4 The Chu Script

4.1 The Five-region script system

Li Xueqin (1959) in a series of three articles titled "Zhanguo timing gaishu 戰國題銘概述" for the first time classified W.S. writings into five regional scripts, Qi 齊, Yan 燕, Jin 晉, Chu 楚 and Qin 秦. Li's classification identified regional characteristics in written documents from different areas, based on discovered W.S. sources available at that time. As the word *timing* 題銘 'epigraphy' suggests, the subject of his study was mainly epigraphic materials such as bronze vessel or weapon inscriptions, and seal and pottery scripts. The late 1950s had just seen the discovery of the Chu silk manuscript from Changsha, apart from that only a few Chu bamboo texts which were mainly catalogues of funerary goods (*qiance* 遣策) were known. The script of large numbers of bamboo strip manuscripts had not yet taken an important position in the study of pre-imperial Qin archaic writing system.

Li Xueqin's regional characterization in W.S. writings was more of a generalized study *about* W.S. writings than *on* the regional scripts per se. It would be fair to say that Li's classification is more culturally and historically inclined than it is orthographically and linguistically focused. His classification centered around identification of the provenances of particular W.S. writings, for which place names, personal names and official titles in the inscriptions served as important clues. Li showed that provenance goes hand in hand with regional characteristics of the writings, including calligraphic style, content, text style or format, distribution of various writing materials and technical method of inscription. The characterization obtained this way would reveal a regional identity in cases where the provenance could not be known with certainty otherwise. Li showed that generalized regional characteristics also provide a way to combine writings of different states and regions together solely on the basis of common features in their script. He thus identifies, for example, the writings from the Eastern Zhou state as the Jin branch. Li's five-region system was confirmed through the accumulation of later discoveries and has now become the standard (Tang Yuhui 1986: 46, Huang Xiquan 1990: 99).

A culturally and historically inclined classification of regional writings would naturally translate itself into a palaeographical classification. Regionalism in the script itself marked by distinctive graphic forms and functions, and calligraphic styles, arises from geographical and culture-historical divisions. Tang Yuhui's 1986 article "Lüe lun Zhanguo wenzi xingti yanjiu zhong de jige wenti 略論戰國文字形體研究中的幾個問題" is a comprehensive study that transforms

Li's classification of regional writings into one of regional scripts. The *Zhanguo Wenzi Tonglun* 戰國文字通論 (2003) by the late He Linyi expands the scope of areas and corpus of materials included in the five- region script system still further, and incorporates additional new discoveries. He identifies the following regions:

Qi: The Qi branch includes the scripts of the states of Lu 魯, Zhu 邾, Ni 倪, Ren 任, Teng 滕, Xue 薛, Lü 莒, Qi 杞, Ji 紀 and Zhu 祝 as well as Qi 齊, generally referred to collectively as the "Eastern script" (p. 86).

Yan: The script of the state of Yan 燕 comprises its own class (p. 101).

Jin: The Jin script includes the scripts of the three states split from the former Jin 晉, i.e., Han 韓, Wei 魏 and Zhao 趙 as well as those of the states of Zhongshan 中山, Zhou 周, Zheng 鄭 and Wei 衛 (p. 115).

Chu: The Chu script includes scripts of various states in the Chu cultural sphere, such as Chu 楚, Wu 吳, Yue 越, Xu 徐 and Cai 蔡 and relatively small states around the Han and Huai rivers such as Zeng 曾 (p. 148).

Qin: This group consists of the script of the Qin 秦 state (p. 179).

Scholars studying W.S. palaeography have described their impressions on regional calligraphic styles in various ways. He Linyi (2003: 200), for example says that the Qi script is "solid and heavy", Yan "fine and neat", Jin "forceful and sharp", Chu "flamboyant and flowery", Qin "strong and firm". It is worth noting that there is a general agreement on Chu and Qin styles in characterizing them more or less as "flowery" and "austere" respectively.

The impression of "floweriness" of the Chu style would in part come from its extensive use of decorative strokes. For instance the orthographically non-contrastive short horizontal lines drawn parallel to a top horizontal stroke of a character, though generally known in the W.S. writings, tend to appear more frequently in the Chu script than in the others. The Chu calligraphy style is relatively "liberal" in the sense that the body of a character is not always constrained by an imaginary square; it is often allowed to stretch, more so vertically than horizontally. The "austerity" of the Qin script has to do with its paucity of decorative strokes together with a relative invariability in the compositional structure. Qin calligraphic style would seem to be noticeably more square-fitted than Chu, but this feature is not as peculiar to Qin as the structural rigidity is. Here are some examples of recurring characters in nine Qin bronze inscriptions from five bodies of data (MWX inscription no. 919-925):

天

不

福

祀

宗

緣
絲

燮

言

We do not find the two characters 天 and 不 written in the Qin bronzes throughout the S.A. and W.S. periods with the horizontal decorative strokes familiar from their Chu forms. On the other hand the graphs 示 and 言 are always written with the short top horizontal line. This is true also of the Qin seal inscriptions and the early Qin clerical script seen in the Shuihudi manuscripts. A decorated form by definition has to have an "undecorated" counterpart within the system. In this sense the horizontal line in question, although the same graphic form as its Chu equivalent, cannot be termed "decorative" in the Qin script. For the latter, the addition of the horizontal line is a diachronic development from the original Western Zhou forms, which once evolved, would then remain fixed.

4.2 The Common Warring States character forms

When we call a character form a regional variant we must assume a contrast between the given regional form with its equivalents in the scripts of other regions. A feature of a W.S. regional script must be defined in synchronically contrastive terms with the common W.S. script. I propose the Common W.S. Form (CF) as a conceptual device, which is defined as:

A Warring States character form that descends from the common Western Zhou system and that is normally expected to be found across the regions, i.e., that is not peculiar to any one particular regional script.

The peculiarity in a given regional form can be defined in terms of its divergence from the CF. The CF is *defined* by the archetype of standard forms of all the five regional scripts in the five-region system and is *represented* by any one of the five regional types that preserves the salient features of the CF. When the complete data are not available, as is often the case, the CF can be *reconstructed* by either one of the following two ways:

(i) If and only if two W.S. forms from two different regional scripts of the five-region system are *derivable* from the common W. Zhou form and agree with each other, the two are of the CF type and either of the two is a token of the CF. For example, the Jin form 金 𨥀 (邾公華鐘) and the Qi form 𨥀 (陳侯午錞) agree with each other and are derived from the W. Zhou form 𨥀 (史頌簋) by the addition of one stroke right upper side of the four compartments under the triangle-shaped top. The token 𨥀 (鄂君啟舟節) from the Chu script is a *variant* to the CF type where the horizontal center line is turned into a heavy dot.

(ii) If and only if a W.S. form is identical with the common W. Zhou form, then that W.S. form is assumed to represent the CF type. E.g., the graph 亡 𢎛 (SHZY) represents the CF type because it is identical with the common W. Zhou type represented by 𠃊 (天亡簋) and 𠃊 (克鼎). The token from the Jin script, 𢎛 (中山王鼎) diverges from the CF by having an additional component 辶, but it alternates with the CF type 𠃊 (中山王鼎) in the same inscription.

It is important to note that the CF can take different shapes depending on which feature, e.g., compositional structure, decoration status or calligraphic style, etc. is at issue. The form 余 𣎴 (SHZY) is a variant to the CF when compared to the W. Zhou 𠅃 (盂鼎), which develops into S.A. Qin 𠅃 秦公簋 and W.S. Jin 𠅃 (中山王壺) by the addition of two symmetrical slanting strokes. If the presence or absence of a decorative stroke is at issue for the CF, the SHZY token is a peculiar regional form that deviates from the CF in having a leftward slanting stroke on the tip of the vertical center stroke.

4.3 Chu regional character forms

Since Tang Yuhui (1986: 46-54) in her pioneering work on palaeographical classification of the Five-region system pointed out several peculiar character forms in Chu writings, Huang Xiquan (1990: 99-108) and He Linyi (2003: 172-73) have each provided a longer list of Chu regional character forms. Li Shoukui (2003) and Teng Rensheng (2008) in their dictionaries of Chu manuscript characters have noted on forms that they regard as "Chu character" (Chuwen 楚文), which is in a narrower sense than that same expression in their book titles, *Chu Wenzi bian* "Dictionary of Chu [manuscript] characters"

A palaeographic designation of a manuscript character as "Chu character" (interchangeably referred to as Chuwen 楚文/ Chuzi 楚字/ Chuwenzi 楚文字) is largely intuitive and impressionistic: it refers to a form that impresses one as characteristic of the Chu writings in relation to its corresponding Qin Seal or Eastern Zhou bronze forms from various regions. Huang Xiquan's Chu xi wenzi de teshu zixing 楚系文字的特殊字形, "Chu script's distinctive character forms" imply both (a) 'character forms peculiar to the Chu regional script', (b)'peculiar variants found in the Chu script'.

In this section, I will analyze the forms and structures of some of those "Chu characters" using the proposed Common W.S. Form as a means of synchronic and historical comparisons. At the outset it is affirmed that those forms may indeed be quite characteristic of the regional script on the basis of word-by-word comparisons, which in some cases may even turn out to be unique to the Chu region; we can call them "Chu characters" in that sense. What is more significant is, as I will demonstrate, that the ways in which they are distinguished from their counterparts in the Common W.S. Form in most cases follow certain principles of variation which are well known from earlier historical periods as well as from across regions.
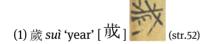
The differences between a Chu character and its CF fall into five categories: (i) augmentation of a signific on the Chu regional form, (ii) alternation of synonymous significs between the Chu and CF forms, (iii) presence of decorative strokes in the Chu form, (iv) graphic simplification in the Chu form (v) differing physical shapes of the same shared components. For the cases of (i) through (iv), because the variations follow such principles of graphic variation (Chapter Three), the Chu form-like variants may recur in any regional script. Interestingly enough, such 'predictable' forms often co-exist with variants of the CF-type within the Chu regional script itself. In this sense, those are not genuine Chu characters. Hence, true regional features of the Chu script should be sought mainly in

the category (v), which is less likely to be repeated inter-regionally than the others. We will come back to this point later.

The following subsections organize twenty seven examples by the above categories (i)-(v). The discussion of each example is structured in the following way. First a form that has been pointed out in the literature as "Chu character" is presented, and it is referred to as such in our discussion, meaning that (a) the form at issue is found in Chu writings and (b) it possess certain features which impress a palaeographer as characteristic of the regional script. Likewise, "the Chu script" here refers to the script in writings from Chu, precisely in Tang Yuhui and He Linyi's sense. The same principle goes for the terms "Qin script"/ "Qin form" etc. After a reference Chu form is given, its regional features, identified as belonging to one of the five categories, are explained by comparison with CF. Finally, how the Chu form is distributed in SHZY and Chu manuscripts in general is discussed. What these observations mean for the identity of the Chu script as a regional variant of the W.S. script is recapitulated in Sections 4.4 and 4.5.

Note: Of the twenty-seven references of "Chu characters", the following 14 characters are from Huang Xiquan's (1990) list: 得 (example no. 3), 中 (no.5), 黃 (no.10), 內 (no.11) , 未 (no.12) , 大 (no.14), 至 (no.15), 言 (no.16), 永 (no.17), 爲 (no.18), 在 (no.20), 金 (no.21), 心 (no.25) and 動 (no.25). The remainder is those generally referred to as Chu forms in the literature.
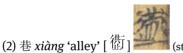
4.3.1 Regional variation in componential structure

(1) 歲 *suì* 'year' [戌] (str.52)

In the Chu script the character for *suì* 歲 'year' is always written as 戌. The W. Zhou form has the components *yuè* ***G**ʷ**at** 戉 (師克盨) 'axe' and *bù* 步 'step, move'. In the Chu form the bottom part of the original 步 is replaced by *yuè* ***ŋ**ʷ**at** 月 'moon'. The CF preserves the original W. Zhou structure.

W. Zhou (毛公鼎) (旮鼎)   CF   Qi (國差𦉜) Qin (Qin Seal)

The graph 戉 together with the MC initial *s(w)-* of *suì* (< *sjwejH*) suggests a cluster of the ***s-[G/Q]**ʷ**-** type, which lost the uvular initial after the prefix ***s-**. Mei Tsulin (1979) has shown that this word is etymologically related to *yuè* ***G**ʷ**at** 越 'surpass'. Mei provides in addition to the graphic evidence just mentioned, the Tibetan words *grod* 'run, go'/ *bgrod* 'surpass' and *skyod-pa* 'go, pass, passing of

time' as cognates to the Chinese *yuè* 'surpass' and *suì* 'year' respectively. We can thus reconstruct ***sGʷat-s** > *sjwejH* > *suì*.

The use of 月 may have to do with simplification and the subsequent obscuring of the original phonophoric 戉. In the form 戜 (為甫人盨) which appears in an early S.A. bronze inscription, the left side wall part in 戉 is left out. The 月 co-occurs with this simplified form of 戉 compensating for the obscured phonophoric. The meaning 'moon, month' of the *yuè* 月 would have also made the graph a good signific for *suì* 'year'. The Wangshan Chu manuscripts have a rare variant form 歲 in which this 月 is replaced by *rì* 日 'sun, day' (CWZ: 89). These two are synonymous significs having the same functional value as 'celestial body, time period'; their interchange is also found for e.g, in the character for *qī* 期 'appointed time, period' in bronze inscriptions, and for *jiān* 間 ~ 間 '(time, space) between' in the received orthography.

(2) 巷 *xiàng* 'alley' [衙] (str.32)

Pu Maozuo (2003: 180) notes this character in SHZY as a typical Chu bamboo script form of 巷 for *xiàng* ***ggroŋ-s** 'alley'. The immediate predecessor of the modern form is found in the Shuihudi Qin clerical script written as 巷. The Chu form is comparable with the Qin Seal form [𨖍] 𨙸. The latter has 邑 'town' duplicated in mirror images. The Chu form has the component 行 (行) 'walk, row' instead, which is likewise composed of two 彳 'street' elements in mirror images. The graph 止 'go' typically co-occurs with 彳 as it does in this Chu form. The 彳 'street' and 邑 'town' are synonymous significs.
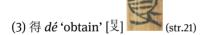
The Qin form has the phonophoric 共 (Cf. *gòng* ***goŋ-s** 共 'share'). The identity of the corresponding component 𣎴 in the Chu form is problematic. It is transcribed as 芇 by Pu Maozuo and Li Shoukui (2003) because its graphic resemblance to the 芇 part of the character 席 庶 for *xí* (< MC *zjek* <) ***s-dak** 'mat'. But the latter is not at all phonetically compatible with *xiàng* ***ggroŋ-s** 'alley'. In fact 芇 does not appear anywhere else than in the character for *xí* 'mat' in the received orthography, so there is no independent evidence of its phonetic function.

Meanwhile, the word *xí* in Chu manuscripts is regularly written as 箬 (Cheng 34) {S 竹 'bamboo' + Ph 石} with the phonophoric *shí* < MC *dzyek* < ***dak** 石 'stone'. Xu Shen records a *guwen* variant form [囮] 囮 to which he notes 从石 省聲 (7b/361) "(the *guwen*) contains an abbreviated form of 石 as the phonophoric". The form 箬, which is identical with *guwen* but having an added signific 竹, is attested in the Zenghou Yi bamboo texts (CWZ: 478). It seems that 石 is the

original phonophoric for this word and it was preserved in non-Qin regional scripts including Chu.

I think that the Qin variant 席 which appears to have the structure {S 广 'hall' + Ph 帯} is in fact a re-analysis of {S 巾 'fabric, cloth' + Ph 石 ***Tak** }. These two components were arranged vertically 石 above 巾, and then the lower part of 石, (口-like element combined with a horizontal line above it), and 巾 became compressed to appear as 帯. The remaining part of 石 'stone', i.e., 厂 subsequently became confused with 广 'hall' which is graphically similar with the latter. The significs 巾 'fabric and 竹 'bamboo' alternating between the Qin and Chu variants have the same functional value, viz., 'material' for 'mat'.

But the graph 席 in "巷" seems completely unrelated to the above 帯. Rather, it is most likely a distorted form of 共. Note how the latter is normally written in Chu manuscripts: 共 (Zi 25) and 共 (Liu 26). Extension of the bottom horizontal stroke of 廿 together with linking of the 'two hands' would result in a form like 帯 ; a vertical stroke would have then been added on analogy with the common graph 巾 'fabric'. This vertical line also has a balancing effect, without which the form 帯 would have had an odd empty space. The word *xiàng* 巷 is written in Chu manuscripts variably, in Li Shoukui's transcription, as 郙 (Zenghou Yi manuscripts), 術 (Baoshan manuscripts) and 逽 (Guodian manuscripts) (CWZ: 415). The peculiar Chu feature on this character should be stated as "having the component 共 executed to look like the graph 帯, not as "having the 帯 *component*".

(3) 得 *dé* 'obtain' [旻] (str.21)

The peculiar form [復] �postreaction (余兒鐘) occurs in a bronze inscription from the late S.A. period Xu 徐 state. The W. Zhou form normally contains 彳 'road', 貝 'cowrie shell' and 又 '(right-) hand'. Variant forms in which 彳 is omitted and 又 is replaced by its synonymous signific 手 'hand' are also found in the W. Zhou script.

W. Zhou 得 (師旂鼎) 得 (師塱鼎)   CF Qi 得 (陳章壺)   Jin 得 (中山王鼎)

    {彳 + 貝 + 又}   {貝 + 手}   {貝 (> 目) + 又}

The form commonly found in the W.S. script across regions typically lacks 彳 and contains 又. The original 貝 component is simplified to appear as 目 'eye' in the latter. Xu Shen records the Qin Seal form in the structure 得 {彳 + 見 + 寸} and a *guwen* variant 旻 noting that 古文省彳 (2b/77) "the *guwen* omits 彳". Note that 寸 'inch' derives from 又 'hand' by adding a dot. This graphic and semantic relation

is analogous with that between 刃 'blade' and 刀 'knife' and between 見 'see' and
目 'eye'. We can deduce that the confusion of 貝 with 目 'eye' eventually led to
the introduction of 見 'see' in the W.S. forms recorded in the *Shouwen*, because
the last two are synonymous significs. Rong Geng (1985: 113) says that the 見 part
in the Seal form is a copyist's error. It seems that the "error", i.e., the use of the
historically incorrect form 見, does not come from Xu Shen or later copyists, but
from the W.S. script itself.

The peculiar Chu form 復 preserves the 彳 component from the W. Zhou form
while it has the 目-like component shared by the CF. Its special feature is the use
of 攴 (攵) 'treat' in place of its synonymous signific 又. This form explains the
curious shape of the SHZY character which appears repeatedly in the manu-
script. The latter is quite strange compared to the CF . It has a short stroke
sticking out of the lower right corner of the 目. We can now see that it has the
structure of 目 +攴 (攵), i.e., the form 復 minus 彳: the vertical stroke in 卜 and
the upper section of the curve cut across by the rightward slanting center line in
入 (又) are merged to appear like 夕 . In the Guodian manuscripts both the pecu-
liar Chu variant and the CF are commonly used. Note these two examples for
each:

 (Ziyi 18) (Yu-3, 47) *vs.* (LZ-A, 28) and (Yu-1, 65)   CWZ: 120-21

(4) 上 *shàng* 'up' (str.8)

In the development of the character 上 from the W. Zhou to CF a vertical stroke is
added to increase graphic structure. The Chu variant [辻] 㳟 (鄂君啟舟節) has the
signific 辶 (彳 +止) 'motion' added to CF.

W. Zhou (啟卣)   CF   Jin (中山王壺)   Qin (Shuihudi)

The token 㳟 is found in the sentence 辻庚木關庚郢 (MWX, 2.659) "go up the
river, passing by Muguan and Ying" where *shàng* is used as a verb meaning 'go
up'. Li Shoukui notes that the form 㞢 found in the Baoshan Chu manuscripts
also tends to be used for the verb (CWZ: 7). It is clear that the use of the signific
辶 or its SS 止 'step' is made with consciousness of the different shades of mean-
ings and the simultaneous changes in grammatical function of the word. But this
graphic modification did not become a systematic orthographic feature in the
Chu script. Regardless of its grammatical function as noun, adjective modifier or

verb, it is usually the CF (Tang 20) and its variant (Zun 36) with a decorative stroke underneath the horizontal stroke that is most commonly seen in Chu manuscripts. The regional form 辻 is only an occasional variant of the CF within the Chu script.

(5) 中 *zhōng* 'center' [中] (str.39) [宀中] (str.7)

Huang lists a form precisely like found in the Tianxingguan 天星觀 manuscripts as a peculiar Chu regional variant of 中. The W. Zhou form appears in two variants, one with 'fringes' above and below the center circle and one without them. The CF also exists in two forms: one the same as the simple W. Zhou variant and one deriving from the fringed variant in which the original flaring fringes are executed as straight lines with the number of fringe-strokes sometimes reduced.

W. Zhou (頌簋) (衛鼎) CF Qi (子禾子釜) Jin (中山王鼎) (中山王壺)

The peculiar Chu form develops out of the fringed CF variant. The top fringe is modified to a horizontal line that makes a T-shape together with the vertical center stroke. This new top horizontal line in turn provides the condition for the optional addition of the usual short decorative stroke on top. Note also the variants found in Guodian manuscripts: (LZ-A, 22) and (LZ-A, 24). The signific 宀 'space' added to the latter yields the peculiar Chu form . In this variant the single lower fringe-stroke and the vertical stroke tend to be linked making an L-shape. The peculiar form like 屯 or 屯, with or without the 宀 is used as a variant side by side with the CF types within the Chu script. Note also the forms (鄂君啟車節), (Tang 16) and (Yu-1, 21).

The 宀 'space' component seems to be a natural choice for such a word as *zhōng* 'center'. The addition of this extra signific is unrelated to the various grammatical functions of *zhong* as adverb, noun and adjective. The form is used just once in SHZY, appearing in the line *zhong ji wu jiu* 宀中 吉 亡 咎 "Auspicious in the middle (of the course of the event which is divined about); there is no fault (Hex.7 *Shi*)". The same phrase "*zhong ji*" is written in the simple form in the phrase *zhong ji zhong xiong* 中 吉 冬 凶 "Auspicious in the middle but inauspicious in the end (Hex.6 *Song*)". There is a nominal use of the word: *ri zhong jian dou* 日 中 見 㪷 "One sees Big Dipper in the middle of the day" (Hex.55 *Feng*), where 中 appears in the simple form. It seems that the addition of the 宀 'space'

does not have any semantic or grammatical significance but simply is a manifestation of an elaborate writing style. In the Guodian "Wuxing 五行", which is one of the most beautifully written manuscripts in the corpus, the word is consistently written as 宀. Its grammatical function here is adjectival modifier.

> 君子亡宀心之優則亡宀心之智，亡宀心之智則亡宀心之悦 (strip no.5, p.149)
> If a worthy man lacks the concern for unbiased mind, he will lack the wisdom of unbiased mind. If he lacks the wisdom of unbiased mind then he will lack the feeling of content from unbiased mind.

(6) 命 *mìng* 'command' (str.8) [] (str.5)

The characters for *mìng* ***mreŋ-s** 命 (競卣) 'to command, mandate' and *lìng* ***reŋ-s** 令 (井侯簋) 'to command, official title ('commander')' are occasionally used interchangeably in the early script. The Chu variants [敓] (鄂君啟舟節) and [瑴] (鄂君啟車節) alternate in the same sentence in two separate and partially duplicated inscriptions, where they stand for the word *lìng* 令 used in official titles:

> 大工尹脽 (x)以王命命集尹悆糨 (x) 裁尹[100]逆裁 敓/瑴 (緘令) 阢 (x)
> 為鄂君啓之府廥鑄金節 (MWX 2. 659)
> The Grand Production Supervisor' x (personal name)
> upon King's command ordered the *Ji-yin* (official title) x and *Jian-yin* Ni
> and *Jian-ling* x on behalf of Lord Qi of the E state to cast these gold tallies.

The form for *lìng* contrasts with that for *mìng*, written in this inscription by having either one of the synonymous significs 攴 'treat' and 殳 'spear'. It is significant that while the forms 敓 and 瑴 themselves appear only in Chu, the alternation of the SS {攴, 殳} is a common feature of the early Chinese script. This distinction of 命 versus 敓/瑴 does not seem to be generally maintained in the Chu script. The augmented forms do not appear in the Guodian manuscripts (See CWZ: 66).

The structure of the W. Zhou form of 命 is maintained in the CF but the component which seems to depict a kneeling man no longer has the iconic quality in the latter.

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100 Rong Geng (1985: 61) identifies 裁敓 ~ 裁瑴 as *jiān lìng* 緘令.

W. Zhou 𐎓 (競卣)   CF Jin 𐎙 (中山王鼎) Qin 𐎙 (秦公簋: late S.A. period)

The Chu script has two common variants of the CF [命] 𐎙 (Yu-3, 68): [𠱾]𐎙 (Yu-1, 4) with a double horizontal stroke added beneath the character, and [命]𐎙 (Zi 37) in which the added strokes displace the original 口 (CWZ: 66). The CF and the last form appear in SHZY.

(7) 家 *jiā* 'estate' [豕] (str.22)

The character 家 is always written as 豕 with the component 𠂤 added on top of 宀 in Chu writings.

W. Zhou 𐎙 (䣄簋)   CF   Jin 𐎙 (中山王鼎) Qin 𐎙 (Qin Seal)

The form 豕 is found in a Chu bronze bell inscription from the late W. Zhou period used for a person's name.

𐎙 楚公𐎙自作寶大林鐘   late W. Zhou, JC 43
Lord of Chu Jia made for himself this grand treasure *lin* (musical note) bell.

The form 豕 seems to have been first created in Chu, perhaps specifically to write this lord of Chu's name. It is found in no other regions than Chu and it is used exclusively for the word *jiā* in W.S. Chu writings (CWZ: 448-449).

(8) 受 *shòu* 'receive' [叟] (str.45)

The form 𐎙 (者沪鍾) appears in an early W.S. Chu bronze bell inscription. With the calligraphic style (which features curved tips and thickened parts of strokes, and an overall elongated shape) set aside, the peculiarity of this character form is found in its componential structure. The W. Zhou form has the phonophoric *zhōu* *tu 舟 'boat' 𐎙 (舟簋) positioned between 爪 (𠂊) 'claw, grasp' and 又 '(right-) hand'. The three graphs are typically arrayed diagonally lining up from upper left to lower right, and 舟 is accordingly turned slightly or completely side-ways.

W. Zhou 　(何尊)　　(免簋)　W.S. Jin (elaborate style)　　(中山王壺)

The CF seems to have existed in two forms:

CF type (a) [受] Chu 　(者沪鍾)　Qin 　(Qin Seal)

CF type (b) [叟] Chu 　(Yu-3, 5)　Qin 　(Shuihudi)

In the Chu form the 舟 is replaced by *nèi* 内 　(中山王壺) 'inside'. This new component, which seems neither semantically nor phonetically relevant to the word *shòu* **du?** 'receive', gives a stable appearance to the shape of the character: 又 is enclosed by it and ⼧ sits on top of it. The upper-and-lower or outer-and-inner array of components is the norm in the style of the W.S. script. The elegant plastic shape of the early character was going to change into a solid, more or less square fitted shape in one way or another, and in this case a completely unexpected graph is used for its physical structure to displace the original phonetic component. The Qin Seal form [受] 　, which has 冂(⼧), is compatible with the Chu form. The Zhongshan bronze form above, which is identical with the W. Zhou form seems to be just a reproduction of the early form in an elaborate calligraphic style rather than actually representing the contemporaneous regional form.

Interestingly, the form dominant in Chu bamboo writings is still different from the common Chu-Qin form. It is this form [叟] 　(Yu-3, 5), composed of two ⼧ in horizontal mirror images with a vertical line between them and the 又 underneath. This variant is another outcome of the structural adjustment of the early form of 　for the overall balanced appearance of the character: here the ⼧ is duplicated for symmetry while the 舟 element is reduced to a single line. SHZY has the form 　which appears to be a transitional form from 　to 　. It has duplicated ⼧ facing each other and turned slightly to the right, and two parallel strokes between them, with the right side one cutting across the lines of the right side ⼧. It looks like a fused form of the early 　with the added duplicate of ⼧. The Shuihudi Qin clerical script has the form　, similar to the 叟 -like Chu form except that it is simpler than the latter.

(9) 失 *shī* 'lose' [遊] (str.10) (str.16)

In Chu manuscripts the peculiar character form 遊, with no structural variation, regularly occurs in textual positions corresponding to *shī* 失 'lose' in received versions or in the context where this word seems fit. The modern graph 失 comes from the Qin script form written 失 in the seal script and appearing in the Shuihudi manuscripts as 失.[101] This perfect textual correspondence leads most palaeographers to believe that this Chu character is a regional variant that writes the same word as 失.

The problem is that we do not find in the components of the Chu form a semantic or phonetic function that can relate the character with the word *shī* ***hlij**. The 遊 (?) has three graphic components: one of them can be unambiguously identified as 辶; one looks very much like the "*放*" part of *lǚ* 旅 'expedition'.[102] This latter is typically written 放 (召卣) and sometimes with an added signific 辶 as 放 (伯其父簠) in W. Zhou inscriptions. The latter variant is found in the Chu script written 遊 (str.53). The last component resembles *yáng* *[g]aŋ 羊 羊 (str.38) 'sheep' (The 羊 has two horizontal strokes in the early script; the Qin Seal form is the same). This graph might have been intended as a phonophoric, but if it is *yáng*, it is not compatible with the OC pronunciation of *shī*.

No occurrence of the word *shī* has been found in Western or Eastern Zhou bronze inscriptions. Thus we have no historical explanation for either the Chu or the Qin form. He Linyi (1998 [2004]: 1090) suggests that the Qin form is received from the W. Zhou form 失 (JC 5149). But we do not know what word this graph (notated as X below) stands for.

臣辰 X 父乙   early W. Zhou, JC 5149
Officer Chen x (verb) Father Yi.

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101 Xu Shen lists the seal form under the classifier 手 (Qin Seal), but this is nothing but a wild guess.

102 This transcription *放* is based on analogy with the modern character 旅 which evolved from the early form 放. The component in the early form is a single graph, probably a pictograph depicting the banner carried by a caravan. It does not actually have the *fāng* 方 'region, direction,' whose early form is 方 (保卣).

臣辰 X 冊   early W. Zhou, JC 9526
Officer Chen's records on x.

...用作父癸寶遵彝. 臣冊 X   early W. Zhou, JC 5999
..use (the grant) to make for Father Gui this treasure sacrificial Yi. Officer made a record on x.

It is not a sound practice to identify two graphs as identical characters standing for the same word on the basis of graphic resemblance only. It is clear that X in this context cannot mean 'lose'; neither do we have evidence to relate it with the pronunciation *shī* **hlij**. A case in which regional variants for the same word are so inexplicably different in structure such as this is rarely seen. We have to await future excavations for a clue to this bizarre variation 遊 ~ 失.

4.3.2 Regional variation in use of decorative strokes

(10) 黃 *huáng* 'yellow' (str.30) (str.37)

In the Chu form (曾侯乙鐘) the 'belly' and 廿 part are attached to each other while the symmetrical slanting stokes between them which are seen in both the W. Zhou and Qin forms below are deleted.

W. Zhou (剌鼎)   CF Qin (Qin Seal) (Shuihudi)

While the top part of the graph is simplified, the bottom part is loaded with decorative strokes: one horizontal line is added underneath the belly and slanting strokes are added on the 人-shaped part. The writing of the 人 shaped part as is characteristic of the Chu script. The SHZY form is without the horizontal decorative stroke. It has the 廿 part simplified as . The form has the vertical stroke in the belly deleted.

(11) 內 *nèi* 'inside' (str.9)

Huang gives the form (鄂君啟舟節) and a form similar to (Xing 27) as Chu regional forms. Compare W. Zhou and Guodian Chu forms.

W. Zhou 𠓤 (利鼎)　CF Chu 𠓤 (Wu 3)　𠓤 (Zi 39)　𠓤 (Yu-1, 23)　CWZ: 321-22

The ⌐ component has elaborate and simple variants. The vertical line in 入 人 (頌鼎) 'enter' has an added horizontal stroke which can be executed either as a dot or a straight line. The added horizontal stroke also appears in Qi and Jin forms. It is therefore a feature of the CF.

CF Qi 𠓤 (子禾子釜) varying with 𠓤 (陳章壺)

CF Jin 𠓤 (中山王壺) 𠓤 (中山王兆域圖)

CF Qin 𠓤 (Qin Seal) 𠓤 (Shuihudi)

The Qin form seems to derive from the CF 𠓤 or 𠓤. The 入 人 component written in the shape of 大 is raised high so that the added horizontal stroke merges with the horizontal stroke of ⌐.

(12) 未 *wèi* 'not yet' 𠓤 (str.58)

W. Zhou 米 (利簋) 米 (守簋)　　CF　Qin 𠓤 (Qin Seal) Jin 𠓤 (中山王鼎)

In the development from the W. Zhou to CF, the lower curve of 米 becomes notably larger than the upper curve. The Chu type 米 (Zhong 2) derives from the CF by adding a decorative horizontal stroke across the vertical center stroke. The CF type such as the form 米 (Yu-2, 45) appears occasionally in the Chu script.

(13) 竹 *zhú* 'bamboo'

The graph 竹 𠓤 (Shuihudi) 'bamboo' is predominantly written as 𠓤 with added horizontal lines in the Chu script. SHZY has two characters with 竹, both written in the Chu style.

[筐] (str.22) [箸] (str.9)

4.3.3 Regional variation in simplified forms

(14) 大 *dà* 'large' (str.55) (str.25)

The form 仌 (鑄客鼎) is found in a late W.S. Chu bronze inscription. The vertical tip sticking out of the lower part of the graph in the W. Zhou-CF form is left out in this form.

W. Zhou (頌鼎)   CF Jin (中山王兆域圖) Qin (Shuihudi)

The deletion or interruption of a vertical center stroke suggests a casual writing style. The "zhuke ding 鑄客鼎" where the token 仌 comes from is among a series of bronze vessels cast by a certain "visiting caster", who seems to be a professional bronze caster commissioned to make complete sets of food vessels for the queen and consorts and court chefs on a single visit. Both the calligraphy and phraseology are very casual in these inscriptions. All the characters are written in the simplest possible way. The verb *wèi* 為 is used for 'make' instead of the old standard *zuò* 作 and the vessel itself is referred to by the pronoun *zhī* 之 "it" instead of the specific word for the type of vessel.

 late W.S., MWX 2.670

"Zhuke ding 鑄客鼎"

盅 (鑄) 客 為 六 后 脰 (廚) 官 為 之

Visiting caster for the Six consorts' chef made it (i.e., the *ding*).

 late W.S., MWX 2.672

"Zhuke dou 鑄客豆"

盅 客 為 王 后 六 室 為 之

Visiting caster for the queen and the Six chambers made it (i.e., the *dou*).

The character 大 in Chu manuscripts is hardly ever written so much like 大 but most commonly written like 大 大 (Wu 35). Compared to the latter the 仌 type in which the two 人- like parts are completely separated is a 'very casual' form. Both of these appear in SHZY.

(15) 至 *zhì* 'arrive' (str.2) (str.44) in 室 *shì* 'chamber'

The Chu form 坖 (鑄客豆) has the 至 component simplified by deleting the vertical stroke and also by making the bottom of the 𝌆 part merge with that of the U shaped part. In Chu manuscripts 室 is predominantly written in this abbreviated form sometimes with a decorative horizontal stroke underneath such as (LZ-A, 38) (See CWZ: 450).

W. Zhou (揚簋) CF Qin (Qin Seal) (Shuihudi)

It is significant that whereas the 至 is abbreviated as a rule when combined with 宀, the full form is often maintained when the graph stands alone.

W. Zhou (兮甲盤) CF Jin (中山王壺) Qi (S.A. period) (郘公牼鐘)

Note (Yu3-65) and (Yu3-26) alternating with (Zhong-4) and (Tang 26) in the Guodian manuscripts. The CF 至 has one added stroke underneath the U, executed as a dot or a horizontal line. The Chu regional form shares this feature. Chu is not alone in having a simplified form of 至, note the form (中山王兆域 圖) from the Zhongshan corpus.

(16) 言 *yán* 'speak' in 訟 (str.5)

The graph 言 is regularly written in Chu manuscripts like (Liu 45). The CF is derived from the W. Zhou form by adding a short horizontal stroke on the top. The Chu form shares this feature with the CF and differs from the latter in missing the vertical stroke.

W. Zhou (伯矩鼎) CF Jin (中山王壺)Qin (Qin Seal)

The original U-shaped stroke is inclined to turn into a straight horizontal stroke in fast writing as seen in the Guodian manuscript forms such as (Zi 17) and

(Lu 4). The loss of the old vertical stroke in this character seems to have become common in the late W.S. script across regions. We find two variant forms in the Shuihudi Qin clerical script, and , the former like the CF and the latter like the Chu form.

(17) 羕 *yǒng* 'eternal' (str.47)

The CF for *yǒng* *ᴳʷraŋʔ 永 'enduring' is derived from the W. Zhou 𣲲 (永盂) by adding the component *yáng* *[g]aŋ 'sheep' 羊 as a phonophoric.

W. Zhou 𣲲 (永盂)   CF Qi 羕 (陳逆簋)

In the Chu form (Xing 10) the vertical stroke of 羊 is lost and the graph 𣲲 is turned into the form 仦 i.e., three combined 人 (亻). The form used in SHZY is an intermediary form between the CF and Chu type.

(18) 為 *wèi* 'on behalf of' (str.1)   (str.45)

Huang lists the form 㑇 (鄂君啟舟節) as a Chu regional form. In the Guodian manuscripts, 為 is written in three types of forms (a), like the 㑇 with a double horizontal stroke at the bottom, (b) without it, and (c) with a single horizontal stroke on top.

(a) (Qiong 8)   (b) (LZ-A, 8)   (c) (LZ-B, 15)   CWZ: 170-173

The SHZY forms belong to the (a) type. By comparing 㑇 with the form (曾侯乙鐘) from a Chu bell and the W. Zhou form (弘尊) we can see that the graph 㑇 is a simplified variant in which the bottom half of the original graph is truncated. The optional double horizontal stroke serves as an abbreviation marker or balancing strokes which substitutes for the deleted portion. The full form does

not appear in Chu bamboo manuscripts discovered thus far, so it is evidently reserved for bronze inscriptions of the most prestigious kinds. The 㐭 -type simplified forms are found in W.S. bronze inscriptions from other regions such as Qi and Jin.

	FULL	SIMPLIFIED
Qi	象 (陳逆簋)	豐 (陳喜壺)
Chu	象 (曾侯乙鐘)	㐭 (鄂君啟舟節)
Jin	象 (中山王鼎)	坐 (中山王兆域圖)　　甌 (東周左師壺)

The graphic similarity of these simplified forms suggests that they could not have developed independently. As will be shown below, the difference between a Chu form such as 㐭 and a Jin form such as 甌 is no more significant than that between forms produced by two different individuals within a region. The appearance of the 㐭 -type in bronze vessel inscriptions in Qi and Jin suggests that the full form was not used much for everyday writings in these regions also. The Qin script is exceptional. The norm in the Shuihudi Qin clerical script is 象 (Cf. Qin Seal 象). Its abbreviated variant 象 is used only occasionally. The modern form 爲 descends from the Qin form which maintained the full form.

A character such as 爲, which stands for a frequently used function word and which has variable graphic details, is useful for distinguishing different hands.[103]

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[103] Richter (2006) notes that different individual scribal hands should not be confused with different script styles because a single scribal hand can command different styles; furthermore, an individual person can write in distinct hands over different time periods. An even further complicating factor is, Richter goes on to explain, the presence of scribal groups, members within each of which share particular writing conventions and habits and thus can be mistaken as an individual hand. Nevertheless, researchers seem to agree on observing frequently occurring characters which are also often structurally simple in order to distinguish alternating scribal hands within a manuscript corpus. As Richter puts it, "Frequent and simple forms that are primarily determined by habitual automatic movement of the hand are stronger criteria than complex forms, the execution of which is to a greater degree subject to conscious choice (*ibid*., p.10) ", and so "Non-structural features such as the quality of individual strokes are stronger criteria than

The top slanting stroke of 爲 in the Guodian "Yu cong yi 語從一" and "Yu cong san 語叢三" is noticeably stretched. The two manuscripts were probably written by a single hand.

 (Yu-1, 53)   (Yu-1, 57)   (Yu-1, 93)   (Yu-3, 8)   (Yu-3, 67)

Likewise the Guodian "Laozi B" and "Laozi C" seem to be written by the same hand but "Laozi A" by a different hand.

"Laozi B, C": (LZ-B, 8)   (LZ-B, 10)   (LZ-B, 4)   (LZ-C, 7)   (LZ-C, 11)

"Laozi A": (LZ-A, 8)   (LZ-A, 8)   (LZ-A, 16)

(19) 則 *zé* '(if...) then' [勛] (str.34)

The W. Zhou for 則 is composed of 鼎 'tripod' and 刀 'knife'.

W. Zhou (何尊) (格伯簋)   CF Jin (中山王壺)   Chu (鄂君啟舟節)

In Chu manuscripts the feet of 'tripod' is often written like 天 sometimes as 人 without the horizontal line. (We have seen the same 天 shape used in the character *huáng* 黄 'yellow' above.) The feet can be trimmed off, to then be substituted by the balancing double horizontal line.

 (LZ-C, 6)   (Yu-3, 33)   (曾侯乙鐘) *vs.* (Wu 5)   CWZ: 266-68

The component on the right side which corresponds to the W. Zhou 刀 'knife' is 勹 'plough' as in *lí* 黎 'to plough'. The shape of the 勹 component varies, being executed in from three to five strokes. See the variants of *lì* 秒 (利) 'benefit' in SHZY:

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structural ones (*ibid.*, 17)". Among the characters in the Guodian manuscripts which Richter chose to examine are 爲, 者, 之, 此, 與, 又 (有) and 也 (*ibid.*, 20-28).
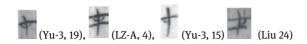
 (str.11)   (str.1)

The graph 勹 in 剔 (則) can be left out.

 (Xing 27)   (Tang 21)   (LZ-A, 35) (CWZ: 266-68)

The Guodian "Wuxing 五行" has three different variants within the manuscript:

 (Wu 5),   (Wu 13),   (Wu 15)

SHZY has one occurrence of *zé* 則 written . This form has the CF shape of 鼎 combined with the Chu signific 勹 . The Qin form (Qin Seal) /(Shuihudi) has the W. Zhou-CF 鼎 'tripod' simplified to appear as 貝 'cowrie shell'.

(20) zài 'located' 才 (> 在)   (str.56)

Huang lists the form 才 (曾侯乙鐘) on an early W.S. Chu bronze bell as a peculiar Chu form. This is an embellished variant of 才 (曾侯乙鐘) found in the same in-scription and it has a variant 才 (曾姬無卹壺) without the short horizontal dec-orative stroke. The W. Zhou form appears in three types, two of which appear as regional variants in the W.S. script.

W. Zhou (a) 才 (克鐘) (b) 才 (豐尊) (c) 才 (𨮯弔簋)

The (b) type appears in the Zhongshan bronze script as 才 (中山王鼎). SHZY also has the (b) form. The hemisphere part can be executed as a straight line in fast writing.

[才] (str.7) [才] (str.56) [𡗱] (str.21) [𡗱] (str.56)

The Guodian manuscripts have four different simplified variants deriving from the (b) type:

(Yu-3, 19), (LZ-A, 4), (Yu-3, 15) (Liu 24)

The (c) type is found in the Shuihudi Qin script.

(Shuihudi) (Shuihudi) Compare Qin Seal .

The first one is like an intermediary of (b) and (c).

(21) 金 *jīn* 'metal' (str.1)
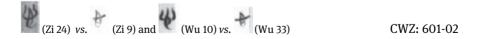
The number and position of the short strokes are flexible in the W. Zhou script. They become uniform in the CF as .

W. Zhou (利簋) (泉伯簋) (史頌簋)

CF Jin (中山王壺) Qi (陳侯 因資錞) Chu (畲肯簠)

The Chu form is a simplified variant of the CF. Both the CF and Chu form appear in SHZY: 欽 (str.25) *vs.* (str.27).

(22) 心 *xīn* 'heart' (str.45)

The W. Zhou form of 心 has -shaped bottom, which evolved to - shape in CF.

W. Zhou (散盤) (克鼎) CF Jin (中山王壺) Qin (Qin Seal)

The Chu variant coexists with the CF in the Chu script. The alternation is common even within a single text. For example:

(Zi 24) *vs.* (Zi 9) and (Wu 10) *vs.* (Wu 33) CWZ: 601-02

In the Guodian manuscripts we also find a form intermediary between the CF and Chu types such as ![glyph] (Xing 1). A Jin bronze has a similar form used in the character 志 ![glyph] (中山王壺). SHZY has ![glyph] in all cases:

[忩] ![glyph] , [寁] ![glyph] , [悥] ![glyph] , [悪] ![glyph] , [愈] ![glyph] etc.

4.3.4 Regional character shapes

(23) 享 *xiǎng* 'ritual sacrifice' [亯] ![glyph] (str.17)

The character 亯 (享) is mostly commonly written like ![glyph] in Chu writings discovered so far. (CWZ: 328).

W. Zhou ![glyph] (缶鼎)   CF Qi ![glyph] (邿公華鐘) and ![glyph] (十年陳侯午錞)

In the development from W. Zhou to CF, the bottom hemisphere comes to be filled with a horizontal stroke and the pillar-like part becomes attenuated. In the Chu form the bottom has become even larger and the pillar part is further reduced to a tiny empty upside down triangle. The Qin Seal form ![glyph] diverges from the Qi and Chu forms by having an added graphic component at the bottom, the identity of which is uncertain. It appears as 子 'child' in the Qin clerical form ![glyph] (Shuihudi), and this eventually gave rise to the modern form 享.

(24) 福 *fú* 'blessings' ![glyph] (str.57)

The Changsha Chu silk manuscript has a form like ![glyph] (LZ-A, 38).

W. Zhou ![glyph] (士父鐘)   CF Jin ![glyph] (中山王壺) Qin ![glyph] (Shuihudi)

Similar to the case of 亯 above, the 'pillar' above the 田 shaped part is reduced to a small enclosure of varying shapes in the CF. The Chu form differs from the latter in two respects. First the two components, 示 and 畐 are arranged vertically, 畐

on top of 示, instead of horizontally. In this array, the short top stroke in the 示 is regularly deleted and that of the 畐 is often augmented with a decorative stroke drawn above it horizontally. Second, the crossing lines in the 田 shaped part are changed into parallel lines. The first feature is maintained consistently in the Chu bamboo script (See CWZ: 10-11).

The CF type like the form 礻 (王子午鼎) is found in the Chu script only in bronze inscriptions from the S.A. period or earlier. For the second feature, variant forms with the traditional crossing lines are also common in the Chu script. See another example of CF's crossing lines executed either as crossed or horizontal lines: the character 胃 𓎤 (吉日壬午劍) (normally used for *wèi* 謂 'refer') is written variably as 𓎤 (Lu 1) and 𓎤 (LZ-A, 28). SHZY has the CF 𓎤.

(25) 童 *tóng* 'adolescence' in [僮] 𓎤

Huang gives the form 𓎤 {S 辶 + Ph 童} found in the Chu silk manuscript standing for *dòng* 動 'move' as a Chu regional form. The use of the signific 辶 is well expected for a word meaning 'move'. The *Shuowen* records a *guwen* form 運 for *dòng* 'move' contrasting with the Qin form 動 with 力 'strength' (13b/700). This word in a W. Zhou inscription is written as 𓎤 (毛公鼎) {𥄫 + 東 + 土}. This graph has three parts: 𥄫, a graphic component that no longer survives and that looks like a combination of 辛 𓎤 (申鼎) and 目 'eye', 東, the phonophoric (Cf. *dōng* ***ttoŋ** 東 'east') and 土. The graph 䇂 (童) is a compressed form of this early compound character in which 東 is deleted and the 土 is attached underneath 𥄫. The 土 part in the Chu script is subsequently augmented with the Chu style leftward-slanting decorative stroke. Note how the Chu form is different from the Qin Seal form.

tóng ***ddoŋ** 僮 'adolescence'

Chu 𓎤 *vs.* Qin Seal 𓎤

The graph 童 as it appears in the Seal form is another compressed form in which the original 目 is removed and the 東, trimmed off of the tip, is attached underneath the 辛 –like graph. Qin and Chu forms are variants of the new single component character, viz., 童 made of a fusion of the early compound that has 𥄫, 東 and 土. This 童 carries on the phonetic functional value ***Toŋ** of the original phonophoric 東. The graphic fusion itself took place earlier as can be seen in the W. Zhou form 鐘 𓎤 (虘鐘) for *zhōng* 'bell', but the 'uncompressed' form existed

side by side with the simple form. The loss of the complex variant and the subsequent reanalysis of the simple one as a single component character were complete by the W.S. period.

The Qin script form for *dòng* ***ddoŋʔ** 動 'move' has the Ph 重 (Cf. *zhòng* ***droŋʔ** 重 'heavy'), an apparent EP of the W. Zhou-Chu phonophoric 童. In fact 重 itself is a fused form of a compound character composed of S 人 'person' and Ph 東: note 𣃗 (井侯簋). The 土 part at the bottom of the Seal form 重 suggests an early variant of 𣃗 , which was augmented with the graph 土 (人 + 東 > 重). The alternation of 重 and 童 as EP already appears in the Western Zhou script in the character for *zhōng* ***toŋ** 鐘 'bell': note 𨮯 (兮仲鐘) {重 + 金} and 𨯅 (id.) {童 (𡗜 + 東) + 金}. The Zhongshan form 𨾓 (中山王鼎) for *tóng* ***ddoŋ** 'adolescence' with the S 立 'stand' and Ph 重 is another regional variant which shows SS {人, 立} and EP {童, 重}.

(26) 椉 (> 乘) *shèng* 'cart, carriage' [𨋖] (str.37)

The early character for *shèng* 乘 has three graphic elements, which appear as 大 𠓥 (毛公鼎) 'large', 木 𣏟 (格伯簋) 'tree' and one which is apparently an iconic representation of 'feet' and which evolved to the graph 舛 in clericization.

W. Zhou 𡗞 (公貿鼎)　𡗞 (格伯簋)　𡗞 (多友鼎)　𡗞 (師同鼎) JWB: 387

In the Qin Seal form 𣗥 the lower half of 大 is lost. The upper half on the other hand evolves to 亠 in the clerical form 椉; Xu Shen saw the same graph as 入 'enter' analyzing the Seal form as 入 'enter' + 桀 (Qin Seal 𣎵) *jié* 'staff' (5b/237).

The character 椉 (乘) in the writings from the Chu region consistently appears in the form 𨋖 (鄂君啟車節) (CWZ: 338-89). The 大-like part lost the vertical center line, which is parallel with the actual *dà* 大 'large' as a single component character simplified as 仌 (鑄客鼎) in the Chu script; the 'feet' part is raised to cross the latter and the 木-like part is replaced by a different graph appearing as *jī* 几 '*ji*-table'. Xu Shen records a *guwen* variant 𣗥, which we might transcribe as 𣃗 on analogy with 椉, differing from the Qin form, as Xu Shen saw it, by having 几 instead of 木: (古文椉从几 [5b/237] "the *guwen* contains 几"). Note how 几 is written in the character for *chǔ* 処 (處) 'reside' in SHZY.

[尻] (str.16) (str.25) (str.26)

The form 旡 (Yu-2, 26) found in the Guodian manuscripts has a 几 element with a closed bottom. The short horizontal line in the center in 尒 turns out to be the usual decorative stroke. The SHZY form (str.37) is augmented with the signific 車 'chariot'. The same structure is found in the Guodian manuscripts as (Yu-2, 26). The structure of the Chu character with regard to the use of 几 and 車 could possibly be repeated elsewhere, but the physical form of the character 旡 as 尒 , especially the merger of 大 and 舛 part, is most likely unique to the Chu script.

(27) 飲 *yǐn* 'drink' [酓] (str.50)

In Chu bronze inscriptions the character 酓 is used to write the name of the ruling clan of the Chu state known historically as "熊" (Cf. *xióng* *G^wəm 熊 'bear'[104]).

Chu "酓"-clan: （酓章作曾侯乙鎛） （酓肯鼎） （酓肯簠） （酓忎盤） JWB: 1003

Apart from its usage for this proper noun, the character 酓 {S 酉 '*you*-vessel' + Ph 今 *Kəm} is also regularly used for the word *yǐn* *qəm? 飲 'drink' in the Chu script, and it is a variant of the Western Zhou-CF character 歆 {酉 + 今 *Kəm + 欠 *Kəm}, in which 今 and 欠 are equivalent phonophorics.. The variation 酓 ~ 歆 appears already in the W. Zhou script.

W. Zhou [歆] （善夫山鼎） [酓] （伯冬壺）CF Jin （中山王壺）

In the development to the CF, the shape of 酉 changed from (師遽方彝) to (簪平鐘) or (簪平鐘). The Chu character 酓 shares this feature. The regional peculiarity lies in the shape of 今. As seen in the examples （楚王酓章鎛）,

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104 The word *yǐn* *qəm? and the phonophorics 今 (Cf. *jīn* *kəm 'present time') and 欠 (Cf. *qīn* *k^həm 欽 'admire') in common suggest the syllable type *Kəm ~ *Qəm, which does not quite match phonologically with *xióng* *G^wəm 'bear'

(str.50) and 豸 (LZ-A,33), the original triangular part of 今 became square, covering the 酉 component on top rather than sitting above it; the two horizontal lines in 今 Ａ (克鼎) also changed the position accordingly. The 今 as a single component character is written in the Chu script as 舟 (Tang 17) 舟 (str.35). As the original center strokes moved to the right side, one short stroke is added on the left side so that the character has some structural substance on both sides.

4.4 The nature of regionalism in the Warring States script

As demonstrated in examples (1)-(27), character forms peculiar to or characteristic of the Chu script, regardless of how dominant they are within the Chu writings, in most cases follow the five patterns of variation, viz., (i) addition of a significic, (ii) use of a synonymous significic, (iii) use of decorative strokes, (iv) graphic simplification and (v) differing shapes of the same component. The following tables summarize the examples.

Chu regional form type (i)-(ii): Structural augmentation and synonymous significs

Western Zhou		Chu		Common W.S. form
		AUGMENTED	SIMPLE	
上	二 (啟卣)	㞷 (鄂君啟舟節)	上 (SHZY)	上 (中山王壺)
中	𢆶 (頌簋)	中 (SHZY)	中 (Tang 16)	中 (中山王鼎)
命	叩 (競卣)	翁 翁 (鄂君啟節)	命 (SHZY)	命 (中山王鼎)

The augmented or alternative significs in the writings from Chu are usually of conventional kinds: the addition of ⻌ 'motion' as in 辻 versus CF 上 for *shàng* '(go) up', that of 宀 'space' as in 宙 *vs.* CF 中 for *zhōng* 'center', that of 攴 'treat' or 殳 'spear (> attack, tackle)' as in 敃 or 殸 *vs.* CF 命 for *lìng* 'commander' are all unsurprising although we cannot predict precisely for which words these semantically plausible significs would appear.

As discussed earlier, the possibility of adding a significic to a historically single component character is a common property of the W.S. script. We find in the Zhongshan-Jin script, for example, the following characters with added ⻌.

Cross-regional parallel: Zhongshan-Jin cases of added 辶 for 'motion'

huì 會 'come together'   *wáng* 亡 'be gone'

  (中山王壺)   (中山王鼎)

{會 + 辶}   {亡 + 辶}

Chu regional form type (III): decorative strokes
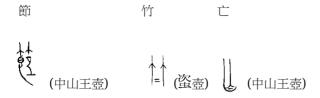
Western Zhou		Chu		Common W.S. form
		DECORATED	SIMPLE	
未	(利簋)	(Zhong 2)	(Tang 17)	(Qin Seal)
則	(格伯簋)	(曾侯乙鐘)	(鄂君啟舟節)	(中山王壺)

Two types of decorative strokes that often generate Chu regional forms are the single horizontal stroke on a vertical center stroke, and the symmetrical slanting strokes added on the 人-shaped structure which turns the latter into the 火 shape. The first one is a common W.S. decorative stroke type; the second is not found in other regional W.S. materials discovered thus far. These two types of decorative strokes add substance in particular to the lower half of the character. This kind of graphic adjustment is in accordance with the structural and calligraphic tendency in the W.S. script towards gravity and symmetry.

Warring States tendency towards gravity and symmetry

	余	齊	金	享	内
W. Zhou	(何尊)	(齊卣)	(史頌簋)	(士父鐘)	(師兌簋)
CF	(Qin Seal)	(齊陳曼簠)	(陳侯因咨錞)	(邾公華鐘)	(子禾子釜)

The Zhongshan-Jin script for example has its own regional forms generated by the addition of decorative strokes used to the effect of gravity and symmetry.

Cross-regional parallel: Zhongshan-Jin cases of balancing decorative strokes

節　　　　　　　竹　　　　亡

(中山王壺)　　　(夋壺)　　(中山王壺)

Note the horizontal stroke at the bottom of the 卩 component in 節, the double horizontal line between the two parts in 竹 and the horizontal stroke in the little enclosure in the 亡.

Chu regional form type (Iv): simplification

WESTERN ZHOU	CHU SIMPLIFIED	FULL	COMMON W.S. FORM
金 (史頌簋)	(SHZY)	(欒書缶)	(郘公華鐘)
心 (克鼎)	(SHZY)	(Xing 9)	(中山王壺)
大 (頌鼎)	(鑄客鼎)	(Tang 5)	(中山王兆域圖)
至 (兮甲盤)	(Zhong 4)	(Yu-3, 26)	(郘公牼鐘)
永 (永盂)	(Xing 10)	(SHZY)	(陳逆簋)
為 (雍伯鼎)	(SHZY)	(曾侯乙鐘)	(陳逆簋)
才 (克鐘)	(曾姬無卹壺)	(Tang 18)	(中山王壺)

Graphically simplified Chu forms are derived from their CF counterparts by linking, deletion and interruption of stokes, particularly of a vertical center stroke, and by truncation of graphic components. As shown in Section 3.3, all of these methods are well known in other regional scripts. The Zhongshan-Jin script has

some regional forms generated by the vertical stroke deletion or interruption. Some examples presented in Section 3.1 and repeated here are:

Cross-regional parallel: Zhongshan-Jin cases of interrupted vertical strokes in casual style

夫   (扁壺)   *vs.*   (圓壺)

至   (兆域圖)   *vs.*   (大鼎)

昔   (圓壺)   *vs.*   (大鼎)

4.5 Some 'true' Chu characters for a diagnosis of the Chu script

It is important that any given Chu regional variant, when there is a significant change in the development from the W. Zhou to Common W.S. form, shares with the latter the newly developed feature. In other words, a Chu regional form is explained as a derivation from its corresponding CF rather than directly from its W. Zhou predecessor. The Chu script itself did not exist as an independent writing system separately from the W.S. script.

Derivation of Chu form from Common Warring States form

Western Zhou		Common W.S. form		Chu	
上	(啟卣)	(中山王壺)		(鄂君啟舟節)	
金	(史頌簋)	(邾公華鐘)		(SHZY)	
亯(享)	(缶鼎)	(邾公華鐘)		(SHZY)	
福	(士父鐘)	(Shuihudi)		(LZ-A, 38)	

永	劕 (永盂)	쒤 (陳逆簠)	쒕 (Xing 10)
言	呇 (伯矩鼎)	呎 (中山王壺)	쒖 (Liu 45)

Then how can we identify 'true' regional forms? One may suppose, as mentioned earlier, character forms found in a certain region that differ from their CF counterparts in the execution of their shared components are unlikely to recur in other regions. The peculiar character shape 쒗 of 乘 for *shèng* 'carriage' appears consistently in Chu and so does the shape 쒘 of 酓 for *yǐn* 'drink'.

Another kind of variants that can make good candidates for truly region-peculiar forms is ones containing untypical alternative components. Interestingly, the Chu form 쒙 for *jiā* 'home' with the added 爫 'claw, grasp' contrasting with CF 家, and the 哉 for *suì* *sGʷat-s with *yuè* *ŋʷat 月 'moon' displacing part of the signific 步 'step' and part of the phonophoric 戉 **Gʷat** in CF 歲 not only have unconventional alternative components, but are also exclusively used in the Chu region. Their CF variants do not appear in W.S. Chu writings thus far discovered. We may consider these 'true' Chu characters. We could use characters such as these that have features that are unlikely to be repeated elsewhere and that stand for common words for a diagnosis of manuscripts produced in the Chu region.