

## Abstracts

William E. Savage

### Archetypes, Model Emulation, and the Confucian Gentleman 典範形像與孔子的君子

The ideal of the gentleman occupies an important position in the Confucian *Analects*. Many elements of this ideal appear in pre-Confucian sources as fundamental images of aristocratic excellence. This article presents several of those images as they appear in Western Zhou bronze inscriptions, the *Shih-ching* and *Shu-ching*. In particular, we will study the role of model behavior and model emulation as well as images of Wen Wang, noble ancestors and their virtue, *te*. We shall see the application of these expressions of human excellence gradually extended beyond royalty and nobility to become components of a new definition of human worth applicable to all men.

在孔子的論語中，典範化了的君子形像佔有很重要的地位。而許多形成這一理想化了的君子之因素在前於孔子的文獻中是以貴族之完美無缺的形像出現的。本文列舉一些見於西周金文，詩經及尚書中的此種形像，并著重討論典範人物的所行所為和典範人物之倣效，此外也將論及文王的形像，貴族祖先以及其“德”。我們將可以看到這些原僅用來溢美王室、貴族之盡善盡美的頌諛之辭逐漸擴大其使用範圍，繼而演變成一種新的人類價值定義而且可以施用於一切人。

Erik W. Maeder

### Some Observations on the Composition of the “Core Chapters” of the *Mozi* 一些關於墨子·十論成書過程的設想

A.C. Graham understood the “core chapters” of the *Mozi* as the collected literary remains of three independently evolving traditions of early Mohism. The present study makes use of the remarkable coexistence of parallel texts in a single book to get a clearer picture of how such traditions may have been formed. Examining textual recurrences and “marked” lexical and functional terms in the core chapters, the author argues that the “Ten Theses” may not all have been parts of some “original” teaching by the “master” referred to, but documents attesting to the very process of transmission within still living, competing traditions.

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These parts were, it is argued, summarily incorporated within three distinctive “documents” relatively late in the history of transmission, that is, just before or during early Han.

A.C. Graham 認為墨子·十論是早期墨家三個各自獨立發展的學派存留下來的文字的結集。本文試圖利用在同一著作中引人注目的相互獨立的文本共存的事實更清晰的描述這些學派的形成過程。在對十論中某些文句的重複出現，以及帶有標記的詞彙和語法成分進行考查時，本文作者指出十論很有可能并非墨子本人的原著。反之，卻恰好表明墨子的成書是在不同學派競相演進中進行的。作者還進一步指出這三個明顯不同的文本是在墨子成書較晚期，也就是大約在漢前或漢初，未加鑑別的收入進來的。

Stephen L. Field

### Cosmos, Cosmograph, and the Inquiring Poet 式盤，“宇宙結構儀”與楚辭天問

A Qing dynasty commentator was the first to discover that line 79 of the *Chuci* “Tianwen,” *tian shi zong heng* 天式縱衡, referred to the diviner’s board, or what the author calls the “cosmograph.” This instrument was a model of the cosmos used by the diviner to determine, among other things, the position of asterisms beneath the horizon. The discovery was echoed by noted scholars in the twentieth century, but no one could determine the significance of the reference. This article analyzes the quatrain in which the line appears and shows how the cosmograph is the microcosmic key to the poem’s cosmic interpretation. Quite simply, the answer to the question lies among the stars.

The likelihood that the author of “Tianwen” had a cosmograph in mind when he wrote verse 79 is evidence that other lines may also reflect the existence of such devices. For example, with regard to verse 7, *huan ze jiu chong* 圜則九重, in which commentators have always perceived a “nine-tiered” heaven, the author argues that what is “round” is the cosmos, and the *jiu chong* refers to its “manifold” dimensions. *Huan ze* then is the “cosmic model,” like the cosmograph, and the succeeding lines of the poem describe its components as a means of depicting the motions of the heavens.

楚辭天問第 79 行之“天式縱衡”實指貞卜者所用之式盤是由一位清代注疏家首先發現的，作者則稱之為“宇宙結構儀”。乃是貞卜人參用他種儀器用以判定地平線之下諸星座位置之宇宙模型。二十世紀

的一些著名學者也曾重新研討這一發現,但迄今還未見有人能斷定在詩行中提及式盤究竟有何重大意義。本文分析詩行所在之段落,并指出為甚麼式盤是解答詩人如何對宇宙作宏觀解釋之一把微觀鑰匙。說來也十分簡單,問題之答案就隱藏在那些星座之後。

當天問的作者在寫第 79 行時,他的腦海中有一宇宙結構圖是其他詩行中亦有可能涉及類似之儀器的證明。例如詩中第七行的“圓則九重”,歷來的注疏家總是以“天有九層”來詮釋。而作者則以為所謂圓者乃指宇宙,而九重則指其“多層次”的三維空間。因此,與式盤相似,“圓則”也是一種宇宙模型,而相繼的詩行以描述其組成部分作為手段來描繪宇宙之運行。

Wu Hung 巫鴻

Art in a Ritual Context: Rethinking Mawangdui  
禮儀中之美術: 再思“馬王堆”

This paper reexamines the famous painting from Mawangdui Tomb number 1. Instead of approaching it as an independent “work” and matching its images with fragmentary textual references, I explore its relationship with other buried objects, the tomb’s structure and symbolism, and the ritual process during which the tomb was constructed. Based on ancient ritual canons, I reject the popular opinion that the painting served to summon the departed soul or to guide the soul to Heaven. Rather, the painting formed part of the *jiu*-group (“the body in its long home”) at the center of the burial, and enclosed by the *guan*-coffins decorated with images of protection and immortality, and again by the *guo*-casket, a replica of the deceased’s household (*zhai*). The painting’s meaning and function must be comprehended within this architectural-ritual context. Moreover, neither the painting nor the whole tomb represents a coherent conception of the afterlife. This feature separates this tomb from those constructed earlier and later, and represents a transitional period in the history of early Chinese art and religion.

本文重新考察馬王堆一號漢墓出土的著名帛畫。作者不把此畫作為一件單獨藝術作品或對照零散文獻推斷其內含,而希望揭示其與墓內葬具的關係,墓葬的結構和象徵意義,以及墓葬形成的禮儀過程。根據古代禮書,作者否定了把此畫看成是招魂或引魂昇天工具的流行觀念,提出此畫實際是墓葬中心的“柩”之一部分。幾層飾有保護死者和昇仙題材的畫棺圍繞著“柩”。而“棺”又位於象徵死者住宅的

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“槨”內。作者認為帛畫的含義和功能必須在這個建築及禮儀的雙重環境中加以考察推定，並進而提出馬王堆帛畫和整個墓葬並不反映對死後世界的系統完整的觀念。此墓因而有別於以前或以後的墓葬，而反映了中國早期宗教及美術的一個過渡時期。

Li Ling 李零 and Keith McMahon

### The Contents and Terminology of the Mawangdui Texts on the Arts of the Bedchamber 馬王堆房中文書的內容和術語

In the Han, the art of the bedchamber belonged to the disciplines called “prescriptions and techniques,” which also included various medical arts such as nutrition, internal conduction, and associated incantations and spells. This essay investigates the Mawangdui art of the bedchamber texts with special emphasis on their terminology, and briefly addresses the importance of these texts in studying ancient Chinese culture.

Seven texts are examined: “Prescriptions for nourishing life,” “Prescriptions for miscellaneous cures,” “Book of childbirth,” “Ten questions,” “Joining *yin* and *yang*,” “Prescriptions for miscellaneous spells,” and “Talks on the loftiest ways under heaven.” The terminology found in these works is organized into the following categories: male and female genitals, the steps of foreplay, positions and methods of intercourse, the benefits and harms of intercourse, techniques of ejaculation control, and male and female sexual reactions. The terminology and topical categories of later bedchamber texts are highly consistent with the Mawangdui texts, especially regarding the following three most influential concepts: “the method of nine shallow and one deep,” “ride many young women, but ejaculate rarely,” and “returning *jing* to supplement the brain.”

在中國古代歷史文化的發展中，房中術是一個涉及技術史、思想史和社會史的復雜問題。過去，中國學者葉德輝曾搜集整理過這方面的資料，荷蘭漢學家高羅佩也做過綜合研究，但他們都未能見到 70 年代出土的馬王堆三號漢墓中出土的現存年代最早的房中文獻。

通過對這批房中文獻的研究，以及將牠們與晚期資料做對比，作者論證，中國古代房中術從術語系統到技術要領（如“九淺一深之法”，“還精補腦之術”和“多御少女而莫數寫精”）是一種非常連貫的，從兩千多年前一直到明代很少改變的傳統。