

神祇的脚印：  
中國符號文化

季羨林題



顧問 張道一  
主編 易存國

古代神話人物卷

古神化引

汪小洋 呂少卿 著



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季羨林題

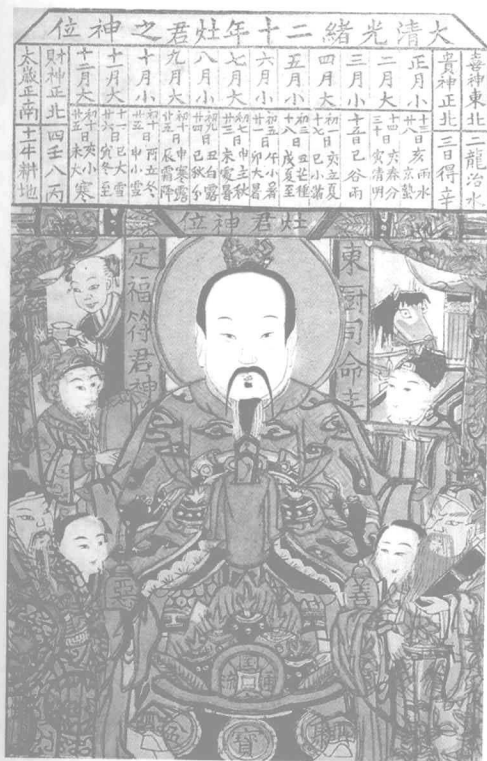


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神祇的脚印：  
中国符号文化

季羨林題



弘扬传统文化、  
为中华民族的伟大复兴  
而努力！

張岱年

2002年10月21日

# 神祇的脚印：中国符号文化

古代神话人物卷

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● 板桥道情

建筑卷

● 南方有台

文玩卷

● 琴书乐道



# 神祇的脚印：中国符号文化

The Tracks of Gods—Culture of Chinese Marks

古代神话人物卷 Vol. Ancient Myths Figures

## 古 神 化 引

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# 总序



## “天地有大美而不言”

易存国

旅法捷克作家米兰·昆德拉先生说过：“人类一思考，上帝就发笑。”

岁月的沧桑，历史的印痕，在上帝老人那慧目如电的注视下，不经意间竟造就了多如恒河之沙的人类及其“思考”作品。

据研究，人类已经存于斯几数百万年的时光，而在此之前呢？当上帝在静观万象、俯视众生时，偶然间瞥见，而今有这么一帮子民竟汲汲于思索具有悠久历史的“符号文化”时，当作何想？发笑么？也许，未必！

应该说，自从有了上帝老人的眷顾而“创造”出人类，这世上便有了文化和思绪，涂染上了形形色色的情感意味，如同空气一般弥散在世间各个角落，从而显得韵味十足、力透纸背。显在的外观不再显得单薄以至于“芜没于空山”，且日益丰富起来……

既如此，浅疏的体表油然承载并传达起某种“弦外之音”，诸如“象征性”、“主体性”、“超越性”等便次第出现；久之，我们就观其形而会其义，略其形而会其神；随之，“人文性”、“历史感”、“宇宙观”等人类话语便在岁月年轮的碾压下愈加迷人……

渐渐的，华夏“女娲”的子孙们在面对祖先遗漏的多种花絮时，往往产生出一种神奇的美感距离，更为醇厚的“文化”味道也就被无意识接受与敞开：接受的是生活，敞开的是神性。神性增加了厚度，生活融入了文明，文明推动了历史，历史整合了意义，意义拓展了体量，体量积淀了文明，文明化入了生活，生活充满了神奇，神奇归之于神祇，神祇创制了符号，符号遮蔽了本意，衍义得到了敞开……不断的遮蔽与敞开，便构成了符号的双重功能。人类文化正是在这辆双驾马车的裹挟下，荡生出历史烟云。

何谓符号？符号即人化的第二皮肤。

什么是人？人是拥有生命意识，并将其形式化从而唤起情感共通的生物。



人化即文化，文化即交流；交流是手段，情感为主旨。

从文化的起源看，“人”是文化的第一要义，“符号”则是其形态与浓缩。因此，“人—文化—符号”构成了某种同一性命题。人们正是在“文化符号”和“符号文化”中强化其生命意义，生命的节奏由是成为人类文化的最早华章。

可以说，符号一经浓缩了生命情调，便起到一种鬼斧神工的作用，无形中构成了推动人类进步的积极动因。这或许就是我们每每在面对自然或文化杰作而叹许为“上帝的杰作”之深层因由？

作者们无意在此建立一门“中国符号文化学”，因为大文化观念本身即是一门博大思精的学问；也无意于条分缕析地去做考据和索引工作，因为历史的人文误读即是符号的内在因子；同样无意于比较中西符号文化之间的异同，人类本一家，允许有个性。共性与个性共存不仅自然而然，也是一种历史必然，多元性正是符号的本质特征。

中华文化源远流长，内涵博大精深，其符号文化亦丰富深邃，自成系统。为生动表现中华文化，编者从传统音乐中撷取了几首古琴曲名，如“古神化引”、“板桥道情”等，旨在利用第一符号（语言）去言说第二符号（图像）而揭示第三符号（题旨），试图寻拾曾经的“左图右史”传统，以雅俗共赏的方式来达成真正意义上的符号揭示与敞开，使大家从中得到某种精神启悟！

出于上述“思考”，我们精心策划并精选了二百余经典符号，其内容尽可能涵盖中华文化的方方面面，虽然不尽完善，亦可一窥全豹。鉴于符号文化的自身规定性，尤其是当下审美文化的道成肉身性趣味所使然，力图用鲜活的笔调糅历史、文化、艺术、审美、民俗、感悟于一体，宣叙出一部和諧的多声部协奏曲。

这里的“符号”与国际上风头正劲的“符号学研究”不尽相同。近半个世纪以来，国际符号学研究方兴未艾，国内对这一问题也逐渐关注。人们有理由相信，李幼蒸先生的话并非空穴来风，他说：

符号学研究将成为下世纪（21世纪——笔者按）初的中国显学，中国符号学将成为国际符号学新的中心。同时，符号学亦将成为使中华传统人文理想现代化和国际化的有效工具。

需要说明的是，丛书从前期策划到最终付梓经过了相当长的快乐等待。幸运的是，我们的工作得到了季羨林先生、张岱年先生、张道一先生等前辈学者们的热情鼓励与大力支持。季老年逾九秩，仍为本书挥毫题签；张老亦题词予以勉励；业师道一先生表示做一位“实实在在的顾问”……大师们的鼓励与前辈学者的关怀始终是我等奋力前行的不衰动力。

文责自负，各尽其职；世事繁冗，未可尽表。

上帝，您还在发笑么？阿门！

随缘居士，夏历己丑孟春，于金陵

# Introduction



## The Wordless Speech

Yi Cunguo

Milan Kundela once said, "God starts to laugh when human beings start to think".

Under God's wise supervision, the change of time and the marks of history have created countless humans and artifacts as the fruits of their speculation.

Research reveals that man has been in existence for millions of years. But, what was the world like before that? Today, while God is quietly overlooking its creatures, a casual glimpse tells him that a group of human creatures are busy thinking about Chinese symbols. What would he think of it? Funny? Maybe. But it is not necessarily so.

It can be safely said that since God showed its solicitude for the earth and created human beings, culture and thought have emerged, dotted with various emotional implications. They, like the air around us, have spread over the globe, with the magic charm and overwhelming power. They no longer look feeble and seem submerged in the deserted mountains; instead, they have become more and more substantial and expressive.

Consequently, implications such as "symbolism", "subjectivity", and "transcendence" have been conveyed through the skin-deep superficial layer, and emerged in a sequence. By and by, we are able to understand the implications by observing the surface, and appreciate the nature regardless of the surface. With the passing of time, terms such as "humanism", "historicity", and "universality" have been fascinating people for generations with an ever-rising interest.

Gradually, a kind of fantastic aesthetic distance has been developed between the descendants of the goddess "Nü Wa" and the various fragments of the heritage from their ancestors,





and more profound cultural implications have been accepted and revealed unconsciously—what is accepted is life, and what is revealed is the divinity. The divinity has added to the depth of culture; life has been merged into civilization which has in turn given impetus to the development of history; history has then reorganized the connotation which has extended the volume; the volume has built up civilization, and civilization has once again emerged into life, which makes life full of magic. This magic is attributed to the divinity which has created symbols, and the symbols have concealed the literal meaning while the implication is revealed... The constant concealing and revealing have contributed to the dual function of the symbols. Driven by the carriage of dual function, human culture moves forward and becomes an integrated part of the ups and downs of history.

Then what is symbol? A symbol is the crystallization of human endeavor.

What is human being? A human being is a creature that has the awareness of life, and gives shape to this awareness, thus arouses some emotional sympathy among the others.

Human endeavor creates culture, and culture is a form of communication; communication is a media, while emotion is the content.

Seen from the origin of culture, “human being” is the essential concern of culture, while “symbol” is its form and concentration. There is something identical between “human being”, “culture” and “symbols”. It is just through those cultural symbols that humans are constantly strengthening their aesthetic sentiment, and the rhythm of life is the first grand movement of human culture.

It is safe to say that once the sentiment in life is concentrated by symbolic culture, a fantastic power arises which will become the ultimate drive for human progress. Perhaps, this is the deep reason why we make such exclamations as “God’s work” when we are confronted with the great works produced by nature or human culture.

The authors of this series do not venture to establish a new discipline called “Chinese Cultural Semiotics”, because the broad cultural conception itself entails a thorough and comprehensive study. Naturally, we will not focus on the detailed textual analysis or investigation, because human beings’ misinterpretation of history provides an immanent determinant for symbols. Nor do we intend to compare the difference between Chinese symbols and Western cultural symbols, because we are of the same family with our own individuality. It is not only natural but also necessary for universality and individuality to coexist at the same time, and this is typical of historical development. Pluralism is just the nature of cultural symbols.

Chinese culture has a distant origin and a long development, and with its breadth and profundity, it has formed its own system. To present Chinese culture vividly, we’ve selected the titles of several classical Chinese music works which have passed down from Ancient China, as the subtitle of each volume of the series, for example, “Gu Shen Hua Yin” and “Banqiao Dao Qing” etc. This series is meant to use symbols of the first layer (words) to in-

interpret symbols of the second layer (images), and to elaborate symbols of the third layer (imagery), so as to reveal the implications of the symbols with both a refined and popular taste, thus to enable the readers to get a deeper insight into Chinese culture.

Taking into consideration of all these above, we have made a meticulous plan and selected about 200 classical symbols which cover the various aspects of Chinese culture. This may not be perfect, but it enables the readers to have a glimpse of the whole view. Given the prescriptive nature of cultural symbols, and the present tendency to resort to visual images in aesthetic activities, we have tried to use vivid language style to create a harmonious multi-part concerto which combines history, culture, art, aesthetics, folklore, impressions and images.

The “symbol” we are discussing here is not equivalent to the study of Semiotics which is very popular among scholars worldwide. During the past 50 years, semiotic study has been well under way abroad, and it has aroused increasing interest at home. Therefore we have reasons to be sure that what Professor Li Youzheng said is not without adequate foundation. He argues:

*Semiotics will become a popular subject in China in the early 21st century, and Chinese Semiotics will become the center of the international Semiotics. At the same time, Chinese Semiotics will become an effective tool for the modernization and internationalization of traditional Chinese humanistic ideal.*

It needs to be pointed out that this series has gone through a pleasant and prolonged waiting, from the earlier design to the final draft. Fortunately, our effort has been backed up by Mr. Ji Xianlin, Mr. Zhang Dainian, and Mr Zhang Daoyi, with their enthusiastic encouragement and whole-hearted support. Though in his 90s', Mr Ji wrote the title for the series, and Mr Zhang Dainian wrote the inscription as an encouragement. My respected teacher Mr Zhang Daoyi expressed his willingness to be a “real consultant” for this series ... The encouragement from these respectable experts and the care from these learned scholars would always remain an impetus for us to move ahead.

The authors of this series would be responsible for their respective contribution to this work; yet there is so much for us to care and let what is not said remain unsaid.

Is God still laughing? Amen.

**Translated by Luo Jiaqiong**



# 前言

汪小洋



中国神话，这真是一个令人无限赞美而又无限遐想的文化领域：从历史沿革看，中国神话记载着原始先民的社会生活和想象，以及之后代代相传的神话精神和神话故事；从文化传播看，中国神话书写着华夏文明的杰出成就和巨大影响，以及向世人说明和演绎的富于神话色彩的我们祖先的伟大事迹；从文学素养看，凡阅读中国文学作品的人，谁又能不了解中国神话的人物和情节呢？

中国神话的文化积淀，是在华夏文明长河千百年的流淌中形成的。

中国神话发展的起点是原始神话，这也是最符合狭义神话定义的一个阶段，原始先民们根据自己的需要和观察，解释天地的分开、人类的诞生、万物的来历等，创造出了丰富的神话人物和神话故事，比如人类始祖盘古、生殖之神女娲、战斗英雄夸父和后羿，以及火神祝融、水神共工、土神后土、金神蓐收和木神句芒等身世显赫的大神，还有湘君、湘夫人、大司命、少司命、东君、河伯和山鬼等区域之神。这些神话，是我国远古文明进步的标志，也促进了先秦和之后文化的发展，《山海经》、《楚辞》、《庄子》和后来的《淮南子》等，都是因为保留神话丰富而成为深受后人喜爱的传统文献。

进入阶级社会后，统治阶级试图建立造神的垄断制度。《国语·楚语》记载：“及少皞之衰也，九黎乱德，民神杂糅，不可方物。夫人作享，家为巫史，无有要质。民匮于祀，而不知其福，烝享无度，民神同位。民渎齐盟，无有严威，神狎民则，不蠲其为，嘉生不降，无物以享，祸灾荐臻，莫尽其气。颛顼受之，乃命南正重司天以属神，命火正黎司地以属民，使复旧常，无相侵渎，是谓绝地天通。”因为这个制度的存