

中國傳統詠咒密譜彙編

2

四川省瀘州市合江縣白鹿鎮

泓濟壇詠咒密譜彙編

王秋桂◎主編

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四川省瀘州市合江縣白鹿鎮

泓濟壇訣咒密譜彙編

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《中國傳統訣罡密譜彙編》序

在法師演法的儀式場上，無論是結壇誦經、祈禳祝禱或召將御鬼等法事，通常都要掐相應的手訣或行有關的罡步，以通幽洞微，達到神人交往、法事靈驗的目的。法師操作手指形態變化時的手訣又稱捻訣、捏訣、握訣、掐訣、法訣、神訣等，有時亦稱斗訣、訣目。利用雙腳踏踩的罡步則又稱禹步、綱步或步綱、步天綱等。手訣與罡步都是秘傳的道法，更是演法時最基本的兩種形體動作。據明朱權（？—1448年）《天皇至道太清玉冊》卷三所載：「掐訣者所以通真制邪、役將治事，訣各不一，罡訣有七百餘目。」（《正統道藏》，台北：新文豐，1988年重印本。陪三字號，第九紙a。）如此名目繁多的訣罡，由於歷來都是祖師心傳口授，因此在道門中常被視為一種絕不輕易外洩的大法。

手訣與罡步在道門大法中，手訣可分為以手指形態變化形成的「指訣」和以大姆指在手掌指節間掐點十二地支、八卦、星斗圖等形成的「掌訣」。罡步則可分為腳踏南斗六曜、北斗七星和二十八宿等星斗圖的星斗罡，及腳踏八卦九州圖的八卦九州罡（或稱九宮罡）等。類此訣罡紛繁複雜，然而究其淵源，卻和古代的御氣、

禁咒之術有關。

根據最晚於魏晉時期成書的天師道系戒經《女青鬼律》卷二所述，訣罡在當時早已配合符籙與咒語，作為奉道者一種制鬼治病的法術：

律曰：人身有疾病厄急，可令主者施符呼名鬼煞，名用制鬼法，人家有災疾不止，可於中庭北向，以符著日辰上。便左手揲天關，右手揲火行，三咒言：天一女青，煞鬼萬千，太一九炁，收邪神鬼，（鬼）死神至，道求無極。叱！叱！便右轉向天門，閉炁二十四通。通息，還向地戶三咒言……。

（《正統道藏》，力七字號，第五紙b、第六紙a）

文中的「揲天關」、「揲火行」都是指訣，天門與地戶則是步罡時的方位。在法師的咒語中，「開天門，閉地戶，留人門，塞鬼路」是習見的套語。「叱！叱！」則是配合咒語的氣禁之術。晉葛洪（283？—343？年）《抱朴子內篇·登涉》中，亦記載了一條訣罡與氣禁之術相配合的資料：

若或見蛇，因向日左取三氣閉之，以

舌柱天，以手捻都關，又閉天門，塞地戶，因以物抑蛇頭而手縈之，畫地作獄以盛之，亦可捉弄也，以繞頭頸不敢嚙人也。自不解禁，吐涎以吹之，亦終不得復出獄去也（《正統道藏》，守九字號，第九紙b）。

從禁氣、手捻都關到足塞地戶正是一套完整的詛咒。在唐孫思邈（581？—682年）《千金翼方》中收輯的《禁經》裏，其〈禁法大例第四〉曾引證古仙經云：

仙經：用禁有六法。一牙齒禁，意在氣至牙齒。二營目禁，開一目，閉一目。三意想禁，存以去想，諸疾以除。四捻目禁，謂手上有一十五目。五氣道禁，謂吹呼呵噓嘻呬。六存神禁，存諸神在，以食醯祭之，感天靈氣至。又鳴天鼓、叩齒是也。（《千金翼方》，台北：中國醫藥研究所，1980年據元大德刊本影印。卷二九，頁345。）

古仙經的捻目禁即是今之手訣，將掌指上的部位與所欲禁咒的對象互相對應，認為掐之便會觸發相關的效果。例如第二指第一節稱「蛇虎目」，「治蛇虎瘡，閉氣捻之」。北宋時期成書的北極天心派著作《太上助國救民總真秘要》，其卷八則將詛咒的整體運用稱為《太上正法禹步斗綱掌目訣法圖文》，進一步的將詛咒的變化形態繪製成圖，與御氣、禁咒之術配合運

用而構成天心正法的一部分。

御氣、禁咒之術是在漢代乃至更早即存在的一種民間巫術醫療。長沙馬王堆三號漢墓所出土的《五十二病方》，是迄今為止發現的最早醫方書，其中即記載了大量的詛咒氣禁之術。例如：「傷者血出，祝曰：男子竭，女子戡（戡）。五畫地（唾）之」（周一謀、蕭佐桃主編《馬王堆醫書考注》，台北：樂群，1989年重印本。頁55）。祝即咒，是念咒文的意思。這是古代巫術治病的祝由法，又稱「禁」法。為使男子或女子的出血停止，可用手指在地上畫五下，然後在傷口吐上唾液。如欲治療體臭亦可運用手訣，「巢（腥）者，侯（候）天甸（電）而兩手相靡，鄉（向）甸（電）祝之曰：東方之王，西方□□□□主冥冥人星（腥）。」（馬王堆醫書考注》，頁81）。

禹步則是行巫術時的一種步法。揚雄（西元前58—後18年）《法言·重黎》云：「昔姒氏治水土，而巫步多禹。」李軌注：「禹治水土，涉山川，病足，故行跛也，……而俗巫多效禹步。」（《法言》，北京：中華書局，1983年據江都秦氏本校刊影印。卷第十，頁1）《五十二病方》中亦收錄了多則禹步禁咒治病法。茲舉治蛇傷的「蚘」節十二條中的一條為例：

湮汲一音（杯）入奚蠹中，左承之，北鄉（向），鄉（向）人禹步三，問

其名，即曰：某某年□今□。飲半音（杯）。曰：病□□已，徐去徐已。即復（覆）奚蟲，去之。（《馬王堆醫書考注》，頁97）

湮汲疑即明李時珍（1518—1593年）《本草綱目》水部第五卷所引梁陶弘景（456—536年）《名醫別錄》中的地漿水，奚蟲則是指大腹的瓜瓢。將一杯地漿水裝在瓜瓢中，再配合方位、禹步、咒語，即可達到治療蛇傷的目的。

魏晉六朝道派所運用的訣罡及其後的發展，皆與御氣、禁咒之術有密不可分的關係。重符圖寶籙的正一派及飛仙度世之術的上清派，更是大量的使用訣罡以達到禁敕符水、飛步天綱的目的。《雲笈七籤》卷六十一的〈服五方靈氣法〉，則記錄了結合掌訣、指訣與步綱的修真道法：

夫掌訣以握固為總法，所以運魁剛，封五嶽，關三晨，捉鬼道，攬河源，固真氣，而幽顯備統之也。事竟，即隨息訣遣，以散其氣。凡指訣，女人尚右，男子即尚左，陰陽之體然也。大指屬土，食指火，中指木，無名指金，小指水。從根節為孟，中節為仲，頭節為季，指甲之目為五行刀支，刀支主殺也。斬邪誅逆，用之五氣全，當隨五類互相制伏，莫不如意。……諸步綱起於三步九跡，是謂禹步。……先舉左，一跬一步，一前一後，一陰一陽，初與終同步，置腳

橫直，互相承如丁字，……先師云：三步九跡，如既濟卦，得星綱真訣，又須條習五帝之氣及握固掌訣，始合其宜，是以通徹真原也。（《正統道藏》從一字號，第四紙、第五紙）

引文中具體的談到手訣與罡步的功用、操作及目的。早期道教在步罡踏斗中即已結合了手訣，今《正統道藏》所收《金鎖流珠引》二十九卷本（此本可能成書於唐末宋初間），前有題為隋末唐初李淳風（602—670年）所撰的序，云太上老君曾傳有十五卷正經及掌訣圖書，專論步綱躡紀之事，總號之《金鎖大名》。本經中則每論及步綱時皆有相應的捻訣，並注明訣在《金鎖流珠掌中訣》。足見訣罡的結合運用，早已是道門中的大法。

本訣罡密譜彙編即是針對此類至秘法訣，進行田野工作的搜集、訪談與採錄，以具體儀式的相關法事為材料，彙集整理尚存於民間各地法師的手訣與罡步。仍有實際演出者予以現場記錄，輟演或不完整者則請法師口述回憶，就特定地區、特定壇班的課罡，予以整理編訂，分輯出版。彙編的主題側重在儀式法事進行時，訣罡的具體實際運用情況。整個彙編體制說明如下：

第一部分：總論

包含儀式中訣罡的師承源流、運用情況、分類、用途與構成。

第二部分：訣罡密譜

一、指訣

圖文相配合。每一名稱皆附有正面或側面照片。並說明其功用、挽指時手指的形狀變化及相關的罡步、咒文、符籙等。

二、掌訣

圖文相配合。每一名稱皆附有正面或側面照片。並說明其功用、掐點或恰點地支、八卦、星斗圖案等所形成的掌訣。及相關配合的罡步、咒文、符籙等。

三、罡步

圖文相配合。每一名稱皆附有手繪步罡圖。並說明其功用及相關配合的手訣、咒文、符籙等。

四、行訣罡時存思的仙聖、密意、號令或行氣。

第三部分：附錄

收錄使用訣罡的相關秘法抄本。

此一體例架構是以特定儀式中所使用的訣罡為主體，以瞭解訣罡在儀式進行中的脈絡意義。彙編的範圍則不以道教為限，亦包含雜糅了民間佛教及巫術信仰的

秘傳訣罡法式。

本彙編是長期性的田野調查計畫，參與計畫者以此彙編架構為參考，並視田野現場的特性有所增減及調整。彙編成果將陸續分輯出版。

本彙編之資料係執行蔣經國國際學術交流基金會所補助之「中國地方戲與儀式之研究」（主持人：王秋桂），“The Structure and Dynamics of Chinese Rural Society”（主持人：John Lagerwey）及“Ritual Theatre in China”（主持人：David Holm）三計畫時所搜集。施合鄭民俗文化基金會提供場所及設備以供本彙編之編輯所需。南天出版社惠允出版。謹此對以上機構致誠摯的謝意。

附 註

本序謹簡要說明手訣和罡步之原義，及兩者之結合運用。有關步綱之研究，詳見 Poul Andersen, “The Practice of Bugang,” *Cahiers d'Extrême-Asie* 5 (1989-1990), 15-53.

主編 王秋桂

Preface to Compendium of Traditional Chinese Secret Manuals of Hand Gestures and Ritual Steps

Whenever a ritual master performs, be it to recite the scriptures and worship the gods or to summon generals and control the demons, he must make the appropriate mudras and execute the relevant paces in order to enter into communication with the invisible world, put men and gods in contact, and ensure the efficacy of the ritual. The various positions adopted by the hands and fingers of the master are called “divine mudras,” “magic mudras,” or “dipper mudras,” and he is said to “press,” to “pinch,” to “hold” or to “take” the points in the hand. The pace executed with his two feet are called “steps of Yu,” “star walking,” “pacing the guideline” or “pacing the celestial guideline.” Both paces and mudras belong to the esoteric traditions of Taoist ritual, and they constitute two of the most basic modes of bodily movements therein. According to Zhu Quan 朱權 (?-1448), in chapter 3 of his *Tianhuang zhidao taiqing yuce* 天皇至道太清玉冊 (*Registers of Great Clarity, the Supreme Way of the Celestial Sovereign*), “Touching points in the hand effects communication with the Perfected, control of the perverse, and the dispatch of orders to generals to do a job. Paces and mudras take many forms, and there are more than 700 of them” (*Zheng-tong Daozang* 正統道藏, Taipei: Xinwenfeng reprint, 1988, 3.9a). Because these mudras and steps were traditionally passed down in secret to selected disciples, Taoists have always looked on them as a form of magic not to be divulged lightly.

Mudras can be divided into two kinds, the first being the product of different positions of the fingers, and the second of the thumb touching the points on the other fingers corresponding to the twelve earthly branches and the eight trigrams. Among the various kinds of pacing are walking on the six luminaries of the Southern Dipper, the seven stars of the Northern Dipper or the 28 Mansions, or yet again treading on the pattern of the eight trigrams and the nine continents or palaces. Mudras and pacing patterns are multifarious, but they have a common origin linking them to ancient techniques of breath-control and interdicting formulae.

According to the *Nüqing guili* 女青鬼律 (*Laws for the Demons of “Lady-Green,”* 2.5b-6a), a Heavenly Master text which at the very latest dates to the Wei-Jin period, mudras and paces were at that time already linked to talismans, registers, and incantations and

constituted a means for the adept to control demons and heal illness:

The Laws state: If you are sick or in some extremity, you can have the master issue a talisman and call out the name of the demon. This is called using the technique for controlling demons. If the sickness or the trouble does not stop, you can stand facing north in the central courtyard and place a talisman on the spot corresponding to the day and the hour. Then, in the left hand, press the Heavenly Barrier, and in the right hand the element fire and utter three times the following formula: “Lady-Green of the Heavenly One, kill demons by the millions, nine energies of the Great One, capture all perverse spirits. The demons die, the gods arrive; we beseech the infinite Way. Chi! Chi!” Then pivot towards the right till facing the Gate of Heaven and hold the breath for 24 counts. Breathe again and turn once more to face the Door of Earth and repeat the formula three times....

Pressing the Heavenly Barrier and the element fire refers to mudras; the Gate of Heaven and the Door of Earth are positions taken in pacing. “Open the Gate of Heaven, close the Door of Earth; stay in the Gate of Man, block the Path of the Demons” is a common incantation used by ritual masters. “Chi 叱!” is a technique for breath interruption linked to the incantation. Ge Hung 葛洪 (283?-343?), in his *Baopu zi neipian* 抱朴子內篇 (chapter on “Climbing and Wading”), also records a technique combining breath interruption with mudras and paces:

If you see a snake, you must face the left of the sun, draw in three breaths and then hold your breath while touching your upper palate with your tongue and pressing the Main Gate in your hand. Then close the Gate of Heaven, block the Door of Earth, and use an object to press down on the head of the snake and wrap it up with your hand. Draw a prison on the ground and put it inside, where you can grab it and play with it, twisting round its head and neck so that it dare not bite people. Having all the while held your breath, spit out your breath on it with vigor, and it will not be able to escape the prison. (17.9b)

From the holding of the breath to the pressing of the Main Gate and the blocking of the Door of Earth with the foot, this is a complete set of mudras and paces. *The Jinjing* 禁經 (*Interdiction Scripture*) collected in Sun Simiao’s 孫思邈 (581?-682) *Qianjin yifang* 千金翼方 quotes an “Old Immortal’s Scripture” as follows:

There are six different methods of interdiction: the first is interdiction with the teeth, in which the breath is held at the level of the teeth; the second is interdiction with the

eyes, in which one eye is shut and the other opened; the third is interdiction by thought, in which one thinks of getting rid of all illness; the fourth is interdiction by means of mudras, referring to the 15 positions in the hand; the fifth is interdiction by breathing, in which the five ways of breathing out are used; the sixth is interdiction by means of meditation, in which the various gods are all fixed in the mind's eye and fed a sacrifice, and the powers of heaven are moved to send their energies. Then the heavenly drum is rolled. That is, the teeth are clicked together. (*Qianjin yifang*, Taipei: Institute for the Study of Chinese Medicine, 1980, photo offset of a Yuan woodblock edition, 29.345)

The fourth mode of interdiction is that known today as “hand positions” or mudras, which involves pressing a point on the fingers corresponding to the object one desires to interdict, with the idea that this pressing will have the effect of suppressing the object. For example, the first segment of the ring finger is called “snake and tiger point”: “In order to heal snake or tiger bites, hold the breath and press this point.” The *Taishang zhuguo jiumin zongzhen miyao* 太上助國救民總真秘要 (*Summary of the Secret Instructions of the Perfected of the Most High to Aid the State and Save the People*), a Celestial Heart text of the Northern Song, provides in its eighth chapter a complete set of instructions for the use of mudras and paces under the title *Taishang zhengfa Yubu dougang zhangmu juefa tuwen* 太上正法禹步斗綱掌目訣法圖文 (*Diagrams and Texts of the Most High Orthodox Way for the Paces of Yu, Walking on the Dipper and Pressing the Fingers*). This chapter provides illustrations of the actual positions and sequences of mudras and paces, linking them to the methods of breath control and incantations which together became an integral part of the Celestial Heart movement.

Holding the breath and incanting are shamanistic healing techniques common among the people from the Han dynasty or perhaps even earlier. The *Wushier bingfang* 五十二病方 (*Fifty-two Recipes for Healing*) discovered in the third Han tomb at Mawangdui near Changsha is the earliest medical treatise ever discovered, and it records a large number of these techniques. For example: “If one has been wounded and the blood flows, incant as follows: ‘For a male, exhaust; for a female, cut.’ Draw five lines on the ground and spit” (Zhou Yimou 周一謀, Xiao Zuotao 蕭佐桃, eds., *Mawangdui yishu kaozhu* 馬王堆醫書考注, Taipei: Lequn, 1989, p. 55). This refers to the ancient shamanistic technique of using incantations — also called “interdictions” — to cure illness. In order to stop the flow of blood in a man or a woman, one must draw five lines on the ground, and then spit on the wounded spot. A festering wound can be healed in the following manner: “Wait for thunder from heaven and massage with the two hands; face the thunder and incant: ‘King of the

east ... of the west, petrifying flesh ruler in the netherworld.” (p. 81)

The steps of Yu is a kind of pace used in shamanistic pacing. Yang Xiong 揚雄 (58 BC-18 AD), in his *Fayan* 法言, writes: “In ancient times, Yu ordered the waters and the land, and it was Yu who first performed most of the shamanistic paces.” Li Gui 李軌 explains: ‘When Yu tamed the flood, he injured his leg while striding over mountains and rivers, so he walked with a limp Vulgar shamans mostly imitate the steps of Yu’ (*Fayan*, Beijing: Zhonghua shuju, 1983 photo-offset of the woodblock edition of Mr. Qin of Jiangdu, 10.1). The Wushier bingfang also records several healing techniques involving both incantations and the steps of Yu. The following is one of twelve items concerning the healing of snake bites:

Pour a glass of *yinji* 湮汲 liquid into a *xili* 溪蠡 gourd and hold it in the left hand. Facing north, take three Yu steps in the direction of the person, ask his name, then say: In such-and-such a year ... today. Have him drink half the glass. Say: the sickness is ... already eliminated. Then overturn the gourd and leave the patient. (*op. cit.*, p. 97)

“*Yinji*” probably refers to what Li Shizhen 李時珍 (1518-1593) calls “earth liquid” in his *Bencao gangmu* 本草綱目 (*Materia medica*), in his fifth chapter of the “water section,” quoting the *Mingyi bielu* 名醫別錄 of Tao Hungjing 陶宏景 (456-536); the term “*xili*” refers to a large-bellied gourd. By pouring a glass of earth liquid into a gourd and combining that with the particular direction one faces, the steps of Yu and incantations, one can heal snake bites.

The subsequent development of Six Dynasties Taoist techniques of mudras and paces is inseparable from breath-control and incantation techniques. Both the Orthodox Unity school, with its emphasis on talismans and registers, and the Supreme Clarity school, with its techniques of transcendence, use these techniques, the first in the context of exorcisms, the second in order to tread the constellations in heavenly flight. Chapter 61 of the *Yunji qiqian* 雲笈七籤, “Method for the Absorption of the Numinous Energies of the Five Directions” (服五方靈氣法), records a method for achieving immortality which combines palm and finger mudras with paces:

The general method of making palm mudras is clenching firmly with the fingers: by this means one can make the dipper revolve, seal the five peaks, close the Three Luminaries, capture demons, stir up the river sources, firm up the true energy, and control all that is visible and invisible. When that rite is finished, breathe out and send off by means of a mudra so as to disperse the energy. In making mudras, women favor the right (side of the hand), and men the left, in accord with the Yin-Yang distinction.

The thumb belongs to earth, the index finger to fire, the middle finger to wood, the ring finger to metal, and the little finger to water. Moving outwards from the palm, the first joint of each finger is the first month of the season, the second joint is the second, and the uppermost joint is the last month of the season. The nails are the knives of the five elements, in charge of execution. To decapitate perverse energies, all five energies must be present, and they must be controlled in accordance with the "mutual conquest" pattern: then all will be accomplished as desired All paces derive from the "three paces and nine steps" are called the Pace of Yu One first lifts the left foot and advances it one pace, so that one foot leads and the other trails, a Yin and Yang. The first and last paces are identical: the feet are placed perpendicular to each other to form the character for ding 丁 My deceased master said: "The three paces and nine steps are like the hexagram 'Accomplished' (jiji 既濟)." The true instructions for star-walking also involve clenching the fists, mudras, and coordinating the energies of the Five Emperors. This is what is required to do it correctly and thereby penetrate to the true source (61. 4-5).

This passage speaks concretely about the functions, methods, and goals of mudras and paces. Early Taoist texts on star-walking had already linked it to mudras, as in the preface attributed to Li Chunfeng 李淳風 (602-670) to the *Jinsuo liuzhu yin* 金鎖流珠引 (the extant edition in 29 *juan* collected in the *Zhengtong Daozang* may have been completed in the tenth century) where it is said that the Most High Lord Lao had transmitted 15 chapters of orthodox scriptures with mudras and diagrams, devoted exclusively to the rituals of dipping-walking and called collectively *Jinsuo daming* 金鎖大名 (*Great Book of the Golden Lock*). In the text of this book, every time a star-walk is discussed, the appropriate mudras are indicated, and they are each time said to be taken from *Jinsuo liuzhu zhangzhong jue* 金鎖流珠掌中訣 (*The Palm Points of the Flowing Pearl of the Golden Lock*). Clearly, the joint use of paces and mudras has been a key technique in the Taoist ritual tradition.

The present collection is based on secret traditions which have been collected, recorded and studied in the course of fieldwork. They represent the mudras and paces of ritual masters still active among the people, and they are described in the appropriate ritual context of actual performances. They have been recorded during performance or, where such performance traditions are no longer alive, or truncated, they have been noted down on the basis of the masters' recollections. They are here edited and published by locality and by specific Taoist troupe. Wherever possible, preference has been given to description of actual practice.

The outline of each book in the series is as follows:

Section I . General Introduction

Includes an account of the origins and transmission of paces and mudras, as well as a description of the context of their use, their types, and their structures.

Section II . Secret Manuals of Hand Gestures and Ritual Steps

1. Finger Mudras

Includes both text and illustrations. Each item is accompanied by a frontal or angle photograph, an explanation of the mudra's function, and a description of the sequence of transformations of finger positions and of the related paces, incantations, talismans and registers.

2. Palm Mudras

Includes both text and illustrations. Each item is accompanied by a frontal or angle photograph, an explanation of the mudra's function, and a description of the finger segments to be pressed or of the corresponding earthly branches, trigrams or constellations, as well as of the related paces, incantations, talismans and registers.

3. Paces

Includes both text and illustrations. Each item is accompanied by hand-drawn diagrams of the step sequences and a description of the corresponding mudras, incantations, talismans and registers.

4. Related Secret Instructions

Includes a description of related visualizations of divinities, directed thoughts, internal circulation of energy and use of the ritual command seal.

Section III . Appendices

Provides the texts of the manuscripts of the secret instructions for paces and mudras.

The above form of presentation bases its descriptions on the paces and mudras as they are used in specific rituals, in order to illustrate clearly the meaning and structure of these secret instructions in their ritual contexts. The collection includes not only Taoist rituals, but also the rituals of shamanism and popular Buddhism.

The collection is the product of a long-term fieldwork project, and participants therefore adapted the above-described structure to the concrete realities of the field. The results will be published as a series.

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The materials in this series were collected in the context of three projects financed by the Chiang Ching-kuo Foundation for International Scholarly Exchange: “Chinese Regional Theatre in Its Social and Ritual Context,” directed by Wang Ch’iu-kuei, “The Structure and Dynamics of Chinese Rural Society,” directed by John Lagerwey, and “Ritual Theatre in China,” directed by David Holm. The Shih Ho-cheng Folk Culture Foundation has provided the space and equipment needed by the editorial staff. The SMC Publishing Inc. has graciously consented to publish it. I wish here to express my heartfelt gratitude to each of these organizations.

Wang Ch’iu-kuei, *General Editor*

Note The preface attempts only to give a succinct account of the combined use of mudras and star-walks in Taoist ritual. For a detailed study of star-walkings see Poul Andersen, “The Practice of Bugang,” *Cahiers d’Extrême-Asie* 5 (1989–1990), 15–53.

前言

我們在多年的田野調查中，曾考查了虛皇壇、太極壇、般若壇、崇善壇、陽戲、慶壇等不少道壇、佛壇和端公壇班，發現在科儀道場進行中，主持法師、道長或掌壇師，皆要運用大量的手訣、罡步等於儀式之中。如蘆山慶壇的請神、踩九洲（踩九洲罡）；梁平虛皇壇的「破獄」時，至每一「獄官」前，要灑「訣水」、挽手訣（毫光訣、蓮花訣），同時腳下踏著相應的罡步。不少佛壇在「禳星拜斗」時，也要挽結不少手訣、踩踏北斗罡、三台罡等罡步。這些訣罡作用獨特，造型別致，動作優美，頗具舞蹈特色（舞蹈界稱它為「巫舞」）。法師、掌壇師在運用手訣和踩踏罡步時，極富嚴肅性、神秘性，究其原因，他們認為手訣與罡步是上通天界，下達地府，迎聖送神，驅疫制邪的重要手段（亦叫法術）。在道教看來，手訣、罡步都是太上老君授張天師，張天師

又密授道徒，以後代代相傳至今。它是「召役神靈，驅邪克魔」的重要法術。道士、掌壇及巫師，憑藉一套手訣、罡步，上請天尊，下告地官，橫掃一切邪惡。是道人賴以請神賜福，驅疫逐魔，無所不為的法力之所在。此正如道教經典《道法會元》卷一百六十所述：「夫步罡者，乘於正氣以禦物，修仙煉真，降魔制邪，莫不基於此」。

鑒於訣罡在法事科儀中的地位與作用，在研究宗教儀式和儀式劇時，對其進行收集、整理和研究，勢為必然。為此，我們選擇了一個道壇歷史長遠，科儀儀式正規，訣罡保存較為完整的瀘州市合江縣白鹿鎮泓濟壇（道壇）為對象，將該壇訣罡的歷史沿革，傳承源流、造型特點，作了系統搜集、整理、匯編。通過匯編，探求道壇訣罡之真諦，彌補民間道教、道術研究之不足。此為我等用心之所在。