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圖像叙事

摹本及字符集

中國社會科學出版社

李志强·····著

平果甘桑石刻文

图像叙事

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中国社会科学出版社

## 图书在版编目 (CIP) 数据

平果甘桑石刻文图像叙事: 摹本及字符集 / 李志强著. —北京: 中国社会科学出版社, 2018.5

ISBN 978-7-5203-2258-4

I. ①平… II. ①李… III. ①石刻文-语言文字符号-研究-平果县  
IV. ①K877.404

中国版本图书馆 CIP 数据核字 (2018) 第 059485 号

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出 版 人 赵剑英  
责任编辑 张 林  
特约编辑 文一鸥  
责任校对 韩海超  
责任印制 戴 宽

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出 版 中国社会科学出版社  
社 址 北京鼓楼西大街甲 158 号  
邮 编 100720  
网 址 <http://www.csspw.cn>  
发 行 部 010-84083685  
门 市 部 010-84029450  
经 销 新华书店及其他书店

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印 刷 北京明恒达印务有限公司  
装 订 廊坊市广阳区广增装订厂  
版 次 2018 年 5 月第 1 版  
印 次 2018 年 5 月第 1 次印刷

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开 本 710×1000 1/16  
印 张 43  
插 页 2  
字 数 752 千字  
定 价 188.00 元

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## 序 言

广西平果县甘桑刻画文的发现是近年壮族历史文化研究的一大盛事，在国内激起众多学者的好奇心。然而当大家仔细琢磨单个符号的时候，又觉得神秘和迷茫。甘桑刻画文既有魅力又让人难以亲近，仿佛有一种看不见的磁场那样的极强吸引力。首先遇到的是，它是哪个民族的文化？考察这一带，自古以来分布的就是壮族的祖先，没有外来民族的大量迁入，说某个符号像是某个与这里无关的民族的文字，没有历史根据。像这类大规模的文字创造，需要较大的分布稳定的群体长期存在，还要有一定的经济实力和文化支撑，甚至需要有地方政权，单个人是无能为力的。人类早期的文字，个别符号或语音类似是有的。壮语的 *dai*（死）和英文的 *dead*（死）音义相近，只能说是偶然现象，两者无关。甘桑刻画文应当是壮族先民的杰作。再就是甘桑刻画文是哪个朝代的？汉文没有记载，无法依靠汉文古籍来判断。但这不等于说不能够判断。壮族文字发展系列为刻画文、古壮字（俗称方块壮字、土俗字）、壮文，壮语称为 *sawva*、*sawndip*、*sawcuengh*。壮文是 1957 年 11 月 29 日政务院（今国务院前身）正式通过推行的；古壮字是秦始皇统一岭南以后，汉文化大量进入岭南才开始萌芽的。在汉代的《说文解字》里，有一个“犂”字，乃是古壮语 *vaiz* 的汉字记音，意思是水牛。本是古壮字，许慎观其形以为是汉字而收入，类似的还有几个。古壮字产生并流行之后，刻画文已无踪迹，说明刻画文应在古壮字之前，属于春秋战国时期的文字。从字形来看，刻画文没有金文、小篆、隶书、行书的结构，倒是类似甲骨文。研究表明，春秋战国时期，岭南骆越方国曾经给中原送去大量南海龟甲，自周宣王（公元前 827—前 782 年）始，甲骨文便不再用动物的肩胛骨，而改用东海和南海的龟甲。刻画文应当是受到甲骨文影响而产生。甲骨文是殷商人文字，刻画文应是春秋战国文字。又，1885 年发现的武鸣区马头镇元龙坡和安等秧商周墓葬群，发现十多个刻画文字，其中元龙坡只有一个，其余全是安等秧的。安等秧是战国墓群，说明刻画文繁荣于战国时期。战国时期，骆越方国的都城在今武鸣区马头镇到陆斡镇、罗波镇的三角地带。今广西平果县一带，当时属于骆越方国的京畿范围，故甘桑刻画文应当是骆越方国的文字，甘桑是骆越方国“出

版社”所在地。从甘桑刻画文的数量、刻画的精度、石板的数量来看，也是一个地方政权行为。它需要有若干“仓颉”来创造文字，确定字形结构和基本规则；需要有长期的后勤支持，保障饮食起居；挑选坚硬又可以镌刻的大量的石板，运回到刻字工场；能够刻画石板的铁质工具——研究表明，壮族古代到战国时期才有铁器；每个石板内容的确定也是很费功夫的。所有这些，没有一个地方政权是做不到的。

但是，研究甘桑刻画文最难的不是上面两件，而是文字的破解。由于没有汉文记载，也没有通用的本民族文字记载，难以破译。但这不能急，5000多个甲骨文，经过那么多专家学者研究，费尽心血，经过100多年，才破解了不到2000个。何况甲骨文还有大量汉文古籍可以研究，比照。现在先做的是确定石板数，确定每块石板上的字数，这项最基本的也是最重要的基础工作，李志强做到了。这项基础工作也是不容易的，首先要选好石板，所选的石板要保证不是山寨板。市场经济时期，只要能够换钱，什么事都可能发生，山寨板也可能出现。不过要在石板上刻画一个山寨版，也不那么容易。接下去要做的是清理石板，甘桑刻画文石板陈放了2000多年，到处丢弃，甚至拿来垒田埂，造成断裂，磨损，一些笔画崩掉了，模糊了。现在李志强要在甘桑刻画文书稿中，按照每个石板上文字的形态、笔画、位置和排列，完整复制，必然要解决这些问题。这是一个很繁杂辛苦，很细致的工作，非必须付出艰苦的劳动难以为之。甘桑刻画文书稿的优点在于，它将目前尽可能搜集到的石板的字符全部摹写，原版和复制版排列，搜集在一起，便于集中研究，有志于破译甘桑刻画文的专家学者，不必一块一块去追寻。再就是复制板集中在一起，便于对比琢磨。有的刻画文要经过多块石板对比，才有可能解开其音义。又，由于石板崩塌磨损，不少石板上的字形已经不甚清晰，形成琢磨的第一道门槛，复制版比石板上的刻画纹路清晰，就解决了这个难题。

甘桑刻画文书稿对刻画符号做了探讨的尝试，依据的是符号的象形。甘桑刻画文和甲骨文相仿，以象形字和会意字为主，形声字少。但是，象形字已经不是接近真正形象的符号，近于会意，似在形象与会意之间。正是这种形象与会意之间，给我们提供了破解的钥匙，没有这一点，破解就更加难了。只有破解了部分象形字和会意字，才有可能发现形声字。李志强的甘桑刻画文书稿所举数例，即缘于对象形和会意的琢磨，能够给探讨者启示。真正的破解是从解开符号较少的石板开始，整板连读，音义通达，单个音义才算准确。单挑其中某一个符号琢磨其音义，只能够算是寻找切口。甘桑刻画文书稿走出这一步，虽然还不到位，但很宝贵。按照这种方

法，我们就可以在甘桑刻画文中破解其他符号。例如  (QC025)，中间有三个倒品字形，这应当是 naz (na<sup>2</sup> 水田)<sup>①</sup>或 suen (su:n<sup>1</sup> 菜园)<sup>②</sup>。要达到真正破解，必须破解字义字音，字音的依据是古壮语。古壮语属于原始侗台语，原始侗台语有梁敏、张均如的《侗台语概论》可以参照，而古壮语整个语音系统目前尚未构拟完成，这使得甘桑刻画文破解难度加大。我相信李志强等众多学者选择好路径，一定能够探求出其奥秘！

骆越方国存在上千年，创造了辉煌的文化，甘桑刻画文是其重要的文化遗产。一千年的历史里，不知道经历过多少辉煌与曲折，骆越人一定感慨万千，需要留下自己的历史步伐，让后世知道当年的酸甜苦辣，于是创造甘桑刻画文，聊表心迹。破解甘桑刻画文，便能破解骆越方国的奥秘，可见破解造甘桑刻画文的重要性。希望有更多学者像李志强一样孜孜求索，为揭开骆越方国的奥秘做出贡献！

梁庭望

2017年8月4日于中央民族大学

① 梁敏、张均如：《侗台语概论》，中国社会科学出版社1996版，第321页。

② 同上书，第780页。



## Preface

Recently the discovery of Gansang Carved Symbols in Pingguo County, Guangxi Zhuang Autonomous Region is a great event in the research of Zhuang historical culture and it arouses the curiosity of numerous experts. But they soon get completely lost in the mystery and bewilderment when they are chewing over the single symbol. It is some kind of secret power that makes Gansang Carved Symbols both attractive and hard to approach. The first question that lies ahead is which culture it belongs to? According to the researches and historical records, the ancestors of Zhuang people have been living here from ancient times, without many outsiders settling in. So it will be groundless to hold that Gansang Carved Symbols do not belong to the Zhuang nationality but to some other nationalities unrelated to this land. A large scale of written language's coinage like this could not be fulfilled with a single person's work. It must be fulfilled based on the existence of a large stably- distributed population with the economical, cultural and powerful support of the local regime. Among the early written languages of mankind, there exist similarities between some specific symbols or sounds. For example, "dai" (die) in Zhuang dialect, shares the same pronunciation and meaning as "die" in English. But they are not at all any relevant to each other. It's purely coincidental. It can be inferred that Gansang Carved Symbols were invented by Zhuang people with no doubt. Another question is in what dynasty Gansang Carved Symbols were created? Although we cannot make a judgment with the help of Chinese ancient books since there is no Chinese record about it, still, we can try some other ways to solve this problem. Zhuang dialect develops in the following progression: Ancient Carved Symbol (sawva), Old Zhuang Character (sawndip) and Modern Zhuang Script (sawcuengh). Modern Zhuang Script was officially introduced and popularized by the State Council on November 29, 1957; and Ancient Zhuang Character firstly appeared after Han culture flooded into South of the Five Ridges (Today's Guangdong and Guangxi) with Emperor Qin Shihuang's unifying the south of


China. In *"Analytical Dictionary of Characters"*, a book which explains principles of composition of Chinese characters, there is a character “犂”, seemingly written in Chinese character, but pronounced as “vaiz” in Modern Zhuang Script, meaning “cow” in English. It is an ancient Zhuang character, but it is included into the book by the author Xu Shen only because of its similar shape to Chinese characters. Some other Old Zhuang Characters are also contained in this book for the same reason. Ancient Carved Symbol disappeared after the appearance and popularization of Old Zhuang Character, which means that Ancient Carved Symbols came into being earlier than Old Zhuang Characters and they should have been used during Spring and Autumn Period. Judged From the shape, Ancient Carved Symbols do not share the same structure with “Seal Script”, “Official Script”, “Running Script” and Jin Wen (inscriptions on ancient bronze objects). But they resemble Oracle Bone Inscriptions. Studies show that Luo-Yue Kingdom, in the south, had sent a lot of turtle shells to Zhou Kingdom in the Central Plains. After King Xuan of Zhou came to power (827BC—782BC), Oracle Bone Inscriptions were written on turtle shells instead of animal bones. Therefore, what brought about the appearance of Gansang Carved Symbols should have been the influence of Oracle Bone Inscriptions. Since Oracle Bone Inscription was created during Yin and Shang Dynasty, Gansang Carved Symbols should have been created during the Spring and Autumn Period. In addition, In 1885, tombs of Shang and Zhou Dynasty were found at Yuanlong Slope and Andengyang in Matou Town, Wuming District of Nanning. Among more than 10 carved symbols found in the tombs, only one symbol was found at Yuanlong Slope, the others at Andengyang. Tombs in Andengyang belong to the Warring States Period, which means Ancient Carved Symbol was in its boom at that time. The capital of Luo-Yue Kingdom was located in the triangle of three towns—— Matou, Lugan and Luopo in Wuming district. The area of today's Pingguo County was within the scope of the ancient capital city. It can be inferred that Gansang Carved Symbols were the official characters of Luo-Yue Kingdom. Gansang, could be the exact place where Luo-Yue's “publishing house” was located. Judged from the number of the slates and the carved symbols, the accuracy of the carving technique, all the work must be systematically arranged and fulfilled by the local authority. Firstly, several “Cang Jie”s (the craftsman who created the Chinese Character) were needed to create the symbols and specify their structures and



basic rules; And daily life of the craftsmen must be guaranteed by rear services; Secondly, lots of hard flagstones must selected and shipped back to the working site; Iron carving tools must be provided and they must be strong enough to carve on stone. Researches show that not until the Warring States Period did Zhuang people know how to make iron tools. Finally, people would have to rack their brains to decide what to carve on the flagstones. Without support of the local authority, this gigantic project seemed impossible.

However, the most difficult part of the research on Gansang Carved Symbols lies in the decoding of symbols but not in what are mentioned above. Since neither a single word is mentioned about it in Chinese documents, nor can any trace be found in some kind of Zhuang's written language, it becomes a tough task. But we should realize haste cannot help anything. With more than 100 years' hard work of numerous experts, who could refer to lots of ancient Chinese books, among the total number of 5,000, only less than 2,000 Oracle Bone Inscriptions have been decoded. The first step in the research on Gansang Carved Symbols is the researchers must be clear of the total number of stones and the symbols on each. Mr. Li Zhiqiang has managed to do this important and fundamental work. It is far from easy, because enough knowledge is required to select the original flagstone, but not the counterfeit. In today's market economy anything concerning money is possible, even the fake flagstones. But it won't be an easy work to make a counterfeit of the carved symbols. The next step comes to the cleaning of the flagstones. Over 2,000 years, they were abandoned and scattered everywhere, even some were used to build the ridge of rice field, which greatly damaged the stones to such an extent that some of the strokes of the symbols are unable to recognize. To complete his manuscript, what Mr. Li had to do was to completely copy the symbols from the stones, including the shape, stroke, position and sequence of the symbols. This requires great efforts and concentration for its complication and tediousness. This manuscript's advantages lie in, firstly, copying all the symbols on flagstones discovered by so far and making it a collection with the originals, will surely make the research easier and more convenient; Secondly, collecting all the copied manuscripts will make it easier for the researchers to make comparison between different symbols. With comparison, it becomes possible to decode the meanings and sounds; Thirdly, The copied symbols are much clearer than the original ones, thus will help to solve the problem of the symbols' being blurred and indistinct

caused by wear and destruction.

The Manuscript tries to make a deeper research of the Carved Symbols based on their signs. Gansang Carved Symbols resemble the Oracle Bone Inscriptions, because they both mainly consist of Hieroglyphics and ideograms, not phonograms. But a hieroglyphic is not the symbol close to the real image, nor is it the same as the meaning. It is something that lies between. It is exactly what provides us with the key to decoding the symbols. Otherwise, the symbols' decoding will become much more difficult. Only after we have decoded some hieroglyphics and ideograms, will it be possible for us to discover phonograms. Examples in Mr. Li's manuscript are the results of chewing over hieroglyphics and ideograms, and they will surely give some revelations to the experts in the subsequent research. The decoding of the symbols should start from the flagstones with fewer symbols. We should read from the first symbol to the last, and the decoding of the single symbol cannot be accurate if the adjoining symbols don't read smooth or make no sense. Selecting one of the symbols and studying its sound and meaning may help to find a breakthrough, but it's still far away from the decoding itself. Although not perfect enough, the manuscript is really of great value, because it has gone further than this. The decoding of other symbols can be expected if we apply this kind of research method. For example, the symbol “ (QC025)”, should mean “naz” or “suen” (“paddy field” or “vegetable garden”). To achieve the ultimate goal of decoding, we must decode both the meaning and sound on the basis of the ancient Zhuang dialect, which belongs to the ancient Dong-Tai dialect, the research of which can refer to *“The Introduction to Ancient Dong-Tai Dialect”* by Liang Min and Zhang Junru. Yet, the speech system of ancient Zhuang dialect has not been established. Lots of obstacles lie in the way of the decoding of Gansang Carved Symbols. But I have much faith in the abilities of scholars like Li Zhiqiang, though facing great difficulties and unprecedented challenges, they will cut out a path and find the fabulous world that lies behind all these mystic symbols.

With a history of over 1,000 years, Luo-Yue Kingdom has created splendid culture. Gansang Carved Symbols are among the most important heritages. Having experienced ups and downs in the past thousand years, the ancient Luo-Yue people must have been aware of the importance of leaving to their descendants something about the history, their sorrow and happiness. And

Gansang Carved flagstones, imprinted with all the stories, would be the best present. Hence we should realize how significant the decoding of Gansang Carved Symbols is, as it will be the key to decoding the mystery of Luo-Yue Kingdom. I hope more scholars join Mr. Li, who is diligently striving and making contribution to unlocking the mystery of Luo-Yue Kingdom.

Liang Tingwang

Minzu University of China

August 4, 2017

Translated by Li Meiqin

## 前 言

甘桑石刻文（原称“感桑石刻文、感桑刻画文”）发现于感桑村东南面的一片名叫“那林”的耕地内。这是一片平坦的台地，方圆约 3 公里，距平果县城只有 10 公里。三面环山，一面俯瞰两公里外的右江。“那林”在壮语中即为“有泉水的田”，在台地上的两棵木棉树下，果然有两眼汩汩流出的泉水。当地人认为此地风水好，在其后山上有很多墓葬。最早发现甘桑石刻的是壮族青年农民潘荣冠。（见图 0-1）



图 0-1 广西博物馆原馆长、广西文物鉴定委员会主任蒋廷瑜与潘荣冠等

2006 年清明前，潘荣冠在扫墓回家途中，经过这片甘蔗地，无意中发现一小块刻有图案的石片，他把石片带回家用水冲洗，发现这些图案很像文字。于是将石片拿给村中的小学老师看，老师们无法辨识，但都认为是一种古文字。潘荣冠虽然只有初中文化，但也意识到这有可能是古董。自此以后，他每到“那林”一带耕种时，都特别留意地里的石片，并把刻有图案的石片全部带回家存放。在近五年的时间里，他先后捡回大小石片上百块。他还发现用于围田埂的一块大石片上也有字，但体积太大无法搬回家保管。这块石头后来被平果县原人大主任农敏坚等人搬回了平果县博物

馆，这块石片（PB01），长 105 厘米，宽 55 厘米，厚约 10 厘米，重约 50 公斤，上面刻有 80 多个字符。<sup>①</sup>见图 0-2：



图 0-2 PB01 现藏在平果县博物馆

不知道何时，劳作的农民把它当作了挡土墙，见图 0-3 白圈位置就是发现 PB01 石片的位置。

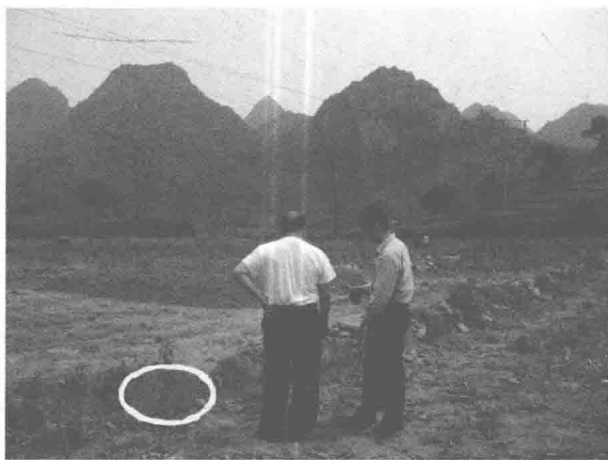


图 0-3 作者与农敏坚

在发现刻有文字的石片后，潘荣冠曾找过平果县博物馆，但未找到。2007 年后这些石头刻片就被当地农民拿到百色、南宁等地的古董市场兜售，但一直没被考古专家和收藏家认可。直到 2011 年 8 月，广西骆越文化研究会会员、百色右江区收藏家冯海华将部分样品拿到广西骆越文化研究会鉴别，才被确认为古骆越文字文物。

在广西骆越文化研究会领导谢寿球的动员下，冯海华花了三万多元钱

<sup>①</sup> 甘宁：《平果感桑石刻字符确认系古骆越文字或形成于商周》广西新闻网，2012 年 3 月 27 日。

将散布在平果当地农民手中的 25 块石刻文石片收购回来并交给平果县博物馆收藏。全国各地的专家才真正见识了古骆越文字。2011 年 12 月 21 日,以广西博物馆原馆长、广西文物鉴定委员会主任蒋廷瑜为首的专家组对近日在广西平果县甘桑遗址上发现石刻文字进行了鉴定,初步认定这种石刻文字是先秦前的骆越古文字,并命名为古骆越石刻文。梁庭望教授在看到甘桑石刻文后说“甘桑石刻字符是古骆越方国文字最精彩的亮点,是壮族祖先聪明才智的集中体现”,他认为骆越国处于青铜文化时期,有灿烂的文化,但是最重要的是文字的产生。文字是文明社会的三大标志之一,甘桑刻字符是骆越由部落联盟进入到文明社会的骆越方国的必然产物,是骆越进入文化社会的重要标志。“在一个三面山峦包围的小山弄,却发现了多达几十块刻有文字的石板,实在令人惊奇”,他说,“这里实际上是古骆越方国的‘出版社’和文献府库”。

2013 年春节过后,广西文物局批准广西文物考古研究所对“那林”进行考古试掘。但收获不多,因此考古研究所也没能给出考古报告。

2007—2015 年甘桑石刻文基本上都是在百色市古玩圈内交流,少量流出到了南宁、柳州、桂林等地。从甘桑石刻文被发现时起,如果有关部门能有效处置,石刻文就不会像今天这般状况。

本书收录的 QC133 片石刻文,其中半数是潘荣冠捐赠(他之所以愿意捐赠给笔者,是因为他认为笔者是拿来研究的),其余是从古玩商店老板处购得。民间收录的 46 片石片的照片,部分是冯海华等人慷慨大方允许笔者拍照所得(他们是最早从潘荣冠处收石片的,有代表性的是 MJ01、MJ46),其他是通过各种途径获得图片。此外还有数十片因为小且模糊而没有收录。

自平果甘桑石刻文被发现以来,质疑声不断,主要原因是现存平果县博物馆的 20 多片石刻文,只有两千多个字符。其中就有专家认为,有的石片上的刻划线条太新,有造假嫌疑。<sup>①</sup>有的字符很像现代汉字。

对这些质疑,如 034-02-02 的“生”倒书,对比照片,明显是摹写失误,对着照片摹写肯定会有失误,即使如笔者这般对照实物摹写,也不能保证每个字符都是完全正确的。因为有的石片字符很模糊,如 QC078、LB01、LB02。有的字符像现代汉字,在 LB01、LB02 中有比较明显的字符“臣 LB01-28-14、中 LB01-11-24”。因为摹写是根据照片摹写的,错误是有可能的。况且在上万个字符中出现几个熟悉的现代汉字也是有可能的。

对于刻痕过于新鲜,在此作些说明。主要是因为石头刻片表面的风化层被雨水或人为清洗过的缘故。以 QC005 为例,清洗前的图片是这样的:

<sup>①</sup> 何弩:《广西平果县遗址考察的几点思考》,中国考古网,2014 年 7 月 2 日。



图 0-4 清洗前的 QC005

表面如有一层泥，清洗后变成了如此：

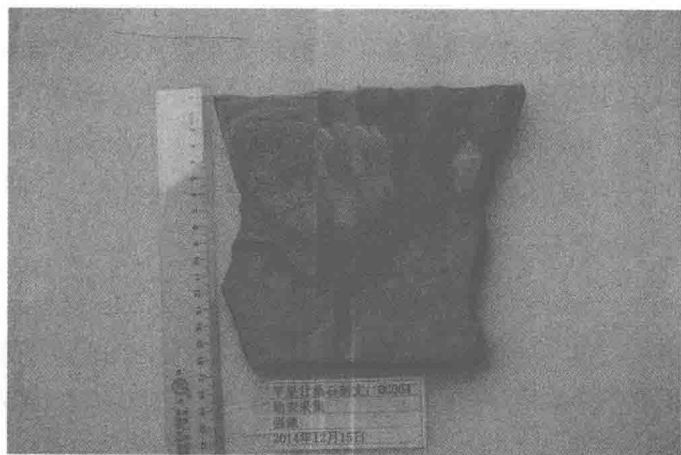


图 0-5 清洗后的 QC005


右侧的刻痕就显得新鲜了。隆安博物馆收藏的两块石片的风化非常明显，如果清洗，部分文字或许会消失。

现在平果县博物馆收藏的都是石头刻片，没有石器。本书收录的石刻文就有许多精美的石器，其中一些石器的包浆非常老，如 QC010、QC011、QC012、QC021、QC090、MJ01、MJ46 等，没有千年的沉淀，不会有如此的包浆，这些石器有层次感，有自然风化现象，包浆自然且内敛，也不是周身同态那种，文字不避开自然风化纹雕刻，且文字与自然风化纹的包浆浑然一体，材质是硅石类，硬度较好。在百色的古玩商手中也有不少是精




美的新石器，形状各异现今还没有发现有类似的器型。QC018 和 QC078 是出水石片，字符水流冲刷痕迹明显，没有风化层，有千层皱折裂纹、碎礫纹、凹凸纹，是天然水洗面，没有人工磨平面。

对于学者提出的甲骨文中最常见的象形字以及部首“人”“木”“水”“手”，在石刻文中未发现的问题，<sup>①</sup>浏览本书后，就会发现这些字符在石刻中比比皆是，如 QC021。

对于甘桑石刻文的真假，笔者判断的依据是：一是发现者没有造假动机，因为笔者的收藏大多是他捐赠的。二是石片不规则，大小形状不一，没有新鲜刻痕，且其中两片石刻 QC078 和 QC090 分别有 2590 个字符、922 个字符，所有字符没有太多重复的，也没有现代汉字，这绝对不是现代人所能想出来的。三是石片中有相同笔形的字符，如“王”字符  和“女”



等字符。

在本书收录的石刻文中有四片有相同的图案 ，分别在 QC016、QC021、QC087、MJ02 中，该图案李锦芳教授认为是部落的图腾，我同意李锦芳教授的观点，但目前还没有找到文献及考古资料的佐证。这也是首次发现，图形像乌龟，也好像是村寨或庙宇，很值得研究。

根据蒋廷瑜和郑超雄等专家的研究表明，有肩石器是骆越民族所独有。根据 QC012、QC082、QC085、QC090、QC091、QC092、QC093、MJ07、MJ08 等石器的形状，可以确定这些刻在双肩石器上的文字就属于古骆越民族。类似的石斧见 QC084、QC094、MJ10，回旋镖状的 QC011 都是古骆越民族“那”文化所特有的。

本书收集石刻文字符数是：笔者的收藏 QC001 至 QC133，共 10365 个字符。隆安博物馆收藏 LB01 和 LB02，共 1832 个字符。民间收藏 MJ01 至 MJ45，共 3976 个字符。平果博物馆收藏 PB01 至 PB05（班绍未收录摹写部分），共 240 个字符。四项相加，共 16173 字符。在字符集中都有统计。如果再加上数十片石刻文因为模糊弃用的，以及数十片在民间藏家手中未收录的石刻文，甘桑石刻文的字符数可以达到 1.8 万个左右。

本书的部分内容已经在《民族文学研究》等刊物发表，书籍的出版希望有助于对甘桑石刻文的研究。

① 班绍、肖荣钦：《甘桑石刻文初步研究》，《文化遗产》2015 年第 5 期。

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