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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脚本。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，刊為《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，仍以千字文為函次，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，反映了以經派作為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（以上清經派經典為主）、洞玄部（以靈寶經派經典為主）、洞神部（以三皇經派經典為主）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》，作為輔翼、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。三洞各分為十二部，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，夙為學者所共知。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.

前 言

一九九三年五月和七月，筆者根據「中國地方戲與儀式之研究」的計畫大綱，對重慶江津市李市區的傳統喪葬儀式活動進行了調查。在調查中，重點訪問了技藝居於全區之首的李市鎮騎龍村道教壇班掌壇師陳樹輝，並搜集了他和他的師弟黃桷鄉陽山村金玉輝保存的道教喪葬科儀本，拍攝了壇班做道場必用的神軸、皇牌、法服、樂器等物品，還觀看了李市鎮石塔村陳正乾掌壇師主持的道教三天喪葬儀式活動。

通過田野調查，筆者對該地區的傳統喪葬儀式有了比較全面的認識。該地區民衆的道教信仰比較突出，凡舉行傳統喪葬儀式都延請道教壇班的掌壇師主持。這些壇班不是以符籙禳祓，以消災祈福、呼風喚雨、治病除瘟、度亡濟死爲職事的符籙正一道派。他們在喪葬儀式中，主要宗奉北宋末年江西南豐道士王文卿（一〇九三——一一五三）創建的神霄符籙咒術，同時也在長期流愆過程中集納了其它教派的法術，致使他們主持的喪葬儀式內容豐富、符籙咒訣繁多，很具有研究價值。

現在當地流行的喪葬儀式規模一般是「降三天」或「正三天」，五天的少見。要像一九四九年以前大戶人家舉行的七天、九天、十一天、十五天乃至七十七天九天的喪葬儀式已不復見。有幸的是筆者訪問的陳樹輝，過去曾參與過九天和二十四天的喪葬儀式，而且對九天喪葬壇次的安排和每壇的主要作法還記憶猶新，並能比較清楚地敘述出來。經過筆者長時間的反復促膝交談，陳樹輝不僅從他與金玉輝師弟那裡清理出了一套比較完整的九天喪葬科儀本和與此相關的朝科本，以及行移本（手抄本的「移」應爲「儀」，下同）經懺本，而且還按照過去的做法詳細地介紹了九天喪葬的壇次安排和各壇法事的基本過程。當筆者第三次赴江津李市準備搜集、調查九天以上的喪葬儀式的有關資料和情況時，得知陳樹輝掌壇師已於一九九三年八月一日去世。因此，這是一份十分難得的寶貴資料。

爲了比較系統、全面地介紹當地過去九天道教喪儀的全貌，筆者採取了彙編的方式對此進行了整理。

本彙編分爲兩大部分。第一部分主要是概括地敘述當地喪葬儀式的習俗、主持喪儀的壇班、喪儀活動的壇場布置、喪儀活動的壇次安排及各壇的基本程序

，以及科儀本的分類、版本等，其目的是使研究者對此地的九天喪儀有個概略的了解；第二部分主要是備錄九天喪儀各壇的科儀本和與此相關的科儀本、行儀本、經懺本，以展示其喪葬儀式的全部過程。

這裡需要著重說明的是，各壇科儀本雖然較為詳盡地敘述了法事的過程，但單憑科儀本卻很難窺探出儀式活動的本來全貌。因為：(1)科儀本主要抄錄的是各壇法事唱念的詞白，對其中一些具體作法，或只是略作提示，或藏在法師的心中；(2)一些科儀本的唱段或講詞，為幾壇法事共用，有的一壇法事往往用幾壇科儀本中的詞白交叉銜接進行；(3)法事中的若干疏、表、詞、申、狀和咒語、符籙等，在科儀本裡沒有或少有，而另載於「行儀」本內，科儀本和行儀本之內容如何銜接使用也未註明。

鑒於上述情況，為了使研究者能夠更好地閱讀科儀本與相關的科儀資料，準確地把握每壇法事的結構和進行程序，了解過去此地九天喪儀的全貌，筆者在第一部分和敘述中不惜花費大量的心血，以較多的篇幅，將陳樹輝介紹各壇法事的基本作法簡略地介紹出來，使之作為科儀本和行儀本的必要的補充。

整個喪儀資料分成兩大部份，第一部分是總論，

第二部分則係各壇的科儀本及相關的朝科本、行儀本、懺本與經本。兩部份相互對照，將給研究者提供全面、準確地理解和把握江津道教九天喪儀的全部過程。

重慶市藝術研究所 段明

一九九三年十一月三十日

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