漢字的奧秘 巡迴展覽

Mystery of Chinese Writing Roving Exhibition

漢字是中華文化的根脈，是記載、保存和傳承中華文明的重要載體，是華年中華民族共同體意識的文化紐帶。漢字作為最古老的文字之一，自產生以來始終綿延不斷，沿用至今。

歷經幾千年的風霜，漢字不斷，中華文明才能綿延不絕。今天，漢字作為聯合國六種正式工作文字之一，是世界上最多人使用的文字。

《漢字的奧秘》巡迴展覽由康樂及文化事務署轄下的弘揚中華文化辦公室及中國文字博物館聯合籌劃，講述漢字的起源、發展和傳播的歷史進程，展示漢字書寫藝術的神奇魅力。

Chinese characters are an important root of Chinese culture and an embodiment of Chinese civilisation. They serve as a cultural link for building the sense of community for the Chinese nation. Being one of the oldest written languages, Chinese characters have been in use to this day.

Throughout thousands of years of development, the use of Chinese characters has never been ceased, so that Chinese civilisation continue to flourish. Today, as one of the six official working languages of the United Nations, Chinese character as a written language is the most widely used in the world.

Jointly organised by the Chinese Culture Promotion Office of the Leisure and Cultural Services Department and the National Museum of Chinese Writing, the 'Mystery of Chinese Writing' roving exhibition introduces the origins, development and dissemination of Chinese characters, and showcases the charm of Chinese writing.

華 弘揚中華文化辦公室 CHINESE CULTURE PROMOTION OFFICE

源遠流長的中華文化博大精深，蘊含多元廣納的特質，賦予我們共同的價值觀和生活模式。我們將透過展覽、活動、交流、合作和推廣，讓社會大眾體會中華文化的精隨，增強對國家認同和文化自信。

Chinese culture, with its long history, vast scope and profound depth, is characterised by its perpetuity, diversity and inclusiveness. It has shaped the values and way of life we all share. We aspire to make use of exhibitions, activities, exchanges, collaborations and promotions to enable young people and the public at large to appreciate the essence of Chinese culture and enhance their sense of national identity and cultural confidence.

中國文字博物館 National Museum of Chinese Writing

中國文字博物館是我國唯一一座以文字為主題、並集文物保護、陳列展示、學術研究、社會教育和文化交流為一體的國家一級博物館，是中華漢字文化的科普中心。

The National Museum of Chinese Writing is the only national first-grade museum in China that integrates heritage conservation, exhibition display, academic research, social education and cultural exchanges on the theme of characters, and it is the scientific centre of Chinese character culture.

甲骨文
Oracle Bone Script

甲骨文是中國現存最早、體系較為完整的文字，刻寫在龜甲和獸骨上，用於記錄占卜的內容和結果。其時代大致在公元前14世紀至11世紀的殷商時期，距今已有3000多年。迄今出土甲骨共約16萬片，總計單字字數約5000個，可釋字約1500個。甲骨文把中國的信史向前推進了約1000年。

殷商時期的甲骨占卜，內容十分豐富，如：祭祀、戰爭、田獵、氣象、生育、車輛等。一般人無論大小事都要進行占卜，以求得祖先和神靈的保佑。

Oracle bone script is the earliest surviving and relatively complete system of writing in China. It was inscribed on turtle shells and animal bones, and was used to record the contents and results of divination. It dates from the Shang Dynasty (14th century BC – 11th century BC), more than 3,000 years ago. About 160,000 pieces of oracle bones have already been unearthed mainly at Yinxu in Anyang, Henan Province. There are about 5,000 single characters identified on the oracle bones, and nearly 1,500 characters could be interpreted. The oracle bone scripts have pushed the recorded history of China forward by about 1,000 years.

Divinations through oracle bones in the Shang Dynasty cover almost every aspect of daily life, such as rituals, wars, hunting, weather, reproduction and accidents, etc. The people in the Shang Dynasty would perform divination for everything to seek blessings and protection from their ancestors and deities.

1 在甲骨上鑽鑿出深而圓的凹坑
Drill a deep and round hole on the bone

2 在凹坑的一側鑿出重棗形的槽
Carve a jujube kernel-shaped groove along the hole

3 用燃燒的木枝在鑽鑿處灼燒，甲骨就會出現卜兆光紋
Put a burning branch along the hole and groove until the bone cracks

4 根據兆紋判斷吉凶，並把當下卜問的事記在兆紋附近
Decipher the cracks and write down the interpretations nearby

鼠	牛	虎	兔	龍	蛇	馬	羊	猴	雞	狗	豬
Mouse	Ox	Tiger	Rabbit	Dragon	Snake	Horse	Sheep	Monkey	Rooster	Dog	Pig

「庚戌」是占卜的日期，「殻」是貞人（商代進行占卜的神官）的名字。遠版刻辭一是問商王種植黍是否有好年成；二是問「畫」這個人應否向商王進貢牛。

'Geng-xu' refers to the date of divination while 'Ke' (殻) is the name of the zhen ren (a spiritual officer who performed divination in the Shang Dynasty). The inscription aimed to divine whether there would be a harvest if millet was grown and whether Hua should send an ox as a tribute to the Shang king.

（一）庚戌卜、殻貞：王立黍、受年？
Divination performed at geng-xu. Ke of the Shang Dynasty asked whether there would be a harvest if millet was grown.

（二）貞：畫來牛？
Should Hua send an ox to the Shang king as a tribute?

金文
Bronze Inscription

金文是商周時期（公元前17世紀－前221年）鑄或刻在青銅器上的文字，用於記錄祀典、賜命、賜戰、盟約等事件，以及對祖先及王侯功績的頌揚。商周時期的青銅器大多是祭祀用的禮器，由於古人把銅稱作金，這些文字被稱為「金文」。

Bronze inscription is the writing cast or carved on bronze vessels in the Shang and Zhou Dynasties (17th century BC – 221 BC) to record ceremonies, decrees, battles, treaties and the eulogies to imperial ancestors and nobility. Most of the bronze vessels in the Shang and Zhou Dynasties were ceremonial vessels. Since the ancients called copper and bronze gold, the bronze inscriptions are therefore literally known as 'gold writings' in Chinese.

司母戊鼎（又稱后母戊鼎）
Simuwu Square Cauldron (Ding)
(or Houmuwu Square Cauldron)

商代晚期，1939年河南安陽武官村出土。
Late Shang Dynasty, unearthed in Wuguan Village of Anyang, Henan Province in 1939.

該鼎是目前已知中國古代最重的青銅鼎。鼎腹內壁鑄有「司母戊」三個字，「戊」是器物主人的廟號（中國君王死後在廟中被供奉時的名號），此鼎可能是商王超庚祭祀母親成而鑄造。由於甲骨文及金文中有不少反寫的例子，有學者認為「司」應為「后」，代表器物主人生前的地位。

This cauldron is the heaviest bronze cauldron from ancient China ever discovered. There are three characters '司母戊' (Si Mu Wu) engraved inside the vessel of which '戊' (Wu) refers to the temple name (a name given to a deceased Chinese emperor for ancestral worship in temple) of the owner, suggesting that it was probably made by King Zugeng of the Shang Dynasty in honour of his mother. Since there are many examples of reverse writing on oracle bones and in bronze inscriptions, some scholars suggest that the character '司' (Si) should be '后' (Hou, literally 'empress') instead, representing the status of the owner during her lifetime.

琰（武王）征商
King Wu conquered Shang

利簋 Li Gui

西周早期，1976年陝西臨潼出土。
Early Western Zhou Dynasty, unearthed in Lintong, Shaanxi Province in 1976.

內底鑄銘文32字，是記載有關武王滅商這一重大歷史事件的唯一文物遺存。簋是盛放黍、稷、稻、粱等飯食的器具。廣東地區流行「九大簋」之說，意思是豐盛的飯菜。

There are 32 words cast inside the vessel. It is the only extant relic recording the significant historical event of King Wu's conquest of the Shang troops. Gui is a food utensil for keeping rice and millet, etc. In Guangdong, a popular term, 'Nine Big Gui', refers to a sumptuous meal.

小篆
Small Seal Script

春秋戰國時期（公元前770年－前221年）諸侯割據，字形、讀音各有差異。秦統一六國（公元前221年）後實行「書同文」的措施，把秦國原來使用的大篆修改成為小篆，統一了全國的文字，推動了社會經濟文化繁榮。

During the Spring and Autumn Period and the Warring States Period (770 BC – 221 BC), feudal lords ruled the country, and the Chinese characters have different forms and pronunciations. After the unification of six states by Qin (221 BC), the measure of 'writing in the same script' was implemented. Small seal script was created as the common writing in the whole country to replace large seal script which was formerly used in the state of Qin, promoting social, economic and cultural prosperity.

秦文字與六國文字的對比
Comparison of Writings in the Qin State and Other States

秦 Qin 《官印》0027
guanyin 0027

楚 Chu 郭店·窮達8
qiongda 8 by Guodian

燕 Yan 璽彙 0050
xi hui 0050

齊 Qi 《集成》11131
jicheng 11131

晉 Jin 貨系 1708
huo xi 1708

嶧山刻石
The Stele of Mount Yishan

秦始皇二十八年（公元前219年）李斯立，是小篆的代表作，內容為頌揚秦始皇功績。

Written by Li Si in the 28th year of Emperor Qin Shihuang (219 BC), this stele is a prominent example of small seal script that extols the achievements of Qin Shihuang.

皇帝立國，維初在昔，嗣世稱王。

The emperor founded the country in the beginning, and his successors were called the kings.

隸書
Clerical Script

隸書起源於戰國晚期，到漢代成為主流字體。隸書將小篆圓轉的線條改為方折並簡化，書寫起來更為方便。自此，漢字的象形性消失，筆畫逐漸定型。由小篆發展至隸書的過程稱為「隸變」，是漢字由古文字進入今文字階段的分水嶺。

Clerical script originated in the late Warring States Period and became the mainstream writing in the Han Dynasty. It simplified and transformed the round strokes of small seal script by replacing them with squares and folds, making it easier to write. Since then, the pictographic nature of Chinese characters disappeared and the strokes of characters gradually formed. The development from small seal script to clerical script is the watershed from the ancient to the modern stage of Chinese characters.

正始石經 Zhenshi Stele

刻立於三國魏正始二年（公元241年），因碑文每字皆用古文、小篆和隸體三種字體刻寫，也叫三體石經。刊刻石經的主要目的是弘揚儒學，也有校正文獻內容的作用。

Carved in the 2nd year of the Zhengshi reign of Wei in the Three Kingdoms Period (AD 241), this stele is also known as the three-script stele because each character of the inscription is written in three forms including ancient characters, small seal script and clerical script. The main purpose of the inscription was to promote Confucianism and standardize the contents of literature.

- 晉 *Jin*
- 侯 *Hou*
- 鄭 *Zheng*
- 耳 *Er*
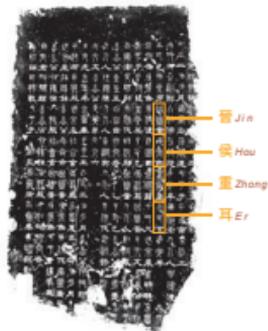
楷書
Regular Script

楷書形體方正，筆畫平直，可作楷模，故名楷書。加上筆畫簡潔、便於印刷，使楷書成為最大眾化的書體，也就是我們今天通用的標準字。楷書始於東漢（公元25年～220年），至隋唐時期（公元581年～907年）趨於成熟。

The regular script is characterised by its square structures and upright strokes, making it a model for writing. Hence, the name of regular script was given. Additionally, its simple and clean strokes are convenient for printing, making regular script the most popular style of writing and the standard characters we commonly use today. Regular script originated in the Eastern Han Dynasty (AD 25 – 220) and matured during the Sui and Tang Dynasties (AD 581 – 907).

九成宮醴泉銘
Inscription on the Li Spring at Jiucheng Palace

唐貞觀六年（公元632年）到立。唐代楷書石刻，魏徵撰文，歐陽詢書。內容講述太宗在九成宮避暑時發現醴泉之事。

Erected in the 6th year of Zhenguan of Tang Dynasty (AD 632), this stele of Tang Dynasty bears an inscription in regular script written by Ouyang Sun. The content composed by Wei Zheng records that Emperor Taizong of the Tang Dynasty found the Li Spring when he summered at the Jiucheng Palace.

神奇的造字法
The Magical Formation of Chinese Characters

「六書」是古代關於漢字構形分析的理論，包括：象形、指事、會意、形聲、轉注、假借。一般認為前四種是造字方法，後兩種是用字方法。從構字方法上看，早在甲骨文時期就有象形字、指事字、會意字，而且出現了形聲字。

'Liu Shu' (six principles of Chinese characters composition) is an ancient theory on the structural analysis of Chinese characters' formation. The six approaches are pictographs, indicatives, ideographs, pictophonetic compounds, derivative cognates and phonetic loans. It is generally agreed that the first four are methods of character creation while the remaining two are methods of character usage. In terms of character formation, pictographs, indicatives, ideographs and pictophonetic compounds came into existence during the period of oracle bone script.

造字方法 How Characters Were Formed

象形 Pictographs

為物象描繪事物形狀的符號。
象形字是把名物之形具體描繪出來。

Using simple strokes to depict the physical structure of objects. Pictographic characters are the basis for other solid formation methods.

甲骨文／金文 Oracle Bone Script／Bronze Inscription	小篆 Small Seal Script

日：畫太陽之形
Sun: The character represents the shape of the sun.

月：畫月亮之形
Moon: The character represents the shape of the moon.

形聲 Pictophonetic Compounds

以事物的類屬作為形旁
再以讀音相同或相近的字作為聲旁。

Combining a pictographic component (providing the category of the character and a phonetic component (providing pronunciation).

甲骨文／金文 Oracle Bone Script／Bronze Inscription	小篆 Small Seal Script

盂：「皿」和「于」構成。「皿」表示器皿，「于」表示讀音。
Name of a River (Yu): It consists of the characters '皿' and '于' with '皿' (water) denoting the attribute of a river and '于' indicating the pronunciation.

洄：「水」和「回」構成。「水」表示與水有關，「回」表示讀音。
River (Hui): It consists of the characters '水' and '回', with '水' (water) denoting the attribute of a river and '回' (hui) indicating the pronunciation.

轉注 Derivative Cognate

屬於同一部首且字義上相關或同聲的字，是字義可互注相解釋。

Characters belonging to the same radical or having the same rhyme or sound in their etymology share a reciprocal explanatory nature.

甲骨文／金文 Oracle Bone Script／Bronze Inscription	小篆 Small Seal Script

老：即「老」，「考」，指年一段話；而是年長的意思，字義可互相解釋。
Old & Tired: The characters '老' (lao) and '考' (kao) belong to the same radical and have the same rhyme scheme; so the meanings of the characters can be interpreted by each other.

指事 Indicatives

一種是純象徵的符號，另一種是在象形字的基礎上加指物性的符號。

One type is purely abstract signs, and the other type is based on pictographic characters with indicative symbols added.

甲骨文／金文 Oracle Bone Script／Bronze Inscription	小篆 Small Seal Script

上：在靠近長橫之上為上的意思。
Up / Above: A short stroke above a long stroke indicates 'up / above'.

末：樹枝上加一橫指事，表端部樹枝。
End: A short horizontal line is added to the character '木' (tree branch), referring to the 'end'.

在：「口」中加一橫指事，表示在口中之意。
Sweet: A short horizontal line is added to the character '口' (mouth), indicating what is contained in the mouth.

會意 Ideographs

把兩個或以上的象形字組合在一起，構成新的字義。

Combining two or more pictographic characters to create a new word.

甲骨文／金文 Oracle Bone Script／Bronze Inscription	小篆 Small Seal Script

集：「隹」指鳥，「木」是樹。在樹上的鳥是指群鳥聚集。
Assemble: The character '隹' refers to birds, and its position on a tree '木' signifies the act of assembling.

明：由「日」和「月」構成，表示光明的意思。
Bright: Consisting of the characters '日' (sun) and '月' (moon), '明' means bright.

休：一個「人」靠著一棵「木」（樹），表示休息之意。
Rest: Consisting of the characters '人' (man) and '木' (wood), '休' means that someone is resting under the shade of a tree.

假借 Phonetic Loans

借用已有的字來表達沒有字符的詞，記錄在音與字不同的字。

Borrowing existing words with the same or similar pronunciations to coin new words only with pronunciations.

甲骨文／金文 Oracle Bone Script／Bronze Inscription	小篆 Small Seal Script

自：原是鼻之象形，被借用表示「自己」，原本表示鼻子的意思就消失了。
Self: Originally a pictograph of the nose, it was borrowed to mean 'oneself', and the original meaning of the nose slowly disappeared.

北：原是兩人背向之象形，後被借用表示人相違、向背的意思。為了區分不同意義，後加上「肉」，表示身體的「背」。
North: Originally a pictograph of a snake, it was borrowed to refer to a direction. To prevent loss, there was no distinction between '北' and a snake.

來：原是一種小麥之象形，被借用表示未來的意思，由於它們的讀音相同，所以「來」被用來表示未來的意思。
Come: Originally the shape of a wheat plant, it was borrowed to represent the movement from one side to another, from far to near. As wheat is not a native produce of China, it is inferred that the character '來' is used to express the meaning of coming from the outside.

漢字的藝術：書法
The Art of Chinese Characters: Calligraphy

中國書法是一門古老的書寫藝術，反映了人們在書寫漢字活動中的美學追求。中國書法以漢字為依托，伴隨漢字的演變，在每一個歷史階段都產生了為數眾多的藝術精品。

Chinese calligraphy is an ancient art of writing that reflects people's aesthetic pursuits in the act of writing. Rooted in Chinese characters, Chinese calligraphy has presented numerous artistic masterpieces at every stage of development of Chinese characters.

篆書 Seal Script

結構整齊，字形修長，綫條勻稱，運筆圓轉。

It is characterised by the neat and narrow structures of characters, evenly proportioned lines as well as smooth and rounded brushstrokes.

《三墳記》唐·李陽冰
The Account of Three Tombs by Li Yangbing of the Tang Dynasty

隸書 Clerical Script

字形方扁，橫畫長而豎畫短，筆畫有折而無轉，並有波勢流泛，講究「蠶頭雁尾」及「一波三折」。

It features square and flat character shapes, with long horizontal strokes and short vertical strokes. Its brushstrokes are straight rather than curved, often incorporating pronounced wave-like strokes while emphasising rightward or downward diagonal ones.

《張遷碑》漢
A Stele in Praise of Zhang Qian of the Han Dynasty

草書

就是草寫的隸書，形成於漢代，為書寫簡便而演變出來。字體結構簡省、筆畫連綿。有章草、今草、狂草之分。

Cursive script is a simplified cursive form of the clerical script, developed during the Han Dynasty for the sake of convenience in writing. Its character structures are simple and its brushstrokes are continuous. There are three forms of cursive script, including clerical, cursive and highly cursive.

《自敘帖》唐·懷素
Autobiography by Monk Huaisu of the Tang Dynasty

行書

介於楷書與草書之間的一種書體，為彌補楷書的書寫速度太慢和草書的難於辨認而產生。楷法多於草法的叫「行楷」，草法多於楷法的叫「行草」。

Running script is a calligraphic style that lies between regular script and cursive script. It was created to address the slow writing speed of regular script and the difficulty in recognising cursive script. Styles that are inclined to regular script are called running-regular script, while those with more cursive elements are called running-cursive script.

《蘭亭序》晉·王羲之
Preface to the Poems Composed at the Orchid Pavilion by Wang Xizhi of the Jin Dynasty

漢字的藝術：印章
The Art of Chinese Characters: Seals

印章歷經三千餘年，逐漸發展成為集書法、章法、鑄造、刀法於一體的獨特藝術。早期主要靠在泥塊上，風乾變硬後便可作加密之用，後來發明了紙張，才蓋於紙上。於方寸之間、紅白之中，印章創造了漢字各樣美的結構和形式。

Seals have a history of over 3,000 years and have gradually developed into a unique art form that combines calligraphy, layout design, casting and carving techniques. Initially, seals were used on clay blocks which once dried and hardened could serve as a means of authentication and security. With the invention of paper, seals began to be applied to paper as well. Within the limited space of the seal and the interplay of red and white, seals create a variety of aesthetically pleasing structures and forms of Chinese characters.

先秦璽印
Great Seals of Pre-Qin Period

璽印是用以昭明信用的憑證。中國璽印最早出現在商代晚期，春秋戰國時期得到普遍使用。

Seals have been used as a symbol of credibility. The earliest Chinese seals appeared in the late Shang Dynasty and became widely used during the Spring and Autumn Period and the Warring States Period.

楚國印 Seals of the State of Chu	齊國印 Seals of the State of Qi	燕國印 Seals of the State of Yan	三晉印 Seals of the States of Zhao, Wei and Han
司徒之鉨 sitou zhi xi · 王子囊鉨 wangzi jun xi	立事 yan lèng · 宋湯（右）疾鉨 song tang (you) ji xi	石圭虞歲 you zhu shen huan	公孫上 gongsun shang · 榮馬嗇 zhengma zhang

兩漢印章
Seals in the Western and Eastern Han Dynasties

兩漢璽印文字行文整齊，結構平直方正，風格雄渾典重。漢印之風興盛，書體為後世揩摹。

The scripts on seals during the Western and Eastern Han Dynasties feature neat characters and upright structures, exuding a stately and dignified style. The flourishing seal style of the Han Dynasty was highly regarded by later generations.

西漢官印 Official Seals of the Western Han Dynasty	新莽官印 Official Seals of the Xin Dynasty (AD 9-23)	東漢官印 Official Seals of the Eastern Han Dynasty	漢代私印 Private Seals of the Han Dynasty
淮陽王璽 huaiyang wang xi · 文帝行璽 wendi xing xi	新西河左佰長 xin xi he zuo bai zhang · 遠成丞之印 hanshi renyuan wei	琅琊相印章 shaoxing xiangyin zhang · 廣川王去疾 guangling wang xi · 廣川藝夫 guangling wang xi	杜兆之印信 du tang zhi yin yin · 童光印 tong chuang guang

明清篆刻
Seal Carving in the Ming and Qing Dynasties

明代中葉起流行篆刻藝術，多以金文或籀書入印。印章應用於書畫藝術之中，可增添作品的古拙韻味。篆刻到了清代得到更大發展，派支繁衍，成為專門之學。

From the mid-Ming Dynasty onward, the art of seal carving became popular, often incorporating bronze inscriptions or seal scripts. The use of seals in calligraphy and painting added an ancient and rustic charm to artworks. Seal carving further developed during the Qing Dynasty, branching into multiple schools and becoming a specialised field of study.

文彭 醉倒落花前共為客枝 Getting Drunk in Front of Flowers and We Are in a Quality Wen Peng	吳昌碩 我書意造本無法 No Rules for My Calligraphy by Wu Changshuo
鄧石如 江流有聲斷岸千尺 The River Flows Loudly While the Mountain Stands a Thousand Chi High on the Shore by Deng Shiru	趙之謙 為五斗米折腰 Bow for Five Bushels of Grain by Zhao Zhiqian