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Paper & Ink



香港大學馮平山圖書館藏嘉業堂明清稿鈔校本展

Ming and Qing Dynasty Manuscripts
from the Jiayetang Collection, Fung Ping Shan Library,
The University of Hong Kong



香港大學馮平山圖書館創立於一九三二年，迄今典藏宋、元、明、清等歷代珍籍約七百多種，一萬一千多冊。其中宋刻本四種，元明刻本二百一十九種，稿鈔校本一百一十四種。這批宋元佳槧、明清稿鈔，滿目琳瑯，蔚為大觀，大多購自嘉業藏書樓。

今年適逢本館建館八十五週年，為使各界認識古籍之美，同時鑑賞名家稿鈔，本館特從館藏嘉業堂舊籍中挑選十二種精品展出。這些珍貴的前賢手澤真跡，紙潤墨香。愛書人聚首於此，寄情於知識寶藏，玄覽鑑賞，細味每部古籍背後的故事，當可體會藏書人愛書之情深。

Established in 1932, the Fung Ping Shan Library has collected more than 700 rare titles (11,000 volumes) dating back to the Song, Yuan, Ming and Qing dynasties. Many of these rare editions and manuscripts — invaluable conveyors of information, precious historical artefacts and works of art — were acquired from the Jiaye Library (Jiayetang), a private collection located in Nanxun (now Huzhou, Zhejiang province) during the Republican period (1912–1949) in China.

On the occasion of its eighty-fifth anniversary, the Fung Ping Shan Library has organized this current exhibition, featuring twelve manuscript titles selected from the Jiayetang Collection. These unpublished masterpieces, handwritten with brush and ink on paper, are unique and largely original works by famous Chinese scholars. We want to take this opportunity to cultivate a broad understanding of the beauty of Chinese rare books and to facilitate an appreciation for the calligraphy of the old masters. Booklovers likely will be drawn to the passion of Liu Chenggan, the book collector who assembled this distinguished collection, while immersing themselves in the exhibition and stories behind the collections of The University of Hong Kong Libraries.

前言

Foreword I

二零一七年是香港大學馮平山圖書館的八十五週年。漢學家、歷史學家、圖書館員以及對中文圖書館感興趣的人士一直視馮平山圖書館為全球最佳的東亞圖書館之一。香港大學為其成就，歷史和對東亞學術界的巨大貢獻引以為傲。

為誌其歷史和成就，本館特以展覽「紙潤墨香：香港大學馮平山圖書館藏嘉業堂明清稿鈔校本展」及這附冊，以展現館藏之美及祝願圖書館有美好的發展。

精心挑選展出的十二種手稿，其書法、插圖透過筆墨呈現了文字中隱含的秀麗。當看到明鈔本（宋）方實孫撰的儒家經典《涼山讀周易》或（明）沈瀚鈔本（元）陶宗儀輯的《說郛》，都會被這些出現在印刷本之前的世界級寶藏所震懾。手稿的附註將有助了解是次展會的內容。

我們身處飛躍發展的數字時代，這展覽正好提供了稍息和反思的機會，讓我們懂得欣賞過去，思考未來，以迎接馮平山圖書館百年大慶。

香港大學圖書館館長
蘇德毅
二零一七年十二月

Two thousand and seventeen sees the eighty-fifth anniversary of the University of Hong Kong's Fung Ping Shan Library. Celebrated by sinologists, historians, librarians and those with even a passing interest in Chinese libraries as one of the world's great East Asian Libraries, The University of Hong Kong takes great pride in its achievements, its history and its enormous contributions to East Asian scholarship and beyond.

To mark its history and achievements, the exhibition *Paper and Ink: Ming and Qing Dynasty Manuscripts from the Jiayetang Collection, Fung Ping Shan Library, The University of Hong Kong*, and this accompanying booklet, are presented as an illustration of the depth and beauty of the collection as well as a celebratory reflection on the Library's future.

The twelve manuscripts on display have been selectively chosen to highlight the often hidden beauty that lies in such texts with their calligraphy and illustrations worked by hand with brush and ink. One can only be left in awe upon gazing at the manuscript of the Confucian classic *Congshan Du Zhouyi* (A Treatise on the Book of Changes), by Fang Shisun (Song) or *Shuofu* (A Collection of Random Sketches), by Tao Zongyi (Yuan), said to be a "world treasure" and made before the book itself was printed. The accompanying notes to these and the other manuscripts will assist your appreciation of what is to be found in this exhibition.

As we speed through this digital age, this exhibition provides us with an opportunity to pause and reflect, to marvel at what has preceded us and to ponder the bright future that lies ahead for the Fung Ping Shan Library as it hastens towards its centenary.

Peter E. Sidorko
University Librarian
The University of Hong Kong
December 2017

一九二九年二月二日，馮平山先生致函香港大學校長韓惠和爵士，借友人願意捐贈建築費十萬元成立中文圖書館，探求大學的意向。他的熱心、慷慨及對中文教育事業的關注，為日後成立馮平山圖書館揭開序幕。圖書館在一九三二年十二月開幕，八十五年來，服務無數讀者；館藏也從當初的三萬五千冊，遞增至今天的逾百萬冊。

在中國的另一個角落，與香港相距千里的江南古鎮南潯，民國時期藏書家劉承幹先生斥資興建了嘉業堂，收藏他的藏書。藏書樓在一九二四年落成，全盛期間有書二十萬冊，樓內可讓學者閱書和抄書。只可惜日軍侵華，劉承幹不得不變賣藏書，以維持生計。新中國成立後，他最終把藏書樓及餘下的藏書贈予浙江圖書館。

因緣際遇，本館在上世紀五十年代初購買了一百二十種嘉業堂藏書，當中有宋元明版刻、明清稿鈔校本，全都非常珍貴。馮平山圖書館自此肩負起守護這批古籍的重責；這個特藏，將馮平山和劉承幹這兩位保存中華文化先驅者的名字連在一起，實為一件美事。

為紀念馮平山圖書館開館八十五週年，本館以「嘉業堂明清稿鈔校本」為主題，精心甄選了十二種精品給公眾欣賞，希望讓各位參觀人士，既可細覽這批文化瑰寶，也可瞭解展品背後的故事。

香港大學圖書館副館長 /
馮平山圖書館館長
尹耀全
二零一七年十二月

On 2 February 1929, Mr Fung Ping Shan ostensibly wrote on behalf of a friend to Sir William Hornell, the Vice-Chancellor of the University of Hong Kong, offering a donation of HK\$100,000 for building a Chinese library. His enthusiasm, generosity and passion in Chinese education set the stage for the establishment of the Fung Ping Shan Library. Officially opened in December 1932, the Fung Ping Shan Library has served countless readers over the past 85 years. The collection has grown from its initial size of 35,000 print volumes to over one million as of today.

In another part of the world in Nanxun, a historical town in the Yangtze River Delta, Mr Liu Chenggan, a renowned book collector during the Republican period, built the Jiaye Library to house his personal collection. Completed in 1924, the Library included provisions for scholars to read and copy books in its collection, which in its heyday has more than 200,000 volumes. However, the war with Japan from 1937 to 1945 rendered Liu to sell his books to make a living. He finally donated the library building, together with the remaining books, to the Zhejiang Library in November 1951.

By sheer coincidence, the Fung Ping Shan Library acquired 120 Jiaye Library titles in the early 1950s. These titles include rare block prints and manuscripts, many of which predate the eighteenth century. Since then, the Fung Ping Shan Library assumes the responsibility of preserving this valuable collection. It is indeed amazing that the Jiaye Library collection connects the two forerunners, Fung Ping Shan and Liu Chenggan, who are both passionate with preserving Chinese culture.

An exhibition under the theme “Manuscripts from the Jiaye Library” is organized to celebrate the 85th anniversary of the Fung Ping Shan Library. On display are twelve manuscripts, all of which are gems of our collection. We hope that visitors would understand the stories behind this collection while appreciating the cultural treasures.

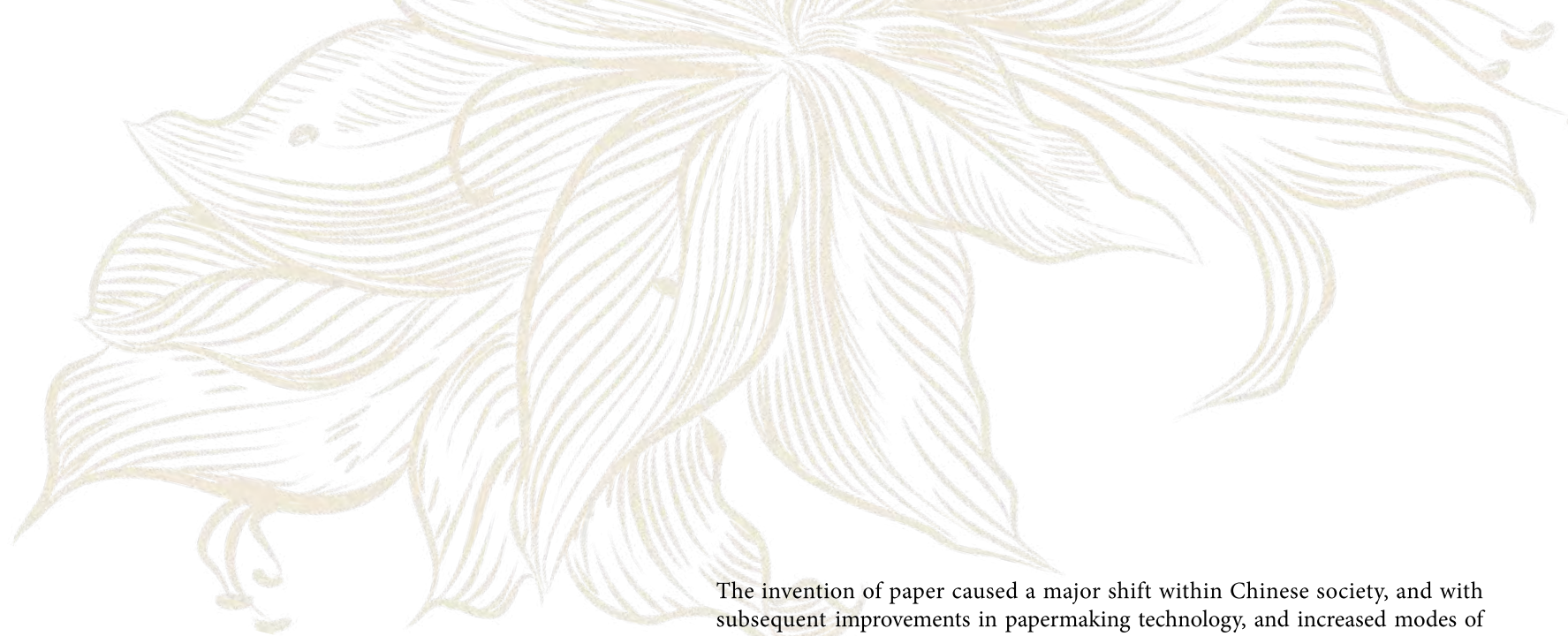
Y.C. Wan
Deputy University Librarian/
Fung Ping Shan Librarian
The University of Hong Kong
December 2017

寫鈔本、校本、稿本

Manuscripts and Transcripts


紙的發明，為人們的書寫提供了極大的便利。隨著造紙技術的改良與擴大生產，人們逐漸使用它作為書寫載體。秦漢以來的簡帛，逐步被紙張所取代，紙張成為人們書情寫意，記錄歷史，傳抄經典文獻的最佳工具。紙張普及後，其成本也隨之而降低，為寒門士子讀書和抄書提供了方便。其中部份文人以抄書為業，除了可以謀生，也可順便閱讀經典，甚至因此而得進入仕途的機會。六朝以來，佛教和道教興盛，抄經為功德的觀念非常流行，不少文人相繼加入抄寫行列，為後世留下不少唐代以前的寫本。敦煌莫高窟內寫本的發現，其數量之大，類別之多，正好說明在雕版印刷前書籍的寫本時代，是如何的繁榮。

印刷術於唐末問世，至五代北宋書籍正式印刷出版，到明清兩代，可謂雕版印刷的黃金時代。過去以寫本形式流傳的鈔本，逐漸改為雕版印刷，流通機會大增。這個時期不論是書籍種類還是發行人數，均以驚人的速度發展。原本以鈔本形式流通的，一旦刊刻成書，作者的稿本大多不會保留，而只保留雕刻的書板，以方便重印。因此唐宋以前流傳下來的稿本不多，中國國家圖書館藏有宋司馬光《資治通鑑》殘稿，就非常珍貴了！明代後期大家意識到稿本的重要，但流傳下來的明清稿本亦不足四萬部。



The invention of paper caused a major shift within Chinese society, and with subsequent improvements in papermaking technology, and increased modes of production, paper gradually replaced bamboo and silk, which were commonly used writing materials in the Qin (221–207 BCE) and Han (206 BCE–220 CE) dynasties. Paper eventually became the most popular medium for intellectuals to express their thoughts and feelings, to keep records and to transcribe the classics. Reductions in the cost of production, accompanied by the widespread use of paper, made it affordable for even the most frugal of intellectuals. Some of these individuals made a living by transcribing texts, not solely for the sake of subsistence, but also as a way to study the classics, which in turn provided them career opportunities within the civil service. Buddhism and Taoism began to flourish during the Six Dynasties (220–589) and devotees believed in transcribing sacred books and texts in order to acquire merit. The transcription of religious works became yet another business for intellectuals, and it is possible that the sheer number of manuscripts found in the Mogao Caves of Dunhuang sheds some light on the vibrant level of activities prior to the advent of block printing.

Block printing, or xylography, was invented towards the close of the Tang dynasty (618–907). The printing of block books came into fashion during the Five Dynasties (907–960) and Northern Song (960–1127), but the golden era of block printing lasted until the Ming (1368–1644) and Qing (1644–1911) dynasties. Transcription gradually gave way to block printing as the primary way to duplicate books during this period, which resulted in exponential growth both in terms of the total number of books printed and the variety of titles published. Author's manuscripts, especially those that predate the Ming, are now extremely rare. They were usually disposed of after the books were published, as only the wooden blocks were kept for future printing. It was not until the late Ming that the importance of these manuscripts was recognized; fewer than four thousand Ming and Qing author's manuscripts survive.



稿本就是作品的原始文字記錄，一般指尚未最後寫定，或者雖已寫定而尚未刊印的書稿，通常可以分為手稿本、清稿本、修改本三類。手稿本也稱為原稿，是作者親筆書寫的本子，保留了作者的原始筆跡。手稿本通常書寫比較隨意，信手寫來，不拘法度，塗改圈畫，隨處可見，由此亦可窺探作者之思路及思想變化。有些手稿本上還有作者的一些批語，如「刪」、「補」等字，便於作者日後據此修改。有些則如清稿本一般，沒有塗改的痕跡。清稿本是作者在手稿本的基礎上重新謄錄的稿本。謄抄者可以是作者本人，又或者由他人代勞。至於修改本可以由作者親自修改，又或由其他學者批改修訂，名家批校過的，更是珍貴難得。例如顧廣圻（1770-1839）的批校本，歷來均為藏書家珍若拱璧，並推許為他是「清代校勘學第一人」。無論是寫本、稿本、鈔本、或批校本，都是獨一無二、不可複製的，因此其價值不言而喻。

抄寫的傳統，在中國源遠流長，即使是從寫本時代進入刻本時代，這傳統並沒有中斷。古人抄書，大致有兩種目的：一是為抄書而抄書，即受雇為別人抄書；一是為讀書而抄書，就是為自己而抄書。古人有這樣的說法：「讀書不如抄書」、「讀十遍不如寫一遍」（此故事來自宋羅大經的《鶴林玉露》卷一）。有了雕版印刷後，這傳統仍然維持下來，並未消失。另外，過去有些書籍是僅供保存而不作流通的，例如皇室中的歷朝實錄、起居注等，又或是卷帙浩大，刊刻成本過鉅的，亦只能利用抄寫來保存文獻，像明代的《永樂大典》，清代的《四庫全書》。《永樂大典》只有一部，到了明嘉靖年間才多抄一部，一直保存在皇史宬內，直到清末才散佚。《四庫全書》初期亦只有一部，後來多抄了六部，分存南北二地。至今《四庫全書》亦只存四部，其餘的已毀於戰火中。

A manuscript is an original, handwritten copy of a work before it is printed — either a rough draft written by the author, a fair copy transcribed by the author, or by other people on the author's behalf, or a copy edited and checked by the author and/or other scholars. A rough draft is usually written in a casual manner, reflecting the author's reasoning and any alterations in the line of thought. A fair copy is the final, corrected copy based on the author's rough draft. No matter which form it takes, a manuscript is unique; it cannot be duplicated and its value is self-evident.

Transcription has a long tradition in China, lasting even after the arrival of the block-printing era. In the early days, intellectuals transcribed for two main purposes: as a means to make a living and for academic pursuits. There is an old Chinese saying about the usefulness of transcription: "reading is never as useful as copying a book; reading a work ten times is less useful than copying the work only once". In addition, certain works, such as records of the daily lives of the imperial family, were not intended for circulation; only transcripts were kept. Voluminous works were costly to print and in many cases transcription was the only viable way to make additional copies. The *Yongle Dadian* (*Yongle Encyclopaedia*) and the *Siku Quanshu* (*Complete Library of the Four Treasuries*) are prime examples. The former was completed in 1408 and a second copy was not made available until 1567. Kept in the imperial library, both copies were damaged through extensive use. Fewer than 400 volumes, out of a total of 11,095, survive today. The *Siku Quanshu* also began with one copy, which was housed in the Forbidden City in Beijing, in the late 18th century. Six additional copies were later transcribed, with three copies for the emperor in specially constructed libraries in the north and three copies for the public in *Siku Quanshu* libraries in the south. Owing to wars and civil unrest, only four sets of the original copies still exist.

歷代藏書家每遇有珍本秘笈，也會以抄寫方式收藏起來。尤其明代以來，藏書家對宋元珍本，趨之若鶩。每次訪得孤本而又未能收入家藏時，便會聘請名手影摹臨寫，又或親自抄寫，收入家藏。像明代趙琦美（1563-1624）編的《脈望館抄本古今雜劇》，就是他從皇宮中演出的劇本抄出。這些劇本大都經他校跋，元代雜劇也因此而流傳下來。趙琦美的這個鈔本一直沒有刊刻過，到了民國二十七年（1938）由鄭振鐸（1898-1958）幾經艱辛訪得，最終由中國國家圖書館度藏。再如明代毛晉（1599-1659）的汲古閣、清代黃丕烈（1763-1825）的士禮居、張蓉鏡（1802-?）的小瑯環福地等，均以影寫宋元本精絕而為藏書家所重視。這些影摹寫本，其價值絕不下於原刻。

晚清藏書家劉承幹（1882-1963），畢生藏書一萬二千四百五十種，二十萬冊。於南潯建嘉業堂，度藏其書。其中宋本七十七種，元本七十八種，明本二千餘種。清刊本五千種，鈔本近二千種。另有《永樂大典》四十二冊，方志一千二百餘種。其宋元珍本，固然可觀，然而嘉業堂所藏之稿鈔校本，同樣琳瑯滿目，極具特色。

上世紀五十年代，香港大學馮平山圖書館有幸購得嘉業堂部份宋元精槧，而購入數量更多者，乃嘉業堂的稿鈔校本。八十五年來，本館曾舉辦多次善本書展。宋元佳槧，耀人眼目。參觀者絡繹不絕，為爭睹宋元版風采，然稿鈔校本之可貴，卻較少為人關注。本館是次展出十二種稿鈔校本，紙潤墨香，隱然撲鼻。我們既可親睹作者之思緒，又可欣賞抄者之秀麗字體。這批經歷數百年之稿鈔校本，逃過了兵火之災，未有湮沒於歷史之中，輾轉由北而南，為本館守護。紙壽千年，墨韻猶存，部份雕鏤成書，流傳後世；部份則以其原貌，為敬惜者世世代代所鑑藏。

Book collectors also transcribed rare editions to add to their own collections. This became common in the Ming dynasty, when Song and Yuan editions were greatly sought after by book collectors. Individuals either would hire a scribe, or transcribe the rare editions and then add them to their personal collections. The value of a transcribed copy is comparable to the original.

Liu Chenggan (1882-1963) was a book collector active during the first half of the twentieth century. He established the Jiaye Library in Nanxun in order to house his personal collection of 12,450 titles in 200,000 volumes, which he accumulated throughout his lifetime. His collection included block prints from the Song (77 titles), Yuan (78 titles), Ming (more than 2,000 titles) and Qing (5,000 titles) dynasties, as well as more than 2,000 manuscript titles, 42 volumes of the *Yongle Dadian* and more than 1,200 local records. Equally impressive was the Jiaye Library's manuscript holdings.

In the early 1950s, the Fung Ping Shan Library acquired a sizeable collection of rare books that formerly belonged to the Jiaye Library. The purchase included Song and Yuan block prints, along with a significant number of manuscripts. Over the years the Song and Yuan editions have always been of particular interest during the exhibitions of rare books from the Fung Ping Shan Library. The displayed manuscripts received considerably less attention, despite their great value. For this current exhibition, we are focusing on twelve masterpieces from our collection in the hopes that audiences will come to appreciate both the reasoning of the authors and the visual art form of the transcribers' calligraphy.



劉承幹 Liu Chenggan

劉承幹與嘉業堂——民國私人藏書第一人

Liu Chenggan and the Jiaye Library:
China's Premier Book Collector during the Republican Period

劉承幹（1882-1963），字貞一，號翰怡，別號求恕居士，晚年自稱嘉業老人，浙江吳興縣（今湖州市）。劉承幹的祖父劉鏞（1826-1899）以絲業起家，後來涉足經營鹽業、茶業、典當、房地產等，成為南潯（浙江省湖州市內）首富。劉鏞的長子劉安瀾（1857-1885）早逝，於是劉鏞將次子劉錦藻（1862-1934）的長子劉承幹過繼長房。光緒十五年（1899）劉鏞去世後，劉承幹以長子嫡孫的身份承繼了劉鏞的財產。

劉承幹曾自敘云：「宣統庚戌（1910），南洋開勸業會於金陵，環貨駢集，人爭趨之。余獨步狀元境各書肆，徧覽群書，兼兩載歸。越日，書賈攜書來售者踵至。自是即有志聚書。逾年辛亥，武漢告警，烽燧達於江左，余避居淞濱。四方衣冠舊族，避兵而來者日益多，遂為中原文獻所聚。」（〈嘉業藏書樓記〉）劉氏自稱「弱冠即喜治乙部之書」（〈晉書斟注序〉），實受其父劉錦藻之影響。其父為光緒二十年（1894）進士，學識淵博。辛亥革命後，有志編輯《清朝續文獻通考》，於是收集了大量史部的書籍，這正是劉承幹自幼便喜研史籍的原因。其嗣父劉安瀾喜詩，輯有《國朝詩萃》，為未竟之作。適逢晚清時局動盪，戰亂使不少大家族的藏書紛紛散出。擁有充足財力的劉承幹，就在這極佳的機會下，蒐集大量珍貴古籍。由一九一〇年算起，至一九二四年嘉業藏書樓建成，經過短短的十幾年，便聚書二十萬冊。部份珍本直接購自「甬東盧氏之抱經樓、獨山莫氏之影山草堂、仁和朱氏之結一廬、豐順丁氏之持靜齋、太倉繆氏之東倉書庫，皆積累世之甄錄，為精英所鍾聚。」（〈嘉業藏書樓記〉）劉承幹雖未正式出仕於清廷，但因宣統年間屢次在各地賑濟捐款，獲清廷授予官銜，他的朋友習慣稱他為「京卿」。他對宣統竭誠效忠，故屢獲宣統的「欽賞」。如獲賜「欽若嘉業」、「抗心希古」、「金聲玉色」等匾額，其藏書樓名為「嘉業堂」和「希古樓」，即源於此。

Liu Chenggan (1882-1963) was a native of Wuxing County (now Huzhou), Zhejiang province. As the adopted son of his father's older brother, he inherited a fortune from his grandfather, who was the richest man in Nanxun (now Huzhou), in 1899. He was also from a well-educated family. His father passed the imperial examination in 1894, and was awarded the *jinshi*, the highest degree. His father also collected numerous history books as part of a compilation of the administrative history of the late Qing period. This experience would have a profound influence on Liu Chenggan.

Liu Chenggan once wrote that when the first national exposition of China was held in Nanjing in 1910, he took the opportunity to visit the book stalls and purchase countless books. News quickly spread amongst the booksellers, who came to visit him with their books. It should also be noted that many book collectors sold their collections in response to the political upheavals associated with the downfall of the Qing dynasty in 1911. Such a historical background enabled Liu Chenggan, who was quite wealthy at the time, to collect roughly 200,000 volumes from 1910 to 1924.



嘉業堂藏書印
Seals of the Jiaye Library

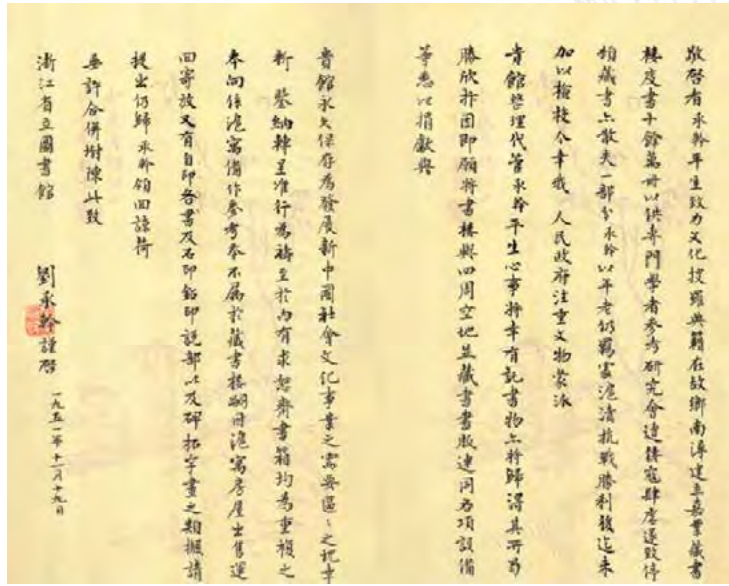
對於未能收購的書籍，劉承幹便出資組織人員直接抄錄。例如從國史館抄出《清實錄》、《清國史》。劉氏對於自己珍藏的書籍，並沒有秘藏而不讓人觀看，反而在嘉業藏書樓中設置地方，讓學者前來讀書及抄書；他甚至免費借人複印，例如張元濟（1867-1959）編輯的《百衲本二十四史》，就是借嘉業堂藏的《舊五代史》來影印。除了公開自己的藏書外，劉承幹還積極刊刻書籍，就如明代毛晉（1599-1659）的汲古閣一樣，要把書籍刊刻，才能將稀世古籍永留人間。他延聘不少知名學者，如繆荃孫（1844-1919）、楊鍾羲（1865-1940）、葉昌熾（1849-1917）、王舟瑤（1859-1926）、陳毅（1883-1950）、孫德謙（1869-1935）等人，校讎編審古籍。他雕版三萬餘片，刻書二百一十三種，所刊刻《景宋四史》、《嘉業堂叢書》、《吳興叢書》，最為後世推崇。

劉承幹購藏書籍的目的在於實用，因此宋元本不超過二百部，與以收集宋本為主的「皕宋樓」相比，當然不及。但劉氏卻重視收集稿本鈔本，所收稿本鈔本達二千多種，例如翁方綱編纂的《四庫全書提要》原稿一百五十冊、文源閣、文瀾閣的《四庫全書》、孤本《永樂大典》四十二冊，鈔本《清實錄》和《清國史》，均非常珍貴。

Liu Chenggan was keen to build up a collection that was functional in nature. He paid special attention to the collection of manuscripts based on their uniqueness. And when he was unable to acquire an original title, he hired transcribers to make a copy so as to add it to his collection. As a result, he collected more than 2,000 manuscripts. Items such as the *Yongle Dadian* (42 volumes) and the 150-volume *Siku Quanshu Tiyao* (A Synopsis of the Complete Library of the Four Treasuries), compiled by Weng Fanggang (1733-1818), are extremely precious.

He was extremely generous in sharing his collection so as to ensure that the most rare titles would last forever. In addition to setting aside a corner in his library for visitors to read and copy his books, he made them available to publishers for duplication free-of-charge. He even served as a printer and recruited a number of well-known scholars to edit and proofread rare titles in his collection before reprinting them. Altogether he reprinted 213 titles after engraving more than 30,000 wooden blocks.

Though Liu Chenggan never took up any official position in the Qing government, he was awarded an honorary official title based on his contributions to relief work from 1909 to 1911. He pledged loyalty to Emperor Xuantong, the last Emperor of China, and he named his personal library by selecting inscriptions from one of the plaques presented to him by the Emperor.



原件藏浙江圖書館
Letter from Liu Chenggan to the Zhejiang Library, dated 19 November 1951
(original in the Zhejiang Library)

劉氏嘉業藏書樓自一九二四年建成，歷經抗日戰爭時期至新中國成立，最終亦因資金不足，劉氏被迫出售部份書籍，以維持生計。一九五一年十一月十九日劉承幹寫下捐獻函，藏書化私為公，將嘉業堂藏書全數捐獻給浙江圖書館。捐獻全文如下：

敬啓者：承幹生平致力文化，搜羅典籍，在故鄉南潯建立嘉業藏書樓，皮書十餘萬冊，以供專門學者參考研究。會遭倭寇肆虐，遂致停頓，藏書亦散失一部分。承幹以年老，仍羈處滬濱，抗戰勝利後迄未加以檢校。今幸我人民政府注重文物，蒙派貴館整理代管，承幹平生心事幸有托，書物亦將歸得其所，曷勝欣抃！因即願將書樓與四周空地並藏書、書版連同各項設備等，悉以捐獻與貴館永久保存，為發展新中國社會文化事業之需要。區區之忱，幸祈鑒納，轉呈准行為禱。至於內有求恕齋書箱，均為重複之本，向係滬寓備作參考，不屬於藏書樓。嗣因滬寓房屋出售，運回寄放。又有自印各書及石印鉛印說部，以及碑拓字畫之類，擬請提出，仍歸承幹領回。諒荷垂許，合並附陳。此致

浙江圖書館
劉承幹謹啓（印） 一九五一年十一月十九日

劉承幹在函中簡要地說明建藏書樓之本意，以及表明劫後藏書應作如何安排。現在嘉業堂的藏書約半數為浙江圖書館收藏，其珍本精品則分別為中國國家圖書館（原北京圖書館）、復旦大學圖書館、香港大學馮平山圖書館、澳門中央圖書館、臺灣中央研究院、美國加州柏克萊大學東亞圖書館等妥善保存收藏，繼續為各方學者提供服務。

嘉業藏書樓位於浙江省湖州市的南潯鎮西南郊小蓮莊鷓鴣溪畔，一九二四年落成，因宣統帝曾賜「欽若嘉業」九龍金匾而得名。藏書樓佔地二十四畝，主樓兩層呈回形，共五十二楹。藏書樓聘有編校人員及管理人員，還有注重通風、防火、防潮、防蟲等備置，建築雖傳統，但設備現代，儼然如一座現代的圖書館。

Located in Nanxun, the Jiaye Library was completed in 1924. It occupied an area of twenty-four *mu* (1.6 hectares) and was staffed with personnel responsible for the management of the site and for publishing activities. The two-storey main building was designed with specific emphasis on good ventilation and equipped with facilities to prevent fire, moisture and insects. In terms of facilities and design, the Jiaye Library very much resembled a modern library despite the fact that its building was constructed in a traditional manner.

The Library survived the Anti-Japanese War (1937–1945), but eventually Liu Chenggan ran out of money and had to sell part of the collection to maintain his livelihood. Eventually he donated the library, including the building and its collection of books and wooden blocks, to the Zhejiang Library on 19 November 1951. The Zhejiang Library currently owns about half of the Jiaye Library Collection. Libraries such as the National Library of China, Fudan University Library, Fung Ping Shan Library of the University of Hong Kong, Macao Central Library, Academia Sinica in Taiwan and the C.V. Starr East Asian Library of the University of California, Berkeley also hold some of the fine items from the collection.

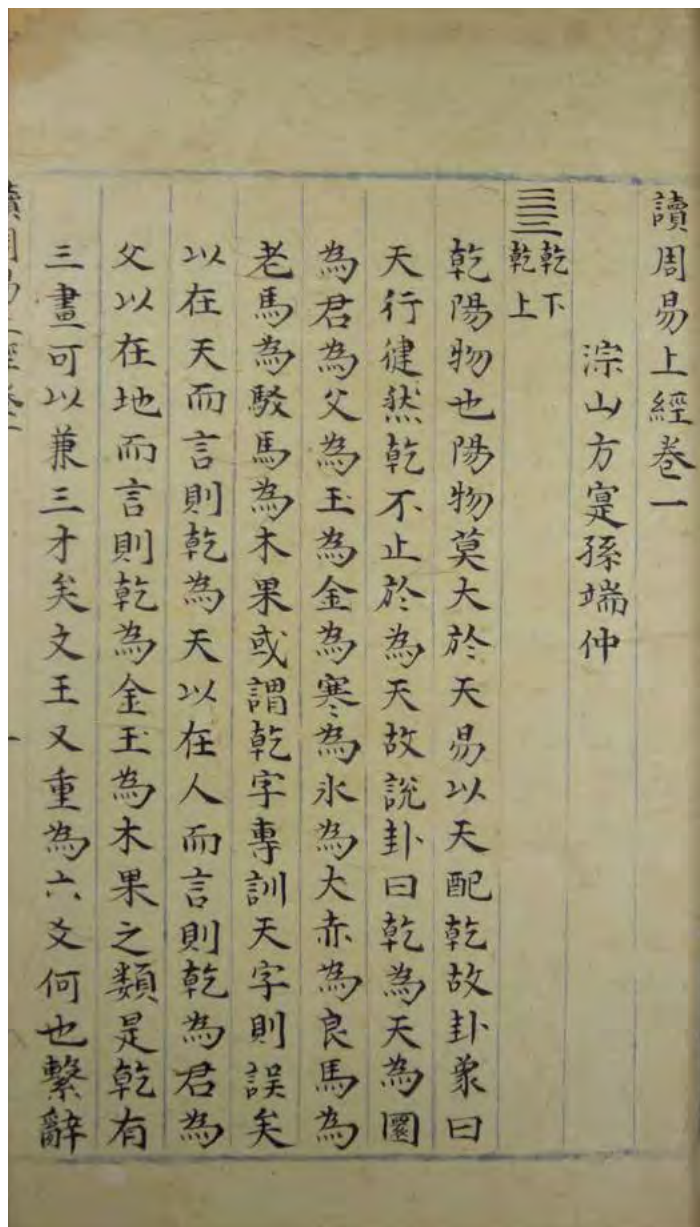
香港大學馮平山圖書館於五十年代購得嘉業堂藏書一百二十種，包括宋刻本兩種，元刻本十三種，明刻本二十種，清刻本兩種，稿鈔校本七十九種，日本刊本四種，全部共一千二百六十四冊。其中的稿鈔校本，最為矚目，可謂嘉業堂之精品。

三四十年的抗戰時期，不少藏書家為生活所迫，出售其珍藏以求糊口。大約在一九四〇年年底，劉承幹便有意出售其部份珍藏，並擬先售其明本或宋元本，而稿鈔本及清刊本則極希望留下。後來其宋元本及稿鈔本大多售予張叔平（1898-1970），中途又經朱韶（字嘉賓）短暫收藏。約在一九五二年前後，馮平山圖書館館長陳君葆（1898-1982）從汪希文（1890-1960）處得悉劉承幹欲出售其手上善本。香港大學中文學院林仰山教授（F.S. Drake, 1892-1974）及饒宗頤教授便極力推薦香港大學收購。一九五三年三月中這批珍藏大部份為馮平山圖書館購入，載入馮館的登錄冊內，另一部份則由在香港出生的葡籍歷史學者白樂嘉（José Maria Braga, 1897-1988）所購得，後於一九五八年轉售予澳門何東圖書館。一九六一年十一月白樂嘉代表葡萄牙政府把 *Portugaliae monumenta cartographica* 一書送給香港大學，而同時將購自嘉業堂的五冊《四庫全書》零本送予馮平山圖書館。《四庫全書》寫本第一次登陸香江，馮平山圖書館亦成為本地第一所收藏《四庫全書》寫本的圖書館。

In the early 1950s the Fung Ping Shan Library acquired 120 titles (1,264 volumes) that originally belonged to the Jiaye Library. These included block prints from the Song (2 titles), Yuan (13 titles), Ming (20 titles) and Qing (2 titles) dynasties, 4 Japanese block prints and 79 manuscript titles. All of them are highly valuable and the manuscripts are considered gems of the Jiayetang collection.

Many book collectors were forced to sell their collections in order to survive during the war with Japan in the 1930s and 1940s. Towards the end of 1940, Liu Chenggan also intended to sell part of his collection. He hoped first to sell the Song, Yuan and Ming block prints and to keep the manuscripts and Qing editions. Things did not go exactly to plan, and eventually he was forced to sell a majority of his Song and Yuan block prints and manuscripts to Zhang Shuping (1898-1970).

Around 1952, Chan Kwan-po (1898-1982), Librarian of the Fung Ping Shan Library from 1934 to 1953, learned from Wang Xiwen (1890-1960) that Liu Chenggan intended to sell the remainder of his rare books. Professor F.S. Drake (1892-1974) and Professor Jao Tsung-I of the School of Chinese strongly recommended that the University should acquire the collection. In mid-March 1953, the Fung Ping Shan Library acquired most of the collection. The remaining titles were purchased by the Hong Kong-born Portuguese historian José Maria Braga (1897-1988). Braga resold his Jiayetang Collection in 1958 to the Sir Robert Ho Tung Library in Macao, except for five *Siku Quanshu* manuscripts, which he presented on behalf of the Portuguese Government, along with the 6-volume *Portugaliae monumenta cartographica*, to The University of Hong Kong in November 1961.



淙山讀周易
A Treatise on the Book of Changes

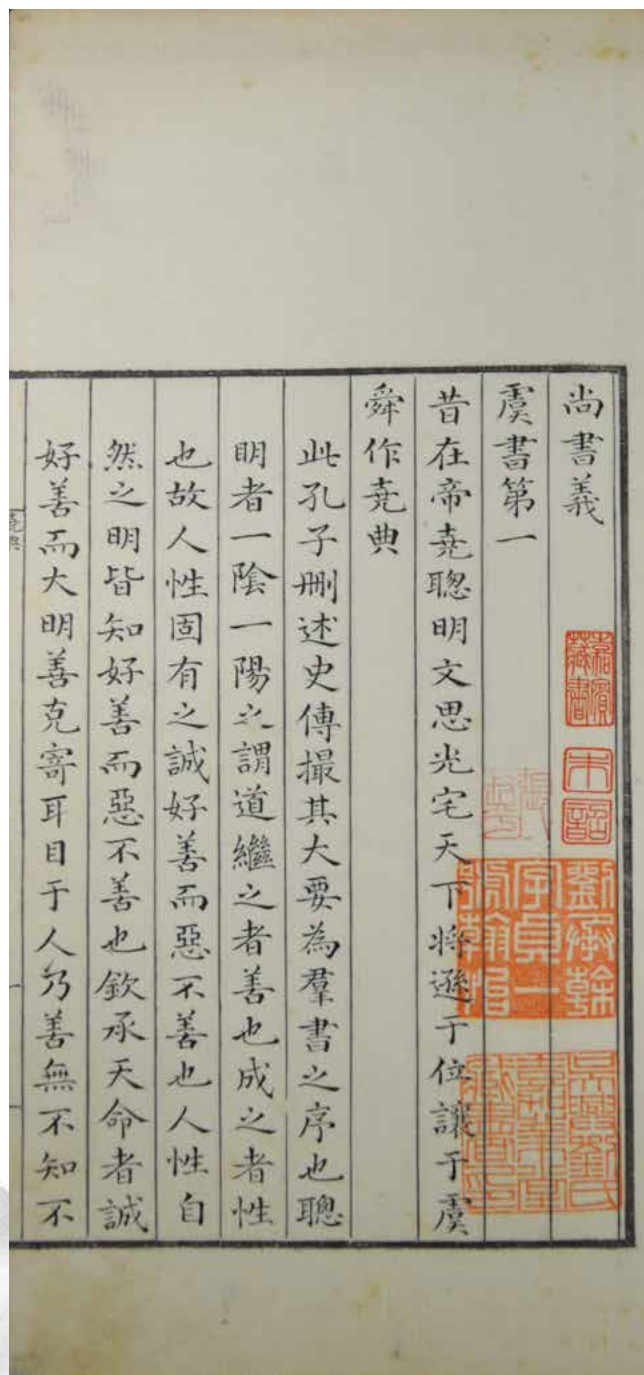
淙山讀周易 二十一卷 (宋) 方實孫撰 明鈔本 十冊
藍絲欄鈔本，每半葉十行，行二十字，紙背有「澹生堂鈔本」五字。

是書嘗取諸子卦變圖，別為易卦變合圖，以補朱子《易學啟蒙》之所未備，惟圖形內容悉同，而樣子稍有變化。《四庫全書總目提要》云：「實孫，不知何許人，惟劉克莊《後山集》有〈實孫樂府跋〉，稱其字曰端仲，有〈實孫經史說跋〉，稱其以所著《易說》上於朝，以布衣入史局。時相以其累上春官，欲令免省奉對，遽以風聞報罷，浩然而歸，其所終則不可考矣。」其生平不見於正史，惟方實孫著作頗多，然僅有此鈔本流傳下來。是書未有刻本，惟《四庫全書》寫本及本館所藏之澹生堂鈔本存世。「澹生堂」乃明祁承燦之藏書室。祁氏最為藏書家熟知的是他的《澹生堂藏書約》，其文為祁氏子孫制定了保藏管理圖籍之方法，並勉以繼續收書、讀書；約文簡明，至今仍有可借鑒之處。是書迭經祁承燦(1563-1628)、盧址(1725-1794)、徐恕(1890-1959)及陳琰等收藏。鈐印有「澹生堂經籍記」，「曠翁手識」，「子孫世珍」，「山陰祁氏藏書之章」，「澹生堂中儲經籍，主人手校無朝夕。讀之欣然忘飲食，典衣市書恒不給。後人但念阿翁癖，子孫益之守弗失」，「抱經樓鄞縣盧址」，「徐恕讀過」，「海寧陳琰友年氏曾觀」及「吳興嘉業堂藏書印」。

Congshan Du Zhouyi (A Treatise on the Book of Changes),
by Fang Shisun (Song), 10 volumes, Ming manuscript.

Fang Shisun was a prolific writer during the Song period (960-1279); regrettably, his biographical details cannot be traced in any history books. *Congshan Du Zhouyi* is the only of his works that remain available today, and only two manuscript versions of this work are extant: one was included in the *Siku Quanshu* (Complete Library of the Four Treasuries) and the other is held in the Fung Ping Shan Library.

This manuscript was once held in the Danshengtang, a private library established in the Ming dynasty (1368-1644). The owner of the library set out regulations governing the maintenance of the collection, some of which are relevant today.



尚書義

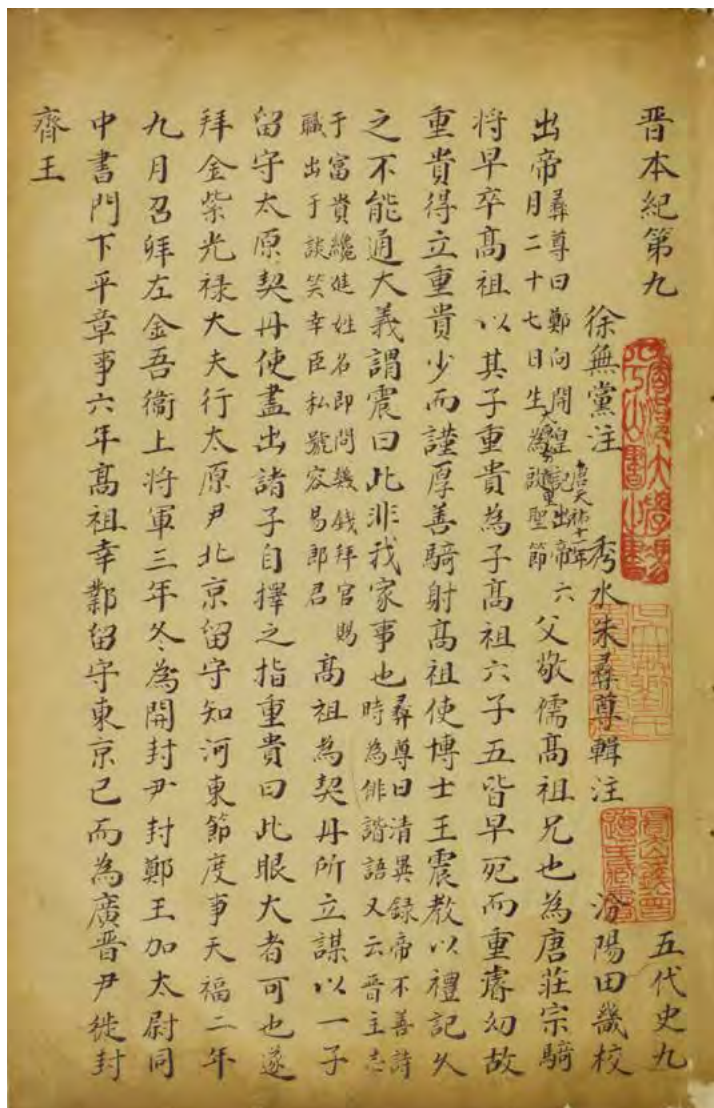
A Commentary on the Book of Documents

尚書義 五十八篇 (清)陸烜撰 (清)沈彩鈔本 十二冊
烏絲欄鈔本，每半葉九行，行十九字。

是書為乾隆時期著名藏書家陸烜所著之未刊稿，由其側室沈彩所抄。沈彩，字虹屏，一號梅谷侍史、掃花女史、胥山蠶妾等，天生麗質，工詩善畫，甚得陸烜寵愛。自嫁陸烜，因得指授，以抄寫為研習之道，學問精進，著有《春雨樓集》。古代女子得學匪易，而沈彩以其天姿聰敏，為夫抄寫，並得鑑識書畫，自成其說。沈彩之手跡，除本館有藏外，僅中國國家圖書館藏其稿本《春雨樓集》及《春雨樓詩集》兩種。沈彩於《尚書義·堯典》一文後跋語中云：「主君作《書義》，皆命彩手抄，故嘗贈彩詩有『傳經可有梨花舌，詰屈聱牙記伏生』，又『妙筆簪花非玩物，藉傳皇極答蒼生』之句。此三易稿也。始寫於乾隆丙午十二月十七日，為立春日。時連朝雨雪，江梅初包，天寒手顫，僅免呵凍矣。胥山蠶妾沈彩識。」沈彩用了一年時間，完成抄寫。自古女子抄書極罕見，其詩作云：「凍筆臨書十指僵，熏爐暖手更添香。不成小字簪花格，淡墨欹斜有數行。」（《呵凍作書因題書後》）讀其詩，觀其字，古雅端秀，當可想像沈彩伏在案頭，一字一句抄寫的情況。鈐印有「朱韶」、「嘉賓藏書」、「劉承幹字貞一翰怡」、「吳興嘉業堂藏書印」、「奇晉齋」、「春申樓」、「貞隱彭貞隱印」、「玉嵌」等。

Shangshu Yi (A Commentary on the Book of Documents), by Lu Xuan (Qing), transcribed by Shen Cai (Qing), 12 volumes, Qing manuscript.

An unpublished work on the *Shangshu* (The Book of Documents) written by Lu Xuan, a famous book collector during the reign of the Qianlong Emperor (r. 1735–1795). This manuscript was transcribed by Shen Cai, a concubine of Lu Xuan, whom he doted on for her beauty and ability to paint and write poems. This manuscript is exceptional in that women were rarely engaged in the transcription of manuscripts.



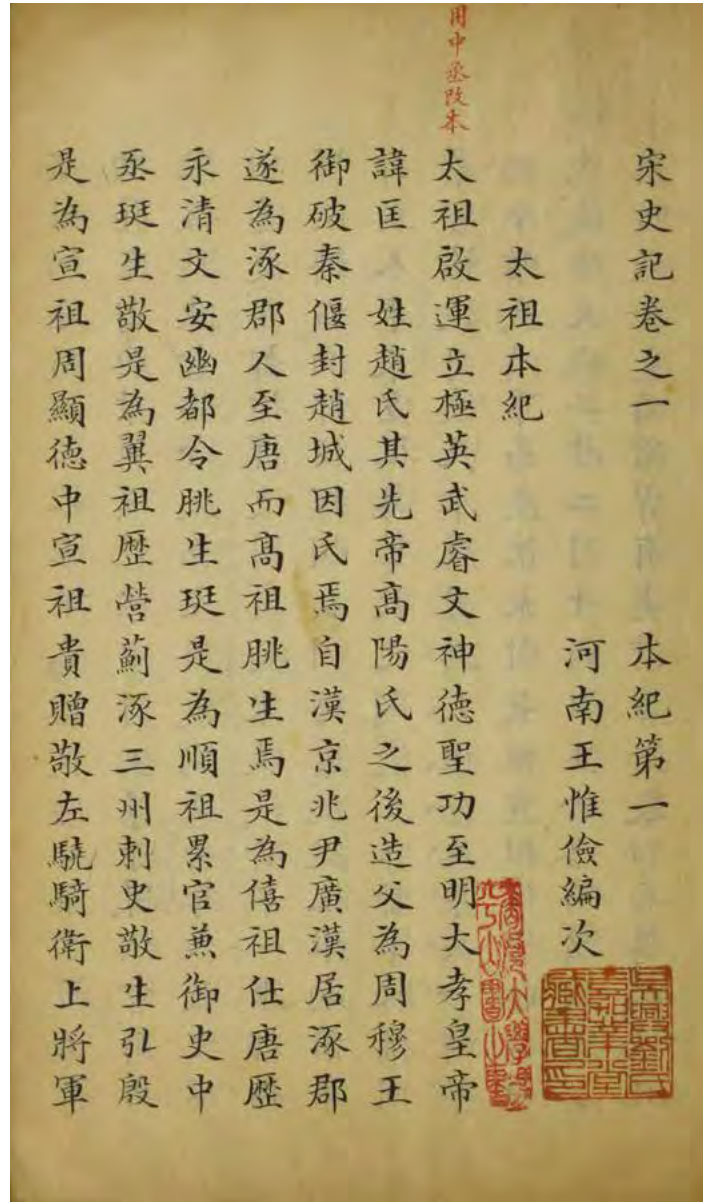
五代史輯注
The New History of the Five Dynasties with Annotations

五代史輯注 七十四卷 (清)朱彝尊輯注 (清)田畿校 清鈔本 九冊
每半葉十二行，行二十五字，小字雙行同。

歐陽修《五代史記》自刊刻以來，學者稱其書法謹嚴，以《春秋》筆法，寓褒貶於紀傳之中，薛居正《舊五代史》可以不閱。然其筆法簡淨，後世不得不為《歐史》補注。徐無黨之注釋，乃為歐陽修之史觀作深入的說明。朱彝尊之注釋，以《歐史》之簡，為其補充。《嘉業堂鈔校本目錄》稱是書為《五代史補注》，十冊，舊鈔本。本館今存卷九至卷七十四，缺第一冊（卷一至卷八），間有硃筆，與薛居正《舊五代史》校過，並記有「朱彝尊曰」。朱氏之《五代史記注序》（見《曝書亭集》）云：「是編置之笥中……大半為壁魚穴鼠所齧，無完紙矣。」今所見鈔本，或從朱氏原稿錄出。劉鳳誥整理彭元瑞《五代史記注》時發現了朱氏手稿，得千七百餘條，乃收入彭氏之書。然翻彭元瑞《五代史記注》，與館藏本引注內容不同，則劉鳳誥所見之朱氏原稿，當為另一鈔本。朱彝尊一生著述甚豐，著《經義考》、《日下舊聞》、《曝書亭集》等，讀書至勤，獲推許為「海內第一讀書人」。是書向無刊刻，此亦唯一流傳之舊鈔本，至為罕見。書內保留朱氏所引用之史料，當可讓學者再三覆校研究。鈐印有「虞山錢曾遵王藏書」及「吳興劉氏嘉業堂」。

Wudaishi Jizhu (The New History of the Five Dynasties with Annotations),
edited by Zhu Yizun (Qing), 9 volumes, Qing manuscript.

An annotated edition of Ouyang Xiu's *Wudai Shiji* (The New History of the Five Dynasties) by Zhu Yizun (1629–1709). Zhu Yizun was reputed to be the premier scholar of his time. He was the author of numerous books, but this work was never printed. As this is the only surviving copy of *Wudaishi Jizhu*, the manuscript is extremely rare. The manuscript includes the historical sources that Zhu Yizun made use of in annotating the work of Ouyang Xiu (1007–1072), which should be of great use to scholars for conducting further research.



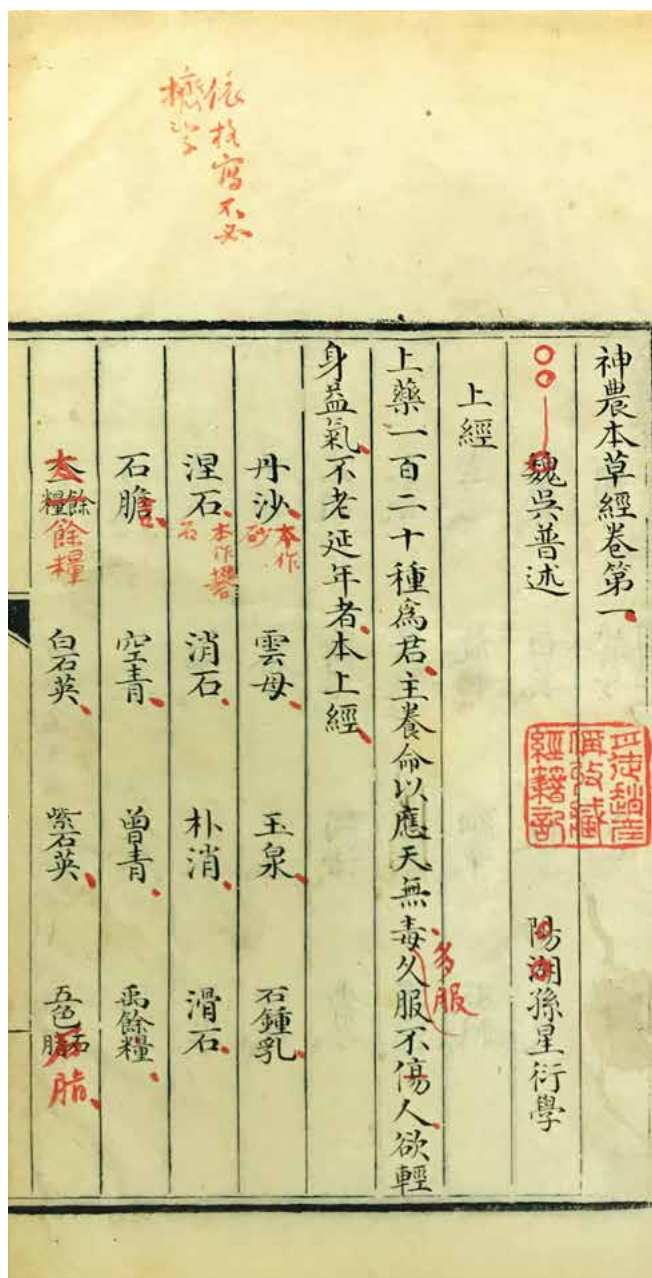
宋史記
An Abridged History of the Song Dynasty

宋史記 二百五十卷 (明)王惟儉撰 舊鈔本 三十冊
每半葉十行，行二十字。

元人所修之《宋史》成書後，不斷被史家所批評，以其成書過速，編纂雜蕪而不可取。有明一代，重修《宋史》之聲，此起彼落。明末王惟儉刪繁存菁，編成《宋史記》二百五十卷，篇幅僅為《宋史》之一半。是稿後沒於水，幸得吳興潘昭度(?-1634)曾過錄。《嘉業堂鈔校本目錄》謂是書為「殘稿本」，今存九十四卷，列傳第七十五以下皆未鈔。《振綺堂書目》云：「《宋史記》三十冊，原書二百五十卷，今存九十四卷，明河南王惟儉損仲撰。趙氏一清有朱筆按語，小山堂鈔本。」與本館藏本相同，或與小山堂鈔本同出一源。是書原為朱學勤(1823-1875)舊藏之鈔校本，朱氏建有結一廬藏書樓。是書後歸嘉業堂。中國國家圖書館及北京大學圖書館各藏一部清鈔本，未言有缺。北大本著錄為清初漫堂鈔本，卷一至八清矩菴抄補。國圖本是否潘昭度鈔本，仍有待研究。是書流傳較少，《明史》、《千頃堂書目》均未著錄。是書之成，作者自云乃「遠取子長，近法永叔」(《宋史記凡例》)，就是要效法司馬遷及歐陽修之史例，刪定《宋史》，故定名為《宋史記》。王惟儉尚著有《史通訓故》及《文心雕龍訓故》刻本傳世。鈐印有「仁和朱復廬校藏書籍」、「吳興劉氏嘉業堂藏書印」及「劉承幹字貞一號翰怡」。

Song Shiji (An Abridged History of the Song Dynasty),
edited by Wang Weijian (Ming), 30 volumes, undated manuscript.

Song Shi (History of the Song Dynasty) — which was hurriedly compiled by scholars during the Yuan dynasty (1271-1368) — has been criticised by historians for being disordered and error-prone. In response to suggestions for compiling a revised version, Wang Weijian, who was active during the late 16th and early 17th centuries, edited out the superfluous parts of the *Song Shi* and completed his 250-chapter *Song Shiji*. A printed copy of this work has never been available. In addition to the one here on display, only two other manuscript copies are available in libraries in the Mainland.



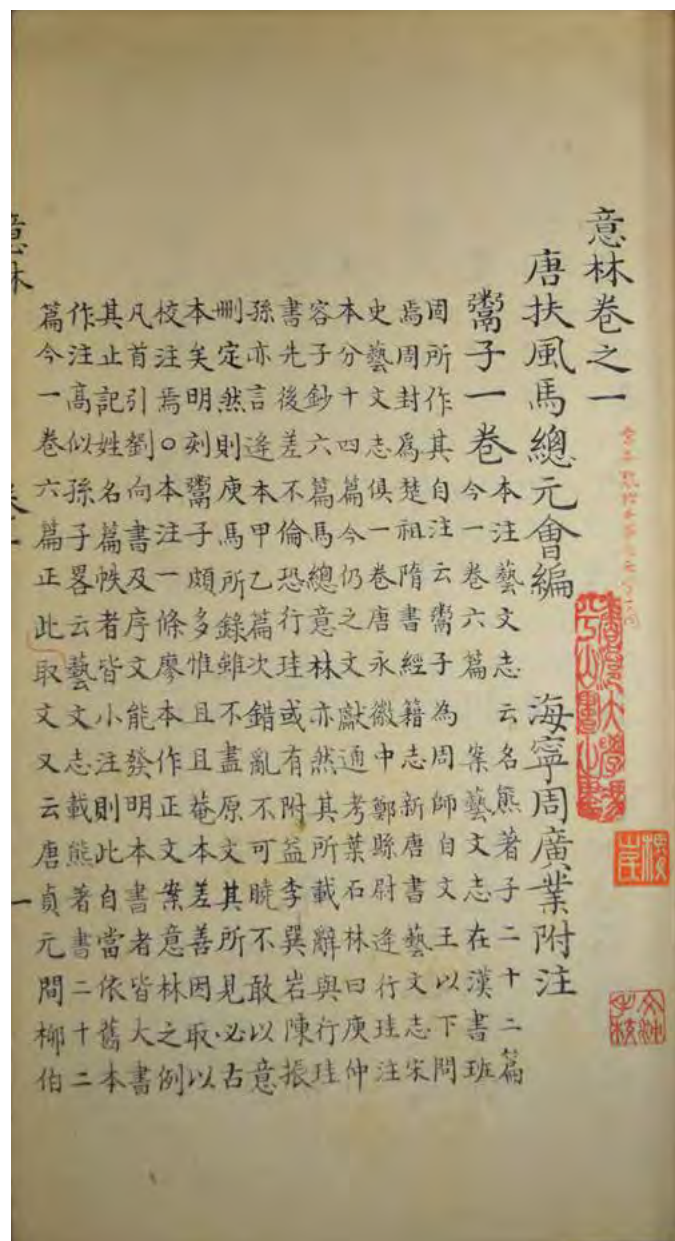
神農本草經
The Classic of Herbal Medicine

神農本草經 三卷 (清)孫星衍手校 清鈔本 二冊
烏絲欄鈔本，每半葉九行，行二十四字。

孫星衍 (1753-1818) 為清代著名考據學者、藏書家，博聞強記，除經史文字音韻訓詁之學，兼涉諸子百家及醫學。《神農本草經》為現存最早的中藥學典籍，原書已佚。孫氏據清以前各書所載，包括吳普的《吳氏本草》等書考輯而成。全書間有硃批，如目錄有硃批，引《大觀本草》校。卷末有：「乙卯六月十五甲子日校于問字堂，蟬道人記」一行。乙卯乃乾隆六十年 (1795)，孫星衍時年四十三歲。是年五月十三日，孫氏於正陽門墜車折足，醫者言百日可愈，是書當是家中休養時所校。孫氏所輯是作，頗得學者推許，因其以《證類本草》白字為底本，以復原《神農本草經》之原文。除輯錄原文外，又詳加考校，以考核藥名之名實，補歷代本草所未備。孫氏雖非出身醫家，然其輯佚考據之功，為後世留下輯錄完備可靠之本子。是書經由清末學者趙彥偁 (1819-1881) 所收藏，嘉業堂庋藏後為本館購入。鈐印有「京江趙氏式願堂藏書之印章」、「丹徒趙彥偁收藏經籍記」及「吳興劉氏嘉業堂藏書記」。

**Shennong Bencaojing (The Classic of Herbal Medicine),
compiled and transcribed by Sun Xingyan (Qing), 2 volumes, Qing manuscript.**

A book on agriculture and medicinal plants. The original text of this book no longer exists. However, Sun Xingyan (1753-1818), a book collector and bibliographer, compiled this version based on ancient medicinal texts that he collected. Apart from compiling the text, he also critically examined the names of the plants and wrote commentaries on them. Sun Xingyan was not a trained Chinese medical practitioner, but he left behind a complete and reliable version of the *Shennong Bencaojing*.



意林
Writings of the Philosophers

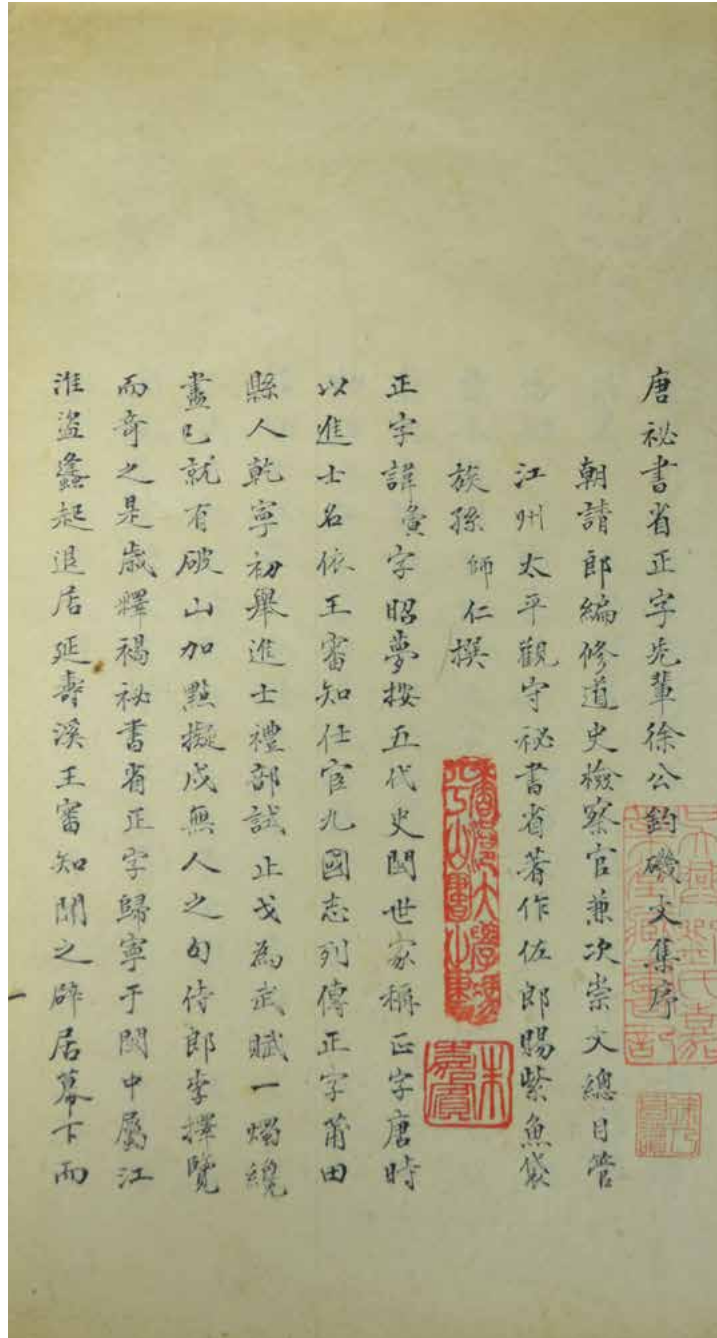
意林 五卷附錄一卷 (唐)馬總編 (清)周廣業注 清鈔本 二冊
每半葉十行，行二十字。

馬總 (?-823)，唐扶風人。是書摘錄諸子要語編輯而成，《四庫全書總目提要》云：「合記卷帙，當已失其半，並非總之原本矣，然殘璋殘璧，益可寶貴也。」蓋馬總當時所選諸子之言，今多不傳，即使有傳亦多與今本不同，誠可供參考比對。書前首「御製題意林四絕句」，卷末題：「乾隆己亥之歲秋七月三日，臣周廣業拜手稽首恭膺並識」。乃確知為周廣業 (1730-1798) 於乾隆四十四年 (1779) 所手抄。宋刻本早已不存，收入明正統十年 (1445) 《正統道藏》的《意林》為現存最早刻本。據云周廣業之謄校稿本在繆荃孫 (1844-1919) 處，後貴池劉世珩 (1875-1926) 刊刻《意林》時，曾比對是鈔本，該本其後收入《聚學軒叢書》內。然該本與是鈔本頗有不同。是書眉有硃校，乃出自陶文沖 (1849-1915) 之手，並以聚珍版校。卷五末題：「光緒壬午秋九月，會稽陶澐宣校讀一過，時匆匆北征，未及細讎也。」陶文沖晚清學者，光緒二年舉人，陶文沖善寫六朝書法，尤精碑體，光緒間所鑄銀元、角子、銅元上之「光緒通寶」四字，即出自其手筆。是書由陶文沖度藏，後為嘉業堂插架，再轉售予本館。鈐印有「陶文沖治書記」、「臨安志百卷人家」、「稷山民文沖手校過眼」、「稷山居士」及「吳興劉氏嘉業堂藏書記」。

*Yilin (Writings of the Philosophers), by Ma Zong (Tang),
transcribed by Zhou Guangye (Qing), 2 volumes, Qing manuscript.*

A compilation of excerpts from writings of Chinese philosophers during the Hundred Schools of Thought period (6th century to 221 BCE) by Ma Zong (?-823). This book was printed in the Song dynasty, but all of the copies have been long extinct. The earliest printed copy currently available can be dated back to 1445. As most of the excerpts selected by Ma Zong have been lost, or recorded in different versions over the past generations, this book still provides valuable information for scholars.

This manuscript was transcribed by Zhou Guangye (1730-1798) in 1779. It was edited by Tao Junxuan in 1882.



鈞磯文集
Collected Works of Xu Yin

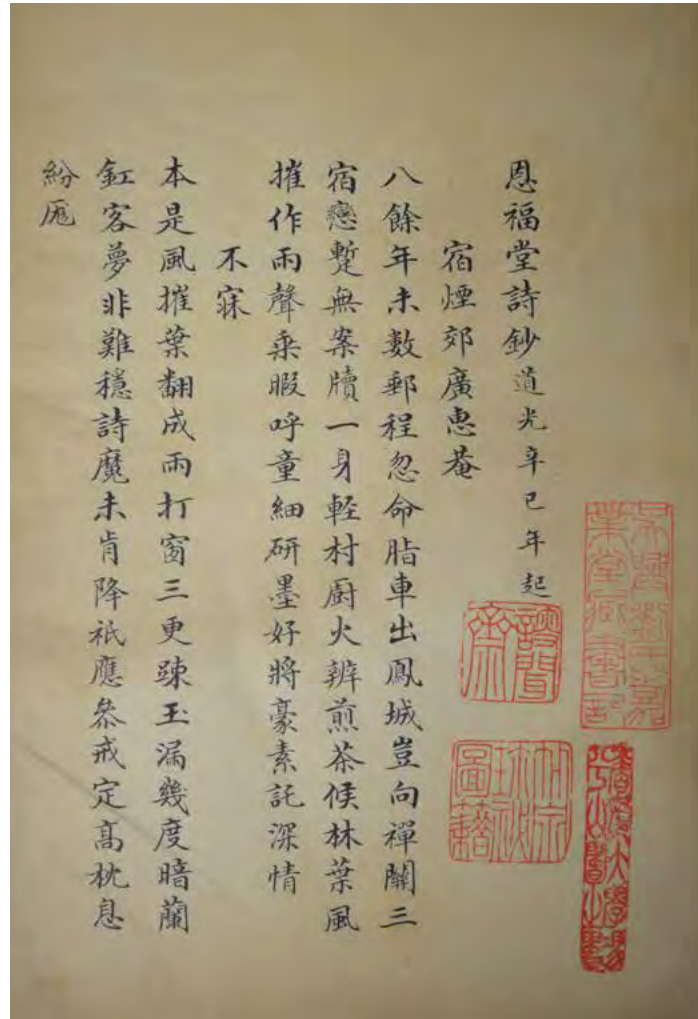
鈞磯文集 十卷 (唐) 徐夤撰 徐玩重編 (清) 沈霞西鈔本 二冊
每半葉十行，行十九字。

徐夤 (849-?)，字昭夢，號鈞磯，唐乾寧年間進士，以擅作賦聞名。是書原題《唐祕書省正字先輩徐公鈞磯文集》，由其五世孫徐玩重編，沈復榮 (1779-1850) 抄。沈復榮，字霞西，嗜書如命，藏書極豐，藏書樓名鳴野山房。沈氏出身貧寒，惟醉心於學，以田耕之獲，積書萬卷。此鈔本極有名氣，迭經著名藏書家垂青。張金吾 (1787-1829) 《愛日精廬藏書志》述其所藏鈔本，所缺卷目與是鈔本相同，其源可能相同。本書末有題記云：「是書山陰沈霞西精鈔本，善價得之，後之賢者，慎勿輕視。咸豐改元五月，訪書紹郡，獲此如得奇珍。藝海樓主人偶筆」。藝海樓主人即顧沅 (1799-1851)，字禮蘭，號湘舟，是江南首屈一指的大藏書家。《吳縣志》云：「顧沅圖書之富，甲于東南」。是書後轉入徐乃昌 (1862-1936) 之手，並於《積學齋藏書記》中云：「傳鈔本……此其裔孫哀集遺逸而重編者也。但有律賦、近體詩、似非完帙。」今檢是書，卷五全缺，書內有硃筆校語，似用錢曾 (1629-1701) 所藏鈔本校過。徐乃昌，清光緒十九年 (1839) 舉人，個人自刻書籍近二百種，為近代以一己之力刊刻圖籍最多的藏書家之一。鈐印有「徐乃昌讀」、「朱嘉賓」、「朱嘉賓圖書印」及「吳興劉氏嘉業堂藏書記」。

*Diaoji Wenji (Collected Works of Xu Yin), by Xu Yin (Tang),
transcribed by Shen Xiashi (Qing), 2 volumes, Qing manuscript.*

A literary work by Xu Yin (849-?), who was renowned for writing *Fu*, one of the traditional categories of classical Chinese poetry.

Transcribed by Shen Xiashi (1779-1850), this manuscript of great repute was collected by a number of eminent book collectors. Gu Yuan (1799-1851), who once owned this manuscript, wrote that he acquired this particular manuscript for a good price in 1851. He treasured it and advised future owners to take proper care of it.



恩福堂集
Collected Works of Yinghe

恩福堂集 不分卷 (清) 英和著 清稿本 十四冊
每半葉九行，行十九字。第十四冊〈英和傳〉，以朱欄小格書寫，
半葉九行，行二十二字，版心有「恒源」二字。

英和 (1771-1840)，字樹琴，號煦齋，索綽絡氏，滿洲正白旗人。乾隆五十八年 (1793) 二甲進士，官至軍機大臣，戶部尚書，協辦大學士，加太子太保銜。英和少有嵩才，工詩文，著有《恩福堂詩鈔》、《恩福堂筆記》等。其生平見《清史稿》卷三百六十三 (列傳一百五十)。《恩福堂詩鈔》尚有另外兩種鈔本，為上海圖書館所藏，館藏本為未定稿本。是書收有《恩福堂詩鈔》、《樂賢堂詩鈔》、《步魁集》、《水部集》及《恩福堂年譜》。《樂賢堂詩鈔》為英和父親德保 (1719-1789) 的著作。是書補簽甚多，有硃筆校字墨筆圈句，出自不同抄手。其中第十四冊內有阮元 (1764-1849) 等人之親筆題記，至為珍貴。又第十二冊下題：「嘉慶十三年冬法式善複讀一過」。法式善 (1753-1813)，乾隆四十五年進士，當時的主考官就是英和的父親德保，二人交往甚密，詩作時有唱和。其後英和的長女嫁予法式善之兒子，二人更有姻親之緣。法式善工詩文，故其文集稿本交由他校讀，甚為合適。是書迭經顧錫祺、嘉業堂遞藏。顧錫祺，號竹泉，藏書室為謏聞齋，晚清重要藏書家，有宋槧百種。鈐印有「謏聞齋」、「竹泉珍秘圖籍」及「吳興劉氏嘉業堂藏書記」。

**Enfutang Ji (Collected Works of Yinghe),
by Yinghe (Qing), 14 volumes, Qing manuscript.**

A literary work by Yinghe (1771-1840), a Manchu official of the Qing dynasty. He was awarded the *jinshi* degree after passing the imperial examination in 1793. He rose through the ranks and eventually served as an official in the Grand Council, advising the Emperor and assuming a central role in the state administration.

This manuscript includes a number of insets. It also was edited and corrected in red ink, indicating the involvement of more than one transcriber. Volume 14 is particularly valuable since it includes hand-written inscriptions by other scholars, such as Ruan Yuan (1764-1849), who was the most prominent Chinese scholar during the first half of the 19th century.



說郭
A Collection of Random Sketches

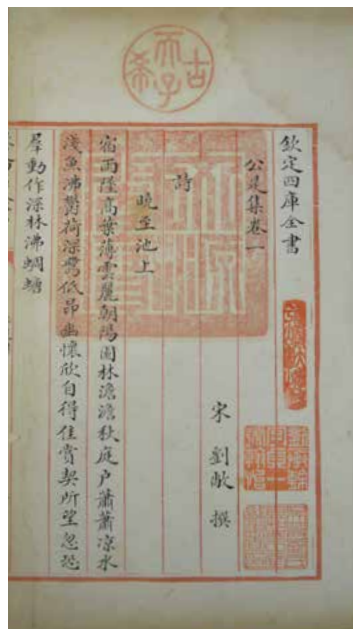
說郭 六十九卷 (元)陶宗儀輯 (明)沈瀚鈔本 二十四冊
烏絲欄鈔本，每半葉十四行，行二十二字。

是書書名下卷第後不書數字，饒宗頤教授曾詳論此鈔本之價值，謂是書原未成書，而最接近原書面目者或為此本，堪稱「人間瓌寶」。沈瀚，字原約，吳江人，明嘉靖十四年進士。《說郭》出現於元末明初，由陶宗儀（1329-約1412）所輯錄。陶宗儀，字九成，號南村，浙江黃岩人。除編輯是書外，尚編有《輟耕錄》三十卷。《說郭》最初以鈔本形式流傳，版本多而複雜，到崇禎年間才由杭州宛委山堂雕版付印。《說郭》收有頗多獨家史料，向為研究元末明初歷史的學者所關注。晚近學者據其中所收之史料與現存各種《說郭》鈔本作比較，推斷這個成於嘉靖年間的鈔本內容與原書仍有距離。然而書紙張與印章均來自沈瀚的鈔本，仍有其不可或缺的地位。至少抄錄這版本的人，是希望恢復《說郭》的原貌，因此抄錄時並沒有編入卷次。是書由沈瀚依次轉入黃姬水（1509-1574）、陸樵、陸雲祥（1627年舉人）、盧址（1725-1794）及劉承幹手中。鈐印有「嘉靖乙未進士夷齋沈瀚私印」、「四明盧氏抱經樓藏書印」、「吳興劉氏嘉業堂藏書印」及「劉承幹字貞一號翰怡」。

**Shuofu (A Collection of Random Sketches), by Tao Zongyi (Yuan),
transcribed by Shen Han (Ming), 24 volumes, Ming manuscript.**

The *Shuofu* is a collection of short stories and tales of strange and supernatural events compiled by Tao Zongyi, a Yuan dynasty scholar. This manuscript was transcribed by Shen Han, who was awarded the *jinsshi* degree in 1535. Initially the *Shuofu* was circulated by means of transcribed copies, resulting in the availability of many different versions. It was not printed until the early 17th century. Over the years this work has drawn much attention from scholars studying the late Yuan and early Ming.

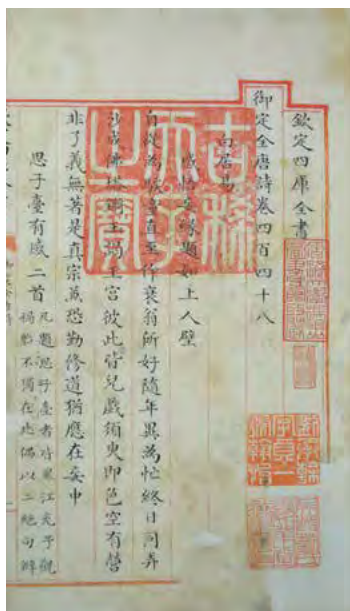
Professor Jao Tsung-I once discussed the value of this manuscript in great detail, referring to it as a 'world treasure'. He commented that this manuscript was produced before the book was printed, and should be the version that is closest to the original.



文源閣本
A *Siku Quanshu* manuscript
from the Wen Yuan Chamber



文瀾閣本
A *Siku Quanshu* manuscript
from the Wenlan Chamber



文宗閣或文匯閣本
A *Siku Quanshu* manuscript from either
the Wenzong or Wenhui Chamber

《四庫全書》寫本

公是集 十卷 (宋) 劉敞撰 文源閣寫本 六冊

欽定南巡盛典 一百二十卷 (清) 高晉等纂輯 文瀾閣寫本 存四冊

御定全唐詩 九百卷 (清) 彭定求等編 文宗閣或文匯閣寫本 存一冊

四庫全書館開設於乾隆三十八年(1773)，歷時十四年而完成了《四庫全書》。其後陸續多抄六部，分別藏於北四閣(文淵、文源、文津、文溯)及南三閣(文瀾、文宗、文匯)。馮平山圖書館所藏四庫全書寫本三種，分別來自文源閣、文瀾閣、文宗閣或文匯閣。文源閣位於北京圓明園，書上鈐有「文源閣寶」、「古希天子」，開本較南三閣寫本為大。文源閣《四庫全書》毀於英法聯軍之役，能流傳下來的，十分稀少。咸豐三年(1853)南三閣的鎮江文宗閣及揚州文匯閣相繼毀於太平天國之役，杭州文瀾閣於咸豐十一年(1861)被太平軍攻佔時倒塌，後於光緒六年(1880)重建，所藏之《四庫全書》經三次補抄才保存至今。南三閣寫本版式相若，鈐印相同，除《欽定南巡盛典》可判定文瀾閣舊物外，《御定全唐詩》經與浙江圖書館核對後，發現該館已藏文瀾閣寫本，故推斷此為文宗閣或文匯閣的倖存者。馮平山圖書館能藏南北七閣中之三閣舊藏，殊為難得。

Siku Quanshu (Complete Library of the Four Treasuries) manuscripts

***Gongshi ji* (Collected Works of Liu Chang), by Liu Chang (Song), 6 volumes, Wen Yuan Chamber (Old Summer Palace, Beijing) manuscript.**

***Qinding Nanxun Shengdian* (Imperial Account of the Southern Tours), by Gao Jin, et al. (Qing), 4 volumes, Wenlan Chamber (Gushan Island, West Lake, Hangzhou) manuscript.**

***Yuding Quantangshi* (Complete Tang Poems Commissioned by the Emperor), by Peng Dingqiu, et al. (Qing), 1 volume, Wenzong Chamber (Jinshan Temple, Zhenjiang) or Wenhui Chamber (Daguan Garden, Yangzhou) manuscript.**

Compilation of the *Siku Quanshu* (Complete Library of the Four Treasuries) began in 1773. It took fourteen years to complete the project. Seven copies of the *Siku Quanshu* were made, with four copies for the emperor in specially constructed libraries in the north (located in the Forbidden City, Old Summer Palace, Shenyang and Chengde) and three copies for the public in *Siku Quanshu* libraries in the south (located in Hangzhou, Zhenjiang and Yangzhou). Due to wars and civil unrest, copies housed in the Old Summer Palace, Zhenjiang and Yangzhou were destroyed, and those housed in Hangzhou were partially destroyed. The *Siku Quanshu* manuscripts collected by the Fung Ping Shan Library, including copies from libraries in the north and south, are extremely rare.



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