

Abstracts

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The Question of Interpretation: Qin History in Light of New Epigraphic Sources

新出土文獻與對秦史的新解釋

Recently discovered epigraphic sources of Qin's history often seem to contradict the conventional wisdom regarding the history of this state. Thus, the recently published inscription on the jade tablets records a prayer to Mountain Hua by one of the last Qin kings, in which the latter surprisingly laments the demise of the Zhou house—an action for which traditionally Qin was blamed. On the other hand, some of the Shuihudi Qin statutes contain equally surprising statements according to which the Qin populace on the eve of the imperial unification was clearly differentiated from the members of the Xia ethno-cultural community. In both cases the apparent contradiction between the new evidence and the conventional interpretation of the received texts caused most of the scholars to neglect the confusing evidence altogether or to reinterpret it in accord with the traditional views.

In my paper, I suggest that the new evidence can be reconciled with the received texts, if due attention is paid to the complexity of cultural and political dynamics in the state of Qin prior to the imperial unification of 221 B.C.E. During the last two centuries of the Warring States period Qin appears to be engulfed in two contradictory processes of estrangement from and re-integration with the "Central States." On the one hand, radical reforms of the mid-fourth century B.C.E. brought about not only socio-political but also cultural changes, creating the cultural gap between Qin and the rest of the Zhou world. Concomitantly, endless military conflicts between Qin and its neighbors further strengthened the cohesiveness of Qin's populace, increasing furthermore the sense of antagonism between the people of Qin, particularly among the lower strata, and the dwellers of eastern states. On the other hand, however, Qin's eventual separation from the rest of the Zhou world was counterbalanced by the equally powerful integrative factors. The influx of eastern advisors perpetuated cultural ties between Qin and its neighbors, while the desire of Qin rulers to facilitate incorporation of the eastern territories into their expanding realm dictated a more flexible policy of building rather than destroying

political and cultural bridges with the Zhou world. Understanding this ongoing tension between conflicting integrative and centrifugal tendencies allows us to build a new interpretative framework for the Qin history, fully incorporating the received and the unearthed texts.

新出土的文字資料與學者對秦史的傳統理解常常發生矛盾。例如，新出土的戰國末期秦王禱祠華山的玉版銘文中，表示出秦王對周世滅亡甚感遺憾，這與傳統的“秦滅周”的說法有著明顯的抵觸。而睡虎地秦律中所記載的有關“秦人”與“夏人”之間明顯的區別與對抗，這也與傳統的有關秦的民族屬性的看法有著矛盾。由於這些資料與傳世文獻表面上的矛盾，許多學者或是忽略這些新的資料或是對其重新詮釋，以減少它們與傳統理解之間的矛盾。

本篇作者認為，為了能把新出土的文獻與傳世文獻相結合，應該重新考慮戰國末葉秦國文化與政治變革的複雜性。當時秦國經歷了對“中國”的疏遠與融合兩個相反的過程。公元前四世紀中葉秦國的改革不但改變了其社會與政治體制，而且在文化上的影響也很深遠，形成了秦國與東方六國之間的文化隔閡。而秦國與六國之間的連綿不斷的軍事衝突在加強了秦國民眾的凝聚性的同時，也加劇了秦人，尤其是社會下層的百姓，與鄰國民眾的敵對。儘管如此，秦與周世界的分裂的同時也存在著融合的趨勢，這兩種趨勢是同時存在而且勢均力敵的。首先，自東方來秦的“客卿”與游士成為秦與六國之間文化聯系的紐帶。同時，以兼并六國為最終目標的秦統治者不得不實行比較靈活的文化政策，不切斷與“中國”在政治與文化上的關係，而是要保持與加強這種關係。秦與周天下之間，既分離，又融合這兩個相矛盾的趨勢。要了解這一點，我們要對秦國歷史進行新的解釋，並且要把新出土的與傳世的文獻資料結合在新的解釋中。

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The Quest for a Classic: Wang Yi and the Exegetical Prehistory of his
Commentary to the Songs of Chu

經之追求：王逸《楚辭章句》評注前的闡釋發展史

With the publication of *Madman of Chu: A Myth of Loyalty and Dissent* in 1980, Laurence Schneider established the view that the controversy over Qu Yuan between various erudites during the Han dynasty was a dispute between adherents and opponents about the question of what the Chu minister and poet stood for. The present study challenges this

view by demonstrating that, aside from the so-called biographies by Sima Qian and Liu Xiang, all other contributions to the debate represent readings of the *Li sao*. Once this is understood, each contribution to the debate can not only be seen in its own light but it can also be examined in its relation to the section and sentence commentary by Wang Yi written in the second century C.E. The understanding of the controversy as a discourse of rather varied interpretations of the *Li sao* enables us to regard the *Chuci zhangju* by Wang Yi as a commentary that stood at the end of this controversy that lasted more than three centuries. It also enables us to see that the controversy rested on a particular set of premises, especially the question of the literary status of the *Li sao* and its author. The final thesis resulting from the present study is that the main reason for the lasting influence of Wang Yi's commentary together with the fact that it remained unchallenged until the twelfth century is that it was built on a sound and varied exegetical foundation, namely the controversy on the *Li sao* during the Han.

The first part of this article examines the contributions to the controversy by Jia Yi (201–165), Liu An (?178–122), Sima Qian (145–?86), Liu Xiang (79–8), Yang Xiong (53 B.C.E.–18 C.E.), Liang Song (?–83 C.E.) and Ban Gu (32–92) in chronological order. The second part juxtaposes their works with the commentary of Wang Yi in order to understand how the Eastern Han commentator employed the contributions of his predecessors and how he reacted to them.

在 1980 年出版的 *Madman of Chu: A Myth of Loyalty and Dissent* 這本書, Laurence Schneider 提出一個論點, 漢代關於屈原的學術之爭, 實際上是關於這樣的一個問題: 究竟楚臣及詩人對漢人而言意味甚麼。對此存在兩種截然不同的觀點, 一方面是附和, 另一方面則反對。本文對上述觀點提出挑戰, 指出, 除了司馬遷及劉向對屈原的傳記以外, 爭論所依據的文獻大多是有關離騷的文章。一旦這一點弄清楚, 每一本有關爭論的文獻不僅可以更清楚地闡述自己的觀點, 而且也可以看到, 這些文獻與王逸于公元二世紀所著的章句評注之間存在着關聯。

將這場爭論理解為關於離騷的不同闡釋將有助於我們把王逸的《楚辭章句》看作這場持續了三個世級之久的爭論的最終評論。同樣也有助於我們看到這場爭論需要一系列特別的前提, 尤其是有關離騷及其作者的文學地位。本文最終得出, 王逸的評注之所以能產生持續影響, 直至十二世級依然無以質疑, 是因為該評注建立在扎實廣泛的對漢代有關離騷的爭論進行分析基礎上。

本文第一部分依年代順序研究了賈宜，劉安，司馬遷，劉向，楊雄，梁竦，班固等人有關這場爭論的文獻。第二部分將他們的作品與王逸的評注作了比較，以助於理解，這位東漢時期的評注者如何參考前人的文獻以及如何對此作出反應。

Lillian Lan-ying Tseng 曾藍瑩

Representation and Appropriation:
Rethinking the TLV Mirror in Han China
再現與挪僭: 論漢代的博局紋鏡

No decorative arts in China have aroused as intense modern academic interest as the TLV mirror that was mass-produced in the Han dynasty. Scholars from different fields have strived to rival one another in identifying its obscure design since the beginning of the twentieth century. With new evidence, particularly a mirror and a wooden board unearthed in 1993 at Yinwan, it is time to settle and set aside the old disputation about identification, and to move on to the intellectual adventure of the cultural significance of the TLV mirror in Han China. This paper first considers the complex of art, game and divination. It then discusses how the TLV mirror can serve a cultural sign that demonstrates the "auspicious mentality" of the Han. It also considers how the formal variants of the TLV mirror illustrate the life of a cultural sign.

本文旨在探討博局紋鏡如何能成為漢人求吉避不祥的普遍心態的載體。本文首先梳整八、九 年代公佈的新材料，包括東京國立博物館和北京中國歷史博物館的館藏漢鏡拓片，以及尹灣出土的漢鏡，說明漢代工匠在鏡面上增加 TLV 紋飾是「刻治六博中兼方」和「刻婁博局去不羊」。本文再就尹灣出土的博局占木牘，論證博戲、數術與擇吉的密切關聯，認為只有在博戲能夠轉化成擇吉術的前提下，於鏡面刻飾博局才能具有去不祥的功效。本文進一步探討博戲與仙人的關聯，以及博局作為於天相對的「地」的譬喻，認為除了擇吉之外，博局紋亦吸納了成仙與長壽的意含，而成為吉祥、成仙與長壽的複合象徵符號。本文最後分析博局紋鏡的風格，歸納出由強加到調和、由調和到虛飾與殘缺的三階段變遷，並認為此一風格變遷反映了博局紋做為吉祥象徵符號在漢代的消長。