



ARTICLES

Abstracts

A COMMENTARY ON THE RECENT FINDS OF NEOLITHIC PAINTED POTTERY FROM TA-TI-WAN, KANSU

LOUISA G. FITZGERALD HUBER

The present article on the recently excavated neolithic painted pottery from Ta-ti-wan, Kansu, is intended as a follow-up to a comprehensive treatment of neolithic pottery published in the *BMFEA* 1981 and is written in light of a re-assessment by some Chinese scholars of the relationships between the Kansu and Central Plains styles. According to the view offered here, the Miao-ti-kou style is seen in its nascent phase at Ta-ti-wan and is explained as having developed from a combination of elements from the Pan-p'o and Wei River styles. The Wei River style is perceived to derive from Ma-chia-yao, although the later stages of Ma-chia-yao may have been coeval with the florescence of Miao-ti-kou.

對最近甘肅大地灣發現新 石器時代彩陶的一點意見

本文專論最近於甘肅大地灣出土的新石器時代彩陶，接着是作者曾經發表的綜合研究(載於《遠東古物博物館學報》1981)，並予以討論某些中國學者對甘肅和中原之間陶器形式關係的新說法。據本文意見，廟底溝形式的融合文化。渭木形式起源於馬家窪，而馬家窪後期與廟底溝盛期可能為同時文化。

REPORTS FROM THE SHANG:
A CORRECTION AND SOME SPECULATION

DAVID N. KEIGHTLEY

Scholars trained in Taiwan tend to read the oracle-bone crack notation 𠄎 as shang chi 上吉, "highly auspicious"; scholars in the People's Republic read the same graphs as erh kao 二告, "two reports." In the first part of this article, a reexamination of the evidence, which was significantly assisted by Ho Hou-hsuan's presence at Berkeley, leads me to conclude that, contrary to what I wrote in Sources of Shang History, erh kao is the correct reading. The second part of the article considers the possible meaning of various kao crack notations, how certain strategic period II inscriptions might be punctuated and translated, and how we can explain the disappearance of kao and the appearance of chi 吉, "auspicious," as a crack notation in period III and later; some account of the discussions at the Berkeley "Workshop on Divination and Portent Interpretation in China" is provided. Finally, I suggest that kao, "report," may have referred to the sounds produced by the cracking, but it is clear that we need to know more about the technical aspects of crack production. The comments of five scholars on the hypotheses proposed are given at the end of the article, together with my reply.

商代的報告：一個修正和一些推測
吉德煒

台灣的學者傾向於把甲骨卜辭中的術語(或兆語)“𠄎”解釋為“上吉”——大吉大利。人民中國的學者則把同樣的術語解釋為“二告”——兩次報告。本文的第一部份主要是對各種論據作再次審慎的考證。由於有在加利福尼亞大學柏克萊分校出席會議的胡厚宣先生的鼎力相助，使我得以獲得了一個與我在商代歷史的來源一文正好相反的結論，即“二告”才是“𠄎”的正確解釋。本文

的第二部份周密考查了各種帶有“吉”的術語的可能包含的意義，討論到某些關鍵的第二時期的命辭應如何解釋和翻譯，我們怎樣才能解答關於“吉”的絕迹和“吉”吉祥之義在第三期及其以後的出現等問題。也摘要地介紹了在加利福尼亞大學柏克萊分校舉行的“中國對占卜和奇事的解釋”專題討論會的內容。最後，我建議，雖然“吉”可能與龜裂時產生的音響有關，但很顯然，我們需要知道更多的有關龜裂產生的專門技術方面的知識。五位學者對我提出的假設的評論以及我作的答覆作為本文的結束語。

THE DATE OF THE "DUO YOU DING" AND ITS SIGNIFICANCE

EDWARD L. SHAUGHNESSY

The "Duo You ding," discovered in 1980 in Chang'an county, Shaanxi, contains a 270-graph inscription recording a major battle between Zhou and Xianyun chariotry. In addition to presenting a complete translation of the inscription, this paper attempts to specify the date of the events narrated. The argument is developed along three lines of inquiry. First, it is shown that personal names mentioned in the inscription require that the events took place shortly after the tenth year of King Xuan's reign (i.e., 818 B.C.). Second, evidence from other bronze inscriptions is adduced to show that there was fighting between the Zhou and Xianyun in the years 816-15, suggesting that the battle described in the "Duo You ding" may have been part of this larger warfare. Third, comparison of internal calendrical notations in the inscription with other evidence for the calendrical significance of Zhou victory celebrations not only confirms the first two conclusions but also allows the date to be specified as the tenth month of 816 B.C. Finally, all of this information is correlated to give a rough outline of the Zhou-Xianyun war and to suggest some of its historical significance.

《多友鼎》的年代及其意義

夏含夷

1980年陝西長安縣出土的《多友鼎》含有長至270字的銘文，記載周軍和玁狁的重要戎車戰爭。本文首先將銘文全部翻譯，然後從三點證據討論其年代問題。第一，從銘文所載人名可知其不可早於宣王十年（公元前818年）。第二，其他銅器銘文記載宣王十二、十三年周軍和玁狁曾經交了幾次大規模的戰；因此，此場戰爭與之應該不無關係。第三，從銘文所載曆法記載和周代戰勝禮儀習慣的比較，可以測定《多友鼎》為宣王十二年十月所作。最後按照鼎銘的年代，本文又說明它的歷史背景和意義。

THE STEPPE CONNECTION

EMMA C. BUNKER

The old accepted theories concerning the direction of cultural influence between China and the Eurasian steppes during the Eastern Zhou period need to be reassessed in the light of recent archaeological discoveries. The pictorial scenes on the "Hunting Hu," the trend toward naturalism, the long sword and scabbard slide, all credited at one time or another to northern barbarian influence, can now be shown to reflect Chinese innovations instead. A Shang priority can be recognized for the coiled feline, which was to become a leitmotif of the steppe "Animal Style" world. In the future, extreme caution is suggested when attempting to identify the ultimate cultural source for any unusual steppe or Chinese feature that seems exotic.

草原關係

關於春秋戰國時代歐亞草原地區與華夏中國之間的關係及其文化影響，傳統學說可以摭近幾十年來考古發掘工作加以修改。獵人壺的繪圖，自然化的藝術傾向和長劍及鞘，過去皆以為起源於北狄文化，現在却可定為中國之發明。連徧見於草原地區「動物形式」藝術品的捲虎花紋，亦有殷商文化的前例。學者將來欲探討草原地區或華夏文化特點的起源，應該採取極為小心的態度。

WHERE DO CLASSICAL CHINESE NOUNS COME FROM? WITH SOME NOTES ON A SYNTACTIC HYBRID IN KOINÉ GREEK

CHRISTOPH HARBSMEIER

The hypothesis presented here is that in Classical Chinese syntax, nouns and noun phrases show signs of being, like verbs, capable of functioning as main predications. A definition of the noun and verb in Classical Chinese is offered, based on analysis of passages from pre-Han and Han texts, and it is argued that Classical Chinese can be more precisely understood by application of the principles of formal logic to the study of quantification, negation, conditionals, and pronominalization. This approach contrasts with approaches based on more traditional phonological, etymological, or philological methods.

古代漢語名詞之來源 荷莫邪

在這裡提出的假設是，在古代漢語的句法中，名詞及名詞短語如動詞一樣，顯示有主謂語的功能。在研究先秦及兩漢的文獻中，也提出一個對古代漢語名詞及動詞的定義。若應用形式邏輯來研究古代漢語之量詞、否定詞、條件詞及代詞化的原理，則古代漢語會更清楚地被瞭解。這一觀點與傳統的音韻學、語源學及語文學的方法有所不同。

