

Abstracts

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Shared Imagery: Eastern Zhou Decors and Iconographies

圖象的共通性: 東周的器物紋樣與圖象體系

Recent studies in Chinese archaeological analysis have tended to focus on the characteristics that set one region of China apart from others. While such a development allows for a more complex view of Chinese history, it obscures identification of unifying traits. In terms of material culture alone, interregional similarities are as revealing as regional distinctions. Examination of specific patterns of vessel ornamentation as well as specific vessel forms from the northern and southern Chinese states reveals extensive sharing, particularly of decors, between the two regions. Indeed, examples of identical decors extends to iconographies incorporating supra-human figures generally identified with the southern state of Chu. These iconographies, derived from the Near Eastern animal master, appear in both northern and southern China in different guises. The manner in which these iconographies are rendered and the position they occupy culturally distinguish north from south more effectively than do any differences in object form and decor. In other words, northern and southern China are closely bound by the Chinese vocabulary of object form and ornamentation, but distinguish themselves in their reactions to foreign influence.

近來中國考古學的分析多偏重於顯示各地區彼此間的差異性。這類的發展固然有利於瞭解中國歷史的複雜性，但對其共通特徵的辨識則多有忽略。單就物質文化而言，各地區間的相似性與差異性同樣能顯示這些地區的個別特性以及彼此間的相關性。由檢視中國北方與南方器物的裝飾紋樣及器型可知，此二地區，尤其是在裝飾紋樣設計上，具有高度的共通性。這些共通的裝飾紋樣延伸成圖象體系，體系中並包含一般認為屬於楚文化的神人像。這些源自近東地區馴獸人像的圖象體系在中國北方與南方均可見，但是各自以不同的相貌出現。這些圖象系統的表現方式與它們出現的位置，較器型及裝飾紋樣的異同更能有效地用來區分中國南北方文化。換句話說，中國的南、北方以其在器型與裝飾上屬於中國的共通語彙相互緊密結合，但以其對外來影響的不同反應相互區分。

Gilles Boileau 徐鵬飛

Some Ritual Elaborations on Cooking and Sacrifice
in Late Zhou and Western Han Texts
晚周與西漢文獻中的烹飪與祭祀儀式

This article deals with the question of relations between cooking and sacrifice. A series of offerings in sacrifices mentioned in the *Liji* shows that the different items offered were linked by the way they were (or were not) cooked according to who the different recipients were. The texts show that the raw offerings were offered to the most revered recipients. Two offerings belonging to the category of the cooked are particularly interesting. They function very much like another well-known pair of offerings, the great stew and the numerous tasty viands. The latter pair has been used by Ru ritualists as the basis for a series of elaborations linking sacrifice with ideas like: the progress of civilization, from a first age of simplicity to “modern” sophistication; the memorializing function of the sacrifice; and finally the idea of classification. The underlying logic of the system bears comparison to the symbolic function of cooking in Greek sacrifice.

本文是關於周代晚期至西漢時祭祀與烹調的關係。從《禮記》對一系列祭品的記載可知，各類祭品所採用的烹調方式與其獻祭的對象有關。文獻指出，未經烹煮的祭品是用來祭祀最崇高的獻祭對象，而屬於熟食類的兩種祭品則與眾所周知的大羹和庶羞有相似的功能。儒家的禮學者以大羹和庶羞為基礎，發展出一套與祭祀有關的理論，例如，由簡單至繁複的文明演變過程，祭祀在紀念上的功能，以及分類的概念。此套理論所根據的推理基礎與烹飪在古希臘祭祀中所具有的象徵意義有對照之處。

Marc Kalinowski 馬克

The *Xingde* 刑德 Texts from Mawangdui
馬王堆帛書《刑德篇》

The present article is a preliminary study of the hemerological system described in the manuscript entitled *Xingde yipian* 刑德乙篇 (*Xingde B*) from Mawangdui tomb three (burial dated 168 B.C.), which is one of several manuscripts assigned the title *Xingde* by the Chinese scholars responsible for editing the Mawangdui manuscripts. The *Xingde* manuscripts are among a group of Mawangdui manuscripts whose contents are extremely important for the study of calendrical astrology at the end of the Warring States and beginning of the Han. The Xing-De method, which is based on the annual and daily motion of two mantic

functions called Xing 刑 (Punishment) and De 德 (Virtue) in relation to the sixty binoms of the sexagenary cycle, is attested in the astrological treatise of the *Huainanzi*. *Xingde* B not only provides the key to better understanding the very brief description of the Xing-De method in the *Huainanzi*, but also includes two diagrams that illustrate the motions of Xing and De in space and time.

The first part of the article examines the annual movement of Xing and De beginning with the diagram used to represent it, which I refer to as the “cord-hook diagram.” By situating the cord-hook diagram within the larger context of astro-calendrical, religious, and symbolic representations of space and time in early China, the relevance of this diagram (which is alluded to in received texts) to the study of early Chinese schematic cosmography is demonstrated. Then, I explain the principles underlying the annual movement of Xing and De. The Mawangdui *Xingde* texts prove that a sexagenary year-count existed since the end of the Warring States and that the yearly shift of Xing and De was directly related to the movement of Taiyin 太陰, another important mantic function in pre-Han and early Han sexagenary hemerology. Finally, I trace the later development of the Xing-De method, showing its influence on the formation of multiple calendrical functions for Xing and De that are mentioned in later hemerological treatises and almanacs.

The second part of the article deals with the daily rotation of Xing and De in the Mawangdui *Xingde* texts, and the diagram illustrating it. The diagram, which is composed of eight squares in a ring surrounding a central circle, can be identified with the figure known in traditional sources as the “diagram of the nine palaces” (*jiugong tu* 九宮圖; this exact name does not occur in the Mawangdui *Xingde* texts, but they provide the earliest evidence of a diagram in which the nine subdivisions are explicitly defined as *gong* “palaces”). Following an examination of the composition of the diagram, I examine the connections between sexagenary hemerology and the theory of the Five Agents, the tradition of the sovereigns of the four sectors of the *Yueling* 月令, and the nomenclature of the calendrical spirits, which, like Xing and De, are associated with the sexagenary cycle. Then, I describe the daily rotation of Xing-De among the nine palaces. It is evident that this system of daily rotation is related to a larger context of more complex calendrical computations, notably the *Tiányi* 天一 method (which is described in another, still unpublished Mawangdui manuscript that is assigned the title *Yinyang wuxing* 陰陽五行 or *Shifa* 式法) and the later *Dunjia* 遁甲 method.

本文初步探討馬王堆三號墓出土帛書《刑德乙篇》中的數術類選擇體系。負責整理馬王堆帛書的中國學者所定名為《刑德》的幾篇

帛書，是出土於此墓對戰國末期至漢朝初年曆法星象學的研究十分重要的文獻之一。以年、日移位與六十干支循環的關係為基礎的刑德法，曾見於《淮南子·天文》卷中。《刑德乙篇》不僅對進一步瞭解《淮南子》中描述簡短的刑德法提供了重要線索，更保存了顯示刑德在兩種不同時空系統中的位移圖。

本文的第一部分將檢視表示刑德年位移（大遊），以及其圖示——作者稱之為“鉤繩圖”。經由將在傳世文獻中曾約略提及的鉤繩圖，視為在中國早期將時空系統以星象曆法、宗教以及象徵手法來表示的圖案之一，此圖顯示了其與中國早期系統宇宙學的關係。之後，作者將解釋刑德年位移的基本原則。馬王堆帛書《刑德》篇證實了自戰國末年開始，刑德的年位移即以六十年為一循環，並且與先秦至漢初在干支選擇及預測上十分重要的太陰有直接的相關。然後，作者將敘述刑德法的後期發展，並闡述其對後世的黃曆與有關選擇的論述中所提及的刑德多重曆法功能在形成上的影響。

本文的第二部分將探討馬王堆帛書中的刑德日位移（小遊），以及其圖示。此由八個方塊環繞一中心圓排列而成日位移圖，可視為與傳統的九宮圖相同。（馬王堆帛書《刑德》篇中並未明確提及此日位移圖之名稱，但篇中為具有九個稱為“宮”的圖示提出了最早的證據）。作者將檢視此日位移圖的結構，並進而檢視五行理論與干支選擇的相關性，《禮記·月令》中四方帝的傳統，以及曆法中與干支循環有關的神祇，如刑與德等的命名法。然後，作者將敘述刑德在九宮中日位移的情形。刑德的日位移顯然與涉及更廣、曆法計算更繁複的天一法（在馬王堆帛書尚未發表的《陰陽五行》或稱《式法》篇中有述）以及後來的遁甲法有關。

Michael Nylan 戴梅可

Sima Qian: A True Historian?

司馬遷：真正的良史？

This essay seeks to argue the merits of one approach to reading the *Shiji*, which casts the complex text more as a product of contemporary religious beliefs than as the product of either the *taishi*'s individual genius or desire for historical objectivity. By the religious reading, Sima Qian fulfilled some part of his filial obligations when he honored his father's dying wish to "continue our ancestors" by bringing together the tales they had gathered. Equally importantly, insofar as Sima Qian had restored to life an array of remarkable men and women from the Central States, he lived in the pious hope that these especially potent spirits among the civilized dead would choose in return to confer benefits on Sima Qian and his family as long as the *Shiji* continued to be read. When compared with the more standard readings, this proposed reading strikes the author not only as less anachronistic for the period,

but also as more fully reflective of the whole text, including the eloquent appraisals appended to the end of each chapter in the Basic Annals, Hereditary Houses, and Biographical Traditions sections.

本文建議將內容豐富的《史記》視為當代宗教信仰的產物，而非太史司馬遷個人智慧的結晶，或追求客觀史實的結果。此種具有宗教意味的解讀法認為，司馬遷謹尊其先父“續吾祖”的遺志，將與父親共同收集的史料編纂成書以盡孝道。與之同等重要的是，司馬遷希望透過生動地記載中原各國列女豪傑的《史記》持續受人閱讀這些顯赫死者的靈魂會對司馬遷及其家人報以福澤。與傳統的解讀法相較，筆者認為本文的解讀法不但可以減輕《史記》與其時代的不相容性，更能反應出包括本紀、世家及列傳各卷尾中修辭得宜的贊文在內的《史記》全文。