

A Shared Sky

The World of Chinese Texts
and Cultural Exchange

共享蒼穹

中文古籍與文化交流的世界

2025 ▶ 展覽圖錄
Catalog



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漢學研究中心主任序

 書典籍不僅是人類文明發展的見證，更是知識世代傳承的重要橋樑。面對科技迅速革新與知識激增的當代社會，圖書館所肩負的角色與地位愈加舉足輕重，成為引領人類探索智慧寶庫的重要門徑。漢學研究中心（以下簡稱本中心）長期以來致力於文獻的蒐集、文化的保存及學術的推廣，秉持責無旁貸的使命，守護歷代典籍之菁華，拓展漢學研究之深度與廣度。

本中心所典藏之古籍文獻，內容涵蓋宋、元、明、清各代之善本，並及於南北朝、隋、唐之寫經，亦珍藏歷代名家手稿、金石拓片等稀珍資料，具有極高的文獻價值與研究意義。臺灣社會擁有豐富多元的文化主體性，亦保留深厚的中華文化底蘊，為漢學發展提供優沃的土壤。近年來，為擴展國際交流，深化各國民眾對中文古籍的理解與認識，本中心積極推動與國際重要學術機構合作，致力於文化資源共享與互動。

本年度，本中心與馬來西亞歷史悠久、聲譽卓著的馬來亞大學（Universiti Malaya）攜手合作，共同主辦「共享蒼穹：中文古籍與文化交流的世界」古籍文獻展。展覽以「共享蒼穹」為主題意象，象徵中文典籍跨越時空與地域的傳播力與影響力，猶如無形天幕，串聯起世界各地的文化與智慧。

馬來亞大學自 1905 年創校以來，已有逾一世紀的歷史，是馬來西亞最具代表性的公立綜合性研究型大學，亦是學術與文化傳承的重要基地。尤其中文系培育無數優秀漢學人才，對推動馬來西亞之中文教育與研究貢獻卓著。

此次展覽除展出本中心所提供之古籍複製品，並編製電子圖錄，結合親民且生動之展示設計，期望讓民眾親炙中文古籍之美，理解其在東亞及

世界文化中「循環不窮」、「環流不倦」的歷史脈絡。展覽同時強調繁體中文（漢字）作為東亞文化共同語言之重要性，並呈現古籍如何作為知識載體，在歷史長河中傳遞文明、促進跨文化對話，擦出跨地域交流的燦爛火花。

在全球交流逐漸恢復熱絡的當下，本中心非常榮幸能與馬來亞大學攜手合作，特此向馬來亞大學校長 Professor Dato' Seri Ir. Dr. Noor Azuan Abu Osman 致上最誠摯的敬意與謝意，感謝校方在展覽策劃與推廣工作上的全力支持與通力合作，亦感謝雙方策展團隊的專業與努力，使本次展覽得以順利實現。

漢學研究中心主任

王涵青 謹序
2025 年 6 月

Preface by the Director of the Center for Chinese Studies

Books are not only the witnesses of human civilization, but also crucial bridges for the transmission of knowledge across generations. In this era of rapid technological advancement and overwhelming information growth, libraries have become more vital than ever, serving as gateways to the boundless treasury of human wisdom. The Center for Chinese Studies (CCS) has long been committed to the collection of documents, preservation of cultural heritage, and promotion of academic scholarship—duties that we undertake with a deep sense of responsibility. Our mission is to safeguard the essence of books and advance the study of Sinology in both depth and breadth.

The CCS houses a vast collection of rare and valuable books, including rare editions from the Song, Yuan, Ming, and Qing Dynasties, alongside manuscripts and hand-written scrolls of the Southern and Northern Dynasties, Sui, and Tang Dynasties, as well as historical rubbings of bronze and stone engravings, making the collection a rich resource for academic research. Taiwan, with its diverse cultural foundation and profound heritage of traditional Chinese culture, offers fertile ground for the flourishing of Sinology. In recent years, to foster international cultural exchange and enhance global understanding of Chinese rare books, the CCS has actively collaborated with major academic institutions worldwide.

This year, we are honored to collaborate with the Universiti Malaya—an institution of long-standing academic excellence and prestige in Malaysia—to co-host the exhibition “A Shared Sky: The World of Chinese Texts and Cultural Exchange” at the university's library. Centered on the theme of “Shared Sky,” the exhibition symbolizes the enduring transmission and far-reaching influence of Chinese rare books, much like an invisible canopy connecting

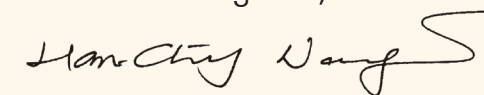
diverse cultures and shared human intellects across time and space.

Founded in 1905, the Universiti Malaya is Malaysia's oldest and most distinguished public comprehensive research university. It plays a pivotal role in the country's academic and cultural development. The Department of Chinese Studies at the university is dedicated to preserving, teaching, and promoting Chinese culture, and has nurtured generations of outstanding scholars.

This exhibition features high-quality replicas provided by the CCS, supplemented by an interactive and engaging curatorial design, as well as a specially produced digital catalog. It aims to bring the beauty and significance of Chinese rare books closer to visitors, helping them appreciate the books' enduring influence in East Asia and beyond. It also highlights the role of Traditional Chinese (Hanzi) as a common written language in the East Asian and illustrates how these books have functioned as vessels of knowledge.

As global academic and cultural exchanges resume with renewed vigor in the post-pandemic era, we are deeply grateful to the Universiti Malaya for its generous collaboration and unwavering support in co-organizing this exhibition. I would like to express my sincere appreciation to Professor Dato' Seri Ir. Dr. Noor Azuan Abu Osman, Vice-Chancellor of the Universiti Malaya, for his leadership and commitment. I also extend heartfelt thanks to the dedicated teams on both sides whose professionalism and efforts have brought this exhibition to fruition.

With warm regards,



Dr. Han-ching Wang
Director, Center for Chinese Studies
June 2025

引言

漢學研究中心典藏豐富的藝術和文化遺產，是人類知識的寶庫。本年度與馬來亞大學合作，期透過珍貴中文古籍，為文化交流注入嶄新的詮釋視角。

「共享蒼穹：中文古籍與文化交流的世界」展覽以中文古籍如連結世界的隱形天幕為概念，呈現其在不同文化間的流傳與影響。透過活潑、親和的展示手法與圖錄介紹，搭配本館之複製圖書及實物，讓民眾親炙古籍之美及理解中文古籍在亞洲乃至世界「循環不窮」、「環流不倦」的發展與脈絡。展覽強調中文古籍在傳遞及知識保存的意義，藉以達到推廣圖書教育與增進文化交流的雙重目的。

希冀透過展覽帶領觀眾跨越時間、空間，進行跨文化對話，使觀眾領略繁體中文字（漢字）扮演「東亞世界共同語言」之重要角色，以及中文古籍作為知識載體，如何在古代世界流傳、傳播，並擦出璀璨火花。

Introduction

The collections held by Center for Chinese Studies (CCS), Taiwan represent artistic legacy and cultural heritage of Taiwan, serving as a repository of valuable human knowledge. With a commitment to promoting culture, this year, CCS teams up with Universiti Malaya to provide a comprehensive view of the cultural interactions through books.

"A Shared Sky: The World of Chinese Texts and Cultural Exchange" exhibition highlights the circulation and influence of ancient Chinese texts among cultures through the imagery of a "shared sky"—a borderless space connecting the world. The exhibition adopts lively display methods and catalogues designed for the general public to feature a selection of CCS's rare book collections, including facsimiles and related objects, allowing visitors to both revel in the beauty of rare books as well as better understand the development and context of the "endless cycle" and "tireless circulation" of these texts in Asia and beyond. Moreover, it illustrates the significance of Chinese texts in the transmission and preservation of knowledge, as well as in foreign cultural exchanges, which in turn can realize the dual purpose of advancing textual education and furthering cultural exchanges.

Through this year's collaborative exhibition, it is hoped that visitors will not only be brought "across time and space" to engage in "cross-cultural dialogues," but also be enabled to appreciate both the important role of traditional Chinese characters (namely, Hanzi) as the "common language of the East Asian world" and how rare Chinese books, as mediums of knowledge, have been passed down and disseminated from the ancient world—sparking a certain radiance in our "shared sky".



1. 方寸之間

書寫與印刷的演變

以 甲骨文揚片、彩繪本及印刷文獻等珍藏，漫談書寫與印刷術演進歷程。

在中國發明紙張之前，文字是刻在各種材料上傳達，包括龜甲、動物骨頭、金屬和木板。紙張發明後，書寫及印刷方式逐漸有了各種變化。漢字方正的結構，非常適合雕版與活字印刷。印刷技術的發展不僅加速了知識傳播，也促進了方塊字形式的穩定與普及。

Square It Off

The Evolution of Writing and Printing

This theme explores the history of writing and printing through CCS's collections such as oracle bone rubbings, painted manuscripts, and woodblock-printed works tracing the evolution of writing systems and printing techniques.

Prior to the invention of paper in China, writing was done through the carving of characters into various materials, including tortoise shells, animal bones, metals, and wooden objects. After the invention of paper, the way of writing and printing gradually underwent various changes. The square form of Chinese script made it ideal for block and movable-type printing. Printing not only accelerated knowledge dissemination but also reinforced the standardization of square characters.

Records in the Ancient World

Oracle Bone Inscriptions

中國現存古代文字，以殷墟發現的甲骨刻辭最早。所謂甲骨，意指龜甲、獸骨上的文字，一般認為，其出現之時間約為商代（西元前 1600 至前 1046），當時紙張尚未發明，遂在獸骨龜殼上進行紀錄，記載的內容多為殷王田獵、祭祀、求雨、占卜，亦有戰爭的記事殘文。



《甲骨文揚片》 書號：金 3535

墨拓本

此本為河南安陽出土之殷商甲骨文拓本，全冊收錄有字甲骨達 50 片以上。

Jiagu wenta No. 金 3535
(Oracle Bone Rubbing)

This work is from a collection of rubbings taken from Shang Dynasty inscriptions made from oracle bones unearthed at Anyang in Henan province. The volume contains more than 50 rubbings.

The earliest Chinese characters yet found were engraved on oracle bones unearthed at Yinxu, dated c.1600-1046 BCE. At that time, long before the invention of paper, characters were scratched or carved onto tortoise shells or animal bones. They record the royal hunts, sacrificial rites, prayers for rain, divinations, and fragmentary accounts of war.

Bronze Inscriptions

金文，指鑄或刻在青銅器上文字。最初始於商朝中期，盛於西周，至秦漢仍被普遍使用。金文內容多為祀典、賜命、征伐、圍獵、契約等事。

Bronze inscriptions were engraved or cast onto ritual vessels. The earliest examples date back to the mid-Shang Dynasty. The use flourished during the Western Zhou Dynasty and remained widespread throughout the Qin and Han Dynasties. The inscriptions mainly record religious rites, royal decrees, military campaigns, hunts, and treaties.

〈而姬壺〉 書號：金 0577

墨拓本

酒器，有「而姬自作壺」銘文三行五字，五字卻給人有六字的錯覺，姬字是橫勢，壺字為縱勢，筆劃有裝飾意味。

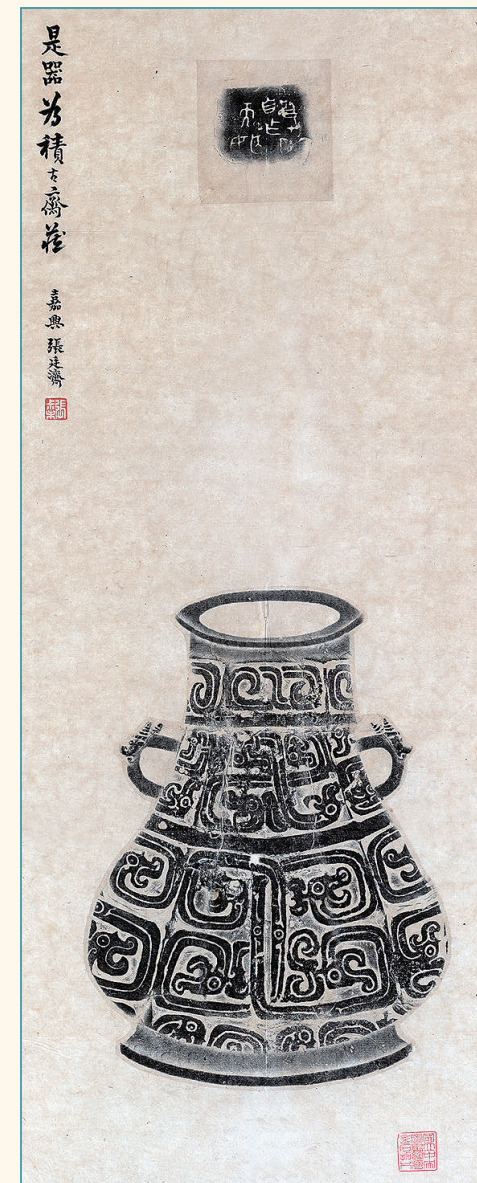
Er ji hu No. 金 0577

(Er Ji Wine Vessel)

Ink rubbing of a bronze vessel

The work comprises a significant proportion of so-called quanxing ta (full-surface rubbings) of bronze vessels. Through a combination of sketching, painting, inking and paper cutting, this rubbing technique renders three-dimensional bronze engravings and motifs on white paper, which is even more difficult and complicated than the oracle bone rubbing.

Er ji here connotes the owner's name. As a kind of ritual vessel, hu, the Chinese character of pot, was used in ceremonies to contain wine. This rubbing shows a five-character inscription. Some characters are written vertically, others horizontally, the strokes give a decorative flavor.



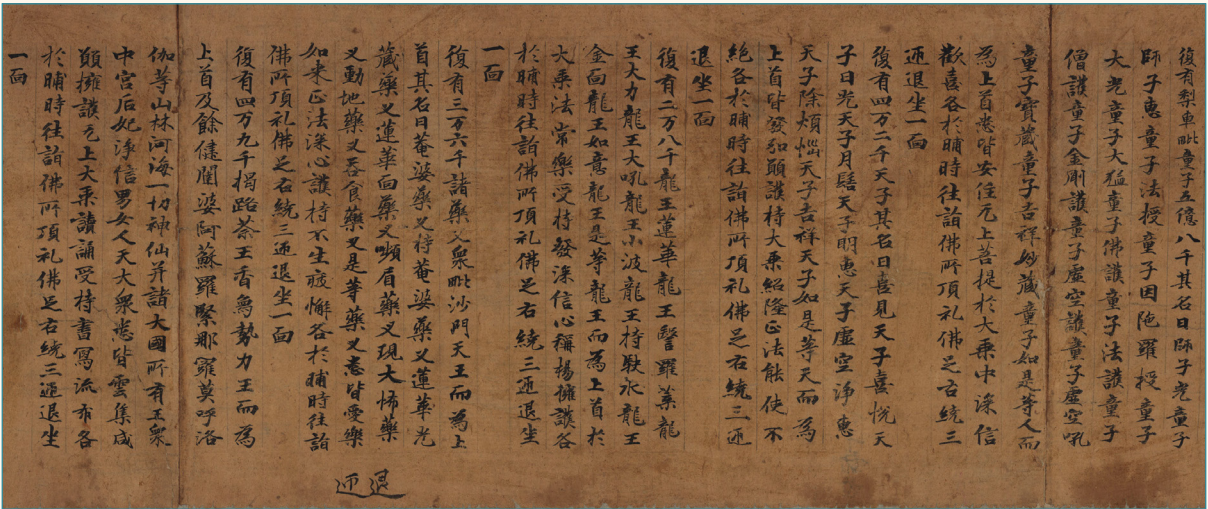
Paper as a Writing Material

Duanhuang Manuscripts (Scrolls)

「敦煌卷子」泛指在敦煌莫高窟出土的各類古代文獻。西元 1900 年，一位道士在甘肅敦煌莫高窟第 17 窟意外發現大量保存完好的古代文書。這些文獻大多成書於西元 5 至 10 世紀，內容廣泛，涵蓋宗教、政治、經濟、軍事、藝術等多個領域。其中很大一部分為佛教經文為主，反映出佛教在當時社會中的深遠影響，同時也記錄了當地社會生活與多元文化的交流。

The Dunhuang Manuscripts refer to a large collection of ancient documents discovered in the Mogao Caves of Dunhuang. In 1900, a Taoist priest discovered thousands of well-preserved texts in one of the caves.

These manuscripts were mostly written between the 5th and 10th centuries. They cover many topics, including religion, politics, economics, military affairs, and art. Most of the texts are Buddhist scriptures, showing how important Buddhism was at that time. The manuscripts also reflect everyday life and the cultural exchange that happened along the Silk Road.



《金光明最勝王經》 書號：08685
(唐)釋義淨譯，唐人寫卷子本

本經敘述金光明懺法之功德，以及由四大天王之鎮護國家和現世利益之信仰。經文亦提及：念誦此經，國家及持誦人可得四大天王保護，使一切世間有情安穩康樂。

Jin guangming zuishengwang jing No. 08685
(The Sutra of Golden Light)
Translated by Yijing (635–713), Tang Dynasty (618–907).
Handwritten scroll, Tang Dynasty (618–907).

This sutra describes the merit accumulated by performing the golden light repentance ritual, and the belief that the Four Heavenly Kings will protect the country and the benefits of this life. The Sutra also explains that, by reciting it, one can receive the Kings' protection and bring peace and calm to this world.

Hand-Illustrated Works

由作者親筆繪製的插圖書籍即為手繪本。手繪本依照筆繪上彩的顏色，可簡單區分為墨繪本及彩繪本兩大類型。

Within the processes of book production and circulation, in addition to textual narratives, illustrations or other figures are inevitably included to attract the reader's interest or assist in their understanding of the contents. Illustrations or figures made entirely by hand are the form called "Hand-Illustrated Works." These works can be further categorized by the color of ink used in the printing: ink (namely black) illustrations and colored illustrations.



《封神真形圖》 書號：08649

(清)不著繪人，墨繪本

本書是親筆手繪的繪本，內容取材自《封神榜》中的上古仙人圖像。

Fengshen zhenxing tu No. 08649

(The True Forms of Invested Gods)

Ink illustrations, Qing Dynasty (1644–1911).

This book is hand-painting, and features illustrations of the ancient gods from *The Investiture of the Gods*.



《太古遺音》 書號：06796

(明) 精鈔彩繪本

本書為琴歌譜集，書中文字書寫精美，圖像均以彩繪呈現，特別是在解說撫琴手勢，以圖輔文，描摹細膩，栩栩如生。

Taigu yiyin No. 06796

(Music Bequeathed from Antiquity)

Fine illustrated edition in color, Ming Dynasty (1368–1644).

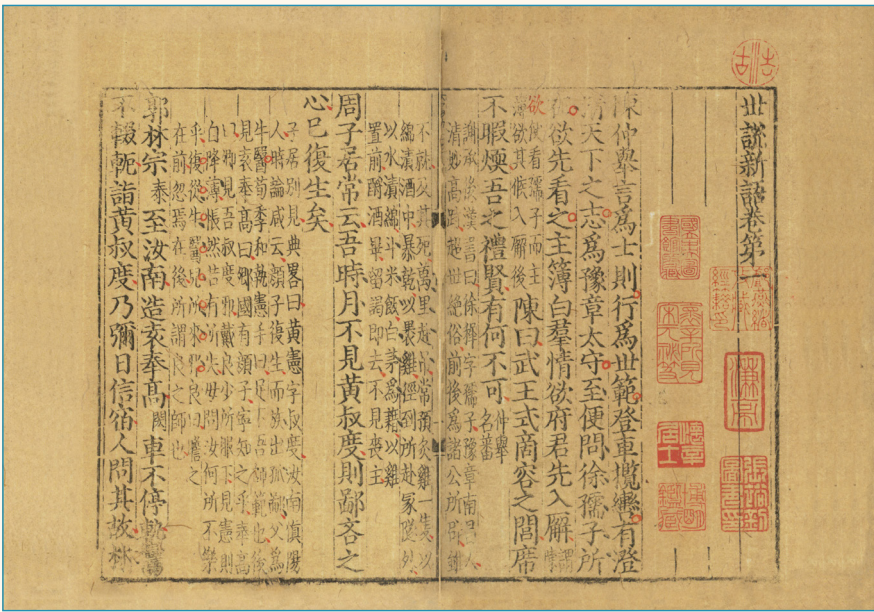
Taigu yiyin, a treatise on qin (zither) music, is a book to provide a systematic and specialized introduction on how to make and play qin as well as related theories on its music.

The Evolution of Printing

Color Woodblock-Printed Works

明代商業發達，盛行套版印刷，象徵著彩色印刷成為出版市場主流。套版印刷使用多塊印版，逐版刷上不同顏色印在同一張紙上。套印技術之所以興盛，一來是各書坊想要呈現新面貌來爭取讀者購書；二來是評點古籍在當時形成熱潮，多色套印諸家不同評註的文字，更方便於讀者閱讀。

During the Ming Dynasty (1368–1644), the emergence and flourishing of color woodblock-printed works were another revolution within the development of book production. Generally speaking, the colors themselves can vary from just black and vermillion to three or even six. These colors were produced using either single-block or multiple block technique. In single-block color printing, different colors were applied to specific areas of the same plate and printed once. Alternatively, different colors are split across separate prints using the same plate on the same page. In multiple-block color printing, each plate is carved with an image to be printed in a single color. Then one by one the plates are printed on the same page. Color woodblock printing was flourishing in the Ming Dynasty (1368–1644) because, firstly, merchants wanted to attract more readers to buy books; secondly, writing commentary on rare books had become a craze at that time, and applying various colors to different commentaries helped readers distinguish them more easily.



《世說新語》 書號：08249

(南北朝) 劉義慶撰，明萬曆間吳興凌瀛初刊朱墨黃藍四色套印本

《世說新語》為魏晉南北朝「筆記小說」代表作，主要記述士人生活和思想，及當時統治階級的情況，反映了魏晉時期文人的思想言行，和門閥社會的生活面貌。明吳興凌氏以朱墨黃藍四色套印而成，是在同一版上，分次上色，分次印刷。

Shishuo xinyu No. 08249

(A New Account of the Tales of the World)

Produced by Liu Yiqing (403–444), the Southern and Northern Dynasties (420–589). Four-color woodblock printed edition, 1572–1620.

Compiled through the process of organizing writings into categories led by Liu Yiqing and a number of recruited literati, *Shishuo xinyu*, a prime example of the *biji* ("notebook" or "jottings"), records and narrates the life and thought of scholars and the state of the ruling class. It reflects the ideas, words and deeds of literati and daily life in a society dominated by powerful families during the Wei-Jin period. This book is a true representative in the form of *biji* of the time, which has maintained significant influence on later literary writings and theater.

Illustrated Woodblock-Printed Works

古書中的圖畫，除幫助瞭解文字說明，具實用性外，亦有觀賞性，極具藝術成就。自唐代印刷術發明，開始以刀代筆，以印代繪，所謂版畫，即繪、刻、印三項藝術之結合。

Apart from aiding the understanding of texts, illustrations of rare books also reveal aesthetic achievements of the time. After the invention of printing techniques during the Tang Dynasty (618–907), the carver's knife began to replace the brush when printing began to replace hand-illustration. Following the Song and Yuan Dynasties, books with this type of added illustration grew increasingly common in step with developments and progress in woodblock cutting, which emphasized the combination of three arts: painting, engraving, and printing.



《李卓吾先生批點西廂記真本》 書號：15057

(元)王實甫撰，明崇禎十三年（1640）刊本

《西廂記》描述士人張生與相國之女崔鶯鶯的愛情故事，深受當時讀者歡迎，除男女主角被視為勇於爭取婚姻自由的代表性人物外，書中紅娘一角更從此成為「撮合男女媒人」的代名詞。明代學者李卓吾認為此劇之創作，其曲語言、情感真實流露，作痕不顯，已達接近自然之境界。

Li Zhuowu xiansheng pidian xixiang ji zhenben No. 15057 (The Punctuated and Annotated Story of the Western Wing)

Written by Wang Shifu (1260–1336), Yuan Dynasty (1271–1368), punctuated and annotated by Li Zhuowu (1527–1602).
Printed edition, 1640.

The famous story describes a secret love affair between the young scholar Zhang Sheng and Cui Yingying, the daughter of a Tang Dynasty (618–907) minister. Zhang and Cui are regarded as representative figures who dare to fight for freedom of marriage. In addition, the witty maid Hongniang, who is dedicated to bringing them together, enter modern Chinese vocabulary as a synonym for a matchmaker, or in other words “Cupid”. The Ming scholar Li Zhuowu praised the drama's melodic language and authentic emotion to be uncontrived and realistic.

2. 文字世界

中文經典與亞洲文明

以日、韓、越之中文古籍，呈現亞洲文化圈內藉由「漢字」的溝通交流，並以「書籍」為知識及文化傳播的媒介。

作為一種書寫系統，中文（漢字）不僅是思想的載體，更是早期亞洲各國間文化交流的重要橋樑。正因漢字的使用，儒學、佛教等思想得以在亞洲迅速傳播，形塑出以漢字為基礎的文化圈。本單元展出「和刻本」、「朝鮮本」與「安南本」，分別為日本、韓國與越南刊刻抄寫的中文典籍，提供亞洲文化交流的具體見證。

A World of Words

Chinese Texts and Asian Civilization

Showcasing the CCS's collection alongside publications from Japan, Korea, and Vietnam, this theme highlights how classical Chinese texts and characters served as the primary medium for knowledge and cultural transmission across East and Southeast Asia.

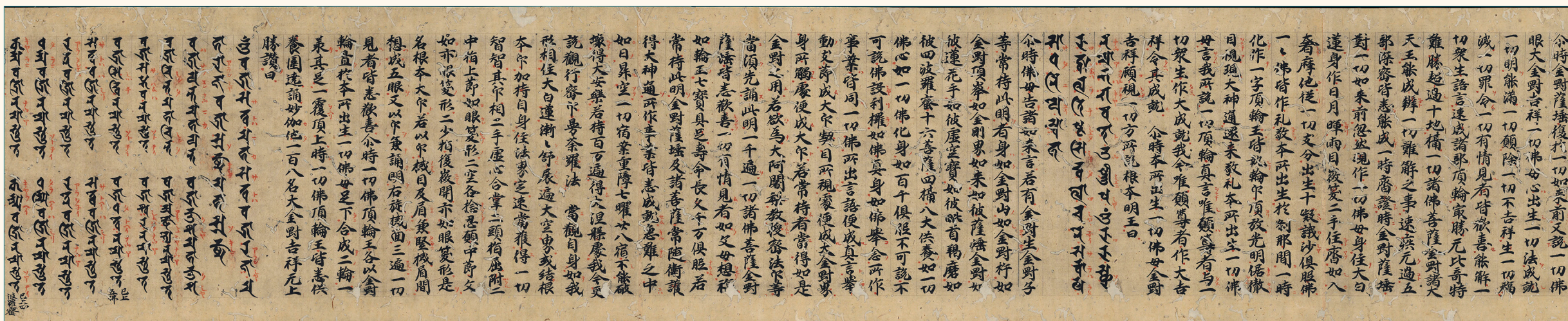
As a writing system, Chinese characters (Hanzi) have served not only as vessels of thought but also as vital bridges for cultural exchange among Asian nations. The widespread use of Hanzi enabled the rapid transmission of Confucianism, Buddhism, and other philosophies across the region, helping to shape a cultural sphere rooted in Chinese characters. This section features "He keben", "Chaoxian ben", and "Annan ben"—Chinese-language texts printed or transcribed in Japan, Korea, and Vietnam—offering tangible evidence of this rich network of cultural exchange.

Japanese woodblock-printed work

He keben

何謂和刻本？和刻本即為在日本刊刻發行的中文古籍，又稱日本刊本、東洋本等。日本漢字的源頭，指向朝鮮半島的百濟，《隋書》〈倭國傳〉記載：「敬佛法，於百濟求得佛經，始有文字」，顯見中文典籍藉由佛教正式傳入日本。之後更在遣唐使（日本派遣到中國唐朝的使節）頻繁來往之下，不僅促進當時文化交流，更使漢字成為日本書寫系統的基石，同時也將佛教思想廣泛傳播。和刻本最容易辨識的方式即為書中加入了日文訓讀符號，協助日本士人學習閱讀中文典籍。

What is a “He keben” (Japanese woodblock-printed work) edition? A “He keben” edition also known as “Ribben kanben” or “Dongyang ben” is a rare Chinese book produced in Japan. Historical sources indicate that the origin of Chinese characters in Japan can be traced back to the early Korean kingdom of Baekje (18 BCE–660 CE). “Record of the Wa” in *The Book of Sui*, for example, states, “Respecting the dharma, the Buddhist scriptures were sought and obtained in the kingdom of Baekje, which then had [Chinese] written script,” a passage which shows that Chinese texts were introduced to Japan through Buddhism. Later frequent Japanese envoys to the Tang Dynasty (618–907) in China not only further facilitated cultural exchanges, including the spread of Buddhism, but also established Chinese characters as the cornerstone of the Japanese writing system. Regarding this last point, the most common way to identify a “He keben” edition is by its inclusion of “kun-reading” to assist Japanese scholars in learning to read Chinese texts.



《金剛峰樓閣一切瑜珈瑜祇經》

書號：08803

（唐）釋金剛智譯，日本建久五年（1194）寫卷子本

《金剛峰樓閣一切瑜珈瑜祇經》簡稱《瑜伽瑜祇經》、《瑜祇經》，凡一卷，十二品。此經為歷代大藏經所收，是密教五部祕經之一，自古與《理趣經》並稱為祕經中之祕經，內容闡說成就一切世間、出世間作業之妙法。館藏此卷存第一至四品、六至十二品，而缺第五品。此卷屬日本寫卷，漢梵文兼具，罕見稀有，為研究當時文化歷史不可缺少之代表性文物，具特殊歷史文化與學術價值。

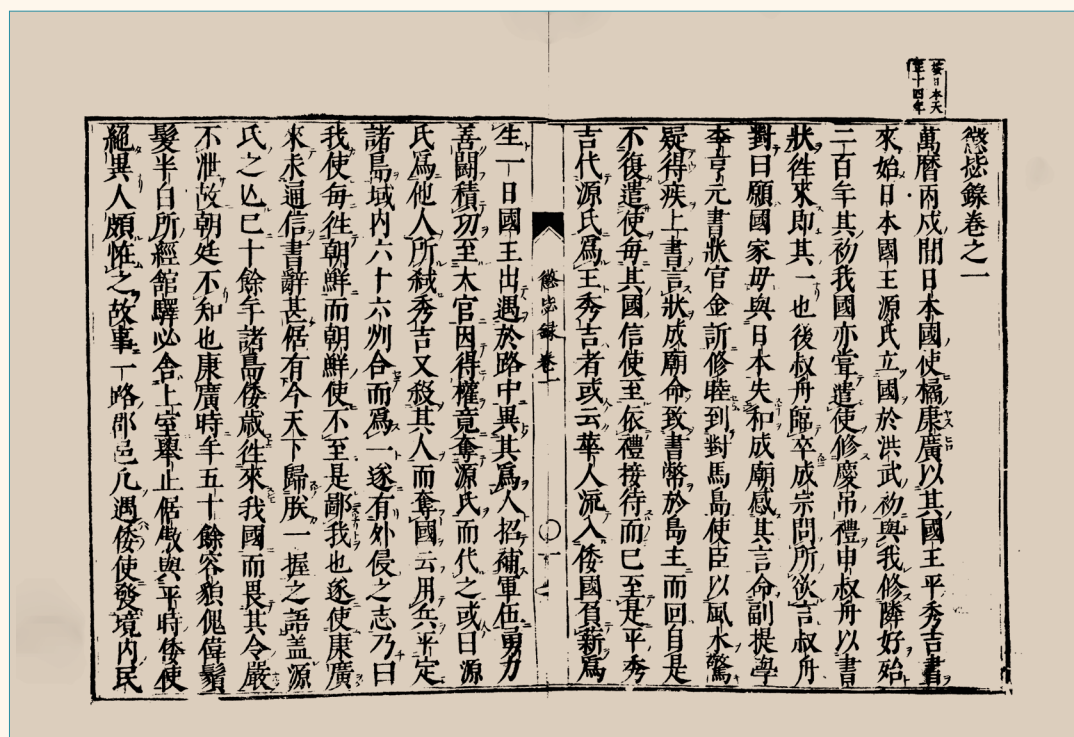
Jinggangfenglouge yiqieyujiaiyuqi jing (Diamond Pinnacle Yoga Teachers Sutra)

No. 08803

Originally translated by monk Vajrabodhi (671–741), Tang Dynasty (618–907);
handwritten scroll edition produced in Japan in 1194

The one-juan *Diamond Pinnacle Yoga Teachers Sutra*—among other translations—comprises twelve chapters and can be found within the Tripitaka Koreana, a Korean collection of Buddhist scriptures. It is one of the five texts of the esoteric teachings, and since ancient times, along with *The Scripture that Transcends the Principle*, has been referred to as one of the “esoteric texts within esoteric texts.” Its contents largely elucidate the true dharma of the perfection of all earthly things and of transcendence.

The edition held by the CCS's is largely complete, with only the fifth chapter missing. This handwritten scroll is also remarkably rare for being written in both Chinese characters and Sanskrit, making it an indispensable artifact for researching the history and culture of the time.



《懲毖錄》

書號：03134

(朝鮮) 柳成龍撰，日本元祿八年(1695)刊本

《懲毖錄》由朝鮮王朝名相柳成龍以漢文寫成，內容記述朝鮮壬辰戰爭（1592-1598）始末，是中、日、韓關係史的重要史料。此書流入日本後再度受到刊刻，本館所藏刻本由日本江戶大儒貝原益軒作序，共4冊，有訓讀。貝原序中寫道：「柳相國之作《懲毖錄》也，是觀前車而戒後車之意也，此書記事簡要，為辭質直，非世之著書者，誇多鬪靡之比。談朝鮮戰伐之事者，可以是為的據。」由此書可見漢文做為當時東亞流通之文字，日韓儒者紛紛以此進行無聲的交流。

Chengbi lu

No. 03134

(A Record of Corrections)

Originally written by Ryu Seong-ryong (1542–1607), Joseon Dynasty (1392–1910); produced in Japan in 1695

Written in Chinese characters by well-known scholar-official Ryu Seong-ryong of the Joseon Dynasty (1392–1910), *A Record of Corrections* recounts the Imjin War (1592–1598) and is thus an instrumental work for understanding the historical relations between China, Japan, and Korea. After being circulated to Japan, this work was republished. The edition held by the CCS, totaling four volumes and featuring “kun-reading,” includes a preface authored by Japanese Neo-Confucianist Kaibara Ekken (1630–1714), which states: “*A Record of Corrections* by [Ryu Seong-ryong] connotes that previous failures can serve as a lesson for the future. The records in this book are concise and written in a straightforward manner, not a work written by those of this world who exaggerate. When discussing the events of the campaigns in Korea, it can be used as a basis.” From the production history of this work, we can see how Chinese characters allowed for the circulation of knowledge throughout contemporary East Asia, albeit often silently in the form of textual exchanges.

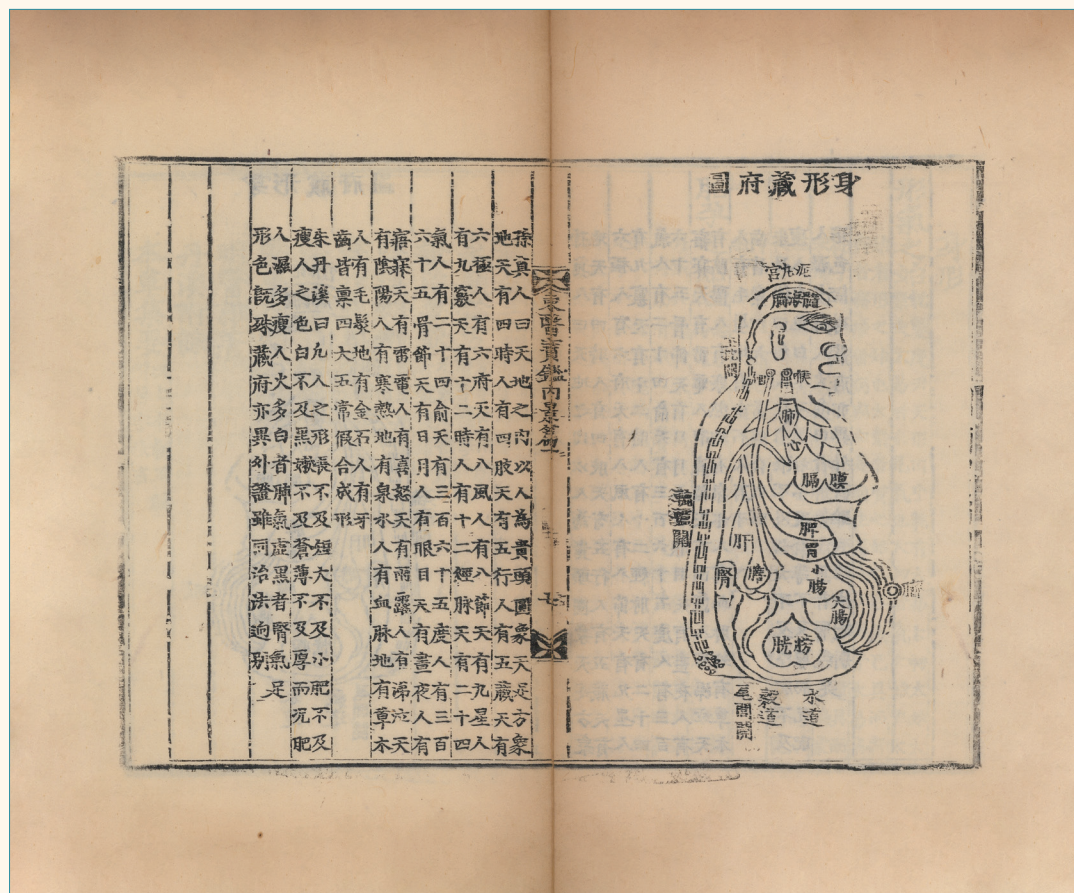
Korean woodblock-printed work

Chaoxian ben

西元 4 世紀至 7 世紀的朝鮮半島，高句麗、百濟、新羅三國鼎立。佛教自 4 世紀中葉起，陸續傳入這 3 個國家，並對其政治、文化產生深遠影響。高句麗最早接受佛教，百濟隨後亦引入，而新羅則最晚。7 世紀新羅統一朝鮮半島後，積極接受中國文化，漢字詞彙大量增加，深刻影響了新羅的政治、文化、制度和學術。朝鮮本即為在古代朝鮮刊刻發行的中文古籍，又稱朝鮮刊本、高麗本等，多以活字本為主。

From the fourth to the seventh centuries, the Korean Peninsula was ruled by the three kingdoms of Goguryeo (37 BCE–668 CE), Baekje (18 BCE–660 CE), and Silla (57 BCE–935 CE). Beginning in the mid-fourth century, Buddhism was introduced to the three states in succession—with the Goguryeo being the first to accept it, followed by the Baekje and then Silla—and maintained a profound influence on politics and culture. After the Silla unified the peninsula in the seventh century, Chinese culture was actively embraced, resulting in the increased understanding and use of the Chinese writing system, all of which impacted the politics, culture, institutions, and learning in the kingdom of Silla. “Chaoxian ben,” namely ancient Chinese texts produced in Korea and also known as “Chaoxian kanben” and “Gaoli ben” (“Gaoli” being the Goryeo Dynasty, 918–1392), are also notable for mostly being printed using movable type.





《東醫寶鑑》 書號：06123

(朝鮮) 許浚撰，朝鮮完營舊刊本

《東醫寶鑑》為朝鮮宣祖御醫許浚所編撰的漢文醫學著作，分內景篇（內科）、外形篇（外科）、雜病篇、湯液篇（藥學）、針灸篇五大部分。許浚以《黃帝內經》為理論基礎，統整中醫各家學說，建構適合該國的醫學體系，並提出以「東醫」作為朝鮮傳統醫學的專名，2009年被聯合國教科文組織列入世界記憶遺產名錄。此書共25卷，問世後在東亞地區流傳極廣，日本及中國均有刊本。

Dongyi baojian No. 06123

(Treasured Mirror of Eastern Medicine)

Originally written by Heo Jun (1539–1615), Joseon Dynasty; produced in Korea (year unknown)

Treasured Mirror of Eastern Medicine is a Chinese-language medical work written by Heo Jun, imperial physician of King Seonjo of the Joseon Dynasty (r. 1567–1608), and is divided into five parts: internal medicine, surgery, various diseases and ailments, pharmacy, and acupuncture and moxibustion. Adopting the theoretical basis of the Inner Canon of the Yellow Emperor, Heo Jun integrated the various schools of traditional Chinese medicine to construct a medical system suitable for the Joseon state and proposed the name “Eastern medicine” to serve as the moniker of traditional Korean medicine. *Treasured Mirror of Eastern Medicine* has had such a profound impact that it was included in the UNESCO’s Memory of the World Programme in 2009. The work, totaling 25 juan (volumes), was widely circulated throughout East Asia after first being published, with editions being produced in China and Japan.

三山福地志
元自實山東人也本朝合充青七地為山東道生而質鈍不通詩書家頗豐殖賈財也以田庄為業田中廬舍曰庄同里有繆君者繆氏家終除得閨中一官入分七種故云七明也缺少路費於自實處假銀二百兩自實以鄉黨相處之厚不問其父券如數貸之至正末山東大亂史元據守福建七閩頗安自實乃挈妻子由海道趨福州將訪繆君而投托焉至則繆君果在府憲下當道用事威權隆重門戶赫奕自實大喜然而患難之餘跋涉道途水草行曰涉衣裳藍縷藍縷也容貌憔悴未敢遽見也乃於城中僦借也屋安頓其妻孥整頓其冠服卜日而往適值繆君之出拜於馬首初似不相識及叙鄉井通姓名方始驚謝即延之入室待以賓主之禮良久啜飲也茶而罷明日再往酒果三杯而已落落不相也無顧念之意亦不言銀兩之事自實還家旅寓荒涼妻孥怨望曰汝萬里投人所幹何事今為三杯薄酒所賣即便不出一言吾等何所望也自實不得已又明日再往訪焉則似已厭之矣自實方欲啓口繆君遽曰向者承借路費銘心不忘但一宦蕭條俸入微薄故人遠至豈敢辜恩辜恩也更德望之文券付還則當如數陸續陸續也自

《剪燈新話句解》 書號：08535

(明)瞿祐撰，朝鮮舊刊本

《剪燈新話》為元末明初瞿祐所撰的傳奇小說集，因過於流行，遭官府懼怕其影響力而列為禁書，至清代中國境內已無刻本。現存最早版本為朝鮮句解本，共2卷，日本也見其重刻本。此書帶動東亞傳奇小說的創作，除明代李昌祺《剪燈餘話》與邵景詹《覓燈因話》等，日本淺井了意《伽婢子》、上田秋成《雨月物語》、朝鮮金時習《金鰲新話》及安南阮嶼《傳奇漫錄》等，均為此書翻案或衍伸作品，足見《剪燈新話》對東亞漢文學的巨大影響。

Jiandeng xinhua jujie No. 08535

(Interpretation of New Stories Told While Trimming the Wick)

Originally written by Qu You (1341–1427), Ming Dynasty (1368–1644);
produced in Korea (year unknown)

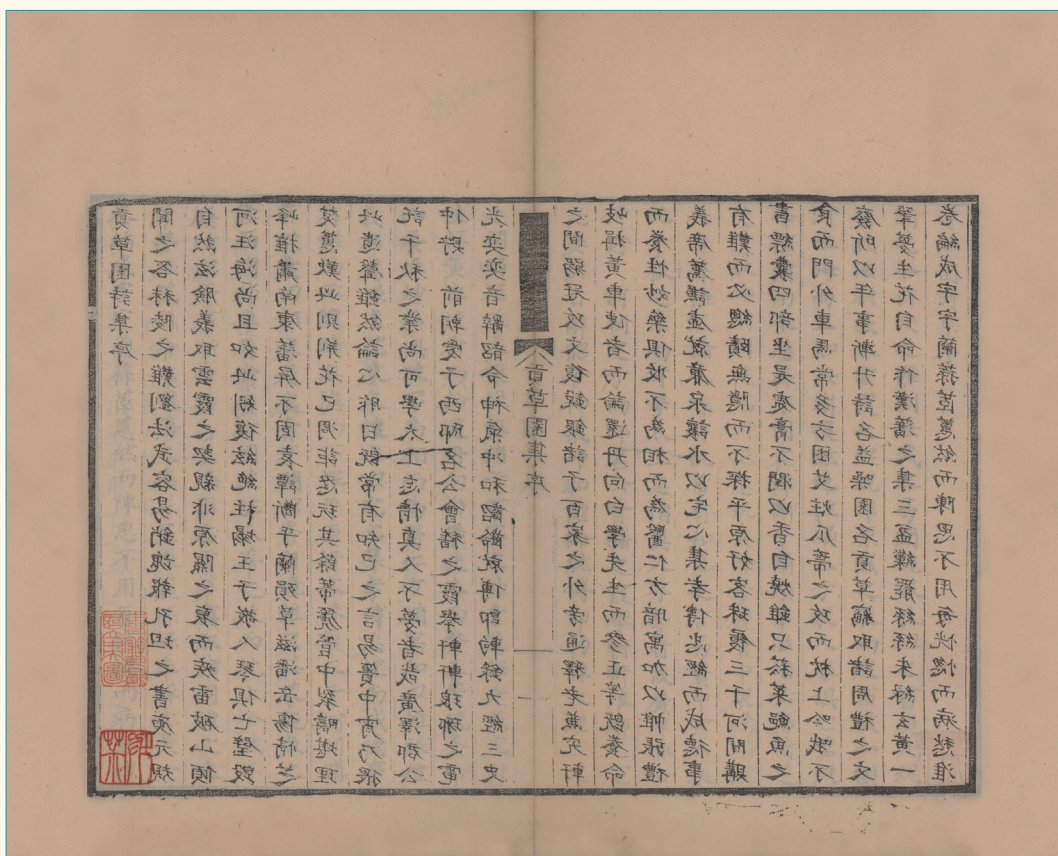
New Stories Told While Trimming the Wick is a collection of short stories written by Qu You at the end of the Yuan Dynasty (1271–1368) and beginning of the Ming Dynasty (1368–1644). Owing to its excessive popularity, the book was banned by the state for fear of its influence, with no productions being made even into the Qing Dynasty (1644–1911). The earliest surviving edition is a two-juan line-by-line interpretation of the work published in Korea and reproduced in Japan. This collection has largely driven the writing of other chuanqi (lit. transmission of the strange) works of fiction. Additional *Stories While Trimming the Wick* by Li Changqi (Li Zhen, 1376–1452) and *Karmic Stories to Search the Lamp* for by Shao Jingzhan of the Ming; *Hand Puppets* by Asai Ryo (ca. 1612–1691) and *Tales of Rain and the Moon* by Ueda Akinari (1734–1808) of Japan; *Tales of Mount Geumo* by Kim Si-sup (1434–1493) of the Korean Joseon Dynasty (1392–1910); and *Casual Records of Transmitted Strange Tales* by Nguyen Du (fl. 16th century) of Vietnam, for example, are all reworkings or extensions of *New Stories Told While Trimming the Wick*, demonstrating the remarkable influence of the work on East Asian literature.

Vietnamese work

Annan ben

越南自古以來深受中華文化影響，漢字作為書面語言的地位根深蒂固，即使喃字興起，漢字仍是官方文書和文人創作的首選。直到法國殖民時期，拉丁化越南文才逐漸取代漢字的地位。然而，漢字在越南文化中的影響力之深，使得文人雅士仍舊堅持以漢字創作漢詩、漢文，直至二次世界大戰後才逐漸式微。越南本又稱安南本，因越南民間刊刻書籍晚至明朝才開始，故其文獻傳播途徑都是以抄寫為主要管道。

Since ancient times, Vietnam has been profoundly influenced by Chinese culture, and Chinese characters had been so deeply rooted as the written language that even with the emergence of the Chu Nom writing system, Chinese characters remained the first choice for official documents and the works of literati. It was not until the French colonization of Vietnam (1858–1945) that the Latin script of Vietnamese gradually replaced Chinese characters. Even during this period, however, Vietnamese literati continued to insist on using Chinese characters in Chinese-language poetry and other writings, a practice which only began to wane after World War II. Because the woodblock printing of works in Vietnam largely did not start until the late Ming Dynasty (1368–1644), “Annan ben,” also referred to as “Yuenan ben,” editions mostly relied on transcription by hand for dissemination.



《貢草園集》 書號：13519

（安南）阮綿居撰，清咸豐四年（1854）安南阮氏原刊本

《貢草園集》為安南明命皇第 47 子的遺作，素有詩名的他 26 歲便英年早逝，遺作由其皇兄阮綿審刊印，印量極少，在越南甚至已失傳。本館收藏世上唯一孤本，來自於晚清知名藏書家潘祖蔭「滂喜齋」舊藏。

Gongcaoyuan ji No. 13519

(Collection of Gong's Garden)

Originally written by Nguyen Mien Cu, Nguyen Dynasty;
produced in Vietnam in 1854

Collection of Gong's Garden is the posthumous work of the forty-seventh son of Emperor Minh Mang of the Nguyen Dynasty (r. 1820–1839) who died at the age of twenty-six with a reputation for poetry. The work was printed by his brother Nguyen Mien Tham (1819–1870), but the number of copies produced was so few that it has been lost even in Vietnam. The edition held by the CCS is the sole surviving edition, which was acquired from well-known late Qing book collector Pan Zuyin's (1830–1890) Pangxi Studio.

3. 紙上足跡

古籍中的馬來西亞探險

本單元透過古籍中的敘述，一窺自古以來馬來西亞與各地之間綿延不絕的文化交流，見證了書籍文明的璀璨發展。

馬來半島與婆羅洲，自古便是文明重地。隨著海上絲綢之路的繁盛，此地區成為貿易與外交往來的重要樞紐。

十五世紀，明代的鄭和（約 1371–1433 年）奉命下西洋，多次造訪麻六甲，並留下詳實的航行紀錄。透過文獻的紀錄，得以了解馬來半島、婆羅洲與各區域間深厚的文化聯繫，展現東南亞歷史的多元交織。

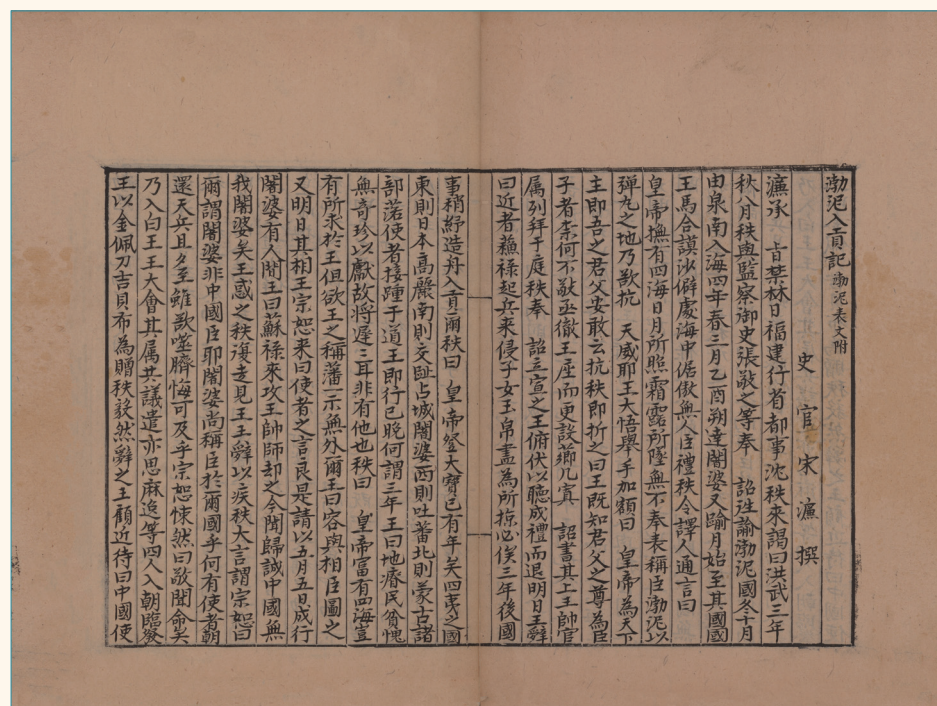
Paper Trails

Malaysian Voyages in Classical Texts

Through historical Chinese texts, this theme unveils the long history of cultural exchanges between Malaysia and other regions.

The Malay Peninsula and Borneo have long served as centers of civilization. As the Maritime Silk Road flourished, these lands became key crossroads for trade and diplomacy.

In the 15th century, Ming Dynasty envoy Zheng He (c. 1371–1433) visited Malacca several times, documenting his journeys and encounters. Through these classical works, we trace the vibrant connections linking the Malay Peninsula, Borneo, and other regions.



《渤泥入貢記》

書號：02188-0002

(明) 宋濂撰，明錫山姚咨手鈔本

渤泥為婆羅洲的古稱。宋濂為明初開國功臣，且對於明代外交頗有貢獻，《渤泥入貢記》中詳細記述了渤泥國來明朝貢之細節，是關於古代馬來西亞重要的記載。

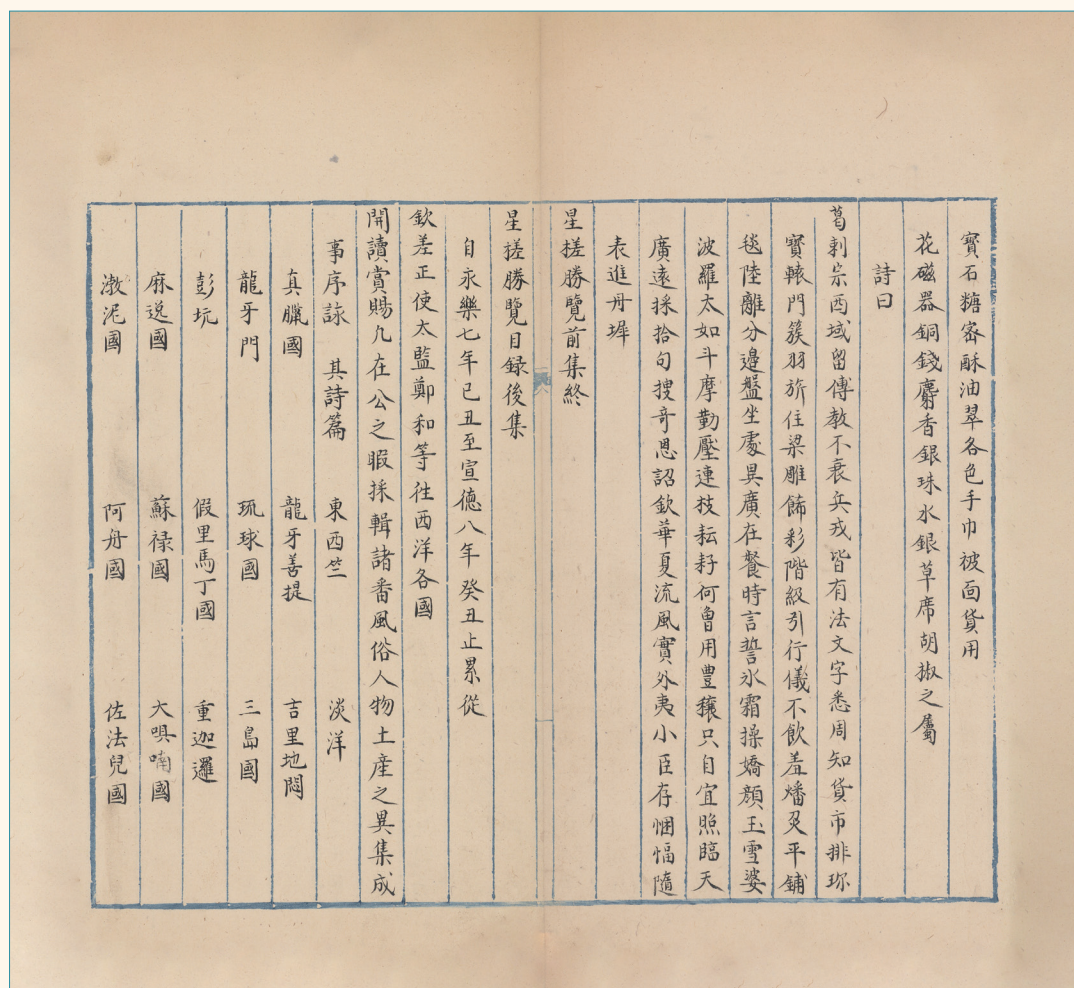
Boni rugongji

No. 02188-0002

(Records of the Boni Submitting Tribute)

Originally written by Song Lian (1310–1381), Ming Dynasty (1368–1644); hand-copied edition produced by Yao Zi in Ming China.

Song Lian, a founding minister of the Ming, made considerable contributions to state diplomacy, and his *Records of the Boni Submitting Tribute* is a remarkably detailed account of the tributary relations between the Boni—an ancient name of Borneo—and the Ming Dynasty (1368–1644), thereby being an important historical source on ancient Malaysia.



《星槎勝覽》 書號：05300-0056

(明) 費信撰，明藍格鈔本

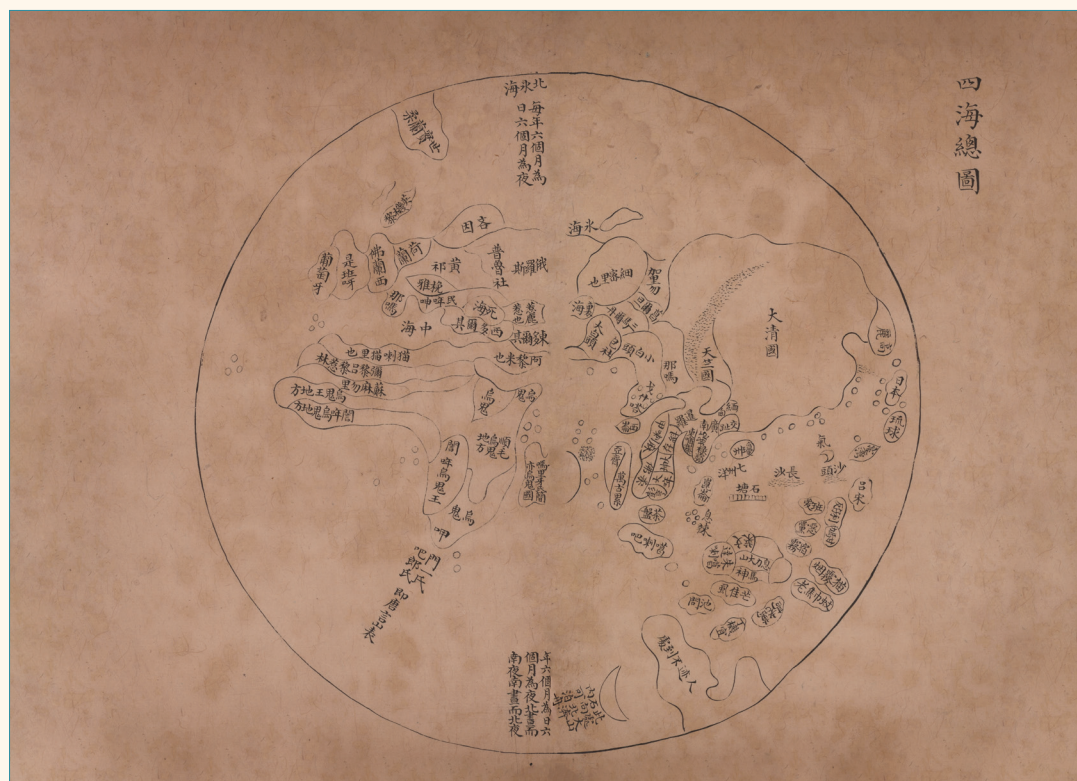
明成祖永樂三年(1405年)起，鄭和7度率領龐大的艦隊遠赴西洋，每次皆經過滿刺加。費信以隨行人員身分隨鄭和啟程下西洋，本書主要記述第3次下西洋和第7次下西洋時所經過之國家、地區的地理位置、社會生活等情況，是見證多國文化交流的重要第一手資料。

Xingcha shenglan No. 05300-0056

(The Overall Survey of the Star Raft)

Originally written by Fei Xin (ca. 1385–1436), Ming Dynasty (1368–1644); hand-copied edition produced with a blue border in Ming China.

As an attendant, Fei Xin accompanied official Zheng He (ca. 1371–1433) on his travels to the West, namely states of the Indian Ocean, and beginning in 1405, Zheng led large fleets of ships on seven voyages to the "Western Ocean," each of which passed through the Malacca Sultanate (r. 1400–1528). This work predominantly describes the geographical location and social life of the states and regions encountered during the third and seventh voyages, an important first-hand account of the cultural exchanges involving many regions.



《海國聞見錄》 書號：04146

(清) 陳倫炯撰，舊鈔本

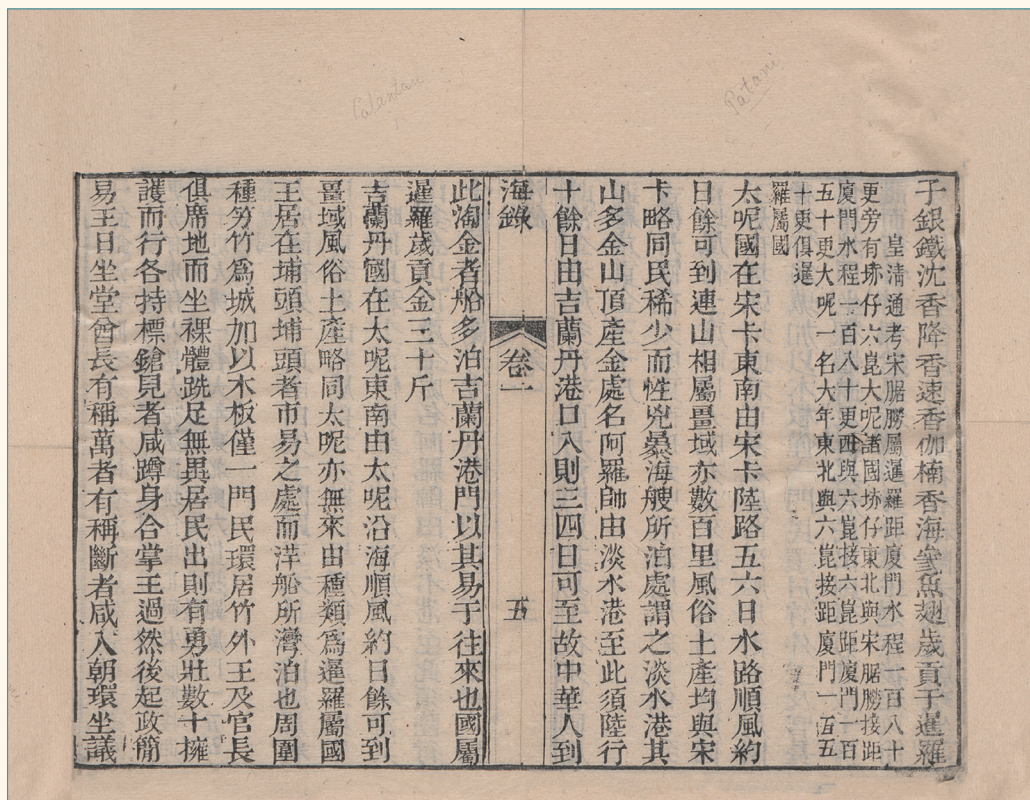
陳倫炯所著《海國聞見錄》一書，記錄了清初時期對西南亞、南亞及沿海各國的認識。他自小即隨父親遊歷各地，後又擔任官職，對於中國沿海一帶與臺灣海岸形勢相當熟稔，將生平所見與經歷撰著成《海國聞見錄》。該書相當可靠且詳盡。上卷記錄東洋、東南洋、南洋、大西洋等地，反映出 18 世紀初期對中國沿海和世界地理情況的瞭解。

Haiguo wenjian lu No. 04146

(Things Heard and Seen about Countries Across the Ocean)

Produced by Chen Lunjiong (?–1751), Qing Dynasty (1644–1911).
Old hand-copied edition.

Written by Chen Lunjiong, *Things Heard and Seen about Countries Across the Ocean* records foreign countries in Southwest and South Asia and the accumulated knowledge of coastal areas during the early Qing period. Chen often accompanied his father, Chen Mao, an experienced commander who spent five years in Southeast Asia during the 1680s and had participated in the conquest of Taiwan, to many overseas Chinese settlements. Thus, the work is rather reliable and detailed. The initial volume chronicles accounts of the Eastern, Southeast, and Southern Oceans, as well as the Atlantic, revealing the extent of Chinese maritime knowledge and global awareness during the early 18th century.



《海錄》

(清) 謝清高撰，清同治庚午年刻本

德國柏林國家圖書館藏

《海錄》由謝清高口述，楊炳南筆錄而成。謝清高出海經商多年，在前去海南途中船隻翻覆，因而在海上逗留多年，此書記載其遊歷海外所見，被譽為中國的《馬可波羅遊記》。謝清高曾造訪馬來西亞吉蘭丹、麻六甲等地，是清朝時期珍貴的海外第一手資料。

Hai lu

(Maritime Records)

Originally written by Xie Qinggao (1765–1821), Qing Dynasty (1644–1911); produced in 1870

Provided by the Berlin State Library, Germany.

Maritime Records was dictated by Xie Qinggao and transcribed by Yang Bingnan. Xie had been a merchant for many years, and when his ship capsized on the way to Hainan, he decided to sojourn overseas for several years. This work is a record of his encounters, and considering its remarkable contents, has been regarded as China's *The Travels of Marco Polo*. During his travels, he visited Kelantan and Malacca in Malaysia, an invaluable first-hand record of maritime activities during the Qing Dynasty (1644–1911).

《海國圖志》 書號：22044

(清)魏源撰，清道光二十四年(1844)古微堂活字本

《海國圖志》為介紹世界地理歷史知識的著作，魏源受林則徐所託，以其翻譯之《四州志》為基礎，參考海內外相關文獻典籍，重新編撰輯錄而成。《海國圖志》初版成書於道光二十四年(1844年)，計50卷；於道光二十七年(1847年)增補為60卷本，其後再於咸豐二年(1852年)擴編為100卷本。魏源作此書提倡「師夷之長以制夷」思想，彼時清朝內憂外患加劇，戰事頻頻，故希望透過《海國圖志》彌補對外認識之不足，可說是留意寰宇大勢之始祖。書中提及並介紹馬來西亞柔佛、彭亨、吉蘭丹、麻六甲等地名，並亦記載英國統治歷史。

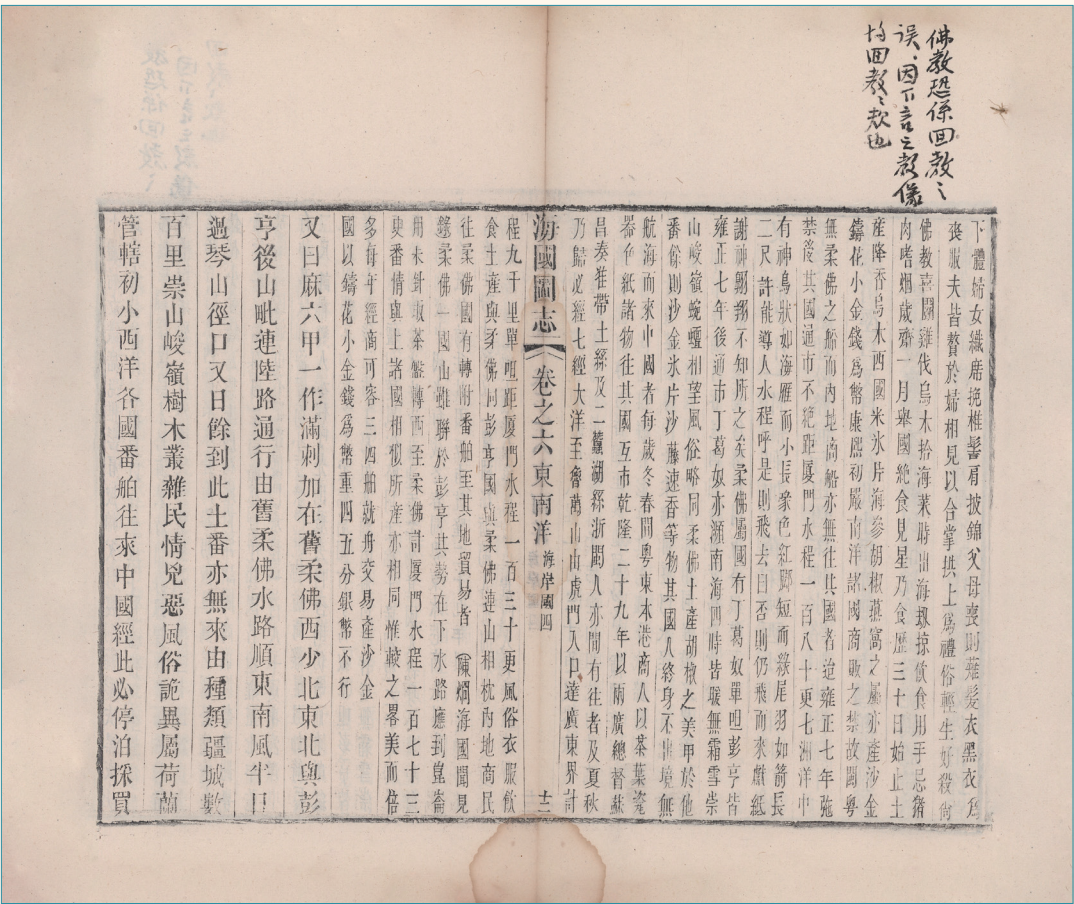
Haiguo tuzhi No. 22044

(Illustrated Treatise on the Maritime Kingdoms)

Produced by Wei Yuan (1794–1856), Qing Dynasty (1644–1911).

Woodblock printed edition by Guwei Hall, twenty-fourth year of the reign of the Daoguang Emperor (1844).

Using the Western sources and materials as references, *Illustrated Treatise on the Maritime Kingdoms*, a gazetteer compiled by Qing scholar-official Wei Yuan and others, contains a great number of geographical, historical, and political details covering both the Western and Eastern world. The work acts as the first alarm about the growth of Western power in maritime Asia and is considered as a means of the primary reassessment of the contry's relations with the world. Aside from mentioning and introducing Johor, Pahang, Kelantan, and Malacca, the book even provides an account of British colonial rule in Malaya.





(清)徐繼畲撰，清道光二十八年(1848)福建原刊本

Yinghuan zhilue No. 04148
(A Short Account of the Maritime Circuit)

Due to holding a post in the coastal regions of China for a significant period of time, Xu Jiyou, the governor of Fujian province, had numerous encounters with Europeans, and thus largely understood the changes taking place in the world and new knowledge. Being one of the earliest works penned by a Chinese scholar who had recognized and accepted the surrounding world, each writing within *A Short Account of the Maritime Circuit* is presented in the form of a map followed by a text that introduces the geography of various countries as well as their local history, culture, customs, and economy. Notably, its contents are more detailed than those of the well-known *Illustrated Treatise on the Maritime Kingdoms*, including records of official Zheng He's (ca. 1371–1433) voyages to the Malacca Sultanate (r. 1400–1528), and its adopted conceptions are more Westernized.

4. 福爾摩沙

發現臺灣之美

臺灣島嶼山丘綿延，舊稱「福爾摩沙」，此名源自葡萄牙文，意指「美麗之島」。本單元藉由古人遊歷臺灣的足跡，透過文人的紀錄，呈現百年前臺灣的美麗風光、歷史人文與地理風貌。

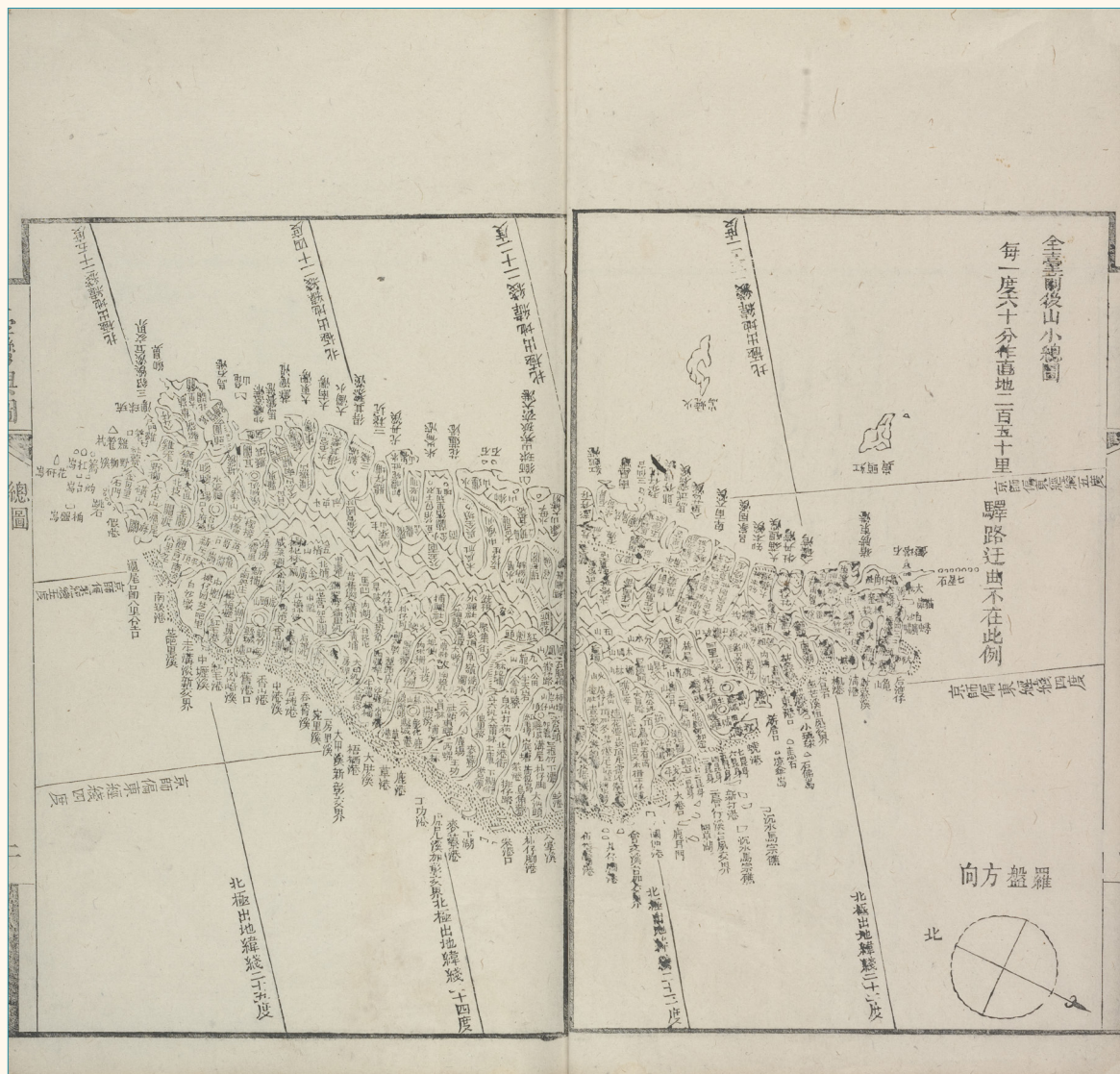
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Formosan Footprints

Discovering the Beauty of Taiwan

Taiwan is a mountainous island, formerly known as "Formosa", a name derived from Portuguese meaning "Beautiful Island". This section presents records of early travelers to Taiwan, showcasing the island's breathtaking landscapes, historical developments, and cultural heritage as documented by scholars and explorers from centuries past.

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《全臺輿圖》

書號：26259

(清)夏獻綸編 清光緒五年(1879)福建臺灣道庫刊本

「牡丹社事件」之後，清廷為加強對臺灣山地的管理，開始推動「開山撫番」政策。此書乃因臺灣內部從未有地圖詳細描述地理情勢，因此而成。書中有全臺總圖與分圖共 10 多幅，為臺灣較早較完整的地圖集，代表了 19 世紀末清政府對臺灣的瞭解與掌握程度。

Quan Tai yu tu

No. 26259

(Complete Map of Taiwan)

Compiled by Xia Xianlun, Qing Dynasty (1644–1911).

Woodblock edition produced by the Taiwan Circuit Library, Fujian, fifth year of the reign of the Guangxu Emperor (1879).

Following the Mudan Incident of 1871, the Qing court began to enact the policy of “opening up the mountains and pacifying the aborigines” in order to strengthen their control of the mountainous regions in Taiwan. Seeing that there were not any maps that detailed Taiwan’s interior at the time, this work was created to fill the lacuna. Its contents include a complete map of Taiwan along with more than ten others, making the book one of the earliest comprehensive collection of maps of Taiwan, representing the degree of understanding of and control over Taiwan by the Qing Dynasty (1644–1911) at the end of the nineteenth century.



《臺灣番社風俗》

清彩繪本，美國國會圖書館藏

清乾隆巡視臺灣監察御史六十七使臺期間（1744-1747）命工繪製。冊頁內有恆慕義所撰英文序文，其大意为：是本記錄臺灣之發展，雖則或因繪工有限而略顯粗糙，然仍難掩其價值。畫冊實錄百餘年前之臺島風物，計收畫作 12 幅，描摹人民稼穡、狩獵、生活等狀，乃社會學與歷史學諸生研究開埠前臺灣之極佳資料。

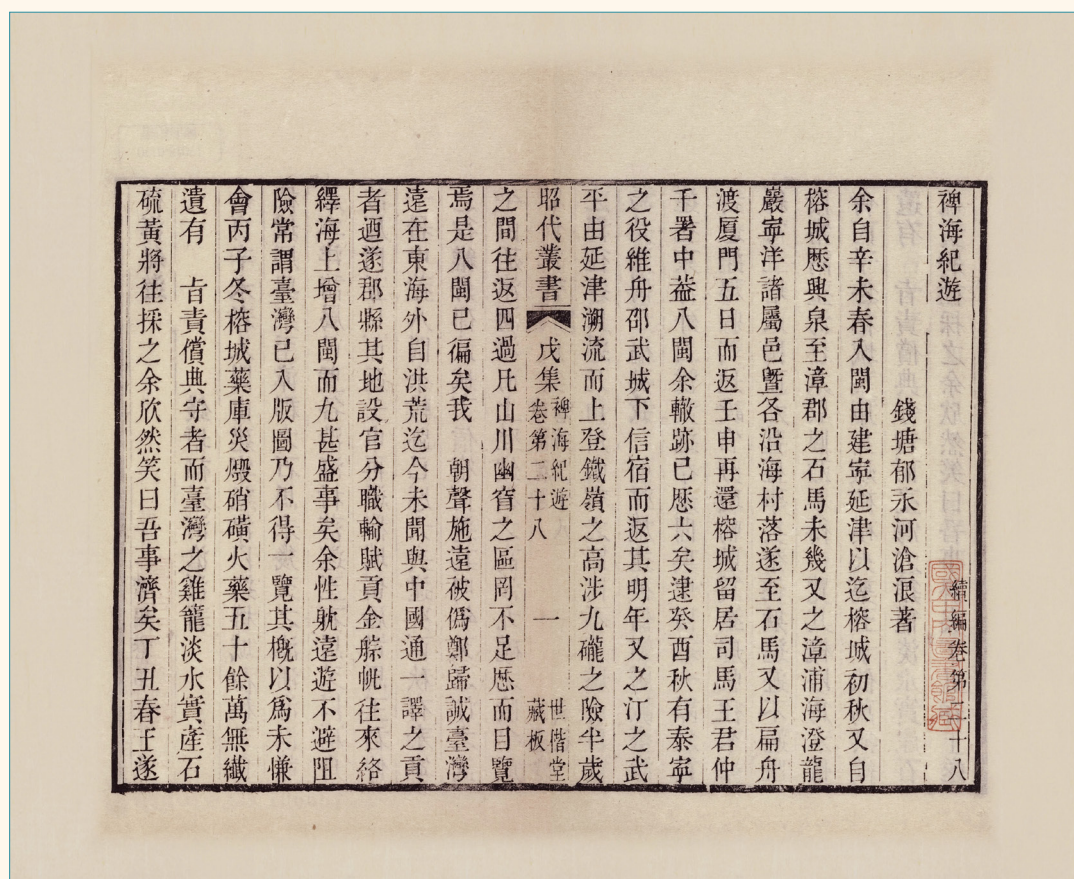
Taiwan fanshe fengsu

(Customs of the Indigenous Peoples of Taiwan)

Color illustrations, Qing Dynasty (1644–1911).

Provided by the Library of Congress, USA.

Created by painters at the behest after the Royal Inspector visited Taiwan in 1744-1747; the album includes 12 scenes of the daily life and customs of the aboriginal people of Formosa, such as agriculture and hunting.



《裨海紀遊》 書號：17018-0170

(清) 郁永河撰，道光十三年(1833)刊本

作者郁永河至臺採硫，在臺灣停留 9 個多月，返家後著成《裨海紀遊》一書，記述從福州經廈門、安平、淡水、北投，最後返回福州的採硫之行。《裨海紀遊》全書分上中下三卷，對於研究臺灣史地具有重要價值。

Pihai jiyou No. 17018-0170 (Small Sea Travel Diaries)

Produced by Yu Yonghe, Qing Dynasty (1644–1911).

Woodblock edition, thirteenth year of the reign of the Daoguang Emperor (1833).

Author Yu Yonghe arrived in Taiwan to mine sulfur and ultimately stayed for more than nine months. Following his return home, he penned *Small Sea Travel Diaries*, which recounts his travels from Fuzhou that took him through Xiamen, Anping, Danshui, and Beitou. The work is divided into three juan (volumes), all of which hold immense value to research on the history of Taiwan and of certain localities.

序
 小雅皇華之詩言使臣徧咨於忠信之人左傳所謂五
 善國語所謂九德是也自漢以後使者遂例有纂述考
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 疑靡所不羅而後即安嗟乎公膺名物先生猶康康焉
 若是而況島嶼之險易城壁之堅脆番俗之馴悍政刑
 之張弛戎伍之疎密禮樂之異同有關精神命脈之大
 者乎抑南跡未經儒者從畧先生必務詳審精密況墨
 大尋常之間習睹習聞肯蹈虛虛恍惚如象罔之索珠
 狼臆之喚金已乎則甚矣先生之志之勤而學之篤也
 詩曰駉駉征夫每懷靡及先生有焉皇華于原于隰無

《臺海使槎錄》 書號：04097

(清)黃叔璥撰 清南海孔氏嶽雪樓鈔本

清廷增設御史，專責轉達朝廷旨意，並奏呈臺灣民情之事。第1至第4卷是赤崁筆談，第5至第7卷是番俗考證，第8卷是番俗雜記。其中番俗六考，詳細記錄臺灣的山川地理、風土民俗。因此，本書為今考證平埔族歷史的基礎。

Taihai shichai lu No. 04097

(Records of a Mission Trip to Taiwan)

By Huang Shujing (1682–1758), Qing Dynasty (1644–1911).
 Hand-copied edition produced by Yuexue Pavilion of Kong shi in Nanhai.

The Qing court decided to dispatch an additional imperial censor to specifically communicate any imperial decrees and to present a memorial to the emperor regarding the affairs of the Taiwanese peoples. A byproduct of that decision, juan (volumes) nos. 1–4 of this work are notes on Chikan; nos. 5–7 investigate six aboriginal (fan; also translated as “non-Han” or “barbarian”) customs; no. 8 includes miscellaneous records of other aboriginal customs. Among these writings, the investigations into six aboriginal customs record in detail aspects of Taiwanese geography and popular traditions, thereby serving as a basis for research on the history of the Pingpu (plains indigenous) peoples.



《臺灣地圖》 書號：04194

(清) 乾隆中期紙本彩繪

對研究清代臺灣史地具史料價值，如山川河防、兵險要衝、文教設施均可參考。圖中處處可見原住民大小部落，見證當時漢人與原住民勢力之界限。

Taiwan ditu No. 04194 (Map of Taiwan)

Illustrated edition in color, mid-Qianlong era (c. 1750s), Qing Dynasty.

This map is of great value to researchers of Qing Taiwan's history and geography. The map shows mountains and waterways, river conservancy works, military bases, as well as cultural and educational facilities. It also shows indigenous settlements of different sizes and the demarcations between the Han and the indigenes.

5. 珍藏寶庫

特藏精華

精選本館收藏中最具特色的古籍復刻本，展出最早雙色套印本《金剛般若波羅蜜經》、館藏最小的書《五經全註》，以及古代百科全書的代表《永樂大典》等。

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Treasury of Treasures

Highlights from Special Collections

Featuring selected masterpieces from the CCS's collections, this section exhibits facsimiles of rare books, including the earliest two-color printed books "*The Diamond Sutra*", the smallest book in the collection "*The Annotated Complete Five Classics*", and the most comprehensive encyclopedia in the past "*Great Canon of Yongle Reign*".

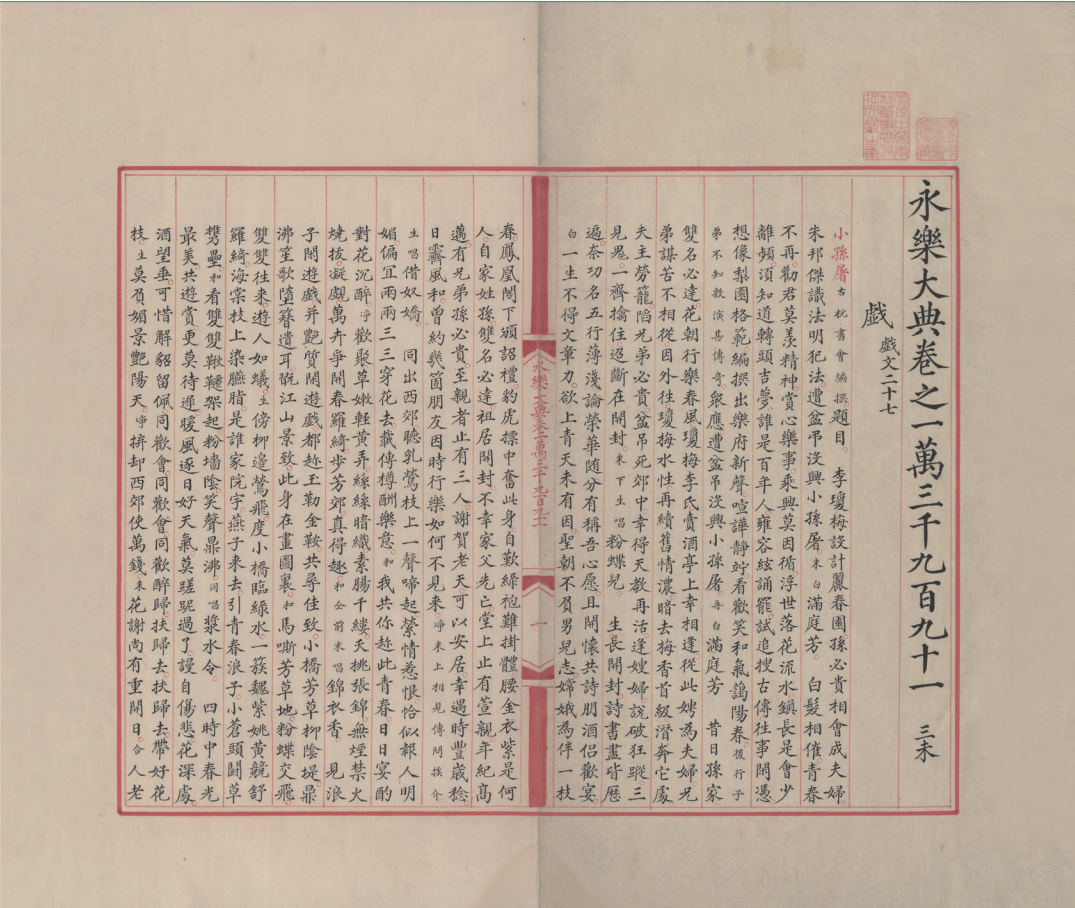
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The most comprehensive encyclopedia in the past in CCS

Yongle dadian No. 08001 (Great Canon of Yongle Reign)

Produced from a copy by the Imperial Household Department between the Jiajing and Longqing eras of the Ming Dynasty (1522–1572); originally written by Xie Jin (1369–1415) in the Ming Dynasty. Handwritten book, 1567.

Initially named *The Complete Work of Literature and Documents*, *Yongle dadian* preserves the history and geography, literature and art, philosophy and religion, as well as other encyclopedic documents concerning China from the 14th century and earlier periods, a remarkable treasure of the world’s cultural heritage and arguably the most well-known ancient Chinese text of its size. The entirety of its contents has been written in vermilion and black ink, maintaining both a dignified and artistic style. The CCS possesses a total of eight volumes, and this volume is one on dramas and is believed to be the oldest surviving complete editions of “Southern drama”, thus brimming with immeasurable value for related studies on history, culture, and art.



古代百科全書

《永樂大典》 書號：08001

(明) 解縉等撰 明嘉靖隆慶間 (1522-1572) 內府重寫本

《永樂大典》編纂於明成祖朱棣永樂年間，初名《文獻大成》，是一部集中國古代文獻大成的類書。類書者，以類相從，乃是從古籍中輯錄某一類資料，集中羅列，以便於查檢利用，其功能類似於今之百科全書。全書使用朱、墨兩色寫成，朱色用以繪製邊欄界行，書寫引用之書籍書名和著者；墨色用以書寫題名、卷數、韻目、書籍正文以及圖繪。本中心典藏 8 冊，其中「戲」字卷存錄〈小孫屠〉、〈張協狀元〉、〈宦門子弟錯立身〉等 3 種戲文，皆為當時學者未嘗見過，被認為是現存最古老的南戲全本，甚為珍貴。

最早朱墨印本

《金剛般若波羅蜜經》 書號：08838

（元）釋思聰註解，元至正元年（1341）中興路資福寺刊朱墨印本

《金剛經》記錄了佛陀與其大弟子須菩提問答的對話錄。本中心所藏之版本為現存最早的朱墨印本，由同一版先墨後朱分兩次印成。墨色注文，朱色經文。印墨色時將經文遮貼，印朱色時則將注文遮貼。

The earliest red and black ink print

Jingang buore boluomi jing No. 08838
(The Diamond Sutra)

Annotated by the monk Sicong, Yuan Dynasty (1271–1368).
Red and black ink printed edition, 1341.

The Diamond Sutra takes the form of a conversation between the Buddha’s pupil Subhuti and his master. This book owned by the CCS is the oldest extant edition of two-color woodblock printed work. It was printed from a single block by applying two inks separately. Black ink was used for the annotations, and red for the text of the sutra. When applying a color, the section containing the other color was covered up.





館藏古籍出版最暢銷

《山海經圖》 書號：08481

清彩繪本

全書共 148 頁，每頁繪有一幅《山海經》所描述的神祇、奇獸、異人、地理山川，筆觸質樸自然，古雅靈動，可謂一部古代的奇幻圖鑑，帶領我們探索上古人文地理與遨遊古人異想世界。2017 年由大塊文化以《山海經圖鑑》為名重新編輯出版，佳評如潮，迄今八刷 12,500 冊，入圍 2018 年臺北書展大獎，並榮獲「第 42 屆金鼎獎」政府出版品類推薦，為本中心最熱銷之出版品。

Best-Selling Rare Chinese Book Publication in CCS

Shanhaijing tu No. 08481

(*Illustrated Classic of Mountains and Seas*)

Hand-illustrated with color, Qing Dynasty (1644–1911).

Illustrated Classic of Mountains and Seas consists of 148 pages, each of which contains an illustration by hand of a deity, strange beast, unusual person, or landscape such as mountains or rivers. The brush strokes are simple and more natural, yet possess a certain elegance. Considering its contents, the work can be thought of as an ancient guide to the fantastic, taking us on a journey to view the geography of ancient times and its more exotic elements. In 2017, Locus Publishing reedited the work, which has received remarkably positive reviews, including being shortlisted for the 2018 Taipei International Book Exhibition Prize and being awarded the 42nd Golden Tripod Award. To date, 12,500 copies have been produced over its many printings, making it the CCS's best-selling rare Chinese book publication.



館藏第一本彩色藥學圖鑑

《金石昆蟲草木狀》 書號：06921

(明) 文俶繪，明萬曆四十五 - 四十八年 (1617-1620) 彩繪底稿

編繪者文俶，大抵摹繪內府珍藏本草圖，以及家藏所有，全書繪圖不錄文字，計繪本草圖 1,070 種 1,316 幅，形似與色工兼備，不僅具有欣賞價值，也是研究藥材罕見的圖鑑資料。

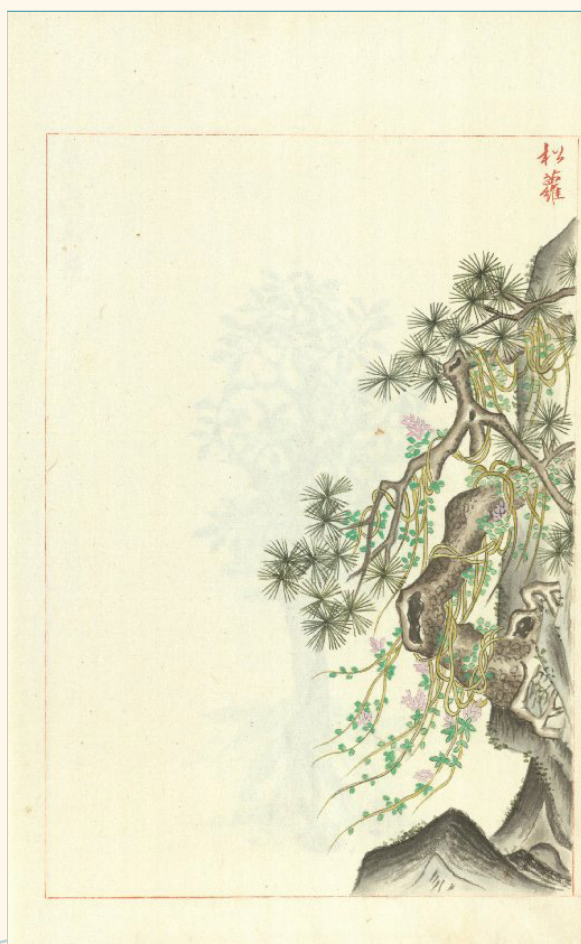
The first color illustrations of medicinal materials in CCS

Jinshi kunchong caomu zhuang No. 06921

(Forms of Metals, Minerals, Insects and Plants)

Painted and compiled by Wen Chu (1595-1634), Ming Dynasty (1368-1644).
Draft manuscript in color, dated c. 1617-1620.

This manuscript contains drawings made from copying the Illustrated Pharmacopoeia from the imperial collection as well as sources from the author's own family collection. It consists entirely of paintings without text. The 1316 images accurately depict the appearance and color of 1070 kinds of herb. The sketches not only have aesthetic value, but also provide rare pictorial information for those researching medicinal materials.



最早版權申明

《東都事略》 書號：01596

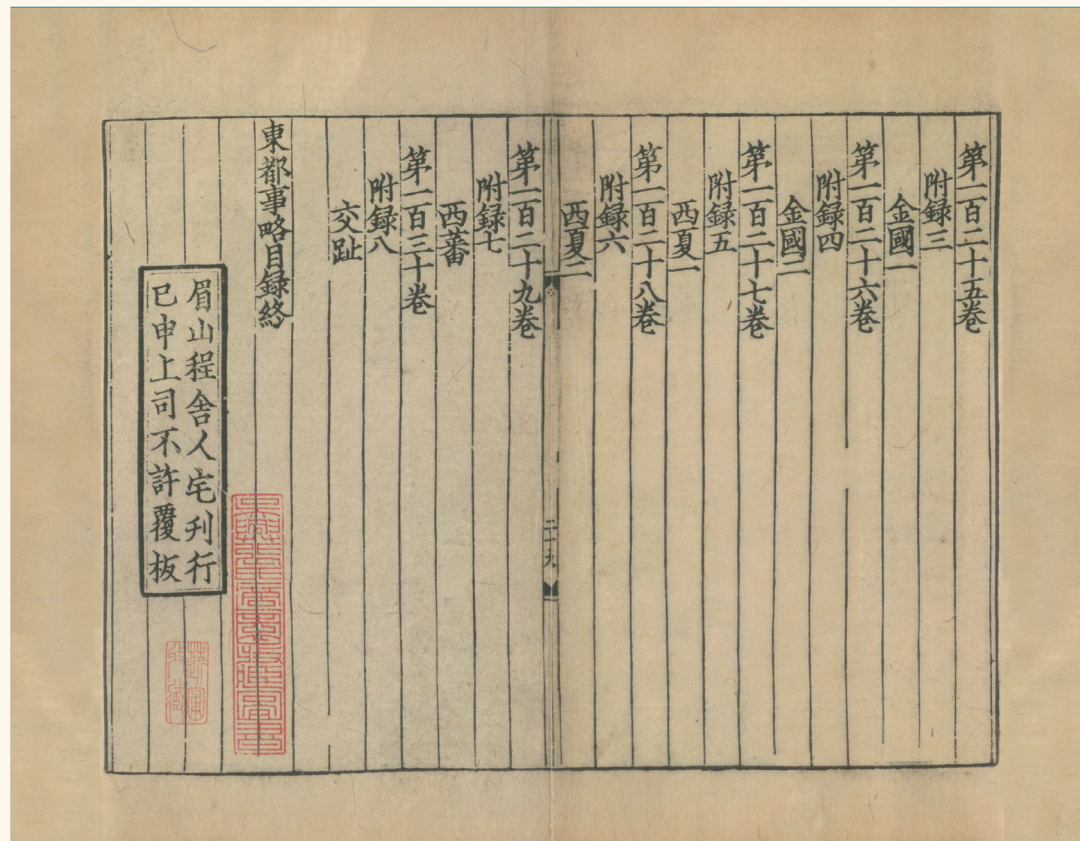
（宋）王稱撰，宋紹熙間（1190-1194）眉山程舍人宅刊本
此書為宋刻初印本，精美絕倫。目錄後有「眉山程舍人宅刊行，已申上司不許覆板」刊記。

The earliest copyright notification

Dongdu shilüe No. 01596
(Brief Account about the Eastern Capital)

Produced by Wang Cheng, Southern Song Dynasty (1127–1279).
Woodblock printed edition, 1190–1194.

This exquisite block print produced in the Song carries a warning forbidding copying.



館藏最小的書

《五經全註》 書號：20436

不著撰人，清末民初間照相石印超小巾箱本（寬 4.5× 高 5.5cm）

本書翻開寬約 8.2 公分，高約 5.5 公分，堪稱是極迷你袖珍書，在一頁不到 5 公分的寬度中，容納 22 行，每行 38 字，一頁即有 800 多字。本書是清季科舉要項，此書夾帶方便，疑係考試作弊之用。

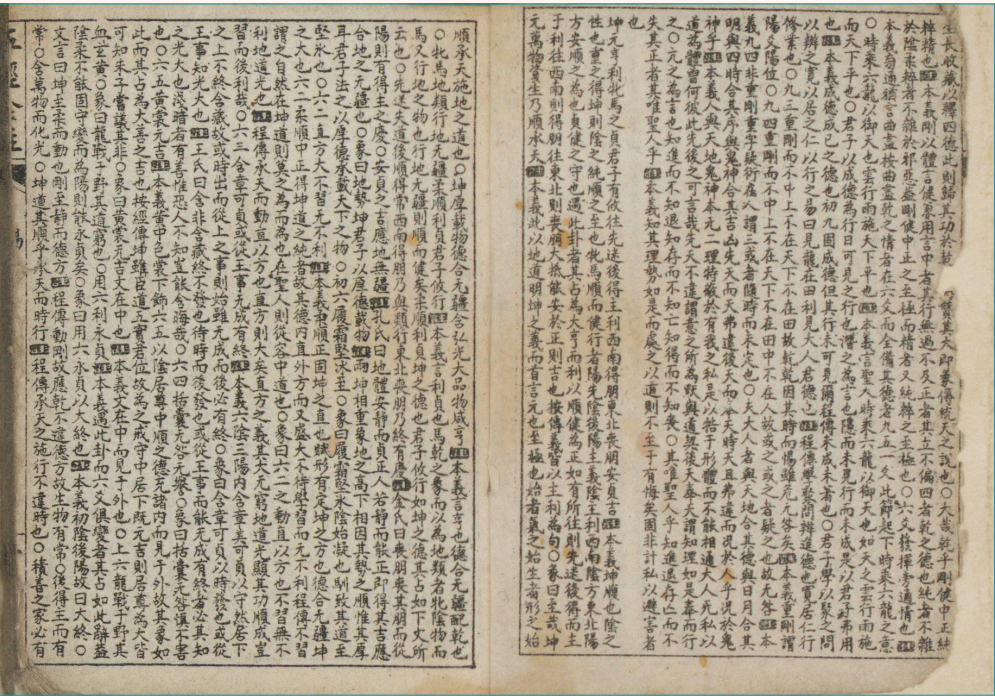
The smallest book in CCS

Wujing quanzhu No. 20436

(The Annotated Complete Five Classics)

Lithographic printed edition made between late Qing and early Republic.

This tiny pocket-sized book measures 4.5 x 5.5 centimeters. There are 22 lines on each page, and 38 characters to each line, allowing a maximum of over 800 characters per page. This book was a must-have item for those attending official examinations in the late Qing. It was probably used to cheat.



共享蒼穹

中文古籍與文化交流的世界

A Shared Sky

***The World of Chinese Texts and
Cultural Exchange***

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