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香港自1842年開埠以來，由蕞爾荒島成為國際都會，發展迅速，期間中國政治動蕩時，往往為國內政經聞人、商人、學者、文化人南來避難之地，各類典籍及名家書畫、信札、手稿文獻亦隨而在香港流傳。香港中西文化薈萃，中文書翰以外，西方典籍早期亦隨漢學家、傳教士、商人及學者來港時傳入，匯聚香江。

香港中文大學1963年由崇基學院、新亞書院及聯合書院合併成立，各書院圖書館及大學圖書館歷年經各界慷慨捐贈，收藏更得充實。2013年，大學慶祝五十周年校慶，圖書館輯錄《書海離珠：香港中文大學圖書館珍藏專輯》（下稱《專輯》），收錄東西語文珍藏120種，藏品年代跨越逾3,500年，有商代甲骨、十三世紀及以後古籍善本、二十世紀現當代書刊、清康熙至近代名家書畫、手稿及信函。中文書籍涵蓋經史子集四部，有雕板墨色印刷、套印、活字以至現當代技術所印製書刊，部分為粵東、香港著述；西文書籍有十五世紀手稿過渡至印刷本之搖籃本，及其他拉丁文、法文、英文本，當中有古希臘、羅馬時期醫學、建築名著，並有清末西方傳教士與漢學家遊歷亞洲，包括中國及香港紀實作品，今按不同範疇珍藏概述如下。

東亞語文珍藏
古籍善本

香港中文大學1963年成立前，崇基學院及新亞書院、聯合書院圖書館各自有其善本珍藏，大學圖書館1965年成立，所藏古籍善本主要入藏於1966至1970年裘開明博士（1898–1977）任創館館長時。其時搜購古籍已非容易，故裘館長將善本加入清康熙、雍正、乾隆三朝版本，將善本下限定於公元1795年，即清代乾隆六十年。2008年，圖書館獲利氏北山堂捐贈歷來最大批古籍贈書，同時中文大學文物館亦將北山堂早前所贈古籍轉送圖書館。兩批北山堂古籍共有善本52種，與大學圖書館原有古籍善本合併後共有善本900種，計為元刻本2種，明刻本245種，清刻本490種，明清鈔本、稿本、日本及朝鮮刻本等共150多種，當中不乏罕有傳世珍本。

《專輯》收錄元刻本珍藏2種，明刻本12種，清刻本2種，套印本3種，寫本、鈔本、稿本10種，鈐印本2種，活字本3種，日本、朝鮮刻本2種，合共36種。中國雕版技術始於唐代，宋、元刻本向以雕工精細、校閲精審見稱，本書所錄元刻本《易本義附錄
纂疏》及《小學書集成》乃其印證。二書並經歷曲折流傳過程，方得在中大圖書館「安居」，堪謂一段書海滄桑。清咸豐年間，《易本義附錄纂疏》原藏浙江藏書家丁申、丁丙兄弟，書頁有丁氏八千卷樓鈐印多枚，民國後歸南京江南圖書館，鈐有「江蘇第一圖書館善本書之印記」。此書後疑自圖書館被盜出，遭剜去右半「江蘇第一圖書館」七字，以圖售賣牟利，後於上世紀六十年代，才輾轉入藏中大圖書館。至於元刻本朱熹《小學書集成》，更曾遠渡東瀛，歸佐伯藩藏，鈐印有「佐伯文庫」。佐伯文庫收藏中國宋元明槧甚豐，1871年，日本廢藩置縣，文庫關閉，藏書散出，《小學書集成》蓋緣此回歸中國，最後入藏於中大圖書館。

雕版技術發展至明朝已甚發達，明代刻書向以量多而質不精為人詬病，惟嘉靖以前刻本則被公認為較佳。《專輯》錄明刻本藏品十二種，有經廣東藏書家孔廣陶嶽雪樓所藏明初刻本《新編事文類聚翰墨全書》，也有司禮監大字刻本《詩集傳》、明嘉靖二十八年（1549）刻本《記古滇說原集》等，其中明天啓刻本《殷文集》未見《中國古籍善本書目》等書目著錄，尤罕。《玉臺新詠》輯梁朝以前詩，版本以明趙宧光（1559–1625）所傳宋刻本為佳，《專輯》所錄即為明代崇禎六年（1633）趙氏子嗣趙均小宛堂仿宋刻本，乃佳本。明朝歐大任（1516－1595）有詩名，嘉靖年間與詩盟於廣州抗風軒雅集，重振元末明初「南園五子」風雅，世稱「南園後五子」。歐氏詩文載《歐虞部文集》，入《清代禁毁書目》全毀書，圖書館所藏《高麗藏》乃據高麗高宗二十三年至三十八年（1236–1251）雕版，於朝鮮隆熙三年（1909）重印之續雕藏，全藏以樟木用中國名家書體刻印，每刻一字，即行「一跪一拜」禮佛朝聖古禮，用意極虔。是書為現存朝鮮漢文《大藏經》最早版本，板片八萬多枚，存放於韓國海印寺，獲聯合國教育科學及文化組織列為世界文化遺產。《高麗藏》入藏中大圖書館自有一段因緣。1969年，本校哲學系唐君毅教授赴韓國，參觀海印寺所藏《高麗藏》雕版，認為極具價值，回港
後力説購藏印本，惟因價格高昂，非單一學系所能負擔，後經安排，終由中文、歷史、哲學及地理四學系合資購入。全書6,824卷、1,341冊，以黃色「經文紙」印刷，橙黃厚紙封面，紅絹包角，古雅莊嚴，現韓國、日本及美國伯克萊大學圖書館亦有收藏，中華地區則只此中大圖書館藏本，足見稀貴。

雕板墨色印刷發展至套印本及活字本時，期間流傳之寫本、鈔本及名家稿本亦極珍貴。清代乾隆三十八年（1774），乾隆下令纂修《四庫全書》，按經、史、子、集四部收錄中國歷代要籍，書成後鈔錄七套，每套約有書3,500種、35,000冊，庋藏「內廷四閣」文淵閣、文源閣、文溯閣及文津閣，另三套藏「浙江三閣」文宗閣、文匯閣及文澜閣。文瀾閣位於杭州西湖聖恩寺，蔦書於太平軍第二次攻入杭州時（1861）曾遭搶掠散失，後經藏書家丁申、丁丙兄弟收拾補鈔、整理，方得以部分保存，民國時再經大規模補鈔才復存大部藏書。本書載文瀾閣寫本《中丞集》及《書影》兩種。《書影》記清代名儒周亮工（1612–1672）平生見聞，內容多涉詩文、音樂、繪畫、藝壇掌故、小說戲曲，向為學人推重。此書乃周氏在獄中作，因獄中無書可讀，只能憑記憶成書，自序有「老人讀書，只存影子」句，故以《書影》命名。周氏另著有《讀畫錄》，中有詩句「人皆漢魏上，花亦義熙餘」，涉仿效陶淵明以義熙遺民自居而有違礙之嫌，乾隆遂下令將周氏十一種著述全於《四庫全書》撤燬，故《書影》未見藏於內廷文淵閣，文瀾閣遠離內廷，蓋因此而得保存。《中丞集》乃練子寧（1350–1402）撰。練子寧為明洪武十八年（1385）進士，性耿直剛正，明成祖即位後遭凌遲處死，株連全族。《中丞集》是稀見書，《書影》更是《四庫全書》劫餘本，二書歷盡滄桑後因緣際會南傳香港，六十年代入藏中大圖書館。

至於名人手稿、墨跡，傳世亦稀。清代著名學者王士禛（1634–1711），別號漁洋山人，有《漁洋精華錄》及《池北偶談》等著述傳世。本書錄王氏手跡兩種，一為經其筆批點之明刻本《遺山先生詩集》，另一為其手稿本《乙亥見聞》。《乙亥見聞》記王氏康熙三十四年乙亥（1695）居長安所見，曾收入刊本《居易錄》。《專篇》另一手稿本《遺園詩集》乃清代袁景濂撰。袁景濂（1604–1674），江西撫州人，善詩賦，其《遺園詩集》以詩歌記述蘇州風土民情及社會變遷，有助研究鴉片戰争前後江南地區社會經濟、文化發展，可補充袁氏其他已刊行著述。

粵港兩地一衣帶水，文化同源，往來頻繁，有助書翰流傳，中大圖書館藏書有其廣東特色，部分為粵東名家著述，部分則曾經孔廣陶、吳榮光、屈向邦等廣東藏書家收藏而再傳香港。明刻本《青湖先生文集》乃近人汪兆鏞（1861–1939）十二世先祖汪應軫撰，載汪應軫奏疏、序、記、雜著、祭文、銘志、書柬及詩，有汪兆鏞「微尚齋」家族印章多枚。汪應軫，明正德十二年（1517）進士，浙江山陰人，後人落籍廣東番禺，以正直、敢言著稱，嘗因諫正德王南巡而遭廷杖，《青湖先生文集》尚存其《諫止南巡疏》。文集五冊，黃紙，金鑲玉裝幀，並有深褐色琅函，錫刻極精雅，明代《四庫總目提要》存目均未有著錄，亦未見於中、港、台及外國圖書館，其可貴自不待言。

《專篇》錄廣東遺民著述藏品多種，由於遺民著述多於清代被禁毀，所謂沉編墜帙，咸稱足珍。明末清兵入關，明朝覆亡，嶺南多節烈遺民力圖抗清復明之可歌可泣事跡。廣東番禺黎遂球（1602–1646）、南海陳子壯（1596–1647）等有詩名，十二人於晚明在廣州重開南園詩社，世稱「南園十二子」，黎、陳後參與抗清復明活動，壯烈犧牲，殉節事跡詳見屈大均（1630–1696）《皇明四
朝成仁錄》。黎遂球撰述收入《蓮鬚閣集》清康熙年間有刻本，《專輯》所錄《蓮鬚閣集》乃據康熙刊本傳鈔之清鈔本，屬《清代禁毁書目》全毁書。陳子壯詩文遺作曾輯《陳文忠公遺集》，收入南海伍氏《粵十三家集》，中大圖書館藏陳氏《練要堂集》鈔本，有陳子壯詩、賦，蓋為近人鈔錄，部分詩未見刊於《陳文忠公遺集》，甚為罕有。屈大均，廣東番禺人，明末與陳恭尹、梁佩蘭並稱「嶺南三大家」，清兵入粵前後，曾參與抗清活動，事敗，削髮為僧，其《皇明四朝成仁錄》記錄晚明崇禎、弘光、隆武、永曆四朝，武臣義士抗清殉國轟烈事傳，惜未完成而歿，故屈大均《臨危詩》有「所恨成仁詩，未曾終撰述」句。大學圖書館藏《皇明四朝成仁錄》最初鈔正本。雍正、乾隆期間，文字獄迭起，屈大均著述列入禁毁書目，故此鈔本只得暗中流傳，初從屈大均子嗣，經屈氏大宗祠、大嶺陳氏，輾轉至鄧秋枚風雨樓，迄清末再歸屈大均族人屈向邦所有，其價值可見於屈向邦跋，云：「線裝整齊，保全完善，誠極珍貴之孤本。」

現當代書刊

《專輯》所載現當代書刊十四種皆1911年以後刊行。1911年，辛亥革命爆發，清朝傾覆，民國肇始，其後中國經歷五四新文化運動，所出版新舊文化書刊無論印刷、裝幀、內容均百花齊放，既重傳統，又具新時代氣息。早於清朝道光以後，中國古籍梓行已呈不同面貌，有傳統雕槧，又有西方影印、石印及鉛印技術印行書籍。清嘉慶十二年(1807)，英國傳教士馬禮遜(Robert Morrison, 1782–1834)赴澳門，以德國古騰堡(Johann Gutenberg, 1390–1468)所研發鉛活字印刷技術刊行漢文《聖經》，其法後得廣泛使用，至民初仍甚流行。本書所錄《繡詩樓詩》二集(1912年)及《宋臺秋唱》(1917年)即為鉛印本，綫裝。辛亥革命前後，東莞探花陳伯陶(1855–1930)等清代遺老寓居香港，詩文唱酬無間。1916年，陳氏倉宋遺民趙秋曉(1245–1294)生辰，在九龍城宋王臺舉行祭禮，題詩詞紀念先賢，並懸弔宋王臺，緬懷清室，三十人先後唱和，成詩詞若干，蘇澤東輯成《宋臺秋唱》，乃香港有文獻可考首部文士雅集詩輯，味雋意深。《宋臺秋唱》現存兩刋本，均為民國六年(1917)鉛印本，內容稍異，其中一版本詩詞作者多用別號，顯示當時遺老對其雅集活動亦甚謹慎，未想公開身份。時與遺老遊者並有陳步墀(1870–1934)、字子丹，於香港經營米業，創商號乾泰隆，刊《繡詩樓叢書》三十六種，其中八種為自著詩詞，餘皆輯錄清文士及香港時賢遺墨，為香港早年政治、社會、文化面貌提供第一手資料。《繡詩樓詩》二集乃陳氏自著詩，附友儕潘飛鷹等唱酬作品。

二十年代，新文化運動席捲全國，1925年，畫人潘致中、黃般若、趙浩公等十四人，卻以恪守國畫傳統為宗旨，於廣州成立癸亥合作社，兩年後，該社擴充為國畫研究會，定期舉辦展覽，輯錄書刊，《專輯》錄國畫研究會傳統畫人畫論《國畫特刊》，1926年出版，有助了解當時傳統畫派與「折衷派」、即後來嶺南派之分歧背景。此外，本書並錄其他傳統文化書刊，有《誦芬堂文存》及《中國版畫史圖錄》，均綫裝。《誦芬堂文存》乃東莞翰林鄧蓉鏡(1834–1903)撰，子嗣四人輯錄，其中四子鄧爾雅(1884–1954)題耑，1934年刊行，中大圖書館藏其紅印本。民初鄭振鐸(1898–1958)致力倡導新文化運動，所藏古籍及現當代書刊甚豐富，抗戰時，鄭氏將其二十年所庋藏中國版畫，編纂《中國版畫史圖錄》，刊行二百部，乃當代收錄最豐之中國版畫圖錄。

1927年，魯迅應邀訪港，以「無聲的中國」、「老調子已經唱完」為題公開演講，批評傳統文
化及文藝，有學者謂香港現代文學歷史即始自此兩次講話。早年孫受匡、侶倫等都曾為香港新文
學發展作出貢獻，中大圖書館藏香港新文化書刊
亦甚豐富，《專輯》所載有關館藏三種，不乏意
味深遠者，如《熱血痕》、《黑麗拉》及《香港
中國學生周報》。《熱血痕》作者孫受匡（1900 –
1965），原名壽康，二十年代創辦香港首家新文
化出版機構「受匡出版部」，刊行文藝書籍。孫
氏擅寫散文、小說，1923 年出版《熱血痕》，
錄其愛國小說三篇、散文兩篇，鼓吹愛國思想，
為香港早期小說集，比 1927 年魯迅在港演講早四
年，於香港本土文學史研究具史料價值。《黑麗
拉》作者侶倫（1911–1988），香港出生，二十
年代起組織文學社團，創辦刊物，開拓香港新文
學，《專輯》載其 1941 年出版、富洋場情調之短篇愛
情小說集《黑麗拉》，此中大藏本並有其親筆題
署。戰後新文學書刊百花齊放，《香港中國學生
周報》及《青年樂園》乃其中長壽中學生周報。
前者為綜合性刊物，1952 出版，1974 停刊。共刊
行二十二年，屬友聯出版社眾多刊物之一，以保
存中國傳統文化、介紹西方文化及推動文藝創作為
目標，深受年青人愛好，香港不少作家學生時
代都曾在周報投稿。《香港中國學生周報》原載
多位藏家，經本校中國語言及文學系盧瑋鑾教授
安排，二千年代贈與圖書館，歸入香港文學特藏，
此特藏為圖書館重要館藏之一。

香港 1842 年開埠，歷史雖非悠久，然亦不乏
見證香港工商業、福利及文化發展文獻如《香港
保良公局徵信錄》、《香港商業人名錄》及《青
年會美術展覽會特刊》。《專輯》載 1928 年《香
港保良公局徵信錄》，為早年官紳合辦福利機構
提供資料，乃瞭解香港慈善事業歷史重要史料。
本書並錄 1927 年香港華商總會商業概覽《香港商
業人名錄》，及香港中華基督教青年會 1931 年所
刊行《青年會美術展覽會特刊》，後者輯錄其第
二屆美術展覽作品，並有畫史、畫論八篇，展示
香港早期文化藝術活動。

書畫、信札、手稿

《專輯》收錄名家書畫十九幅及信札、手稿
三十通，作者有晚清書畫金石學家符翕；廣東大
儒朱九江先生及弟子簡朝亮、康有為；與外交家
張莘桓交遊之陳蘭彬、李瀚章、葉衍蘭、薛福辰；
清末遺老陳伯陶、梁鼎芬、江孔殷、賴側熙、朱
汝珍、溫肅；民初政要戴季陶、及章士釗、馬鑑
昆仲、沈尹默、周作人、陳寅恪、趙元任、吳宓、
茅盾、朱光潛、鄭振鐸、俞平伯、溫鍾書等學人、
作家；還有香港教育家、學人盧湘父、李景康、
錢穆、陳炯明、蘇文觀、饒宗頤；活躍粵港書畫
文壇之商衍鎏、葉恭綽、李鳳廷、張大千、鄭芬、
羅叔重、馮康侯、陳鍾漢、張紹詩；具民族色彩
畫家黃胄；昔年寓港、後遷居臺灣之詩人李猷、
吳萬谷；諾貝爾文學獎得主高行健。

先述館藏朱次琦（1807–1881）、簡朝亮
（1851–1933）、康有為（1858–1927）三師徒文
翰。朱次琦與兩位弟子襟抱迥異，際遇雖不相同，
然皆學問淵博，在其學術領域，自成一家，深受
後世敬仰。朱次琦，廣東南海人，進士出身，為
官僅 190 日便退隱歸里，講學於九江禮山草堂，
人稱九江先生，本書古籍善本部分載《朱九江先
生手稿》一冊，綫裝，乃朱氏授徒講學筆記，用
以應付科舉制義考試；朱氏晚年自焚書稿，著述
多不傳，故此手稿尤其珍貴。九江先生弟子簡朝
亮，號竹居，精研經史、詞章之學，一生高風亮
節，講學不仕，為一代純儒，因曾在順德簡岸「讀
書草堂」講學，人稱簡岸先生。《簡岸先生登覽
防詩卷》為簡氏再傳弟子楊舜覺先生家傳秘珍，
有簡氏詩《登覽臺防寄焯猷》，寫簡氏登覽廣東
虎門炮臺，感嘆良多。此詩乃戰時楊父以數百斤
穀自鄉鄰購得，囑咐子孫珍而藏之，戰後 1950 年，
楊舜文先生邀簡朝亮居港弟子及香港重要詩社碩果社社盟，為簡氏詩題引首及賦詩十六首，誠為難得手卷。康有為與簡朝亮同門，本書錄其行草七言絕句小幅，乃康氏戊戌政變逃亡後回國，寫贈原名三多 (1871–1940) 之蒙古族人三六橋。《專輯》同時收錄九江先生一門三傑翰墨，及簡氏師生三代墨寶，所繫故事風義可頌，對了解廣東一代大儒之文化承傳亦甚有益。

本書錄清名人致張蔭桓、賴際熙信札多通。廣東南海張蔭桓 (1837–1900) 為晚清外交家，光緒年間出使美國、西班牙及秘魯，並於 1895 年中日甲午戰爭中國戰敗後，獲派赴日乞和。張氏後因同情戊戌政變而獲罪，謫戍新疆，慘遭處決。圖書館藏張氏故舊、同僚寫與張氏信札八冊，作者數十，有杜貴墀、王加敏、李慶翱、唐啓蔭、何如璋、鮑瑞駿等，內容多涉公務，並有詩詞贈答，為研究晚清歷史學者提供第一手資料，本書選錄其中陳蘭彬、李瀚章、葉衍蘭、薛福辰信札四通。又辛亥革命後，多位前清遺老寓居香港，其中包括國史館總纂賴際熙太史 (1865–1937)。賴氏二十年代在香港籌組香港大學中文學院，創辦大學書樓及崇正總會，弘揚國粹，期間與海內外遺老仍魚雁相通，抒懷問訊、評論政局，《專輯》選錄賴氏舊藏中陳伯陶、朱汝珍、溫肅、梁鼎芬及其本人信函五通，文辭藻麗，詞情沉鬱，自足流芳。


此外，本書部分翰墨來自香港早期教育家盧湘父、李景康、錢穆、陳炳權等。致力蒙學之廣東新會盧湘父 (1868–1970)，少習舉子業，師從康有為，先後於澳門、香港設帳授徒，1911 年創湘父學校，至 1941 年日治時結束，桃李滿
門，《專輯》收錄其事文雜錄手稿兩頁。李景康 (1890–1960)，號鳳坡，為1916年三名香港大學首屆文科畢業生之一，亦為首位香港華人視學官及官立漢中文學（今文學院前身）創校校長，畢生致力中文教育。李氏謳詩書畫事，戰後重檢1930年舊作《墨蝶圖》，再題詩以記，並邀碩果社社盟題詩二十四首，得《墨蝶圖卷》，載本書書畫部分。李氏縱橫粵港教育界、書畫文壇四十年，屢得國畫研究會友人及其他詩書畫盟贈書畫，葉恭綽為題「興往情來」，以記古人情誼，《專輯》所載李氏所藏近四十人於三十年代之詩詞信札約六十通，六十年代歸崇基學院，大學圖書館2009年輯《李景康先生百壺山館藏書畫函箋》，讓當代名家筆跡得以流傳，本書選錄其中朱汝珍、葉恭綽信函，分別談及抗戰期間為宣揚民族精神而在香港舉辦之廣東文物展覽會，及葉氏發起編輯之《廣東叢書》。戰後百廢待興，學子多失學，南來學者紛紛在香港辦學，篳路藍縷，在香港教育史上功不可沒，本書亦有此類文獻。錢穆先生(1895–1990)是當代著名學者，著作等身，《朱子新學案》乃其晚年力作，探研朱熹及其學術思想，前後七年始完稿，百萬餘言，1971年刊行，中大圖書館藏其手稿，存放於錢穆先生創辦之新亞書院錢穆圖書館，意味尤其深長。陳炳權(1896–1991)《寰瀛摭秀圖詠冊》及信函分別反映中港兩地在大學發展之不同側面。陳氏為著名經濟學學者，力主大學通才教育，1927年在廣州創辦廣東大學，任校長，後赴美國留學，1943年獲博士學位，旋赴世界各地考察，並宣傳抗戰，回國後備受歡迎，詩人、畫家相繼寫畫、題詩祝賀，得《寰瀛摭秀圖詠冊》，部分翰墨錄入本書書畫部分。1952年，陳氏與巫理唐、甄植三、馬洪煥等沿用廣州大學校訓，在香港創辦廣僑書院，馬洪煥任董事長，創校過程荊棘滿途，《專輯》收錄陳炳權致馬洪煥信函一通，談組織書院董事會及招生安排。1956年，廣僑書院與光華、華僑、文化及平正書院合併為聯合書院，成為香港中文大學成員書院。此外，本書並錄姚克(姚莘農)、蘇文擢、馮康侯、饒宗頤等著述，本書所載李鳳廷、鄧芬書畫即錄自李氏舊藏。時與李景康交遊者多粵港兩地碩學鴻儒，其《故舊函箋擇存其四》收藏李氏故舊近四十人於三十年代之詩詞信札約六十通，六十年代歸崇基學院，大學圖書館2009年輯《李景康先生百壺山館藏書畫函箋》，讓當代名家筆跡得以流傳，本書選錄其中朱汝珍、葉恭綽信函，分別談及抗戰期間為宣揚民族精神而在香港舉辦之廣東文物展覽會，及葉氏發起編輯之《廣東叢書》。

戰後百廢待興，學子多失學，南來學者紛紛在香港辦學，篳路藍縷，在香港教育史上功不可沒，本書亦有此類文獻。錢穆先生(1895–1990)是當代著名學者，著作等身，《朱子新學案》乃其晚年力作，探研朱熹及其學術思想，前後七年始完稿，百萬餘言，1971年刊行，中大圖書館藏其手稿，存放於錢穆先生創辦之新亞書院錢穆圖書館，意味尤其深長。陳炳權(1896–1991)《寰瀛摭秀圖詠冊》及信函分別反映中港兩地在大學發展之不同側面。陳氏為著名經濟學學者，力主大學通才教育，1927年在廣州創辦廣東大學，任校長，後赴美國留學，1943年獲博士學位，旋赴世界各地考察，並宣傳抗戰，回國後備受歡迎，詩人、畫家相繼寫畫、題詩祝賀，得《寰瀛摭秀圖詠冊》，部分翰墨錄入本書書畫部分。1952年，陳氏與巫理唐、甄植三、馬洪煥等沿用廣州大學校訓，在香港創辦廣僑書院，馬洪煥任董事長，創校過程荊棘滿途，《專輯》收錄陳炳權致馬洪煥信函一通，談組織書院董事會及招生安排。1956年，廣僑書院與光華、華僑、文化及平正書院合併為聯合書院，成為香港中文大學成員書院。此外，本書並錄姚克(姚莘農)、蘇文擢、馮康侯、饒宗頤等著述，本書所載李鳳廷、鄧芬書畫即錄自李氏舊藏。時與李景康交遊者多粵港兩地碩學鴻儒，其《故舊函箋擇存其四》收藏李氏故舊近四十人於三十年代之詩詞信札約六十通，六十年代歸崇基學院，大學圖書館2009年輯《李景康先生百壺山館藏書畫函箋》，讓當代名家筆跡得以流傳，本書選錄其中朱汝珍、葉恭綽信函，分別談及抗戰期間為宣揚民族精神而在香港舉辦之廣東文物展覽會，及葉氏發起編輯之《廣東叢書》。

書畫雖非中大圖書館主要收藏範圍，然所藏作品具藝術鑑賞價值，亦為作者與其他文士之交遊紀錄，如下述書畫家作品，即可考見上世紀數段藝林情誼。張大千(1899–1983)乃著名畫家，名揚海內外；戴季陶(1890–1949)是政治家，追隨孫中山，早年加入同盟會，任國民黨要職，二人作品因緣際會而同存於圖書館所藏冊頁《天涯煙雲集》。此冊頁共收錄張大千、潘伯鷹、謝稚柳、黃苗子、喬大壯、謝無量、梁寒操、于右任等寫與王育鋒之書畫二十九幅，多寫於1943至1947年間，《專輯》錄其中張大千《梅竹圖》及戴季陶行書白居易樂府《法曲》。過去中國政治動蕩時，香港屢為國內士人避地之所，粵港兩地書畫文士往來極為頻繁。香港書畫名家馮康侯、羅叔重、陳荊鴻、張紉詩均自粵遷港，活躍香港書畫文壇，《專輯》錄貽書四人墨寶概略如後。馮康侯(1901–1983)以書畫篆刻鳴世，本書錄康氏寫與詩盟潘新安篆書七字聯一幅；羅叔重(1898–1969)，工詩及書畫、篆刻，一生以嗜酒、疏狂名著文壇，其楷書《閑情賦》書於新界大埔書齋「煙滸」，屬其佳作；陳荊鴻(1903–1993)為嶺南三家陳恭尹(1631–1700)族人，
工詩詞書法，本書錄其篆隸真草四體四屏；女詩書畫名家張紹詩（1912–1972），文思敏捷，為粵港藝文組織社社、越社、碩果社、堅社及圓社成員，有「詩姑」之譽。張氏善寫牡丹，輯自題畫作。1970年，張氏曾刊其題畫詩近八百首，包括牡丹七言絕句逾百首，《專輯》錄其中行書牡丹詩五十首，為罕見題畫詩鉅製。

拓本及其他

中大圖書館所藏中國碑帖拓本雖未豐，然頗有特色，如《武梁祠石刻拓本》、《大觀帖》及《停雲館帖》，皆館藏碑帖精選。

《武梁祠石刻拓本》乃漢代陵墓石刻名拓本。漢人墓祠、祠堂多刻古帝王聖賢及孝子、忠臣、烈士、節婦故事，以訓示子孫。東漢武梁祠座落山東嘉祥縣武翟山，旁為與武梁祠相對之前石室及左石室，乃武氏家族四代十一人祠、陵墓，統稱武氏祠，所藏壁畫、碑刻及石闕銘文甚豐。

武氏四代之第二代為武梁（78–151），字綏宗，東漢任職從事，其武梁祠坐落武氏祠右方，存畫像石五塊。中大圖書館藏《武梁祠石刻拓本》剪裝本，綫裝，蓋為晚清原拓，畫像、題字綫條纖巧清晰，於諸傳世拓本中屬佳本，甚為難得。

本書所錄《大觀帖》雖是翻刻拓本，但於書法研究，則堪謂珍品。宋代《淳化閣帖》與《大觀帖》同為重要官刻冊帖。《淳化閣帖》又稱《淳化秘閣法帖》，乃宋太宗淳化三年（992）按淳化閣所藏漢、魏、晉、唐各名人墨跡編次，摹刻於板上。宋徽宗大觀三年（1109），因淳化閣帖版斷裂，於是另刻《大觀帖》。《大觀帖》版面較《淳化閣帖》高尺寸，摹刻嚴謹，鏡刻精良，並因曾更正《淳化閣帖》多處謬誤而為世所重，惟原刻本在宋代已失散流傳極罕，至明清所藏，亦多為零本。入明代，《大觀帖》屬經翻刻，中大圖書館所藏為明代翻刻之晚明或清初拓本，十卷、十冊，經摺裝，由於原刻宋拓十卷本今尚缺第一、三、九卷，此翻刻十卷本能展示《大觀帖》全貌，書法研究多所裨益。此外，官刻法帖以外，士人刻帖亦蔚然成風，其中尤以明代文徵明（1470–1559）所編定《停雲館帖》為著。《停雲館帖》選粹自晉迄今名家法書百餘種，部分更為名家真跡，文徵明父子選輯、鈎摹，著名刻工溫恕、章簡父鐫刻，所錄「偽書獨少」，為中國重要彙刻冊帖。本書錄《停雲館帖》翻刻舊拓經摺本十卷，十冊。

書籍、書畫拓本、信札以外，《專輯》尚錄其他珍品三種：商代甲骨、1918年日曆及1920年革命人士文獻。甲骨乃東莞著名書法篆刻家邵爾雅先生（1884–1954）舊藏，有龜甲卜辭33片，獸骨卜辭12片，獸骨11片，合共56片，1969年由先生繼人贈與聯合書院，存放於聯合書院胡忠圖書館。據考證，此乃晚殷武丁第一期，及祖庚、祖甲第二期之物，距今已逾3,500年，是香港收藏甲骨之最。至於日曆，本書收錄《中國南洋兄弟煙草公司戊午年月日圖記》一冊，存1918年5月4日至8月31日日曆，每天一頁，共120頁，每星期六為水彩美人畫，其餘每頁黑白，均為名家所繪佛像、歷史故事人物及精美花鳥國畫。據權威學者考證，此乃現存世界最早之案頭日曆，其水彩美人畫並受當時上海《禮拜六》鴛鴦蝴蝶派雜誌影響。此外，革命人士《黏存簿》記錄孫科、古應芬、朱執信、吳鐵城等逾七十人，1920年在香港為支援粵地護法活動之收支帳項，與早期香港特殊歷史政治地位有關，是珍貴歷史文獻，具史料價值。孫科（1891–1973）乃孫中山哲嗣，1917年自夏威夷回國，參與護法運動，1919年獲派在澳門設辦事處，翌年又奉命與朱執信、古應芬在香港組織機關，支援革命工作，孫科總管財務。《黏存簿》共存收支單據324份，有電報費、租用船隻費、軍費、虎門艦隊伙食費、
飛機隊費、衣物交通雜費、澳門辦事處伙食費及捐款等，應為革命志士 1920 年為配合討伐桂系軍閥、部署陳炯明率領粵軍回粵，而在香港所進行支援行動有關。據孫科晚年回憶，當時香港政府態度寬鬆，孫科等便借助香港所處地理優勢，支援粵地民團起義，為護法運動作出貢獻，二十年代中國政局風起雲湧、瞬息萬變，亦從所保存文獻而得見一鱗半爪。

西方語文珍藏

相較歷史較悠久大學圖書館而言，中大圖書館所藏西文善本或不算饒富，由於歷史較淺，故圖書館將西文善本上限定於 1900 年以前，收錄範圍以醫學、建築及西方有關中國著作為主，直至 2013 年底，圖書館共有西文善本約 1,930 種，2,422 冊，《專輯》介紹西文善本十五種，包括拉丁文書四種、法文書三種及英文書八種；以年代而言，所錄有十五世紀「搖籃本」一種，十六及十七世紀印本各一種，十八世紀印本五種及十九世紀印本七種。從主題內容而言，本書收錄醫學善本四種，建築學善本二種及中西有關著作九種。

《專輯》所錄醫學及建築學善本為重要經典著作，反映別具特色之西方印刷術如圖書開本較大，插圖精美，多有標題、導字、起首大寫字母及編排等特徵。

所錄四部醫學著作亦為拉丁文，出版年份分別為威尼斯(1493, 1549)、阿姆斯特丹(1722)及倫敦(1766)，均為早期西文圖籍出版重鎮；作者塞爾蘇斯(Celsus)、加倫(Galen)、歐斯塔奇(Eustachi)及威廉·哈維(William Harvey)為不同時期重要醫學作家或醫學權威，在不同醫學範疇有其卓越貢獻，論著影響深遠。其中1493年刊印之搖籃本《論醫學》乃中大圖書館館藏年代最早西文善本，雖無插圖，內文間有空位以備補入起首大寫字母，保留書籍從手稿過渡至印刷本之面貌。至於兩本建築學書籍，作者分別為維特魯威(Vitruvius)及羅蘭·弗瑞阿特(Roland Fréart)。維特魯威乃古羅馬作家，其《建築十書》被視為現存古希臘、羅馬時期建築學要籍；弗瑞阿特為十七世紀法國古典主義倡導者，所撰《古典建築與現代建築之比較》乃不朽建築學名著。

醫學、建築學兩類著作中，《建築十書》、《解剖圖冊》及《古典建築與現代建築之比較》等插圖精緻細膩，工藝高超。此外，羅馬提比略大帝時期（公元 14–37）《論醫學》為塞爾蘇斯所撰，六冊書全書歷經數十載，久經散佚，十五世紀才獲重見天日，十六世紀《解剖圖冊》圖版亦幾被淹於歲月中，百多年後幸得教宗醫生蘭奇西(Lancisi)發現梓行而重現人間；《建築十書》亦然，散佚多年後在十五世紀由學者於修道院圖書館發現，才得編印，此皆為印刷新上廣為傳誦之傳奇故事。

本書所選九種十八至十九世紀西方有關中國著作中，四種與香港歷史關係特別密切。近代中國與西方官方接觸，始於 1792 年英國馬戛爾尼勳爵(Lord Macartney) 率領使團訪華，《英使謁見乾隆紀實》乃官方「正式」記述，記錄英國官方對當時中國政治、經濟及社會狀況之評估。《中國紀行》雖亦為同時隨團出使中國之約翰.巴羅爵士(Sir John Barrow)所撰，但角度與官方著述稍異，較重記述民間社會風貌，可與《英使謁見乾隆紀實》互為補充，乃理解中英交流歷史重要參考典籍。《老生兒》是現存中國戲曲最早之英譯本，譯者為著名漢學家戴維斯爵士(Sir John Francis Davis)，曾翻譯多部中國著述，並曾任香港第二任港督。《五口通商城市遊記》乃十九世紀中葉，英國聖公會為部署日後到中國傳教之記錄報告，作者施美夫(George Smith)後來成為聖公會首任維多利亞教區主教，並出任香港聖保羅書院校監及校長。
兩本法文著作《中國概述》（1787）及《耶穌會士書簡集》（1819）顯示十八、九世紀耶穌會致力於世界各地推廣天主教，其中尤其在中國及遠東活躍。二書記述當時中國風土人情與社會、政治及經濟情況，為了解中國與歐洲文化交流重要記錄。

近代學者陳登原（1900–1975）《古今典籍聚散考》嘗論古今典籍聚散無常，緣於四厄：「一曰政治，二曰兵燹，三曰藏弆，四曰人事」，就其三稱書籍每因收藏過於嚴密而成書厄，提出書海珍籍以能流通為貴，而非單以永久收藏作目標。清代藏書家吳壽暘（1771–1831）《拜經樓藏書題跋記.大學辨》也引述其師朱巢飲所言：「知秘藏之為守，而未知廣傳於世之為善其守也」，可知廣為流傳是守護圖書上善方法。中大圖書館深明此理，故乘大學校慶之際，舉辦珍藏展覽，輯錄《專輯》，與社會各界分享中大圖書館過去五十年來搜求、採購所得珍貴館藏，以期向公衆介紹典籍文獻、播揚學術文化。

《專輯》所載各項館藏均富文物、學術或藝術價值，為文化積累之結晶。部分珍藏之流傳史跡，亦往往曲折動人。如元刻本《易本義附錄纂疏》曾入藏江浙諸著名藏書樓，輾轉歸南京江南圖書館，其後又遭竊出則改印叛逆，最終才得入藏中大圖書館；《小學書集成》曾遠涉內途歸回中華大地；《四庫全書》文淵閣本再版《中丞集》及《書影》，作者與書籍命運令人扼腕咨嗟；古希臘羅馬時期西方醫學、建築學名著《論醫學》、《建築十書》歷多番破折，湮沒於世，千多年後，始重見光明，書籍重逢的希望，亦可得寄望。

中大圖書館地處嶺南之濱，藏品富地域色彩，故多粵港著述，及經粵東藏書家庋藏藏本，使嶺南書香裊裊餘馨，尚存香江，乃粵港文化同源之見證；而粵人著述中，明末清初粵籍藏家黎遂球、陳子壯、屈大均等忠義事蹟，尤令人深感，其文集著述經歷清代嚴令禁毀而竟倖存於世，就如昔人所謂筆墨有靈，文物每得神物護持。廣東名儒朱九江先生三師翰墨，可藉而考見學術由廣東播遷至港之往跡；上世紀初《宋臺秋唱》所記香港雅集、《繡詩樓詩》所抒文士情懷，並百年間粵或寓港名家學人翰墨之情思藝術，如清季遺老、李景康、錢穆等，皆可見香港在近現代漸成為南來文化人傳薪之地。

此外，香港又是中西薈萃大都會，故中大圖書館藏品涵蓋中西古今，內容題材言，傳統與現代兼備，《專輯》所載，從遠古甲骨以至香港現代文學生理作品兼有，威尼斯所出版古希臘羅馬時期醫學、建築學名著外，並有清初英國使節訪華記述；有曾任香港督軍英譯中國戲曲，也有東漢武梁祠壁畫原拓。或從文獻言，有新文學作家周作人、吳宓、朱光潛等書信手跡；或從學術言，歷史學家錢穆先生力作《朱子新學案》手稿；或從史料言，陳炳權教授於崢嶸歲月在香港籌辦院校信函；而孫科等革命人士1920年支助廣東民團起義賬簿，則反映當時中國風雲變幻、海水群飛時代，也見證香港自由開放之特殊政治地理環境。

《專輯》所載藏品皆堪尋繹細味，惟篇幅所限，難以盡述，讀者自可從藏品按語及作者小傳作進一步理解。香港中文大學圖書館藏品難與歷史悠久大學圖書館相比，自不待言；然而《專輯》之成，亦可見前修過去搜陽揚逸及各界慷慨捐贈成果，讓讀者察見歷代先賢業績，緬想文化之綿延，期待圖書館同仁努力不懈，讓珍貴文獻繼續得到存護。
Hong Kong has developed drastically since its opening as a port in 1842, with the barren land evolving into a metropolitan commercial city within such a short period of time. Hong Kong was a refuge for political figures, businessmen, scholars and literati when political turmoil hit Mainland China, and valuable books, calligraphy and paintings, letters and manuscripts were brought to Hong Kong. As a melting-pot of Chinese and Western cultures, Western-language publications also gathered here alongside the arrivals of Sinologists, missionaries, scholars and traders.

The Chinese University of Hong Kong (CUHK) was founded in 1963 through the amalgamation of Chung Chi College, New Asia College and United College. With generous donations from the university community and the public, the collections in the University Library together with its branch and subject libraries have grown significantly over the years. To celebrate the University’s fiftieth anniversary in 2013, the CUHK Library has compiled this special commemorative volume, From the Treasure House: Jewels from the Library of The Chinese University of Hong Kong, which features 120 selected titles and rare items from the Library’s collections spanning over 3,500 years of time. Among these treasures are oracle bones from the Shang dynasty (ca. 1675–1029 BC), rare books published in or after the thirteenth century, twentieth-century publications, and calligraphy and paintings, manuscripts and letters of renowned scholars of the Qing and modern eras. The Chinese books selected cover all genres from the classics, history and philosophy to literature, bearing testimony to the history of Chinese book printing with specimens from woodblock prints to movable-type printing and products of modern printing technology. Some of these were penned by Hong Kong and Guangdong writers. The Western-language books collected include a rare fifteenth-century incunabulum which marks the historical transition from handwritten manuscript to printed books. Other titles, published in Latin, French and English, range from Greco-Roman writings on medicine and architecture to nineteenth-century travel accounts by missionaries and Sinologists to Asia, particularly China and Hong Kong.
East Asian Languages Collection

Rare Books

Before the founding of The Chinese University of Hong Kong in 1963, the libraries of Chung Chi College, New Asia College and United College had their respective rare book collections. The University Library, established in 1965, developed its main rare book collection between 1966 and 1970 through the acquisitions by the founding University Librarian, Dr. Chiu Kaiming (1898–1977). As rare book acquisition was not easy in those days, the scope of Chinese rare books was extended from the early Qing era to no later than the end of Emperor Qianlong’s reign (1795). In 2008, the Library received its largest donation of Chinese ancient books from the Bei Shan Tang Foundation. Together with another associated donation to the University’s Art Museum earlier, all subsequently transferred to the Library, the two Bei Shan Tang donations included fifty-two titles of rare books. The Library now boasts approximately 900 titles of Chinese rare books, comprising 2 titles from the Yuan dynasty, 245 from the Ming dynasty, 490 from the Qing dynasty, and over 150 titles of Ming-Qing handwritten copies, manuscripts and editions from Japan and Korea. Some of these are extremely rare specimens passed down from generations.

This commemorative volume features thirty-six titles of Chinese rare books that contain the two titles from the Yuan dynasty, twelve from the Ming dynasty, two from the Qing dynasty, three multi-coloured editions, ten manuscripts and handwritten copies, two impressed editions, three movable-type editions, and two Japanese and Korean editions. Woodblock printing started in China in the Tang dynasty (618–907), and woodblock printed editions of the Song (960–1279) and Yuan (1206–1368) dynasties are best known for their excellent craftsmanship and high standard of accuracy. This is well reflected by the two Yuan-dynasty titles recorded in this volume, which have a convoluted history of circulation. Yi benyi fulu zuanshu (Original meaning of the Book of Changes with commentaries) was owned by the brothers Ding Shen and Ding Bing, the famous book collectors in Zhejiang during Emperor Xianfeng’s reign (1851–1861) in the late Qing dynasty, evidenced by the seal marks of their studio, Baqianjuan Lou (Eight Thousand Scrolls Studio), on its pages. During the Republican era, this book was in the collection of the Jiangnan Library of Nanjing. It might have been stolen from the library for sale later, as the seal mark identifying this book as “the property of Jiangsu First Library” was damaged, its right half (bearing the library’s name) cut out. The book eventually settled in the CUHK Library in the 1960s. The other Yuan title is Zhu Xi’s Xiaoxue shu jicheng (Compilation of primary learning). This book had travelled far to Japan to be in the collection of the feudal lord of the Saiki domain. When the Saiki Bunko collection, which was rich in woodblock printed editions from the Song, Yuan and Ming times, dispersed as a result of the abolition of feudalism in 1871, this specimen returned to China and later found its final home in the Library.

Woodblock printed books prospered during the Ming dynasty (1368–1644). With the large amount of books published, the quality deteriorated, though it is widely recognized that those printed before Emperor Jiajing’s reign (1522–1566) were of better quality. This volume showcases twelve titles from the Ming dynasty,
which include *Xinbian shiwen leiju hanmo quanshu* (New complete edition of events and literature arranged by categories) previously in the collection of the famous Guangdong bibliophile Kong Guangtao; *Shi jizhuan* (Commentaries on The Book of Songs) imprinted by the Directorate of Ceremonies in 1447; and *Ji gu Dian shuoyuan ji* (The original works of the history of ancient Yunnan) printed in 1549. Among the rare Ming titles is also *Kouyin ji* (Collected works of He Qiwei) printed during Emperor Tianqi’s reign (1621–1627), which had never been listed in any catalogue before. *Yutai xinyong* (New poems of the Jade Terrace), another Ming-dynasty title, was a compilation of poems dated back to Liang period (502–557), of which Zhao Yiguang (1559–1625) was said to have owned an excellent Song-dynasty edition. The Library holds a facsimile, dated to 1633, of this Song edition passed on to Zhao’s son, Zhao Jun. Another rare Ming title is authored by Ou Daren (1516–1595), who was a member of the “Later Five Scholars of Nanyuan” known for their poetry gatherings in Guangzhou. The Library holds a sixty-five-juan edition (1584) of his writings, *Ou Yubu wenji* (Collected writings of Ou Daren), which is more complete than the extant versions in other libraries. Listed in *Qingdai jinhui shumu* (Catalogue of banned books by the Qing government) under the category of “complete destruction”, the title was banned in the Qing dynasty.

As the technique of woodblock printing developed, double and multiple-colour printing also came to flourish in the Ming dynasty. During the Wanli and Tianqi reigns (1572–1627), Min Qiji (1580–?) and Ling Mengchu (1580–1644), both natives of Wuxing in Zhejiang province, were especially known for their excellent multi-colour printing techniques. The Library has collected a three-colour printed edition of *Mengzi* (Mencius) imprinted by Min that shows the commentaries by Su Xun (1009–1066), the famous Song-dynasty scholar, in red colour. *Wenxuan you* (Essence of the anthology Wenxuan), imprint of 1622 with detailed commentaries and annotations in three colours, was praised as one of the best examples of multiple-colour application.

Since Bi Sheng’s invention of movable-type printing during Emperor Qingli’s reign (1041–1048) in the Northern Song dynasty, the make of the types developed from clay, to wood and metals, among which bronze-type printing was more widely used than the others. During Emperor Qianlong’s reign (1736–1795), the imperial Wuying Hall produced the largest series of wooden movable-type books in China, with a total of 134 titles printed. Earlier than that during Emperor Yongzheng’s reign (1723–1735), the inner court produced a bronze movable-type printing of *Gujin tushu jicheng* (Comprehensive corpus of books, from ancient times to the present), which is the largest-scale bronze movable-type printing in Chinese history. This commemorative volume showcases three titles of movable-type prints, namely: the wooden movable-type edition of *Chunqiu jizhu* (Annotation and interpretation on Spring and Autumn Annals) by Gao Kang (12th century), which is an imprint of the Wuying Hall series; the wooden movable-type edition of *Chuci jizhu* (Annotations of The Odes of Chu), of the Murakami Heirakuji imprint from Kyoto, Japan, in 1651; and, the bronze movable-type edition of *Lulü fenyun* (Regulated style poems by Lu You classified by rhymes), imprinted by the Royal Library, from Joseon Korea in 1798.

The Chinese printing technique had developed far beyond China to its neighbouring countries, Japan and Korea; nevertheless, these two countries had developed
their own styles in printing and in the use of paper. The Library’s rare book collection holds forty-six titles in 506 volumes from Japan and ten titles in 1,429 volumes from Korea, the most distinctive title being *Tripitaka Koreana*, a collection of standard Buddhist scriptures compiled and printed by the Korean court. In the eleventh and the thirteenth centuries, the Goryeo court decreed to engrave the woodblocks of *The First Tripitaka Koreana* and *Zokuzokyo* (Further Tripitaka) respectively to invoke Buddha’s protection against the invasion of Khitan and Mongolia. The Library’s copy of *Tripitaka Koreana*, printed in 1909, is based on the woodblocks of *Further Tripitaka* carved between 1236 and 1251 during Emperor Gojong’s reign. The texts were engraved in the styles of famous Chinese calligraphers on Birch blocks, and the engravers knelt and bowed over the carving of each character to show their sincere worship of the Buddha. This is the earliest extant Chinese version of *Tripitaka* in Korea; the originals of its over 80,000 woodblocks, declared a UNESCO World Cultural Heritage artefact, are preserved at the Haeinsa Temple in Korea. How this copy of *Tripitaka Koreana* came into the Library’s collection is an interesting story. In 1969, Professor Tang Junyi of the University’s Department of Philosophy visited Haeinsa Temple and was greatly impressed by these invaluable woodblocks. Upon his return to Hong Kong, he urged the University to purchase a print set despite its high cost. Eventually a deal was struck, with the Chinese, History, Philosophy and Geography departments sharing its cost. *Tripitaka Koreana* comprises 6,824 *juan* in 1,341 volumes, printed on yellow “scripture” paper, with covers of thick amber-coloured paper. The Library’s copy is the only one available in Greater China today. The few remaining other existing copies are in Korea, Japan, and the East Asian Library at the University of California, Berkeley.

Along with the development of woodblock and moveable-type printing techniques, manuscripts and handwritten copies passed down through generations also carry significant value. In 1744, Emperor Qianlong decreed the compilation of the *Siku quanshu* (Complete Library of the Four Treasuries), a collection of around 3,500 books in 35,000 volumes categorized into four sections: classics, history, philosophy, and literature. Seven sets of handwritten copies were made of the collection, four kept in the “inner courts” in northern China and the other three in custom-built halls in Jiangsu and Zhejiang provinces in southern China. One of these southern halls was the Wenlan Ge (Sea of Literature House), located in Sheng’en Temple beside the West Lake, Hangzhou. However, the Wenlan Ge copy of *Siku quanshu* was damaged and scattered during the Taiping Army’s second raid of Hangzhou in 1861. It was only through the Qing bibliophile brothers, Ding Shen and Ding Bing, and various efforts made in the early Republican era that the copy was largely recovered and conserved. The Library holds two titles from the Wenlan Ge copy, one being *Shuying* (Literary sketches in memories, or literally “Book shadows”) by the Qing scholar Zhou Lianggong (1612–1672). Written during his imprisonment when access to books was not possible for him, it contains Zhou’s reminiscences of the literature, art and music that he had come across, as well as anecdotes from the artistic circle. Zhou’s other writings includes *Duhua lu* (Reading paintings) in which he allegedly committed the offence of identifying himself as a remnant of the previous regime through a line of poetry. As a result, on Emperor Qianlong’s order, all eleven of Zhou’s works were censored from *Siku quanshu* and destroyed. *Shuying* was thus not found in
the inner-court Wenyuan Ge copy of *Siku quanshu*, and it survived in the southern Wenlan Ge probably because of its distance away from the imperial court. The other Wenlan Ge copy featured in this volume is *Zhongcheng ji* (Collected works of Lian Zining) which is a very rare book. Lian Zining (1350–1402) was executed by the Ming Emperor Yongle for his outspoken criticism of the emperor and his whole clan was put to death due to guilt by association. These two Wenlan Ge titles finally found their home in the Library in the 1960s.

Few manuscripts by eminent scholars of the bygone eras survive to this day. This volume includes two such specimens related to Wang Shizhen (1634–1711), a celebrated man of letters in the Qing dynasty. Wang’s manuscript, *Yihai jianwen* (General knowledge in the year 1695) recorded his stay in Chang’an during the 34th year of Emperor Kangxi’s reign; it was part of the writings that formed his published work, *Ju yi lu* (Days in Chang’an). The other is a Ming-dynasty woodblock printed edition of *Yishan xiansheng shiji* (Collected poems of Yuan Haowen) which Wang had read and made his commentaries in red. Another valuable manuscript was penned by Yuan Jinglan (1804–after 1874), a poet from Wu County in Jiangsu province. His *Shiyuan shiji* (Collected poems of Yuan Jinglan) gives a first-hand poetic record of the scenery, customs and vicissitudes of Suzhou, which serves as a valuable source for the economy and culture of the southern Yangtze region before and after the Opium War. The content of the manuscript can complement Yuan’s other published works.

Closely connected geographically and culturally, Hong Kong and Guangdong also maintain close contact in the circulation of books. This regional characteristic is well reflected in the Library’s collection which includes titles by renowned Guangdong scholars, as well as those once owned by Guangdong collectors like Wu Rongguang (1773–1843), Kong Guangtao (1832–1890) and Qu Xiangbang (1897–1975). The Ming-dynasty edition of *Qinghu xiansheng wenji* (Collected works of Wang Yingzhen) was a five-volume work imprinted in 1517. It was exquisitely printed on yellow papers and presented in “jade set in gold” binding. Wang, a scholar-official from Shanyin in Zhejiang province, received his *jinshi* degree in 1517. Well-known for his upright and outspoken personality, he was once punished for entreating against Emperor Zhengde’s (1506–1521) expedition to the south. This entreaty is included in Wang’s *Collected Works*, which contains his memorials to the throne, letters, epitaphs, inscriptions, essays and poetry. The Library’s copy is marked with the collection seals of Wang Zhaooyang (1861–1939), a well-known literati and a descendant of Wang Yingzhen. The copy is especially valuable because this title is not found in any library in China, Taiwan or the United States, though it is listed in *Qianqing Tang shumu* (Catalogue of Thousand Hectare Studio) and *Siku zongmu tiyao* (Summary of the Complete Library of the Four Treasuries).

A few titles by Ming loyalists in Guangdong are included in this volume. The fact that they were banned in the succeeding Qing dynasty makes copies of them particularly rare. In the mid-seventeenth century, Manchus marched across the northern border and the Ming dynasty fell. Many Ming loyalist-scholars rose in southern China to resist the Qing forces; among them were poets Chen Zizhuang (1596–1647) and Li Suiqiu (1602–1646), who, together with ten others, had revived the Nanyuan Poetry Society in Guangzhou and were known together as the “Twelve Scholars of
Nanyuan”. Chen and Li eventually sacrificed themselves in the resistance against the Manchus, their tragic stories recorded in Qu Dajun’s *Huangming sichao chengren lu* (Biographies of martyrs in four emperors’ reigns of the Ming dynasty). Handwritten copies of Chen and Li’s respective works, *Lianyao Tang ji* (Collected works of Chen Zizhuang) and *Lianxu Ge ji* (Collected works of Li Suiqiu), are in the Library’s collection. This version of *Lianyao Tang ji* is important, as it contains some of Chen’s poetic works which had not been collected in the earlier compilation, *Chen Wenzhong Gong yiji* (The posthumous collection of Chen Zizhuang). The Library’s copy of *Lianxu Ge ji* (Collected works of Li Suiqiu) was made of a woodblock printed edition from Emperor Kangxi’s (1662–1722) reign in the Qing dynasty. The work was named under the "complete destruction" category in *Qingdai jinhui shumu* (Catalogue of banned books by the Qing government).

As for Qu Dajun (1630–1696), he was a native of Panyu in Guangdong province and a renowned poet in the late Ming and early Qing times, known together with Chen Gongyin (1631–1700) and Liang Peilan (1629–1705) as the “Three Masters of Lingnan”. Qu became a monk after the resistance movement against the Qing forces failed. During the literary persecutions in the Emperors Yongzheng and Qianlong’s reigns, Qu’s writings were banned, so this initial handwritten copy could only be circulated in secret. First preserved by Qu’s sons, the copy was then passed on to their ancestral hall and later to other clansmen. It eventually came to the collection of the late Qing revolutionary, Deng Qiumei, before returning to Qu’s descendant, Qu Xiangbang (1897–1975), who added a postscript to the copy recording its circulation history and hailing it as a "neat, intact, and an extremely valuable extant copy".

**Modern and Contemporary Publications**

Fourteen titles of modern and contemporary publications published after 1911 are featured in this volume. The 1911 Revolution brought an end to the Qing dynasty when China moved towards the Republican Era; the May Fourth Movement in 1919 and the New Culture Movement came soon after. Publications then demonstrated a fusion of tradition and modernity in such aspects as printing, binding and content. In fact, since Emperor Daoguang’s reign (1821–1850) in the Qing dynasty, various new Western printing techniques such as photographic facsimiles, lithography and letterpress printing had been adopted for the publishing of ancient books, in addition to the traditional woodblock printing used for centuries. In 1807, the British missionary Robert Morrison (1782–1834) arrived in Macau and published the Chinese version of the Bible using the letterpress printing technique invented by Johann Gutenberg (1399–1468). This technique thence became widespread in China and remained popular till the early Republican era. The Library’s copies of *Xiushi Lou shi erji* (Collected poems of Chen Buchi, volume 2) and *Songtai qiuchang* (Poetry exchanges at Sung Wong Toi in autumn) shown in this volume are products of letterpress printing. Shortly before and after the 1911 Revolution, Qing loyalists such as Chen Botao (1855–1930) migrated to Hong Kong and continued to engage in frequent poetry exchanges. On the occasion of Song adherent Zhao Qiuxiao’s (1245–1294) birthday in 1916, Chen and thirty other poets had a poetry gathering at Sung Wong Toi (Song Emperor’s Terrace) to pay tribute to Zhao and to express their nostalgia for the Qing times. Su Zedong (1858–1927) later compiled the poems into *Songtai qiuchang* which became the first known...
poetry collection originating from a gathering of Hong Kong literati. Two versions of the collection are extant, both of them letterpress printing from 1917, with minor variations in content; the full names of many contributing poets were replaced by their style names in one of the versions, reflecting the Qing loyalists’ reluctance to disclose their identity even at literary gatherings. One of the close associates of these Qing loyalists was Chen Buchi (1870–1934), who owned a rice business in Hong Kong. He published the Xiushi Lou Series of thirty-six literary titles of which eight were his own poetry, while the others were writings of late Qing literati and men of letters in Hong Kong. It is a valuable primary source for studying the political, social and cultural conditions of early Hong Kong. This commemorative volume showcases one of Chen’s own writings, *Collected Poems of Chen Buchi, Volume 2*, from the series.

The New Culture Movement swept through China in the 1920s. In 1923, however, fourteen famous artists, including Pan Zhizhong, Huang Bore and Zhao Haogong, established the Guihai Year Cooperative with the aim of upholding and passing on the tradition of Chinese painting. Two years later, it was expanded and reorganized into the Chinese Painting Society which organized regular exhibitions and publications. Published by the Society in 1926, *Guohua tekan* (Special issue on traditional Chinese painting) was an essay collection by traditional Chinese artists. It is a good source of background information for understanding the distinction and conflicts between the traditional and Lingnan schools of painting. In addition to this special collection, this commemorative volume features two other books about traditional Chinese culture, namely the thread-bound editions of *Songfen Tang wencun* (Prose collection of Deng Rongjing) and *Zhongguo banhua shi tulu* (A pictorial history of Chinese printmaking). The former is a red print of the collection of writings by the late Qing official Deng Rongjing (1834–1903). Published in 1934, it was edited posthumously by his four children, with the book title inscribed by his fourth son Deng Erya (1884–1954), a famous calligrapher and seal engraver in early Hong Kong. *A Pictorial History of Chinese Printmaking* was a compilation of Chinese woodcut prints assembled by Zheng Zhenduo (1898–1958) over twenty years. A keen advocate of the New Culture Movement, Zheng possessed a sizable collection of ancient and contemporary publications. Though only 200 copies of the book were produced, it remains one of the most comprehensive catalogues of Chinese prints to this day.

In 1927, the New Culture pioneer Lu Xun (1881–1936) visited Hong Kong to deliver two influential speeches, “Silent China” and “The Old Tune Had Come to an End”. Many commented that Lu’s speeches marked the beginning of modern Chinese literature in Hong Kong. The Library has a rich collection of Hong Kong’s modern literature publications and this commemorative volume has selected three of the early and significant works: *Rexue hen* (Hot-blooded patriots), *Heilila* (Love stories), and *The Chinese Student Weekly*. Sun Shoukuang (1900–1965), a prolific essay and fiction writer, was the founder of Shoukuang Publication Section, the first New Culture publishing house in Hong Kong. His short story collection *Rexue hen*, published in 1923, consists of three nationalistic short stories and two articles in *Lunheng* (The equilibrium of discourses) style promoting patriotism. Published four years earlier than Lu Xun’s speeches, it was a valuable primary source for the study of modern
Chinese literary history in Hong Kong. Lü Lun (1911–1988) was another local writer who had actively promoted new literature in Hong Kong since the 1920s, founding literary societies and launching new journals. His *Heilila* was a collection of love stories between man and woman, with Westernized sentiments. The Library owns an autographed copy by Lü. As modern Chinese literature flourished in the postwar period, *The Chinese Student Weekly* and *Youths’ Garden* arose as two long-running student publications in Hong Kong. The former was an all-round student-oriented publication between 1952 and 1974, spanning a total of twenty-two years. It emphasized the preservation of Chinese tradition, while introducing western culture and promoting literary writing. Immensely popular among youngsters in Hong Kong, it attracted the works of many who later became well-known writers. This complete run of the *Weekly* was originally scattered among several collectors. It was donated to the Library in the 2000s, thanks to the coordination of Professor Lo Wai-luen of the Department of Chinese Language and Literature at CUHK. The *Weekly* forms an important part of the Library’s special Hong Kong Literature Collection.

During its brief history as a British colony since 1842, Hong Kong has experienced drastic economic, social and cultural development. Three early Hong Kong publications can be found in this volume. *Xianggang Baoliang Gongju zhengxin lu* (Annual accounts of Po Leung Kuk) of 1928 is a valuable historical record for understanding Hong Kong’s early social conditions and the development of its charity and welfare organizations. *Business Guide and Directory* published by Hong Kong Chinese General Chamber of Commerce in 1927 was compiled to facilitate business among local tradespeople and entrepreneurs. *Qingnianhui meishu zhanlanhui tekan* (Catalogue of the art exhibition of Chinese YMCA), published by the Hong Kong Chinese Young Men’s Christian Association in 1931, showcases both the paintings at its second art exhibition and eight essays on historical studies and commentaries of art, bearing testimony to the early artistic development in Hong Kong.

**Calligraphy, Paintings, Letters and Manuscripts**

This volume showcases nineteen works of calligraphy and paintings, together with thirty letters and manuscripts by notable figures in China, Hong Kong and Taiwan, from the late Qing dynasty to modern times. These figures include: late Qing epigraphy connoisseur Fu Xi; Qing scholar Zhu Ciqi and his students; late Qing diplomat Zhang Yinhuan and his friends; Qing loyalists such as Chen Botao, Liang Dingfen, Jiang Kongyin and Lai Chi-hsi; Kuomintang official Da Jitao; scholars and writers Zhou Zuoren, Mao Dun, Zheng Zhenduo, Yu Pingbo, Qian Zhongshu, and Ma Kiam and his brothers; local educators and scholars such as Li King-hong, Ch’ien Mu, Chen Ping-chuan, So Man-jock and Jao Tsung-I; Guangdong and Hong Kong artists and literati Ye Gongchuo, Li Fengting, Zhang Daqian, Chen Jinghong and Zhang Renshi; the modern Chinese artist known for depicting folk life, Huang Zhou; Taiwan poets Li You and Wu Wangu; and, the Nobel Prize in Literature laureate Gao Xingjian.

In the nineteenth century, Zhu Ciqi (1807–1881) and his students Jian Chaoliang (1851–1933) and Kang Youwei (1858–1927) received wide acclamation for their academic achievement, even though they were taking up different roles in the social and political
arenas in China. Zhu Ciqi, who obtained his *jinshi* degree in 1847, resigned from his 190-day officialdom and returned to his hometown to lecture in Jiujiang, earning him a reputation as Master Jiujiang. The thread-bound *Zhu Jiujiang xiansheng shougao* (Manuscript of Zhu Ciqi) included in this volume is Zhu’s lecture script to prepare his students for the eight-legged essay writing in the imperial examination. He burnt most of his own writings in the later years of his life, with only a few titles surviving, making this manuscript a valuable historical artefact. Zhu’s student Jian Chaoliang, well-versed in the classics and poetry, also elected to teach rather than entering the bureaucracy and was known as Master Jian’an after his studio in Jian’an, Shunde, in Guangdong province. Jian’s *Poem in Semi-cursive Script* recorded in this volume was composed on his travel to Humen Fort. The calligraphy was purchased at the cost of a few hundred catties of grain by the Yang family during the war. It was later passed down to Yang’s son Shunwen, a student of one of Jian’s students, who invited Jian’s disciples in Hong Kong and Yang’s fellow members of the famous Shuoguo Poetry Society to enrich the scroll with their poems in 1950. Yang Shunwen also added his colophon and postscripts to the scroll. Zhu Ciqi’s other student, Kang Youwei, was a prominent political figure in the late Qing period. This volume features his poem in running script to San Liuqiao, a commander of Mongolian ethnicity, written after 1913 when Kang returned to China from his sixteen-year exile. It is remarkable that the Library managed to gather the manuscripts of Zhu, Jian and Kang, as well as the calligraphy of Jian’s two generations of students; together they can shed light on the scholarly lineage and heritage of the great men of letters in Guangdong.

This commemorative volume showcases two sets of valuable correspondence from late Qing luminaries to Zhang Yinhuan (1837–1900) and to Lai Chi-hsi (1865–1937). Zhang, a late Qing diplomat who was sent to Japan to plea for truce on behalf of the Qing government after the Sino-Japanese War in 1905, was later prosecuted and killed for his sympathy for the Hundred Days’ Reform. Zhang maintained frequent correspondence with his friends and colleagues while he was serving the Qing court; the eight-volume *Letters to Zhang Yinhuan from Late Qing Luminaries* is housed by the Library. Most of these letters are about political and administrative matters, but some poetry exchanges can also be found. Four of the letters are selected and highlighted in this volume. The other former Qing official is Lai Chi-hsi who was Compiler-in-chief of the Historiography Institute at the Hanlin Academy. He moved to Hong Kong after the 1911 Revolution when the Qing dynasty fell. In the 1920s, he founded the Department of Chinese at the University of Hong Kong, the Tsung Tsin Association that united the Hakka community, and the Hok Hoi Library that held regular public lectures and boasted a sizeable collection of books on Chinese classics. Lai stayed in touch with other Qing loyalists through letters, discussing political issues and their personal news. This volume features five of these letters, from Chen Botao (1855–1930), Zhu Ruzhen (1870–1943), Wen Su (1879–1939) and Liang Dingfen (1859–1919), as well as one from Lai, all demonstrating excellent penmanship and literary gifts.

Apart from late Qing officials, this volume also includes letters and manuscripts of various renowned scholars and writers of the Republican Era. The five brothers of the Ma family from Jin County, Zhejiang province, were hailed together as the “Five Mas” for
their remarkable contribution to the Chinese academia. The eldest among them was the renowned linguist Ma Yuzao (1878–1945), followed by the master of Chinese classics Ma Heng (1881–1955), who was the Director of the National Palace Museum. The youngest was Ma Kiam (1882–1959), who migrated to Hong Kong in the 1930s and taught in the Department of Chinese at the University of Hong Kong. Ma Kiam’s sons Ma Meng and Ma Lin later served as the Head of the Chinese Department at the University of Hong Kong and the second Vice-Chancellor of The Chinese University of Hong Kong respectively. The “Five Mas” maintained close and frequent correspondence. This volume features one of their letters and a poem in calligraphy; Ma Kiam’s azalea poems presented to Li King-hong (1890–1960) were also included. The Library’s rich collection of manuscripts and correspondence of scholars and writers of the New Culture Movement are represented in this volume by the works of Zhang Shizhao (1882–1973), Shen Yinmo (1883–1971), Zhou Zuoren (1885–1967), Chen Yinke (1890–1969), Wu Mi (1894–1978), Mao Dun (1896–1981), Zhu Guangqian (1897–1986), Zheng Zhenduo (1898–1958) and Qian Zhongshu (1910–1998). Among the valuable items is a score manuscript “Old Man Heaven, You Are Old” by the scientist, linguist and composer Chao Yuen Ren (1892–1982). This is a musical accompaniment for a popular Ming-dynasty ballad, written at the behest of Hu Shih (1891–1962), twice in twenty years. Chao completed the score in 1942; this manuscript differs slightly from the one used in actual performance. Another remarkable item is the manuscript of a poem by the Chinese writer and literary scholar, Yu Pingbo (1900–1990). The seven-character poem in running script was written on Yu’s sixtieth wedding anniversary in 1977, in which he reminisced about his marriage and life. This poem has undergone several revisions, reflecting how meticulous a serious poet is in the choice of words.

Writings of the early Hong Kong educators also add to this commemorative volume. Lu Xiangfu (1868–1970), a native of Xinhui, Guangdong, was a student of Kang Youwei. Devoting himself to the promotion of Chinese primer for young children, he used to lecture in Macau and Hong Kong. Two pages from his manuscript of Shiwen zalu (Miscellaneous notes) are included in this volume. Another educator, Li King-hong, was one of the first three graduates of the Faculty of Arts at the University of Hong Kong in 1916. Li dedicated himself to Chinese language education in Hong Kong, becoming the first Chinese Education Inspector and later the founding headmaster of the Government Vernacular Middle School in 1926. An accomplished poet, calligrapher and painter, Li painted Ink Butterfly in 1930; after the war he invited fellow members of the Shouguo Poetry Society to inscribe poems on it. This handscroll is included in the Calligraphy and Paintings section in this commemorative volume. With Li’s active involvement in the education, literary and art circles in Hong Kong and Guangdong for forty years, he enjoyed friendship with many contemporaries and often received paintings and calligraphy from his peers, such as those from the Chinese Painting Society. The paintings by the artists Li Fengting (1884–1967) and Deng Fen (1894–1964) included in this volume were previously in his collection. Similarly, Li maintained frequent correspondence with the scholars and literati of his time. About sixty letters from his correspondence in the 1930s were donated to the Chung Chi College in the 1960s, with the book The House of a Hundred
Teapots: Paintings and Calligraphy Treasures in Tribute to Mr. Li King-hong compiled and published by the Library in 2009. Two letters from this are collected in the present commemorative volume: written by Zhu Ruzhen (1870–1943) and Ye Gongchuo (1881–1968) in the hope of arousing national sentiment during war time, they discuss the Guangdong Heritage Exhibition and the compilation of the Guangdong Writings series.

As Hong Kong slowly recovered from the wartime devastations when many children and students had lost their schooling, scholars coming from Mainland China helped in founding schools during hard times. One among them was Professor Ch’ien Mu, a distinguished historian and philosopher, who founded the New Asia College in 1949. His Zhuzi xinxue’an (A new academic case of Zhu Xi), which traces the origins of each concept of the neo-Confucian scholar Zhu Xi, is one of Ch’ien’s notable works. Published in 1971, the book took him seven years to finish. The manuscript was later donated to the Ch’ien Mu Library in the New Asia College that Ch’ien established. Another educator is Professor Chen Ping-chuan (1896–1991), an economist and a pioneer in university general education. Chen founded Guangzhou University in 1927 and became its president. He later studied in the United States and received his doctorate in 1943. Upon returning to Hong Kong in 1948, Chen was well received by intellectuals who contributed their paintings and poems celebrating his return. These artworks formed an album which is selected for this commemorative volume. With Ma Honghuan and others, and in spite of great difficulties and hardship, Chen established the Canton Overseas College in Hong Kong in 1952 paralleling the academic ethos of Guangzhou University. This volume showcases one of Chen’s letters to Ma written in 1952 on the formation of the College’s board and student enrolment. In 1956, the Canton Overseas College amalgamated with four other colleges—Kwang Hsia, Wah Kiu, Wen Hua, and the Ping Jing College of Accountancy—to become United College, later a part of The Chinese University of Hong Kong. In addition, this commemorative volume also covers writings by scholars and visiting scholars of our university such as Yao Hsin-nung (1905–1991), So Man-jock (1921–1997), Feng Kanghou (1901–1983) and Jao Tsung-I (1917– ). Jao, an internationally renowned scholar, presented the Library with his calligraphy of a poem by Tao Yuanming (365–427) to commemorate the establishment of the Library’s Rare Book Room in 2002. So Man-jock, grandson of the famous Lingnan scholar Su Ruohu (1856–1917), was well versed in the Chinese classics. He expressed his views on Chinese language education and teaching in Hong Kong in a letter to his friend Pan Xiaopan in 1977.

Paintings and calligraphy might not be the main focus of the Library’s collection but there have been remarkable items collected over the years which show high artistic value and, at the same time, stand witness to the social interaction among members of the literary circles. Zhang Daqian (1899–1983) was a celebrated painter who enjoyed worldwide acclaim. Dai Jitao (1890–1949), who joined Sun Yat-sen in the Tongmenghui, was a high-ranking official during the Republican era. Zhang’s painting Bamboo and Plum Blossom and Dai’s calligraphy Poem by Bai Juyi in Running Script had been presented to Wang Yufeng. They formed parts of Wang’s album of 29 paintings and calligraphic works collected by the Library. Most of the artworks in the album were composed between 1943 and 1947.
Hong Kong used to be a place of refuge for mainlanders during the many political upheavals in China, which brought about frequent interaction between Guangdong and Hong Kong artists and literati. Artists like Feng Kanghou, Luo Shuzhong (1898–1969), Chen Jinghong (1903–1993) and Zhang Renshi (1912–1972) all emigrated from Guangdong and became active members of the Hong Kong artistic and literary scene. Feng, renowned for his calligraphy and seal carving, had presented a *Seven-character Couplet in Seal Script* to Pun Sun-on, which is featured in this volume. Luo, well known for his inebriation and boisterous character, was an accomplished poet, painter and seal-engraver. His hanging scroll of Tao Yuanming’s prose poem in regular script, written in his studio in Tai Po, is one of his masterpieces. Chen was born into a respected Lingnan scholar family with such forefathers as Chen Gongyin (1631–1700) who was numbered among the “Three Masters of Lingnan”. This volume showcases Chen’s four scrolls of calligraphy in seal, clerical, regular and cursive scripts. Zhang Renshi, an outstanding female calligrapher, poet and painter, was a member of several literary societies in Guangzhou and Hong Kong. She is especially known for her peonies paintings and sharp wit in her writings. She often inscribed poems to her paintings, and among the almost eight hundred inscribed poems she published, more than a hundred are seven-character quatrains on peonies. Her *Fifty Poems on Peony in Running Script*, featured in this commemorative volume, is a rare and superb contribution to this genre of writings.

**Rubbings and Others**

The CUHK Library’s collection of rubbings and model calligraphy is not large but contains a few gems, such as *Daguan Model Calligraphy, Model Calligraphy of the Hall of Still Clouds*, and rubbings from the Wu Family Shrines.

Han dynasty tombs and family shrines were often decorated with carvings that told stories of honorable historical figures, such as ancient emperors, filial sons, loyal court officials, martyrs and virtuous women. These images served as lessons of virtue and morality to the descendants of the family. The Wu Family Shrines from the Eastern Han dynasty (25–220) in Shandong province is one among them. The shrines form a large complex, its front and left chambers containing a memorial hall for eleven members spanning four generations of the Wu family. On the right is the shrine for Wu Liang (78–151), a Retainer in the Eastern Han court. Five large stone tablets featuring various portraits were discovered inside the Wu Liang Shrine. This volume showcases the book, *Rubbings of the Wu Liang Shrine*, in traditional thread binding, which contains original late Qing rubbings cut into page size, showing the portraits and inscriptions in exquisite, fine detail.

*Daguan tie* (Daguan model calligraphy), included in this commemorative volume, is of vital interest to the study of Chinese calligraphy, though it is a re-engraved version. Along with its predecessor, *Chunhua mige fatie* (Model calligraphy of Chunhua hall), *Daguan Model Calligraphy* was a collection of eminent calligraphic works over the dynasties, compiled and engraved by the Song royal court. The former was engraved in the third year of the Chunhua reign (992), and *Daguan Model Calligraphy* in the third year of the Daguan reign (1109). *Daguan Model Calligraphy* is known for its high standard of accuracy and superior craftsmanship. It also eliminated many errors in the original Chunhua collection and has been highly valued since its creation.
This commemorative volume shows ten volumes of the ten-juan Daguan Model Calligraphy in accordion binding which is a late Ming or early Qing rubbing of a re-engraving made in the Ming dynasty. Since the original ten-juan engravings from the Song dynasty are now incomplete, its first, third and ninth juan no longer extant, the Library’s copy is of particular importance, as it displays Daguan tie in its entirety. The imperial engravings of model calligraphy have induced similar practices among literati in China. The great Ming-dynasty calligrapher Wen Zhengming (1470–1559) and his sons, with the help of well-known engravers of the time, compiled and engraved the Tingyun Guan tie (Model calligraphy of the Hall of Still Clouds), a collection of over a hundred works by master calligraphers from the Jin to the Ming dynasties. The collection is acclaimed for its careful selection of old masterpieces, including some authentic manuscripts, with little fake scripts and is considered one of the most important compilations of Chinese model calligraphy. The Library holds the ten-juan version of it in accordion binding from old ink rubbings of the re-engraved version, as shown in this volume.

Apart from books, paintings, letters and manuscripts, this volume also features three special items: the Shang-dynasty oracle bones (ca. 1675–1029 BC), a calendar (1918) and a ledger of the revolutionaries (1920). The oracle bones were originally in the collection of Deng Erya (1884–1954), a renowned calligrapher and seal engraver, and donated to the United College in 1969 after his passing. The 56-piece collection, housed at the College’s Wu Chung Library, consist of 33 tortoise shell oracles, 12 animal bone oracles, and 11 bone relics which bear no inscriptions. They were dated to the reigns of Shang kings Wuding, Zugeng and Zujia, some 3,500 years ago, forming the largest collection of its kind in Hong Kong. Another valuable item in the Library is a volume of the Pictorial Calendar of 1918 printed by the Nanyang Brothers Tobacco Co. Ltd., which is believed to be the world’s earliest extant desktop calendar. This volume contains 120 pages, each day from May 4 to August 31 occupying a page. The pages for Saturdays always feature a female portrait in watercolour, while pages for the other days of the week are illustrated with monochrome Chinese ink paintings of Buddhist statues, historical figures, or flowers and birds, mostly by the hand of famous contemporary artists. The watercolour portraits of female figures show a direct influence from the “Mandarin Ducks and Butterfly” literary magazines, such as Saturday, published in Shanghai at that time. At the turn of the twentieth century, Hong Kong, with its unique geographical and political position, played an important role in the revolution in Mainland China. The Library owns a ledger that records the income and expenses of Sun Ke (1891–1973), the son of Sun Yat-sen (1866–1925), and some seventy other revolutionaries who had set up offices in Macau and Hong Kong in 1919 and 1920. The 324 sets of receipts filed in the ledger cover expenses in telegrams, boat rentals, support for naval and air forces, daily necessities and donations. They document first-hand the revolutionaries’ logistical support from Hong Kong for the military campaigns to expel from Guangdong the Guangxi clique of warlords. As Sun Ke recounted in his later years, these revolutionary activities were possible at the time thanks to the Hong Kong government’s permissive stance as well as to the access to communication and logistical resources that Hong Kong offered.
Western Languages Collection

The Western rare book collection at The Chinese University of Hong Kong libraries might not be able to compete in depth with other academic libraries with a much longer history. In view of its youthful history, the CUHK Library defines Western rare book as publications before 1900. The scope of the collection is mainly on medicine, architecture and Western books on China. As of the end of 2013, the Western rare book collection in the Library boasts 1,930 titles in 2,422 volumes. This commemorative volume highlights fifteen Western rare books from the Library's collection, which comprise four titles in Latin, three in French and eight in English. One of them is a fifteenth-century incunabulum, one is from the sixteenth century and another from the seventeenth century, in addition to five and seven others from the eighteenth and nineteenth centuries respectively. In terms of subjects, four are on medicine, two on architecture and nine on China and Asia.

The books on medicine and architecture selected for this volume are all important classics and exemplars of distinct Western printing features, as seen, for example, in their larger trim size, beautiful illustrations, headings, catchwords, initial letters and layout.

The four medical titles showcased are all in Latin and were published in early European printing hubs such as Venice (1493, 1549), Amsterdam (1722) and London (1766). Their authors, Celsus, Galen, Eustachi and Harvey William, were leading medical writers and authorities of their eras and fields. The incunabulum, De Medicina, printed in 1493, is the oldest title in the Library's Western rare book collection. It exemplifies the transition from manuscript to printed text, as blank spaces were left on the pages for illustrated initial letters to be inserted later. The two architectural titles are by Vitruvius and Roland Fréart respectively. Vitruvius was a Roman author from the first century BC, whose Les dix livres d'Architecture de Vitruve is regarded as the most important single architectural treatise to survive from the Greco-Roman period. Fréart, an exponent of French Classicism in the seventeenth century, was known especially in his work, A Parallel of the Ancient Architecture with the Modern.

The illustrations in titles such as Les dix livres d'Architecture de Vitruve, Tabulae Anatomicae and A Parallel of the Ancient Architecture with the Modern are exquisitely done, reflecting a high level of craftsmanship. De Medicina, written during the time of Emperor Tiberius (AD 14–37), is the only surviving section of the encyclopedia, Artes, by Celsus, thanks to Tomaso da Sarzana (later Pope Nicholas V, 1397–1455) who rediscovered it in the fifteenth century. Similarly, the illustration plates of sixteenth-century Tabulae Anatomicae were almost lost to history, until they were discovered by the papal physician Giovanni Maria Lancisi (1654–1720) more than a hundred years later. Les dix livres d'Architecture de Vitruve was also once lost but was recovered in the fifteenth century in a monastery library. The stories behind these books have become legends that are passed down for generations in the history of printing.

Among the nine Western books on China featured in this volume, four are closely related to the history of Hong Kong. The formal official contact between China and the modern Western world began with the British embassy to China led by Lord Macartney in 1792. An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China is a
British official account of China’s political, economic and social conditions at that time. On the other hand, *Travel in China*, by Sir John Barrow who was also a member of the embassy to China, adopts a different perspective and focuses on the many facets of the life of local folks. Complementing each other, these two books are indispensable for understanding the history of diplomacy and exchange between China and Britain. *Laou-seng-urb* is the earliest extant direct translation of a Chinese dramatic work into English. The translator, Sir John Francis Davis, the second governor of the colonial Hong Kong, was a renowned Sinologist, who had published several other translations from Chinese. *A Narrative of an Exploratory Visit to Each of the Consular Cities of China*, from the mid-nineteenth century, is a report for the Church Missionary Society that laid down a broad foundation for future missionary activities in China. The author, George Smith, was later selected as the first Bishop of the Diocese of Victoria and became the first warden and second principal of St. Paul’s College in Hong Kong.

The two French titles, *Description Générale de la Chine* (1787) and *Lettres Édifiantes et Curieuses, Écrites des Missions Étrangères* (1819), reflect the Jesuit missionaries’ efforts in expanding the influence of the Catholic religion around the world, especially in China and the Far East. They are important records of the customs, society, politics and economy in China, as well as the early Sino-European encounters and exchanges.

**Conclusion**

In his *Gujin dianji jusan kao* (A study of the collection and dissemination of book collections in ancient and present times), the contemporary scholar Chen Dengyuan (1900—1975) identifies four adversities in book collection as “politics”, “wars”, “custody” and “human factor”. Taking the third adversity as an example, Chen explains that keeping a book in secure custody might endanger its future, as the ultimate goal of a rare book collection should not simply be permanent custody but rather to make them available. The Qing bibliophile Wu Shouyang (1771–1831) once cited from his teacher Zhu Chaoyin, “Secure storage is a way to keep books, but making the books known and accessible to as many people as possible is a way to make good the book collection.”

The Library shares this view, and so on the occasion of the University’s anniversary, the Library organized an exhibition and compiled this commemorative volume, with a view to promoting scholarship and sharing with the public the treasures which the Library has collected over the past fifty years.

The Library’s collections showcased in this commemorative volume are rich in their archival, academic and artistic value. Some of the items have also undergone a long and winding path of circulation and transmission. Take the Yuan-dynasty edition *Yi benyi fulu zuanshu* as an example: it had been in the collection of various bibliophiles and in the Jiangnan Library of Nanjing before it was stolen for sale, eventually arriving at the CUHK Library. Another Yuan title, *Xiaoxue shu jicheng*, had travelled as far as Japan before returning to Chinese soil. As for *Zhongcheng ji* and *Shuying* from the handwritten Wenlan Ge copy of *Siku quanshu* in the eighteenth century, the unfortunate narratives behind their authors and the books’ circulation are most saddening. Likewise, the two Western titles from the Greco-Roman period, *De Medicina* and *Les dix livres d’Architecture de Vitruve*, have a complicated circulation history, having been lost for more than a millennium.
before being discovered again. All these stories tell of the vicissitudes of books as they pass down from generations.

As the Library is located on the coast of the Lingnan region of China, this regional character is well reflected in the Library’s collection, with a large number of publications from and on Guangdong and Hong Kong, as well as books that were previously in the collection of Guangdong bibliophiles. Among the various Guangdong publications are works by Ming-dynasty loyalists such as Li Suiqiu, Chen Zizhuang, and Qu Dajun whose sacrifices in the resistance movements against the Qing forces are particularly poignant. The fact that their works have survived despite severe censorship during Qing times seems to echo the traditional saying that “Ink and brushes are sentient beings” which protect the relics of our cultures. With the arrivals of Chinese literati from Guangdong, Hong Kong has been a place for the southward movement of Chinese culture and academic scholarship. An example can be found in the works of the great Guangdong scholar Zhu Ciqi and his students. The early compilations, Songtai qiuchang and Xiushi Lou shi erji, record Hong Kong’s early literary gatherings, as well as the literati’s life and thoughts. The works of artists and scholars residing in Hong Kong or Guangdong over the last century, including the Qing loyalists and others such as Li King-hong and Ch’ien Mu, all testify to Hong Kong’s place in the propagation of Chinese culture.

Hong Kong is also a metropolitan city where Eastern and Western cultures meet. Accordingly, the Library’s collection covers materials in both oriental and Western languages, from ancient times to the contemporary age, on both traditional and modern subjects, ranging from age-old oracle bones to Hong Kong’s modern literary works. This volume showcases early Greco-Roman medical and architectural works published in Venice, and also travel accounts of British diplomats and missionaries to Qing China in the late eighteenth century. It features the Chinese zaju-play translated by Sir John Francis Davis, as well as the original rubbings of Han-dynasty wall reliefs. As for manuscripts and correspondence, this volume includes the letters of the New Culture Movement writers like Zhou Zuoren, Wu Mi and Zhu Guangqian, and Ch’ien Mu’s manuscript of Zhuzi xinxue’an which sheds light on the extraordinary writing process behind a meticulous scholarly work. Furthermore, Chen Ping-chuan’s letter provides first-hand information about the early history of Hong Kong university education; the ledger of Sun Ke and the other revolutionaries in Hong Kong in 1920 allows a glimpse into the turbulent world of Chinese politics at that historical moment and the unique role Hong Kong played as a free and open society.

Owing to the constraints of space, this volume cannot offer as full a discussion on the items as they deserve, but we hope the brief description and author’s biography under each entry can serve as a starting point. The Chinese University of Hong Kong is a young university. Its Library’s rare collection naturally cannot compare in size with others that have a much longer history. Nevertheless, thanks to the painstaking efforts of our predecessors and generous donations from the public, this commemorative volume presents a record of how wisdom and knowledge have been accumulated and passed on through the devotion of many throughout the generations. From the Treasure House we inherited, we hope to continue committing ourselves to the preservation of more cultural treasures of aesthetic and scholarly value for the generations to come.