

Contents

<i>Acknowledgements</i>	I
<i>A Note from the Author</i>	II
<i>General Introduction</i>	III
<i>Pre-Course Activity</i>	VII
Unit 1 Prerequisite of Chinese Publishing — the Origin and Development of Chinese Characters	01
Unit 2 The Emergence of Chinese Publishing from Signs to Characters to Books	31
Unit 3 Early Editing, Compilation and Publication in Ancient China	63
Unit 4 The Requirements of Publishing — Book-Sellers, Authors, Editors and Printers	95
Unit 5 Artistic Design and Book Collection of Ancient Chinese Publications	125
Unit 6 Major Accomplishments in the Chinese Publishing Industry	155
Unit 7 Published Output: From Rare Ancient Books to Modern Magazines	185

Unit 8	The Evolution and Diversification of Publishing	
	in China in Modern Times	215
	主要参考文献	253

1

Unit

Prerequisite of Chinese Publishing — the Origin and Development of Chinese Characters

TABLE OF CONTENTS

- Warm-up:** Be proactive
- Task 1** Listen to a historical note: Wang Yirong — the discoverer of Ancient Chinese characters
- Task 2** Discuss the historical note
- Task 3** Build up our vocabulary
- Task 4** Reading activity: The Origin of Oracle Bone Script and Chinese Writing System
- Task 5** Reading comprehension
- Task 6** Translation practice
- Task 7** Attend a public lecture: Unique Writing Mediums and the Development of Chinese Characters
- Task 8** Join the online forum and write a summary
- Appendix:** Vocabulary for Unit 1

1

Unit

Prerequisite of Chinese Publishing — the Origin and Development of Chinese Characters

WARM-UP: Be proactive

- Irene: Hello everybody. The PRIMO group is now beginning its journey into the past to track the history of publishing in China. I'd like to start the discussion with an opinion: without Chinese pictographs and characters, there wouldn't have been any development in printing or publishing or even other social development.
- Owen: Yes, it's pretty clear that you couldn't have any kind of printing or publishing without written characters.
- Miriam: So that means the history of publishing begins with the earliest known attempts to create a writing system?
- Owen: But why not go even farther back to the beginnings of language itself? You couldn't have a writing system if you didn't have a language. I was reading the other day about the proto-human language.
- Irene: What, you mean the original human language from which all other languages are supposed to have developed? What do our Professors think about that?
- Philips: Well, it's an interesting topic, but the proto-human language — if it existed — was tens of thousands of years ago. We simply can't go back that far. What do you think, Professor Richards?
- Richards: I agree that it's a fascinating topic. There're all sorts of linguistic evidence for similarities between languages that point to some sort of common ancestor, but as you say, that would have been perhaps a hundred thousand years ago or even longer. What we have to concentrate on is the history

of writing — and that's only four or five thousand years.

Owen: I see what you mean, Professor — that was a pretty stupid idea of mine, huh?

Philips: No no, not at all — that's exactly what PRIMO should do, question everything, throw up ideas. Some will be good, some not so good, but it's the discussion that matters.

Miriam: I think PRIMO should construct a sort of tree-like structure in our exploration of Chinese publishing. There'll be the main trunk on which we all agree, but there'll also be many branches going off in different directions as well. This'll make our explorations more interesting and perhaps attract an increasing number of other learners.

Irene: I share your view. I also think we should prepare pictures or slides to illustrate our points, because sometimes it's hard to express some ideas clearly without some sort of graphic support.

Owen: You're right — some of this stuff is bound to be really abstract, so we'll need to be very well organized.

Miriam: I agree — and that organization has to come from us sharing all our thoughts and opinions. We're an autonomous study group and should rely on ourselves, not just count on our supervisors to provide everything for us.

Irene: I think you're both right, and all three of us are ready to accept the challenge. Having said that, I know we're all eager to hear the first talk, so let's give a warm welcome to Professor Philips' first systematic historical speech.



Task 1 ► Listen to a historical note: Wang Yirong — the discover of ancient Chinese characters

Philips: Hello, everybody, let me extend a very warm welcome to this historical note on the discovery of Chinese characters. It's very good to be with the group PRIMO and to see so many other faces. I'm quite surprised to know why such a big group is interested in this topic. It's a great pleasure to be here this morning to speak to you. I'd like to begin now by just giving you some idea of some of the things I'm going to be talking about in the lecture. In particular, I hope to begin with the point where you are most interested but have hardly any idea. I hope this historical note can actually leads the way to your main exploration in this regard. You may think it's a pretty sort of unilinear, fairly uninteresting account of what actually happened in very ancient times. But one of my suggestions is to keep the topic in mind and reflect on it. As well as that, here is a task for you: filling in the blanks with the words while you are listening to the introduction to Wang Yirong — the discover of ancient Chinese characters. (Here you are required to fill in the blanks with the words or phrases you hear while listening)

As I mentioned at the beginning, my topic will focus on “Wang Yirong who discovered Oracle Bone Script”. In ancient China, 1) _____ were a traditional medicinal 2) _____ that was often mentioned in medical texts. The term “Dragon Bones” was used in a general sense to describe the 3) _____ of animals from ancient times, as well as other animal bones that 4) _____ them. However, scattered among these “Dragon Bones” were 5) _____ of turtle shells and animal bones that carried man-made inscriptions dating back to the Shang Dynasty. For centuries, these 6) _____ went almost totally unnoticed, with no one taking it upon themselves to study their origin.

This remained the case until the late nineteenth century, when an esteemed scholar by the name of Wang Yirong finally 7) _____ the mystery of the oracle bone script — an early form of Chinese characters that had been lost for thousands of years. A native of Yantai, Shandong, Wang

Yirong was a director at the Imperial Academy, an 8) _____, and a master book collector. After coming down with malaria in the summer of 1899, Wang Yirong had the good fortune of being treated by a royal doctor sent especially by the Guangxu Emperor, who held Wang in high regard. The royal doctor examined Wang Yirong and produced a 9) _____ that consisted of several kinds of medicine, one of which was “Dragon Bones.” Wang Yirong had one of his servants procure the medicines from the West Heniantang Pharmacy in Caishikou. Upon inspecting the medicines that his servant had brought back for him, Wang Yirong discovered that the pieces of “Dragon Bone” were marked with strange symbols that did not appear to be 10) _____. Despite resembling seal script, they definitely were not seal script; and despite resembling bronze inscriptions, they definitely were not bronze inscriptions. Wang Yirong suspected that the symbols were most likely an unknown form of ancient characters. A master of epigraphy and ancient texts, Wang Yirong knew that he had come across something special. Despite his illness, he travelled to the West Heniantang Pharmacy the very next day to enquire about the origin of the bone pieces. There, he was told that most of the bones had come from a small village by the name of Xiaotun, which was located not far from the city of Anyang in Henan Province. The bones had been discovered accidentally by a group of local farmers, who sold them off cheaply to an antiques dealer for use as medicinal materials. The Heniantang Pharmacy had procured the bones from an antiques dealer by the name of Fan. Overjoyed by his discovery, Wang Yirong had his servants purchase all of the inscribed “Dragon Bones” they could find in the nearby pharmacies. At the same time, he quickly tracked down the antiques dealer named Fan, and for a considerable amount of money procured a more complete set of inscribed turtle shells and animal bones. Hearing the news, a number of other antiques dealers also approached Wang Yirong, looking to sell him more “Dragon Bones.” Before long, Wang Yirong had amassed a collection of more than one thousand pieces of shell and bone. As his collection grew, he began to study the inscriptions day and night, pondering where they had come from. The news that Wang had discovered a “mythical language” spread quickly to scholars and collectors both in the capital and elsewhere, causing the price of the shell and bone fragments on the market to rise sharply. A number of fellow epigraphers flocked to Wang Yirong, waiting with great enthusiasm and excitement for Wang to reveal more about the inscriptions.

Drawing on his academic expertise and considerable experience as a collector, Wang Yirong came to his initial conclusion one day in the autumn:

the shell and bone inscriptions were produced from the middle to the later stages of the Shang Dynasty, and the beautiful yet mysterious symbols they carried were the earliest form of Chinese characters to have been discovered. Wang Yirong formally announced his findings at his home in the presence of his most distinguished friends. However, Wang Yirong and his friends never realized the full implications of that day, a day in which the history of Chinese pictographs was pushed back by at least another thousand years. The discovery of oracle bone script sent shockwaves throughout the world cultural community.

Unfortunately, Wang Yirong died just one year after discovering oracle bone script at the West Heniantang Pharmacy. As the 20th century dawned, the great scholar Wang Yirong led local militia in an unsuccessful attempt to resist the invading Eight-nation Alliance. Unable to come to terms with defeat, Wang Yirong and his family plunged themselves into a well, ending their lives in a tragic display of patriotism. Wang wrote his final words in a solemn and composed regular script, “When the ruler is distressed, the subject should be disgraced; when the ruler is disgraced, the subject should die.” Following Wang’s death, the study of oracle bone script was continued by scholars such as Liu E, Wang Guowei, Luo Zhenyu, Sun Yirang, Dong Zuobin, and Guo Moruo, becoming a multi-disciplinary subject spanning archeology, grammatology, history, and publishing. At present, only 2,000 of the 4,500 known oracle bone characters have been deciphered, which means there is still a great deal to be learned about this ancient form of writing discovered by Wang Yirong.

Task 2 ▶ **Discuss the historical note**

(Students are required to do role play in groups by imitating the PRIMO’s dialogue)

- Irene: Hello, PRIMO members — what did you think of Professor Philips’s long note? I got so much information from it, but it’s all tangled up. I need to disentangle some of my thoughts before we go on. Do you feel the same?
- Owen: Not entirely, Irene. I thought the Professor’s description of how Wang Yirong discovered Oracle Bone script was a straightforward narrative that enlightened me greatly on

the relationship between Oracle Bone script and Chinese characters. I think our discussion should follow the narrative of the note.

Miriam: Mm, I'll just sit on the fence for this one — I think both of you are right. I see some of the story quite clearly, but some of it still needs explanation. Why don't we start by making a list of any problems we have with the narrative?

Irene: I agree with you, Miriam. I accept Owen's point about understanding the whole story, but I really do want to share my questions about individual points. What do you think?

Owen: I'm always ready to do what you want, Irene, you know that.

Irene: That's true, Owen, you're really easy to get on with — in fact both of you are so cooperative. Well then, let me raise my questions first, and then we'll go on to yours. First, I'd like an explanation of "Dragon Bones" and what the relationship is between dragon bones and turtle's shell.

Owen: Yes, I've got a question about the early part of the narrative, too; I'd like to know more about Wang Yirong — where he lived, his personal background, and his contribution to Chinese calligraphy.

Miriam: I wonder who's going to answer all these questions? It's easy enough to ask them, so here's mine. What was the main influence of Wang Yirong and his family on their time, and why?

Owen: Don't worry too much about the answers yet. That's the whole point of our discussion and research. And anyway, we have our two supervisors to help us.

Irene: You're always right, Owen. What I want to know is why the earliest writing characters were called oracle bone script instead of shell and bone script. Turtle shells were also used for early writing as well as bones.

Miriam: Yes, but I think shell counts as bone, doesn't it? From my reading about the subject, I can answer most of your question, Irene. The majority of the oracle bones date from the late Shang dynasty, so oracle bone script essentially refers to a Shang script. People believed that the bones or the shells

could show what the gods had in store for them, in other words they were an oracle — a prediction of what was going to happen.

Irene: But aren't we getting away from the topic of the historical note?

Miriam: Not really. The connection is that though the oracle bones were over three thousand years old, it was only in 1899 that Wang Yirong first recognized that the fragments of bone and shell that he originally bought as "dragon bones" to be ground into powder and used to stop bleeding, were in fact ancient writings.

Owen: And that was Wang's great contribution, wasn't it? Another thing he did was to discourage fakes.

Irene: Yes, I read about that. Almost as soon as his first book of rubbings of oracle bone inscriptions appeared in 1903, the number of collectors grew rapidly. Dealers began to exploit their ignorance by selling obvious fakes. Wang Yirong's research revealed that genuine oracle bones all came from the village of Xiaotun (小屯) near Anyang (安阳) in Henan Province. This allowed counterfeit goods to be controlled in relation to Oracle Bone Script.

Miriam: So you mean some of the early collectors were fooled by forgeries.

Irene: And even afterwards, but the Chinese Academy of Sciences have done a lot of archaeological at Xiaotun since 1928, and have established beyond doubt that the oracle bones were all part of the Shang royal archive, dating from the period between 1400 and 1200 BC.

Owen: Well done, Irene — you've cleared up at least some of our questions. Shall we carry on then?

Miriam: Yes, let's move ahead.

Task 3 ► Build up our vocabulary

(Drag and match exercises)

Match the English words in column A with the Chinese equivalents in column B.

A	B
1 Pottery writing	A 正始石经
2 Oracle bone script	B 帛书
3 bronze inscriptions	C 草书
4 “Mao Gong Ding”	D 大篆
5 stone inscriptions	E 行书
6 Stone Drum inscription	F 侯马盟书
7 Houma Covenant	G 甲骨文
8 “Xi Ping Stone Classics”	H 金文
9 “Zengshi Stone Classics”	I 开成石经
10 “Kaicheng Stone Classics”	J 楷书
11 Silk manuscripts	K 隶书
12 Bamboo and wooden slips	L 毛公鼎
13 paper	M 石鼓文
14 Hand-copied paper manuscripts	N 石刻
15 great seal script	O 手抄本
16 small seal script	P 书法
17 official script	Q 陶文
18 running script	R 熹平石经
19 regular script	S 小篆
20 cursive script	T 纸张
21 calligraphy	U 竹木简牍

Task 4 ► Reading activity

The following excerpt is recommended to PRIMO, some of which is from *A Journey Through Time in China* by Peter Hessler in 2007. It is about **The Origin of Oracle Bone Script and Chinese Writing System**. It will help PRIMO members to clarify how Chinese characters came into being.

4.1 The Origin of Oracle Bone Script

Oracle Bone Script is an ancient form of Chinese writing. It has long been regarded as the earliest form of modern Chinese character. Actually, it is not the oldest form of writing in China or in the world. But it can be regarded as the best integrated writing system existing in China. Although other ancient languages may be older than Chinese Oracle Bone, for example, Sumerian (楔形文字), Egyptian, or Sanskrit (Figure 1.4.1), with the exception of the third they are no longer in use. The only European language that is still spoken today and can claim a continuous recorded history as long as Chinese or even longer is Greek, whose earliest traces, Mycenaean Linear B (1500-1200 BC) (Figure 1.4.2)— the most ancient attested form of the Greek language, may be older than the oracle-bone script of Shang China (ca. 1250-1050 BC). Why Chinese Oracle Bone Scripts have been given such close attention is because these “oracle bones” have remained the single most enduring icon of Chinese elite culture for most if not all of Chinese recorded history.

अ	आ	इ	ऋ	उ	ऊ	
a	ā	i	ī	u	ū	
ए	ऐ	ऒ	ऋ	ऌ	ऍ	ऎ
e	ē	ai	o	ō	au	au
क	ka	ख	tha	ल	la	
ख	ñ [ŋ]	न	na	व	va	
च	cha	प	pa	झ	zha	
ञ	ñ [ɲ]	म	ma	ल	la(l)	
ट	ta	य	ya	र	r	R
ण	ṇ [ɳ]	र	ra	न	ṇ. N	

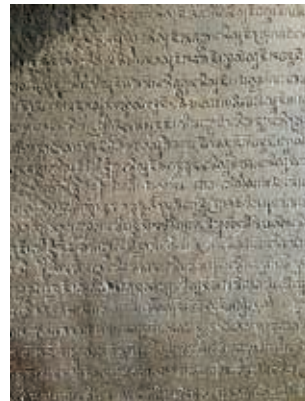


Figure 1.4.1: *Inscription of Sanskrit.*
(<https://www.pinterest.com/cassiek4792/sanskrit/>)



Figure 1.4.2: *Inscription of Mycenaean Greek written in Linear B.*
Archaeological Museum of Mycenae (from Flickr upload bot).

Oracle Bone Script is thus one of the earliest surviving examples of writing in the world (Figure 1.4.3) dating back over 3,000 years ago. These “oracle bones” originated from the years as recordings of meteorological and astronomical data, including the early records of eclipses and comets, and divined answers to questions sought at the court of the royal house of Shang, which ruled central China between the 16th and 11th centuries BC.

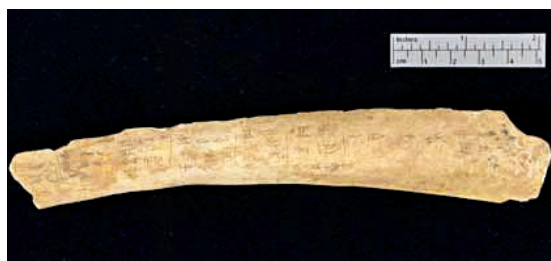


Figure 1.4.3: This inscribed ox shoulder-blade contains some of the earliest surviving Chinese writing in the world© Cambridge Digital Library.

Questions about crops, the weather or the royal family were engraved with a sharp object and the bone was then heated with metal rods. Because of the heat, the bones would crack and the answers would be given by the diviners who interpreted the different shapes and the patterns of the fractures. The response was also inscribed on the bone. Most of the cracks produced by the heat on the reverse side of the bones appeared on the front side with a distinctive shape (⊥) (Figure 1.4.4) from which comes the Chinese character for the verb “divine”.



Figure 1.4.4: Shang Dynasty oracle bone (via British Library).

The script was accomplished by buffing the obverse of the bone or shell once it had been sawn onto shape and chiseling hollows onto the reverse. Questions were inscribed on the polished side. Then, heat was applied to the hollows with heated metal rods, creating the distinctive ⊥ shaped cracks. The inscribed ox shoulder-blades (Figure 1.4.5) and flat under-part of turtle shells also documented

information on subjects like warfare, agriculture, hunting and medical problems, and these examples have never before been displayed (Figure 1.4.6).



Figure 1.4.5: "Oracle bone" with shaped cracks |— used for divination© Cambridge Digital Library.



Figure 1.4.6: Shang Dynasty oracle bone (via British Library).

Excavated bones reveal that the Shang inquired about everything from warfare to childbirth, from weather to illness. They asked about the meaning of dreams. They negotiated with the dead: on one bone, an inscription proposes sacrificing three human prisoners to an ancestor, and then, presumably after an unsatisfactory crack, the next inscription offers up five prisoners. Sometimes the Shang sacrificed hundreds of people at once. Oracle bones provided access to the mysterious messages conjured from a spiritual fire, which are voices of the dead echoing through the evolution of language and its power.

Prior to the turn of the 20th century, oracle bones were regularly ground up for Chinese medicine. It was not until Wang Yirong, a collector and director of the Chinese Imperial Academy brought attention to this record of the Bronze

Age that their significance was recognized. Unfortunately, Wang's place in the Boxer Rebellion as a commander culminated in his suicide, and a friend named Liu E posthumously published the oracle bone inscriptions he had amassed.

4.2 The writing system goes a long way back

It is hard to imagine what China would be like without Chinese characters. China started its present day civilization from the second millennium BC. in the Shang Dynasty, which occurred during an era that also saw the destruction of Troy and the reign of Rameses, and King Tut, and the Hebrew patriarchs. As its contribution to civilization, the Shang era produced oracle bones (Figure 1.4.7) — shoulder blades and turtle shells inscribed with signs and symbols, many of which are recognizable today as Chinese characters.



Figure 1.4.7: Oracle-bone script.
(<http://www.ebay.com>)

These long engravings or Chinese characters, used for divination and containing some 5,000 signs in total, represent a relatively mature system of Chinese writing. Intriguingly, pottery dating back several centuries earlier is painted with some of the same symbols, often grouped together as though forming a sentence. Even though many of the earliest characters may have been pictographs or ideograms, Chinese writing for the last two thousand years has been neither pictographic, phonographic, nor logographic (or morph graphic), but morphosyllabic and phonetic, the former suggesting the meaning and the latter the sound. In other words, most characters represent both morphemes (or words) and syllables (or phonemes).

The first special terms for the different scripts or graphic forms of Chinese characters (Figure 字形) date from the Later Han, notably those in the *Shuowen Jiezi* (说文解字) (Figure 1.4.8). These terms can now be elaborated and in some cases corrected using the writing on the oracle-bone and bronze inscriptions and on other excavated artifacts and texts. The history of Chinese scripts can be broadly

divided into two stages: 1) ancient scripts (*guwen* 古文), which were in use from the Shang to Qin; 2) those that came later (called from the Han *jinwen* 今文 and today often referred to as *likai* 隶楷), from the Han to the present (the last four entries). The Late Warring States to the early Han marks a transitional stage between the two. Modern typefaces are based on standard script, *kaishu* (楷书).



Figure 1.4.8: The Eastern Han Dynasty XU Shen's *Shuowen Jiezi* (A Dictionary written at Han Dynasty) including recordation of a good many cultural phenomena). (东汉 许慎《说文解字》) (<http://image.haosou.com>)

Needless to say, the different scripts did not follow one after the other in orderly fashion, each growing from the previous one in a linear progression. Rather they evolved over several centuries and often overlapped. A clear-cut profile of each of the main scripts was established only long afterwards when fine examples were taken as calligraphic models and later still, when the writers of textbooks in the twentieth century sought to present their readers with a simplified and orderly progression.

Hence, it was a script that was used to record words or parts of words, not directly things or ideas and that eventually evolved into the different ways of writing characters before they became standardized. Characters can be analyzed into variously defined constituent parts. They were well constructed in certain ways. And a huge number of them are classified into a surprisingly few semantic categories.

Task 5 ► Reading comprehension

(Students are required to launch a discussion to pose new questions and answer all the questions raised in the dialogue, and do the role play based on the following)

Irene:

Well, how do you feel after reading that amazing stuff about

the origins of Oracle Bone Script? I'm impressed by our ancient ancestors — they tried so hard to understand the future, didn't they?

Miriam: I share your admiration, but I'm a bit confused. I need to get all this information into some kind of order. Can anybody help me?

Owen: You mean just go back over what we've read? That's easy, I can do that!

Miriam: I'm sure you can Owen, but I don't mean that. I think we need to review the material in order to gain new insights from it.

Irene: I'm with you on this, Miriam. I think what we need to do is to challenge each other with questions that lead to discussions so that finally we solve the problems ourselves. What do you think?

Owen: Yeah, I'll go for that. Okay, here's my first question: What are the earliest written languages in the world?

Irene: That doesn't sound too tough, does it? I'm sure we can easily answer that one. But my question is a little more complicated: How did oracle bone script come into being, and why are historians and scholars so interested in it?

Miriam: Those are actually two questions, aren't they Irene? But I know what you're getting at. My question may be a bit more challenging. I understand that the |— shaped crack is the origin of the word "bu" for divination, but did the people really believe that cracks in a bone could answer people's questions about the future?

Owen: That's a big question, Miriam — you'd need a time machine to travel back 3000 years and ask the Shang people yourself.

Irene: So you mean this is a question that the great Owen cannot answer? This must be a first!

Owen: Not just for me, Irene — I don't think you could answer it either!

Miriam: Now now children, don't squabble! Can I ask another question?

- Irene: Of course you can — try and find one Owen can answer!
- Owen: Let me ask another question first, just so I know I can answer at least one. Are Chinese characters pictographs or ideograms?
- Miriam: Good question. And my last question is: How should we understand the relationship between Guwen and Jinwen?
- Irene: Ooh, that's another big challenge. I think there are enough questions for now. Shall we start trying to find some answers?
- Owen: Yeah, how about starting with that big one about “bu” divination? Did they really believe it?
- Miriam: Good idea, let's get started!

Task 6 ► **Translation practice**

(Students are required to translate the following Chinese paragraph into English individually, in pairs or in group)

- Irene: So, we have done some research and discussed some concepts relating to the origin of Chinese characters. Are we ready now to set out on a new journey into the history of Chinese publishing?
- Owen: I think we are. We all know English and Chinese, so I'm sure we can do a good job of spreading the word about Chinese publishing to people outside China.
- Miriam: Oh sure, we're linguistically capable, but before we start spreading the word, hadn't we better elaborate a few more relevant concepts connected with publishing?
- Irene: You're quite right, Miriam. When people hear the word publishing, they can't help thinking about books. But books are only one sort of publishing. Before the invention of paper and printing, the ancient Chinese recorded what they knew on oracle bones, bronze, jade and stone. I think these inscriptions represent the very earliest forms of publication.
- Owen: Yes, I take your point. They come under the heading of

publication because they recorded history in a form that could be accessed by later generations and understood by them. But weren't the earliest formal publications, that is, things that actually looked a bit like books, written on bamboo strips?

Miriam: Oh yes, and not only on bamboo strips or slips. Formal publications on silk and wooden slats similar to bamboo strips date back to the Spring and Autumn and Warring States periods, that's...770 to 221 BCE.

Irene: And of course Confucius contributed hugely to the development of early Chinese publishing. He was one of the first scholars to write and edit books privately, although it was the aristocracy and high officials who had the monopoly on ancient books and records.

Owen: That's true, but didn't Confucius and his students produce a whole series of textbooks that became the basis for the education system? Publications like the *Book of Changes*, the *Book of Songs*, the *Book of Documents*....

Irene: Yes, the 4 books and the 5 classics — these were some of the earliest Chinese publications.

Miriam: So our research into the history of Chinese publishing is totally justified because it opens a door into the glories of Chinese civilization. Isn't that a wonderful thing? But now we have to get down to a more practical task — we've got to do this translation. Everybody ready?

Owen Yes, let's go!

出版是人类社会的经济、政治、文化发展到一定阶段的产物。出版物凝结着人类的思想和智慧，集聚了科学技术的发明创造和社会实践活动的经验与成果，反映了社会生活的各个侧面。出版与印刷术的发明密切相关，一般来说，先有印刷术后有出版。所谓版，在中国古代，是指上面刻有文字或图形以供印刷的木片的称谓。用雕版印刷的书籍，称雕版书。史料查证，中国早在五代时就有刻印板、镂板，宋代有开板、刻板、雕版（板与版在古代意通）等词，但未曾出现出版一词。出版一词，英语为 publication，来源于古拉丁语 *publicatus*。我国最早的出版活动可以追溯到辽金两代，当然，也有学者认为，出版一词是19世纪末、20世纪初从日本传入的。但多数学者认为我国出版一词出现于近代。出版——意指图书、报纸、期刊、音像、软件等的编辑（制作）、印刷

(复录) 和传播的统称。虽然出版一词在中国出现于近代，但书籍出版在中国有悠久的历史。原始书籍的产生，即帛书的出现，可以追溯到春秋战国时期。而中国古代书籍的流传，最初是由人们辗转抄录。以后有人抄书出卖，书籍开始成为商品。据记载，西汉时就出现了书肆。公元2世纪初，中国发明了纸张，使文字载体发生了巨大变化，为书籍出版的发展提供了重要的物质条件。公元7世纪，中国发明了雕版印刷术，有了印本书，开创了书籍出版的新时代，正式的出版业开始出现了。

Task 7 ▶ **Attend Professor Richards's public lecture**

Lecture 1

Unique Writing mediums and the Development of Chinese Characters

Professor Richards

Hello everyone. It is my privilege to introduce you to a fascinating subject — the history of publishing in ancient China. The Beijing Institute of Graphic Communication, in conjunction with various noted scholars and historians, has developed this series of lectures in order to inform and educate you concerning this topic. The study of publishing in China will not only open a historical window into the past, but will help you to better understand the development of Chinese civilization and culture leading up to today, and just maybe, give you a glimpse into the possibilities of what the future may bring.

Here, I'm going to present you the first in a series of eight lectures regarding the history of publishing in China from the formation of the very first Chinese characters written on clay, stones and bones to the corporate atmosphere of modern day publishing houses and the comparatively recent transition into the digital age. The history of publishing in China is as rich and storied as the very country in which printing and paper were invented.

It should come as no surprise to you that the art of publishing played an integral role in the formation, continuance and success of the country with the longest existing civilization in the world; through cycles of prosperity and decline, the publishing of books has been constant and has served not only as a barometer for social change, but also as a reminder