

J. Girardot: *Myth and Meaning in Early Taoism: The Theme of Chaos (hun-tun)*. Berkeley, Los Angeles, London: University of California Press, 1983, 387 pp., US\$25.

Having taught Taoism for sixteen years, I am still exceedingly inspired by this monumental work, which surpassed Toshihiko Izutsu's *The Key Philosophical Concepts in Sufism and Taoism* (Tokyo: Keio Institute, 1967; reprinted as *Sufism and Taoism* by the University of California Press) in profundity and accuracy. The author did not exaggerate the shamanistic origin of Chuang Tzu's cultivational methods. On the contrary, he stuck to and elaborated on Taoist holistic approach in the broadest world perspective although he refrained from using the term "holism". He managed to syncretize anthropology, art, literature, history, psychology, religion and philosophy, especially Lewis Carroll's "Humpty-Dumpty", the egg-shaped man like *hun-tun* 渾沌. It is a pity that Girardot did not benefit from prolific Yuan K'o 袁珂, who published *Selections and Expositions of Ancient Myths* 古神話選釋 (Beijing: People's Literature Press, 1979), *One Hundred Myths Selected and Translated into Modern Chinese* 神話選譯百題 (Shanghai: Classic Press 古籍出版社, 1980) and *Chinese Myths and Legends* 中國神話傳說 (Beijing: Chinese Folk Literature Press 中國民間文藝出版社, 1984). I consider Yuan K'o to be the leading mythologist of China.

Girardot understood that *luan* 亂 has opposite meanings of order and disorder. The first two tables in this book are the statistical comparison between the use of *luan* and *hun-tun* in Taoist texts (*Lao Tzu* 老子, *Chuang Tzu* 莊子, *Huai Nan Tzu* 淮南子, *Lieh Tzu* 列子) and Confucian texts (*Shu Ching* 書經, *Shih Ching* 詩經, *Lün Yü* 論語, *Tso Chuan* 左傳, *Meng Tzu* 孟子). For Taoist, undifferentiated chaos is the most paradisaic state rather than confusion or muddle-headedness. Emperor Hun-tun of the centre should never be bored to death. Concerning the typology of the chaos theme, Girardot adopted the views of Chang Kwang-chih 張光直 and John S. Major, and successfully drew the relations between *hu* 葫瓠壺, *jang* 瓠, *kou* 瓠, *lien* 瓠, *lou* 瓠, *lu* 瓠蘆, *pan* 瓣, *peng* 瓠, *p'iao* 瓠, *t'ang* 瓠, *tieh* 瓠, *tun* 瓠, *yao* 瓠, *yung (ying)* 瓠 and *yü* 瓠. As to the identification between P'an-hu 槃瓠 and P'an-ku 盤古, all scholars followed Wen I-to 聞一多. But Girardot paid further attention to *k'un* 鯤, *K'un-lün* 崑崙, *K'ung-t'ung* 崑崙, *mang-wu* 芒芴, *p'u* 朴, *huang-hu* 恍惚, *huang-k'uang* 恍狂, *Hun-ming* 混冥, *Hung-meng* 鴻濛, *K'uai jan wu chih* 塊然無知, *tung-tung shu-shu* 洞洞屬屬, and *hu* 瑚. Minor mistakes had better be corrected in the second edition: Yang Po-chün 楊伯峻 (Pai-leng in p.158), Ch'en Ming-chia in p.54, Mao in p.198, chi 荅 and chin yen 浸潭 in p.389, 莖 in p.392, k'un-ao and 洪源溟濛鴻 in p.393, Ju-Yu in p.102 should be Pai-ling, Ch'en Meng-chia 陳夢家, Yao (僛), ch'i 荅, chen t'an, 堂, hu-ao, 洪源溟象 and Nü Yü (女偶) respectively.

Finally, I would like to recommend an excellent essay: Ho Kuang-yü 何光岳, "Origin of the Panhu Minority and Their Application and Worship of Calabash" 盤瓠氏的起源及對葫蘆的運用和崇拜, in *Journal of South-Central College for Nationalities* 中南民族學院學報 (Social Science Edition 社會科學版), No. 1, 1987. From this we know calabash-growing in China preceded that in other countries by five or six thousand years. It was Hsü Cheng 徐整 of the Three Kingdoms Period 三國時代 who promoted Panhu 盤瓠, the first ancestor of one tribe, to be Panku 盤古, the prime ancestor of the Han Race 漢族 or even of all humans. Calabash-worship arose from its five uses: food, medicine, container, waist-vessel 腰舟 and musical instrument called Hu Lu Sheng 葫蘆笙 or Hu Sheng 瓠笙. Hence Panku created cosmos out of chaos *hun-tun*.

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