

## 典雅勁健：香港中文大學藏甲骨集

### A Legacy of Elegance: Oracle Bones Collection from The Chinese University of Hong Kong

#### 精選展品 Exhibit Highlights

#### 甲骨四十四片（其中一片）

公元前1600 - 公元前1046

長2.8、寬2.3厘米

聯合書院／香港中文大學圖書館藏品

鄧祖玄先生惠贈

甲骨文是龜甲、獸骨上的文字，一般說的甲骨文是指殷墟出土的商代（公元前1600-前1046）晚期文字。商代甲骨文是目前所見最早的系統漢字，也是了解漢字和殷商歷史非常重要的史料。1969年，鄧祖玄先生奉母葉多福女士之命將其父鄧爾雅先生（1884-1954）舊藏一共四十四片甲骨慨贈香港中文大學聯合書院，自2015年起藏於大學圖書館。這批甲骨的內容包括卜甸卜辭、祭祀、天氣等。

#### Oracle Bones (1 of 44 pieces)

1600 BC–1046 BC

L2.8, W2.3cm

Collection of United College / The Chinese University of Hong Kong Library

Gift of Mr. C. Y. Tang

Oracle-bone script is a form of Chinese writing on turtle shells or animal bones, which in most cases refers to the characters on oracle bones from the late Shang dynasty (c. 1600–1046 BC), found at its capital of Yin (Yinxu, in present-day Anyang, Henan province). Shang oracle-bone script is the earliest known form of systematic Chinese writing and is a crucial source for understanding the development of Chinese characters as well as the history of the Shang dynasty.

This batch of forty-four oracle bones from the former collection of Deng Erya was donated to United College by his son Mr. C. Y. Tang 鄧祖玄 per the instruction of his mother, Ms. Ye Duofu in 1969. Since 2015, they have been housed in the CUHK Library. The inscriptions cover *buxun* (ten-day period regular divination), sacrifices, meteorology, etc.



釋文：

辛丑卜，殼貞：勿惟王<sup>𠄎</sup>缶。

𠄎復𠄎。

說明：

缶，氏族名，或方國名。

殼，第一期武丁時代貞人。

卜辭占卜商王武丁是否親自去征伐缶。

甲骨二十七片（其中一片）

公元前1600 - 公元前1046

長7.4、寬2.5厘米

香港中文大學文物館藏品

棧齋惠贈

李棧教授（1907-1996）舊藏一共二十七片甲骨，於1984年捐贈文物館。這批甲骨的內容以關於祭祀者最多，其次為氣象和卜旬卜辭。所謂「國之大事，在祀與戎」，卜辭中許多關於祭祀的占卜，自在情理之中。而戶外活動不論戰爭、打獵、農漁等，受天候影響很大，氣象卜辭也是占卜的大宗。

Oracle Bones (1 of 27 pieces)

1600 BC-1046 BC

L7.4, W2.5cm

Art Museum Collection

Gift of Yan Zhai

This batch of twenty seven oracle bones in Art Museum was donated by Prof. Lee Yim in 1984. The most-mentioned contents are sacrifices and rituals, followed by meteorology and *buxun* inscriptions. Back in the days, the state's most important events were sacrifices and wars, and therefore it makes total sense to find a lot of divinatory inscriptions about sacrificial rituals in the inscriptions. On the other hand, all outdoor events, be it wars, hunting, farming, or fishing, were strongly affected by the weather, and therefore divination notes on meteorology take up a noticeable part in all inscriptions.



釋文：

□亥卜，帝伐自上甲用。  
在祖乙宗。二  
在祖乙宗。二  
在祖乙宗。二  
在祖乙宗。二

說明：

帝即禘，為祭名。  
伐是殺人牲以祭。

## 董作賓《南歌子詞》

1956年

甲骨文 紙本水墨 直幅

35.8 × 25.5 厘米

香港中文大學文物館藏品

鄭明訓先生惠贈

董作賓（1895 - 1963），河南南陽人，在「甲骨四堂」中最為年輕，後來成為中央研究院第一屆院士，並繼傅斯年後出任中研院歷史語言研究所所長。文物館藏董氏甲骨文書法，是他在1950年代旅港期間所書。董氏以甲骨文結字用毛筆寫就，起筆藏鋒而收筆稍出鋒，字畫流暢潤澤，結字隨筆畫多寡而方正與修長兼容。

### Tung Tso-pin *Nangezi ci*

(A *Ci* Poem Composed to the Tune of A Southern Song)

Dated 1956

Oracle-Bone script, ink on paper, mounted

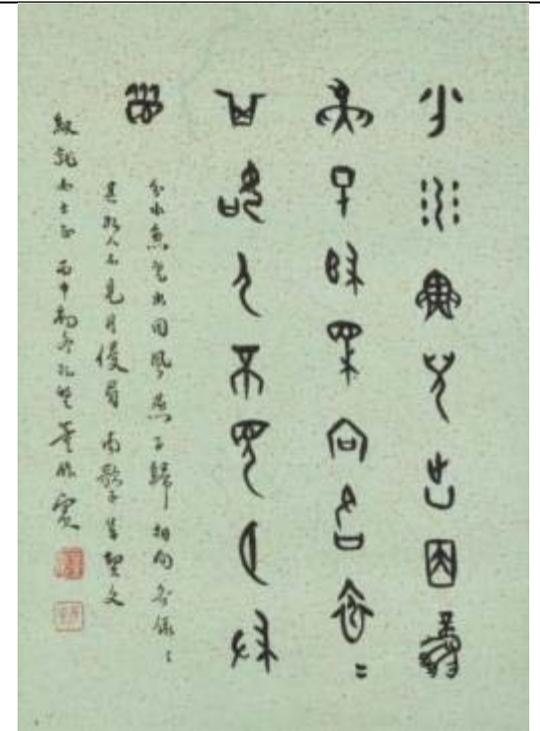
35.8 × 25.5 cm

Art Museum Collection

Gift of Mr. Paul Cheng Ming-fun

Tung Tso-pin (1895 - 1963) was a native of Nanyang, Henan province, and the youngest among the “Four Tangs of Oracle-Bone Studies”. He later became one of the first academicians of Academia Sinica and was the director of Institute of History and Philology after Fu Ssu-nien.

The oracle-bone calligraphy housed at Art Museum was written by Tung Tso-pin in Hong Kong during 1950s. In this particular work, Tung used an ink brush to write the characters in oracle-bone script. The beginning of the strokes was written with the tip of the brush hidden (*cangfeng* 藏鋒), while the end of the strokes was done with the brush tip slightly shown (*chufeng* 出鋒), and overall the characters ran in a smooth flow. Depending on the number of strokes, the structures of the characters vary from being upright and foursquare to slender and long.



釋文：

（甲骨文）

分水魚兒出，因風／燕子歸，相向各依依，／其如人不見，月侵／眉。

（行草）

分水魚兒出，因風燕子歸，相向各依依，／其如人不見，月侵眉。南歌子。集契文。／紉就女士正。丙申初冬既望，董作賓。

鈐印：

「董作賓」（白文方印）、「彥堂」（朱文方印）

馮康侯《四體書法四屏》之一

1971年  
紙本水墨 立軸  
每軸 131.5 × 32.3厘米  
香港中文大學文物館藏品  
北山堂惠贈

馮康侯（1901-1983），廣東番禺人，原名彊，以字行，別署志康，號糖齋，齋名「可叵居」等。八歲習畫，十三習篆刻，十六習六書及金石文字，後赴日本習實用美術，而治印未嘗稍輟。1949年後移居香港，設廣雅學社傳授書畫篆刻。馮氏以篆刻稱著，力主以書入印，故於商卜文字、兩周金文、石鼓詔版、漢魏碑銘，無不心摹手追。書法則以篆書稱善。

四屏分別書甲骨文、金文、大篆、繆篆，盡顯其古文字知識，以及書、印相融之主張。此晚年之作，寫來純熟見筆力。

**Feng Kanghou Poems in Four Different Scripts (Oracle-Bone Script)**

Dated 1971  
Ink on paper, set of four, hanging scrolls  
Each 131.5 × 32.3 cm  
Art Museum Collection  
Gift of Bei Shan Tang

Feng Kanghou (1901-1983), a native of Panyu, Guangdong, was an accomplished seal carver who started learning painting at 8, seal carving at 13, and scripts on stones and bronzes at 16 before going to Japan to study applied arts. He immigrated to Hong Kong after 1949 and taught painting, calligraphy and seal carving at a school that he had set up. He devoted himself to the study of scripts found on Shang oracle bones and Zhou bronzes along with other variant seal scripts. As far as calligraphy is concerned, he is most widely recognized for his seal script.

This panel set is made up of four poems which are written in the scripts of oracle-bone, Zhou bronze, large-seal and clerical respectively, exhibiting Feng Kanghou's mastery of the ancient characters and mature writing style.

釋文：  
（甲骨文）  
玉宇亡（可解作「無」）塵月更明，  
賓鴻此日又南征。  
豆花齊放高／如  
幕，唧唧絲蟲乙夜  
鳴。君子從來畏天  
命，命宮福至／自  
心靈。淡于名利行  
仁義，益壽延年  
老復丁。

（行書）  
玉宇無塵月更明，  
賓鴻此日又南征。  
豆花齊放高如幕，  
唧唧絲蟲乙夜鳴。  
君子從來畏天命，  
命宮福至自心靈。  
淡／于名利行仁  
義，益[壽]延年  
老復丁。 錢塘丁輔  
之集商卜文字二絕  
句。禹山馮康侯篆  
于可叵居。

鈐印：  
「康侯」（白文方印）

