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主編

中華古文化大圖典



北京廣播學院出版社

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序 言

我国古籍浩如烟海，在文史方面阅读研究、撰写工作都离不开工具书；工具书的性质类别多种多样，如字、辞典、索引、目录、通典、志、考等，其中部头最大的可以说是类书。编辑类书须博采群籍，摘录撮要，再重加分类编排。从三国魏文帝时的《皇览》开始，历代都有辑录编著，直到明清两代集当时学者编成的《永乐大典》两万余卷，早已散失不全；又经英法联军、八国联军入侵，两次浩劫，焚毁盗掠，所余不到百分之四。《古今图书集成》共一万卷，规模之大，可谓空前。

传世的大量类书绝大多数都是文字编排，间或有一点插图，图文并茂的更罕见。以图为主的古代类书，就我所知当以明代王圻所编《三才图会》为嚆矢，也是唯一的一部。《四库总目题要》评介此书说“采摭浩繁”、“足资考核”（共一百零六卷），但又贬抑其“务广贪多”、“冗杂特甚”，且例举“画仓颉四目”、“尤近儿戏”。其实谁也没见过远古之人，画出图像，只是根据文字记载和传说；有神话迷信、有夸张、有变形，并无实人对照。现能见到的汉画像砖石上的若干形象和《山海经》插图（明、清及以后人所绘）足以说明。

《中华古文化大图典》的编纂难度不小，古籍中有图的不在多数，编成这样一部类书，应尽可能求全。既名图典，若以“务广贪多”、“冗杂”去指摘，就文不对题了。这部书有一大特色，凡是故纸堆中不能查到的若干内容题材的图像，去参照经过科学发掘出的文物考古资料，在严格考证前提下补绘出来；既有集又有创，前人绝少具此有利条件，确是难能可贵，远过前人的。

本书分类比较科学，纲举目张，通观此书可以从纵和横两方面了解中华古文化图像资料的全貌，是继《三才图会》之后更为丰富充实的又一部学术性图像类书。

中国艺术研究院研究员

温廷宽

1992·春暮

PREFACE

As tremendous amount of the Chinese acient books, we have to rely on reference books in our reading, studying as well as writing works of history and culture. There are various kinds of reference books such as dictionaries for characters, dictionaries for vocabularies, indexes contents, records of decrees and regulations of courts, annals, textual researches etc.; and editing of the *leishu* *, which could be said the largest volumes among the books metioned above, must have a foundation of collecting various of books extensively, a great quantity of extracts and classifying anew. From '*Huang Lan*' * in Emperor Weiwen of the Three Kindoms (220—225) to '*The Complete Works Of Ancient And Modern Times*' in the Qing Dynasty (1644—1911), all kinds of *leishu* had been editted and written in all dynasties by generations of scholars. With 20000 volumes or so, the parts of famous '*Yongle Canon*' in the Ming Dynasty (1368—1644) have long been lost unfortunately and remained less thirty percent after two great calamities of aggressions by the Britain-France Allied Forces (1860) and the Eight-Power Allied Forces (1900). And with 10, 000 volumes, '*The Complete Works Of Ancient And Modern Times*' has a unprecedented scale.

Most of the '*leishu*' we have now are composed by scripts with a small number of illustrations; the ones both excellent in pictures and accompanying essays are seldom seen. As far as I know, Wang Qi' s '*A Dictionary Of Sancai Illustration*' (106 volumes total) in the Ming Dynasty is the first of the ancient *leishu*

* *leishu*, the reference books with materials taken from various sources and arranged according to subjets.

* *Huang lan*, regarded as the first *leishu* of China which has about 8,000,000 Chinese characters.

which formed mainly by illustrations, and yet the only one. *'The Contents Extractions Of "Si Ku Quanshu* * *"* comments the dictionary with 'collecting and recording extensively' and 'a great help to research could be expected', but belittles it with 'seeking numerous and jumbled materials' simultaneously and takes 'frivolously drawing a four-ear Cang Jie * ' as an example. Actually, no one has ever seen the people in the remote past, the portraits of them therefore, as only drawn according to records and legends, were unavoidably with superstitious beliefs, exaggerations as well as deformations. These phenomena could be explained fully by some figures on bricks of the Han Dynasty (206 B. C. — 220) and the illustrations in 'Shanhai Jing' * .

For a small amount of drawings in the numerous ancient books, editing and compiling of *'An Illustration Dictionary Of Ancient Chinese Culture'* must be a rather difficult work, as collecting of the ancient illustrations should be as complete as possible. Since a title of 'illustration dictionary', I think it is wrong to censure with 'numerous and jumbled'. A protruding characteristic of the book is that some absolutely necessary drawings which cannot be found in the ancient books have been replenished according to the materials of cultural relics and archaeological studies on the premise of textual researches strictly, so as to attain the purpose of both collection and creation. I should say that our ancestors had no such favourable conditions to attain the purpose, so the compilation is really worthy of esteem and surpass the older generations.

* *Si Ku Quanshu*, the largest book series compiled in 1772 with 79, 337 volumes totally.

* *Cang Jie*, a legendary figure who created the Chinese characters.

* *Shanhai Jing*, a famous Chinese ancient legendary book written intermittently 1,000 years ago.

Classification of this book is rather scientific, convenient to look up as proper arrangement. Being a full view of the illustrational materials of the Chinese ancient culture in length and breadth, I would think the book is a more plentiful and more substantial *leishu* academically after '*A Dictionary Of Sancai Illustration*'.

Researcher of The Art Academy Of China

Wen Ting Kuan

late spring in 1992

(Translated by Mr. Zeng Hu)

编者弁言

本书终于要出版了。本该早就出书的，但其间曲曲折折，尤其误之于手民者，一言难尽。仔肩一卸，松了一口气，于是按规矩写几句“交待场面”的话。

所谓“大事”对个人而言，其内涵差别之大往往不啻霄壤。大者可指“平天下”，即古人所说“谋大事”者是也；中者至少可指成名成家之类，而其小者指装修房屋之类也说得过去。但对于我辈者，搞出如本书这样的东西就算是大事了。

世界上的事往往很难说。严肃的事常常不像旁人看得那么郑重、庄严，可笑的事也常常不像不知底蕴的人看得那么无聊、卑琐。一年多前的某日，与几位好友闲谈，手边恰好有一部明人王圻、王思义编的图文并茂的类书《三才图会》。于是从图啊，类书啊，工具书啊，拉杂扯开去，直扯到著名的图文互照的（*subject words which can be represented pictorially*）的工具书《大杜登英语图解词典》（“*The English Duden*”）。于是一个“火花”便碰出来了：能否搞一部以科学的、现代的方法加以分类的、浓缩而简明的、适合当代人使用的中华古文化的图解工具书？（请读者原谅这个冗长的疑问句）于是商诸于老友王鲁豫兄。鲁豫不愧是研究中国古文化的博士，当即慷慨激昂，一诺无辞，略无难色！于是名之曰《中华古文化大图典》。于是四处拉人，紧锣密鼓，动起手来。于是吾侪“大事”谐矣！

《易经·乾文言》云：“则各从其类也。”类即分门别类，简而言之，类书就是分门别类的工具书或准工具书。类书的编纂在我国有着悠长深远的历史传统，据信肇始于魏文帝时的《皇览》，温庭宽先生在本书的《序》中已备述，毋庸小子赘言。固然，百科性的、以图为主的类

书当以《三才图会》为嚆始，但专门性的、含有部分或相当部分图录的类书亦有相当数量，其中不少的成书年代较《三才图会》也要早些。如宋李诫的《营造法式》（1097年）、明宋应星的《天工开物》（1637年）、徐光启的《农政全书》（1625年）、李时珍的《本草纲目》（1596年），乃至宋苏颂《新仪象法要》（1088年）中的星图，杨申《六经图》（1155年）中的地理图，傅寅《禹贡说断》（1160年）中的水系图，明茅元仪《武备志》（1628年）中的海图，甚至于据说是明宁献王朱权编撰的《异域图志》（1430年）中的异国怪人奇物（李约瑟博士认为这肯定是郑和下西洋的结果，信然）；若再加上迷信类的星相卜筮图像，其种类数量实在不可低估。倘若说这是一种“图文化”，大概不过份吧！

当然，对于一般研究与鉴赏而言，百科类的图录类书更具有广泛的意义，也更实用，是故《三才图会》的《序》才得意洋洋地自诩为“图海”。我以为该书的重要贡献就在于向读者提供了即时查阅和欣赏的方便与快感。中国的古籍浩如烟海，爬梳提挾之难，历代文人视为畏途。活字印刷为文字书籍的流播作出了伟大的贡献，但与现代的印刷技术相比，仍然不可同日而语；尤其是激光排字、电子分色、照相制版等现代技术的出现，竟可使古人数载之功毕于数月。至于图的印制，较之文字更加落后，大概只有依赖雕版技术，耗时费工，所产甚微，限制了图书的普及程度；至于所谓精槧的“殿本”之类更决非常人所能问津，古人如此，今人亦然。如此看来，《三才图会》为人们提供了阅读和研究的方便，竟是厥功至伟了。不过，《三才图会》毕竟老了！现代读者需要一部内容更加浓缩、丰富、全面、实用，分类更加科学的古文化图典，

于是就有了本书。

在本书即将付梓之际，下面几点谨向读者略加说明。本书原来的打算是全部收古图，后来发现某些门类古图甚少，或竟而没有古图可用，如衡器等；因此便收入了一些根据考古发现而绘制或拍摄的图，保证了本书的完整性和丰富性；虽然略违初衷，但这样做是有益的，而且颇得温先生赞许。此其一。本书取图，概重人文标准，如古代动、植物的图绘除有部分文化意义外，其准确性、科学性在现代已无足论，故略取一二，聊备一格而已。此其二。原拟以现代标准编制笔划和音序索引，或至少编制其中一种；但成稿后发现，一篇详细的目录已足敷用，思之再三，便割爱了。也许因此而显得不那么“现代”，也许读者诸君以为还是有一种索引更方便。是耶？非耶？只好有待于本书发行后听取各方面的批评了。好在这一点亡羊补牢，不是难事。此其三。

为了向洋人介绍中华民族的古文化，或使洋人在了解中华民族古文化时多一种工具，编者在策划本书时曾有过“内销转出口”的野心，而且杨慧林兄在这方面着手作了准备。惜乎由于种种原因，竟尔未酬此志，只得由鄙人作一英文详目，布之书前，聊以自慰。然而，此处抛明底蕴，并发表英文目录和序言，均说明编者同仁此心耿耿未泯，预先摆下“过河卒”，公诸读者，用作他日警策激励。

由于学有所专，大概由鲁豫写一篇更专业些的前言更合适；可惜付型前才觉得应该说点儿“交待场面”的话，时间忒紧，未遑多待，而鲁豫另谋大业，忙得四脚朝天，只好由我操刀，说

几句类似感想的不伦不类的话，想必鲁豫不会怪我浅陋吧。鲁豫兄的博士生导师、著名学者温庭宽先生拨冗为本书作了一篇热情洋溢的序言，厚爱后学，编者同仁在此深表感谢，希望我们没有辜负他。

本书之作，始于深冬而终于初冬，曲折多端，几于流产，曷胜浩叹！所赖同人努力，终克于成，差可告慰诸位撰稿人与关心本书的所有至爱亲朋及所有鼎力帮助者，在此一并致谢。

曾 胡

一九九二年十月十六日于铁树斋

FOREWORD

The book starts to print at last!

Sending a pile of our manuscripts to printer, I'm feeling thorough relaxed as it is really a great thing to compile such a dictionary although it might be a common one to some big scholars. About one year ago, several friends and I have had a chat when '*A Dictionary Of Sancai Illustration*' (by Wang Qi & Wang Si Yi in 1609) at hand by chance and we therefore began to discuss pictures, *leishu*, reference books etc. , even to the famous '*The English Duden*'; and an inspiration hit us suddenly; how to compile and edit a concentrated, concise illustration dictionary combining the ancient Chinese pictures with a modern classification so as to be suitable to the modern people both in and out of our country? Afterwards I consulted the idea with Dr. Wang Lu Yu who is a specialist of the Chinese ancient culture, and he supported me immediately, so and so we started our work.

So-called *leishu* are a kind of reference books with extensive materials taken from various sources and arranged according to subjects, the compilation of which has a long history in China and the first one has been generally acknowledged as *Huang Lan* that Mr. Wen Ting Kuan mentions it in his preface above. '*A Dictionary Of Sancai Illustration*' is of cause the first one mainly formed with pictures and encyclopaedically in *leishu*, but the *leishu* with fairly amount of illustrations and specially are yet numerous and compiled earlier; such as

Li Jie's *'Yingzao Fashi'* (*'The Standards And Examples Of Construction'* ,1097), Song Ying Xing's *'Tiangong Kaiwu'* (*'An Encyclopaedia Of Agriculture & Handicraft Industry'* , 1637), Xu Guang Qi's *'Nongzheng Quanshu'* (*'An Encyclopaedia Of Agriculture'* ,1625), Li Shi Zhen's *'Bencai Gangmu'* (*'Compendium Of Materia Medica'* ,1596); even the star charts in Su Song's *'Xinyixiang Fayao'* (*'A New Compendium Of Astronomical Observation'* , 1088), the maps in Yang Shen's *'Liuqing Tu'* (*'The Illustrations For Six Main Works Of The Confucianists'* , 1155), the river charts in Fu Yin's *'Yugong Shuoduan'* (*'On The Geographical Features Of Ancient China'* ,1160), the sea charts in Mao Yuan Yi's *'Wubei Zhi'* (*'The Records Of Arms & Weapons'* , 1628), the strange tales from over the seas in *'Yiyu Tuzhi'* (*'The Illustrations Of Exotic Lands'* , 1160) that is said to be compiled by Zhu Quan, Prince Ningxian in the Ming Dynasty (1368 — 1644), and the strange tales were sure to be resulted from Zheng He's seven nevigations to southern Asia (1405 — 1433) according to Dr. Joseph Needham. There are a large amount of them if the pictures in the books of astrology, practis physiognomy, divination and other domains are included. Had we said it is a kind of 'illustration culture', we may not go to far!

Of cause, to common study works and appreciation, encyclopedical picture *leishu* may be meaningful extensively and practically, the preface of *'A Dictionary Of Sancai Illustration'* therefore says proudly that

the book is 'the ocean of pictures'. I think , one of the important contributions of this book is that it has offered a reading convenience and a immediate pleasant sensation as well. As tremendous amount of the Chinese ancient books and hard conditions of printing in the old days—— difficult checking up and expensive prices have been the direct results—— the usage of them have been limited greatly at all times; Evidently, '*A Dictionary Of Sancai Illustration*' has really made a contribution to the readers both in the ancient and modern times. However the book is too old to the modern readers indeed! A more concentrated, more plentiful, more comprehensive, more practical picture dictionary that classiflicated more scientifically is now urgently needed, so we compile and edit a new one.

Before printing the book, a statements should be made as follows. First, all the illustrations were planed to collect according to the ancient *leishu* originally, but we found that there are few or even no ancient pictures in certain categories such as weighting apparatuses; we therefore have to take in some drawings according to the materials of culture relics and archaeological study, so as to guarantee completeness and richness of the book. Second, as emphasizing a humanist standard, we only take in a few of ancient illustrations of animals, plants and so on for having less preciseness and scientificness of them. Third, making a convenience of the foreigners, an English-Chinese bilingual version was the original attempt with some prepare work being done by