

Universal Multiple-Octet Coded Character Set UCS
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## 1. Introduction

Study on JiaGuWen for standardization has been under the way for nearly 3 years. Recently, Japan National Body (JNB) has been attending to this standardization process, and has several concerns on the working process. In this document, Japan describes questions derives from those concerns and requests members for the clarification.

## 2. Questions on Old hanzi group works

### 2.1. Supposed user requirement on this repertoire

Users of JiaGuWen (甲骨文) characters may vary from Historians, Linguists, Calligraphic experts to the others. Depend on their needs for displaying and searching characters, encoding policy may differ. What kind of user community is supposed on this work?

Example: Attached paper distinguish the differences of JiaGuWen character for ages (from first age to fifth age 第一期～第五期) and their variants such as official versus non-official (王朝卜辭／非王朝卜辭). Furthermore, some researchers may also need to distinguish other variants. On the other hand, such precise classifications may not be useful for calligraphers.

### 2.2. Unification Policy

In the current work, unification policy for each character is not clearly stated nor written down as a document. The basic unification rules, common to all characters, are stated in IRG N1460 or IRGN 1271, however, individual issues agreed by discussions are not clearly stated or recorded. Many of these individual issues are not yet known among the

JiaGuWen experts or researchers in the world. So it is requested to establish and form the policy that this group works based on. Does the group have any plan on this request?

### 2.3. Use of method for the shape variants

For the ideographic characters it is useful to use compatibility characters or IVS to treat the shape variants. Otherwise it causes complexity on searching or comparing text if codes are assigned to all glyphs without references to variant relations. What is the encoding policy of this group works? Is it expected to use such methodology?

### 2.4. Font Design Policy

Japan also wonders about how to produce font for publishing future standards.

Basically, there are two choices on font design policy. One is to faithfully copy the representative oracle bone inscription chosen from various sources. Another is to design our own representative glyph, which is an average shape of various sources.

FYI: Currently, for example, 『殷墟甲骨刻辭類纂』 adopts the 'faithful copy' design policy, while 『殷墟卜辭綜類』 adopts the 'average design from various sources' design policy.

In any case, old hanzi group will be requested to provide font for publishing standard when IRG submits to WG2. Who is expected to provide font and how are the glyphs designed?

### 2.5. Ordering and Attributes

Currently, standardization on JiaGuWen characters are based on ShuoWen JieZi (『說文解字』). This means that all JiaGuWen characters can be mapped to equivalent modern Hanzi Character appeared in ShuoWen JieZi, however, a majority of JiaGuWen characters may be defunct. (One theory states that among 6,000 JiaGuWen characters, only 900 are survived ShuoWen). When we are to arrange oracle bone characters based on ShuoWen, we must determine how to classify those already defunct JiaGuWen characters.

Also, several mappings from JiaGuWen character to modern character are not stable. For the JiaGuWen characters which have multiple candidates of corresponding modern character, we must determine which modern character should be adopted, and the other modern character candidates should be attached as informational attributes.

Is there any solutions to treat such unmapped JiaGuWen characters?

## 2.6. Procedural Recording Policy

Japan is also afraid if the discussions and decisions made by the group are not sufficiently recorded.

Studies on JiaGuWen are still immature, and new findings or theories are reported every year. In the future, we may need to modify, or add new characters to, once established standard. At that time, referring what current Old Hanzi Group had discussed or decided would certainly be needed. So, it is expected to establish policy recording and sharing decisions clearly.

## 2.7. Document on the principles

Old Hanzi group was resolved to produce its principle and references document revision (IRG M30.8), however it is not registered in IRG web site. Japan will be happy if answers to the questions above will be resolved in the document. Furthermore, it will be useful for users that the document is united with IRG's PnP document.

## 3. Conclusion.

The above questions and requests are all related to the standardization 'policies'. Japan would like to get suggestions to the question above as an IRG document for sharing idea of the work among our experts.

Japan feels that such document will also be helpful not only for JiaGuWen, but also for future JinWen(金文) and ZhangGuoWenZi (戰国文字) standardizations, too.

# 甲骨文中黄与寅的关系及其相关问题

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**摘要:**有学者认为甲骨文中的“矢”、“寅”、“黄”三字同源,皆源于“矢”。笔者对《甲骨文合集》中的“矢”、“寅”、“黄”三字作了穷尽式的调查,从分期的角度辨析了三字的关系。最后,得出结论:“黄”字从“大”而非从“矢”,与其它二者不存在同源的关系。另外,有学者所言的“寅尹”应该都是“黄尹”的误释。  
**关键词:**黄,寅,矢,甲骨文,黄尹,寅尹

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## 一、“矢”、“寅”、“黄”辨

“矢”、“寅”、“黄”三字的甲骨文形体相近,释者每易混淆。姚孝遂先生以为是一字所分化:“契文‘矢’、‘寅’、‘黄’本同源,以用各有当,渐致分化。”<sup>[1]</sup>而王国维先生在《戩寿堂殷墟文字》中却指出“黄”、“寅”二字实有从“矢”从“大”之别:“罗参事释寅父,然卜辞寅字皆从矢,而人名之寅尹皆从大,疑非寅字也。”<sup>[2]</sup>王氏所谓“寅尹”之“寅”实即“黄”字。孰是孰非,学界仍未有统一看法。

为了对这三个字的甲骨文形体及其相互关系有一个清楚的认识,笔者不揣浅陋,拟从分期的角度,再参以金文,对“矢”、“寅”、“黄”三字的形体关系作一历史考查。在考查中,笔者对《甲骨文合集》作了穷尽式的调查<sup>[3]</sup>,现将调查结果表示如下(表一)(各个形体右下脚数字为其在本书出现的总次数,形体残缺者和漫漶不清者暂不计其内):

根据上表,我们先纵向地分析一下每个字的演变情况:

甲骨文中“矢”字的形体确如罗振玉所言,

表一:




字	矢	寅	黄
分期			
一期	↑ <sub>3</sub>	↑ <sub>656</sub> ↑ <sub>4</sub>	𠂔 <sub>94</sub> 𠂔 <sub>27</sub> 𠂔 <sub>5</sub> 𠂔 <sub>2</sub> 𠂔 <sub>1</sub>
一期, 附	—	↑ <sub>153</sub> ↑ <sub>30</sub> ↑ <sub>4</sub>	𠂔 <sub>3</sub> 𠂔 <sub>1</sub> 𠂔 <sub>1</sub>
二期	↑ <sub>2</sub>	↑ <sub>269</sub>	𠂔 <sub>4</sub> 𠂔 <sub>1</sub> 𠂔 <sub>1</sub> 𠂔 <sub>1</sub>
三期	↑ <sub>1</sub>	↑ <sub>68</sub> ↓ <sub>1</sub>	𠂔 <sub>4</sub> 𠂔 <sub>1</sub>
四期	↑ <sub>1</sub>	↑ <sub>132</sub> ↑ <sub>2</sub> 𠂔 <sub>1</sub>	𠂔 <sub>2</sub>
五期	↑ <sub>1</sub>	𠂔 <sub>104</sub> 𠂔 <sub>48</sub> 𠂔 <sub>21</sub> 𠂔 <sub>10</sub> 𠂔 <sub>10</sub> 𠂔 <sub>9</sub> 𠂔 <sub>3</sub> 𠂔 <sub>2</sub> 𠂔 <sub>1</sub> 𠂔 <sub>1</sub> 𠂔 <sub>1</sub> 𠂔 <sub>1</sub> 𠂔 <sub>1</sub>	𠂔 <sub>8</sub> 𠂔 <sub>5</sub>
西周金文	矢	寅	黄

注:笔者倾向于将《甲骨文合集》第七册,即“一期附”看作是武丁后期的卜辞,因此笔者在统计时将其放在一期之后。

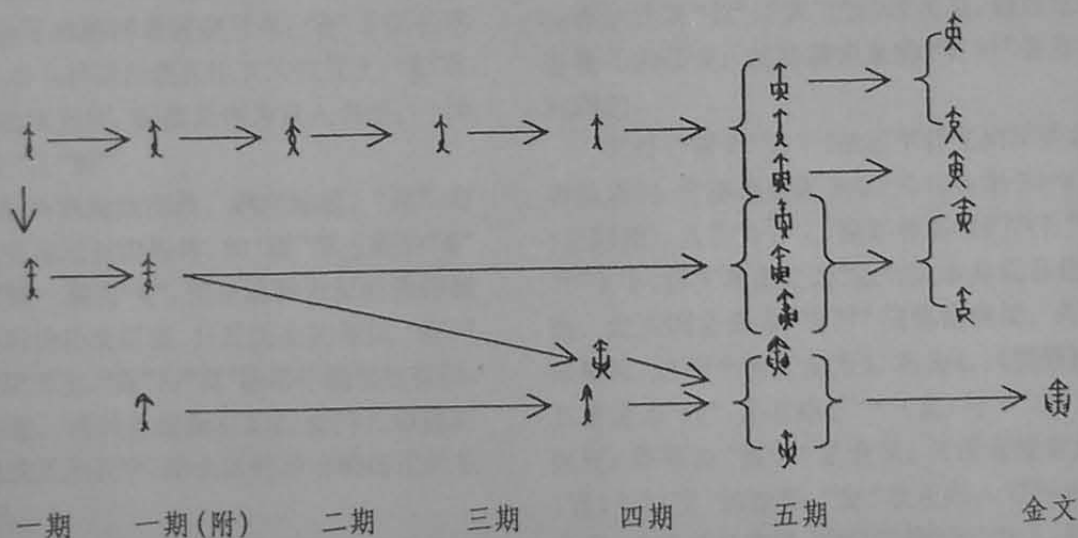
收稿日期:2004-06-07








作者简介:秦晓华(1978—),男,河南安阳人,中山大学中文系 2005 级古文字博士研究生。


“象箭干括之形”<sup>[1]</sup>。整个殷商时期，“矢”的形体都比较稳定，第一期和第五期相比，没有显著的变化，而且与后代金文的继承关系也显而易见：甲骨文“矢”的箭尾交叉状，变为金文箭干上一点，这一点继而变为一横。



“寅”字的形体，郭沫若谓：“字于甲骨文作若，均象矢若弓矢形。”<sup>[2]</sup>对此种说法，姚孝遂在《甲骨文字诂林》“寅”字条下按语中指出：“其作，不得谓为从弓，乃区别之文。”姚说是也。至于为何借“矢”为“寅”，郭氏之“与引射同意”<sup>[3]</sup>可备一说。


相对而言，“寅”字由于使用频繁，其形体在殷商时期变化较为剧烈，从早期的与“矢”无别演变为晚期的与“矢”迥异，其具体演化情况见下图所示：









从上图我们可以看出，和是“寅”早期的形体，则更为象形，但并不常见，从第一期至第四期一直占统治地位还是，它是当时人们通行的写法，导源出了后期各式各样的形体。到了第五期，“寅”字的写法大变，虽然还有这样传统的形体，但已是罕见，常见的却是于其之上增加饰笔而成的各式各样的变体。另外，值得注意的是，在这些变体中有一个细微的变化，那就是“寅”字所从之“矢”出于简便的原因，箭尾交叉之形消失，变为，与（大）颇为近似，这样就使得“寅”字的某些形体和“黄”字相近。到了西周金文，“寅”字变化多

端的形体又趋于统一，常写作.

关于“黄”字的甲骨文形体，郭沫若谓其像佩玉之形<sup>[4]</sup>，唐兰认为是系市的带子<sup>[5]</sup>。不管是佩玉抑或佩带，此形体与人有关是毋庸置疑的。从“黄”字的早期甲骨文形体也可以看出，“黄”字确实从正面人之形“大”，而非从“矢”，王国维的认识是正确的。整个殷商时期，“黄”的字形变化比较细微，其变化主要表现在所从之“大”（大，象人正立之形）的两腿由弯变直，作，这可能是书写快捷所致。这种形体早在第一期就出现了，但只是偶尔书之，并不普遍，通行的写法还是两腿弯曲的形体。直到第三期，“”这样两腿作直撇的形体才通行起来，弯曲者已不见于甲骨文。

另外，王襄谈到：“疑是黄之省文。”<sup>[6]</sup>在甲

骨文当中，我们发现了这样的形体，与西周金文的（黄）无别，应为“黄”在甲骨文中的标准写法，但先人出于刻写便利的原因，往往简而书之作，所以这一写法在甲骨文中用的较少，总共仅发现两例（另一例出现在屯南 2182 之上）。而金文多用于庄重场合，所以取其标准写法。其情形与“贞”既作（用鼎为贞）又作（贞的简体）相类。

弄清楚每个字的演变脉络之后，再来分析它们之间到底是否同源就比较容易了。前人之所以认为“矢”、“寅”、“黄”三字同源，就在于没有弄清楚“黄”和“寅”的关系，我们只要把两

者的关系理顺了,这个问题就迎刃而解了。

我们先横向地比较。从上表中可以看出,第一期到第四期,“寅”和“黄”形体区别明显,决不相混。但是到了第五期,由于“寅”字所从“矢”的箭尾交叉状消失,再加上又增加了饰笔,这样就与同时代的“黄”字出现了相近似的形体。两者虽然很容易混淆,但是只要我们仔细观察,还是会发现此二者有细微的差别,这种差别主要表现在字中间的“日”字形的部件:“寅”字所从作方框状,而“黄”字所从为椭圆状。虽然文字形体相近,但是我们知道它们的形构是不一样的:“寅”(寅)字所从之“𠂇”是“𠂇”(矢)的简化,中间的“日”字形部件是区别符号;而“黄”(黄)字所从之“𠂇”是“𠂇”(大)字的简化,“日”字形部件为人所佩戴之物。另外,从文例上我们也不难将两者区别开来:“寅”于第五期仅两见,并且都是出现在地支的位置上;“黄”在第五期出现五次,四次是作为贞人名字,一次是“黄牛”之“黄”。

我们再纵向地比较。纵向地看,“黄”与“寅”也有相近似的形体,如“寅”第五期的“𠂇”与“黄”第一期的“𠂇”,但是这种近似的形体却处在不同的历史层面,只是历史的相似。在同一历史层面上,“黄”与“寅”的形体则迥然有别,不易相混。若只是根据它们历史的相似就将两字说成是形近字,那么这样得出的结论就是草率的。

这样,由于“黄”和“寅”纵向和横向上的错综关系,就形成了“矢”、“寅”、“黄”三字“同源”的误解。

总之,通过以上的分析,我们可以得出这样的结论:“黄”字从“大”而非从“矢”,“黄”与“矢”、“寅”不同源。

## 二、“黄尹”与“寅尹”

正因为“黄”与“寅”具有这样错综复杂的关系,而导致一些学者把“黄尹”改释为“寅尹”。

最早改释“黄尹”为“寅尹”的是杨树达先生。上文提到,王国维怀疑罗振玉所释“𠂇尹”之“𠂇”不是“寅”字,而杨氏在《卜辞琐记》中谈

到:“《殷虚书契前编》三卷七之四‘戊寅’寅字作𠂇,《龟甲兽骨文字》一卷十六之二‘△寅己卯’寅字作𠂇,并与此字同,罗释寅,是。王疑非寅,郭释黄,并非也。”<sup>[10]</sup>这里,杨氏没有注意到“黄”和“寅”在形体上的历史关系。罗振玉所举之“𠂇”出现在第二期,而杨树达所举干支“寅”字出现在第五期。通过前面的分析我们知道,第二期的“黄”、“寅”区别是明显的,而杨树达先生拿第五期的“寅”字的形体与第二期的“𠂇”之“𠂇”相比附,得出的结论自然就会有问题。再者,据笔者考查,关于“黄尹”的卜辞直出现在前两期,前两期的“黄”和“寅”区别明显,并不相混。因此,王国维、郭沫若释“黄尹”是,而杨氏改释“寅尹”非。

然而,后来的学者和杨树达先生一样,都没有注意到“黄”、“寅”的错综关系,继续延续着杨氏的错误。这样释出来的“寅尹”是存在问题的。

另外,“寅尹”见于《殷墟甲骨文刻辞类纂》者仅两例,分别为合集3097片与合集3098片(见附图),且皆为合文,编订者将它们收在“寅尹”条下,释文却隶定为“效”,这本身就自相矛盾。此两例是否为“寅尹”很值得商榷。细审原拓片,这两个合文左为𠂇,右为𠂇。《类纂》将其隶定为“效”,是忽略了“𠂇”(支)与“𠂇”(尹)的区别;而释为“寅尹”之合文,又沒有注意到𠂇(寅)与𠂇(交)的差异:“交”象正面人双腿相交之形,两腿呈弯曲状,“寅”则借“矢”为之,矢之括与两腿的分别是明显的。笔者认为,这两处都应该是“黄寅”的合文。首先,我们从形体上进行分析。这两个形体右半为“尹”,确定无疑。左半确实象“交”,但是应该是“黄”字的误刻。在甲骨文中“交”、“黄”相混的情况是存在的。如合集9177正之爻作𠂇,字所从之“交”与本期的“黄”字相近似;又如,京津636之“黄”作𠂇,与“交”字相近似。我们再看文例,此两片的文例分别为:

丙戌卜,争贞:取𠂇丁人媾?(合集3097)(附图,1)

入丁人?(合集3098)(附图,2)



与之相对应,“黄尹”也有相同的文例:  
癸卯卜,贞:—田令取黄丁人?七日。(合集 22)

贞:于乙亥入黄尹丁人(合集 3099)

根据以上的分析,我们认为:甲骨文中“寅尹”是不存在的,过去释“寅尹”的卜辞应该都是“黄尹”。

附图:



1  
合集 3097



2  
合集 3098

注释:

- [1]见《甲骨文字诂林》2537 页姚孝遂先生按语,中华书局 1996 年版。
- [2][10]见《甲骨文字诂林》2534 页,“黄”字条下杨树达先生语,中华书局 1996 年版。
- [3]第十三册为墓本,调查的时候没有将其包括在内。
- [4]见《甲骨文字诂林》2527 页,“矢”字条下罗振玉语,中华书局 1996 年版。
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# The Relation of 黄 and 寅 in Jia-Gu Wen and The Other Questions Related to Them

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Abstract: Some scholar think that 矢,寅,黄 have the same origin, which all come from the character 矢. The author investigates thoroughly these characters in Jia Gu Wen Collection of Material and differentiates and analyzes the relation of them from the angle of historical period. At last, the writer reaches a conclusion that the parts formed the character 黄 is not 矢 but 大 and the character 黄 hasn't the same origin with two others. Besides, 寅尹 should be the mistake of 黄尹.

Key words: 黄; 寅; 矢; jia Gu Wen; 黄尹; 寅尹

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