

湖北出土楚簡（五種）格式初析

A Formal Analysis (of Five Corpora) of
Chu Bamboo Strips Unearthed in Hubei

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- 五種楚簡（總計800餘枚）

Five Corpora of Chu Bamboo Manuscripts (Totaling more than 800 strips)

- 江陵藤店（遣冊，1973年）

Jiangling County, Teng dian (contained Dispatch Records, 1973)

- 老河口安崗（遣冊，1992年）

Lao Hekou City, Angang Village (Dispatch Records, 1992)

- 江陵紅光磚瓦廠（喪葬文書，1992年）

Jiangling County, Hongguang Brick Factory (Tomb Documents, 1992)

- 江夏丁家咀（遣冊和卜筮禱祠記錄，2009年）

Jiangxia District, Dingxiaju (Dispatch Records, Divination and Prayer Records, 2009)

- 嚴倉獾子塚（喪葬和卜筮禱祠記錄，2010年）

Yancang Cemetery, Huanzi Tomb (Tomb Documents, Divination and Prayer Records, 2010)

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湖北出土未刊佈楚簡（五種）集成研究

Research Compendium for Unpublished Excavated Chu
Bamboo Manuscripts (Five Corpora) from Hubei

- 2011年2月底至3月初，“集成研究”課題組專程赴保存五種楚簡的文博單位進行考察和拍攝，完成全部竹簡常規與紅外照片的拍攝。

From the end of February through the beginning of March 2011, the “Research Compendium” Task Group of the Wenwu Museum for the Preservation of the Five Corpora of Chu Manuscripts made a special trip to conduct observations and take photographs, and completed comprehensive guidelines for the handling of bamboo strips and use of infrared photography.



- 拍攝期間，課題組盡可能對竹簡形制及與形制有關的方面進行了觀察、測量和記錄，

While photographing, the Task Group carried out observations, took precise measurements, and recorded their findings regarding the condition of the bamboo slips.





- 這裏擬就這些問題談談我們的初步印象。

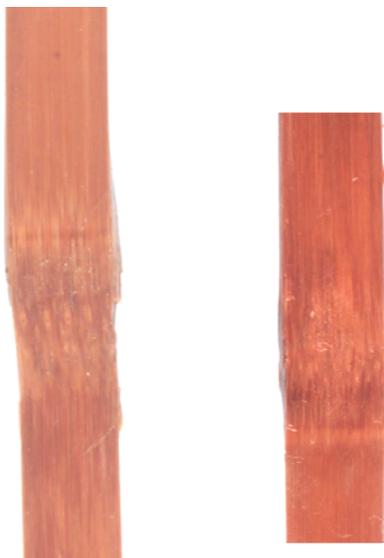
The Task Group then completed a detailed plan to address these issues and provided their impressions of this preliminary stage.



● 1 修治 Preparation

- 簡面：嚴倉簡竹青面全部經過加工，竹節刮削平整。安崗簡、丁家咀簡竹青面沒有修治，有的簡背竹節尚完整保留。

Strip faces: The bark on the Yancang strips had been completely stripped, and the joints had been scraped level. The bark on the Angang and Dingjiaju strips had not been stripped; there were joints on the verso which were completely intact.



嚴倉簡背及竹節
Yancang Verso and Joints



丁家咀簡背及竹節
Dingjiaju Verso and Joints

● 丁家咀偶見簡背書寫文字的現象，則僅對書寫文字的地方進行加工。類似現象也見於上博簡和清華簡。如上博《恒先》的篇題“恒先”，清華簡《尹至》、《尹誥》、《皇門》。

Writing was occasionally found on the verso of the Dingjiaju strips, yet only in areas where they had been stripped. A similar phenomenon can be seen in the Shanghai Museum and Tsinghua University bamboo strip corpora, such as in the titles of the Shanghai “Heng xian” text and in the Tsinghua “Yin zhi”, “Yin gao” and “Huang men” texts.

丁家咀
Dingjiaju



《恒先》
“Heng xian”



《尹至》
“Yin zhi”



《耆夜》
“Qi Ye”



- 簡端：正面看都是平端，切割齊整。背面看則有不同：丁家咀簡均為平端，安崗簡均為小斜坡，嚴倉簡少部份呈斜坡狀。背端的形狀差異，可能顯示簡的加工方式有不同。

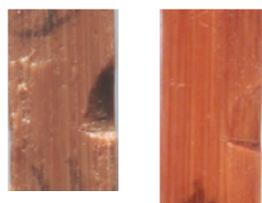
Strip ends: Seen from the front, all the strips had even ends, cut uniformly. Seen from the back, the situation was quite different: the Dingjiaju strips were generally even, the Angang strips were generally slightly sloped, and a small portion of the Yancang strips were sloped. There was a great deal of variance in the condition of the verso, which may indicate that the processing methods were different.



嚴倉簡背端斜坡
Yancang Verso End Slope

- 契口：大體可歸為三角形。嚴倉簡契口的具體樣式比較豐富，大小差別非常明顯。

Notches: Generally triangular. Relatively more numerous on the Yancang strips; the difference in sizes is particularly clear.



大
Large



中
Medium



小
Small

- 完整竹簡長度，大都與信陽遣冊簡、曾侯乙簡、包山遣冊及卜筮簡接近，大概在六、七十釐米。只有紅光簡比較特殊，長40多釐米。紅光簡的內容也比較特殊，不同於一般遣冊。

Complete strips are about 70 centimeters long, generally similar to the Xinyang dispatches, the Zeng Houyi strips, and the Baoshan dispatch and divination strips. Only the Hongguang strips are exceptional, about 40 centimeters in length. The contents of the Hongguang strips are also exceptional, as they differ from standard dispatches.

- **2 編聯 Strip Sequence**

- 編繩與編痕

Binding cords and cord marks



丁家咀簡編繩、編痕
及編繩遮壓文字現象

Dingjiaju Binding Cords, Cord Marks and
Binding Cord Impressions



嚴倉簡契口處
刮削痕跡

Yancang Strip Notch
Traces

- 安崗簡、丁家咀簡存在編繩壓住字跡或編痕處寫有文字的現象，可見簡冊是先書寫後編聯。

As the Angang and Dingjiaju strips show traces of binding-cord impressions on top of the written graphs, it is evident that the strips were written first and then bound afterward.



丁家咀簡編繩、編痕
及編繩遮壓文字現象

Dingjiaju Binding Cords, Cord Marks and
Binding Cord Impressions



嚴倉簡契口處
刮削痕跡

Yancang Strip Notch
Traces

- 嚴倉簡編繩處都沒有文字，不過有的契口處有文字刮削的痕跡，說明簡冊也是先寫後編。

The Yancang strips do not have graphs in the locations where traces remain from the binding-cords, but there are graphs in the locations where the notches were cut, again illustrating that the strips were written first and bound afterward.



丁家咀簡編繩、編痕
及編繩遮壓文字現象

Dingjiaju Binding Cords, Cord Marks and
Binding Cord Impressions



嚴倉簡契口處
刮削痕跡
Yancang Strip Notch
Traces

● 簡背跡象與編聯：安崗、嚴倉少數簡背面有刻劃的斜綫，嚴倉還有數枚簡背面有比較粗的墨綫。包山簡、清華簡等也有這類現象。

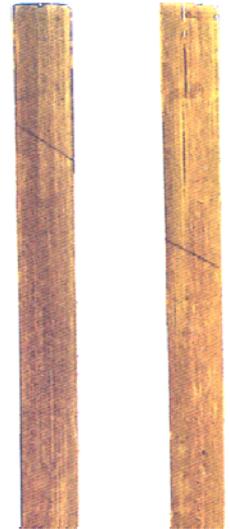
Verso markings and sequence: A small number of the Angang and Yancang strip versos have slanted lines incised, and a few of the Yancang strip versos evidence comparatively thick ink lines.



嚴倉簡背刻痕與墨綫

Yancang Verso Incisions and Ink Lines

This phenomenon also appears in the Baoshan and Tsinghua University corpora.



清華簡背刻痕

Tsinghua Verso Incisions

- 包山簡整理者：“相鄰的簡有的可據此依次相接，有的則互不相關”，“這兩種綫道可能是在編聯之前做的某種記號”。

The editors of the Baoshan strips note: “Some strips can thus be aligned with adjoining strips, some cannot.” and “These two types of lines could be some sort of record made before binding.”

- 清華簡壹公佈的《耆夜》、《金縢》等篇都有刻劃痕跡。有研究者認為這些刻綫對於竹簡的編聯具有重要參考作用。

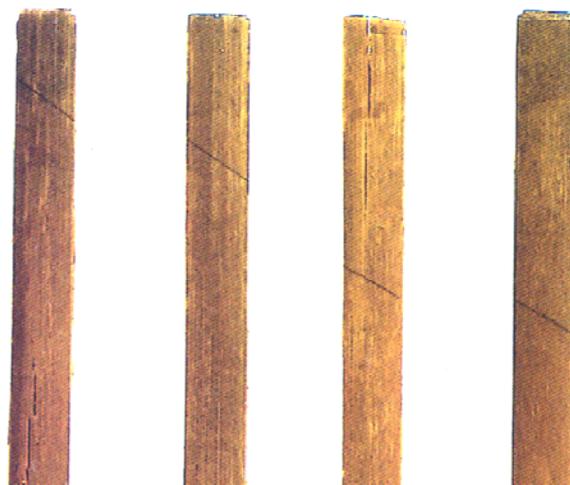
In Volume I of the Tsinghua University publication, strips for the texts “Qi Ye” and “The Metal-Bound [Coffer]” both show evidence of traces of incisions. Some scholars believe the incisions are an important criteria to be used when sequencing the bamboo strips.

● 《耆夜》 “Qi Ye”

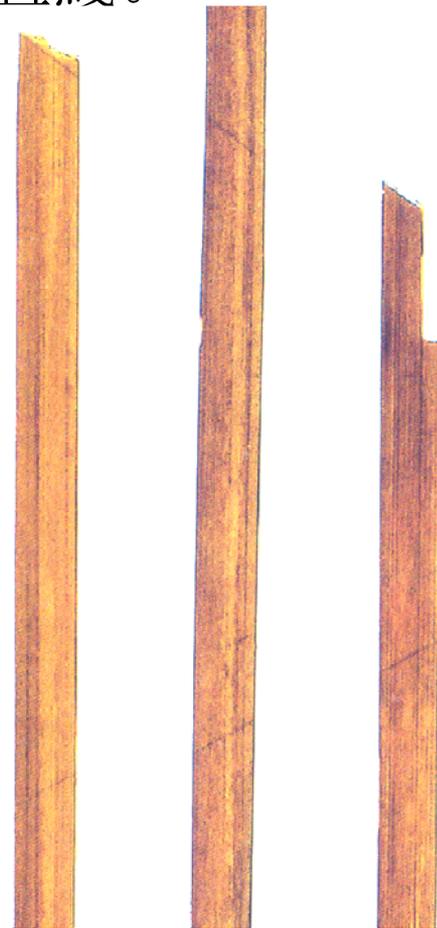
- 1-4號簡各有一道斜綫，四道綫斜度基本相等，互為平行綫，在簡上所處的位置也比較接近，在編聯成冊的情況下，大體形成一條向下的斜綫，但從圖版看不能連成一條直綫。

Strips 1-4 each have a slanting line, and the slant of the four lines is basically parallel. Where these lines are at the tops of the strips is relatively close.

When bound together, they basically form a downward slant, but they do not form a single straight line.



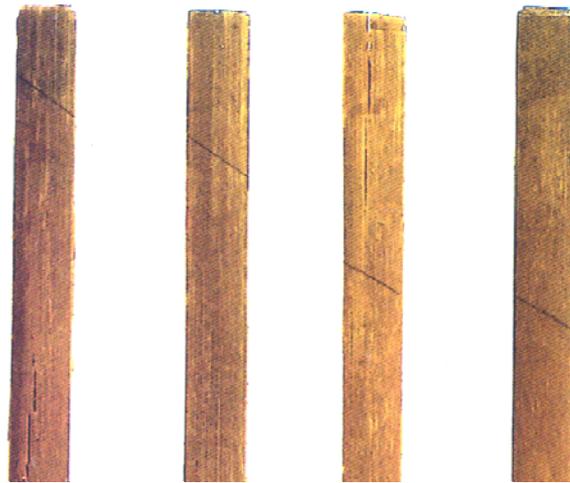
1-4號簡 Strips 1-4



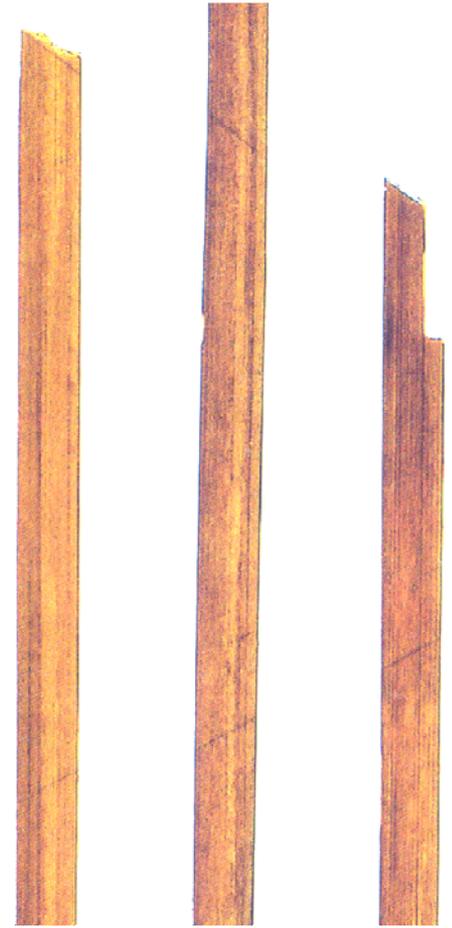
11-13號簡 Strips 11-13

- 11-13號簡各有兩道不同方向的斜綫，第一道刻綫、第二道刻綫的斜度也分別相同，乍看上去，似乎可以連成向下、向上的兩條斜綫，據圖版也不能形成直綫。

Strips 11-13 each have two slanted lines running in opposite directions. The angles on the first and second incision lines are different. At first glance, it seems as if the two incisions would intersect, but in fact, the lines are not perfectly straight.



1-4號簡 Strips 1-4



11-13號簡 Strips 11-13

- 根據竹節間距及竹節與簡兩端的間距，可知1-4號簡、11-13號簡的取材來源分別相同，但是兩組間的材源有別（《耆夜》簡根據材源可以分爲四組，分別是簡1-4、5-8、9-10、11-14，其中簡5-8、9-10背面看不到劃綫的痕跡）

On the basis of the distance between bamboo joint intervals and strip ends, strips 1-4 come from one group of material while strips 11-13 come from another group. (The "Qi Ye" strips can thereby be divided into four groups, 1-4, 5-8, 9-10 and 11-14, though no traces of incision lines can be seen on the versos of strips 5-8 and 9-10.)

- 《耆夜》竹簡的材源不少於兩處。材源相同的簡，刻綫互為平行綫，位置也有規可尋，這些綫恐怕是同時形成的。不過在編聯成書冊的情況下，它們不一定構成一條直綫；材源不同的簡，刻綫形式則存在明顯不同，應該不是同時刻劃。

The "Qi Ye" strip material comes from at least two sources. For strips from the same material source, the incision lines are parallel to each other and their alignment follows regular patterns. These lines were probably drawn at the same time. However, when they are bound together, they do not necessarily form a straight line. For strips with different material origins, the shape of the incisions are noticeably different and they were not incised at the same time.

- 根據這種情況，可以推測楚簡簡背的刻綫是修治環節形成的，“記號”說有成立的可能；假使其初衷與編聯有關，其製作和書寫者的取用也存在一定程度的隨意性。

From these findings, it can be inferred that the incision lines on the verso of Chu bamboo strips were formed when preparing the segments, perhaps as a “sign” indicating they were finished, even if there was a certain randomness in the order in which they were prepared and that in which the scribes used them.

- 清華簡壹背面有刻劃痕跡的《耆夜》、《金縢》等篇，每枚簡簡背都有墨書的簡號（相當於今天的頁碼），刻綫卻不是每枚簡都有，似乎也可以從側面說明劃綫與編聯的關係不那麼緊密。

There are traces of incisions on the verso of the strips of the Tsinghua University “Qi Ye” and “Metal-Bound [Coffer]” texts. Each strip verso also has a number written in black ink (similar to today's page numbers), however, not every strip has incision lines. Thus, it seems from this angle that the relationship between these incisions and the final binding of the text was not all that close.

- 不論如何，同地、同時、同批製作的竹簡，被用於書寫同批文字材料的可能性更大。在做竹簡整理工作時，應該充分重視簡背劃綫（包括墨綫）這一現象，以期為竹簡的分組與編聯提供參考，同時有助於我們進一步揭示這一現象的內涵。

No matter what, the bamboo strips were from the same place, and there is a strong likelihood that strips used to write a single text came from a single batch made at one place and at one time.

When editing strips, one should pay close attention to the lines on the back of the strips (including ink lines), which can be consulted as a reference when grouping and sequencing the strips and also helps show us what this phenomenon means.

- 捎帶提及，戰國以至秦漢竹簡簡背劃綫的製作及其內涵是否有所區別，也是今後進行相關研究時所應該注意的。

Additionally, in the future we should pay attention to whether there are any differences in incision lines between Warring States and Qin and Han dynasty bamboo strips.

● 3 繕寫 Copying

- 五種竹簡均為墨書，基本書寫於竹黃面，通常不留天頭和地腳。

The five types of bamboo strips are all written upon in ink, usually upon the recto of the stripped surface, and generally do not have top or bottom margins.

- 紅光簡書寫工整，字體風格一致，當為同一人所書；丁家咀卜筮簡、遣冊簡字體風格不同，前者筆劃較粗，墨跡較重，字形較大；後者形體較為纖秀，字體往往向左下方傾斜，可以肯定兩者是由不同書手抄寫。

The Hongguang strips were carefully written, with a consistent calligraphic style throughout, and were thus likely written by one single individual. The Dingjiaju divination strips and dispatches show different calligraphic styles: the strokes on the divination strips are thicker, show heavier ink traces and the characters are larger, whereas the strokes on the dispatches are finer and the characters tend to slant toward the lower left, and thus we can affirm that they were written by different hands.

- 安崗簡的特點是字距大都較為緊密。嚴倉簡文字風格不一，字距差別明顯，應出自數人之手。

The main characteristic of the Angang strips is that the characters are written spaced relatively close together. The Yancang strips show different calligraphic styles, with discernible differences in the spacing between characters, and thus were likely written by multiple hands.

- 楚簡契口位於左側的非常少見。以前我們曾指出，郭店《語叢三》17號簡以後、《六德》33、34、36、44號簡契口位於左側。程鵬萬博士認為《六德》這四枚簡的契口刻在左側“可能是抄寫者書寫時將簡的上下順序顛倒之故”。這種看法是有道理的。

Very rarely, notches are found on the left edge of Chu bamboo strips: we have previously noted that the Guodian "Yu Cong No.3" text, strip 17 and thereafter, and the "Liu De" text, strips 33, 34, 36 and 44 have notches on the left edge. Cheng Pengwan believes the reason for the notches on the left edge of the four "Liu De" strips is "possibly due to the scribe inverting the strips during the writing process". This seems a very plausible assertion.

- 嚴倉有一枚殘簡，左、右兩側均有一個契口，左契口呈倒三角形，簡面處寫有文字；右契口為三角形，簡面處沒有文字。推測左邊的契口是書寫前製作好的，可是書手抄寫文字時把簡拿倒了，致使三角形的契口成為倒三角形。

There is a single fragmentary strip in the Yancang corpus with notches on both the right and left sides: the left side notches are in the form of an inverted triangle, and there is writing on the recto next to the notches, while the right side notches are triangular, but with no writing on the recto alongside. We can then infer that the left side notches were made while the strip was being prepared but before the writing process, and the scribe held the strip upside-down when writing the graphs, resulting in the inverted triangular notches.



- 因上契口距簡端、下契口距簡尾的距離不同，倒置後契口位置出現偏差，書寫一段文字後發現失誤，於是在右側重新加工了一個契口，原來的契口就作廢了。

As the distances between these notches and the top and bottom of the strip were different, after the strip was reversed the placement of the notches was clearly in error, but the error was discovered after some characters had been written. Then new notches were made on the right edge and the original notches were disregarded.



- 嚴倉簡的這個現象，可以作為程說的佐證。

This phenomenon from the Yancang strips thus provides supplementary evidence.

- 《語叢三》的情況也可以這樣看待。《語叢三》1-16號簡，契口位於右側，從圖片上能夠看出形狀的契口，都是三角形；17號簡以後，契口位於左側，則呈倒三角狀，應該就是書寫時將簡倒置所致。

The same treatment is evident in the “Yu Cong No.3” text. The notches to strips 1-16 in “Yu Cong No.3” are clearly visible in the photographs: all are triangular. For strip 17 and thereafter, the notches are inverted triangles, as the scribe inverted the strips during the writing process.



《語叢三》簡9、10

“Yu Cong No.3” Strips 9-10



《語叢三》簡17、18

“Yu Cong No.3” Strips 17-18

● 4 刮削與補字 Erasing and Rewriting

- 嚴倉簡刮削補字的現象比較多見。

The phenomenon of scraping off the surface layer to rewrite graphs is relatively widespread in the Yancang strips.

- 一些簡的簡面刮削痕跡清晰可見。

On the recto of some strips there are clear traces of erasure.

- 被刮削的字，有的殘存有若隱若現的筆劃。

Sometimes, faint traces remain of characters which have been erased.

- 有的字被刮削後沒有補寫，原簡留有空白，可能是多寫了字的緣故，也可能是遺而未補。如有一支簡“三”字和“五寸”的“五”字之間被刮削掉一個字，沒有補寫，據文意應該是漏補了一個“尺”字。

In some cases, the strip is left blank in the places where the characters were erased. The strips thus show blank areas, perhaps because there were extraneous graphs, or this is perhaps due to graphs being omitted. For example, one strip between the graphs for “three” and the graphs “five inches” has a scraped-off section in which no graphs were rewritten, based on the content we can surmise that the graph “feet” was left out.

- 刮削後的補字，墨痕往往較重，筆劃有時暈開，有些漫漶，易於識別。重見於同簡的字，有時寫法不同。

For graphs written in after erasure, the ink tends to be relatively heavy, sometimes with faint ends to the strokes, sometimes blurred, yet easy to identify. Sometimes when the same character appears elsewhere on the same strip, the character forms are different.

- 刮削後改寫的一段文字，有的比較擁擠，甚至字體較小或較扁，有的則比較疏朗，前者可能是遺漏數字而補寫，後者則可能是多寫了數字而改寫。

After erasure, when a block of text is rewritten, sometimes the graphs are spaced relatively crowded together, or even relatively smaller or compressed graphs. Sometimes the graphs are relatively sparsely spaced. In the former case, the erasure may be due to several graphs having been omitted, and for the latter, it may be due to the text having originally been written with too many graphs.

- 刮削補字的現象特別值得注意。通常同一枚簡的字距、字體、墨跡輕重應該大體相同，這也是殘簡綴合必須考慮的因素。可是如果一枚有刮削補字的簡斷成兩段，恰好刮削補字與原書寫無誤的部分分別位於其中的一段，就容易給簡的綴合帶來困惑，增加綴合難度。

This phenomenon of erasure deserves special attention. Generally, the spacing between graphs, the graphic forms themselves and the amount of ink used should be the same throughout a single strip; these are all elements one must consider when rejoining fragmentary strips. However, if a strip with erasures on it has split into two parts, and the fragment has both graphs added after an erasure and also original graphs, then confusion over the rejoining can easily result, and this increases the difficulties in rejoining the strips.

- 五種竹簡的整理工作剛剛開始，以上所述只是我們初步的考察，但五種楚簡格式由此可得窺一斑。希望這種考察可以為各批簡冊的分組、編聯及簡文性質的判斷提供幫助，同時也為楚簡冊制度的研究提供新的、可靠的參考資料。

The analysis of these five corpora of strips has only just begun, and the above represents merely our initial investigation.

However, we can get a sense of their forms. We hope that this type of examination can assist with separating, sequencing and graphic analyses of the texts, and will also provide reliable new reference material for the study of the practices used in Chu bamboo manuscript production.

- 附記：

本文在2011年6月清華大學召開的學術會議上簡要宣讀過，蒙夏含夷先生相邀并指定攜此文參加本次會議。本文已經刊於《江漢考古》2011年第4期。

- **Addendum:**

A concise version of this paper was presented at an academic conference held at Tsinghua University in June, 2011; I then received the invitation from Prof. Shaughnessy to attend this conference and was assigned this topic. It was published in the April 2011 volume of *Jiang-Han Archaeology*.

這次對少部份文字有所校改，補充了若干圖片，并訂正一處《江漢考古》所刊註釋中的訛文。另外關於簡背劃綫的探討，可參孫沛陽《簡冊背劃綫初探》（《出土文獻與古文字研究》第四輯，2011年12月）。作者謹志於2012年3月

Some errata and corrections have been incorporated since the publication, and supplementary photographs provided. As regards studies of the verso incision lines, please see Sun Peiyang's "Initial Study of Incision Lines on the Versos of Bamboo Strips" (in *Research on Excavated Manuscripts and Paleography*, Volume 4, December 2011).

March, 2012.

谢谢各位

Thank you.

吉祥

