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鄭公文武禮科儀本

鹿紹元 編著

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(四)

王秋桂 主編

廣西省柳州市

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## 《中國傳統科儀本彙編》序

王秋桂

「科儀本」是儀式場上演時所依據的腳本。每一段儀式的演出，除了一本正式的科儀本置於洞案上外，尚有科儀中所需的章、表、疏、牒、狀等用以對神陳悃旨意的文檢總集，以及演法時各種咒語、手訣和步罡踏斗的秘訣，與科儀中各種唱段或過場音樂的範本。這些是壇班進行科儀時依其儀式性質而使用的資料。類此科儀本及相關資料均是壇班師徒或父子世代相傳的手抄本（部分是刻本），清事類的醮典與濟度類的齋儀是其中的兩大類別。此外，並包含衛生醫藥、占卜曆算、堪輿星象、符籙秘法等行術演道、外應世緣的道法。

民間世傳壇班的抄本，內容極為駁雜。其纂集編定的歷程從六朝到現在，有若干彙編過程上的問題。總集道教一切經典之大成的《道藏》，從劉宋泰始七年（四七一年）三洞道士陸修靜（四〇六～四七七年）奉敕上道教經典目錄《三洞經書目錄》以降，歷經唐、宋、金、元屢次的編纂，至明英宗正統九～十年（一四四四～四五年）《正統道藏》的刊行，及萬曆三十五年（一六〇七年）續道藏的鏤板行世，道書卷帙浩繁，編纂歷時綿邈。魏晉南北朝時期，古上清經派、靈寶經派、三皇經派及天師道歷經長期的發展，各類經典秘笈，在朝廷的主持及有心道士的搜訪整理下，三洞四輔的體制架構均已具備，但尚未編定成藏。道書的纂集始自唐開元年間（七一三～七四一年）《三洞瓊綱》的編定，其後經唐末五代之亂，大部分道書焚於兵災，亡缺甚多。宋太宗、真宗之際，徐鉉（九一六～九九一年）、王欽若（九六二～一〇二五年）等先後奉詔搜集道書，校讎辨正。王欽若依照舊的三洞四輔經目加以增補，於大中祥符九年（一〇一六年），撰成篇目上進，賜名《寶文統錄》。在這個基礎上，戚綸（九五四～一〇二一年）等人所共薦的張君房（一〇〇五年登第，年已四十餘）品詳異同，糾正繆誤，於天禧三年（一〇一九年）始成《大宋天宮寶藏》，首依千字文序

列函目。其後屢有增訂纂修，刊爲《政和萬壽道藏》、《大金玄都寶藏》。至元憲宗、世祖兩朝，因僧道爭辯《化胡經》的真偽，終在至元十八年（一二八一年），於燕京憫忠寺集合百官焚燬道藏經典，並波及各地。元末，各處餘存的《道藏》，又多燬於兵燹。是以今日學者所見，惟明刊《道藏》而已，仍以千字文爲函次，正統十年先成天字至英字；萬曆三十五年，續成杜字至纓字，共五百十有二函，五四八五卷。至清道光年間，已有殘缺，復經增補多卷。

在此長期的《道藏》編纂史中，經典的體制架構未曾或變，仍按「三洞四輔十二部」的分類法。陸修靜的「三洞」分類法，反映了以經派作爲經典目錄區分的特色，亦顯示各派道教徒彼此間的認同意識。因洞真部（以上清經派經典爲主）、洞玄部（以靈寶經派經典爲主）、洞神部（以三皇經派經典爲主）三洞經典雖各有側重，但三洞互通，洞即通義。至於「四輔」分類法，最早見於南朝孟法師（活躍於齊梁之際）的《玉緯七部經書目錄》，作爲輔翼、彌補三洞分類法的不足。以太玄部（收錄老子《道德經》以下諸經）輔洞真部，太平部（收錄《太平經》）輔洞玄部，太清部（收錄金丹服餌諸經）輔洞神部，正一部（收錄張道陵一派所傳經錄）則通貫總成。三洞各分爲十二部，四輔不再分部。十二部是：第一本文、第二神符、第三玉訣、第四靈圖、第五譜錄、第六戒律、第七威儀、第八方法、第九衆術、第十記傳、第十一贊頌、第十二章表。十二部分類法確立於唐孟安排（活躍於唐初）的《道教義樞》。

有關道書的分類、編纂及傳承，龍彼得（Piet van der Loon）的《宋代收藏道書考》（*Taoist Books in the Libraries of the Sung Period*, London: Ithaca Press, 1984），從書志學、版本學、析論藝文志、館閣及家藏道書的目錄，說明道書的流傳與相互關係，並回顧《道藏》的編纂體例與過程，其中多有增補、修正陳國符《道藏源流考》（北京：中華，一九六三）之處。三洞四輔十二部的分類及釋義，在編纂《道藏》的歷史過程中，道書的歸屬問題難定，不盡依三洞四輔的體制，矛盾百出，相當混亂，夙爲學者所共知。這一方面說明了道教本身「雜而多端」的特點；另一方面則指出吾人要整理道教經典，必須顧及符合道教歷史的發展及活動現況，始能有清楚、合理的編纂方式。李豐楙在其《當前道藏研究的成果及其展望》（收於《中

央研究院中國文哲研究的回顧與展望論文集》，一九九二）一文中，早已注意及此。

當前，道教學界最早從事道經抄本的搜集者為施博爾（K.M. Schipper），其分類方式見於《台灣之道教文獻》（《台灣文獻》，十七卷三期，一九六六年）一文中所附目錄者，有：一、經，二、寶懺，三、清法（祈安醮），四、清法（禳災醮），五、清醮文檢祕訣集成，六、幽法（九幽、十廻、黃籙等齋），七、幽法（血湖等齋），八、幽法文檢，九、幽法鍊度戲劇等，十、授籙法，十一、普渡，十二、雜法拜斗，十三、俗文（閩南語）法事，十四、其他，具體地掌握台灣道壇傳本的實際情形。蘇海涵（Michael R. Saso），則是以台灣北部莊、林、陳、吳諸家世傳科書法訣祕本為主，彙輯成《莊林續道藏》（台北，成文，一九七五年），根據道士的祭祀儀式及所使用經典的來源，區分成四大類別：一、金籙，二、黃籙，三、文檢和秘訣，四、神霄或廬山。書前並有一總論，介紹這四部份目錄及儀式結構。施博爾與蘇海涵都是長期從事台灣道教研究的田野調查工作者，因此在道書的纂集編定上，能結合道教傳承與實際演出的情況。

大淵忍爾所彙編的《中國人の宗教儀禮》（東京，福武，一九八三年）中的道教部分，則是以一特定道壇為主，依台南正一派道長陳榮盛的抄本為主要材料，並配合田野調查的現場記錄，先就台灣的道教儀禮作一整體的說明，次列各種科書文檢祕法為附件。第一章是「台灣の道教と道教儀禮概況」，並附有醮事及功德幽法的節目日程表。第二章是「台灣の道教儀禮の一般的並びに共通の事項についての説明」，包含神傳、道士與樂師、醮壇、法器、樂器、法衣、文書、科介的說明。第三章是「醮の儀禮」，包含各種醮儀及相關的文檢。第四章是「奏職の儀禮」，包含各種發表的文書與奏職文檢。第五章是「功德の儀禮」，包含各種幽法及文檢。類此新編道書的體例，均打破沿襲千年的三洞四輔十二部分類的舊制，為宗教研究者提供了莫大的助益。

本彙編則是希望藉著第一手田野資料的搜集、訪談、採錄，以具體儀式的相關法事資料為對象，彙集整理尚存於民間各地的抄本道書。仍有實際演出者予以現場記錄，輟演或不完整者則請道士口述回憶，就特定地區、特定道壇的傳本，依法事種類與場次順序加以整理編訂，分輯出版。因此彙編的主題側重在道壇源流

、壇班道士、道壇科儀、道壇抄本、道壇結構、道壇法器、道壇法服、道壇音樂等八大單元，期望完整地呈現道壇活動的實況。整個彙編體制說明如下：

第一部份：總論

一、道壇源流：說明當地歷史上曾有的宗教活動及目前情況，並探討其道脈傳承。

二、壇班道士：說明其傳度儀式，壇班的合作情況，後場音樂藝人的來源，並就其姓名、法號、職務、學歷、年齡、籍貫、現住址等製一總表。

三、道壇科儀：說明道壇所能進行的法事，分為敬天酬神、祈禳求福的清事類科典，與度亡超拔、救濟功德的濟度類幽法，按法事大小編定科儀程序和抄本順序，最後則製表說明某一科儀的天數和場次。

四、道壇抄本：說明其樣式、年代、版本、內容與功用，不在抄本中而臨場使用的疏文章表申榜等亦收錄。

五、道壇結構：說明道壇佈置、神軸掛法、榜文張貼與相關的紙紮、紙雕的擺設位置。

六、道壇法器：說明法器的功用、形制與種類。

七、道壇法服：說明不同等級的道士，所著法服的種類及其上圖案的意義。

八、道壇音樂：說明道壇音樂的種類、功用及其與地方音樂、宮觀音樂的關係，並附樂譜。

第二部份：抄本附件（乃依清事類、濟度類的科事順序編列，每一套抄本並標上總頁碼，界定抄本的前後關係）。

此一體例架構是以特定道壇的世傳抄本為主軸，輻展出抄本在儀式進行中的脈絡意義，因而是一種動態的纂集方式，符合各地區道壇儀式的進行實態，避免傳統《道藏》纂集的矛盾，也補充了目前幾種已編定的道書未盡之處。彙編的範圍則不以道教為限，亦包含雜揉了民間佛教及巫術信仰的世傳壇班。

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。龍彼得教授、施博爾教授及李豐楙教授在本彙編整理過程中都提供寶貴的意見。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。新文豐出版公司高董事長本釗及李主任淑貞惠允出版。謹此對以上的個人及機構致誠摯的謝意。



## PREFACE TO COLLECTION OF TRADITIONAL CHINESE RITUAL TEXTS

Wang Ch'iu-kuei

The term *k'o-i pen* (ritual texts) refers to scripts which serve as the basis for the performance of rituals. In fact, for every ritual performed, in addition to the primary ritual text placed on the "cave-table," there is a whole series of other texts: documents for communicating one's intentions to the gods, incantations, secret instructions for mudras and ritual dances, and scores for song passages and instrumental interludes. Which of these materials are to be used by the Taoist troupe is determined by the nature of the ritual. Most of these texts are manuscripts transmitted from master to disciple or father to son (a few are printed), and they fall into two major categories, namely the pure rituals of the *chiao* sacrifice and the requiem rituals for the salvation of the dead. There are also texts relating to hygiene and medicine, to divination and calendrical calculation, to geomancy and astrology, as well as collections of talismans and secret techniques that are used in rituals performed to meet secular needs.

The content of these Taoist practitioners' manuscripts is very complex. The collecting and editing of Taoist texts has gone on from the Six Dynasties to the present, and there have been many problems involved in it. The great collection of Taoist scriptures printed under Ming Ying-tsung in the years 1444-45, the *Tao-tsang*, is the high point of a tradition stretching back to the *Bibliography of the Scriptures of the Three Caverns* compiled at imperial behest by the Taoist Lu Hsiu-ching (406-477) in the year 471 of the Liu-Sung dynasty and continuing until the printing of the *Hsü Tao-tsang* in 1607. There is a superabundance of Taoist texts and a long tradition of compiling edited collections of Taoists writings. Over the four centuries after the fall of the Han, the scriptures of the Shang-ch'ing, Ling-pao, San-huang, and Heavenly Masters sects gradually developed and were collected and edited by supporters at court and by the Taoists themselves. By the end of this period, the division of the scriptures into Three Caverns and Four Supplements was complete, but they had not yet been published as a canon. Publication began in the T'ang with the editing of the *Summary of the Treasures of the Three Caverns* (*San-tung ch'iung-kang*) in the years 713-741, but thereafter, during the general disorder at the end of the T'ang and during the Five Dynasties, most Taoist texts were destroyed in war, and much was lost forever. The Sung emperors T'ai-tsung and Chen-tsung commissioned first Hsu Hsüan (916-991) and

then Wang Ch'in-jo (962-1025) to collect and edit Taoist texts. In the year 1016, Wang Ch'in-jo, who simply added a section of additional material to the old division into Three Caverns and Four Supplements, presented his *Catalogue of Precious Scriptures* (*Pao-wen t'ung-lu*) to the throne. Using this as a basis, Chang Chün-fang (*chin-shih* 1005, at the age of 40-odd years), recommended by Ch'i Lun (954-1021) and others, examined textual differences, corrected errors, and in the year 1019 completed the *Precious Canon of the Heavenly Palace of the Great Sung Dynasty* (*Ta Sung T'ien-kung pao-tsang*), which he divided for the first time into sections numbered with the *Ch'ien-tzu wen*. This collection was augmented and revised several times and printed as the *Taoist Canon of Longevity of the Cheng-ho Reign* (*Cheng-ho Wan-shou tao-tsang*) and the *Precious Canon of the Celestial Capital of the Great Chin* (*Ta Chin Hsüan-tu pao-tsang*). Because of the debates between Buddhists and Taoists over the authenticity of the *Scripture of Lao-tzu's Transformation into the Buddha* (*Hua-hu ching*) under the Yüan emperors Hsien-tsung and Shih-tsu, in the year 1281 Taoist scriptures from the monasteries in the capital were collected and burned at the Buddhist temple Min-chung ssu, and the purge then spread to the provinces. At the end of the Yüan, what was left of the *Tao-tsang* in various places again suffered the depredations of war. That is the reason the Taoist canon now available to scholars is that printed in the Ming. The Ming canon however is still divided in accordance with the *Ch'ien-tzu wen*. In the year 1445, the characters *t'ien* to *ying* were used, and the supplement of 1607 added the characters *tu* through *ying*, for a total of 512 fascicles and 5485 *chüan*. By the mid-19th century, some of these *chüan* had gone missing, but many new ones had also been added.

Throughout this long period of compilation, the structure of the canon was not changed: it was still divided into Three Caverns of twelve sections and Four Supplements. Lu Hsiu-ching's division into Three Caverns reflected a sectarian distinction between scriptures and also showed the sense of common identity among the adepts of various sects. The Tung-chen section was composed primarily of Shang-ch'ing scriptures, the Tung-hsüan section of Ling-pao scriptures, and the Tung-shen section of San-huang scriptures; but although each section had its particularities, the Three Caverns "communicated" with each other (*tung*, cavern, is glossed as *t'ung*, communicate). As for the division into Four Supplements, it is first found in the *Catalogue of Scriptures in Seven Parts* (*Yü-wei ch'i-pu ching-shu mu-lu*) by Master Meng (fl. 500) and was intended to make up for the insufficiencies of the division into Three Caverns. The T'ai-hsüan section, which included Lao-tzu's *Tao-te ching* and related texts, supplemented the Tung-chen section; the T'ai-p'ing section, whose main

text was the *T'ai-p'ing ching*, supplemented the Tung-hsüan section; the T'ai-ch'ing section, containing alchemical texts, supplemented the Tung-shen section; and the Cheng-i section, composed of texts from Chang Tao-ling's tradition, was a supplement to the entire canon and made it complete. Each of the Three Caverns, but not the Four Supplements, was divided into twelve sections: basic texts, talismans, secret instructions, illustrations, histories and registers, prohibitions and regulations, rituals, methods, techniques, biographies, hymns, and memorials. This division into twelve sections was established in the *Tao-chiao i-shu* by Meng An-p'ai of the early T'ang.

On the subjects of the categories of Taoist books and of their editing and transmission, Piet van der Loon's *Taoist Books in the Libraries of the Sung Period* (London: Ithaca Press, 1984), by close analysis of editions and of the bibliographies of various literati and the dynastic histories, explains the transmission and interrelationships of various Taoist books and also reveals the structure and process of compilation of the extant *Tao-tsang*. His book supplements and corrects the *Tao-tsang yüan-liu k'ao* of Ch'en Kuo-fu (Peking: Chunghua, 1963) in numerous places. It is commonly recognised by scholars that the traditional practice of dividing Taoist books into Three Caverns in twelve sections and Four Supplements has made it difficult for editors at various stages in the formation of the Canon over the centuries to assign works to appropriate categories; the difficulties multiplied as time went on, resulting in a quite confused situation. This shows, on the one hand, that Taoism is "various and composed of many strands;" on the other hand, this implies that in editing Taoist texts, if we hope to achieve clarity and logic, we must adapt our approach to the history of Taoist development as well as to the reality of existing movements. Li Feng-mao, in his essay, "Results and Prospects of the Study of the Taoist Canon" (collected in *Retrospective and Prospective Essays of the Institute of Chinese Literature and Philosophy, Academia Sinica*, 1992), has already pointed this out.

In the field of modern Taoist studies, K.M. Schipper was the first person to collect Taoist manuscripts. The categories he used are given in the appendix to his "Taoist Literature in Taiwan" (*T'ai-wan wen-hsien* vol. 17, no. 3, 1966). These are scriptures, litanies of confession, pure rituals (*chiao* of prayer for peace), pure rituals (*chiao* to deflect disaster), collections of documents and secret instructions for the pure *chiao*, rituals for the dead (the Lake of Blood and other requiem rituals, etc.), documents for rituals for the dead, plays and rituals of alchemical transformation for the dead, rituals of transmission, the ritual of universal salvation, minor rituals and rituals for worshipping the Dipper, rituals in Minnan vernacular, and miscellaneous texts. In very concrete

fashion, these categories cover the realities of Taiwan Taoism. Michael Saso, basing himself essentially on the manuals of secret instructions and rituals transmitted by the Chuang, Lin, Ch'en, and Wu families in northern Taiwan, edited the *Chuang-Lin hsü Tao-tsang* (Taipei: Ch'eng-wen, 1975). Taking into account both the type of ritual and the origin of the texts, he divided his collection into four large categories, namely, Golden Register rituals (rituals for the living), Yellow Register rituals (rituals for the dead), collections of documents and secret instructions, and rituals of Shen-hsiao or Lu-shan origin. In his preface, Saso explains the liturgical structures that underly his four categories. Both Saso and Schipper spent long periods in the field studying Taoism in Taiwan, and this enabled them, in editing Taoist texts, to take into account considerations both of Taoist tradition and of performance realities.

The portion of Ôfuchi Ninji's *Chûgokujin no shûkyô girei* (Tokyo: Fukutake, 1983) which deals with Taoism is based on the liturgical tradition and manuscripts of a single Taoist altar and a single Taoist, the Cheng-i priest from Tainan, Ch'en Jung-sheng. Also relying on fieldwork, Ôfuchi first introduces Taoist ritual in Taiwan as a whole and then presents the various liturgical manuscripts and collections of documents as appendices. His first chapter is entitled, "A Survey of Taoism and Taoist Rituals in Taiwan," to which are appended ritual programs for *chiao* and requiem rituals. His second chapter, "Explanation of the Common Features of Taiwan Taoist Rituals," includes introductions to the gods, to Taoists and musicians, the Taoist ritual arena, musical instruments, liturgical instruments, vestments, ritual documents, and to rites and ritual movements and gestures. His third chapter, "Rituals of the *Chiao*," includes various rituals of the *chiao* and related documents. Chapter Four, "Rituals of Announcement," gives the texts and documents for the *fa-piao* (announcement) and ordination rituals. Chapter Five, "Rituals of Merit," includes the documents and liturgies of rituals for the dead.

Each of these authors, in basing himself on field studies in the editing of Taoist texts, broke with the centuries-old system of Three Caverns in twelve sections and Four Supplements, and in so doing made a major contribution to religious studies.

The present collection will concentrate on the collection and editing of Taoist manuscripts that are still currently in use in various parts of China. The focus will be on ritual texts and other materials as they are actually used in performance, and will be informed by the results of fieldwork, interviews with Taoist practitioners, and observation of rituals. It is thus an edited series of Taoist liturgical manuscripts still

extant among the people. Wherever these rituals are still performed, they have been observed *in situ*; where they are no longer performed, or only partially, interviewers sought to obtain the oral recollections of the Taoists, each time basing themselves on a specific place and the transmitted manuscripts of a particular Taoist. These manuscripts are then classified, edited, and published according to the categories and order of actual performance. That is why this series places special emphasis on the following eight subjects: the origins of a given *t'an* (Taoist altar-group), the troupe of Taoists associated with this *t'an*, its rituals and their related manuscripts, the structure of the *t'an* used in performance, liturgical instruments, vestments, and music. It is our aim thereby to give a full accounting of each Taoist troupe. The structure of the entire collection may be outlined as follows:

#### Part One: General Introduction

1. The Origins of the Taoist Altar (*t'an*): a general introduction to local religious history and present circumstances, together with a discussion of the history of local Taoist transmission.

2. The Taoist Troupe: an introduction to the rituals of transmission, the composition of the troupe and the division of labor among its members, the origins of the musicians who work with them, as well as a table summarizing names, ritual names, ordination titles, history of apprenticeship, age, place of origin, and present address.

3. Rituals of the Altar-group: an introduction to the kinds of rituals this group can perform, divided into rituals for the living—either to worship heaven and thank the gods, or to exorcise and pray for blessings—and rituals to save the dead and obtain merit. Rituals are grouped in accordance with their overall length and the order of performance, and all of this is set out in a table summarizing which rituals are performed on which days.

4. Manuscripts of the Altar-group: the function, content, editions, date, and format of each manuscript are explained; this section includes as well all the various documents used during each ritual but not found in the basic text thereof.

5. The Structure of the Ritual Arena (*t'an*): a thorough explanation of the layout of the ritual arena, of where the scroll paintings of the gods are hung and the proclamations (*pang*) posted, as well as of the use and placement of the various paper figures.

6. Ritual Instruments: a description of the function, shape, and types of the various ritual instruments.

7. Ritual Vestments: an explanation of what type of robe is worn by each grade of Taoist and of the patterns embroidered on or sewn into it.

8. Ritual Music: an introduction to the types and functions of music used, as well as of its relationship to regional music and Taoist temple music; notations are appended.

Part Two: Liturgical Manuscripts: divided into rituals for the living and rituals for the dead, each of which is placed in the order of performance; there is pagination for each text, and consecutive numbering is also used throughout this part of the book.

Focusing on the manuscripts transmitted within a single Taoist altar-group and arranging manuscripts in accordance with actual performance imposes an editorial approach that adapts to local realities. It at once avoids the contradictions in the structure of the traditional *Tao-tsang* and overcomes the shortcomings of earlier editions of Taoist manuscripts. This collection does not limit itself to Taoism, but also includes texts of various hereditary troupes of popular Buddhism and shamanistic rituals.

The present collection is the product of a long-term fieldwork project. Each participant takes the above structure as his guide, but adapts it to what he actually finds in the field. The results of this work of collection will be published in serial fashion.

The materials in this series were collected in the context of projects supported by the Chiang Ching-kuo Foundation for International Scholarly Exchange, namely, "Chinese Regional Theater in Its Social and Ritual Context" (directed by myself), "The Structure and Dynamics of Chinese Rural Society" (directed by John Lagerwey) and "Ritual Theatre in China" (directed by David Holm). Professors Piet van der Loon, Kristofer Schipper, and Li Feng-mao have all contributed valuable advice in the course of our editing of these texts. The Shih Ho-cheng Folk Culture Foundation has provided office space and equipment that met the needs of our editorial staff. Hsin Wen-feng Publishing House's President, Kao Pen-chao, and Chief Editor, Li Shu-chen, have had the kindness to publish the series. I hereby express my heartfelt thanks to all the above-named individuals and institutions.

## 導 言

「儺」是我國一種古老的文化現象，隨著長時期的社會存在，已形成一種民間的宗教——巫的一支。其源於周代宗教祭祀活動，後傳播於中原各地，從中原漢民族地區南移，為各少數民族所接受。儺有「有司儺」、「鄉人儺」之分，北宋徽宗政和年間八七〇年以前，廣西「桂林儺隊」的出現，聞名京師，屬「有司儺」之一種，是中原古「儺」流傳於廣西的具體反映。隨著歷史發展的衍化，廣西少數民族的古巫文化與中原「儺」文化的結合，形成了一支獨具特色的「廣西師公」，也是「中國儺」的一個重要支系，其在二十世紀四〇年代之前，遍布於廣西城鄉各地。

柳州地處廣西中部，素有「桂中商埠」之稱，「儺」文化源遠流長。原始習俗遺存的巫神文化與漢師公相結合，逐漸演變成具有柳州特色的壯族師公。其祭祀以「文壇」、「武壇」的形式進行驅邪逐鬼、追悼亡魂的儀式。這一師公活動儀式，一直在民間延續至今。潛化於柳州的「崇尚鬼神」意識是十分執著的，師公的「文壇」祭祀，是為迎合人們對死者的淳厚

感情，而舉辦的一種悼念儀式活動以寄托人們的哀思，給生者以慰藉，使人們相信師公的祭祀是為生者消除災難與不幸。為死者超度，消除一生中遇到的不幸與罪孽，達到理想的回歸。師公「武壇」跳神的祭祀儀式，則是一種帶有戲曲因素的祭祀活動，其表演形式是亦歌亦舞、說唱結合，具有民間曲藝的藝術特點。這種以民間藝術與戲曲相結合的歌舞表現形式，有情節、有人物的唱本唱詞，烘托氣氛的音樂曲調，已使師公具備了向師公戲發展的雛型。

柳州師公「文武壇」是為超度亡靈而設的一種祭祀儀式。以安靈、開壇、破地獄、過十殿、水宴、超度、架橋、武壇（跳神）、家祭、早宴、裝糧、開路、出喪、封墳十四個段落進行。時間為一天、二天、三天或七天，師公則根據事主對時間要求而對各個儀式進行增減。

在師公繁雜的祭祀中，科儀本是主要的組成部份。據調查，遺留下來的科儀本已經不多了，所知道的僅有六十餘本。目前收集到的「文武壇」儀式科儀本，多為師公藝人在八〇年代的手抄本，僅有少數的四〇年代抄本。這些科儀本對柳州儺文化（師公）的研究提供了寶貴的資料。現將柳州「文武壇」科儀本進

行彙編，供各專家、學者研究。



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