10TH ANNIVERSARY SPECIAL EDITION 十週年特別版 ≡ AUTUMN 秋 2023

SINOLOGY News 耀風

A DECADE OF RESEARCH AND TEACHING EXCELLENCE IN SINOLOGY: CELEBRATING THE 10TH ANNIVERSARY OF THE JAO TSUNG-I ACADEMY OF SINOLOGY

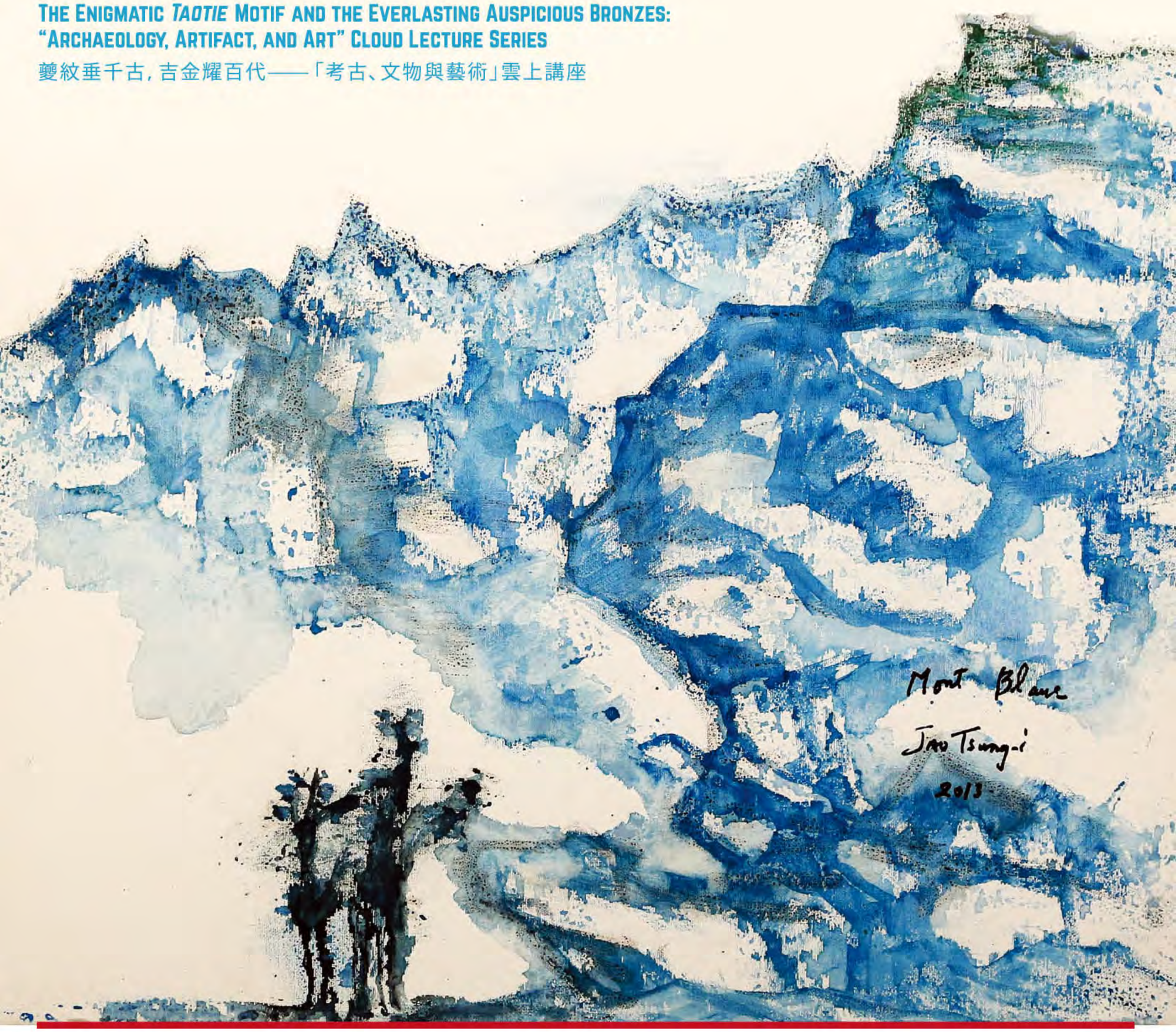
薪火十載，國風蔚然——饒宗頤國學院十週年慶典活動

ALL-INCLUSIVE APPROACH TO RECONSTRUCTING OLD CHINESE PHONOLOGY: AN INTERVIEW WITH PROFESSOR LAI GUOLONG ON THE CHINESE EDITION OF THE *OLD CHINESE: A NEW RECONSTRUCTION*

上古溯源，兼收並蓄——來國龍教授《上古漢語新構擬》中文版專訪

THE ENIGMATIC *TAOTIE* MOTIF AND THE EVERLASTING AUSPICIOUS BRONZES: "ARCHAEOLOGY, ARTIFACT, AND ART" CLOUD LECTURE SERIES

夔紋垂千古，吉金耀百代——「考古、文物與藝術」雲上講座



香港浸會大學
HONG KONG BAPTIST UNIVERSITY

香港浸會大學
饒宗頤國學院

JAS Bilibili account has been launched!

開通 Bilibili 賬號——饒宗頤國學院 HKBUJAS

#Bilibili

In this, the post-pandemic era, ever more teaching staff and students, scholars, and members of the public have become accustomed to online lectures, and at the same time, there is an ever-growing expectation to be able to review lectures online that have already taken place. In addition to our YouTube account, this year, the Academy has also opened a Bilibili account and specially uploaded videos of the various lecture series put on by the Academy and used this opportunity to expand awareness of the Academy in mainland China and elsewhere in the Chinese cultural area.

With the generous permission of the speakers, many scintillating videos of our lectures have already been uploaded to the Academy Bilibili Account, including the cloud lecture series 'Archaeology, Artifact, and Art', JAS 10th Anniversary Seminar Series, and the Sinology Fortnightly events of the academic year 2022-23. At present, the number of followers has reached more than 1200, and the videos have been watched some 11,000 times. In parallel with the replacement and renewal of video material, the number of followers and times the videos have been watched have increased, and will increase, inexorably.

In the future, the Academy will continue to upload videos of lectures for which permission for this has been granted, and we hope that many more teachers and students, scholars, and members of the public will enjoy watching them, thereby continuing to expand the influence of Classical Chinese Studies, Sinology, and Jao Studies. We welcome those friends who are interested in Classical Chinese Studies and Sinology to take note of our activities and 'like' them.

The Academy of Sinology account is called:

後疫情時代，更多師生、學者、市民適應了網絡講座的形式，同時希望能在網絡平台回顧講座內容的需求也日漸增長。除了 YouTube 賬號，今年國學院更是開通了 Bilibili 的賬號，專門上載由國學院主辦的系列講座、學院活動等視頻，藉此擴大內地等中華文化地區對國學院之瞭解。

承蒙講者們慷慨授權，國學院 Bilibili 賬號現已上載多場精彩講座錄影，包括「考古、文物與藝術」雲上講座、「一代宗風在」系列講座、2022/23 學年網上半月譚等內容。目前賬號粉絲數已達 1200 之多，視頻播放量已達 1.1 萬次。粉絲數、播放量也隨著視頻的更新，不斷上漲中。

未來國學院會繼續上載經授權的講座錄影，相信更多的師生、學者、市民將從中受益，從而使得國學、漢學及饒學的影響力持續擴大。歡迎對國學、漢學感興趣的朋友們關注、點讚。

國學院賬戶名稱：

bilibili 饒宗頤國學院 HKBUJAS

Cover Jao Tsung-i Mont Blanc in the Snow (2013)
封面　饒宗頤 白山畫意 （2013 年）

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

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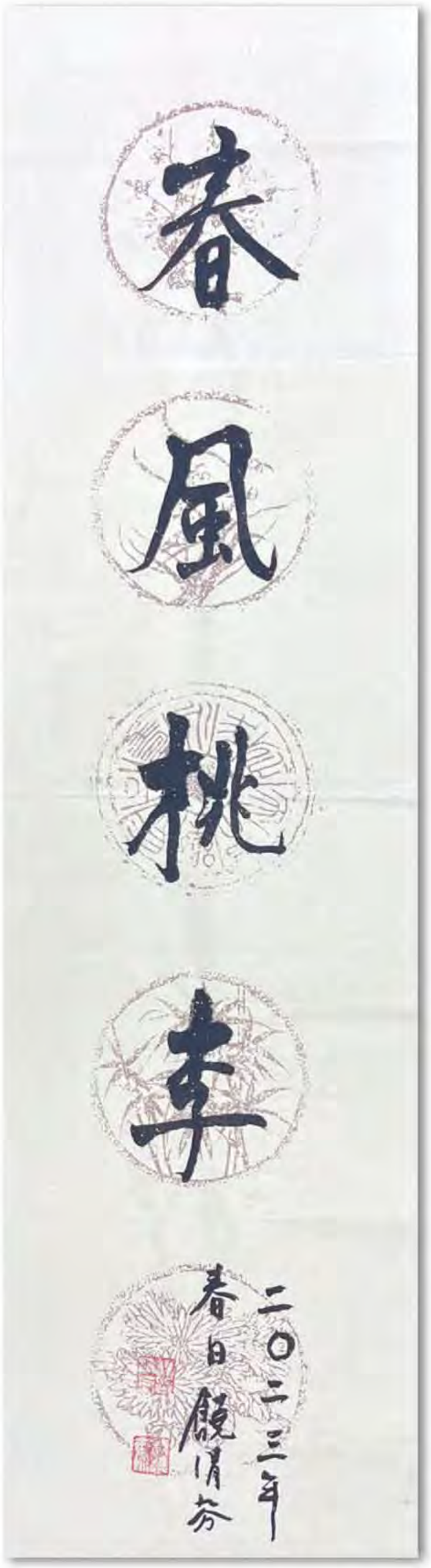


饒學研究基金永遠會長
饒清芬女士

A Note FROM THE DIRECTOR 院長的話

#稷風 #院長的話 #十年

Perpetuating the legacy of a grand master:

a decade of learning and research. At the beginning of the year, we met with distinguished guests in the coastal city, and a splendid ceremony took place to commemorate the tenth anniversary of the founding of the Jao Tsung-I Academy of Sinology. Now into the third year of the pandemic, to be able to use this fortuitous opportunity to meet old friends once more was truly a joy. At the ceremony itself, together with our guests, we reminisced on the hard work we have put into sowing scholarly seeds and the rewards we have reaped during these last ten years. The Academy has made remarkable achievements in cultivating talents, conducting research, promoting classical Chinese studies, and serving the society. The book launch of the first three volumes of *The Collected Works of Jao Tsung-i* in English Translation and 'Hearing from Within: An Exhibition of Calligraphy and Paintings by Professor Jao Tsung-i' took place on the same day, thus adding a touch of brilliance to the series of activities to celebrate the tenth anniversary.

The activities of this year have multi-disciplinary cooperation as their core. The cloud lecture series 'Art, Artifact, Archaeology' has particularly caught everyone's attention. It is generously supported by the Simon Suen Foundation, and the lecturers who have been invited are all at the apex of their fields, with wide knowledge of the ancient and modern. All these lectures are packed with ingenious viewpoints and individual trains of thought, and they have been widely praised by audience members. Other activities include a conference 'The Future of China's Past' convened in conjunction with the University of Chicago, 'Sharing from Distinguished Scholars in History and Literature' organised in tandem with the Department of History and the Mr Simon Suen and Mrs Mary Suen Sino-Humanitas Institute; also, 'JAS 10th Anniversary Seminar Series' and 'Surplus Sorrow in Vehemency: An Academic Conference on Thought and Belief in Medieval China'. All these have greatly attracted international scholars to participate, the excitement surrounding them has been unprecedented.

Most remarkably, just before the summer holidays, we were fortunate to put on the fourth Jao Link Sharing Session and invited scholars and leaders working in the more than twenty research institutions engaged in Jao Studies as well as enthusiastic supporters of the cause of Jao Studies–some forty or more individuals from many different places–to Hong Kong for the event. Not only were we gathered in remembrance of Master Jao, but we also shared our experiences of the progress of Jao Studies research and discussed opportunities for development and cooperation in the future. It was indeed a rare and extraordinary gathering of talents. After the summer holidays, the Academy will organise further celebratory activities, including a visit by distinguished sinologist Professor William Nienhauser for two weeks to deliver guest lectures and workshops. A magnificent seminar series 'Early Encounters between Europe and China' that has received the generous support of the Eurasia Foundation (from Asia) will bring ten or more important scholars to Hong Kong. Of course, there is also the competition on the story of Jao Tsung-i, 'Home is where the Heart is: Jao Tsung-i and the Guangdong-Hong Kong-Macao Greater Bay Area ', which promises to be extremely exciting and worth celebrating.

We will be forever grateful for the deep nurturing love that Master Jao showered on our Academy at its inception, and in the ensuing ten years, we have been honoured to receive the stalwart support of Master Jao's family and colleagues from different spheres of society, which has allowed the Academy to move forward in a steady and assured manner. The support of fellows is the motivating force that has allowed the Academy to advance confidently and improve incessantly. In addition, I would like to thank the entire community of colleagues at the Academy: thank you for your sterling efforts! Thank all those who have held posts at the Academy in the past and who have helped lay a firm foundation for its future development and of course also all my students. Their steadfastness and enthusiasm for the Academy is the bedrock on which we have founded a research community that has advanced together through inclusiveness in pursuit of excellence. We are looking forward to the next ten years. Let us continue to advance hand-in-hand and together bear witness to more fruitful achievements ahead.

一代宗風在，十年薪火傳。今年年初，我院於香江之濱，廣邀與會賢達，舉行了盛大的饒宗頤國學院十週年院慶典禮。大疫三年，藉此契機與故友重聚，倍感歡欣。典禮中，我們與嘉賓共同回憶十載稼穡之艱辛，道在人為，功不唐捐，國學院在育才樹人、闡揚學術、傳播國學、服務社會等方面都取得豐碩成果。《饒宗頤學術論著英譯集》首三卷新書發佈會，以及「萬物自生聽——饒宗頤教授書畫展」也在同日舉行，為十週年的慶典增添了異彩。

今年的院慶活動以跨學科、跨領域合作為主，「考古、文物與藝術」雲上講座尤為引人注目。本系列講座由孫少文基金支持，應邀學者都是業界翹楚，博古通今；每場的內容見解精妙、思維獨到、內容豐富，令聽眾讚歎不絕，獲益匪淺。其他如與芝加哥大學合辦的「中國古代研究的未來展望」研討會、與歷史系及孫少文伉儷人文中國研究所合辦的「文史名家分享」系列講座，以及「一代宗風在」系列講座和「慷慨有餘哀：中古中國的思想與信仰」學術研討會等，無不吸引國際各界學人競相參與，盛況空前。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。最特別的是，我們在暑假前有幸主辦第四屆饒學聯匯分享交流會，邀請到海內外二十多家饒學研究機構的學者和領導，以及關心支持饒學研究事業發展的熱心人士，共四十餘人從天南地北齊聚香江，共同追思懷念饒公，分享交流饒學研究工作進展，探討未來的發展與合作。群賢畢至，冠蓋雲集，非常難得。暑假後國學院將開展更多慶祝活動，包括邀請到漢學大家倪豪士教授訪港兩週，開展講座及工作坊。還有由歐亞基金會資助的「早期歐亞文明交集研究」講座系列，將有十多位重量級學者雲聚香江，蔚為盛事。當然還有饒宗頤的故事「桑梓嶺南：饒宗頤與大灣區」比賽，可謂精彩紛呈、盛況空前。

A joyful visit by Dr Jason Sun, Brook Russell Astor Curator of Chinese Art, Department of Asian Art, The Metropolitan Museum of Art (Right 2) on 6 October 2022. Read 'Art, Artifact, Archaeology' section for full report.

2022 年 10 月 6 日，大都會藝術博物館亞洲部中國藝術主任孫志新博士（右二）到訪國學院，與來賓歡聚一堂。內容詳見「考古、文物與藝術」雲上講座介紹。

國學院在肇創之初，承蒙饒公厚愛。十年間，又蒙饒公家人、社會各界同仁之鼎力護持，國學院得以穩健向前。諸位同道的支持是國學院砥礪前行、不斷進步的動力源泉。此外，我還要特別感謝國學院的全體同仁，感謝你們對學院工作的熱忱付出；感謝曾在學院任職的各位前輩，為學院發展奠定堅固的基礎。當然還有感謝我的學生們，是他們對國學的堅持與熱愛，使國學院能夠建成包容並進、追求卓越的研學殿堂。展望新的十年，讓我們繼續攜手並進，共同見證傳統文化在國學院薪火相傳、瓜瓞綿延！

陳致

A Decade of Research and Teaching Excellence in Sinology:
CELEBRATING THE 10TH ANNIVERSARY OF THE JAO TSUNG-I ACADEMY OF SINOLOGY

薪火十載，國風蔚然——饒宗頤國學院十週年慶典活動

This year sees the tenth anniversary of the founding of the Hong Kong Baptist University Jao Tsung-I Academy of Sinology, and on 13 January 2023 (Friday), the Academy staged an event to mark the occasion. At the ceremony, the Academy and assembled distinguished guests looked back on the wealth of activities of the preceding ten years and ahead at plans for development for the future, and at the same time held a book launch for three volumes of *The Collected Works of Jao Tsung-i: Xuantang Anthology* and viewed "Hearing from Within: An Exhibition of Calligraphy and Paintings by Professor Jao Tsung-i". The ceremonies were held amidst a happy, celebratory, and lively atmosphere to the satisfaction of all.

Many distinguished guests and scholars attended the celebrations, including Ms Angeline Yiu Ching Fun, Permanent President, Jao Studies Foundation, Dr Simon Suen , Founding President, Development Committee of the HKBUJAS, Professor Alexander Wai Ping-kong, President and Vice-Chancellor of HKBU, Professor Albert Chan Sun-chi, President Emeritus of HKBU and Professor Chen Zhi, Director of the Jao Tsung-I Academy of Sinology.

After the exuberant opening video clip, President Wai took the lead with his welcoming address. He indicated that since the establishment of the Academy in 2013, in terms of conferences held, scholarly publications, research collaboration, and other areas, notable success of the Academy had been achieved. President Emeritus Professor Albert Chan, who had promoted and witnessed the establishment of the Academy at the outset, reminisced in his words of encouragement regarding the fortuitous coincidences that had led to its founding ten years ago and the efforts that had been made in this regard, and he reaffirmed the value and significance of the contribution that the Academy had made as a scholarly platform that had surpassed present expectations and promised to enrich future generations. By the playing of pre-recorded video messages, guests were also able to view congratulatory messages from Professor Stuart Christie, Acting Dean of the Faculty of Arts of HKBU, Professor Ronald Egan of Stanford University, Professor William Nienhauser of the University of Wisconsin, and Professor Edward Shaughnessy of the University of Chicago.

Professor Alexander Wai, President and Vice-Chancellor, HKBU delivered a Welcome Remarks.
香港浸會大學校長衞炳江教授致歡迎辭

Officiating Guests (From the left) Dr Adam Schwartz, Dr Thomas Tang Wai Hung, Mrs Mary Suen, Dr Simon Suen, Professor Alexander Wai, Professor Albert Chan Sun-Chi, Ms Angeline Yiu Ching Fun, Ms Veronica Yiu Ching Yee, Miss Michelle Cheong, Professor Chen Zhi

主禮嘉賓（左起）史亞當博士、鄧偉雄博士、孫蔡吐媚院士、孫少文博士、衞炳江教授、陳新滋教授、饒清芬女士、饒清綺女士、張圓瑛女士、陳致教授

2023 年是香港浸會大學（浸大）饒宗頤國學院成立十週年之期，國學院於 1 月 13 日（週五）舉行了院慶活動。典禮上，國學院與眾來賓回顧了學院成立至今十年間的活動盛況及展望未來的發展計劃，同時舉行了三卷《饒宗頤學術論著英譯集》新書發佈會及「萬物自生聽——饒宗頤教授書畫展」，典禮在一片喜慶而熱鬧的氣氛中圓滿舉行。

是次院慶活動，與會嘉賓、學者眾多，現場氣氛可謂極盛。出席主禮嘉賓包括饒學研究基金永遠會長饒清芬女士、饒宗頤國學院發展委員會創會會長孫少文博士、浸大校長衞炳江教授、浸大榮休校長陳新滋教授和浸大饒宗頤國學院院長陳致教授。

慶典伊始，浸大校長衞炳江教授率先致以歡迎辭，他表示，國學院自 2013 年成立以來，在會議舉辦、學術出版、科研合作等各領域均取得了可觀的成就。隨後國學院成立的推動者和見證者浸大榮休校長陳新滋教授在勉辭中回顧了十年前國學院成立的機緣巧合與所盡努力，肯定了國學院這一學術平台在超越當下、惠澤後世上的價值與意義。通過播放錄像的方式，現場還收到了來自浸大文學院署理院長 Stuart Christie 教授、斯坦福大學艾朗諾教授、威斯康辛大學倪豪士教授、芝加哥大學夏含夷教授的賀辭。

Professor Albert Chan Sun-Chi, President Emeritus, HKBU delivered a Message of Encouragement.

香港浸會大學榮休校長陳新滋教授致勉辭

(From the left) Professor Stuart Christie, Acting Dean of Arts, HKBU and Professor William Nienhauser of the University of Wisconsin delivered a speech via a pre-recorded video.

（左起）浸大文學院署理院長 Stuart Christie 教授、威斯康辛大學倪豪士教授透過錄影片段送上祝賀。

The occasion doubled as the book launch of the first three volumes of *The Collected Works of Jao Tsung-i: Xuantang Anthology*. President Wai expressed his affirmative appraisal of the high quality of the series and considered that it was a practical contribution to the promotion of wider circulation of Master Jao's scholarly works and expressed his deepest thanks for the support afforded to this venture by the Jao Studies Foundation and the Simon Suen Foundation. Via a pre-recorded video, Professor Lee Chack Fan, Chairman of the Management Board, Jao Studies Foundation, expressed that the publication of *Xuantang Anthology* would aid in the greater dissemination of Master Jao's scholarly works both in China and the West, and assist in promoting the development of Jao Studies.

同場舉辦的《饒宗頤學術論著英譯集》首三卷新書發佈會上，衞校長對《英譯集》系列的出版給予了高度評價，認為這是促進饒公著述廣泛流通的切實工作，並對該項目的支持者，饒學研究基金和孫少文基金會致以深切謝意。饒學研究基金董事會主席李焯芬教授透過錄像表示，《英譯集》的出版可讓饒公的學術在中西方都得到流傳，有助於推動饒學的發展。蒞臨現場的饒學研究基金永遠會長饒清芬女士與在場嘉賓分享了自己見證饒宗頤教授學術著作英譯書籍出版的喜悅心情，並對參與其中的學者、團隊、出版社等致以誠摯感謝。

Ms Angeline Yiu Ching Fun, Permanent President, Jao Studies Foundation delivered a Congratulatory Speeches for Book Launch.

饒學研究基金永遠會長饒清芬女士致新書發佈賀辭

Dr Simon Suen, Founding President, Development Committee of the HKBUJAS and Mrs Mary Suen attended the celebration ceremony.

饒宗頤國學院發展委員會創會會長孫少文博士及孫蔡吐媚院士到場祝賀

Ms Angeline Yiu Ching Fun, Permanent President, Jao Studies Foundation, shared her pleasure at witnessing the publication of the English translations of Professor Jao's scholarly works and expressed her sincerest gratitude to the scholars, editorial team, and publishers involved.

Dr Nicholas Williams, a member of the editorial committee of the Xuantang Anthology, gave an account of the varied themes of the first three published volumes, and one by one introduced the scholarly backgrounds of the translators and related information, among whom, Dr Colin Huehns, translator of *Harmoniousness: Essays in Chinese Musicology*, played a mellifluous erhu solo to the gathering.

Dr Nicholas Williams gave an account of the varied themes of the first three published volumes.

魏寧博士對《英譯集》前三卷不同文本主題的陳述

主編之一的魏寧博士對《英譯集》前三卷不同文本主題進行了陳述，並一一簡介了譯者的學術背景和相關信息，其中《中國音樂學》譯者柯林博士，更為慶典活動演奏了一曲婉轉悠揚的二胡表演。

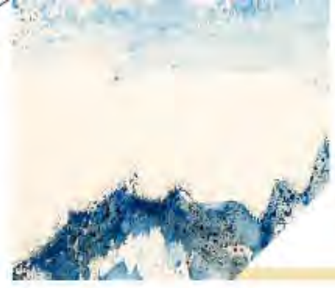
最後，由浸大饒宗頤國學院院長陳致教授致以感謝辭。他細數了十年間國學院所舉辦的超過 150 場的國際學術會議講座、與各大院校機構、出版社之間的交互合作、對後學博士的培養等卓越成績，並向一直以來鼎力支持國學院成長的嘉賓好友等致以感謝。由國學院招收培養的「選堂博士」們，也通過錄像慶賀的方式表達了對國學院的感念之情。陳院長還向現場嘉賓介紹了 2023 年國學院籌辦的院慶活動，並熱忱邀請大家積極參與其中，共同見證未來國學院的發展。

Dr Colin Huehns played an erhu solo to the gathering.

柯林博士為慶典活動演奏二胡

Professor Chen Zhi delivered the Words of Thanks.

陳致教授致感謝辭



10TH ANNIVERSARY
國學院十週年

To close the proceedings, Professor Chen Zhi, Director of the Academy, expressed his heartfelt thanks to all concerned. He recounted in detail the achievements of the past ten years, which included upwards of 150 international scholarly conference lectures put on by the Academy, cooperation and exchange with partner institutions and publishers, and the fostering of future generations of scholars. He also expressed his gratitude to the assembled distinguished guests and friends for their unstinting support for the growth of the Academy. Graduates of the Xuantang doctoral programme, recruited and trained by the Academy, also expressed their congratulatory emotions in pre-recorded videos. Professor Chen then introduced to the assembled guests the programme of activities that the Academy will promote in 2023 and warmly invited all to participate in them.

Victoria Peak after the Rain with Seven-character Couplet in Official Script (2010)
澤潤四方連隸書七言聯 (2010 年)

After the ceremonies had concluded, in the company of Professor Chen, the distinguished guests and scholars viewed "Hearing from Within: An Exhibition of Calligraphy and Paintings by Professor Jao Tsung-i", which exhibited many fine paintings by Professor Jao Tsung-i, for example: *Zerun sifang* 澤潤四方 (Victoria Peak after rain), *Jin lianhua* 金蓮花 (The golden lotus), and *Duole changnian* 多樂長年 (The multiple joys of longevity), which are among Master Jao's most treasured and profound creations. The assembled distinguished guests were absorbed by viewing them, and many photographs were taken beside them to commemorate the occasion.

典禮結束後，各與會嘉賓、學者在陳致院長的陪同下參觀了「萬物自生聽——饒宗頤教授書畫展」，該展覽展出了多幅饒宗頤教授的代表作，如「澤潤四方」、「金蓮花」、「多樂長年 」等作品，幅幅皆饒公扛鼎之作。眾與會嘉賓看得投入，並紛紛在饒公畫作旁拍照留念。國學院感念饒公及其家人多年來對國學院活動的鼎力支持和諸多照顧，並蒙授權書畫用作印刷出版物封面圖，令出版物生色不少，別具意義，更體現出國學院與饒公之間的緊密淵源。是次展出之饒公書畫作品，皆為曾獲饒宗頤學術館授權印刷為出版物封面圖之書畫，意義可謂非凡。

(From the left) Ms Lu Boran, Mr Lam Fung Lam, Professor Alexander Wai, Mr Chong Wing Kin, Dr Simon Suen, Professor Chen Zhi, Mrs Lily Chan, Ms Chloe Y W Suen, Mrs Mary T M Suen

（左起）路博然小姐、林楓林先生、衞炳江教授、莊永健先生，孫少文博士、陳致教授、陳鄭惠蘭女士、孫燕華女士、孫蔡吐媚院士

(From the left) Mrs So Chan Wai-hang, Susan, SBS, BBS,
Mrs Mary T M Suen,
Dr Elizabeth Law, MH

(左起) 蘇陳偉香院士，SBS，BBS、
孫蔡吐媚院士、羅嘉穗博士，MH

(From the left) Ms Annie Cheung,
Professor Chen Zhi, Mr Watson Hui Lai Leung
(左起) 張敬慧女士、陳致教授、許禮良先生

(From the left) Professor Chen Zhi, Mrs. Fung Bao Junping
(左起) 陳致教授、馮鮑俊萍夫人

(From the left) Mrs Tse Lam Kuen Kuen,
Miss Michelle Cheong,
Ms Veronica Yiu Ching Yee,
Ms Angeline Yiu Ching Fun,
Dr Winnie Ko Pui-shuen,
Dr Elizabeth Law, MH,
Mrs Mary T M Suen

(左起) 謝林娟娟女士、張圓瑛女士、
饒清綺女士、饒清芬女士、高佩璇博士、
羅嘉穗博士，MH、孫蔡吐媚院士

The Academy would like, most sincerely, to thank Master Jao and his family for their staunch support of and benevolence towards the Academy and its numerous events and activities over the years. The grant of copyright for using the Master's calligraphy and paintings on the covers of our publications not only makes them stand out, but also embodies the connection between the Academy and the Master. For this reason, the present exhibition showcases all the works held by the Jao Tsung-I Petite Ecole that have graced our covers in the past decade to celebrate this extraordinary bond.

A Thousand Ancient Years of Damask Thought; the Mellifluous Music of Magnificent Patterns: THE EDITORIAL AND TRANSLATION WORK OF THE *COLLECTED WORKS OF JAO TSUNG-I* IN ENGLISH TRANSLATION

千古綺思，悠韻華章——饒宗頤學術論著英譯集的編譯

One of the series editors of *The Collected Works of Jao Tsung-i: Xuantang Anthology*, Dr Nicholas Morrow Williams, gave a speech at the tenth anniversary celebrations. In it, he explained how the work of translating into English had taken Master Jao's literary Chinese and ingenious scholarly train of thought and rendered it cleverly into modern English. This has allowed scholarship of the Western world to catch a glimpse of Master Jao's wisdom and assiduousness, characteristics that transcends epoch and nationality, and itself presents a profound yet resplendent canvas of magnificent scholarly patterns. The following is the full script of the speech.

《英譯集》主編之一的魏寧博士在十週年慶典上發表講話，他展示了英譯工作是如何將饒公的漢語書寫及學術妙思巧妙轉化為現代英文，讓西方學界得以一窺饒公跨越時代和國別的智慧與功力，呈現出一幅深邃絢爛的學術華章。下面為魏寧博士的全篇講辭：

Translating anything from classical Chinese into modern English is a quixotic endeavor which frequently ends in disappointment. A single *Hanzi* 漢字 will have dozens of different meanings, each in turn possessing historical resonance with its usage across several thousand years. Each new translation can hardly be more than a two-dimensional cross-section fixing a single view of a dynamic whole. And this is particularly true when we are dealing with the works of the great polymath Jao Tsung-i, who passes naturally from the oracle bones to early modern history, and can paint his own landscape inspired by the remarks of a Song-dynasty monk.

So to produce this *Xuantang Anthology*, we needed to find translators with unique qualifications, not just bilingual ones, which goes without saying, but also people deeply familiar with the content of Jao's writings. For the first three volumes, then, we have been fortunate enough to have Jao's work translated by authorities on music, history, and excavated texts, who are able to understand the inner content of Jao's original writings, to hear the unsung melody behind the prose.

無論將古典漢語中的甚麼內容翻譯成現代英語，恐怕都是自討苦吃的活兒，結果往往以失望告終。一個漢字可以有多達幾十個義項，通過上下數千年的日常使用，每種用法都蘊含歷史文化的遺響。任何字詞或文章的新譯，大都難以逃脱以偏概全、一麟半爪之誚，何況是翻譯一代通儒饒宗頤教授的著作？饒公學養之富、腹笥之廣，早已為世所知，在甲骨文與近代史兩端之間遊走，駕輕就熟，毫不費勁；兼且學藝雙攜，一經宋代禪僧的慧語啟發，便能手揮丹青，直抒胸中山水。

因此為了出版《饒宗頤學術論著英譯集》，我們需要物色有特殊學養的譯者，精通中英雙語已經不在話下，還要對饒公著作的內涵有深湛的認識。首三卷《英譯集》的主題是音樂、歷史、出土文獻，我們有幸延攬到三方面的專門學人操刀翻譯，他們不但對於原作的內容底蘊心領神會，更諦聽出其文章背後的弦外之音。

Dr Nicholas Morrow Williams, one of the series editors
《英譯集》主編之一魏寧博士

(From the left) Dr Linda Leung, Dr Shu Chunyan, Dr Nicholas Williams, Professor Chen Zhi, Dr Adam Schwartz, Ms Angeline Yiu Ching Fun, Dr Simon Suen, Mrs Mary Suen, Mr Travis Chan, Dr Colin Huehns, Dr David Lebovitz, Dr Joern Grundmann

（左起）梁月娥博士、舒春豔博士、魏寧博士、陳致教授、史亞當博士、饒清芬女士、孫少文博士、孫蔡吐媚院士、陳竹茗先生、柯林博士、李博威博士、顧永光博士

For Jao was never a pure academic but throughout his life a working poet, calligrapher, artist, and musician. Thus, for the first volume on Jao's scholarship related to music, we needed not just a translator-scholar but a translator who is a musician himself, and found one in Colin Huehns, who is a musical maestro proficient in dozens of instruments from both East and West: not just an academically trained violinist, but also a performer of Renaissance fiddle and dulcimer, and also the performer behind two CDs of erhu music composed on his own behalf. Thus he was perfectly qualified to do justice to some of Professor Jao's extensive writings on classical musical theory. My favorite piece here is the study of Juanzi's "Qin Heart" or "Mind of the Zither" 涓子琴心 . Jao's exacting reconstruction of an ancient musical thinker gains pathos and profundity when one appreciates how much Jao--and his translator!--themselves share a mind attuned to music not just in theory but in practice.

饒公從來都不止學者這一重身份，其作為詩人、書家、畫家和樂師的工作，終其一生未曾稍輟。《饒宗頤學術論著英譯集》第一卷既以音樂為主題，便要求譯者不單是學者，還需要是學以致用的音樂家，而柯林（Colin Huehns）博士正正堪當此任。他本身就是一位音樂大家，精通東西方數十種樂器；身為小提琴家的他早年受過學院的專門訓練，對於文藝復興時期的古提琴和中國的揚琴同樣當行本色，更是二胡的演奏兼作曲家，至今發表過兩張二胡個人專輯。因此，若要將饒公大量涉足古典音樂理論的論文傳神譯出，實不作第二人選。我個人最喜歡研究涓子「琴心」的一篇，作者固然細緻地重塑了一位古代音樂思想家的面貌，但文章之所以感人而深刻，全因為讀者感受到饒公本人、及其譯者如何妙得樂韻，既知其道，又能行之，將樂理融入演奏之中，化作一體。

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For the second volume translating Jao's Dunhuang scholarship, we needed an expert on manuscripts, always a central concern of Jao's scholarship, and hence found David Lebovitz, who trained with the leading expert on excavated texts in North America, Edward L Shaughnessy, and is now teaching at Hong Kong Polytechnic University. This volume is truly an oasis of scholarly treasures, from its appreciation by Rong Xinjiang which quotes Jao's poem, "Next time round, I want to lead a sutra scribe's life;" to its groundbreaking rediscovery of the prehistory of the Song *ci* genre in the Tang.

第二卷主題是饒公的敦煌學，重點落在饒學重心之一的抄寫本上，需要一位這方面的專家學者。我們找到了李博威（David Lebovitz）博士，他師從北美出土文獻的泰斗夏含夷（Edward L Shaughnessy）教授，現時任教於香港理工大學。誠如分卷的題名所示，本書堪稱學林瑰寶中的一片綠洲，很有見地以榮新江教授談饒宗頤與敦煌學的名文（借用饒公詩句「他生願作寫經生」為題）開篇，蒐羅了作者大量擲鼎之作，如討論敦煌曲子詞作為宋詞先聲的突破性研究，創意迭見。

For our third volume, we found an expert on ancient Chinese history, Joern Grundmann, one of the few people in the world qualified to translate and present Jao's works on ancient China in terms of contemporary scholarship. Joern was bold indeed to address Jao's writings on "space, time, myth, and morals," and this volume touches on some of the foundations of human civilization. What I find most astonishing in this volume is Jao's work on the enigmatic Chu silk manuscript, which has baffled scholars since its first publication in 1950. Jao's hypothesis that it outlines the celestial deities and their respective offices for the ancient Chu state represents him at his most insightful, reconstructing out of a fragmentary scrap of silk a whole set of political-cosmological correlations.

《英譯集》第三卷，我們找到了中國古史專家顧永光（Joern Grundmann）博士。若論有資格翻譯饒公古史著作，並能置於當今學術研究之中重新展示其價值的，恐怕世上沒有多少學者可以做到，而永光允為其中一人。以「空間、時間、神話與道德」的框架去編譯饒公論著實在頗具氣魄，本分卷亦確實觸及好些人類文明的基石。此書最令我驚嘆的是饒公對子彈庫楚帛書的研究。這幅繒書充滿謎團，自 1950 年發現以來，至今仍令學者困惑不已。饒宗頤教授推斷帛書描繪了天上的神祇與楚國對應的司職，能夠從斷帛裂錦中重構一整套政治宇宙關係論，足見其過人的洞察力。

Thanks to the herculean efforts of these translators and also the indispensable help of Leung Yuet Ngo in identifying references and correcting quotations, not to mention the constant support of all the staff at JAS and our kind sponsors, these three volumes have already been published, with at least two more to come. These are just a few cross-sections sliced out of his countless volumes of scholarship, art, and poetry, but we hope they will lead new readers to their fascinating subjects, and perhaps inspire some to revive an ancient song or to copy out another sutra containing timeless wisdom, to apply our own creativity in response to the treasures of antiquity, as Jao's work so often encourages us to do.

Thanks to all of you for your support of this project.

有賴以上譯者排除萬難地埋頭苦幹，加上梁月娥博士在核實參考文獻和糾正引文方面的細心幫助，更不用說饒宗頤國學院全體同寅的不懈努力，以及我們在座各位贊助人的慷慨支持，《英譯集》首三卷已經梓行，另有至少兩卷會陸續出版。在饒公煌煌數十卷的學術著作、藝術作品、詩詞歌賦面前，這些成果只能說是一鱗半爪，但我們衷心希望《英譯集》能引領一批新的讀者去探索他們感興趣的領域和題材，或許還能啟發他們重奏已被世人遺忘的古曲，抄寫充滿永恆智慧的經卷，用我們的創造力去回應古人留下的瑰寶，師法饒公作品所體現的稽古求新之精神。

感謝大家對這個項目的鼎力支持！

Ability and Insight Richly Endowed: Breadth of Mind in Vast Abundance.

MASTER JAO AS VIEWED IN *THE COLLECTED WORKS OF JAO TSUNG-I* IN ENGLISH TRANSLATION

才識富贍，襟懷曠達——
從《饒宗頤學術論著英譯集》看饒公

Dr Leung Yuet Ngo
(Research Associate)
梁月娥博士 副研究員

In recent years, owing to the opportunity furnished by the requirements of editorial work on *The Collected Works of Jao Tsung-i* in English Translation, I have had cause to read with reverence Professor Jao Tsung-i's magisterial writings. Up until then, I had always regarded his celebrated status with awe, but had read relatively little of his works, and these were only those concerned with ancient scripts. The subject matter of Master Jao's essays selected by the translators working on *The Collected Works of Jao Tsung-i* was considerably broader in scope. During the editorial process, not only did I find myself fired up by the literary elegance of the translators themselves but came, furthermore, to appreciate yet more deeply Master Jao's comprehensive knowledge and consummate mastery of Chinese culture and the refined depth of his scholarship.

近年由於工作需要，筆者藉校對《饒宗頤學術論著英譯集》之機緣，得以拜讀饒宗頤教授的鴻文。以往久仰饒公大名，卻只讀了少量饒公的作品，而且都是跟古文字有關的。而《英譯集》譯者所選譯的饒公文章，題材廣博，在校對期間，我不但親炙了各譯者的文才，更體會到饒公對中國文化的融會貫通，以及其學問的精深博大。

NEWLY PUBLISHED VOLUMES IN 2023

2023 年最新出版的英譯集

Dr Colin Huehns' compilation of English translations has music as its principal theme, and Master Jao's essays were selected accordingly. One of them, 'Further Discussion of Bronze Drums', explores in detail written records of these drums in ancient Chinese documents, including their origin, casting, physical form, decorative patterns, dissemination, and excavation. Master Jao's research indicates that not only have bronze drums been discovered in China, but they have also achieved distribution and export overseas, for example, specimens have been excavated in Singapore and Malaysia.

In ancient times, not only were bronze drums musical instruments, but they also possessed additional functions in sacrificial ceremonies to appease the gods and in dispelling plague and pestilence. For this reason, bronze drums

漢銅鼓一

A Han Dynasty bronze drum
漢銅鼓

柯林（Colin Huehns）博士的英譯集以音樂為主題，選譯了饒公的相關論文。其中〈銅鼓餘論〉詳細探討了銅鼓在中國古文獻中的記載，囊括銅鼓的起源、鑄造、形制、紋飾、流傳、和出土情況等。根據饒公的研究，銅鼓不但在國內時有發現，更曾流傳和出口到海外，如星馬地區也有出土銅鼓。

銅鼓在古代不僅僅是樂器，更兼具設祭酬神、驅除瘟疫的效用。古人認為，通過敲擊銅鼓祭祀神鬼，可以驅除瘟疫和疾病。因此，銅鼓就被賦予了保護人民身體康強的重要意義，歷朝歷代受到了不少詩人墨客的歌頌和題詠。中國古典詩詞裡的暮鼓晨鐘，向來是人們仰

have been accorded the important role of protecting the robust health of the people, and in successive dynasties, their praises were sung in laudatory text by poets and literati. The drums of dusk and bells of dawn of ancient Chinese poetry have always been the admired spiritual essence of celestial music. Master Jao's detailed discussion of bronze drums summarises exposition on them in ancient and modern documents, and archeological finds are also cited as corroborating evidence, which could be regarded as its principal success, thus filling a research lacuna.

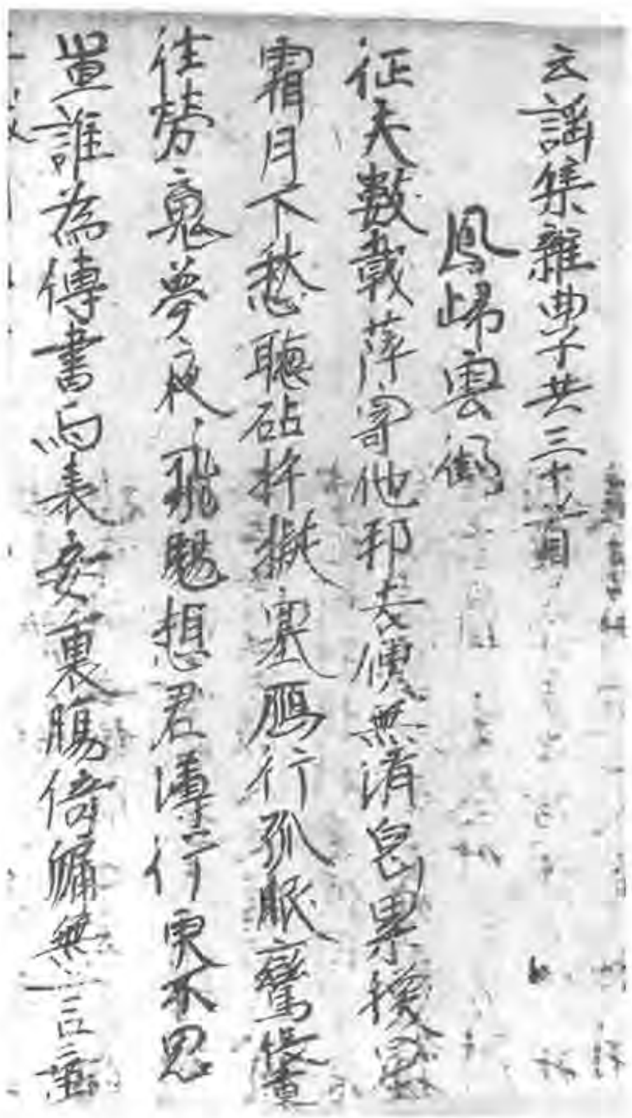
慕的靈音仙樂。饒公對銅鼓的仔細討論，綜合了古今文獻對銅鼓的論述，援引考古材料作為佐證，可謂集其大成，填補了相關範疇的研究空白。

Dr David J. Lebovitz's compilation of English translations comprises Master Jao's scholarly works that detail his research into Dunhuang manuscripts. Master Jao had always attributed great importance to excavated documents, and those of Dunhuang provenance are a significant repository of these. Dr Lebovitz's rendering of 'Did Men of Song Belt Out "Tang *Ci*"? An Explanation of the Poem "I Only Fear the Spring Breeze Will Chop Me Apart"' is a scintillating example of how Dunhuang documents can be deployed for the purposes of textual criticism of celebrated *ci* poems (lyric song). In this essay, Master Jao cites Dunhuang documents, buttressed by evidence from ancient books that have been transmitted down the generations, and convincingly determines the provenance of the term 'Tang *ci*'.

Because the text *Yun yao ji* (Collection of cloud rhymes) found on Dunhuang scrolls is titled '*za quzi*' (miscellaneous *qu* compositions), some scholars have postulated that in the Tang dynasty, the nomenclature comprised only the terms '*quzi*' (*qu* compositions) or '*da qu*' (large-scale *qu* compositions), and the appellation '*ci*' had yet to come into being. For this reason, they have issued the rallying call 'eliminate entirely the notion of Tang *ci*'. Master Jao vigorously overturns this viewpoint: instead, he indicates that in the Dunhuang scrolls, the character '*ci*' has been affixed under the titles of many *daqu* or *quzi*, and in transmitted texts, there is also documentary evidence that in the Tang dynasty, the term '*ci*' was applied, for example, *quzi* written by the Tang emperor Zhaozong, as found in the 'Benji' (Basic annals) of *Jiu Tang shu* (The old book of the Tang dynasty), are all titled '*ci*'. Through citation of copious examples as evidence, Master Jao sets forth the thesis that the term 'Tang *ci*' had already appeared much earlier, and that it was neither simply a construct of Wang Guowei's *Renjian cihua* (Notes and commentary on *ci* poetry in the human sphere) nor 'a specialist term applied to a form of miscellaneous words and lyrics of the Song dynasty of Zhao-surnamed emperors' as is indicated by Mr Ren Banteng in his *Dunhuang geci zongbian* (Compendium of Dunhuang song lyrics), which considers that only works of the Song dynasty can be called '*ci*'; these assertions are simply not in accordance with the facts. Master Jao makes abundant citation of relevant texts and delivers his argument with fervour and assurance, his powers of observation acute: a lighthouse, in fact, guiding the scholarly ship safely back to port.

李博威（David J. Lebovitz）博士的英譯集專門翻譯了饒公研究敦煌的學術論文。饒公向來重視出土文獻，而敦煌文獻就是其中的一大宗重要材料。李教授所翻譯的〈「唐詞是宋人喊出來」的嗎？說「只怕春風斬斷我」〉就是利用敦煌文獻考證歷史名詞的精彩例子。此文之中，饒公引用敦煌文獻、輔以傳世古書的證據，辨正「唐詞」一名的來歷。

由於敦煌寫卷所出的《雲謠集》，標題曰「雜曲子」，因此，有人倡議唐代只稱「曲子」、「大曲」，未有「詞」的名稱，由此提出「堅決廢除唐詞」一名號。饒公力排此說，他指出，敦煌寫卷中有不少大曲、曲子在曲名之下多繫有「詞」字，而傳世文獻中亦有唐代稱「詞」的書證，比如唐昭宗所寫的曲子，在《舊唐書．本紀》中都稱之為「詞」。通過援引豐富的例證，饒公論證「唐詞」一名早已出現，而非王國維先生《人間詞話》的創造，更非如任半塘先生《敦煌歌辭總編》所說「乃趙宋雜言歌辭體之專名」，認為只有宋人的作品才可叫做「詞」，這是不符合事實的。饒公旁徵博引，侃侃而談，洞察精微，堪稱引領學問之路的明燈。



Yunyao ji (Cloud Ballad Collection, Dunhuang manuscript P.2838), collected by the Bibliothèque nationale de France

法藏敦煌寫卷 P. 2838《雲謠集》

Dr Joern Peter Grundmann's compilation of English translations selects Master Jao's works that have as their subject matter issues such as myths, religion, philosophy, and morality. Among them, the two essays, 'Moral Speculation and the Conception of a Sky God' and 'Rationalism and the Idea of a Divine Law', are particularly enlightening. In these, Master Jao indicates that the poets of ancient Greece considered that 'nature is moral' and that this closely resembles the ancient Chinese notion: 'Heaven's Way is that joy will come to the goodly and disaster to the lascivious'. The ancient Chinese concept that unified morality with deity appeared extremely early (and can be seen in the essays 'Tang gao' [Tang's admonishment] and 'Pan Geng' [a king of Shang dynasty] of 'Shang shu' [The book of the Shang dynasty] of *Shangshu* [The book of documents]), for example, Yin dynasty oracular texts indicate '*di*' (emperor) as the supreme Heavenly deity who has the power to ordain good fortune or otherwise in the human sphere. Master Jao considers that if 'the Heavenly Emperor and morality match one other, they are greatly and mutually consolidated and imbued with meaning,' and with these words, he thus elucidates the fundamental nature of the Chinese notions of the 'commands of Heaven' and 'noble morality'.

Although ancient books indicate: 'The people, it is they who rule the deities' (*The Zuo Commentary*, 'The sixth year of the reign of Duke Huan'), this philosophy that emphasised the importance of the common people was grounded in a system of traditional theories of morality, for example, 'The fifth year of the reign of Duke Xi' of *Zuozhuan* gives: 'Ghosts and deities are not genuine intimates of humankind; only virtuous morality can be relied on; thus, "The Book of Zhou" (of *Shangshu*) gives: "The greatness of Heaven offers no succour; only virtuous morality can be of assistance;" also: "Neither *shu* nor *ji* millet are fragrant; only the brightness of virtuous morality is fragrant;" and also: "The accoutrements people bring to sacrifices are no different from one another; only virtuous morality is a genuine accoutrement."' The last sentence can be explained thus: although the items that people present for sacrifice may be the same, ghosts and deities only enjoy partaking of those brought by people imbued with virtuous morality; therefore, the core of the fundamental philosophy of the people still resides in emphasising the importance of virtuous morality. Whether virtuous morality was implemented in practice was crucial to a ruler's prosperity or decline.

顧永光（Joern Peter Grundmann）博士的英譯集選譯了饒公關於神話、宗教、哲學、道德等主題的文章。其中〈天神觀與道德思想〉與〈神道思想與理性主義〉二文尤具啟發性。饒公在文中指出，希臘詩人認為自然是道德的（Nature is moral），這與我國古代「天道福善禍淫」的思想接近。中國古代將道德與天神結合的觀念，很早已出現（見於《尚書．商書》中的〈湯誥〉和〈盤庚〉篇），例如殷卜辭就有以「帝」作為最高天神，來左右人間禍福。饒公認為，「天帝與道德配合起來，更為鞏固而有意義」，一語道出了中國天命觀和尚德思想的底蘊。

雖然古書云「夫民，神之主也」（《左傳》桓公六年），但這種重民思想是建基於傳統道德理論體系的，如《左傳》僖公五年云：「鬼神非人實親，惟德是依。故周書曰：『皇天無親，惟德是輔。』又曰：『黍稷非馨，明德惟馨。』又曰：『民不易物，惟德緊物。』」末句意謂人們進獻的祭品相同，但鬼神只享用有德之人的祭品。因此，民本思想的核心，還是在於重德思想。行德與否，是有國者興亡的關鍵。

Ink rubbing of a carved stone relief showing Fuxi (right) and Nüwa (left) surrounded by smaller deities from the Wu Liang shrine dating to the Eastern Han period

東漢武梁祠伏羲女媧及四子圖

UPCOMING PUBLICATIONS
即將出版的英譯集

Dr Nicholas Morrow Williams' compilation of translations has literature as its heart, and he has selected essays in which Master Jao has researched into ancient literature. These include 'Confucian Learning and the Art of Rhetoric', which employs comparisons between China and the Western world to explore the study of rhetoric of the disciples of Confucius by reference to outlining differences and similarities with the disciplines of Rhetoric and Pragmatics in the Western world, and thereby reveals the cultural breadth and depth of Chinese Confucianism.

Professor Jao sets forth the notion that rhetorical practices were greatly emphasised in ancient China, but the definition of rhetoric current was a synthesis of 'speech', 'conduct', 'literary practice', and 'virtuous morality'. The study of rhetoric of the disciples of Confucius emphasised cultivation of both the 'internal' and the 'external', a compatibility of speech and conduct, and stressed the importance of 'sincerity'. Comparisons between the 'use of words' and 'worldly deeds' were secondary, and the prerequisite was instead 'sincerity', and only then could 'linguistic usage' have value. The 'three immutables' of ancient China were virtuous morality, meritorious service, and worthy speech. Those who embodied 'virtuous morality' must, out of necessity, 'speak worthily', and those who 'spoke worthily' must, out of necessity, embody 'virtuous morality'. This is the underlying reason and rationale for the emphasis on virtuous morality in the study of rhetoric of the disciples of Confucius. By comparison with this, the rhetorical practice of the School of Vertical and Horizontal Alliances emphasised much more strongly the ingeniousness and function of flowery language and was biased in favour of literary technique. These two different theoretical orientations gave rise to disparity between the scholarly tendencies of the two schools.

The study of rhetoric of the disciples of Confucius and Rhetoric as expounded in the Western world are also different in their focus of interest. In the Western world, Rhetoric indicates oratorical technique, which later evolved into techniques for writing essays. Modern research in semantics concentrates on the appropriateness or otherwise of the use of language, which has similarities to the attention paid to sincerity in the study of rhetoric of the disciples of Confucius. Semantics, however, only emphasises how, from the perspective of linguistic phenomena and their usage, to employ language appropriately to influence an individual's action and thought, and neglects any cultivation of internal attributes that the speaker has carried out–that is, truthfulness and goodliness–and could thus be regarded as superficial and devoid of substance.

Compared with this, the 'fine use of language' outlined by Confucius is constructed upon a bedrock of 'sincerity'. 'Sincerity' includes both 'truthfulness' and 'goodliness', and only when both these attributes are present can it be regarded as 'fine'. If there is only a rhetorical component and no sincerity, then the result is as described by *The Analects*: 'Those whose countenance is formed by the use of ingenious language will be forever deficient in benevolence.'

魏寧博士（Nicholas Morrow Williams）的英譯集以文學為中心，選譯了饒公研究古代文學的論文。其中翻譯了饒教授〈孔門修辭學〉一文，此文通過中西對比，探究了孔門修辭學與西洋修辭學（Rhetoric）、語意學（Pragmatics）之異同，從而揭示了中國儒家文化的深度和高度。

饒教授指出，我國古人極其重視修辭，但所指的修辭，是指「言」與「行」，「文」與「德」的一致。孔門修辭學重視內外兼修，言行一致，強調「誠」的重要性。「言辭」與「行為」相比是次要的，必先要「誠」，「辭」才有價值。古代所謂「三不朽」，指立德、立功、立言。有德者必有言，有言者不必有德。這是孔門修辭學重視道德的原因。相比之下，縱橫家的修辭學更重視辭藻的巧妙與功能，相對偏重語言的技巧性，而這樣不同的理論取向也形成了兩家有所差異的學術傾向。

孔門修辭學和西方所說的「修辭學」亦異其趣。修辭學在西洋是指講話的技巧，後來才演變為文章的寫作技巧。而現代語意學研究語言怎樣運用得當，與孔門修辭學講究立誠相似；但語意學只是從語言現象和使用方面著重如何適當運用語言來影響個人行為和思想，而忽略了說話者的內在修養，即真和善，可謂有末無本。

Female musician with zither, 6th–7th century
隋唐時期撫琴女俑

In addition to the pursuit of truthfulness, goodliness, and fineness, the ancients also paid particular attention to investigation of an individual's personality through language. This so-called 'words are the voice of the heart' is to gauge a person's psychological state and behaviour from the manner of his speech. As is given by the 'Xici' ('Wings' five and six of the ancient commentaries) of *Yijing* (The book of changes): 'The auspicious person is of few words; the impetuous person is of many words. Those who slander the goodly allow their words to roam; those who lose their composure use debased words.' This is, 'by their words ye shall know them.'

The rhetorical practices of Confucianism could be understood as a compromise with virtuous morality with sincerity as their foundation. In Confucianism, the study of rhetoric is thus a fusion of semantics and the philosophy of morality. Put another way, the Confucianist study of rhetoric encapsulates the three scholarly disciplines of the Western world: Rhetoric, semantics, and moral philosophy. From this, its brilliance and innate superiority can, in part, be viewed.

Put in a nutshell, the study of rhetoric of the disciples of Confucius emphasises an internal sincerity and an external knowledge of the attributes of an individual; it does not simply emphasise fineness in the use of language. Its connotations, when compared with Rhetoric and semantics of the Western world, are more profound and engender a deeper intellectual awakening.

相比之下，孔子所說的「美辭」是建立在「誠」的根基之上，「誠」包括「真」和「善」，有真和善才有美，才能立誠。假如只是能修辭而沒有誠，就成為《論語》所指的「巧言令色，鮮矣仁。」

除了追求真、善、美，古人還重視通過言語來洞悉人格。所謂「言為心聲」，從一個人的說話方式，可以看出其心理和為人。《易．繫辭》：「吉人之辭寡，躁人之辭多，誣善之人其辭游，失其守者其辭屈。」這就是「從知言以知人」。

儒家的修辭折衷於道德，以立誠為本，所以儒家的修辭學是混合了語意學和道德哲學。也就是說，儒家的修辭學囊括了西方修辭學、語意學、道德哲學三門學問，其高明和優異之處，可見一斑。

簡言之，孔門的修辭學，於內重視立誠，於外重視知人，不是純粹的重視美辭。其內涵比西方的修辭學、語意學更為深刻和發人深省。

The English translations compiled by Dr Frank P. Saunders have religion and philosophy as their subject matter and selection of Master Jao's works is made on this basis. Among these essays, those which leave an indelible impression include his translation of 'A Study of Empress Wu Zetian's Religious Convictions Based on Stone Inscriptions'. Master Jao is extremely adept at employing documents inscribed in stone as historical evidence, of which this essay is a typical example; for example, Professor Chen Yinke firmly believes that Wu Zetian's mother, Lady Yang, must have been a devout Buddhist believer and that her influence on Wu Zetian's religious belief was thus profound, but unfortunately, owing to a paucity of relevant material, his search for proof has been long and arduous. By use of text inscribed on stone, Professor Jao has been able to supplement this with his own rich and detailed findings.

His essay expounds Wu Zetian's religious beliefs in detail and indicates the radical transformation that these underwent. In her early years, Empress Wu paid particular attention to the tenets of Confucianism and was a sincere Buddhist believer, but in her later life, owing to the travails of persistent ill-health, she transferred her religious allegiance to Daoism because of its self-proclaimed proficiency at formulating potions that led to celestial immortality or extended longevity; for example, in the first month of the first year of the Shengli era, an edict was issued that articulated: 'The two religions Buddhism and Daoism both have their wellspring in goodliness, given that the notion of 'no action' is ultimately superior and the primal ancestor of all.' Already, no undue weight is given to either religion, which reflects the inability that Empress Wu had in practising Buddhist belief in its entirety. Master Jao is therefore able to assert that 'Empress Wu should not be regarded as a genuine Buddhist believer.'

商柏正（Frank P. Saunders Jr.）博士的英譯集以宗教哲學為主題來選譯饒公的作品。其中讓人印象深刻的是，他翻譯了〈從石刻論武后之宗教信仰〉。饒公善於利用石刻文獻證史，此文是其中典範之一。比如陳寅恪教授力證武則天母親楊氏必為篤信佛教之人物，並對武則天的宗教信仰有深遠的影響，惜由於資料不足，求證艱辛；饒教授利用石刻資料，為此補充了豐富而翔實的證據。

此文詳細論述了武則天的宗教信仰，指出其前後有極大轉變。武后早期重視儒術，崇信佛教，晚年由於疾病纏身，

A bronze Black Warrior tubular stand from Chen Rentao's collection

陳仁濤金匱室舊藏銅玄武筒座

In addition to Buddhism and Daoism, Empress Wu grasped firmly the inherited advice of the deceased emperor Taizong, and she too permitted Nestorian Christian evangelists into China. As the Persian 'Wahrām Tomb Inscription' indicates: 'The Great and Holy Empress Zetian, summoned foreign kings, had the structure, the 'Heavenly Hub', erected (in Luoyang). This came about through the meritorious service rendered by all her armies, not just one.' Wahrām was a Nestorian Christian, and thus Master Jao has grounds for suggesting that 'Buddhism and Nestorian Christianity both came under the nurturing auspices of Empress Wu', which is itself sufficient to illustrate the breadth of her ambitions. She was also meticulous in her selection of men of literary rank, who penned for her *Sanjiao zhuyin* (Pearly blossoms of the Three Religions) in 1300 *juan*, which records selections of poetry and prose related to Confucianism, Daoism, and Buddhism. It came into being for the purposes of rendering these three religions comprehensible, so a vision of Empress Wu as possessing a tendency to fuse them becomes apparent. Although this book has long since been lost, it is sufficient proof that her religious thinking subsequently leaned towards a combination of all three religions and was not confined by the isolated constraints of either Buddhism or Daoism.

Master Jao also suggests that Empress Wu's craving for greatness and success, the stress she placed on sacrificial ceremonial, and her penchant for substituting reign eras resembled Emperor Wudi of the Han dynasty; furthermore, her frequent conferring of honorific titles on herself, alteration of New Year's Day, and emphasis on calendrical issues bears a close resemblance to Wang Mang; so the mood and spirit that she envisioned for herself could be regarded as a combination of these two illustrious forebearers. Her literary prowess, calligraphic skills, and intellectual acuity have had few equals. Master Jao's appreciative knowledge of Empress Wu is evident for all to see. Through this 'knowledge of a personage as an exposition of his or her epoch' and his earnest appreciation of her, a glimpse is afforded of his own breadth of vision and wholeheartedness, which surpasses the traditional Chinese paradigm of respecting only men and denigrating women.

轉信道教，乃道教自稱長於修煉仙丹、延命長生之故。比如聖歷元年正月頒制云：「佛道二教，同歸於善，無為究竟，皆是一宗。」對二教已無輕重之別，反映武后對佛教的信仰未能貫徹到底，饒公因而謂「武后不得謂為佛教之真正信徒」。

除了佛、道，武后還秉承唐太宗之遺訓，接受景教徒入華傳教。如波斯〈阿羅憾志銘〉云：「則天大聖皇后，召諸蕃王建造天樞。及諸軍立功，非其一也。」阿羅憾就是一個景教徒。因此，饒公指出「佛教、景教（Nestorianism）均在武后化育之下」。足見武后襟抱之大。武后還精挑細選天下文士，撰寫《三教珠英》一千三百卷，選錄儒、道、釋三教有關之詩文，會通三教以成書，可見武后有混合三教之傾向。雖然此書已失傳，但可證武后之宗教思想後來趨向於綜合三教，非釋、道獨一之所能囿。

饒公還指出，武后好大喜功，重視封禪，喜易年號，有似漢武；又屢加尊號，改正朔，重時日，甚似王莽；可謂兼有漢武和王莽之風。而其文學、書法、才調之高，罕見其匹。可見饒公對武后之賞識。所謂「知人論世」，饒公對武后的欣賞，亦可見饒公胸襟和視野之廣闊，超越中國傳統思想男尊女卑之藩籬。

Professor David Chai's translation of 'Laozi *Xiang'er zhu* jiaozheng' (A Collated and Critical Study of *The Xiang'er Commentary to the* Laozi) has its own individual characteristics. As things stand, it is the only volume of the collected English translations that is not a themed selection of Master Jao's essays but is instead a well-nigh complete translation of an entire monograph by him.

Laozi *Xiang'er zhu* (The Xiang'er commentary on the *Laozi*) was lost shortly after the Five Dynasties and remained so until the late Qing dynasty when a fragmentary redaction of Laozi *Daojing Xiang'er zhu* (The Xiang'er notes to the Laozi *Daojing*) was found among the ancient texts of the Mogao Caves in Dunhuang (called below *Xiang'er zhu* [The Xiang'er commentary]). The entire text consists of 580 lines of text, and the commentary and the original canonic text are written in a conjoined fashion with no attempt to use character size to differentiate between them; neither are individual chapters separated from one another by employing a fresh line of text after a chapter has ended. In the text itself, the character 民 (*min*) is not avoided as taboo, and so for this reason, it has consistently been deemed to be a manuscript copy of

David Chai 教授所翻譯的《老子想爾注校證》也甚有特色，這是英譯集至今為止，唯一的一本不以專題來選譯饒公的文章，而是較為完整地翻譯了饒公所撰的一本專書。

《老子想爾注》於五代之後已失傳，至清末，在敦煌莫高窟發現的古本典籍中出土《老子道經想爾注》殘本（以下稱《想爾注》），全本共五百八十行。殘本中注與經文連寫，字體不分大小，章次不分，過章不另起一行。卷中「民」字不避諱，故向來被定為六朝寫本，出自北朝人的手筆，後被原籍匈牙利的英國考古學家斯坦因（Aurel Stein）帶到英國，現藏於大英圖書館，編號S6825。

the Six Dynasties that came from the brush-pen of someone of the Northern Dynasties. It was subsequently taken to Britain by the Hungarian-born British archeologist Aural Stein and is now held by the British Library where its accession number is S6825.

Master Jao indicates that this fragmentary manuscript is original Daoist thought of the highest importance, and its contribution to understanding Daoist history is immense, making it a scholarly treasure. This being so, Master Jao separates out canonic text from commentary and records them in a manner that shows this. Taking the succession of chapters as established in the Heshang Gong edition, he numbers the chapters and furnishes the entire text with detailed editorial discussion and evidential commentary. He also draws attention to the common provenance of the fragmentary Dunhuang *Xiang'er zhu* and canonic texts as manifested elsewhere, for example, the Suodongxuan redaction and the Suizhou Longxing stele, thereby determining that *Xiang'er zhu* is the primal source for the subsequent redaction associated with Zhang Lu, the General of Zhennan. The *Xiang'er zhu* version has had all linguistic particles removed, and the canonic text has itself been altered, rendering it an entirely different manifestation when compared to the Heshang Gong version; however, because there are traces of plagiarism from the latter, Master Jao points out that *Xiang'er zhu* must have been written after it. Through many instances like this, the inadequacies of the redaction that has come down via tradition can be addressed. The importance that Master Jao pays to excavated material is also reflected by his arguments: he is not circumscribed by traditional transmission, and his enlightened and all-encompassing spirit can thereby be glimpsed.

The outline given here can only serve as a brief snapshot of Master Jao's scholarly vision; however, even if from only these few essays grouped into themes and the auspicious light of their scattered glitter, I have nonetheless caught sight of his multi-faceted scholarship. His scholarly accomplishment spanning time and place reflects the breadth of his deep-chested spirit and his encapsulation of new knowledge, new material, and new things. As is sometimes said: 'The sea receives the hundred rivers, so its capacity is huge.' This then portrays the richness of Master Jao's scholarship.

（一）卷殘注爾想經道子老

Dunhuang fragmentary scroll of the *Xiang'er Commentary to Laozi's* Classic of Dao

敦煌《老子〈道經〉想爾注》殘卷

饒公指出，此殘卷為道教原始思想增一重要資料，對於道教史貢獻至鉅，乃學術上之鴻寶。因此，饒公把經文與注分別錄出，依河上公本的次第，分注章數，並為此殘卷作了詳細的校議和箋證，指出敦煌《想爾注》殘卷與索洞玄本、遂州龍興碑等經文本屬同一系統，而《想爾注》乃鎮南將軍張魯之本的祖本。《想爾注》本刪助詞，改經文，與河上公本面目迥異，但由於《想爾注》有襲取河上公本之跡，故饒公指出《想爾注》應出於河上公本之後。凡此種種，可補傳世文獻之不足，亦反映饒公對出土材料的重視，不囿於傳統，益見饒公的開明和兼容。

以上所述，只能算是對饒公學問的管窺蠡測。然而，即使只是從這幾個主題的少數文章所反映的吉光片羽之中，已讓我得見饒公學問之廣博，其學養亦處處反映出他寬大的胸襟及其對新知識、新材料、新事物的兼容並蓄。所謂「海納百川，有容乃大」，這正是饒公學問博大的寫照。

All-Inclusive Approach to Reconstructing Old Chinese Phonology:

An Interview with Professor Lai Guolong on the Chinese Edition of the *Old Chinese: A New Reconstruction*

上古溯源，兼收並蓄——

來國龍教授《上古漢語新構擬》中文版專訪

Professor Lai Guolong and the newly launched translated version of *Old Chinese: A New Reconstruction*.
來國龍教授與剛出版的《上古漢語新構擬》。

Professor Lai Guolong of the College of the Arts of the University of Florida is one of the Associate Editors of *The Bulletin of the Jao Tsung-I Academy of Sinology* and has maintained friendly relations for many years with the Academy. On the occasion of the tenth anniversary of the Academy, we were delighted to invite Professor Lai in person to the Academy to attend the scholarly conference 'Surplus Sorrow in Vehemency: An Academic Conference on Thought and Belief in Medieval China' and to meet and exchange ideas with old friends. Even more fortuitously, Professor Lai has granted us an interview so he can communicate what he has learnt from editing and translating *Old Chinese: A New Reconstruction*, which has been received into the Academy's series *Global Sinology in Translation*, and in addition, so that he can share his perspectives on the scholarly growth and development of the Academy during these last ten years.

佛羅里達大學藝術學院來國龍教授是《饒宗頤國學院院刊》的副主編之一，他與國學院保持著長久友好的合作關係。適逢國學院成立十週年之際，我們有幸邀請到來教授親臨國學院，出席「慷慨有餘哀：中古中國的思想與信仰」學術研討會，與一眾舊友同聚交流。更有幸的是，來教授接受我們的專訪，與我們交流了對於收入國學院《漢學譯叢》的《上古漢語新構擬》一書的編撰心得，並跟我們分享了他眼中國學院十年來的成長歷程和學術發展。

JAS: Several years ago, you collaborated with Professor Zheng Wei and Dr Wang Hongzhi in translating and introducing William H. Baxter and Laurent Sagart's joint book *Old Chinese: A New Reconstruction*. As one of the translators, you have talked about the level of penetration into comparative historical methods made by the two scholars Baxter and Sagart in the field of research into ancient Chinese. They took the internal material of Chinese (for example, *xiesheng* characters, loangraphs, excavated documents, ancient scribal forms) and combined them with external material (languages of the Miao and Yao, Dong and Tai, Tibetan and Burmese ethnicities) and placed emphasis on the corroborating evidence of modern Chinese dialects, for example, they have absorbed Professor Jerry Lee Norman's reconstruction of 'Proto-Min'. Given this foundation, I would like to ask you: when there is contradiction between these three elements–internal features, external material, and modern dialects–what are the criteria you use for privileging one against the others? Do you think that there is a hierarchy between these three?

國學院：您曾與鄭偉教授、王弘治博士合作，譯介了白一平（William H. Baxter）和沙加爾（Laurent Sagart）兩位學者合著的 *Old Chinese: A New Reconstruction*（《上古漢語新構擬》）。作為譯者之一，您曾談到，白、沙二位學者在上古漢語研究中對歷史比較法的引入。他們將漢語內部材料（如諧聲字、通假字、出土文獻、古文字）和外部材料（苗瑤、侗台、藏緬等民族語）相結合，並重視現代漢語方言的佐證，譬如吸收了羅杰瑞教授（Jerry Lee Norman）對於「原始閩語」的構擬。那麼想跟您請教的是，當內部材料、外部材料、現代漢語方言這三種材料之間存在矛盾的時候，您是如何取捨判斷的？您認為這三種材料有無主次之分？

Lai: This is an excellent question, but I will have to make a small revision to it: comparative historical methods already had a long history in the field of research into ancient Chinese. In this instance, Baxter and Sagart's *Old Chinese: A New Reconstruction* could be regarded as a synthesis of this research as it lays out before readers the most recent conclusions and comprehensive results. In terms of selection of research material and methodology, Sagart's earlier research comprehensively cites external material (as it is called) such as dialect and loanword and carries out reconstruction of the 'onset' (including presyllable, initial, and medial) of a character. Baxter, on the other hand, had formerly concentrated on using rhyme, excavated documents, ancient scripts, and other internal material (as it is called) and had carried out vowel reconstruction. This time, for both scholars to collaborate in this way in their usage of internal and external material could be regarded as a combination that is better than the sum of its parts.

來國龍：這是一個非常好的問題，不過我要稍作修正。其實歷史比較法在上古漢語的研究中已經有較長的歷史，此次白、沙兩位先生合著的《上古漢語新構擬》堪稱是該研究方法的集大成之作，為讀者呈現了最新的總結和綜合的成果。在研究材料的選取和方法論上面，沙先生以前的研究綜合引用方言、借詞等所謂外部材料，對音首（包括前置音節、聲母和介音）進行了構擬；而白先生以前則側重於運用押韻、出土文獻、古文字等所謂內部材料對韻母進行構擬，這次二位先生合作研究，對內、外部材料的運用可謂相得益彰。

Baxter and Sagart point out that to regard ancient Chinese as constructed from the same two-part initial-final structure as modern

白先生、沙先生指出我們對上古漢語以後來漢語中的聲、韻二分法的結構來看是不夠精細的，與古漢語的實際情況不符合。因此，他們在研究過程中將上古漢語的主要音節分為音首（onset）和韻母（rhyme）

Chinese is insufficiently precise and does not match the actual situation. Therefore, in their research process, they take the principal syllables of ancient Chinese and divide them into two parts: an 'onset' and a 'rhyme'. The first of these is formed of presyllable, initial, and medial; the second is formed of vowel, coda, and postcoda. Before starting their collaboration, Sagart expressed misgivings regarding the syllable construction proposed in Baxter's 1992 publication *A Handbook of Old Chinese Phonology*. Sagart considered that the root word could not only be a single syllable, but it could also be a syllable prefixed by a consonant (a consonant prefix). It was during a scholarly spat like this that the two began their collaboration. In the jointly proposed 'Baxter-Sagart' system, these consonant prefixes similarly came to be regarded in ancient Chinese as morphological derivation. The research methods that they relied on behind their propositions are also important points worthy of our study.

In answering your question: a situation when the three types of material–internal material, external material, and modern Chinese dialect–are in contradiction can exist but is rarely encountered in any specific research scenario. The main issue remains the paucity of ancient Chinese research material. The situation is as I have already described: Sagart was adept at deploying external material as corroborating evidence, and Baxter tended more towards the reconstruction of internal material.

Regarding the hierarchical relationship of material, the crucial issue is from which perspective (or employing which theoretical method) to view the problem. For example, on occasion, Sagart will emphasise applying the rules of phonetics to assess that a conjecture does not hold water, even though persuasive evidence may well be found in material pertaining to ancient scripts. If this situation arises, then the views and arguments of both sides should be accorded equal weight. Seeing a problem from all sides is a test of a scholar's accuracy of judgement. Influenced by traditional scholarly philosophy, the most common paradigm is to regard internal material as the most important, because external material is relatively distant in terms of its evidential value and can be somewhat unfamiliar. Sagart's view is, however, that external evidence is extremely scientific and systematic, and it is not less important than internal material in the research process. Internal material often presents a scattered and fragmentary pattern of evidence and can be insufficiently systematic. External evidence pays more attention to methodology and systematics. For example, when investigating whether two characters function as mutual loangraphs, this is simply an argument based on two small, isolated scraps of information and not an investigation whose vision is grounded in the whole phonetic system. The choice between the two types of material can have a close relationship to a researcher's background and training. If a scholar is trained in a particular scholarly system, then he or she will naturally regard the matter as cut and dried and not open to any doubt. In the eyes of scholars trained in different traditions, however, the same argument will not seem quite so unequivocal.

Put in a nutshell, research material pertaining to ancient pronunciation is rather scarce, and situations where there is contradiction between materials are rarely encountered. Therefore,

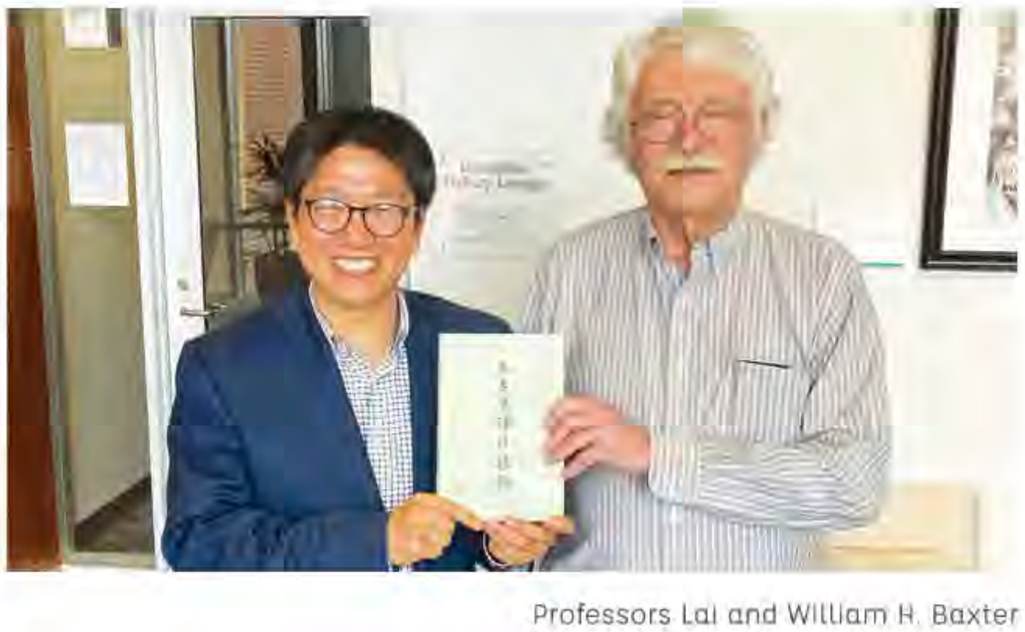
兩部分，前者由前置音節、聲母和介音構成，而後者則是由主要元音、韻尾和後置輔音構成。在他們合作之前，沙先生曾對白先生 1992 年出版的《漢語上古音手冊》（*A Handbook of Old Chinese Phonology*）中的音節結構提出了疑慮，沙先生認為詞根不僅可以是單音節，還可以是前面加上輔音的音節（輔音前綴）。在這樣的學術交鋒中，兩位學者開始了他們的合作，在他們共同提出的「白—沙」體系下，這些輔音前綴同樣被視為上古漢語的派生變化（morphological derivation）。而他們的論述背後所依據的研究方法，也是可供我們學習的重點。

回到你的問題，內部材料、外部材料、現代漢語方言這三種材料互相矛盾的情況是存在的，但在具體的研究中比較罕見，主要還是因為目前上古漢語的研究材料並不充分。如我前面提到的，沙先生長於外部材料的佐證，而白先生更擅於內部材料的構擬。

材料的主次關係，在乎用甚麼視角（理論方法）來看問題。比如有時候沙先生會強調從語音規律來看某些推論的不成立，但我們從古文字材料中卻能找到強有力的證據，這個時候對兩邊的觀點和論據都要平衡考慮，兼權熟計這也是對學者精準學術判斷力的考驗。受傳統學術思想影響，一般認為內部材料更為重要，因為外部材料是相對較遠的證據，有所隔膜。但沙先生認為，外部材料是很科學的、很系統的，它在研究過程中的重要性一點也不比內部材料少。內部材料往往呈現出點狀的、零星的證據，系統性不足；而外部材料更講求方法論、系統性。比如説考察兩個字通假，這只是兩個點狀的論述，而非從整個語音系統著眼考察。這跟學者的學術背景和學術訓練有密切關係，你若是經過某個學術傳統體系訓練，你會自然的覺得這是鐵板釘釘、確鑿無疑的，但在不同學術背景訓練下的其他學者看來，該論斷就不是如此確定無疑了。

簡言之，上古音的研究材料較少，材料之間互相矛盾的情況也較為鮮見，因此不同證據兼具有不同程度的有效性。打個比方，就好像我們説「摸著石頭過河」，有的石頭比較大，比較堅固，而有的石頭比較小，而且可能是搖動不穩的，這就需要過河的人對踏腳石作出取捨判斷。做學問也一樣，一個好的學者要辨識哪個證據是有力度的，哪個證據是會被推翻的。一個結論的推導就仿如摸著石頭過河，要判斷哪一塊石頭是結實的，哪一塊是可以放棄的，這是學者很重要的功夫和必備的學養。

different evidence carries with it different levels of efficacy. Giving an analogy to illustrate the issue: this is like 'feeling for the stepping-stones when crossing a river'. Some of the stones are large and secure, while others are small and perhaps unstable. It is thus necessary for a person crossing a river to make a judgement as to the efficacy of the stepping-stones. Carrying out scholarship is the same. A good scholar will need to evaluate which evidence is powerful and which can be overturned. The derivation of a conclusion is like feeling for stepping-stones when crossing a river, and a judgment will need to be made as to which stones are firm and secure, and which stones should be disregarded. This is an important skill for a scholar and a level of intellectual cultivation that he or she must possess.



Professors Lai and William H. Baxter
來教授與白一平教授

JAS: *Old Chinese: A New Reconstruction* advocates abiding by a 'hypothetico-deductive' method when reconstructing ancient pronunciation, that is, deducing a hypothesis regarding the evolution of pronunciation from a limited array of materials, thus causing its system for constructing syllables to possess definite predictive power. This is also a traditional deductive method. At the same time, a method of induction is advocated by some scholars, that is, only that which is drawn from actual material should be voiced; in other words, given a circumscribed dataset of materials, only an equivalent array of conclusions can be voiced. Inductive method and Baxter-Sagart's 'hypothetico-deductive' method are extremely different from one another. How do you think both methods can be used by scholars for maximum benefit? Can they be awarded qualitative rankings of 'good' and 'bad' according to their efficacy? Should scholars combine both methods for maximum impact and carry out 'synthesised' research inside a scenario where neither is eliminated?

Lai: In fact, during the course of scholarly research, inductive method and the deductive method are not two parallel or opposing research methodologies. 'Hypothetico-deductive' methods are basic to scientific research, not just in the humanities, but also in the natural sciences. The 'hypothetico-deductive' method also presupposes the employment of inductive method, that is, taking a limited amount of material and putting forward hypotheses regarding the evolution of pronunciation. This process of scholarly deduction has itself to pass through the stage of induction. As far as the issue of 'hypothesis' in the 'hypothetico-deductive' method is concerned, Mai Yun has written an essay that specifically discusses this issue, which is worth pondering. (See Mai Yun. 'Hanyushi yanjiu zhong de jiashuo yu zhengming: shilun yige xueshu guannian wenti' 漢語史研究中的假設與證明——試論一個學術觀念問題. In *21 shiji de Zhongguo yuyanxue (er)* 21 世紀的中國語言學（二）. Beijing: The Commercial Press, 2006: 435–57.)

In my opinion, the 'hypothetico-deductive' and inductive methods have the relationship of an entirety to a constituent part. The former represents the entirety of a research method, while the latter is just a part of that whole, and so, we should not talk about which is 'good' and which is 'bad', because different scholarly viewpoints

國學院：《上古漢語新構擬》主張古音構擬應當遵循「假説—演繹」法（hypothetico-deductive method），即從有限的材料中推演出音變假説，使擬音系統具備一定的預測能力。這種方法也是傳統的演繹法。與此不同，有的學者提倡的歸納法認為要根據實際材料説話，有幾分材料，説幾分話。歸納法與白—沙所採用的「假説—演繹」法有很大差異，請問您認為研究者應如何善用這兩種方法？二者有無優劣之分？學者是否應該結合兩種方法來進行綜合研究，而非彼此偏廢？

來國龍：其實在學術研究的過程中，歸納法跟演繹法並非兩種平行的、對立的研究方法。「假説—演繹」法是科學研究的基本方法，不僅人文科學如此，自然科學亦如是。「假説—演繹」法裡面也有對歸納法的運用，從有限的材料中推出音變假説，這個學術推論過程本身就需要經過一個歸納的步驟。對於「假説—演繹」法的「假説」問題，麥耘先生有篇文章專門討論，可供參考。（參見麥耘：〈漢語史研究中的假設與證明——試論一個學術觀念問題〉，《21 世紀的中國語言學（二）》，北京：商務印書館，2006 年，頁 435—457）。

在我看來，「假説—演繹」法和歸納法是部分跟整體的關係，前者是一個整體的研究方法，後者則是其中的一個部分，無從談及孰優孰劣。因為不同的學術觀點和研究立論都運用了不同的框架和視角，這種視角就是一種理論或假説。學術研究中，學者的意見不同，往往是所持的理論、看問題的角度不同所致，不是所運用理論優劣的問題，最後要落實到材料與證據。反對新理論的學者往往不是不講理論，只是因為他們仍然堅持舊的理論，而自己不知而已。

and research standpoints adopt different frameworks and perspectives. These perspectives are in themselves theories or hypotheses. In scholarly research, the opinions of scholars are often different, and this is because the theories they hold to or the angle from which they view problems are different and not a question of the 'good' or 'bad' of the theories that they have adopted. In the end, this must all be implemented in respect of material and evidence. When scholars oppose new theories, it is often not because they will not discuss theory, but simply because they steadfastly adhere to old theories and have not come to an understanding of their own state of mind.

JAS: *Old Chinese: A New Reconstruction* is a volume in the Academy of Sinology series *Global Sinology in Translation*. The latter has assembled and translated works by celebrated overseas sinologists or young sholars. On publication, they have been widely welcomed by scholars. What use do you think this series will have for Chinese readers and what will be its contribution? In the course of translating, have you met with any unforgettable matters that you would like to share with readers?

Lai: I would like to answer this question from the perspective of the origins of these translations. Having wended my scholarly way to America, I started to study linguistics and phonology of the Western world, and gradually came into contact with Professor Baxter. We went to conferences together and discussed scholarly issues. At that time, we usually adopted Bernhard Karlgren and Li Fang-Kuei's systems of reconstructive phonetics and used the reference works they had written. Although many scholars, for example Edwin Pulleyblank, had raised doubts concerning the efficacy of these systems, because there were no other books readily available at the time, a great deal of content simply could not be conveniently accessed and could only be conjectured via research papers. At that time, I raised this issue with Professor Baxter, and he outlined a plan he had to write a reference book aimed at disseminating issues related to ancient Chinese pronunciation. I said to him that in the future, when this book was published, I would translate it into Chinese. It was through this encounter that the matter of our translation achieved common agreement. After Professor Baxter's book had been published, I spoke about it with Professor Chen Zhi, Director of the Academy, and he readily gave a commitment to support the work. From then onwards, the scheme to have the book published in Hong Kong was fully underway. Later, Shanghai Education Publishing House indicated they were prepared to issue an edition in simplified characters. We collaborated with them and first a version in simplified characters appeared and then one in full-form characters. The edition in full-form characters, although the later imprint, was the finer of the two, and most scholars preferred reading it.

國學院：《上古漢語新構擬》是國學院《漢學譯叢》中重要的一卷。《漢學譯叢》收錄並翻譯海外著名漢學家或學術新銳的著述，出版以來深受讀者歡迎。您認為這套譯叢對中國讀者來說能起到甚麼作用及貢獻？您在翻譯的過程中，有沒有遇到甚麼難忘的事希望跟讀者分享？

來國龍：我可以講一下翻譯的緣起。我負笈美國之後，開始學習西方的語言學、音韻學，慢慢跟白一平老師建立了聯繫，我們一起參加學術研討會，一起交流學問。那時候我們通常都是採用高本漢先生、李方桂先生的擬音體系和他們編寫的工具書，雖然蒲立本等很多學者對他們的體系提出過質疑，但因為沒有其他現成的工具書，很多內容無法很方便地查找，只能依靠研究性的文章來作推演。當時我跟白先生提及此事，白先生表示他有編寫一本普及性的上古音工具書的計劃，我說將來您這本書出版，我來給您翻譯成中文，這樣我們就翻譯的事達成了共識。白、沙的書出版以後，我就跟陳致院長談，陳院長很爽快就答應了，這才有本書在香港出版的計劃。後來上海教育出版社也願意出一個簡體中文本，我們就和他們合作，先出了簡體字本，再出繁體字本。繁體字本後出轉精，很多學者還更是喜歡繁體字本。

《上古漢語新構擬》在國內學界產生的影響與日俱增，比如以前學者研究假借，往往簡單地說韻部對轉，聲母相近，故音近可通；但現在他們慢慢意識到應該進行更精細的論證，這有賴於白先生、沙先生，以及國內的鄭張尚芳先生、潘悟雲先生等前輩學者在上古音研究的細化和精密化方面所作的貢獻。

(Back row right 1) International Conference on the Interpretation of Key Words in the Pre-Qin Classics in October 2015.

(後排右一) 2015 年 10 月「先秦經典字義源流」國際學術研討會

The influence that *Old Chinese: A New Reconstruction* has had inside Chinese scholarly circles has grown day by day, for example, previously when scholars had researched loangraphs, they had often simply talked of conversion inside rhyming elements and the relative proximity of initials, in other words, as long as a syllable resembled another closely in sound, it could be slotted in. Now, however, they have gradually come to appreciate that they should apply much more rigorous proofs. This has come about as a result of the work of Baxter and Sagart as well as the contribution that Chinese scholars of an earlier generation, including Zhengzhang Shangfang and Pan Wuyun, have made to the finely tuned precision with which research into ancient pronunciation is now carried out.

(Back row right 6) International Conference on the Integration of Old Chinese Phonology and Paleography in July 2017
(後排右六) 2017 年 7 月「上古音與古文字研究的整合」國際研討會

JAS: At present, only a few scholars are engaged in combining excavated documents, materials related to ancient scripts, and modern Chinese dialects in their research into ancient pronunciation. Do you have any views on these research methods? In this respect, are there still research voids that await scholars to fill them? What are your expectations for these research methods?

國學院：現在只有少數學者結合出土文獻與古文字材料、現代漢語方言來研究上古音，請問您對這種研究方法有何看法？這方面是否還有很多研究空間有待學者開發？您對此研究方法的未來有何展望？

Lai: In respect of combining excavated documents with material related to ancient scripts and modern Chinese dialects to research ancient pronunciation, we have already convened several conferences on these at the Academy of Sinology. On the one hand, I believe that these methods will become the general trend of research into ancient pronunciation and that there is a large body of 'empty' research space that can be explored. On the other hand, we should seek out collaboration. Because these fields are the preserve of experts, only after a specialist training can subsequent research be carried out. In the process of doing this, we should hold scholarly meetings, exchange ideas as much as we can, and when everyone has reached a level of mutual trust and understanding, research cooperation can be deepened still further. These are the empty spaces that await scholarly exchange and expansion. I believe that scholars of all fields can remain in accordance with their particular research interests and still pursue a common goal, and following that, everyone can cooperate towards achieving this goal.

來國龍：結合出土文獻與古文字材料、現代漢語方言來研究上古音，我們已在國學院舉辦了多次國際性的學術會議。一方面我覺得這個研究方法將會是上古音研究的大趨勢，而且還有很大的研究空間可以探索。另一方面要講求合作，因為這些領域都是專家之學，要受過專業訓練後才能進行後續的研究。在此過程中，我們可以多開會、多交流，當大家有一定的互信和瞭解以後，可以繼續深化合作，這是有待學者交流拓展的空間。我覺得各領域的學者可以根據自己的研學興趣，為了共同的目標，然後大家朝著這個方向合作。

(Front row right 1) International Conference on the Tsinghua Bamboo Manuscripts in October 2017.
(前排右一) 2017 年 10 月《清華簡》國際會議

Professor Lai delivered the invited talk "Religion and Empire in Early China from the Perspective of Excavated Manuscripts" in January 2016.

來教授於 2016 年 1 月應國學院邀請來港主講「出土文本與中國早期的帝國與宗教」。

At the same time, we should pay more attention to research into dialects. For instance, Bernhard Karlgren once used the characters *wu* 吾 and *wo* 我 as a case study to propose that there were morphological distinctions present in reconstructions of ancient Chinese pronunciation. Later, when Hu Shi was studying at Cornell University, he translated this work into Chinese (Hu Shi's own discussion of the characters *wu* 吾 and *wo* 我 can be seen in his essay 'Wu wo pian' [Essay on *wu* 吾 and *wo* 我], in *Hu Shi wencun* 胡適文存 , Shanghai: Shanghai Bookstore, 1989: vol. 2, pp. 15–22). I come from Xiaoshan in Hangzhou in Zhejiang. In some of the Xiaoshan dialects, the pronunciation of *wo* 我 (/ŋo/) is different from that of *women* 我們 (/ŋa/) (*ta* 他 / 她 in relation to *tamen* 他們 / 她 們 which function in a similar way–as do other examples). In these instances, dialect relies on a method of alteration of the phonetics (the vowel) to differentiate between the meanings of the characters in question. This is a simple example of alterations in inflection and morphology. Research into the history of Chinese has been excessively shackled by the written forms of the language, but the evolution of language is a constantly shifting process, and there is creation of the new as well as taking refuge in the old. Although it can be difficult to investigate corroborating evidence of language change from written records, in dialects, the preservation of the morphological alteration of ancient pronunciation is well worth pondering. There are many instances where ancient usage is retained in dialect, and in different locations, the morphology of dialect retention is not entirely the same, but this is how languages evolve. Only through a sensitivity to dialect phonetics can issues like this be noticed. Therefore, in addition to studying linguistic theory, scholars should possess sensitivity to language to help them observe problems of this sort. The result is a mutual communion of theory and method.

同時，我們應該更注重方言研究，比如高本漢先生曾用「吾」、「我」為例提出漢語在古音構擬中存在形態（morphology）的分別，此後胡適先生在康奈爾大學（Cornell University）讀書時把它翻譯為中文（胡先生關於「吾」、「我」的討論可參見胡適：〈吾我篇〉，《胡適文存》，上海：上海書店，1989 年，卷二，頁 15—22）。我是浙江杭州蕭山人，在蕭山的某些方言裡，「我」（/ŋo/）跟「我們」(/ŋa/) 的發音不同（「他 / 她」跟「他 / 她們」等也一樣），這是方言中靠語音（元音）的變化來區別詞義的一種方式，就是屈折變化、形態變化的一個簡單例子。漢語史的研究過於受到文字的桎梏，但語言的發展是一個不斷變化的過程，既有創新也有存古，雖然我們比較難從文字記錄中考察到語言變化的佐證，但是方言裡面保存了古音的形態變化可供我們參考。方言裡有很多存古的情況存在，而且不同地方的方言的存古形態不盡相同，語言的演變就是這樣一個過程。要對方言語音敏銳，才能注意到這樣的問題。因此，除了學習語言學理論，學者還要具備對語言的敏銳度來幫助他關注到這些問題。這就是理論、方法的相互結合。

JAS: 2023 is the tenth anniversary of the founding of the Academy of Sinology. During these ten years, you have witnessed with us of the growth of the Academy and have personally taken the trouble to promote and attend many of its conferences, lectures, and other scholarly activities. Stemming from these, are there any stories or experiences that you would like to share with readers? In addition, *The Bulletin of the Jao Tsung-I Academy of Sinology* was first published in 2014 and has given voice to traditional studies on literature, history, and philosophy as well as recent sinological research results of the Western world. Strenuous efforts have been made to fashion it into a high quality, international, bilingual specialist journal. During this process, it has received universal high commendation from scholarly circles. In your capacity as an Associate Editor, what experience do you have of this? and what are your hopes for the future?

Lai: For ten years, the Academy has built its own house with its own bare hands. Under the able leadership of the Director, Professor Chen Zhi, for ten years, great piles of rich fruits have been reaped and excellent feedback garnered from a wide array of sources; the efforts that have gone into this can only be imagined. In the early days, Professor Chen invited me to attend the activities that marked the ceremonial founding of the Academy. Subsequently, I made suggestions several times to convene conferences on various themes, and on each occasion, he lent his enthusiastic support. On seeing the Academy's painstaking progress and how it has been built it up from nothing, I have come to appreciate deeply the tenacity and energy that he has poured into the project. Everyone had high hopes in the Academy of Sinology, especially the *Academy Bulletin* that we produced. The articles that were accepted for publication were of a high standard, broad in perspective, and have been widely read and cited by researchers. In recent years, the Academy has achieved significant success, as can be seen by one and all. I hope that the Academy will continue to make the effort to produce the *Academy Bulletin* to the same high standard. All aspects of the Academy's work will undoubtedly become more impressive as the years pass. At the same time, I would like to thank Professor Chen once more for furnishing us with this excellent platform for the exchange of ideas.

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

國學院：2023年是國學院成立十週年。這十年間您與我們一同見證著國學院的成長，並親力親為促成、參與了多個會議講座及學術活動。當中有甚麼故事或感受是您想要跟讀者分享的？另外《饒宗頤國學院院刊》於2014年創刊，展現了傳統文史哲以及東西方漢學領域的最新研究成果，並致力於將其打造成高水準、國際化的雙語專業學刊，在此過程中獲得了學界一致的高度讚揚。身為副主編，您對於《院刊》有甚麼感受及寄望？

來國龍：十年前，國學院從白手起家，篳路藍縷，到在陳致院長的帶領下，十年來碩果纍纍，廣受好評，此中艱辛可想而知。早前，陳致兄就邀請我來參加國學院的成立儀式和各種活動，後續我提議舉辦的幾次會議，他都全力支持。看著國學院從無到有的精心建立，我能深刻感受到陳兄傾注的心血和努力。大家對國學院也寄予了很大的期望，特別是我們創辦的《院刊》，收羅的學術論文水平高、視野闊，廣為研究者所關注和引用。國學院近年來各項成績斐然，有目共睹。希望國學院繼續努力把《院刊》做好，國學院的方方面面將來也肯定會越做越好，同時再次感謝陳院長給我們創造了這個優秀的交流平台。

訪問及撰文：
梁月娥博士（副研究員）
郭倩夢（選堂博士候選人）

Representatives of the National Ministry of Education VISIT HKBU

教育部港澳台辦劉錦主任一行訪問香港浸會大學

#訪問香港浸會大學 #教育部港澳台辦

(From the left) Dr Adam Craig Schwartz, Mr Shu Gangbo, Dr Clement Chen, Ms Liu Jin, Professor Alexander Wai, Professor Chen Zhi, Ms Zhang Meng
(左起) 史亞當博士、舒剛波先生、陳鎮仁博士、劉錦女士、衞炳江教授、陳致教授、張萌女士

Ms Liu Jin, Director of the Office of Hong Kong, Macao, and Taiwan Affairs and Director-General of the Department of International Cooperation and Exchange; Mr Shu Gangbo, Deputy Director of the Office of Hong Kong, Macao, and Taiwan Affairs; and Ms Zhang Meng, Researcher of the National Ministry of Education, together with Mr Zheng Yue, Director of the China Education Exchange (Hong Kong) Centre, visited HKBU on the afternoon of 13 April, 2023.

HKBU representatives who attended the event included Dr Clement Chen, Chairman of the Council and the Court; Professor Alexander Wai, President and Vice-Chancellor; Professor Rick Wong, Interim Provost; Ms Christine Chow, Vice-President (Administration) and Secretary; Professor Chen Zhi, Director of the Jao Tsung-I Academy of Sinology; Dr Adam Craig Schwartz, Associate Director of the Jao Tsung-I Academy of Sinology; and Ms Jenny Li, Head of the Mainland Development Office.

Since its foundation, HKBU has consistently regarded the promotion and enhancement of Chinese culture as central to its mission and placed particular emphasis on research in the joint fields

國家教育部港澳台辦公室主任、國際合作與交流司司長劉錦、教育部港澳台辦公室副主任舒剛波、二級調研員張萌及中國教育交流（香港）中心主任鄭躍一行四人於 2023 年 4 月 13 日下午蒞臨訪問香港浸會大學，香港浸會大學校董會主席陳鎮仁博士、校長衞炳江教授、暫任常務副校長黃偉國教授、行政副校長暨秘書長鄒靄雲女士、饒宗頤國學院院長陳致教授、副院長史亞當博士、內地發展辦公室處長李進秋女士等熱情接待了來訪嘉賓。

自創校以來，浸大一直以弘揚中華文化為己任，尤其關注國學與漢學研究，經過多年不懈努力，積累了豐富的研究成果和教學經驗。劉錦主任一行在浸大饒宗頤國學院院長陳致教授的陪同講解下考察了饒宗頤國學院，對其保育、傳承、研究、弘揚傳統國學經典給予了高度評價和肯定。

of Classical Chinese Studies and Sinology. After many years of unstinting effort, a rich array of research results has been generated and teaching experience assembled. Accompanied by Professor Chen Zhi, Director-General Liu Jin and the other representatives visited the Jao Tsung-I Academy of Sinology and expressed unreserved approval of its conservation, transmission, research, and promotion of Chinese classical texts.

In 2013, HKBU took the lead in establishing the largest and most visionary Academy of Sinology in Hong Kong–the Jao Tsung-I Academy of Sinology–and it was named after contemporary Master Sinologist Professor Jao Tsung-i, who was himself invited to take on the role as its permanent Honorary Director. Viewing Professor Jao Tsung-i's lifetime devoted to scholarship, it is marked throughout by the consistent theme of a worldview grounded in reasonableness. The establishment of the Jao Tsung-I Academy of Sinology embodies inheritance, transmission, and a continuous unfolding of Professor Jao's debt to the past, vision for the future, and profound understanding of both Chinese and Western thought. In these past ten years, the Academy of Sinology has become an important forum for both Eastern and Western scholarly worlds.

Following their tour, Dr Clement Chen, Professor Alexander Wai, Professor Chen Zhi, Director-General Liu, and the other invited guests discussed in detail issues that included scholarly development, current research, and educational cooperation. They also visited the Dr and Mrs Hung Hin Shiu Museum of Chinese Medicine, the Dorothy Shen Wong News Studio, and a showcase of students' work to learn more about HKBU's teaching and research in the areas of Chinese medicine and communication studies.

2013 年，浸大率先創立了香港首所最具規模和前瞻性的國學院——饒宗頤國學院，以當代國學大師饒宗頤教授命名，並邀得饒宗頤教授出任永遠榮譽院長。綜觀饒宗頤教授平生治學，通達的理念貫穿終始；饒宗頤國學院的成立，正是對饒教授這種繼往開來、貫通中西精神的傳承和展現。十年間，國學院成為了融合東西方學界的重要平臺。

隨後，校董會陳主席、衞校長、陳院長等和劉主任等來賓進行座談會，就學術發展、研究現狀、教育合作交流等多方面議題展開了深入而扎實的交流。他們又到訪了孔憲紹博士伉儷中醫藥博物館、黃沈慧珍廣播新聞室及學生作品展示室，以瞭解浸大在中醫藥及傳理方面的教學和科研成果。

The Enigmatic *Taotie* Motif and the Everlasting Auspicious Bronzes:
"ARCHAEOLOGY, ARTIFACT, AND ART" CLOUD LECTURE SERIES

夔紋垂千古，吉金耀百代——「考古、文物與藝術」雲上講座

2022/11 - 2023/3

#考古文物與藝術 #孫少文基金會

In 2022, the Academy teamed up with well-known archaeologists, historians, researchers into the history of artifacts and art, art collectors, and afficionados from both China and overseas–all of them are experts in their fields–and, for the sake of the wider community of teaching staff and students, set out on a fresh scholarly journey 'Archaeology, Artifact, and Art' that transcends insularity. The subject matter covered by these lectures encompasses a wide range and includes the histories of art and fine art, artifact preservation, archaeology, the study of cultural inheritance, artifacts and museums, the collection of artistic objects, and their appreciation.

The 'Archaeology, Artifact, and Art' Cloud Lecture Series is generously sponsored by the Simon Suen Foundation. On 6 October 2022, Dr Simon Suen and Mrs Mary Suen specially paid a visit to the Academy to greet Dr Jason Sun, Brook Russell Astor Curator of Chinese Art, Department of Asian Art, The Metropolitan Museum of Art to take part in an exchange of ideas and practical implementation relevant to detailed issues pertaining to the forthcoming Lecture Series. In addition, a common understanding was reached between the various parties regarding deeper collaboration with the Academy in the future. The hope was that more and wider platforms for the cross-disciplinary exchange of ideas on archaeology, history, artifacts and art would be furnished for museum experts and scholars locally and abroad.

The lectures have already been held on five grand occasions. Reaction to them has been enthusiastic, and each event has attracted several hundred online participants. The videos uploaded at the Academy Bilibili account have also been watched some 10,000 times. Five more lectures will be put on in 2024, to the respectful and eager expectations of all!

國學院 於 2022 年與海內外著名考古、歷史、文物、藝術史研究者、藝術品收藏家和鑒賞家等專家學者合作，為師生大眾由淺入深展開超越地域的「考古、文物與藝術」學習之旅。講座題材包羅萬有，包括藝術史、美術史、文物保存、考古學、文化遺產學、文物與博物館、藝術品收藏與鑒賞等。

「考古、文物與藝術」雲上講座系列由孫少文基金會贊助。2022 年 10 月 6 日，孫少文博士及其夫人孫蔡吐媚院士專程來到國學院，與大都會藝術博物館亞洲部中國藝術主任孫志新博士會面，並針對即將開展的講座系列活動的更多細節問題，與陳致院長進行了溝通與落實。幾方還就未來與國學院之間展開更多深度合作達成了共識，希望能超越地域限制為學界學人及博物館相關人員，提供更多、更寬廣的交流平台。

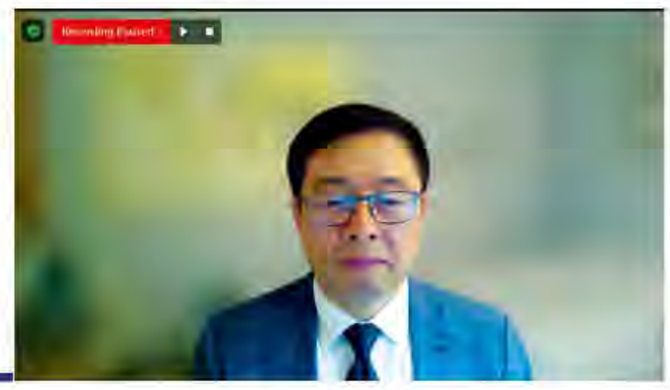
「考古、文物與藝術」雲上講座系列，已隆重推出五場，反應熱烈，每一場都吸引到數百人士線上參與，國學院 Bilibili 視頻播放量更達 1 萬次以上。另外五場講座將於 2024 年繼續舉辦，敬請期待！

(From the left) Mrs Mary Suen, Professor Chen Zhi, Dr Simon Suen, Dr Jason Sun, Professor Xu Xiaodong

(左起) 孫蔡吐媚院士、陳致教授、孫少文博士、孫志新博士、許曉東教授。

AMERICAN UNIVERSITY MUSEUMS

美國大學的博物館 2022/11/4



Speaker
講者

Dr Jason Sun
Curator of Chinese Art, Department of Asian Art, Metropolitan Museum of Art

孫志新博士
大都會藝術博物館亞洲部中國藝術主任

Dr Jason Sun first outlined that out of the more than 3000 institutions of Higher Education in America, a good proportion had museum and art galleries, and he introduced some of the most representative examples of these, for example, in Princeton University in addition to the Art Museum, there is also a Museum of Geology, and this illustrates the varied nature of the American University Museum. Taking this latter Museum as a case study, Dr Sun then explored the reasons why museums are established in universities and extended his discussion to the relationship of museums to the educational rationale of American universities and the development of education.

The lecture pointed out that the founders of American university museums had universally acknowledged that the history of art should be grounded in research into material objects themselves. The establishment of museums has therefore become the bedrock of education in the history of art. This communal wisdom has in turn evolved into the common rationale of American university museums, that is, research into the history of art should have research into material objects as its starting point. This rationale has also stimulated alumni of various universities to donate generously to their Alma Mater to found museums. It has also set up the two collection models adopted by most American university museums: the first is for alumni or members of the public to donate items that they privately own; the second is to donate funds so that items can be purchased.

Finally, Dr Sun took his own experience as a starting point. He indicated that although there exist differences of opinion and practice between museums and scholars at universities, there is ultimately no conflict. In fact, many American university professors participate in museum exhibition design and research publication, while scholars working in museums often also teach in universities. This close cooperation has enabled many exhibitions held at the Metropolitan Museum of Art and a host of related work–from design organisation, through publication of research, to educational dissemination–to be completed hand-in-hand by the Museum and scholars at universities.

孫志新博士首先介紹了美國 3000 多所高等院校中數量可觀的博物館、美術館或畫廊中的典型代表，如普林斯頓大學除藝術博物館外，還有地質博物館，展現了美國大學博物館類別的多元化。隨後孫博士以該博物館為例，探討了大學建立博物館的原因，並將其引申到博物館與美國大學的教育理念，以及教育的發展上。

講座提到，美國大學博物館的建立者們都一致認為藝術史必須建立在實物研究的基礎上，因此博物館的建立成為了藝術史教育的基石。這個共識成為美國大學博物館的共同理念，即藝術史研究首先要從研究實物出發。這樣的理念也促使不同大學的校友慷慨捐贈母校籌建博物館，為大部分美國大學博物館奠定了兩種收藏模式：一是由校友或社會人士捐贈私人藏品，二是募款購藏。

最後孫博士從自身經驗出發，指出博物館和大學學者之間雖然存在學術觀點和實踐上的差異，但並不衝突。事實上，在美國很多大學教授都參與博物館的展覽策劃與研究出版，很多任職於博物館的學者也在大學執教。這些密切的合作使得大都會藝術博物館歷年來的許多展覽，從組織策劃、研究出版到教育推廣的一系列工作都是博物館與大學的學者聯手完成的。

Held in the Princeton University Art Museum, pictured here is a Tang dynasty copy of model calligraphy in the cursive *cao* style 'Ritual Praying for a Good Harvest' (*Xingrang tie*) by Wang Xizhi of the Eastern Jin dynasty. The brushwork is thick and substantial and does not reveal sharp edges. It has acquired the celebrated appellation 'The Premier Item of Chinese Calligraphy in America'. As is indicated by Dr Sun, this precious specimen of ancient calligraphy has furnished Princeton University with a foundation for establishing courses related to Chinese calligraphy and exhibits the deeper significance of research into artistic treasures themselves. (Picture credit: Princeton University Art Museum)

圖為普林斯頓大學藝術博物館藏東晉王羲之草書《行穰帖》唐摹本，作品筆法厚實，不顯鋒棱，被譽為「美國藏中國書法第一名品」。正如孫博士所言，這件東方古代的書法珍品也使普林斯頓大學具備了開設中國書法相關課程的物質基礎，彰顯了藝術實物研究的重要意義。（圖片來源：普林斯頓大學藝術博物館）

THE GREAT IMPERIAL KILN SITE AND CONTEMPORARY DIGITAL ART

御窯大遺址與當代數字藝術 2022/11/19

Dr Weng Yanjun, Director of the Jingdezhen Imperial Kiln Museum, first employed a 'Miniature Plan of Jingdezhen' to give a general description of the unfolding story of the archaeological excavation work taking place at the Jingdezhen Great Imperial Kiln Site and the history of the Kiln itself. In the Ming and Qing dynasties, it had been the representative Imperial Kiln workshop at Jingdezhen and had manufactured many fine porcelain pieces used by the imperial family. During the archaeological investigations, the most important discovery was a porcelain pit and historical sites spanning various epochs, west of Jingdezhen and outside the city walls. Dr Weng emphasised the importance of digital scanning and recording of archaeological data to protecting excavated artifacts.

Following this, Dr Weng indicated that designation as a 'world heritage site' has been extremely beneficial to preservation of the Great Imperial Kiln Site and the dissemination of knowledge about it. In recent years, the Great Imperial Kiln Site Cultural District has cooperated enthusiastically with museums both at home and abroad, for example, together with the Musée Guimet in Paris, a virtual image of the dome of the porcelain room of the Santos Palace in Lisbon (Portugal) had been created that was displayed in the Cultural District, which allowed visitors there to appreciate the link between the Imperial Kiln and porcelain now overseas. Through this, we have been able to promote the culture of the Imperial Kiln through an interflow of ideas straddling the globe, for example, collaboration with artists who have created music and dance related to the Imperial Kiln, which has allowed its culture to be absorbed into the everyday life of ordinary people.

Finally, Dr Weng took the special exhibition 'The World of the Imperial Kiln: The Secret Groves of Blue and White Porcelain' as a case study. Through digital compatibility and multi-media methods, this exhibition was able to help audiences achieve a deep understanding of the culture of blue and white porcelain, for example, by integrating the patterns on imperial blue and white porcelain with other works of art and clothes fashions. To this end, he opened the game 'The Secret Groves of Blue and White Porcelain' in the WeChat 'little programmes' to interact with the audience.

Speaker
講者

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景德鎮御窯博物院院長翁彥俊博士首先以「景德鎮微型圖」簡述御窯大遺址的考古發掘歷程和御窯歷史。御窯曾是明清時期景德鎮御窯廠的代表，製作了很多供皇室使用的瓷器精品。在考古中，最重要的發現為瓷器坑及景德鎮西圍牆外跨時代的歷史遺址。翁院長強調考古訊息的數位掃描和記錄對於保護出土文物的重要性。

復次，翁院長提出申報世界遺產有助保護及推廣御窯大遺址。近年來，御窯大遺址文化區積極與海內外博物館合作，如與法國吉美博物館一同把葡萄牙里斯本桑托斯宮瓷廳穹頂的數字化虛擬形象呈現在文化區，讓參觀者認識御窯與海外瓷器之間的關聯。並藉跨界交流的方式推廣御窯文化，如與藝術家合作製作御窯音樂和舞蹈，使御窯文化融入大眾生活。

最後，翁院長以「御窯天下：青花秘境」特展為例，該展以數字共生及跨媒介方式讓觀眾深入了解青花瓷器文化，如把御瓷青花圖案與藝術品、時裝結合，開發了「青花秘境」小程序遊戲與觀眾互動。

This plate was excavated at the Imperial Kiln Site in Jingdezhen and is held in the Jingdezhen Imperial Kiln Museum. Manufactured in the Hongzhi era of the Ming dynasty, it is called "Foliage Patterns of Blue Flowery Fronds on a Yellow Ground". It embodies the classical aesthetic appeal of the superlative firing techniques and unique courtly style of the Jingdezhen Imperial Kiln in the mid-Ming. (Picture credit: ARTouch)

圖為景德鎮御窯遺址出土、景德鎮御窯博物館藏弘治朝《黃地青花折枝花果紋盤》（俯視），展現了明中期景德鎮御窯高超的燒造技藝和獨特的宮廷藝術審美情趣。（圖片來源：典藏藝術家庭股份有限公司）

Bronze *Pan* (Trays) of the Shang and Zhou Dynasties: Dynamic Tensions between Artistry, Technology, and Function

商周青銅盤：藝術、技術與功能的糾葛

2022/12/9

Speaker
講者

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Professor Su first set bronze *pan* (trays) of the Shang and Zhou Dynasties against the greater backdrop of their gradual evolution and explored the relationship between the origins of their crucial stylistic features and their technological essence.

He indicated that early *Chinese pan* were different from those of today as they were ceremonial items specifically fabricated as grave goods to be placed in large tombs. As far as is known at present, the earliest bronze pan can be traced back to the early Shang dynasty. Their workmanship and style present themselves as resembling other bronze artifacts of the same period, but they are substantially different in respect of these characteristics when compared to other civilisations. From the mid-Shang dynasty onwards, their internal panels manifest decorative patterns, which vary from those of vessels of other types. Those on internal panels of *pan* of the early part of the late Shang are extremely elaborate, for example, they occasionally even consist of birds; but this era was comparatively brief, and in the middle part of the late Shang, decorative patterns become much simpler, and those on internal panels swiftly disappear altogether, with inscriptions found here unadorned.

At the onset of the Western Zhou, inscriptions became progressively longer, and in the middle period of the dynasty comprised as many as a hundred characters. It was as if *pan* had become a medium for inscriptions. At the cusp of the Western and Eastern Zhou, an evolution was sought in the workmanship of bronze casting, which, on the one hand, re-visited the internal decorative patterns of late Shang dynasty *pan* while, on the other hand, subsidiary patterns were added. The result exhibited a high degree of craftsmanship, with attention paid to virtuoso manufacturing of ornaments and burial items.

Finally, Professor Su compared differences between late Spring and Autumn and early Warring States bronze *pan*, which reflected different local styles of bronze casting. He concluded that Shang and Zhou dynasty bronze items, by their strange design, unique decorative patterns, and exquisite workmanship, have come to be regarded as precious items in the treasury of human art.

蘇教授將商周青銅盤放在其演變的大背景下，探索其關鍵風格和技術要素的淵源關係。

蘇教授指出，早期中國的盤與今日不同，是專為隨葬大墓而作的禮器。迄今所知的青銅盤最早可上溯到商早期，呈現出與這時其他類型青銅器工藝和風格一致、而與其他文明大不相同的特質。從中商開始，盤內壁出現紋飾，與其他類型容器有別。晚商早期盤內壁紋飾頗繁複，如偶有鳥飾，但為時短暫，晚商中期即出現簡化，內壁紋飾迅速消逝，銘文孤立其中。

西周開始，銘文漸長，中期多至百字，盤似乎成為銘文載體。兩周之際，鑄工求變，一方面復古晚商盤的內紋飾，另一方面增添附飾，展現高超的工藝技巧，著眼於炫技製作玩物和葬器。

最後，蘇教授比較了春秋晚期和戰國早期的青銅盤差異，反映了地區鑄銅的不同風格，並總結商周青銅器以其乖戾的造型、獨特的紋飾和精湛的工藝成為人類藝術寶庫中的瑰寶。

Pictured here is the Baji *pan* (tray) of the mid-Western Zhou dynasty as displayed in 'The Archetypal *Pan*: A Special Exhibition of Shang and Zhou Bronze P*an*' of the Shanxi Museum. This *pan* was excaved from the Western Zhou dynasty tomb M202 of Dahekou in Yicheng in Shanxi. On its base is an inscription comprising 153 characters that narrates the matter of Baji making a formal representation to Duke Mu in respect of slaves who have escaped into the protection of an individual called Qi who is unwilling to return them. It serves as proof of the gradual increase in length and complexity of inscriptions on bronze *pan* (trays).

(Picture credit: Shanxi Museum)

圖為山西博物院「盤之典——商周青銅盤特展」展出的西周中期《霸姬盤》，該盤出土於山西翼城大河口西周墓 M202，底部鑄有 153 字銘文，記述了霸姬因奴隸逃亡至气處，气不願歸還而向穆公進行訴訟一事。是西周青銅盤銘文漸增的器物證明。

（圖片來源：山西博物院）

SNAKES, DRAGONS, AND THE WATERY UNDERWORLD IN CHINA'S EARLY BRONZE AGE

中國早期青銅時代的蛇、龍及黃泉 2023/2/24

Speaker
講者

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Professor Allen's overall intention was to set forth in detail the evolution of snake-headed and snake- (dragon-) bodied patterns of Erlitou through to Yinxu and dissect the cultural meanings behind them.

Professor Allen first indicated that the 'basic terror' theory has postulated that snakes portrayed on artifacts represented a sense of religious respect and fear for death. As perspectives on the Universe and death, the ancients considered that, after death, people first entered the 'yellow spring' and that their fleshly body lingered there while their spiritual essence flew upwards to 'Heaven'. In this conception, snakes and the yellow spring had a close relationship.

In the epoch of Erlitou culture, two types of snakes manifest themselves: one was a golden-ringed snake (banded krait), which is often represented on pan (trays) that held water; the other was the sharp-nosed viper (Deinagkistrodon acutus), which perhaps had some of the characteristics of dragons. These two types of snakes constituted the traditional snakehead and dragon-body patterns throughout the Yinxu era. Similarly, in the Yinxu era, there also appeared creatures represented by a snake's body furnished with bird's feet, which may have been related to legends pertaining to the sun. In these, during the day, the sun, like a bird, flew across the sky, and at night, like a dragon, passed through the earth. In scenes of the yellow spring depicted on pan, snakes, dragons, or tortoises are often situated in the centre, that is, as aquatic animals that perhaps sport bird-like characteristics. Considering the entirety of the evidence, in the Early Bronze Age, patterns representing snakes and dragons carried a hidden metaphor that pondered the notions of death and the yellow spring.

艾蘭教授詳細闡述了從二里頭到殷墟，蛇頭和蛇身（龍身）圖案的演變過程，並剖析圖像背後的文化意義。

艾蘭教授首先指出，基本恐懼理論認為藝術品中的蛇代表了人類對死亡的宗教敬畏感。古人的宇宙觀和死亡觀認為人死後先進入「黃泉」，肉體停留於此，而精神飛升至「天」，而其中蛇與黃泉的關係尤為緊密。

二里頭文化時期，出現了兩種蛇，一種是金環蛇，常見於盛水的盤中；另一種是尖吻蝮（Deinagkistrodon acutus），可能具有龍的某些特徵。這兩種蛇一直是殷墟時代蛇頭和龍身的傳統圖案。同樣殷墟時期，有些動物呈現蛇身、但帶有鳥足，這可能與太陽神話有關：太陽在白天如鳥一樣飛過天空，而晚上則像龍一樣穿越地下。盤中描繪的黃泉場景中，蛇、龍或烏龜常位於中間，水中動物或帶有某些鳥的特點。總體而言，早期青銅時代蛇與龍的圖像隱喻指涉的是死亡與「黃泉」的觀念。

From the Smithsonian National Museum of Asian Art, 'A *fangding* square ritual food cauldron decorated with serpents and *taotie* monsters'. *Fangding* were square-shaped vessels in widespread use during the Shang and Zhou dynasties and employed during sacrificial ceremonies. Decorative patterns formed of serpents can be clearly viewed on this specimen. (Picture credit: Smithsonian National Museum of Asian Art)

圖為史密森尼國立亞洲藝術博物館（Smithsonian National Museum of Asian Art）藏「飾有饕餮和蛇的方鼎 Square ritual food cauldron (*fangding*) with serpents and *taotie*」，方鼎是中國商周時期流行的方形飪食器，多用作祭器。該方鼎上清晰可見蛇紋裝飾。（圖片來源：史密森尼國立亞洲藝術博物館）

Sources of Historical Knowledge for Zhou Society: An Archaeological Perspective

周人歷史知識的來源：一個考古學視角 2023/3/23

Speaker
講者

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Dr Li Min, has constructed his view of the relationship between the civilisation of the Three Ancient Dynasties (Xia, Shang, and Zhou) and the sources of historical knowledge of the people of the Zhou dynasty from three perspectives.

First, Dr Li took Professor David Keightley's honeycomb model as his point of entry and considered that the historical knowledge of the people of the Zhou dynasty had its sources in a multi-faceted culture. Within society of the Yin and Shang dynasties, there were many non-Shang cultural traditions. After the Xitu (Western earth) Alliance had conquered the Shang dynasty, under the rulership of the Zhou dynasty, many cities peopled by immigrants appeared, for example, Zhouyuan, Fenghao, and Guanzhong. For the most part, the origin of the population of the territory of Zhouyuan lay in the aristocracy of Zhouyuan, that is, Shang dynasty aristocracy who had entered Zhou, clans of craftsmen, and highland clans–the 'knowledge culture' of this area comprised these three types of 'knowledge groupings'. The Longshan era pottery items excavated in Zhouyuan, the Western Zhou ancestral temple and palace found at the Fengchu site as well as late Shang or early Zhou oracle bone inscriptions are all proof of the inheritance that the aforementioned towns of immigrants received from Longshan and Erlitou and thus the abundancy of the sources of their historical knowledge.

Next, Dr Li considered that it was through imbibing Shang dynasty culture and conferring titles on feudal vassals of the royal houses that the Zhou people were able to fashion their own civilisation. In addition, the aristocratic scribes of Wei clan of the Shang who had surrendered to the Zhou people were able to serve them, and generations of the clan became Zhou historical officials and brought Shang dynasty knowledge and scribal technologies to Zhou that too had been transmitted down the generations. Following this, the Zhou dynasty used the conferring of lands to promote contact between different cultural groups, for example, after the second campaign to the East, a portion of the remnant Shang people moved to the state of Wei and elsewhere, and they brought their workshops with them into the cities of Wei.

Finally, Dr Li proposed that in the final years of the Western Zhou, after Guanzhong had fallen and was occupied, the Zhou dynasty knowledge network and its mechanism for transmission were transformed. After the Rong people had entered Guanzhong, the knowledge network of the Western Zhou degenerated and split into an oral transmission of knowledge of immigrants. From its inception, the Zhou dynasty knowledge network was transmitted down clan groupings. The Nangong (Southern palace) clan was just one such example. The feudal territories conferred on this clan were in the same area as the tomb of the Marquis Yi of Zeng. An archaeological team currently at work has recently discovered early Yinxu weapons made of meteoric iron at the Western Zhou Marquis of Zeng tomb complex at Yejia Mountain, Suizhou.

In conclusion, immigrant cities such as Zhouyuan of the Western Zhou had a closely meshed network of knowledge. Grounded in the foundation of this multi-faceted culture, the Zhou people evolved a view of civilisation that comprised the Three Ancient Dynasties, and in the cause of establishing their social order and a communal sense of values, it furnished them with an appropriate framework of time and space. From examining this, the sources of historical knowledge of the Zhou people can be ascertained, and they were abundant: not only did they inherit Shang civilisation, but also the civilisations of earlier eras prior to more 'historic' times. It is from this intermixture of many types of cultures that the brilliantly resplendent Zhou dynasty civilisation was constructed.

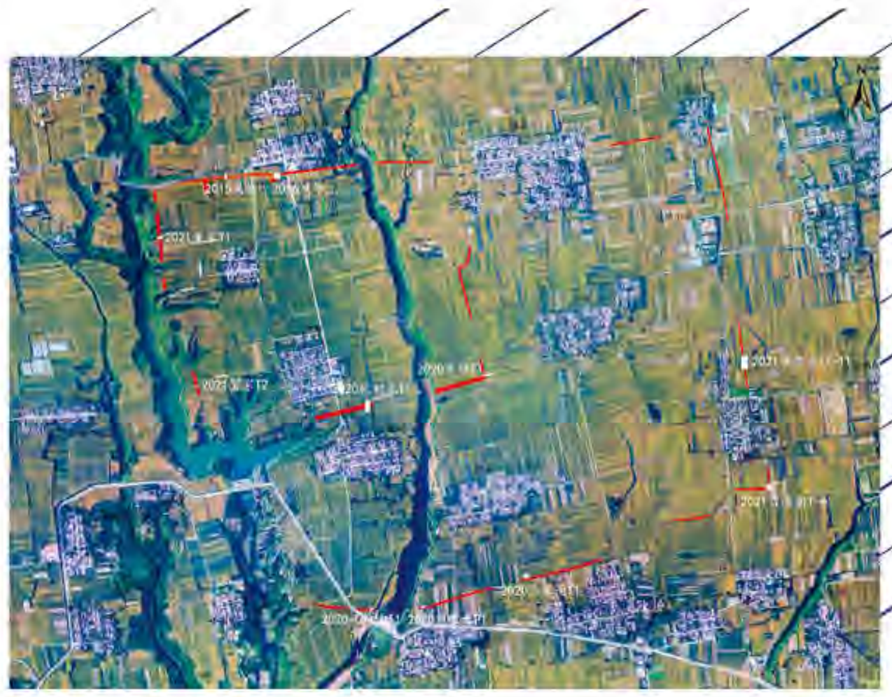
李旻博士從三個角度構建了三代文明與周人歷史知識來源的關係。

首先，李博士以吉德煒教授的蜂巢結構理論作切入，認為周人歷史知識來源於多元文化，殷商社會內存在許多非商的文化傳統。在西土聯盟對殷商王朝的征服後，周朝統治下出現了許多移民城市，如周原、豐鎬、關中等地。周原之地的人口來源主要為周原貴族，入周商貴族與匠人家族及高地家族，此地的知識文化由三種不同的知識群體所建立。周原出土的龍山時代陶器器物和鳳雛遺址發現西周的宗廟和宮殿，以及晚商周初的甲骨文，皆可證明上述移民城市對龍山、二里頭文化的繼承，以及其歷史知識來源的豐富。

其次，李博士認為周人通過接受商文化及分封諸侯來營建他們自己的文明。此外，投降周人的商人貴族微史家族為周人服務，世代成為史官還為周人帶來了商王朝世代相傳的知識和書寫技術。周朝通過分封促進不同文化之間的聯繫，如在二次東征後，部分商遺民前往衛國等地，商人把手工業工作坊都帶到衛國都邑。

最後，李博士指出西周末年關中陷落改變了周代知識網絡結構與傳承方式，在戎人入關中後，西周知識網絡斷裂為移民口述知識。自始以家族方式承傳下去。南宮家族即是一例，如南宮家族封地位於曾侯乙墓一帶，考古團於隨州葉家山西周曾侯墓地發現殷墟早期的隕鐵兵器。

總結而言，西周時代的周原等移民城市知識網絡聯繫緊密，周人在這種多元性文化的基礎上形成了三代文明觀，為構建其社會秩序與共同價值提供了時空框架。周人的歷史知識來源豐富，既有對商文明的繼承，亦有對史前其他文明的繼承，多種文化交融才得以構建出豐富輝煌的周代文明。



Aerial view of the Western Zhou dynasty walled site Zhouyuan, now situated in Qishan and Fufeng of Baoji in Shaanxi. Zhouyuan is the city where the Zhou people resided before they annihilated the Shang dynasty. It was the political, economic, and cultural centre of the Western Zhou dynasty. Numerous artifacts have been preserved there, including the well-known bronze *ding* vessels, the Maogong *ding*, the Dayu *ding*, and the Dake *ding*. (Picture credit: Peking University News)

圖為現位於陝西寶雞市岐山、扶風一帶的周原遺址西周時期城址。周原是周人滅商前的都邑，是西周王朝的政治、經濟、文化中心。其文物遺存數量眾多，包括毛公鼎、大盂鼎、大克鼎等知名青銅器。（圖片來源：北京大學新聞網）

JOINT CONFERENCE WITH THE UNIVERSITY OF CHICAGO
THE FUTURE OF CHINA'S PAST

與芝加哥大學合辦「中國古代研究的未來展望」會議

2023/5/3-5

#中國古代研究的未來展望 #芝加哥大學

The Academy is delighted to be working in cooperation with the Hong Kong branch of the University of Chicago and on 3–5 May 2023 in the Francis and Rose Yuen Campus of the University of Chicago, put on a scholarly conference *The Future of China's Past*. The conference was convened by Professor Edward L. Shaughnessy, Lorraine J. and Herrlee G. Creel Distinguished Service Professor in Early Chinese Studies at the University of Chicago. Its aim was, through invitation of young scholars from Hong Kong, mainland China, and overseas, to attempt to come to a fresh understanding of the history of ancient Chinese literature through excavated documents of the Warring States period and the Qin and Han dynasties.

Most of the papers given at the conference presented recent research results in the field of excavated documents, and it furnished an excellent forum for scholarly exchange between East and West. Numerous perspectives and specialisms were touched on, for example, taking historical perspectives as their starting point (Yegor Grebnev's 'Zai lun Qinghua jian *Liang chen* zhong de lishiguan' [Further discussion on the historical perspective of the text on Qinghua bamboo slips *The Excellent Minister*]), historical geography (Cheng Hao's '*Chuju, Chushi* yu churen zaoqi judi' [*Chu Settlements* and *Chu History* and early populated areas of the Chu people]), texts on bamboo and silk (Jens Petersen's 'Zou jin *San bu wei*' [Approaching the text *San bu wei*]), studies of philosophical schools (Zhou Boqun's 'Zai du *Mozi*, "Xiao qu" pian de bianxue lilun' [Further discussion of argumentative theory in the 'Xiao qu' chapter of Mozi]), disputation between scholarly schools (Liu Gang's 'Cong *Zhongni yue* de yichu jianwen kan 'rudao zhi zheng' dui rujia jingdian wenben de yingxiang' [From a passage of *Confucius said* on bamboos slips, some observations on 'disputation between Confucianism and Daoism' and its influence on the Confucian classics), *Shijing* (Book of odes) studies (Adam

國學院很高興能與芝加哥大學香港分校合作，於2023年5月3日至5日在芝加哥大學袁天凡、慧敏校園舉辦「中國古代研究的未來展望」研討會。是次會議由芝加哥大學顧立雅伉儷早期中國研究傑出貢獻教授夏含夷(Edward L. Shaughnessy）教授召集，志在邀請香港、內地及海外的年青學者，嘗試以戰國及秦漢時期的出土文獻，重新詮釋古代中國的文學歷史。

會議報告的文章大部分是出土文獻領域的最新研究成果，為中西學術交流提供了良好的平臺。涉及的角度及領域不一，例如有從歷史觀出發的（如葛覺智的〈再論清華簡《良臣》中的歷史觀〉）、歷史地理學的（如程浩的〈《楚居》《楚史》與楚人早期居地〉）、簡帛學（如裴彥士的〈走近《參不韋》〉）、諸子學（如周博群的〈再論《墨子·小取》篇的辯學理論〉）、學派之爭（如劉剛的〈從《仲尼曰》的一處簡文看「儒道之爭」對儒家經典文本的影響〉）、詩經學（如史亞當的〈從安大簡本《詩》證實《孔子詩論》〉）、詩篇的結構、演唱者及文本性質（如李博威的

Schwartz's 'Cong Anda jianben *Shi* zhengshi *Kongzi shilun*' [Using the Anhui University bamboo slip redaction of *The Book of Odes* to verify *Confucius' Theory of Poetics*]), the structure of poetical tracts, vocal performers, and textual characteristics (Li Bowei's 'Qiantan *Zhougong zhi qinwu* de jiegou, yanchangzhe ji wenben xingzhi' [Preliminary discussion of the structure, vocal performers, and textual characteristics of *The qin zither dance of Duke Zhou*]), psychological research (Vincert Leung's '*Xin shi wei zhong yu zhanguo shidai de xinshenlun* [*Mind is in the middle of the body* and the theory of mind and body of the Warring States period]), issues of composition and compilation of pre-Qin texts (Yang Bo's 'You chutu jianbo wenxian gouni zhanguo Qin Han dianji de bianzuan' [Reconstructing the compilation of canonic texts of the Warring States period and the Qin and Han dynasties from excavated documents on bamboo and silk]), new research on ancient historical legend (Jiang Wen's 'Fuxi, Nüwa zhi guiju tu xinyan [New research into the depiction of Fuxi and Nüwa manipulating compass and set square]), investigation into the arts of divination and practice of mathematical and computational techniques (Liang Jing's 'Chutu wenxian suo jian ershiba xiu jiri kao' [Investigation of calendrical mensuration of the twenty-eight zodiacal constellations according to excavated documents]). And so on and so forth. Even research into nomenclature on excavated documents that had hitherto been regarded as difficult and obscure received expert topical attention, for example, Lu Jialiang's 'Hujia caochang Hanjian suo jian Handai ciju' [Han dynasty temple implements seen on the Han dynasty bamboo slips excavated at the Hujia grasslands]). Undoubtedly, this conference was notable for its rich content and array of subjects covered, and delegates will have imbibed its nourishment with great satisfaction.

In his closing remarks, Director of the Academy, Professor Chen Zhi, thanked Professor Shaughnessy most sincerely for his efforts in forging a new pathway for these younger scholars and furnishing them with the opportunity to publish their groundbreaking results, and enthusiastically invited them to submit their manuscript drafts to the Academy. The University of Chicago and Jao Tsung-I Academy of Sinology have embarked on a long-term and fruitful collaboration and been unstinting in their efforts to support a new generation of scholars. Their earnest hope is they can continue putting on conferences and guest lectures on other topics into the future to enrich and promote dialogue and exchange between Hong Kong, Macau, and Taiwan researchers as well as mainland Chinese and Western scholars.

〈淺談《周公之琴舞》的結構、演唱者及文本性質〉、心性學的研究（如梁萃珩的〈《心是謂中》與戰國時代的心身論〉）、先秦文本的成書和編纂問題（如楊博的〈由出土簡帛文獻構擬戰國秦漢典籍的編纂〉）、古史傳說的新研（如蔣文的〈伏羲女媧執規矩圖新研〉）、方技術數的考究（如梁靜的〈出土文獻所見二十八宿紀日考〉）等等，乃至一向被視為內容艱深的出土文獻名物研究，都有專題研究，如魯家亮的〈胡家草場漢簡所見漢代祠具〉。可以說，這次會議的內容豐富、題材廣博，讓與會者取得了豐碩的成果。

陳致院長在閉幕辭中衷心感謝夏教授為這些年青人導夫先路，讓他們有機會發佈階段性的成果，並誠意邀請他們積極向國學院投稿。芝加哥大學與饒宗頤國學院擁有良好而長久的合作關係，為扶持新一代學人不懈努力。期望今後可以繼續就其他主題合辦不同的會議及講座，以豐富及促進港澳台以至中西方學者之間的學術交流。

SURPLUS SORROW IN VEHEMENCY: ACADEMIC CONFERENCE ON THOUGHT AND BELIEF IN MEDIEVAL CHINA

「慷慨有餘哀：中古中國的思想與信仰」學術研討會

2023/6/3-4

#中古中國的思想與信仰 #慷慨有餘哀

On 3–4 June 2023, the Academy convened a conference 'Surplus Sorrow in Vehemency: Academic Conference on Thought and Belief in Medieval China' and assembled by invitation in Hong Kong an array of scholars from China and overseas to take part. Through material that included excavated documents, iconography, and religious texts, discussion took place from perspectives of history, literature, philosophy, and religion that comprised, but was not limited to, the rites and ceremonial, deities and sacrifice, and mourning for the deceased and philosophical thought.

The conference began with the keynote lecture 'Divination Texts in relation to Government and Society of the Wei, Jin, Southern, and Northern Dynasties' delivered by Professor Lü Zongli, Principal of Ling College of the Chinese University of Hong Kong (Shenzhen campus). Following this, the first group of papers centred on religious belief in the Wei, Jin, Southern, and Northern Dynasties: Professor Nagata Takuji of Hannan University developed the topic of the keynote speaker with his presentation and initiated discussion on *yao* 謠 song texts of an epoch that spanned the Later Han dynasty, the Three Kingdoms, and the Western Jin dynasty; Dr Chen Shih-Jen of Fu Jen Catholic University re-fashioned this issue from the perspective of father-and-son Cui Hong and Cui Hao and 'the theory of Tuoba clan ancestry of the Yellow Emperor'; and Dr Tsai Tsung-Hsien of National Chung Hsing University carried out analysis of the intellectual direction of monks of the Jiangnan region on the cusp of the Chen and Sui Dynasties.

The second group of papers concentrated mainly on sacrificial ceremonial and belief in Medieval China: Dr Ho Wei-Kang of National Taiwan Normal University explored the cultural interaction and local significance of sacrificial ceremonies at Kuaiji during the Southern dynasties that propitiated Yu of the Xia dynasty; Dr Chang Huilin focused on Kong Yu and

香港浸會大學饒宗頤國學院於2023年6月3日和4日舉辦「慷慨有餘哀：中古中國的思想與信仰」學術研討會，邀集海內外專家學者齊聚香港。運用出土文獻、圖像材料、宗教文獻等多種材料，從歷史學、文學、哲學、宗教研究等角度（包括但不限於禮儀與儀式、神靈與祠祀、悼亡與哲思等主題）展開討論。

會議首先由香港中文大學（深圳）道揚書院院長呂宗力教授進行了〈讖緯與魏晉南北朝政治與社會〉的主題演講。接著第一組報告圍繞魏晉南北朝時期的信仰展開，阪南大學的永田拓治教授承接著主題演講，對後漢三國西晉時期的「謠」展開討論，輔仁大學的陳識仁博士關注崔宏、崔浩父子與「拓跋祖源黃帝説」的重塑這一命題，國立中興大學的蔡宗憲博士則對陳隋之際江南僧侶的動向進行了分析。

第二組的討論主要集中於中古祠祀與信仰。國立臺灣師範大學的何維剛博士探討了南朝會稽夏禹祠祀的文化互動與在地意義，常慧琳博士關注孔愉及其家族在晉宋時代的信仰，杰螞博士討論了宋徽宗這一道家皇帝及

Keynote lecture 'Divination Texts in relation to Government and Society of the Wei, Jin, Southern, and Northern Dynasties' delivered by Professor Lü Zongli
呂宗力教授主講〈讖緯與魏晉南北朝政治與社會〉

his family's religious beliefs during the Jin and Song dynasties; Dr Richard Joachim discussed the Song dynasty Daoist emperor Huizong and the commentaries made by him on canonic texts; Dr Hu Xiaobai of Nanjing University focused on the Taiping Xingguo Chan Buddhist Temple and the evolution of Buddhist spatial arrangement at Zhongshan during the Song and Yuan dynasties; and Dr Lam Ho-Yin of the Chinese University of Hong Kong discussed the formulation of the legend of Hau Wong (Yeung Hau Tai Wong 楊侯大王) on its transmission from Wenzhou to Hong Kong.

The third group of papers had literature and documents as their theme: Dr Andrej Fech discussed the exegetical significance of the excavated text *Wenzi* (Of literature) on the *Laozi*; Professor Tse Heung Wing of the Hong Kong Nang Yan College of Higher Education concentrated on citation of *Zhouyi* (The Zhou dynasty Book of Changes) in *Shishuo xinyu* (A new account of tales of the world); Wang Chunhong of Lingnan University made fresh exposition of the 'Lanting ji xu' (Preface to the Orchid Compilation) from the perspective of the tide of the times; and Dr Ling Chao of the City University of Hong Kong opened up discussion on study of Yu Xin's poetic eulogies.

The fourth group of papers concentrated on Medieval burial practice: Professor Wang Ding of Beijing Foreign Studies University introduced his editorial investigation into the compilation of nomenclature related to ancient Hu people's blessings and prayers; Professor Yu Xin of Zhejiang University discussed the religious landscape and emotional world of Medieval stone pillars (*jingchuang* 經幢); and Professor Lai Guolong of Westlake University shared his research into the wellspring of tomb guardian beasts.

Owing to the gripping exposition of the various presenters and the enthusiastic and expert discussion that took place, those present felt sympathetic resonance with the lifeblood of Medieval China and were able to seek out and find common values between history and the present.

其注經，南京大學的胡簫白博士關注太平興國禪寺與宋元時期鍾山佛教空間的嬗變，香港中文大學的林皓賢博士討論了溫州至香港地區的侯王傳説建構。

第三組的主題是文學與文獻。費安德博士討論了出土文獻《文子》對《老子》的闡釋與解讀，香港能仁專上學院的謝向榮教授關注《世説新語》引《周易》的內容，嶺南大學的汪春泓教授由時風眾勢重新解讀了〈蘭亭集序〉，香港城市大學的凌超博士對庾信的悼亡詩學展開了討論。

第四組報告關注中古的墓葬。北京外國語大學的王丁教授介紹了中古胡人祝嘏類名字輯考，浙江大學的余欣教授討論了中古經幢的宗教景觀與情感世界，西湖大學的來國龍教授分享了中古鎮墓獸的源流。

端賴教授的精彩報告及與參會專家學者的熱烈討論，我們得以與中古中國之生命共振，尋求歷史與現實聯結的價值所在。

Professors Lai Guolong and Wang Chunhong
來國龍教授與汪春泓教授

(From the left) Dr Chen Shih-Jen, Dr Tsai Tsung-Hsien, Professor Nagata Takuji, Professor Lai Guolong
（左起） 陳識仁博士、蔡宗憲博士、永田拓治教授、來國龍教授

A Gathering of the Gifted; Elegance and Intellectual Acuity in Literature and History: A Day of Lectures by Distinguished Scholars of Literature and History

群彥薈萃，文史風華——文史名家分享系列講座盛況

2023/6/26

#群彥薈萃 #文史名家分享

(From the left) Dr Kin-sum Li, Professor Robin D. S. Yates, Dr Kelvin Yu-hin Ho, Professor Martin W. Huang, Professor Grace S. Fong, Professor Clara Wing-chung Ho, Professor Yulian Wu, Professor Guotong Li, Dr Binbin Yang, Professor Weijing Lu

(左起) 李建深博士、葉山教授、何宇軒博士、黃衛總教授、方秀潔教授、劉詠聰教授、吳玉廉教授、李國彤教授、楊彬彬博士、盧葦菁教授

On 26 June 2023, the Department of History, the Jao Tsung-I Academy of Sinology, and the Mr Simon Suen and Mrs Mary Suen Sino-Humanitas Institute jointly presented 'a day of lectures by distinguished scholars of literature and history'. Many celebrated figures were gathered under one roof and in four lectures shared aspects of their scholarly research and intellectual insight. The event attracted a live and online audience from China and beyond of nearly 400 participants that comprised scholars, researchers, and afficionados of literature and history.

Professors Robin Yates and Grace S. Fong of McGill University and Martin W. Huang of the University of California, Irvine, each delivered a lecture.

香港浸會大學歷史系、饒宗頤國學院和孫少文伉儷人文中國研究所於 6 月 26 日聯合舉辦「文史名家分享」系列講座，多位文史名家聚首一堂，於四場講座分享學術研究經驗和見解。系列活動吸引到包括現場、線上參與的海內外學者、科研工作者、文史愛好者接近 400 人次。

來自加拿大麥基爾大學的葉山教授、方秀潔教授，以及來自美國加州大學爾灣校區的黃衛總教授，分別主講其中三場學術講座。

THE EVOLUTION OF LAW IN THE EARLY CHINESE EMPIRES FROM THE FIRST EMPEROR OF QIN TO HAN WENDI

早期帝國的法律演變：從秦始皇到漢文帝

Employing historical documents as his primary evidence, Professor Yates examined the range, origin, practical implementation, and fundamental concepts of enacting legal frameworks. He proposed that during the Spring and Autumn and Warring States periods, oaths of alliance between the various states were one of the wellsprings for early Chinese legal systems, but owing to patchy documentary evidence, some scholars have postulated that these systems were only formally instituted in the epoch of the Qin and Han dynasties.

As evidence, Professor Yates investigated and compared texts that included those on Qin wooden writing tablets from tomb 50 of Haojiaping in Qingchuan County in Sichuan, on Qin bamboo slips from tomb 11 of Shuihudi and tomb 6 of Longgang, both in Yunmeng County in Hubei, on Qin bamboo slips from Yuelu, on Qin bamboo slips from pit 1 of Liye in Hunan, on Qin and Han bamboo slips and wooden tablets from Tuzi Mountain in Yiyang in Hunan, on Han bamboo slips from tombs 247 and 336 of Zhangjia Mountain, on Han bamboo slips from tomb 77 of Shuihudi, and on Han bamboo slips from tomb 12 of the Hujia Meadows (of which those from tomb 77 of Shuihudi and tomb 12 of the Hujia Meadows have not been made publicly available in their entirety). He proposed that before the unification of China under Qin suzerainty, a fledgling legal system was already extant, and after unification, it was promulgated via a system of edicts and thus attained its formal written status. Han bamboo slips also contained records of a legal code (for example, 'Edict 1', 'Edict 2', 'Edict 3', 'Edict 4', and 'Edict 5' of the Hujia Meadows), which was different from those of the Western world, for example, that of the Byzantine Justinian dynasty.

Speaker
講者

Professor Robin D. S. Yates
Professor,
Department of History and Classical Studies,
Department of East Asian Studies,
McGill University

葉山教授
麥基爾大學歷史與古典文化學系及東亞學系教授

Professor Yates also suggested, furthermore, that the legal code of the Han dynasty could be divided into three categories: 1. Detailed laws aimed at addressing specific issues that left no stone unturned, regardless how great or small; 2. Legal codes whose target was administrative organs, whether those of imperial central government or local jurisdictions; and 3. Ordinances that controlled the criminal justice system. The principal drafting of these laws was carried out by a body politic that comprised the ruler and officials concerned with criminal justice as well as local officialdom. Professor Yates also outlined the situation pertaining to the transmission and implementation of Qin and Han dynasty law. Finally, he concluded by indicating that prior to the unification of China by the Qin dynasty, many treaties of alliance between individuals and states were precursors to Qin law, but that Qin and Han law did not, unlike equivalent systems in the Western world, recognise a distinction between military and civil jurisdictions, and neither did it touch on issues of religion or the laws of other areas. Through his detailed and lucid exposition, Professor Yates was able to deepen the audience's understanding of the legal system of the Qin and Han dynasties as manifested in excavated documents.

葉山教授以歷史文獻史料為據，探討了立法的種類、源起、實踐應用及基本概念。他指出，春秋戰國時期各國之間的盟誓便是中國早期法律的源頭之一。但由於文獻不足，也有部分學者提出早期中國的法律制度至秦漢時期才正式形成的論斷。

為此葉教授考察比對了四川青川郝家坪 50 號秦墓木牘、湖北雲夢睡虎地 11 號墓秦簡、湖北雲夢龍崗 6 號墓秦簡、嶽麓秦簡、湖南里耶 1 號井秦簡、湖南益陽兔子山秦漢簡牘，以及張家山 247 號墓、336 號墓漢簡、睡虎地 77 號墓漢簡、胡家草場 12 號墓漢簡等（其中睡虎地 77 號墓漢簡、胡家草場 12 號墓漢簡未完全公佈），提出秦統一前已有法規雛形，統一後通過詔制頒佈了成文規定。而漢簡中也有一些律令記載（如胡家草場的「令甲」、「令乙」、「令丙」、「令丁」、「令戊」），但與西方的、如拜占庭帝國查士丁尼王朝的法律仍存在差距。

葉山教授進一步指出，漢代法規可分三類：一、針對具體問題，鉅細無遺的詳細法令。二、針對行政機關的律令，無論是中央還是地區層面。三、針對刑罰制度的條例。這些法規的制定主體包括君主、刑官，以及地方官吏。葉山教授還介紹了秦漢法律的傳達和執行情況。最後他總結道，秦統一前不少私人和官方盟約是秦律的先聲；但秦漢法律並沒有像西方一樣有軍事法律和民事法律之分，也未涉及宗教和其他領域的法律。葉教授深入淺出的講解，加深了聽眾對秦漢出土文獻所反映的法律制度的認識。

EXPLORING SOCIAL NETWORKS WITH TEXTUAL AND PARATEXTUAL DATA FROM WOMEN'S POETRY COLLECTIONS IN LATE IMPERIAL AND REPUBLICAN CHINA

以晚清民國女性詩集的文本和副文本數據探索社會網絡

Professor Grace Fong first outlined the dataset 'Literary Works by Women of the Ming and Qing Dynasties' compiled as a research collaboration between several universities and then used it to explore the social networks of women writers and the model they constituted in the high Qing (1700–1839), late Qing (1840–1910), and Republican period (1911–1949). From investigation of data compiled from 332 texts or paratexts written by women of these epochs, Professor Fong was able to propose that the social networks of these writers conformed mainly to two types: the first was through taking part in the process of creating the literary works themselves as well as the paratext that packages them, for example, prefaces, postscripts, epigraphs, biographies, obituaries, and epitaphs; the second was that women poets, through a customary and reciprocal process of poetic 'song' and 'answer', came to establish their own social milieu and cultural networks. The structures of these two types of women's social networks superseded the limitations of time, gender, and location, and reflected the positive influence that poetical creation had on raising the status of women in society.

Speaker
講者

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Department of East Asian Studies,
McGill University
方秀潔教授
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Through the results of her investigation of specific statistics in respect of aspects of human endeavour and via presentation that became visually apparent, Professor Fong was able to expound the scientific efficacy and practical application of employing statistical tools and related technologies to research in the humanities. Looking into the future, Professor Fong expressed an earnest hope to collaborate further with more research institutes and organisations engaged in compiling and disseminating datasets, and thereby to continue exploring all functions of the dataset of literary works by women of the Ming and Qing Dynasties, thus further enhancing the abundancy of its contents and raising its usefulness.

方秀潔教授介紹了由多家大學合作研發的「明清婦女著作」數據庫，並通過此數據庫探討了盛清（1700—1839）、晚清（1840—1910）、民國（1911—1949）三個時期女性作家的社會網絡及其模式。通過對 332 部女性詩集的文本和副文本數據考察，方教授指出，這三個時期的女性作家的社會網絡主要有兩種類型：一是通過參與創作和包裝詩文集的副文本（如序、跋、題辭、傳、行狀、行略等）；二是女詩人通過詩詞唱和、酬答來建立起自己的社群和文化網絡。這兩種女性社會網絡的構建超越了時間、性別和地域的限制，反映了詩文創作對提升女性社會地位的積極影響力。

方教授通過具體的數字人文項目考察成果，以可視化的呈現，闡述了應用數字工具和技術在人文學科研究中的科學性和可行性。展望未來，方教授希望能與更多研究機構和數據庫研發機構合作，繼續拓展明清婦女著作數據庫的各項功能，進一步豐富其內涵並提高其研究效能。

Celebrating the Death of a Daughter: The Glory and Agony of the Father of a Chastity Martyr in Early Qing China

死得好：清初一位烈婦父親的榮耀和悲傷

Speaker
講者

Professor Martin W. Huang
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黃衛總教授
加州大學歐文校區東亞語言及文學系教授

Taking an exclamation of admiration sighed by the *xiucai* scholar Wang Yuhui in the novel *Rulin Waishi* (Unofficial history outside the Confucian academies) as his point of entry, Professor Martin Huang outlined the story therein of how Wang Yuhui encouraged his daughter to be buried alive with her dead husband, and when she had died, he raised his eyes to Heaven and smiled broadly: 'She died a good death!' And through this preposterous tale, Professor Huang focused on the similar experience of Mao Jike (1633–1708) in the early years of the Qing dynasty.

Through the prism of detailed reading of Mao Jike's literary oeuvre, Professor Huang has discovered that although she presents herself in a language of rigorous chastity as virtually a paragon of strictness, her actual behaviour is subtly different. He takes the late Ming writer Mao Kun's (1512–1601) discussion of chastity and live burial with a dead husband and compares it with her actions and indicates that the slight differentiation in attitude of the two writers to the virtuousness of women lies in Mao Kun's notion of 'glory in tragedy' and Mao Jike's equivalent 'tragedy in glory', and the latter represents the concealed appearance of the face of human emotions amidst a state of mind seemingly devoid of any such feelings.

Professor Huang employed this emotionally charged case study to set forth how, in texts that take a Qing dynasty 'male' perspective, aspects that touch on, amongst others, women's chastity, male honour, and Confucian ethics can still be found and are worthy of further discussion and research. His acute powers of scholarly observation and finely grained exegesis won the praise of the audience and have initiated rich trains of thought for subsequent research in the field to take up and develop.

黃衛總教授以《儒林外史》中秀才王玉輝的一句感歎詞為引入，介紹了王玉輝鼓勵女兒殉夫，並在女兒死後仰天大笑：「死得好！」的故事。並通過這個荒謬的故事情節，關註到與之類似經歷的清初文人毛際可（1633-1708）。

透過對毛際可文集的詳細解讀，黃教授發現毛際可雖然在節烈言辭上呈現出近乎嚴苛的態度，但他的實際行動卻與這些言辭有著微妙的差異。黃教授將明末茅坤（1512-1601）有關貞烈、殉夫的言論與毛際可進行對比，指出兩位文人對待貞婦態度的細微區別在於茅坤屬於「悲傷中的榮耀」，而毛際可卻是「榮耀中的悲傷」，而後者在不近人情的態度中隱約呈現出人情的一面。

黃教授以此精彩的個案研究向聽眾展現了在清代男性視域文本中，仍然有涉及婦女貞節、男性榮譽、儒家倫理等諸多議題可供深入探討和研究。黃教授敏銳的學術洞察力和細緻入微的解讀，贏得在場聽眾的稱讚，為該領域的後續研究提供了寶貴的思路啟發。

In addition to these three specialist lectures, the Head of the Department of History Professor Clara Ho chaired a panel discussion, and three former students of Professor Susan Mann, distinguished researcher of Chinese gender history, were invited to take part: Professor Lu Weijing of the San Diego campus of the University of California, Professor Li Guotong of the Long Beach campus of California State University, and Associate Professor Wu Yulian of the Department of History of Michigan State University. Together with the audience, they shared a pearl or two of their happy experiences of studying with Professor Mann.

除三場專業的學術講座，浸會大學歷史系系主任劉詠聰教授主持了另一場特別的座談會，邀請到享負盛名的中國性別史研究名家曼素恩教授 (Prof. Susan Mann) 的三位門生，包括美國加州大學聖地牙哥校區的盧葦菁教授、加州州立大學長灘校區的李國彤教授，以及密西根州立大學的吳玉廉教授，與聽眾暢敘他們向曼教授學習的點滴同窗之樂。

BATHED IN THE SPRING BREEZE: STUDYING WITH SUSAN MANN

如沐春風：從曼素恩老師習史

Speakers
講者

Professor Weijing Lu
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University of California, San Diego
盧葦菁教授
加州大學聖地牙哥校區歷史系教授

Professor Guotong Li
Professor, Department of History,
California State University, Long Beach
李國彤教授
加州州立大學長灘校區歷史系教授

Professor Yulian Wu
Associate Professor, Department of History,
Michigan State University
吳玉廉教授
密西根州立大學歷史系副教授

Gathered under one roof, Professors Lu Weijing, Li Guotong, and Wu Yulian individually relived happy memories of studying with Professor Susan Mann. Her scholarly approach was to offer exegesis of familiar texts as if she were a stranger to them, to compare and juxtapose disparate texts and material culture, and to unearth new material with voracious assiduousness. This opened up their scholarly worldview, allowing them to reap rich benefits in their subsequent research, and they felt this was something that all future researchers should learn from and emulate. In terms of life experience, her three students reminisced on the first time that they met their kindly and approachable future teacher at the Davis campus of the University of California, how they went together to take tea with her at the campus on the weekend, and her chatty and smiling demeanour at the party at her home to mark her retirement; they talked of her unflagging encouragement and unstinting care of scholarly stragglers. Their accounts of her intellectual allure infected all those present.

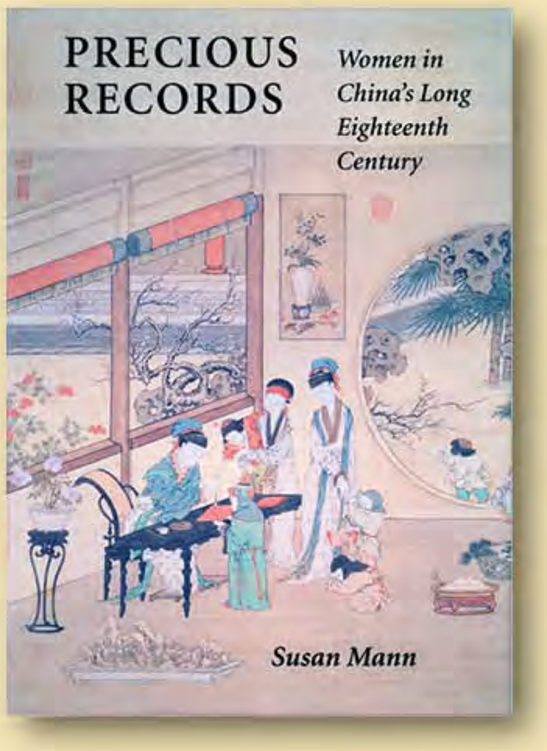
The panel discussion closed with the participants raising their glasses in a toast to wish health and happiness in advance to their teacher Susan Mann on her eightieth birthday, and all those present perceived the sincerity and enthusiasm of their mark of respect.

盧葦菁教授、李國彤教授和吳玉廉教授匯聚一堂，分別憶述了追隨曼素恩教授學習的愉快記憶。治學上，曼老師陌生化解讀熟悉文本的研究方法、兼容並蓄的文本與物質材料比較，以及挖掘新材料的深厚功力，都開拓了她們的學術視野，並讓她們在後續的研究工作中受益匪淺，這也是值得所有研究後輩學習和借鑑的；生活中，三位教授追憶起與恩師在加州大學戴維斯分校初次會面時的和藹可親，聊到曼老師在學院舉辦的週末茶聚，以及榮休時在師門聚會上的談笑風生，再談到曼老師對學術後進不餘遺力的鼓勵與無微不至的關心。曼老師的個人魅力感染著在場每一位聽眾。

本場座談會最後專門設有祝酒環節，預祝曼老師八秩華誕，在場參與者均能感受到這份真摯的祝福與敬意。

Professor Susan L. Mann, Emeritus Professor of History at the University of California, Davis, was elected as a fellow of the American Academy of Arts and Sciences in 2013 and received the Lifetime Achievement Award from the American Historical Association in 2014. She is an esteemed expert in the field of American Chinese women's history and gender studies, with a primary focus on women's research and gender issues in the Qing Dynasty and Chinese history. Her notable works include *Precious Records: Women in China's Long Eighteenth Century* (Stanford University Press, 1997), which received the Joseph Levenson Book Prize, and *The Talented Women of the Zhang Family* (University of California Press, 2007), which received the John K. Fairbank Prize. Professor Mann has dedicated herself to the study of gender history and women's history in late Ming and Qing Dynasty, using women's autobiographical materials and extensive historical documents to explore the lives and inner worlds of women during that period. Her work presents a groundbreaking contribution to the understanding of Chinese women's history by showcasing the self-expression of ancient women. As the American Historical Association has noted, her outstanding publications demonstrate how placing women and gender at the center of research can change our overall perception of Chinese history.

曼素恩教授（Susan L. Mann），加州大學戴維斯分校歷史學榮休教授，2013 年當選美國藝術與科學研究院院士，2014 年獲美國歷史協會頒發的終身成就獎。是美國中國女性史和性別史研究的奠基專家，主要研究領域為清代及中國歷史中的女性研究和性別議題。其代表作《綴珍錄：18 世紀及其前後的中國婦女》（*Precious Records: Women in China's Long Eighteenth Century*，斯坦福大學出版社，1997 年）獲列文森圖書獎（Joseph Levenson Book Prize），《張門才女》（*The Talented Women of the Zhang Family*，加利福尼亞大學出版社，2007 年）獲費正清獎（John K. Fairbank Prize）。曼素恩教授長期致力於晚明和清代的性別史與婦女史研究，利用女性自傳資料為中心及大量的歷史相關文獻記錄回溯了這一時期婦女的生活面貌和精神世界，將古代女性的自我抒發進行再呈現，為人們理解中國婦女史做出了開創性的貢獻。正如美國歷史協會對她的評價，上述兩本代表著述出色的展現了「將女性和性別置於研究中心如何改變我們對中國歷史的整體看法」。



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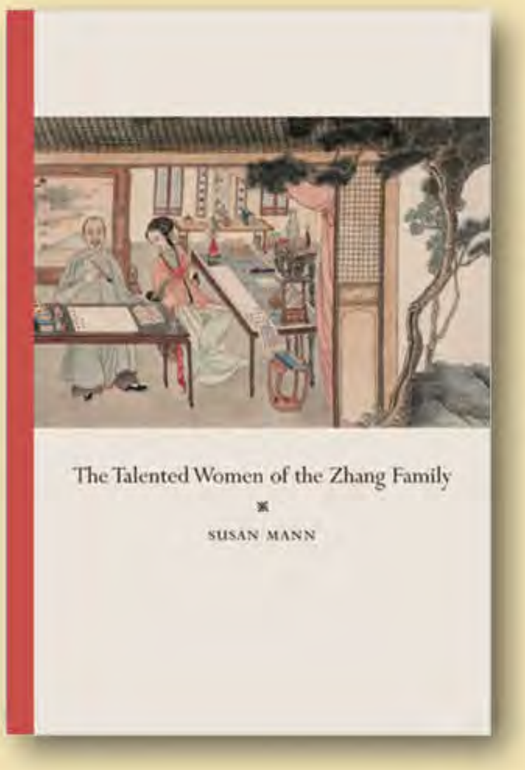

JAS 10TH ANNIVERSARY SEMINAR SERIES

「一代宗風在」專題講座系列 2023/5-7

#一代宗風在 #成立十週年 #逝世五週年

2023 marks the tenth anniversary of the founding of the Jao Tsung-I Academy of Sinology and is also the fifth year after the death of Master Jao himself. In cherishing the memory of the titanic talent of this master craftsman of scholarship, the Academy has instituted a special plan to put on a series of 6 public lectures. The series is split into two: its first part is a mini-series themed 'For a Generation, the Ancestral Spirit Resides', its aim being to stimulate the public to deepen their understanding of Professor Jao Tsung-i's pioneering energy and inspirational contribution to Classical Chinese Studies, Sinology, and other related fields; it also includes scope for the compilation, editing, and publishing of relevant monographs, research, and achievements of recent students in the field of Jao Studies.

Its second part is a lecture series themed 'For Ten Years, the Torch is Passed' in which Xuantang doctoral graduates or researchers who have worked at the Academy will be invited to set forth their most recent research findings to underpin the significance to scholars of inheriting the past to open up the future and passing the torch down the generations. In this way, the fiery essence of Master Jao's scholarly wisdom will, in its transmission, continue burning and remain unextinguished, passed down by generation after generation. Below are three lectures that the Academy has already put on as part of the mini-series themed 'For a Generation, the Ancestral Spirit Resides'.

2023 年是香港浸會大學饒宗頤國學院成立十週年，亦是饒公逝世五週年之期，為緬懷這位學術巨匠的卓犖超倫，國學院特別企劃舉辦 6 場「一代宗風在，十年薪火傳」公開講座。講座分為兩部分進行，上部分「一代宗風在」講座系列，旨在讓公眾加深認識饒宗頤教授對國學、漢學及其他藝術相關領域的拓土開疆與卓越貢獻之功，並整理發佈其相關專著、研究及後學的饒學成果。

下半部分「十年薪火傳」講座系列，則會邀請選堂博士畢業生或曾在國學院任職的研究人員，展示其最新的研究成果，以彰顯學人們承先啟後、薪火相傳的意義。饒公的學術智慧之火也在這樣的傳承中生生不息，代代相傳。以下是國學院已舉辦的「一代宗風在」三場專題講座。

Professor Jao Tsung-i and His Relationship with the Scholarship in Hong Kong

饒宗頤教授與香港的學術淵源 2023/5/10

Speaker
講者

Professor Cheng Hwei Shing
Honorary Senior Research Fellow,
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Chinese University of Hong Kong
Professor, Department of History,
Chinese University of Hong Kong;
(concurrently) Professor,
Department of Chinese Culture, Hong Kong
Polytechnic University

鄭會欣教授
香港中文大學中國文化研究所名譽高級研究員
香港中文大學歷史系暨香港理工大學中國文化學系教授
(兼任)

Graduated in History Major from University, Professor Cheng began by reminiscing when, in early 1990 and fresh in his first academic appointment, he was given a post, after an interview, as Professor Jao's assistant, and this was something that he had never thought possible–to come so close to this titan of the scholarly world. Many people erroneously think that it was in 1949 and stimulated by writing a sequel to *Chaozhou zhi* (Chaozhou annals) that Master Jao first came to Hong Kong, but Professor Cheng heard directly from Master Jao himself that the first time he had fulfilled his destiny and come to the territory was two years after the outbreak of the war of resistance against Japan. At that time, Master Jao had been appointed as a research fellow at the National Sun Yat-Sen University, which had been forced by the conflict to evacuate to Yunnan. On the journey to get there and take up his post, he had intended to pass through Hong Kong, but owing to contracting an illness, he ended up staying for a while.

In 1949, Master Jao came to Hong Kong once more, and the devastation of war was still all around. He listened to Fang Jiren's opinion and remained in Hong Kong. In fact, it was owing to Fang's inspired foresight that Hong Kong was able to give shelter to a young man who proved to be the outstanding historian and wordsmith of his generation. Fang Jiren could be regarded as the first noble benefactor of Master Jao's career. Another person who should be counted as extremely influential on Master Jao was Professor Frederick Drake. In 1952, Professor Jao was appointed by Professor Drake as a special lecturer in the School of Chinese of Hong Kong University, which proved to be a pivotal moment in his scholarly career. After this, Master Jao not only received the financial support of the University but was also able to attend scholarly meetings all over the globe and take on roles as a visiting scholar. With the support of Professor Drake, he was also awarded grants by the Harvard-Yenching Institute and after many years of hard work assembling a wealth of material, penned the book *Yindai zhenbu renwu tongkao* (A comprehensive examination of Yin dynasty diviners) and had it published. Owing to this, he was able to establish himself as a leading light in research into oracle bone texts.

Finally, Professor Cheng summarised with the eyes of a historian how the uniquely abundant cultural conditions of Hong Kong furnished Master Jao with fertile intellectual soil from which he was able to reap outstanding scholarly achievements. In his later years, Master Jao put in great efforts to nurture future generations of scholars and give as much back to society as he could. This embodied the morality and justice of a noble spirit that seemed to hold the whole world in his breast and sought to the upmost to implement benevolence and virtuous morality. Master Jao's scholarly enthusiasm and unflagging spirit similarly succeeded in infecting and inspiring every member of the audience present.

鄭教授追憶起 1990 年初出茅廬且出身歷史專業的他，從未想到自己能夠通過面試擔任饒教授的學術助手，得以親近這位學術巨擘。很多人誤以為饒公是 1949 年因續編《潮州誌》之緣首次赴港，而鄭教授卻從饒公口中得知其與香港的最初結緣是在抗日戰爭爆發兩年後。彼時饒公被當時因戰爭遷往雲南的中山大學聘為研究員，應聘途中他取道香港，卻因途中染疾而滯留於此。

1949 年饒公再次赴港，戰禍頻仍，他聽取方繼仁先生的意見留在了香港。正是由於方先生的遠見卓識，為香港留下了一代宗匠，方先生可謂饒公人生中的第一位貴人。另一位對饒公影響深遠的人物非林仰山教授莫屬。1952 年，饒公受林教授之聘，成為香港大學中文系專任講師，這是他學術生涯中一個極為重要的轉折點。此後，饒公不僅得到校方資助，前往世界各國參加學術會議、擔任訪問學者等；他還在林教授支持下獲得美國哈佛燕京學社資助，集多年的心血和資料撰成《殷代貞卜人物通考》一書出版發行，由此奠定了他在甲骨文研究界的領軍地位。

最後，鄭教授以史學眼光總結香港得天獨厚的文化條件為饒公卓越的學術成就提供了生發的沃土，而饒公晚年亦不遺餘力地培養後學、回饋社會，體現了饒公胸懷天下、力行仁德的高尚道義。饒公的學術熱忱和不懈精神，同樣也感染並激勵著在場的每一位聽眾。

PROFESSOR JAO TSUNG-I AND HIS RESEARCH ON MAWANGDUI SILK MANUSCRIPTS

饒宗頤先生與馬王堆帛書研究 2023/6/28

In this lecture, Professor Chen Songchang reminisced on precious time spent in interaction with Master Jao and outlined five aspects of Professor Jao's unique views on the Mawangdui books on silk. Firstly, Master Jao's investigation of the linguistic collocation *taiheng* 太恆 (ultimate eternity) in *Zhouyi* (The Zhou dynasty book of changes) is one of his most representative research achievements. He indicates that when this expression is used in the silk manuscripts, it carries in fact the same meaning and is interchangeable with the *taiji* 太極 (ultimate extremity) employed in modern redactions. The customary usage of the character *heng* 恆 embodies its unique position inside studies on Chu culture. These views resonate with those of Qiu Xigui. Secondly, Master Jao's interpretation of the names of deities in the 'Jiugongtu' (Nine halls diagram) of the silk manuscript *Xing De* (Punishments and virtuousness) is even more ingenious. He demonstrates, for example, that Tuanwang 湍王 is in fact Zhuanxu 顓頊, and likewise that *nieshi* 聶氏 is *sheti* 攝提. All these points have achieved wide acceptance across the globe as authoritative, which reveals the breadth of his learning and penetrative investigative powers.

Thirdly, Master Jao took the silk manuscript *Tianyi tu* 天一圖 (Heavenly Unity diagram) as a point of departure and discussed in detail the similarities and differences between *Tianyi* 天一 (Heavenly Unity) and *Taiyi* 太一 (Supreme Unity) and the changes in their status. This was an extremely significant contribution to exegesis of documents of the type that dealt with the numerological arts and has proved to be some of the most individual of his research. Fourthly, Master Jao used the silk manuscript *Taiyi jiang xing tu* (Drawing of the Procession before the Departure of the Supreme Unity) and 'Yuan you' (Distant journey) of the *Chuci* (The *ci* poems of Chu) as mutually corroborating evidence and thus fused together research into history, literature, and iconography etc. From this, the immense efforts that he put into comparative reading and mutual corroboration between transmitted and excavated texts can be appreciated. Fifthly, Master Jao considered that from examining the calligraphic forms of the Mawangdui manuscripts such as *Laozi* and *Zhouyi*, the clerical script (*lishu*) of the Han dynasty is found to have already reached its maturity. He was also unequivocal in his opinion that study of excavated bamboo and silk manuscripts should be elevated to a status equal to that of study of inscriptions on steles and of the calligraphy on paper and silk, and the three form a tripartite relationship.

Finally, Professor Chen Songchang concluded that Master Jao's research on Mawangdui manuscripts emphasised three areas in particular: canonic texts and classical writings, documents on the numerological arts, and diagrams and calligraphy. Professor Chen sighed with admiration that Master Jao's scholarly prowess was not only grounded in the unified excellence of the myriad schools, but also opened up unique perspectives in many disciplines, acting as an inspiration to his fellow scholars as well as providing splendid benefit to the scholarly community.

Speaker
講者

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陳松長教授
湖南大學嶽麓書院

本次講座中，陳松長教授回憶了與饒公交往的珍貴片段，從五方面介紹了饒宗頤先生對馬王堆帛書的獨到見解。其一，饒公對帛書《周易》中「太恆」的考釋是其最具代表性的研究成果之一，他指出帛書中的「太恆」與今本「太極」實為同義互用，「恆」的用字習慣體現了其在楚學中的特殊地位。這與裘錫圭先生的看法相互呼應。其二饒公對帛書《刑德》九宮圖中神名的考釋更是精妙，如他提出「湍王」應為「顓頊」，「聶氏」即當「攝提」等論證，都得到了學界的高度認可，展現了他的廣博學識和敏銳洞察。

其三，饒公從帛書《天一圖》出發，詳細討論了「天一」與「太一」的異同，以及他們地位的變化。這為數術類文獻的解讀作出了巨大貢獻，是屬於饒公獨樹一幟的研究。其四，饒公將帛書《太一將行圖》與《楚辭·遠遊》合證，融會歷史、文學、繪畫等諸多領域，可見他在傳世與出土文獻對讀與合證上的深厚功力。其五是饒公認為，從馬王堆帛書《老子》《周易》等的書體可以看出，漢隸體在當時已然成熟。他更是斷言應將簡帛學與碑學、帖學並立，以成三足鼎立之局。

最後陳松長教授總結饒公對馬王堆帛書的研究有三個高度關注的側重點，分別是經典典籍、數術文獻，以及圖像和書法。陳教授萬分感歎，饒公之學力厚集百家之長，更是開啟了不同學科領域獨樹一幟的學術視野，給學人以諸多啟迪而嘉惠學林。

(From the left) Professor Shen Pei, Mr Hui Lai Ping, Professor Chen Songchang, Ms Rosanne Hui
(左起) 沈培教授、許禮平先生、陳松長教授、許樂心小姐

Professor Jao Tsung-i and Hong Kong Archaeology

饒宗頤與香港考古 2023/7/28

For this lecture, the well-known Hong Kong archaeologist Professor Tang Chung was invited to introduce the important contribution that Professor Jao Tsung-i made to the development of archaeology in Hong Kong itself and how this has allowed the seven thousand illustrious years of the ancient culture of Hong Kong to reappear before our eyes.

Speaker
講者

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Professor Deng first recalled his contact with Master Jao during his years of study and working at the Chinese University of Hong Kong and remarked directly that he regarded him as his mentor. He then outlined in succession three immense contributions that Master Jao had made to archaeological work in Hong Kong. These were: investigation and verification of the dating of the Lee Cheng Uk brick-chambered tomb, evaluation of the Song dynasty Guanfuchang salt-fields and Xianchun era cliff inscriptions composed and inscribed by Yan Yizhang, and an important breakthrough in research into jade blades (yazhang) of the Xia and Shang dynasties as well as into the Doubting Antiquity School. The first two of these reflect Master Jao's incisive views on Han and Song dynasty archaeology. Following detailed investigation of text, bronze implements, and other items from the Lee Cheng Uk tomb, Master Jao was able to prove that the tomb dated to the Eastern Han dynasty and that it had extremely close connections to other Han tombs in the Pearl River Delta region. The discovery of the Song dynasty Xianchun era stone inscriptions inscribed by Yan Yizhang furnished rich material for Master Jao to analyse the relationship between the history of the Kowloon peninsula and the final phase of the Song dynasty empire, and the influence of this research remains strong to this day. The third stems from his research into jade blades of Tai Wan on Lamma Island. Professor Tang narrated his personal experience of taking part in the 1990 archaeological investigations at the Tai Wan site and vividly described the astonishments of real-time excavations. After the discovery of the jade blades at Tai Wan, Master Jao took the lead in promoting the convening of an international scholarly conference related to this and made a keynote speech 'Jade blades and the Expansion of Ancient Territory'. This triggered recollections of Master Jao's scholarly differences with the historian Gu Jiegang in the early years that had prompted his abandonment of editorial work on Gushi bian (Debates in ancient history). The evidence of excavation of Shang dynasty jade blades in Hong Kong, Vietnam, and elsewhere has since vindicated Master Jao's scholarly viewpoint of an 'expansion of ancient territory'.

While respecting his teachers and inheriting the scholarly energy of earlier excellence, Master Jao was nonetheless able to maintain his own independence of thought and did not blindly drift in the stream, and this is certainly worth of emulation. In addition, the attention that Master Jao paid to archaeological fieldwork is rare among Hong Kong scholars. He emphasised that it was only through excavated discoveries that the China preserved underground might be viewed, and a reconstruction of ancient history in this way could take on a new direction.

本講座邀請了香港著名考古學家鄧聰教授，為我們介紹饒宗頤教授對香港考古發展作出的巨大貢獻，重現了香港 7000 年悠久的古文化輝煌。

鄧教授首先回顧了在香港中文大學求學與工作期間與饒公的交往，直言饒公是他的恩師。隨後，鄧教授依次論述了饒公對香港考古學界的三大貢獻，分別是李鄭屋磚屋墓年代的考證，宋官富場及咸淳嚴益璋摩崖石刻的考證，以及夏商牙璋研究與古史辨的重大突破。前兩項反映了饒公對漢、宋考古的精闢見解。饒公通過對李鄭屋磚屋墓中文字、銅器等詳細考證，證明此墓為東漢墓，與同時期珠三角洲一帶的漢墓有極深的聯繫。宋咸淳嚴益璋石刻的發現，為饒公分析宋末帝國與九龍歷史的關係提供了珍貴的材料，這些研究至今影響深遠。最後一項內容源於饒公對南丫島大灣牙璋的研究。鄧教授講述了他參與 1990 年大灣遺址挖掘的親見親聞，為我們描繪了考古現場的驚心動魄。在大灣牙璋發現後，饒公主導推進了相關國際學術會議的開展，並發表了主題演講《牙璋與古史地域擴張》。這也勾起了饒公早年因與顧頡剛先生的學術分歧而棄編《古史辨》的回憶，香港、越南等地商代牙璋的出土證明，也證實了饒公「古史地域擴張」的學術觀點。

饒公在敬重師長，繼承先賢學術精神的同時，仍能保持獨立思考，不盲目追隨，著實值得我們學習。此外，饒公對田野考古的重視是香港學者中少有的，他強調只有依託考古發現方能看見地下的中國，再構古史重建的新方向。

(From the left) Dr Cindy S Y Cheung, Mr Hui Lai Ping, Professor HO Koon Wan, Mr Tse Bing Kin
(左起) 張羨英博士、許禮平先生、何冠環教授、謝炳堅先生

Online Sinology Fortnightly
網上半月譚

#網上講座 #半月譚 #漢學交流

In order to promote interflow of ideas in Classical Chinese Studies and Sinology inside the University, the Academy has specially instituted a 'Sinology Fortnightly' series, which is comprised of occasional events in which an expert in a particular area of Classical Chinese Studies or Sinology is invited to share his or her particular insights. Sinology Fortnightly has functioned for eight continuous years since its inception in April 2015, and scholars from both Hong Kong and overseas have been invited to visit the Academy in person to deliver their lectures. It has attracted staff and students of many different educational institutions and faculties to participate and become one of liveliest local platforms for Classical Chinese Studies and Sinological scholarly exchange. From July 2022 to May 2023, Sinology Fortnightly has put on fourteen online lectures, events that have each attracted the enthusiastic participation of close to two hundred audience members.

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 8 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台之一。「半月譚」在 2022 年 7 月到 2023 年 5 月共開展 14 場網上講座，每場都吸引近兩百位觀眾積極參與。

CITY MAPS AND THE INHERITANCE OF MEMORY: SPATIAL RECONSTRUCTION OF THE LATE QING DYNASTY 'URBAN PLAN OF JIANGNING'
「城市地圖與記憶傳承——晚清《江甯省城圖》中的空間重塑」

2022/7/14

Speaker
講者

Dr Jiang Ouyue
Research Fellow at the Research Center of Jiangnan Culture, Zhou Youguang School of Chinese Language and Literature, Changzhou University

蔣歐悅博士
常州大學周有光文學院江南文化研究中心研究員

Dr Jiang Ouyue introduces the arrival of empirical Western town plans in China in the late Ming dynasty, how they stimulated the development of modern town planning, and how, since the mid-Qing, the draughtsmanship of town plans became an ever-livelier field of endeavour, with city maps for business use abundant in content and rich in local flavour appearing of many regional centres. She hopes that by using the 'Jiangning shengcheng tu' (Urban Plan of Jiangning) by Yuan Qingshou as her case study for this lecture that she can investigate how this map represents and interprets the urban townscape.

Then, she compares how a series of other maps of the late-Qing, namely, 'Jinling shengcheng guji quantu' (Map of ancient monuments of the provincial capital Jinling) uses the terms 'now non-existent' and 'formerly non-existent' as labels for already defunct monuments of a townscape. 'Jiangning sheng ditu' gives diametrically opposite information to this and does not offer any explanation regarding the existence or otherwise of monumental structures, but instead goes so far as to add citations of historical and literary texts in order to refashion a fictional townscape.

Because of this, Dr Jiang points to discrepancies between the utilisation of space on the page and the actual utilisation of urban space, which stress that, after the trials and tribulations of war, Nanjing not only had to construct its urban townscape once more, but also had to promote resumption of the society and culture behind the townscape. Through 'translation' of the urban landscape through maps, encrusted layers of content impregnated with meaning have formed, and an urban landscape was constructed that embodied the city's historical and literary data so as to form a fictional cityscape. 'Jiangning shengcheng tu' thus illustrates not only a townscape reconstructed through a combination of written text and symbols but is also a tool that allows viewers to understand the history of a city and use this as a means to ponder the past and feel the wounds of the present. The widespread distribution of this map in the period immediately after the turmoil of the Taiping Heavenly Kingdom had concluded tells the tale of those fortunate enough to survive the catastrophe and their rich and varied reminiscences and inheritance. In addition, the map records Nanjing's historical culture, and after the turbulence of war and for a long period of time, it assisted in the transmission of memories of the city, while through reprints and circulation, it influenced the form that Nanjing took as the national capital of China in the Republican period. Finally, despite its repeated republication, 'Jiangning shengcheng tu' did not refresh itself in accordance with the disappearance of monuments, and thus people were able, using this method, to pursue their remembrance of and thus commemorate their memories of Nanjing.

蔣歐悅博士首先介紹晚明因受到西洋實測圖的刺激與城市近代化推動，清中葉以降，城市實測地圖的創作趨於活躍，許多區域中心都市出現了內容豐富、地方特色濃郁的城市商旅地圖。此次演講她希望以晚清袁青綬《江甯省城圖》為例，考察該圖如何再現並詮釋城市空間。

然後，她對比晚清另一系列地圖《金陵省城古跡全圖》，用「今無」、「昔無」的字眼對已廢景觀做出標注，《江甯省城圖》則與之相反，非但並未對景觀的存在與否加以說明，甚至還批注歷史、文學典故，重塑了一個虛擬城市空間。

據此，蔣博士指出在紙上空間與現實空間的反差之間，強調了戰亂後的南京不僅需要重建城市空間，還要恢復空間背後的社會文化。城市空間經過地圖的轉譯，發生內涵上的疊加，一個蘊含著城市歷史、文學等資訊的空間被製造，形成了一個虛擬城市空間。《江甯省城圖》便是通過文字與圖像的結合不僅再現了空間，還是一個讓觀者可以瞭解城市歷史、並藉以懷古傷今的工具。太平天國戰亂結束後最初一段時間該圖的流行，說明從浩劫中倖存下來的人們，對往昔繁盛的懷念與傳承。其次，地圖記錄的南京的歷史文化，在戰亂之後的很長時間幫助傳承城市記憶，並通過再版及流傳，影響了民國時期作為首都的南京形象。最後，《江甯省城圖》不斷被重刊的過程中，並未對景觀的消亡做出更新，人們透過這種方式，追憶並紀念著南京的城市記憶。

From Authentication to Ideological Value: Mid-Qing Dynasty Debate on the Shangshu Old Text

清中葉偽《古文尚書》的義理辯護與廢立爭議——以「虞廷十六字」為中心

2022/7/25

Dr Huang Zhan first clarifies the minutiae of the discursive background to the topic together with defining the conceptual limitations of the proper names employed in the debate, for example, the Old Text 古文 of *Shangshu* 尚書 (The Book of Documents) and 'Sixteen Characters spoken by the Emperor Yu at his Palace' 虞廷十六字 . Following this, she combs out the tangles in the arguments deployed and the orthodox Confucian lineage of the sixteen characters spoken by the emperor Shun 舜 to Yu 禹 as recorded in the chapter 'Da Yu Mo' 大禹謨 (The stratagems of Yu the Great) of the Old Text of the *Shangshu*: 'The heart of Man is nefarious, yet the heart of the Way is fine; hold fast to the refined and the unified, and thereby in good measure implement the middle position 人心惟危，道心惟微，惟精惟一，允執厥中 .' One by one, she investigates differing attitudes of Qing dynasty Confucians to them.

In the second part of her lecture, Dr Huang examines investigation into the authenticity of the received text at the start of the Qing dynasty and the different explanatory readings of Qing dynasty Confucianists from the perspective of interpretation of the arguments deployed by the neo-Confucian orthodox 'School of the Heart'. First, she takes Yan Ruoqu 閻若璩 (1636–1704) of the early Qing as a case study. After investigation into the authenticity of the 'Sixteen Characters spoken by the Emperor Yu at his Palace', Master Yan emphasises instead even more strongly his understanding of the value of the arguments therein and states that this does not influence the legitimacy or otherwise of the inherited lineage of orthodox Confucianism. Then, she cites as evidence Huang Zongxi 黃宗羲 (1610–1695), who did not pay much attention to questions of textual authenticity in the early years of his scholarly career, but only used the arguments deployed there to explain his own scholarly idea 'the heart of the Way, the heart of Man, are one heart' 道心、人心為一心 . In his later years, although he accepted Master Yan's theories that this was a spurious text, he still put forward views that the documentary evidence and arguments furnished were insufficient as proof. It can thus be seen that investigation into the authenticity of documents did not influence the understanding of either individual regarding the concepts and arguments embodied in the text. This developed into the Qianlong era, when Confucianists such as Hui Dong 惠棟 (1697–1758) and Cui Shu 崔述 (1740–1816) continued scholarly theories of investigation into the authenticity of documents and then initiated debates refuting notions pertaining to issues of arguments deployed therein that included 'refinement' 精 (*jing*), 'fine' 微 (*wei*), 'the heart of the Way' 道心 and 'the heart of Man' 人心 .

In the third part of her lecture, Dr Huang takes the perspective of the faction who defended the notion that the Old Text of the *Shangshu* is a genuine canonic text as her starting point for further investigation, and considers that from a pan-historical viewpoint, the representative figures of the early Confucianist defenders of the Old Text's canonic status such as included Mao Qiling 毛奇齡 (1623–1716) and Lu Longqi 陸隴其 (1630–1692) kept their attention focused on defending the veracity of the text. By the mid-Qing, the situation developed to one where others, including Zhuang Cunyu 莊存與 (1719–1788), Weng Fanggang 翁方綱 (1733–1818, a neo-Confucianist of the Cheng-Zhu 程朱 school of thought), and Sun Xingyan 孫星衍 (1753–1818), were already no longer entangled in the questions of the authenticity of the original text, and instead opposed such investigation, going so far as to draw particular attention to the strict requirements Master Yan had imposed on the Old Text (see Weng Fanggang); turning the debate round, they highlighted issues therein such as arguments deployed and open-ended questions pertaining to transmission of the notions of orthodox Confucian thought and the meaning of benevolent government and carried on their debate in these areas.

In the fourth part of the lecture, grounded in the foundation described above, Dr Huang continues to examine the divided and unified questions of Qing dynasty Confucians towards explaining canonic text and transmitting their teachings, and outlines her own fundamental opinion that these two matters should be considered separately, that is, on the one hand, accepting the facts exposed by evidential investigation into textual authenticity, while on the other hand, affirming the inherent objective value of adhering to systems of argumentative scholarly theories.

Finally, Dr Huang proposes absolute standards for consideration regarding whether the principles of explaining canonic text should be grounded in evidential consideration or argumentative principles. Regarding this issue, however, even in the mid-Qing when evidential consideration was all the rage, the representatives of each faction of Qing dynasty Confucianists were still unable to reach common explicatory formulas in respect of these issues. While recognising the premise of the spurious nature of the Old Text of *Shangshu*, they nevertheless regarded the traditional argumentative principles of thought therein, for example, the lineage transmission of the orthodox Confucian system of thought in the 'Sixteen Characters spoken by the Emperor Yu at his Palace' as standards to which veneration should be paid.

Speaker
講者

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黃湛博士
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黃湛博士首先釐清了標題的討論背景並對其中的「古文《尚書》」、「虞廷十六字」等專業名詞進行了概念界定。隨後，對《古文尚書· 大禹謨》一篇中（舜對禹言）「人心惟危，道心惟微，惟精惟一，允執厥中」這十六字的義理和道統承續進行了梳理，並逐一考察了清儒們對此的不同態度。

第二部分黃湛博士稽考了清前期文本辨偽後，清儒從義理詮釋角度對儒學道統心學的不同解讀。她先以清初閻若璩（1636—1704）為例，閻氏在對「虞廷十六字」辨偽後，反而進一步對其中所蘊含的義理價值上的理解示以強調，並言稱這並不會影響道統心傳學說的成立與否。而後又例證黃宗羲（1610—1695）在其早年的治學生涯中並未關注到文本真偽的問題，只是以其中義理來闡明其「道心、人心為一心」的學說理念。後期其雖接受了閻氏的偽書之說，但他還是提出了文獻、義理皆不足據的觀點。可見文獻辨偽並未影響兩人對其中概念義理的理解。發展至乾隆朝，惠棟（1697—1758）和崔述（1740—1816）等清儒則承續了文本辨偽的學說，並進而對其義理問題中的「精」、「微」、「道心」、「人心」等概念進行了批駁。

第三部分黃湛博士則以維護《古文尚書》為真經的辯護派角度出發進行考察，認為自歷史跨度上來看，清初儒學辯護派的代表人物如毛奇齡（1623—1716）、陸隴其（1630—1692）等人的關注點還是集中於文獻真實性的辯護。但發展至清中葉，莊存與（1719—1788）、翁方綱（1733—1818，尊奉程朱理學）、孫星衍（1753—1818）等清儒已不再過多糾結於文本真偽問題，而是反對辨偽，甚至還特別指出閻氏對《古文》的苛求（翁方綱）；轉而著眼於其中所承載的道統理念、經世意義等義理和闕疑問題進行辯論。

第四部分，黃湛博士在前述基礎上繼續對清儒們就解經與傳道的分與合問題進行了考察，並論述了自己認為此二事應分而論之的基本觀點，既應承認考據辨偽的事實，但又要肯定其義理學說體系存在的客觀價值。

最後，黃湛博士提出了關於解經原則應以考據還是義理為終極標準的思考。然而該問題即使在考據學極盛的清中葉，各派清儒代表亦未就此達成共識；他們在認識到古文《尚書》是偽書的前提下，仍然對其中的傳統義理思想，如「虞廷十六字」的道統心傳思想奉為圭臬。

IDEOLOGICAL CONSTRUCTION OF THE POLITICAL CONSCIOUSNESS OF THE TANGUT WESTERN XIA RULING CLASS AND ITS RELATIONSHIP TO CONFUCIANISM AND BUDDHISM

西夏統治階層的意識建構與儒釋的關係 2022/8/19

Dr Lam introduces how the regime of the Western Xia employed the power of religion and education, on the one hand, in a gradual process to supersede various regional powerbases, and on the other hand, in the formation of a ruling elite loyal to the royal house of Weiming 嵬名. Additionally, through the strength of religion and ceremonial law a ruling consciousness was instigated that could act as a counterpoise to the threats of neighbouring states.

Speaker
講者

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First, Dr Lam indicated how the establishment and process of concentrating power in the early Western Xia was abruptly interrupted by the death of the emperor Jingzong Yuanhao 景宗元昊 (r. 1032–1048), and royal power passed into the hands of others. In this period when power was in the hands of relatives of the wife and mother of the emperor, Buddhism and national (Tibetan) educative systems of the Western Xia continued to develop, and this had a close relationship to the subsequent re-establishment of regal authority and the stability of its rule. Following this, the speaker drew attention to how scholars had formerly stressed the importance of Buddhism to the process of establishing a sense of Western Xia national identity, as well as for the sake of stabilising national governance. The rulers of the Western Xia, whether powerful officials, relatives of the empress, or members of the Weiming clan, all took advantage of Buddhism to control and unite the citizenry. The speaker pointed out, however, that solely to discuss the influence of Buddhist factors on Western Xia rulership as has happened in the past is, in fact, insufficient, and establishment of a Western Xia ideological consciousness of rulership in fact included influence from Western Xia Confucianism. In the period of rule by the faction constituted by the clan of the empress, the effect of policies that placed Tibetan education at the core of the curriculum was not favourable and unable to nurture national figures of sufficient excellence that could assist in consolidating imperial power. Thus, in the reigns of Chongzong Qianshun 崇宗乾順 (1086–1139) and Renzong Renxiao 仁宗仁孝 (1139–1193) a series of measures was taken that established government-run schools and greatly promoted Confucianist systems of education. The results were exceptional and successfully nurtured a cadre of intellectuals loyal to the Western Xia royal house and beneficial to the establishment of its statehood, to the extent that a portion of the scholars ranked as officials in its Confucianist system of education became important personages in the Yuan dynasty court.

The speaker drew attention to the fact, however, that the Western Xia version of the Confucian system of education was neither complete nor thorough. From the perspective of content, although as early as Yuanhao's reign, the Western Xia had instituted specialized educational organisations that were tasked with responsibility for Tibetan and Han Chinese education (though neither was a school, but rather an organ of government) and later in the middle period of the dynasty, government-run schools were also opened that promoted 'Confucian education of the Western Xia', the 'Confucianisation' of the Western Xia was, in fact, to take a large body of canonic classics of Han Chinese culture swiftly from the hands of Han Chinese and translate it, and thus the identity of the so-called 'Confucianisation' and 'Hanfication' of the Western Xia was extremely blurred. For the people of the Western Xia, during the process of rectifying the national system of education once more, what they really understood 'Hanfication' to be, to say nothing of the Confucian system of education, is a question that probably cannot be answered. As far as their rulers were concerned, obtaining their political aims quickly and cleansing corrupt official practices that had deteriorated day by day were their only important preoccupations. Taking a wider view of the whole situation, in order to stabilise the governmental system, not only did the rulers of the Western Xia use Buddhism to control and unite the citizenry, at the same time, so as to strengthen a Tangut sense of tribal identity as well as the political legitimacy of Weiming's imperial rule, a 'nation myth' of how the Tangut Western Xia established their state was formulated that also matched the Confucian classics of the Han Chinese and their education of the citizenry to possess 'consciousness for preserving the social order'. In the end, from top to bottom, the Western Xia regime became a state of mixed political consciousness that was composed of Buddhism, Tangut mythology, and 'Western Xia Confucianism'. Intellectuals also took this state of mind that embodied Buddhism, Confucianism, and Tangut mythology and with it constructed the ruling ideology of the Western Xia political elite.

林皓賢博士介紹西夏王國如何利用宗教與教育的力量一方面慢慢取代諸部的勢力，另一方面形成忠於嵬名王室的統治集團，以及以宗教及禮法的力量形成統治意識以抗衡鄰國的威脅。

林博士先指出早期西夏統治階層的建立及集權過程，因為景宗元昊（1003—1048）的死而驟然中斷，王權旁落。在外戚攬權的時期，西夏的佛教與國家教育（蕃學）仍然有所發展，而這與西夏統治者後來重定王權與及穩固統治有密切關係。接著講者指出過去學者認為佛教對西夏建立身分認同過程的重要性，以及為了穩定國政，西夏統治者，不論是權臣、后族還是嵬名家族，都利用佛教的力量來統合國民，不過講者指出，過去單論佛教元素對於西夏統治的影響其實不足，西夏統治意識的建立還有西夏儒學的影響。后族集團統治時期，以蕃學為主的教育政策效果不佳，無法培養有助鞏固王權的國家精英。於是在崇宗乾順、仁宗仁孝時期先後有建立官學及大力推動儒學的措施。而其效果是超著的，成功培養出一批忠於西夏王室，有利國家建設的知識分子。而西夏儒學士人階層的人物，部分在元朝仍名重於世。

然而，講者指出西夏的儒學教育其實並不徹底。從內容來看，雖然西夏在元昊時立專職機構負責蕃、漢學（但二者並非學校，而是官方機構），後來在中期亦開設官校推行「西夏儒學教育」，不過，西夏的儒教化其實是急速地從漢人手中取得大量漢人文化經典進行翻譯，所謂西夏的儒學化、漢化其實模糊不清。對於西夏人來說，在重整國家教育的過程中，他們是怎樣理解漢化，以及儒學呢，可能並沒有答案；對統治者來說，盡快達到其政治目的，一洗日益敗壞的士風，才是最重要。總體來說，西夏統治者為了穩定國政，一方面利用佛教來統合國民，同時，為了加強黨項族群身分，以及嵬名王權的正統性，又建構黨項西夏的建國傳說，以及配合漢人儒家典籍培育國民「守序意識」。最終，西夏上下形成了佛教、黨項傳說與「西夏儒家」三者混合的意識形態，知識分子亦將這種佛、儒、黨項傳說混同的精神，建構成西夏統治集團的統治意識。

THE 'WHITE JADE PALACE' AND 'OLD SILK BAG': ON THE CONSTRUCTION AND RECEPTION OF LI HE'S POETIC IMAGE

「白玉樓」與「古錦囊」：論李賀形象的建構與接受 2022/8/25

From the perspective of the history of poetic reception, Dr Wei Yi makes an exposition of issues pertaining to: '"White Jade Palace" and "Old Silk Bag": On the Construction and Reception of Li He's Poetic Image.' Because investigation into 'reception' has, for a long time, been recognised as sufficient to reveal processes of flowing changes in the interpretation of practice in literary traditions, this has caused research into this topic to assume great importance.

The origins of the recognition that the body of readers of the poet Li He has of his literary image come mainly via two pathways: The first is through reading the poet's works themselves and related tales, biographical material, and other literary media, which sketch an approximate representation of the poet's literary philosophy, artistic persona, and emotional world, and open up to him their 'literary imagination' that, in the course of reading, describes his 'literary image'. The second is through the realistic narrative notes of others that record traces of the life he followed, his mode of living, and his manner of conduct, thus carrying out a 'true re-manifestation' that attempts, through reading, to describe the poet's 'life image'. Dr Wei Yi takes 'Bai yulou' 白玉樓 (White jade palace) and 'Gu jinnang' 古錦囊 (Old silk bag) as representative compositions and from three perspectives discusses the process by which Li He's poetic image has been constructed and the situation regarding its reception; these perspectives are: becoming a Heavenly immortal–the reading and reception of the legend of 'Bai yulou'; this mortal world of mankind–'Gu jinnang'; and the composition of poems and their closing lines. They indicate that Li He's poetic image in its entirety is formed of a combination of his identity as a Heavenly immortal in fairy tales and legends and his status as a poet in real life. At the same time, the aesthetic qualities of Li He's poem 'Qi' 奇 (strange), by continued reading of it and its presence in receptive activities, have been accorded continuous stimulus, which have, in turn, as a basic dynamic impetus, promoted the 'canonisation' of Li He's poetic image.

Speaker
講者

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韋禕博士從接受史的角度對〈「白玉樓」與「古錦囊」：李賀形象的建構與接受〉這一問題進行了講解。因為「接受」研究已然長久被認可足以揭示文學傳統中詮釋實踐的流變過程，這使得對此課題的研究具有十分重要的意義。

讀者群體對李賀形象的認知來源主要有兩條途徑：一為通過閱讀詩人作品及相關傳説、傳記等文本，勾勒出詩人文學思想、藝術風格，以及情感世界之概貌，對其展開「文學的想像」，即在閱讀中描繪出詩人的「文學形象」；二為通過他人對詩人生平事跡、生活方式、行為舉止的紀實性記述，對其進行「真實的再現」，即試圖在閱讀中描繪出詩人的「生活形象」。韋禕博士以「白玉樓」與「古錦囊」為代表，從成仙——「白玉樓」傳説的閱讀與接受、人間——「古錦囊」與詩歌創作，以及結語三個方面討論了李賀形象的建構過程與接受情況，指出李賀的整體形象由其神話傳説中的仙人身分與現實生活中的詩人身分共同構成。同時，李賀詩歌「奇」的美學特質在持續的閱讀與接受活動中不斷被激活，並作為根本動力，推進了李賀形象的經典化。

定期活動

FRAMING SUZHOU: LANDSCAPE, IMAGE, AND LOCAL IDENTITY IN MING CHINA

圖繪蘇州：明代蘇州勝景圖中的社會功能與地域意識 2022/9/5

First, Dr Li You takes a wealth of depicted images including Wang Fu's 王紱 'Beijing ba jing' 北京八景 (Eight scenes of Beijing; 1414) and Guo Cunren's 郭存仁 'Jinling bajing tu' 金陵八景圖 (Pictures of eight scenes of Jinling; 1600) in order to explain that the flourishing in the Ming and Yuan dynasties of the two genres 'collected scenes of local landscapes' and 'realistic landscape painting' was an extraordinary phenomenon in cultural history. The leaders in this artistic movement were the Wu school of painting of Suzhou.

Then, he takes as case studies four albums that depict local well-known scenes as 'realistic landscape painting': Yuan Zi's 袁嘉 'Liushi shi huace' 六十詩畫冊 (Painting album of sixty poems; 1527) and Wen Zhengming's 文徵明 'Ba zhi shi huace' 八秩詩畫冊 (Painting album of eight decades of poetry; 1539) of the sixteenth century; and 'Song Li Yi quren tuce' 送李頤去任圖冊 (Bidding farewell to Li Yi as he leaves his official position) and 'Song Kou Shen quren tuce' 送寇慎去任圖冊 (Bidding farewell to Kou Shen as he leaves his official position) of the late Ming dynasty. On the one hand, these explain, inside the literati circles of Ming dynasty Suzhou, how the painting of local landscape and the adding of poetic texts on them expressed the relationship between local literati and officials who remained in office. This not only increased bonds between local Ming dynasty literati, but also on the landscape paintings themselves is found text whose function included expressing good wishes for longevity and the sadness of farewell said to an official on his departure, feelings and customs that probably continued long after. On the other hand, landscape paintings whose principal subject matter was the literati visiting 'mountain-water' scenery was itself an embodiment of the sort of image the literati would have liked to portray of themselves, a kind of 'self-sculpting' if you like, which expressed a continually growing local consciousness of Ming dynasty local dignitaries and their recognition of a sense of self-identity. Finally, Dr Li emphasises that painting albums of local landscape and poetry exceeded in scope the historical circumstances and content of the erstwhile situation by which only comings and goings recorded in the investigation of poetry and prose were creative works. In a wider cultural milieu, this caused local landscapes to become a type of local 'cultural punctuation' that could be carried and owned.

Speaker
講者

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李鈾博士先以王紱〈北京八景〉（1414）、郭存仁〈金陵八景圖〉（1600）等大量圖像資料説明元明時期「地方勝景集景」與「實景山水畫」的興起是文化史中一個特別的現象，此風潮之主要引領者乃是蘇州的吳門畫派。

繼而，他分別以十六世紀袁嘉《六十詩畫冊》（1527）和文徵明《八秩詩畫冊》（1549）、晚明時期《送李頤去任圖冊》（1583）和《送寇慎去任圖冊》（1626）這四套畫冊描繪的地方名勝之實景山水為例，一方面説明明代蘇州文人圈中對地方勝景的繪製與品題展示出地方文人與留任官員之間的關係，不僅增強了明代地方文人之間的紐帶，且勝景圖中祝壽和去思等功能可能在此後仍有延續；另一方面，以文人遊覽山水為主要內容的勝景圖更是一種文人自我形象的展示和「自我形塑」，顯示出明代地方精英持續增長的地方意識和身分認同。最後，李博士強調地方勝景詩畫冊超出以往僅以往來詩文考察其創作的歷史情境、內容的範圍，能夠在更廣泛的文化場域使得地方勝景成為一種可攜帶和被擁有的地方「文化符號」。

"Our Subjects must Obey!" Regulation of Folk Religion and the Local Response in Mid-Ming Wenzhou

「不從，非吾民也」——明代中期溫州地區的信仰整改與民間反應 2022/9/19

Dr Hu Xiaobai takes as his starting point the folk religious beliefs that he saw and experienced at first hand in temples and shrines in Hong Kong in his early years and turns them into a lecture that explores: '"If they do not obey, they are not my people!" Reform and Regulation of Folk Religion and Popular Reaction in Mid-Ming Dynasty Wenzhou.' In it, he outlines that in the late fifteenth to early sixteenth centuries, the seats of political power of the three 'estates'–the ordinary people of Wenzhou, officials on fixed-term appointments, and the ruling elite of the royal house–responded with different attitudes and regulatory systems, each according to the framework of their scope for action, to the issues raised by folk religious beliefs. As far as ordinary people were concerned, their reaction was simply to answer in kind.

Dr Hu traces the origins of these issues back to the Song and Yuan dynasties, and then forward to the early Ming. He examines the wellspring of the many shrines and beliefs and how imperial dynastic rule used folk beliefs as a point of entry to strengthen the resilience of its local power structures. In the mid-Ming dynasty, the central imperial government, through dispatching a series of officials who were evidently of 'Confucianised' tendencies, for example, Wang Zan 王 瓚 and Deng Huai 鄧 淮, as 'strongmen' to Wenzhou to take up posts as local officials, adopted methods of governance of varied degrees of flexibility that strengthened the standardisation and regulation of folk beliefs. Those who were gentler in the measures they advocated, on taking up their posts, simply shifted around the locations of places used for sacrificial ceremonies to placate the spirits, while those whose policies were of the middle range of severity took several sacrificial ceremonies to the spirits and unified them. In addition to this, Dr Hu also cites instances, for example, that of 'Dong Yue Dadi' 東岳大帝 (The great emperor Dongyue) of much more coercive measures taken by officials to 'standardise beliefs' and supplant local deities directly.

In the mid-Ming, however, what the ordinary local people of Wenzhou cared about most regarding their beliefs and sacrificial ceremonies was whether they were efficacious or not, and they paid scant attention to judgments, even if they emanated from official channels, as to whether a particular deity was 'legal'. Therefore, when faced with a two-pronged regulatory attack from both the central imperial authorities and local officials, they answered with actions born of folk wisdom such as first hiding the images of their gods and then waiting for political control to relax before resuming sacrificial activities.

Speaker
講者

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胡簫白博士以其早年間在香港寺廟、宗祠等民間宗教信仰活動區域的親歷見聞為引，轉入探討其「『不從，非吾民也』——明代中期溫州地區的信仰整改與民間反應」的講座，並隨之提出了，在 15 世紀後半葉到 16 世紀初，溫州地區的普通民眾、時任地方官員與王朝統治者這三方勢力在各自的權力框架下應對民間信仰上的不同態度和整飭（民眾：應對）措施的問題。

胡博士溯源了宋、元至明代初期，溫州地區多祠、多信仰的緣起及王朝國家對由民間信仰為切入強化其在地的權威確立。到明中期，中央通過派遣一批如王瓚、鄧淮等呈現出明顯「儒家化」傾向的「衛道士」至溫州擔任地方官員，以採取不同彈性的治理手段以加強其對地方民間信仰的規範與整飭。稍溫和者到任僅是遷動當地神靈祭祀地點，亦有手腕適中者採取對若干民間神靈的合祀行為，此外，胡博士還列舉了有如「東嶽大帝」這類被更具強硬的「信仰規範化」手段施行的官員直接完全替換的當地神靈。

但明代中期溫州地區的普通民眾對於他們的信仰祭祀更在乎的是其靈驗與否，而並不在意即使是官方渠道發出的對於該神明是否「合法性」的判斷；因此，在面對中央政權和當地官員雙重出擊的官方整飭下，他們亦有如將神像先進行掩藏待之後管控寬鬆復祀的民間智慧予以應對。

The Dilemma of Making Judgment: Argumentative Writing and Historical Reading in Late Imperial China

「鑑史」還是「考史」：明清士人的史論寫作與歷史啓蒙閱讀 2022/10/11

In this lecture, Dr Hu attempts to use the 'discursive historical' writing of Ming and Qing dynasty enlightened education as his point of entry to investigate the mutual interaction between prose formats and scholarly thought and social structure in seeking to reveal facets of the reading culture of scholarly circles of the Ming and Qing dynasties. From the perspectives of rationale and proportionality, he also introduces the three prerequisites for studying ancient Chinese: putting forward propositions, 'empty' discussion, and application of solid evidence.

Speaker
講者

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Chinese reading of history has traditionally emphasized the invention of argument within historical fact to determine whether an ancient personage acted in a correct or incorrect manner. This system of thought as a viewpoint was particularly esteemed by Song dynasty neo-Confucianism, and in basic education, formed a tradition in which short passages of discursive historical writing assisted the reading of canonic historical texts. Moving into the Ming and Qing dynasties, although formats of discursive writing with historical events as their basis inhabited only the perimeter of the system of imperial examinations, educational methods that took discursive historical writing as a starting point when researching and reading historical books and studying to write in the ancient style remained in use as in former times and were employed in educational institutions at all levels, for example, private schools and local academies, and were used in concealed conjunction with teaching the skills of the eight-part *(bagu)* 八股 format. With the upsurge of the scholarly movement advocating textual criticism, scholars indicated vociferously their dissatisfaction with the literary style of the Song dynasty of plagiarised debate and that emphasised pejorative judgments, and instead promoted writing techniques that entailed detailed listing of facts, cautious deployment of unequivocal judgments, and the plentiful use of questioning vocabulary. This surreptitiously refuted and rejected Zhu Xi's view of historical discourse and harked back to an early tradition represented by *Shiji* 史記 (Records of the Grand Historian) and *Hanshu* 漢書 (Book of the Han Dynasty) that was praised as representative.

胡琦博士從明清啓蒙教育中的「史論」寫作切入，考察其文體形式與學術思想、社會制度之互動，以求展現明清時期士人閱讀文化之一斑，並從明理與切事，學古文先須作論、空論與實據三方面進行了介紹。

傳統中國之歷史閱讀，向來重視於史事中發明義理，裁斷古人是非。這一思想觀念，在宋代理學家中尤獲推崇，在基礎教育中，形成了以史論短文寫作輔助史籍閱讀的傳統。降及明清，以史事為題的論體文雖在科場中蟄處邊緣，但從「史論」入手研讀史書、學作古文的教學法，依舊綿延不絕，在家塾和地方書院等不同層級的教育中均有應用，並與八股之術潛為呼應。考據學風興起之後，學者對宋人騰議論、重評斷的文風頗致不滿，轉而强調詳列事實、慎下斷語、多為疑辭的寫法，暗中駁議朱熹之史論觀，並回溯《史》《漢》論贊為代表的早期史論傳統。

THE TRANSCULTURAL FORMULATION OF LU XUN'S LITERARY DISCOURSE: FROM SOURCES OF 'WORLD LITERATURE' TO 'ON THE POWER OF MARA POETRY'

魯迅文學論的跨文化形構：從「世界文學」資源到〈摩羅詩力説〉

2022/10/25

Dr Cui Wendong shares some of the sources of 'world literature' that Lu Xun encountered on his period of roving study while in Japan and how they manifested themselves in the framework of the literary field of vision of his later work 'On the Power of Mara Poetry'. Dr Cui first succinctly introduces the present state of related research from a transcultural viewpoint, which helps the audience to clarify comprehensively and in detail current scholarly results pertaining to Lu Xun from two levels: those of tradition and foreign influence. In addition, he also proposes taking the perspective of viewing 'On the Power of Mara Poetry' as a miniature history of world literature (literary theory) as a point of departure and to revisit its present-day research significance.

After this, employing the reminiscences of Zhou Zuoren 周作人 and others, Dr Cui reconstructs how the youthful Lu Xun's period of study in Japan allowed him to organise and unify the German and Japanese sources of 'world literature' that he encountered into a comprehensive system of ideas. Dr Cui also takes a step further forward and analyses like a mesh of fine silk the system of world literature as outlined by German philosophers such as Herder and Hegel, and the profound influence that their notion of nationalism in literature had on the formation of the youthful Lu Xun's worldview of literature. In addition, this influence also attempts to reach a tangible manifestation in the essay 'On the Power of Mara Poetry' of 'seeking a new voice in a foreign land'.

Speaker
講者

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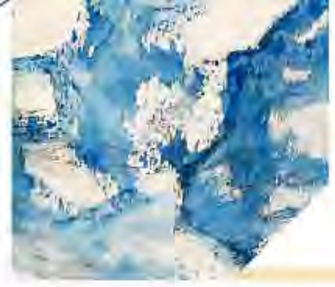
Finally, Dr Cui summarises the world literature versus natural literature duality that emerged from Lu Xun's pen and considers that not only does it break down the boundaries between ancient and modern, east and west, and the centre and the periphery, but it also allows for a further reconstruction of the dialectic between worldview and national perspective. A close reading of 'On the Power of Mara Poetry' allows it to be seen that the essay embodies the core structure of the youthful Lu Xun's perspectives on problems such as godly thought and the mind's voice and the involuntary utterance, as well as the proposition of his literary viewpoint of 'the poet as the hub'. In addition, the Lu Xun who wrote this essay had, at that time, plucked many different fruits of Japanese literary theory, and from his pen came exposition of opposition to and revenge against assumptions of poetic pedigree, and he appraises eight figures who had archetypal symbolic significance as poets of the romantic movement, including Byron and Shelley, and from this he reiterates further modern literary viewpoints that oppose moral strictures and formalism.

崔文東博士分享了魯迅在日本遊學期間所接收到的部分「世界文學」資源於其日後在〈摩羅詩力説〉一文中所呈現出的文學視野的架構。崔博士首先簡要介紹了在跨文化視角下魯迅研究的相關現狀，幫助聽眾自魯迅與傳統及域外兩個層面充分釐清目前的學術成果。此外，他還提出將〈摩羅詩力説〉視為一部縮微的世界文學史（文學理論）的角度出發，重申了其在當下的重要研究意義。

其次，崔博士根據周作人等回憶內容，重構了青年魯迅在日求學時是如何將所接觸到的德語與日語方面的「世界文學」資源進行整合的整體脈絡，並且進一步絲分縷析了諸如赫爾德、黑格爾等人所論述的世界文學體系及其文學民族性對於青年魯迅的文學視野形成的重要影響，以及該影響在〈摩羅詩力説〉一文中力圖達到的「別求新聲於異邦」的具象呈現。

最後，崔博士總結了魯迅筆下的世界文學 / 民族文學體系，認為其不僅打破了古與今、東與西、中心與邊緣等相關問題的畛域，還由此進一步對世界與民族的辯證問題進行了重構。而對〈摩羅詩力説〉一文的細讀可以看出，這正體現了青年魯迅在神思與心聲、自覺之聲等問題上的核心構建，以及其「以詩人為樞紐」的文學觀念的提出。此外，當年在寫作此文的魯迅還了採擷多種日語文學理論，通過其筆下對反抗、復仇詩人譜系的論述，評介了包括裴倫（Byron）、修黎（Shelley）等八位各具典型象徵意義的浪漫派詩人，由此進一步重申了其所推崇的反道德、反建制的現代文學觀念。



NEGATIVE SPACE AND TRANSCENDENCE IN LANDSCAPE PAINTINGS AND POETRY: FROM WANG WEI (701–761) TO ZHAO MENGFU (1254–1322)

山水詩與畫中的空：以王維和趙孟頫為例 2022/11/9

First, this lecture makes a comparative reading of Wang Wei's *Wangchuan Poetry Collection* 輞川集 and his paintings. Because of the influence of pictorial practice and Buddhism self-cultivation, under his brushstrokes, Wang Wei's paintings manifest the characteristics: 'The mountain valleys are deep, dark, luxuriant, and winding; clouds and waters flit and fly, their meaning otherworldly;' and this makes them a distant echo of the concept of 'negative space and transcendence' (emptiness) of the landscape poems.

Then, Dr Ling Chao takes Wang Wei's landscape poems and Zhao Mengfu's paintings 'Quehua qiuse tu' 鵲華秋色圖 (Autumn colours on the Que and Huabuzhu mountains) and 'Wuxing qingyuan tu' 吳興清遠圖 (Distant purity at Wuxing) and makes comparisons between them, introducing how landscape paintings express the notion of 'emptiness' through different methods of depicting the translucency of cloud and water, which, from the perspective of aesthetic impact, requires the mountains that are rich in life to have tangible 'objects' such as water, clouds, and trees to set them off. From the perspective of theories of cognition, celestial beings amid the mist and sage-like heavenly immortals are manifested beings whose essence can only be sought but not attained, and they are borrowed to assist in describing landscapes that allow viewers to linger therein to appreciate them, journey hither and thither, and stroll slowly along.

Dr Ling considers that the expressive model of landscape poems implants an experiential and inspirational significance into the descriptive plane of thought of landscape painting, and from this can be proposed a separate explanatory function that exceeds problems associated with the meaning of the bounds of language and problems associated with the competitive relationship between the two media: poetry and painting. These are presented for the audience to ponder.

Speaker
講者

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本講座首先對讀了王維的《輞川集》和畫作。因為受到繪畫實踐與佛學修養的影響，王維畫作筆下呈現出「山谷鬱鬱盤盤，雲水飛動，意出塵外」之特點，與山水詩中「空」的概念遙相呼應。

進而，凌超博士將王維的山水詩與趙孟頫的「鵲華秋色圖」和「吳興清遠圖」進行比較，介紹山水畫透過雲和水的不同方式表現「空」的概念，即從美學角度來看，富於生命力的山需要水、雲、樹等事物的襯托；從認知論來說，迷霧中的仙人、聖賢，是人渴望而不可及的事物，而藉助描繪山水讓人駐足於其中進行觀賞、旅行、漫步等。

凌博士認為山水詩的表達模式對山水畫意境描繪具借鑒和啟發意義，並由此提出超越語言表達之外其他闡述方式的意義、繪畫與詩歌的競爭關係等問題，引發聽眾思考。

THE CREATION IN THE SOUTHERN DYNASTIES OF THE MIRACLE TEXTS OF WUXING ON XIANG YU AND THEIR INTERACTION WITH THE STATE AND THE REGIONS

南朝吳興項羽信仰的神跡文本製作與國家地方之互動 2022/11/25

This lecture was delivered taking two important facets as its starting points: the formation and background to popular Jin and Song belief systems that deified Xiang Yu; and the creation of miracle texts of those belief systems and struggles for religious supremacy. Taking the first of these, Southern Dynasties miracle texts of Wuxing on Xiang Yu and related belief systems have characteristics that include participation in folk temple ceremonies and veneration of war deities. The development of these circumstances has common features with belief systems connected to Jiang Ziwen 蔣子文 of Jiankang 建康. Xiang Yu belief systems have, however, a strong regional bias, which is strongly at variance with the nationwide characteristics of those linked to Jiang Ziwen. Xiang Yu miracle texts of the epoch of the Jin and Song mostly revolve around the haunting by ghosts and death of a non-indigenous interloper as *taishou* 太守 provincial governor. This legend of the 'frequent death of the *taishou* governor' has its origins in memories of armed rebellion and the military violence of its suppression, and miracle texts produced at this time place emphasis on conflict between the interloper and the Xiang Yu god. Taking the second, after the Qi and Liang dynasties, competition between Wuxing and Jiankang shifted from the military arena to the religious. The Xiang Yu god passed from being a ghost that haunted to becoming an object of vegetarian sacrifice, and in addition, widespread building of Buddhist temples in the district of Wuxing symbolised a process of evolution from resistance to compromise that took place regarding folk beliefs and the state and Buddhism as a whole. In respect of the creation of miracle texts, plot elements of the tales of Xiang Yu belief systems have a high degree of repetition, and the indigenous people of Wuxing were able to threaten interloping *taishou* governors through these miracle texts, just as the national state could exert control and demand submission of a locality by altering plotlines. The different standpoints of the various writers directly influenced the evolution of the miracle texts.

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何維剛博士從晉宋項羽信仰流行的形成與背景，以及項羽信仰所見神跡文本製作與宗教爭勝兩大部分進行了講解。其一，南朝吳興項羽信仰兼具民間祠祀、軍神等性質，境遇發展與建康蔣子文信仰頗有會通之處，而項羽信仰強烈的地域性，適又與蔣子文信仰的國家化形成劇烈反差。晉宋時期的項羽神跡文本，多環繞於外來太守的遭崇與死亡，此一「頻喪太守」的傳說，源自吳興地區叛亂與鎮壓的軍事暴力記憶，此時神跡文本側重外來者與項羽神的衝突。其二，齊梁以後，吳興與建康的競爭場域從軍事轉向宗教，項羽神從作祟到蔬食祭祀，以及吳興地區廣建佛寺，象徵民間信仰與國家、佛教從抗衡到妥協的過程。在神跡文本的製作上，項羽信仰的故事情節具有高度的重複性，吳興土著透過神跡文本威嚇外來太守，國家也透過改造故事情節而壓制地方，書寫者的立場不同會直接影響神跡文本的發展。

Finally, Dr Ho summarized his lecture so far: When compared with belief systems linked to Jiang Ziwen, miracles connected to Xiang Yu have the characteristic of a single narrative thread, which manifests itself in repeated struggles between Xiang Yu and *taishou* governors. The reasons for this probably stem from 'regionality': the narrators of Xiang Yu miracles and those represented at the time and place of the narrative were always people of the same type (Wuxing local clansmen or officials dispatched by the central imperial authorities), and for this reason, narratives of the same type were repeated continually. By contrast, Jiang Ziwen belief system narratives straddle clan (those surnamed Qiao 僑 or Wu 吳), social status (clansmen or soldiers), and district (the middle and lower reaches of the Yangtse river), and the profile of those who participated in the belief system was extremely wide, and thus different types of stories could be created. This is probably the fundamental reason why Xiang Yu belief systems were constricted by the boundaries of the Wuxing district, and their miracle texts were unable to achieve more significant development.

最後，何博士對此總結道：相對於蔣子文信仰，項羽神跡具有敘述單一性的特點，呈現項羽和外來太守的紛爭。原因可能在於「地域性」：項羽神跡的敘述者、場合時機皆是同一類人（吳興士族與中央官員），因此不斷重複類似敘述。而蔣子文信仰能跨越士族（僑姓吳姓）、階層（士族軍人）、地區（長江中下游），信眾層面廣大，繼而能創造出不同類型的故事。此或許為項羽信仰限縮於吳興境內，神跡文本無法得到發展的根本原因。

Moral Philology in the Late Northern Song: The Case of Lu Dian's (1042–1102) *Erya xinyi* (New meanings in the Erya)

北宋後期道德化的訓詁學：以陸佃《爾雅新義》為中心 2022/12/15

First, Dr Rickard Gustavsson proceeds from an explanation of the meanings and scope of Xiaoxue 小學 (textual research) and extends to ancient wider meanings of philology and is not limited by language or individual text, for example, pronunciation, meaning, grammar, edition, and author. These bring with them critical reflections that touch on areas including ethics, politics, and the Universe. He uses the case studies of *Shuowen jiezi* 説文解字 (Discussing text and explaining characters) and *Chunqiu fanlu* 春秋繁露 (Luxuriant dew of the Spring and Autumn) to explain and analyse that language can be regarded as a tool for recognising and understanding the world.

Then, he indicates that from the eleventh to twelfth centuries, Chinese systems of thought and society were situated in an epoch of great reform. In the political sphere, the Qingli 慶曆 reforms to the widest possible extent intensified critical reflection on the Confucian canonical texts, which marked the advent of Songxue 宋學 (Song dynasty scholarship). In the field of philosophy, owing to the influence of Buddhism, the literati evolved dual interpretations of reality, for example, 'the Way and objects' and 'reason and mood'. Because of the influence of systems of thought of the Chan school of Buddhism that included 'not to write text' and 'directly indicate a man's heart', the literati could thus clearly perceive the limitations of language itself. The tripartite disciplines of politics, philosophy, and hermeneutics were intrinsically wedded together, which led to the formation of a movement in the field of systems of thought that doubted the ancient.

Dr Gustavsson proposes that scholars who were represented by Wang Anshi 王安石 and his followers and their morality and system of argument in the analysis of text re-established the value of text afresh, and took morality and planted it inside text, which thus caused philology to become an important tool for the nurturing of knowledge, raising of moral standards, and establishing of social and political order. Because the dual requirements of the literati regarding both political reforms and the explanation of philosophy were satisfied, they took the 'intention' and 'meaning' of text as a conduit to transmit a wide variety of implicit meanings, which themselves created new space for explication. Wang Anshi's own text *Zishou* 字説 (Explanation of characters) attempted to unify morality and custom, and by employing meaning to unify characters, to advocate a new scholarly discipline.

Dr Gustavsson considers that a work by Wang Anshi's follower, Lu Dian, called *Erya xinyi* 爾雅新義 (New meanings in the Erya) and its holistic view of looking anew at explaining text opposed the system of commentaries and sub-commentaries of the Han and Tang dynasties. This book adopted new textual concepts and methods of reading, that is, a moralised philological methodology. It took *Erya*, a canonic exegetical text grounded in Confucian exegesis of canonical lexical usage and turned it into a work of literature that concerned itself with morality and a view on the nature of the Universe. Taking *Erya* as a case study, Lu Dian sets out how Confucian canonic texts could offer interpretation of questions of morality and metaphysics. This book also embodies how metaphysics could be used in philology, that is, how the dual structure of the natural world could be similarly and appropriately used in language and text, for example, 'form and use' or 'the rationality of the unity and its division into different manifestations'. Wang Anshi's interpretation of canonic texts was not a simplistic injection of orthodox Confucian thought and set against the larger backdrop of the thought systems and politics of the Northern Song dynasty, his methods received continuous development and embellishment in the hands of subsequent scholars.

Speaker
講者

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李文昊博士先由小學（考證學）的釋義和範圍，引申出古代廣義的文字學並非僅局限於語言或文本，如發音、語義、語法、版本、作者等，而是承載著涉及倫理、政治、宇宙等對語言的批判性反思。他以《説文解字》《春秋繁露》為例説明分析語言可視為認識世界的工具。

繼而，他指出 11 至 12 世紀的中國正處於思想與社會的大變革時期。政治方面，慶曆新政從更廣層面上加深對儒家經典的批評和反思，標誌著宋學的開始；哲學方面，因受到佛教影響，文人發展出對現實的二重詮釋，如「道與器」、「理與氣」等；語言方面，因禪宗「不立文字」、「直指人心」等思想的影響，文人進而看到語言本身的限制。政治、哲學與闡釋學三重交織在一起，形成一股疑古思潮。

李博士提出以王安石（1021-1086）及其後學為代表的學者分析文字的道德和義理內涵重新確立了文字的價值，將道德寄寓文字之中，從而使文字學成為培養知識、提升道德感和建立社會政治秩序的重要工具。文人因滿足政治改革和闡述哲學的雙重要求，將文字的「意指」和「文義」傳達出多重含義，創造了新的闡釋空間。王安石本人所著《字説》便是試圖統一道德和風俗，以意統字，宣揚新學。

李博士認為，王安石後學陸佃（1042-1102）所著《爾雅新義》重視釋文的整體觀，反對漢唐注疏的方法。該書採用了新的文本概念和閱讀方法，即道德化訓詁學方法，將《爾雅》由一部基於訓釋儒家經典文義的訓詁學經典轉變為關於道德和宇宙觀的文本。陸佃以《爾雅》為例展示了儒家經典可對道德和形而上的問題進行詮釋。該書亦體現形而上哲學如何應用於文字學，即自然界的雙重結構同樣適用於語言、文本，如「體用」、「理一分殊」等。王安石對經的詮釋並未簡單注入儒家的正統觀念，而他的方法在北宋思想與政治的大背景下亦得到後人不斷發展和繁榮。

CHINESE DOCUMENTS SINCE THE MING DYNASTY: TYPES, CASES, AND METHODS

明代以來的漢語研究文獻：文獻類型、研究個案與方法啟示 2023/3/28

Dr Xu Yuhang takes as her point of entry the perspectives of important editors of documents that are currently frequently used in the scholarly world. She summarises documents written and edited by traditional Far Eastern literati such as rhyme dictionaries, rhyme tables, and opera libretti. In addition, her material includes the dictionaries and teaching material as well as biblical translations of Western missionaries and sinologists, which constitute, in the era from the Ming dynasty onwards, two large genres of written Chinese document type.

Dr Xu indicates that one feature of the coastal regions of south-eastern China was abundant dialectical variation. After missionaries and sinologists had entered the region, so as to transmit effectively Christianity or carry out their research into Chinese, they studied the Chinese dialects of their areas, and penned copious material that recorded the dialects of their specific timespan and location. Not only were these documents their linguistic research tools, but they have also furnished subsequent researchers of Ming and Qing dynasty regional dialects with precious primary source material. At the same time, in the south-eastern coastal regions, a large corpus of text that comprised, for example, rhyme dictionaries and opera libretti was produced that reflects the characteristics of local language usage, and it still survives. It is via this intersection of the perspectives of Chinese and Western writers that the rich linguistic landscape of late imperial China reveals itself once more.

In her final remarks, Dr Xu proposes that appropriate usage of these documentary resources is a matter that linguistic researchers should ponder deeply. Research into phonetics must correctly judge the nature of how documents describe languages, especially in the treatment of dialect description. Lexical research must pay attention to differentiation between southern and northern regions and undertake fine-grained dictionary-type analysis. Investigation of grammar must be conducted through a methodology comprised of comparative multiple perspectives such as synchronic and diachronic studies. It is only inside these parameters that description and research can be carried out that gets to the heart of the matter and inside the skin of a hitherto unrevealed linguistic world.

Speaker
講者

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徐宇航博士從目前學界常用文獻的主要編寫者角度切入，歸納了東方傳統文人所編韻書、韻圖、戲文等文獻；以及西方傳教士、漢學家的辭典教材、聖經譯本等兩大類明代以來漢語書寫的文獻類型。

徐博士指出，東南沿海區域內部有著深厚的方言底蘊。傳教士和漢學家進入這一地區後，為有效傳教或是研究漢語，紛紛學習各地方言，並編寫了大量記錄當時當地方言的文獻材料。這些文獻不僅是他們研究語言的工具，更為後世研究明清地方語言提供了寶貴的第一手資料。與此同時，東南沿海地區也產生了大量反映本地語言特色的韻書、戲文等材料存留。中西文獻編纂者的視角交匯，為後人再現了中華帝國晚期豐富多彩的語言世界。

最後徐博士提出，對這些文獻材料的恰當運用，是語言研究者必須深思的問題。音系研究須準確判斷文獻描寫語言的性質，尤其是在對於方言表述的處理上；詞匯研究須注意南北之別，作辭典式的精細分析；語法探討則須以共時與歷時多角度比較的方法進行，方可做到切中繁肯描繪、研究未見之語言世界。

THE QUESTION OF COLLECTIVE MEMORY IN TEXTS FROM WESTERN ZHOU BRONZE INSCRIPTIONS

論西周青銅器銘文中「集體記憶」的問題 2023/5/11

Dr Joern Peter Grundmann investigates how people of the Western Zhou dynasty employed inscriptions on bronze artifacts to record and mould historical memories. Traditional viewpoints have often regarded bronze inscriptions as a medium for the aristocratic ruling class to transmit collective memories, but Dr Grundmann considers that in addition to collective memories, they also embody many factors related to individuals. Taking middle or late Western Zhou inscriptions denoting appointment of a senior official as a case study, when the owner of the bronze artifact had the item manufactured, not only did he narrate the history of the Zhou dynasty royal house–that is, communal memory–but he did this in conjunction with narration of the deeds of the ancestors of his own

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用青銅銘文來記錄和塑造歷史記憶。傳統觀點往往將青銅銘文視為貴族統治階級傳達集體記憶的媒介，但顧博士認為，銘文在集體記憶之外，還融合了許多個人的因素。以西周中晚期冊命銘文為例，青銅器主人製器時，不僅敘述了周王室的重要歷

clan, that is, the contribution that they had made to the consolidation of imperial power in the hands of the Zhou royal house–that is, an individual's memory. In addition, Dr Grundmann also outlined that identical important historical events are written in different inscriptions, for example, Wen and Wu receiving the commands of Heaven and King Zhao campaigning southwards, to explain how these events occurred in conjunction with the personal experience of the owner of the bronze artifact. He proposes that the main reason inscriptions added the communal history of the Zhou dynasty was principally to explain the entire scope of the political and moralised ruler-vassal relationship between the King of Zhou and the owner of the artifact, which in turn was borrowed to demonstrate the latter's legitimacy in manufacturing a bronze artifact in the first place. This explains that inscriptions on bronze artifacts not only reflect the intentions of the ruling class in transmitting communal memories, but that they also furnish us with new research perspectives for investigating the social function in the Western Zhou of the relationship between individual elements and the collective ruling class and how these are revealed in inscriptions.

史，即集體記憶，還將自己或家族祖先的事跡，也就是他們為鞏固周王朝統治所作出的貢獻一併敘述，此即個人記憶。此外，顧博士還例舉了文武受命、昭王南征等重要歷史事件在不同銘文中的書寫，來說明這些事件是如何與器主的個人經歷相結合的。他提出，銘文之所以將周朝的集體歷史記憶添加進來，主要是為了說明周王與器主之間的政治、道德性主從關係的來龍去脈，藉此來證明自己製作青銅器的正當性。這說明青銅器銘文不僅反映了統治階層意圖傳達的集體記憶，也為我們考察西周時期個體與統治階級關係、銘文兼備的社會功能等問題提供了新的研究視角。

Fearful Desires in Yue Jun's *Ershilu* 耳食録

樂鈞《耳食録》當中的可怕慾望 2023/5/31

Speaker
講者

Dr Cesarino Loredana
Associate Professor, Department of China Studies, Xi'an Jiaotong-Liverpool University
郭雪梅博士
西安交通利物浦大學中國研究系副教授

Dr Cesarino Loredana first introduced Yue Jun's (1766–1814) *Ershilu* (Hearsay accounts), a novel of the *zhiguai* (strange and miraculous) genre that was first published in 1792, and she considers that, like many collections of stories written in literary Chinese in the eighteenth century, it is 'a book that simultaneously conforms to two genres' in that it embodies both the *zhiguai* and *chuanqi* (tales of the marvellous) forms. In addition, it inherits the tradition of Yuan Mei's *Zi buyu* (What confucius did not say) and abandons the didactic flavour of traditional novels and instead acts as a prism that refracts the archetypical philosophy, system of values, and religious beliefs of the literati class of the mid-Qing dynasty. Through careful differentiation in *Ershilu*, frequent intertwining of written characters that carry the similar meanings of dread, shock, fear, and terror with the emotion of desire can be detected, which itself presents a complex narrative style.

郭雪梅博士介紹樂鈞（1766—1814）初刊於 1792 年的志怪小説集《耳食録》，認為與其他十八世紀文言故事集一樣，其「一書兼備二體」，包含「志怪」與「傳奇」兩種形式；且繼承了袁枚《子不語》的傳統，摒棄傳統小説集的説教意味，折射出清朝中期文人階層的典型思想、价值觀念與宗教信仰。通過仔細辨別可以發現，《耳食録》中經常將故事中的「惧」、「駭」、「畏」、「怖」等情感與「慾望」緊密交織，呈現出複雜的文學敘事風格。

Following this, Dr Loredana took a story called 'Hu Haohao' 胡好好 from the first section of *Ershilu* to investigate the complex presentation by the literati of male desire. In outline, the story recounts how a man experiences a sexual encounter with a 'fox-spirit' (a euphemism for a seductive female spirit) who has metamorphosised into a woman and student. Dr Loredana drew the attention of the audience to the fact that the character *hu* 胡 in the title is pronounced identically as the character *hu* 狐 ('fox') and so hints that the female protagonist is actually a fox-spirit. Dr Loredana also discussed how the novel straddles the demarcation between the human and supra-human spheres, and especially worthy of attention is the double perspective by which its gender roles are superseded and reversed. This inversion of gender roles and the principal location where they lie is in fact itself a written document of the terror and desire of the literati.

繼而，郭博士以《耳食録》第一編中〈胡好好〉為例，探討文人對於男性慾望的複雜呈現。故事大致講述了一男子與幻化為女子和書生的狐狸發生的繾綣際遇。郭博士提醒聽眾注意該篇標題「胡」與「狐」同音，暗指狐狸。她亦談到該小説跨越了人類與異類的界限，特別是性別角色跨越與反轉的雙重視角尤為值得注意。這種性別角色與主導位置的倒置，實質上書寫了文人的恐懼與慾望。

In conclusion, Dr Loredana stated that stories of seduction are also a type of terror story. The reason why those who wrote them simultaneously generated the emotions of 'dread' and 'terror' was because they wallowed in desires forbidden by taboo, or alternatively they had departed from the traditional gender roles of society. Secondarily, the writer of *Ershilu* considers that desire would threaten the established social order, and moreover that it damages masculinity; therefore, desire can be explained in its broader sense as a hidden metaphor for the more general terror and anxiety felt by the literati of the mid-Qing. Finally, she proposed that the reasons the literati penned these emotions had in fact a close relationship to their estrangement from government and their state of consciousness that they were being marginalised.

郭博士總結道，魅惑故事也是恐怖故事的一種，其書寫者之所以同時產生「恐」和「惧」的感情，是因為他們沉溺於禁忌慾望，或背離了傳統的社會性別角色。其次，《耳食録》的作者認為慾望會威脅現有的社會秩序，並且有損男子氣概，因此，慾望可以被解讀為清朝中期文人更廣義的恐惧及焦慮的隱喻。最後她提出，文人書寫這些恐惧及焦慮，實際上與他們在政治上的疏遠和意識形態邊緣化有著極大關係。

Fourth Jao Link Sharing
第四屆饒學聯匯分享交流會

#饒學聯匯 #眼底山川 #饒學聯滙留真集

Convened by the Jao Tsung-I Academy of Sinology and Jao Link, the Fourth Jao Link Sharing took place at Hong Kong Baptist University on 11 July 2023. On the occasion of the fifth anniversary of the death of Professor Jao Tsung-i, scholars and cultural leaders of more than twenty institutions engaged in 'Jao Studies' both in China and overseas, as well as enthusiastic supporters of the development of the research mission of Jao Studies, in total some forty or more participants, came from all quarters to Hong Kong in remembrance of Master Jao, with the aim of sharing their experience of research into Jao Studies and exploring avenues for future development and collaboration. These activities were the first time since the Chaozhou Conference of Jao Link Sharing in 2018 that everyone had met face-to-face, and it was certainly a rare moment to be treasured.

由香港浸會大學饒宗頤國學院、饒學聯匯主辦的第四屆饒學聯匯分享交流會於 2023 年 7 月 11 日在香港浸會大學舉行。適逢饒宗頤教授仙逝五週年之際，國內外二十多家饒學研究機構的學者和文化領導，以及關心支持饒學研究事業發展的熱心人士，共四十餘人從天南地北齊聚香江，共同追思懷念饒公，分享交流饒學研究工作，探討未來的發展與合作。是次活動，是繼 2018 年潮州交流會後大家首次線下聚首，極為難得。

(From the left) Professor Chen Zhi, Ms Yiu Ching Fun, Professor Lee Chack-fan
(左起) 陳致教授、饒清芬女士、李焯芬教授

At the beginning of the Jao Link Sharing, Professor Lee Chack Fan, Chairman of the Management Board of the Jao Studies Foundation, delivered the opening remarks. Permanent President of the Jao Studies Foundation, Ms Yiu Ching Fun, introduced the newly published book "Compendium of True Records of Jao Link Sharing" (饒學聯匯留真集). This book records the seven years that Ms Yiu has spent visiting the member institutions of the Link and attending their activities. She expressed the hope that through this photographic collection, she would be able to leave a memoire of the journey Jao Link Sharing has taken from its inception to its subsequent development, and that it would be a vehicle to offer thanks to old acquaintances and new friends encountered during these years of enthusiastic participation.

饒學聯匯分享交流會伊始，饒學研究基金董事會主席李焯芬教授致歡迎辭，並由饒學研究基金永遠會長饒清芬女士介紹了新書《饒學聯滙留真集》。此書載錄饒女士7年來參與和走訪各成員單位的經歷，她希望借此照片集留下「饒學聯匯」從草創到發展的足跡和印記，並透過照片集感謝7年來踴躍參與的舊雨新知。

Following this, the representatives of the participating institutions shared their recent achievements and planned in concert the future directional development of Jao Studies and its multi-faceted opportunities for exchange and collaboration. Those who took part in the exercise were:

其後，各饒學機構的代表們分享了近期的工作成果，共同籌劃饒學研究的發展方向和多方的交流合作。交流分享的單位與代表如下：

- Jao Tsung-I Petite Ecole, Chaozhou (Ms Li Chun, Ms Wu Jun, Mr Wang Fen)
  潮州市饒宗頤學術館（李春女士、吳鋆女士、王奮先生）
- Jao Tsung-I Petite Ecole, The University of Hong Kong (Dr Tang Wai Hung, Dr Cheng Wai Ming)
  香港大學饒宗頤學術館（鄧偉雄博士、鄭煒明博士）
- Jao Tsung-I Petite Ecole Fan Club (Professor Lee Chack-fan)
  饒宗頤學術館之友（李焯芬教授）
- Jao Tsung-I Research Unit, Hanshan Normal University (Professor Yin Xueguo, Mr Chen Wei)
  韓山師範學院饒宗頤研究所（殷學國教授、陳偉先生）
- Jao Tsung-I Academy (Mr Mike Lai, Mrs Kiki Ko-Li, Ms Echo Chan, Ms June Yuen, Ms Winny Lee)
  饒宗頤文化館（黎業榮先生、李高凱盈女士、陳敏玲女士、袁國是女士、李芷諭女士）
- Tianyi Pavilion Museum (Mr Rao Guoqing, Ms Wang Yijing, Mr Sun Chen, Ms Shen Fangyi, Mr Sun Botao)
  天一閣博物院（饒國慶先生、王伊婧女士、孫臣先生、沈芳漪女士、孫伯濤先生）
- Jao Tsung-I Visiting Scholars Programme, Institute of Chinese Studies, the Chinese University of Hong Kong (Professor Cheng Hwei Shing, Professor Lai Chi Tim)
  香港中文大學中國文化研究所饒宗頤訪問學人計劃（鄭會欣教授、黎志添教授）
- Jao Tsung-I Research Unit on Religion and Chinese Culture, Shandong University (Professor Guo Wu, Dr. Wang Qiangwei)
  山東大學饒宗頤宗教與中國文化研究所（郭武教授、王强偉博士）
- Jao Tsung-I Museum of Scholarship and Fine Art, Guangzhou (Mr Li Qibin, Ms Liu Jiayu)
  廣州市饒宗頤學術藝術館（李啟彬先生、劉佳瑜女士）
- Jao Tsung-I Research Institute, Sun Yat-Sen University (Mr Yan Bosheng)
  中山大學饒宗頤研究院（嚴波生先生）
- School of Philosophy, Heilongjiang University (Professor Jiang Hongyu, Dr. Wu Haosong)
  黑龍江大學哲學學院（蔣紅雨教授、武昊嵩博士）
- Academia Jao Tsung-I (Macau) (Ms Un Sio San)
  饒宗頤學藝館（澳門）（袁紹珊女士）
- Tsung-I Library (Jieyang) (Ms Huang Yeshan)
  宗頤書院（揭陽）（黃葉珊女士）
- Jao Tsung-I Institute of Cultural Studies, Shenzhen University (Professor Liu Hongyi, Dr. Zhou Lei)
  深圳大學饒宗頤文化研究院（劉洪一教授、周磊博士）
- Jao Tsung-I Research Centre, Shandong University (Professor Han Jishao, Dr Hu Xiaozhong)
  山東大學饒學研究中心（韓吉紹教授、胡孝忠博士）
- Jao Tsung-I and Traditional Chinese Culture and Research centre, South China Normal University (Professor Lai Yueshan, Mr Li Taiheng)
  華南師範大學饒宗頤與中國傳統文化研究中心（賴岳山教授、李泰衡博士）

(From the left) Professor Lee Chack-fan, Ms Yiu Ching Fun
(左起) 李焯芬教授、饒清芬女士

(From the left) Ms Li Chun (Jao Tsung-I Petite Ecole, Chaozhou), Dr Cheng Wai Ming (Jao Tsung-I Petite Ecole, The University of Hong Kong)
(左起) 潮州市饒宗頤學術館李春女士、香港大學饒宗頤學術館鄭煒明博士

Professor Lee Chack Fan and Ms Echo Chan (Jao Tsung-I Academy)
李焯芬教授與陳敏玲女士（香港饒宗頤文化館）

Dr Tang Wai Hung (Jao Tsung-I Petite Ecole, The University of Hong Kong)
香港大學饒宗頤學術館鄧偉雄博士

Professor Guo Wu (Jao Tsung-I Research Unit on Religion and Chinese Culture, Shandong University) and Professor Cheng Hwei Shing (Jao Tsung-I Visiting Scholars Programme, Institute of Chinese Studies, the Chinese University of Hong Kong)
郭武教授 (山東大學饒宗頤宗教與中國文化研究所) 與鄭會欣教授 (香港中文大學中國文化研究所饒宗頤訪問學人計劃)

(From the left) Mr. Li Qibin (Jao Tsung-I Museum of Scholarship and Fine Art, Guangzhou, Jao Tsung-I Research Institute, Sun Yat-Sen University) Mr Yan Bosheng (Jao Tsung-I Research Institute, Sun Yat-Sen University) Mr. Chen Wei (Jao Tsung-I Research Unit, Hanshan Normal University) Mr Wang Fen, Jao Tsung-I Petite Ecole, Chaozhou
(左起) 廣州市饒宗頤學術藝術館，中山大學饒宗頤研究院李啟彬先生
中山大學饒宗頤研究院嚴波生先生
韓山師範學院饒宗頤研究所陳偉先生
潮州市饒宗頤學術館王奮先生

Professor Chen Zhi then offered a vote of thanks and took the opportunity to outline the publication scheme of *The Collected Works of Jao Tsung-I: Xuantang Anthology*. Through translation into English, this series is aimed at expanding the international dissemination and influence of Jao Studies. The effort has received generous support from the family of Master Jao, the Jao Studies Foundation, and the Simon Suen Foundation, with experts in relevant fields carrying out the English translation. Earlier in 2023, the first three volumes were published, and in the future, more volumes will appear, as is earnestly expected.

After the sharing concluded, an opening ceremony was held for the exhibition 'Embracing Landscapes: The Artistic Journey of Professor Jao Tsung-I' at the University Museum and Art Gallery of the University of Hong Kong, and delegates of the participating institutions were keen to participate in this event. The exhibition comprises twenty selected paintings and calligraphic works, as well as fifty archival photographs, as a commemoration of Professor Jao's friendships with his artistic fellows during a scholarly career that spanned more than half a century.

Following on from the impetus of Jao Link Sharing, both the scholarly world and wider society have become more aware of the current state of Jao Studies and future avenues for development and come to a more profound understanding of Professor Jao Tsung-i's scholarly approach and artistic accomplishment. We trust that in the future, the institutions engaged in Jao Studies will collaborate in both heart and mind, united in harmonious concord, their efforts and policies coordinated, allowing free rein to the prodigious influence of Jao Studies both in China and overseas, to the greater enhancement of China's illustrious traditional culture.

接著，陳致教授致謝辭，並介紹了香港浸會大學饒宗頤國學院的《饒宗頤學術論著英譯集》出版計劃。此計劃擴大了「饒學」在國際上的傳播和影響。其工作獲饒公家人、饒學研究基金、孫少文基金會慷慨捐助，由各相關領域專家進行英譯工作，已於 2023 年初正式出版三卷，未來將有更多英譯本陸續出版，值得期待。

交流會後，「眼底山川——饒宗頤教授寰宇藝踪」開幕儀式在香港大學美術博物館舉行。各機構代表親自到訪出席開幕儀式。此次展覽精選二十幅繪畫和書法作品，同場展出五十幀昔日相片，以紀念饒宗頤教授半世紀的教研生涯裡與多位藝友建立的情誼。

通過饒學聯匯分享交流會的契機，學界與社會各界人士更清楚地瞭解到饒學研究工作的現狀和發展方向，更深刻地體會到饒宗頤教授的治學之道與藝術修養。相信在未來，各饒學研究機構將同心同德、團結協作、群策群力，在本土和國際上同時發揮饒學的巨大影響力，大力弘揚中國優秀傳統文化。

Book Launch of *A Purity of Ten Thousand Years Entrusted to Distant Thoughts: A Collection of Writings in Commemoration of Jao Tsung-i*

《一純萬歲寄遙思：饒宗頤紀念文集》新書發佈會

#新書發佈 #饒宗頤紀念文集 #一純萬歲寄遙思

2 February 2023 is the fifth anniversary of the death of distinguished master of Classical Chinese Studies Jao Tsung-i. To mark the occasion, the Chung Hwa Book Company of Hong Kong, Jao Link, and the Academy jointly convened a symposium in Hong Kong and put on a book launch for the new publication *A Purity of Ten Thousand Years Entrusted to Distant Thoughts: A Collection of Writings in Commemoration of Jao Tsung-i*. More than thirty scholars who had shared a deep association with Master Jao and representatives of the publishing company attended either in-person at the event itself or online. Gathered under one roof, they took time to recollect Master Jao's rich and profound scholarly achievement, cherishing the memory and sharing anecdotes of their experience of the former activities of this learned gentleman of refined accomplishment and high moral vision.

A Purity of Ten Thousand Years Entrusted to Distant Thoughts has assembled more than twenty essays by scholars who shared a close scholarly relationship with Master Jao, and those selected to contribute were either intimate learned friends or former students, such as, renowned scholars Zeng Xiantong, Wang Su, Rong Xinjiang, Shen Jianhua, Liu Zhao, Cheng Hwei Shing , Yu Xin, and Zhang Yongquan. Many had accepted invitations from Master Jao in the early years to visit Hong Kong and had since become leading lights in their own fields. From the moment that assembling the drafts began, it became clear that all had answered the call with enthusiasm, and in their different ways, they recounted in detail stories of their encounters with Master Jao in those years. The essays included some that recalled the stalwart assiduousness with which he had pursued his scholarly goals, some that inherited the legacy of his pioneering scholarly spirit that took the past to open up the future, and some that praised his emphasis on a lifetime spent in moral self-cultivation. From many aspects and angles, they presented the real persona of a master of Classical Chinese Studies who was a representative symbol of Chinese culture that led the way on the road ahead and someone one looked up to and was moved by.

Director Professor Chen Zhi and colleagues at the Academy all took their seats at the symposium. Professor Chen praised Master Jao's tireless scholarship, the emphasis he placed on moulding a person's temperament, and a lifetime spent as a model for those that came after. He shared his appreciation of Master Jao's steadfast support as the original driving force behind the stable development and pioneering innovation of the Academy. At the same time, Professor Chen expressed the earnest hope that this collection of commemorative writings would allow the breadth of Master Jao's refined scholarly spirit to transmit more widely, and that it would ignite a new and contemporary vigour at the intersection of traditional scholarship and modern scientific endeavour.

2023 年 2 月 6 日是國學大師饒宗頤教授逝世五週年忌辰，是日由香港中華書局、饒學聯匯、香港浸會大學饒宗頤國學院共同主辦的饒宗頤紀念座談會暨《一純萬歲寄遙思：饒宗頤紀念文集》新書發佈會在香港舉行。三十餘位與饒公淵源深厚的專家學者及出版方通過線上線下方式參與活動，聚首一堂，共同追憶饒公博大精深的學術成就，懷念及分享這位學術造詣深厚、德高望重的大師的往事與點滴。

《一純萬歲寄遙思》結集了二十多位與饒公學術關係密切的學者文章，撰者或為饒公至親學友或為門生，諸如曾憲通、王素、榮新江、沈建華、劉釗、鄭會欣、余欣、張涌泉等知名學者。很大一部分早年間應饒公所邀前往香港訪問的學者，如今已漸成各自學術領域的領軍人物。集稿之初，眾人熱烈響應，紛紛細數起當年與饒公之間的因緣故事。文章有回憶饒公一生追求學術的踏實努力，有秉承饒公繼往開來的學術開拓精神，有讚頌饒公註重道德修養的生命取向，多方面、多角度呈現出饒公作為中國文化符號代表、導夫先路的國學大師的真實面貌，令人敬仰動容。

Professor Chen received the newly launched book from Mr Fu Wei Zhong, Chairman of Sino United Publishing (Holdings) Limited (right)

聯合出版集團董事長傅偉中先生（右）向陳致教授敬贈新書

The First award ceremony of *'The Story of Jao Tsung-i'* AWARDED BRONZE PRIZE IN THE 'CHARITY EVENTS COMMUNICATION' CATEGORY

「首屆『饒宗頤的故事』展覽專題報告比賽頒獎」獲「公益傳播」類別銅獎

#公益傳播 #饒宗頤的故事 #中國公共關係行業最佳案例大賽

The award ceremony of the First 'The Story of Jao Tsung-i Field Project Competition' has had the honour of being awarded a Bronze Prize in the 'Charity Events Communication' category at the 18th China Golden Awards for Excellence in Public Relations organised by the China International Public Relations Association.

This ceremony was held in August 2021 at the Jao Tsung-I Academy, and a total of twenty-eight prizes were awarded. The competition was organised jointly by the Jao Tsung-I Petite Ecole of Hong Kong University, the Jao Tsung-I Academy of Sinology of Hong Kong Baptist University, and Jao Link, and this was the first time that it had been held. The works submitted for the competition were many and varied, and included videos, music, drawings and paintings, and essays. Many students had drawn their own front covers, back covers, and had inserted illustrations into their works, and some had even gone so far as to create shadow-plays and cartoons, all this to unfold the image of Professor Jao in their hearts and their thoughts concerning him.

In the future, the Academy hopes to continue to work with partners and put on more events that will promote research in Classical Chinese Studies and the influence of Master Jao's scholarship and continue to inherit his scholarly example of sincerity and assiduousness, thus allowing the burning torch of Jao Studies to be passed on.

「首屆『饒宗頤的故事』展覽專題報告比賽頒獎」案例榮獲中國國際公共關係協會 (CIPRA) 主辦的第十八屆中國公共關係行業最佳案例大賽「公益傳播」類別銅獎。

是次頒獎禮於 2021 年 8 月在饒宗頤文化館舉行，共頒發 28 個獎項。比賽由香港大學饒宗頤學術館、香港浸會大學饒宗頤國學院及饒學聯匯首次聯合舉辦。參賽作品種類多元，包括影片、音樂、繪畫、文章等各種形式。不少學生更為作品繪製封面、封底和插畫，甚至製作皮影戲、動畫等，以展現其心中的饒教授形象和對他的所思所想。

未來，國學院期待與夥伴機構再接再厲，舉辦更多促進國學研究和饒公學術影響的活動，繼續秉承饒公敦品勵學的學術典範，以饒學薪火相傳。

(From the left) Ms Marina Watt, Founder of Brandstorm Communications, Professor Chen Zhi, Ms Angeline Yiu, Professor Lee Chack Fan, Mr Yeung Lap Ming, Founder of Brandstorm Communications

(左起) 妍創傳播創辦人屈家妍女士、陳致教授、饒清芬女士、李焯芬教授、妍創傳播創辦人楊立明先生

廿年一覺江湖夢

常慧琳 香港珠海學院助理教授

近日，聽聞《今古傳奇· 武俠版》雜誌正式停刊，烜赫一時的大陸新武俠終於如他們民國、港臺的前輩們一樣，走進了歷史深處。我細數他們的名字，回憶起他們書中的刀光劍影、英雄美人，廿年一覺江湖夢，夢，醒了。

日月踰邁，彈指二十年矣。「所交所遊皆在歟？又可歌可泣長久否？」[1] 不在了。此間少年，要麼死去，要麼老去。唯留一人，獨自面對這茫茫天地、萬古星辰。不是所有人都有勇氣和能力離群索居，歸隱山水的。小椴自詡薄涼，便在這琵琶湖旁逐水草而居，此生不必負人。內心一直有這樣的矛盾：有時希望他筆耕不輟，但其生活本身似乎是椴最好的作品；有時希望他落地生根，但距離與疏離似乎是最美的月色。慶幸的是，我們同擁一輪明月，或許在某個風清雲淡的夜晚感慨一句「今晚的月色真美啊」。小椴終沒有像儕輩一樣或轉向奇幻泯然於眾人之中，或就此輟筆回歸於柴米油鹽——九州陸沉，裂土成國，他以更深更廣的題材蘊藉了帶淚的成長，染血的反抗與被囿的自由。小椴的新作十六國歷史小說系列《裂國》由中華書局出版，目前已出版了前兩種《裂國 · 大王圖》與《裂國 · 定長安》。

《裂國 · 大王圖》描寫的是前秦苻堅代苻生而立的那段歷史。其間人物形象最飽滿的不是得到唐初君臣「雅量瓌姿，變夷從夏，叶魚龍之謠詠，挺草付之休徵，克翦姦回，纂承偽曆，遵明王之德教，闡先聖之儒風，撫育黎元，憂勤庶政」[2] 之盛譽的苻堅，而是《晉書 · 載記》中赫赫有名的那個獨眼的暴君，苻生。古今學者早已認識到這一段史料的為尊者諱，苻生或許並不如史書所敘述的那樣殘暴，而從苻生到苻堅，都為加強皇帝權力與國家權威這一大分裂時代不可阻擋的洪流所裹挾著前進。

小說家筆下，也以這樣的史家眼光去關照這一段歷史，向我們講述了一個反抗與自由的苻生。他生而獨眼，親母厭之，兄弟惡之。他在冬天裡躲到外面，無數次躺在雪地裡、冰面上。有一天晚上，他獨自在野地裡受到狼群之困，菁哥救了他，並給了他一把弓——用他的獨眼可以射得更准、更遠。之後，此生追隨，一生仰慕。直到宮變的那晚，菁哥點兵而來，三目交接，他看到了不屑。當父王扶病登城，苻菁手下三軍盡棄刃束手。這之後，苻菁向城頭看了一眼，引刀自盡。這個人，七歲時改變了他一次，二十歲時又徹底改變了他。他給過他十三年的驕傲、低賤與幸福；然後只一眼，信賴全部崩塌去，留下了更甚的驕傲與低賤……卻永遠帶走了幸福。那一日，苻生將菁哥剁碎了藏在了龍首原。他染著最不想沾染的血成長了，反抗過，毀滅著。故事的開頭是長安城的暮色裡，氐族少年登臨遠眺——那是年輕、俊秀、才氣兼備的安樂王，集天下寵愛的小安樂。長安城裡的少女無不傾慕他，母親苟太夫人寵愛他，哥哥苻法、苻堅愛護他，他的堂哥、當今皇帝苻生也極維護他，維護這從來沒有沾染過不想沾之血的少年。小安樂為著一首首無處傳起、又滿城都在的謠言苦惱。這謠言離間了宮人與君王，離間了群臣與君王，離間了百姓與君王。在這一聲聲謠言中，苻生滅魚太師滿門，八個顧命大臣屠戮殆盡；百里擊殺苻黃眉；強殺舅家、逼死生母。這謠言的背後站著「關中良相唯王猛」的王景略，一個渴望為天下造出一個明主的漢人。是的，漢人。王猛以冷酷詭譎的大網將氐族王者一步步拖入深淵。讀者定會不齒於此人，但，他的目的又何其宏偉高尚，殺生以救人，造出明主融五胡與華夏一爐以治之——這方是這天下唯一的希望，漢唐之間四百年的殺戮用無數的鮮血證明了這一點。他選中的是苻堅。於是小安樂陷入了矛盾之中：要造明君便要先造個暴君出來，於是謠言構陷以殺人。為了使苻堅免去猜忌，小安樂將謠言導向了魚太師，於是好友魚歡、戀人奢奢一死一傷；為了使苻堅能夠平安，小安樂將苻生的話傳出了宮外，當夜，苻堅弒君；為了使苻堅安穩繼位，母親為小安樂娶強氏女，逼死苻法。不知道在最後的最後，小安樂回想前塵往事，可曾悔否？當他想起那個對他極好的生哥，會不會想起他的話語：

我要這宮室荒蕪，要這長安，從此野僻無人；要太極殿上，長滿野草；街上偶爾竄人猛獸；要狼自結其隊，熊自行其路…渴當長飲，饑則餐肉；食草者食草，嗜肉者食肉…讓荒原萬里，再無如此多生人！讓生人各依部落，或三五十人，或三五成群，衣革執銳，與天地戰，卻與人相遠。我們去遊牧且獵…與人既遠，則親者自親，不會見他人而橫生比較心。你們見村社燒毀，棟宇無存，白骨於野，只覺得是慘像，我卻覺得天地未盡其烈！罡風曝日，劇雪驟雹，適我願也！

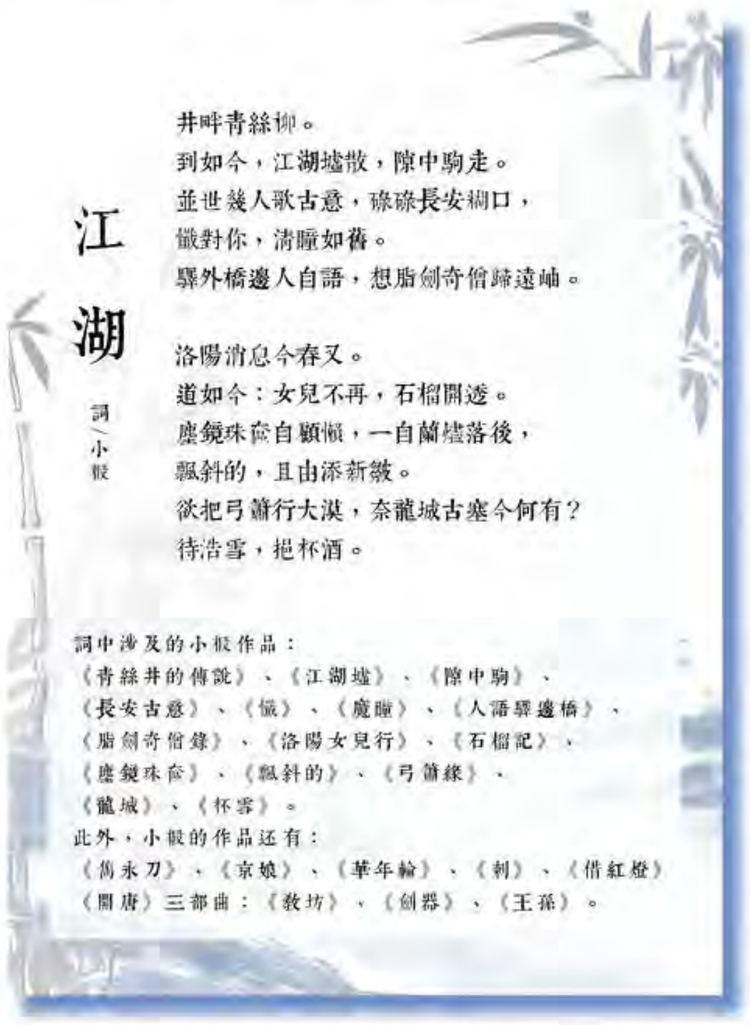
會不會明白他的生哥將一切看在眼裡，只希望他，希望自己能夠活得像一個氐人。小安樂記得那天的最後，生哥問他：「若有一日，我縱馬荒灘之時，你可肯從我而去？」他當時點了點頭，而之後，苻生因他而死。生哥說：「叫小安樂葬我」，把他葬在龍首原，葬在離菁哥不遠的地方，葬成氐族人。這種強調「異族漢化的歷史陣痛」，關注邊緣族群與大歷史背後的小人物，很是符合當代歷史研究「從中心走向邊緣，從廟堂走向民眾，從集團轉向個體，從結構轉向過程」[3] 的主流理論。

苻生是這個故事的骨，而鮮血流淌，終而成肉的是「範兒」，不僅僅是作為範式的洛娥與王孟，也是椴式人物和語言。若王猛是拖曳苻生的那張大網，那麼洛娥就是織成那網的絲線。她站在朝陽殿的陰影裡，一抬手一低眉都那麼的、那麼的有范兒——那是漢家制度，傳承千載，是剝去氐人自由與血性的東西。不過，皇宮裡的人甘之如飴，強太后哪怕甚麼都不懂，也要洛娥一一道來這宮妃等級、歷代遺琛；小鳩兒哪怕甚麼都不知，也要求一個後妃名分、吃穿用度。唯一反抗這網的是那個獨眼的君主，可惜，蛛網上的獵物，越纏越緊直至死亡。所以深諳範式的洛娥終無法和苻法相守的——庶子功高，掌控三軍，終是皇權的威脅吧，她這樣安慰自己。椴式人物在奢奢身上淋漓盡致，這樣的語言只為這樣的奢奢，雕出一朵冰花，花凋一夜，問情郎，可知冰是熱的？奢奢是魚太師的女兒。苻生在滿門之中允許小安樂保下她，但苻生死後，母親強太后一句話逼死了她。火跌入流冰中，轉瞬即逝，冰終究冷了。小安樂染上了他最不想沾的三個人的血，於是他也成長了。

歷史終究只會記載苻生的殘暴，王猛的運籌，中興王者苻堅代而自立，一幅吞燕滅涼的大王圖徐徐展開。中間無論有多少悲哀與血淚，縱使我們誠然是感到恐懼進而憐憫的，在大義面前都是不置可否又無可奈何的，譬如正文最開始的〈歷史．傳國璽〉一樣，總有甚麼東西福祚綿長，如國亡而傳的璽，如隨新朝而修的宮殿。如我一樣的歷史研究者爬梳史料的時候恐怕或多或少地暗自揣測一番，我們對著不可知的過往喟歎，但終不會落筆成文，而小說家則將之娓娓道來，為百姓、為稚兒、為英雄、為佳人，為這四百年的亂世，唱一曲輓歌。

我寫下這些文字的時候，正值復活節假期，一個人行走在雲南。我走過藏地秘境香格里拉，走過納西族的麗江，走過摩梭人的瀘沽湖，又走進白族的大理。今天，這些族群一如五胡十六國時的那樣共居在神州大地上。蒼山洱海，風花雪月，王朝迭代，江山如常。大理，不僅僅是《天龍八部》中的段氏大理，也是《仙劍奇俠傳三》中的南詔古國。我們這代人，少年時汲取著舊武俠的傳奇，又面對著奇幻或科幻的恢弘，如今我們站在中年的風口浪尖，不再年輕的我們，同武俠一起老去。而我們這些不再年輕的少年，不妨夜雨挑燈，鐵馬冰河，大夢一場。

常慧琳
人間四月 寫於蒼山洱海



1. 出自小椴〈金縷曲〉：此生頗自許。閱世間，古菊危蘭，寥寥可數。也是零落棲遲苦，每想一番酣飲，慟月色、華顏皆素。夜半揭痂誰共語？有前生今世真痛楚。莽年華，驚風雨。愁來天地悲無數。倚修眉，雪頷冰頰，神仙眷屬。凍雨銅簷折幽指，吟老唐詩宋律。有幾句，激越堪拊手？所交所遊皆在歟？又可歌可泣長久否？天與地，當袖手。
2. 房玄齡等撰：《晉書》，卷一一五，〈載記第十五〉，頁 2956。
3. 胡鴻：〈魏晉南北朝民族史研究的可能性〉，《文史哲》2020 年第 6 期，頁 90。

閱讀沈家本
——法學匡時為國重，高名垂後以書傳

沈思聰　饒宗頤國學院博士後研究學人

初識沈家本是在復旦唸書時，那時我們有讀書會的傳統，我與兩位同學組成了秦漢簡閱讀小組，某一段時間專門研讀張家山漢簡《二年律令與奏讞書》。由於研究出土文獻尤其看重「二重證據法」，面對書中複雜的漢簡法律條令和案例，需要一本集成性的傳世漢律資料彙編進行比勘。正是在這種情況下，我第一次完整閱讀了沈家本的《漢律摭遺》，既感慨於他清醒而有條理的頭腦又敬佩他富有正義感卻不失人情味的品性。後來發現他也是湖州人，便更覺親切，敬佩之餘又增一份家鄉人的自豪感。

一、持法平恕：富有正義感卻不失人情味

沈家本對兩漢書瞭如指掌，對歷代律法也如數家珍，他在書中常以按語的形式品評歷史人物之做法，字裡行間流露出他本人對於法的理念。例如他評《漢書》中甘延壽、陳湯矯制誅斬郅支單于一事，此事的前提為郅支單于殺害了漢朝送還其子回單于庭的使者，並與康居聯姻，脅迫西域諸國。甘延壽、陳湯出西域後認為聯合屯田吏士和諸國兵師攻打沒有堅固防守的郅支單于是最好的方法，但又擔心奏請朝廷後「國家與公卿議，大策非凡所見，事必不從」，[1]鑑於事態緊急，於是先斬後奏，先矯制發兵，隨後上書自劾且陳言兵狀。經過一番英勇戰鬥，果然大敗單于軍隊，軍候假丞杜勳更是斬下單于首級，漢軍大獲全勝。待到論功行賞時，石顯、匡衡卻以兩人「擅興師矯制，漸不可開」和郅支「亡逃失國，非真單于」為由極力阻撓封賞，最終甘延壽僅封三百戶侯，陳湯僅賜關內侯，而親斬單于首級的杜勳竟不得賞。沈家本評此為「千古恨事也」：

> ……郅支之不易取，而延壽、湯調度之有方，吏士之用命，於一日之間立破堅城，非尋常之戰功可比也。……郭忠以屬國都尉，其騎士射殺匈奴之梨汗王封成安侯。七百二十四戶。傅介子以斬樓蘭王，首封義陽侯。七百五十九戶。續相如以誅斬扶樂王，首封承父侯。千百五十戶。……鄭吉僅破車師一城，又以迎日逐王封安遠侯。七百九十戶。……以漢之舊事相比，而益見此事之未饜眾心也。……夫捕斬單于，非尋常之克捷可比。漢有此令，而未嘗有其事。衛青七出擊匈奴，霍去病六出擊匈奴，惟青一與單于遇……今幸斬郅支首，懸諸槀街，而又以非真單于抑其功，匡衡始終沮湯，實不解是何居心也？[2]

沈家本以郅支戰事的艱險，並漢之舊例，大讚誅斬單于一事，質疑石顯、匡衡抑甘、陳之功的用心，力抱不平，極富正義感。

又如他評《後漢書· 應劭傳》中提到的「殺人，母兄代死」一案，流露出他在情法兩難下的人情味。東漢安帝時，河間人尹次、潁川人史玉因殺人坐死罪，尹次的哥哥初和史玉的母親軍到官府請求代替自己的弟弟和兒子償命，並自縊身亡。尚書陳忠「以罪疑從輕，議活次、玉」，應劭卻認為「殺人者死，傷人者刑，此百王之定制，有法之成科……今殺無罪之初、軍，而活當死之次、玉，其為枯華，不亦然乎？……此為求生，非謂代死可以生也。敗法亂政，悔其可追」。[3]沈家本評論此事，卻有自己的角度：

沈家本（1840—1913）像　圖片來源：網路

> 以法論，則次、玉無可生之理；以事論，則初、軍有已死之情。……今初、軍不經官許而自死，其愛子愛弟之深，亦出於天理人情不自已，與自經溝瀆者不同，烏得置之不論？……一家之中，若償命者一人，徒死者又一人，則不平，不平則爭端不息。今但以一命償之，以息爭也……唯次、玉阻兵安忍，貸其命已幸矣。若仍得安處鄉里，亦非所以禁暴之道。減死而戍之邊，則情法兩盡，忠猶未計及此也。[4]

沈家本首先肯定了尹次、史玉於法有違、罪不可免的惡劣行徑，卻也對初、軍替弟、子償命的行為表現出理解和同情，並指出更為關鍵的一點：一家之中已有一命償死者，若次、玉復死，則初、軍的犧牲必定引起不平，如此冤冤相報，爭端更無法平息。他也認為尚書陳忠的做法罪不及敗法亂政，只是考慮問題不周，因此他提出的解決方法是：初、軍二人償死者命以全法，而次、玉二人的暴行也無法免罪，兩人需流放戍邊，不能安處鄉里。相比陳忠的一時之仁、應劭的不問情理，沈家本的做法兼顧法和情，更能為人所接受。

陳湯畫像　圖片來源：網路

黃胄《雙犬》
圖片來源：黃胄：《黃胄畫集》（北京：朝華出版社，1988 年），頁 73。

1. 班固撰，顏師古注：《漢書》（北京：中華書局，1962 年），第 9 冊，卷七十，頁 3010。
2. 沈家本撰，鄧經元、駢宇騫點校：《歷代刑法考》（北京：中華書局，1985 年），第 3 冊，《漢律摭遺》，卷二十一，頁 1763。
3. 范曄撰，李賢等注：《後漢書》（北京：中華書局，1965 年），第 6 冊，卷四十八，頁 1610—1611。
4. 沈家本撰，鄧經元、駢宇騫點校：《歷代刑法考》，第 3 冊，《漢律摭遺》，卷二十二，頁 1777—1778。
5. 沈家本：《沈寄簃先生遺書 • 枕碧樓偶存稿》（卷三至卷五），卷五，12a—12b。下載自瀚文民國書庫，檢視日期：2023 年 8 月 14 日。網址：http://www.hwshu.com.eu1.proxy.openathens.net/front/reader/index/7287a4ff412af08ee07e7627f013069bb619052eb3906a6cf6f136b2027ac1651a9fca347828856ba463a49b0d19d047.do。

二、秩序規則：身為法律人的自覺意識

沈家本年少時，父親沈丙瑩在京為官，沈家本隨父在京，後來其父放貴州，不久便舉家遷往貴州銅仁。他有一篇題為《二犬記》的短文記述在京時家中所畜兩犬，「一蒼瘦而摯，一黃肥而猛，夜不虛吠，吠必有盜」：

> 一夕，盜至，已下屋，由外院入內院。二犬吠，隨之，不少懈。盜上屋跳。自是頻夕至，終不得逞，乃絕迹。僉曰：二犬之功也。然外人來，當白晝，亦必吠。示欲撻之狀，則嚙更猛。每至窘，不得移步，非有導者，雖貴客亦然。犬若以己之職分當爾，不以人之貴賤貧富而有所上下於其間，其性之忠亦如此。[5]

二犬以防盜為己任，見外人必吠，盜賊與無引導者的貴客一視同仁，沈家本讚其性忠，又恪盡職守。後二犬隨家人移居會館，「司警如故，時無貳心」：

> 時余家居內院，鄉人之旅京者居外院。二犬終日守內院，即至外院，亦帖耳服人，不入內不吠，一若知此地為公共之地，於人己之界極為分明也者。殆又忠一之心之所發露歟？[6]

二犬明白自己的職責界限在何處，看守內院時盡忠職守，於公用地界則服人不吠，沈家本讚其界限分明。

這兩件事看似講所畜二犬之忠誠機敏，實則是作者本人對社會秩序和規則之態度：職責之內，平等對待，不分親疏薄厚；職責之外，謹慎小心，亦無權干涉其中；人己之界限應當分明。他接下來說：

> 吾嘗觀世之人，富貴者尊之，畏之，且諂事之；貧賤者卑之，鄙之，且呵叱之。不問己之職分居何等，但視人之位分為進退。又嘗見世之為友朋及為僕從者，當主人得位時，惟主人之顏色是聽；一旦事勢異，即反唇相詆，懷貳心，甚且設阱以相陷，復下石焉。若二犬者，可謂忠一矣。[7]

沈家本鄙夷不以己之職為出發點，而以人之位分區別對待的行為，也不齒趨炎附勢和落井下石之徒。短短百餘字，可觀其心性品格。

三、人生浮沉：超越時代的法律理念和錯綜複雜的官場生存

沈家本雖年少即隨父為官，之後到京進刑部任職小吏，也頗獲潘祖蔭賞識，但他真正取得功名，卻要到四十二歲考取進士時。他曾說：

> 余性鈍拙，少攻舉子業，進步極遲。乙丑舉於鄉，復困於禮部試，癸未始脫舉籍。此數十年中，為八比所苦，不遑他學，間或從事經史考證之書。（《寄簃文存》小引）[8]

但此後十年間，他雖著述豐富，學識精湛，在刑部卻仍是一名小小司員。直到年逾花甲，才真正實現官場輝煌。1900 年，八國聯軍侵華，那年沈家本正好六十歲，因之前與法國教士據理力爭保定府署東偏並取得勝利，被懷恨在心受到誣告，遭聯軍拘禁了好幾個月。也許是因禍得福，解除拘禁後，他受到光緒、慈禧的接見，不久便被任命為光祿寺卿。1902 年，時任刑部左侍郎的沈家本和任出使美國大臣的伍廷芳被任命參酌各國法律考訂一切現行律例。

晚清國外刑法翻譯　圖片來源：「新京報書評周刊」微信公眾號

沈家本是懷著雄心壯志在做這件事的，他的首要之事便是廣納人才，遴選諳習中西律例之司員、延聘東西各國精通法律之博士、調取留學外國之卒業生，翻譯各國法律得其大略，並以中國法律與各國參互考證。他提出的首要觀點即是將刑法改重為輕：

> 現行律例款目極繁，而最重之法亟應先議刪除者，約有三事。一曰凌遲、梟首、戮屍。……一曰緣坐。……一曰刺字。……以上三事，皆中法之重者。參諸前人之論說，既多議其殘苛，而考諸今日環球各國，又皆廢而不用，且外人訾議中法之不仁者，亦惟此數端為最甚。（〈刪除律例內重法摺〉）[9]

這是他最為著名的法律改革主張，即廢止酷刑，改訂嚴刑峻法。但同時也不止於此，沈家本想要從根本上改良司法體系，於是他還主張設立京師法律學堂並任事務大臣，教導學員修習各科法律、外文及國際法，並積極推進司法之獨立，建立審判制度，擬定法院編制法。

然而沈家本的觀念在當時人看來或許還是太超前了，當他呈上新刑律草案後，便遭到了禮教守舊派的全面批駁。沈家本與守舊派的分歧，我們可以從以下兩個條款中略窺一二。針對「犯姦」一條，守舊派提出「凡和姦處五等有期徒刑，有夫者處四等以下有期徒刑」，[10] 沈家本則認為：

> 無夫之婦女犯姦，歐洲法律並無治罪之文。《俄律》污人名節門有十四歲以上尚未及歲之女為師保人等及僕役誘奸一條，違禁嫁娶門有姦占無夫婦女一條。前條指師保人等言，後條指姦占言，非通常之和姦罪名也。……此事有關風化，當於教育上別籌辦法，不必編入刑律之中。（〈書勞提學新刑律草案說帖後〉）[11]

針對「子孫違犯教令」一條，守舊派提出「處拘役，屢次觸犯者，處一等有期徒刑」，[12] 沈家本則認為：

> 違犯教令出乎家庭，此全是教育上事，應別設感化院之類，以宏教育之方。此無關於刑事，不必規定於刑律中也。（〈書勞提學新刑律草案說帖後〉）[13]

對於無夫之婦女「犯姦」，沈家本認為外國之法或無治罪之文，或多針對違背婦女意志的姦占，並非「和姦」罪名。「違犯教令」更是與刑事毫無關係。他已經意識到法律與道德教化有明確的界限，與當時的保守派相比，他有著超越時代性的法律直覺和海納百川的包容心態。

然而，由於在《大清新刑律》的修訂過程中遭到諸多指責和阻撓，沈家本最終辭去了該職務，不久便退出了官場，致力於古籍的整理。在人生的最後階段，他專心著述，寫成了《漢律摭遺》二十二卷，書中的精妙字句、史料鉤稽、證補評議，無一不是他最為完整的法律理念的體現。

《歷代刑法考》

《漢律摭遺》

四、結語

沈家本的大半生都在顛沛沉浮，直到六十多歲才真正官場輝煌，但是面對複雜的政務、保守派的反對，其中的利害傾軋又有誰知？只有所著書說真正保留住了他的勤懇堅持。今年是沈家本逝世的 110 週年，他的人生軌跡和沒落的晚清重疊，他編修的律法雖然不能扶大廈於將傾，但確確實實地在開啟民智、建立法制上惠澤後人。他的墓前題詞「法學匡時為國重，高名垂後以書傳」正是他一生的真實寫照。

6. 同上注，12b。　7. 同上注。
8. 轉引自張國華、李貴連合編：《沈家本年譜初編》（北京：北京大學出版社，1989 年），頁 182。
9. 沈家本撰，鄧經元、駢宇騫點校：《歷代刑法考》，第 4 冊，《寄簃文存》，卷一，頁 2024—2026。
10. 張國華、李貴連合編：《沈家本年譜初編》，頁 231。
11. 沈家本撰，鄧經元、駢宇騫點校：《歷代刑法考》，第 4 冊，《寄簃文存》，卷八，頁 2286。
12. 張國華、李貴連合編：《沈家本年譜初編》，頁 231。
13. 沈家本撰，鄧經元、駢宇騫點校：《歷代刑法考》，第 4 冊，《寄簃文存》，卷八，頁 2286。

Asking for Directions AT THE NANJING COLLEGIUM; CONTINUING MY FORWARD ADVANCE

南雍問道，賡續前行

Wang Xueting
(Xuantang Doctoral Graduate)
選堂博士畢業生 王雪婷

南京大學

Photo taken with Professor Mo Lifeng
與莫礪鋒教授合影

Having been at Nanjing University for a little more than ten months, I have had the honour to study with senior members of the faculty that have included Xu Xingwu, Mo Lifeng, and Zhang Bowei, and following earnestly in the tracks of my teachers, learning how to write essays and investigating and exchanging ideas, has benefitted me greatly. Thank you, Professor Chen Zhi and Dr Adam Schwartz for all your help and support that has afforded me the opportunity to carry out my research and develop myself here in Xianlin. The experience of that period was extremely beneficial.

Nanjing University can trace its origins back to the National Central University and the University of Nanking, and celebrated teachers have emerged from it in abundance, for example, Wang Bohang, Huang Kan, Wang Pijiang, Hu Xiaoshi, Chen Zhongfan, and Luo Genze, who have left behind a precious scholarly legacy and laid a firm foundation. More recently, these traditions have been continued by, among other illustrious scholars, Cheng Qianfan and Zhou Xunchu, and these two gentlemen have especially emphasised the importance of adopting an international outlook. This term, 'international outlook' means, on the one hand, paying attention to sinological tracts from outside China, especially Chinese primary source documents now overseas, and treating pedagogical documents as fundamental; while on the other hand, it means drawing lessons from outlooks and theoretical viewpoints articulated abroad, with the aim of broadening heart and mind. This is also in silent synonymy with Master Jao's scholarly emphasis.

Nanjing University in a Higher Education institution whose cultural bedrock is extremely deep and firm, and certainly an excellent destination for any researcher. It is characterised by accumulated sincerity and simplicity, grandeur and greatness, an all-embracing soul, the quiet mildness of its reconciliating spirit, an espousal of liberty but not the libertine, and an unhurried temperateness. The Nanjing University Library contains almost 400,000 historic string-bound volumes, of which three thousand titles are extremely precious *shanben* specimens comprising 3,000 titles in 30,000 volumes. It certainly is a fine repository of materials pertaining to ancient documents. When researching classical texts, their number is so great and the genuine and the spurious so mixed together that to discover both the problem and its solution requires a disposition that is extremely patient. From the Hong Kong Baptist University Faculty of Arts to the Nanjing University Faculty of Arts, I have personally experienced the educational methods of two institutions and received the guidance of many teachers. With many fellow students of like mind, I have 'explored the mysterious, sought the secret, probed the deep, and recruited the distant'. These are riches indeed to treasure on the scholarly road ahead.

Photo taken with Professor Xu Xingwu
與徐興無教授合影

Photo taken with Professor Zhang Bowei
與張伯偉教授合影

來到南大已十月有餘，非常榮幸能夠跟隨徐興無老師、莫礪鋒老師、張伯偉老師等諸位師長學習，能夠切實地跟隨老師們學習作文、探討交流，使我獲益良多。感謝陳致老師、史亞當老師的提攜幫助，讓我有此機緣於仙林這片土地上研學成長，這段經歷讓我受益匪淺。

南京大學上承中央大學和金陵大學兩個源頭，名師輩出，王伯沆、黃侃、汪辟疆、胡小石、陳中凡、羅根澤等名師留下的珍貴學術遺產，奠定了深厚的學術根基。近承程千帆、周勳初等學術名家，程、周二位先生尤其強調國際視野的重要性。所謂國際視野，一方面指關注域外漢學文獻，尤其是域外漢籍，以厚植文獻為基礎；另一方面指借鑒國外視野與理論觀念，以開闊心胸為目標。這也與饒先生所強調的不謀而合。

南京大學是一所文化底蘊極為深厚的高校，實在是個做學問的好去處。南京大學誠樸雄偉的積澱，心懷天下的靈魂，隨遇而安的恬淡，自由而不散漫，從容兼且溫和。南京大學圖書館館藏古籍線裝書近 40 萬冊，其中善本古籍有 3000 餘種、30000 餘冊，實為古代文獻資料收集之佳地。古典文獻研究，文獻衆多且真僞混雜，要能夠從中發現問題並解決，是需要耐得住性子的。從香港浸會大學文學院到南京大學文學院，我體會了來自兩校不同的教育方式，得到了很多老師的指導，也與很多志同道合的同學探賾索隱，鉤深致遠，這些都是今後學習道路上的寶貴財富。

荣誉证书

王雪婷同学：

您的论文《肃代时期长安文学空间及其承载》在“成都杜甫草堂博物馆第六届全国硕博论坛”中荣获

优秀论文奖

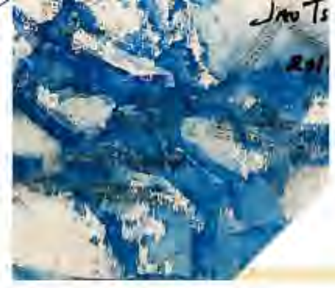
特发此证，以资鼓励。

中华诗歌研究院　成都杜甫草堂博物馆

二〇二三年七月

Wang Xueting's essay 'The Space for Chang'an Literature in the Epoch of the Tang dynasty emperor Suzong and its Contents' had the honour of being awarded a prize of 'Excellent' at the Sixth Du Fu Cottage Museum of Chengdu National Master's and Doctoral Forum. Many Congratulations!

王雪婷同學的論文《肅代時期長安文學空間及其承載》獲「成都杜甫草堂博物館第六屆全國碩博論壇」中榮獲優秀論文獎。可喜可賀！



Guo Qianmeng

PhD candidate

Dissertation topic: Acquisition, Transition and Application: A Research on the Royal Poetry in the Dynasties of Shunzhi, Kangxi

郭倩夢

博士候選人

博士論文題目：承接、遂變與反制：
清代順治、康熙朝宗室詩研究

Presented papers and published articles:

已發表報告及文章：

- 〈清世宗御製詩二首創作時間攷及情感闡幽〉，台港三校中文系研究生論壇。台南：國立成功大學中國文學系、香港中文大學、香港浸會大學，2023 年 5 月 27 日。
- 〈清世宗《雍邸集》詩歌創作時間攷〉，傳統與創新：第一屆元明清宮廷史學術研討會。北京故宮博物院、故宮研究院主辦。北京，2022 年 11 月 7—8 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 chunqiu* 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條例〉。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。
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- 〈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

Lan Qian

PhD candidate

Research area: The Transition in educational and intellectual history in the Qing Dynasty

蘭倩

博士候選人

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：

- 〈《詁經精舍文集》與詁經精舍學風——以五篇浙江考為例〉，台港三校中文系研究生論壇。台南：國立成功大學中國文學系、香港中文大學、香港浸會大學，2023 年 5 月 27 日。
- "Overseas Beauties in the Chinese Classical Tales in Nineteen-Century China: A Study of Song Yin Man Lu 淞隱漫錄." The Western Branch Annual Meeting of American Oriental Society. Hosted by the University of Arizona, Tucson, November 3-5, 2022.
- 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。
- 〈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。

Guan Jinglin

1st year MPhil student

Research area: The interpretation of bamboo slips of Warring States and the transmission of early Chinese texts

關靖琳

哲學碩士一年級學生

研究領域：戰國竹書的校釋與古代文本流變研究

WELCOMING OUR NEWCOMERS 新人介紹

Dr Shen Sicong

Postdoctoral Research Fellow

Dr Shen holds a PhD degree in Chinese Philology from the Fudan University. She is mainly engaged in the study of pre-Qin, Qin and Han scripts and excavated documents. She is now focusing not only on the interpretation of the texts written in the wooden manuscripts, such as the names of the ancient people they contain, but also on the historical-geographical issues recorded in the wooden slips of the Han Dynasty discovered in the area at the western side of the Great Wall. She has published several academic articles in journals such as *Excavated Documents, Bamboo and Silk Manuscripts, The Study of Chinese Characters.*

沈思聰

博士後研究學人

沈思聰博士畢業於復旦大學出土文獻與古文字研究中心，主要從事先秦秦漢文字及出土文獻的整理和研究工作。現主要致力於西北漢簡的資料重整，在漢簡人名考釋、歷史地理問題研究等方面有所關注，於《出土文獻》《簡帛》《中國文字研究》等刊物發表論文若干篇。

Dr Richard Joachim Sage

Senior Research Assistant

Dr Sage holds a Magister Artium (M.A.) in Sinology (major), Chinese Art & Archaeology and Mongolian Studies from the Ludwig-Maximilians University of Munich and a Ph.D. in Chinese Language and Literature from Hong Kong Baptist University. His research focuses mainly on early Daoist texts and their commentarial traditions, early Buddho-Daoist interaction and interconnection, and the political instrumentalization of exegetical literature.

He is part of the international research project "Global Reception of the Classic Zhuangzi," and has several publications on Han to Song era Daoist literature forthcoming and in preparation.

杰螞

高級研究助理

杰螞博士，畢業於香港浸會大學中國語言及文學系，他曾在德國慕尼黑大學研習漢學、中國藝術及考古學，以及蒙古學。他的研究集中於早期道家經典及其注疏、早期佛道關係及其相互影響，以及注疏之政治工具化。

他是國際研究項目「莊子經典的全球接受性」的成員，並有多篇關於漢宋道家的論著正籌備出版。

Dr Dong Xianliang

Part-time Senior Research Assistant

Dong Xianliang earned his PhD from the Department of Chinese and History at City University of Hong Kong in 2021. Previously as an academic fellow at The Hong Kong Academy for Performing Arts, City University of Hong Kong, and Hong Kong Shue Yan University.

His research is centered around three main subjects of interest: the body, language, and materials, and how they intersect. Various representations are explored across a range of historical periods, geographical areas, and mediums: from early modern Chinese medical books, to contemporary Sinophonic performances, to Cold War sociocultural events.

董顯亮

兼職高級研究助理

董顯亮於 2021 年在香港城市大學中文及歷史學系獲得博士學位。他曾任職於香港演藝學院、香港城市大學和香港樹仁大學。

他的研究圍繞著三個主題展開：身體、語言和物質，研究對象則涵蓋至不同時空與媒介，如中國明代的本草書籍、當代華語表演、冷戰時期的社會文化事件等。

Ms Xia Minshan

Research Assistant (June 2023)

Ms. Xia Minshan holds an MA degree in East Asian Languages and Civilizations from the University of Pennsylvania. Her research focuses on premodern Chinese literature, with a special emphasis on Tang-Song (618-1279) poetry and travel accounts.

夏敏姍

研究助理 (2023 年 6 月)

夏敏姍碩士畢業於賓夕法尼亞大學東亞語言與文明系，研究方向集中於中國古典文學，尤其是唐宋詩歌與遊記。

MISCELLANEOUS MEMORIES OF MY TEACHER KWONG KIN HUNG
鄺健行先生雜憶

#鄺健行先生 #追念之哀思

Christmas gathering at the Academy with Professor Kwong in 2015
鄺老師 2015 年於國學院與師生聖誕歡聚

On the evening of May 6th, with no previous warning whatsoever, I received the sad news of the passing in Hong Kong of my teacher Kwong Kin Hung. I was immediately rooted to the spot, as if a great weight had been hung on my heart. Opening my inbox, I reread my email exchanges with him, and it was as if I could still hear the remnant reverberations of ripples of his speech and laughter. Pushing open the window and looking out into the distance, in the nightly hues, the colour of the limitless mountains was cold and pure, and remembrance of things past surged up in my heart.

Professor Kwong Kin Hung graduated in 1962 from the Chinese Department of the New Asia College. After this, he packed his books and went to study in Greece, where he remained for eight years, and in 1971, was awarded a Doctorate in Philosophy by Athens University, which is some indication of the level of his engagement with both Chinese and Western culture. Professor Kwong's scholarly attributes and published books have greatly enriched the scholarly community. This year, first presented before the public at the Book Fair, his translated *Socratic Dialogues* is the first time that the entirety of Xenophon's four genres of records on Socrates has been made available to the Chinese-speaking world in a translation directly from the ancient Greek. Even in his advanced years, Professor Kwong still ploughed a literary furrow, and could this not but engender the limitless admiration of younger scholars?

As far as my own experience of studying is concerned, I hold inexhaustible and grateful memories of Professor Kwong in my mind. Thinking back to 'the beginning', it is already eight years ago. During my period of studies at the Academy of Sinology, I was fortunate that Professor Chen Zhi

5 月 6 日晚，毫無預兆地，我得知了鄺健行老師於香港逝世的消息，驟然吃了一驚，心中沉甸甸的。打開電子信箱，重閱與鄺老師的通信，彷彿還能聽見他談笑風生的遺音。推窗遠眺，夜色中無窮山色冷冷清清，往事翻湧上心頭。

鄺老師 1962 年畢業於新亞書院中文系，此後負笈希臘，留學八年，並於 1971 年獲得雅典大學哲學博士學位，是貫通中西的飽學之士。鄺老師的學問及著述嘉惠學林，今年書展問世的鄺譯《蘇格拉底對話錄》，是中文世界第一個將色諾芬關於蘇格拉底的全部四種記述從古希臘文直接翻譯為中文的譯本。鄺老師耄耋之年，仍筆耕不輟，怎能不令後學懷有無限景仰之意？

就個人的求學歷程而言，我對鄺老師亦懷有無盡的感念之情。回想「當初」，已是八年前的情景了。在國學院求學期間，幸得陳致老師安排，鄺健行老師擔任了我的第二指導老師，在研究方法上對我多有垂教。尤記得赴美訪學期間，我將見聞訴諸筆端，呈鄺老師寓目，其中提到「諸如『知人論世』等傳統的眼光絕非一無是處，後學也不必汲汲於標

arranged for Professor Kong Kin Hung to be my second supervisor, and in respect of research methodology, he was particularly helpful in his graceful guidance. I remember especially that during a period I spent on study leave in America, I wrote down all that I had seen and heard, and sent it to Professor Kwong for his perusal. In these passages, I mentioned: 'traditional insights such as "to know a person is to discuss the world" most certainly bear the stamp of correctness on them, and younger scholars should not be too eager to chalk up the new and set up the different and fly a banner that flaunts divergence from preceding generations.' Professor Kwong replied saying: 'I have read your study leave report through several times over and am happy to see that your opinions remain equitable and do not regard either one side or the other as entirely correct. Correct exegesis of documents and the skill of combing them through is the foundation. After correct exegesis and the abundant accumulation of knowledge, words that lack foundation and chalk up the new and different can be spared from becoming wandering talk. New and strange theories can be readily spouted forth, but it is difficult to lay firm foundations.' At that time, as a youthful spirit, I had always yearned to unearth material that no one had seen before, but Professor Kong had once warned me that when reading commonly seen books, to manage to articulate something that others have not yet articulated is even more difficult and admirable. There are many examples of his kind words of this sort, and thinking of them now, I still feel the goodly power of their admonishment.

In the autumn term of 2016, I had already taken Professor Kwong's elective course on researching and reading Du Fu's poetry. In Professor Kwong's classroom, students that arrived late always had to wait in the doorway and bow slightly before they dared take their seats. Even the most lackadaisical student would affect their most studious demeanour. At the lectern, Professor Kwong would always wear a neat and tidy suit and stand there solemnly, his expression kind and aimable, yet his aura remained the epitome of dignity, perhaps 'gentle and strict' might describe it. The quality of his writing on the whiteboard left a deep impression on me. It was only when I started teaching classes myself that I came to realise more profoundly that although a whiteboard is small, in the eyes of students, it is a world of knowledge where 'Heaven's light and cloud's shadows rock hesitantly together'. Professor Kwong managed to write such strict and careful characters with his marker pen as if improvising on the spot, his handwriting so proper and correct. This could only be done against a backdrop of deep cultivation of scholarly skills.

Outside the classroom, Professor Kwong treated students with unassuming affability. When chatting with him, he did not make those of the younger generation like me feel constrained. Whether mentioning how to care for garden plants or how to look after a pet dog, his face was always flushed with liveliness and interest. Recalling the remnant dust of yesteryear, it is as if his voice and face are still here; matters recorded in these words, are but a drop in the ocean. Respectfully with my superficial and crude language, I make so bold as to recount the speech and conduct of Professor Kwong and express but a small part of the mournfulness of my reminiscences.

Cai Jiayin (Xuantang Doctoral Graduate)

29 November 2016, a photograph to commemorate the end of the course.
2016 年 11 月 29 日結課留影

新立異，樹立區別於前輩的旗幟」。老師回覆道：「再三讀訪學報告，且喜見解仍屬平允，不盡以此方為是，亦不盡以彼岸為是。文獻正確解讀及梳理能力是根本。正確解讀與豐富知識積累後，其空依傍與標新異，或能稍免於游談。新奇之説易出，堅實根基難築」。那時，年輕的我總渴望能發掘他人未見的材料，而鄺老師亦曾提醒我，讀常見書，言人所未言，更為難得。凡此種種，如今想來，仍覺警醒。

2016 年的秋季學期，我亦修讀了鄺老師執教的杜甫詩研讀課程。在鄺老師的課堂上，遲到的學生總要在門口微微鞠躬後才敢落座。即便是最散漫的學生，也會被喚出最專注的學習狀態來。講席上的鄺老師總是身著整潔的西服套裝，肅然而立，臉上的表情是和藹的，但氣場卻十分威嚴，可謂「溫而厲」。最讓我印象深刻的，是鄺老師的板書。惟當我從教後，才更深刻地體會到，一方白板雖小，卻是學生眼中「天光雲影共徘徊」的知識世界，而鄺老師能夠用馬克筆即場寫出那樣嚴謹的板書，那樣端方的字跡，背後需要多麼深的學養功夫啊。

講堂之外，鄺老師待學生卻是十分平易隨和的，閒談時並不令晚輩感到拘束，無論是提起侍弄庭院中的草木，還是照顧家中寵物小狗，臉上總是洋溢著興致勃勃的神采。回首前塵，音容宛在，本文所記，不過點滴。謹以譾陋之文記述鄺老師之言行，稍表追念之哀思。

選堂博士畢業生 蔡佳茵

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》第十期。香港：中華書局（香港），2023 年 10 月。

2. 陳致、徐興無主編：《倪豪士教授八十華誕慶賀文集》。南京：南京大學出版社，2023 年 8 月，528 頁。

3. 陳致、蔡佳茵：〈從家學到官學：清代四川科舉與經學之衍變〉。收入陳致、徐興無主編：《倪豪士教授八十華誕慶賀文集》，頁 117 — 168。南京：南京大學出版社，2023 年。

4. 陳致著，湯淺邦弘監譯，湯城吉信、古賀芳枝等譯：《從禮儀化到世俗化：詩經的形成》（日文版）。日本：東方書店，2023 年 6 月，431 頁。

5. Chen Zhi. Editor-in-Chief. *Ancient Languages and Civilizations* (Volume 5). Leiden, The Netherlands 24 August 2023. Pp. 297.

6. Chen Zhi. Editor-in-Chief. *Ancient Languages and Civilizations* (Volume 4). Leiden, The Netherlands, 03 July 2023. Pp. 426.

7. Chen Zhi. Editor-in-Chief. *Old World: Journal of Ancient Africa and Eurasia* (Volume 3, Issue 1). Leiden, The Netherlands, May 2023.

8. Chen Zhi. Editor-in-Chief. *Ancient Languages and Civilizations* (Volume 3). Leiden, The Netherlands, 17 April 2023. Pp. 461.

9. Chen Zhi. Editor-in-Chief. *Old World: Journal of Ancient Africa and Eurasia* (Volume 2, Issue 1). Leiden, The Netherlands, December 2022.

10. Schwartz(施沃慈), "'Alone', as a Result of Divination: A Study of the Wangjiatai Gui Cang's Pure Yin Hexagram." *Bamboo and Silk* 5, no. 2 (September 13, 2022): 227–62. https://doi.org/10.1163/24689246-20220022.

11. 常慧琳：〈先賢與厲鬼——漢唐之間鄧艾信仰的嬗變〉，《人文中國學報》（已錄用，將刊）。

12. Chang Huilin. Discussant & Host: International Conference on Hong Kong Studies from Cross-disciplinary Perspective (Hong Kong: Hong Kong Shue Yan University/Chinese University of Hong Kong, 23-24 June, 2023).

13. Chang Huilin. "Expelling the Charm: The Emperor's Power During Sixteen Kingdoms Period (304–439)", NACS 16th biannual conference--Dreams and Landscapes: Chinese Complexities (Gothenburg:University of Gothenburg, 08-10 June, 2023).

14. 常慧琳：〈再論晉宋孔氏家族的信仰——以孔愉為中心〉，慷慨有餘哀：中古中國的思想與信仰 。香港：香港浸會大學饒宗頤國學院。2023 年 6 月 3 日至 4 日。

15. 常慧琳：〈松蔭軒藏道光年間印譜稿本二則〉，新材料與新方法：第二屆文史研究香港青年學者論壇。香港：香港都會大學、香港樹仁大學。2023 年 3 月 4 日。

16. 常慧琳：〈死後——漢代死亡信仰舉隅〉，香港中文大學歷史系，2022 年 10 月 10 日（客席講座）。

17. 梁月娥：〈叔尸鐘、鎛「埶」字補正〉，《出土文獻》2023 年第 1 期，頁 68—70。

18. Liang Jing 梁靜 . "Rejoining Broken Slips in the Shanghai Museum *Shi Liu wen yu Fuzi* 史蓄問於夫子 Manuscript, with a Preliminary Study of the People Featured in the Text" 上博簡《史蓄問於夫子》拼合補説及人物試探 . Translated by Leung Yuet Ngo. *Bamboo and Silk*, Vol. 6, 2023, 22—39.

19. 沈思聰：〈肩水金關漢簡人名校札二十則〉，《出土文獻》2022 年第 4 期，頁 121—128。

Bulletin of the Jao Tsung-I Academy of Sinology

《饒宗頤國學院院刊》

The tenth issue of The *Bulletin of the Jao Tsung-I Academy of Sinology* is placed before its readership in autumn 2023. It contains thirteen essays and book reviews in both Chinese and English, whose authors are mostly senior scholars at distinguished seats of learning and research institutions both in China and overseas, though younger scholars are also represented. Topics spanned include oracle bone inscriptions, canonic Confucian classics, literature, and the history of medicine, and pay particular attention to areas that have recently come to the fore: for example, fresh research by Professor Cheng Kat Hung of the Education University of Hong Kong on the thought behind the numerological iconography of the *Zhouyi* (Book of changes) that explores the cultural wellspring of ancient Chinese views on numbers and goes as far as to reveal four types of numbers in the *Zhouyi*. His paper discusses how these views on numbers, whether 'imaginary' or 'real' numbers, were never separated from the ultimate aims of political education through enlightenment. Or, for example, Professor David W. Pankenier of Lehigh University employs early Han dynasty notions of omens as revealed in the constellations and abnormalities in 'capturing the unicorn' as case studies to discuss from a new perspective the influence in Chinese history of the stars on human matters. Or, to cite a further example, Professor David Knechtges of the University of Washington carries out close exegetical analysis of different redactions of the *Guang Juejiao lun* (A disquisition on friendship) and expounds Liu Jun's notion of five types of acquaintances. This year is the tenth anniversary of the first publication of the *Bulletin*, and colleagues in the editorial team will be continuing their hard work, seeking through fine sifting of refinement to create a world-leading bilingual scholarly research journal in Chinese Classical Studies and Sinology.

《饒宗頤國學院院刊》第十期於 2023 年秋季與讀者見面。本期刊登中英論文及書評共十三篇。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。刊載內容涵蓋甲骨卜辭、經學、文學、醫學史等領域，尤為關注當今學術前沿課題，如香港教育大學鄭吉雄教授的關於《周易》象數思想之最新研究成果，追溯了中國古代數字觀念的文化初源，進而透過指出《易》的四種數，討論了早期中國數字觀念無論虛數或實數，均不脱離政治教化的終極目標。又如理海大學班大為教授以漢初的星象預兆及「獲麟」異象為例，以新的角度討論了中國歷史上星宿對人事之影響。再如華盛頓大學康達維教授對〈廣《絕交論》進行了細緻的文本分析，申論了劉峻的五種交友之道。今年正值創刊的第十年，編輯部諸位同仁當繼續努力，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。

Manuscript Submissions to Bulletin

The Bulletin 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. We sincerely welcome manuscript submissions from sinologists and Chinese Classical scholars around the world. Please feel free to send your enquiries by email to the editorial team: jasbooks@project.hkbu.edu.hk.

院刊徵稿

《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。竭誠歡迎全世界國學、漢學研究者投稿。如有任何問題，歡迎致信編輯部信箱：jasbooks@project.hkbu.edu.hk。

一代宗風 十年薪火傳在

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