

何碧琪 Ho Pik Ki Peggy 研究員 Research Fellow

Honours and Awards 榮譽及獎項

- Membership of the Xiling Seal Engraver's Society 西泠印社社員 (2019)
- Doctoral Dissertation Award in Humanities and Social Sciences, National Science Council, Executive Yuan, Taiwan 臺灣行政院國家科學委員會人文與社會科學領域博士論文獎 (2009)
- International Colloquy for PhD Students, The International Balzan Prize Foundation, Institute of East Asian Art History, University of Heidelberg (2006)
- Fu Ssu-nien Scholarship, Academia Sinica, Taiwan 臺灣中央研究院歷史語言研究所傅斯年獎學金 (2005 and 2006)
- Head of College Creativity Prize, United College, CUHK (1998)
- Award for Outstanding Stage Effect and Best Script, Drama Competition, CUHK (1997)

Research Projects 研究計劃

1. Nomination of 12 rubbings for the sixth batch of the “National Catalogue of Precious Ancient Books,” approved by the State Council of the People’s Republic of China in 2020.
為十二件拓本申報第六批國家珍貴古籍名錄 (2018–2020)，2020 年經中國國務院批准。
2. Virtual Exhibition and CUHK Digital Repository: Oracle Bones from United College and Art Museum, in cooperation with the Chinese University of Hong Kong Library
線上甲骨展覽及香港中文大學數碼典藏，與香港中文大學圖書館合作 (2017–2021)¹
3. Studies of Painting and Calligraphy of Guangdong in the Art Museum CUHK Collection
中大文物館藏廣東書畫研究 (2017–2022)
4. A Study of Oracle Bone Calligraphy in the Art Museum CUHK Collection
中大文物館藏甲骨書法研究 (2016–2017)
5. Nomination of 8 rubbings for the fifth batch of the “National Catalogue of Precious Ancient Books,” approved by the State Council of the People’s Republic of China in 2016.
為八件拓本申報第五批國家珍貴古籍名錄 (2014–2016)，2016 年經中國國務院批准。
6. Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy
北山汲古：碑帖銘刻拓本研究 (2011–2016)

Publications 出版著作

A. Books 專書

1. (Author and Chief Editor) *Artistic Confluence in Guangdong: Selected Painting and Calligraphy from Ming to Mid-Qing China (Collection of the Art Museum, The Chinese University of Hong Kong)*. Hong Kong: Art Museum, The Chinese University of Hong Kong (CUHK), 2021.

¹ <http://www.artmuseum.cuhk.edu.hk/zh/exhibition/current/detail/60>

- (作者及主編)《廣納百川：明至清中期廣東書畫選（香港中文大學文物館藏品）》。香港：香港中文大學文物館，2021。
2. (Co-editor) *Sincerity and Intelligence Endeavor: Collected Essays on the Spirit of New Asia College for General Education* [Chengming fenjin: xinya jingshen tongshi ziliao xuanji]. Hong Kong: The Commercial Press, 2019.
(合編)《誠明·奮進——新亞精神通識資料選輯》。香港：商務印書館，2019。
3. (Author) *The History of Model Calligraphy from the Imperial Archives of the Chunhua Era* [Chunhua getie shihua]. Beijing: National Library of China Publishing House, 2017.
(作者)《〈淳化閣帖〉史話》。北京：國家圖書館出版社，2017。
4. (Associate Editor and Essay Contributor) *A Legacy of Elegance: Oracle Bones Collection from The Chinese University of Hong Kong*. Hong Kong: The Chinese University of Hong Kong Press, 2017.
(副編輯及撰文)《典雅勁健：香港中文大學藏甲骨集》。香港：中文大學出版社，2017。
5. (Chief Editor and Main Author) *The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy*. Hong Kong: Art Museum, The CUHK, 2015.
(主編及主要作者)《北山汲古：碑帖銘刻拓本》。香港：香港中文大學文物館，2015。
6. (Editor) *Model Calligraphy from the Imperial Archives of the Chunhua Era (Quanzhou version, juan 6-8)*. Hong Kong: Art Museum, The CUHK, 2015.
(主編)《宋刻淳化閣帖泉州本卷六至八集王書》。香港：香港中文大學文物館，2015。
7. (Editor) *The Stele for Xia Cheng from the Eastern Han Dynasty*. Hong Kong: Art Museum, The CUHK, 2015.
(主編)《東漢夏承碑》。香港：香港中文大學文物館，2015。
8. (Editor) *Inscription on the Sweet Spring in the Jiucheng Palace from the Tang Dynasty*. Hong Kong: Art Museum, The CUHK, 2015.
(主編)《唐歐陽詢九成宮醴泉銘》。香港：香港中文大學文物館，2015。
9. (Editor and Essay Contributor) *Collected Essays of A Legacy of the Song Imperial Archives: 1010th Anniversary of the Chunhua Ge Model Letters*. Hong Kong: Art Museum, The CUHK, 2003.
(編輯及撰文)《祕閣皇風：〈淳化閣帖〉刊刻 1010 年紀念論文集》。香港：香港中文大學文物館，2003。

B. Book Chapters 專書論文

1. "The Art of Oracle Bones: Calligraphy of Oracle-Bone Script and Bronze Script in the Collection of the Art Museum, The Chinese University of Hong Kong," in Li Zong-kun ed., *A Legacy of Elegance: Oracle Bones Collection from The Chinese University of Hong Kong*. Hong Kong: The

Chinese University of Hong Kong Press, 2017, 233–247. (English)

〈甲骨藝緣：香港中文大學文物館藏甲骨文及金文書法的意涵〉，《典雅勁健：香港中文大學藏甲骨集》，香港：中文大學出版社，2017，頁 215–232。(Chinese)

2. “Oracle-Bone Studies: Collection, Research, and Recent Developments of Oracle Bones at The Chinese University of Hong Kong,” in Li Zong-kun ed., *A Legacy of Elegance: Oracle Bones Collection from The CUHK*. Hong Kong: The CUHK Press, 2017, 203–213. (English)

〈甲骨學緣：香港中文大學的甲骨收藏、研究及其現狀〉，《典雅勁健：香港中文大學藏甲骨集》（香港：中文大學出版社，2017），頁 191–202。(Chinese)

3. “The Cultural Connotations of the Rubbings Collection of Bei Shan Tang,” in *The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy*. Hong Kong: Art Museum, The CUHK, 22–31. (English)

〈北山堂藏碑帖拓本的文化意涵〉，《北山汲古：碑帖銘刻拓本》。香港：香港中文大學文物館，2015，頁 22–31。(Chinese)

4. “Poems in Running Script by Liang Tongshu and Weng Fanggang: A Political and Cultural Narrative of Mid-Qing Calligraphy,” in Harold Mok ed., *The Bei Shan Tang Legacy: Chinese Calligraphy*. Hong Kong: Art Museum and Department of Fine Arts, The CUHK, 2014, supplementary catalogue, 63–73. (English)

〈從梁同書、翁方綱《行書七律》卷管窺清代中期政治、文化與書學的關係〉，莫家良主編：《北山汲古：中國書法》（香港：香港中文大學藝術系及文物館，2014），下冊，頁 340–351。(Chinese)

5. “The Influences of Weng Fanggang and Yi Bingshou on Stele-calligraphy Tradition of Guangdong,” in Lin Yajie ed., *Catalogue of the History of Guangdong Calligraphy [Guangdong lidai shufashi tulu]*. Guangzhou: Guangdong People's Publishing House, 2004, 1107–1111.

〈翁方綱與伊秉綬對廣東金石書風的影響〉，林亞杰主編：《廣東歷代書法史圖錄》。廣州：廣東人民出版社，2004，頁 1107–1111。(Chinese)

C. Articles 論文

1. “Rubbings Reflects History: The Connotations of *Dingwu Lanting* and *You Xiang Lanting* (*Lanting Preface* of the Southern Song Grand Councilor You Shi),” *The National Palace Museum Monthly*, no. 462 (September 2021), 20–31.

〈讀帖閱世——拓本、《定武蘭亭》與《游相蘭亭》的文化意涵〉，《故宮文物月刊》第 462 期（2021 年 9 月），頁 20–31。

2. “The Study of the Seal Impression Catalogue of Chuanputang Collection (*Chuanputang cangyin jinghua*),” in *Proceedings of the Sixth International Symposium “Seal Study at Gushan” of Xiling Seal Engraver’s Society* [Diliujie “gushan zheng yin” xiling yinshe guoji yinxue fenghui lunwenji]. Hangzhou: Xiling Seal Engraver’s Society Publishing House, 2020, 224–234. (peer-reviewed)

- 《傳樸堂藏印菁華》版本研究》，《第六屆「孤山証印」西泠印社國際印學峰會論文集》。杭州：西泠印社出版社，2020，頁 224–234。（經審查）
3. “Brothers of the Previous Incarnation: A Long-standing Relationship between Yi Bingzhou and the Families of Ye Menglong,” *Chinese Calligraphy (Zhongguo shufa)*, no. 8 (August 2020), 84–91.
〈夙世弟昆——伊秉綬與葉夢龍家族的情誼〉，《中國書法》2020 年 8 期，頁 84–91。
 4. “A Study of the Rubbing Versions of *Shiqi tie* (On the Seventeenth Day),” China Calligraphers Association ed., *Tradition and Period Style: The Establishment of the Study of Wang Xizhi and Two Wangs, and the Contemporary Chinese Calligraphy*. Beijing: Chinese Calligraphy Press, 2020, 249–277.
〈《十七帖》版本系統研究〉，中國書法家協會編：《王羲之與二王學的構建》，（源流·時代：以王羲之為中心的歷代法書與當前書法創作），北京：書法出版社，2020，頁 249–277。
 5. “Zhao Mengfu’s *Ci-poems of the Pure Land in the Tune of Wang Jiangnan* and Related Questions,” in Wang Lianqi and Wu Gan eds., *International Symposium Proceedings of Re-study of Zhao Mengfu (Zhao Mengfu zai yanjiu guoji xueshu yantaohui lunwenji)*. Shanghai: Shanghai Calligraphy and Painting Publishing House, 2020, 192–211.
〈趙孟頫《望江南淨土詞》及相關問題〉，王連起、吳敢主編：《趙孟頫再研究國際學術研討會論文集》，（上海：上海書畫出版社，2020），頁 192–211。
 6. “A Study of Wu Rongguang’s Collectors Circle and Literati Gatherings with the Perspective of Intellectual History,” in Xue Longchun ed., *Collection and Connoisseurship in the Historical Context. (Lishi mailuo zhong de shoucang yu jiating)*. Beijing: Peking University Press, 2020, 185–228.
〈吳榮光的鑑藏雅集群體及其思想意涵〉，薛龍春主編：《歷史脈絡中的收藏與鑑定》（北京：北京大學出版社，2020），頁 185–228。
 7. “Notes on the Installation of the Exhibition ‘Unrivalled Calligraphy: Yan Zhenqing and His Legacy’ at the Tokyo National Museum,” *The National Palace Museum Monthly*, no. 432 (March 2019), 108–119.
〈東京國立博物館「書聖之後——顏真卿及其時代書法特展」佈展側記〉，《故宮文物月刊》第 432 期（2019 年 3 月），頁 108–119。
 8. “Profound and Natural: The Art of Fung Hong-hou’s Seal-carving,” in *Proceedings of the Fifth International Symposium “Seal Study at Gushan” of Xiling Seal Engraver’s Society [Diwujie “gushan zheng yin” xiling yinshe guoji yinxue fenghui lunwenji]*. Hangzhou: Xiling Seal Engraver’s Society Publishing House, 2018, 1445–1466.
〈蘊積至深、冥合自然：馮康侯的篆刻藝術〉，西泠印社編：《第五屆「孤山証印」西泠印社國際印學峰會論文集》。杭州：西泠印社出版社，2018，頁 1445–1466。
 9. “A Study of Guangdong Intellectuals with the Song Rubbing of the *Stele for Li Sixun* from the Collection of Art Museum, The Chinese University of Hong Kong,” *Orientalisms [Meicheng zaijiu]* no. 6 (2016), 22–37.

- 〈香港中文大學文物館藏宋拓《李思訓碑》與嶺南學術群體〉，《美成在久》2016年第6期，頁22–37。
10. “A Preliminary Study of Stylistic Change and Iconology of Ancient Graphic Seals with the Gift of Bei Shan Tang of the Art Museum, CUHK,” in *Inscribing with Forms: International Symposium Proceedings of the Study of Graphic and Non-Chinese Seals* [Zhuanwu mingxing tuxing yin yu fei hanzi xitong yinzhang guoji xueshu yantaohui lun wenji]. Hangzhou: Xiling Seal Engraver’s Society Publishing House, 2016, 360–371. (peer-reviewed)
〈肖形印的風格演變、圖像意涵與斷代芻議：從北山堂捐贈香港中文大學文物館璽印談起〉，《篆物銘形：圖形印與非漢字系統印章國際學術研討會論文集》。杭州：西泠印社出版社，2016，頁360–371。（經審查）
 11. “A Study of the *Record of the Goddess Magu Altar* in the *Treasured Bookcases of the Imperial Libraries (Shiqu baoji)*,” *Chinese Calligraphy* [Zhongguo shufa], no. 3 (2016), 110–120.
〈《石渠寶笈》所載《麻姑仙壇記》相關問題〉，《中國書法》2016年第3期，頁110–120。
 12. “The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy,” *Orientalis* 46 no. 8 (Nov–Dec 2015), 96–101.
 13. “Notes on Professor Yu Ying-shih’s Lectures: ‘Reflections on Study of Chinese History’ and ‘New Asia College and Research of Chinese Humilities,’” *Mingpao Monthly*, 50: 1 (January 2015), 29–38.
〈記余英時先生講座——「中國史研究的自我反思」及「新亞書院與中國人文研究」〉，《明報月刊》第50卷第1期（2015年1月），頁29–38。
 14. “The Making of the *Stele of the Preface to the Sacred Teaching* and the Rubbing formerly Collected by the Tower of Mountain Snow (*Yuexue Lou*) of the Art Museum,” *Lu Xun Academy of Fine Arts (Meiyuan)*, vol. 189, no. 5 (2014), 68–74. (peer-reviewed)
〈略論《集王聖教序》刻立原委及文物館嶽雪樓舊藏本〉，《美苑》（魯迅美術學院）總189期（2014年5期），頁68–74。（經審查）
 15. A Study of the Seals and the *Lanting Preface* of the Southern Song Grand Councilor You Shi,” in the *Proceedings of the Fourth International Symposium “Seal Study at Gushan” of Xiling Seal Engraver’s Society* [Bainian xiling yayun liufang disijie “gushan zheng yin” xiling yinshe guoji yinxue fenghui lunwenji]. Hangzhou: Xiling Seal Engraver’s Society Publishing House, 2014, 565–580. (peer-reviewed)
〈南宋游侶及其用印初探——從香港中文大學文物館藏「游相《蘭亭》」談起〉，西泠印社編：《百年西泠·雅韻流芳：第四屆「孤山証印」西泠印社國際印學峰會論文集》。杭州：西泠印社出版社，2014，頁565–580。（經審查）
 16. “The Rise of Epigraphy (*Jinshixue*) and Stele-calligraphy in the Mid-Qing Period: A Study of the Stele for Xia Cheng once in the Collection of the True Connoisseurship Studio (*Zhenshangzhai*),” in the *International Symposium Proceedings of the Xiling Seal Engraver’s Society*. Hangzhou: Xiling Seal Engraver’s Society Publishing House, 2013, 751–761. (peer-reviewed)

- 〈從真賞齋本《夏承碑》管窺清中期金石學與碑學興起的關係〉，《西泠印社國際學術研討會論文集》。杭州：西泠印社出版社，2013，頁751–761。（經審查）
17. “Bronze and Stone Links: Zhejiang Calligraphers, Huang Yi and Clerical Calligraphy of the Qing Dynasty,” in the *Symposium Proceedings of Huang Yi and Epigraphy* [Huang Yi yu jinshixue lunji]. Beijing: The Forbidden City Publishing House, 2012, 228–245.
〈金石因緣重締結：浙江書家、黃易與清代隸書〉，《黃易與金石學論集》。北京：紫禁城出版社，2012，頁228–245。
18. “Notes on Professor Wang Fan-sen’s Lectures (The Fourth Yu Ying-shih Lecture in History),” *New Asia Life*, 39: 9 (May 2012), 8–13.
〈記王汎森師「余英時先生歷史講座」：中國近代私人領域的政治化〉（第一講「近世私人領域的公開化——明清的修身日記、蔣介石的《省克記》及其他」2012年3月31日；第二講「煩悶的本質是什麼？——主義與私人領域的政治化」2012年4月3日），《新亞生活》第39卷第9期（2012年5月），頁8–13。
19. “Chen Li: A Passionate Confucian Educator in Turbulent Times,” *National Palace Museum Monthly*, no. 349 (April 2012), 22–33.
〈陳澧：熱情於通經致用的教育家〉，《故宮文物月刊》第349期（2012年4月），頁22–33。
20. “Reflections on the Rise to Fame of a Calligrapher: a Case Study of Yongxing,” in Sun Xiaoyun and Xue Longchun eds., *Back to the Origin: International Symposium Proceedings of the Study of the Art of Ancient Calligraphy* [Qingxun qiben gudai shufa chuanguo yanjiu guoji xueshu taolunhui lunwenji]. Nanjing: Nanjing University Press, 2010, 362–385.
〈關於一位「書法家」如何形成的思考：探討永理書名起伏的意涵〉，孫曉雲、薛龍春編：《請循其本：古代書法創作研究國際學術討論會論文集》。南京：南京大學出版社，2010，頁362–385。
21. “The Characteristics and Model-calligraphy of Zhang Zhao and His Influence,” in Harold Mok and Chen Yafei eds. *International Symposium Proceedings of Couplet, Model-Letter Tradition and Calligraphy* (Shuhai guanlan er yinglian, tiexue, shuyi guoji xueshu yantaohui lunwenji). Hong Kong: Department of Fine Arts and Art Museum, The Chinese University of Hong Kong, 2008, 449–474.
〈張照帖學書法特質、形成原因及其影響〉，《書海觀瀾二：楹聯·帖學·書藝國際學術研討會論文集》。香港：香港中文大學藝術系、文物館，2008，頁449–474。
22. “Reflections on the Change of Fame of Zhang Zhao,” *National Palace Museum Monthly*, no. 293 (August 2007), 106–115.
〈書名浮沉不由己——對張照的書法成就與書史形象變化的思考〉，《故宮文物月刊》第293期（2007年8月），頁106–115。
23. Reflections on the Studies of Art History and the Paradigm Formation: A Case Study of Huang Shen’s *Colour Landscape*,” *Journal of Gugong Studies* [Gugong xuekan], vol. 3 (2006), 350–368. (peer-reviewed)
〈對畫家、畫史、典範塑造的思考——以黃慎《設色山水》卷為中心〉，《故宮學刊》總第3輯，2006，頁350–368。（經審查）

24. "A Study of the *Chunhua ge Model-Letters* in the Freer Gallery and its Related Versions," *Taida Journal of Art History*, no. 20 (March 2006), 19–78. (peer-reviewed)
〈佛利爾本《淳化閣帖》系統研究〉，《臺灣大學藝術史研究所美術史研究集刊》20 期 (2006)，頁 19–78。(經審查)
25. "A Case Study of the *Tracing Copy of Gu Kaizhi's Lanting Gathering* after Guo Zhongshu," *National Palace Museum Monthly*, no. 275 (February 2006), 47–59.
〈斷代密碼——(傳)郭忠恕《摹顧愷之蘭亭讌集圖》觀後〉，《故宮文物月刊》第 275 期 (2006 年 2 月)，頁 47–59。
26. "The Implication of Dai Benxiao's *Landscape Album*," *National Palace Museum Monthly*, no. 264 (March 2005), 32–43.
〈耐人尋味——戴本孝《山水冊》情之所寄〉，《故宮文物月刊》第 264 期 (2005 年 3 月)，頁 32–43。
27. "Reflections on the Connoisseurship of Chinese Calligraphy: A Case Study of Huai-su's *Autobiography*," in the *Symposium Proceedings of Huai-su's Autobiography and Tang Cursive Calligraphy* [Huaisu zixu yu Tangdai caoshu xueshu taolun lunwenji]. Taipei: The Chinese Calligraphy Society, He Chuangshi Arts Foundation and Chinese Cultural Relics Society, 1–41 (the fourth essay).
〈對研究方法的思考——以懷素《自敘帖》有關研究為例〉，《懷素自敘與唐代草書學術討論論文集》。臺北：中華書道學會、何創時書法藝術基金會、中華文物學會，2004，肆頁 1–41。
28. "A Study of *Chunhua zutie* in the National Palace Museum," *The National Palace Museum Research Quarterly*, vol. 21, no.4 (Summer 2004), 57–110. (peer-reviewed)
〈國立故宮博物院藏《淳化祖帖》研究〉，《故宮學術季刊》第 21 卷第 4 期 (2004 年夏季)，頁 57–110。(經審查)
29. The Social and Cultural Circumstances of Late Ming and the Development of Clerical Calligraphy in Early Qing," in Harold Mok ed., *Wiping Dust on the Road of Erudition: Collected Essays on History of Chinese Art (Xuedao yangchen Zhongguo yishushi lunwenji)*. Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 2003, 43–64.
〈明末清初文化社會氛圍與隸書發展〉，莫家良主編：《學道揚塵：中國藝術史論文集》。香港：香港中文大學藝術系，2003，頁 43–64。
30. "A Study of the Prince Su Version of the *Model-Calligraphy from the Imperial Archives of the Chunhua Era*," *Chinese Calligraphy Studies (Shufa yanjiu)*, vol. 116, no. 6 (2003), 32–58. (peer-reviewed)
〈《淳化閣帖》肅府本研究〉，《書法研究》總 116 期 (2003 年第 6 期)，頁 32–58。(經審查)
31. "A Study of the Characteristics and Versions of the Extant *Chunhua getie*," in the *Symposium Proceedings of A Legacy of the Song Imperial Archives 1010th Anniversary of the Chunhua Ge Model-Letters (Mige huangfeng Chunhua getie kanke yiling yiling nian jinian lunwenji)*. Hong Kong: Art Museum, The Chinese University of Hong Kong, 2003, 14–63.
〈《淳化閣帖》傳世版本系統研究〉，《祕閣皇風：〈淳化閣帖〉刊刻 1010 年紀念論文集》。香港：香港中文大學文物館，2003，頁 14–63。

32. “Yi Bingshou’s Clerical Calligraphy and His Influence: Examples from the Art Museum Collection,” *Journal of Calligraphy (Shufa congkan)*, vol. 71, no. 3 (2002), 52–61. (peer-reviewed, selected for [An Advanced Reader In Chinese Art History](#), The University of Kansas, 75–89.)²

〈從幾件文物館藏品管窺伊秉綬之師承及影響〉，《書法叢刊》總 71 期（2002 年第 3 期），頁 52–61。（經審查）

D. Conference Papers 研討會論文

1. “The Apple of Eyes: The Cultural City Shanghai and Guangdong Elites in Late Qing and Early Republican Era,” in the “International Symposium on Calligraphy and Painting of the Millennium Shanghai,” organized by Shanghai Museum (28–29/10/2021)
「近悅遠來：清末民初上海文藝盛世與廣東文化精英」，海上千年書畫國際學術研討會，上海博物館主辦（28–29/10/2021）
2. “Revisit of the Making of the Stele of the *Preface to the Sacred Teaching*,” in the “Workshop on the Study of the Steles of the Han and Tang Dynasties in Shaanxi,” Organized by Zhejiang University Museum of Art and Archaeology and the Institute of Humanities and Social Sciences, Beijing University. (29/4/2019)
「重訪歷史現場：略論《集王聖教序》刻立原委」，「陝西漢唐碑刻研究工作坊」，浙江大學藝術與考古博物館及北京大學人文社科研究院合辦（29/4/2019）。
3. “The Connoisseurship of Rubbings and Calligraphic Origins of He Shaoji,” in the “Symposium of He Shaoji’s Calligraphy,” Hunan Provincial Museum, Zhangsha (8–10/1/2016).
「何紹基的碑帖鑑定與師法淵源初探」，「何紹基書法藝術學術研討會」，長沙湖南省博物館（8–10/1/2016）。
4. “A Study of *Shiqi tie (On the Seventeenth Day)* in the Art Museum,” in the International Forum “Past and Presence of Chinese Calligraphy,” Jiangsu Calligraphy Academy. The Forum was co-organized by the Chinese Calligraphy Academy (28–29/12/2014).
「對《十七帖》版本系統的思考——兼論文物館本及書寫範本等問題」，「書寫的歷史與現狀」國際論壇，江蘇省書法院主辦、中國藝術研究院中國書法院協辦（28–29/12/2014）。
5. “Reflections of Zhao Mengfu’s Thoughts on Chinese Calligraphy,” in the “The Jewels of Chinese Painting and Calligraphy: International Symposium on Iconography and Art History for the Sixtieth Anniversary of Shanghai Museum [Shanghai bowuguan jianguan liushi zhounian Hanmo huicui tuxiang yu yishushi guoji xueshu yantaohui],” Shanghai Museum (3–4/11/2012).
「再思趙孟頫的書論」，「上海博物館建館六十周年『翰墨薈萃——圖像與藝術史國際學術研討會』」，上海博物館（3–4/11/2012）。

² The article can be downloaded in the following web page
[https://kuscholarworks.ku.edu/bitstream/handle/1808/1131/Advanced%20Reader%20In%20Chinese%20Art%20History\(2nd%20rev\).pdf;jsessionid=D43D247567D4510B5CBEE70137FA763D?sequence=4](https://kuscholarworks.ku.edu/bitstream/handle/1808/1131/Advanced%20Reader%20In%20Chinese%20Art%20History(2nd%20rev).pdf;jsessionid=D43D247567D4510B5CBEE70137FA763D?sequence=4).

6. "Tracing the Origin: To Preserve the Distinct Identity of the University Museum in Globalization," University Museums and Collections (UMAC) XII Annual Meeting, National University of Singapore (10–14/10/2012).
7. "A Study of Weng Fanggang (1733–1818): Intellectualism, Style and Collection Culture of Calligraphy in 18th Century China," First Heidelberg Colloquy on East Asian Art History, Institute of East Asian Art History, University of Heidelberg (14–17/9/2006).
8. "Extant Versions of the *Chunhua getie* in Hong Kong, Taiwan Regions and Overseas," "International Symposium on the *Chunhua getie* and the Calligraphy of Wang Xizhi and Wang Xianzhi" [Chunhua getie yu er Wang shufa yishu xueshu jianshanghui], Shanghai Museum (22–23/9/2003).
「海外及港臺地區《淳化閣帖》傳本概述」，「〈淳化閣帖〉與『二王』書法藝術學術鑑賞會」，上海博物館 (22–23/9/2003)。

Exhibitions 展覽

A. Curator 策展人

1. *Artistic Crosscurrents from Guangdong: Selected Painting and Calligraphy from Late Qing to Republican China* (Collection of the Art Museum, The Chinese University of Hong Kong), for the Fiftieth Anniversary of the Art Museum, CUHK (4/2-9/5/2022)
「粵澤四海：晚清至民國廣東書畫選（香港中文大學文物館藏品）」，香港中文大學文物館 (4/2-9/5/2022)
2. *Artistic Confluence in Guangdong: Selected Painting and Calligraphy from Ming to Mid-Qing China* (Collection of the Art Museum, The Chinese University of Hong Kong), for the Fiftieth Anniversary of the Art Museum, CUHK (1st Phase: 29/1/2021–16/5/2021; 2nd Phase: Autumn 2021).
「廣納百川：明至清中期廣東書畫選（香港中文大學文物館藏品）」，香港中文大學文物館（第一期：29/1–16/5/2021；第二期：29/8–19/12/2021）。
3. *A Legacy of Elegance: Oracle Bones Collection from The Chinese University of Hong Kong*, for the Sixtieth Anniversary of the United College, at the Art Museum, CUHK (12/8–17/9/2017).
「典雅勁健：香港中文大學藏甲骨展」，香港中文大學文物館 (12/08–17/09/2017)。
4. *The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy*, Art Museum, CUHK (17/10/2015–31/1/2016, Preview, 1st and 2nd phases).
「北山汲古：碑帖銘刻拓本」香港中文大學文物館 (17/10/2015–31/01/2016, 預展、第一及二期)。

B. Executive Curator 執行策展人

1. "Unrivalled Calligraphy: Yan Zhenqing and His Legacy" 「顏真卿—王羲之を超えた名筆」, at the Tokyo National Museum (16/1–24/2/2019, outgoing loans).

- 「書聖之後 顏真卿及其時代書法特展」，東京國立博物館平成館（16/1–24/2/2019）。
2. *Reminiscences and Spirits: National Catalogue of Precious Ancient Books Special Exhibition* [Minzu jiyi jingshen jiayuan guojia zhengui guji tezhhan], National Library of China and National Museum of Classic Books (15–24/7/2016, outgoing loans).
「民族記憶 精神家園——國家珍貴古籍特展」，北京國家圖書館及國家典籍博物館（15–24/7/2016）。
3. *The Bei Shan Tang Legacy: Chinese Calligraphy*, Art Museum, CUHK (2nd Phase, 12/4–16/11/2014).
「北山汲古：中國書法」（第二期），香港中文大學文物館（12/4–16/11/2014）。
4. *From the Treasure House: Jewels from the Library of the Chinese University of Hong Kong for the 50th Anniversary of The Chinese University of Hong Kong Library*, at Art Museum (9/1–19/5/2013).
「香港中文大學五十周年紀念『書海驪珠：香港中文大學圖書館珍藏展』」，香港中文大學文物館（9/1–19/5/2013）。
5. *A Legacy of the Song Imperial Archives: 1010th Anniversary of the Chunhua Ge Model Letters*, Art Museum, CUHK (6/12/2002–23/2/2003).
「祕閣皇風：《淳化閣帖》刊刻 1010 年紀念」展覽，香港中文大學文物館（6/12/2002–23/2/2003）。

Conference / Public Lecture Organizer 學術會議 / 公開講座主辦人

1. “*Artistic Crosscurrents from Guangdong*” Online Lecture Series, Speakers: Dr. Tong Yu, Dr. Liang Jiyong and Dr. Peggy Pik Ki Ho, Art Museum, The Chinese University of Hong Kong (23/2, 4/3 & 8/4/2022).
「粵澤四海」網上講座系列，講者：童宇博士、梁基永博士及何碧琪博士，香港中文大學文物館（10/9, 22/10 & 5/11/2021）。³
2. “*Artistic Confluence in Guangdong*” Online Lecture Series II, Speakers: Dr. Peggy Pik Ki Ho, Dr. Liang Jiyong and Prof. Lawrence Chi Hung Yim, Art Museum, The Chinese University of Hong Kong (10/9, 22/10 & 5/11/2021).
「廣納百川」網上講座系列二，講者：何碧琪博士、梁基永博士及嚴志雄教授，香港中文大學文物館（10/9, 22/10 & 5/11/2021）。⁴
3. “*Artistic Confluence in Guangdong*” Online Lecture Series I, Speakers: Dr. Peggy Pik Ki Ho, Dr. Zhu Wanzhang, Dr. Liang Jiyong and Prof. Lawrence Chi Hung Yim, Art Museum, The Chinese University of Hong Kong (26/2, 12/3, 9/4 & 7/5/2021).

³ <http://www.artmuseum.cuhk.edu.hk/en/training/current/detail/246>

⁴ <http://www.artmuseum.cuhk.edu.hk/zh/training/current/detail/226>

「廣納百川」網上講座系列一，講者：何碧琪博士、朱萬章博士、梁基永博士及嚴志雄教授，香港中文大學文物館（26/2, 12/3, 9/4 & 7/5/2021）。⁵

4. “Research, Conservation and Collection of Chinese Rubbings,” Speakers: Prof. Shen Fu, Mr. Shi Anchang, Mr. Hu Haifan, Mr. Tomita Jun, and Dr. Peggy Pik Ki Ho, Art Museum, The Chinese University of Hong Kong (17/10/2015).

「碑帖銘刻拓本的研究價值、保護及收藏」，講者：傅申教授、施安昌先生、胡海帆先生、富田淳先生及何碧琪博士，香港中文大學文物館（17/10/2015）。⁶

5. “The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy,” Weekend Lecture Series, Speakers: Mr. Wang Lianqi, Prof. Peter Yip Keung Lam and Mr. Guo Yuhai, Art Museum, The Chinese University of Hong Kong (14/11/2015, 19/12, 23/1/2016).

「北山汲古：碑帖銘刻拓本」週末講座系列，講者：王連起先生、林業強教授及郭玉海先生，香港中文大學文物館（14/11/2015, 19/12 & 23/1/2016）。

Lectures and Invited Talks

1. 「粵澤四海：晚清至民國廣東書畫選」——一次不容錯過的廣東書畫大檢閱，香港中文大學文物館（8/4/2022）
2. 「風滿筠清：清中期廣東的文藝世紀」，香港中文大學文物館（10/9/2021）
3. 「解讀『廣納百川：明至清中期廣東書畫選』」展覽，香港中文大學文物館（26/2/2021）
4. 「中國繪畫鑑賞」，中國文化教育班，香港中文大學中國文化研究所（2018、2019、2021 年秋）
5. 「中國書法發展簡介」講座，中國文化教育班，香港中文大學中國文化研究所（2015–2020）
6. 「個案研究：『北山汲古：碑帖銘刻拓本』展覽的選件與展品說明撰寫」，「晚明江南的藝術與物質文化」課程，香港中文大學藝術系（1/2/2019）
7. 「中國書法，與我何干？」，深圳南方科技大學圖書館（25/10/2018）
8. 「中國裝裱淺談」，香港集雅齋（29/8/2018）
9. 「文物館所藏書畫及碑帖」，中國書畫研究文憑課程，香港大學專業進修學院（16/9/2017）
10. 「《國家珍貴古籍名錄》中的北山堂碑帖善本」，「與古為新——甲子書學會會員書法作品展 2017 暨公開講座」，香港中央圖書館（21/5/2017）
11. 「北山汲古·文脈延綿——略述香港中文大學文物館入選碑帖」，國家圖書館及國家典籍博物館講座系列，北京國家典籍博物館（24/7/2016）

⁵ <http://www.artmuseum.cuhk.edu.hk/zh/training/resource/detail/25>

⁶ <https://www.cpr.cuhk.edu.hk/tc/event/research-conservation-and-collection-of-chinese-rubbings-public-lecture-series/>

12. 「傑出學人講座——歐豪年教授主講：『從一根草說起』及書畫示範」，香港中文大學主辦（1/2/2016）（主持）
13. 「北山汲古：香港中文大學文物館碑帖菁華」，「碑帖銘刻拓本的研究價值、保護及收藏」公開講座系列，香港中文大學文物館（17/10/2015）
14. 「解碼『黑老虎』：中大文物館藏碑帖菁華揭祕」，「午間雅聚」講座，香港中文大學中國文化研究所（21/9/2015）
15. 「中國書法發展及賞鑑」，「藝術專修課程 2015–2016」，藝術推廣辦事處（2015 年夏）
16. 「傳世幾種重要《淳化閣帖》版本」，西安碑林博物館（20/1/2014）
17. 「管窺 20 世紀香港碑帖拓本研究及收藏：由中大文物館藏品談起」，「藝術史午餐會」講座，香港中文大學藝術系與文物館合辦（29/11/2013）
18. 「文物館與北山堂」，「中國書畫研究文憑課程」，香港大學專業進修學院（2/2/2013）
19. 「北山汲古：中國書法」特邀講座，「中國書畫研究文憑課程」，香港大學專業進修學院（8/11/2014）
20. 「《淳化閣帖》傳世重要版本概述」，「珍秘翰墨——清宮藏善本碑帖特展」學術講座系列，北京故宮博物院（17/12/2010）
21. 「清代隸書的發展及文化內涵」，「香港藝術館虛白齋學術講座系列：中國書法」，香港藝術館（3/4/2004）

Online Resources and Educational Videos

1. Exhibition: *Artistic Confluence in Guangdong: Selected Painting and Calligraphy from Ming to Mid-Qing China* (Collection of the Art Museum, CUHK) (2021)
 - a. Online Lecture Series I & II (Project Director, Speaker and Moderator)
<http://www.artmuseum.cuhk.edu.hk/zh/training/current/detail/226>
<http://www.artmuseum.cuhk.edu.hk/zh/training/resource/detail/25>
 - b. “Ballads of Ink from Canton” Traditional Cantonese narrative song performance (Painting Interpretation)
<http://www.artmuseum.cuhk.edu.hk/zh/training/resource/detail/27>
 - c. Educational Video: 陳獻章——不離地的教育家 (Host, Narrator and Script Editor)
https://www.youtube.com/watch?v=bxZc_qWyVrI
 - d. Google Arts & Culture Online Exhibition (Curator and Advisor)
<https://artsandculture.google.com/story/artistic-confluence-in-guangdong-from-ming-to-mid-qing-china%C2%A0-ming-to-early-qing-art-museum-the-chinese-university-of-hong-kong/ogXh3NQ6KFjZzw?hl=en>
 - e. News coverage: I-Cable “Close to Culture” (Interviewee)

<https://www.facebook.com/watch/?v=434266784353979>

2. Exhibition: *A Legacy of Elegance: Oracle Bones Collection from The Chinese University of Hong Kong* (2017)
 - a. Virtual Exhibition (in collaboration with the CUHK Library)
<https://roundme.com/embed/yp8kMepM6tDN9xc0JluD>

3. Exhibition: *The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy* (2015)
 - a. Introductory Video produced by CUTV (Host)
<https://cutv.cpr.cuhk.edu.hk/detail/645?lang=en>
 - b. Videos of Highlighted Exhibits (Project Director and Narrator)
<http://www.artmuseum.cuhk.edu.hk/zh/training/resource/detail/10>

4. Other Videos
 - a. Heart to Heart Talks (2020)
Episode 6: “The Mane Event: Layered Treatment for the Hairdresser” (Moderator)
<https://www.youtube.com/watch?v=U6iScuN7ZZ4>
 - b. “Story of Two-Colour Mounting” (2016) (Script Editor and Narrator)
https://www.youtube.com/watch?v=_1mDVQBVP8k