

〈九歌·東皇太一〉之神性探索——兼對 「太一」詞義考辨

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摘要

〈九歌〉為整套宗教祭祀曲，首篇〈東皇太一〉莊嚴隆重，但神靈形象及職司為何？歷來眾說紛紜，莫衷一是。楚文化源遠流長，近世出土文物甚多，學者對楚文物及〈九歌〉之關係已有所探討，然荊門郭店出土〈太一生水〉，涉及楚地哲理思維及生化觀點，研究者鮮少留意此篇作品與〈九歌〉之關係。屈原吸收哲學思考兼容南楚巫風，使用「東皇」、「太一」二詞，實有其思考性，展現〈東皇太一〉不可名狀，具生化萬物權柄之崇高性。故本文擬由傳世文獻及出土〈太一生水〉特質之探討，略窺〈東皇太一〉神性。

關鍵詞：楚辭、太一、東皇太一、郭店楚簡

The Divinity Exploration on the “DunHuang TaiYi in Nine Songs”, and Semantics Study of “TaiYi”

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Abstract

Nine Songs is a set of religious worship songs. *DongHuang TaiYi*, the first song in the *Nine Songs*, is grand and solemn. The spiritual image in *DongHuang TaiYi* and its duties gained a lot of discussion, but no conclusion could be made. The culture of Chu had a long history. There were lots of archaeological relics which had been excavated in recent decades. Researchers had been working on the relationship between the Chu relics and *Nine Songs*. However they rarely paid attention to the relationship between *Nine Songs* and GuoDian Chu Bamboo Slips *TaiYi ShengShui*, which pertain to the philosophical thinking and genesis viewpoint in the Chu areas. Qu Yuan absorbed these philosophical thinking, as well as the witchcraft cultures in the southern Chu areas. He blended two different terms, “DunHuang” and “Taiyi”, into one term “DunHuang TaiYi”. This new term expressed the nobility of a god, “DunHuang TaiYi”, which is indescribable and have the almighty to create the universe. Thus, this thesis is going to explore the divinity of “DunHuang TaiYi” by discussing the characteristics of historical books and excavated slips of *DongHuang TaiYi*.

Keywords: *The Songs of Chu*, TaiYi, DongHuang TaiYi ,
GuoDian Chu Bamboo Slips.