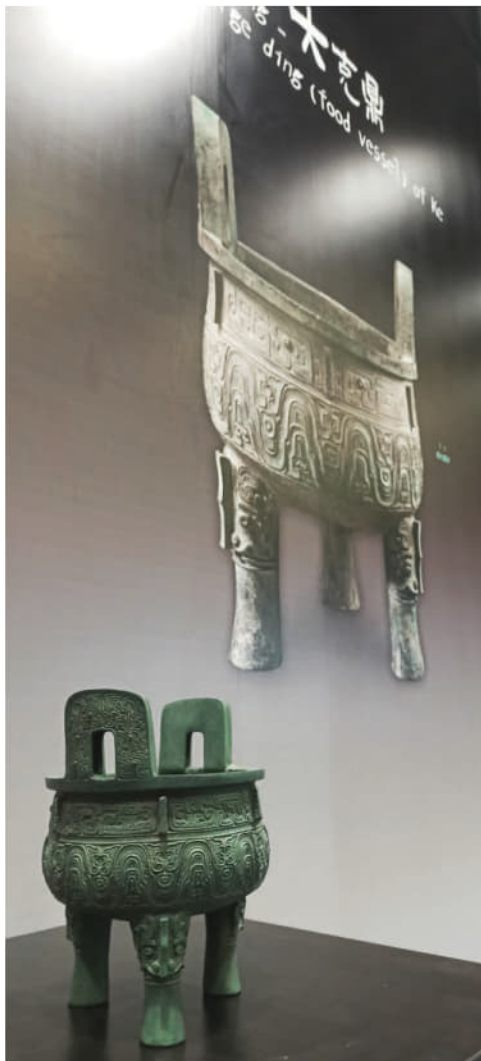
The HKBU Jao-Tsung-I Academy of Sinology has long dedicated to the propagation of Chinese culture, and hence from October to December 2021 organized a bronze art picture exhibition. Titled

2021年有關中國考古的活動中，最為引人注目的有二：其一為國寶重器大克鼎與大盂鼎時隔十七年後再度聚首於上海博物館，並且對公眾展出，體現了中國古代文明在青銅藝術方面所達到前所未有的高度，尤堪矚目；其二則是位於四川省的三星堆遺址時隔近四十年重新開啟了新一輪的勘探調查，第三號至第八號共六個祭祀坑出土，勘探過程通過網絡平臺全球播報，以公眾考古的角度重新點燃各界人士對早期中國文明與考古研究的熱情。

香港浸會大學饒宗頤國學院長期致力於傳播中華文化，在2021年10月至12月期間，

*Auspicious Bronzes in Full Glory* it became the sixth event of the *Scholarship and Culture* exhibition series. The exhibition aimed at displaying to the public the splendour of ancient Chinese culture and providing Hong Kong students, teachers, and residents alike with a precious opportunity to study these bronze relics and the specialized knowledge surrounding them.

The near forty objects that were on display all belong to the national, meaning highest, level of protection in China and together they contained nearly four thousand years of history. Among them were the Da Ke *ding*, the animal-faced *jia*, and the Marquis Su of Jin chime-bells from the Shanghai Museum collection; and the gold-masked bronze busts, the divine bronze tree, and the golden walking stick from the Sanxingdui Museum collection. The high-definition pictures managed to reveal both the finest grains in the meticulous embellishments as well the markings inflicted by the passage of time.



國學院特別聯合上海博物館與四川廣漢三星堆博物館，以「吉金燿耀」為主題，舉辦國學院第六屆「志道游藝」系列活動青銅器圖片展覽，為香港高校師生及廣大市民提供青銅器及其專業知識的寶貴學習機會，同時展示中國古代文化藝術燦爛輝煌的一面。

在展覽中以圖像展示的近 40 件青銅器均是國家級重點文物，包括上海博物館藏大克鼎、獸面紋鬲、晉侯蘇編鐘，以及四川廣漢三星堆博物館藏戴金面罩青銅人頭像、青銅神樹、金杖等承載三千至四千年歷史的青銅器物，高清圖片展現國寶精密修飾的紋路與歲月蕩滌的線條。



## REGULAR EVENTS 定期活動

### Three special guided tours 專場導覽 3 場

In the three guided tours of the exhibition, Dr Leung Yuet Ngo gave an account of how Chinese bronze artefacts were manufactured, their general history, and stories behind some of the exhibits.

由國學院梁月娥博士主持專場導賞，講解展品背後的故事及青銅器的歷史及製作方法。



During the exhibition period, videos on bronze artefacts provided by Shanghai Museum and the Sanxingdui Museum were also on display, making the learning scope and interactive experience of the visitors all the more engaging.

展覽期間同時播放上海博物館及四川廣漢三星堆博物館提供之青銅器相關視頻，增進參觀者的學習和互動體驗。

In order to further show the craftsmanship of the bronze relics and enrich the exhibition content, the exhibition also featured the official catalogue of Shanghai Museum bronze collection, complementary and down-scaled replicas of some of the objects, courtesy of the museum.

為體現青銅器的工藝，豐富展覽內容，展場特設由上海博物館惠贈之青銅器圖錄，以供參觀者翻閱。參觀者同時也可欣賞到上海博物館製造之青銅器仿製品。



The guided tours gave Hong Kong students, teachers, and residents alike the opportunity to study the relics and the specialized knowledge surrounding them, thus contributing to the spread and popularization of traditional art and culture.

專業導賞活動為高校師生及廣大市民提供學習青銅器及其專業知識的寶貴機會，推廣和普及燦爛的傳統藝術文化，成效斐然。

Among the honoured visitors were:  
參觀貴賓包括：



From the left: Ms Veronica Yiu Ching Yee, Ms Angeline Yiu Ching Fun (daughters of Professor Jao), Dr. Adam Schwartz, Associate Director of JAS, Dr. Thomas Tang Wai Hung, Deputy Director (Art) of Jao Tsung-I Petite École, The University of Hong Kong

左起：饒宗頤教授千金饒清綺女士、饒清芬女士、饒宗頤國學院副院長史亞當博士、香港大學饒宗頤學術館副館長（藝術）鄧偉雄博士

From the left: Ms Lily Chan, Secretary-General and Director of University Advancement at the HKBU Foundation, Dr. Simon Suen, BBS, JP, Chairman of SML Group, Ms Chloe Suen, Chairperson of the Simon Suen Foundation, Dr. Tung Fei, Assistant to the Chairman of SML Group.

左起：香港浸會大學發展事務處總監陳惠蘭女士、SML集團主席孫少文博士、BBS、JP、孫少文基金會主席孫燕華女士、SML集團主席助理童菲博士



## A short explanation of the exhibition title 「吉金燿燿」小釋

The title of the exhibition *Ji jin yi yao* 吉金燿燿 (Auspicious Bronzes in Full Glory) refers to the power of Shang and Zhou ritual vessels to radiate their splendour through the ages to the present day. The phrase *ji jin*, (auspicious metal, esp. in the form of a vessel), is often seen in the bronze inscriptions throughout the Xia, Shang, and Zhou dynasties. *Ji* has an original meaning of "hard, solid" and a later derived meaning of "auspicious." Bronze casting was the most widespread and commonly used metallurgical technology in the Xia-Shang-Zhou periods. *Jin* most commonly means "gold," but can also designate "metal", which means that the first type of *Jin* used in East Asia was actually bronze. We should not forget that these bronze relics, made out of a tin-copper alloy, though they have a blackish green (*qing*) colour today, were actually gleaming with a golden lustre right after casting. According to the *Shuowen jiezi*, *yi* means "radiance" (*sheng guang*) and *yao* means "shine/shining" (*zha*). When an "auspicious bronze" vessel is placed in the centre of a temple, its "radiance shines" forth in all directions.

「吉金燿燿」一題之意，乃謂商周以來彝鼎禮器於今日猶燿燿其華而有顯於後世之盛。「吉金」一辭常見於三代青銅銘文，如《徐王子蘇鐘銘》：「擇其吉金，自作蘇鐘」、《晉姜鼎銘》：「去乃吉金，作寶尊鼎」等。「吉」，本義堅硬，後引申有吉祥之義。青銅鑄造乃三代時期最廣泛傳播與使用的人工冶金工藝，青銅也是東亞地區最先使用的「金」，雖然我們現在所見的有鑄跡的銅錫合金為青色，但在鑄鑄為器之初色澤金光燿燿。《說文》曰：「燿，盛光也」、「耀，照也」，謂之焜煌意。是為「吉金」置於廟堂時燿燿四方，歷終古遞燿，於今日之亦燿燿大觀。

《左傳·宣公三年》：「昔夏之方有德也，遠方圖物，貢金九牧。鑄鼎象物，百物而為之備，使民知神奸」。對此「吉金」的獲取伴隨著武力征服與王朝興衰，銅器鑄造也凝結了先民高超的技術與審美觀念。青銅器是上古時期所有者權力和身分的象徵，到了今日，其上所鑄銘文呈現出的文獻載體之功用，更得以補史料典籍之所缺。既有仰賴三代先祖之志，又有冀「子子孫孫永寶用」之承衍。

## Archaeology Talks: BRONZE SPECIAL AND ANHUI UNIVERSITY BAMBOO STRIPS

### 考古學堂：「青銅器篇」、「安大簡篇」

#安大簡 #青銅器

The essence of archaeology is to reconstruct the ancient ways of life from the perspective of material culture. As we know, Sinology is a far broader discipline than textual studies, but beneath it all lies a curiosity and imagination to human conditions in the past. The Jao Tsung-I Academy of Sinology (JAS) therefore have launched the new "Archaeology Talks" since 2018 to expand its research profile in the direction of Chinese Archaeology. We are currently curating a series of talks on major archaeological discoveries in recent decades, such as the archaeology of Early China (in particular the Three Dynasties), the splendid Bronze Age culture of Sanxingdui, excavated manuscripts of the Qin and Han periods, the Zoumalou official documents and gold and silver wares of the Tang dynasty, making this expert knowledge accessible to the public.

考古是從最基本的物質層面重構古人生活的方式，國學不僅是經籍之學，更重要的是保有對古人生活的好奇心與想象力。因此，國學院自2018年起推出「考古學堂」講座系列，計劃在此方面拓展學術興趣，從不同角度帶領大家接近三代考古、三星堆、秦漢簡、走馬樓吳簡、唐代金銀器等出土發現，讓普羅大眾加深對中國考古的認識。



Collection and Courtesy: Shanghai Museum  
上海博物館收藏及提供圖片



Collection and Courtesy: Sanxingdui Museum, Guanghan, Sichuan  
四川廣漢三星堆博物館收藏及提供圖片

## BRONZE SPECIAL 青銅器篇

As a companion to the exhibition "Auspicious Bronzes in Full Glory: Photo Exhibition of the Bronze Collections from the Shanghai Museum and the Sanxingdui Museum, Guanghan, Sichuan", the JAS invited two archaeological experts to give online talks on professional knowledge and archaeological findings on bronze vessels. The online talks attracted more than 100 academics and students to participate in the event. The talks help them deepen their understanding of the bronze craftsmanship, and the bronze collections of the Shanghai Museum and the Sanxingdui Museum.

為配合「吉金耀耀」志道游藝展覽，國學院特別舉辦網上「考古學堂」講座系列：青銅器篇，邀請到兩位考古學專家主講網上講座，吸引了超過一百名大學師生及公眾人士積極參與，加深對青銅器工藝、上海博物館藏青銅器，以及三星堆出土青銅器的瞭解。

## AUSPICIOUS BRONZES IN FULL GLORY: BRONZE CRAFTSMANSHIP IN EARLY CHINA

吉金熠熠——中國古代的青銅工藝

2021/12/10

Mr. Zhou Ya took various bronze vessels collected in the Shanghai Museum as examples and sorted out the development history of bronze craftsmanship by stages based on the main characteristics of the ware shapes, patterns, inscriptions and their manufacturing processes in different time periods. The bronze craftsmanship of the "Inception Period" can be well marked by the bronze utensils unearthed at the Erlitou site in Yanshi, Henan Province in the late Xia dynasty. The bronze craftsmanship in the "Cultivation Period" is represented by vessels and weapons from the early and middle Shang dynasty found in the Yellow River and the middle reaches of the Yangtze River. Bronze craftsmanship reached its "Pinnacle" in the late Shang dynasty and continued to thrive until the early Western Zhou dynasty. During this period, the shapes of the utensils were complete and all-inclusive, the designs were gradually perfected, and the patterns were rich and luxurious. From the middle Western Zhou dynasty to the early Spring and Autumn period, bronze craftsmanship has experienced a "Transitional Period", which is mainly characterized by the change from the luxurious and refined style in the pinnacle to the dignified and weighty style, and the lack of innovation in the later period reflects a standardized trend. After the mid-Spring and Autumn period, the bronze craftsmanship arrived at the "renewal period" and new vessel shapes appeared in various regions, the styles were rich and variant, and the inscriptions were carved in different fashions



Speaker  
講者

Mr. Zhou Ya  
Curator, Department of Ancient Chinese Bronze, Shanghai  
Museum

周亞先生  
上海博物館青銅器研究部研究館員

周亞先生以上海博物館所藏各類青銅器為例，自器型、紋飾、銘文及其製造工藝在各個階段的主要特徵，對青銅工藝發展史脈絡進行了分期梳理。「萌生期」的青銅工藝以處於夏晚期的河南偃師二里頭遺址中出土的青銅造器為例。而「育成期」的青銅工藝包括了在黃河、長江中游地區發現的商代早、中期的容器和兵器。青銅工藝在商晚期達到「鼎盛期」，並一直延續至西周早期，該時期器型齊全，造型日臻完善，且其紋飾富麗華貴。而自西周中期延續至春秋早期，青銅工藝達到了「轉變期」，其主要特徵是從鼎盛期的豪華精麗轉向端莊厚重，後期則缺乏創新，呈現出程式化傾向。春秋中期以後，青銅工藝達到了「更新期」，各地域出現新的器型，式樣富於變化，銘文各具風貌。

## SOME UNDERSTANDING OF THE BRONZE VESSELS FOUND AT THE SANXINGDUI RUINS

三星堆出土青銅器的若干認識

2021/12/10

Taking some of the bronze vessels excavated from the Sanxingdui relic site located in Guanghan, Sichuan province as examples, Dr. Ran Honglin opened up the discussion by introducing their archeological background information. Firstly, Dr. Ran ascertained that the Cangbaoabo pit is a sacrificial pit through examining the shape of the earth pit excavated in 1987, the remains of burned bones and ashes in the pit, and the placement of the unearthed cultural relics. Secondly, through analyzing the Cangbaobao city walls and measuring the date of the unearth pottery, he determined that the date of the sacrificial pit and the burial time of the bronze vessels therein is about middle Shang dynasty. Thirdly, Dr. Ran undertook detailed case studies of the uniquely shaped bronze wares found at the Sanxingdui ruins, including a turning head and kneeling bronze statue, a human head statue, and a kneeling human statue with a wine container atop his head. Of these bronze wares, they are divided into two categories, namely, bronze vessels originated from the central plain and the middle and lower reaches of the Yangtze River, and other bronze wares mainly comprised of human statues. Finally, Dr. Ran examined the historical background of these bronze wares, based on the Carbon 14 dating, burial method, placement, coexistence relationship with other artifacts, and their distribution in the site, he found that several big pits of the Sanxingdui relic site are basically concurrent, except the date of pit no. 5 and no. 6 obviously varied from the other pits.

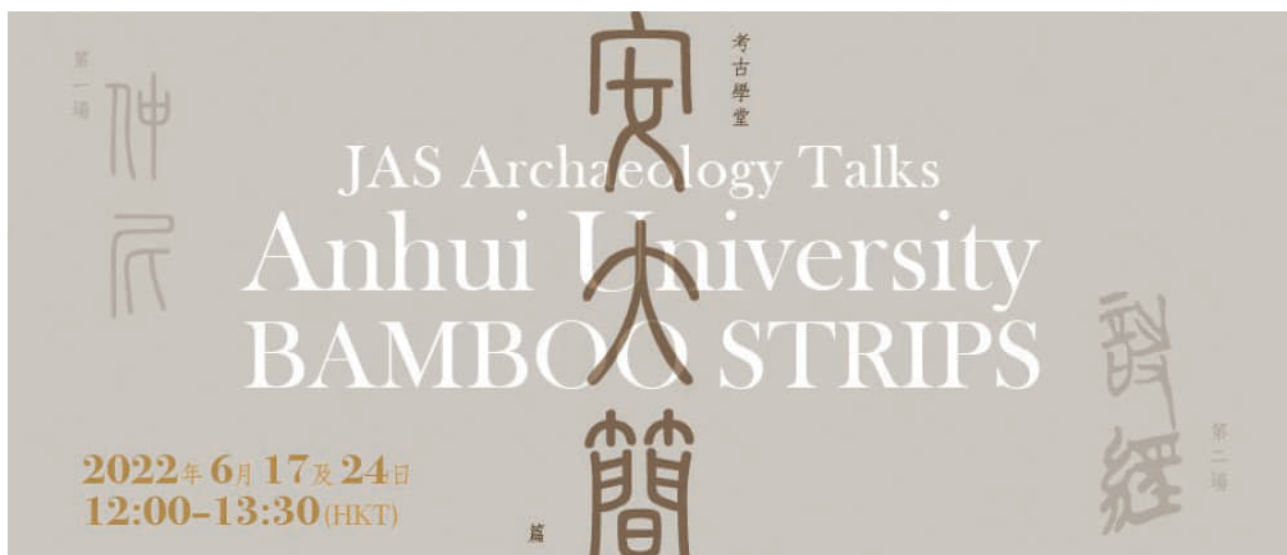


Speaker  
講者

Dr. Ran Honglin  
Director, Sanxingdui Archaeological Research Institute of  
the Sichuan Provincial Cultural Relics and Archaeology  
Research Institute

冉宏林博士  
四川省文物考古研究院三星堆考古研究所所長

冉宏林博士以四川廣漢三星堆遺址出土的部分青銅器為例，對其考古背景信息展開探討。首先冉博士據1987年挖掘土坑形製、坑內殘留燒骨渣和灰燼及其出土文物擺放位置等判斷倉包包為一祭祀坑。再通過倉包包城牆的解剖、其中出土陶器及其測年結果，將倉包包祭祀坑形成年代及坑內銅器埋葬年代判定為商代中期。隨後冉博士個案分析了三星堆中造型奇特的青銅器，如扭頭跪坐銅人像、人頭像、頂尊跪坐銅人像等。主要可以分為源自中原地區和長江中下游地區的容器類銅器，以及以人物形象居多的造型銅器兩大類。最後冉博士對這些銅器的考古背景進行了考察，通過碳十四測年、出土物埋藏方式、擺放位置、與其他器物的共存關係，以及在遺址中的分布情況判定，三星堆幾大坑的年代基本是同時的，但五號、六號坑與其他坑明顯不同。



## ANHUI UNIVERSITY BAMBOO STRIPS 安大簡篇

Revered as the "national treasure", the Warring States bamboo strips are one of the rare manuscripts from the pre-Qin period. Acquired in 2015, the Anhui University's collection of the Warring States bamboo strips mainly consists of *Shijing* 詩經 (Book of Odes), history of the ancient state of Chu 楚, Confucian quotations and writings of masters and philosophers, *Chu Ci* 楚辭 (Songs of Chu), oneiromancy and physiognomy. The Anhui University Bamboo Strips are yet another major discovery of rare, excavated manuscripts from the pre-Qin period after the discoveries of Guodian Chu Strips, Shanghai Museum Bamboo Strips and Tsinghua Bamboo Strips. The Academy has therefore invited two professors from the Chinese Character Development and Application Research Center of Anhui University to lead the discussions of the Confucian quotations and of the *Shijing* 詩經.

### AN OVERVIEW OF "ZHONGNI YUE" 仲尼曰 IN THE ANHUI UNIVERSITY BAMBOO STRIPS

漫談安大簡《仲尼曰》

2022/6/17

Professor Xu began the talk by explaining the basic concepts of the bamboo manuscripts dated from early and middle Warring States period collected by the Anhui University in January 2015. He introduced the process of identification, sorting, cleaning, numbering and other specific procedures of how they handle the bamboo manuscripts collected by Anhui University.

Secondly, through showing the bamboo manuscripts in pictures, Professor Xu said that the manuscript entitled "Zhongni yue" 仲尼曰 (Confucian quotations) in the Anhui University bamboo-strip collection contains 13 complete bamboo strips. The texts were written without

戰國竹簡是中國先秦珍稀文獻之一，有「國之瑰寶」之稱。2015年購藏的安徽大學藏戰國竹簡主要包括《詩經》、楚史類、諸子類、楚辭類、占夢及相面類等內容。學界一致認為「安大簡」是繼「郭店簡」、「上博簡」和「清華簡」之後，出土先秦珍稀文獻的又一次重大發現。國學院特此分別邀請安徽大學漢字發展與應用研究中心兩位教授親自講述安大簡中有關孔子語錄及詩經的專業知識。

Speaker  
講者



Professor Xu Zaiguo  
Professor of the Chinese Department, Director of the Chinese Character Development and Application Research Center, Anhui University

徐在國教授  
安徽大學教授、漢字發展與應用研究中心主任

徐在國教授以2015年1月入藏安徽大學的戰國早中期（約公元前400年到前350年之間）竹簡的基本概要為導入，大體介紹了安徽大學對於這批「安大簡」鑑定、整理、清洗、編號等具體入藏過程的情況。

接著，徐在國教授通過圖片形式展示了《仲尼曰》簡的具體情況，其由十三隻完整竹簡



indentation, and blank space is not found either at the beginning or end of the strips. The calligraphy is exquisite. Albeit not titled and divided into chapters, the manuscript keeps an account of Confucian remarks in which eight of the entries correspond to the records distributed in different chapters of the transmitted *Analects*.

Subsequently, Professor Xu cited the last sentence "Zhongni zhi duan yu (讒)" of "Zhongni yue" as an example, analyzing the expression "duan yu (讒)" from the perspectives of phonology, semasiology and graphic structure of the Chinese script etc., which leave the audiences plenty of room for reasoning. Moreover, Professor Xu compared the bamboo manuscript "Zhongni yue" with the received text, he indicated that the line "yi piao yin" (a ladleful of water) was written "yi shao jiang (灑)" in the Anhui University bamboo manuscript, Professor Xu transcribed the graph 灑 as 灑, and pointed out that it is a variant of "jiang" (漿), meaning to drink, this point of view is supported by the similar expression "yi hu jiang" (a bottle of water) occurred in the "Zhisì" chapter of the *Kongzi jiaoyu* (The School Sayings of Confucius).

In conclusion, Professor Xu, based on the above discussion, reiterated Professor Qiu Xigui's important viewpoint on the re-establishment of the Chinese classics, which emphasized on the significance of collating and comparing the newly excavated bamboo and silk manuscripts with the received texts.

## A PRELIMINARY DISCUSSION ON THE LEXICA OF *SHIJING* 詩經 (BOOK OF ODES) IN THE ANHUI UNIVERSITY

舊論與新說：安大簡《詩經》字詞芻議

2022/6/24

**Professor Cheng** firstly introduced the general information of the Anhui University bamboo manuscript *Book of Odes*. Then she expounded on the textual revelations from the Anhui University bamboo manuscript *Book of Odes* one by one: First, it helps accurately understand the difficult words of some poems. For example, the text justifies Professor Huang Tianshu's viewpoint that the oracle bone inscription *zhonglu* 中祿 is a noun of time which refers to midnight. Second, it helps reveal some phenomena in the transmission of ancient texts. For example, *zouyu*, Professor Huang Dekuan reads it as *zong hu* (to release), which is different from the transmitted text. Third, it helps solve some difficult problems in the interpretation of archaic Chinese characters. For example: Chu silk manuscript A 5.1, Baoshan manuscript 41, etc. Fourth, it helps us understand the general situation concerning the circulation and transmission of ancient books during the Warring States period. Professor Cheng proposed that "Shaonan" and "Qinfeng" should have both recorded the state names, but they are missing because some of the bamboo strips were broken. Fifth, it enriches our understanding of symbols and marks in early texts, including chapter mark, sentence breaking marks, repetition mark, ligature mark, omission marks and marks of differentiation. In addition, Professor Cheng gave a brief explanation for some selected words.

Finally, Professor Cheng concluded that the bamboo manuscripts in question preserves many early morphological features of archaic Chinese words which serve as very useful and valuable research materials, and they will definitely deepen our understanding of the classical Chinese exegesis.

組成，簡文頂格書寫，書法精美，所載文本內容原無篇題，不分章，均為孔子言論，有八處可一一對應至今本《論語》的各篇中。

隨後，徐教授從音韻、訓詁、文字結構等解讀角度，分別列舉了《仲尼曰》簡文最後一句「中尼之崑誼」中「崑誼」一詞的含義的不同闡釋，給予了聽眾更多的可探討空間。又以部分《仲尼曰》簡中的內容與相關傳世文本進行比對，例如今本《論語·雍也》中「一瓢飲」之語在「安大簡」中作「一勺灑」，徐教授隸定認為該字為「灑」字，是「漿」字的異體，意即飲也，而在《孔子家語·致思》篇中則亦有「一壺『漿』」的用法。

總結部分，徐教授通過前述的諸多例證，再次強調了裘錫圭先生在中國古典學重建體系中的重要論斷，即研究者在對新出土的簡帛文字釋讀時與相對應的傳世本進行對讀的重要性。

Speaker  
講者



**Professor Cheng Yan**  
Professor of the Chinese Department,  
Associate Dean of Faculty of Arts, Anhui University  
程燕教授  
安徽大學教授、文學院副院長

**程燕**教授首先介紹了安大簡《詩經》的基本情況，隨後逐一對安大簡《詩經》文本的啟示作用進行了闡述，認為其一是，有助於準確理解某些詩篇的疑難字詞。如黃天樹先生認為甲骨文「中祿」是一個夜間的時稱，指夜半。二是，有助於揭示文本流傳中的一些現象。如「騶虞」，黃德寬先生讀為「縱乎」。三是，有助於解決古文字考釋的一些疑難問題。譬如：楚帛書甲 5.1，包山 41 等。四是，有助於我們認識戰國時期古書流傳的概貌。提出《召南》和《秦風》本來應都抄寫有國名，只是因竹簡殘缺而漏失。五是，豐富了我們對早期文本中符號、標記的認識，包括章節符號、句讀號、重文號、合文號、省略標記和區別標記。此外，程燕教授還對字詞芻議進行了講解。

最後，程教授總結道：簡本保留了很多詞匯的早期形態，對於理解古注有很好的參考價值。

# Online Anhui University Bamboo Strips with a Twist. A TASTER OF BAMBOO STRIP CALLIGRAPHY AND BINDING.

## 「玩轉安大簡」——竹簡書寫與綴合體驗

2022/6-7

Last year the Academy organized the "Oracle Bone Script with a Twist", to wide acclaim from our ancient script-loving friends. The event, which was held online, creatively delved into such topics as the composition of oracle bone inscriptions, ancient writing poses, and the stringing together of bamboo slips. This year, we continued our adventure into the writings of old by setting out on its second stage: the "Anhui University Bamboo Strips with a Twist" online event.

Since this was a sequel to the last year's event, we envisioned that the enthusiasm and sign-ups would not be able to match it. Little did we know that the number of participants would turn out to be on a par with that of last year! As the participants received our meticulously crafted resource booklet, instructional videos, and rich material package—we wondered, surely they can sense our excitement? The Academy was thrilled to have this opportunity to impart some of our knowledge on the Anhui University Bamboo Strips, however negligible.

Did you know how much time and effort by various scholars had to be spent before the corpus could be presented in such a healthy state? At the time of excavation, many of the strips were frail and rotten, some resembling cinders more than manuscripts. Only through the concerted efforts by a community of ancient script experts known for their unrelenting and traditional scholarly spirit could the texts be discerned and their ideas thus passed on and shared with the world.

Our purpose was not only to let our participants encounter and get to know the writings of more than two millennia past. We also wished to introduce them to such knowledge as methods of authenticity determination and measures for preservation. In addition, painfully aware of how characters today are produced by a single click of the finger, we wanted to let our participants have the experience of writing out the characters of the *Book of Odes* and *The Analects* for themselves. As the ink meets the paper and your state is led to stream through the brush tip, can you get a sense of the joy imparted by collecting books and the wisdom imbued in the ink produced from someone's hand?

Bamboo slips have typically lain in the ground for thousands of years before they are excavated, and it is not uncommon for them to crack or even come to pieces during the



去年我們舉辦的網上「玩轉甲骨文」活動受到了廣大熱愛古文字的朋友們的熱情支持，大家跟隨我們的活動瞭解到了甲骨卜辭的構成、古代書寫姿勢與竹簡的編聯。今年我們再接再厲，舉辦「玩轉安大簡」活動！

由於本次活動是去年的進階版，我們原本設想參與的朋友一定沒去年般踴躍；令人驚喜的是，這一次參與活動的人數是去年的足足一倍！不知大家收到我們用心製作的資料冊、教學視頻及豐富的材料包時，有沒有感受到我們的興奮？我們很開心能帶給大家關於安大簡微末的知識。大家可知道，經過多少光陰荏苒，多少學人努力，安大簡才最終得以以這樣的面貌呈現在我們每個人的眼前？安大簡出土時朽軟脆弱，宛如黑灰。經過以嚴謹求實著稱、深得傳統學問治學精神的古文字學術共同體的努力，其文字才得以識別、文化賴以傳承、文明方能綿延不絕。

我們不但希望您能跟兩千多年前的文字與思想相逢及認識，我們還想帶大家去進一步瞭解簡牘真偽的判定方法、出土後的保護舉措等內容。除此之外，習慣了用電腦鍵盤書寫、利用指頭在手機觸寫文字的您，更可於竹簡上像安大簡一樣書寫《詩經》《論語》，追

excavation process. For this reason, extensive puzzle work is often required. The climax of this year's event might well have been our re-enactment of this process, where we challenged the participants to piece together the strips from their disintegrated excavation state and create their own personal bamboo literature. From samples of this literature we made the discovery that we were in fact dealing with professional renovators of cultural relics!

慕古代文化。墨跡書於竹簡，情思訴諸筆端；您能於此中感受到摹想擁書南面的快哉，暢見手澤猶新的智慧嗎？

竹簡在地下深埋千年，出土時常有斷裂甚至破碎的情況；為了恢復原貌需要進行大量的排列與綴合工作。而這次活動高潮，便是要大家在此基礎上「動腦筋」！仿照安大簡出土時的模樣進行排列、綴合，製作屬於自己的詩文竹簡。在收集到的竹簡創造裡，我們發現大家都是專業的「文物修復師」呢！

We use this opportunity to announce the five award-winning masterpieces. The adjudicators agreed that they were all neatly written with creative fonts and arrangements. The different ways of binding have also taken us a trip back to the ancient times when the strips were excavated.

在此同時公布獲獎的五份最佳作品！評判認為這五份最佳作品書寫得十分工整，字體多樣，內容豐富，竹簡綴合各異，可以看出模仿了安大簡出土時長短不一的特點。



Fbon Hyc Lam



Manis Chan



Shirley Ng



蘇啟倫



陳沛錦

**Congratulations to the winners, and a heartfelt thank you to all contributors!**

恭喜獲獎的朋友！  
也謝謝您的積極參與！



## Online SINOLOGY FORTNIGHTLY

網上半月譚 2021—2022

#半月譚 #網上半月譚

To promote academic exchanges of Sinological studies and studies of ancient Chinese civilization within HKBU, the Jao Tsung-I Academy of Sinology continues to organize the Sinology Fortnightly series. At irregular intervals, a scholar from or outside the university that specializes in Sinology or Chinese studies will be invited to host an interactive session with the audience and share his or her research insights and findings in a casual ambience. Since the first series held in April 2015, for more than 7 years, the Academy had invited scholars from different disciplines both locally and internationally to visit the campus and gave lectures. These lectures attracted scholars and students from different departments as well as different universities, and the Academy has become one of the most active platforms for intellectual interaction between local and international scholars. In the first half of 2022, the Online Sinology Fortnightly had successfully held 4 online lectures, and the participants in total amounted to nearly 500.

為促進校內國學與漢學交流，饒宗頤國學院專門開展「半月譚」活動，不定期邀請一位國學與漢學相關領域專家分享其獨特見解。「半月譚」自2015年4月開辦7年多以來，邀請到本港及海外不同領域的學者親臨國學院演講，吸引了不同院校和學系的師生參與，已成為本地國學與漢學界交流最活躍的平臺之一。「半月譚」在2022上半年共開展四場網上講座，共吸引了近五百位觀眾積極參與。

## THE "ZHOUXUN" 周訓 AND ITS PLACE IN EARLY CHINESE HISTORIOGRAPHY AND PHILOSOPHY

〈周訓〉及其在中國早期史學及哲學中的地位 2022/4/8

Speaker  
講者

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費安德博士  
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Dr. Andrej Feč first introduced the general information and main contents of the newly excavated Western Han bamboo manuscript "Zhouxun" collected by Peking University. He estimated that the original number of bamboo slips is 231, which contains 5520 words, he inferred that the number of missing bamboo slips is about 20.

Secondly, Dr. Andrej Feč, based on the arrangement and structure of different chapters of the "Zhouxun", suggested that the 14 chapters of the text all adopted a standardized format, i.e., On the first day of each month, Prince Gong went to the court and received education given by his father Duke Zhaowen of Zhou as to how to become a wise monarch. Subsequently, Dr. Andrej

Feč cited the "Baogeng" chapter as an example, comparing it with the records of the *Lüshi Chunqiu*, *Zhan'guo ce*, *Huannanzi* and *Shiji* etc. Through analyzing their differences, Dr. Andrej Feč argued that it is impossible for Duke Zhaowen of Zhou to meet Prince Gong, and he further concluded that the text was composed in late Warring States period which took place earlier than the composition of the *Lüshi Chunqiu*.

Following that, Dr. Andrej Feč explained three aspects of the "Zhouxun" in detail, including the arrangement of topics, historical and chronological table, and geographical distribution. He inferred that the transfer of power took place according to the principle of hereditary monarchy in which the principle of

費安德博士首先介紹了新近出土的北京大學藏西漢竹書〈周訓〉的基本情況和中心內容，提出〈周訓〉文本最初的數量約為231簡，其對應約為5520個字符；並推斷其中遺失的竹簡數量約為20簡。

其次，費安德博士針對〈周訓〉的篇章結構提出其十四章內容之間均有類似相仿的固定格式套入，即在每月的更旦之日，龔太子至其父周昭文公的朝堂接受訓誡以學習如何成為一位賢明君主。而後費安德博士又以〈周訓〉「報更」章為例，剖析了其與《呂氏春秋》《戰國策》《淮南子》及《史記》等其他史料文獻記載中的相關差異，認為周昭文公與龔太子的相遇存在著不可實現性，並進一步得出了〈周訓〉的文本創作時間應為戰國晚期、並早於《呂氏春秋》的論斷。

接下來費安德博士分別自主題排列、歷年表及地理分布三個層面對〈周訓〉進行了細緻考察。進一步推導出〈周訓〉中權力的交接是通過以選賢為基礎的世襲制度來實現的。隨後，費安德博士又以〈周訓〉和《史記》《左傳》文本中秦時活人殉葬為例，論述其為秦朝發展的主要障礙，並由此引申出〈周訓〉主要的哲學歸屬則是

meritocracy was concurrently taken into consideration. Furthermore, Dr. Andrej Feč cited the examples of burying the living with the dead recorded in the "Zhouxun," *Shiji* and *Zuoqubian* in order to demonstrate that this custom had become the major obstacle hindering the development of the Qin dynasty, and from this he explained that the main philosophical theme of the "Zhouxun" is to be merciful to the people and be

filial to one's parents, he also placed emphasis on the art of power mentioned exclusively in chapter one.

Finally, Dr. Andrej Feč pointed out that we cannot take it for granted that this text is a representative of Taoism just because Liu Xiang included the "Zhouxun" in the Taoist category in the "Yiwenzhi" of *Han shu*.

導向於愛民、孝親，以及僅在第一章出現的權術等思想。

最後，費安德博士指出，我們不能僅因劉向在《漢書·藝文志》中將〈周訓〉列入道家類，而想當然地將此文本視為道家的代表。

## EXPLAINING THE GRAPHS *Wu* 寤 (\*ŋ<sup>5</sup>a-s) AND *Huang* 詭 (\*m<sup>5</sup>an)

談「寤」說「詭」 2022/4/22

Speaker  
講者

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Dr. Zhang began the lecture by explaining that one need to pay attention to the "temporal and spatial characteristics" and "linguistic relationship" when analyzing graphical components. He then suggested that one should take heed of the "contextual meaning" and "semantic analogy" when discussing semantic changes, in order to clarify these, he used the two characters *wu* 寤 (wake) and *huang* 詭 (untruth) as case studies.

Dr. Zhang pointed out that in the oracle bone inscription, *wu* is composed of *meng* (dream), and from this we know that the meaning of *wu* is related to sleep. The *Shuowen* says *wu* means to wake up from sleep and utter some words" 寐覺而有言, the understanding of the word *meijue* 寐覺 (wake up) is related to the state of *wu*, comparing with the meaning of *meng* in the *Shuowen* which gives "meng means sleeping yet remaining conscious," and taking into account several records of the transmitted and excavated texts, Dr. Zhang sorted out the evolution of the meanings of *wu*, *meng* and *jue*. By examining the context of the text, he illustrated the transforming process of the meanings of *wu* whose meanings change from "awakening" to "realization". Thereupon, Dr. Zhang discussed the meaning of "huang, dream utterances" 詭, 夢言也 recorded in the *Shuowen*. Taken into

consideration the interpretation of Wang Li, who said that "to explain it as 'dream utterance' is unreliable, it should be trance utterance or absurd speech, whose extended meaning is 'lie' or 'untruth,' classical texts usually use the character *huang* to record this extended meaning." Dr. Zhang elucidated the transformation of "dream utterances" to "absurd words."

Finally, Dr. Zhang concluded that the original meaning of *wu* is "speaking in a dream," as to the "meijue er youyan" 寐覺而有言 recorded in the *Shuowen*, the character *jue* means "sentient" instead of "awake." The meaning of *wu* has changed from the meaning of "words uttered while being sentient in a dream" to the "words uttered after awakening from a dream," and *wu* began to collocate with *meng*. Meanwhile, there are temporal and spatial differences between the collocations of "meng~, wu" and "meng~, jue." Moreover, the early concept of *jue* came from *gao* (an expression to make you feel awake), and it was not related to sleep. In addition, the *Shuowen*'s explanation of "huang denotes dream utterances" 詭, 夢言也 is reliable. The meaning of *huang* changed from the specific connotation of "dream utterance" to "untruth", reasoning by analogy, *yi* 噫 and *yi* 寤 can serve as evidences of parallel semantic structures.

張宇衛博士首先以文字部件需注意時空特徵、語言關係入題，隨後討論到字義演變需注意語境義、語意類推，並對「寤」和「詭」兩字進行了探討。

張博士指出，甲骨卜辭「(寤)」從「(夢)」，知「寤」與睡夢相關。《說文》言「寤」：「寐覺而有言」，「寐覺」一詞的理解關係到「寤」所處的狀態，在與《說文》「寤，寐而有覺也」對照之下，配合傳世、出土文獻的若干記錄，統整了「寤」、「寐」、「覺」之間的意義演變，配合文例語境來解釋「寤」字義的變化，釐清其如何從「夢言」到醒覺，甚至到曉悟的歷程。接著，張博士就《說文》「詭，夢言也」一義進行論說，從王力：「訓『夢言』是不可靠的，應為恍惚之言或言語荒唐。引申為說謊、謊話，引申義古籍中多作『詭』」的觀念談起，思考「夢言」與「詭言」的轉變。

最後，張博士總結道「寤」有「說夢話」的本義，《說文》「寐覺而有言」的「覺」是有感知，而非醒覺義。且「寤」從夢中有知覺之言（夢言），轉變成夢中醒覺之言，成了夢醒後進行言語描述，「寤」開始與「夢」搭配。同時，「夢~，寤」「夢~，覺」的搭配使用，存在時空差異。其次，早期「覺」概念來自「告」（告語使覺），無涉睡眠。再次，《說文》「詭，夢言也」可靠，從具體的「夢話」，轉成指稱不切實際、不真實的話語，「噫」、「寤」可作為類推旁證。

## EXCHANGES BETWEEN TANG MERCHANTS AND JAPANESE MONKS IN THE MID-TO-LATE NINTH CENTURY: A STUDY ON *Fūsō Sengen Shū* AND “LETTERS FROM THE TANG PEOPLE”

九世紀中後期中日間的僧商互動

——以《風藻錢言集》與「唐人書簡」為中心 2022/5/6

Speaker

講者

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Dr. Li pointed out that the several decades in the mid-to-late ninth century were the key period for Sino-Japanese exchanges: it had established the development model for several centuries afterwards. Through interactional activities such as crossing the sea and making entrusted purchases, monks and merchants had become the important groups of people who frequently travelled between Japan and China.

Subsequently, based on the records of *Fūsō Sengen Shū* (*Fengzao jianyan ji* 風藻錢言集), she introduced in detail the poems and letters written by Zhan Jingquan 詹景全, Li Da 李達 and other Tang merchants to the Japanese monk Enchin 圓珍, also, by relying on the letters written by Tang people, such as those written by Xu Gongzhi 徐公直, Xu Gongyou 徐公祐 and other Tang merchants to the Tang dynasty monk Yikong 義空 who travelled to Japan, Dr. Li opined that in the middle and late ninth century, after the suspension of the Japanese envoys to the Tang imperial court, the maritime merchants who travelled frequently between China and Japan had become an indispensable and very effective medium to maintain and even promote Sino-Japanese interactions.

Dr. Li further pointed out that although monks turn to maritime merchants more often ostensibly, in fact, the Buddhist network in which the monks had formed is very attractive to the merchants. On the one hand, they respect the monks and try their best to participate in and support the Buddhist activities; on the other hand, the cooperation with the monks makes the Buddhist network not only a channel for spreading the Buddhist teaching, but also a network containing important interpersonal resources. Maritime merchants tried to use this interpersonal resource to obtain greater profit. In general, the Buddhist network and the trade network began to show a tendency to overlap and even to merge, and this trend continued and was intensified in the following centuries.

李怡文博士指出九世紀中後期的短短幾十年是中日交流的關鍵時期——奠定與開拓之後數世紀的發展模式，通過渡海、委託購買等互動，僧侶與海商成為當時頻繁往來中日之間的重要群體。

繼而，她詳細介紹了《風藻錢言集》中收錄詹景全、李達等唐海商寫給日僧圓珍的詩與信件，以及「唐人書簡」中徐公直、徐公祐等唐海商寫給渡日唐僧義空的書信，認為在九世紀中後期，遣唐使中止後，頻繁往來中日間的海商成為維繫乃至推動中日交流不可或缺，且十分有效的紐帶。

李博士進一步指出，雖然表面上僧侶求助於海商的時候較多，但實際上僧侶所處的佛教網絡對海商具有極大吸引力。一方面由於他們敬重僧侶，努力參與佛教事業；另一方面與僧侶的合作使得佛教網絡已不僅僅是傳播佛法的渠道，亦成為蘊含重要人際資源的網絡，海商試圖利用這一人際資源以獲取更大利益。總體上，佛教網絡與貿易網絡開始展現出重疊、乃至融合的趨勢，而這一趨勢在接下來數世紀得到延續及增強。

# ANCIENT TEXT AND MANUSCRIPT VERSIONS: RECENT DISCUSSIONS ON THE COMPILATION OF THE *Zuozhuan*

古本與寫本：近代有關《左傳》編纂議題的學術考察與反思

2022/5/20

Dr. Tsai first took Hong Liangji 洪亮吉, Mao Qiling 毛奇齡, Duan Yucui 段玉裁 etc. as examples to point out that scholars of the Qing Dynasty carried out research into the *Zuozhuan* by seeking its ancient version, that is, trying to restore the original edition of the *Zuozhuan* with respect to its compilation format and textual exegesis. "The *Annals* are divided into 4 scrolls, while the *Zuo commentary* is documented in sixteen scrolls, and the exegeses are dominated by Jia Kui 賈逵, Xu Shen 許慎, Zheng Xuan 鄭玄, and Fu Qian 服虔."

Secondly, Dr. Tsai adopted the narrative point of view, by citing the opinions held by Yu Yue 俞樾 and Weng Fanggang 翁方綱, she pointed out that Du Yu's *Zuozhuan zhu* contains the problem of "mistakenly divided the *Annals*". There are 35 such cases of errors regarding the division of years. From this, it can be observed that Yu Yue, Weng Fanggang deliberately established the layout of the ancient version of the *Zuozhuan* from the perspective of the coherence of the "narrative", which is an attempt to restore the ancient appearance of the *Zuozhuan*. This approach, if driven to the extreme, it will lead to the division of the *Zuozhuan* just as what Liu Fenglu 劉逢祿 had done; at first it seems to be conducive to the six arts, it is, however, actually destructive.

Afterwards, Dr. Tsai compared the perspective of Qing scholars with that of their concurrent Western counterparts regarding how to study the *Zuozhuan*. Qing scholars paid more attention to restoring the *Zuozhuan*'s original appearance, i.e., the ancient version of the *Zuozhuan*,

while Western sinologists placed emphasis on the process of how the ancient version of the *Zuozhuan* transforms into the current popular version.

Finally, Dr. Tsai took the Tang manuscript of the *Zuozhuan* published by Kanazawa Bunko Museum as an example and pointed out that its record of the commentary on Duke Xiang of Lu in the 25<sup>th</sup> year may be the subsection of the *Zuozhuan* that Du Yu saw at that time. Subsequently, she compared the ninth and tenth chapters of the Tsinghua bamboo manuscript "Xi'nian" with the narratives of the sixth and seventh years of Duke Wen of Lu in the *Zuozhuan*, in which both recorded the war between Qin state and Jin state, Dr. Tsai suggested that it is obvious that in terms of narrative strategy, the *Zuozhuan* emphasizes the sudden betrayal of the Jin state against the Qin state which triggered the war, while the sequence of events recorded in "Xi'nian" is different from that in the *Zuozhuan*, which shows different perspectives of the narratives between them. Moreover, Dr. Tsai drew a comparison between the "Yuegong qi shi" and *Zuozhuan* by citing the narratives of the war between the Wu state and the Yue state and she observed that "Yuegong qi shi" has a clear sense of chapter division. She also added that whether the writing is divided into different chapters is related to the length of the discourse and the diversity of the theme. Through making the comparison between the excavated texts and the transmitted *Zuozhuan*, it can guide us to ponder on the use of narrative strategies in historical records as well as the awareness of chapter division.



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蔡博士首先以洪亮吉、毛奇齡、段玉裁等學者為例指出清人《左傳》學研究對其古本的追尋，即試圖恢復《左傳》編纂體例及訓釋原貌，「分經為四卷，傳為十六卷，訓詁則以賈、許、鄭、服為主」。

其次蔡博士從敘事角度切入，引俞樾、翁方綱之說指出杜預《左傳注》有「經文橫截」情況，此類分年有誤案例計有35則，由此見出俞樾、翁方綱有意從「敘事」之連貫性考慮《左傳》古本編排的樣貌，是一種試圖恢復《左傳》古貌之方法，惟此種方法若過於極端則會演變成劉逢祿分解《左傳》之情況，初以有功乎論贊六藝，其實富於破壞性。

及後蔡博士比較清儒與近代西方學者對《左傳》學研究著眼點之不同，清儒在追尋《左傳》古本路徑上較重視恢復其本貌，西方漢學家則重視《左傳》古本轉化為現今通行本之流變過程。

最後，蔡博士以日本金澤文庫公開之《左傳》唐寫本為例，指出其所記魯襄公廿五年傳文，可能是杜預當時所見《左傳》分段樣貌。及後以清華簡〈繫年〉第九、十章與《左傳》魯文公六年、七年，「秦晉戰爭」事件作比較，見出《左傳》敘事策略較強調晉國一方突然反悔背秦並導致戰爭的情況，而〈繫年〉事件在排序上則與《左傳》有別，見出兩者敘事角度之不同。最後蔡博士引《越公其事》與《左傳》哀公元年吳、越戰爭事件作比較，見出《越公其事》有明顯分章意識，而分章與否與長篇話語及多元主題有一定關聯，通過出土文獻與《左傳》的比較，可以引發我們對史書敘事策略運用及分章意識問題的思考。



MASTER JAO TSUNG-I  
走近饒公

## An Unusual Trip THROUGH JAO LOTUS TERRITORY

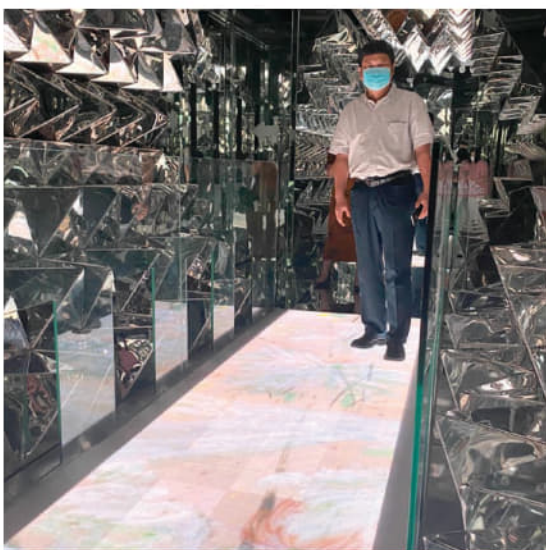
### 別樣「饒荷」之旅

# 饒荷光影展 # 饒荷 # 科技 # 光影 # 藝術 # 音樂

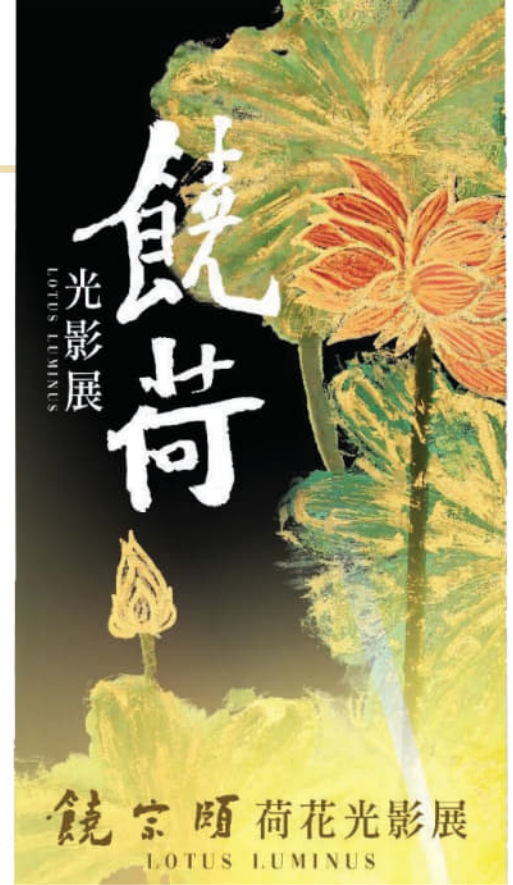
The lotus flower featured prominently among the later paintings by Professor Jao Tsung-i. He would use such brush techniques as *splash-ink* and *dunhuang sketch* to outline the contours and capture the poetic grace of the lotus. His unique coloration and clever composition reached a realm unmatched by anyone preceding him. In short, he created his own style, since dubbed *rao he* 饒荷, "Jao lotus".

In May 2022, the Academy was honoured to be invited by the Jao Studies Foundation to visit its first global *Lotus Luminus* exhibition. This exhibition interweaved Master Jao's paintings with science and technology, image projections, art, and music, creating for its visitors what was without doubt an entirely novel experience.

The first to greet the eye upon entering the exhibition hall was a projection of Professor Jao's huge black ink painting *Lotus* 設色荷花巨幅. The painting was alive; lotus leaves seemingly flowing slowly from side to side in rhythm with the small stream below, the ink dots in the middle of the scroll suddenly coming to life, splashing, as if witnessing the wilful sprinkling by Professor Jao himself just as he was applying the ink. The branches of the close-up lotuses at the edges genteel and upright, the light green flower buds at the top faintly exposed; languidly unfolding, swaying like willows. Have you seen anything so vivid?



Professor Chen Zhi  
陳致教授



Another painting that left a deep impression was the *Auspicious Four Screen Lotus* 吉語四色荷花. The central small triangular part was enveloped on all sides by a projection, the details enlarged several-fold, allowing the sand-colour of the lotuses, the sprinkled gold of the sketched lines, the green of the leaves, and the bright red of the buds to flow ceaselessly, eternally changing. And in the middle of it all are you, being shuttled through time and space, unable to tear yourself apart.

Professor Jao once explained that he followed in his paintings the principles of "taking after the old", "taking after Mother Nature", and "reaching the heart's fountain", meaning modelling oneself after the old masters, following the example of nature, courting other masters, and thereby being able to compose the art in one's heart. However, modelling is not the same as blindly copying, as it incorporates the crucial aspect of creative interpretation. The *Lotus Luminus* exhibition dealt bravely with Professor Jao's oeuvre and in its own way embodied this very spirit of continuous creation. Instead of trapping his lithe water lotuses in aestheticist freeze-frames, its play of projections allowed them to come to the surface once again.

Other well-known paintings featured in the exhibition were *Six Continuous Scroll Lotus* 荷花畫禪, *Lotus in Four Colors* 茅龍四色荷花, *Lotus Album* 荷樣冊, and *Auspicious Lotus* 百祿是荷. JAS director Professor Chen Zhi, who also visited the exhibition that day, lauded the exhibition for its innovative format, which he thought would allow more young people to experience the unique charm of Master Jao's art and encourage scholars of the next generation to explore the breadths and depths of traditional culture.

Lan Qian (3<sup>rd</sup> year Xuantang PhD student)



**荷花**為饒宗頤教授晚年十分重要的繪畫題材，曾以潑墨、敦煌白描等筆法勾勒菡萏神韻，加以獨特的色彩、巧妙的構圖更至前人未嘗之境界，自成一格，故被冠以「饒荷」之名。

承蒙饒宗頤基金的邀請，國學院師生於 2022 年仲夏參觀了該機構舉辦的首次全球「饒荷光影展」。此次展覽藉助科技、光影、藝術、音樂等元素與饒公筆下的傳統書畫碰撞交織，於觀眾而言無疑為耳目一新之體驗。



Lotus in Four Colors  
《茅龍四色荷花》

一入展廳，最先映入眼簾的是上下交相輝映之巨幅墨荷（《設色荷花巨幅》），荷葉仿佛隨小溪緩緩左右流動。忽而畫卷中間的墨點剎那間濺開，宛若再現饒公潑墨時恣意揮灑之態。末尾特寫菡萏的枝幹博雅直節，上面淡青色花苞微微露出，慵懶地舒展，搖曳生姿，好不生動！

另一幅《吉語四色荷花》給我留下尤為深刻的印象：它的外圍是一處不大的三角結構角落，內部被光影四面環繞。原畫中的細節被無限放大，讓芙蕖的砂色、勾描的灑金、枝葉的青綠、含苞的緋紅，流轉不斷，變化萬千。人置身其中，仿佛穿梭時空，流連忘返。



Lotus  
設色荷花巨幅

饒教授繪畫遵循「師古」、「師造化」、「得心源」之原則，即強調師仿古人、效仿自然，轉益多師，從而譜寫心中藝術之曲。然而效仿並非一味模仿，更重要在於創造性詮釋。此次展覽某種意義上亦是對饒公勇於嘗試，不斷創造之藝術精神的傳承，讓饒公筆下曼妙的水中芙蓉不只定格在唯美瞬間，而是藉助光影變化，一一再現水面、墨荷、菡萏等婀娜多姿的靈動氣韻。

參展的其他畫作還包括《荷花畫禪》《茅龍四色荷花》《荷樣冊》《百祿是荷》等。國學院陳致院長當日也參觀了此展，他讚賞這種創新形式可以吸引更多的年輕人欣賞饒公藝術的獨特魅力，並鼓勵後輩學人不斷精研博大精深的傳統文化。

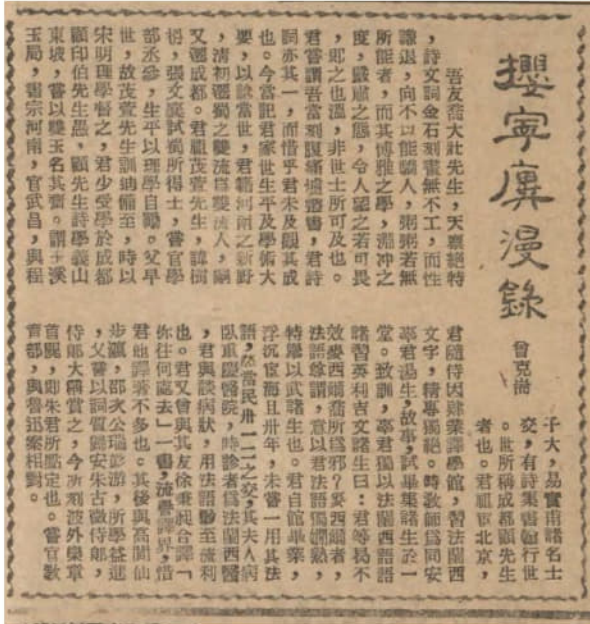
還堂博士三年級生 蘭倩



We would also like to give our heartfelt thanks the Simon Suen Foundation for its generous support of this event. The Academy was honoured to receive one hundred entrance tickets on behalf of HKBU's faculty and students, which were all taken away in less than an hour. This goes to show that this type of cultural event merging traditional art with modern technology is very popular with our students and teachers.

在此同時感謝孫少文基金會對本次活動的大力支持和慷慨解囊，國學院很榮幸承接了基金會為浸大師生送贈 100 張門票的派發工作。在短短不到一小時的時間裡，門票一搶而空，可見浸大師生對這種傳統藝術與現代科技相互結合的文化活動的極大興趣與熱烈反響。

# 香港《天文臺》報所見 浸會學院中文系教授文章述介



曾克崙  
〈櫻寧真漫錄〉



曾克崙教授

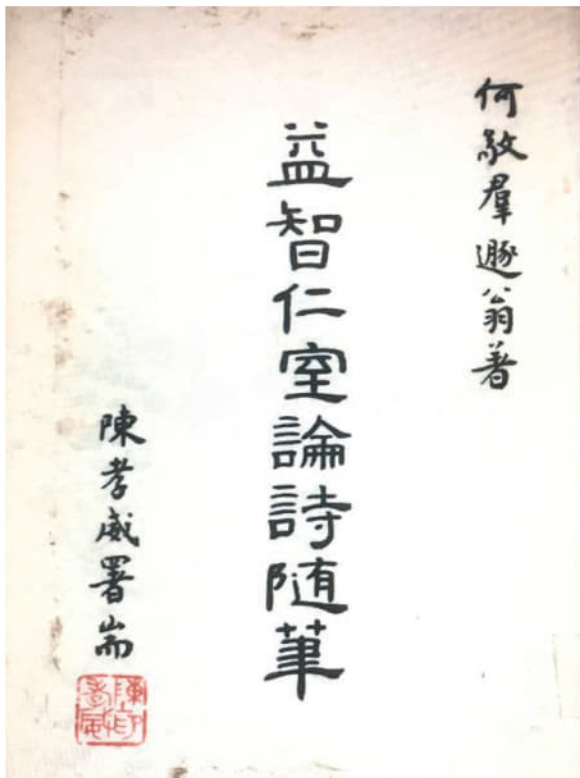


曾克崙  
〈頌橘廬叢稿〉

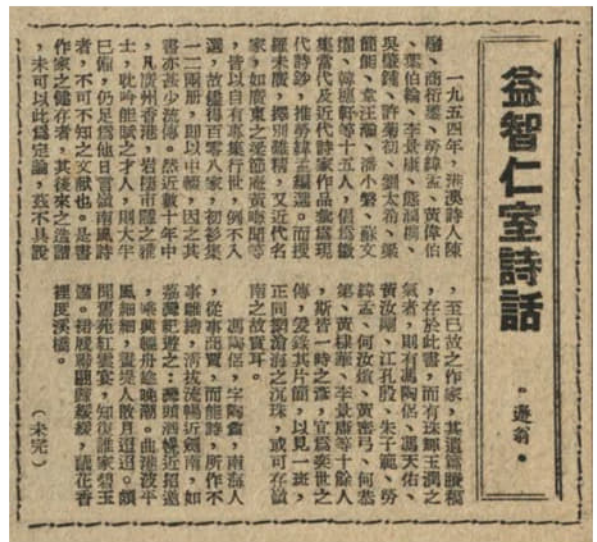
香港舊報、雜誌多載昔日南來文人詩文雅事，其中所載文章多具學術價值，故應予以重視。近日檢《天文臺》報，<sup>1</sup>見所載文章多出自南來名士手筆，當中曾克崙、<sup>2</sup>何敬羣<sup>3</sup>二先生曾任教於浸會學院中文系，<sup>4</sup>讀來倍感親切。

從報上所見曾克崙教授專欄題為〈櫻寧真漫錄〉，以此為名，似有暢所欲言，追懷往日文人逸事之意。文章從1950年10月9日起連載至1951年3月24日止，共計29篇，當中文章有見於後來曾氏所刊《頌橘廬叢稿》者，亦有書中未錄者，〈櫻寧真漫錄〉所載內容多述清末民國詩人事跡，如論及鄭孝胥、林庚白、喬大壯、陳師曾、李栩厂等人之詩文及生平逸事，今試舉數篇以見內容之豐富。曾氏論海藏樓其人其詩之文計有9篇，所論每多卓見，如1950年10月16日一文謂：「吾鄉薄之者自弢庵外，郭匏庵亦以其詩為時行之詩，意謂時人所尚耳。弢庵猶子陳徵宇則病其無大篇，若韓之南山，柳之平淮夷雅諸篇，意謂其才不大耳……」，曾教授對以上意見不表認同，曾氏謂：「余嘗反覆其詩數過，其俊爽挺拔處，誠非時輩所及，其以短篇取勝，此自顧才力不能為大篇，故極意為短章，然其短兵相接，咄咄逼人，不易當也。且海藏古詩，自柳州、東野出，柳孟亦故以短篇取勝者，知其所尚，而後乃可論其詩，不可以無大篇少之也。」，洵為的評，可為日後海藏樓詩研究提供參考意見。

1. 《天文臺》報，原名《天文臺半月評論》，創辦人為陳孝威將軍，該報在1936年11月於香港創刊，後因抗日戰爭爆發於1941年10月停刊，後斷續在上海、重慶等地刊行，並於1950年10月9日在香港復刊，按陳氏於復刊詞所言：「香港為本報發祥地，當有人地相宜之優越條件。」，故決定於香港復刊，初為三日刊，後從1951年1月2日始改為雙日刊，最後停辦於1985年。《天文臺》報內容豐富，除記國內外要聞，更廣邀近代文壇名士撰文，內容包括：詩詞、古文、遊記、掌故、傳記、小說等，所載文章多具學術價值，值得近世文史研究者重視。
2. 曾克崙教授（1900—1975），字履川，號涵負、頌橘，福建閩侯人，曾任教於浸會學院、新亞書院、香港官立文商專科學校。著作計有：《頌橘廬叢稿》《涵負樓詩》《頌橘廬文存》《頌橘廬詩存》《頌橘廬手寫近詩》《頌橘廬近詩》，編有：《福州曾氏十二世詩略》《曾氏家學》《曾氏家訓》《曾氏家乘》《姚惜抱遺唐人絕句》等。近日鄭健行教授與各前輩教授編有：《頌橘廬詩文——曾克崙先生作品選》（香港：中華書局，2022年），可資參考。
3. 何敬羣教授（1903—1994），名鑑琮，字敬群，號遜翁、益智仁，齋號：益智仁室，以字行，曾任教於浸會學院、新亞書院、珠海書院、經緯書院等，於浸會學院中文系任教詞曲課及楚辭課，著述甚豐，已出版者計有：《詩學纂要》《詞學纂要》《益智仁室論詩隨筆》《遜翁詩詞輯》《遜翁詩詞曲集》《老子新釋》《莊子義釋》《易義淺說》《孔孟要義探索》。未刊行者計有：《遜翁文集》《文學史綱》《宋六家詞導讀》《各體韻文選注》等。另為南來友人袁子予輯印《南飛集》。近年香港中文大學中文系陳煒舜教授有專文：〈讀我識述馬，宜作知津告：何敬群《詩學纂要》創作論初探〉，論及何教授之詩學特色，可資參考。
4. 按《天文臺》報所見浸會學院中文系教授文章除曾、何二人外，尚有易君左、徐訐、陳荊鴻、涂公遂等教授，今限於篇幅，未能一一介紹，留待日後補述。



何敬羣  
《益智仁室論詩隨筆》



何敬羣  
《益智仁室詩話》



何敬羣教授

除論及鄭孝胥其人其詩外，曾教授於 1951 年 2 月 22 日，有一文提及喬大壯先生，亦甚具價值，可補充後世對喬大壯生平之認識，如文中有一段謂：「吾友喬大壯先生，天稟絕特，詩文詞金石刻畫無不工，而性謙退，向不以能驕人，粥粥若無所能者，而其博雅之學，淵沖之度，嚴肅之態，令人望之若可畏，即之也溫，非世士所可及也……君少受學於成都顧印伯先生愚，顧先生詩學義山、東坡，嘗以雙玉名其齋。」，此段可見出喬大壯為人及其學詩宗尚，亦見出曾氏對喬大壯之評價，可謂彌足珍貴。

除曾克崙教授常於《天文臺》報撰文外，何敬羣教授之詩文亦時見於報上，今選其要者略作簡述。何教授於《天文臺》報上所撰文章題為〈益智仁室詩話〉，目前所及計有 8 篇，由 1961 年 5 月 26 載至 1962 年 5 月 22 日止。文中所記內容與後來何氏刊行之《益智仁室論詩隨筆》多有相同處，比較發現有 4 篇為《益智仁室論詩隨筆》所未載，該 4 篇文章皆論及香港舊體詩壇往事，珍貴異常，可補《益智仁室論詩隨筆》之不足，今限於篇幅，茲舉其中一篇作概述。該文載於 1961 年 5 月 26 日，文章述及一則 1954 年的香港舊體詩壇盛事，按何氏所言，香港舊體詩壇文人曾於 1954 年商議徵集當代及近代詩家作品，輯為《現代詩鈔》，是集由勞緯孟編選，由於徵集困難，加之近代名家已有專集行世者皆不予錄入，故最後只輯成兩冊便即告止。《現代詩鈔》雖只有兩冊，共計詩人一百零八家，惟其價值不可估量，即如何教授所言：「近數十年中，凡廣州、香港，岩棲市隱之雅士，耽吟能賦之才人，則大半已備，仍足為他日言嶺南風詩者，不可不知之文獻也。」，足見是集可為研究近代嶺南及香港舊體詩壇者提供重要文獻資料，存輯之功誠可貴也。

《天文臺》報讓我們瞭解到舊日香港小報的文學價值，曾克崙、何敬羣兩位教授的文章亦見出《天文臺》報與浸會學院中文系教授密不可分之關係，讀兩人文章則其音容如在目前，舊日的學問，老輩的交誼，總是令人神往敬佩。

作者為饒宗頤國學院研究助理劉沁樂

5. 該 4 篇文章概述如下：1) 1961 年 5 月 26 日，述《現代詩鈔》徵集事；2) 1961 年 5 月 28 日，選《現代詩鈔》中馮天祐、黃汝剛、江孔殷、朱子範之詩作簡介；3) 1961 年 5 月 30 日，選《現代詩鈔》中勞緯孟、何汝煊、黃密弓、何恭第、黃棣華之詩作簡介；4) 1961 年 6 月 2 日，選李景康詩作簡述。  
6. 按何教授文中所述，商議徵集者計有 15 人：「1954 年，港澳詩人陳融、商衍鑾、勞緯孟、黃偉伯、葉伯倫、李景康、熊潤桐、吳肇鍾、許菊初、劉大希、梁簡能、韋汪瀚、潘小馨、蘇文耀、韓德軒等十五人，備為徵集當代及近代詩家作品彙為《現代詩鈔》，推勞緯孟編選。」



## A Taste of **CROSS-INSTITUTIONAL COURSE** 跨院校課程體驗之旅

# 香港理工大學

# 跨院校課程註冊計劃

# 社會變革理論

Lan Qian (3rd year Xuantang PhD student)

選堂博士三年級生 蘭倩

The image shows a visit to Jockey Club Innovation Tower, a landmark in the Hong Kong Polytechnic University after the lesson.  
圖為課餘時間參觀香港理工大學標誌性建築——賽馬會創新樓



The collaboration of tertiary education institutions in Hong Kong has allowed our fellow students to further their learning journey through different channels, such as the interlibrary loan and document delivery services among various university libraries. "Cross-institutional Course Enrolment Scheme" is another intriguing opportunity that is not to be missed. Research postgraduate students studying in the eight local UGC-funded universities can enroll in courses and access expertise available at universities other than their own. If the application is approved, students can study at another university, and the credits can be transferred back to the home university upon course completion.

In the first semester of the academic year 2021-2022, I enrolled in a course titled "Social Science Theories I" offered by the Hong Kong Polytechnic University. I, therefore, took the East Rail Line every Friday from HKBU to the PolyU campus in Hung Hom. Dr. Ting Tin-yuet was an exceptional instructor who was able to present complex theories in a succinct manner. He also devoted a great deal of effort to introducing enlightening issues for discussion. Most of my classmates were from the Department of Social Sciences. All of them were extremely welcoming and friendly. During the course, I had the opportunity to relive the pre-pandemic school life and make new friends.



In the lesson, we studied different theories by looking into the texts. The one that impressed me the most was the debate on Karl Marx's Theory of Revolution. The topic was: Are social reforms necessary? Students in the proposition team took the industrial revolution as an example and suggested that reforms are beneficial to social progress, scientific development, and ideological creation. As an auditor, I regret that I could not participate in the debate, but during the discussion, I questioned their use of holism to reduce problems on multiple levels: do Marx's views follow machine-rationalized laws and not consider the needs of different classes of people from various regions? Class is not the sole factor of social stratification, and if the concept of "reform" is exploited without differentiation, it may lead to situations where incidents such as the Holocaust and the Cultural Revolution were perceived as a path to "reform" in the eyes of the perpetrators. Everyone in class provided valuable comments and positive feedback regarding my question. Through interdisciplinary conversations, we can inspire new insights from one another, and the targeted exchange of ideas made it easier for us to concentrate in class and enjoy the process.

Most of the universities in Hong Kong have been adopting online teaching since the fall of 2020, so it is an extraordinary experience to be able to have physical lessons with teachers and students from other universities. We hope that when the epidemic is over, we will have more opportunities to go abroad for face-to-face communication with students in other countries.

**香港**高等院校間的學術合作為吾儕學子提供了諸多便利，譬如各個大學圖書館的館際互借及文獻傳遞服務。此外，還有一個值得把握的學習機會——「跨院校課程註冊計劃」（Cross-institutional Course Enrolment Scheme），即就讀於香港教資會資助的八所高校的學術型碩士或博士生，可通過所在學院向研究生院提交選修其他大學相關課程的申請，如獲批准，便可去該校進行研習，學業完成後學分可轉移回本校。

我在 2021-2022 學年第一學期選修了香港理工大學開設的名為「社會科學理論」（Social Science Theories I）的課程，每週五都會從浸大坐東鐵線去紅磡的理大校園。授課的丁天悅老師授業有方，言語間便能將複雜的理論講得深入淺出、條理清晰，並且善於在討論中引申許多啟發性議題，讓我研精覃思，受益良多。與我一起上課的，大多為社會科學系的同學，待人熱情友好，與他們相處的時光也令我重溫了疫情前習以為常的課堂生活，結交了新朋友。

該課的授課方式是每節課大家通過文本細讀研讀同一理論，令我印象較深的一次是關於卡爾·馬克思（Karl Marx）社會變革理論（The Theory of Revolution）的辯論，議題為：社會變革是否為必要？正方以工業革命為例提出變革利於社會進步、科學發展、思想創造等。作為旁聽生的我雖遺憾未能加入辯論，不過討論環節我質疑他們用整體主義化約了諸多層次的問題：馬克思的觀點遵循機械理性（machine-rationalized laws），未考慮不同地區、不同階層的人是否需要？階級（Class）亦並非社會分層的唯一標準；而變革的概念倘若不加辨別易被利用，歷史上屠殺猶太人、文化大革命在實施者眼中同樣被視為變革之路。老師和同學們就我的問題給予了好評和積極反饋。通過與其他學科的對話、切磋，可相互激發出我們新的洞見，而有針對性的思想交鋒更易讓人專注投入，樂在其中。

自 2020 年秋季以來，香港高校大多為線上教學，此番能夠坐在教室，與其他學校師生共同學習對我來說尤為難得。期待疫情過後，我們能有更多機會走出香港，與其他國家或城市的學友面對面溝通，暢談學術。

**Pang Kun (China)**

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Research area: *Shijing* and Related Literature

龐琨 (中國)

博士候選人

研究領域：《詩》類文獻

**Presented papers and published articles:**

已發表報告及文章：

- 費安德 (Andrej Fech) 撰、龐琨譯：〈評艾蘭《湮沒的思想——出土竹簡中的禪讓傳說與理想政制》〉 (Review of *Buried Ideas: Legends of Abdication and Ideal Government in Early Chinese Bamboo Slip Manuscripts*. By Sarah Allan)。收入香港浸會大學饒宗頤國學院編：《漢學英華·第二輯》。香港：中華書局 (香港)，2022 年。
- 史亞當 (Adam Schwartz) 撰、龐琨譯：〈花園莊東地 H3 坑甲骨的閱讀方法〉 (How to Read an Oracle Bone from Huayuanzhuang East Pit H3)。收入香港浸會大學饒宗頤國學院編：《漢學英華·第二輯》。香港：中華書局 (香港)，2022 年。
- 〈「出入王命」解——兼論《攝命》篇伯攝之身分〉，「中國語言、文學與文化」香港浸會大學中文系與華南師範大學文學院研究生學術研討會。香港浸會大學中文系、華南師範大學主辦。線上，2021 年 6 月 19 日至 20 日。
- 〈入乎老莊，出乎百家——專訪劉笑敢教授〉。收入陳致主編，香港浸會大學饒宗頤國學院編：《容兼閣問學集——海內外文史暨漢學名家訪談錄》，頁 130—147。南京：南京大學出版社，2020 年 6 月。
- 〈選擇學術就是選擇一種生活方式——專訪陳劍教授〉。收入《容兼閣問學集》，頁 194—207。
- 〈《攝命》與《罔命》之關係獻疑——兼論篇末冊命文的性質〉。2019「臺港青年學者學術交流論壇」。國立中山大學中國文學系、高雄師範大學國文學系、高雄師範大學經學研究所、香港浸會大學中文系主辦。高雄：國立中山大學、高雄師範大學，2019 年 6 月 4 日至 5 日。
- 〈西周金文中的「師」與軍事〉。「文學藝術與社會」研究生學術研討會。中國社會科學院文學研究所、香港浸會大學主辦。北京：中國社會科學院文學研究所，2017 年 6 月 28 日。
- 〈兩周四曾考〉 (與段陶合撰)。「曾國考古發現與研究暨紀念蘇家壩出土曾國青銅器五十週年」國際學術研討會。中國考古學會兩周考古專業委員會等主辦。湖北北京山：湖北省文物考古研究所，2016 年 12 月 17 日。

**Guo Qianmeng (China)**

PhD candidate

Dissertation topic: Inheritance, Change and Counter-measure: A Research on Poetry Creation of Imperial Clan in the Qing Dynasty of Period Shunzhi, Kangxi and Yongzheng

郭倩夢 (中國)

博士候選人

博士論文題目：承接、遞變與反制：清代順康雍三朝宗室詩歌創作研究

**Presented papers and published articles:**

已發表報告及文章：

- 〈開滿州宗室詩之先：順治朝宗室高塞詩攷述〉，香港浸會大學、中山大學中國語言文學系研究生聯合學術研討會。線上，2022 年 5 月 30 日至 31 日。
- 〈《聖祖御製崇福寺碑》立碑始末概述——兼論聖祖親征噶爾丹〉。收入《蒙古史研究》第十四輯，頁 88-94。上海：上海古籍出版社，2022 年 3 月。
- 方破 (Paul Fischer) 撰、郭倩夢譯：〈評來國龍《幽冥之旅——楚地宗教的考古學研究》〉 (Review of *Excavating the Afterlife: The Archaeology of Early Chinese Religion*. By Guolong Lai)。收入香港浸會大學饒宗頤國學院編：《漢學英華·第二輯》。香港：中華書局 (香港)，2022 年。
- 費安德 (Andrej Fech) 撰、郭倩夢譯：〈論戰國晚期背景下北大竹書《周訓》與《呂氏春秋》之關係〉 (The Relationship between the *Zhou xun* and *Lüshi chungiu* in the Context of the Late Warring States Period)。收入香港浸會大學饒宗頤國學院編：《漢學英華·第二輯》。香港：中華書局 (香港)，2022 年。
- 〈清世宗《寒夜有懷》《仲秋有懷》創作時間考及情感發微〉，「中國語言、文學與文化」香港浸會大學中文系與華南師範大學文學院研究生學術研討會。香港浸會大學中文系、華南師範大學主辦。線上，2021 年 6 月 19 日至 20 日。
- 〈清世宗《雍邸集》創作情感發微——以康雍父子親情及世宗兄弟關係為例〉。收入南京大學古典文獻研究所主辦：《古典文獻研究》第二十三輯上卷，頁 75—87。南京：鳳凰出版社，2020 年 12 月。
- 〈《聖祖御製崇福寺碑》立碑始末概述——兼論聖祖親征噶爾丹〉。中國蒙古史學會 2020 年會員代表大會。中國蒙古史學會主辦。呼和浩特：內蒙古大學，2020 年 10 月 31 日。
- 〈從《全唐詩》錄陳元光詩三首看其修齊思想〉。第七屆海峽兩岸 (廈門) 陳元光文化論壇。廈門市陳元光學術研究會主辦。廈門，2020 年 9 月 18—20 日。同題文章後收入《第七屆海峽兩岸 (廈門) 陳元光文化論壇論文集》，頁 104—110。廈門：廈門市陳元光學術研究會，2020 年 12 月。
- (譯作) 黃冠雲：〈正確的問題詩意的注釋——專訪王安國教授〉。陳致主編，收入香港浸會大學饒宗頤國學院編：《容兼閣問學集——海內外文史暨漢學名家訪談錄》，頁 14—49。南京：南京大學出版社，2020 年 6 月。
- 〈從《圓明居士語錄》看清世宗性空思想〉。《饒宗頤國學院院刊》第六期，頁 433—453。香港：中華書局 (香港)，2019 年。

**Awards:**

獎項：

- Outstanding Achievement, 2020/21 Semester 1, Faculty of Arts, Hong Kong Baptist University  
香港浸會大學文學院 2020/21 年度第一學期傑出表現獎



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Research area: Study of Tang Dynasty Poetry

**王雪婷 (中國)**

博士候選人

研究領域：唐代詩歌研究

**Presented papers and published articles:**

已發表報告及文章：

- 許思萊 (Axel Schuessler) 撰、王雪婷譯：〈「白一沙」的上古漢語語音構擬若干問題〉 (Questions about Baxter & Sagart's Old Chinese)。收入香港浸會大學饒宗頤國學院編：《漢學英華·第二輯》。香港：中華書局 (香港)，2022 年。
- 鄭子寧 (Zheng Zining) 撰、王雪婷譯：〈評內藤丘《藏語、緬甸語和漢語的歷史音韻學》〉 (Review of *The Historical Phonology of Tibetan, Burmese and Chinese*. By Nathan W. Hill)。收入香港浸會大學饒宗頤國學院編：《漢學英華·第二輯》。香港：中華書局 (香港)，2022 年。
- (譯文) 莊錦章：《分析的中國哲學——概念與論證》。上海：東方出版中心，2022 年。
- "Discourse Analysis of Chinese Buddhism: New Dimensions and Directions." Paper presented at the 23rd Biennial Conference of the European Association for Chinese Studies (EACS). Organized by the European Association for Chinese Studies. Online from Leipzig, Germany, August 24–27, 2021.
- 〈寺院對盛中唐詩人的創作考論〉，香港浸會大學、中山大學中國語言文學系研究生聯合學術研討會。線上，2022 年 5 月 30 日至 31 日。
- 〈唐詩意趣的禪化〉，「中國語言、文學與文化」香港浸會大學中文系與華南師範大學文學院研究生學術研討會。香港浸會大學中文系、華南師範大學主辦。線上，2021 年 6 月 19 日至 20 日。
- "The Formation of the Four Sentence Patterns in *Wuyan* (Pentasyllabic) Poetry with Flat Thymes." Paper presented at the 2021 Annual Meeting of the American Oriental Society (East Asia Section). Organized by the American Oriental Society. Online, March 12–18, 2021.
- "A Comparative Analysis of Metaphors Involving Chrysanthemums." Paper presented at The 2021 8th International Conference on Linguistics, Literature and Arts (ICLLA 2021). Organized by the International Economics Development and Research Center. Online from Nishinippon Institute of Technology, Kitakyushu, Japan, January 29–31, 2021.
- "The Chan Transformation of Images in Tang Poetry, and Beyond." Paper presented at the 2020 Annual Meeting of the Western Branch of the American Oriental Society. Organized by the University of Hong Kong and the University of Colorado Boulder. Online, November 6–8, 2020.

**Awards:**

獎項：

- Outstanding Achievement, 2020/21 Semester 2, Faculty of Arts, Hong Kong Baptist University  
香港浸會大學文學院 2020/21 年度第二學期傑出表現獎



**Lan Qian (China)**

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

Research area: Classical Tales in Nineteen-Century China

**蘭倩 (中國)**

博士三年級學生

研究領域：清末文言小說研究

**Presented papers and published articles:**

已發表報告及文章：

- 伍伯常撰、蘭倩譯：〈文化互動與較量——以宋朝 (960—1279) 和南唐 (937—965) 為例〉 (Cultural Interactions and Competitions: The Case of the Song Dynasty and the Southern Tang)。收入香港浸會大學饒宗頤國學院編：《漢學英華·第二輯》。香港：中華書局 (香港)，2022 年。
- 〈維新變法時期多元趨向之女學觀〉，香港浸會大學、中山大學中國語言文學系研究生聯合學術研討會。線上，2022 年 5 月 30 日至 31 日。
- 〈律賦論體的爭論及反思〉，第五屆海內外中文系博士生學術論壇 (珠海：中山大學中文系，2021 年 12 月 11 日)
- 〈從《浙江即岷江非漸江考》看詁經精舍的教育特色〉，「中國語言、文學與文化」香港浸會大學中文系與華南師範大學文學院研究生學術研討會。香港浸會大學中文系、華南師範大學主辦。線上，2021 年 6 月 19 日至 20 日。



Xuantang PhD graduate Dr. Martin Ng (centre) paid a visit to the Academy and met with current students Lan Qian (left) and Pang Kun (right).

選堂博士畢業生伍煥堅 (中) 回國學院探望師弟妹 (左：蘭倩、右：龐琨)



## “REVEALING *The Book of Odes*, MULTI-FACETED CLASSIC” 《詩經》縱橫談

#「古典今情」系列講座 #《詩經》

Professor Chen Zhi, Director of the Academy, was invited to give a lecture titled “Revealing *The Book of Odes*, a Multi-faceted Classic” for the lecture series, “Chinese Classics and Their Contemporary Resonances” organized by Hok Hoi Library and Hong Kong Public Libraries on August 4, 2022. Professor Chen started the lecture by proposing that the works in *The Book of Odes* should not be regarded as folk songs. He believes that, with reference to the newly available archaeological materials and the data on ancient Chinese characters, we should re-examine the nature of the style of *The Book of Odes*, its origins and transmission. Professor Chen then took five of the thirteen poems in “Guofeng” 國風, namely “Bei Feng” 邶風, “Yong Feng” 鄘風, “Wei Feng” 衛風, “Wang Feng” 王風 and “Zheng Feng” 鄭風, as examples for interpretation, and provided further textual proof for the relevant conclusions. At the end of the lecture, Professor Chen also pointed out that in addition to *The Book of Odes*, vast ceremonial contents related to ritual music were also preserved in the bronze inscriptions in Zhou Dynasty. The process of immobilization is accompanied by a tendency to rhyme. In this process, they shifted from an irregular pattern to a regular one with the fixed usage of four characters and the emergence of rhymes.

Professor Chen's insightful interpretation of ancient writing has compelled the unanimous admiration of both academics and lovers of literature and history.



2022年8月4日，國學院院長陳致教授受邀出席了由「學海書樓」和香港公共圖書館聯合主辦的「古典今情」系列講座，主講題目為「《詩經》縱橫談」。陳致教授以《詩經》「國風」篇詩體問題入題，提出了《詩經》非民歌的論斷，認為依憑新近考得的考古史料與古文字資料，我們應就《詩經》的文體性質及其緣起、傳承等問題進行再商榷。隨後，陳教授橫向以十三「國風」中《邶風》《鄘風》《衛風》《王風》和《鄭風》五篇為例展開文本釋讀，並為其相關論斷之佐證提供了進一步的文本證明。最後陳老師又縱向指出，除《詩經》外，兩周金文中也保留了大量祭祀禮樂的禮辭內容，並在此過程中經歷了由不規則轉向規則的發展，由雜言向四言固定化的過程，同時伴有入韻化的傾向。

陳教授剖玄析微，以今情入古事，深入淺出地將《詩經》這部古樸深湛的著述闡釋得鞭辟入裏，引發了與會的專科學者和文史愛好者的一致推崇，可謂是「古典今情，各極其致」！

## A VISIT TO THE OXFORD UNIVERSITY 牛津學術之旅

#牛津大學皇后學院寫本與文本文化研究中心 #Unravelling Manuscript Cultures

Dr. Adam Schwartz, Associate Director of the Academy, was invited by the Centre for Manuscript and Text Cultures (CMTC), Queen's College, Oxford University, on May 12, 2022 to attend the CMTC festival in celebration of the first three years of CMTC and the launch of the centre's open-access journal with its inaugural issue. Dr. Schwartz and Dr. Meyer, Director of CMTC, co-presented in a lecture entitled “Songs of the States: *Sbi* from the Anhui University manuscripts”, which highlighted the specific condition of Warring States Bamboo Strips collected by Anhui University. Besides, Dr. Schwartz and other speakers led a discussion on various topics respectively, including Babylon, the Rāmāyana, and Latin and Low German Easter prayer texts.



2022年5月12日，國學院史亞當副院長獲邀請出席了牛津大學皇后學院寫本與文本文化研究中心成立三週年及其創刊號推出的慶典活動。史博士除和麥笛教授聯合發表了題為「安徽大學藏戰國竹簡《國風》」的講座，重點介紹了安徽大學藏戰國竹簡的具體情況外，還與其他發言嘉賓就其各自的相關主題，如巴比倫、《羅摩衍那》、拉丁與低地德語的復活節禱告文等內容展開了探討。



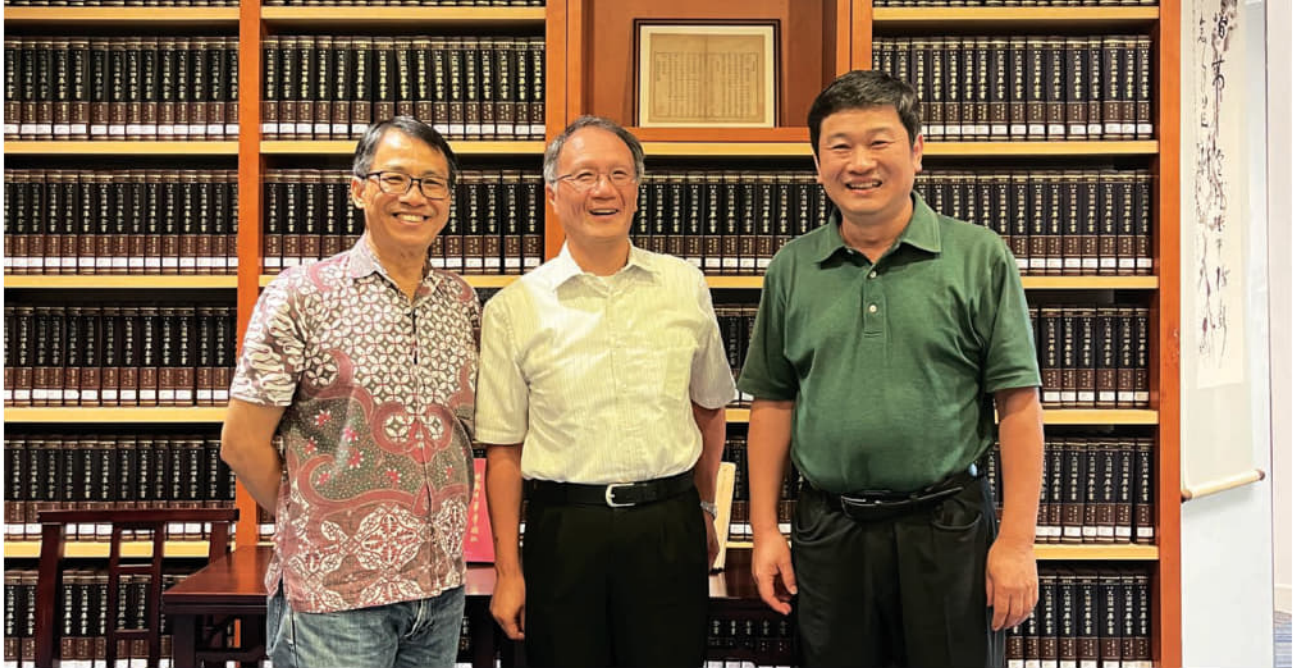
## VISIT OF SPECIALISTS IN CHINESE STUDIES

### 文史學家到訪國學院

# 文史學家

# 勞悅強教授

# 韓子奇教授



The Jao Tsung-I Academy of Sinology had the tremendous honor to receive a visit from two renowned scholars, Professor Hon Tze Ki and Dr. Lo Yuet Keung, on July 21, 2022. Professor Hon Tze Ki is currently Professor of History at Beijing Normal University and Beijing Normal University & Hong Kong Baptist University United International College. He specializes in the study of the *Yijing*, Neo-Confucianism of the Song-Ming period and modern Chinese thought. Dr. Lo Yuet Keung is Associate Professor of Chinese Studies at the National University of Singapore. His academic interest lies in pre-Qin thoughts, the three religions of Confucianism, Buddhism and Taoism, and the history of ancient women. The scholars joined Professor Chen Zhi on tour around the Academy to view the impressive collections and understand the significant milestones of the Academy since its establishment. During the time, they have given due recognition to the Academy's efforts in fostering the spirit of Master Jao, whose profound knowledge of literature, history, and art was founded ultimately on his cosmopolitan worldview.

The two guests were then invited to Professor Chen's office for a candid discussion on the historical origin of the academic discipline, the groundbreaking viewpoints of their research area, as well as the interdisciplinary approach at different levels. It was indeed an enjoyable yet stimulating conversation. They concluded the dialogue by agreeing to initiate in-depth exchanges and collaboration with the Academy in the future. The specific details are to be confirmed.

After the visit, Dr. Lo Yuet Keung also examined and provided some suggestions to Lan Qian, one of our PhD candidates, on her thesis.

2022年7月21日，陳致院長於饒宗頤國學院接待了兩位到訪的文史學家，韓子奇教授和勞悅強教授。韓子奇教授現為北京師範大學和北師港浸大教授，主要從事《易經》、宋明理學、現代中國思想等領域的研究。勞悅強教授現任職於新加坡國立大學中文系，治學興趣主要涉及先秦諸子、儒釋道三教、古代婦女史等。陳致院長帶著兩位學者觀覽了國學院的部分藏書、陳列等，並向他們介紹了國學院從初創之期的努力到現今取得部分成績的穩健發展，兩位學者聞之亦對國學院繼紹饒公博雅淹通的治學精神給予了肯定。

隨後，三人又至院長辦公室縱談一番，自文史學科的歷史溯源窮詰到三人各自深耕領域的前沿觀點，再暢敘東西學界不同層面意義上交融會通、不分畛域的治學理路。言談往來間，頗為投契。兩位學者還就將來與國學院之間的深度合作與陳院長達成初步的想法，具體的合作項目等內容亟待進一步落實。

訪問結束後，勞悅強教授還與在讀博士生蘭倩就其論文的相關內容作深入的分析，並給予了提點。



## RESEARCH OUTPUT

### 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》第九期。香港：中華書局（香港），2022年9月。445頁。
2. 方勇主編，陳致副主編：《諸子學刊》第二十三輯。上海：上海古籍出版社，2021年12月。448頁。
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10. Grundmann, Joern Peter. Co-organizer and co-moderator of the event "Literature in the worst/best of time" — Hong Kong Voices. Held at the Goethe-Institute Hong Kong, Dec 2021.
11. Grundmann, Joern Peter. "Xin (Heart-Mind)." In *The Encyclopedia of Ancient History*. Edited by D. Potts, E. Harkness, J. Neelis and R. McIntosh. First published: 29 Dec 2021. <https://doi.org/10.1002/9781119399919.eahaa00779>.
12. Grundmann, Joern Peter. "Virtue in Bronze and Stone: The Early Conceptual History of 德." Paper presented at the 23<sup>rd</sup> Biennial Conference of the European Association for Chinese Studies. Held at the University of Leipzig. Online, Aug 2021.
13. Grundmann, Joern Peter, trans. Dorothy Tse Hiu-hung. "Vier Episoden aus Stadt im Wandel des Verflössen." *Hefte für Ostasiatische Literatur* 71 (2021): 6479.
14. Grundmann, Joern Peter. Co-organizer and co-moderator of the event "Literature in the worst/best of time" — Writing Hong Kong. Held at the Goethe-Institute Hong Kong, Apr 2022.
15. 梁月娥：〈釋出土簡帛《老子》「以正之邦」的「之」〉。《饒宗頤國學院院刊》2022年第9期，頁1—21。
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# WELCOMING OUR NEWCOMERS

## 新人介紹

### Dr. Chang Huilin

Postdoctoral Research Fellow

Dr. Huilin Chang holds a PhD degree in Chinese and history from the City University of Hong Kong. Her research focuses on early medieval China and places a strong emphasis on common beliefs. She is also interested in the historical narrative of *Shih chi* and the text-making of seal impression catalogues in late imperial China. In her spare time, she enjoys practicing traditional Chinese calligraphy and seal engraving.

### 常慧琳

博士後研究學人

常慧琳博士畢業於香港城市大學中文及歷史學系。她的研究領域是漢唐之間的民間信仰。她也關注《史記》的歷史敘述與明清時期的印譜製作。業餘時間她是書法及篆刻愛好者。



### Mr. Lau Tsam Lok

Research Assistant

Mr. Lau holds a master degree in Chinese Language and Literature from the Chinese University of Hong Kong. His research interest includes the late Qing literature and classical Chinese literature in Hong Kong.

### 劉沁樂

研究助理

劉沁樂，香港中文大學中國語言及文學系碩士，治學興趣為清末民國舊體文學、香港舊體文學。



### Ms. Leung Tin Yan

Research Assistant (Jan-Jun 2022)

Graduating with a BA in Translation, Interpreting and Intercultural Studies, Ms. Leung has been Research Assistant at Hong Kong Baptist University since September 2019. Prior to joining the JAS, she was a member of the Centre for Translation and assisted in projects ranging from Hong Kong Literature and metaphor studies. Her research interest lies primarily in literary translation.

### 梁天恩

研究助理 (2022年1月至6月)

梁天恩，香港浸會大學翻譯學文學士。曾任香港浸會大學翻譯學研究中心研究員。治學興趣主要為文學翻譯。



### Mr. Zhang Jinfa, Sunny

Research Assistant (Part-time)

Mr Zhang holds a Bachelor's degree in Chinese Language & Literature at Hong Kong Shue Yan University and a MPhil degree in Chinese Language & Literature at Fudan University. His research areas are Chinese Ancient Bronzes of Han dynasty; Seal Stamp of Ming and Qing Dynasty.

### 張錦發

兼職研究助理

張錦發，樹仁大學中文系本科，復旦大學古籍所碩士。學術興趣為漢代青銅器、明清流派印。

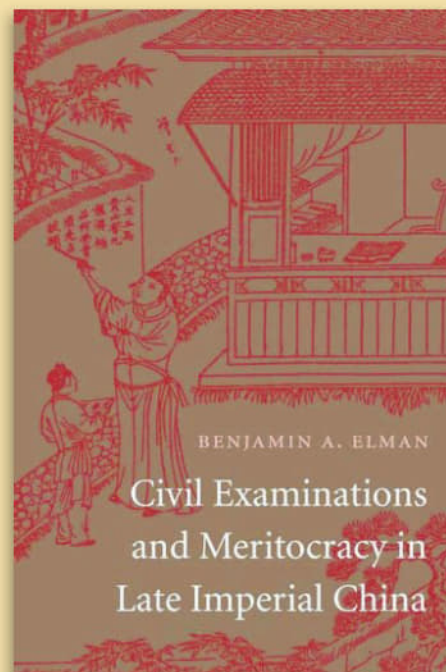


## GLOBAL SINOLOGY IN TRANSLATION

### 《饒宗頤國學院漢學譯叢》

Ever since the twentieth century, as Western sinology has steadily matured and come into contact with ever more aspects of Chinese civilization, it has produced a steady stream of major breakthroughs and seminal publications. Cultural interaction between different civilizations ought to be bidirectional and fluid. Inheriting Master Jao's scholarly spirit of unbounded erudition and Sino-West exchange, the Jao Tsung-I Academy of Sinology aspires to offer a platform for academic interaction between Chinese and Western sinology by selecting and gathering works of exceptional quality.

In 2017 the Academy started publishing the Global Sinology in Translation book series, a collection of outstanding research in sinology from outside the Sinosphere. Among the works published thus far have been Chinese translations of such brilliant sinologists as Michael Loewe, David S. Nivison, William H. Baxter, Laurent Sagart and Dirk Meyer, drawing praise from all corners of Chinese academia. This year, the Academy has published *Civil examinations and meritocracy in late Imperial China* (Chinese version) as scheduled. The other three volumes are expected to be published in end-2022.



自二十一世紀以來，漢學西漸勢潮日盛，西方學界進一步關注到諸多此前尚未涉足的古代中國文明內容，期間著述纍出，碩果頗豐。不同文明間的文化互動應是雙向且有流動的，饒宗頤國學院繼紹饒公博學洽聞、匯通中西的治學路徑，於諸家擷英拾萃，冀望能為中西漢學領域的學術交流提供一個更具可能性的溝通平臺。

自 2017 年伊始，國學院策劃並出版了收錄海外漢學優秀研究成果的「漢學譯叢」系列叢書，其中包括了魯惟一教授（Michael Loewe）、倪德衛教授（David S. Nivison）、白一平教授（William H. Baxter）、沙加爾博士（Laurent Sagart）、麥笛教授（Dirk Meyer）五位成就斐然的漢學家的著述的中譯本，學界反響頗佳。今年，國學院如期出版了《晚期中華帝國的科舉與選士》，另外三本將於 2022 年底陸續出版，茲概介如下。



Professor Benjamin Elman

艾爾曼教授

Photo Credit: Princeton University



Benjamin Elman is one of the most well-respected names within the world of contemporary European and American sinology. Professor Elman has produced pioneering research not only within ancient Chinese philosophy, but also on the history of science, education, and the imperial examination system of late imperial China. Happily, he has also left plentiful instructive publications for the students that is following in his wake.

In recent years, the Chinese imperial examination system of the Ming and Qing periods has been Elman's major scholarly interest and pursuit. The imperial examination system was a vital link in the operative structure of the vast social and political system in late imperial China. It was also one of the arenas where the court and the literati could interact most intimately. Systematic study of the cultural core of the examination system in this period can help us better understand the evolutions and vicissitudes in other fields such as politics, culture, and economy.

Elman's *Civil Examinations and Meritocracy in Late Imperial China* was originally published in 2013 in English. It employs a broad cultural perspective to build a theoretical narrative framework of the imperial examination system's distinguishing features. The book consists of three parts. In the first part, Elman describes the examination and selection system of the Ming, treating it as essentially a trailblazer and untangling how it was able to produce—from a community of highly diverse family backgrounds—an integrated system of literati that in terms of culture was universally approved and accepted. He also shows how the invisible logic of mutual tacit understanding and compliance that existed between examiners and examinees in the course of the examinations was fostered.

In the second part, Elman goes on to expound how the examination system became one of the foci of state power and domination, through the elite circulation produced by classical education. Citing among other examples popular legends and the holy grail of becoming *zhuangyuan* 狀元 (highest title awarded in the imperial examination), he also explores the inherent relationships between the examinations, the elite, and public culture.

The third part focuses on the successive adjustments made to the system. Here, Elman discusses the limitations put on the operation of imperial power during this evolutionary process; the evolving trends in classical learning as reflected in the *cerwen* 策問 (policy question) essays; and finally the reforms enacted in response to the Taiping rebellion.

The translation is by Liu Qian, Ph.D. in Chinese classical literature. Liu Qian has previously published a number of translations of academic works—including Dirk Meyer's *Philosophy on Bamboo: Text and the Production of Meaning in Early China*, which was featured in last year's instalment of the JAS Global Sinology in Translation series.

艾爾曼教授 (Benjamin Elman) 是當代歐美漢學研究界久負盛名的學者之一，其多年間於中國古代哲學思想理論、晚期中華帝國科舉文化史、教育史、科學史等諸多領域專精深耕，並均有創建性論著出版以啟後學。而對明清以降中華帝國科舉制度的考察正是艾爾曼近年來重點關注的治學興趣所在。

科舉制度是構建起晚期中華帝國整個龐大社會政治體系正常運轉結構中至關重要的一環，也是朝廷與士人之間最為密切交互的場域之一，對該時期科舉制度的系統考察得以幫助我們自其文化內核觀照到是時政治、文化、經濟等多領域引申出來的興衰嬗變。《Civil examinations and meritocracy in late Imperial China》(《晚期中華帝國的科舉與選士》) 一書是艾爾曼於 2013 年出版的專著，其以宏大的文化視角架構起明清兩代科舉制度顯著特點的理論敘事體系。

全書分為三個部分。第一部分艾爾曼以明代科舉選士體制建構為肇基，爬梳科舉制度如何於不同出身的群體中整合出一個自文化定義上被廣泛認可並接受的士人身分體系，以及在科舉考試的過程中，考官與考生之間彼此默契遵循的隱形邏輯的培養。在第二部分中，艾爾曼自古典教育所實現的精英流通闡釋了科舉制度何以成為政權統治中心之一。此外，他還以明清兩代狀元夢境、大眾傳說等內容為例探討了科舉、精英與公共文化之間的內在關聯。第三部分艾爾曼則以科舉制度的適時調整為核心，討論了在此演變過程中皇權運作的局限性、策問中所體現出的古典學術新思潮的演進，以及太平天國運動前後政府科舉改革的措施等。

本書由中國古典文學博士劉倩翻譯，劉博士此前已出版數種學術譯著。此外，去年出版的「漢學譯叢」系列中麥笛教授的《竹上之思——早期中國的文本及其意義生成》正是由其所譯。

*Old Chinese: A New Reconstruction*

## 《上古漢語新構擬》

The Chinese translation of the *Old Chinese: A New Reconstruction* is a part of the "JAS Global Sinology in Translation" series, the book is scheduled for publication in October 2022. The English original, an academic masterpiece of Old Chinese phonology, is co-authored by Professor William H. Baxter and Professor Laurent Sagart. The two authors have undertaken in-depth research in the field of Chinese phonology with remarkable achievements that the book earns the Leonard Bloomfield Book Award presented by the Linguistic Society of America soon after its release. The Chinese translation is rendered collaboratively by Professor Lai Guolong, Professor Zheng Wei and Professor Wang Hongzhi. By making the Traditional Chinese version available for a different readership, the Jao Tsung-I Academy of Sinology aims to promote the intellectual interactions between scholars from the East and West who are proficient in the study of old Chinese phonology. Below is an excerpt from the preface to the Chinese version written by the translators.



《上古漢語新構擬》是饒宗頤國學院「漢學譯叢」系列叢書中的一種，預計於今年九月份出版。本書原版為白一平（William H. Baxter）教授和沙加爾（Laurent Sagart）教授合著的 *Old Chinese: A New Reconstruction* 一書，是一部專門研究漢語上古音的學術巨著。兩位學者多年來深耕於漢語音韻學的研究工作，成績斐然，本書甫一出版，便榮獲 2016 年度美國語言學會（Linguistic Society of America）的「布龍菲爾德圖書獎」（Leonard Bloomfield Book Award）。中文版由來國龍、鄭偉、王弘治三位學者合作翻譯。國學院此次對本書繁體字版的翻譯出版，希望有助於進一步推進中西漢語古音學界研究學人之間的溝通交流與學術探討。在此，我們特別節錄了來國龍教授等所撰譯者序的部分內容，以供大家先睹為快。

## TRANSLATORS' PREFACE (EXCERPT)

## 譯者序（節錄）

The fruitful collaboration between Professor Baxter and Professor Sagart has been celebrated among sinologists. In 1992, after the publication of Baxter's monograph on Old Chinese phonology, Sagart wrote a detailed review of over 20 pages (for those who are interested, look up *Diacronica* 10, no. 2 [1993], pp. 237-60). On the one hand, he highly praised Professor Baxter's academic achievement; on the other hand, he made an unbiased appraisal of the various flaws of the book. Baxter humbly accepted Sagart's criticism, and soon after their long-standing collaboration began. Their research complemented each other perfectly, as the two drew on each other's strengths to offset their own weaknesses, while new ideas constantly emerged in their intellectual exchange, thus offering an exceptional model of academic cooperation and collaborative innovation for academics and students to learn from. *The Old Chinese: A New Reconstruction* is the fruitful result they have produced through long-term cooperation. This important work is lauded for its synthetic and systematic analysis of a wealth of materials, including newly excavated Warring States, Qin and Han paleographic sources, Chinese dialectal records and early Chinese loan words of other East Asian languages. In addition to giving in-depth analyses of Old Chinese phonological issues, the authors redress many tangling problems in the fields of Old Chinese morphology, lexicon, grammar etc. Simply speaking, the collaborative efforts by Professor Baxter and Professor Sagart took the study of Old Chinese phonology to a whole new level.

In October 2015, during the workshop of "Paleography and Chinese Historical-Comparative Phonology" held by Fudan University, the three of us decided to translate the *Old Chinese: A New Reconstruction* into Chinese together. Since modern linguistics is known for its repository of terminology and symbols, we decided to translate the index first to make sure a consistency in terminology. For the general linguistic jargons, we referenced the Chinese translation of David Crystal's *A Dictionary of Linguistics and Phonetics* (4th edition) by Professor Shen Jiaxuan (published in 2000 by Shangwu yishuguan). It is worth noting that we render the important concept "onset" as *yinsbou* 音首 (e.g. Professor Pan Wuyun also used the term *yinsbou* in his *Hanyu lishi yinyunxue* 漢語歷史音韻學 published in 2000 by Shanghai jiaoyu

chubanshe, p. 102). Throughout this book, *yinsou* refers to the initial part of Old Chinese syllables, i.e., the phonetic components before the main vowel, including the presyllabic elements (two consonants at most, including the prefix), the initial and the medial of the main syllables. In general, the chapter divisions, format and symbols of the Chinese translation follow those of the English original, such as placing an asterisk in front of the phonetic reconstruction of Old Chinese characters, setting the Middle Chinese phonetic constructions in italic type, using single quotation marks for definitions of characters and words, etc.

We hope that our translation can provide convenience for the Chinese academia, especially for young scholars who study Chinese paleography, Chinese dialects and other East Asian languages to learn from the examples of Professor Baxter and Professor Sagart. Just like what the authors pointed out in their book, the synthetic study of Old Chinese, with Old Chinese phonology at its core, has just begun. We sincerely wish that the translation can serve as a constructive step towards the advancement of the study of Old Chinese, and open up a new avenue for the studies of ancient Chinese, paleography, bamboo and silk manuscripts in the Warring States period and Qin and Han dynasties, Chinese dialects and East Asian languages.

Translators  
In Los Angeles and Shanghai  
December 15, 2018



Dr. Lai Guolong  
來國龍博士



Dr. Wang Hongzhi  
王弘治博士



Prof. Zheng Wei  
鄭偉教授

白、沙兩位教授的合作在學術界也是一段佳話。1992 年白教授的書出版後，沙教授就寫了一篇長達二十多頁的詳細書評 (*Diachronica* 10, no. 2 [1993], pp. 237-260)，他一方面高度評價了白教授書的成就，另一方面也中肯地批評了書中存在的嚴重不足。白教授虛心接受了沙教授的批評，隨後他們就開始了長期的合作研究。兩位先生發揮各自的專長，取長補短，切磋琢磨，為後輩學者樹立了學術合作、協同創新的楷模。《上古漢語新構擬》就是兩位教授長期合作的結晶。這也使得本書具有綜合性、系統性的特點，即開始全面利用新出土的戰國秦漢古文字材料、漢語方言，以及其他東亞語言中的早期漢語借詞等，全面系統地研究上古音，以及相關的如上古漢語的形態、詞彙、語法等多方面的問題。兩位先生的共同努力，將上古音研究提升到一個新的境界。

2015 年 10 月在復旦大學召開「古文字與漢語歷史比較音韻學」工作坊期間，我們決定合作翻譯《上古漢語新構擬》。現代語言學向來以術語與符號繁多著稱。為了統一術語的翻譯，我們三人先分頭翻譯了本書的索引。現代語言學的一般術語，我們參考了沈家煊先生翻譯的戴維·克里斯特爾 (David Crystal) 的《現代語言學詞典》 (*A Dictionary of Linguistics and Phonetics, 4th edition*; 中文版由商務印書館 2000 年出版)。需要特別說明的是，對本書中的一個重要概念 “onset” 的翻譯，我們選擇了「音首」這一詞 (潘悟雲先生的《漢語歷史音韻學》中也用了「音首」一詞，見上海教育出版社，2000 年版，頁 102)。本書中「音首」指的是上古漢語音節的首要部分，即主元音之前的所有音節成分，它可以包括前置音節成分 (最多可以有兩個輔音，包括前綴)、主要音節的聲母和介音。中文版的章節、格式和符號一般都遵從英文版的，如在構擬的上古音前加星號 (\*)，中古音標音都用斜體，字詞的釋義用單引號等。

我們希望我們的翻譯工作能給中文學界，尤其是為研究漢語古文字、漢語方言和其他東亞語言的年輕學子學習白、沙兩位先生這本著作提供方便。正如兩位先生在本書中指出的那樣，以上古音為基礎的上古漢語的綜合研究才剛剛起步。我們衷心祝願本書的翻譯，能為我們共同推進上古漢語的研究添磚加瓦；為綜合上古漢語、古文字學、戰國秦漢簡帛研究、漢語方言，以及東亞語言的研究開闢一個新天地。

譯者  
於洛杉磯和上海  
2018 年 12 月 15 日



## Collected Papers on Sinology by Jeffrey Riegel

### 《王安國漢學論文集》

Professor Jeffrey Riegel  
王安國教授

Photo Credit: The University of Sydney



Celebrated sinologist Professor Jeffrey Riegel earned his Ph.D. from Stanford University. He was Professor at University of California, Berkeley before heading to the University of Sydney, where he became Professor and Head of the School in the School of Languages and Cultures. Today, he is Professor Emeritus at both institutions.

His main field of expertise is the literature and intellectual and material culture of pre-Qin China. He co-edited the second through fourth volumes of the *Chinese Archaeological Abstracts*, translated the *Lüshi Chunqiu* (*The Annals of Lü Buwei*, 2001) and the *Mozzi* (*Mozzi: A Study and Translation of the Ethical and Political Writings*, 2013) together with John Knoblock, and published numerous related articles. He is currently working on a monograph on the Qing scholar Liang Yusheng 梁玉繩 and his work *Shiji zhiyi* 史記志疑.

The *Collected Papers on Sinology by Jeffrey Riegel* is a collection and translation of Professor Riegel's most important essays written after 1976. It is structured along five main themes: the *Shijing* and "desire" in ancient literature; pre-Qin thought; religion and mythology; text studies; and Qin archaeology and history. In addition, the collection includes a talk held between Riegel and the translator Dr. Huang Kuan-yun in 2018, as well as a complete catalogue of Professor Riegel's works.

This translation into Chinese of Jeffrey Riegel's essays will facilitate the further appreciation of Professor Riegel's scholarly approach to excavated and transmitted texts among Chinese-speaking scholars. One example of this is offered by the first essay in the collection, which deals with the *Shijing* and "desire" in ancient literature. By analysing and comparing the "Wuxing", excavated versions of "Guanju" and "Yanyan" from the *Shijing*, and other excavated documents, Riegel reveals how using the "Wuxing" leads to readings of the *Shijing* that are different from those resulting from a reliance on traditional commentary, offering an alternative hermeneutic for future scholars.

The collection is translated by Huang Kuan-yun, Professor at National Sun Yat-sen University. Dr. Huang specializes in excavated texts and classical Confucian learning, and is a former student of Professor Riegel at the University of California, Berkeley.

王安國教授 (Jeffrey Riegel)，著名漢學家，斯坦福大學博士。曾先後任美國加州大學柏克萊分校 (University of California, Berkeley) 教授，澳洲悉尼大學 (The University of Sydney) 語言與文化學院院長，現為兩校榮休教授。其主要研究領域為春秋戰國至秦代 (公元前 7 世紀至前 2 世紀) 中國文學、思想文化及物質文化。先後參與《中國考古學摘要》 (*Chinese Archaeological Abstracts*) 第二至四卷的編纂工作，與王志民 (John Knoblock) 教授共同英譯出版了《呂氏春秋》和《墨子》，並發表多篇相關論文。目前王教授正在撰寫有關清代學者梁玉繩及其《史記志疑》的專著。

《王安國漢學論文集》為王安國教授自 1976 年以來所撰主要論文結集，全書分為五大主題：《詩經》與古代文學中的「慾望」、先秦思想、宗教與神話、文獻研究、秦代考古與歷史。此外，書末還收錄了黃冠雲教授與王安國教授於 2018 年進行的一次訪談，以及王教授的完整著作目錄。是次中譯本論文的結集，將便利華語學者瞭解王安國教授關於出土文獻與傳世文本對讀的治學進路。例如，本書首章關於《詩經》與古代文學中「慾望」的論述，王教授以出土文獻〈五行〉與《詩經·周南·關雎》《邶風·燕燕》等諸篇文本進行對讀分析，揭示出《五行》在解讀《詩經》篇章上有別於傳統注釋的觀點，為後來的研究學人提供了另類詮釋的途徑。

本書由國立中山大學中文系黃冠雲教授主持翻譯，其研究專長為出土文獻與經學，是王安國教授在加州大學柏克萊分校的高足。



## Social Memory and State Formation in Early China

### 《問鼎——早期中國的社會記憶與國家起源》

Dr. Li Min  
李旻博士

Photo Credit: University of California,  
Los Angeles



Li Min graduated from the University of Michigan, majoring in anthropological archaeology. He is currently Associate Professor of East Asian archaeology at UCLA's Department of Anthropology and Department of Asian Languages and Cultures. His major field of research is the archaeology of prehistoric and Bronze Age China.

*Social Memory and State Formation in Early China* was published by Cambridge University Press in 2018. In it, Dr. Li uses his vast knowledge in the field of history as well as his honed anthropological and archaeological skills to undertake novel explorations of the relationship between social memory and the formation of the concept of kingship in early China.

Li employs methods of anthropological archaeology to analyse the transformation of space, technology, and material traditions in the second and first millennia BCE. He examined questions such as where did the historical knowledge of Zhou people that we learn from the transmitted literature may originate; and how did they shape the political language by harnessing such knowledge?

Through comparing the characteristics of time and space found in literary narratives and analysing the changes in the political space of early China as archaeological artefacts show, Li demonstrates how interactions between regions, rise and fall of state power, and technological change in the mythological era laid the critical foundation for the Xia-Shang-Zhou civilizations in high antiquity. At the end of the second millennium BCE and the transition from Shang to Zhou, the founders of the Zhou kingdom used historical knowledge such as legends about the history of Xia dynasty and narratives about the Xia ruins as blueprints for the new political order centred between the Luo River and Mount Song. Such knowledge also became the basis for the concept of Heaven's mandate, which had dynastic succession as its premise. Consequently, the political experiments and religious transformations that occurred in the Longshan period became the core tradition of early China and the well-spring of knowledge of the Xia-Shang-Zhou dynasties.

The Chinese translation is rendered by Dr. Wang Yi, who currently holds the position of researcher at the Institute of History, Chinese Academy of Social Sciences. She earned her bachelor's and Ph.D. degrees from the Department of Chinese Language and Literature at Peking University and her master's degree from the university's Department of Archaeology. Having one foot in each discipline facilitated her delicate handling of the relationship between narrative texts and material culture in the course of translation.

李旻博士畢業於密歇根大學（University of Michigan）考古人類學專業，現為加州大學洛杉磯分校人類學係和亞洲語言文化系聯合任命的東亞考古學副教授。其主要研究領域為史前及中國青銅時代的考古學內容。

*Social Memory and State Formation in Early China*（《問鼎：早期中國的社會記憶和國家起源》）一書在 2018 年由劍橋大學出版社出版，在書中李旻博士以其豐富的史學基礎與嫺熟的人類學、考古學技巧對早期中國王權觀念的形成與社會記憶之間的關係等問題進行了全新思考與探索。

李旻博士採用考古人類學方法分析空間、技術與物用傳統的變革，審視了傳世文獻裡中關於周人歷史知識來自哪裡？周人如何在此基礎上規劃其政治藍圖？等問題的歷史敘事。通過比較文獻敘事中的時空特徵與使用考古分析觀察到的早期中國政治空間變化，李旻博士指出，傳說時代發生的跨區域互動、政權興衰與技術變革為三代文明的形成奠定了至關重要的基礎。在公元前二千紀末的殷周變革之際，周王朝的創建者正是以夏史傳說、夏墟敘事等歷史知識為藍圖，營建其以嵩洛為中心的政治秩序和王朝興替為前提的天命觀念。因此，龍山時代發生的政治實驗與宗教變革，成為早期中國的核心傳統，以及三代文明的知識源泉。

本書由現任職於中國社會科學院古代歷史研究所王藝博士翻譯，王博士此前就讀於北京大學中國語言文學系（學士、博士）和考古系（碩士），其語言文學與考古學兩者互通的學術背景有助於其在翻譯時對敘事文本和物質文化之間的關係進行更好的處理。



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《饒宗頤國學院院刊》



饒宗頤國學院院刊  
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香港中文大學新亞書院  
中國語言及文學系

編者

The ninth issue has been scheduled for publication in fall 2022. A total of twelve Chinese and English articles and book reviews are featured in this issue. Most of the authors are established scholars from renowned universities or research institutions at home and abroad, and there are also young talents who recently emerged in academia. The current issue covers a wide range of topics, including unearthed bronze vessels, philology, etiquette, history, and literature, with particular attention to current frontier topics and interdisciplinary research in academia. For instance, it features an article by Su Rongyao from the Institute for the History of Natural Science on the development of internal and external casting technology in Shang and Zhou bronze vessels. In the article, Professor Su analyzes the process with the use of X-ray imaging technology and examines the "inherited" style as well as the "innovative" features of the Jin Gong *pan* cast in the mid-Spring and Autumn period and the Zi Zhong Jiang *pan* of the early Spring-and-Autumn. This unique research approach yields a more profound understanding of the social functions and evolution of bronzes vessels in pre-Qin China. Since the publication of the inaugural issue nine years ago, the editorial team have been committed to making the *Bulletin* a leading international bilingual academic journal of Chinese studies and Sinology research.

《饒宗頤國學院院刊》第九期於 2022 年秋季與讀者見面。本期刊登中英論文及書評共十二篇。作者多為海內外知名學府或研究機構的前輩學者，亦有剛在學術領域嶄露頭角的青年才俊。刊載內容涵蓋出土青銅器、文字學、禮學、歷史學、文學等多個領域，尤為關注當今學術前沿課題和跨學科研究，比如中國科學院大學蘇榮譽教授利用文物 X 射線成像技術分析商周青銅器內外部鑄接技術的發展過程，並據此縷析春秋中期「晉公盤」和春秋早期「子仲姜盤」的「傳承」風格和工藝「創新」特色。此種研究視角有助學界更好地認識中國先秦時期青銅器的社會功能及其演變過程。自創刊九年以來，編輯部諸位同仁努力不懈，精益求精，致力於將本刊打造成國際領先的雙語國學與漢學研究的學術期刊。

*Garland of Sinology II: Special Supplement to the Bulletin of the Jao Tsung-I Academy of Sinology*  
《漢學英華·第二輯》



漢學英華  
第二輯  
饒宗頤國學院院刊  
編輯

香港中文大學新亞書院  
中國語言及文學系

A total of 14 English articles and book reviews published in Issue Nos. 4 to 7 of the *Bulletin of the Jao Tsung-I Academy of Sinology* have been selected and translated for the benefit of the Chinese-speaking readership. With sheer breadth and diversity, the papers cover linguistics, literary study, historiography, intellectual history, ancient Chinese phonetics, excavated bamboo strips, oracle bone inscriptions, bronze inscriptions and cultural studies etc. The book review examines five English monographs and edited volumes published from 2015 to 2018, encompassing topics as wide as early Chinese religion and archeology, political thoughts on excavated bamboo strips, the compilation and content of the *Shangshu*, metaphysical poetry in medieval literature, and historical phonology.

本輯增刊共收錄文章十四篇，精心選譯《饒宗頤國學院院刊》第四至七期所發表的英文論文及書評，以饗廣大華文讀者。論文涵蓋語言學、文學、史學、思想史、上古漢語語音、出土竹書文獻、甲骨文、青銅器銘文、文化研究等多個領域，學術視野開闊，內容繽紛多彩。書評評介了 2015 年至 2018 年出版的五部英文著作，內容涉及早期中國宗教與考古、出土竹書的政治思想、《尚書》編纂與思想、中古文學之玄言詩、歷史音韻學等主題。

## Publication of DR. SAMMY LI'S PAPER ON TEA CULTURE

### 〈「茶饒」更知春味長——李建深博士茶文化論文發表〉

Congratulations to Dr. Sammy Li Kin Sum of the Department of History, HKBU, on the recent publication of "A Bowl of Good Tea in the Northern Song Dynasty: Using Modern Examples to Understand the *Daguan chalu* 大觀茶論" in the journal *East Asian Science, Technology, and Medicine*!

HKBU Jao Tsung-I Academy of Sinology has the tremendous honor to have taken part in Dr. Li's research project on tea culture in the Song Dynasty. With the enthusiastic support of the Academy, Dr. Li and the AIM (Art Information Modelling) Team travelled to Mount Wuyi, Fujian in 2019 to collect 3D scanning data of the tea mountains, Jian kilns, Green Chambers (in which Lapsang Souchong black tea leaves are processed and smoke-dried), and kiln sites from the Song Dynasty. We are now delighted to see the fruits of the team's hard work coming into being!

恭賀香港浸會大學歷史系李建深博士發表論文“A Bowl of Good Tea in the Northern Song Dynasty: Using Modern Examples to Understand the *Daguan chalu* 大觀茶論”！

國學院非常榮幸能夠參與到李博士關於宋代茶研究的工作中，在研究期間略盡綿力，支持其AIM (Art Information Modelling, 場景模型建構) 團隊赴福建省武夷山，採集茶山、建窰、青樓（正山小種萎凋及烘焙的場所）及宋代窰址的三維場景數據。現李博士的研究成果順利發表，國學院倍感欣喜，亦藉此機會與大家分享李博士的文章摘要，從《大觀茶論》一書瞭解到宋代茶文化相關內容。



In December 2019, Dr. Li and AIM Team uses a 3D scanner to map out the Yulinting kiln site of the Song period in Mt. Wuyi. Here the scanner is placed before the Dragon Kiln to scan from bottom to top.

2019年12月，李博士及其AIM團隊利用三維掃描器在武夷山宋代遇林亭窰址進行三維掃描。圖中掃描器立在龍窰的前端，由下而上進行掃描。

#### Abstract:

Although tea has played an important role in Chinese culture in both historical and modern periods, the origins and history of tea cultures in China have not received much attention in English language scholarship. We can construct a solid foundation to discuss how to prepare and appreciate tea in the Chinese history by relying on the hints given in the *Daguan chalu* 大觀茶論 and associate them with the aesthetics and elite cultures in the Northern Song Dynasty. This article first proposes to conduct simulation experiments by using modern examples to help understand the *diancha* 點茶 (tea-tipping) process recorded in the *Daguan chalu*, attributed to Emperor Huizong 徽宗. It argues that, out of the multiple tea practices of the Northern Song period, the authors of the *Daguan chalu* aimed to establish and regulate a new, single standard and preference for making and drinking tea. By prioritizing the Jian'an 建安 *Baicha* 白茶, praising the Jian'an tea bowls, grading and categorizing tea types, and promoting the *diancha* practice, Huizong and his subordinates added much cultural and financial values to the tea. The composition and dissemination of the *Daguan chalu* assisted in their creation of a new elite culture.

#### 摘要：

從古至今，茶是中華文化不可或缺的一部分，惟中國茶文化的起源和歷史在英語學術界中尚未得到廣泛關注。我們可據《大觀茶論》，構建堅實基礎，以討論中國史上的備茶和品茶方法，並將其與北宋美學和精英文化聯繫起來。本文首先提出利用現代實例進行模擬實驗，以幫助理解宋徽宗所著《大觀茶論》中記載的點茶法。《大觀茶論》的作者縱觀北宋時期多種備茶之法，旨在為備茶和品茶創立統一標準。徽宗及其部下集中討論建安白茶，並品評建安茶碗，更對茶葉類型進行分級，亦積極提倡點茶法，因而豐富了茶文化及其經濟價值。徽宗編撰《大觀茶論》並將之傳播，利於締造一種嶄新的精英文化。

# 師心自在



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

## Jao Tsung-i Auspicious Lotus with Two-character Couplet (2011/2013)

饒宗頤 漢人吉語荷花連二言聯

“The concept of ‘qi’ (vital energy) is of utmost importance in scholarship, as in writing and painting. If the ‘qi’ is not consistent, everything will become soulless. Writing and researching both require the full devotion of one’s life. If there is ‘qi’ and life, there will be no end to fate. When the ‘qi’ is consistent, one can concentrate without being interfered with by the outside world... Buddhism speaks highly of the power of concentration. It is to advocate for a high level of mental concentration and the cultivation of determination. Be as agile as a wild crane when you are outside; Be as quiet as a maiden when you are at home. Over the years, I have developed a tranquil state of mind. I have swept away all kinds of worries and cultivated a clear and stable mind, so I was able to concentrate on my research.”

—Shi Yidui, Shi Zhiyong, “Sinological Master Talks about Sinology,”  
Literature and Spirit: an Interview with Jao Tsung-i, 21.  
Beijing: Beijing lianhe chuban, 2019.

「寫字作畫和做學問一樣，都十分講究一個『氣』字。因為氣不貫，就好像一個人沒有生命。寫字、做學問，實際上是把一個人的生命都擺在裡面。有『氣』、有生命，才會源源不絕。而且，氣『貫』就能神『定』，不受外界的干擾。……佛教講這個『定』，就是提倡心力的高度集中，培養定力。外出閒雲野鶴，返家靜如處子。多年來，養成一個寧靜的心態，排除掉各種煩惱，養成自己心裡頭的乾淨，所以，才能聚精會神，『定』在做學問上。」

——〈施議對，施志詠：〈國學大師話國學（代序）〉  
《文學與神明：饒宗頤訪談錄》，頁 21。  
北京：北京聯合出版，2019 年